

Spring 2-1-2016

MUSI 226.01: Jazz Theory and Improvisation II

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ADVANCED IMPROVISATION SYLLABUS

MUSI 226, Section 01 / Spring 2016

T/Th, 10:10-11:00am, Room 1

Instructor: Dr. Johan Eriksson

Office: MUS 201 / Office Hours: By Appointment

Email: johan.eriksson@umontana.edu (pref)

In order to take this course, the student must have passed "Music Theory" and "Aural Perception" I and II, and "Beginning Improvisation" (or have instructor consent).

Warning: This class will take up A LOT of your time (but it will be worth it!).

Recommended Materials:

- Course material on Moodle and class hand-outs (keep a binder).
- *Transcribe!* software (or similar program).
- Metronome (metronome marking for most assignments and playing tests will be Half Note = 72).
- Notebook of staff paper for assignments and chord/ melodic material (**bring to class every day**).

General Requirements:

In order to gain as much information as possible from this class, **attendance is mandatory**. Notify instructor in advanced of absence. There will be numerous daily quizzes to check on information retention. Class meets at 10:10am on Tuesday and Thursday. You have one unexcused absence, beyond that your participation grade will be lowered (in addition to any daily performance grade).

Course Description:

This course will build upon the improvisation material covered in "Beginning Improvisation" and will introduce more advanced concepts. While a lot of music theory will be covered, it is at its core a performance class (you are graded on how you execute, not on what you know).

Course Goal:

The student should*:

- Comfortably navigate through common jazz chord progressions and chord types (major 7, dom 7, min 7, half-dim 7, dim 7) while using appropriate arpeggios/scales/tonalities in all keys.
- Play licks in all keys over common jazz chord progressions (as defined in class).
- Hit target notes (3rds, 7ths, etc) on strong beats.
- Use enclosures for every note in the chromatic scale.
- Play with authentic style and good swing feel.
- Use triad pairs over major and minor keys.
- Be able to *build* convincing jazz licks and solos.

- Transcribe/memorize/perform/analyze/present three transcriptions from different eras (1917-1939, 1940-1968, 1968-present).
- Be able to use melodic ascending minor approach and/or use modal approach.
- Develop, and be able to utilize, a clear understanding of different jazz artists' tendencies (big picture and details).
- Be able to use, whole-tone, augmented, diminished, major pentatonics, blues and major blues scales, three types of bebop scales.
- Gain a clear understanding of chord/scale relationships.
- Hear and identify common jazz chord progressions as well as chord types.
- Use specified improvisation techniques over jazz standards.

*Course will be modified for bassists to add advanced bass line concepts, and guitar/piano players will have additional voicing assignments.

Prior knowledge required:

- Being able to build a bass line over a blues or jazz standard.
- Play blues heads and jazz melodies.
- Minor pentatonic scale
- Blues scale
- ii-V licks
- Guidetones (3rd and 7th)
- Turn-around bass line over I-VI-ii-V (using half-step approach)
- Be able to outline/play all Major 7, Dominant 7, and Minor 7 chords.
- Basic piano chord comping (3 and 7 shell voicings).

Required listening:

Along with other valuable information, all required listening will be scheduled and available on Moodle or Spotify. **Students are not allowed to duplicate or share the music on Moodle.**

Grading:

Grade	Point Scale	Point Range	GPA
A	93-100	8 points	4.00
A-	90-92	3 points	3.67
B+	87-89	3 points	3.33
B	83-86	4 points	3.00
B-	80-82	3 points	2.67
C+	77-79	3 points	2.33
C	73-76	4 points	2.00
C-	70-72	3 points	1.67
D+	67-69	3 points	1.33
D	63-66	4 points	1.00
D-	60-62	3 points	.667
F	59 or lower	N/A	0.00

Class Participation and Contribution:	10%
Transcription Accuracy (#1, 2, 3):	20%
Transcription Analysis and Presentation (#1, 2):	10%
Class Performances (scales, licks, free improvisation, piano skills, etc):	35%
Final Exam:	25%

Each week will feature one (or more) chord types or upper extensions to be identified aurally.

