

# **Syllabus for Theory&Performance2b Spring 2016**

**Rachel Z (also Rachel Z Hakim on Facebook& Twitter)**

**[badbunnyr@gmail.com](mailto:badbunnyr@gmail.com)**

**[rachelz@newschool.edu](mailto:rachelz@newschool.edu)**

**If you are late or will miss a class please text 347-239-7883**

**Why rack up a missed class? Just be professional!**

**Course Purpose: To master the essence of post-bop improv and solidify improv skills through the study of standards and non-functional tunes.**

**To be able to improvise fluidly through bop changes. To improve your ear ,phrasing,and feel through the deep study of transcriptions of the masters.**

**To improvise over standard and modern changes and incorporate the grooves of today**

**Through my system of time organization I will prepare you to meet deadlines and become a true professional.**

**Treat this class as if it is a great gig that you value and you will be successful.**

**My goal is to have you ALL receive an A!**

## **1.Required texts and study materials:**

**(stuff you need to succeed)**

**Access to a Real Book**

**Using the Mp3 library to choose suitable transcriptions**

**Access to Slonimsky Thesaurus of Patterns and Scales**

**YOU WILL BE REQUIRED TO KEEP AN ORGANIZATIONAL NOTEBOOK with plastic inserts to hold important study materials which will be handed out each week and your own transcriptions (this notebook will be checked and will be a part of your final grade and must contain every weeks homework assignment)**

## **2. Timeline for Spring Semester**

**This is an ambitious and vigorous semester that I have planned for you. I am so excited to work with you and share my years of experience:**

**1. As a student( BA Distinction and honors NEC and private studies with Fred Hersch- Joanne Brackeen-Richie Beirach-Charlie Banacos)**

**2. As a top level side-man and session musician**

**Wayne Shorter-Highlife**

**Stanley Clarke-Vertu**

**Bobby Watson Urban**

**Al DiMeola-Kiss my Axe and Infinte Desire**

**Pino Daniele-Greatest Hits, Medina, Boogie Boogie Man, Live in Concert etc**

**Tony Levin-Amplify**

**Peter Gabriel-DVD Growing Up live**

**George Coleman,**

**Omar Hakim-The Omar Hakim Experience**

**Wayne Escofferey-Live at Firehouse 12**

**Terri Lyne Carrington-Mosaic 2**

**A member of the Hip hop Collective Nomadic Wax**

**3. As a band leader and recording artist since 1992 on Columbia, Savoy, GRP/BMG Records, CEO of OZmosis Records**

**Currently touring extensively with:**

**The Trio of OZ w/drummer Omar Hakim(Weather Report, Sting, David Bowie) feat Solomon Dorsey on bass**

**Omar Hakim- Rachel Z - Daryll Jones (Rolling Stones)**

**4. Endorser and clinician for Kurzweil, Korg, QSC Audio, Spectrasonics, Arctic One, Moog, Dave Smith Instruments, Native Instruments, Ableton, MOTU, and Ultimate Support Stands**

**Week 1 MAJ 7<sup>th</sup> #5 over minor 2-5-1s**

**Study the Theory of MAJ 7<sup>th</sup> #5 upper structures over minor 2-5-1**

**Homework #1**

**Learn upper structure MAJ7#5 in 12 keys over 2-5-1**

**Improvise over Iris and Softly using these structures**

**Listen to the Miles Davis Band interaction over Iris and recreate in class(study the double time chord changes every other chorus)**

**Week 2 Use Permutations with MAJ7#5 Upper structures  
IN CLASS:**

**Write 4 permutations of MAJ7th #5 upper structures over minor 2-5-1s  
using (or others that you create)**

1357	5317	7135	1235	2135	3125
1375	5371	7153	1253	2153	3152
3157	5713	7315	1325	2315	3512
3175	5731	7351	1352	2351	3521
5137	3517	7513	1523	2513	3251
5173	3571	7531	1532	2531	3215

