

Fall MUJS 3360
JAZZ IMPROVISATION III

SYLLABUS AND COURSE REQUIREMENTS

CLASS MEETINGS - M/W 10:00 - 10:50, T/H 10:00 - 10:50

INSTRUCTOR - Professor Lynn Seaton 940-369-7639 Home – 972-317-3338

Course Prerequisites: Students must have earned a "A" or "B" in MUJS 2370 and appropriate applied studies (private lessons). Students must have passed the Improvisation Continuation Exam prior to taking MUJS 3360 or have special permission from the instructor.

Course Objectives: In order to proceed to the next level of improvisation students must:

1. Receive a final class grade of an "A" or "B".
2. Be able to improvise at a high level over the song form, play melodies and arpeggiate changes for all tunes on the repertoire list from memory (see class schedule).
3. Be able to play scales associated with altered dominants - whole tone, super locrian, 5th mode harmonic minor, 1/2 whole diminished (see Scale Tests).

Attendance Policy: Attendance is required at all sessions. If you can't be in class, call me or tell me in advance when possible. Please call me if you are sick. Excused absences are routinely granted for illness with an excuse coming from the Health Center or your doctor within 48 hours after missing class. Excused absences for ensemble performances should be cleared in advance (if possible) and students missing an excused class will be responsible for assignments and homework. If you miss a class and don't communicate before the next class, you will receive an unexcused absence and will not be able to make up the assignment. All make-ups for excused absences need to be done by the 14th week of class. If you miss a playing exam and have an excused absence, you will be responsible for getting a rhythm section together for a make-up in my office. Three unexcused absences will result in the reduction of the final grade. Repeated tardiness will result in the reduction of the final grade. BE ON TIME! I am flexible and understanding, just communicate with me on a professional level. If you miss a playing exam and have an excused absence, you will be responsible for getting a rhythm section together for a make-up in my office.

Dialogue: An important of learning is an open dialogue between the teacher and the student. Please feel free to call me or stop me in the hall to discuss anything.

All students are expected to activate their Eaglemail account that is provided by the university; Eaglemail is the official e-mail account and e-mail contact for all students at UNT. An Eaglemail account can be activated on the web at my.unt.edu then click on [Activate my EUID]. If needed, I will email you this way.

Required Materials: One textbook and CD's.

A note about burning CD's and copying music and books. Artists deserve the royalties they are due from the sale of intellectual property. It is hard enough to make a living as an artist as it is. When you make your own recordings and write your own tunes you also deserve to receive the appropriate compensation for your creativity. "Please buy, don't burn."

Text: Building A Jazz Vocabulary, Mike Steinel (available at the Union Book Store and Penders Music)

CDs: The Best of Herbie Hancock, Herbie Hancock (Bluenote - ISBN-0777-91142-2)

The Best of Chick Corea, Chick Corea (Bluenote - ISBN-0777-91143-2).

Art Blakey A Night at Birdland Volume 2, = Blue Note CDP 7 46520 2

AND / OR for "Just the Way You Look Tonight" Art Pepper Surf Ride Savoy 78819

Repertoire Assignments:

Melodies and Arpeggios: If a student cannot play the melody and the arpeggios accurately for the 6 tunes, he or she will receive an automatic grade of "C" for the course .

Students are required to perform, from memory, the melody and arpeggios to the 9th in 1/8 notes for all tunes listed on the schedule on the day assigned. If the chord is only 2 beats play 1,3,5,7. If it has 4 beats, play 1, 3, 5, 7, 9, 7, 5, 3. Horn players breathe when necessary while keeping the form and tempo. For ¾ time, play 1,3,5,7,9 rest. Melodies and arpeggios will be performed at the tempo of the recording and in harmonic rhythm. **Keep the form and time, do not add beats or measures. If you miss a note or arpeggio, let it go and keep going so the form and time stay the same. If you cannot do the arpeggios as asked for the fast tunes, work out an 1/8 note routine that you can. Drummers will orchestrate the melodies around the kit so the melodic contour is simulated while playing the high hat with the foot.**

For Wee Dot, instead of arpeggios, students will be expected to play 5 background figures of their choice that fit over the blues. Drummers will play 5 repetitious patterns with the left hand and/or bass drum while playing time.

