

CALIFORNIA STATE POLYTECHNIC UNIVERSITY, POMONA

[CLASS ]

[MUSIC]

**Expanded Course Outline**

<b>Course Subject Area:</b>	<b>MU</b>
<b>Course Number:</b>	<b>3161A</b>
<b>Course Title:</b>	<b>Jazz Improvisation, Advanced</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>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**

Traditional and contemporary techniques of improvisation. Basic and advanced chords, keys, and scales are emphasized through melodic, rhythmic, and harmonic applications. Total credit limited to 2 units.

**II. Required Coursework and Background**

Prerequisite(s): MU 1161A or MU 116A.

**III. Expected Outcomes**

1. Student will be able to improvise on jazz blues progression in any key
2. Student will know modes for improvising over ii-V-I and more complex chord progressions
3. Students will be able to analyze chords of the 9<sup>th</sup>, 11<sup>th</sup>, 13<sup>th</sup>, and altered chords and choose appropriate altered and synthetic scales to improvise with those chords
4. Students will be able to analyze advanced jazz chord progressions
5. Students will have ability to improvise using complex 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.

**BA in Music:**

#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 in Music:**

#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

#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 in Music Education/Pre-Credential:**

#6. **integrate** specialized skills for teaching music literacy, including composition and improvisation.

**BM in Performance:**

#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.

**IV. Instructional Materials**

Jamey Aebersold Play Along CD's and related materials.

Saindon, Ed. *The Complete Guide to Improvisation*. (Boston: Ed Saindon Music, 2012.)

Snidero, James. "Jazz Conception" handbooks for various instruments. (Frankfurt: Schott Music GmbH & Co., various dates of publication.)

The Real Book, 6<sup>th</sup> 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 modal scales in all keys, blues scale in all keys; seventh chords. Review of Blues form, AABA, theme and variations, others
- Improvising over ii-V-I harmonies in all keys
- Minor blues improvisation
- Approaching chord extensions in improvisations
- Exploration of variation in improvisation, rhythmic and melodic; “All the Things You Are,” “Joy Spring,” “Bluesette,” “Here’s That Rainy Day,” “Billie’s Bounce,” Rhythm Changes and its standard variations, “Giant Steps,” “Dolphin Dance,” Contrafacts: “How High the Moon/Ornithology,” “Back Home Again in Indiana/Donna Lee,” “Blue Skies/In Walked Bud,” “Honeysuckle Rose/Scrapple from the Apple,” etc., or similar
- Exploration of improvisation using synthetic scales: dominant diminished, diminished, Lydian dominant, altered scale, harmonic minor, others
- Transcription of improvised jazz solo over AABA choruses or multiple blues choruses

## **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 improvisation.
2. Final exam to be an improvisation project created by student and instructor.
3. Transcription project