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### MUSI 225.01: Jazz Theory and Improvisation I

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**School of Music**  
**University of Montana**  
**JAZZ THEORY & IMPROVISATION FALL 2014**

*70160 - MUSI 225 – 01 Rob Tapper Music Building Room 001*

*Tue & Thurs 10:10am-11:00am*

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**Materials:**

Welcome! – Please make sure you have a **metronome** and a **notebook of staff paper** for assignments and chord/ melodic material. Metronome marking for most assignments and playing tests will be Half Note = 72.

**General Requirements & Objectives:**

In order to gain as much information as possible from this class, **attendance is mandatory**. As with any class or ensemble, if you know of an absence in advance, directors and teachers need to be notified. There will be numerous quizzes to check on information retention daily. In order to receive credit, **communication of absence 24 hours in advance is required**. Class meets at 10:10am on Tuesday and Thursday.

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 and educator. **IF YOU HAVE QUESTIONS, PLEASE ASK!!**

**Grading:**

- 15% - Attendance (.5 point per class)
- 10% - Transcription #1
- 10% - Transcription #2
- 10% - Transcription #3
- 10% - Jazz Piano Playing Test #1
- 10% - Jazz Piano Playing Test #1
- 10% - Playing Test #1
- 10% - Playing Test #2
- 10% - Playing Test #3
- 5% - Effort, class contributions, etc.

**Office Hours:** If you need to get in touch with me, please set up an appointment during an office hour (Mon @3pm, Tue-Fri @12noon)

**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).

### ***Transcription Assignments:***

#1 – September 16th (12-Bar Blues)

#2 – October 14th (Two (2) choruses of Blues)

#3 – November 25th (Four (4) choruses of Blues)

### ***Playing Tests:***

#1 – September 18<sup>th</sup> - Sonny Moon For Two (All keys)

#2 – November 13<sup>th</sup> – Guide Tones over All the Things You Are

#3 – December 2<sup>nd</sup> – “Plug and Play”

### **Piano Tests:**

#1 – October 7<sup>th</sup> - Left Hand (Roots) & Right Hand (3rds & 7ths) – ii-V Blues in C and F

#2 – November 6<sup>th</sup> - Left Hand (Roots) & Right Hand (3rds & 7ths) – All The Things You Are

| <u>Day/ Date</u>    | <u>Class/Activity</u>  |
|---------------------|--|
| Tuesday, August 26  | Welcome~!<br>Major Triad around cycle of 4ths and Whole Step Cycles (C, Bb, Ab, etc.)<br>Minor Triad around cycle of 4ths and Whole Step Cycles<br>12-Bar Blues – Basic Form (Roots)   |
| Thursday, August 28 | Minor Pattern #1 (1,2,3,4,5) around cycle of 4 <sup>ths</sup><br>Major pattern #1 (1,2,3) around cycle of 4 <sup>ths</sup><br>12-Bar Blues – Dominant 7 <sup>th</sup> arp. in C & F  |
| Tuesday, Sept. 2    | Minor pattern #2 (1,2,3,5) around cycle of 4 <sup>ths</sup> <i>*Bar rest in between</i><br>Major pattern #1 Descending (3,2,1) around cycle of 4 <sup>ths</sup><br>12-Bar Blues – Dominant 7 <sup>th</sup> arp. in C, F, Bb, Eb & G ( <b>Test!</b> )   |
| Thursday, Sept. 4   | Major pattern #1 Descending adding b7 (3,2,1,b7)<br>Minor “Up 5/Down 5” around cycle of 4ths with TRIADS<br>12-Bar Blues – Desc. Triads w/b7 below Root (5,3,1,b7) C, F, Bb, Eb, G<br>Explain and play through Minor Pentatonic<br><b>BIG THREE WORKSHEET – Take Home Evaluation!</b><br><i>*Discuss Transcription Assignments and specific recordings</i> |
| Tuesday, Sept. 9    | WORKSHEET #1 – CYCLE WORK (“In”, “Out” & “Home”)<br>“In” - Minor pattern #1 (1,2,3,5) around cycle of 4 <sup>ths</sup><br>“Out” - Major pattern #1 Descending adding b7 (3,2,1,b7)<br>“Home” – Major pattern #1 ( <b>No 7<sup>th</sup></b> )<br><b>(ii-V Pattern #1)</b><br><b>Blues Melody - Sonny Moon For Two (C, F &amp; Bb) with recording</b>        |
| Thursday, Sept. 11  | <i>Jazz Piano 101</i> – Roots in left hand and 3rds in right (Blues in C, F)   |

