

Music 266
ELEMENTS OF JAZZ II
 Class Syllabus

Karl Soukup, Lecturer

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Office #238, Music Bldg. Office Hours: 2-3pm M/W, 11a-Noon T/Th, by appointment please.

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

Prerequisites: Two semesters of traditional music theory (1st year of CM), Elements of Jazz I, or comparable knowledge of subject as determined by an evaluative exam.

Objectives

The genre of music known as Be Bop represents the innovations of Charlie Parker, Dizzy Gillespie, Bud Powell, Thelonious Monk, Charles Mingus, Max Roach and Kenny Clarke. Elements of Jazz II extends and elaborates the principles that were introduced in Elements of Jazz I.

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) More on Melody Generating Concepts
 - 1) Harmonic Minor Generalization
 - 2) Be Bop Scales
 - 3) Melodic Anticipation and Delay of Harmony
- B) Harmonic and melodic analysis of jazz repertoire with greater chromatic harmonic content
- C) Analysis of composed solo examples
- D) Analysis of transcribed solos from classic recordings

Other Class Activities

Ear Training

- A) Open position triad cadence recognition and spelling
- B) 7th and 9th chord recognition and spelling
- C) ii V I cadence dictation with open position SATB voicings
- D) Melodic dictation

Homework

- I) Periodic homework assignments based upon lecture topics
- II) Periodic ear training transcription assignments

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 88 through 143 that includes the following:
 - a) One selection chosen from either Be Bop Blues 3 or New York Changes Blues.
The student will be required to play either the composed solo for selection a. or selection b. The student will also be required to improvise on selection a.
 - b) One selection from Not So Softly, Over the Moon, Mere Acquaintances or Freud's Overheated Subconscious.
The student will be required to play the song melody of the selection and improvise on the chord changes. If the composed solo for selection a. was not played, then the composed solo for selection b. will be played.
 - 2) Selection of one tune from the Repertoire List.
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.
 - 3) The student will transcribe and analyze a solo by a jazz artist of his/her choice (in the style of bebop; solo to be approved by the instructor) – the student will present his/her annotated transcription to the class at the end of semester. The student will also perform his/her transcribed solo at the end-of-semester meeting. It is recommended that the transcription be from an artist who performs on the same primary instrument of the student. Also, a medium to medium-up tempo selection is recommended.
- II) Piano Requirements.
 - A) Ability to play 4 note SATB ii V I cadences in all keys [pages v and vi of the text].
 - B) Ability to "comp" the voicings to the chord changes of Publish or Perish
[Check Piano Requirements, pg. vii]
- III) Scales & Approach Tones (primary instrument)
 - A) Ability to play assigned modes and scales in all keys at the required tempos.
[Scale Requirements, p. iv]
 - B) Ability to play the Major Approach Tones in all keys.

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

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. See the last page of the syllabus for these dates. Making up a missed ear-training quiz will only be allowed for verifiable medical or family emergencies.

Tests

Test dates are listed on the Assignment Due Date Sheet on Blackboard

Ear Training Midterm

Theory Midterm

Ear Training Final

Theory Final

Academic Honesty

Anyone caught cheating on the quizzes, midterm or final will fail the entire course. Similarly, the transcription project is expected to be your own work.

Course Component Grading Percentages

Theory Homework	10%
Ear training Homework	10%
Projects	
Repertoire	10%
Scales/Arpeggios	10%
Piano	10%
Transcription	10%
Ear training Quizzes	10%
Midterm	15%
Final	15%

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 TEXTS

Jazz Theory and Its Creative Application, Part II (Rick Helzer)

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

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

(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:

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 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 given will be an F with "0" points.

Specific Directions for Turning in Late Assignments

Assignments turned in one day late from a Monday due date must be turned in on the following day (Tuesday) to the music department office, and must be date stamped by office personnel. They will, in turn, put it in my mailbox.

Assignments turned in one day late from a Wednesday due date must, in a like manner, be turned in the following day (Thursday) with a date stamp.

Assignments turned in two days late from a Monday due date can be turned in on the following Wednesday class meeting.

Assignments turned in two days late from a Wednesday due should be turned into the music department office on the following Monday and be date stamped.

Assignments may be turned in digitally by midnight on the day it is due without incurring a late penalty. A physical copy of assignments is preferred.

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 III (Music 366) a student must receive a letter grade of no less than C.

