CASPER COLLEGE COURSE SYLLABUS
MUSC 2060-01: Jazz Improvisation

Semester/Year: Spring 2016

Lecture Hours: 2 lecture hour   Lab Hours: 2 lab hours   Credit Hours: 1 Credit Hour

Class Time: 6:00-7:00PM    Days: M, W    Room: MU 116

Instructor’s Name: Dr. Joshua R. Mietz

Office Phone: O: (307) 268-2246   C: (303) 818-5035
Email: joshuamietz@caspercollege.edu

Office Hours: M-F, 3:00-4:00PM

Course Description: Offers the jazz-oriented student an organized approach to learning the extemporaneous creation of music in the jazz idiom. This creation is expressed by music performance.

Statement of Prerequisites: Instructor Permission. Students should have a basic understanding of music theory and a solid background on their major instrument.

Goal: Students successfully completing this course will have a basic understanding of jazz improvisation, transcription, and demonstrate improved confidence when improvising in any musical setting.

Outcomes:
1. Demonstrate effective oral and written communication
2. Use the scientific method
3. Solve problems using critical thinking and creativity
4. Demonstrate knowledge of diverse cultures and historical perspectives
5. Appreciate aesthetic and creative activities
6. Use appropriate technology and information to conduct research
7. Describe the value of personal, civic, and social responsibilities
8. Use quantitative analytical skills to evaluate and process numerical data

Course Objectives:
1. Objective 1: Students will demonstrate effective written communication by transcribing solos of jazz masters.
2. Objective 3: Students will solve musical problems faced during improvisation using auditory and music theory skills
3. Objective 6: Students will use appropriate technology to conduct research and further strengthen their improvisation skills

Methodology: The class will combine jazz theory and the practical use of this knowledge to produce better improvisers. The vehicles of improvisation will be jazz standards that will develop the improvisational language of the students to be utilized on different tunes.
Evaluation Criteria:

Grading:

Attendance 20%:
Attendance is expected. If you need to miss, please inform the instructor by e-mail at least one week in advance. No credit will be awarded for partial attendance. Attendance will be taken each class meeting at 6:00PM.

Participation: 20%:
While this isn’t a performance class per-se, it is expected that everyone will participate in both discussions and jam sessions each class. Failure to do so will result in a warning and then deduction of points towards this category. Each class is considered full credit or no credit.

Reading /Listening Assignments: 20%:
Much of becoming a great jazz musician and improviser is listening to performances by great jazz musicians and improvisers. Students are expected to complete reading and listening assignments prior to each class meeting so that we may have informed conversation about it.

Transcriptions/Performances: 20%:
Students will complete a series of transcriptions (see course schedule). Students will then perform with the soloist for the class on their transcription. Students may perform on any instrument and at any speed. Transcriptions may not be handwritten. Each transcription will be graded as follows:

- **100% Credit**—Successful written transcription, performance shows a high degree of preparation,
- **75% Credit**—Some errors in the transcription, performance shows a high degree of preparation,
- **50% Credit**—Some errors in the transcription, performance shows a low degree of preparation
- **25% Credit**—Many errors in the transcription, no performance
- **0% Credit**—No transcription, no performance, handwritten transcription

Exams: 20%
Each unit will have a short examination to follow it (See course calendar).

Casper College may collect samples of student work demonstrating achievement of the above outcomes. Any personally identifying information will be removed from student work.

Required Text, Readings, and Materials:
Each class you will need:
1. Your instrument
2. Text book (The Jazz Language)
3. 5 Pencils
4. Your slow downer device and headphones
5. Staff paper

Required Text
3. Haerle, Dan. *The Jazz Language: A theory text for jazz composition and improvisation*. Studio 224,
Miami, FL: 1980.

