



# USC University of Southern California

Course title and number: MUJZ 395 – Jazz Elements II

Units: 4

Term Fall 2023—M&W—Time: 2p – 3:50p

Location: TMC G128

Instructor: Clarence Penn, Jon Hatamiya

Office: TMC G145 (Penn), TMC 123 (Hatamiya)

Office Hours: By appointment

Contact Info: 347-400-9121 [cpenn@usc.edu](mailto:cpenn@usc.edu), [hatamiya@usc.edu](mailto:hatamiya@usc.edu)

Teaching Assistant: Remea Ashley

Office Hours: by appointment

Contact Info: [rdashley@usc.edu](mailto:rdashley@usc.edu)

## Course Description

This class delves into the intricacies of jazz improvisation both past and present, exploring rhythm, harmony, ear training, composition, and performance at an advanced level. It will focus on nurturing curious minds while empowering students to venture into unexplored artistic realms and pave unique pathways for their creative development.

## Learning Objectives

This course is crafted to equip improvisers with a fresh array of techniques/perspectives. These tools not only enhance skillfulness but also foster the growth and refinement of every player's distinct and personal expression. By the end of this course students will be well-rounded and confident jazz improvisers, equipped with the skills, knowledge, and passion to contribute meaningfully to the world of jazz music.

## Prerequisite(s):

Jazz Elements I

## \*Course Notes

This course is focused on performance concepts and techniques, and as such requires active participation in the form of in class performance. Professors Penn and Hatamiya

will sometimes both teach the course together, and sometimes one or the other will lead the class.

## Communication

Completion of weekly assignments is obligatory, and supplementary listening exercises outside of class will be assigned to strengthen the grasp of techniques and topics addressed in class discussions.

## Technological Proficiency and Hardware/Software Required

A computer is necessary for students (a Mac is preferable). Additionally, access to notation software is essential (Sibelius is strongly suggested and will be frequently referenced).

## USC Technology Rental Program

We realize that attending classes online and completing coursework remotely requires access to technology that not all students possess. If you need resources to successfully participate in your classes, such as a laptop or internet hotspot, you may be eligible for the university's equipment rental program. To apply, please submit an [USC Technology Rental Program Application](#).

## USC Technology Support Links

[Zoom information for students](#)

[Blackboard help for students](#)

[Software available to USC Campus](#)

## Required Materials:

Bass files purchased by the student

Drum Genius

Polynome Pro

Notation software

Primary instrument (if applicable)

## Description and Assessment of Assignments

Your grade is heavily based on assignments, attitude, and participation. This class places a strong emphasis on the dedication you invest, and a significant proportion of your grade will reflect the extent of your effort in completing assignments. While specific components of projects involve subjectivity, numerous essential elements within each project are expected to be executed at a high standard. Falling short of meeting these project requirements will have a negative impact on your grade.

## Participation:

Students are required to attend class punctually. 3 tardies will be equivalent to 1 unexcused absence and 3 unexcused absences will adversely affect your grade.

Students are expected to be equipped with printed assignments and having completed assigned listening. Reading assignments on iPhones, iPads, or laptops are prohibited.

Full participation and robust commitment are anticipated to attain the complete 15% credit.

## Grading Breakdown

Assignment	% of Grade
Assignments	50%
Mid term	15%
Participation	15%
Final exam	20%
Total	100

## Grading Scale

- A (90-100) Superior, Exceptional; control of course material enables excellent production.
- B (80-89) Good; grasp of material enables above-average production.
- C (70-79) Average; assimilation of material enables acceptable production.
- D (60-69) Below Average; exposure to material enables poor, but passable production
- F (below 60) Not Passing; assimilation of material insufficient to demonstrate acceptable productive capacity

## Assignment Submission

Both physical and digital submission of assignments is required. The formats for submission should adhere to the following guidelines: a printed paper copy in class, and both PDF and XML versions submitted digitally, emailed to both instructors with TA copied. File names for digital submissions should be formatted: LastName\_Assignment Title\_JazzElements2

Assignments must be turned in at the start of class on the designated due date provided by the instructor. Timely attendance in class with printed assignments is anticipated from students.

## Late work

Late submissions will generally not be accepted but might be considered in special circumstances if permission is granted by the instructor.

## Attendance

Regular class attendance is anticipated unless prior arrangements have been coordinated with the teacher. Accumulating three or more unexcused absences will have a detrimental impact on your overall grade. Additionally, exceeding three instances of tardiness will be regarded as an unexcused absence.

## Course evaluation:

There will be a course evaluation for this course which will occur at the end of the semester and is university-wide. It is an important review of your experience in the class. Please make sure to do the review as a link will be sent to you.

