

**The University of North Texas
College of Music**

*Handbook
for
Saxophone
Students*

2021—2022

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General Information for Saxophone Students in the University of North Texas College of Music

Lesson Designations and Enrollment Requirements

UNDERGRADUATE STUDENTS

Freshman and Sophomore

<u>Major</u>	<u>Lessons</u>	
Composition	MUAC 1512	After four semesters of MUAC 1512 or MUAM 1512, students will be given the opportunity to pass the Upper-Division Examination.
Music Education	MUAC 1512	
Jazz Studies	MUAC 1512	
Performance	MUAM 1512	

In fall 2022, Sophomore jazz saxophonists will be able to start jazz lessons concurrently with their classical lessons. After completing these lessons the UDE exam must be passed in order to continue to 3532 level lessons.

Junior and Senior

The Upper-Division Examination **must** be passed before Upper-Division Classical (MUAC/MUAM 3512) or Jazz lessons (MUAC 3532) can be taken.

<u>Major</u>	<u>Lessons</u>	
Composition	MUAC 3512	Concurrent enrollment in MUAC 3532 is permitted.
Music Education	MUAC 3512	Concurrent enrollment in MUAC 3532 is permitted. At the end of the junior year, Music Ed majors must complete a barrier in order to enroll in student teaching.
Jazz Studies	MUAC 3532	Concurrent enrollment in MUAC 3512 is permitted.

Performance	MUAM 3512	Concurrent enrollment MUAC 3532 is permitted.
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GRADUATE STUDENTS

Master's Degree

Graduate jazz saxophone students must take a total of 6 hours of applied lessons (2 credit hours per semester). The last of these 6 hours must be taken as Jazz Recital preparation (MUJS 5535).

<u>Major</u>	<u>Lessons</u>	
Composition	MUAC 5512	Concurrent enrollment in MUJS 5532 is permitted.
Music Education	MUAC 5512	Concurrent enrollment in MUJS 5532 is permitted.
Jazz Studies	MUJS 5532	Concurrent enrollment in MUAC 5512 is permitted.
Performance	MUAM 5512	Concurrent enrollment in MUJS 5532 is permitted.

Doctor of Musical Arts

<u>Major</u>	<u>Lessons</u>	
Composition	MUAC 6512	Concurrent enrollment in MUJS 5532 is permitted.
Music Education	MUAC 6512	Concurrent enrollment in MUJS 5532 is permitted.
Doctor of Musical Arts	MUAM 6512	Concurrent enrollment in MUJS 5532 is permitted.

SPECIAL NOTES:

All saxophonists should strive to be versatile and well-rounded. To this end, undergraduates (i.e., those juniors and seniors who have passed the Upper Division Examination) and graduate students are not only permitted to enroll, concurrently, in both Jazz and Classical Saxophone lessons, students are urged to avail themselves of this opportunity.

Undergraduate students with a major in either classical saxophone performance (MUAM) or music education (MUAC) *should enroll* in at least two semesters of secondary jazz lessons no sooner than the time they pass the upper division examination at the end of the sophomore year (fourth semester of study). Secondary lessons cannot replace upper division concentration level lessons.

Graduate students with a major in classical saxophone performance *may enroll* in at least one semester of secondary jazz lessons unless they are pursuing a related field in jazz studies. Entry into the related field in jazz studies is accomplished through audition with the jazz faculty.

Undergraduate students with a major in either classical saxophone performance or music education and graduate students with a major in classical saxophone performance may enroll in Professor Leali's jazz master class (MUJS 1131/1132) with permission from the instructor following performance evaluation.

Non-saxophone students (i.e., students accepted into the UNT College of Music as clarinet majors, piano majors, music education majors, etc.) enrolled at UNT may enroll in secondary jazz lessons with the permission of Professor Leali.

Undergraduate students enrolled in any aspect of the saxophone program at UNT are strongly encouraged to study the other woodwinds (clarinet, flute, oboe, bassoon) by enrolling in the appropriate secondary-level lessons, or after audition, concentration-level lessons.

Students who receive a failing grade in saxophone lessons may reaudition for the College of Music and appropriate degree program during one of the three publicized audition dates. If accepted the student may enroll in lessons during the next school year.

Students choosing not to enroll in the appropriate level of lessons during the course of their education at UNT will be required to reaudition for the College of Music and appropriate degree program. If accepted, the student may enroll in lessons during the next school year.

Each student should receive 13 lessons each semester, unless the student is unprepared or cancels, in which case the lesson will not be made up.

Lesson Assignments and Course Syllabi

Each student enrolled in saxophone lessons will be assigned either to a major professor or teaching fellow (“TF”). Lesson assignments will be posted by Professor Leali’s and Professor Nestler’s studio door by Friday of the first week of classes. There will be a meeting of all saxophonists at the end of the first week of classes for each student to meet their teacher/professor and exchange schedules.

Everyone enrolled in saxophone lessons is required to have a lesson during the second week of classes. *It is the responsibility of the student to contact the teacher in order to schedule a lesson time.*

Each professor and teaching fellow will have their own course syllabus. It is the responsibility of the teacher to review his/her set of studio requirements with each student in their studio during the first lesson.

Lesson Attendance Policy

Saxophone students enrolled in MUAM/C/S 65/35/1512 or MUAC 3532/MUJS 5532 lessons or MUCM 55/3520 (saxophone quartet) are required to attend their lessons and quartet coachings. **There is a “no cut” policy for ALL saxophone lessons and quartet.**

Any missed lesson will be considered unexcused with the exception of illness or a family emergency. If the student is ill, an excuse (signed by a medical doctor) is required.

Two unexcused absences will result in an automatic failing grade for the semester in which the student is enrolled and will not be permitted to perform a jury, barrier or upper division examination.

Saxophone Departmental and Guest Recitals

Classical Saxophone Department Recitals occur each Monday at noon in the Recital Hall.

Jazz Saxophone Department Recitals occur each Wednesday at noon in room 262. Jazz Studies majors enrolled in Performance Fundamentals and/or Jazz Saxophone lessons are required to play three transcriptions per semester. All Jazz Studies majors who have not passed the UDE are required to attend both Classical and Jazz Department recitals.

