



Fall 2024, Winter 2025, Spring 2025

JAZZ SAXOPHONE LESSONS SYLLABUS

MUP 165, 265, 270, 365, 465, 635, 650, 665, and 675

Dr. Idit Shner **541-346-3775** **ishner@uoregon.edu** **Room 352**
Office hour: email to schedule a meeting time

Required Materials

- Saxophone, mouthpiece, ligature, and reeds all in good working order
- A notebook (or any note-taking device)
- Tonal Energy app
- Amazing Slow Downer app

Learning Objectives

By the end of each term, the student will be able to play

- (1) Three to Five transcriptions, appropriate for the student's development,
- (2) Two scale or pattern assignments, as stipulated in the specific MUP level,
- (3) Five tunes or alternate heads appropriate to the MUP level.

Transcribing

This is how we join the jazz tradition. The transcribing assignments are probably the most important part of your lesson. When transcribing, alternate using headphones and speakers; and prioritize matching time feel, articulation, and air-stream shapes over 'getting more notes.' ½ a chorus of matching exact style would teach you how to swing; 3 choruses of notes-but-no-style is useless to your growth as a jazz saxophonist. Perform the transcription from memory. You may choose to write it down after you are finished with the solo, but notating the transcription is secondary and not needed for saxophone lessons.

Scale Assignments

Scales are to be played from memory, using

- The full range of the saxophone (low Bb to palm key high F#)
- Four sixteenth notes per beat at quarter note = [X] beats per minute
- Varied Articulations
- Once the scale reached the tonic, the correct arpeggio should be played, full range

Recording Policy: The student is encouraged to record lessons and may record Dr. Shner's playing at any time. Please check with Dr. Shner before posting recordings in public spheres.

Assessment: The student's performance is evaluated each week by the instructor. Parameters evaluated include, but not limited to: note and rhythm accuracy, correct ensemble, tone quality, accurate intonation, and adherence to style.

Feedback: Throughout the term, the student receives verbal and written feedback during the weekly lesson. Performances in jazz performance class and juries are recorded, then emailed to



the student; these serve as audio feedback. None of these recordings are posted publicly and are not saved by the instructor.

Pedagogy: In applied saxophone study, many topics relating to pedagogy are addressed on a regular basis. Some examples include extensive peer and group learning, development of critical techniques in both written and verbal formats, teaching approaches of saxophone fundamentals, frequent reference to extant method books, technical practice ideas, as well as mock lessons between undergraduate and graduate students which are observed by the studio and used as vehicles for pedagogical growth.

Lesson Attendance Policies: Students are expected to attend all their scheduled weekly lessons. If a student cannot attend a lesson, it is the student’s responsibility to contact the instructor at least 24 hours in advance. Insufficiently prepared lessons will not be made up. The lesson grade will be lowered by a letter grade after two absences from lessons; each subsequent absence will further lower the final grade.

Jazz Master Class and Recital Attendance Policies: Weekly attendance at jazz master class (Thursdays 2:00-2:50pm, room 178) is required. Students enrolled in jazz saxophone lessons are expected to attend all saxophone recitals. This includes guest, faculty and student recitals, in both classical and jazz idioms.

Grading: Students enrolled in applied saxophone will be graded upon the following:

1. The student’s weekly attendance at a scheduled lesson time. Each student is to receive nine (9) lessons per quarter.
2. The student’s individual preparation for lessons and progress throughout the semester.
3. Student’s participation in at least one saxophone master class or recital. This can be a solo, saxophone quartet, chamber ensemble performance, or transcription (upon instructor’s approval).
4. The preparation and completion of a technique saxophone jury at the end of each term, and solo saxophone jury at the end of each term. Students may perform an unaccompanied piece for jury only if their performance on a master class or recital was for solo saxophone and piano.
5. The completion of weekly scale and etude assignments.
6. Learning at least one new work for the saxophone per term (see recommended literature list).

Final Grading. Each of the nine weekly lessons is graded. At the end of each quarter, the lowest weekly grade will not be calculated, with eight grades remaining. The term grade composite is:

| | |
|--------------------------|-------|
| Weekly Grades 8 x 10% | 80% |
| Master class performance | 10% |
| Jury performance | 10% |
| | ----- |
| Total | 100% |



[SOMD Diversity & Inclusion and Accessible Education Services Statement](#)

Students should be aware that the School of Music and Dance desires to discourage any sort of action that makes an individual feel uncomfortable or unwelcome. Students with concerns related to discrimination, bias, or sexual harassment are encouraged to contact the following office or offices should you wish to report such an incident and get help in resolving the incident.

