

**DEREE COLLEGE SYLLABUS FOR:  
MU 4265 JAZZ AND POPULAR MUSIC ENSEMBLE III**

**3/0/3**

*This course is offered over two consecutive semesters or a consecutive semester and session. Students receive an internal unofficial incomplete mark (NR=Non Report) at the end of the first semester. The final official mark will be given upon the completion of the course at the end of the second semester or session.*

**UK LEVEL: 6  
UK CREDITS: 15**

(Formerly: MU 4065 ENSEMBLE)  
(Revised Fall 2022)

**PREREQUISITES:**

MU 2014 MUSIC THEORY AND MUSICIANSHIP I  
MU 3178 JAZZ AND POPULAR MUSIC ENSEMBLE II

**CATALOG  
DESCRIPTION:**

The class will focus on the development of advanced music improvisation and ensemble performance skills. Students will learn how to improvise coherently in various music styles and will be encouraged to cultivate creativity and the development of a personal voice through intensive independent work. Students will develop collaborative performance approaches and apply practical musical skills essential to working in groups. *This course meets twice a week for one instructional class and one independent group rehearsal and is offered over two consecutive assessment periods.*

**RATIONALE:**

This collaborative music performance course offers students the opportunity to work in a group setting, exploring various paths of collaborative creative music making at an advanced level. The essence of ensemble playing being collective behaviour and communication, students will enhance their skills in musical interplay while developing leadership skills and various approaches to ensemble playing. Students develop key skills to become more aware, responsive, musically creative and original in their approach to music making.

**LEARNING  
OUTCOMES:**

After successfully completing this course students should be able to:

1. Create lead sheets, arrangements of covers and original works applying theoretical concepts and awareness of form and adapting to ensemble needs and performance contexts.
2. Create a performance of musical repertoire demonstrating solid technical facility, musical expression, communication and response skills and stylistic awareness of ensemble repertoire.
3. Synthesize melodic, harmonic and rhythmic materials, in order to create the basis of an original approach to jazz and popular music
4. Plan and implement an ensemble performance contributing from initial ideas to the final outcome.

**METHOD  
OF TEACHING AND  
LEARNING:**

In congruence with the teaching and learning strategy of the college, the following tools are used:

- weekly group instruction;
- weekly independent rehearsal: students are expected to dedicate approximately 110 hours over two semesters to group and individual practice;
- group discussion on performance strategies, performance issues and improvisation concepts in practice;
- participation in all aspects of ensemble preparation and performance;
- recording or video recording of rehearsals for critical listening, reflection and discussion;
- attendance and participation in concerts, workshops, master classes, and other relevant music events;
- Blackboard: a learning management system where announcements and additional resources are posted; students are encouraged to make use of the instructor's office hours, where they

	may ask questions and receive feedback on their progress.						
<b>ASSESSMENT:</b>	<p><b>Summative:</b></p> <table border="1"> <tr> <td><b>(A) First assessment</b> 80% End of 1<sup>st</sup> term performance minimum duration 20 minutes 10% Portfolio of written notated work 10% Participation</td> <td><b>50%</b></td> </tr> <tr> <td><b>(B) Final assessment</b> 80% End of 2nd term performance minimum duration 20 minutes 10% Portfolio of written notated work 10% Participation</td> <td><b>50%</b></td> </tr> </table> <p><b>Formative:</b></p> <table border="1"> <tr> <td>Performance recording/video critique</td> <td><b>0</b></td> </tr> </table> <p><b>Both assessments assess learning outcomes 1, 2, 3, 4</b></p> <p><i>The final grade for this course will be determined by averaging all summative assessment grades. If students pass a comprehensive assessment that tests all course learning outcomes and the average grade is 40 or higher, they are not required to resit failed assessments.</i></p> <p><i>Students may compromise their final grade if they miss more than 2 class sessions in a semester.</i></p>	<b>(A) First assessment</b> 80% End of 1 <sup>st</sup> term performance minimum duration 20 minutes 10% Portfolio of written notated work 10% Participation	<b>50%</b>	<b>(B) Final assessment</b> 80% End of 2nd term performance minimum duration 20 minutes 10% Portfolio of written notated work 10% Participation	<b>50%</b>	Performance recording/video critique	<b>0</b>
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<b>(B) Final assessment</b> 80% End of 2nd term performance minimum duration 20 minutes 10% Portfolio of written notated work 10% Participation	<b>50%</b>						
Performance recording/video critique	<b>0</b>						
<b>INDICATIVE READING:</b>	<p><b>REQUIRED READING: N/A</b> <b>RECOMMENDED READING: N/A</b> Baker, D., n.d. <i>David Baker's modern concepts in Jazz improvisation</i>. Van Nuys, CA: Alfred Pub. Co. 1990.</p>						
<b>INDICATIVE MATERIAL:</b> <i>(e.g. audiovisual, digital material, etc.)</i>	<p><b>REQUIRED MATERIAL:</b> Music scores and exercises to be distributed by the instructor or posted on blackboard. <b>RECOMMENDED MATERIAL:</b> Repertoire will be determined after consultation with students</p>						
<b>COMMUNICATION REQUIREMENTS:</b>	Students will be expected to make use of a learning management system (Blackboard) and have an active ACG email account.						
<b>SOFTWARE REQUIREMENTS:</b>	<p>“Band in a Box” by PG Music “iReal Pro” (Android &amp; ios)</p>						
<b>WWW RESOURCES:</b>	<p><a href="http://www.playjazznow.com/improvintro/">http://www.playjazznow.com/improvintro/</a> <a href="https://www.smartmusic.com/blog/beginning-jazz-improv-strategies/">https://www.smartmusic.com/blog/beginning-jazz-improv-strategies/</a></p> <p>Additional resources to be shared by the instructor during class.</p>						
<b>INDICATIVE CONTENT:</b>	<p><b>Advanced Improvisation in Theory and Practice</b></p> <ul style="list-style-type: none"> <li>• Importance of form</li> <li>• Melodic and harmonic analysis</li> <li>• Theme development</li> <li>• Creating a coherent melodic line</li> <li>• Improvising in the appropriate style</li> <li>• Diatonicism and chromaticism</li> <li>• The importance of cadences</li> <li>• Compositional elements</li> <li>• Improvising a cadenza</li> </ul> <p><b>Extending Melodic and Rhythmic Awareness</b></p>						

- Giving the improvised line melodic direction
- Using the rhythmic motif to create melody
- Choose the appropriate rhythmic approach depending on the music
- Odd time signatures
- Listening for interaction and communication
- Developing awareness of stylistic aspects

**Group work**

- obligations to your group
- rehearsal etiquette and techniques-respecting common rules
- peer needs and expectations
- interaction and cooperating with peers - leading and following
- musical awareness and listening skills
- successful musical communication

**Musical arrangements**

- exploring style: standard repertoire of jazz, blues and other modern and popular idioms.
- collaborative musical arrangements