**Required Apps/Software (select one):**
1. (Recommended) Anytune Pro+
2. Amazing Slow Downer

**Required Recordings:**
1. Miles Davis, *Kind of Blue* (Album)
2. Lester Young, *Blue Lester* ( Album)
3. Billy Joel, *Just the Way You Are* (Track)

**Recommended Recordings (see course schedule for full list):**
1. John Coltrane, *Expression*
2. John Coltrane, *A Love Supreme*
3. Miles Davis, *Flamenco Sketches*
4. Ornette Coleman, *Free Jazz*
5. Tony Bennett, *MTV Unplugged*

**Class Policies:**

**Last Date to Change to Audit Status or to Withdraw with a W Grade:**
April 14, 2016

**Class Flow:**
About half of each class meeting will be review, lecture, exams, and transcription presentations. The other half will be reserved for practical application of topics covered in class.

**Instruments:**
Bring your instrument to each class. If we have more than one pianist, consider sharing or using a keyboard (either one of CC’s or a personal keyboard)

**Attendance:**
Attendance will be taken at 6:00PM. No credit will be given for students arriving late.

**Student Rights and Responsibilities:** Please refer to the Casper College Student Conduct and Judicial Code for information concerning your rights and responsibilities as a Casper College Student.

**Chain of Command:** If you have any problems with this class, you should first contact the instructor to attempt to solve the problem. If you are not satisfied with the solution offered by the instructor, you should then take the matter through the appropriate chain of command starting with the Department Head/Program Director, the Dean, and lastly the Vice President for Academic Affairs.

**Academic Dishonesty:** (Cheating & Plagiarism) Casper College demands intellectual honesty. Proven plagiarism or any form of dishonesty associated with the academic process can result in the offender failing the course in which the offense was committed or expulsion from school. See the Casper College Student Code of Conduct for more information on this topic.

**Official Means of Communication:** Casper College faculty and staff will employ the student's assigned Casper College email account as a primary method of communication. Students are responsible to check their account regularly. This is also, where you will find course evaluation links during course evaluation periods. Please Note: While Facebook is a great way to convey information, do not depend on it as a means of communicating with Dr. Mietz.

