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### MUSI 360.01: Jazz Theory and Improvisation I

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# JAZZ THEORY & IMPROVISATION - FALL 2022

University of Montana – School of Music

Rob Tapper Music Building Room 1

Tue & Thurs 10:00am-10:50am

509-280-2284 (cell) robert.tapper@umontana.edu

## **Materials:**

Welcome! – Please make sure you have a **METRONOME (The ‘Truth’)**, **SPIRAL WORKBOOK (for assignments)** and **STAFF PAPER NOTEBOOK**.

## **General Requirements & Objectives:**

In order to gain as much information as possible from this class, **attendance is mandatory**. If you know of an absence in advance, **communication of absence 24 hours in advance is required**. There will be numerous quizzes to check on information retention. *\*It is UM policy for UM students to check their email daily.*

## **Learning Outcomes:**

Possess a basic working knowledge of the structure of jazz theory and its application in day-to-day performing; Be able to apply appropriate improvisation concepts when one learns and prepares tunes and jazz forms; Be able to account for melody and improvisation required in jazz forms & harmony; and Be able to perform with colleagues peculiar to jazz standards and forms.

For the people who have no experience with jazz or improvisation, this class is here to **HELP**, not embarrass you. Understand that we are all in this for the sole reason of learning more about music and teaching AND becoming a better player, musician, educator and person. **IF YOU HAVE QUESTIONS, PLEASE ASK!!**

## **Grading:**

- 15% - Attendance (.5 point per class)
- 10% - **Artist** Trivia/Facts (2-3 facts about Artist of the Week)
- 10% - **Standards** Trivia/Facts (2-3 facts about Tune of the Week)
- 10% - Total Transcription
- 10% - Piano Tests
- 20% - Playing Tests
- 10% - Final (\*this is required)
- 10% - Homework & Assignments
- 5% - Effort, class contributions, clinic and guest artist attendance, etc.

**Office Hours:** If you need to get in touch with me, please feel free to come by at any time I am in my office or set up an appointment.

**Academic Honesty:** All students must practice academic honesty. Academic misconduct is subject to an academic penalty by the course instructor and/or disciplinary sanction by the University of Montana. All Students need to be familiar with the Student Conduct Code. The Code is available for review online at [www.umt.edu/SA/VPSA/Index.cfm/page/1321](http://www.umt.edu/SA/VPSA/Index.cfm/page/1321).

<b>Day/ Date</b>	<b>Class/Activity</b>
<b>Week 1 -Tuesday</b>	Welcome~! Go over syllabus, schedule and semester! Everyone is a drummer – Drum set basics Exercise Cycles (4ths & Whole Step) Major Triad cycle of 4ths & Whole Step Cycles (C, Bb, Ab, etc.) Minor Triad around cycle of 4ths and Whole Step Cycles
Thursday	Minor Pattern #1 (1,2,3,4,5) around cycle of 4 <sup>th</sup> and Whole Step Cycles Major pattern #1 (1,2,3,5) around cycle of 4 <sup>th</sup> s and Whole Step Cycles 12-Bar Blues – Basic Form (Roots) 12-Bar Blues – Roots & Triads in C & F XMaj7 Minor Pentatonic Scale/Sound Blues: Q, Q, A: Sample Vocal by Rob! Question/Question/Answer = <b>Assignment: Construct Lyrics</b>
<b>Week 2 -Tuesday</b>	<b>STANDARD: TAKE THE A TRAIN</b> Minor pattern #2 (1,2,3,5) around cycle of 4 <sup>th</sup> s *Bar rest in between <b>Learn Sonny Moon For Two (Minor Pentatonic)</b> X7 Everyone is a drummer – Drum set continued Playing over the Blues Volume I (Question, Question, Answer) <b>Assignment: Create Simple Blues head (QQA) in 4 keys: G C F Bb &amp; Eb</b>
Thursday	<b>ARTIST: OSCAR PETERSON</b> Major pattern #1 Descending and adding b7 (3,2,1,b7) Minor “Up 5/Down 5” around cycle of 4 <sup>th</sup> s with TRIADS <b>Blues Triads: Ascending &amp; Descending in G C F Bb &amp; Eb</b> 12-Bar Blues – Desc.Triads w/b7 below Root (5,3,1,b7) C, F, Bb,Eb,G Explain and play through Minor Pentatonic Xmin7 <i>*Discuss Transcription Assignments - TBA</i>
<b>Week 3 - Tuesday</b>	<b>STANDARD: SOLAR</b> <b>Descriptors/Definitions</b> FOR ii-V- I’s WORKSHEET #1 – CYCLE WORK (“In”, “Out” & “Home”) “In” - Minor pattern #1 (1,2,3,5) around cycle of 4 <sup>th</sup> s “Out” - Major pattern #1 Descending adding b7 (3,2,1,b7) “Home” – Major pattern #1 ( <b>No 7<sup>th</sup></b> ) <b>Blues Melody</b> - <i>Sonny Moon For Two</i> (G, C, F, Bb & Eb)
Thursday	<b>ARTIST: RAY BROWN</b> <i>Learning a Tune with Structure in practicing:</i> <ol style="list-style-type: none"> <li>1. Head - <i>Sonny Moon for two</i></li> <li>2. Triads Up and 2A) Triads Down</li> <li>3. 7<sup>th</sup> Chords up and 3A) 7<sup>th</sup> Chords down</li> <li>4. 5,3,1,b7</li> <li>5. #4 approach to 5, 3,1</li> <li>6. Introduce Plug &amp; Play</li> </ol>

