

MUS 245 Jazz Theory and Analysis

Syllabus

Time: Tue./Thur. 1:00-2:15 PM
Location: 114 Burlington Road Bldg.
Instructor: Gary Motley
Office: 305 BRB
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Prerequisite: MUS 221

COURSE DESCRIPTION:

The objective of this course is to introduce and develop a fundamental knowledge of jazz harmony, vocabulary and structure through the analysis of nomenclature, chords, scales and form. The student will also learn basic arranging skills for the small jazz ensemble using common practice techniques.

REQUIRED MATERIALS:

The Jazz Theory Book,

Mark Levine, Sher Music: Petaluma California, 1995

Instrumental Jazz Arranging

Mike Tomaro and John Wilson, Hal Leonard: Milwaukee Wisconsin, 2009

Music manuscript notebook, ring binder to keep materials in order.

USB Flash Drive

ASSIGNMENTS & PROJECTS:

Weekly assignments and readings will be given as new material is introduced in class. Assignments will be due the next class time and discussed in depth. Students may sign up for time in the Theory Lab to work on assignments using Sibelius. Sibelius will be reviewed during class time. Assignments are to be saved to flash drive and brought to the next class for review. Each student will be responsible for two projects for this course.

PROJECT #1 Transcription

Three-Horn Arrangement plus Rhythm section (i.e. Trumpet, Tenor Saxophone, Trombone, Piano, Bass, & Drums)

Requirements: The student is responsible for transcribing an arrangement of a jazz standard (swing style) to be chosen from a list provided by the Professor. The transcription shall consist of the melody, counter melody, chord voicing, bass figures and drum notation. These are to be notated using standard jazz notation discussed in class. The objective of this project is to solidify student's grasp of basic ensemble voicing techniques. Score to be non-transposed.

PROJECT #2 Arranging

Three-Horn Arrangement plus Rhythm section (i.e. Trumpet, Alto Saxophone, Tenor Saxophone, trombone, Piano, Bass, & Drums)

Requirements: The student is responsible for completing an entire arrangement of a jazz standard (swing style) to be chosen from a list provided by the Professor. The student has the option of using the tune from Project #1. "Entire" arrangement means a complete arrangement utilizing all materials covered in class. The form of the arrangement shall be Intro-Melody-Solo Section (improvisation) with backgrounds-Shout Section-Melody-Outro. Objective of this assignment is to complete a performable arrangement to be submitted for reading by a small ensemble. Parts and score to be transposed.

PROJECT #3 Blogging/Technology

Regular posting to Jazz Blog and iPad project development

Requirements: Each student will receive an iPad for use during this course. Students will be expected to make regular weekly posts to the Jazz theory Blog as well as create an arrangement based on the principles discussed in class. Instructions on the use of the iPad and further project requirements will be provided.

EXAMINATIONS:

There will be a mid-term and a final examination (comprehensive). The purpose of the examinations is to verify the students' understanding of the techniques and principles taught in class. There will also be quizzes throughout the semester.

GRADING PROCEDURES & POLICIES

Assessment of the student's work is based on the following criteria:

- Comprehension and command of material covered in the course.
- Command of terminology.
- Overall development of ideas (unity and direction) within arrangement.
- Punctuality of assignments and projects.
- **For every day past the deadline, the grade will be lowered one letter grade.**

GRADING SYSTEM

The student's final grade will be drawn from grades received for each component of the course:

		Grades:
Assignments	10%	95%-100% = A
Quizzes	10%	90%-94% = A-
Project (transcription)	10%	86%-89% = B+
Project (arranging)	20%	82%-85% = B
Project (blogging/tech)	10%	79%-81% = B-
Mid-Term Exam.	20%	75%-78% = C+
Final Exam.	20%	71%-74% = C
		68%-70% = C-
		64%-67% = D+
		60%-63% = D
		57%-59% = D-
		0%-56% = F

ATTENDANCE POLICY

Attendance is expected at all class meetings. Absences due to illness or unavoidable personal circumstances will be excused but should be kept to a minimum. Three absences from class will result in lowering the final grade by one letter. Any extenuating circumstances must be immediately discussed with the instructor. There will not be any make-up quizzes or examinations.

Jazz Theory Blog

Information and announcements about the course will be posted on your Jazz Studies Blog. Be sure to check the blog on a regular basis. You may also share related items of interest or comments on the site. All other questions should be directed to me at gmotley@mory.edu.

COURSE OUTLINE:

Classes	Class Topics	Project & Quiz Schedule
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Week 1:	Introduction to Jazz Theory & Syllabus Review. <i>Jazz Theory</i> , Levine, pp. vii-xiv.	
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	Basic Theory <i>Jazz Theory</i> , Levine, pp. 3-14.	
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Week 2:	Major Scales and the ii-V-I Progression <i>Jazz Theory</i> , Levine, pp. 15-30.	
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Pass out list of tunes for Projects 1 & 2.

Week 3:	Chord Scale Theory <i>Jazz Theory</i> , Levine, pp. 31-94.	
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Submit Project #1 song choice for approval.

Week 4:	Slash Chords (Polychords) <i>Jazz Theory</i> , Levine, pp. 103-110.	
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Quiz #1

Week 5:	Scales to Music <i>Jazz Theory</i> , Levine, pp. 113-170.	
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Week 6:	Bebop Scales <i>Jazz Theory</i> , Levine, pp. 171-182.	
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Week 7:	Mid-Term Examination	
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Project #1 due.

Week 8:	Pentatonic Scales <i>Jazz Theory</i> , Levine, pp. 193-218.	
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Submit Project #1 song choice for approval.

Week 9:	Basic Re-harmonization <i>Jazz Theory</i> , Levine, pp. 259-302.	
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Quiz #2

Week 10:	The Blues <i>Jazz Theory</i> , Levine, pp. 219-236.	
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Week 11:	Song Form and Composition <i>Jazz Theory</i> , Levine, pp. 383-400.	
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Week 12:	Reading a Lead Sheet <i>Jazz Theory</i> , Levine, pp. 401-410.	
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Week 13:	Heads (contrafacts) <i>Jazz Theory</i> , Levine, pp. 415-418.	
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Week 14:	Review and Final Project Reading	
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Project #2 Due for final reading

Week 15:	Final Examination	
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This is subject to change. Dependent on the progress of the class, the time-line may be changed.

BIBLIOGRAPHY:

<i>The Jazz Language</i>	Dan Haerle
<i>How to Listen to Jazz</i>	Jerry Coker
Arranging and Composing	David Baker
Jazz Arranging and Composing	Bill Dobbins

- Part I Theory: Chords and Scales
 - Basic Theory
 - The Major Scale and the II-V-I Progression
 - Chord/Scale Theory
 - Major Scale Harmony
 - Melodic Minor Scale Harmony
 - Diminished Scale Harmony
 - Whole Tone Scale Harmony
 - Slash Chords
 - Polychords
- Part II Improvisation
 - From Scales to Music
 - The Bebop Scales
 - Pentatonic Scales
 - Chord Progressions
 - The Blues
 - Rhythm Changes
 - Giant Steps Changes
- Part III Reharmonization
 - Basic Reharmonization
 - Advanced Reharmonization
- Part IV Form
 - Song Form and Composition
 - Lead Sheet Interpretation