Jazz Saxophone Performance Fundamentals Classes MUJS 1131 and MUJS 1132 occur each **Tuesday and Thursday at noon in room 289**. This is required for all

freshmen Jazz Studies majors. Others are welcome with the permission of the instructor.

Student Recitals and Guest Recitals by faculty and guest artists occur throughout the semester. Attendance at recitals is assumed.

Attendance will be taken at each of the above recitals. If you have a class during recital time, you may be excused—it is the student’s responsibility to inform the teacher of the conflict. Recital attendance will be determined at the end of the semester and will be a factor in the student’s grade.

NOTE: At UNT, it is our goal to be a unified saxophone department that supports both Classical and Jazz styles equally. Saxophone students are urged to participate in all saxophone events and educational opportunities.

Saxophone Quartet

Undergraduate students wishing to enroll in quartet should enroll in MUCM 3520.501. Graduate students should enroll in MUCM 5520.501. Each quartet should rehearse three hours each week (two 90-minute sessions are ideal; three, one-hour sessions are also acceptable) and have a one-hour coaching. Coaching days/times are arranged according to the schedules of the participants and the coach.

Graduate students are *strongly urged* to present at least one saxophone quartet recital, even though it is not part of the degree program.

Students wishing to participate in saxophone quartet are urged to form their own ensembles. All others enrolled in quartet will be placed accordingly.

It is the responsibility of the students to reserve a room for quartet rehearsals. This can be done through Laura Fuller’s office. Quartet coachings will occur in the instructor’s studio, unless otherwise arranged.

Concerto Competition

The first round of the concerto competition is normally held during the first week of October/November during the Fall Semester. Sign-up for the concerto competition is on the Woodwind Area’s Bulletin Board by the Coordinator’s office. ***Participation in the first round of the concerto competition is required for all saxophonists enrolled in MUAM lessons (first semester freshmen are excluded).*** It is recommended to prepare a standard concerto or new work, with orchestral accompaniment. Only eight minutes of music are needed; however, the excerpt or movement must be memorized.

Graduate Saxophone Literature Classes

MUAG 6360: Saxophone Solo Repertoire and MUAG 6370: Saxophone Chamber and Orchestral Repertoire are offered during the summer session on a rotating basis. Any graduate student may enroll in these classes, however, both are required for DMA students in saxophone.

Professionalism and Dress Code Policy

UNT saxophonists should comport themselves with professionalism in the classroom, studio, rehearsals, jury examinations, and off-campus engagements. This level of professionalism encompasses appropriate behavior, demeanor, and appearance.

Personal neatness and appropriate attire enhance one's professional appearance and promote confidence in the quality of one's performance. Casual business attire is suggested and preferred. Extreme clothing is to be avoided: inappropriately revealing clothing that is either sheer, low-cut or backless, having bare midriffs or tight fitting, extremely short skirts, dress lengths, and/or cut-off shorts is incongruous with having a professional demeanor. Shoes should be clean, in good repair, and appropriate for all professional settings. Casual clothing, such as tee shirts with logos or slogans, sweatshirts, and tank tops is not appropriate attire for professional situations at the College of Music or off-campus performance venues where the CoM saxophone department is represented. Students are encouraged to present a clean and well-groomed appearance with attention to personal hygiene.

Related Field in Classical Saxophone Performance or Jazz Studies

Graduate students majoring in Jazz Studies, Music Education, or Composition hoping to pursue a related field in Classical Saxophone Performance are required to pass an audition. Graduate Classical Saxophone Performance majors may also pursue a related field in Jazz Studies by passing an audition. Once accepted, Master's students should enroll in MUAC 5512 (classical saxophone lessons) or MUJS 5532 (jazz saxophone lessons). Doctoral students should enroll in MUAC 6512 (classical) or MUJS 5532 (jazz).

Doctor of Musical Arts Students

Students seeking the Doctor of Musical Arts degree should stay current of the recent decisions made by the Graduate Performing Degrees Committee by reading the DMA Handbook. Related field recitals may not replace any of the recitals in the major area.

Pianists for Departmental, Recital, and Jury Performances

Saxophone students enrolled in MUAC/M 15/35/55/6512 are required to perform their juries, departmentals, degree and non-degree recitals with a professional-quality pianist. A list of pianists for hire is available in the front office in the College of Music. It is the student's responsibility to provide his/her own pianist (i.e., contact, arrange rehearsals, and pay the pianist's fee in a timely manner) for all performances and lessons, when necessary. The student is required to have at least one rehearsal prior to a coaching with a faculty member on the specific repertoire being studied. Further rehearsals may be necessary at the discretion of the faculty member.

Music and Recordings

Students must own their own music or use library copies. Bringing photocopied music into lessons (other than obvious page turns) is not permitted unless the student obtains written copyright permission from the publisher. Students are strongly encouraged to own their own recordings.

Equipment

Students are expected to own their own equipment (instruments, mouthpieces, reeds, ligatures, metronomes, tuners) and maintain them in proper working order. Soprano, tenor, and baritone saxophones are available for rental through the school. It is highly recommended that students own their own baritone/tenor mouthpieces when they are assigned to these instruments for band or quartet. Dr. Nestler has some mouthpieces available for band and quartet use.

Wind Symphony/Symphonic Band Audition Information

- Auditions for Wind Symphony, Symphonic Band and Concert Band occur once a year, in the fall.
- The first round of these auditions is performed for the saxophone faculty, usually in Dr. Nestler's studio.
- The second round of these auditions is performed for the wind studies conducting faculty along with the saxophone faculty, usually in the Murchison Performing Arts Center.
- The repertoire for these auditions is normally made available at juries during the preceding spring semester. This repertoire is posted on the Wind Studies website in August.
- Typically, the first round occurs on Wednesday of orientation week. The second round normally occurs either on the Saturday or Sunday before the first day of classes.

