

MUSC 5A Course Outline as of Fall 2014**CATALOG INFORMATION**

Dept and Nbr: MUSC 5A Title: JAZZ IMPROVISATION 1

Full Title: Jazz Improvisation 1

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: 39 - Total 2 Times

Also Listed As:

Formerly: MUS 5.1A

Catalog Description:

This course provides instrumental students with the tools and techniques for jazz improvisation at a beginning level. Topics include scales, arpeggios, the elements of jazz harmony, the blues, and characteristic chord progressions.

Prerequisites/Corequisites:**Recommended Preparation:**

Ability to play all major scales on a musical instrument.

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

Description: This course provides instrumental students with the tools and techniques for jazz improvisation at a beginning level. Topics include scales, arpeggios, the elements of jazz harmony, the blues, and characteristic chord progressions. (Grade Only)

Prerequisites/Corequisites:

Recommended: Ability to play all major scales on a musical instrument.

Limits on Enrollment:
Transfer Credit: CSU;UC.
Repeatability: Total 2 Times

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 the student will be able to:

1. Perform the fundamental scales, modes, and arpeggios used in jazz improvisation.
2. Analyze simple 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 early jazz artists from recorded examples.

Topics and Scope:

- I. Scales commonly used in jazz and their application
 - A. Major
 - B. Dorian
 - C. Mixolydian
 - D. Pentatonic
 - E. Blues scales
- II. Stylistically appropriate use of rhythm
- III. Arpeggio exercises
 - A. Major sevenths
 - B. Dominant sevenths
 - C. Minor sevenths
- IV. Melodic fragments played around the circle of fourths
- V. Ear training through instrumental "call and response" based on the above scales, arpeggios, and patterns
- VI. Blues form
- VII. Combo performance and rhythm section techniques
 - A. Bass lines
 - B. Comping: voicings for piano and guitar
 - C. The role of the drummer

D. "Trading fours" and other ensemble techniques

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.

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 class participation

Other Category
20 - 30%

Representative Textbooks and Materials:

Aebersold, Jamey. A New Approach to Jazz Improvisation, Volume 54 (Maiden Voyage) CD and text: 1991. (Classic text)

Instructor prepared materials.

