

MUSC 5B Course Outline as of Fall 2009**CATALOG INFORMATION**

Dept and Nbr: MUSC 5B Title: INTERMEDIATE JAZZ IMPROV

Full Title: Intermediate Jazz Improvisation

Last Reviewed: 5/11/2020

Units		Course Hours per Week		Nbr of Weeks	Course Hours Total	
Maximum	3.00	Lecture Scheduled	3.00	17.5	Lecture Scheduled	52.50
Minimum	3.00	Lab Scheduled	0	17.5	Lab Scheduled	0
		Contact DHR	0		Contact DHR	0
		Contact Total	3.00		Contact Total	52.50
		Non-contact DHR	0		Non-contact DHR	0

Total Out of Class Hours: 105.00

Total Student Learning Hours: 157.50

Title 5 Category: AA Degree Applicable

Grading: Grade Only

Repeatability: 34 - 4 Enrollments Total

Also Listed As:

Formerly: MUS 5.1B

Catalog Description:

This class provides instrumental students with the tools and techniques for jazz improvisation at an intermediate level. Analysis of harmonic and melodic materials, extensive listening, and performance exercises will assist the student in his/her development as an improviser.

Prerequisites/Corequisites:

Course Completion of MUSC 5A (or MUS 5.1A or MUS 5A)

Recommended Preparation:**Limits on Enrollment:****Schedule of Classes Information:**

Description: This class provides instrumental students with the tools and techniques for jazz improvisation at an intermediate level. Analysis of harmonic and melodic materials, extensive listening, and performance exercises will assist the student in his/her development as an improviser. (Grade Only)

Prerequisites/Corequisites: Course Completion of MUSC 5A (or MUS 5.1A or MUS 5A)

Recommended:

Limits on Enrollment:
Transfer Credit: CSU;UC.
Repeatability: 4 Enrollments Total

ARTICULATION, MAJOR, and CERTIFICATION INFORMATION:

AS Degree:	Area			Effective:	Inactive:
CSU GE:	Transfer Area			Effective:	Inactive:
IGETC:	Transfer Area			Effective:	Inactive:
CSU Transfer:	Transferable	Effective:	Fall 1981	Inactive:	
UC Transfer:	Transferable	Effective:	Fall 1981	Inactive:	

CID:

Certificate/Major Applicable:
Major Applicable Course

COURSE CONTENT

Outcomes and Objectives:

Upon completion of this course, students will be able to:

1. Perform the scales, modes, and arpeggios used in jazz improvisation.
2. Analyze jazz chord progressions, identifying appropriate scales, arpeggios, and/or melodic patterns for improvisation.
3. Construct stylistically appropriate jazz lines from previously analyzed examples.
4. Compare and contrast styles of improvisation from recorded examples.
5. Evaluate harmonic and melodic development as it relates to style.

Repeating students will be able to:

1. Improvise at a higher skill level and on more difficult repertoire.
2. Demonstrate greater technical achievement on their instrument.
3. Articulate musical phrases with greater clarity.
4. Perform with higher standards of intonation.
5. Demonstrate a more sophisticated comprehension of dynamics, phrasing, musical expression, and nuance.

Topics and Scope:

- I. The 12-Bar Blues
 - A. Blues form and variations
 - B. The blues scale
- II. Major Scale Modes and the II-V-I Progression
 - A. Long vs. short changes
 - B. Guide tones and outlines
- III. Diminished Chords and the Diminished Scale
- IV. 32-bar AABA Form: "Rhythm Changes"
- V. Minor Keys and the Minor Blues
- VI. Minor II-V-I Progressions
 - A. Half-diminished chords and the Locrian mode

- B. The altered dominant scale
- VI. Other Scales and Techniques
 - A. The whole-tone scale
 - B. The Lydian dominant scale
 - C. Chromatic Elaboration of Static Harmony (CESH)
- VII. Combo Performance and Rhythm Section Techniques
 - A. Bass lines
 - B. Comping - voicings for piano and guitar
 - C. The role of the drummer - trading fours
- VIII. Repeating students will perform new literature each semester, building on both their skill level and knowledge of the repertoire.

Assignment:

1. Most class sessions consist of drills in all keys, scale patterns, arpeggio exercises, ear training (through instrumental “call and response”), and improvisational exercises based on pieces from the standard jazz repertoire.
2. Approximately every two weeks the entire class session will be devoted to a performance of the tune(s) we have been working on. Students will solo on each tune to the best of their ability, and rhythm section players should demonstrate good comping skills. These performances are considered tests and are graded accordingly.
3. The final exam is an in-class performance.
4. Repeating students will be held to higher standards of performance with each repetition.

Methods of Evaluation/Basis of Grade:

Writing: Assessment tools that demonstrate writing skills and/or require students to select, organize and explain ideas in writing.

None, This is a degree applicable course but assessment tools based on writing are not included because skill demonstrations are more appropriate for this course.

Writing
0 - 0%

Problem Solving: Assessment tools, other than exams, that demonstrate competence in computational or non-computational problem solving skills.

None

Problem solving
0 - 0%

Skill Demonstrations: All skill-based and physical demonstrations used for assessment purposes including skill performance exams.

Class performances

Skill Demonstrations
70 - 80%

Exams: All forms of formal testing, other than skill performance exams.

None

Exams
0 - 0%

Other: Includes any assessment tools that do not logically fit into the above categories.

Attendance and participation

Other Category 20 - 30%

Representative Textbooks and Materials:

The Real Book, 6th edition. Hal Leonard Publishing, 2005.

Aebersold, Jamey. A New Approach to Jazz Improvisation, Volume 3: "The II-V7-I Progression." CD and text, 1974. (Classic text)

Instructor prepared materials.