Lab Band, Jazz Chamber Music (JCM) Audition Information

- Lab Band and Jazz Chamber Music placements are determined from this singular audition. Auditions occur in Professor Leali's studio and they consist of sight-reading and improvisation. Improvisation is optional for those not enrolled in JCM. However, the improvisational component of your audition will be considered for Lab Band placement.
- Preliminary audition results will be posted in Canvas on Sunday, prior to the first day of classes. Please note that during the first week of classes results are subject to change at the discretion of the Jazz Studies Division Faculty. Please check the jazz bulletin board daily for these changes.
- Final lab band placements will be posted on the first Friday of classes.

All saxophone students enrolled in MUAC/M 15/35/5512 and MUJS 35/5520 are required to perform either a Wind Symphony/Symphonic/Concert Band or Lab Band audition in the fall semester (both round one and round two). Students enrolled in MUAC/M 15/35/5512 and/or MUAC 3532 or MUJS 5532 who do not audition for a large ensemble will be dropped from saxophone lessons. DMA students may choose to audition for a large lab and their placement will be determined by need.

Students declaring saxophone as either a major or concentration are expected to perform in either a lab band or concert band. Participation in a vocal large lab ensemble, while deemed worthy, will not act as replacement for participation in an instrumental large lab ensemble.

**University of North Texas
College of Music
Saxophone Department**

Jury Examination Requirements:

Scales, Technique, Etudes, and Solo Repertoire

***for all Classical Saxophone Students
enrolled in MUAC/MUAM 15/3512
organized by semester and year***

The scales and etudes portion of the jury will be performed, with a metronome, at the jury examination scheduled at the end of each semester.

Photocopies are not permitted at jury performances.

- 1a. Freshman Year (MUAC/M 1512), first semester**
- A. All Major Scales, Arpeggios, and Scales in Thirds
 - 1. Quarter Note = 80, all sixteenth notes
 - 2. Full Range
 - 3. All Articulations (see page 16 for a list of articulations)
 - B. Symmetrical Scales
 - 1. Chromatic Scale
 - a. Quarter Note = 80, all sixteenth notes
 - b. Full Range
 - c. All Articulations
 - C. Etude Performance:
An etude will be chosen by the jury from the Ferling/Mule (pub. Leduc) *48 Etudes*, numbers 1 through 14. Transpose the first four bars of each slow etude to all twelve keys.
 - D. Exercises from the Rousseau, *High Tones*, second edition
 - 1. At the discretion of the jury, the student will perform any exercise on page 2 through 6.
 - E. Solo Repertoire
 - 1. Repertoire for the jury examination should be selected in consultation with the student's teacher. The list of repertoire below represents possible recommendations for the student at each specific semester of study. Other pieces, not on each list below, could be studied and performed with the permission of the teacher. Repertoire may not be repeated from semester to semester.

2. Composers and Titles
 - Bédard, *Fantasy* (soprano or tenor)
 - Bencriscutto, *Serenade*
 - Handel/Rascher, *Sonata* no. 3
 - Rueff, *Chanson et Passepied*
 - Lantier, *Sicilienne*
 - Bozza, *Aria*

lb. Freshman Year (MUAC/M 1512), second semester

- A. All Major Scales, Arpeggios, and Scales in Thirds
 1. Quarter Note = 100, all sixteenth notes
 2. Full Range
 3. All Articulations
- B. All Harmonic Minor Scales, Minor Arpeggios, and Scales in Thirds
 1. Quarter Note = 80, all sixteenth notes
 2. Full Range
 3. All Articulations
- C. Symmetrical Scales
 1. Chromatic Scale, quarter note = 100
 2. Whole Tone Scale beginning on low Bb
 3. Whole Tone Scale beginning on low B
- D. Etude Performance:
An etude will be chosen by the jury from the Ferling/Mule (pub. Leduc) *48 Etudes*, numbers 15 through 36. Transpose the first eight bars of each slow etude to all twelve keys.
- E. Exercises from the Rousseau, *High Tones*, second edition
 1. At the discretion of the jury, the student will perform any exercise on pages 12 through 13.
 2. At the discretion of the jury, the student will perform any exercise on pages 16 through 21.
- F. Solo Repertoire
 1. Repertoire for the jury examination should be selected in consultation with the student's teacher. The list of repertoire below represents possible recommendations for the student at each specific semester of study. Other pieces, not on each list below, could be studied and performed with the permission of the teacher. Repertoire may not be repeated from semester to semester.
 2. Composers and Titles
 - Bonneau, *Suite*
 - Bourrel, *Sonata*
 - Eychenne, *Sonata*
 - Heiden, *Diversion*
 - Schumann/Hemke, *Three Romances*
 - Vivaldi, *Sonata* in G Minor (soprano or tenor)

Ila. Sophomore Year (MUAC/M 1512), first semester

- A. All Major Scales Arpeggios, and Scales in Thirds
 - 1. Quarter Note = 120, all sixteenth notes
 - 2. Full Range
 - 3. All Articulations
- B. All Harmonic Minor Scales, Minor Arpeggios, and Scales in Thirds
 - 1. Quarter Note = 100, all sixteenth notes
 - 2. Full Range
 - 3. All Articulations
- C. All Melodic Minor Scales, Arpeggios, and Scales in Thirds
 - 1. Quarter Note = 80, all sixteenth notes
 - 2. Full Range
 - 3. All Articulations
- D. Symmetrical Scales, quarter note = 120
 - 1. Chromatic Scale
 - 2. Whole Tone Scale beginning on low Bb
 - 3. Whole Tone Scale beginning on low B
 - 4. Augmented Triads beginning on Low Bb, B, C, and Db
 - 5. Diminished Scales (Octatonic Scales) beginning on low Bb B, and C (both whole step, half step and half step, whole step)
 - 6. Diminished Seventh Arpeggios beginning on low Bb, B, and C
- E. Etude Performance:
An etude will be chosen by the jury from the Ferling/Mule (pub. Leduc) *48 Etudes*, numbers 37 through 60. Transpose the first eight bars of each slow etude to all twelve keys.
- F. Exercises from the Rousseau, *High Tones*, second edition
 - 1. At the discretion of the jury, the student will perform any exercise on pages 26 through 30.
 - 2. At the discretion of the jury, the student will perform any exercise on pages 32 through 33.
- G. Solo Repertoire
 - 1. Repertoire for the jury examination should be selected in consultation with the student's teacher. The list of repertoire below represents possible recommendations for the student at each specific semester of study. Other pieces, not on each list below, could be studied and performed with the permission of the teacher. Repertoire may not be repeated from semester to semester.
 - 2. Composers and Titles
 - van Delden, *Sonatina*
 - Milhaud, *Scaramouche*
 - Lunde, *Sonata*
 - Telemann, *Sonata in C Minor* (soprano or tenor)

