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
- iReal Pro app is highly recommended as a practice tool
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 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.
- The student must always have staff paper with them during class. This may be in the form of a notebook (recommended) or individual printed pages kept in a 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…

V. 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.
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 practice and then 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 your name, the name of the assignment, the date, time spent, and sometimes the specific percentages of each part of the assignment. Often, 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 chair.

✓ 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 are usually somewhere between 600 and 700 points.

VI. Suggested Bibliography
- *Elements of the Jazz Language for the Developing Improvisor*: Jerry Coker
- *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
- The Barry Harris Workshop DVD – Part 1

VII. Exams
- **Midterm** – 3 components: Written, Aural (ear-training), and Piano skills. The students will be given one week notice as to the exact date of the midterm, sometime around the midpoint of the semester.
- **Final** – This will consist of the same components as the midterm. The Written/Aural final is scheduled (by UCF) for Friday, Dec. 11, **7:00am – 9:50am**. The Piano final will take place during class on the last Friday of regular class: Dec. 4 (in the piano lab).

*This syllabus is subject to change.

*Students will be notified promptly of any changes.*