

CALIFORNIA STATE POLYTECHNIC UNIVERSITY, POMONA

[CLASS ]

[MUSIC]

**Expanded Course Outline**

<b>Course Subject Area:</b>	<b>MU</b>
<b>Course Number:</b>	<b>1161A</b>
<b>Course Title:</b>	<b>Jazz Improvisation, Beginning</b>
<b>Units:</b>	<b>1</b>
<b>C/S Classification #:</b>	<b>10</b>
<b>Component:</b>	<b>Activity</b>
<b>Grading Basis:</b> (graded only, CR/NC only, student's choice)	<b>Graded only</b>
<b>Repeat Basis:</b> (may be taken once, taken multiple times, taken multiple times only with different topics)	<b>Taken twice</b>
<b>Cross Listed Course:</b> (if offered with another department)	
<b>Dual Listed Course:</b> (if offered as lower/upper division or undergraduate/graduate)	
<b>Major course/Service course/GE Course:</b> (pick all that apply)	<b>Major course</b>
<b>General Education Area/Subarea:</b> (as appropriate)	
<b>Date Prepared:</b>	<b>3.27.15</b>
<b>Prepared by:</b>	<b>Dr. Dave Kopplin</b>

**I. Catalog Description**

Jazz Improvisation - Beginning (1)

Beginning experience in jazz improvisational techniques. Chords, key, scales, melodic and rhythmic application, stylistic devices and procedures necessary to the development of spontaneous and creative soloistic invention. Total credit limited to 2 credits. 2 hours activity.

**II. Required Coursework and Background**

Performance Skill level commensurate with entry level to Lower Division Studio (MU 171 – 180 or MU 1710-1781), or instructor permission.

**III. Expected Outcomes**

1. Student will be able to improvise on basic blues progression in C-F-Bb-Eb
2. Student will know basic modes for improvising over ii-V-I chord progressions
3. Students will be able to analyze basic jazz chord progressions
4. Students will have ability to improvise using simple rhythms and motives

The outcomes of this course relate to the following Music Department Student Learning Outcomes:

1. Perform a variety of music with expression and musical accuracy.
3. Demonstrate musicianship skills (including those involving technology) and conceptual understandings.
5. Articulate a holistic understanding of the many influences on any musical endeavor (e.g., cultural, artistic, technological, economic, etc.).
6. Develop specialized knowledge appropriate to the option or emphasis area.

BA General:

2. **Perform** a variety of music with expression and musical accuracy.
4. **Demonstrate** creativity, musicianship skills, an understanding of appropriate technology, and conceptual understandings.

BM General:

1. **demonstrate** a high level of musicianship that facilitates independent preparation of music for performance.
2. **utilize** current/recent technologies appropriate to the musical endeavor
3. **demonstrate** basic keyboard competency as needed for musical analysis and interpretation of intermediate level repertoire.
4. **articulate** the distinguishing characteristics of multiple musical styles, traditions, and historical periods, **and apply** that knowledge to performance.
5. **perform** a wide variety of solo and ensemble repertoire for varied audiences.
6. **analyze, interpret, and defend** judgments of various musical works for audiences of scholars and amateurs.
7. **demonstrate** healthy body mechanics and technique.

BM Performance Option:

1. **apply** skills for collaborative music making (including chamber music and conducting).
4. **demonstrate** specialized expertise in interpreting the music of one or two particular styles, including the utilization of improvisation.
5. **model** entry-level professional performance skills on a primary instrument or voice, through a capstone recital

BM PreCredential: 6. **integrate** specialized skills for teaching music literacy, including composition and improvisation.

#### **IV. Instructional Materials**

Coker, Jerry. *Complete Method for Improvisation: For All Instruments*,  
Minneapolis: Alfred Music, 1999.

Berliner, Paul. *Thinking in Jazz : The Infinite Art of Improvisation* (Chicago Studies in Ethnomusicology Series). University of Chicago Press 1994

Jamey Aebersold Play Along CD's and related materials.

The Real Book, 6th ed./ Vol. 1. Milwaukee, Wis.: Hal Leonard Corporation, 2004

## **V. Minimum Student Material**

Music notebook, text, pencil, access to internet/personal computer, instrument on which to improvise if not vocalist

## **VI. Minimum College Facilities**

“Smart classroom” (capability of showing videos and films, sounds system for audio playback, internet access), piano or keyboard; amplifiers for guitar, bass, and PA and microphones for vocalists; music stands.

## **VII. Course Outline**

- Review of major and minor scales, introduction to modal scales in all keys, blues scale in all keys; basic seventh chords. Rhythmic primacy in jazz. Rhythmic and formal considerations: Blues form, AABA, theme and variations
- Improvising over basic harmonies with limited materials; guide tones continued, arpeggiation
- Exploration of variation in improvisation, rhythmic and melodic; modal improvisation. “All Blues,” “So What,” “Little Sunflower” and similar tunes.
- Exploration of improvisation using major and minor scales and church modes. Use of “guide tones.” “Things Ain’t What They Used to Be,” “Straight No Chaser,” “Autumn Leaves,” “Blue Bossa” (or similar tunes)
- Basic transcription of improvised jazz solo, 12 bar blues or A and B of AABA form

## **VIII. Instructional Methods**

1. Lecture/demonstration
2. Demonstration of improvisation approaches through oral, aural, and film sources
3. Class participation and performance

## **IX. Evaluation of Outcomes**

1. Weekly graded demonstration of results of explorations in improvisation.
2. Final exam to be an improvisation project created by student and instructor.

### 3. Short transcription project