

# University of Louisville Saxophone Studio Course Offerings

## Course Syllabus

### Applied Graduate Saxophone Performance

**INSTRUCTORS:** Mike Tracy

**ROOM:** Room 310

**PHONE:** Office (502) 852-6032; Home (502) 458-1718

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**OFFICE HOURS:** by appointment; hours posted on the office door

***IT IS STRONGLY RECOMMEND YOU READ THIS SYLLABUS. UNDERSTANDING WHAT IS EXPECTED OF YOUR SAXOPHONE STUDY IS VERY IMPORTANT TO OUR PROGRESS IN THE STUDIO.***

#### **PRE-REQUISITES:**

Students must meet the minimum entry performance standards for admittance to the School of Music and for the designated saxophone program.

#### **COURSE DESCRIPTION:**

Music Performance - MUS 603, 604, 613, 614: This is a four semester course of advanced study designed for students interested in performing all aspects of saxophone literature. Classical and Jazz styles will be experienced. See course outline for specific requirements.

Music Performance with a Concentration in Jazz - MUS 605, 606, 615, 616: This is a four semester course of advanced study designed for students who have elected to focus on jazz performance and improvisation. See course outline for specific requirements.

#### **LESSONS:**

You will be given a weekly lesson time. It is extremely important for you to be on time and prepared for your lesson. Each lesson will be graded (see GRADING) and will factor into your overall grade. Un-excused missed lessons or repeated tardiness will result in the lowering of your lesson grade (see GENERAL REGULATIONS OF THE SCHOOL OF MUSIC).

Lessons will be made up (without a grade penalty), provided:

1. The instructor is notified, by you, of an upcoming conflict. Ample notice must be given to allow for a make up time.
2. You are ill and have a valid medical excuse from a physician or a medical center.
3. There is a death in your family or other extraordinary circumstances.
4. A School of Music official function conflicts with your scheduled time.
5. It is necessary for me to cancel the lesson.

It is very important, in every instance, that you directly advise the instructor as soon as possible before the actual lesson in question.

You are required to have the necessary music and other materials for each lesson. In addition, you will need either a 90 or 120 minute cassette tape and notebook. We will tape each lesson for review and study. You will need to keep a notebook for assignments and evaluation of your progress and needs.

As a courtesy to your instructor and to your fellow students, please do not interrupt a lesson. To save time, assemble your instrument in the hall, remembering not to play so you don't disturb others. Feel free to knock at your designated lesson time.

## **GRADING:**

Your semester grade will be determined by a number of activities. Your primary grade is given at your Jury and is determined by a committee of the faculty at the end of each grading period. The committee determines a grade based upon your degree requirements, level of work and your progress from previous semesters. The applied instructor has the right to raise or lower the jury (or Recital) grade by one letter for the final grade. It is possible to get a plus (+) or a minus (-) grade. For additional information refer to the GENERAL REGULATIONS OF THE SCHOOL OF MUSIC and the WOODWIND AREA requirement document.

The decision to keep, raise or lower your grade is determined by a grade given for your work in the studio. Progress toward determined goals, defined by student and instructor at the beginning of each semester, will be the basis for weekly lesson grades. You are welcome to inquire about your grade and how it was determined. Each area or activity will be assigned a percentage which will be used to calculate your final grade. They are:

1. Your performance and progress throughout the semester in lessons - 50%
2. Scale, chord and etude exam - 30%
3. Studio class - 10%
4. Written reports on each selection performed: solos, etudes & exercises - 10%

Other considerations include performance in SofM ensembles and other public performance opportunities.

You are expected to be at all lessons. You will be graded at each lesson on the progress you have made on the assigned material, the amount of material you have covered successfully, and on general saxophone and musical skills. You will be given a zero for any unexcused absences and this zero will then be averaged in with other lesson grades, no exceptions. An excused absence must be made up within two weeks or will be considered unexcused and graded as a zero. If you come to a lesson unprepared, you may be asked to leave, receiving a grade of zero. Your lowest lesson grade will be dropped for the semester provided you have had at least twelve graded lessons. An additional lesson grade may be dropped provided you turn in a paper of three to five typed pages on a mutually agreed-upon topic before your jury.

You will be assigned scales, chords, and etudes based upon your experience and needs. This material will be determined at the beginning of each semester. While this material may be heard during selected lessons, you are expected to cover this material independently. You are strongly advised to regularly practice on scales, chords, and etudes. You will be tested on this area the Wednesday, Thursday or Friday following the Fall break (October 16 - 18). A schedule will be posted a week prior to testing. You will select a day and time for your exam.

