



<b>Subject Name</b>	<b><i>Improvisation Techniques 6</i></b>
<b>Subject Code</b>	33124
<b>Credit Points</b>	5
<b>Award(s):</b>	<i>Bachelor of Music in Jazz Performance</i>
<b>Core / Elective:</b>	<i>Core</i>
<b>Pre / co-requisites:</b>	<i>Improvisation Techniques 5</i>
<b>Modes:</b>	<i>On campus only.</i>
<b>Delivery / Contact hrs</b>	<i>1.5 hours per week for 13 weeks</i>
<b>Subject Coordinator:</b>	<i>Dan Quigley</i>
<b>Teaching Staff:</b>	<i>Dan Quigley, Bruce Woodward</i>

<b>Subject Rationale:</b>	<p>Excellent skills in improvisation are essential to jazz musicians, and therefore form a fundamental component of this course. This subject develops skills and conceptual understanding of improvisation.</p> <p><b>In the context of this course,</b> <i>Improvisation</i> uses set repertoire and general improvisation concepts which are in common with those in <i>Principal Study, Ensemble, Jazz Materials, Aural &amp; Analysis</i> and <i>Contemporary Performance Practice</i></p> <p>In this subject, students build on the concepts learnt in <i>Improvisation Studies 5</i>. This subject develops advanced understanding and skills of improvisation, through playing free of harmonic constraints by using advanced chromatic and intervallic harmonies coloured by different timbral option for instruments. . In the process, they also develop sight reading and sectional skills.</p>
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<b>Learning Outcomes:</b>	<i>Through increasingly creative improvisation founded on theory and practice, on successful completion, students will be expected to:</i>
1.	demonstrate a highly developed range of melodic, harmonic and rhythmical improvisational techniques, sectional skills and sight reading, founded on a clear conceptual understanding of the theoretical and contextual principles
2.	demonstrate mastery over an extensive vocabulary of melodic material, including chromatic material, applied in improvisation through repertoire
3.	reveal a highly advanced internalizing of melodic, harmonic and rhythmic improvisational techniques clearly shaped by critical listening and a deeply founded conceptual understanding of the musical material
4.	demonstrate highly creative and fluent improvisation, moving through different key centres and chord changes including chromatics and intervallic approaches, and applying a wide range of timbral effects

<b>Week</b>	<b>Topics</b>	<b>Assessment Weeks</b>
1	Improvise over Phrygian, Lydian, Aeolian, Locrian, chords using static chord vamps to explore the colours of these scales. Learn guide tone melodies over repertoire songs	5, 10, 14
2	Playing in "free" setting, no time, no harmony, "free" concepts, tonal and atonal	5, 10, 14
3	Different possibilities for "free" sections within in a standard tune	5, 10, 14
4	Exploring timbres and sounds for each instrument	5, 10, 14
5	ASSESSMENT	
6	Use tonal and atonal "free" concepts in a standard to disguise form	10, 14
7	Group improvisation over set forms	10, 14
8	Group improvisation over non-set forms and tonalities	10, 14
9	Exploring the parameters to achieve sound scapes	10, 14
10	ASSESSMENT	
11	Using "free" and sound scapes to intro' and endings of tunes	14
12	Develop individual ideas towards "free" playing	14
13	Improvising over core repertoire songs in various keys using all improvisation techniques learnt. Guide tone melodies over repertoire songs	14

**Repertoire list:**

'ROUND MIDNIGHT JOY SPRING MY ROMANCE LOVER, COME BACK TO ME THE WAY YOU LOOK TONIGHT PRELUDE TO A KISS	LAZY BIRD STABLEMATES ONE BY ONE BLUES FOR PABLO TOO WEST COAST BLUES GIANT STEPS
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**Set Text Requirements:**

1. *Real Book* Sixth Edition
2. Jamey Aebersold, *A new approach to jazz improvisation: for all instruments*. New Albany, 1978
3. Judy Niemack, *Hear it and Sing it! Exploring Modal Jazz*. Hal Leonard, 2008.

**Recommended resources:**

4. David Baker, *Jazz Improvisation: A Comprehensive Method for all musicians*. Alfred.
5. P.Berliner, *Thinking in Jazz: The Infinite Art of Improvisation*. Uni of Chicago Press.

**Online Journals: Accessible through library services on campus**

1. Oxford Online Dictionary - [www.oxfordmusiconline.com](http://www.oxfordmusiconline.com)
2. Globethics – [www.globethics.net](http://www.globethics.net)
3. Equinox Jazz Research Journal – [www.equinoxjournals.com/JAZZ/index](http://www.equinoxjournals.com/JAZZ/index)
4. Questia – [www.questia.com/journals](http://www.questia.com/journals)

**Assessment:**

Assessment Item	Topic/s	Learning Outcomes assessed (LO)	Week Content Delivered	Due	Weighting
Practical Assessment 1	Improvise over 4 repertoire songs at assessor's discretion. Demonstrate from memory, guide tone line, melody and arpeggios.	1,2,3,4	1-4	Week 5	20%
			5-9	Week 10	20%
Practical Assessment 2	Demonstrate multiple improvisation techniques learned to include use of guide tones; harmonic relationship; and melodic embellishment over Major, Dominant and Dorian Minor modes, ii-7/V7/I Major chord progressions and 3 repertoire pieces of students' choice.	1,2,3,4	1-13	Exam Period	40%
Continuous	Practical application of learned improvisational techniques in class.	1,2,3,4	1-13	Ongoing	10%
Attendance	Attendance	1,2,3,4	1-13	Wk13	10%

**Assessment items**

A satisfactory attempt to complete all assessment items is a pre-requisite for the award of a final result in this subject.

All assessment items are to be handed in to the office unless specified by lecturer.

Assessment items will be stamped with the date on the day the assignment is submitted.

Assessment items that are late will incur a penalty of a reduction in overall marks for the subject. Lecturers will deduct an initial 10% plus 1% for everyday the assessment item is past its due date.