- Affirmative Action and Equal Opportunity Office | 677 E 12th Ave, Suite 452 | 541-346-3123 | aaeo.uoregon.edu
- Bias Response Team | 164 Oregon Hall | 541-346-2037 | bias.uoregon.edu
- Conflict Resolution Services | 164 Oregon Hall | 541-346-0617 | crs.uoregon.edu
- Counseling & Testing Center | 2nd floor, University Health, Counseling, and Testing Center Building | 541-346-3227 | counseling.uoregon.edu
- Sexual Violence Response and Support Services Coordinator | 541-346-SAFE (7233) (available 24/7) | safe.uoregon.edu
- Student Advocacy | 334 EMU | 541-346-3722 | officeofstudentadvocacy.org

If you are registered with the Accessible Education Center, you should make an appointment with the instructor as soon as possible to discuss any course accommodations that may be necessary. To request disability accommodations, register for services at the Accessible Education Center.

- Accessible Education Center | 164 Oregon Hall | 541-346-1155 | aec.uoregon.edu

[Mandatory language for syllabi from the Provost's Office can be accessed here.](#)



Recommend Progress of Scales, Method Books, and Solo Literature*

* This outline may be adapted to fit the specific needs of the student's progress.

First Year:

Scales

MUP 165:

1. All major scales and arpeggios, full range, memorized. Quarter note = 76, in 16th notes.
2. Chromatic scale. Quarter note = 76, in 16th notes.
3. Major bebop scale, descending; dominant bebop scale, descending

Introduction to overtones – Sigurd Raschèr's *Top Tones for the Saxophone*

Methods and Etudes

The Charlie Parker Omnibook by Jamey Aebersold. Atlantic Music Corp.

Three Ways In / Two Ways Out (handout from Dr. Shner)

Blues Thesaurus (handout from Dr. Shner)

Suggested Tunes and Transcriptions

Blues – learn at least three riff-based heads

Satin Doll (from the album *Billie's Bounce*, Dexter Gordon Quartet)

James & Wes (from *The Dynamic Duo*, Jimmy Smith and Wes Montgomery)

Take the A Train (Harold Land's solo, from *A Study in Brown*, Clifford Brown)

Perdido (Charlie Parker's solo, from the album *The Quintet: Jazz at Massey Hall*)

Autumn Leaves (from the album *Somethin' Else*)

There Will Never Be Another You (Kenny Garret solo from *Solid*, Woody Shaw)

Pent Up House (Clifford or Sonny from *Sonny Rollins Plus 4*)

Jazz Studies Required Tune List for Freshman Year

Impressions

Maiden Voyage

Mr. PC

Billie's Bounce

Oleo

Autumn Leaves

What's New?

Lady Bird

Blue Bossa



Second Year:

Scales

MUP 165

1. 12 major scales and arpeggios, full range, memorized. Quarter note = 96, in 16th notes. Running scale and in thirds.
2. 12 harmonic minor scales and arpeggios, full range, memorized. Quarter note = 96, in 16th notes. Running scale and in thirds.
3. 12 melodic minor scales and arpeggios, full range, memorized. Quarter note = 96, in 16th notes. Running scale and in thirds.

Methods and Etudes

Introduction of altissimo – Eugene Rousseau’s *Saxophone High Tones*
Jazz Tune Worksheet (handout from Dr. Shner)

Suggested Tunes and Transcriptions

Charlie Parker focus:

Groovin’ High (from Dizzy Gillespie Sextet Groovin’ High 1945)
Star Eyes (from Swedish Schnapps)
Yardbird Suite (recorded on Savoy, re-issued several times under different album titles)
Ornithology* (transcribe the solo from Savoy studio album, but learn the melody from a live album, like Bird at St. Nick’s)
Moose the Mooch (recorded for Dial)
Confirmation (from Now’s the Time)

Blues – learn at least four heads

Two ballads of choice

Jazz Studies Required Tune List for Sophomore Year

All Blues
Witch Hunt
Tenor Madness
Birk’s Works
Scrapple from the Apple
Out of Nowhere
Misty/I Want to Talk About You
Alone Together
Solar



Third Year:

Scales

MUP 365:

1. Diminished scales and arpeggios
2. Major, harmonic and melodic minor scales at quarter note = 120
3. Major, harmonic and melodic minor scales in thirds at quarter note = 100
4. Major and minor scales in fourths, unspecified tempo