Week 1:

- All major **and** minor ii-V-I arpeggios (root up)
- Blues as played by musicians on 1957 “Fine and Mellow”.
- Begin “Add-On” principle handout (exercise #1-2 starting on root– all keys)
- Insert “Add-On” exercise #1-2 on “Stella by Starlight” first 8 measures.
- Begin learning “Stella by Starlight” first 8 measures on the piano (concert key).
- Choose and listen to Transcription #1 (1917-1939 time-period).
- **Scale of the Week:** “Major” Blues Scale (C, Eb, E, G, A, C – Use over C-blues)

Week 2:

- **Perform** “Add-On” exercise #1-2 inserted on “Stella by Starlight” first 8 measures.
- **Perform** “Stella by Starlight” first 8 measures on the piano (concert key).
- **Perform** blues in the key of F-concert (based on “Fine and Mellow” principles)
- Continue “Add-On” principle handout (exercise #3-5 starting on 3rd- all keys)
- Insert exercise #3-5 on “Stella by Starlight” measures 9-16.
- Begin learning “Stella by Starlight” measures 9-16 on piano.
- Begin transcribing your chosen transcription (memorize).
- Introduction: “Sing and Play”.
- **Scale of the Week:** Diminished Scale (C, D, Eb, F, F#, G#, A, B, C – Use over (ex) Cdim7 or B7(13,b9))

Week 3:

- **Perform** exercise #3-5 on “Stella by Starlight” measures 9-16.
- **Perform** blues in the key of Bb-concert (based on “Fine and Mellow” principles).
- **Perform** “Stella by Starlight” measures 1-16 on the piano.
- Continue “Add-On” principle handout (exercise #6-8 starting on 5th- all keys).
- Continue transcribing your chosen transcription (memorize).
- Insert exercise #6-8 on “Stella by Starlight” first 16 measures.
- Insert exercise #1-2 on “Stella by Starlight” measures 25-32.
- Begin learning “Stella by Starlight” measures 25-32 on the piano.
- Introduction: Upper extensions (Maj7+ major/minor triad one step up, Min7+minor triad one step up)

Week 4:

- **Perform** “Stella by Starlight” measures 1-16 and 25-32 on the piano.
- **Perform** #6-8 on “Stella by Starlight” first 16 measures.
- **Perform** #1-2 on “Stella by Starlight” measures 25-32.

- **Technique:** Major 7th with major/minor triad one step up, AND Minor 7 with minor triad one step up.
- Begin applying upper triads on “Stella by Starlight” measure 17-24 (bridge)
- Continue “Add-On” principle handout (exercise #9-11 using enclosure- all keys)
- Insert exercise #3-5 on “Stella by Starlight” measures 25-32.
- Continue transcribing your chosen transcription (memorize).
- Introduction: enclosures (up to four note enclosures) –Focus on one chromatic pitch at a time (example: Enclose “C” in a Cmaj7, Dm7, C#maj7, F#7(#11), etc)
- Introduction: Upper extensions (dom7 + minor/major triad one step up, dom7+ major triad half step up, dom7 + dim triad one step up, dom 7+ augmented triad half step up, etc)
- **Scale of the Week:** Whole-Tone (C, D, E, F#. G#. A#, C - Use over Dom7(#5)).