IIb. Sophomore Year (MUAC/M 1512), second semester

*At the conclusion of the fourth semester of study at the MUAC 1512 level, students may perform the **Upper-Division Examination (UDE)**. Passing this examination allows the student to enroll in upper-division lessons (MUAC 3512 for music education majors and composition majors; MUAC 3532 for jazz studies majors).*

- A. All Major Scales, Arpeggios, Thirds and Fourths
 - 1. Quarter Note = 132, all sixteenth notes
 - 2. Full Range
 - 3. All Articulations
- B. All Harmonic Minor Scales, Minor Arpeggios, Thirds and Fourths
 - 1. Quarter Note = 120, all sixteenth notes
 - 2. Full Range, All Articulations
- C. All Melodic Minor Scales, Arpeggios, Thirds and Fourths
 - 1. Quarter Note = 120, all sixteenth notes
 - 2. Full Range, All Articulations
- D. Symmetrical Scales, quarter note = 120
 - 1. Chromatic Scale
 - 2. Whole Tone Scale beginning on low Bb
 - 3. Whole Tone Scale beginning on low B
 - 4. Augmented Triads beginning on Low Bb, B, C, and Db
 - 5. Diminished Scales (Octatonic Scales) beginning on low Bb, B, and C (both whole step, half step and half step, whole step)
 - 6. Diminished Seventh Arpeggios beginning on low Bb, B, and C
- E. Etude Performance:
An etude will be chosen by the jury from the Karg-Elert, *Caprices*, numbers 1 through 12.
- F. Exercises from the Rousseau, *High Tones*, second edition
 - 1. At the discretion of the jury, the student will perform any exercise on pages 35 through 36.
 - 2. At the discretion of the jury, the student will perform any exercise on pages 51 and/or 57.
- G. Solo Repertoire
 - 1. Repertoire for the jury examination should be selected in consultation with the student's teacher. The list of repertoire below represents possible recommendations for the student at each specific semester of study. Other pieces, not on each list below, could be studied and performed with the permission of the teacher. Repertoire may not be repeated from semester to semester.
 - 2. Composers and Titles
 - Glazunov, *Concerto*
 - Karlins, *Music for Tenor Saxophone and Piano*
 - Maurice, *Tableaux de Provence*
 - Tomasi, *Ballade*
 - Platti/Rousseau, *Sonata in G Major* (soprano or tenor)

IIIa. Junior Year (MUAC/M 3512), first semester

- A. Diatonic Seventh Patterns: I, II, and III
 - 1. Quarter Note = 100, all sixteenth notes
 - 2. Full Range
 - 3. All Articulations

- B. Etude Performance:
An etude will be chosen by the jury from the Karg-Elert, *Caprices*, numbers 13 through 25.

- C. Solo Repertoire
 - 1. Repertoire for the jury examination should be selected in consultation with the student's teacher. The list of repertoire below represents possible recommendations for the student at each specific semester of study. Other pieces, not on each list below, could be studied and performed with the permission of the teacher. Repertoire may not be repeated from semester to semester.

 - 2. Composers and Titles
Boutry, *Divertimento*
Cimarosa, *Concerto* (soprano)
Creston, *Sonata*
Heiden, *Sonata*
Stein, *Sonata* (tenor)

IIIb. Junior Year (MUAC/M 3512), second semester

- A. All Scales studied in Freshmen, Sophomore, and Junior years
 - 1. Quarter Note = 100, all sixteenth notes
 - 2. Full Range
 - 3. All Articulations
 - 4. Any scale may be asked at the Music Education barrier exam.

- B. Etude Performance:
An etude will be chosen by the jury from the Lacour (pub. Leduc) *8 Very Difficult Etudes*, numbers 1 through 8.

- C. Solo Repertoire
 - 1. Repertoire for the jury examination should be selected in consultation with the student's teacher. The list of repertoire below represents possible recommendations for the student at each specific semester of study. Other pieces, not on each list below, could be studied and performed with the permission of the teacher. Repertoire may not be repeated from semester to semester.

 - 2. Composers and Titles
Di Pasquale, *Sonata* (tenor)
Hartley, *Duo*
Persichetti, *Parable*
Rueff, *Sonata*
Villa-Lobos, *Fantasia* (soprano or tenor)

IVa. Senior Year (MUAC/M 3512), first semester

- A. All Scales studied in Freshmen, Sophomore, and Junior years
 - 1. Quarter Note = 100, all sixteenth notes
 - 2. Full Range
 - 3. All Articulations

- B. Etude Performance:
An etude will be chosen by the jury from the Lacour (pub. Leduc)
28 Etudes, numbers 1 through 14.

- C. Solo Repertoire
 - 1. Repertoire for the jury examination should be selected in consultation with the student's teacher. The list of repertoire below represents possible recommendations for the student at each specific semester of study. Other pieces, not on each list below, could be studied and performed with the permission of the teacher. Repertoire may not be repeated from semester to semester.

 - 2. Composers and Titles
 - Bassett, *Music for Saxophone and Piano*
 - Bonneau, *Caprice en forme de valse*
 - Cunningham, *Trigon* (tenor)
 - Debussy/Rousseau, *Rapsodie*
 - Gotkovsky, *Brilliance*
 - Marcello, *Concerto* (soprano)

IVb. Senior Year (MUAC/M 3512), second semester

- A. All Major Scales in broken fourths
 - 1. Quarter Note = 100, all sixteenth notes
 - 2. Full Range
 - 3. All Articulations

- B. Etude Performance:
An etude will be chosen by the jury from the Lacour (pub. Leduc)
28 Etudes, numbers 15 through 28.