You should perform as often as possible. As a graduate student you are not required to perform on a Convocation or Area Recital; however, these would be excellent opportunities for you to perform. You can perform a solo work with accompaniment, an unaccompanied work, or in an ensemble or chamber group (see ENSEMBLES). In addition, you may perform more than once a semester. For example, you might perform a solo piece and also participate in a chamber performance.

Everyone must play a jury for the woodwind faculty at the end of each semester of credited study. The committee determines a grade based upon your degree requirements, level of work and your progress from previous semesters. If you play a full recital (at least 60 minutes) you are not required to play a jury; however, you cannot go two consecutive semesters without playing a jury.

Graduate performance and jazz majors are required to perform a recital. Please refer to the SofM Recital Requirements (available in the SofM main office) for necessary information. Music education majors are not required to present a recital; however, you should consider presenting either a full or partial recital.

I have an interest in your progress. I want you to succeed in your musical studies and become the finest saxophonist possible. I am committed to helping you to reach these goals. For me to help you, you must first

help yourself. I expect you to come to every lesson prepared. This means you have worked on the assigned material and have made progress toward accomplishing our agreed goals. Steady, focused practice is the only way that I know to improve.

### **AREA MEETING and STUDIO CLASS:**

Area Meetings & Studio classes will be held on Monday from 3:00 - 3:50. There will be a Studio Class when there is no scheduled Area meeting. There will be three studio classes, eleven Area meetings and Saxophone Weekend. You are REQUIRED to be at each one, no exceptions. You will receive a grade for each Area meeting and Studio Class which will be factored into your final grade. Please refer to the attached schedule for Saxophone Studio Class.

Many beneficial topics will be discussed, saving time in lessons and offering additional information. Participants will work on performance techniques and perform solo and in an ensemble during class. Performance in class is required, bring your instrument to each class. Participants will practice scales, chords, and other related material each class and will perform solo and ensemble literature on a regular basis. Consideration will be given regarding the student's level and material when scheduling solo performance. Each student will be required to present reports on recorded performances and on various articles and books. Upperclassmen may be required to teach, in class, mini lessons with selected area middle and high school students.

Guest artists and speakers will be presented as often as possible. To accommodate guests, master class may need to meet at times other than scheduled class time. Announcements for guests will be posted on the door of 310 and in the main lobby.

All saxophone students are required to have a copy of the Saxophone Studio Book. This book is a collection of important and interesting articles and exercises which are used by saxophonists throughout the world. Additional material will be given as it becomes available. Instructions will be provided on how to acquire the Saxophone Studio Book during the first Studio Class meeting.

### **SAXOPHONE ALLIANCE:**

The Saxophone Alliance is an on campus group formed to promote all areas of saxophone performance, study, research, and outreach. This organization will play an important role in bringing guest artists and clinicians to campus. Your participation is required as a member of the studio. Officers will be elected/selected from full-time students. While additional meetings will occur, studio master classes will be used as the primary meeting time. In addition to students in the saxophone studio, all interested saxophonists and individuals are welcome to join the organization.

### **SAXOPHONE WEEKEND:**

On November 22 - 24 the fourth annual Saxophone Weekend will occur. This event is designed to encompass classical, jazz, and popular styles. Demonstrations, lectures, solo and group performances will be presented. The guest saxophonists include: Gary Foster (jazz saxophonist and master educator, sponsored by Yamaha Musical Instruments), Alan Warren (classical saxophonist), Jamey Aebersold (internationally respected jazz educator), and Miles Davis (instrument technician). Other guest saxophonists may appear. The UofL Saxophone Studio will host this event. You are expected to play an active role in organizing, performing, and developing this weekend. This event designed to benefit you and other saxophonists in our area. Everyone in the area is expected to participate. While there will be a participant fee, all saxophonists enrolled in the Saxophone Studio will attend at no charge.

### **RECITAL ATTENDANCE:**

Attending recitals and performances is an excellent way to gain knowledge about playing in public. You are here to learn about music and your instrument. What better way than to hear it played live? You will be able to hear repertoire, see how performers of all levels handle themselves when under the pressure of public performance, and gain a sense of proper performance etiquette. You are expected to be at all performances that feature the saxophone in a prominent role. You are expected to support your peers and to respect guest artists who have taken their time to perform for you. Upcoming performances will be posted on the door of room 310 and at other prominent places throughout the SofM.

Specific Recital Guidelines are required by the SofM for all students performing in recital. These guidelines are in the SofM Student Handbook and must be followed. The Handbook can be obtained in the main office.

