

Fall 2022
Individual Instruction Saxophone Syllabus
(Upper Level Saxophone Majors)
(MUSA 3295/3391)

Contact Information

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Course Description:

Students will meet one-on-one with instructor for 50 minutes of instruction per week and as a class every Friday from 3:00-4:00. This course requires 8-10 hours of individual practice per week.

Course Objectives:

Students will become technically proficient on their instruments and learn to perform varied styles of music. They will study traditional literature as well as learn jazz and commercial styles. This course will prepare students to pass their senior recital and ultimately provide the skills necessary for employment as a music educator, performer, recording artist, etc.

Required Materials:

Saxophone
Professional Saxophone Mouthpiece (Fobes Nova, Selmer C*, Selmer Concept, Vandoren Optimum (or comparable)
At least four functioning **cane** reeds
Synthetic reed (optional)
48 Etudes after Ferling (Quarante-Huit Etudes), Marcel Mule edition,
Published by Alphonse Leduc Paris (ISBN 9790046204029)
Daily Scales and Exercises book, Greg Luffey (PDF provided)
Spiral bound notebook

Prerequisites

This class requires petition for upper level applied lessons form with two signatures. Students must have successfully performed a double jury, performed all major and minor scales and arpeggios **from memory** and received the acceptance into upper level study by two woodwind professors.

Assessment:

Students are expected to prepare a slow and fast Ferling (or comparable) etude every week. Students will be assessed during weekly lessons with emphasis placed on **preparedness**. Playing assignments will be graded on technical accuracy including articulation, time, rhythm, tone, and intonation. Musicality, emotion, and attitude will also be considered in assessing lessons (see rubric below). The final exam is the woodwind Jury, where the woodwind committee grades the student's solo performance and provides feedback. The committee also approves a performance level adequate to pass students' senior recital.

Lessons/Studio Class Attendance:

Students will schedule lessons during the first week of classes. Because applied lessons are one-on-one, attendance is imperative. A student's grade will drop one letter grade for each unexcused absence. If a student must miss a lesson (illness, family emergency, etc.), the instructor must be notified in advance and receive written documentation after the fact. Attendance is mandatory for saxophone studio class every Friday. A student's grade will drop one letter grade for missing more than two studio classes.

Area and Departmental Recitals Attendance Policy

1. All students enrolled in Applied Lessons must attend a minimum of twelve (12) Area and Departmental which take place every Friday at 1:30 p.m. in the Department of Music. Failing to attend twelve (12) required recitals will result in lowering Applied Lessons' final grade by one letter.
2. Make up absences are accomplished by attending UTEP Music Department concerts and recitals. Non-University recitals such as El Paso Music Forum, El Paso Symphony, El Paso Wind Symphony, and Pro-Musica as well as any other performances given by our faculty and guests will be accepted.
3. To receive credit for the make-up, a student must attend a music event. The program must be signed by a music faculty member who attended the same event. The program must be brought to the Music Office to record the attendance. Student name and ID# must be on the program. Without this information students will not receive credit.
4. It is the student's responsibility to turn in the signed programs to the main office by 5 p.m. on Friday's Finals week . There will be no exceptions.
5. Students must sign the makeup sheet every time they turn in a program. At the end, the office must have both, the program with the student's information and their signature matching the date. There will be no exceptions.
6. Please notice: When a single area recital is cancelled, students will need to replace the cancelled recital by either going to a different area recital held at the same time or turning in a makeup recital.
7. At the end of the semester, all students will have the same number of expected recitals.

Recital Performance, Juries and Accompanist Fees:

Friday recitals: Every student will perform on recital for a major grade. The student is responsible for contacting a university accompanist to rehearse the piece. All previous accompanist fees must be **paid in full** before you will be allowed to perform.

Juries: schedule rehearsals with your accompanist at least 3-4 weeks prior to your jury performance.

Junior/Senior Recitals: All previous accompanist fees must be **paid in full** before the recital hall will be reserved.

Dress code performances Make sure you look professional when you perform.

Men- Coat & Tie, Slacks, Dress Shoes

Women; Long dress or Long skirt & Blouse, Stockings, Dress Shoes.

Students who may need accommodations:

If you have a disability and need classroom accommodations, please contact The Center for Accommodations and Support Services (CASS) at 747-5148, or by email to cass@utep.edu, or visit their office located in UTEP Union East, Room 106. For additional information, please visit the CASS website at www.sa.utep.edu/cass.

Course Organization:

Students will be assigned weekly exercises, etudes, solos, and jazz studies chosen from (but not limited to) the following list:

Upper Level Music Majors:

All Major/Minor scales/arpeggios full range with varied articulations

Chromatic scale full range with varied articulations

Maj/Min scales in thirds

Maj7, Dom7, Min7, Dim7 chords in all keys

Modes in swing style

Mule, Marcel 48 *Studies by Ferling*

Klose, H. *25 Dailey Exercises for Saxophone*

Solos:

Bonneau, Paul *Caprice en Forme de Valse*

Creston, Paul *Sonata*

Dubois, Pierre-Max *Concerto*

Ibert, Jacques *Concertino da Camera*

Glazounov, Alexander *Concerto*

Marcello, Alessandro *Concerto in D Minor for Oboe (or Soprano sax)*

Muczynski, Robert *Sonata*

Villa-Lobos, Heitor *Fantasia for Soprano Saxophone*

Charlie Parker Omni Book

Snidero, Jim *Jazz Conception*

Various transcribed solos

Aebersolds: Assorted volumes to learn jazz standards

Weekly Activities/Exams

1. Ferling studies 25-26, Solo repertoire
2. Ferling studies 27-28, Solo, Snidero Etude 8
3. Ferling studies 29-30, Solo, Snidero #8 cont
4. Ferling studies 31-32, All Maj scales full range
5. Ferling studies 33-34, All Maj scales full range
6. Ferling studies 35-36, All Maj arpeggios full range
7. Ferling studies 37-38, Snidero #9
8. Ferling studies 39-40, Snidero #10
9. Ferling studies 41-42, All min scales 1 or 2 octaves
10. Ferling studies 43-44, All min scales 1-2 oct
11. Ferling studies 45-46, Jazz Standard
12. Ferling studies 47-48, Jazz Standard
13. Jury Prep, Solo lit w/accomp
14. Jury Prep, Solo lit w/accomp
15. Jury Prep, Solo lit w/accomp
16. Final Exam – Perform jury piece for woodwind committee

**UTEP Saxophone Studio
Etude/Solo Performance Rubric**

CATEGORY	A	B	C	D
Tone Quality	Tone is consistently focused, clear, and centered throughout the range of the instrument. Tone has professional quality.	Tone is focused, clear and centered through the normal playing range of the instrument. Extremes in range sometimes cause tone to be less controlled. Tone quality typically does not detract from the performance.	Tone is often focused, clear and centered, but sometimes the tone is uncontrolled in the normal playing range. Extremes in range are usually uncontrolled. Occasionally the tone quality detracts from overall performance.	The tone is often not focused, clear or centered regardless of the range being played, significantly detracting from the overall performance.
Note Accuracy	Notes are consistently accurate.	An occasional inaccurate note is played, but does not detract from overall performance.	A few inaccurate notes are played, detracting somewhat from the overall performance.	Wrong notes consistently detract from the performance.
Rhythm	The beat is secure and the rhythms are accurate for the style of music being played.	The beat is secure and the rhythms are mostly accurate. There are a few duration errors, but these do not detract from the overall performance.	The beat is somewhat erratic. Some rhythms are accurate. Frequent or repeated duration errors. Rhythm problems occasionally detract from the overall performance.	The beat is usually erratic and rhythms are seldom accurate detracting significantly from the overall performance.
Articulation	Secure attacks. Markings (staccato, legato, slur, accents, etc.) are executed accurately as directed by the score and/or the conductor.	Attacks are usually secure, though there might be an isolated error. Markings are executed accurately as directed by the score and/or the conductor.	Attacks are rarely secure, but markings are often executed accurately as directed by the score and/or the conductor.	Few secure attacks. Markings are typically not executed accurately.
Expression and Style	Performs with a creative nuance and style in response to the score and limited coaching.	Typically performs with nuance and style that is indicated in the score or which is suggested by instructor or peer.	Sometimes performs with nuance and style that is indicated in the score or which is suggested by instructor or peer.	Rarely demonstrates expression and style. Just plays the notes.
Dynamics	Dynamic levels are obvious, consistent, and an accurate interpretation of the style of music being played.	Dynamic levels are typically accurate and consistent.	Dynamic levels fluctuate but can be discerned.	Attention to dynamic levels is not obvious.
Practice	Student's performance indicates regular and sustained practice with great attention to areas of difficulty.	Student's performance indicates regular practice with some attention to areas of difficulty.	Student's performance indicates some practice, but with little attention to areas of difficulty.	Student's performance indicates there is very little practice.

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Scales and Arpeggios Rubric

All scales and arpeggios are to be memorized with correct fingerings with various articulations as indicated in the *Daily Scales and Exercises* book. Students must perform all major scales/arpeggios two octaves to be accepted into lower level music major lessons. Lower level music majors must be able to perform all major scales/arpeggios full range. To be accepted into upper level study, students must also be able to perform all minor scales/arpeggios two octaves. Upper level music majors must be able to perform all scales/arpeggios full range.

CATEGORY	A	B	C	D
Note Accuracy	All notes are accurate using correct fingerings both ascending and descending the first time.	All notes are accurate using correct fingerings on second attempt OR one note is missed, but corrected while descending.	Two notes are missed, scale is attempted multiple times or with an incorrect fingering.	More than two notes missed OR incorrect fingerings. Scale is not corrected after multiple attempts.
Rhythm	The beat is steady and secure as if played with a metronome.	The beat is mostly secure, but with a slight rushing or dragging in spots.	The beat is somewhat erratic with rushing or dragging especially on difficult parts of the scale.	The beat is usually erratic detracting from the overall performance.
Articulation	Secure attacks in full range. Articulations (staccato, legato, slurs) are executed accurately as asked by instructor.	Attacks are usually secure, though there might be an isolated error. Articulations are executed accurately as asked by instructor.	Attacks are rarely secure and several articulations are not executed accurately as asked by instructor.	Few secure attacks. Articulations are typically not executed accurately as asked by instructor.