- C. Solo Repertoire
 - 1. Repertoire for the jury examination should be selected in consultation with the student's teacher. The list of repertoire below represents possible recommendations for the student at each specific semester of study. Other pieces, not on each list below, could be studied and performed with the permission of the teacher.

 - 2. Composers and Titles
 - Dubois, *Concerto*
 - Husa, *Élégie et Rondeau*
 - Ibert, *Concertino da camera*
 - Mihalovici, *Chant Premier* (tenor)
 - Tomasi, *Concerto*

**V. Graduate Study:
Master's degree (MUAC/M 5512) and DMA degree students (MUAC/M 6512)**

Scales, Etudes, and Repertoire will be assigned on an individual basis with particular attention to the needs of each student. See the saxophone syllabus for specifics of study.

**University of North Texas
College of Music
Saxophone Department**

Jury Examination Requirements:

Scales, Technique, and Repertoire

**for all Jazz Saxophone Students
enrolled in MUAC 3532 and MUJS 5532
organized by semester and year**

I.-II. Freshman and Sophomore Years

The Upper-Division Examination **must** be passed before upper-division classical (MUAC/MUAM 3512) or jazz lessons (MUAC 3532) can be taken. Consult the requirements listed on pages 10—13.

IIIa. Junior Year (MUAC 3532), first semester

A. Scales

Jazz Melodic Minor Scale

1. Quarter note = 80, (8th's, 16th's and 32nd's)
2. Full range
3. Diatonic 13th's
(ascending, descending, broken ascending, and broken descending)

B. Repertoire: Transcriptions (1900s-1920s)

Repertoire for the jury examination will be selected in consultation with the student's teacher. Students are required to perform one transcription from the standard repertoire of this period, this performance may be during jazz departmentals or their jury examination. In addition, students are further expected to become familiar with influential reed players from this era. Additional study should be placed on learning certain licks, transposing these licks in all keys, and incorporating these licks into your own improvised solos.

Tunes to be performed in jazz departmental or jury examination may be chosen from the following list. Other standard repertoire from this era not on the list below may be studied and performed with the permission of the teacher.

<u>Tunes</u>	<u>Performers/Musicians/Artists</u>
1899 Maple Leaf Rag	Sidney Bechet, soprano, clarinet
1912 Memphis Blues	Benny Carter, alto, tenor, clarinet
1913 Ballin' the Jack	Joe Clark, alto
1914 St. Louis Blues	Johnny Dodds, clarinet
1916 Poor Butterfly	Herschel Evans, tenor
1917 Indiana ("Back Home in Indiana")	Bud Freeman, tenor
1917 Tiger Rag	Edmond Hall, clarinet
1918 After You've Gone	Johnny Hodges, alto
1919 Indian Summer	Benny Krueger, alto
	Jimmy Noone, clarinet
1921 Sheik of Araby	Marshall Royal, clarinet, alto
1922 China Boy	Pee Wee Russell, clarinet
1925 Sweet Georgia Brown	Lawrence Shields, clarinet
1926 Bye Bye Blackbird	Tab Smith, alto saxophone
1926 Muskrat Ramble	Willie Smith, alto saxophone
1927 My Blue Heaven	Serge Chaloff, baritone saxophone
1927 'S Wonderful	Harry Carney, baritone saxophone
1928 Sweet Lorraine	Charles Fowlkes, baritone saxophone
1929 Ain't Misbehavin'	

IIIb. Junior Year (MUAC 3532), second semester

A. Scales

Harmonic Minor Scale

1. Quarter note = 80, (8th's, 16th's and 32nd's)
2. Full range
3. Diatonic 13th's
(ascending, descending, broken ascending, and broken descending)

B. Repertoire: Transcriptions (1930s-1940s)

Repertoire for the jury examination will be selected in consultation with the student's teacher. Students will learn standard repertoire and are expected to become familiar with influential reed players from this period. Focus should be on learning certain licks, transposing these licks in all keys, and incorporating licks into your own improvised solos.

One of the following tunes will be transcribed and performed for the jury with accompanying CD. Other standard repertoire from this era not on the list below can be studied and performed with the permission of the teacher.

<u>Tunes</u>	<u>Performers/Musicians/Artist</u>
1930 Embraceable You	Cannonball Adderley, alto
1930 Love for Sale	Gene Ammons, tenor
1931 All of Me	Earl Bostic, alto
1931 Between the Devil and the Deep Blue Sea	Don Byas, tenor
1931 When Your Lover Has Gone	Buddy Collette, alto, tenor, clarinet
1932 Lover	Eddie "Lockjaw" Davis, tenor
1932 The Song is You	Paul Desmond, alto
1932 Willow Weep for Me	Wardell Gray, tenor
1934 East of the Sun (and West of the Moon)	Coleman Hawkins, tenor
1934 I Get a Kick Out of You	Jimmy Heath, tenor
1937 All God's Chillun' Got Rhythm	Illinois Jacquet, tenor
1940 You Stepped Out of a Dream	James Moody, alto, tenor
1941 Skylark	Charlie Parker, alto
1942 Epistrophy	Sonny Stitt, alto, tenor, bari
1942 Jitterbug Waltz	Lucky Thompson, tenor
1942 That Old Black Magic	Stanley Turrentine, tenor
1944 Be-Bop	Eddie "Cleanhead" Vinson, alto
1945 Love Letters	Ben Webster, tenor
1946 Old Devil Moon	Phil Woods, alto
1948 It's You or No One	Lester Young, tenor
1949 Early Autumn	Pepper Adams, baritone
	Hamiet Bluiett, baritone
	Gerry Mulligan, baritone
	Cecil Payne, baritone

IVa. Senior Year (MUAC 3532), first semester

A. Scales

Whole-time scales, half-whole diminished scales, whole-half diminished scales, augmented scales

1. Quarter note = 100, all sixteenth notes
2. Full range
3. In intervals of fourths
(ascending, descending, broken ascending, and broken descending)

B. Repertoire: Transcriptions (1950s-1960s)

Repertoire for the jury examination will be selected in consultation with the student's teacher. Students are required to perform one transcription from the standard repertoire of this period, this performance may be during jazz departmentals or their jury examination. In addition, students are further expected to become familiar with influential reed players from this era.

