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.
   - To develop an understanding of improvisational techniques in jazz.
   - To develop a complete jazz repertoire.
     - Melody
     - Rhythm
     - Harmony
     - Stylistic parameters
     - Piano voicings

II. Specific Objectives
   - Theoretical work will include transcribing assigned solos. Transcriptions should be completed on Finale or Sibelius, or with neat manuscript. Transcriptions will include chord changes, including substitutions. Duties assigned to each transcription may include:
     - Playing the solo in several keys on your instrument. (Usually up and down a semitone from the original key).
     - Dissecting the solos, keeping in mind improvisational concepts.
     - Re-inventing ideas from the solo.
• Performance objectives; students are expected to perform all assigned compositions and solos in class.
• Students are expected to perform compositions and improvise in a clear fashion at concerts. (Dates will be posted on the jazz studies web site).
• Improvisational concepts taught by the instructor are expected to be assimilated intellectually, and at an acceptable performance level.

III. Classroom Procedures

• Each student is required to have a three-ring one-inch binder specifically for this class. Lessons will be given on a weekly basis, and will be kept in this binder. In addition, the student will have at least fifty pages of staff paper in this binder.
• Each student is required to play assigned chords and chord progressions on the piano.
• The instructor will give lectures and demonstrations.
• The exercises will be completed, and compiled with the lessons, within the binder.
• Classroom lectures will be cumulative; therefore it is imperative that the student assimilate assigned material, and lectures.
• There may be quizzes in addition to the weekly lessons.
• Other improvisational concepts will be disseminated by the instructor.
• Students will be required to perform all of the aforementioned on a regular basis.
• The workshop will use the handbook composition list for the semester (junior and senior compositions) in addition to assigned work.
• All students should have a portable digital recorder, to record themselves, and occasionally upload recordings to webcourses.

IV. Grading procedures

A. General requirements
   1. Students are required to report to all classes.
   2. Two tardy attendances will equal one missed class.
   3. Students are expected to complete all assignments in conjunction with the weekly lesson plan.
   4. Students are required to take any exams or quizzes during the semester.

B. Specific Requirements

1. To receive the grade of “A” for the course:
   a. The student must have no more than one unexcused absence.
   b. Assignments will be performed, or completed on time, accurately and show superior quality.
   c. Tests, quizzes, and weekly lessons will average no less than 90%.

2. To Receive the grade of “B” for the course:
   a. The student must have no more than two unexcused absences.
   b. Assignments will be performed on time, accurately, and show excellent quality.
   c. Tests and quizzes will average to no less than 80% correct.

3. To receive the grade of “C” for the course:
   a. The assignments must show fair to good quality.
b. The student must not have more than four unexcused absences.
c. Tests and quizzes will average to no less than 70% correct.

4. The student who fails to complete the above requirements will receive the grade “D” or “F” according to the degree of non-compliance. Tests, quizzes, and lessons averaging less than 60% will receive an “F”. The student who misses any scheduled performance will automatically fail the course. See posted schedule for a complete listing of performances.

**OVERALL GRADE %**

<table>
<thead>
<tr>
<th>Assessment</th>
<th>Percent of Final Grade</th>
</tr>
</thead>
<tbody>
<tr>
<td>Weekly lessons</td>
<td>70%</td>
</tr>
<tr>
<td>Jazz jam sessions</td>
<td>10%</td>
</tr>
<tr>
<td>Jazz jury &amp; live performances</td>
<td>20%</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td>100%</td>
</tr>
</tbody>
</table>

**GRADING SCALE (%)**

- 94-100        A
- 90-93        A-
- 87-89        B+
- 84-86        B
- 80-83        B-
- 77-79        C+
- 74-76        C
- 70-73        C-
- 67-69        D+
- 64-66        D
- 60-63        D-
- 0-59         F

V. Required Text and resources

1. Rhapsody music service.
3. Access to UCF Webcourses (Course information will be posted at My UCF).

VI. Supplementary Bibliography

<table>
<thead>
<tr>
<th>Title</th>
<th>Author</th>
</tr>
</thead>
<tbody>
<tr>
<td>How To Play Be Bop</td>
<td>David Baker</td>
</tr>
<tr>
<td>How to Practice Jazz</td>
<td>David Baker</td>
</tr>
</tbody>
</table>
Patterns for Improvisation | Oliver Nelson
---|---
Pentatonics | Jerry Bergonzi
Melodic Structures | Jerry Bergonzi
The Lydian Chromatic Concept of Tonal Organization | George Russell

VII. Prerequisites

- Jazz Theory I & II.
- Mastery of the seventh scale concept, as taught in jazz theory.
- 6 patterns for major, jazz melodic minor, harmonic minor, diminished scales.
- Keyboard skills as required in the jazz theory I and II courses.
- All compositions (memorized, including chord changes) from the Freshman and Sophomore tune list (see UCF Jazz studies Handbook).