## Course Schedule: A Weekly Breakdown

Weekly assignments correlating with the subjects covered in class will be assigned. It is anticipated that students thoroughly grasp and internalize these topics. Any assigned listening (podcasts or music) will be discussed in the class meeting following the assignment, unless otherwise noted. Along with the listed course schedule, occasional jazz related ear training work will be done in class, consistently interspersed throughout the semester. Course schedule is subject to change at the discretion of the instructors. Final exam will be cumulative.

Table 2 Course schedule: weekly breakdown

<b><u>Weeks:</u></b>	<b><u>Objectives:</u></b>	<b><u>Jon Hatamiya:</u></b>	<b><u>Clarence Penn:</u></b>
Week 1	Gerald Clayton Masterclass	(Gerald Clayton Masterclass)	Listen to <b>Oleo: Bags Groove</b> <a href="https://open.spotify.com/track/6xPwn3TDhmKr2LWwg15a3i?si=4461a88fe2eb4279">https://open.spotify.com/track/6xPwn3TDhmKr2LWwg15a3i?si=4461a88fe2eb4279</a> compose rhythmic ideas from Oleo
Week 2	<b>Topic:</b>	(Labor Day)	<b>Play melodic/rhythmic ideas extracted from Oleo (assignment #1)</b> <b>Exploring question and answer with Oleo</b> <b>Play melodic/rhythmic ideas extracted from Oleo (assignment #1)</b> <b>Exploring question and answer with Oleo</b>
	<b>Reading/Listening:</b>		<b><u>You 2.0: How to Open Your Mind</u></b> <a href="https://hiddenbrain.org/podcast/the-easiest-person-to-fool/">https://hiddenbrain.org/podcast/the-easiest-person-to-fool/</a> (For Next Week)
	<b>Assignment:</b>		Transcribe and analyze the <b>1st</b> chorus of Miles Davis's solo write as much information as you can about what is happening in the solo

			(Next Wednesday)
Week 3	<b>Topic:</b>	<b>Intervals</b> Interval ear training, melodic shape through interval motion (intervallic manipulation of motives)	-Discuss podcast <u>How to Open Your Mind</u>  -Discuss and play transcriptions review quest/ans penn pd
	<b>Assignment:</b>	(JH) – write tunes constructed with only certain set of intervals (m2/m3/P4/m7) contrafact, creating intervallic lines over standard harmony (due week 4)	Practice Oleo question and answer Penn pdf choose a letter to perform over Oleo <b>(Week 4)</b>
Week 4	<b>Topic:</b>	<b>Play intervallic contrafact assignments</b>  <b>How does the melodic shape of the tune inform improvisational decisions?</b>	1. Play ideas from Oleo(question/answer)  2.Introduce:Exploring rhythm for practice ideas #1&2
	<b>Assignment:</b>		Practice applying rhythmic ideas 1&2 to scales <i>Compose “rhythm to melody” #1 (For Week 5)</i>
Week 5	<b>Topic:</b>	<b>Continue playing assignments</b>	1.Play original scale ideas 1&2  2. Review rhythm for practice ideas #3&4  3. <i>Play orig songs from assignment: “rhyth m to melody #1”</i>
	<b>Assignment:</b>		<b><u>Listen to You 2.0:</u></b> <b><u>Overcoming Stage Fright</u></b> <a href="https://hiddenbrain.org/podcast/stage-fright/">https://hiddenbrain.org/podcast/stage-fright/</a>  Practice applying rhythmic ideas 3&4 to

			<p>scales</p> <p><i>Compose “rhythm to melody” #2</i></p> <p><b>(Week 6)</b></p>
Week 6	<b>Topic:</b>	<p><b><u>Target points</u></b></p> <p>Utilizing target points to inform phrasing in improvisation and compositional decision making</p>	<p><b>1. Discuss podcast: <u>You 2.0: Overcoming Stage Fright</u></b></p> <p><b>2. Play original scale ideas #3&amp;4</b></p> <p><b>*Review rhythm for practice ideas #5&amp;6</b></p> <p><b>3. *Cont with “rhythm to melody #1” if needed.</b></p> <p><b>4. Play orig songs from assignment: “rhythm to melody #2</b></p>
	<b>Assignment:</b>	<p><b><u>Phrasing Analysis:</u></b></p> <p>take written transcription and map out phrasing.</p>	<p>Practice applying rhythmic ideas 5&amp;6 to scales</p> <p><i>Compose “rhythm to melody” #3</i></p> <p><b>(Week 7)</b></p>
Week 7	<b>Topic:</b>	<p><b>Continue target point discussion</b></p> <p><b>In class, try playing phrases to different maps (from assignments</b></p>	<p><b>1. Play original scale ideas #5&amp;6</b></p> <p><b>2. Review rhythm for practice ideas #7&amp;8</b></p> <p><b>3. Play orig songs from assignment: “rhythm to melody #3</b></p>
	<b>Assignment:</b>	<p>JH – for midterm (week 9): write tune utilizing unconventional phrase lengths and emphasizing harmonic upper structures in chords and in melodic shape</p>	<p>Practice applying rhythmic ideas 7&amp;8</p> <p><i>Compose “rhythm to melody” #5</i></p> <p><b>(Week 8)</b></p>

