

Music 466  
**ELEMENTS OF JAZZ IV**  
Class Syllabus

***Karl Soukup, Lecturer***

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

Room & Time: 207, M/W 5:00p-5:50p

Prerequisites: Two semesters of traditional music theory (1st year of CM), M166, M266, M366, Music Student and/or successful completion of qualifying entrance theory and ear training exam given during the first week of the semester.

## Objectives

In this final segment of the Elements series the course will cover post bop (1963-1970) melodic, harmonic and rhythmic vocabulary (i.e., Wayne Shorter, Herbie Hancock, Richie Beirach, Kenny Wheeler, etc.) and introduce techniques of other modern jazz soloists. The ear training studies will cover more chromatically enhanced modes and melodies and more complex harmonic structures.

## Student Outcomes

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

## Lecture Topics

- A) Harmonic/Melodic/Form analysis of repertoire
- B) Melodic & Rhythmic analysis of transcribed solos
- C) Melodic Improvisation on open-ended forms
- D) More on melodic Chromaticism
- E) Analysis of Transcribed Solos
- F) Modes and Altered Modes
  - 1) Modes and basic chord/scale relationships
  - 2) Modes and applicable chord symbols and voicings
- G) Chromatic Modal Harmony
- H) More on Hexatonic Scales (triad pairs)

## Other Class Activities

Ear Training (Bring manuscript paper **every** day!)

- A) Melodic dictation
- B) Dictation of open position 9/11 chords
- C) Dictation of closed position 9/11/13 chords
- D) ii V I cadence dictation with open position altered 9 and 9/13 chords
- E) Mode and Altered Mode dictation

## HOMEWORK

- A) Periodic homework assignments on lecture topics  
[Refer to the Assignment Due Dates sheet on blackboard for due dates]  
(Read about specific late homework penalties policy on page vi.)

## PROJECTS

[All page numbers refer to the course text.]

- 1) Transcription Project (in Four Parts)

Note: The assignment projects in the back of the text called “Transcription Projects” are both CANCELLED. This assignment takes their place.

**Part I - Transcription** of a 64 measure solo of the artist of your choice in the post bop style or a modern style (to be approved by instructor). That is either: 4 choruses of a 16-bar form, 5 choruses of a 12 bar form (not the blues), or 2 choruses of a 32 bar form, or roughly the equivalent of some other form length.

**Part II - Analysis** of corrected transcription within the context of the principles discussed in the text and lectures. More specific instructions can be found on the Transcription Project Instruction sheet on Blackboard.

**Part III - Presentation** of transcription to the class at the end of the semester. This presentation will be longer and more in depth than the presentations for previous classes in the series. More specific instructions can be found on the Transcription Project Instruction sheet on Blackboard.

**Part IV - Performance** of the transcription on your instrument at the end-of-semester project meeting.

- 2) Memorized and Sight Reading Repertoire (primary instrument)
  - A) Memorization and performance of two pieces from the Repertoire List (page 103).  
[Select tunes of contrasting styles and tempi]
  - B) Performance of one sight-reading tune selected by the instructor.
- 3) Piano
  - A) Ability to play 4 note SATB ii V I cadences in all keys in one new group.
  - B) Ability to play arrangement on the chord changes to E.S.P. at the required tempo.
- 4) Scales & Patterns (primary instrument)
  - A) Ability to play **TWO** scales (of your choice) of the assigned four modes and scales at the required tempos.

Individual evaluation appointments will be assigned for projects 1, 2, 3, and 4 with the instructor. These meetings will take place the week before final exams. The appointment times will be made available on signupgenius late in the semester.

- B) Ability to play **ONE** pattern from the list of patterns provided.

**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.**

5) Composition

Compose an original jazz composition in a manner reflective of the harmonic principles of Chromatic Modal Jazz. The composition is to be written for the format of 3 or 4 rhythm section players, including piano and/or guitar, bass and drums, and two horns, with occasional harmonies. Horn parts and four concert lead sheets are required (pencil copies or photo copies are acceptable if they are neat, but computer-generated music is strongly preferred). Required length of the composition is 16 measures and must be through composed – typically, a head of this length would be repeated. A variation on repeat might be welcome, but that is left up to the composer. The student may experiment with open/closed forms, but it is not required. [Refer to the assignment sheet on blackboard for due dates]

Grading is based upon the following factors, though specific rubrics for each draft vary:

- 1) Melodic/motivic unity
- 2) Harmonic structural unity
- 3) Stylistic authenticity
- 4) Creativity

**Drafts**

1st Draft of harmonic progression of the composition

2nd Draft revised harmonic progression and melody

3<sup>rd</sup> Draft (not graded) – revised melody and draft of parts.

Final draft of the composition and parts due at the recording session

Class members will record the compositions for final grading evaluation. The instructor will provide class members .wav files of the compositions before the end of the semester.

No contrafacts - Overt plagiarism will automatically disqualify the student with a failing grade in the class in accordance with university policy.

Again, computer-generated scores and parts are STRONGLY preferred. In the 566 series, they are required.

## QUIZZES AND TESTS

- A) There will be periodic ear training quizzes during the course of the semester. Making up a missed ear training quiz will only be allowed for verifiable medical or family emergencies.

Quiz #1

Quiz #3

Quiz #2

Quiz #4

- B) The Midterm dates are selected each semester
- 1) Ear Training Midterm
  - 2) Theory Midterm
- C) The Final Exam dates are selected each semester.
- 1) Ear Training Final
  - 2) The Theory Final

***All Quiz and Test dates are listed on the Assignment Due Dates sheet on Blackboard***

## Academic Honesty

Anyone caught cheating on the quizzes, midterm or final will fail the entire course in accordance with university policy.

## GRADING

Theory Homework	10%
Transcription	
Accuracy	7%
Presentation	5%
Performance	5%
Composition	10%
Repertoire	10%
Piano	10%
Scales & Patterns	10%
Quizzes	10%
Midterm	11%
Final	12%

## Grading Scale

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

## REQUIRED TEXT

Jazz Theory and Its Creative Application, Part IV, with Compact Disc

A textbook that includes Lecture Topics, theory homework assignments, and ear training quizzes.  
 (Rick Helzer/Montezuma Publishing) [Estimated cost is between \$30.00-\$45.00]

## RECOMMENDED MATERIALS

Acquiring a jazz fake book 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 (ie., a pdf or jpeg). *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 Jazz Arranging & Composition (Music 566A) a student must receive a letter grade of no less than C.**