

LONGY

School of Music of Bard College

JCM #501 Modern 'Jazz' Theory Foundations

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Tuesdays 10:00-11:55 Room 13

From the catalog-ish: This course explores and explains the foundational elements of 'jazz vocabulary' including chord/scale relationships, modes, harmonic extensions and alterations, chord reharmonization, tritone substitutions, rhythms, phrasing and forms. The coursework includes listening, ear training, harmonic analysis, composition and assignment completion. Projects could include transcription of select solos, analysis of tunes and solos, and completing original compositions which demonstrate learned concepts. Improvisation is to be expected. Many Quizzes, too.

As this course fulfills a requirement for the JCM department and is also a school-wide 'elective', it's very likely that this class will start from a place that assumes little or no previous knowledge of Jazz theory, or a m.

The instructor aims for a widening of descriptive language and terminology through all of theory and its various types of understandings. This will neither be a jargon-laden nor a heavily micro-prescriptive approach (such as methods at popular schools), instead attempts will be made to undo some of it...

IT IS EXTREMELY IMPORTANT TO DR. EVANS that each student approach this course, its materials and work with seriousness, discipline, open-mindedness and honest intentions with the goal of becoming the best well-educated musician that they can. As such it is also extremely important that each student do their own work to the best of their abilities. Cheating or copying or asking someone else to do your work is not only in violation of the school's academic code, but is also rude and disrespectful your classmates, your teacher and yourself.

sources (photocopied handouts):

The Real Book

Charlie Parker Omnibook

David Baker Jazz Improvisation

Vincent Persichetti - *Twentieth-Century Harmony*

Jazz Theory & Workbook by Lillian Dericq and Etienne Guereau

Jerry Coker *Improvising Jazz*

Nicholas Slonimsky *Thesaurus of Scales and Melodic Patterns*

"Negotiating the Be-Boppers' Harmonic Galaxy" by Brian Lillos *JazzEd* March 2008

PDF resource (to be emailed upon the students request): *Jazz Theory Resources* by Bert Ligon

Music examples from ...various *Jazz* standards.... as well as **classical---rock---pop---blues**

Miles Davis Thelonious Monk Steely Dan Led Zeppelin Frank Zappa

Sun Ra Jelly Roll Morton Charles Mingus Mary Lou Williams Joni Mitchell Amy Beach

Hildegard von Bingen Pat Metheny Robert Johnson George Gershwin Bessie Smith

Big Mama Thornton Erik Satie Memphis Minnie Maurice Ravel The Bee Gees Link Wray

...and more!

Topics, Skills, types of assignments, approaches, generalities:

harmony, phrasing, harmonic rhythm
chords / voicings / motions
contrapuntal-harmonic motion, stasis and goals
scales, modes, chords
rhythms
instruments timbres
dictations / performances
tunes: compose / analyze
forms: roots and deviations, blues, AABA, ragtime
harmonizations & realizations
solos: analyze / 'compose'
contrafacts reharmonizations

COURSE SCHEDULE-ISH

Initial Module 1

church modes	progressions and cadences	12-bar blues
pentatonic scales	diatonic sequences / secondary dominants	“You Shook Me”
	seventh chords (sing/play/hear)	“Dead Shrimp Blues
	“Autumn Leaves”	“Grand Slam”
	‘two-fives’	“Blue Monk”

Initial Module 2

More scales	dominant sevenths sequences	32-bar AABA
	tritones	“I Got Rhythm”
	sixth-chords	”Rhythm Changes”
	ninth-chord extensions (sing/play/hear)	

Initial Module 3

more ‘scales’	dominant sevenths sequences	two solos by Charlie Parker
	substitutions	“K.C. Blues”
	further extensions (sing/play/hear)	“Anthropology”

Mid-Term?

Module 4 — towards Be-Bop

Module 5 — towards Early Jazz and Swing

Module 6 — towards Latin Jazz

Module 7 — towards Other Cool Stuff

Module 8 — end of semester

Final ---- Projects ----- Performance / Presentation of Projects

General Expectations: Come to every class. Show up to class even if you're not prepared. It's better to be prepared for class, of course, but missing class because you're not prepared is even worse, in fact it's doubly worse. *You will lose points towards your end-of-semester grade average for every class that you miss.* Bring reading materials, notes, class folder, staff paper, & pencil. Each class will include 'evaluative' opportunities ("Quizzes"), be they dictations, singings, improvisations 'at-the-piano,' dictations from audio, etc.

Attendance/Participation, in-class evaluative measures (40%)

Each absence results in 7% of the end-of-semester grade deduction

Extenuating circumstances will be considered, but *prior consultation with instructor is absolutely necessary.* In place of missed class time, the instructor may assign detailed reading reports, recording comparisons, essay topics, etc.

Each Module or Part will be finished with a Quiz (3.57% each, 25% total)

Mid-Term? (10%)

Final (10%)

Final Projects/Presentations (15%)

Analyze

Compose

....student's choice (*inconsultationwithinstructor*)

Since this is a graduate course, undergraduates taking this class will be graded one-third of a letter-grade more leniently on assignments, for example:

grade earned

grade awarded:

A

A

A-

A

B+

A-

C

C+ etc.

