San José State University
School of Music and Dance
MUSC 39ABCD, 139ABCD Applied Jazz Trumpet, Fall 2015

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Class Days/Time: By appt
Classroom: Music 186

Course Description
The goal of Applied Jazz Trumpet is to present each student with the appropriate materials to increase his/her ability as an improvising musician. We will also introduce many styles of improvised music including; swing, bebop, blues, bossa nova, Afro Cuban, salsa, funk, and R&B.

Course Goals and Student Learning Objectives
Emphasis will be placed on learning standard jazz repertoire, harmony, scales, style, sound concepts, interpretation, the transcription of jazz solos, and the assimilation of technical patterns associated with improvisation.

Course Content Learning Outcomes
Upon successful completion of this course, students will be able to:
LO1. Have a full understanding of chords and their companion scales that are used in improvisation
LO2. Be able to improvise in a variety of styles using appropriate tone, inflections, and feel.
LO3. Be able to perform in a wide variety of musical settings including; big band, small jazz combo, latin ensemble (salsa and Afro Cuban), funk, R&B, and pop.
Required Texts/Readings

Textbook

Other equipment / material requirements (optional)
Aebersolds or comparable play along CD’s, or “Band in a Box” software, “Slow Blast” or other comparable software for slowing musical passages without changing pitch, and original recordings of standard jazz literature covered in the lessons.

Course Outline

MUSC 39A

Tone and Sound Concepts- Articulation, breathing, slurring, time, swinging, range and appropriate sound production will be covered by using imitation and "call" and "response" techniques.

Transcribe - Miles Davis's solo on “Doxy”.

Read - Jazz Theory pp. 3-103

Scales- Be able to play all 12 major scales and arpeggios diatonically ascending and descending in at least one octave. We will also cover practicing all major scale patterns in 2nds, 3rds, and 4ths ascending and descending in at least one octave. Chromatic scales will also be covered in minor 2nds, 3rds, 6ths, and 7ths and also in major 2nds, 3rds, 4ths, tritones, 5ths, 6ths, and 7ths.

Transposition/Ear Training- Students will learn the Charlie Parker song "Billie’s Bounce" in all 12 keys by ear.

Repertoire/Improvising- Pieces that will be memorized and performed will be “Doxy” and “Billies Bounce”. Students will become familiar with the Inside improvisation series “Volume 1, melodic structures" by Jerry Bergonzi. They will begin using the first 4 permutaitions as an exercise to become familiar and comfortable with soloing over basic dominant, major, and minor chord progressions.
MUSC 39B

**Tone and Sound Concepts**-Articulation, breathing, slurring, time, swinging, range and appropriate sound production will be covered by using imitation and "call" and "response" techniques.

**Transcribe** - Harry "Sweets" Edison's solo on Edison's Lights.

**Scales**-Be able to play all 12 diminished scales and arpeggios diatonically ascending and descending in at least one octave. Also practice all diminished scale patterns in 2nds, 3rds, and 4ths ascending and descending in at least one octave.

**Transposition/Ear Training**- Students will learn to transcribe and transpose, in all 12 keys by ear, standard jazz patterns of various lengths and styles.

**Repertoire/Improvising**-Pieces that will be memorized and performed will be ‘Blue Bossa” and “Take the A Train”. They will begin using the second set of 4 permutaions as outlined in the text “Inside improvisation series Volume 1, melodic structures" by Jerry Bergonzi.

MUSC 39C

**Tone and Sound Concepts**-Articulation, breathing, slurring, time, swinging, range and appropriate sound production will be covered by using imitation and "call" and "response" techniques.

**Transcribe**-Chet Baker’s solo on “Autumn Leaves”.

**Scales**-Be able to play all 12 melodic minor scales and arpeggios diatonically ascending and descending in at least one octave. We will also cover all melodic minor scale patterns in 2nds, 3rds, and 4ths ascending and descending in at least one octave. Major and minor pentatonic will be introduced

**Transposition/Ear Training**- Students will learn to transcribe and transpose, in all 12 keys by ear, standard jazz patterns of various lengths and styles.

