

MUS A230: JAZZ IMPROVISATION

Item	Value
Curriculum Committee Approval Date	02/26/2025
Top Code	100400 - Music
Units	1 Total Units
Hours	36 Total Hours (Lecture Hours 9; Lab Hours 27)
Total Outside of Class Hours	0
Course Credit Status	Credit: Degree Applicable (D)
Material Fee	Yes
Basic Skills	Not Basic Skills (N)
Repeatable	Yes; Repeat Limit 3
Open Entry/Open Exit	No
Grading Policy	Standard Letter (S), • Pass/No Pass (B)
Associate Arts Local General Education (GE)	• Area 3 Arts and Humanities 3B Active Participation (OC2)
Associate Science Local General Education (GE)	• Area 3A Arts (OSC1)

Course Description

Development of the individual musician's technical tools and performing skills in jazz music improvisation. Includes usage of appropriate idiomatic forms, harmonies, scales, stylistic articulations. This course may be taken four times. PREREQUISITE: Eligibility based on successful audition. Transfer Credit: CSU; UC.

Course Level Student Learning Outcome(s)

1. Analyze a chord chart and formulate a modal scale sequence to perform over the chord changes.
2. Rehearse and present a public performance featuring solo improvisation of at least 36 bars in length.
3. Evaluate this performance and assess its musicality and artistic success.

Course Objectives

- 1. Identify jazz terminology specific to improvising.
- 2. Improvise to a 12 bar blues progression.
- 3. Improvise using modes and melodic embellishment.
- 4. Demonstrate the various forms of altered scales.
- 5. Aurally differentiate among and identify notable jazz performers.
- 6. Demonstrate the three types of solo improvisation.

Lecture Content

Improvisational terminology Scat singing Licks Riffs Woodshed Blowing changes Trading fours Chart Comping Blues form in all 12 tonal centers and major keys chord changes, play root chord changes, play outline of 7th chords chord changes, play Mixolydian scale chord changes, play "blues" scale self "ad lib" solo Improvising over minor/minor 7th chords

and using modes Dorian Aeolian Phrygian Improvising over major/major 7th chords using Ionian scale Emphasis on ii7, v7, and I7 progressions Melodic embellishment Use of minor scales: natural harmonic, minor blues form and other minor songs Melodic embellishment Use of diminished/minor 7th and augmented/minor 7th chords in appropriate songs Diminished scale Altered dominant scale Hybrid scales Melodic embellishment Emphasis on style and rhythmic concepts (stylistic articulations) Listening to stylized performers from audio recordings Analysis of DVD performances Great performers Louis Armstrong Benny Goodman Charlie Parker Miles Davis John Coltrane Ornette Coleman Fusion bands weather report yellow jackets Concert preparation Preparing an improvised solo Rubato, chord by chord Developing melodic content In tempo, a cappella Solo design Rocket design linear canyon design begins with intensity calm middle, intense finish nonstop energy high, loud and fast The concert Performance etiquette Soloist stage manner Mic placement Vocal soloist Memorization Mic handling Taking the course four times enhances skill by supervised repetition and practice.

Lab Content

Improvisational terminology Scat singing Licks Riffs Woodshed Blowing changes Trading fours Chart Comping Blues form in all 12 tonal centers and major keys chord changes, play root chord changes, play outline of 7th chords chord changes, play Mixolydian scale chord changes, play "blues" scale self "ad lib" solo Improvising over minor/minor 7th chords and using modes Dorian Aeolian Phrygian Improvising over major/major 7th chords using Ionian scale Emphasis on ii7, v7, and I7 progressions Melodic embellishment Use of minor scales: natural harmonic, minor blues form and other minor songs Melodic embellishment Use of diminished/minor 7th and augmented/minor 7th chords in appropriate songs Diminished scale Altered dominant scale Hybrid scales Melodic embellishment Emphasis on style and rhythmic concepts (stylistic articulations) Listening to stylized performers from audio recordings Analysis of DVD performances Great performers Louis Armstrong Benny Goodman Charlie Parker Miles Davis John Coltrane Ornette Coleman Fusion bands weather report yellow jackets Concert preparation Preparing an improvised solo Rubato, chord by chord Developing melodic content In tempo, a cappella Solo design Rocket design linear canyon design begins with intensity calm middle, intense finish nonstop energy high, loud and fast The concert Performance etiquette Soloist stage manner Mic placement Vocal soloist Memorization Mic handling Taking the course four times enhances skill by supervised repetition and practice.

Method(s) of Instruction

- Lecture (02)
- Lab (04)

Instructional Techniques

Group rehearsal and performance, individual practice, solo performance

Reading Assignments

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Writing Assignments

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Out-of-class Assignments

Students should spend at least 15 minutes a day for 5 days a week practicing their instruments and assigned repertoire.

Demonstration of Critical Thinking

Skill demonstrations, instructor evaluation of public performance, student participation in sectionals and rehearsals

Required Writing, Problem Solving, Skills Demonstration

Students must demonstrate proficiency in improvising and accompanying jazz music to the instructor's satisfaction to complete the course. This will include solo performance, sight reading and technical studies.

Eligible Disciplines

Music: Master's degree in music OR bachelor's degree in music AND master's degree in humanities OR the equivalent. Master's degree required.

Other Resources

1. Music scores will be provided by the instructor