### **ENSEMBLES:**

Every full-time music student is required to perform in a primary major ensemble (band (symphony and concert), orchestra, chorus, or jazz ensemble depending upon degree) for credit. Your ensemble will probably be band, marching band and possibly jazz ensemble. In addition, you will most likely be performing in one of the jazz combos. While this is a great deal of playing, it does not cover another important area, chamber ensembles. Chamber ensembles include duos, trios, quartets, etc. You are strongly encouraged to participate in chamber groups. Saxophone Ensembles are formed at the beginning of each semester. Saxophone Ensemble course number is MUS 119 84.

### **ACCOMPANIST:**

It is YOUR RESPONSIBILITY to secure the services of an accomplished accompanist. You must be prepared to pay them for their time. A list of accompanists will be provided to you. As a courtesy to your accompanist, do not wait until the last minute to give them music for performance, this must be done early in the semester. To ensure the highest quality experience and performance, you must communicate your schedule and arrange for rehearsal as soon as possible. Do not abuse or waste the time of your accompanist, for this affects everyone adversely.

### **LIBRARY:**

Familiarize yourself with the School of Music library. It is excellent and there for you to use. The library staff is very understanding and helpful. You should be able to find recordings, music, books and periodicals. At times materials will be put on reserve at the front desk. If there is something you would like to have which is not available in the library let your teacher know and we will request a copy.

You will be able to find classical and jazz materials for your use. There is also an extensive recording collection. First check the library when looking for written and recorded materials. Feel free to let us know if you have a request. The library is extremely supportive of studio and ensemble needs.

### **LISTENING:**

It is extremely important for you to be familiar with saxophone literature. You are strongly encouraged to listen to major works for the saxophone, both classical and jazz. In addition, you will be informed of upcoming concerts that might be of interest. The importance of listening to recordings by master saxophonists cannot be emphasized enough. You will be required to listen to recordings of the pieces you are currently studying. If you are unable to locate a recording of your piece, let your teacher know and we will assist you.

### **READING:**

You will be required to read certain books, magazines, and articles that pertain to saxophone, performance problems, and areas which will enhance your musical experience. Readings will include such topics as sound, quality technique, literature, style (classical, jazz and other commercial areas) and practice habits. You will be required to write a short report on your understanding of the reading and how it might apply to your musical growth.

### **Suggested Magazines & Journals:**

MUSIC EDUCATORS JOURNAL  
SAXOPHONE JOURNAL  
JAZZ TIMES

THE INSTRUMENTALIST  
SAXOPHONE SYMPOSIUM  
JAZZIZ

JAZZ EDUCATORS JOURNAL  
DOWNBEAT

**Suggested Books:****Title:**

JAZZ: HOW TO PRACTICE  
HOW TO LISTEN TO JAZZ  
WHAT TO LISTEN FOR IN MUSIC  
THE SAXOPHONE IS MY VOICE  
SAXOPHONE SOLOISTS AND THEIR MUSIC 1844 -1985  
THE INNER GAME OF MUSIC  
THE SAXOPHONE  
REED GUIDE  
SAX AND HIS SAXOPHONE  
DEVELOPING A PERSONAL SAXOPHONE SOUND  
SELF-PORTRAIT OF A JAZZ ARTIST  
150 YEARS OF MUSIC FOR THE SAXOPHONE  
THE SAX AND BRASS BOOK  
THE ART OF SAXOPHONE PLAYING  
EFFORTLESS MASTERY

**Author:**

Jerry Coker  
Jerry Coker  
Aaron Copland  
Ernst Ferron  
Harry Gee  
Barry Green and W. Timothy Gallway  
Paul Harvey  
George T Kirch  
Leon Kochnitzky  
David Liebman  
David Liebman  
J.M. Londeix  
B. Priesley, et al  
Larry Teal  
Kenny Werner

**TEACHER EVALUATION:**

At the end of each semester, students are asked to evaluate their instructors: classroom, ensemble and private. This is a very important process and you should seriously evaluate the instruction you have received during the term. Your comments will be read and evaluated by a number of individuals at the school. Strengths and weaknesses can be pinpointed and suggestions considered. It should be mentioned that this is all done anonymously; your privacy is respected and will be protected. Without this interaction, it is impossible to know what you value and how to improve time-spent learning.

**INSTUCTIONAL MODIFICATIONS:**

Students with disabilities, who need reasonable modifications to complete assignments successfully and otherwise satisfy course criteria, are encouraged to meet with the instructor as early in the course as possible to identify and plan specific accommodations. Students will be asked to supply a letter from the Disability Resource Center to assist in planning modifications.

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