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## Description and Protocol

The core class material is theory/scholarship oriented with detailed study and analysis of classic improvisation examples. Much reference is given to the theoretical foundations and their reference and placement in the scope and evolution of European based harmonic and melodic creation. Additionally, in a manner similar to the concept of the "Jazz Theory Dissection" of Charles Mingus, there is much group performance with feedback and comments regarding group interplay, rhythm section accompaniment conception and improvisational style correlation to the composition. In essence, all players working together to advance their abilities and share in their love for the music through hard work and scholarship.

### A. The Music

1. Mostly post-bop, fast harmonic rhythm modal compositions...having:

#### ATTRIBUTES:

- ◇ asymmetric forms and phrasing
- ◇ unusual modes and chords
- ◇ unclear voice-leading
- ◇ implied or impressionistic time feel

#### DIFFICULTIES:

- ◇ you must learn the composition, each being unique regarding voice-leading and harmonic rhythm
- ◇ you can't rely upon the use of "pre-learned" licks and voice-leading (ii—Vs, cycles, etc)
- ◇ you must be creative and romantic; you must learn a new language other than bebop
- ◇ rhythm section interplay is crucial
- ◇ you must follow the contour of the harmonic rhythm

#### REPRESENTATIVE TUNES:

Pee Wee	Prince of Darkness
Circle	Small Feats

2. "Warhorse" Bop Tunes

#### Attributes:

- ◇ you CAN use pre-learned licks, voice-leading, ii-Vs and turnarounds

- ◇ the harmonic movement & rhythm is symmetrical and predictable
- ◇ you probably have the harmonic movement already learned

Difficulties:

- ◇ fast tempos, good time feel very essential
- ◇ technique requirements
- ◇ the free-flowing of ideas
- ◇ secure time awareness (feel)

REPRESENTATIVE TUNES:

All God's Children	Lover
It's You or No One	Just One of Those Things

3. Jazz Club Ballads

Like item No. 2 with the added difficulty of:

- ◇ very slow tempo
- ◇ being mature and romantic
- ◇ playing melodically
- ◇ keeping a relaxed time feel
- ◇ not being too busy

REPRESENTATIVE TUNES:

You've Changed  
 Body and Soul (Soul Bod)  
 Sophisticated Lady

4. "Free" Playing

Attributes:

- ◇ allows creativity and ability to have fun
- ◇ develops free-flowing ideas and interplay

Difficulties:

- ◇ organization of the overall development of solo
- ◇ time feel
- ◇ no harmonic guide lines

## REPRESENTATIVE TUNES:

Prince of Darkness  
The Blessing

### B. GRADES

#### 1. Tests

- ◇ memorizations
- ◇ theory subjects
- ◇ improvisation
- ◇ mid term and final

#### 2. Daily grades

- ◇ daily performance effort (don't blow off the class)
- ◇ short daily tests
- ◇ absence and tardiness
- ◇ don't abuse the laid-back atmosphere of the class

#### 3. Goals

- ◇ clarifying and developing a personal sound
- ◇ improving time
- ◇ gaining ability to create a clearly developed and creative, musical solo over exotic harmonies
- ◇ creative use of articulations and dynamics
- ◇ ability to play diverse kinds of compositions
- ◇ preparation for public performance
- ◇ ability to put the art of music in perspective

Essentially, using Part II as a guide, there is an organized effort toward developing musical maturity and artist growth.

### C. CLASS PROCEDURE

1. mostly class performance with comments and feed-back from faculty and peers
2. listening to recorded examples with discussion
3. analysis of Transcriptions

4. presentation of the following subjects as they apply to the individual student
  - ◇ performance
  - ◇ language
  - ◇ documentation
  - ◇ the perspective of jazz as an art form and its place in the order of world events

D. RECOMMENDED TEXTS

1. The Music of Ron Miller by Ron Miller — CCP/Belwin
2. How To Improvise by Hal Crook — Advance Music
3. Self Portrait of a Jazz Artist by Dave Liebman – Advance Music
4. Miles Davis — Ian Carr
5. The Ron Miller Songbook by Ron Miller – Advance Music
6. Effortless Mastery by Kenney Werner – Advance Music
7. Modal Jazz Composition and Harmony Vols 1 & 2 by Ron Miller – Advance Music