Week 5:

- **Perform** Transcription #1 with and without recording.
- **Perform** exercise #3-5 on “Stella by Starlight” measures 25-32.
- **Perform** triads with upper extensions on “Stella by Starlight” measures 17-24 (bridge)
- **Technique:** Dom7 with minor/major triad one step up, major triad half step up, dim triad one step up, augmented triad half step up.
- Continue enclosures (up to four note enclosures).
- Insert exercise #6-8 over “Stella by Starlight” whole song.
- Introduction: The bebop scale – all keys (using it over V and ii-Vs) – all keys.
- **Scales of the Week:** Bebop Scale (C, D, E, F, G, A, Bb, B, C – Use over (ex) C7 and Gm7), AND b13b9 Bebop Scale (C, Db, E, F, G, Ab, Bb, B, C – Use over (ex) Gm7(b5) and C7(b13,b9) or dominant chord moving to minor i-chord).

Week 6:

- **Perform** #6-8 over “Stella by Starlight” whole song.
- **Perform** enclosures to any chromatic pitch (2-4 note enclosures)
- **Perform** bebop scale running on “Stella by Starlight” measures 1-8.
- Continue “Add-On” principle handout (Minor keys: exercise #13-14 – all keys)
- Choose and listen to Transcription #2 (1940-1968).
- Write down pitches and chords (using barlines, but not rhythms) of Transcription #1 and begin analyzing it as it relates to the chord changes (arpeggio, scale, enclosure, target notes, etc).
- Introduction: The bebop scales with arpeggio tendencies.
- **Scale of the Week:** Bebop and Bebop b13, b9 with arpeggios from each chord tone.

Week 7:

- **Perform** bebop scale using arpeggios from chord tones in key(s) defined in class on “Stella by Starlight” measures 1-8.
- Continue analyzing transcription #1.
- Begin transcribing your chosen Transcription #2 (memorize).
- Introduction: The bebop scale use over entire “Stella by Starlight” and minor bebop.
- **Scale of the Week:** Bebop, Bebop b13, b9, minor bebop.

Week 8:

- **Present** analysis of Transcription #1 (use color coded presentation). Be able to move fast and find big picture tendencies (do not get bogged down in “7th to 3rd to 5th to scale note”)
- Continue transcribing your chosen transcription #2 (memorize).
- Insert bebop scale in “Stella by Starlight” measures 1-16 (use techniques covered in class).
- Begin using tendencies of Transcription #1 artist over “Stella by Starlight” measures 1-16 (be able to justify your choices and try using a short, simple, and similar tune).
- **Scale of the Week:** Augmented Scale (C, D#, E, G, Ab, B, C – Use over (ex) Cmaj7 and G7(b9,#5))

Week 9:

- **Perform** “Stella” measures 1-16 using the tendencies of Transcription #1 artist.
- **Perform** measures 1-16 of “Stella by Starlight” using bebop scales with arpeggio techniques.
- Continue transcribing your chosen transcription #2 (memorize).
- Insert “Add-On” principle handout short ii-V exercises of your choice (#19-25) on measures 9-16 on Confirmation (*using these measures due to the prevalence of short ii-V licks*). Make it work.
- **Introduction:** How to use major pentatonics over “Stella by Starlight”.
- **Scale of the Week:** Major pentatonic scale (C, D, E, G, A, C – use over (ex) Cmaj7, Bbmaj7(#11), Am7, Gm7(13,11), Fmaj7(9), D7sus, sidestepping, etc)

Week 10

- **Perform** your chosen Transcription #2 with and without recording.
- **Perform** measures 9-16 of Confirmation using short ii-V exercises (#19-25).
- **Perform** measures 1-8 of “Stella” using major pentatonics.
- **Perform** measures 17-24 of “Stella” using bebop scales.
- Insert “Add-On” principle handout short ii-V exercises #26-28 on measures 9-16 on Confirmation (*using these measures due to the prevalence of short ii-V licks*). Make it work.
- **Introduction:** Triad pairs (using major triads off the 4th and 5th scale degree in the major scale family).

