

University of Oregon, School of Music and Dance

SAXOPHONE STUDIO OF IDIT SHNER

Jazz Lessons Policy

SYLLABUS for MUP 154, 184, 284, 354, 384, 484, 654, and 684

Room 126 / (541) 346-3775 / ishner@uoregon.edu

Grading: Students enrolled in applied saxophone will be graded upon the following:

1. The student's weekly attendance at a scheduled lesson time. Each student is to receive nine (9) lessons per quarter.
2. The student's individual preparation for lessons and progress throughout the semester.
3. Student's participation in at least one saxophone master class or recital. This can be a solo, saxophone quartet, chamber ensemble performance, or transcription (upon instructor's approval).
4. The preparation and completion of a technique saxophone jury at the end of fall and spring quarters, and solo saxophone jury at the end of winter and spring quarters. In a jazz saxophone jury the student will perform a transcription(s) at least four minutes in length.
5. The completion of weekly scale and etude assignments.
6. Learning at least one new work for the saxophone per term (see recommended literature list).

Lesson Attendance Policies: Students are expected to attend all their scheduled weekly lessons. If a student cannot attend a lesson, it is the student's responsibility to contact the instructor at least 24 hours in advance. Insufficiently prepared lessons will not be made up. The lesson grade will be lowered by a letter grade after two unexcused absences from lessons; each subsequent unexcused absence will further lower the final grade.

Jazz Performance Class Attendance Policies: Weekly attendance at jazz performance class (Thursdays at 2:00pm, room 178) is *required*. You will also be required to perform in the class once. Sign up sheet for performance in the class is on Toby Keonigsberg's office door. Sign up for your performance date during the first week of the term.

Final Grading. Each of the nine weekly lessons is graded. At the end of each quarter, the lowest weekly grade will not be calculated, with eight grades remaining. The term grade composite is:

Weekly Grades 8 x 10%	– 80%
Master class performance	– 10%
Jury performance	– 10%

Total	100%

Grade of Incomplete: Any saxophone student wishing to receive the grade of incomplete due to extenuating circumstances must complete an Incomplete Contract Form.

Americans with Disabilities Act: The University of Oregon School of Music complies with the Americans with Disabilities Act in making reasonable accommodation for qualified students with a disability. If you have an established disability as defined in the Americans with Disabilities Act, please notify the instructor as soon as possible to make arrangements.

Students should be aware that the School of Music and Dance desires to discourage any sort of action that makes an individual feel uncomfortable or unwelcome. Students with concerns related to discrimination, bias, or sexual harassment are encouraged to contact the following office or offices should you wish to report such an incident and get help in resolving the incident.

The Bias Response Team, 164 Oregon Hall, (541) 346-1139
Affirmative Action and Equal Opportunity Office, 474 Oregon Hall, (541) 346-3123
Conflict Resolution Services, 164 Oregon Hall, (541) 346-0617
Counseling Center, 210 Health and Counseling Center, (541) 346-3227
Student Advocacy, 334 EMU, (541) 346-1141

Saxophone Quartet: Participation in a saxophone quartet is **Highly Recommended** and should be a substantial part of every saxophonist's education.

Transcribing: required for jazz majors. Learning stylistic flexibility and acquiring 'roots' is a substantial part of every saxophonist's education.

Required Materials for Applied Saxophone Lessons

Proper equipment: Saxophone, mouthpiece, ligature, and reeds all in good working order.

An accurate metronome, A tuner and A Tuning CD (ask me if you do not have one)

A recording device of your choice (minidisk, MP3 recorder, etc)

A notebook – to be brought to each lesson

Appropriate method books and solo literature. These may be available in the UO music library, but purchasing these materials is highly recommended. You must own the piece you play for your jury.

The Charlie Parker Omnibook by Jamey Aebersold. Atlantic Music Corp., 1978

Technique assignments

Scales are to be played as follows:

- The full range of the saxophone (low Bb to palm key high F#)
- Four sixteenth notes per beat at quarter note = 120 beats per minute
- Varied Articulations
- Once the scale reached the tonic, the correct arpeggio should be played, full range
- Scales and arpeggios should be memorized

Recommend Progress of Scales, Method Books, and Solo Literature*

* This outline may be adapted to fit the specific needs of the student's progress.

First Year:

Scales

MUP 154:

1. All major and major-derived modes (Dorian, Phrygian, Lydian, Mixolydian, Aeolian, Locrian): scales, in thirds, and arpeggios.
2. Chromatic scale.

MUP 184:

1. All melodic minor harmonic minor scales and arpeggios.
2. All Major and minor bebop scales.
3. Both whole-tone scales – running scale and in thirds.