For the Ballad: Arpeggios will be done in 1/16 notes. Pick a standard 32 bar AABA form ballad. It is the student's choice of tune and CD. Please have your choice approved by the instructor. Play it as a ballad (no 3/4), without double time. You will prepare a 1 ½ chorus feature (AABABA) with an intro and ending That may include rubato section(s) to start , an intro, beginning and/or ending cadenza(s), etc. Use your creativity to tell a heartfelt story. Play the melody and get more soloistic as you go along. Drum features will include playing the melody and song form solo with bass and chordal comping as well over the 1 ½ chorus form. Write out a lead sheet that includes the changes you want to play so the rest of the rhythm section can play with you. Bring the CD and music for the rhythm section and me to all ballad classes. Start early in the semester to look for your ballad choice so you can find a good recorded model. Maximum tempo ¼ = 50. If your CD transcription has some double time that is ok, but avoid it for your performance. If the CD only has a ½ chorus of solo, transcribe that and the other ½ chorus of the melody.

Transcriptions: The length of each transcription varies and is listed on the schedule. Transcriptions may be performed with music with the exception of the memorized transcription assignment. All transcriptions will be performed with the recording. Drummers will orchestrate the melodies around the kit so the melodic contour is simulated while playing the high hat with the foot.

You may chose to transcribe another recording other than the suggested one for the class if the tempo is similar. Please have any alternate transcription approved by the instructor. On the ballad, if you don't find a recording that has a whole chorus of ballad solo, you may do one whole chorus that has two instruments or transcribe one chorus that includes ½ solo and ½ melody.

Scale Tests: Whole Tone, 5th mode of Harmonic Minor, Super Locrian, and 1/2 Whole Diminished in the pattern on page 131 of Building A Jazz Vocabulary and over the random root progressions found on pages 6 - 8 of the same book. In addition to performing each scale students will demonstrate skill in improvising with the scale material over the same progressions. (Quarter = 200) You will play the pattern over the first five chords and improvise over the next five. Drummers will transcribe 1 chorus of time playing from the tune on the CD of the week (2choruses for short form tunes if applicable, ask me) (3 choruses for the blues) and play along with the recording in lieu of the scale test.

Scat Vocal Solo Transcription:

Students will record in class a scat vocal solo along with the CD of Dolphin Dance' and transcribe the rhythm and contour of the improvisation and correct the notes to make it be a good harmonic solo. When you sing, make rhythm your first priority. Try putting one of your favorite soloists in mind. If you do get lucky and sing great pitches, that is wonderful, but go for the intensity of rhythm first and sing out like you really mean it! Correct the pitches to fit, but like any good solo, it should include chromatics, arpeggios and not be completely diatonic. Drummers will sing a horn like line and orchestrate it around the drums like the melodies of the other assignments while the high hat is played by the foot. The purpose is to connect with our inner sense of rhythm and phrasing without our instrument.

Playing Evaluations

Playing Evaluations will be given 6 times this semester. The tunes will be played from memory. **Evaluations 1 through 5 will be self evaluated by you and me.** Evaluations 1 through 6 will be graded by me only. The process of posting the videos on Blackboard would not be finished in time to have the last one posted for you to view before the end of the semester. Grades are based on the following: time feel, swing ("jazz feel"), accuracy of notes, pitch, use of syncopation, rhythmic embellishment, use of appropriate harmony, use of altered harmony, use of chord substitutions, clarity of form, clarity of phrases, repetition - rhythmic and harmonic development of ideas, and use of concepts discussed in class. If you are playing at a very high level (i.e. "Burning"), you will get an A. Turning the beat around or losing the form will be a C or less.