Week 11

- **Perform:** Major scale triad pair improvisation in specified key(s).
- **Perform:** “Add-On” principle handout short ii-V exercises #26-28 on measures 9-16 on Confirmation.
- **Perform** measures 9-16 of “Stella” using major pentatonics.
- **Perform** measures 25-32 of “Stella” using bebop scales.
- Choose and listen to Transcription #3 (1968-present).
- Write down pitches and chords (using barlines, but not rhythms) of Transcription #2 and begin analyzing it as it relates to the chord changes (arpeggio, scale, enclosure, target notes, etc).

- Introduction: Triad pairs (using a major triad off the 4th scale degree and an augmented triad off the 5th scale degree in the minor scale family).
- Introduction: The “cry me a river” lick over minor, dominant and major chords.

Week 12

- **Perform**: Minor scale triad pair improvisation in specified key(s).
- **Present** analysis of Transcription #2 (use color coded presentation).
- **Perform** measures 17-32 of “Stella” using major pentatonics.
- Begin transcribing your chosen Transcription #3 (memorize).
- Introduction: Melodic minor ascending scale approach.
- **Scale of Week**: Ascending melodic minor (all keys).

Week 13:

- **Perform** “cry me a river lick” over “Stella” whole song (use as many times as possible)
- Continue transcribing your chosen Transcription #3 (memorize).
- Continuation: Melodic minor ascending scale approach.
- Begin “free improvisation” (using techniques learned in class and beyond) “Stella”. Also use tendencies from Transcription #2 artist (be able to justify your choices).
- Introduction: Using 4ths and larger intervals.

Week 14:

- **Perform**: Use melodic minor ascending scale approach on measures 1-8 “Stella”.
- **Perform**: Use 4ths and large intervals on measures 1-8 of “Stella”.
- Continue transcribing your chosen Transcription #3 (memorize).

Final Exam: *(to be chosen from)*

- Perform your chosen Transcription #3 with and without recording.
- Perform blues in key of your choice based on “Fine and Mellow” principles.
- Outline chord changes of “Stella by Starlight”.
- Improvise using “Add-On” principle licks over part of “Stella by Starlight”.
- Improvise using “Add-On” principle licks over measures 9-16 of Confirmation.
- Improvise using major pentatonics over “Stella by Starlight”.
- Improvise using bebop scales over “Stella by Starlight”.
- Improvise using “cry me a river lick” over “Stella by Starlight”.
- Improvise using triad pairs over major tonality.
- Improvise using triad pairs over minor tonality.
- Improvise using 4ths and large intervals over measures 1-8 of “Stella by Starlight”.
- “Free” improvisation over “Stella by Starlight” (must demonstrate understanding of techniques taught in class).
- Play specified bebop/whole tone/diminished/augmented/major pentatonic/minor ascending jazz/major blues scales (be able to specify the use).
- Identify chords aurally (all main triads and 7th chords with extensions).

MAKE-UP EXAM POLICY: All students are expected to take the exams at the times specified above. Make-up exams will be given in the event of **extenuating circumstances** (instructor

reserves the right to determine what constitutes “extenuating circumstances” and **proof** of extenuating circumstance must be presented). Students must make **prior** arrangements by sending an e-mail to johan.eriksson@umontana.edu

ACADEMIC MISCONDUCT

The University of Montana requires that this statement be placed on all syllabuses.

All students must practice academic honesty. Academic misconduct is subject to an academic penalty by the course instructor and/or a disciplinary sanction by the University.

All students need to be familiar with the Student Conduct Code. The Code is available for review online at: <http://www.umt.edu/SA/VPSA/index.cfm/page/1321>

Students with Disabilities:

The School of Music is committed to equal opportunity in education for all students, including those with documented physical disabilities or documented learning disabilities. University policy states that it is the responsibility of students with documented disabilities to contact instructors during the first week of the semester to discuss appropriate accommodations to ensure equity in grading, classroom experiences, and outside assignments. The instructor will meet with the student and the staff of the Disability Services for Students (DSS) to formulate a plan for accommodations. Please contact Jim Marks in DSS (243.2373, Lommasson Center 154) for more information.