E. RECORDINGS

1. Miles Smiles — Miles Davis
2. Total Eclipse — Bobby Hutcherson
3. Sorcerer — Miles Davis
4. Power to the People — Joe Henderson
5. Miles Musings — Joe Henderson
6. Tribute to Miles — Herbie Hancock
7. Peacock Park — The Music of Ron Miller



An Inspiration

## PART 2 – COURSE CONTENT

### A. PERFORMANCE

#### 1. Sound

- ◇ Goal for personal sound
- ◇ Sound by style
- ◇ Procedure for sound development
- ◇ Models for analysis

#### 2. Technique

- ◇ Development
- ◇ Instrumental problems
- ◇ Finding & correcting weak areas
- ◇ Slow motion analysis & practice
- ◇ developing good time feel
- ◇ Use of metronome and sequences

#### 3. Presentation

- ◇ Introversion/extroversion
- ◇ Developing a "personality"
- ◇ Jazz performance as entertainment or artistic event
- ◇ Stage fright and romanticism
- ◇ visual stature
  - Clothing
  - Stage announcing
  - Stage setup/lighting/sound
  - Communication

#### 4. Repertoire

- ◇ Standards
- ◇ Original compositions
- ◇ Other jazz compositions

### B. LANGUAGE/MATERIALS

#### 1. Language in general to all styles

- ◇ Motivic development
- ◇ Phrasing

- ◇ Statement/response
- ◇ Scales/modes/symmetric patterns
- ◇ motives/riffs/melodic fragments
- ◇ Melodic style and contour
- ◇ Melodic rhythm
- ◇ Articulations/dynamics

2. By STYLE categories

- ◇ bebop/swing
- ◇ cadences/turnarounds
- ◇ voice-leading/guide tones
- ◇ quotes/riffs/melodic figures
- ◇ swing time feel
- ◇ tempo/technique
- ◇ phrasing

b. Modal

materials general to modal

- modes
- pentatonics
- phrasing
- articulation/effects
- dynamics
- tetrachord connection
- romantic melodic devices
- motivic development
- commontone connection
- common structure connection
- 

a. pentatonic    b. sus 2    c. phrygian


PLATEAU MODAL

- ◇ use of the bebop language
- ◇ symmetric phrasing
- ◇ clear time feel

VERTICAL & LINEAR MODAL

- ◇ asymmetric phrasing/across the bar phrasing
- ◇ extremes of dynamics and effects
- ◇ more implied time feel



- ◇ limited use of bebop language
  - ◇ romantic melodic devices
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C. DOCUMENTATION

- ◇ Concert/Gig promotion
  - Press releases
  - Mailing lists
  - Posters/programs
- ◇ The Recording Studio
- ◇ Live Recordings
- ◇ Demos/distribution
- ◇ Books and articles
- ◇ Videos

D. YOUR NON-MUSICAL LIFE

- ◇ Acquiring "something to say"
- ◇ The practice room—the world
- ◇ Spiritual growth
- ◇ Other art forms
- ◇ Family responsibilities
- ◇ Non-musical activities



# The Tunes

1	Pee Wee	Williams	Modes
2	Dance Cadaverous	Shorter	Modes
3	Masqueler	Shorter	Modes
4	Prince of Darkness	Shorter	Free
5	Babes of Cancun	Miller	Chords
6	BD Junkman	Miller	Harm Rhythm
7	Last Illusion	Miller	Scales
8	Ruth	Miller	Modes
9	Seventh Sign	Miller	Modes
10	Small Feats	Miller	Chords
11	Sun Fun	Miller	Free
12	Sweet Illusions	Miller	Harm Rhythm
13	The Lieb	Miller	Modes
14	Peacock Park	Miller	Chords
15	Wood Dance	Miller	Modes
16	Circle	Miles	Modes
17	Total Eclipse	Hutcherson	Scales
18	The Sorcerer	Hancock	Modes/Time