Watching and listening to our selves on recordings is one of the best things one can do to find out what we really sound like. Playing evaluations 1 through 5 will be available for review online. They will be posted within 7 days after each evaluation and will be available for viewing. You will be asked online to write a one-paragraph self-evaluation. After you write an evaluation, give yourself a numeric grade at the top of the page (0 through 100). **After you save, copy the text (with the grade at the top of the page) onto a document, print it, and turn it in to me. Each online self-evaluation must be completed before the next class playing evaluation occurs and a hard copy should be turned in to me.**

I hand-write an evaluation for each student for all six tunes. Some comments will be written during your performance and more will be made as I review the recording later. These comments take some time to make, but will offer some honest feedback, so expect them to be returned within 10 days after each evaluation.

Playing evaluations 1 through 5 will be available for review online. You will be asked to write a one-paragraph self-evaluation and give yourself a numeric grade. Failure to review your performances online before the next playing evaluation occurs will result in a reduction of your grade on each late evaluation by 10 points.

If you experience problems with your browser, need help disabling your pop-up blocker for ecampus, or need other technical assistance for Blackboard Vista, contact the Student Help Desk at 565-2324 or vista@unt.edu. **Do not contact the instructor for technical assistance.**

To access your performance online:

1. Log-in at <http://ecampus.unt.edu>
2. Use your EUID and password to login. If you have forgotten your EUID, you may go to <http://ams.unt.edu> to retrieve it. You may also go to this site to reset your password.
3. After successful log-in, you should see your My Blackboard page with a list of web courses in which you are enrolled.
4. Click on the link for MUJS 3360 Advanced Jazz Improvisation. You will be taken to the course home page.
5. Click on the folder called "Performance Evaluations".
6. Click on the assessment link for the week you are taking the evaluation.
7. Click Begin Evaluation.
8. You will see some still images, one for each performing group. You will be evaluating your group only. Click on your group's image.
9. A new window will open and begin playing the video of your group's performance. (If you are unable to play the video, check to see if you have the latest edition of [Adobe Flash](#) installed on your computer.)
10. After viewing your performance, close or minimize the browser window with the video and go back to the assessment window. Scroll down to type the evaluation of your performance in the paragraph box below the still images.
11. When you are finished typing your evaluation, give yourself a numeric grade at the top of your paragraph (0 through 100). Then, click on "Save Answer" to save your response in the assessment window. **After you save, copy the text and the grade you gave yourself and paste it to a Word document. Print it out to turn in to Prof. Seaton at the next class meeting.** Finally, click on "Finish" button at the bottom in the assessment window to submit your online evaluation to Blackboard Vista. A pop-up message will appear asking if you are sure you want to submit your response. Click OK. Failure to follow these steps may result in your evaluation not being recorded. **Each online self-evaluation must be completed before the next class playing evaluation begins. A 10% reduction in each self-graded evaluation will occur if not completed on time.**
12. You will have one hour to complete your evaluation once you start. You must complete it in one viewing. You may go into the evaluation again to review other group's videos, but you will only be allowed to submit one evaluation for your group.



Criteria for Grading: The final grade will be determined in the following manner: You may ask to see grades anytime.

Melody and Arpeggios-Pass/Fail	less than 6 = Automatic "C"
Playing Evaluations 1-5	50% If recording not reviewed, minus 10 points on each assignment
Playing Evaluation 6	20%
Scale Exams and Assignments	20%
<u>Transcription</u>	10%
Total	100%

Schedule (subject to change)

