



## COURSE OUTLINE

<b>TERM:</b> Fall 2015	<b>COURSE NO:</b> JAZZ 282
<b>INSTRUCTORS:</b>	<b>COURSE NAME:</b> Jazz Improvisation III
<b>OFFICE:</b>	<b>SECTIONS:</b>
<b>LOCAL: EMAIL:</b>	<b>COURSE CREDITS:</b> 1.5

**COURSE FORMAT:** 2 lecture hours and 2 instructor-led lab hours per week for 15 weeks.

**PREREQUISITES:** A grade of C- or higher in both JAZZ 185 and JAZZ 197.

**MISSION STATEMENT:** *The Capilano University Jazz Studies Program seeks to foster students' comprehensive abilities in jazz performance and composition within the context of an enriched liberal arts education. Our goal is to develop musicians who understand and value the rich history and traditions of jazz, who will be prepared to contribute to the evolution and growth of the art form in the future, and who will be equipped to engage creatively with current trends in music.*

**COURSE OBJECTIVES:** During the lecture component of the course, a wide variety of techniques and methods for improvising will be explored and discussed. In the lab component of the course, students will apply these techniques and methods to selections from the jazz repertoire, with an emphasis on blues, modal tunes, and standards with relatively simple diatonic structures.

### **STUDENT LEARNING OUTCOMES:**

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

- improvise melodies on standard chord progressions demonstrating a clear knowledge and control of voice leading and melodic and rhythmic conventions of jazz vocabulary from the period 1945-1960;
- demonstrate the ability to improvise and compose melodic lines within various styles with attention to the conventions of rhythmic and melodic development inherent in those styles;
- analyze and transcribe improvised solos from the recorded canon
- demonstrate through performance a theoretical understanding of melodic and rhythmic relationships to harmonic and formal structures;
- research historical performance practices appropriate to jazz improvisation;
- analyze, comprehend, and interact with the musical contributions of others in a performance context;
- communicate original creative work and research on improvisation through performance and multi-media presentation to their peers; demonstrate the ability to spontaneously apply techniques and concepts from lectures and labs to new or unfamiliar repertoire;

- demonstrate attention to detail and show evidence of the personal study habits and work ethic critical for professional success.

**COURSE CONTENT:**

<b>Week</b>	<b>Topics and Assignments:</b>
<b>1-4</b>	“Autumn Leaves”: introduction, thinking about improvising, vocabulary, melodic gradients. Diatonic and chord/scale approaches to the ii-V-I and ii-V-i progression, Guide tone lines and arpeggios on ii-V-I, iii-vi-ii-V, and diatonic cycle. Transcription: methods, purposes and applications. Transcription assignment due in week 3.
<b>5-6</b>	Constructing and transcribing ii-V licks. Transcription and analysis of ii-V vocabulary from the canon.
<b>7-9</b>	Blues vocabulary and voice leading. Transcription and analysis of solos from the canon. Construction of blues lines. Composition of solos on blues form. Composed solo #1 due in week 7.
<b>10-13</b>	Integration of course materials in the context of a variety of standard repertoire. Composed solo #2 due in week 9.
<b>14-15</b>	Performance exam during exam period.

**TEXT:**

1. Materials provided by instructor. Please note that distribution of these materials will be by digital means only. Students are expected to have and use a Capilano email account.
2. Selected recordings from the Capilano University library.

**EVALUATION PROFILE:**

Transcription and performance.....	20%
Composed solos (2 x 15%).....	30%
Performance exam.....	25%
Homework (5 x 5%).....	25%
<b>Total.....</b>	<b>100%</b>

**ASSIGNMENTS:**

1. Weekly homework assignments will include: ‘heads’ for tunes, transposing melodic licks or motives through 12 keys, rhythmic exercises, guide tone lines, melodic gradients, chord scales and arpeggios. Evaluation of homework assignments will take place during lab component.
2. Transcription: the instructor will provide a list of appropriate recordings from which the student will select a solo for transcription. The transcriptions must be accurate and must be clearly and legibly notated. The student is responsible for learning to play the transcribed solo and this will be a substantial part of the transcription grade. Students should be prepared to present their transcription to the class.
3. Two Composed Solos: the student will prepare two composed solos and perform them. The student will provide a legible copy of the solos to the instructor prior to the performance.

4. Final Performance Exam: improvising on repertoire from the semester plus one 'sightread' tune. Minimum tempos for performance will be established by the instructor.

5. Drummers will be expected to use piano, voice, vibraphone or other pitched instrument for some assignments while others (including some transcriptions) will be played on the drum kit.

**GRADING PROFILE:**

A+ = 90-100%	B+ = 77-79%	C+ = 67-69%	D = 50-59%
A = 85-89%	B = 73-76%	C = 63-66%	F = 0-49%
A- = 80-84%	B- = 70-72%	C- = 60-62%	

**OPERATIONAL DETAILS:**

***University Policies:***

Capilano University has policies on Academic Appeals (including appeal of final grade), Student Conduct, Cheating and Plagiarism, Academic Probation and other educational issues. These and other policies are available on the University website.

***"I" Grades:***

"I" grades will be given only if a doctor's certificate of illness is provided. In addition, the student concerned must submit a written request for approval to the instructor prior to the last regular class in the course.

***English Usage:***

Written English must be equivalent to the Capilano University English 100 standards.

***Emergency Procedures:***

Students are expected to familiarize themselves with the emergency procedures on the wall of the classroom.