

SYLLABUS

Professor Daniel Carillo
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Shepard Hall room 76
(212) 650-7661

Music 35800: Jazz Harmony and Improvisation 2

Section BC; Monday 10:00 – 11:40, S-179; Friday 10:00 – 14:00, S-182; 4 credits

Music 35801 Jazz Harmony 2

Section 5BC; Friday 10:00 – 11:40; S-179; 2 credits

COURSE DESCRIPTION

This course will present a study of the basic idioms of functional harmony and encourage the recognition and application of these idioms. In addition, the course will focus on improvising using conventional bebop melodic language.

TEXTBOOKS

1. *Jazz Harmony and Improvisation, Book 2*, Daniel Carillo

STUDENT LEARNING OUTCOMES

1. Recognize basic idioms of functional harmony for harmonic analysis.
2. Apply harmonic idioms to harmonize simple diatonic melodies and melodies with some chromaticism.
3. Apply harmonic idioms to reharmonize jazz melodies.
4. Recognize harmonic target areas and approach chords/cycles used to arrive at targets.
5. Apply harmonic idioms to create and apply alternate approach cycles for harmonic variety while improvising.
6. Develop greater fluency expressing the chords while improvising on standard chord progressions.
7. Develop greater fluency improvising within stylistic tendencies of bebop melodic language.
8. Improve aural acuity skills.

OUTCOMES ASSESSMENT TOOLS

1. Final Exam (35%) – A comprehensive exam covering the entire semester's work will be given at the end of the semester. The exam will include harmonic analysis, melodic analysis, reharmonization, recognition of target chords and approach chords/cycles and aural acuity.
2. Midterm Exam (20%) – A midterm exam will be given including all of the work covered up to the mid point of the semester. The exam will include harmonic analysis, melodic analysis, reharmonization, recognition of target chords and approach chords/cycles and aural acuity.
3. Homework (35%) – Ten written assignments will be given throughout the semester. These will provide practice in areas such as harmonic analysis, melodic analysis, harmonization, reharmonization, and line writing.

Homework Policy

When is homework assigned?

- Homework is always distributed at the end of the Friday class session.
- If you are absent from class you have the following options
 - Have a friend take a copy of the homework for you.
 - Make a copy of the assignment from a friend (BEFORE THEY HAVE DONE ANY OF THE WORK!)
 - Contact me via email to ask for a copy and I will send it electronically. You must send the request before 3:00 PM on the day before the due date.
 - Assignment dates are included in the Daily Syllabus - Friday

When is homework due?

- Homework is always collected at the end of the class session on the Friday following the date of distribution.
- If you are absent on the due date you have the following options.
 - Leave your completed homework in my mailbox by noon on the date it is due.
 - Send your completed assignment to me via email. It must be received before 12:00 noon on the due date for me to accept it. I will check the time stamp.

An Answer Key for each assignment will be distributed.

4. Transcription Project (10%) – Transcribe 2 choruses of Stan Getz's solo on *Yardbird Suite* from the recording *Live at the Haig* 1953 by the Stan Getz Chet Baker Quartet.

ATTENDANCE POLICY

City College policy permits students to miss two weeks of class sessions, and students who exceed the number of allowed absences are subject to a grade reduction, a failing grade, or an unofficial withdrawal. I will keep a record of attendance, but attendance will not factor into your final grade. I strongly recommend you attend all class sessions.

Attentiveness – Students should be attentive and engaged in the class activities. A student who is sleeping during class will be considered absent.

Notebook Computers and Tablets – Electronic devices may be used for the sole purpose of taking class notes. Students using a computer or tablet for any other purpose during class instruction time will be considered absent.

Cell Phones – Cell phones should be stowed away during class instruction. Students texting, checking voice mail, watching video or listening to music during class will be considered absent and may be asked to leave the room.

Recording – Students are permitted to make audio recordings of the class sessions to be used for further study. Video recordings are not permitted.

Lateness – Students are expected to be on time, prepared by having read the section in the textbook pertaining to the material to be covered, and ready to begin work at the start of the class period.

OFFICE HOURS

Monday: 9:15 – 9:45, 2:00 – 2:30

Tuesday: 10:00 – 10:30, 1:00 – 1:30

Friday: 9:15 – 9:45

Students are welcome to visit my office during office hours. However, I will use office hours for class prep, office work, and meetings, so I recommend that you make an appointment to reserve a specific time if you need help with homework or class work.

