



# MUJS 2370 // JAZZ IMPROVISATION II

## MUJS 5370 GRAD REVIEW

Tuesday / Thursday 2:00-2:50

**PHILIP DIZACK** Assistant Professor of Jazz Trumpet MU339

Office Hours by Appointment Only

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**COURSE OBJECTIVES** To dive deeply into the what, why and how of bebop, and develop the ability to perform in that foundational style of jazz.

**PREREQUISITE** Students must have completed MUJS 2360 with a grade of A or B or have passed the proficiency exam for MUJS 2360.

**PASSING MUJS 2370** Students must earn an A or B and pass the JSCE (ICE) exam.

**REQUIRED MATERIALS & LISTENING** The required materials for this class are your instruments, a book of manuscript paper, a folder and a pencil. All four are to be brought to every class. Listening is absolutely essential!! Students should be seeking out recordings by the creators/innovators of bebop (Namely Charlie Parker, Dizzy Gillespie, Bud Powell, Thelonious Monk) and the great boppers that came after (Fats Navarro, Clifford Brown, Dexter Gordon, Kenny Dorham, Kenny Clarke and many others).

### ***Listening Suggestion List (#1 & #7 will be the focal point of this course)***

- #1** Charlie Parker on *Confirmation* [ Charlie Parker Quartet, *Now's the Time* ]
- #2** Charlie Parker on *Ko-Ko* [ Charlie Parker, *The Complete Savoy & Dial Master Takes* ]
- #3** Dizzy Gillespie on *The Eternal Triangle* [ Gillespie, Sonny Rollins & Sonny Stitt, *Sonny Side Up* ]
- #4** Bud Powell on *Tempus Fugit* [ Bud Powell, *The Amazing Bud Powell Vol 1 & 2* ]
- #5** Dexter Gordon on *A Night in Tunisia* [ Dexter Gordon, *Our Man in Paris* ]
- #6** Kenny Clarke on *But Not for Me* [ Miles Davis, *Bag's Groove* ]
- #7** Kenny Dorham on *Prince Albert* [ Art Blakey, *The Jazz Messengers* ]

**SCHEDULE** Tuesday / Thursday 2.00-2.50 \*\*\*\*All class topics and assignments, including the number of assignments and grading percentages, are subject to change.

### **Week 1** [week of 8/26]

Tu Syllabus, Expectations, Goal Setting, Bebop History & Bebop Scales Review

Th Learning the language - Analyzing and creating practice exercises from recordings

**Week 2** [week of 9/2]

Tu Enclosures (Bb B D C# B C, B D C# C, Db Bb B C, etc.)

Th Enclosures to target notes (Chords - 1357 & based on possible piano voicings)

**Week 3** [week of 9/9]

Tu Enclosures to triads

Th Enclosures to triads

**Assignment #1 - Identify, write out and sing as many enclosures as possible on Charlie Parker's Confirmation Solo to be discussed in class**

**Week 4** [week of 9/16]

Tu Enclosures Cont'd, Analyze and identify enclosures - Charlie Parker on *Confirmation*

Th Bebop Lines (Inspired by Bird on *Confirmation*)

**Week 5** [week of 9/23]

Tu Bebop Lines Cont'd

Th Classroom Bebop solo/etude construction - create a solo as a class on *Confirmation*

**Week 6** [week of 9/30]

Tu Classroom Bebop solo/etude construction cont'd

**Assignment #2 - Compose a bebop solo over Confirmation to be played in class by the class**

Th Assignment #2 class review

**Week 7** [week of 10/7]

Tu V-I, Diminished and Related Dominants

Th Diminished & Related Dominants - Connecting Dominant Bebop Scales of the related diminished chord

**Week 8** [week of 10/14]

Tu Major b6 Voicings and Voice-leading

Th Major b6 Voicings and Voice-leading

**Assignment #3 - Play and record 1356 voicing on instrument up the Maj b6 scale in all keys**

**Week 9** [week of 10/21]

Tu Common phrases

Th Common phrases

**Week 10** [week of 10/28]

Tu Bop with a focus on rhythm - accents, hemiolas and triplets

Th Bop with a focus on rhythm cont'd

**Week 11** [week of 11/4]

Tu Turnarounds - ii-V-iii-VI-ii-V-I

Th Turnarounds cont'd

**Assignment #4 - Compose 4 different lines on ii-V-iii-VI-I to be played in class**

**Week 12** [week of 11/11]

Tu Assignment #4 class review

**Listening #7**

Th Bebop lines (Inspired by Kenny Dorham on *Prince Albert* )

**Week 13** [week of 11/18]

Tu Bebop lines cont'd

Th Classroom Bebop solo/etude construction - create a solo as a class on *All the Things You Are*

**Week 14** [week of 11/25]

Tu Classroom Bebop solo/etude construction cont'd

**Assignment #5 - Compose a bebop solo over All The Things You Are to be played in class by the class**

Th Plan of action for continuing development after passing MUJS 2370

**Week 15** [week of 12/2]

Finals

## **COURSE POLICIES AND INFORMATION**

Your grade is determined by the following criteria:

65%: Classroom Assignments - #1 = 5% - #2-5 = 15% each

35%: Final Exam

The final grade is determined by the following scale: A=90-100%, B=80-89%, C=70-79%, D=60-69%, F=below 60%.

