

# MUS 0049 - JAZZ IMPROVISATION PERFORMANCE ENSEMBLE

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## Catalog Description

Prerequisite: Enrollment Limitation: audition required; auditions generally occur the first week of class and require demonstrated ability to play a melodic instrument and read music in the treble or bass clef

Advisory: Three to four years experience on instrument

Hours: 54 (18 lecture, 36 laboratory)

Description: Fundamentals of jazz improvisation, including chord-scale application. Analysis of diverse styles of the great jazz artists through recordings and transcriptions. Development of a unique improvisational style as applied to performance. May be taken four times for credit. (C-ID MUS 180) (CSU, UC)

## Course Student Learning Outcomes

- CSLO #1: Identify and define a basic vocabulary for the study and understanding of jazz improvisation.
- CSLO #2: Demonstrate a basic knowledge of typical harmonic forms in standard jazz literature.
- CSLO #3: Identify, distinguish and perform various rhythmic and melodic figures associated with the jazz idiom and perform them correctly on chosen instrument.

## Effective Term

Spring 2021

## Course Type

Credit - Degree-applicable

## Contact Hours

54

## Outside of Class Hours

27

## Total Student Learning Hours

81

## Course Objectives

Lecture-Directed Study Objectives:

1. Play in time with the section and ensemble as directed by the conductor.
2. Play and improvise typical harmonic forms in standard jazz literature.
3. Play with appropriate dynamics, articulation, phrasing and expression as directed.
4. Play accurately various rhythmic figures associated with the jazz idiom.
5. Play with appropriate blend and balance within the section and ensemble.

Laboratory Objectives:

1. Play and demonstrate improvisational facility on the blues and ii-V-I chord progression.
2. Perform improvised solos as applicable.
3. Evaluate through written reports other performance ensembles through concert attendance.
4. Adhere to professional level ensemble performance and rehearsal standards of conduct.
5. Demonstrate an increased facility above previous level by repetition.

## General Education Information

- Approved College Associate Degree GE Applicability
- CSU GE Applicability (Recommended-requires CSU approval)
- Cal-GETC Applicability (Recommended - Requires External Approval)
- IGETC Applicability (Recommended-requires CSU/UC approval)

## Articulation Information

### Methods of Evaluation

- Classroom Discussions
  - Example: After rehearsing a section of a composition, instructor will engage students in a discussion of what they heard in terms of correct articulation, time keeping, intonation, ensemble balance, and improvisational technique. Students will respond to questions posed by the faculty orally. Students will be evaluated on participation and their ability to actively engage in the discussion.
- Reports
  - Example: In a written essay report of a live concert, the student will evaluate a jazz combo performance featuring improvisation and address current lecture topics such as intonation, ensemble playing, and inventiveness of improvisation. Reports will be evaluated based upon an instructor provided rubric.
- Skill Demonstrations
  - Example: Skill and knowledge of current discussion topics will be assessed through student demonstration in class and public performance in a combo setting. Performance will be evaluated based on an instructor provided rubric.

## Repeatable

Yes

## Methods of Instruction

- Laboratory
- Lecture/Discussion
- Distance Learning

Lab:

1. Instructor will guide students through a combo rehearsal, while questioning them on current rehearsal and performance technique topics such as intonation, rhythmic figures and historical style considerations.

Lecture:

1. Instructor will play recorded examples of improvisation performed by selected jazz artists. Through instructor guided listening, students will be asked to identify demonstrated improvisational performance techniques.

## Typical Out of Class Assignments

### Reading Assignments

1. Research modes of the major scale and be prepared to discuss the intervallic construction of the Ionian, Dorian, and Mixolydian modes.
2. Read an interview of a performing artist in a jazz periodical or jazz journal. Be prepared to discuss the key points made in the article in regards to the artist's approach to improvisation.

### Writing, Problem Solving or Performance

1. Write a critical review of a live jazz concert performance using pertinent terminology and concepts discussed in class.
2. Perform an improvisation with a student combo that shows a basic understanding of theoretical concepts discussed throughout the semester.

## Other (Term projects, research papers, portfolios, etc.)

### Required Materials

- Constructing Melodic Jazz Improvisation
  - Author: Brian Kane
  - Publisher: Jazz Path Publishing Company
  - Publication Date: 2007
  - Text Edition: 1st
  - Classic Textbook?: No
  - OER Link:
  - OER:
- Jazz Sketch Pad
  - Author: Robert Claire
  - Publisher: Whole Rest Music Co.
  - Publication Date: 2005
  - Text Edition: 1st
  - Classic Textbook?: No
  - OER Link:
  - OER:
- The Philosophy of Jazz Improvisation
  - Author: Gary Peters
  - Publisher: University of Chicago Press
  - Publication Date: 2009
  - Text Edition: 1st
  - Classic Textbook?: No
  - OER Link:
  - OER:
- Ten Approaches to (Jazz) Improvisation
  - Author: Renzo Ruggieri
  - Publisher: lulu.com
  - Publication Date: 2012
  - Text Edition: 1st
  - Classic Textbook?: No
  - OER Link:
  - OER:

## Other materials and-or supplies required of students that contribute to the cost of the course.

Appropriate musical selections are studied and performed. All music selected will be of a high artistic caliber, typically professional or university level compositions. Use of sheet music provided by instructor from Music Department score library.