
JAZZ THEORY II

MUSC320 | FALL

MWF 11:15-12:05 | **213**

BERT LIGON | Room 122 | 777.6565 | BLigon@mozart.sc.edu

music.sc.edu/ea/Jazz/Improv320.html

1 COURSE DESCRIPTION

Introduction to the language of jazz improvisation: rhythms, articulations, style, harmony and melody, forms, simple analysis, chord/scale relationships, ear training and keyboard harmony.

2 GOALS & LEARNING OUTCOMES

Students will be able to describe and compare basic elements of music theory, including foundational principles of idiomatic jazz harmony, voice leading and melodic construction.

Extended tertian structures
Quartal harmony
Ear-Training
Modes/Scale & Chord relationships
Voicings for Piano & various ensembles
Method for developing an Improvisation practice & style
Arranging voicings
Chord Symbols: Alternatives & Common Practices
Modes of Melodic Minor
Non-traditional scales
 A. Pentatonic scales
 B. Blues Scales
 C. Unusual Scales
 1. Augmented
 2. Whole Tone
 3. Diminished
 4. Major $\flat 6$ (Harmonic major)
Modes/Modal Improvisation and Composition
Non-Functional Harmony
 A. Chords from other Scales
 B. Distant Relationships
 C. Modal
Analytical techniques
 A. Dissect solos
 B. Elements of Jazz solos
How to Develop Exercises
Practice Routines

3 MATERIALS

Jazz Theory Resources, Vol. II, Bert Ligon

Selected transcriptions for analysis

Bring manuscript paper, notebook paper & pencils for every class.

4 CLASS STRUCTURE

- Lecture
-

5 COURSE REQUIREMENTS

- Attend and participate during class time
- Analysis Paper Presentation
- Two tests
- Mid-term Exam
- Final Exam
- Piano voicing proficiency playing test

6 COURSE POLICIES

Some of your grade will depend on your performance in class. The university attendance policy states the following: “Enrollment in a course obligates the student not only for prompt completion of all work assigned but also for punctual and regular attendance and for participation in whatever class discussion may occur. It is the student’s responsibility to keep informed concerning all assignments made. Absences whether excused or unexcused do not absolve him or her from this responsibility. Absence from more than 10 percent of the scheduled classes, whether excused or unexcused, is excessive and the instructor may choose to exact a grade penalty for such absences.”

7 ASSESSMENT & GRADING

• Attendance and Weekly assignments	10%
• Tests (2 @ 15% each)	30%
• Mid-term Exam	15%
• Final Exam	20%
• Solo Analysis Paper & Presentation	15%
• Piano Test (short progression, all 12 keys)	10%
• Final Grade	100%

8 OUTLINE

Class lectures will follow the chapters in *Jazz Theory Resources, [Vol. II]*. Specific reading assignments will not be given. During each section, the student will be expected to read, review and have appropriate questions from the corresponding chapters in the book.

Solo Analysis Paper & Presentation

Transcribe a jazz improvisation from an established jazz artist. Transcription choice must be approved by instructor by November 1. Write an analytical paper discussing material in the transcription using concepts discussed in Jazz Theory I & II. Include excerpts from the improvisation in the paper and attach the complete transcription at the end. This is a formal, university level paper. Complete sentences and appropriate language should be used. Some models of organization and analysis examples can be found in Chapter XVIII. ANALYSIS: the Big Picture, from *Jazz Theory Resources, [Vol. II]*. The paper is due the last full week of classes. The transcription must be turned in at least one week before the paper is due so that possible errors can be found and corrected. The transcription must be accompanied by the recording and the time of the improvisation must be noted on the page. Spelling matters in the written English part and in the musical transcription. If you misspell a musical note, you might miss an important aspect of the analysis. “That’s what the [the music software program] put on the page,” does not count as an excuse for misspelling notes! Students are encouraged to read the article on use of accidentals:
www.music.sc.edu/ea/Jazz/PURPOSEFULACCIDENTALS3.pdf