ACADEMIC INTEGRITY

The City College website may be accessed at <http://www1.ccny.cuny.edu>. The CUNY Policy on Academic Integrity may be accessed at this site by clicking the link at the bottom of the page. The course will strictly adhere to this policy.

GRADING POLICY

| <u>Final Average</u> | <u>Final Grade</u> |
|----------------------|--------------------|
| 97 or higher | A+ |
| 93 – 96 | A |
| 90 – 92 | A- |
| 87 – 89 | B+ |
| 83 – 86 | B |
| 80 – 82 | B- |
| 77 – 79 | C+ |
| 73 – 76 | C |
| 70 – 72 | C- |
| 67 – 69 | D+ |
| 65 – 67 | D |
| Lower than 65 | F |

A grade of INC will be assigned if you miss the final exam.

NOTE WELL – I do not decide on your a grade. I simply assign the grade you earned based on your performance in the areas indicated in the section above entitled Outcomes Assessments Tools.

- 30-Jan. Early Jazz, Swing, and Bebop
- 6-Feb Transcription #1: *Hotter Than That*; Louis Armstrong
- 13-Feb NO CLASS - LINCOLN'S BIRTHDAY
- 15-Feb Exercise: New Orleans Style - Improvised Polyphony
Wed. -> Mon.
- 20-Feb NO CLASS - PRESIDENT'S DAY
- 27-Feb Transcription #2: *Lester Leaps In*; Lester Young
- 6-Mar Exercise: Swing Style
• Compose a Riff-based Swing Tune
- 13-Mar Transcription #3: *Pent Up House*; Clifford Brown
- 20-Mar Exercise: Constructing a Cohesive Shorus - Opening Statement. Discourse. Closing
- 27-Mar Transcription #4: *Yardbird Suite*; Stan Getz
- 3-Apr Exercise: *Yardbird Suite*: Application of Idioms of Bebop Language
- 10-Apr SPRING BREAK
- 17-Apr SPRING BREAK
- 20-Apr Transcription #5: *I'll Remember April*; Grant Green
Thurs. -> Mon.
- 21-Apr Exercise: Long Form; Sectional Breakdown; ; Harmonic Rhythm
- 24-Apr Transcription #6: *Shaw 'Nuff*; Charlie Parker
- 1-May Transcription #7: *Oleo*; Sonny Rollins
- 8-May Exercise: Rhythm Changes
- 15-May Semester Redux

- 3-Feb Course Expectations and Protocols; Introduction to Functional Harmony
- 10-Feb Harmonic Idiom #1 - Primary Chords: Functions; Dynamic Relationships; Cadences
- 17-Feb Harmonic Idiom #2 - Secondary Diatonic Chords: Primary Functions;; Diatonic Cycle of Fifths; Voice Leading
• HW #1-3: Harmonize simple songs using primary chords
- 24-Feb Harmonic Idiom #2 - Secondary Diatonic Chords: Deceptive Cadences; Color; Analysis
Harmonic Idiom #3 - Basic Chromaticism: Secondary Dominants; Secondary ii7 V7; Tritone Substitution; Dominant Function Diminished Seventh Chords
• HW #4: Harmonize simple songs using diatonic chords
• Transcription assignment distributed
- 3-Mar Harmonic Idiom #3 - Basic Chromaticism: Secondary Dominants; Secondary ii7 V7; Tritone Substitution; Dominant Function Diminished Seventh Chords
Harmonic Idiom #4 - Modal Mixtures
• HW #5: Apply secondary dominants to reharmonize diatonic progressions
- 10-Mar Harmonic Idiom #4 - Modal Mixtures
• HW #6: Reharmonization using Harmonic Idioms #1 - #4
- 17-Mar Idioms of Functional Harmony Redux: Primary Functions Secondary Diatonic Chords; Secondary Dominant Functions; Modal Mixtures
• HW #7: Harmonic Analysis
- 24-Mar Midterm Exam
- 31-Mar Extended Harmony (Part One) - Available Extensions; Alterations; Combinations
- 7-Apr Extended Harmony (Part Two) - Voicings: Root Position; Rootless Position; 4-part Close
• HW #8: Extended Chord Voicings
• Transcription assignment due
- 14-Apr NO CLASS - SPRING BREAK
- 21-Apr Rhythm Changes - The Classic Model: Swing to Bebop
- 28-Apr Rhythm Changes - Common Chord Substitutions
HW #9: Chord Recognition
- 5-May Rhythm Changes - Line Construction
• HW #10: Connect the Dots

12-May CUNY JAZZ FESTIVAL

19-May FINAL EXAM

10:00 - 11:40 room 186