

MUS-2650: JAZZ THEORY II

Cuyahoga Community College

Viewing: MUS-2650 : Jazz Theory II

Board of Trustees:

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Academic Term:

Fall 2018

Subject Code

MUS - Music

Course Number:

2650

Title:

Jazz Theory II

Catalog Description:

Second level study of theoretical foundations of jazz. Includes diatonic and chromatic harmony, harmonic embellishment and substitution, voicings, rhythm, blues progressions and forms, phrase analysis, lyric import and analysis of transcribed solos and compositions from jazz repertoire.

Credit Hour(s):

2

Lecture Hour(s):

2

Lab Hour(s):

0

Other Hour(s):

0

Requisites

Prerequisite and Corequisite

MUS-1650 Jazz Theory I.

Outcomes

Course Outcome(s):

Apply elements of Jazz Theory to analyze and improvise on the standards from the American Songbook for 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. Notate and identify diminished 7th chords used in a diatonic context, and use them appropriately in a chord progression.
2. Synthesize deceptive resolutions of secondary dominants, and use them appropriately in a chord progression;
3. Synthesize the special function dominant 7th chords, and use them appropriately in a chord progression.
4. Synthesize contiguous dominant motion, and use it appropriately in a chord progression.
5. Synthesize modal interchange from all possible modal sources, and use it appropriately in a chord progression.
6. Synthesize harmonic constant structure, and use it appropriately.
7. Compose using ostinato and pedal point.
8. Compose melodies, bass lines, and chord progressions in modal tonic systems, using popular song forms.
9. Aurally recognize common harmonic patterns that involve deceptive resolution of secondary dominant chords, special function dominants, contiguous dominants.
10. Constant structure, pedal point, and modal tonic systems.

11. Realize harmony represented by standard chord symbols in written form in polychord, quartal, and hybrid voicings.
 12. Compose melodies, bass lines, and chord progressions in major and minor keys .
 13. Recognize modulation aurally and visually within standard song forms.
 14. Express the harmonies of written arrangements as standard chord symbols.
 15. Aurally recognize common harmonic patterns that involve secondary dominant chords, substitute dominant chords, diminished 7th chords, and minor modal interchange chords.
 16. Realize harmony represented by standard chord symbols in written form in 4-way close voicings above an independent bass line or guide tone lines above an independent bass line.
 17. Analyze chord progressions representative of the coursework by employing Roman Numeral and graphical analysis.
 18. Analyze the vertical relationship between the melody and its accompanying harmony in terms of chord tone, tension, or approach note.
 19. Identify the functionally correct tensions for diatonic chords, diatonically related chords and non-diatonic chords in a given progression and to express these accurately in chord scale form.
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Methods of Evaluation:

1. Compositions
2. Analysis of transcriptions of jazz works
3. Quizzes and exams
4. Assignments
5. Daily participation

Course Content Outline:

1. Review of the Roman numeral system
2. Diatonic and chromatic harmony
 - a. Primary and secondary root movements
 - b. Major key chord functions, tendencies, and progressions
 - c. Minor key chord functions, tendencies, and progressions
 - d. ii-V-I cadences
 - e. Secondary dominant 7th chords
 - f. Altered dominant 7th chords
 - g. Chromatic chords
 - h. Turnarounds to the I chord
 - i. Turnarounds to the II (or ii) chord
 - j. Standard chord progressions
 - k. Lyric/musical phrase construction
3. Harmonic substitution and embellishment
 - a. Mediant and submediant substitution
 - b. Tritone
 - c. Adding ii - Vs to progressions
 - d. Chord quality substitutions
 - e. Distant ii - V relationships and substitutions
 - f. Replacement or embellishment of the tonic
 - g. Principles of substitution
4. Voicings
 - a. Basic chord voicing adding the 13th
 - b. Dense chords and voice-leading techniques
 - c. Altered tones
 - d. Open and closed voicings
 - e. Suspended chords and foreign bass notes
 - f. Modal voicings
 - g. Five and six-note voicings
 - h. Triadic upper structures in voicings
5. Rhythm and meter
 - a. Comping rhythms
 - b. The significance and meaning of "swing"
 - c. African, Afro-Cuban, and Latin influences
 - d. Historic lineage of rhythmic concepts: New Orleans, Chicago, Swing, Bebop, West Coast, and Contemporary
6. The blues and its evolution

- a. Basic blues progression
 - b. Added chords
 - c. Bebop and chord substitution
 - d. Minor blues
 - e. Variations on the blues form
 - f. Blues compositions
7. Analysis of the above
 8. Compositions on the above elements

Resources

Rochinski, Steve. *Berklee Harmony IV*. Fall. Berklee Press, 2001.

London, Barbara. *Berklee Supplement for Harmony III IV*. Fall. Berklee Press, 2015.

Nettles, Berrie. *Harmony III*. Berklee Press, 2007.

Resources Other

Additional supplemental resources are available through the music department.

[Top of page](#)

Key: 3212