

## **Jazz Saxophone**

Location: Office 351

INSTRUCTOR: Bradford C. Leali  
OFFICE: Music office 351 (by appointment)  
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TEXTBOOKS: (None)/ Jazz repertory

### **Course Content**

The study of knowledge & techniques leading to a thorough understanding of the necessary components for jazz improvisation including historical perspectives, styles identified with certain eras, evolution of improvisation and the importance of improvisation in the jazz idiom.

### **Course purpose**

This course will prepare the student to function as an improvising artist in any style of jazz music. Each lesson will be designed to develop both knowledge and skill in preparation for this goal.

### **Expected Learning outcomes**

Upon completion of this course, students will be able to;

1. Identify, as well as explain several different approaches to Jazz improvisation
2. Recognize certain rhythmic patterns considered to be necessary components of the jazz language
3. Execute all major, minor (natural, jazz melodic, harmonic), diminished whole tone scales in 4th, 5th, 6th, and 7ths.
4. Define the term "Jazz Language"
5. Explain & demonstrate different techniques employed in the development of a good jazz improvisation
6. Recognize and differentiate between jazz masters of their perspective instruments as well as other jazz instrumentalists and vocalists.
7. Construct an improvisation, employing appropriate scale choices, solid technique, competent melodic sense and rhythmic diversity, with or without accompaniment
8. Explain the fundamental concepts that make memorization of melodies and harmonic functions a necessity in Jazz music
9. Discuss the major innovators of each era in jazz, explaining their contributions and defining the characteristics that led to their labels as innovators
10. Recognize certain harmonic patterns, visually or aurally and explain their significance
11. Explain the importance of ear training and discuss several techniques related to the development of good aural sense

## **Methods for assessing the expected learning outcomes**

The expected learning outcomes for the course will be assessed through:

1. Weekly private lessons
2. Group & Private listening
3. Listening tests (non-graded)
4. Performances (School activities, jam sessions and gigs)
5. Teacher student discussions
6. Clinicians feedback and assessments
7. Transcriptions
8. At the end of each semester, each student is required to perform a jazz jury

## **Course Outline**

Over the course of a semester, each student will have a minimum of twelve lessons. Times and places for these lessons are arranged in collaboration with teacher and student during the first week of classes. Students will prepare repertoire assigned by the instructor, as well as be expected to do extensive research of the major innovators in jazz improvisation. These individual lessons will be supplemented by the students' participation in a large jazz ensemble or jazz combo and the participation in weekly jazz departmentals, jam sessions and gigs. All students will perform a jazz jury at the end of each semester.

## **Course Requirements**

1. Students are required to possess an average to above average knowledge and skills on the respective instrument
2. Students are expected to attend all lessons on time
3. Students are expected to practice and execute all lesson assignments
4. Students are expected to listen to recordings of music to be performed, if the recordings exist
5. Students are expected to do their own research with some guidance from the instructor
6. Students are expected to attend as many live performances of all styles as possible
7. Students are expected to act professional at all times
8. Students are expected to perform at a minimum of 3 Jazz Departmentals. Failure to do so will lower your grade one letter
9. Students are expected to perform a jazz jury at the end of each semester. This jury will consist of each student performing a tune chosen by the instructor. These tunes will be presented in solo form and the student is responsible to play an introduction, melody, solo, melody, tag (if necessary) and appropriate ending. This is all done without the aid of a rhythm section therefore each student is responsible for their own time, swing, interpretation etc.

## **Grading**

Grades are determined by a qualitative assessment of the students' progress and effort throughout the semester. Students will be evaluated weekly in their lessons, as well as in performances and participation. Students can expect that lack of preparation, attendance and participation will

negatively impact their grade. Students may ask their instructor at any time what kind of grade their current work merits.

There is a “no-cut” policy for applied saxophone lessons. Students enrolled in applied saxophone are expected to attend all saxophone lessons. If a student wishes to cancel a lesson, the teacher may make up the lesson at his discretion. Students wishing to cancel a lesson should notify the teacher at least 24 hours in advance (with the exceptions of death in the family or serious illness). Insufficiently prepared lessons will not be made up. The lesson grade will be lowered by one letter after two lessons are unexcused; each subsequent unexcused absence from a lesson will result in a further lowering of the grade.

