

MUS-1650: JAZZ THEORY I

Cuyahoga Community College

Viewing: MUS-1650 : Jazz Theory I

Board of Trustees:

May 2018

Academic Term:

Fall 2019

Subject Code

MUS - Music

Course Number:

1650

Title:

Jazz Theory I

Catalog Description:

Introduction to theoretical foundations of jazz including systematic examination of scales, modes and their practical applications, chord construction and notation, chord/scale relationships and applications, melodic construction and development, and analysis of transcribed solos and compositions from jazz repertoire including American standard song.

Credit Hour(s):

2

Lecture Hour(s):

2

Lab Hour(s):

0

Other Hour(s):

0

Requisites

Prerequisite and Corequisite

MUS-1620 Traditional Theory II, and MUS-1630 Ear Training II; or departmental approval.

Outcomes

Course Outcome(s):

Apply elements of Jazz Theory to analyze and improvise on the standards from the American Songbook for both performance, composition and arranging in multiple genres.

Essential Learning Outcome Mapping:

Critical/Creative Thinking: Analyze, evaluate, and synthesize information in order to consider problems/ideas and transform them in innovative or imaginative ways.

Objective(s):

1. Identify and construct secondary dominants and related II-7, including chord scale relationships. Students should be able to appropriately use them in song construction and improvisation.
2. Identify modal structures and concepts (modal interchange), including deceptive resolutions, in American songbook compositions.
3. Create harmony derived from modes.
4. Construct and identify blues forms, progressions, substitutions, and variations.
5. Create harmonic continuity through chord voicings and voice leading techniques that demonstrate guide tone lines.
6. Identify and create melodic construction devices that relate to melody, harmony, and rhythm through repetition, sequence, inversion, retrograde and retrograde inversion.
7. Create alternative chord movement through the use of substitute secondary dominants.

Methods of Evaluation:

1. Composition
2. Analysis of jazz repertoire
3. Quizzes and exams
4. Assignments
5. Daily participation

Course Content Outline:

1. Review diatonic and chromatic intervals
2. Scales and modes
 - a. Major
 - b. Minor modes
 - c. Pentatonic (major and minor)
 - d. Blues
3. Chord construction and notation
 - a. Triads (major, minor, diminished, and augmented)
 - b. Extension tones for triads
 - c. Dominant 7th
 - d. Extension tones for Dominant 7th
 - e. Diminished 7th chords
4. Scales
 - a. Chromatic
 - b. Whole-tone
 - c. Augmented
 - d. Diminished
 - e. Modes on minor scales
5. Chord/scale relationships
 - a. Major
 - b. Minor
 - c. Dominant
 - d. Diminished
6. Melodic construction
 - a. Components of melody
 - b. Development
 - c. Non-harmonic tones
7. Analysis of song examples identifying all of elements above in multiple genres
8. Create original compositions utilizing all of the elements above in multiple genres

Resources

Mulholland, Joe and Hojnacki, Tom. *Berklee Harmony II*. Fall. Berklee Press, 2015.

London, Barbara. *Berklee Study Supplement for Harmony II*. Fall. Berklee Press, 2015.

Nettles, Barrie. *Berklee Harmony III*. Fall. Berklee Press, 2007.

Nettles, Barrie. *Berklee Supplement for Harmony III*. Fall. Berklee Press, 2015.

Resources Other

Additional supplemental resources are available through the music department.

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Key: 3151