



El Camino College  
COURSE OUTLINE OF RECORD – Approved

**I. GENERAL COURSE INFORMATION**

**Subject and Number:** Music 130  
**Descriptive Title:** Beginning Jazz Improvisation  
**Course Disciplines:** Music  
**Division:** Fine Arts

**Catalog Description:**

This course is a study of the basic techniques of jazz improvisation. Emphasis is placed on the study and application of scales, chords, patterns, and "licks" used by musicians to create improvisations on tonal, modal, and blues-based songs. Except for keyboards, amplifiers, and drums, students must provide their own instruments for classroom performances.

**Conditions of Enrollment:**

**Enrollment Limitation:** Audition at the first class meeting (ability to perform music of moderate difficulty on an instrument or vocally).

**Recommended Preparation:** Music 101 or equivalent

**Course Length:** X Full Term Other (Specify number of weeks):  
**Hours Lecture:** 1.00 hours per week TBA  
**Hours Laboratory:** 3.00 hours per week TBA  
**Course Units:** 2.00

**Grading Method:** Letter  
**Credit Status:** Associate Degree Credit

**Transfer CSU:** X **Effective Date:** Prior to July 1992  
**Transfer UC:** X **Effective Date:** Prior to July 1992

**General Education:**  
**El Camino College:**

**CSU GE:**

**IGETC:**

## II. OUTCOMES AND OBJECTIVES

### A. COURSE STUDENT LEARNING OUTCOMES (The course student learning outcomes are listed below, along with a representative assessment method for each. Student learning outcomes are not subject to review, revision or approval by the College Curriculum Committee)

1. Upon successful completion of this course, the student should be able to perform basic chords, scales and rhythms used to improvise in the jazz language.
2. Upon successful completion of this course, the student should be able to demonstrate and alternate between the appropriate roles of melodist, accompanist, and soloist in a small jazz ensemble.
3. Upon successful completion of this course, the student should be able to perform a representative blues, modal, and tonal jazz piece by memory in a small ensemble and improvise a solo appropriate to the harmonic structure and style of each piece.

The above SLOs were the most recent available SLOs at the time of course review. For the most current SLO statements, visit the El Camino College SLO webpage at <http://www.elcamino.edu/academics/slo/>.

### B. Course Student Learning Objectives (The major learning objective for students enrolled in this course are listed below, along with a representative assessment method for each)

1. Perform from memory the major, bebop major, Mixolydian, bebop dominant, Dorian, harmonic minor, pentatonic, major and minor blues scales in selected keys.  
Performance exams
2. Perform from memory the major, major seven, major nine, major six, minor, minor seven, minor nine, minor six, dominant seven, dominant nine, dominant seven flat nine, dominant seven sus, and minor seven flat five chords in selected keys.  
Performance exams
3. Improvise over ii-V-I in selected keys.  
Performance exams
4. Improvise over 12-bar blues in selected keys using both blues scale-based and chord/scale-based melodies.  
Performance exams
5. Memorize and perform the melody of selected jazz pieces.  
Performance exams
6. Improvise stylistically appropriate accompaniments for selected jazz pieces (for rhythm section instruments).  
Performance exams
7. Improvise solos for simple jazz pieces from memory.  
Performance exams
8. Improvise solos using chord sheets for more complex jazz pieces.  
Performance exams
9. Employ basic music and jazz performance terminology to describe examples of recorded and live jazz performances.  
Term or other papers

10. Demonstrate proficiency in the use of accompaniment software for individual practice and self-evaluation.

Other (specify) Digital recording

**III. OUTLINE OF SUBJECT MATTER (Topics are detailed enough to enable a qualified instructor to determine the major areas that should be covered as well as ensure consistency from instructor to instructor and semester to semester.)**

<b>Lecture or Lab</b>	<b>Approximate Hours</b>	<b>Topic Number</b>	<b>Major Topic</b>
Lecture	2	I	Major, Dorian, Mixolydian and bebop scale-based improvisation
Lecture	2	II	Pentatonic and blues scale-based improvisation
Lecture	2	III	Minor scale-based improvisation
Lecture	1	IV	Chord-tone and guide-tone based improvisation
Lecture	1	V	Melodic treatment of non-chord and non-scale tones
Lecture	1	VI	Using technology for individual practice
Lecture	1	VII	Motivic development
Lecture	2	VIII	Melodic patterns and licks
Lecture	2	IX	Repertory building involving pieces with ii-V-I, modal , and blues chord progressions
Lecture	1	X	Free improvisation
Lecture	3	XI	Listening: analysis of improvised music from selected recordings
Lab	8	XII	Practice Major, Dorian, Mixolydian and bebop scale-based improvisation
Lab	5	XIII	Practice Pentatonic and blues scale-based improvisation
Lab	5	XIV	Practice chord-tone and guide-tone based improvisation
Lab	5	XV	Practice melodic treatment of non-chord non-scale tones
Lab	5	XVI	Practice motivic development
Lab	5	XVII	Practice melodic patterns and licks
Lab	6	XVIII	Practice pieces with blues harmonic progressions
Lab	6	XIX	Practice pieces with modal harmonic progressions
Lab	6	XX	Practice pieces with ii-V-I harmonic progressions
Lab	3	XI	Practice free improvisation

Total Lecture Hours	18
Total Laboratory Hours	54
Total Hours	72

#### IV. PRIMARY METHOD OF EVALUATION AND SAMPLE ASSIGNMENTS

##### A. PRIMARY METHOD OF EVALUATION:

Skills demonstrations

##### B. TYPICAL ASSIGNMENT USING PRIMARY METHOD OF EVALUATION:

Make an mp3 recording of yourself performing "Sonny's Blues" with the iReal Pro accompaniment app at 120 bpm and submit by email. Perform the main melody, improvise for two choruses, then conclude with the main melody once more. For rhythm section instruments, make a second recording, taking your instrument out of the iReal Pro mix and replacing it with your chordal accompaniment, walking bass, or swing groove playing two times through the form. Email your recording(s) to yourself for self-evaluation before submitting.