**Practice over Iris, Solar, Inner Urge, Softly in class**

**Homework#2: Write a song using any of these upper structures and  
permutations that attract you...**

**Week 3 Compose Using MAJ7th#5 Upper Structures**

**Perform Homework #2 in class**

**Play Student Compositions in class**

**Homework #3**

**Transcribe Herbie Hancock Solo on All of You from Miles Davis My  
Funny Valentine**

**NOTE transcription to be performed**

- 1. Write the solo out (Handwritten accepted only)**
- 2. Transcribe up to the VAMP(RH only)**
- 5. Play the solo along with the CD**

**Week 4 Re-arranging Standards or New Standards using band reharmes,  
Building a solo with crazy Triads&Rhythmic Subdivisions**

**Perform Homework#3 Herbie Hancock Solo on All of You up to the  
VAMP from Miles Davis My Funny Valentine**

**REMINDER NOTEBOOK CHECK NEXT WEEK**

**Homework #4:**

**Pinpoint the exciting characteristics of the Miles Davis Group  
performing "All of You"**

**And make an arrangement of a standard of your choice using these  
elements**

**Write out parts for class**

**Check out Stella(Miles Davis Group)**

**My Funny Valentine(Miles)**

**When You Were Young(The Trio of OZ),**

**I Will Possess Your Heart(The Trio of OZ)**

**All the Things You Are(Brad Meldau)**

**Marsales Standard Time**

**Week 5 Pentatonics**

**Perform student arrangements of Standards or new Standards**

**INTRODUCE PENTATONICS**

**CHECK NOTEBOOKS**

**Homework #5:**

**Explore pentatonic lines from Mc Coy Tyner on Passion Dance**

**Joe Henderson on Inner Urge**

**Transcribe one 8 bar pentatonic phrase from your favorite artist**

**Week 6 Altered-Pentatonics**

**Explore Homework #5 in class using pentatonic lines over Passion  
Dance & Afro Blue, Inner Urge**

**( LEARN THESE SONGS)**

**Discuss Altered Pentatonics**

**Homework #6**

**LEARN one chorus of Chick Corea Steps or other example of  
ALTERED PENTATONICS**

**LEARN Herbie Hancock's One Finger Snap and Chick Corea Steps  
QUIZ on**



**Week 7**

**Perform Homework #6**

**Chick Solo in class(one chorus)**

**Construct Altered Pentatonics in Class**

**Improvise using ALTERED PENTATONICS on  
Steps and One Finger Snap**

**SUBMIT CHOICE for FINAL transcription**

**Week 8 Intervallic Soloing #1**  
**SPECIAL SUNDAY MAKEUP CLASS on TBA**  
**To MAKE UP SNOW DAY JAN 26**

**No class for Spring Break**

**1.Intervallic soloing on standards**

**2.Creating Pedal points on standards**

**Lennie Tristano on All of Me**

**Herbie Hancock on Orbits and Dolores**

**Richie Beirach on Solar and Softly**

**3. Structuring solos over funk and modal vamps(creating chord change-like organization)**

**Michael Brecker on Sara's Touch-Steps Ahead**

**Mike Mainieri on Bullet Train Steps Ahead**

**Rachel Z on King of Pain (The Trio of OZ)**

**Identify Intervallic Soloing in your favorite artists :**

**Robert Glasper,Kenny Kirkland**

**Nicolas Payton ,Ambrose, Sean Jones, Jeremy Pelt**

**Week 9**

**A top secret study of Wayne Shorter Harmony**

## **Week 10 Slonimsky and Intervallic Soloing #2**

**APPROVED CHOICE DUE for FINAL transcription**

- 1.Intervallic Soloing using the 4 triads over dominant 7<sup>th</sup> chords**
- 2.Slonimsky Patterns adding the #9 or b9 over ESP and Pinnocchio**
- 3.Use ½ Whole diminished scales as chord changes over ORBITS**
- 4.Creating Pedal Points on Softly and using Double Augmented scale**
- 5.Building a solo using your ear with intervals**

