Instructor: Justo Almario  
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Class Days: Tuesdays, Wednesdays, and Thursdays

Course Description:  
Weekly meetings of 50 minutes. In order to succeed in this course, student must have a good sound, a good sense of rhythm, knowledge of the basic scales both majors, melodic, harmonic, and natural minors; reading, theory, and harmony

Course Objectives:  
- Develop the essentials and advanced aptitudes for Jazz Performance including technique, a good ear and sound intonation, as well as improvisational skills.  
- Guide the student to cultivate a personalized and original playing style.  
- Introduce and involve the student into other aspects of performance and the music industry such as the essentials of recording and sound production.

Attendance and Grading Policy

Attendance and Participation 50%  
Readings 15%  
Assignments/Exercises 35%

Punctual attendance at all times is mandatory, as it will reflect on your final grade. Instructor and student will determine a suitable lesson time. Lessons can only be changed or rescheduled by the instructor in consideration of extenuating circumstances. Private lessons are a class and should be treated as such. Your grade will reflect a score that combines the work of lessons completed accordingly and your progress in artistic growth at all technical levels.

Course Materials:  
- Saxophone Intonation Workbook by T. Kynaston  
- Charlie Parker Omnibook

Course Outline:  
Course Outline consists in developing the following:

PART I  
1. SOUND PRODUCTION  
   a. Long tones, covering the entire range of the instrument
b. Slow intervals for lip control and endurance, vibrato
c. Intonation, using the *Saxophone Intonation Workbook* by T. Kynaston

2. TECHNICAL STUDIES
   a. Chromatic scales, chromatic exercises
   b. Low register sax work out
   c. Articulation: Staccato, Legato, Sforzando, Dynamics: pp, p, mp, mf, f, ff

3. SCALES, STUDIES, AND CHORD CHANGES STUDIES
   a. Major, relative minor, modes
   b. Dominant, augmented, diminished, double diminished
   c. Altered, pentatonic...

4. READING STUDIES
   a. Jazz phrasing from traditional to be bop to contemporary styles
   b. Studying from the *Charlie Parker Obmibook*

5. LISTENING
   a. Ensemble playing (large and small)
   b. Blending in a sax section

6. REPERTOIRE
   a. Covering the Standards from the great composers in a range from New Orleans, Blues, Swing, Be-Bop, Post-Bop, Latin Jazz, and Contemporary