

BOSTON COLLEGE
MUSIC DEPARTMENT

MUSA3114 -01 Jazz Harmony & Improvisation, Fall 2021

MWF at 2 p.m., Lyons 409

Instructor, Tom Lee

Office-hours this fall will be conducted in my office Lyons 425 or by email.

Week:

- 1: Aug. 30, Sept. 1, 3
Sept. 6
- 2: Sept. 8, 10
- 3: Sept. 13, 15, 17
- 4: Sept. 20, 22, 24
- 5: Sept. 27, 29, Oct. 1
- 6: Oct. 4, 6, 8
Oct. 11
- 7: Oct. 12, 13, 15
- 8: Oct. 18, 20, 22
- 9: Oct. 25, 27, 29

Topics:

- Chord symbols in jazz and popular music.
Labor Day
- Chord extensions: add 9th, 11th, 13th
- Modes, diatonic major and harmonic, melodic & nat. minor scales.
- Altered, Lydian flat-7, diminished, whole-tone and pentatonic scales.
- Roman numeral analysis of standards in the Real Book.
- Application of modes and scales to chords in major and minor keys.
Fall break - Monday class to be held on Tuesday the 12
- Application of modes and scales to secondary dominant 7th chords
- Piano chord patterns for jazz: using only two inversions A & B
- Keyboard harmonization of standards.

MID-TERM EXAMINATION

(take-home exam due Monday, Nov. 1.)

- 10: Nov. 1, 3, 5
11: Nov. 8, 10, 12
12: Nov. 15, 17, 19
- 13: Nov. 22
Nov. 24 - 26
- 14: Nov. 29, Dec. 1, 3
15: Dec. 6, 8
16: Dec. 10-13
- Analysis of improvised solos by Coltrane, Bill, Oscar, Getz, etc.
- Composing jazz tunes modeled after Parker, Rollins, Miles, etc.
- Harmonizing PT and NT with parallel, diminished 7th, dominant 7^{ths} and substitute chords.
- Walking bass lines.
Thanksgiving holiday
- Re-harmonization of standards I - Basic chord substitutions.
- Re-harmonization of standards II - Advanced substitutions.
- Study Days

FINAL TAKE-HOME EXAMINATION due on scheduled Final Exam Date.

Required texts: "The Real Book, Volume 1, Sixth Mini Edition," Hal Leonard Corp.

Required app: iReal Pro for Friday sessions

Grade distribution: **Final exam, 40%**; mid-term exam, 20%; weekly ET's, 20%; quizzes and homework assignments, 20%.

I expect regular attendance. **Excessive absenteeism will not be tolerated.** A total of **three** absences, or increments thereof, will result in the lowering of your final letter-grade. **Nine points** will be deducted from late exams, homework, and re-do's.

Office hours this fall will be conducted via Zoom or email.

I will tutor students who have been quarantined of Covid infection via Zoom.

All homework assignments and take-home exams are to be done by you, **alone**.

All cases of plagiarism and cheating will be reported to the Dean of the College of Arts and Sciences.

<http://www.bc.edu/offices/stserv/academic/integrity.html>

Objectives of this course:

- 1) Jazz, unlike what some people think, is a very structured "language," well-rooted in history and tradition. Jazz musicians from the former Soviet Union, Poland or Japan can "jam" with veteran Boston, L.A. or New York City players on the "blues", "rhythm changes", and other standard tunes even though they cannot verbally understand each other. It is above all, a very stylized art form, with a "common practice," strict rules and protocol. There is a certain way to play the "blues", or the shuffle. Players can't fake their way through a set of "standards." The "swing" element is completely intuitive. You either feel it, or you can't do it. Virtuosity on one's instrument is paramount. Knowledge of scales, melodic patterns (or licks), and harmonic daring are part of a player's grab bag.
- 2) My objective is to convey to you the basic foundation of this music - its harmonic vocabulary, its melodic invention, its rhythmic drive and its compositional language. It will take much dedication beyond the single semester to fully comprehend and appreciate the vastness and greatness that is this art form. I hope I will somehow provide the seed for your own growth in this wonderful music.

Ear-training is an important component to understanding music, technically, aesthetically and intellectually. For the purpose of training the ear, I propose a bi-weekly take-home ear-training quiz in the form of the transcription. On Canvas you will find fifteen segments of music, each approximately a minute long. A transcription of each segment will be due every other Wednesday beginning week 3 of the semester. September 17h in this case. The use of an instrument would be very helpful.