**ADA Accommodations Policy:** If you need academic accommodations because of a disability, please
inform me as soon as possible. See me privately after class, or during my office hours. To request academic accommodations, students must first consult with the college’s Disability Services Counselor located in the Gateway Building, Room 344, (307) 268-2557, bheuer@caspercollege.edu. The Disability Services Counselor is responsible for reviewing documentation provided by students requesting accommodations, determining eligibility for accommodations, and helping students request and use appropriate accommodations.
<table>
<thead>
<tr>
<th>Date</th>
<th>Topics Covered</th>
<th>Assignments Due</th>
<th>Reading Assignments (from Haerle)</th>
<th>Pre-class listening</th>
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</thead>
<tbody>
<tr>
<td>January 20, 2016</td>
<td>Syllabus, Class Expectations</td>
<td>Get yourself a slow downer app</td>
<td>Introduction/Chapter 1: Intervals</td>
<td>Noah Howard <em>The Black Ark</em></td>
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<tr>
<td>January 25, 2016</td>
<td>Free Jazz/Improv</td>
<td></td>
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<td>Ornette Coleman <em>Free Jazz</em></td>
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<td>January 27, 2016</td>
<td>Ron Coulter Discussion?</td>
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<td>Mary Halvorson <em>Meltframe</em></td>
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<tr>
<td>February 1, 2016</td>
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<td></td>
<td>Chapter 2: Basic Chord Construction</td>
<td>Cecil Taylor <em>The World of Cecil Taylor</em></td>
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<td>February 3, 2016</td>
<td></td>
<td>Exam 1 Chapters 1 and 2</td>
<td></td>
<td>John Coltrane <em>Impressions</em></td>
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<td>February 8, 2016</td>
<td>Kinser Jazz Fest</td>
<td>No Class</td>
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<td>Air Force Falconaires</td>
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<td>February 10, 2016</td>
<td>Kinser Jazz Fest</td>
<td>No Class</td>
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<td>Tommy Dorsey Orchestra</td>
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<td>February 15, 2016</td>
<td>Improv with 1 Chord</td>
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<td>Chapter 3: Modes of the Major Scale</td>
<td>Aretha Franklin <em>Chain of Fools, CCR Running Through the Jungle</em></td>
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<td>February 17, 2016</td>
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<td>Stan Getz <em>Getz Plays Jobim</em></td>
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<td>February 22, 2016</td>
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<td>Exam 2: Chapter 3</td>
<td>Chapter 4: Basic Substitution and Function</td>
<td>Miles Davis <em>So What</em></td>
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<td>February 24, 2016</td>
<td>Miles Davis’ solo on <em>So What</em></td>
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<td>Art Blakely and the Jazz Messengers <em>The Jazz Messengers</em></td>
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<td>February 29, 2016</td>
<td>Improv with 2 Chords</td>
<td>Exam 3: Chapter 4</td>
<td>Chapter 5: Thirteenth Chords</td>
<td>Dave Brubeck <em>Take Five</em> (Album)</td>
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<td>March 2, 2016</td>
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<td>Lester Young <em>Blue Lester</em></td>
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<td>March 7, 2016</td>
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<td>Exam 4: Chapter 5</td>
<td>Chapter 6: Modes of the Harmonic Minor Scale</td>
<td>Miles Davis <em>Flamenco Sketches</em></td>
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<td>March 9, 2016</td>
<td>Spring Break, No Class</td>
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<tr>
<td>March 14, 2016</td>
<td>Spring Break, No Class</td>
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<td>March 16, 2016</td>
<td>Lester Young’s solo on <em>Blue Lester</em></td>
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<td>Paul Desmond <em>The Essential Paul Desmond</em></td>
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<td>March 21, 2016</td>
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<td>Exam 5: Chapter 6</td>
<td>Chapter 7: Voicing and Chord Connections</td>
<td>John Coltrane <em>A Love Supreme</em></td>
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<tr>
<td>Date</td>
<td>Event Description</td>
<td>Exam</td>
<td>Chapter 7</td>
<td>Chapter 8: Modes of the Ascending Melodic Minor Scale</td>
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<td>March 23, 2016</td>
<td>Elvin Jones and Kenny Garrett African Exchange Student</td>
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<td>March 28, 2016</td>
<td>II-V-I’s, Improv with 3 chords</td>
<td>Exam 6</td>
<td>Chapter 7</td>
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<td>March 30, 2016</td>
<td>II-V-I’s, Improv with 3 chords</td>
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<tr>
<td>April 4, 2016</td>
<td>III-V-I’s, Improv with 3 chords</td>
<td>Exam 7</td>
<td>Chapter 8</td>
<td>Chapter 8: Modes of the Ascending Melodic Minor Scale</td>
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<tr>
<td>April 6, 2016</td>
<td>III-V-I’s, Improv with 3 chords</td>
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<td>Chapter 9: Polychord Nomenclature</td>
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<td>April 11, 2016</td>
<td>III-V-I’s, Improv with 3 chords</td>
<td>Exam 8</td>
<td>Chapter 9</td>
<td>Chapter 10: Symmetrical Altered Scales</td>
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<tr>
<td>April 13, 2016</td>
<td>III-V-I’s, Improv with 3 chords</td>
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<td>Chapter 11: Advanced Substitution and Function</td>
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<tr>
<td>April 18, 2016</td>
<td>III-V-I’s, Improv with 3 chords</td>
<td>Exam 9</td>
<td>Chapter 10</td>
<td>Chapter 10: Symmetrical Altered Scales</td>
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<tr>
<td>April 20, 2016</td>
<td>III-V-I’s, Improv with 3 chords</td>
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<td>Chapter 11: Advanced Substitution and Function</td>
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<td>April 25, 2016</td>
<td>III-V-I’s, Improv with 3 chords</td>
<td>Exam 10</td>
<td>Chapter 11</td>
<td>Chapter 11: Advanced Substitution and Function</td>
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<tr>
<td>April 27, 2016</td>
<td>III-V-I’s, Improv with 3 chords</td>
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<td>Chapter 11: Advanced Substitution and Function</td>
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<td>May 2, 2016</td>
<td>III-V-I’s, Improv with 3 chords</td>
<td>Exam 11</td>
<td>Chapter 12</td>
<td>Chapter 13: Five Part Harmony</td>
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<tr>
<td>May 4, 2016</td>
<td>III-V-I’s, Improv with 3 chords</td>
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<td></td>
<td>Chapter 13: Five Part Harmony</td>
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