Today's jazz musician is well versed in many musical styles as a source of harmony and rhythm, and is technically adept on his/her instrument.

A complete knowledge of harmony, as well as fundamental elements of musicianship, ear training, and sight singing, is essential to the complete jazz artist.

The purpose of the jazz theory course is to examine traditional harmony as it applies to jazz music, as well as harmony, rhythm, and melody developed within the idiom of Jazz. The instructor will be responsible for conveying clear and effective ways to meet these goals.

I. General Objectives
   • To develop cognition of traditional harmony as it applies to jazz music, as well as harmony, rhythm, and melody, developed within the idiom of jazz.
II. Required Text and Resources
- The Webcourses@UCF course page
- *EarMaster Pro (6 is the newest version) computer software (the cheaper version - EarMaster Essential - will not work)*
- *Rhapsody* or other on-line music service
- Jamey Aebersold play along series:
  - Volume 3, *The ii V7 I Chord Progression*

III. Specific Objectives
- Mastery of all triads, seventh chords, single, and double tension chords on the piano.
- To develop piano skills regarding the playing of chords, chord progressions, as well as turnarounds.
- To develop chord recognition aurally, and intellectually.
- To develop an understanding of scales used in jazz, as well as the “host” chords, and/or chord progressions.
- Mastery of Jazz Theory concepts on the piano and on your primary instrument.
  - Application of these concepts to a solo: written and improvised.
- See the Webcourses page for a more complete description of each lesson/concept.

✓ Jazz Majors will be expected to demonstrate Jazz Theory I concepts during their Fall jury. Also, Jazz Majors are expected to make efforts to apply the concepts of Jazz Theory I during the Jazz Jam Sessions.

IV. Classroom Procedures
- It is recommended that each student keep a one-inch three-ring binder specifically for this class. Lessons and exercises will be available on the Webcourses page – Jazz Majors should print and/or save all lessons/assignments for future reference. Other students may choose to do this.
- ***Piano assignments must be printed out, single-sided.***
- The student must always have staff paper with them during class. This may be in the form of a notebook (recommended) or individually printed pages kept in the binder.
- Each student is required to play assigned chords and chord progressions on the piano.
- The instructor will give lectures and demonstrations.
- Classroom lectures will be cumulative; therefore it is imperative that the student assimilates assigned material, and lectures (ie: attendance is required – see below).
- There may be quizzes in addition to the weekly lessons.
- While in class, please plan to focus on the material being covered, and stay off of your cell phone, Facebook, email, etc…

➤ ***As of Fall 2014, all faculty members are required to document students’ academic activity at the beginning of each course. In order to document that you began this course, please complete the assignment labeled “Academic Activity Quiz” on Webcourses by the end of the first week of classes. Failure to do so will result in a delay in the disbursement of your financial aid.***
V. Exams
- **Midterm** – 3 components: Written, Aural (ear-training), and Piano skills. The students will be given at least one week notice as to the exact date of the midterm.
- **Final** – This will consist of the same components as the midterm. The Written/Aural final is scheduled (by UCF) for Friday, Dec. 5, **7:00am – 9:50am**. The Piano final will take place on Nov. 21, the last Friday of class (in the piano lab).

VI. Grading procedures
A. General requirements
1. Students are expected and required to attend class (see Grading Specifics, below).
2. Students are expected to complete all assignments in conjunction with the weekly lesson plan. Additionally, it is the responsibility of the student to contact the professor about any missed assignment, within one week. Performance assignments/quizzes will made up if the professor was notified of the absence ahead of time; however, all opportunities for make-up work are at the discretion of the professor.
3. Students are required to take any exams or quizzes given during the semester.
4. Students are expected to practice the assigned piano exercises and be prepared to perform them in class.
5. Students will also be asked to sing and/or play their main musical instrument in class, in order to demonstrate the understanding of the material.
6. Students will complete the *EarMaster* assignments, listening assignments, and practice diligently, as directed.
   - *EarMaster* assignments must be turned in as a screen shot or pdf of the results page – in order to receive full credit, this must show the name of the assignment file, the date, time spent, and the specific percentages of each part of the assignment. Sometimes, this will require more than one screen shot or pdf.

B. Grading Specifics
1. A = 90 - 100%, B = 80 - 89.9%, C = 74 - 79.9%, C- = 70 - 73.9%, D = 60 - 69.9%, F = 59.9% and lower
2. Attendance is required: **two absences** will be allowed.
   a. After the first **two absences**, your final grade will be lowered by 3.33 points for each additional absence
   b. **Three tardy arrivals** will equal **one absence** (*tardy* is defined by the instructor)
3. Your final grade will be based on the percentage that you earn of the final point total for the semester, after attendance is factored in (“points earned” divided by “points possible” minus “attendance deduction”)
4. Any assignment received past the due date and time will only be worth 70% of its point total, for one week. After that, it is worth 0.
5. An incomplete will only be given as discussed by the instructor with the student, pending formal notice given to the music administration.

✓ Weekly assignments are generally worth 10 points each. Midterms and Finals are worth between 60 and 100 points each. The total points for the class should be somewhere between 600 and 700 points.

VII. Suggested Bibliography
- *How to Play Bebop* -and- *How to Practice Jazz*: David Baker
- *Patterns for Improvisation*: Oliver Nelson
- *Pentatonics* -and- *Melodic Structures*: Jerry Bergonzi
- *The Lydian Chromatic Concept of Tonal Organization*: George Russell
- *Elements of the Jazz Language for the Developing Improvisor*: Jerry Coker

*This syllabus is subject to change. Students will be notified promptly of any changes.