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 (Canvas)
- *EarMaster Pro (6 is the newest version) computer software* (the cheaper version - *EarMaster Essential* - will not work)
- A *Rhapsody* (or other) on-line music service account
- Jamey Aebersold play along series:
  - Volume 3, *The ii V7 I Chord Progression*
  - Volume 16, *Turnarounds, Cycles, & II-V7's*

III. Specific Objectives

- Continuation of the concepts learned in Jazz Theory I
- Minor turnarounds; Coltrane turnarounds
- Chord Construction (single and double tension chords)
- Voice Leading for single and double tension chords
- Bass lines
- 7th scale
- Continued mastery of Jazz Theory concepts on the piano and on your primary instrument
  - Application of these concepts to a solo: written and improvised
- Continued understanding of scales used in jazz, as well as the “host” chords, and/or chord progressions.
  - Continued development of chord recognition, aurally and intellectually.
- See Webcourses page for a more complete description of each lesson/concept

✓ Jazz Majors – make sure that you apply the concepts of Jazz Theory II in the Jazz Jam Sessions

IV. Classroom Procedures

- Each student is expected to print the lessons/assignments from the Canvas site and keep them in a three-ring binder (or save the assignments in a computer folder as pdf's). Lessons and exercises will not be printed or emailed to the student after the semester has finished.
- The student must always have blank staff paper with them in class (a notebook is recommended).
- Each student is required to play assigned chords and chord progressions on the piano, and to play other assignments on their main instrument.
- The instructor will give lectures and demonstrations.
- Classroom lectures will be cumulative; therefore it is imperative that the student assimilates assigned material, and lectures.
- There will be quizzes in addition to the weekly lessons.
- Cell phone use is prohibited during class time, as is the use of Facebook, email, etc… While in class, please plan to focus on the material being covered.
V. Grading Procedures

A. General Requirements
1. Students are expected and required to attend class
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 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, Rhapsody listening assignments and practice with both programs, as directed.
   - Earmaster assignments must be turned in as a screen shot or pdf of the results page – this must show the name of the assignment file, the date, time spent, and the specific percentages of each part of the assignment.

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
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.
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 should be somewhere between 600 and 700 points.

VI. 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
- The Barry Harris Workshop DVD – Part 1
VII. 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, April 25, 7:00am – 9:50am. The piano final will take place on the last Friday of class (in the piano lab). Final exam requirements are cumulative.

*This syllabus is subject to change.*

*Students will be notified promptly of any changes.*