COURSE DESCRIPTION
This course explores the harmonic vocabulary of Jazz through:

- Reading and discussion of published theoretical works on Jazz
- Analysis and assimilation of selected repertoire and common chord progressions
- Exploration of harmonic materials through a guided series of composition assignments.

Class time will be spent reviewing student compositions. Students will create a four-song compilation selected from the semester’s assignments, with rewrites and suggestions incorporated as necessary. Students should bring to the class the ability to play seventh chords on piano, a basic knowledge of solfege and familiarity with some of the great names in Jazz.

PREREQUISITE
MUSIC 2173 - JAZZ MUSICIANSHIP

TEXTS
3. Supplementary materials provided by the instructor

LEARNING OUTCOMES
As a result of completing this course, students will be able to:

1. Understand common jazz harmonic devices and textures through written analysis and aural recognition
2. Understand complex extended chords and chord/scale relationships (modes)
3. Compose and clearly notate jazz compositions in “lead sheet” style

GRADING
Quizzes: 10% each
Final: 40%
Compilation: 30%
Participation: 10% (completion of composition assignments on time)

CLASS POLICIES
Students are expected to attend each class on time and complete readings and composition assignments by the dates given. Quizzes will not be made up unless adequate notice (at least one week) is given of expected absence, in which case the quiz may be taken on an earlier date. The final
is a take-home exam to be given out on the last day of class and is due one week later. The compilation is due two weeks after the last day of class.

**UNIVERSITY POLICY ON RELIGIOUS HOLIDAYS**
1. Students should notify faculty during the first week of the semester of their intention to be absent from class on their day(s) of religious observance;
2. Faculty should extend to these students the courtesy of absence without penalty on such occasions, including permission to make up examinations;
3. Faculty who intend to observe a religious holiday should arrange at the beginning of the semester to reschedule missed classes or to make other provisions for their course-related activities.

**ACADEMIC INTEGRITY**
I personally support the GW Code of Academic Integrity. It states:: “Academic dishonesty is defined as cheating of any kind, including misrepresenting one's own work, taking credit for the work of others without crediting them and without appropriate authorization, and the fabrication of information.” For the remainder of the code, see: "http://www.gwu.edu/~ntegrity/code.html"

**SUPPORT FOR STUDENTS OUTSIDE THE CLASSROOM**
**DISABILITY SUPPORT SERVICES (DSS)**
Any student who may need an accommodation based on the potential impact of a disability should contact the Disability Support Services office at 202-994-8250 in the Marvin Center, Suite 242, to establish eligibility and to coordinate reasonable accommodations. For additional information please refer to: "http://gwired.gwu.edu/dss/

**UNIVERSITY COUNSELING CENTER (UCC)  202-994-5300**
The University Counseling Center (UCC) offers 24/7 assistance and referral to address students' personal, social, career, and study skills problems. Services for students include:
crisis and emergency mental health consultations
confidential assessment, counseling services (individual and small group), and referrals

**SECURITY**
In the case of an emergency, if at all possible, the class should shelter in place. If the building that the class is in is affected, follow the evacuation procedures for the building. After evacuation, seek shelter at a predetermined rendezvous location.
(Syllabus Fraize Mus 2174  P.3)

BY WEEK

**Week 1-2** Course overview, diatonic system, modes, basic chord symbol notation, analysis symbols, substitution sets, blues scales and progression.

**Assignments:** Jaffe, chapters 1-3. Review all seventh chord types.

**Composition assignment #1:** write 3 riff-based blues tunes and one where the melody is reflective of the chord changes. Using any of the harmonic variations discussed in class.

**Week 3-4** Song forms, basic chord progressions, turnarounds, “I Got Rhythm” progression.

**Assignments:** Jaffe, chapters 4 and 8. Play all examples in chapter 8.

**Composition #2:** write a Rhythm Changes tune (must include melody on the bridge).

**QUIZ #1**

**Week 5-6** Secondary Dominants.

**Assignments:** Jaffe, chapters 5, 11, 12

**Composition #3:** write a 32 bar ABAC or AABC tune incorporating V/ii, V/iii V/IV, V/V, V/vi

**Week 7** Substitute dominant, tritone substitution chords, “altered” chord/scale

**Assignments:** Jaffe, chapter 6.

**Composition #4:** write a tune incorporates substitute dominants, tritone subs.

**Week 8** Minor Key Harmony, Modal Interchange.

**Assignments:** Jaffe, chapter 7.

**Composition #5:** write a minor key tune.

**Week 9** Modulation.

**Assignments:** Jaffe, chapter 9.

**Composition #6:** write a 32-bar or longer tune containing at least two types of modulation

**Week 10** Chord Extensions, Four-Scale diatonic system, symmetric chord/scales, pentatonics.

**Composition #7:** write a tune that contains at least one 8-bar section of modal harmony and where much of the melody is based on upper extensions of your chords.

**Week 11** “Giant Steps” three-tonic system

**Assignments:** Jaffe, chapter 13

**Composition #8:** write a tune, or reharmonize a standard incorporating Coltrane Changes.

**Week 12** Analysis of selected songs and review.

**QUIZ #2**

**Week 13** Non functional harmony, slash chords, modern concepts

**Assignments:** Jaffe, chapter 14

**Composition #9:** write a “modern” jazz composition.

**Week 14** Analysis of selected songs and review.

**TAKE-HOME FINAL** due one week after last class

**COMPILATION** due two weeks after last class