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MUSI 295.12: Applied Study II - Saxophone

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University of Montana
School of Visual and Performing Arts
School of Music
Fall/Spring 2015-16

Course: Applied Saxophone¹ – MUS 102A (section 14) 195, 295, 395, 495, 551 (all section 12)
Credits: 1-4

Prerequisites: Course is sequential and each course number will be taken over two semesters.

Instructor: Johan Eriksson

Office: 201

Email: johan.eriksson@umontana.edu (preferred and quicker response time)

Office hours: By appointment

Studio Class: Tuesdays at 2:10-3:00pm and/or Fridays at 12:10-1:00pm, Room 218

Course Description: The student's interest and degree requirements will determine the focus of the lessons. Applied saxophone lessons develop musical, technical, harmonic, sight-reading, tonal, pedagogical, and improvisational proficiency on the saxophone.

Course Objectives:

- A) Students will demonstrate the ability to practice effectively in classical and jazz styles, and to demonstrate a competent level of musicianship and measurable skills on the saxophone within their assigned level.
- B) To provide suitable pedagogical background for the student who plans to utilize his/her applied study in music education or studio instruction.
- C) To develop a thorough knowledge of performance literature and instructional material for the saxophone.

Credit Hours:

- A. credit hour one 3 minute lesson per week
- B. credit hours one 6 minute lesson per week
- C. 3- credit hours= one 6 minute lesson per week

Studio Class:

Saxophone Studio Class is held every Friday at noon (room 218). **Topics related to Saxophone pedagogy will be discussed. Studio performances and technique assessments will be held during this time.**

Resume advising/mock auditions/master classes will be held during this time. Studio class attendance is **mandatory**.

Saxophon Pedagogy:

Saxophone majors are required to take Saxophone Pedagogy, where topics related to saxophone pedagogy will be discussed in depth.

Saxophone Quartet:

Saxophone BM majors are required to take MUSI 16 (chamber music). Rehearsal skills, musical interpretation, and musical collaboration skills are stressed.

Classical: Students will demonstrate through performance the characteristics of successful concert saxophone playing for their assigned level. This includes embouchure, breathing, tone-quality, tone-control, reed management, intonation, vibrato, technique, articulation, altissimo/voicings, sight-reading, listening skills, repertoire and musical interpretation.

¹ This syllabus has been modeled after NASM standards.

Jazz: Optional unless the student is B in Jazz Studies. Students will demonstrate through performance the characteristics of successful jazz performance for their assigned level. This includes: Improvisation, sound, jazz styles, jazz vocabulary/language, transcription, technique, rhythm/time feel, theory/harmony, form, sight-reading, repertoire and musical interpretation. The UM Jazz Tunes list will be used as a guide for repertoire (see Moodle page).

Required Materials:

- 1) Metronome
- 2) Tuner
- 3) Tuning CD (www.thetuningCD.com)
- 4) Reed holder/case (Rico is preferred)
- 5) Lesson notebook for assignments
- 6) Some kind of quality recording device (laptop, zoom recorder, etc).
- 7) Any materials/music suggested in lessons (in timely fashion).

Recommended Materials:

- 1) The Saxophonists Workbook by Larry Teal
- 2) The Art of Saxophon Playing by Larry Teal
- 3) Charlie Parker Omnibook (alto or tenor)
- 4) Ferling Etudes

Other Requirements:

- 1) Music Majors: Membership in the North American Saxophone Alliance (NASA)
- 2) **Students are required to check their UM email daily.**
- 3) All saxophone majors are required to audition for the wind-ensemble (failure to do so may result in a lowered semester grade)

Resources:

The saxophone studio has a Moodle page dedicated to various saxophone resources relating to both jazz and classical saxophone. Please familiarize yourself with the saxophone Moodle page.

Performances and Assessments:

- 1) All music majors are required to perform at least twice per semester in departmental or studio class. All majors are required to perform in a pre-jury masterclass (time/date TBA), and in a midterm performance (time/date TBA). Both performances will be part of the studio class. The midterm performance will include both classical and jazz (except if jazz is not covered in lesson).
- 2) All majors are required to give a final performance as part of juries at the end of the semester. Sophomores must pass the proficiency exam (UDRP) as prescribed by the department.
- 3) All students are highly encouraged to memorize a piece or transcription each semester. Failure to do so may affect the final grade.
- 4) There will be a technique assessment in the beginning and towards the end of the semester (times/dates TBA).
- 5) Students may perform in Afternoon Recitals with instructor permission.