Day/ Date	Class/Activity
Week 4 - Tuesday	<p><b>STANDARD: ALL THE THINGS YOU ARE</b>  MINOR 9<sup>th</sup> Construction around the Cycle of 4<sup>ths</sup>  <b>Construct Blues Bass Line</b>  <b>Jazz Theory Through Blues Bass Line</b></p> <ol style="list-style-type: none"> <li>Chromatic Approach</li> <li>Walk Up</li> <li>Companion Chords</li> <li>Turnaround</li> <li>V-IV blues vs. ii-V</li> <li>Riff Blues vs. Q,Q,A</li> </ol> <p>Continue to Play through <i>Sonny Moon for Two</i> –  (C, F, Bb, Eb, G, D &amp; Ab)  Simple Blues Bass Line – in C &amp; F  ii-V pattern #2 (1,b3,5,b7, 3,2,1,b7) –</p>
Thursday	<p><b>ARTIST: CLARK TERRY</b>  MAJOR 9<sup>th</sup> Construction around the Cycle of 4<sup>ths</sup>  <i>Jazz Piano 101</i> – Roots/3rds/7ths over the Blues: Part 1  GUIDE TONE BASICS: b7<sup>th</sup> leading to 3<sup>rd</sup> of Dominant (1,b3,5,b7 &gt; 3)  <b>Sonny Moon for Two Playing Test</b> - (C, F, Bb, Eb, G, D &amp; Ab)</p>
Week 5 - Tuesday	<p><b>STANDARD: BODY &amp; SOUL</b>  <b>*TEST – ii-V-I licks (1,3,5,7 &amp; 1,2,3,5 on ii “In”)</b>  ‘S’s’ of Soloing – Over Minor sound (d minor)  Minor “In” Pattern #3 – 1,2,3,4,5,3,2,1  Blues Licks! – Sonny Rollins and...  <b>Transcription 1<sup>st</sup> Chorus</b></p>
Thursday	<p><b>ARTIST: MEL LEWIS</b>  Pass out <b>Perdido</b> (Bb) – Simple ii-V licks in Bb, Eb &amp; F  ii-V-I pattern #2 (1,b3,5,b7 &gt;3,2,1,b7 &gt;3,5,7,9)  <i>Jazz Piano 101</i> – Roots/3rds/7ths over the Blues: Part 2  <b>Assignment:</b> Plug &amp; Play using #1,#2 &amp; #3 ‘in’  #1 &amp; #2 ‘out’ and #1 &amp; Miles ‘home’ in 3 keys</p>
Week 6 - Tuesday	<p><b>STANDARD: PERDIDO</b>  CYCLE WORK – use ii-V-I pattern #2  Playing over the Blues Volume I</p> <ol style="list-style-type: none"> <li>Blueswalk</li> <li>QQA with Minor Pentatonic</li> <li>Miles Solo</li> <li>Bass Line</li> <li>Improvisation</li> </ol> <p><b>Transcription 2<sup>nd</sup> Chorus Due</b>  Descriptors of a Good Conversation &amp; Bad Conversation  Free Improvisation/Conversations - Duets</p>