**Repertoire/Improvising**-Pieces that will be memorized and performed will be ‘Footprints” and “Freedom Jazz Dance”. They will begin using simple chord tones and scale patterns to become more familiar with complex chord changes such as altered dominant, diminished, and half diminished. Improvising over modal pieces will be introduced.
**MUSC 39D**

**Tone and Sound Concepts**-Articulation, breathing, slurring, time, swinging, range and appropriate sound production will be covered by using imitation and "call" and "response" techniques.

**Transcribe** - Louis Armstrong's solo on "West End Blues".

**Read**-Jazz Theory pp. 351-370

**Scales**-Be able to play whole tone scales diatonically ascending and descending in at least one octave. We will also cover whole tone scale patterns in 2nds, 3rds, and 4ths ascending and descending in at least one octave. Major and minor scales and pentatonic scales will be expanded to patterns using “Expansions” 2nd edition by Gary Campbell

**Transposition/Ear Training**- Students will learn to transcribe and transpose, in all 12 keys by ear, standard jazz patterns of various lengths and styles.

**Repertoire/Improvising**-Pieces that will be memorized and performed will be “I’ve Got Rhythm” and “Giant Steps”. Improvising using a combination of techniques and exercises including permutations, chord tones, scale, and scale patterns will be covered.

**MUSC 139A**

**Tone and Sound Concepts**-Articulation, endurance, tonguing, breathing, slurring, time, range, and appropriate sound production.

**Transcribe** –Students choice. At least 4 pieces will be selected and written out, including chord changes.

**Read**-Jerry Bergonzi “Inside Improvisation Series” Volume 3, The Jazz line.

**Scales**-Be able to play all 12 major and dominant BeBop scales, Tonic minor and Dom7b9b13 Scales, and Bop scale modes and arpeggios diatonically ascending and descending in at least one octave. We will also cover practicing scale patterns in 2nds, 3rds, and 4ths ascending and descending in at least one octave.

**Transposition/Ear Training**- Students will learn the Charlie Parker song "Stella by Starlight" in all 12 keys by ear.

**Repertoire/Improvising**-All The Things You Are, Alone Together, Bags Groove, Blue In Green, Body and Soul. Yesterdays, You Don’t Know What Love Is.
**MUSC 139B**

**Tone and Sound Concepts**- Articulation, breathing, slurring, time, swinging, range and appropriate sound production will be covered by using imitation and "call" and "response" techniques.

**Transcribe** - Students choice. At least 4 pieces will be selected and written out, including chord changes.


**Scales**- Be able to play all 12 Major and minor pentatonics diatonically ascending and descending in at least one octave. Also practice all scale patterns outlined in Volume 2 Pentatonics by Jerry Bergonzi.

**Transposition/Ear Training**- Students will learn “Giant Steps” in at least 4 keys

**Repertoire/Improvising**- Pieces that will be memorized and performed will be; Caravan, Ceora, Cherokee, Confirmation, Days of Wine and Roses, Dolphin Dance, and Donna Lee.

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**MUSC 139C**

**Tone and Sound Concepts**- Articulation, breathing, slurring, time, swinging, range and appropriate sound production will be covered by using imitation and "call" and "response" techniques.

**Transcribe**- Students choice. At least 4 pieces will be selected and written out, including chord changes.

**Scales**- Be able to play all 12 augmented scales diatonically ascending and descending in at least one octave as outlined in the book “The Augmented Scale in Jazz”, by Walt Weiskopf and Ramon Ricker. We will also cover augmented scale patterns in 2nds, 3rds, and 4ths ascending and descending in at least one octave.

**Transposition/Ear Training**- Students will transcribe and transpose, in all 12 keys by ear, standard jazz patterns of various lengths and styles.

**Repertoire/Improvising**- Pieces that will be memorized and performed will be; Sabor, Manteca, Four, Freddie the Freeloader, Green Dolphin Street, Have You Met Miss Jones, and I’ll Remember April.
**MUSC 139D**

**Prepare for Senior Recital**-Choose appropriate material as provided by the “recital guidelines” for graduating jazz majors.

All “small group (jazz combo)” piece(s) will be memorized, including melodies and chord changes.

Faculty will attend at least one rehearsal of the students to assist with rehearsal technique and assure proper flow of the recital.