Week 8	<b>Topic:</b>	<b><u>Ear training</u></b> triads into chord qualities	<b><u>Midterm Exam</u></b> <b>1. Play original scale ideas #7&amp;8</b>  <i>2. Play orig songs from assignment: "rhythm to melody #5</i>  <b>3. Review rhythm for practice ideas #9&amp;10</b>
	<b>Assignment:</b>		Play thru all 8 scale patterns learned in class 2 octaves Practice applying rhythmic ideas 9&10 <i>Compose "rhythm to melody" #6 (Week 9)</i>
Week 9	<b>Topic:</b>	<b>Midterm Assignment</b> play in class	<b>1. Play original scale ideas #9&amp;10</b>  <i>2. Play orig songs from assignment: "rhythm to melody #6</i>
	<b>Assignment:</b>		Practice applying rhythmic ideas 9&10  The surprising habits of original thinkers   Adam Grant <a href="https://youtu.be/fxbCHn6gE3U">https://youtu.be/fxbCHn6gE3U</a> (Week 10)
Week 10	<b>Topic:</b>	<b>Color shift in chord movement</b> Ear training – chord qualities, different types of resolutions	<b>1. Discuss podcast: <u>The surprising habits of original thinkers</u></b>  <b>2. Play original scale ideas #9&amp;10</b>  <b>3. Using rate in your solos 1</b> <b>Playing with intention</b>

	<b>Assignment:</b>	Write a diatonic melody and harmonize it 4 ways (straightforward to more obscure) due week 11	Practice rate soloing on the Blues/Jury tunes(Maiden Voyage) using the pdf # 1“Using rate to make your time and solo better” the form is longer so loop the pdf till you reach 32 bars <b>(Week 11)</b>
Week 11	<b>Topic:</b>	<b>Review week 10 assignments</b>  <b>In class composition exercise (5 given pitches), take one melody and harmonize as a class</b>	<b>Using rate in your solos 2</b>
	<b>Assignment:</b>		Practice rate soloing on the Blues/Jury tunes using the pdf # 2(Freedom Jazz Dance)“Using rate to make your time and solo better” <b>(Week 12)</b>
Week 12	<b>Topic:</b>	<b>Trading and collective improvisation</b> – over standards, with unconventional phrasing/ groupings, etc	<b>Using rate in your solos 3</b>
	<b>Assignment:</b>	<b>Final Assignment:</b>  tune emphasizing trading/collective improvisation and harmonic/phrasing considerations from the whole semester (due week 14)	Practice rate soloing on the Blues/Jury tunes using the pdf # 3(Well You Needn't) “Using rate to make your time and solo better” <b>(Week 13)</b>
Week 13	<b>Topic:</b>	<b>(Continue)</b>	<b>Using rate in your solos 4</b>
	<b>Assignment:</b>		Practice rate soloing on the Blues/Jury tunes using the pdf # 4(Invitation) “Using rate to make your time and solo better” <i>Compose “rhythm to</i>



			<i>melody” #6 (Week 14)</i>
Week 14	<b>Topic:</b>	<b>Final Assignments:</b> Performance	<b>1. Play orig songs from assignment: “rhyt hm to melody #11</b>
	<b>Assignment:</b>		<b>Compose “rhythm to melody” #11 (Week 15)</b>
Week 15	<b>Prep For Final</b>	continue playing final assignments	
<b>Final</b>			

## Statement on Academic Conduct and Support Systems

### Academic Integrity:

The University of Southern California is a learning community committed to developing successful scholars and researchers dedicated to the pursuit of knowledge and the dissemination of ideas. Academic misconduct, which includes any act of dishonesty in the production or submission of academic work, comprises the integrity of the person who commits the act and can impugn the perceived integrity of the entire university community. It stands in opposition to the university’s mission to research, educate, and contribute productively to our community and the world.

All students are expected to submit assignments that represent their own original work, and that have been prepared specifically for the course or section for which they have been submitted. You may not submit work written by others or “recycle” work prepared for other courses without obtaining written permission from the instructor(s).