Attendance Policy:

- 1) Students are expected to attend all lessons. If you cannot be at your assigned lesson time, you may trade with another student for a convenient time. Please notify the instructor prior to the trade. Medical excuses and University sponsored trips are acceptable reasons for missing lessons. Otherwise approval of the instructor is required in advance. *Two unexcused absences from lessons, or missed jury, or missed performance, will result in a failing grade in applied lessons for the semester.* Unexcused lesson absences will receive an 'F' for that week.

- 2) All saxophone majors are required to attend all UM recitals/lectures/master classes/afternoon recitals/ensemble concerts featuring a saxophonist. **Woodwind faculty recitals are mandatory.** Students are also highly encouraged to attend UM faculty recitals. Failure to attend mandatory performances or master classes may affect your semester grade.

Lesson Preparation:

- 1) The saxophone performance major is required to practice a minimum of 3- hours per day (recommended is 5- hours).
- 2) BME/BA majors are required to practice 2- hours per day.
- 3) Music minors are required to practice 3 minutes – hour per day.
- 4) All students expected to have warmed up, be mentally prepared, and have equipment in working order prior to each lesson. *Instructor reserves the right to assign any student that is falling below their assigned level (MUSI 195,295,395,495,595) into MUSI 102 (or MUSI 502 for graduate students) until their level correspond to the expectations of their assigned level. Instructor reserves the right to assign any incoming freshman into MUSI 102 until their level correspond to the expectations of MUSI 195.*

Scale Requirements: (Scales must be memorized and performed with fluidity, accuracy, and speed)

Music minors	As assigned in lessons
MUSI 102/502	As assigned in lessons
MUSI 195 (BM/BME/BA)	All major and natural, harmonic, melodic minor and chromatic scales

It is optional for BME and BA saxophone majors to learn scales beyond the MUSI 195 level (BA in jazz studies is an exception)

MUSI 295 (BM/BA in jazz)	All freshman required scales in 3rds + All bebop, dorian, Lydian
MUSI 395 (BM/BA in jazz)	All diminished, whole-tone, Dim-wholetone + assigned arpeggios
MUSI 495 (BM/BA in jazz)	Assigned arpeggios + all previous scales played in 3 rd and 4 th s
MUSI 595	All undergraduate requirements + Assignment as needed to address deficiencies

All saxophone majors are required to improvise in a coherent manner using the assigned scales.

MUSI 102/502 and music minor 195-495 and MUSI 195 BME/BA

Emphasis: Handling and care on the instrument, proper hand position, embouchure, articulation, and air support. Sight reading is stressed.

Methods: Based on the student.

Literature: Selections based on the specific needs of the student.

MUSI 195 BM and 295 BME/BA

Emphasis: Tone, embouchure, pitch, articulation, hand position, elements of musicianship, and the foundations of overtones and altissimo. Sight reading is stressed.

Representative Methods:

- "48 famous studies for oboe or saxophone" by W. Ferling
- "Odd meter etudes" by E. Gates
- "Daily Studies for the Saxophone" by L. Teal
- "Saxophonists Workbook" by L. Teal
- "Top Tones for Saxophone" by S. Rascher
- "Controlling the Saxophone" by S. Duke
- "Voicing" by D. Sinta (an approach to altissimo)

Representative Literature:

- "Aria" by E. Bozza

- “Fantasie et Impromptu” by A. Jolivet
- “Sarabande et Gigue” by F. Tull
- “Concerto” by A. Glazunov

Jazz (optional unless BA in Jazz Studies):

- All Major 7th Minor 7th Dominant 7th Half-Diminished 7th, Diminished 7th arpeggios (on saxophone and piano) – with corresponding scales.
- Jazz Phrasing Volume 1 and 2, by Greg Fishman
- Omni Book, Charlie Parker (transcribed by Jamie Aebersold)
- Representative Tunes: Blue Monk, Blue Bossa, Blue Seven, Softly as in morning sunrise

Requirements for completion of MUSI 195- BME/BM/BA

1. Good basic sound
2. Clean technique
3. Clear articulation
4. Developing musicianship
5. Developing good sense of pitch
6. Meeting performance requirements
7. Successful jury

MUSI 295 BM an MUSI 39 BME/BA

Emphasis: Tone, embouchure, pitch, articulation, hand position, elements of musicianship, and the control of overtones and altissimo. Sight reading is stressed.