<b>Day/ Date</b>	<b>Class/Activity</b>
Thursday	<b>ARTIST: DEXTER GORDON</b> CYCLE WORK SHEET – use ii-V-I pattern #2 Descriptors of a Good Conversation & Bad Conversation Free Improvisation/Conversations - Duets Perdido Melody in Bb, Eb, F, C, Ab, E
<b>Week 7 - Tuesday</b>	<b>STANDARD: SPEAK LOW</b> Perdido –Melody along with Plug and Play in 3 keys Piano Test (Roots/Guide tones on C, F & Bb Blues) <b>FIRST CHANCE</b> <b>Duets over Blues (melody/solo &amp; bass line) – play for grade</b> <b>Transcription – 3<sup>rd</sup> Chorus Due</b>
Thursday	<b>ARTIST: THAD JONES</b> Blues – using the ii-V <b>Free Improv/ Conversational Duets – play for grade</b> Perdido – <b>Plug and Play in 3 other Keys</b> Piano Test (Roots/Guide tones on C, F & Bb Blues) <b>SECOND CHANCE</b>
<b>Week 8 - Tuesday</b>	Free Improvisation/Conversations - Duets
Thursday	TBA – MMEA CONFERENCE
<b>Week 9 -Tuesday</b>	<b>STANDARD: AUTUMN LEAVES</b> <b>AUTUMN LEAVES</b> - Jazz Piano work on a Autumn Leaves (First 16 bars) Recognizing <b>Minor ii-V's</b> (b5 & b9)
Thursday	<b>ARTIST: CARL FONTANA</b> Autumn Leaves – Plug and Play using ii-V & Diatonic licks <b>JAZZ PIANO 102</b> (3-note voicings Adding Color tone) Piano on Autumn Leaves <b>Transcription 4<sup>th</sup> Chorus</b>
<b>Week 10 - Tuesday</b>	<b>STANDARD: HAVE YOU MET MISS JONES</b> Autumn Leaves and Blues – Both Piano and Plug & Play <b>Jazz Piano –(Roots/3rds/7<sup>th</sup> and optional color voice)</b>
Thursday	<b>ARTIST: NONE THIS WEEK</b> Autumn Leaves – <b>Plug and Play Test – FIRST CHANCE</b>
<b>Week 11 - Tuesday</b>	<b>NO CLASS – ELECTION DAY</b>
Thursday	<b>ARTIST: BLUE MITCHELL</b> Autumn Leaves- <b>Jazz Piano Playing Test/with Horn Melody Duet</b> Begin <b>Guide Tones</b> over Blue Bossa <b>Transcription 5<sup>th</sup> Chorus</b>

<u>Day/ Date</u>	<u>Class/Activity</u>
Week 12 - Tuesday	<b>STANDARD: THERE WILL NEVER BE ANOTHER YOU</b> Using <b>Guide Tones</b> – There Will Never Be Another You <b>Jazz Piano – Roots/3<sup>rd</sup>/7<sup>th</sup></b> – Blue Bossa <b>Playing Test– Guide Tones</b> over Blue Bossa <b>Transcription 6<sup>th</sup> Chorus</b>
Thursday	<b>ARTIST: HANK MOBLEY</b> Minor 7 (b9) to Dominant b9 (3, b9, 1, b7) in D, G, C & F MINOR 9 <sup>TH</sup> arpeggiations in 1 <sup>st</sup> inversion <i>Plug &amp; Play over Blue Bossa</i>
Week 13 - Tuesday	<b>STANDARD: BLUE BOSSA</b> Blue Bossa Work – Solo/Plug & Play Major ii-V vs. Minor ii-V Short ii-V vs. Long ii-V
Thursday	<b>NO SCHOOL – THANKSGIVING BREAK</b>
Week 14 - Tuesday	<b>STANDARD: NONE THIS WEEK</b> <b>Piano playing Test on Blue Bossa – FIRST CHANCE</b> More Work on Blue Bossa – “Plug and Play” <b>Blues Review (heads, companion chords, licks)</b> <b>Full Transcription! – FIRST CHANCE</b>
Thursday	<b>ARTIST: HANK MOBLEY</b> <b>Piano playing Test on Blue Bossa – SECOND CHANCE</b> ii-V Review (Short Major, Short Minor, Long Major)
Week 15 - Tuesday	REVIEW for Final <b>Full Transcription! – SECOND CHANCE</b>
Thursday	REVIEW for Final <b>THIRD AND FINAL CHANCE FOR PLAYING/TRANSCRIPTIONS</b>
Friday, Dec. 16	FINAL: 10:10am – 12:10pm – Location TBA