Additional study should be placed on learning certain licks, transposing these licks in all keys, and incorporating these licks into your own improvised solos.

Tunes to be performed in jazz departmental or jury examination may be chosen from the following list. Other standard repertoire from this era not on the list below may be studied and performed with the permission of the teacher.

<u>Tunes</u>	<u>Performers/Musicians/Artist</u>
1950 The Best Thing for You is Me	George Coleman, tenor
1954 Misty	Ornette Coleman, alto
1954 Fly Me to the Moon	John Coltrane, soprano, tenor
1955 Stable Mates	Eric Dolphy, alto, bass clarinet
1956 Corner Pocket	Booker Ervin, tenor
1956 UMMG (Upper Manhattan Medical Group)	Frank Foster, tenor
1956 Con Alma	Stan Getz, tenor
1956 King Porter Stomp	Benny Golson, tenor
1958 Lil Darlin'	Dexter Gordon, tenor
1959 Desafinado	Bunky Green, alto
	Johnny Griffin, tenor
1960 Strollin'	Eddie Harris, tenor
1960 Take Five	Joe Henderson, tenor
1962 Days of Wine and Roses	Jackie McLean, alto
1963 Girl From Ipanema	Charles McPherson, alto
1963 Wines and Lovers	Hank Mobley, tenor
1964 Hello Dolly	Gerry Mulligan, bari
1964 Isfahan	David "Fathead" Newman, alto, tenor
1966 Dolphin Dance	Sonny Rollins, tenor
1966 On a Clear Day	Archie Shepp, tenor
1966 Sunny	Wayne Shorter, soprano, tenor
	James Spaulding, alto
	Frank Wess, alto, tenor
	Ronnie Cuber, baritone
	Gary Smulyan, baritone

IVb. Senior Year (MUAC 3532), second semester

A. Scales

All Major and Minor Pentatonics

1. Quarter note = 100, all sixteenth notes
2. Full range
3. In intervals of thirds and fourths
(ascending, descending, broken ascending, broken descending, and triplet phrasing*)
**triplet phrasing will be taught by instructor*

B. Repertoire: Transcriptions (1970s-present)

Repertoire for the jury examination will be selected in consultation with the student's teacher. Students are required to perform one transcription from the standard repertoire of this period, this performance may be during jazz departmentals or their jury examination. In addition, students are further expected to become familiar with influential reed players from this era. Additional study should be placed on learning certain licks, transposing these licks in all keys, and incorporating these licks into your own improvised solos.

Tunes to be performed in jazz departmental or jury examination may be chosen from the following list. Other standard repertoire from this era not on the list below may be studied and performed with the permission of the teacher.

Tunes

Moontrane
 Hothouse Flowers
 Skydive
 Red Clay
 The Peacocks
 Skunk Funk
 First Circle
 Beyond the Wall

Performers/Musicians/Artist

Gerald Albright, alto
 Gary Bartz, alto
 Michael Brecker, tenor
 Richie Cole, alto
 Joe Farrell, tenor
 Kenny Garrett, alto
 Grey Osby, alto
 Billy Harper, tenor
 Vincent Herring, alto
 Antonio Hart, alto
 Dave Liebman, soprano, tenor
 Joe Lovano, tenor
 Lou Marini, alto, tenor
 Branford Marsalis, sopr, tenor, alto
 Dick Oatts, alto
 Chris Potter, tenor
 Joshua Redman, tenor
 David Sanborn, alto
 Grover Washington, Jr., alto, tenor
 Kirk Whalum, tenor
 James Carter, baritone
 Jason Marshall, baritone

V.-VI. Students of Professor Leali (BM, MM and DMA)

Scales and repertoire will be assigned on an individual basis with particular attention to the needs of each student. See the saxophone syllabus for specifics of study.

Jazz Saxophone Recital Requirements

Duo performance

Cadenza

Stylistically varied program

Jazz standards and original compositions

At least one arrangement for 3 or more instruments

A minimum of one odd-metered tune

Jury Forms

At the solo jury examination, each student is required to complete a form and submit it to the jury panel prior to the performance of the examination. Each student should complete the appropriate form. Following the jury, this form will be filed in the student's record. Repertoire may not be repeated from one jury to the next.

Undergraduates enrolled in MUAC/M 1512, 3512, and 3532 (i.e., all freshmen, first-semester sophomores, and all juniors and seniors) should fill out the **lavender form**.

Second-semester sophomores attempting to pass the Upper-Division Examination should fill out the **salmon-colored** form. Students have two attempts to pass the UDE. *If a student does not pass the UDE after the second attempt, the student will need to change majors.*

Music Education majors in the second semester of the junior year must pass a barrier for permission to student teach. These students should fill out the **blue** form.

All graduate students should fill out the **yellow** form.

The Music Education Barrier Examination

All Music Education Majors with Saxophone as the concentration must pass a barrier. This examination may be attempted for the first time at the end of the second long semester of study (i.e., *not including summer instruction*) of upper division lessons. Normally, this will occur at the end of the junior year. Further study at the concentration level may be required through the determination of the saxophone faculty. ***In all cases, the decision of the jury is final.***

Repertoire for the Music Education Barrier could be chosen from the following list:

Concerto, op. 26, Paul Creston (perform any two movements)

Rapsodie, Claude Debussy (arr. Rousseau) (perform the entire piece)

Prelude, Cadence et Finale, by Alfrèd Desenclos (perform the entire piece)
Concerto, by Alexander Glazunov (perform the entire piece)
Concertino da camera, Jacques Ibert (perform the entire piece)
Chant Premier, Marcel Mihalovici (perform the entire piece)
Concerto, Henri Tomasi (perform either the first or second movement)
Fantasia, by Heiter Villa-Lobos (perform the entire piece)

Repertoire for the Music Education Barrier must be performed with piano. Other repertoire may be acceptable with permission from the saxophone faculty.

Repertoire performed at a jury may not be repeated from semester to semester.

