INSTRUCTOR: Bradford C. Leali
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TEXTBOOKS: Modern Reading Text in 4/4, Louis Bellson

Course Content
The students will study techniques and concepts necessary in developing an understanding of the musical atmosphere pertaining to the jazz idiom. This course will also include the historical maturation of the saxophone as used in the jazz setting.

Course Purpose
This course will provide the following:
1. Prepare the students with the necessary fundamental needed to perform Jazz music.
2. Teach the students the significance of the role of saxophone in the jazz medium.
3. Teach methods that will aid in the development of an efficient practice, rehearsal and performance routine. This course is designed to provide the student with opportunities to explore many different aspects that are exclusive to the development of a stable foundation in the study, performance and teaching of jazz fundamentals, specific to the area of saxophone.

Expected Learning Outcomes
Upon completion of this course, students will be able to:
1. Detect the identity, performance and interpretation of specific styles concerning the different eras of Jazz music, specific to saxophone.
2. Explain the importance of the saxophone and how it relates to the small and large jazz ensembles as well as a solo instrument. They will also be able to demonstrate these roles pertaining to each assemblage.
3. Discuss and explain the role of the rhythm section and how it relates to the soloist
4. Rationalize the importance of practicing, rehearsing & performing in a professional manner
5. Explain the importance of specific skills such as intonation, blending and balance and how it pertains to solo/ensemble playing.
6. Identify and elaborate on the musical contributions, such as repertoire and style of some of the celebrated as well as not so celebrated jazz figures, both historical and present day figures.

Methods For Assessing the Expected Learning Outcomes
The expected learning outcomes for the course will be assessed through:
1. Quizzes (written and aural)
2. Performances in class as well as the Jazz departmentals
3. Written reports and biographies

Course Outline
This class will meet 50 minutes a week. Outside of this, it is MANDATORY for each student is to attend jazz saxophone departmentals which meet each Friday in room 262 from 12:00-1:00pm
Course Requirements
1. Students are expected to attend all classes on time.
2. Students are expected to attend all jazz departmentals on time.
3. Students are required to perform on no less than 3 jazz departmentals a semester
4. Students are expected to practice all assignments given in class.
5. Students are expected to listen to recordings, DVD’s etc. of artists studied in class.
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.

Grading
Grading is based on attendance, preparation, performance, and attitude.
- Attendance – 30%
- Preparation – 30%
- Performance – 30%
- Attitude – 10%

* STUDENTS RECEIVING A GRADE OF ‘C’ OR LOWER IN MUJS 1132-505 WILL NOT BE PERMITTED TO CONTINUE INTO IMPROVISATION CLASSES*

***.5 of a letter grade will be lowered for each unexcused absence.

Class Schedule
Each week, students will meet on Wednesday from 12:00-12:50pm

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