Representative Methods:

- “Twenty Five Caprices”, by S. Karg-Elert
- “28 Etudes” by G. Lacour
- “18 studies based on Berbiguer”, by M. Mule

Representative Literature:

- “Sonata”, by P. Creston
- “Sonata”, by R. Muczynski
- “Rapsodie”, by C. Debussy
- “Sonata”, by B. Heiden

Jazz (optional unless BA in Jazz Studies):

- Aural transcribing
- Common jazz progressions (see moodle sheet)
- “Jazz Saxophone Etudes” (volume 1, 2, 3), by Greg Fishman
- Representative Tunes: I’ve got Rhythm, Autumn Leaves, There is no greater love

Requirements for completion of MUSI 295- BME/BM/BA

1. Solid foundation with tone, technique, and articulation
2. Developing sense of musicianship
3. Successful completion of Upper Division Recital Performance

MUSI 395 BM and MUSI 49 BME/BA

Emphasis: Same as 29 with increased refinement

Representative Methods:

- “Douze Etudes-Caprices”, by E. Bozza
- “Three octave scales and chords”, by J. Allard

- "Le Detache", by JM. Londeix

Representative Literature:

- "Brilliance", by I. Gotkovsky
- "Concerto", by P. Dubois
- "Concerto", by P. Creston
- "Concerto", by H. Tomasi

Jazz (optional unless BA in Jazz Studies):

- Aural transcribing
- Digital patterns
- Licks from jazz greats
- Fitting patterns/licks over common jazz progressions
- "Jazz Saxophone Etudes" (volume 1,2,3), by Greg Fishman
- "Tasting Harmony", by Greg Fishman
- "Intervallic Improvisation", by Walt Weiskopf
- Representative Tunes: Blues for Alice, Confirmation, Round Midnight

Requirements for completion of MUS 395- BME/BM/BA

1. Successful performances in ensembles, afternoon recital, student chamber recitals, half-recital (if BM).
2. Successful Jury

MUSI 495 BM

Emphasis: Same as 39 with increased refinement

Representative Methods:

- "Etudes", by C. Lauba
- "53 Etudes", by M. Mule
- "The orchestral saxophonist", by B. Ronkin
- "158 Saxophon Uebungen", by S. Racher

Representative Literature:

- "Fuzzy Bird Sonata", by Yoshimatsu
- "Sonata", by G. Albright
- "Picnic on the Marne", by Rorem
- "Klonos", by P. Swierts

Jazz (optional unless BA in Jazz Studies):

- Aural transcribing
- Digital patterns
- Licks from jazz greats
- Fitting patterns/licks over common jazz progressions
- Improvising in the style of specific jazz greats (based on transcriptions)
- Representative Tunes: Giant Steps, 26-2, Naima

Requirements for completion of MUSI 495- BME/BM/BA

- Same as 395
- Senior Recital (optional unless BM highly encouraged for BME/BA)
- Successful jury

MUSI 595

Students have the option of enrolling in thesis or performance degree. Music education faculty directs thesis work.

Emphasis: Literature, Pedagogy

Representative Methods:

- "L'art du saxophone", by D. Kientzy
- "Hello Mr. Sax", by JM. Londeix

Representative Literature:

- "Sonata", by E. Denisov
- "Sonata", by D. Maslanka
- "Sequenza IXb", by Berio
- "Symphony Rhapsody", by A. Lennon

Jazz (optional):

- Aural transcribing
- based on pre-existing level

Requirements for completion of MUSI 595- BME/BM

1. Successful performances in ensembles and recitals
2. Successful jury

Synthesis:

By the end of undergraduate studies, the student is expected to have a broad and thorough understanding of the musical processes related to performance, history, composition, improvisation, repertoire, pedagogy, as well as be able to visually recognize, aurally label, and verbally describe (using appropriate syntax) them.