### **HOMEWORK #10:**

**Choose 3 Slonimsky Patterns and learn in 12 keys**

**Be able to Improvise over ESP and Pinnocchio using ½ whole diminished and the the 4 triads**

**Week 11 Writing a Non-Functional Tune  
Perform Homework #10 in Class:**

**Slonimsky patterns and Improvise over:  
ESP  
Pinnocchio**

**Class choice TUNE using Diminished and  $\frac{1}{2}$  whole scales and the 4 triads.**

**How to write a non-functional tune:**

**Explain how Substitutions & random selection of minor/dom/  
major resolutions selected from a pallette of 2-5-1 chords in  
minor 3rds creates the unusual chord changes of (along w  
wayne's reasoning)**

**Wayne's /Herbie/Joe Henderson etcTunes**

**I Won't Cry 4u**

**Inamorata**

**And**

**Deal with other non- functional tunes-finding guide tones and  
using upper structure triads throughout:**

**The Sorceror**

**Tell Me a Bedtime Story**

**Fee fi fo fum**

**Homework #11**

**Write 4 part guide tones on your favorite non-functional tune**

**Identify the upper structure triad on your favorite tune and play in  
triplets non-stop through the whole form**

**Week 12 Hexatonics**  
**Perform Homework #11**

**Discuss Hexatonics(check out George Garzone)**

- 1.Learn Black Narcissus-write out hexatonics that go over Black Narcissus  
(note the whole tone scale)**
- 2. Study The Three Marias and On the Milkyway Express vamp and use Hexatonics over pedal vamps**
- 3. Use HExatonics on Softly, Invitation, Alone Together, In Your Own Sweet Way etc**

## **Week 13 and Week 14 Final Exam**

**APPROVED FINAL transcription to be performed**

- 1. Write the solo out (Handwritten accepted only)**
- 2. Minimum length 5 choruses of a 32 bar form or equivalent**
- 3. Difficulty-change levels from this! Aim high!!**
- 4. Bring copies of the written out solo for everyone in class to enjoy**
- 5. Play the solo along with the CD**

**NOTEBOOK CHECK**

## **Week 15 YOUR BRAIN ON MUSIC**

discuss performance techniques for relaxation and  
Anxiety dealing with chakra tuning and Yoga breathing

Questions

Where is Jazz Going?

What tools do I need?

## **Student Evaluations and Grading Policies**

**Explore Hexatonics in depth (NON TERTIAL DOUBLE MAMBOS)**

- **Midterm performance evaluation and performance project 5%**
- **55% of Grade based on attendance and attitude of team spirit  
Class participation, written homework (e.g. compositions and transcriptions) Performance of materials in class**
- **Final transcription and performance project 40%**

## **Attendance and Lateness Official New School Policy**

**MORE THAN 15 MIN LATE= an unexcused missed class**

**3 unexcused missed classes= FAIL THE CLASS**

## **T&P 2B ADVANCED OPTIONAL WORK for Geniuses**

- Repertoire: "Giant Steps" (12 keys with Upper structure triads).
- Whole Tone and Augmented: whole tone patterns.
- Reharmonization:
- Double Augmented patterns
- Composition using the materials given  
T&P Questionnaire 2013 Spring Rachel Z



The purpose of this questionnaire is to be able to quickly understand each student's musical interests so that I can try to tweak the content of the curriculum to your interests when possible.

Name \_\_\_\_\_

Instrument \_\_\_\_\_ Year \_\_\_\_\_

1. What do you hope to learn in this course?

2. What is weak in your playing that we can fix here and NOW?

3. What are your 10 favorite songs and can we hear an MP3 of them now?

4. Favorite composer?

5. Do you like to compose?

6. Can you deal with criticism in class?

7. Do you have playing experience? What level?

8. Do you seriously want a career in music? What is your ideal gig?