

# Jazz Saxophone--540:059 (159)

## Fall 2009

### Christopher Merz

#### Eligibility policy

Due to the overwhelming demand for this class, admission into Applied Jazz Saxophone will be prioritized as follows:

1. Returning students who are music majors and are NOT CURRENTLY ENROLLED IN AN IMPROVISATION CLASS (students may NOT elect to take Applied Jazz Saxophone instead of an Improvisation class when an appropriate class is available—see Sequence of study, below)
2. “New” students who are music majors and who have completed a semester or more of an Improvisation class
3. Incoming Freshmen music majors
4. Non-majors who are currently playing in a jazz band or combo

NOTE--I reserve the right to make exceptions to this policy when I feel it is in the best interest of the student, and as space permits. No student will be permitted to take applied Jazz Saxophone and Improvisation class concurrently.

#### Sequence of study

Year 1

Fall: 540:058:01 Applied Jazz Sax (by permission)

Spring: 560:052:01 Jazz Theory

Year 2

Fall: 560:052:01 Beginning Improvisation

Spring: 540:058:01 Applied Jazz Sax OR

540:055:01 or :02, Applied Improvisation (all by permission)

Year 3

Fall: 560:152:02 Intermediate Improvisation

Spring: 540:058:01 Applied Jazz Sax OR

540:055:01 or :02, Applied Improvisation (all by permission)

Year 4

Both Semesters:

540:058:01 Applied Jazz Sax OR

540:055:01 or :02, Applied Improvisation (all by permission)

Students may be advised to take 560:252:01 Advanced Improvisation in either Year 3 or 4 when appropriate. The course is offered in alternate spring semesters.

#### Objectives

1. Students will write a list of goals for each semester's study
2. Students will maintain a list of memorized repertoire
3. Students will improve in technical mastery of the saxophone through the study of scale and arpeggio exercises.
4. Students will develop interpretive skills through transcription
5. Students will develop improvisational skills through the study of repertoire, to be determined jointly by student and instructor

#### Required materials

Your instrument must be in good playing condition for lessons! You can't perform well on faulty equipment. You will need a good quality jazz mouthpiece. Choice here is a very personal thing, but I will make suggestions if your equipment does not seem to be working for you. “Jazz” reeds are also

required. Classical reeds (regular Vandoren--blue box) do not vibrate freely enough to produce a jazz sound. Experiment here with Vandoren Java and V16, LaVoz, or Rico Jazz select.

You will also need manuscript paper, preferably in a spiral bound notebook. You will use this book for writing transcriptions, compositions, and notes from the lessons. A repertoire source is also required--the All New Real Book (any volume) is probably the best source for material.

### Goals and Repertoire list

The first assignment, due at the first or second lesson of each semester, is a list of goals for the semester. This will help both student and instructor focus and select materials to better meet those goals. Students are also asked to keep an ongoing repertoire list, including all tunes studied in applied jazz lessons.

### Technical expectations

Part of each lesson will be devoted to technical study. The **minimum** expectation is one scale or pattern study (12 keys) and one arpeggio study (12 keys) per semester. I have posted many of my technical exercises in pdf format on the web. Go to [www.uni.edu/jazzstudies](http://www.uni.edu/jazzstudies), click the "curriculum" link, and scroll down to "study material for jazz saxophone."

### Transcriptions

Jazz saxophone students are expected to work continually on solo transcriptions. A minimum of eight measures (just over a measure a day) of a solo per week is expected for a passing grade.

### Repertoire

I will work with students individually to determine appropriate literature for study. Many of the techniques from the improvisation classes will be used, and new techniques will be introduced. Students will also be assigned composition projects designed to help them come to terms with harmonic and melodic concepts.

### Grading

I will give a grade for each lesson, based on student performance in each of the three elements; technical studies, transcriptions, and repertoire. Each student will also perform a jury at the end of the semester covering all three elements. Panelists will include Dr. Washut, Mr. Dunn, Dr. Schwabe and myself. This grade will be averaged together with the weekly lesson grade to determine the final grade.

### Attendance

As this class is not required, I do not anticipate any attendance problems. If I should miss a lesson, it will be made up as soon as possible, preferably in advance. If students miss a lesson, it may be made up if a reasonable excuse is given. Examples include illness or absence from campus. ***Forgetting and lack of preparation are not acceptable excuses. Lessons will not be postponed due to lack of preparation. Habitual absences or lack of preparation may result in termination of study at the end of the semester.*** Students are waiting in line to take this class!

### Notes

The Americans with Disabilities Act of 1990 (ADA) provides protection from the illegal discrimination for qualified individuals with disabilities. Students requesting instructional accommodations due to disabilities must arrange for such accommodation through the Office of Disability Services. The ODS is located at 103 Student Health Center. The phone is: 273-2676 (voice) 273-3011 (TTY); Email: [disability\\_services@uni.edu](mailto:disability_services@uni.edu).

Disruptive behaviors in the classroom will not be tolerated. Students may be reported to the Director of the School of Music, Dean of Students or UNI Police for possible disciplinary action(s).

Cell phones should be set to the silent mode or vibration mode while in class.