

COURSE OUTLINE

TERM: Spring 2017	COURSE NO: JAZZ 383
INSTRUCTOR:	COURSE NAME: Jazz Improvisation VI
OFFICE:	SECTIONS:
LOCAL:	COURSE CREDITS: 1.5

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

PREREQUISITE: JAZZ 382 with grade of C- or higher.

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: Advanced melodic and rhythmic approaches for improvisation will be discussed and applied to 'standard' and complex jazz repertoire. Building on the work of Jazz 382, processes for developing up-tempo performance ability, expanded familiarity with 'odd time signatures', polytonal/polyrhythmic superimposition techniques, and methods of research of both functional and 'synthetic' scale content will also be explored.

STUDENT LEARNING OUTCOMES:

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

- improvise on complex harmonic and rhythmic structures derived from performance practices from the 1960s to the present;
- perform with the harmonic, melodic and rhythmic invention required by contemporary improvisational settings;
- analyze and perform solo transcriptions from recordings relevant to this level of study;
- independently guide their own development through research into canonical and contemporary recordings;
- interact spontaneously in a performance environment with the musical contributions of their peers;
- readily and accurately apply learned improvisation practices to new or unfamiliar material;
- show evidence of personal study habits and a work ethic critical to professional success.

REQUIRED TEXT: Material will be supplied by instructor.

RECOMMENDED TEXTS: Reeves, Scott D. Creative Jazz Improvisation. Englewood Cliffs, NJ: Prentice Hall, 1989.
 Liebman, Dave. A Chromatic Approach to Jazz Harmony and Melody. Rottenburg N., Germany: Advance Music, 1991.

COURSE CONTENT:

This course comprises both a lecture and lab component. The lecture will focus on methods for extracting triadic, quartal, and pentatonic harmonic relationships from scales; discussion of derived polytonal ‘formula’-based melodic approaches; polyrhythmic variation; chromatic and intervallic melodic concepts; analysis of relevant solo transcriptions. The lab component offers the opportunity for practical application and exploration of repertoire.

Week	Subject
1	Intervallic characteristics, pattern possibilities and permutations for pentatonic scales.
2	Research methods for comprehensive scale content exploration. Methods of polyrhythmic superimposition.
3-5	Derivation of triadic and pentatonic chord-scale relationships, and melodic application of polytonal formulae. Melodic Study and Technical Performance Tests.
6	Transcription analysis: <i>Matrix</i> (C. Corea). Concepts for up-tempo performance. Spontaneous Performance Test #1.
7-8	Polytonal triad and quartal harmony via pentatonics. Prepared Performance Test #1.
9	Equal division harmonic progressions, intervallic melodic patterns, <i>Studies: Have You Met Miss Jones, Countdown, Giant Steps.</i>
10-11	Linear chromaticism, tonal/non-tonal chromaticism, synthetic scales. Prepared Performance Test #2.
12-13	Spontaneous Performance Test #2. Sight-read Performance Test.
14-15	Comprehension Test during exam period.

EVALUATION PROFILE:

Prepared Performance Tests (2 @ 10%).....	20%
Comprehension Test (written)	15%
Technical Performance Test	5%
Melodic Study Test.....	5%
Spontaneous Performance Tests (2 @ 15%).....	30%
Sight-read Performance Test.....	15%
Professional Behaviour	10%
TOTAL	100%

All performance tests will be recorded for analysis.

ASSIGNMENTS:

1. **Professional Behaviour:** elements contributing to this portion of the grade include: consistent attendance; preparedness for labs; active and knowledgeable participation in class discussions and lab performances; timely completion of research-based homework assignments.
2. **Technical Performance and Melodic Studies** will be graded on accuracy, and appropriate interpretation of articulation and time ‘feel’. Drummers will use a pitched instrument of their own choosing.

3. **Prepared Performance Tests:** students will write composed solos. A legible copy must be provided and will be graded for content along with the quality of the performance.
4. **Spontaneous Performance Tests** will assess the ability to apply ideas and concepts from the course in a new and unfamiliar context. Assessment will be based on the following criteria: melodic/rhythmic logic (i.e. phrasing); incorporation of tension and linear content using advanced chord scales; ‘vertical’ harmonic implication; appropriate interpretation of time (‘feel’); and accuracy.
5. **Comprehension Test:** a written test will assess comprehension of concepts and techniques discussed in lecture.

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:

No “I” grades will be given.

Missed/Late Examinations:

Late arrival at a performance test will result in a 10% loss of grade for that test. A missed performance test may be ‘made-up’ at the discretion of the instructor (except the comprehension exam) with a 20% deduction per week late.

Emergency Procedures:

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