Results:

The students must demonstrate achievement of professional, entry-level competence in the major area, including significant technical mastery, capability to produce work and solve professional problems independently, and a coherent set of artistic/intellectual goals that are evident in their work. **BM students are required to produce a senior recital (this is highly encouraged of BME and BA students).** Students are expected to be able to form and defend value judgments about music and to communicate these ideas to professionals and laypersons. **Students are required to write program note for recitals, and to include verbal notes during UDRPs, master classes, and recitals.**

Recital Requirements:

- 1) All music majors are required to pass an Upper Division Recital Performance (UDRP) during their sophomore year. It will consist of two contrasting pieces. Performance majors must memorize one of the pieces. The UDRP should be approximately 15 minutes.
- 2) Junior Recital: required of all performance majors (30 minutes of music) – this recital is shared with another student.
- 3) Senior Recital: required of all performance majors (ca 60 minutes of music).
- 4) BME and BA Student Recitals Any music major or minor may give a recital their senior year with instructor permission. Most music education majors and music BA's perform a half recital (see junior recital) or full recital (see senior recital). This is not a degree requirement, but it is highly encouraged and part of the senior year saxophone grade.

Make-up lessons:

- 1) Lessons that are cancelled due to instructor absence (exceptions above) or excused student absence will be made up at the convenience of the student and the instructor.
- 2) Instructor reserves the right to not make up lessons cancelled due to unexcused student absence.
- 3) No more than two make up lessons are allowed per semester. More than two unexcused absences will result in an 'F' for the semester.
- 4) Lessons cancelled due to holidays or school of music related events will not be made up (talk to instructor prior to event).

Grading and Assessment:

- 1) plan for the semester will be developed at the beginning of the semester in collaboration between instructor and student.
- 2) Student will be graded each week on the quality, consistency, and quantity of preparation for each lesson.
- 3) Every saxophone performance is graded (masterclasses/recitals/etc).
- 4) Student's general attitude will also be considered.
- 5) All saxophone majors will perform in front of the woodwind faculty as part of their jury at the end of each semester. The jury grade cannot affect the lesson grade by more than one letter grade.
- 6) BME and B music majors must give at least a half recital their senior year in order to qualify for an 'A' in saxophone.
- 7) Student attendance on departmental, studio classes, lessons, juries, and recitals are taken into consideration and may affect your grade.
- 8) midterm conference will be held to discuss the student's progress, though students may discuss grading at any time with the instructor.
- 9) Failure to return university equipment will result in an 'Incomplete' grade until the equipment has been returned.

Grade	Point Scale	GPA
A	93-100	4.00
A-	90-92	3.67
B+	87-89	3.33
B	83-86	3.00
B-	80-82	2.67
C+	77-79	2.33
C	73-76	2.00
C-	70-72	1.67
D+	67-69	1.33
D	63-66	1.00
D-	60-62	.667
F	59 or lower	0.00

= Highest level of achievement: The student has consistently prepared for each lesson, has displayed professionalism, and has made superior progress in all aspects of technique, musicality, and creativity. The student has completed the amount of material the teacher feels is necessary for substantial progress.

= Good achievement: The student has displayed high levels of preparations and progress, and has completed an acceptable amount of literature.

= Improvement is recommended: The student is making some progress, but is not working to his/her potential or to instructor expectations.

= Poor: More practice is recommended and the grade must be brought up in order to remain in the program. Probationary status in the saxophone studio will be in effect until progress is made. The student may be recommended to change majors.

Failing: A student receiving a failing grade will not be permitted to remain in the saxophone studio and a change of major is recommended.

Students with Disabilities:

"Students with disabilities may request reasonable modifications by contacting me. The University of Montana assures equal access to instruction through collaboration between students with disabilities, instructors, and Disability Services for Students (DSS). "Reasonable" means the University permits no fundamental alterations of academic standards or retroactive modifications. For more information, please consult <http://www.umt.edu/disability>."

Academic Misconduct and the Student Conduct Code:

All students must practice academic honesty. Academic misconduct is subject to an academic penalty by the course instructor and/or disciplinary sanction by the University. All students need to be familiar with the Student Conduct Code. The Code is available for review online at http://life.umt.edu/vpsa/student_conduct.php."