## NASM STANDARDS

### 1. Performance

#### Students must acquire:

- a. Technical skills requisite for artistic self-expression in at least one major performance area at a level appropriate for the particular music concentration.
- b. An overview understanding of the repertory in their major performance area and the ability to perform from a cross-section of that repertory.
- c. The ability to read at sight with fluency.
- d. Knowledge and skills sufficient to work as a leader and in collaboration on matters of musical interpretation. Rehearsal and conducting skills are required as appropriate to the particular music concentration
- e. Keyboard competency. Experiences in secondary performance areas are recommended.
- f. Growth in artistry, technical skills, collaborative competence and knowledge of repertory through regular ensemble experiences. Ensembles should be varied both in size and nature.

### 2. Aural Skills and Analysis

#### Students must acquire:

- a. An understanding of the common elements and organizational patterns of music and their interaction, and the ability to employ this understanding in aural, verbal, and visual analyses.
- b. Sufficient understanding of musical forms, processes and structures to use this knowledge in compositional, performance, scholarly, pedagogical and historical contexts, according to the requisites of their specializations.
- c. The ability to place music in historical, cultural and stylistic contexts.

### 3. Composition and Improvisation

#### Students must acquire:

- a. Rudimentary capacity to create derivative or original music both extemporaneously and in written form.
- b. The ability to compose, improvise, or both at a basic level in one or more musical languages, for example, the imitation of various musical styles, improvisation on pre-existing materials, the creation of original compositions, experimentation with various sound sources, and manipulating the common elements in non-traditional ways.

### 4. Repertory and History

#### Students must acquire:

- a. A basic Knowledge of music history through the present time.
- b. An acquaintance with repertories beyond the area of specialization. All students must be exposed to a large and varied body of music through study and attendance at recitals, concerts, opera and musical theatre productions and other performances. With regard to specific content, music has a long history, many repertories, and multiple connections with cultures. Content in and study of these areas are vast and growing. Each institution is responsible for choosing from among this material when establishing basic requirements. Each is responsible for breadth and depth, and for setting proportions between them. Content choices and emphases, as well as means for developing competency, reflect institutional mission, areas of concentration offered, and the goals of the music unit.

NASM STANDARDS CONT.

### 5. Technology

#### Students must acquire:

- a. A basic overview understanding of how technology serves the field of music as a whole.
- b. Working knowledge of the technological developments applicable to their area of specialization.

### 6. Synthesis

While synthesis is a lifetime process, by the end of undergraduate study students should be:

- a. Working independently on a variety of musical problems by combining their capabilities in performance, aural, verbal and visual analysis; composition and improvisation; and repertory and history.
- b. Forming and defending value judgments about music.
- c. Acquiring the tools to work with a comprehensive repertory, including music from various cultures of the world and music of their own time.
- d. Understanding basic interrelationships and interdependencies among the various professions and activities that constitute the musical enterprise.

### Student and Staff Responsibilities

To achieve the standards and competencies listed above, both students and staff must meet certain responsibilities as delineated below:

#### *Student Responsibilities*

1. To develop musical literacy and maturity, through diligent development of physical skills and intellectual awareness;
2. To meet standards consistent with those prescribed by NASM and the U of M music faculty.
3. To discipline one's self to accomplish the many necessary tasks in order to achieve excellence.
4. To become dedicated to the art. The study of music is demanding but also extremely rewarding.

#### *Staff Responsibilities:*

1. To provide a curriculum (course of study) which will prepare students for a career in music.
2. To guide students' musical growth (understanding, skill, awareness, creativity) through high professional teaching standards within the framework of the most complete curriculum possible.
3. To professionally contribute to maintaining high musical standards through musical leadership in the state and area.