##### C. COLLEGE-LEVEL CRITICAL THINKING ASSIGNMENTS:

1. Write an analysis of a professional jazz concert providing a brief description of each musical selection referencing its style, instrumentation, tempo, meter, and harmonic type. For at least two selections, describe the arrangement and describe a solo citing the use of space, patterns, repetition, sequence, quotes, dynamics, density, effects, and sound alterations such as bends, growls, and mutes.
2. Listen to a recording of John Coltrane's "Giant Steps" while reading a transcription of his solo. Above the first note of each pattern, write its intervallic relationship to the chord over which it occurs.

##### D. OTHER TYPICAL ASSESSMENT AND EVALUATION METHODS:

Performance exams  
 Other exams  
 Class Performance  
 Term or other papers  
 Other (specify):  
 Notebook  
 Presentation

#### V. INSTRUCTIONAL METHODS

Demonstration  
 Lecture  
 Other (please specify)  
 Classroom performance and listening

**Note: In compliance with Board Policies 1600 and 3410, Title 5 California Code of Regulations, the Rehabilitation Act of 1973, and Sections 504 and 508 of the Americans with Disabilities Act, instruction delivery shall provide access, full inclusion, and effective communication for students with disabilities.**

## VI. WORK OUTSIDE OF CLASS

Skill practice

Required reading

Observation of or participation in an activity related to course content

**Estimated Independent Study Hours per Week: 2**

## VII. TEXTS AND MATERIALS

### A. UP-TO-DATE REPRESENTATIVE TEXTBOOKS

Dan Haerle. Jazz Improvisation: A Pocket Guide . Jamey Aebersold Jazz, 2010. Qualifier

Text: Discipline Standard,

Jamey Aebersold. Maiden Voyage-Volume 54 Play-Along. Jamey Aebersold Jazz, 1992. Qualifier

Text: Discipline Standard, Technimo. iReal Pro. software, 2017.

Qualifier Text: accompaniment application

### B. ALTERNATIVE TEXTBOOKS

### C. REQUIRED SUPPLEMENTARY READINGS

### D. OTHER REQUIRED MATERIALS

Music staff paper

Notebook

## VIII. CONDITIONS OF ENROLLMENT

### A. Requisites (Course and Non-Course Prerequisites and Corequisites)

Requisites	Category and Justification
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### B. Requisite Skills

Requisite Skills
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### C. Recommended Preparations (Course and Non-Course)

Recommended Preparation	Category and Justification
Course Recommended Preparation or Music-101	
Non-Course Recommended Preparation equivalent	A student who has a basic understanding of scales, key signatures and chords and who can understand and perform simple rhythms will have a greater chance of success in this class.

### D. Recommended Skills

Recommended Skills
Ability to perform music of moderate difficulty on an instrument or vocally.
MUSI 101 - Identify and construct the seven triads and their inversions in major key contexts, using Roman numerals.
MUSI 101 - Identify and construct the 15 minor scales in three forms (natural, harmonic and melodic), using correct key signatures for both the parallel and relative minors.
MUSI 101 - Identify and construct triads and triad inversions in minor key contexts, using Roman numerals.
MUSI 101 -Identify and construct the dominant seventh chord and its inversions in both major and minor keys.

Knowledge of music fundamentals  
 MUSI 101 - Recognize and write, using music notation, the entire range of pitch in treble and bass clefs.  
 MUSI 101 - Identify and count rhythmic patterns in simple and compound meters.  
 MUSI 101 - Play all 15 major scales on the keyboard.  
 MUSI 101 - Demonstrate an understanding of the major keys by identifying and writing key signatures and constructing the circle of fifths.  
 MUSI 101 - Identify and construct the four types of triads and their inversions from all pitches.  
 MUSI 101 - Identify and construct the seven triads and their inversions in major key contexts, using Roman numerals.  
 MUSI 101 - Identify and construct the 15 minor scales in three forms (natural, harmonic and melodic), using correct key signatures for both the parallel and relative minors.  
 MUSI 101 - Identify and construct triads and triad inversions in minor key contexts, using Roman numerals.  
 MUSI 101 - Identify and construct the dominant seventh chord and its inversions in both major and minor keys.

**E. Enrollment Limitations**

Enrollment Limitations and Category	Enrollment Limitations Impact
Audition at the first class meeting (ability to perform music of moderate difficulty on an instrument or vocally).	

**Course created by Tom Owens on 08/01/1977.**

**BOARD APPROVAL DATE:**

**LAST BOARD APPROVAL DATE: 10/16/2018**

**Last Reviewed and/or Revised by Polli Chambers**

**Date: 4/24/2018**