

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

*Handbook
for
Saxophone
Students*

2009—2010

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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

Major	Lessons	
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	

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.

Major	Lessons	
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.

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.

NOTE: 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.

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 “WF” for the semester in which the student is enrolled.

Saxophone Departmental and Guest Recitals

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

Jazz Saxophone Department Recitals occur each Friday at noon in room 262.

Jazz Saxophone Master Classes occur each Wednesday at noon in room 262. 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 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 Ford'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 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.

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 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 Audition Information

- ∅ The first round occurs in Professor Leali's studio. This is an individual "sight reading" round. This audition normally occurs during orientation week.
- Call backs for sectional auditions will be posted on Monday of the first week of classes by noon. Time and place of these auditions will be posted at that time. Not everyone will receive a call back.
- ÷ Call backs for the improvisation round will be posted on Monday of the first week of classes by noon. Time and place of these auditions will be posted at that time. Not everyone will receive a call back.
- ≠ Results are normally posted by Tuesday at noon of the first week of classes. Results may be subject to change at the discretion of the Jazz Studies Division Faculty.
- ≡ Students not placed in a Lab Band will be placed in the Saxophone Reading Band. Time, place, and day of rehearsals of the Saxophone Reading Band will be posted by the Jazz Studies Division.

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. 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.

**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.

la. Freshman Year (MUAC/M 1512), first semester

- A. All Major Scales and Arpeggios
 - 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 10.

- D. 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
 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 and Arpeggios
 1. Quarter Note = 100, all sixteenth notes
 2. Full Range
 3. All Articulations

- B. All Harmonic Minor Scales and Minor Arpeggios
 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 11 through 20.

- 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.

 2. Composers and Titles
 Bonneau, *Suite*
 Bourrel, *Sonata*
 Eychenne, *Sonata*
 Heiden, *Diversion*
 Schumann/Hemke, *Three Romances*
 Vivaldi, *Sonata* in G Minor (soprano or tenor)

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

- A. All Major Scales and Arpeggios
 - 1. Quarter Note = 120, all sixteenth notes
 - 2. Full Range
 - 3. All Articulations

- B. All Harmonic Minor Scales and Minor Arpeggios
 - 1. Quarter Note = 100, all sixteenth notes
 - 2. Full Range
 - 3. All Articulations

- C. All Melodic Minor Scales and Arpeggios
 - 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 21 through 30.

- 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.

 - 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 and Arpeggios
 - 1. Quarter Note = 132, all sixteenth notes
 - 2. Full Range
 - 3. All Articulations

- B. All Harmonic Minor Scales and Minor Arpeggios
 - 1. Quarter Note = 120, all sixteenth notes
 - 2. Full Range
 - 3. All Articulations

- C. All Melodic Minor Scales and Arpeggios
 - 1. Quarter Note = 120, 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 31 through 40.

- 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.

 - 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. All Major Scales in broken thirds
 - 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 Ferling/Mule (pub. Leduc) *48 Etudes*, numbers 41 through 50.

- 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
 - Boutry, *Divertimento*
 - Cimarosa, *Concerto* (soprano)
 - Creston, *Sonata*
 - Heiden, *Sonata*
 - Stein, *Sonata* (tenor)

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

- A. All Harmonic Minor Scales in broken thirds
 - 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 Ferling/Mule (pub. Leduc) *48 Etudes*, numbers 51 through 60.

- 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
 - 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 Melodic Minor Scales in broken thirds
 - 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)
8 Very Difficult Etudes, numbers 1 through 4.

- 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
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)
8 Very Difficult Etudes, numbers 5 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.

 - 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

All modes generated by the ascending melodic minor scale (Lydian augmented scale, Lydian flat-7 scale, Locrian #2 scale, super-Locrian scale).

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

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

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/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 sax
1926 Muskrat Ramble	Willie Smith, alto sax
1927 My Blue Heaven	
1927 'S Wonderful	
1928 Sweet Lorraine	
1929 Ain't Misbehavin'	

IIIb. Junior Year (MUAC 3532), second semester

A. Scales

All Modes of the Harmonic Minor Scale

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

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 and fifths
(ascending, descending, broken ascending, broken descending)

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

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>
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

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 fourths and fifths
(ascending, descending, broken ascending, broken descending)

B. Repertoire: Transcriptions (1970s-present)

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.

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 Harry, alto
Antonio Hart, alto
Dave Liebman, soprano, tenor
Joe Lovano, tenor
Lou Marini, alto, tenor
Branford Marsalis, soprano, tenor, alto
Dick Oatts, alto
Chris Potter, tenor
Joshua Redman, tenor
David Sanborn, alto
Grover Washington, Jr., alto, tenor
Kirk Whalum, tenor

V.-VI. Graduate Study (MM and DMA Students)

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.

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.

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.