**An "A" or "B" is required to receive credit for this class as a Jazz Studies major.**

### **ATTENDANCE:**

Please note: Attendance is not directly factored into any of these grading criteria, but each unexcused absence **after the second** will lower your **final grade** by 5%, regardless of performance in any of the above criteria.

Excused absences are, of course, permitted with ample notice and reasonable cause. Please email me to clear these in advance, or as soon as possible after-the-fact in case of emergency. Usually some form of documentation/verification is necessary.

**EMAIL USE:**

It is expected that you use your **UNT** email address for all correspondence related to your degree. Any university-related questions emailed to myself from your personal email address, through Facebook or any other social media platform, or through SMS (text messaging) will not receive a response.

Furthermore, you must check your **UNT** email **DAILY**. All inquiries from myself (or any other professor or administrator) should be responded to within 24 hours. Effective use of email is essential to your career as a professional musician. Consider your use of email at UNT to be training for your professional career.

**CANVAS:**

All jazz majors must register for the Division of Jazz Studies Canvas page. All degree information is found on this page, and it is the primary method that the department uses to notify you of important information.

**PROFESSIONALISM AND INCLUSIVITY:**

All students are expected to contribute to an environment of inclusivity and mutual respect, in this course and in all department courses. Please consider how some words, phrases and actions that you feel are harmless and acceptable may actually be perceived by others as an attack on their very identity. Show proper respect for all of your peers and treat others how they would like to be treated.

In addition, compulsive tardiness, inadequate preparation, ineffective use of email or delayed response times, and/or disrespectful behavior towards fellow students or professors are not only grounds for grade reductions and other department-level actions, they will also naturally prevent you from receiving any professional referrals that may arise, as well as letters of recommendation for various paid and unpaid opportunities.

**UNIVERSITY POLICIES AND INFORMATION****ACADEMIC INTEGRITY**

[https://policy.unt.edu/sites/default/files/06.003.AcadIntegrity.Final\\_.pdf](https://policy.unt.edu/sites/default/files/06.003.AcadIntegrity.Final_.pdf)

**STUDENT BEHAVIOR**

<https://deanofstudents.unt.edu/conduct>

**ACCESS TO INFORMATION – EAGLE CONNECT**

[eagleconnect.unt.edu/](http://eagleconnect.unt.edu/)

**ODA STATEMENT**

[disability.unt.edu](http://disability.unt.edu)

**POLICY ON DIVERSITY**

[https://policy.unt.edu/sites/default/files/04.018\\_PolicyStateOnDiversity.pub 8\\_.18\\_0.pdf](https://policy.unt.edu/sites/default/files/04.018_PolicyStateOnDiversity.pub 8_.18_0.pdf)

**2019-2020 SEMESTER ACADEMIC SCHEDULE (with Add/Drop Dates)**

<https://registrar.unt.edu/registration/fall-registration-guide>

**ACADEMIC CALENDAR AT A GLANCE, 2019-2020**

<https://www.unt.edu/catalogs/2019-20/calendar>

**FINAL EXAM SCHEDULE**

<https://registrar.unt.edu/exams/final-exam-schedule/fall>

**FINANCIAL AID AND SATISFACTORY ACADEMIC PROGRESS**

UNDERGRADUATES: <http://financialaid.unt.edu/sap>

GRADUATES: <http://financialaid.unt.edu/sap>

**RETENTION OF STUDENT RECORDS**

<http://ferpa.unt.edu/>

**COUNSELING AND TESTING**

UNT's Center for Counseling and Testing has an available counselor whose position includes 16 hours per week of dedicated service to students in the College of Music and the College of Visual Arts and Design. Please visit the Center's website for further information: <http://studentaffairs.unt.edu/counseling-and-testing-services>. For more information on mental health issues, please visit: <https://speakout.unt.edu>

The counselor for music students is:

Myriam Reynolds

Chestnut Hall, Suite 311

(940) 565-2741 | [Myriam.Reynolds@unt.edu](mailto:Myriam.Reynolds@unt.edu)