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- Continue through *Sonny Moon for Two* (C, F, Bb, Eb, G & D)  
 'S's' of Soloing – Over Minor sound (d minor)  
**Construct Blues Bass Line**
- Tuesday, Sept. 16 **Transcription #1 Performed!**  
 MINOR 7<sup>th</sup> Construction around the Cycle of 4<sup>ths</sup>  
 Continue to Play through *Sonny Moon for Two* –  
 (C, F, Bb, Eb, G, D, Ab, Db & A )  
*Blues Bass Line* – in C & F
- Thursday, Sept. 18 MAJOR 9<sup>th</sup> Construction around the Cycle of 4<sup>ths</sup>  
 Minor 7<sup>th</sup> leading to 3<sup>rd</sup> of Dominant (1,b3,5,b7 > 3)  
*Jazz Piano 103* – Roots in left hand and 3rds & 7ths in right hand (C, F)  
**Sonny Moon for Two Playing Test - All Keys**
- Tuesday, Sept. 23 MAJOR 9<sup>th</sup> Construction – 1<sup>st</sup> Inversion (3,5,7,9)  
*ii-V pattern #2* (1,b3,5,b7, 3,2,1,b7) – **SHORT ii-V sheet**  
 Playing over the Blues Volume I (Question, Question, Answer)  
 Blues Licks! – Sonny Rollins and...
- Thursday, Sept. 25 Pass out **Tenor Madness** (Bb) add IV chord and ii-V  
*ii-V-I pattern #2* (1,b3,5,b7 > 3,2,1,b7 > 3,5,7,9)  
*Jazz Piano 104* – add IV chord and ii-V
- Tuesday, Sept. 30 CYCLE WORK – use ii-V-I pattern #2 (left side)  
 Playing over the Blues Volume II – Sonny Moon, Tenor Madness + ii-V  
 In Bb, Eb & F  
 Free Improvisation
- Thursday, Oct. 2 CYCLE WORK SHEET – use ii-V-I pattern #2 (right side)  
 Playing over the Blues Volume III - Sonny Moon, Tenor Madness + ii-V  
 In C, D & G  
**Duets (melody/solo & bass line) – play for grade**
- Tuesday, Oct. 7 **Jazz Piano Playing Test #1** (Roots in left hand, 3<sup>rd</sup>/7ths in right hand)  
 ii-V Blues in C & F  
 Minor Pattern #3 (1,2,b3,4,5,b7,6,5) in A, D & G
- Thursday, Oct. 9 Minor Pattern #3 (1,2,b3,4,5,b7,6,5) in C, F & Bb  
 Pass out All The Things You Are (Ab) – simple patterns
- Tuesday, Oct. 14 **Transcription #2 Performed!**  
 Bebop Scale Construction
- Thursday, Oct. 16 Bebop "Out" lick in D, G & C  
 Minor Pattern #3 in F#, B & E

Jazz Improvisation p.4

- Tuesday, Oct. 21 Dizzy "Home" lick in G, C & F  
Playing Over the Blues Volume III  
Continue Jazz Piano work on All The Things You Are (First 16 bars)
- Thursday, Oct. 23 POSSIBLE GUEST – **Bob Washut, University of Northern Iowa**  
Minor Pattern #3 ("In") to Bebop "Out" to Dizzy "Home" in G, C & F  
Continue Jazz Piano work on All The Things You Are (First 24 bars)
- Tuesday, Oct. 28 Minor Pattern #3 ("In") to Bebop "Out" to Dizzy "Home" in Bb, Eb & Ab  
Continue Jazz Piano work on All The Things You Are (whole tune)
- Thursday, Oct. 30 **Guide Tones** over the Blues  
Continue Jazz Piano work on All The Things You Are (whole tune)  
Test on Long ii-V's (Bebop)
- Tuesday, Nov. 4 **No School – Election Day**
- Thursday, Nov. 6 **Jazz Piano Playing Test #2 – All The Things You Are**  
**Guide Tones** over All The Things You Are (First 16 bars)
- Tuesday, Nov. 11 **No School – Election Day**
- Thursday, Nov. 14 **Guide Tones** over All The Things You Are (whole tune)  
Recognizing **Minor ii-V's** (b5 & b9)  
**Playing Test #2 – Guide Tones** over **All The Things You Are**  
Half-Diminished 7<sup>th</sup> vs. Minor 7<sup>th</sup>  
MINOR 9<sup>TH</sup> arpeggiations – Around Cycle
- Tuesday, Nov. 18 Dominant b9 (3, b9, 1, b7) in D, G, C & F  
MINOR 9<sup>TH</sup> arpeggiations in 1<sup>st</sup> inversion  
*Plug & Play over Tune TBA*
- Thursday, Nov. 20 Pass Out **Blue Bossa**  
Major ii-V vs. Minor ii-V  
Short ii-V vs. Long ii-V  
Solo over portions of Blue Bossa – "Plug and Play"
- Tuesday, Nov. 26 **Transcription #3 performed!**  
Solo over portions of Blue Bossa – "Plug and Play"
- Thursday, Nov. 27 **NO SCHOOL – THANKSGIVING BREAK**

Tuesday, Dec. 2            ii-V Playing Test (Short Major, Short Minor, Long Major)

Thursday, Dec. 4            Playing Test #3 - Plug and Play on Tune 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.

