Proposal Form For Addition And Revision Of Courses

1. Proposing College / School: Liberal Arts/Fine Arts
   Department: Music

2. Course Prefix and Number: MUSI 3290

3. Effective Term: Fall 2012

4. Course Title: Jazz Theory and Improvisation
   Abbreviated Title (30 characters or less): Jazz Theory & Improv

5. Requested Action:
   - Renumber a Course
   - Add a Course
   - Revise a Course
   - Current Course Number:
   - Proposed Course Number:
   - Type of Revision:

6. Course Credit:
   Contact/Group Hours: 3
   Scheduled Type: Lecture
   Weekly or Per Term? weekly
   Credit Hours: 3
   Anticipated Enrollment: 25

7. Grading Type:
   - Regular (ABCDF)
   - Satisfactory/Unsatisfactory (S/U)
   - Audit

8. Prerequisites/Corequisites:
P: BA in Music major or BM major and MUSI 1410 or departmental approval

9. Restrictions: List specific restriction in space above.
   - College
   - Major
   - Standing
   - Degree

10. Course Description:
    A specialized course designed to address the major practical and theoretical areas informing jazz performance

11. May Count Either:

12. Affected Program(s):

13. Overlapping or Duplication of Other Units' Offerings:
    (If course is included in any other degree program, is used as an elective frequently by other unit(s), or is in an area similar to that covered by another college/school, attach correspondence with relevant unit)
    - Applicable
    - Not Applicable
14. Justification:

New course for proposed Bachelor of Music degree.

(Include a concise, yet adequate rationale for the addition/revision of the course, citing accreditation, assessments (faculty, graduate, and/or external) where applicable)

15. Resources:

Not Applicable

(Indicate whether existing resources such as library materials, classroom/laboratory space, and faculty appointments are adequate to support the proposed addition/revision; if additional resources are required, indicate how such needs will be met, referencing the appropriate level of authorization -- i.e.: Dean -- where necessary; if no additional resources or shifting of resources will be necessary, respond "Not Applicable")

16. Student Learning Outcomes:

Upon successful completion of this course, the student will be able to:

1. Construct and perform chords and their related scales given chord symbols
2. Label a collection of pitches using standard jazz nomenclature
3. Identify chord qualities and basic chord progressions aurally
4. Play eighth-note lines using idiomatic articulation and time feel on your instrument
5. Analyze short-form jazz compositions
6. Construct original, idiomatic melodies and chord progressions within conventional song forms
7. Transcribe and notate improvised solos from primary source recordings
8. Harmonize a melodic line stemming from closed-position piano voicings

(State in measurable terms (reflective of course level) what students should be able to do when they have completed this course)

17. Course Content Outline:

**WEEK ONE**
- Course overview
- Seventh-chord construction
- Nomenclature
- Listening: Louis Armstrong, "Twelfth Street Rag"

**WEEK TWO**
- Tune Analysis 1 due
- Articulation and swing feel
- Harmonic rhythm (anticipation and delayed resolution)
- Listening: Miles Davis, "If I Were a Bell"

**WEEK THREE**
- Etude 1 due
- Major tonality chord/scale relationships
- Dorian, Mixolydian, and Ionian modes
- The ii–V–I progression
- Listening: Miles Davis, "Tune Up"

**WEEK FOUR**
- In-Class Performance 1
- Minor tonality chord/scale relationships
- Locrian mode and harmonic minor scale harmony
- Listening: Bill Evans, "What Is This Thing Called Love?"

**WEEK FIVE**
- Harmonization 1 due
- Chromatic surround tones
- "Goal-note" improvisation
- Listening: Charlie Parker, "Anthropology"

**WEEK SIX**
- The iii–VI–ii–V progression
- Partially altered dominants and the diminished scale
• Fully altered dominant chords and melodic minor scale harmony
• Listening: Steps, "Young and Fine"

WEEK SEVEN
• Blues in early jazz
• Bebop blues ("Bird" blues) and Post-Bop blues
• Count Basie, "One o'Clock Jump"
• Charlie Parker, "Blues for Alice"

WEEK EIGHT
• Song form (AABA)
• Two-Part forms
• Duke Ellington, "Take the 'A' Train," Joe Henderson, "On Green Dolphin Street"

WEEK NINE
Tune Analysis 2 due
• Digital patterns
• Pentatonics
• Listening: John Coltrane, "Giant Steps," "Impressions,"

WEEK TEN
• Upper-structure triads
• Hexatonics
• Walt Weiskopf, "Is That All There Is"

WEEK ELEVEN
Etude 2 due
• The "Coltrane Cycle" in composition and superimposition
• John Coltrane, "Satellite," "26–2," "Miles' Mode"
• Miles Davis, "Right Off"

WEEK TWELVE
In-Class Performance 2
• Modal and quartal harmony
• Chromatic planing
• McCoy Tyner, "Passion Dance"

WEEK THIRTEEN
Harmonization 2 due
• Non-functional slash chords: construction and analysis
• Listening: Kenny Wheeler "Ma Belle Helene"

WEEK FOURTEEN
• Topics in Chromaticism: side-slipping, polypentatonics, intervallic improvisation
• Jerry Bergonzi, "The Line Between"

WEEK FIFTEEN
Solo Transcription Project due
• Topics in chromaticism: the augmented scale, harmonic major scale, polyhexatonics, double whole-tone, and double-diminished construction
• Michael Brecker, "Timeline"

(Provide a comprehensive, week-by-week breakdown of course content, including assignment due dates)

18. Assignments / Projects:

Solo Transcription Project
Early in the semester, you will choose two approved improvised solos from famous jazz performers on your instrument. You will notate at least 32 measures of each solo on manuscript paper and then perform them in class along with the recording (which may be slowed down, if necessary).
Transcriptions will be graded in terms of accuracy and neatness. This solo transcription project should demonstrate mastery of the stated course outcomes and will count as the final exam.