Deadlines for ET quizzes:

September 17
October 1
October 15
October 29
November 12
December 3

- 3) Repertory: All jazz musicians have in their memory a good number of "standards" and "blues" heads ready to go if and when they find themselves in a jam session. Excellent "ears" are prerequisite for their inventive improvisations and musical interactions within the jazz ensemble - combo or big band, everything in between. (Jazz is most definitely an interactive art form.) Memorizing tunes and their chord changes- either "standards" or "original" jazz tunes - is the best way for developing the "ear." Every week, perhaps beginning Week 2, you will be assigned 2 tunes for the weekly Jazz-Workshop-On-Fridays, and all assigned tunes (and their chord changes) will be performed by memory. We will use the app iReal Pro for these "play-a-long" selections. The lead sheets to these "play-a-long" songs are in the Real Book. At the end of the semester, I will expect each student to know all 24 of these songs by memory – either on the instrument he/she plays or for a singer be able to sing the songs plus lyrics (if they exist).

Tunes from the Real Book for Friday jam sessions.

Sept. 10	Impressions	John Coltrane	RB p. 205
	Maiden Voyage	Herbie Hancock	RB p. 261
Sept. 17	All Blues	Miles Davis	RB p. 18
	Eighty-One	Miles Davis	RB p. 130
Sept. 24	Freddie Freeloader	Miles Davis	RB p. 151
	Au Privave	Charlie Parker	RB p. 37
Oct. 1	Blue Bossa	Kenny Dorham	RB p. 50
	Tune Up	Miles Davis	RB p. 418
Oct. 8	Song For My Father	Horace Silver	RB p. 373
	Footprints	Wayne Shorter	RB 144
Oct. 15	Take the A Train	Duke Ellington	RB p. 398
	Satin Doll	Duke Ellington	RB p. 349
Oct. 22	Lady Bird	Tadd Dameron	RB p. 235
	Autumn Leaves	Joseph Kosma	RB p. 39
Oct. 29	Girl from Ipanema	A. C. Jobim	RB p. 158
	How Insensitive *	A. C. Jobim	RB p. 181
Nov. 5	Bluesette	Toots Thielemann	RB p. 56
	Four	Miles Davis	RB p. 149
Nov. 12	Recorda-me	Joe Henderson	RB p. 337
	Solar	Miles Davis	RB p. 363
Nov. 19	I'll Remember April	Gene DePaul	RB p. 197
	All the things you are	Jerome Kern	RB p. 22
Nov. 26	Thanksgiving weekend	(No jam session.)	
Dec. 4	All of Me	Seymour Simons	RB p. 20
	There will never be another you	Harry Warren	RB p. 407

Tracks 1-15: Ear-training Quizzes.

- 1) Transcribe “octave” trumpet & sax “blues” melody.
- 2) Transcribe ABAB melody, including sax “harmony” in A.
- 3) Transcribe piano and bass intro and then the trumpet and sax “blues” melody.
Include “interlude.” Extra credit if sax “harmony” is included.
- 4) Transcribe unison melody. Believe it or not, it’s in 4/4.
- 5) Transcribe “octave” trumpet & sax AABA melody only.
- 6) Transcribe sax and organ “blues” melody and guitar counter-melody.
- 7) Using treble & bass clefs, transcribe guitar solo and bass pedal ostinato.
- 8) Transcribe piano and bass-line, and chords in the introduction.
Then transcribe trumpet and sax melody.
- 9) Transcribe “octave” trumpet and sax melody; plus piano/bass-line.
- 10) Transcribe octave melody in the piano, guitar and vibes.
- 11) Transcribe melody in organ.
- 12) Transcribe piano intro and then “octave” trumpet and sax melody.
- 13) Transcribe guitar melody.
- 14) Transcribe muted trumpet and sax octave melody.
- 15) Using treble and bass clefs, transcribe muted trumpet melody and bass-line.

If you are a student with a documented disability seeking reasonable accommodations in this course, please contact Kathy Duggan, (617) 552-8093, dugganka@bc.edu, at the Connors Family Learning Center regarding learning disabilities and ADHD, or Paulette Durrett, (617) 552-3470, paulette.durrett@bc.edu, in the Disability Services Office regarding all other types of disabilities, including temporary disabilities. Advance notice and appropriate documentation are required for accommodations.