Students must perform new repertoire each time they present a jury.

Any scale may be asked of the student at the Music Education Barrier.

The Music Education Barrier may not be attempted during the summer sessions.

Scheduling Degree and Non Degree Recitals

First semester graduate students are encouraged to wait until the second semester to present a recital, either degree or non-degree. DMA students should follow the rules regarding scheduling recitals outlined in the official DMA Handbook.

Junior level recitals and saxophone quartet recitals are considered non-degree recitals; however, they are required of students enrolled in MUAM.

According to CoM regulations, non-degree recitals must occur before October 31 (for the fall semester) and March 31 (for the spring semester).

Do not schedule rehearsals or performances that begin at or after 9:30 PM when a faculty member must be present (i.e., degree recital dress rehearsals).

Procedures for Jury Preparation and Grading

Sign up sheets for concentration juries will be posted on Dr. Nestler's studio door (229) at least two weeks prior to the beginning of the first jury examination. It is each student's responsibility to sign up for a technique/etude jury and a solo jury in a timely fashion. The jury sign up sheets will be taken down on the Friday before the beginning of juries. If the student fails to sign up for a jury in a timely fashion, s/he must seek special permission from the faculty in order to perform a jury.

In all cases, the grade determined by the jury is final. In all cases, the results of the Upper Division Examination, as determined by the faculty, is final.

It is each student's responsibility to schedule a sufficient and appropriate number of rehearsals with a pianist as well as coachings with the faculty/teaching fellow prior to the jury (the coaching should occur at least one week prior to the jury). While

each piece will require a different number of rehearsals, each student should plan on at least two rehearsals with a pianist (in addition to the normally scheduled lesson) and at least one coaching with the faculty member (and with the pianist present). Given the difficulty of the saxophone repertoire, most pieces will require more than one coaching. It is the responsibility to plan accordingly.

Grading:

The grade for all students enrolled in MUAC/M 15/35/55/6512 is determined by an average of three grades: the lesson grade assigned by the faculty member or teaching fellow; the technique/etude jury grade assigned by the saxophone professors; and, the solo/transcription grade assigned by the saxophone professors. Departmental and evening recital attendance could affect the final grade if a student does not attend an appropriate number of these performances. Normally, there are 12 departmental recitals each semester. This number is combined with the total number of faculty, guest artist, and student recitals presented each semester. As this number is an unknown variable, the number of required performances will change from semester to semester; however, each saxophone student should attend 85% of the total number of saxophone department and/or evening recitals presented any given semester. It is the student's responsibility to be aware of the dates, times, and places of each recital. Recital programs are posted on the bulletin board located on the wall opposite the main office at the CoM.

If a student earns a "D" or an "F" in saxophone lessons, the student will automatically be barred from enrolling in saxophone lessons during the next semester and will be required to reaudition for their specific program (i.e., jazz studies, music education, performance, composition, etc.) at an official College of Music audition date.

Students must study and perform different literature from semester to semester. Do not repeat literature from one jury to the next. Students presenting recitals may perform literature used for juries on previous juries with permission from the faculty.

College of Music Auditions

Auditions for the College of Music or a specific program within the CoM occur only at the officially posted audition dates. Auditions for the CoM during the end of semester jury times are permitted only with special permission from the faculty.

Competitions

All saxophone students enrolled in MUAM lessons are required to participate in the first round of the UNT concerto competition. Repertoire for the competition can be chosen at the performer's discretion. *First semester freshmen are exempt from this rule.* It is the student's responsibility to schedule a sufficient and appropriate number of rehearsals with a pianist as well as coachings with the faculty prior to the competition.

Saxophone students enrolled in MUAM lessons may be required to participate in at least one off-campus solo competition each year (in addition to the UNT concerto competition). These competitions could include either the Music Teacher's National Association local/state/regional/national competitions, the North American Saxophone Alliance Competition, the Yamaha Young Performing Artist Competition, or any other regional/national/international competition. *Any student who is not eligible to participate in a competition due to age restrictions is exempt from this rule.* Competitions that require a recording as the first round are an acceptable substitute. It is the student's responsibility to arrange travel, room, and board and secure pianists for these events.

Departmental Performances

In order to earn an "A" in saxophone lessons (MUAC/M 15/35/55/6512), each student is required to perform a solo with piano on at least one departmental recital, Mondays at noon in the recital hall. *First semester freshmen are exempt but are strongly encouraged to perform.* If a student has a class during the scheduled departmental time, then any other solo performance (with piano) during the semester can be acceptable, with the permission of the faculty. In such instances, the student will need to supply the faculty with an official UNT program as proof of the student's performance. If a student does not perform on departmental, the highest grade s/he could earn in saxophone lessons (MUAC/M 15/35/55/6512) for any given semester will be a "B."

North American Saxophone Alliance Conferences (Regional and National) and World Saxophone Congresses:

All saxophone students are strongly encouraged to participate (attend and perform in some capacity – solo performance, chamber performance, or the competition) in the NASA and WSC events. The World Saxophone Congress is held every three years. The North American Saxophone Alliance Biennial Conference is held every two years. The locations are always different from one conference to the next. It is the student's responsibility to arrange travel, room, and board as well as secure pianists for these events.

For Jazz Departmentals:

Students are required to perform in no less than 3 jazz departmentals per semester. ***Failure to do so will result in the lowering of the final grade by a full letter grade.***

Scholarships

Scholarships are available from the College of Music in saxophone, both jazz and classical. Scholarships are competitive and are awarded based upon the results of College of Music auditions and/or departmental performances. Scholarships are awarded on a yearly basis and can be renewed. (Renewal forms are available from Becky Hughes' office in the main office – the forms are yellow and must be completed by March 1.) If awarded a scholarship, the student is expected to

perform in an appropriate large ensemble to be determined by the faculty and enroll in the appropriate level of lessons.