Week #1	Mon/Tue – NO SCHOOL	Wed/Thur - Orientation
Week #2	Mon/Tue – Holiday/Jam Session	Wed/Thur – <u>The Way You Look Tonight</u> , M/A
Week #3	Mon/Tue – <u>Way You Look</u> , Trans. (1 Chorus)	Wed/Thur - Scale Test #1 (Whole Tone)
Week #4	Mon/Tue - Playing Evaluation #1 – <u>Way You Look</u>	Wed/Thur – <u>Wee Dot</u> , M + 5 Backgrounds
Week #5	Mon/Tue - <u>Wee Dot</u> , Trans. (3 Chorus)	Wed/Thur - Scale Test #2 (Super Locrian)
Week #6	Mon/Tue - Playing Evaluation #2 - <u>Wee Dot</u>	Wed/Thur – <u>Up Jumped Spring</u> , M/A
Week #7	Mon/Tue - <u>Up Jumped Spring</u> , Trans. (1 Chorus)	Wed/Thur - Scale Test #3 (5 th mode Harmonic Minor)
Week #8	Mon/Tue - Playing Evaluation #3 - <u>Up Jumped</u>	Wed/Thur – <u>Tones for Joan's Bones</u> M/A
Week #9	Mon/Tue - <u>Tones for Joan's Bones</u> Trans. (1 Chorus)	Wed/Thur - Scale Test #4 (1/2 whole Diminished)
Week #10	Mon/Tue - Playing Evaluation #4 – <u>Tones for Joan's</u>	Wed/Thur – <u>Dolphin Dance</u> , M/A record scat solo for transcription
Week #11	Mon/Tue – <u>Dolphin Dance</u> CD Trans (1 chorus)	Wed/Thur – Vocal Scat solo Trans (1 chorus)
Week #12	Mon/Tue - Playing Evaluation #5 - <u>Dolphin</u>	Wed/Thur - Memorized Transcription
Week #13	Mon/Tue - <u>Ballad</u> , MA	Wed/Thur – Thanksgiving Vacation
Week #14	Mon/Tue - <u>Ballad</u> , Trans. (One Chorus)	Wed/Thur – PE #6
Week #15	Mon/Tue - PE #6	Wed/Thur – PE #6 if needed/Jam Session

The Student Evaluation of Teaching Effectiveness (SETE) is a requirement and will be made available to you at the end of the semester. These evaluations are taken very seriously by my administration for my continuance/advancement as a teacher and for salary considerations. Please consider this short survey as a part of this class. Results are not made available to me until after grades are posted. Administration of the SETE will remain open through the week of finals. Your thoughts and opinions help me to be a better teacher and often reinforce the effectiveness of how I run classes.

Academic Integrity

Academic Integrity is defined in the UNT Policy on Student Standards for Academic Integrity. Any suspected case of Academic Dishonesty will be handled in accordance with the University Policy and procedures. Possible academic penalties range from a verbal or written admonition to a grade of "F" in the course. Further sanctions may apply to incidents involving major violations. You will find the policy and procedures at: <http://vpaa.unt.edu/academic-integrity.htm>. **Scholastic Honesty Policy:** Cheating, in any form, will result in an automatic grade of "F" in the course, the removal of the student from the course, and immediate reporting of the student's actions to the Office of the Dean of Students and to the Office of the Dean of the College of Music.

Office of Disability Accommodation

The University of North Texas makes reasonable academic accommodation for students with disabilities. Students seeking accommodation must first register with the Office of Disability Accommodation (ODA) to verify their eligibility. If a disability is verified, the ODA will provide you with an accommodation letter to be delivered to faculty to begin a private discussion regarding your specific needs in a course. You may request accommodations at any time, however, ODA notices of accommodation should be provided as early as possible in the semester to avoid any delay in implementation. Note that students must obtain a new letter of accommodation for every semester and must meet with each faculty member prior to implementation in each class. For additional information see the Office of Disability Accommodation website at <http://www.unt.edu/oda>. You may also contact them by phone at 940.565.4323.

Financial Aid Satisfactory Academic Progress (Undergraduates)

A student must maintain Satisfactory Academic Progress (SAP) to continue to receive financial aid. Students must maintain a minimum 2.0 cumulative GPA in addition to successfully completing a required number of credit hours based on total registered hours per term. Students cannot exceed attempted credit hours above 150% of their required degree plan. If a student does not maintain the required standards, the student may lose their financial aid eligibility.

If at any point you consider dropping this or any other course, please be advised that the decision to do so may have the potential to affect your current and future financial aid eligibility. Please visit <http://financialaid.unt.edu/satisfactory-academic-progress-requirements> for more information about financial aid Satisfactory Academic Progress. It may be wise for you to schedule a meeting with an academic advisor in your college or visit the Student Financial Aid and Scholarships office to discuss dropping a course being doing so.

