

Music 166
ELEMENTS OF JAZZ I
 Class Syllabus

Karl Soukup, Lecturer

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Office #238, Music Bldg. Office Hours: by appointment please.

Room & Time: 207, M/W 4:00p-4:50p

Prerequisites: Two semesters of traditional music theory (1st year of CM), Music Student and/or successful completion of short qualifying entrance theory and ear training exam given during the first class meeting.

Objectives

It is the purpose of this class to introduce the student to the creative language of jazz via the study of chord voicings, harmonic and melodic analysis, ear training, and improvisational concepts. Contrafact compositions in the bebop style will be used for exposition.

Student Outcomes

Students will be expected to demonstrate theoretical and applicative knowledge in areas "A" through "D" listed under Lecture Topics and areas "A" through "D" in Other Class Activities.

Lecture Topics

- A) Chord Structures
 - 1) Voicings from basic triads to fully extended "stacked" position chords
 - 2) 7th and 9th chords in inversion, closed and open position
- B) Harmonic Analysis Methodology
 - 1) Significance of the circle of 5ths
 - 2) Diatonic Harmony
 - 3) Chromatically Enhanced Tonal Harmony
- C) Analysis Procedures
 - 1) Form analysis
 - 2) Harmonic analysis
 - 3) Melodic motif analysis
 - 4) Chord/scale relationships
- D) Improvisational Melody Generating Concepts
 - 1) Analysis of specific principles through short examples
 - 2) Analysis of composed solos and solo transcription examples

Other Class Activities

- A) Ear Training (Bring manuscript paper ***every*** day!)
 - 1) Simple interval and chord recognition and spelling
 - 2) Cadence recognition and dictation
 - 3) Melodic dictation
- B) In-class listening to recordings
- C) In-class demonstration of improvisation concepts

Homework

- A) Periodic homework assignments on lecture topics*
 - B) Weekly ear training transcription assignments*
- *(Read about specific late homework penalties policy on page iv.)*

Projects

[All page numbers refer to the course text.]

- I) Repertoire (primary instrument)
 - 1) Selection of two tunes from the Improvisation Play Along Lead Sheets found on pages 114 through 157 that includes the following:
 - a) One selection chosen from Basic Blues 1, Basic Blues 2, Basic Be Bop Blues or Bop Blues 1.
 - i. The student will also be required to improvise over the changes of this selection.
 - ii. The student will be required to play **either** the composed solo for this selection, **or** the composed solo for selection b (see below).
 - b) One selection from Publish or Perish, Strayhorn's Strains or Tale of the Ornithologists.
 - i. The student will be required to play the song melody of the selection.
 - ii. If the composed solo for selection a. (the blues tune) was not played, then the composed solo for selection b. will be played.
 - iii. The student will be required to improvise on the chord changes.
 - 2) Selection of one tune from the Repertoire List (p. 108).
 The student will be required to play the melody from memory and improvise on the chord changes of the piece from memory. **The student** will provide the playalong track for this selection. The instructor advises the student to seriously take time to learn the composed solos that are included with the tunes in subsection "b" to get a good sense of improvised Be Bop melodic syntax.
- II) Piano Requirements.
 - A) Ability to play 4 note SATB ii V I cadences in all keys [pages 17-18 of the text.]
 - B) Ability to "comp" the voicings to the blues [page 19 of the text.]
- III) Scales (primary instrument)
 - A) Ability to play assigned modes and scales in all keys at the required tempos.
[Scale Requirements, p. 15]

Individual evaluation appointments will be assigned for projects I, II and III with the instructor. The appointment times will be made available for sign up on SignUpGenius.com near the end of the semester.

Important Notice

If a student fails to come to his or her assigned appointment without prior notification and rescheduling with the instructor, that student **will forfeit 8% of his or her total grade.**

Ear Training Quizzes

There will be periodic ear training quizzes during the course of the semester. Due dates are listed in the “Assignments & Due Dates” file on Blackboard. Making up a missed ear-training quiz will only be allowed for verifiable medical or family emergencies.

Tests

Ear Training Midterm (in-class)
Theory Midterm (take home - passed out week prior)

Ear Training Final (in-class)
Theory Final (take home - passed out week prior)

Test dates are listed in the “Assignments & Due Dates” file on Blackboard.

Academic Honesty

Anyone caught cheating on the quizzes, midterm or final will fail the entire course.

