

Music 266  
**ELEMENTS OF JAZZ II**  
 Class Syllabus

Rick Helzer, Associate Director of Jazz Studies

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Office #238, Music Bldg. (Office hours determined every semester)

Class meeting times and location found in Student Handbook

Prerequisites: Two semesters of traditional music theory (1st year of CM), Elements of Jazz I, or comparable knowledge of subject.

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  
(Check page iv for attendance policy.)

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) 10 weekly ear training transcription assignments  
(Check pages iii and iv for due date policies.)

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

- I) Repertoire (primary instrument)
  - 1) Selection of two tunes from the Improvisation Play Along Lead Sheets found on pages 110 through 153 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 the composed solo and improvise on one of the above blues forms
    - 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 melodies of two of the pieces, the composed solo from the “b,” selection and improvise on the chord changes of the tunes.
    - c) 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 instructor advises the student to work on and learn the composed solos that are included with the tunes to get a good sense of improvised Be Bop and late Be Bop melodic syntax.

## II) Piano Requirements.

A) Ability to play 4 note SATB ii V I cadences in all keys in one new position.

B) Ability to "comp" the voicings to the chord changes of Publish or Perish

[Check Piano Requirements, pgs. ii-iv]

## III) Scales (primary instrument)

A) Ability to play assigned modes and scales in all keys at the required tempos.

[Scale Requirements, p. i]

Individual evaluation appointments will be assigned for projects I, II and III with the instructor.

The appointment times will be assigned by random numerical drawing.

### 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.**

Quizzes

There will be periodic ear training quizzes during the course of the semester. There will be a one-class day advance notice on these quizzes. Making up a missed ear training quiz will only be allowed for verifiable medical or family emergencies.

Tests

The midterm dates are selected each semester

Ear Training

Theory

The final exam dates are selected each semester

Ear Training

Theory

Policy on Cheating

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

Course Component Grading Percentages

Theory Homework	12%
Ear training Homework	11%
Projects	
Repertoire	11%
Scales/Arpeggios	11%
Piano	10%
Ear training Quizzes	11%
Midterm	17%
Final Exam	17%

Grading

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

Note: To advance to Elements of Jazz III, a student must receive a letter grade of no less than C.

REQUIRED TEXTJazz Theory and Its Creative Application, Part II

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 II, Compact Disk

An audio CD that includes ear training assignments, Lecture Topic #8 audio example, accompaniment tracs for Piano Performance Project II (**on page xii** of the text) and all Improvisation Play Along rhythm section tracs. (Rick Helzer) [©Rewakening Music/Mozena Publishing]

Estimated cost is between \$40.00-\$45.00 and will include an audio CD that will be passed out to students on the second day of class.

The text can only be acquired by mail order and payment will be made by credit card. Orders will be placed online through the publisher's website at:

<http://www.mozenapublishing.com/>

Look for "Student Orders--Click here" and follow the prompts.

If you are not able to order online, you can order by phone at:

**1(800) 444-8398**

When contacting Mozena Publishing, provide the following information:

- 1) University name: SDSU
- 2) Course Name: Music 266, Elements of Jazz II
- 3) Text Name: Jazz and Its Creative Application, Part II
- 4) Author's Name: Professor Rick Helzer

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 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 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.

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).

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

Note: To advance to Elements of Jazz III (Music 366) a student must receive a letter grade of no less than C.