Financial Aid Satisfactory Academic Progress (Graduates)

A student must maintain Satisfactory Academic Progress (SAP) to continue to receive financial aid. Students must maintain a minimum 3.0 cumulative GPA in addition to successfully completing a required number of credit hours based on total registered hours per term. Students cannot exceed maximum timeframes established based on the published length of the graduate program. If a student does not maintain the required standards, the student may lose their financial aid eligibility.

If at any point you consider dropping this or any other course, please be advised that the decision to do so may have the potential to affect your current and future financial aid eligibility. Please visit <http://financialaid.unt.edu/satisfactory-academic-progress-requirements> for more information about financial aid Satisfactory Academic Progress. It may be wise for you to schedule a meeting with an academic advisor in your college or visit the Student Financial Aid and Scholarships office to discuss dropping a course being doing so.

Student Behavior in the Classroom

Student behavior that interferes with an instructor's ability to conduct a class or other students' opportunity to learn is unacceptable and disruptive and will not be tolerated in any instructional forum at UNT. Students engaging in unacceptable behavior will be directed to leave the classroom and the instructor may refer the student to the Center for Student Rights and Responsibilities to consider whether the student's conduct violated the Code of Student Conduct. The university's expectations for student conduct apply to all instructional forums, including university and electronic classroom, labs, discussion groups, field trips, etc. The Code of Student Conduct can be found at: www.unt.edu/csrr.

CD selections

The Way You Look Tonight

Art Blakey A Night at Birdland Volume 2

Art Blakey drums, Lou Donaldson alto, Clifford Brown trumpet, Horace Silver piano, Curley Russell bass,

OR Art Pepper Surf Ride Savoy 78819)

Art Pepper alto, Jack Montrose tenor, Larry Bunker drums, Monty Budwig., Claude Williamson piano

Wee Dot from 1954 from Art Blakey A Night at Birdland Volume 2

Art Blakey drums, Lou Donaldson alto, Clifford Brown trumpet, Horace Silver piano, Curley Russell bass,

Up Jumped Spring 1967 from Backlash

Freddie Hubbard trumpet composer, James Spaulding flute, Albert Daily piano, Bob Cunningham bass, Otis "Killer Ray" Appleton drums.

Tones for Joan's Bones 1966 from Blue Mitchell's Boss Horn

Chick Corea piano composer, Blue Mitchell trumpet, Julian Priester trombone, Jerry Dodgion alto, Junior Cook tenor, Gene Taylor bass, Mickey Roker drums.

Dolphin Dance 1965 from Maiden Voyage

Herbie Hancock – Composer & Piano, Ron Carter- Bass, Tony Williams Drums, Freddie Hubbard- trumpet, George Coleman Tenor

3360 4 Different Scale Tests

On the recording, chords are 4 bars each. This will accommodate the pattern (in Concert Key) on page 131 of Mike Steinel's book "Building a Jazz Vocabulary".

Play the pattern over the first 5 chords (20 bars) and solo the next five (20 bars) with the ending on the recording. You will draw a number to determine which scale you will be tested on, so practice all of the appropriate scale patterns before each test.

1. Bb B Eb C Db / D E Gb Eb A
2. G A Eb D Gb / A Db Ab D B
3. Ab Db G F A / B Gb G C Bb
4. Ab E Gb C G / Eb B G C Gb
5. D B F A F / G F# E E B
6. Db C Eb B G / Eb Gb G E A
7. D Eb D F E / A Db B F Gb
8. C Ab Eb C Ab / Gb E B Eb F#
9. Bb Ab Eb C Cb / F# Db F# C Ab

The root numbers 1-9 correspond to the track number in the grid below.

For example if you drew # 8 on the day of the Super Locrian test, you would play with track # 17.

Root Numbers 1-9	1	2	3	4	5	6	7	8	9
	TRACK NUMBERS								
Whole tone	1	2	3	4	5	6	7	8	9
Super Locrian	10	11	12	13	14	15	16	17	18
5 th Mode Harmonic Minor	19	20	21	22	23	24	25	26	27
½ Whole Diminished	28	29	30	31	32	33	34	35	36