VIII. Transcription Schedule:

<table>
<thead>
<tr>
<th>Week</th>
<th>Tunes</th>
<th>Version</th>
<th>Solo transcription</th>
<th>Minimum Req.</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Some Day My Prince will come</td>
<td>Miles Davis (title track)</td>
<td>Hank Mobley solo</td>
<td>Transcribe up and down ½ step, play.</td>
</tr>
<tr>
<td>3</td>
<td>West End Blues</td>
<td>Louis Armstrong</td>
<td>Louis Armstrong</td>
<td>Cadenza and melody</td>
</tr>
<tr>
<td>5</td>
<td>Oh, Lady Be Good</td>
<td>Count Basie w/ Lester Young</td>
<td>Lester Young Solo</td>
<td>Transcribe and reinvent</td>
</tr>
<tr>
<td>5 (alt)</td>
<td>Shoe Shine Boy (alt)</td>
<td>Count Basie/Lester Young</td>
<td>Young solos</td>
<td>Transcribe</td>
</tr>
<tr>
<td>7</td>
<td>Sonny Side</td>
<td>Sonny Stitt, JJ Johnson</td>
<td>Stitt tenor solo</td>
<td>I key</td>
</tr>
<tr>
<td>9</td>
<td>Cherokee</td>
<td>Charlie Parker 1942 version.</td>
<td>Charlie Parker solo</td>
<td>1 key, transcribe and play</td>
</tr>
<tr>
<td>11</td>
<td>Society Red</td>
<td>Doin’ Alright, Dexter Gordon</td>
<td>Freddie Hubbard Trumpet solo</td>
<td>Transcribe, play in 1 key</td>
</tr>
<tr>
<td>11</td>
<td>Milestones (alt for drummers)</td>
<td>Miles album <em>Milestones</em></td>
<td>Miles solo (how many choruses?)</td>
<td>Transcribe miles</td>
</tr>
<tr>
<td>13</td>
<td>Take the Coltrane</td>
<td>Ellington &amp; Coltrane</td>
<td>Coltrane solo Chorus #’s tba.</td>
<td>Transcribe and reinvent</td>
</tr>
</tbody>
</table>
IX. Professionalism Policy

Per university policy and classroom etiquette; mobile phones, etc. **must be silenced** during all classroom and lab lectures. Those not heeding this rule will be asked to leave the classroom/lab immediately so as to not disrupt the learning environment. Please arrive on time for all class meetings. Students who habitually disturb the class by talking, arriving late, etc., and have been warned may suffer a reduction in their final class grade.

X. Academic Honesty

Plagiarism and Cheating of any kind on an examination, quiz, or assignment will result at least in an "F" for that assignment (and may, depending on the severity of the case, lead to an "F" for the entire course) and may be subject to appropriate referral to the Office of Student Conduct for further action. See the **UCF Golden Rule** for further information. We will assume for this course that you will adhere to the academic creed of this University and will maintain the highest standards of academic integrity. In other words, don’t cheat by giving answers to others or taking them from anyone else. We will also adhere to the highest standards of academic integrity, so please do not ask me to change (or expect me to change) your grade illegitimately or to bend or break rules for one person that will not apply to everyone.

XI. Disability Statement

The University of Central Florida is committed to providing reasonable accommodations for all persons with disabilities. This syllabus is available in alternate formats upon request. **Students with disabilities who need accommodations in this course must contact the professor at the beginning of the semester to discuss needed accommodations.** No accommodations will be provided until the student has met with the professor to request accommodations. Students who need accommodations must be registered with **Student Disability Services**, Student Resource Center Room 132, phone (407) 823-2371, TTY/TDD only phone (407) 823-2116, before requesting accommodations from the professor.

XII. Copyright

This course may contain copyright protected materials such as audio or video clips, images, text materials, etc. These items are being used with regard to the Fair Use doctrine in order to enhance the learning environment. **Please do not copy, duplicate, download or distribute these items.** The use of these materials is strictly reserved for this online classroom environment and your use only. All copyright materials are credited to the copyright holder.

XIII. Third-Party Software and FERPA

During this course you might have the opportunity to use public online services and/or software applications sometimes called third-party software such as a blog or wiki. While some of these could be required assignments, you need **not** make any personally identifying information on a public site. **Do not post or provide any private information about yourself or your classmates.** Where appropriate you may use a pseudonym or nickname. Some written assignments posted publicly may require personal reflection comments, but the assignments will not require you to disclose any personally identity-sensitive information. If you have any concerns about this, please contact your instructor.
XIV. University Writing Center:

The University Writing Center (UWC) is a free resource for UCF undergraduates and graduates. At the UWC, a trained writing consultant will work individually with you on anything you're writing (in or out of class), at any point in the writing process from brainstorming to editing. Appointments are recommended, but not required. For more information or to make an appointment, visit the UWC website at http://www.uwc.ucf.edu, stop by MOD 608, or call 407.823.2197.