

F521 Advanced Improvisation Concepts
Spring 2004

Professor Pat Harbison, pharbiso@indiana.edu
Office MA313, 855-1433, Office hours by appointment.
Text- Modern Concepts In Jazz Improvisation by David Baker (Alfred)

Grading policy-

Class attendance and participation	40%
Final Exam (playing test)	10%
Two transcribed solos	10% each
In class performance of your transcribed solos	5% each
Demonstrated mastery of the following skills:	
10 chord/scale exercises (played in 8 th notes @ m.m.=100)	
8 interval exercises (played in 8 th notes @ m.m.=100)	20%

Every three unexcused absences will result in the loss of one letter grade. Two tardies count as one absence. Two class periods without a functioning instrument counts as one absence.

Transcribed solo performances should be memorized and performed along with the compact disc. A modicum of editing (transposition, etc.) is acceptable when adapting a solo to a different instrument. Musicality and the improviser's intent remain paramount.

Professor Harbison should approve all solos for transcription in advance. Solos for transcription must contain a substantial number of the techniques and stylistic traits of the period/style covered in this class.

Chord/scale exercises and interval exercises will be tested at weekly sessions with the A.I. for this class. There will be a limited number of regularly scheduled appointments available each week beginning in week two of the semester and no additional times will be added near the end of the semester!!! It is vital that you begin to check these requirements off of your list as soon as possible.

The following chord/scale patterns should be played a minimum of two octaves in 8th notes at m.m.=100 in all twelve keys:

- 1) All modes of major ascending and descending in broken thirds.
- 2) All modes of melodic minor ascending and descending in broken thirds.
- 3) All modes of major ascending and descending in broken fourths.
- 4) All modes of melodic minor ascending and descending in broken fourths.
- 5) Whole tone scales in broken thirds.
- 6) Both forms of the diminished scale in broken thirds.
- 7) All modes of major in diatonic triads.
- 8) All modes of melodic minor in diatonic triads.
- 9) All major pentatonic scales in four note groups.
- 10) One pattern based on triad pairs in all 12 keys.

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The following interval studies should be played a minimum of two octaves in 8th notes at m.m.=100 through the full range of the instrument:

- 1) Major seconds moving chromatically.
- 2) Minor thirds moving chromatically.
- 3) Perfect fourths moving chromatically.
- 4) Perfect fourths moving in major seconds.
- 5) All inversions of major triads moving chromatically.
- 6) All inversions of major triads moving by major seconds.
- 7) All inversions of major triads moving in minor thirds.
- 8) All inversions of major triads moving in major thirds.

Schedule of the Course

1/13, 15, & 20-Explanation of course syllabus. Chord/scale review & drill.

1/22-NO CLASS-IAJE Conference

1/27, 29 & 2/3- Chapter I. Pentatonic scales.

2/5 & 10- Chapter VIII. Coltrane changes.

2/12, 17 & 19-Chapters IX & X. Applying Trane changes and Pentatonic scales to blues in both major & minor & modal/static harmony situations.

2/24-First transcription due. Transcription performances.

2/26 & 3/2- Chapter XII. Diminished, Whole-Tone, & Augmented scales.

3/4, 9, & 11-Chapter V. Bitonals, Slash Chords, and Triad Pairs.

3/23 & 25-Chapter XI. Reharmonization and recoloring.

3/30, 4/1, 6, & 8-Techniques applied to "Invitation" & "Woody'n'You"

4/13, 15, & 20-Chapter IV, pp.49-62. Intervallic playing and the use of sequence.

4/22 & 27-Comprehensive application of skills.

4/29-Second transcription due. Transcription performances.

The final test of playing skills will be administered in a group on Thursday, May 6 at 12:30 as specified in the IU Schedule of Classes. You will be responsible for all techniques covered in class applied to Major & Minor Blues, "Invitation", and "Woody'n'You"