Other violations of academic integrity include, but are not limited to, cheating, plagiarism, fabrication (e.g., falsifying data), collusion, knowingly assisting others in acts of academic dishonesty, and any act that gains or is intended to gain an unfair academic advantage.

The impact of academic dishonesty is far-reaching and is considered a serious offense against the university. All incidences of academic misconduct will be reported to the Office of Academic Integrity and could result in outcomes such as failure on the assignment, failure in the course, suspension, or even expulsion from the university.

For more information about academic integrity see [the student handbook](#) or the [Office of Academic Integrity’s website](#), and university policies on [Research and Scholarship Misconduct](#).

Please ask your instructor if you are unsure what constitutes unauthorized assistance on an exam or assignment, or what information requires citation and/or attribution.

## **Students and Disability Accommodations:**

USC welcomes students with disabilities into all of the University's educational programs. The Office of Student Accessibility Services (OSAS) is responsible for the determination of appropriate accommodations for students who encounter disability-related barriers. Once a student has completed the OSAS process (registration, initial appointment, and submitted documentation) and accommodations are determined to be reasonable and appropriate, a Letter of Accommodation (LOA) will be available to generate for each course. The LOA must be given to each course instructor by the student and followed up with a discussion. This should be done as early in the semester as possible as accommodations are not retroactive. More information can be found at [osas.usc.edu](https://osas.usc.edu). You may contact OSAS at (213) 740-0776 or via email at [osasfrontdesk@usc.edu](mailto:osasfrontdesk@usc.edu).

## **Support Systems:**

[Counseling and Mental Health](#) - (213) 740-9355 – 24/7 on call

Free and confidential mental health treatment for students, including short-term psychotherapy, group counseling, stress fitness workshops, and crisis intervention.

[988 Suicide and Crisis Lifeline](#) - 988 for both calls and text messages – 24/7 on call

The 988 Suicide and Crisis Lifeline (formerly known as the National Suicide Prevention Lifeline) provides free and confidential emotional support to people in suicidal crisis or emotional distress 24 hours a day, 7 days a week, across the United States. The Lifeline is comprised of a national network of over 200 local crisis centers, combining custom local care and resources with national standards and best practices. The new, shorter phone number makes it easier for people to remember and access mental health crisis services (though the previous 1 (800) 273-8255 number will continue to function indefinitely) and represents a continued commitment to those in crisis.

[Relationship and Sexual Violence Prevention Services \(RSVP\)](#) - (213) 740-9355(WELL) – 24/7 on call

Free and confidential therapy services, workshops, and training for situations related to gender- and power-based harm (including sexual assault, intimate partner violence, and stalking).

[Office for Equity, Equal Opportunity, and Title IX \(EEO-TIX\)](#) - (213) 740-5086

Information about how to get help or help someone affected by harassment or discrimination, rights of protected classes, reporting options, and additional resources for students, faculty, staff, visitors, and applicants.

[Reporting Incidents of Bias or Harassment](#) - (213) 740-5086 or (213) 821-8298

Avenue to report incidents of bias, hate crimes, and microaggressions to the Office for Equity, Equal Opportunity, and Title for appropriate investigation, supportive measures, and response.

[The Office of Student Accessibility Services \(OSAS\)](#) - (213) 740-0776

OSAS ensures equal access for students with disabilities through providing academic accommodations and auxiliary aids in accordance with federal laws and university policy.

[USC Campus Support and Intervention](#) - (213) 740-0411

Assists students and families in resolving complex personal, financial, and academic issues adversely affecting their success as a student.

[Diversity, Equity and Inclusion](#) - (213) 740-2101

Information on events, programs and training, the Provost's Diversity and Inclusion Council, Diversity Liaisons for each academic school, chronology, participation, and various resources for students.

[USC Emergency](#) - UPC: (213) 740-4321, HSC: (323) 442-1000 – 24/7 on call

Emergency assistance and avenue to report a crime. Latest updates regarding safety, including ways in which instruction will be continued if an officially declared emergency makes travel to campus infeasible.

[USC Department of Public Safety](#) - UPC: (213) 740-6000, HSC: (323) 442-1200 – 24/7 on call  
Non-emergency assistance or information.

[Office of the Ombuds](#) - (213) 821-9556 (UPC) / (323-442-0382 (HSC)

A safe and confidential place to share your USC-related issues with a University Ombuds who will work with you to explore options or paths to manage your concern.

[Occupational Therapy Faculty Practice](#) - (323) 442-2850 or [otfp@med.usc.edu](mailto:otfp@med.usc.edu)

Confidential Lifestyle Redesign services for USC students to support health promoting habits and routines that enhance quality of life and academic performance.