**Read**-“Triad Pairs for Jazz” by Gary Campbell.

**Scales**-Triad pairs; Major Triads a whole step apart, Major Triads a half step apart, Major Triads a tritone apart, minor Triads a whole step apart, minor Triads a half step apart, minor Triads a tritone apart, etc.

**Classroom Protocol**

Attendance at every lesson is expected. Excused absences are conflicts outside of the control of the student (i.e. illness, death in the family). It is important to call the School of Music and Dance (924-4676) and notify the instructor (415-378-3505) of any absences. Unexcused absences are conflicts within the control of the student (i.e. had another performance/rehearsal, had to study, had another appointment). The instructor will make every effort to make up a student’s *excused* absence. If the instructor has to miss a lesson, it will be made up. Excused absences are conflicts outside of the control of the student (i.e. illness, death in the family). It is important to call the School of Music & Dance (924-4676) and notify the director of any absences. Unexcused absences are conflicts within the control of the student (i.e., had another performance/rehearsal, had to study, had another appointment). Each unexcused absence will be considered in your semester evaluation.

**Dropping and Adding**

Students are responsible for understanding the policies and procedures about add/drops, academic renewal, etc. Information on add/drops are available at [http://info.sjsu.edu/web-dbgen/narr/soc-fall/rec-324.html](http://info.sjsu.edu/web-dbgen/narr/soc-fall/rec-324.html). Information about late drop is available at [http://www.sjsu.edu/sac/advising/latedrops/policy/](http://www.sjsu.edu/sac/advising/latedrops/policy/). Students should be aware of the current deadlines and penalties for adding and dropping classes.
Assignments and Grading Policy

Grading will be based on the following criteria:
1. Weekly preparation: the quality, consistency, and quantity of preparation for each lesson is evaluated and graded.
2. Performance: Each student is expected to participate in public performances.
3. Scale Jury: Each student will be given a specific scale jury in the last lesson of the semester.
4. Jury Examination: Sign-up sheets will be posted the week before juries. Each student’s performance level and ability will be assessed.

University Policies

Academic integrity
Students should know that the University’s Academic Integrity Policy is available at http://www.sa.sjsu.edu/download/judicial_affairs/Academic_Integrity_Policy_S07-2.pdf. Your own commitment to learning, as evidenced by your enrollment at San Jose State University and the University’s integrity policy, require you to be honest in all your academic course work. Faculty members are required to report all infractions to the office of Student Conduct and Ethical Development. The website for Student Conduct and Ethical Development is available at http://www.sa.sjsu.edu/judicial_affairs/index.html.

Instances of academic dishonesty will not be tolerated. Cheating on exams or plagiarism (presenting the work of another as your own, or the use of another person’s ideas without giving proper credit) will result in a failing grade and sanctions by the University. For this class, all assignments are to be completed by the individual student unless otherwise specified. If you would like to include in your assignment any material you have submitted, or plan to submit for another class, please note that SJSU’s Academic Policy F06-1 requires approval of instructors.

Consent for Recording of Class and Public Sharing of Instructor Material

University Policy S12-7, http://www.sjsu.edu/senate/docs/S12-7.pdf, requires students to obtain instructor’s permission to record the course.

- “Common courtesy and professional behavior dictate that you notify someone when you are recording him/her. You must obtain the instructor’s permission to make audio or video recordings in this class. Such permission allows the recordings to be used for your private, study purposes only. The recordings are the intellectual property of the instructor; you have not been given any rights to reproduce or distribute the material.”
- “Course material developed by the instructor is the intellectual property of the instructor and cannot be shared publicly without his/her approval. You may not publicly share or upload instructor generated material for this course such as exam questions, lecture notes, or homework solutions without instructor consent.”
Campus Policy in Compliance with the American Disabilities Act

If you need course adaptations or accommodations because of a disability, or if you need to make special arrangements in case the building must be evacuated, please make an appointment with me as soon as possible, or see me during office hours. Presidential Directive 97-03 at http://www.sjsu.edu/president/docs/directives/PD_1997-03.pdf requires that students with disabilities requesting accommodations must register with the Accessible Education Center (AEC) at http://www.sjsu.edu/aec to establish a record of their disability.