Course Component Grading Percentages

Theory Homework	12%
Eartraining Homework	12%
Projects	
Repertoire	11%
Scales	11%
Piano	11%
Ear training Quizzes	13%
Midterm	14%
Final	16%

Grading Scale

A	100%-93%	A-	92%-90%	B-	82%-80%
B+	89%-87%	B	86%-83%	C-	72%-70%
C+	79%-77%	C	76%-73%	D-	62%-60%
D+	69%-67%	D	66%-63%		
F	59% and below				

REQUIRED TEXTS

Jazz Theory and Its Creative Application, Part I

A textbook that includes Lecture Topics, Improvisation Play Along Lead Sheets, theory homework assignments, ear training homework assignments and ear training quizzes.

Jazz Theory and Its Creative Application, Part I, Compact Disk

An audio CD that includes ear training assignments, accompaniment tracs for Piano Performance Project II (on page 19 of the text), and all Improvisation Play Along rhythm section tracs.

(Rick Helzer) [©Reawakening Music/Montezuma Publishing]

Text and accompanying audio compact disk cost determined by Montezuma Publishing.

The text and Audio CD will be packaged together in a coil bound reader and will be available in the Book Store under the instructor's name and the course number and name:

Music 166, Elements of Jazz I – Jazz Theory and Its Creative Application, Part I

M166 Workbook (Karl Soukup/Montezuma Publishing)

This workbook contains: basic arpeggio and scale patterns for practice; practice guides for the blues, and the lead sheets in the text, melodic dictation practice sheet (will be completed in class), some blank manuscript, and 2 of the 4 Eartraining quizzes.

RECOMMENDED MATERIALS

- 1) Manuscript Paper will be essential for the completion of in-class eartraining drills. Bring it every day!
- 2) Acquiring a jazz fake book (or a fake book app) is essential. The repertoire list is drawn from the following jazz fake books:

The World's Greatest Fake Book, Sher Music Co.*

The New Real Book (Vol. I), Sher Music Co.

The New Real Book (Vol. II), Sher Music Co.

The New Real Book (Vol. III), Sher Music Co.

The Standards Real Book, Sher Music Co.*

The All-Jazz Real Book, Sher Music Co.*

* Not currently listed in Repertoire List. Please consult with instructor before making any repertoire selections from these fake books.

[Available direct from the publisher, and in most music stores]

Late Penalty Policies for Homework Assignments and Theory Midterm

If theory and ear training assignments, or the theory midterm, are one calendar day late, a 5% penalty will be incurred. If an assignment or theory midterm is turned in two calendar days late, a 10% penalty will be given. If any of these items are three calendar days late, don't bother turning them in, they will not be accepted. The grade assigned will be an F with "0" points.

Specific Directions for Turning in Late Assignments

Assignments turned in one day (or two days) late must be turned in to the music department office **and must be date stamped** by office personnel. They will, in turn, put it in my mailbox. Assignments not date stamped will be assumed to have been turned in on whatever date that the instructor checks his mailbox. This could mean the difference between a passing and failing grade, so please, have your work date-stamped!

Assignments may be turned in digitally by midnight on the day it is due without incurring a late penalty. You must also submit a physical copy of the assignment.

Remember, the music department office is closed on Fridays.

****The theory final exam must be turned in on the assigned due date. Unlike the late policies for assignments and the theory midterm, there is no grace period for the theory final.**

Attendance Policy

Good attendance is critical to a student's success in this type of sequential class. I will record attendance each class day, starting from the second week of class. Each student is allowed three absences during the course of the semester without penalty. Any absences after that will incur a 1% penalty from the total grade (per absence). This policy is in affect from the third class meeting through the end of the semester.

Exception will only be given for verifiable family or health emergencies.

Students with Disabilities

If you are a student with a disability and believe you will need accommodations for this class, it is your responsibility to contact Student Disability Services at [\(619\) 594-6473](tel:6195946473). To avoid any delay in the receipt of your accommodations, you should contact Student Disability Services as soon as possible. Please note that accommodations are not retroactive, and that accommodations based upon disability cannot be provided until you have presented your instructor with an accommodation letter from Student Disability Services. Your cooperation is appreciated.

Note: To advance to Elements of Jazz II (Music 266) a student must receive a letter grade of no less than C.