In-Class Performances
The two in-class performances will resemble actual jazz performances, including a statement of a memorized melody, at least two choruses of improvisation, and a restatement of the melody. For the improvised component, I will ask you to employ specific arpeggios, scale fragments, and other common formulas.

Original Etudes
You are to compose two original jazz etudes: one over a 12-bar blues chord progression, one over a standard 32-bar (AABA) chord progression. These etudes provide an opportunity to apply various melodic, harmonic, and rhythmic devices in slow motion. Etudes will be graded in terms of both theoretical accuracy as well as general style and musicality.

Tune Analyses
I will provide you with two standard jazz tunes that you will analyze in terms of melody, harmony, rhythm, and overall form. For each analysis, you will turn in both a marked-up copy of the lead sheet as well as a short written paper in which you convey your observations in prose.

Harmonizations
I will provide you with two short melodic excerpts this semester that you are to harmonize using four-voice, closed-position voicings. In the first harmonization, you will use diatonic harmony and chromatic planning; in the second harmonization, you will use a "linear" approach.

Quizzes
Quizzes will be short, written check-ups of your understanding and retention of the major topics of the class.

To earn the maximum points for Class Participation, you will need to be active both in class discussions as well as ready and willing to perform on your instrument in the sessions that require it. Your class participation grade will be the average of your grade for all the classes that you attend.

(List all quizzes, projects, reports, activities and other components of the course grade -- including a brief description of each assignment that clarifies its contribution to the course's learning objectives)

19. Rubric and Grading Scale:

Your grade is based on a 100-point scale as follows:

- One solo transcription project: 20 points = 20%
- Two in-class performances: 10 points each = 20%
- Two original etudes: 10 points each = 20%
- Two tune analyses: 5 points each = 10%
- Two harmonizations: 5 points each = 10%
- Five short quizzes: 2 points each = 10%
- Class Participation: 10 points = 10%

A = 90–100 points = 90–100%
B = 80–89 points = 80–89%
C = 70–79 points = 70–79%
D = 60–69 points = 60–69%
F = 0–59 points = 0–59%

The effect of unexcused absences on your final grade can be found in the Attendance policy below.

There will be no unannounced quizzes. Students may withdraw from the
course until mid-semester, resulting in a "W" on their transcript.

Attendance Policy
This course adheres to the attendance, excused absence, and make-up policy outlined in the Tiger Cub. Class attendance is required. Students are allowed one unexcused absence without consequence, and will receive a five point deduction in their final grade for each unexcused absence thereafter. Students are responsible for all material that they miss. For legally excused absences, late work will be due the following class period and will be accepted at full point value. Make-up quizzes/performances will take place during the class following the excused absences. For unexcused absences, late assignments/quizzes/performances will be accepted no later than the following class period with a 20% deduction.

Contingency Statement
If normal class and/or lab activities are disrupted due to illness, emergency, or crisis situation (such as an H1N1 flu outbreak), the syllabus and other course plans and assignments may be modified to allow completion of the course. If this occurs, an addendum to your syllabus and/or course assignments will replace the original materials.

(List all components of the course grade -- including attendance and/or participation if relevant -- with point totals for each; indicate point totals and ranges or percentages for grading scale; for S/U grading, detail performance expectations for a passing grade)

20. Justification for Graduate Credit:

(Include a brief statement explaining how the course meets graduate educational standards (i.e.: rigorous standards for evaluation, development of critical thinking and analytical skills, etc.))

(Include below are standard statements regarding course policies. If necessary, a statement may be altered to reflect the academic policies of individual faculty members and/or the academic unit or department, provided that there is no conflict with the Tiger Cub, Faculty Handbook, or any existing university policy.)

POLICY STATEMENTS

Attendance: Although attendance is not required, students are expected to attend all classes, and will be held responsible for any content covered in the event of an absence.

Excused Absences: Students are granted excused absences from class for the following reasons: illness of the student or serious illness of a member of the student’s immediate family, the death of a member of the student’s immediate family, trips for student organizations sponsored by an academic unit, trips for university classes, trips for participation in intercollegiate athletic events, subpoena for a court appearance, and religious holidays. Students who wish to have an excused absence from class for any other reason must contact the instructor in advance of the absence to request permission. The instructor will weigh the merits of the request, and render a decision. When feasible, the student must notify the instructor prior to the occurrence of any excused absences, but in no case shall such notification occur more than one week after the absence. Appropriate documentation for all excused absences is required. Please see the Tiger Cub for more information on excused absences.

Make-Up Policy: Arrangement to make up a missed major examination (e.g., hour exams, mid-term exams) due to properly authorized excused absences must be initiated by the student within one week of the end of the period of the excused absence(s). Except in unusual circumstances, such as the continued absence of the student or the advent of university holidays, a make-up exam will take place within two weeks of the date that the student initiates arrangements for it. Except in extraordinary circumstances, no make-up exams will be arranged during the last three days before the final exam period begins.

Academic Honesty Policy: All portions of the Auburn University student academic honesty code (Title XII) found in the Tiger Cub will apply to university courses. All academic honesty violations or alleged violations of the SGA Code of Laws will be reported to the Office of the Provost, which will then refer the case to the Academic Honesty Committee.

Disability Accommodations: Students who need special accommodations in class, as provided for by the Americans With Disabilities Act, should arrange for a confidential meeting with the instructor during office hours in the first week of classes (or as soon as possible if accommodations are needed immediately). The student must bring a copy of their Accommodation Letter and an Instructor Verification Form to the meeting. If the student does not have these forms, they should make an appointment with the Program for Students with Disabilities, 1288 Haley Center, 844-2006 (V/TT).