

Music 366  
**ELEMENTS OF JAZZ III**  
 Class Syllabus

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

Class meeting times and location found in Student Handbook

Prerequisites: Music 155A-157A, 155B--157B, 166, 266 or equivalent and demonstrable knowledge for transfer students via successful passing of placement exam.

**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.

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

- 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 Two Parts)

*Part I*

Transcription of the 32 measure solo that is found on the accompanying Jazz Theory and Its Creative Application Ear Training and Piano Project Compact Disc.

PROJECTS cont.,

- 1) Transcription Project (in Two Parts)  
*Part II*  
Analysis of corrected transcription within the context of the principles discussed in the text and lectures.  
[Refer to page iii for due dates]
- 2) Memorized and Sight Reading Repertoire (primary instrument)
  - A) The student may exercise one of three options
    - 1) Memorization and performance of one piece from the 366 Audio CD along with memorization and performance of two pieces from the Repertoire List (page 116).
    - 2) Memorization and performance of two pieces from the 366 Audio CD along with memorization and performance of one piece from the Repertoire List.
    - 3) Memorization and performance of all three 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 assigned modes and scales at the required tempos.

Individual evaluation appointments will be assigned for projects A, B and C 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.**

- 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 page iii 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

QUIZZES AND TESTS cont.,

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

POLICY ON CHEATING

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

DUE DATES (Selected each semester)

- A) Transcribed Solo
- 1) Transcription
  - 2) Corrected Transcription with Analysis
- B) Original Composition
- 1) 1st Draft of concert lead sheet
  - 2) Final Draft, which includes rhythm section parts and horn parts

GRADING

Homework	10%	A	100%-93%	C-	72%-70%
Ear Training Homework	6%	A-	92%-90%	D+	69%-67%
Transcription	9%	B+	89%-87%	D	66%-63%
Composition	9%	B	86%-83%	D-	62%-60%
Repertoire	10%	C+	79%-77%	F	59% and below
Piano	10%	C	76%-73%		
Scales	10%				
Quizzes	10%				
Midterm	13%				
Final	13%				

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

REQUIRED TEXTJazz 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) [Mozena 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.

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 366, Elements of Jazz III
- 3) Text Name: Jazz and Its Creative Application, Part III
- 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, Theory Midterm and  
Theory Final

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.

Remember, the music department office is closed on Fridays.

The theory final exam must be turned in on the assigned due date. Unlike the assignments and theory midterm, there are no grace periods.

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.