If a student is unable to attend a lesson, she/he must give prior notification (call 940-565-4633, or 718-809-5817) to the instructor.

### **Class Schedule**

Every week students will have a private lesson. Class times will be determined in consultation with the instructor.

### **ADA Compliance**

Any student who because of a disability may require special arrangements in order to meet course requirements should contact the instructor as soon as possible to make any necessary accommodations. Student should present appropriate verification from accessTECH. No requirements exist that accommodations be made prior to completion of this approved university procedure.

### **Class attendance**

1. The University expects regular and punctual attendance in classes.
2. Responsibility for class attendance rests with the student.
3. In general, students will be graded on the basis of intellectual effort and performance, not on class attendance. It is recognized, however, that in some classes the student's grade must be based wholly or in part on class participation as, for example, in physical activity classes, musical performing groups, and certain seminars, and thus absences may lower the student's grade. In such cases the instructor shall make his expectation of attendance clear at the beginning of the semester by means of a written notice.
4. In accordance with state law, a Student absent due to the observance of a religious holiday may take examinations or complete assignments scheduled for the days missed, including those missed for travel, within a reasonable time after the absence. Students should notify the instructor in each course of the date of the anticipated absence as early in the semester as possible. Only holidays or holy days observed by a religion whose place of worship is exempt from property taxation under Section 11.20 of the Tax Code may be included. A student who is excused under this provision may not be penalized for the absence, but the instructor may appropriately respond if the student fails satisfactorily to complete the assignment or examination.
5. The student's academic dean must authorize absences of students due to participation in university-sponsored activities, such as athletics, debate, musical organizations, AFROTC, class field trips, etc.. Within three days after the absence, students must obtain authorized absence cards from the Dean of Students for presentation to their instructors.

6. Students who have been issued authorized absence cards or who have made satisfactory explanations of absence to the instructor shall, when practicable, be given an opportunity to make up the work missed. If it is not feasible for the student to make up the work, some allowance shall be made in order that the student is not penalized.
7. Any instructor who so informs students in writing about the necessity of class attendance may request of the Registrar that a student be dropped from the course with a grade of WF upon the accumulation of the stated number of absences. Departments and similar academic units have authority to establish a department-wide or course-wide attendance policy, so long as the policy is in accord with the above stipulations.

## Are you a MUSICIAN?

### Your HEARING is your livelihood, and your livelihood may be AT RISK!

#### The FACTS about Noise Induced Hearing Loss (NIHL):

- As many as 50% of musicians have problems with hearing loss.
- Risk of injury is based on a combination of sound intensity and duration.
- Listening to music, live or recorded, in performance or rehearsal, can result in significant
- Exposure to high sound levels.
- Hearing loss is *cumulative*: **all** sources (24/7) of elevated sound levels contribute.
- *Permanent* NIHL is irreversible.
- *Temporary* NIHL is reversible with adequate rest and recovery.

### HOW do I protect myself?

#### Short Term: Control your environment wherever possible

- Listen to recorded music at *moderate* loudness levels.
- Reduce exposure time to sound levels above 85dB.
- Reduce repeated or cumulative exposure.
- Protect yourself from exposure to hazardous sound environments.
- Use ear protection in noisy environments. \*
- Rest the ears between exposures to loud sounds.
- **Long Term: Inform yourself about your own exposure history**
- Get a base-line comprehensive audiological evaluation. \*
- Follow up with annual checkups.
- Know the symptoms of NIHL:
  - Temporary threshold shifts
  - Ear discomfort after exposure
  - Ringing and buzzing
  - Difficulty of hearing in noise
- Know how to request and use a SPL meter to estimate your exposure in potentially risky environments

**Hearing evaluations are FREE to all UNT students through the  
Department of Speech and Hearing.  
(940) 565-2262**