Methods and Etudes

Donald Sinta - *Voicing*

A standard in all 12 keys: Rhythm Changes / Cherokee (usually 2 keys a week)

Reading charts from concert key

Suggested Tunes and Transcriptions

Tenor Conclave (Hank Mobley – Tenor Conclave)
Stella By Starlight (Dick Oatts – Standard Time)
All the Things You Are (Dick Oatts – Standard Time)
The Way You Look Tonight (Sonny Rollins – On the Sunny Side of the Street)
What is This Thing Called Love (Brecker)
Joy Spring
Monk – at least two Heads
Blues – at least four through composed heads
Two Ballads of Choice

Jazz Studies Required Tune List for Junior Year

Four
Green Dolphin Street
What is this Thing Called Love
Caravan
Invitation
Body and Soul
Stella by Starlight
It's You or No One
Lazy Bird
Moment's Notice
Once I Loved
All the Things You Are (check out Sonny Criss' solo from the album Out of Nowhere)



Fourth Year:

Scales

MUP 365

1. Melodic minor 13th chords
2. Major scales in three octaves

Methods and Etudes

A standard in all 12 keys: Donna Lee / All the Things You Are
Reading charts from concert key.

Jazz Tune Worksheet (handout from Dr. Shner)

Suggested Tunes

Student is expected to learn at least one modern tune a week, or two standards a week.
Transcription assignments will be determined by the student.

Examples for modern compositions

Wayne Shorter Tunes – Children of the Night, Passion Flower, Speak no Evil, ESP etc.

Chick Corea Tunes – Windows, Tones for Joan's Bones, etc.

Joe Henderson Tunes – Black Narcissus, Inner Urge, Jinrikisha, etc.

Tadd Dameron Tunes – Our Delight, On a Misty Night, Tadd's Delight, Ladybird

Examples for the Great American Songbook and very well-known standards

A Child Is Born / A Foggy Day / All of Me / All of You / Alone Together / Back Home In
Indiana (Donna Lee) / Bluesette / Body and soul / Bye Bye Blackbird / Embraceable You /
Footprints / Four / Green Dolphin Street / How Deep In the Ocean / I Could Write A Book / I
Fall In Love too Easily / I Hear a Rhapsody / I Love You / I'll Remember You / I Thought About
You / I'll Remember April / If I Should Loose You / If I Were a Bell / It Had To Be You / It's
Only A Paper Moon / Just You, Just Me / Just Friends / Love for Sale / Lover / Night and Day
Night in Tunisia / Polka dots and moonbeams / Rose Room (In a Mellow Tone) / Round
Midnight / Someday My prince Will Come / Skylark / There Is No Greater Love / Yesterdays /
You Go To My Head / What's New

In the unlikely event you run out of ideas for standards, let me know.



Graduate Level:

Scales

MUP 650

1. 12 major scales and arpeggios, full range, memorized. Quarter note = 100, in 16th notes.
2. Hannon-style patterns

MUP 665

1. Major, harmonic and melodic minor scales at quarter note = 132 or faster
2. Major scales in three octaves
3. Diatonic 7th chord patters in major and melodic minor
4. Completion of major and minor scales in fourths, fifths, and sixths
5. Hannon-style patterns

Methods and Etudes

Reading fluently from concert pitch
Doubling
Composing original tunes

Suggested Tunes

Monk Tunes

Wayne Shorter Tunes – Adam’s Apple, Children of the Night, Passion Flower, Speak no Evil, ESP, Edda etc.

Chick Corea Tunes – Windows, Tones for Joan’s Bones, etc.

Joe Henderson Tunes – Homestretch, Black Narcissus, Inner Urge, Jinrikisha, etc.

Coltrane Matrix Tunes – Giant Steps, 26-2, Exotica, etc.

Charles Mingus Tunes - Reincarnation of a Love Bird, Peggy’s Blue Skylight, Duke Ellington’s Sound of Love, etc.

Bill Evans Tunes – Very Early,

Sam Rivers Tunes – Beatrice, Fuchsia Swing Song, Orbit etc.

Benny Golson Tunes, Horace silver Tunes, Oliver Neslon,

Tristano-like Contrafacts –Subconscious Lee, Lennie’s Pennies, April, 317 E 32nd St, Background Music, Decidedly, etc.

Miles Contrafacts and tunes – Dig, Budo, Joshua