In terms of latenesses, absences and the failure to hand-in material the undergraduate grading policy is the same as that for graduate students.

Notes / Topics / Questions from From Dr. Evans....

Are chord symbols proscriptive or prescriptive? Creative or limiting?

What came first, *chord symbols* or *voice-leading*? Can Jazz chords lead to lazy composing/hearing?

Don't always 'assume' bass.

Resist the urge to turn everything into a chord symbol

know the difference: chord grammar vs chord significance.

develop an ear: -----> standards / norms / lingo

develop an ear: -----> taste / interest

musically: develop details, and manage the foreground / middleground

Are

'Jazz' is not (never has been) fixed, singular or 'unified' (though many academics tend to think so)

'Theory' that means chords, labels and formal tabulations vs. *Theory* that means the 'universe of music'

"...every chord has a correct Roman-numeral" vs. improvisational paths through a tune...

Students need to demonstrate mutual respect for others in class, despite differing levels of ability or experience.

Thirds, Triads & Seventh Chords

ear-training, improvising, scale appreciation

Major third

fill in the space between (sing, compose, improvise)

or

minor third

or

Major triad

minor triad

diminished triad

Augmented triad

altered

possibilities for Major

possibilities for minor

possibilities for diminished

possibilities for Augmented

Major seventh chord (MM)

Dominant seventh chord (Mm)

Major add sixth chord

minor-Major seventh chord (mM)

minor seventh chord (mm)

minor add sixth chord

half-diminished chord (dm)

fully-diminished chord (dd)

Agumented dominant chord

Altered dominant chord

Student Attitude is important! Are you paying attention to the instructor? Are you following the conversation? Are you putting effort into the assignments? Are copying work from your neighbors? Engrossed constantly in your phone activity? Sleeping in class? All of these things can be noted by the instructor and may ‘add up’ as deductions when it comes to the final calculation of the semester grade.

Policies on Academic Integrity as defined in the course catalogue:

INCOMPLETES: All coursework must be completed by the last day of the Examination Period of each semester. Students may formally petition their instructor to receive a grade of Incomplete. This grade may be recorded only when a student is unable to complete primary course requirements on time due to illness or other compelling circumstances. An Incomplete will not be given primarily to allow a student to raise his or her grade to a passing grade for the course, ensemble, or lessons in question. Incomplete work must be remedied by the end of the subsequent semester. An “F” will be recorded for courses remaining incomplete after one semester or after petitioned extensions have expired.

ACADEMIC INTEGRITY

Academic integrity is critical to the school’s ability to realize its educational mission, as effective teaching and learning are dependent upon the fair and equitable assessment of student achievement. Academic dishonesty is not only wrong from a moral and ethical standpoint, it also undermines the very process of education. It is a breach of trust which devalues the efforts of other students as well as instructors, distorts the institution’s educational standards, threatens the school’s reputation, and ultimately, calls into question the value of the degrees and diplomas it confers. Longy School of Music of Bard College expects its students to adhere to high standards of academic integrity and takes very seriously violations of these standards, regardless of whether they are committed deliberately or out of ignorance.

PLAGIARISM

Plagiarism is the appropriation of another author’s words and/or thoughts and passing them off as one’s own. In written academic exercises, textual passages quoted from other sources must be clearly identified through the use of quotation marks or indentation. All quotations, textual paraphrases, ideas, or any creative constructs taken from other sources must be acknowledged through proper citation in the form of footnotes or endnotes. This applies regardless of the medium, whether from printed sources or the internet, whether it is a research paper or assignments for a theory class.

CHEATING

In an academic context, cheating often involves the unauthorized access to information while taking part in an evaluative academic exercise such as an examination. This can include using notes or other aids without permission, copying work from another student, or having someone else produce work on one’s behalf.

FABRICATION

Fabrication involves inventing or falsifying information in the course of an academic exercise. An example would be when a student cites a source that does not exist to back up a claim made in a research paper.

AIDING AND ABETTING ACADEMIC DISHONESTY

A person who provides someone else with unauthorized information during an examination, or who allows another person to copy his or her own work and submit it in an academic assignment — whether knowingly or through negligence — is also committing a violation of academic integrity.

Longy’s statement on Diversity and Inclusion: ***“Longy is an institution where students from all diverse backgrounds and perspectives are welcomed and respected, and where the diversity students bring is viewed as a resource, strength and benefit. In this course, it is my intent to present repertoire, materials and activities that are inclusive and respectful.”***

It is assumed that all work you do for this course – unless appropriately attributed – is made up of your own ideas and original writing. Any violation of this may result in consultation with the Dean of the Conservatory and disciplinary action.

AI - - - Students are not allowed to use advanced automated tools (artificial intelligence or machine learning tools such as ChatGPT) on assignments in this course. Each student is expected to complete each assignment without substantive assistance from others, including automated tools.