Methods and Etudes

Jazz Conception by Jim Snidero. Advance Music.
(make sure to buy the edition which matches your instrument – Eb/Bb)

Suggested Tunes and Transcriptions

(Please see me for accompanying CD)

Blues – learn at least three riff-based heads
Satin Doll
Hot House
Take the A Train
Perdido
Autumn Leaves

Second Year:

Scales

MUP 284, fall term:

1. Modes of the melodic minor, then harmonic minor – scales and arpeggios.
2. Diminished scales and diminished seventh chords.

MUP 284, winter and spring terms:

1. Melodic minor diatonic 13th chords.
2. Augmented scale – diatonically, in thirds, and arpeggios.
Introduction of altissimo – Eugene Rousseau's *Saxophone High Tones*
Sigurd Raschèr – *Top Tones for the Saxophone*

Methods and Etudes

The Charlie Parker Omnibook by Jamey Aebersold. Atlantic Music Corp., 1978

Suggested Tunes and Transcriptions

(Please see me for accompanying CD)

Groovin' High
Star Eyes
Yardbird Suite
Anthropology
Moose the Mooch
Confirmation
Blues – learn at least four heads
Two ballads of choice

Third Year:

Scales

MUP 354:

1. Harmonic minor diatonic 13th chords.
2. Diatonic seventh patterns

MUP 384:

1. Continuation of above assignments.
2. Major scales in fourths.

Methods and Etudes

Donald Sinta - *Voicing*

A standard in all 12 keys: Rhythm Changes / Cherokee (usually 2-3 keys a week)

Suggested Tunes and Transcriptions

There Will Never Be Another You (modern sounds)
(Kenny Garret/Wody Shaw – Solid)
Stella By Starlight (Dick Oatts - Standard Time)
All the Things You Are (Dick Oatts - Standard Time)
The Way You Look Tonight (Sonny Rollins - On the Sunny Side of the Street)
What is This Thing Called Love (Brecker)
Joy Spring
Monk – at least two Heads
Blues – at least four through composed heads
Two Ballads of Choice

Fourth Year:

Scales

MUP 484

1. Melodic and harmonic minor in fourths, or
2. Major scales in three octaves.

Methods and Etudes

A standard in all 12 keys: Donna Lee / Stella
Reading charts from concert key.

Suggested Tunes

Student is expected to learn at least one modern tune a week, or two standards a week. Transcription assignments will be determined by the student.

Examples for modern compositions

Wayne Shorter Tunes – Children of the Night, Passion Flower, Speak no Evil ESP etc.
Chick Corea Tunes – Windows, Tones for Joan's Bones, etc.
Joe Henderson Tunes – Black Narcissus, Inner Urge, Jinrikisha, etc.
Tadd Dameron Tunes – Our Delight, On a Mity Night, Tadd's Delight, Ladibird

Examples for the Great American Songbook and very well known standards

A Child Is Born / A Foggy Day / All of Me / All of You / Alone Together / Back Home In Indiana (Donna Lee) / Bluesette / Body and soul / Bye Bye Blackbird / Embraceable You / Footprints / Four / Green Dolphin Street / How Deep In the Ocean / I Could Write A Book / I Fall In Love too Easily / I Hear a Rhapsody / I Love You / I'll Remember You / I Thought About You / I'll Remember April / If I Should Loose You / If I Were a Bell / It Had To Be You / It's Only A Paper Moon / Just You, Just Me / Just Friends / Love for Sale / Lover / Night and Day Night in Tunisia / Polka dots and moonbeams / Rose Room (In a Mellow Tone) / Round Midnight / Someday My prince Will Come / Skylark / There Is No Greater Love / Yesterdays / You Go To My Head / What's New

In the unlikely event you run out of ideas for standards, let me know.

Graduate Level:

Scales

MUP 624, MUP 654:

Continuation of all previous scales

MUP 684:

All minor scales in broken fifths, then sixths.

Methods and Etudes

Reading fluently from concert pitch

Streamlining Doubling abilities

Composing original tunes

Suggested Tunes

Monk Tunes

Wayne Shorter Tunes – Adam’s Apple, Children of the Night, Passion Flower, Speak no Evil, ESP, Edda etc.

Chick Corea Tunes – Windows, Tones for Joan’s Bones, etc.

Joe Henderson Tunes – Homestretch, Black Narcissus, Inner Urge, Jinrikisha, etc.

Coltrane Matrix Tunes – Giant Steps, 26-2, Exotica, etc.

Charles Mingus Tunes - Reincarnation of a Love Bird, Peggy’s Blue Skylight, Duke Ellington’s Sound of Love, etc.

Bill Evans Tunes – Very Early,

Sam Rivers Tunes – Beatrice, Fuschia Swing Song, Orbit etc.

Benny Golson Tunes, Horace silver Tunes, Oliver Neslon – Hoe Down, Cascades

Tristano-like Contrafacts –Subconscious Lee, Lennie’s Pennies, April, 317 E 32nd St, Background Music, Decidedly, etc.

Miles Contrafacts and tunes – Dig, Budo, Joshua,