International Students (CPT):

Enrollment in this course expects the student to attain practical work experience in performing, research, and/or teaching work that is directly related to course topics. Appropriate placement, duration of position, and amount of time worked will be determined at the discretion of the Major Professor and in cooperation with the Employer. Appropriate position(s) should be part-time and occur during the term of enrollment. Paid work as a church musician, teaching privately, research activity or as a member of a performing ensemble are examples of appropriate applications. Combinations of single appointments, multiple appointments and longer-term appointments may be used to satisfy this course expectation.

Information for Course Syllabi

Office of Disability Accommodation

The University of North Texas makes reasonable academic accommodation for students with disabilities. Students seeking accommodation must first register with the Office of Disability Accommodation (ODA) to verify their eligibility. If a disability is verified, the ODA will provide you with an accommodation letter to be delivered to faculty to begin a private discussion regarding your specific needs in a course. You may request accommodations at any time, however, ODA notices of accommodation should be provided as early as possible in the semester to avoid any delay in implementation. Note that students must obtain a new letter of accommodation for every semester and must meet with each faculty member prior to implementation in each class. For additional information see the Office of Disability Accommodation website at <http://www.unt.edu/oda>. You may also contact them by phone at 940.565.4323.

LINK: disability.unt.edu

Financial Aid Satisfactory Academic Progress (Undergraduates)

A student must maintain Satisfactory Academic Progress (SAP) to continue to receive financial aid. Students must maintain a minimum 2.0 cumulative GPA in addition to successfully completing a required number of credit hours based on total registered hours per term. Students cannot exceed attempted credit hours above 150% of their required degree plan. If a student does not maintain the required standards, the student may lose their financial aid eligibility.

If at any point you consider dropping this or any other course, please be advised that the decision to do so may have the potential to affect your current and future financial aid eligibility. Please visit <http://financialaid.unt.edu/satisfactory-academic-progress-requirements> for more information about financial aid Satisfactory Academic Progress. It may be wise for you to schedule a meeting with an academic advisor in your college or visit the Student Financial Aid and Scholarships office to discuss dropping a course being doing so.

LINK: <http://financialaid.unt.edu/sap>

Financial Aid Satisfactory Academic Progress (Graduates)

A student must maintain Satisfactory Academic Progress (SAP) to continue to receive financial aid. Students must maintain a minimum 3.0 cumulative GPA in addition to successfully completing a required number of credit hours based on total registered hours per term. Students cannot exceed maximum timeframes established based on the published length of the graduate program. If a student does not maintain the required standards, the student may lose their financial aid eligibility.

If at any point you consider dropping this or any other course, please be advised that the decision to do so may have the potential to affect your current and future

financial aid eligibility. Please visit <http://financialaid.unt.edu/satisfactory-academic-progress-requirements> for more information about financial aid Satisfactory Academic Progress. It may be wise for you to schedule a meeting with an academic advisor in your college or visit the Student Financial Aid and Scholarships office to discuss dropping a course being doing so.

LINK: <http://financialaid.unt.edu/sap>

Academic Integrity

Academic Integrity is defined in the UNT Policy on Student Standards for Academic Integrity. Any suspected case of Academic Dishonesty will be handled in accordance with the University Policy and procedures. Possible academic penalties range from a verbal or written admonition to a grade of “F” in the course. Further sanctions may apply to incidents involving major violations. You will find the policy and procedures at: <http://vpaa.unt.edu/academic-integrity.htm>.

LINK: <http://facultysuccess.unt.edu/academic-integrity>

Student Behavior in the Classroom

Student behavior that interferes with an instructor’s ability to conduct a class or other students’ opportunity to learn is unacceptable and disruptive and will not be tolerated in any instructional forum at UNT. Students engaging in unacceptable behavior will be directed to leave the classroom and the instructor may refer the student to the Center for Student Rights and Responsibilities to consider whether the student’s conduct violated the Code of Student Conduct. The university’s expectations for student conduct apply to all instructional forums, including university and electronic classroom, labs, discussion groups, field trips, etc. The Code of Student Conduct can be found at: www.unt.edu/csrr.

LINK: Student Code of Conduct -
<https://deanofstudents.unt.edu/conduct>

Access to Information – Eagle Connect

LINK: eagleconnect.unt.edu/

Retention of Student Records

Link: essc.unt.edu/registrar/ferpa.html

Spring Semester Academic Schedule (with Add/Drop Dates)

<http://catalog.unt.edu/content.php?catoid=15&navoid=1228>

Final Exam Schedule

<http://registrar.unt.edu/exams/final-exam-schedule/spring>

Information Regarding COVID-19, Fall 2021

Important Links for Students

<https://music.unt.edu/alert-information>

Monday Departmental Recitals

Saxophone Department Recitals will occur as normal (i.e., pre-COVID policy) at noon on Monday's. **Attendance is required.**

Large Ensemble Auditions

Lab Band Ensembles.

Wind Studies Ensembles

All concert bands (Wind Symphony, Wind Orchestra, Wind Ensemble, Concert Band and University Band) will have return to "live" auditions for the Fall 2021 semester. Students should contact Wind Studies in order to schedule an audition.

Saxophone Quartet

Saxophone quartets will occur for people who need the credit to graduate. Rooms will need to be scheduled through Laura Fuller's office or room scheduling services.

Applied Lessons

Applied lessons will occur, face-to-face, as pre-COVID policies.

Recitals: Faculty, Student

Recitals will occur "live" during Fall 2021; some recitals may also be live streamed.

Juries

Information will be shared when known.

COVID Information, Fall 2021:

Syllabus Statement: Face Coverings

UNT encourages everyone to wear a face covering when indoors, regardless of vaccination status, to protect yourself and others from COVID infection, as recommended by current CDC guidelines. Face covering guideline could change based on community health conditions.

Syllabus Statement: Attendance

Students are expected to attend class meetings regularly and to abide by the attendance policy established for the course. It is important that you communicate

with the professor and the instructional team prior to being absent, so you, the professor, and the instructional team can discuss and mitigate the impact of the absence on your attainment of the course learning goals. Please inform the professor and instructional team if you are unable to attend class meetings because you are ill, in mindfulness of the health and safety of everyone in our community. Contact the UNT COVID Team at COVID@unt.edu for guidance on actions to take due to symptoms, pending or positive test results, or potential exposure.