

Music 466
ELEMENTS OF JAZZ IV
 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 and 366

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.,)

Lectures

- I) Scale Materials
 - A) Harmonic/melodic scales (4th level)
 - B) Other Altered Scales
- II) Chromatic Modal Harmony
- III) Harmonic/melodic/form analysis of repertoire
- IV) Melodic and rhythmic style analysis of transcribed solos
- V) More on melodic chromaticism
- VI) Melodic Improvisation on open-ended forms

Ear Training

- I) Melodic dictation
- II) Dictation of open position 9/11 chords
- III) Dictation of closed position 9/11(13) chords
- IV) ii V I cadence dictation with open position altered 9 and 9/13 chords

Homework

Periodic homework assignments will be given during the course of the semester. These assignments will cover lecture topics.

Written Projects (Due dates are selected each semester)

- I) Two transcriptions of jazz solos that appear on Elements of Jazz IV CD. Analysis is to be provided on the corrected transcriptions covering specified elements.
 - First draft of Transcription #1
 - Corrected Transcription #1 with analysis
 - First draft of Transcription #2
 - Corrected Transcription #2 with analysis
- II) An *original jazz composition* written in a manner reflective of the harmonic principles studied during the course of the semester, 24 to 32 measures in length. Overt plagiarism will automatically disqualify the project with a failing grade.
 - 1st Draft of harmonic progression of the composition
 - 2nd Draft harmonic progression and melody
 - Final draft of the composition
 - 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.

Performance Projects

- I) Repertoire (primary instrument)
 - A) Memorization of three tunes of contrasting styles from the repertoire list.
 - B) Performance of one sight-reading tune selected by the instructor.

Performance Projects cont.,

- II) Scales (primary instrument)
Ability to play assigned scales in all keys at the required tempos
- III) Piano
- A) Ability to play 4 note ii V I cadences in one new position
- B) Ability to play rhythm section style comping arrangement of the chord changes to E. S. P. at the prescribed tempo

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.**

Quizzes

There will be periodic ear training quizzes during the course of the semester. There will be a minimum one class day advance notice for 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

Theory

Ear Training

The Final Exam dates are selected each semester.

Theory

Ear Training

Policy on Cheating

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

Grading

| | | | |
|----------------------------|-----------------|----|---------------|
| Theory Homework | 10% | A | 100%-93% |
| Projects | | A- | 92%-90% |
| <i>Solo Transcriptions</i> | | B+ | 89%-87% |
| Accuracy | 11% (5.5% each) | B | 86%-83% |
| Analysis & Annotation | 5% (2.5% each) | B- | 82%-80% |
| <i>Composition</i> | 11% | C+ | 79%-77% |
| <i>Repertoire</i> | 10% | C | 76%-73% |
| <i>Piano</i> | 10% | C- | 72%-70% |
| <i>Scales</i> | 10% | D+ | 69%-67% |
| Ear Training Quizzes | 10% | D | 66%-63% |
| Midterm | 11% | D- | 62%-60% |
| Final | 12% | F | 59% and lower |

REQUIRED TEXTJazz Theory and Its Creative Application, Part IV

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 \$40.00-\$45.00]

Jazz Theory and Its Creative Application Compact Disk

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

REQUIRED TEXT *cont.*,

The instructor will provide a compact disc that contains the transcription projects, lecture topic audio examples, and 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 466, Elements of Jazz IV
- 3) Text Name: Jazz and Its Creative Application, Part IV
- 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 Real Book (Vol. I, 5th Edition)

The Real Book (Vol. II)

The Real Book (Vol. III)

[Available in some music stores and from private dealers]

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.

Late Penalty PoliciesHomework Assignments, Transcriptions and the 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.

Specific Directions for Turning in Late Composition Drafts

If the 1st or 2nd draft of the composition project is one calendar day late, a 5% penalty will be incurred. If a project draft is turned in two calendar days late, a 10% penalty will be given. These penalties will carry over into the final draft grade. Having said this, it is very important to get the composition drafts to the instructor for editing and input even if it is past the two calendar days stipulation.

Computer generated projects are preferred!

Neatly prepared pencil copies are acceptable.

**** Failure to have your student composition performed and recorded on the specified dates will result in a failing grade on the composition project.**

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 Jazz Arranging and Composition I (Music 566A) a student must receive a letter grade of no less than C.