

Syllabus for the Master program

Based on my teaching experience, first of all, I try to find an individual approach to each student, based on and paying attention to the performing style, characters, directions. I try to understand the student and create a certain comfort for him (her), an atmosphere of mutual understanding and trust, after which, as a result, the lessons are productive in nature where both the student and the teacher observe noticeable progress throughout the year.

Technical Studies:

The initial task is to find and improve your own sound, develop a sense of rhythm and master numerous technical skills. The method of work is to combine different aspects, such as embouchure exercises, breathing technic, long notes, vocalizations, various flexibility exercises. Having twenty years of teaching experience in different colleges, I have developed a certain method of trumpet technique that is suitable for students of different levels and brings noticeable results.

Improvisation and vocabulary.

Based on the student's level, based on his (her) direction in jazz, I try to develop a system of improvisation classes that suits everyone, group or individually. Again, an individual approach first of all, guessing the direction in which way the student wants to move is the main task. But with all the freedom, there are absolutely mandatory rules and knowledge that the student must gradually comprehend on a daily basis, such as be-bop language, and most importantly, rhythmic culture, mastering the sense of rhythm. Transcription is also one of the mandatory rules of my method. Only through the analysis of be-boop masters such as Miles Davis, Freddie Hubbard, Woody Shaw, Clifford Brown and many others you can master the real language of jazz and find your original face in this genre.

2 books have been published on all these skill topics.

A Modern Approach to Improvisation: Volume 1: The Improvisational Style of Alex Sipiagin, by Eric Siereweld

The Alex Sipiagin Method of Improvisation, by Charles Colin

Composition and arrangement

At a certain stage of training having knowledge and once you found own voice in jazz, natural process the student usually has a need for composition and arrangement. With the right approach to the instrument and theory, this stage is inevitable.

Based on my own experience of composition and arrangement (30 solo albums, mainly a quintet-sextet, as well as 3 with a big band).

I'm confident student will receive maximum information and upon graduation from college will have a great chance of finding himself in the real world. And this is my main goal.

Conclusion

Over the course of two semesters, based on the above points, I built a certain system, tested in practice in different colleges around the world. This system applies to all instruments, including vocal.

The entire process is outlined in PDF format and the student has direct access to the answers to all.

Exam program:

Technical exam: (with piano)

- Transcriptions : 3 transcriptions, played by heart with rhythm section or audio file, and followed by an improvisation in the style of the transcription or free style.
- Repertoire : 10 tunes from “the list”. 5 tunes out of the 10 should be chosen from the category Standard.
- Compositions : 3 tunes (freedom of choice – own compositions, standards,...)
- Technical Pieces : (Arban études, Charlie Parker omnibook, Michael Brecker Note book...)
- Sightreading : 1 sightreading (notes, chord symbols, rhythms, form)