Syllabus
Advanced Jazz Techniques
MUT 5646 - 47 I & II, Spring 2012

INSTRUCTOR - Gary Campbell
CLASS SCHEDULE: Monday/Wednesday - 11:00 to 11:50
BUILDING AND ROOM: PAC 145 A
PHONE: 348-1854

COURSE DESCRIPTION: This is a two semester, comprehensive, and in-depth study of matters directly related to jazz performance. Includes the nature of improvisation, advanced jazz harmony, theory of jazz improvisation, transcription and analysis, development of repertoire, style, and other aesthetic concepts. It is designed to teach the students how to research for themselves the issues above, with the emphasis on the process of personal, musical discovery. This is vital for the realization of creative, intelligent, and original music.

REQUIRED TEXT:

COURSE OBJECTIVES:
Students will gain insight into the performance practices and theory incorporated in contemporary jazz improvisation and composition. The student learns how to develop a personal improvisational vocabulary within a variety of contexts, including diatonic, non-diatonic, atonal, non-diatonic tonal, and chromatic environments. The student learns to manipulate scalar and chordal materials through the study of intervalic and rhythmic, patterns as well as the extraction of gapped scales (pentatonic), and other note sets derived from the seven-tone and octatonic scales in common use.

COURSE OVERVIEW: (listed by topics - not chronologically)

I. Fall
   - Review of chord/scales
   - Diatonic scales, Bebop and other passing-tone scale forms, Pentatonic scales, Symmetrical scales
   - Basic scale patterns for melodic construction and chord voicing
     - Tertian: diatonic thirds, triads, and seventh chords
Quartal: diatonic thirds, triads, and seventh chords
Generic interval patterns: seconds, thirds, perfect fourths, etc.

Basic chord embellishment
Chord-tone enclosure
Approach tones
Triad variations

Rhythmic development
Melodic interpretation
Pattern mutation

Repertoire
Diatonic tunes, standard forms
Non-diatonic tunes, non-standard forms
Reharmonization
Transcription and analysis

II. Spring
Continuation of the above as applied to:
Pentatonic scales - derived from all modes of major, harmonic major, melodic minor, harmonic minor, etc.
Triad Pairs - derived from major, harmonic major, melodic minor, harmonic minor, diminished, and augmented scales.
Interval sets and intervalic patterns

Critical and analytical listening to major works and innovations.

TESTS AND GRADING: Student's semester grade will be determined by the following:
Attendance - mandatory
Periodic Quizzes 25%
Midterm Exam 25%
Final Exam 50%

All exams are given during class time. Make-up exams are acceptable only in legitimately excused circumstances. See Student Handbook.

GRADING SCALE:
Numerical grades translate into letter grades in the following standard fashion:

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

UNIVERSITY-WIDE ISSUES:
Students should refer to the FIU Student Handbook on issues of academic misconduct, sexual harassment, religious holidays, and services for students with disabilities.