

Music 366
ELEMENTS OF JAZZ III
 Class Syllabus

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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, Music Student and/or successful completion of short qualifying entrance theory and ear training exam given during the first week of the semester.

Objectives

At this juncture in the Elements series, the theory studies will be directed towards the late bop (1957-1959) and early post bop (1960-1963) harmonic and improvisational vocabularies. The ear training studies will cover more chromatically enhanced melodies and more complex harmonic structures.

Student Outcomes

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

Lecture Topics

- A) Tritone Substitution and Tritone Substitution Variations
- B) Diminished 7th and Inverted Chords
- C) John Coltrane's Neo Be Bop Harmonic Concepts and Compositions
- D) Melody Generating Concepts
 - 1) Review
 - 2) New Principles
- 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
 - 1) Introduction
 - 2) Analysis Methodology
 - a) Harmonic Analysis
 - b) Melodic Analysis
 - 3) Basic chord/scale applications

Other Class Activities

Ear Training (Bring manuscript paper every day!)

- A) Melodic dictation
- B) Dictation of open position 9th chords
- C) Dictation of closed position 9/11 chords
- D) Harmonic cadence dictation
- E) ii V I cadence dictation with open position SATB voicings
- F) Mode and Altered Mode dictation

HOMEWORK

- A) Periodic homework assignments on lecture topics*
- B) Four weekly ear training transcription assignments*
[Refer to page vii for due dates of Ear Training and Theory Homework]
(Read about specific late homework penalties policy on page vi.)

PROJECTS

[All page numbers refer to the course text. See page iii of this syllabus]

- 1) Transcription Project (in Four Parts)

Note: The assignment "Transcription Project" in the text is CANCELLED. This assignment takes its place.

Part I - Transcription of a 32 measure solo of the artist of your choice in the late bop style (to be approved by instructor).

Part II- Analysis of corrected transcription within the context of the principles discussed in the text and lectures.

Part III- Presentation of transcription to the class.

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) The student may exercise one of two options

- 1) Memorization and performance of one piece from the 366 Audio CD along with memorization and performance of one piece from the Repertoire List (page 116).
- 2) Memorization and performance of two pieces from the 366 Audio CD.

[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 It Can't Happen Here at the required tempo. [1st half of tune]

- 4) Scales (primary instrument)

A) Ability to play **two** (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.

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 late bop style with an original harmonic structure (not borrowed from pre-existing standard progressions). The composition is to be written for the format of 4 rhythm section players, including piano, guitar, bass and drums, and two horns, typically in unison or at the octave). Horn parts and four concert lead sheets are required (pencil copies or photo copies are acceptable if they are neat). Required length of the composition is 24 to 32 measures, in a conventional 3 or 4 part sectional format. [Refer to the assignment sheet on blackboard for due dates]

Grading is based upon the following factors:

- 1) Melodic/harmonic structural unity
- 2) Stylistic authenticity
- 3) Creativity

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

Overt plagiarism will automatically disqualify the student with a failing grade in the class in accordance with university policy.

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

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%
Ear Training Homework	7%
Transcription	10%
Composition	10%
Repertoire	10%
Piano	10%
Scales	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 III

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

(Rick Helzer/Montezuma Publishing) [Estimated cost is between \$30.00-\$45.00]

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

The instructor will provide a compact disc that contains the ear training homework, transcription project, lecture topic audio examples, Piano Project II sequences and play along sequences.

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 Elements of Jazz IV (Music 466) a student must receive a letter grade of no less than C.