### Document Overview

**Description:** SB MUS-F 202

### Course Request Key Fields

1. **Requesting Campus:** SB - South Bend
2. **Matching Course:** No
3. **School:** ARTS - E. M. Raclin Sch of the Arts
4. **Subject:** MUS - Music
5a. **Course Number:** F-202  
   b. **Has course number been reserved with, SES-CourseCatalog@exchange.iu.edu, Student Enrollment Services?** No
6. **Credit Type:** Undergraduate
7. **Is this a Purdue Course?** No
8a. **Course Title:** JAZZ PIANO CLASS 2  
   b. **Recommended Abbreviation (30 characters including spaces):** Jazz Piano Class 2

### Course Catalog Attributes

9. **Academic Career:** Undergraduate
10. **Effective Term (anticipated):** Fall 2012
11. **Credit Hours:** Fixed at 1
12. **Contact Hours:** Fixed at 1
13. **Is S-F grading approval being requested?** No
14. **Is variable title approval being requested?** No
15. **Prerequisites/Corequisites (Information Only):**
16. **Course Description:** This course is designed as the second in a series of two courses for the elementary pianist, to study more advanced harmony, adding the element of improvisation. Each class will include the learning of a theoretical concept, plus the application of that concept through playing.

### Course Attributes for Scheduling

17. **Equivalent Courses:**
18a. **Repeatable for Credit?** No
19a. **Type of Instructional Experience (Select primary component):** Lecture
20. **Instruction Mode (select all that apply):** Face-To-Face
21. **Instructor Name:** Emery, Marian
22. **Estimated Enrollment:** 15
23. **Estimated Enrollment Percent:**
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**Additional Course Information**

27. **Justification for New Course:**

Requirement for a new concentration in Jazz Studies for the Bachelor of Arts in Music (Concentration pending to approve until all courses are approved)

28a. **Does this course overlap with existing courses?**

No

29. **Are the necessary reading materials currently available in the appropriate library?**

Yes

30. **Do you anticipate this course will require a special fee? (Information Only)**

No

**Essential Syllabus Information**

**ESI1. Course Content:**

1. Major modes and ii-V-I
2. Three note voicings
3. Sus and Phrygian chords
4. Tri-Tone substitutions
5. Scale theory; major, minor, diminished, whole tone, pentatonic, and their applications in improvisation
6. Analysis of melodic improvisations
7. Harmonic analysis of jazz charts
8. Listening to recordings of jazz pianists

**ESI2. Representative Bibliography or Resources:**

The Jazz Piano Book, by Mark Levine; Sher Music Co., 1989

**ESI3. Teaching and Learning Methods:**

This course is designed as the second in a series of two courses for the elementary pianist, to study more advanced harmony, adding the element of improvisation. Each class will include the learning of a theoretical concept, plus the application of that concept through playing.

**ESI4. Learning Outcome/Objectives:**

To expand the foundation in jazz piano playing, through realization of advanced chord changes as applied to the style, plus the beginning elements of improvisation. To aid the student in his knowledge of the harmonic principles and reading charts, of jazz as a soloist, accompanist, or member of a jazz ensemble. To begin to establish a foundation of jazz repertoire. To accomplish these goals through the study of jazz theory and the practical application of that knowledge through playing jazz charts.

**ESI5. Learning Assessment:**

The components of the final grade are as follows:

- Preparedness, participation, and homework assignments: 50%
- Tests: 20%
- Mid-term: 15%
- Final: 15%

All practice assignments must be completed by the next class, or by date given by instructor. Any student who has to make up a practice assignment due to an unexcused absence will have their grade lowered by 5 percentage points per missed class after that date. This includes written assignments. Students are required to play for the instructor in every class, and will be continually evaluated on their practice habits and ability to apply material.

**South Bend Campus Specific Questions**

**SB1. Does this course satisfy General Education requirements?**

No
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Mus F-202, Jazz Class Piano 2

Marian Emery, M.M. Composition
maemery@iusb.edu
271-7548
Office hours: by appointment

This course syllabus is a general plan for the course; deviations announced to the class by the instructor may be necessary.

Description: This course is designed as the second in a series of two courses for the elementary pianist, to study more advanced harmony, adding the element of improvisation. Each class will include the learning of a theoretical concept, plus the application of that concept through playing.

Goals of the course:
• To expand the foundation in jazz piano playing, through realization of advanced chord changes as applied to the style, plus the beginning elements of improvisation.
• To aid the student in his knowledge of the harmonic principles and reading charts, of jazz as a soloist, accompanist, or member of a jazz ensemble.
• To begin to establish a foundation of jazz repertoire.
• To accomplish these goals through the study of jazz theory and the practical application of that knowledge through playing jazz charts.

Text: The Jazz Piano Book, by Mark Levine; Sher Music Co., 1989

Course Content:

1. Major modes and ii-V- I
2. Three note voicings
3. Sus and Phrygian chords
4. Tri-Tone substitutions
5. Scale theory; major, minor, diminished, whole tone, pentatonic, and their applications in improvisation
6. Analysis of melodic improvisations
7. Harmonic analysis of jazz charts
8. Listening to recordings of jazz pianists

Expectations:

Daily practice with and study of the material and assignments is essential to the successful completion of this course, because it is cumulative in nature. It is imperative that you complete all assignments and fully understand a concept before going on to the next one. The instructor
will be available to meet with you before or after class by appointment in order to clarify things you may not grasp at first.

**Grading:**
Asking questions (participation), as well as showing *interest* and *enthusiasm* does affect the final grade. The components of the final grade are as follows:

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<th>Component</th>
<th>Percentage</th>
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<td>Preparedness, participation, and homework assignments</td>
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<td>Final</td>
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**Participation Requirements:**
Students are required to play for the instructor in every class, and will be continually evaluated on their practice habits and ability to apply material.

**Assignments**
All practice assignments must be completed by the next class, or by date given by instructor. Any student who has to make up a practice assignment due to an unexcused absence will have their grade lowered by 5 percentage points per missed class after that date. This includes written assignments.

**Class Attendance Policy:** Students may miss only three classes throughout the semester. Any absences beyond three require notification and a written note from your doctor. My feeling is that if you miss more than three classes, your grade will automatically suffer. However, unexcused absences beyond three will affect your final grade as follows:

- 4 absences would result in a lowering of the final grade for the course by two levels (e.g. B to C+)
- 5 absences would result in a lowering of the final grade for the course by 3 levels (e.g. B to C)
- 6 or more unexcused absences would result in Failure (a grade of F for the semester)
- Excessive lateness will count toward absences. If a student is over 10 minutes late to class without excuse more than twice, any further unexcused lateness will be counted as an absence on each occasion of lateness from that point forward (even though the student remains in class after arriving late.)

*Be careful how you use your permitted absences since an absence is an absence, whether you are ill, or you simply didn’t feel like coming to class. If you are absent, it is your responsibility to obtain the class notes and assignments from a classmate, and to turn in the assignments the very next class. It is also your responsibility to make arrangements with the instructor for performance related assignments. No assignments will be accepted any later than one week after the absence.*
Making up Missed Work: Students should meet with the instructor to determine the time frame for making up work that is missed DUE TO ILLNESS. All other missed class work due to absences other than illness, will be considered late according to Assignment policy above.

Oncourse:
A copy of this syllabus will be posted on Oncourse, and you are expected to know how to navigate through it. I will be using Oncourse email to contact you, so you may want to set Oncourse mail to notify your preferred email account. Check course announcements regularly (and especially before coming to class).

Academic Honesty Statement

It is the responsibility of the student to know of the prohibited actions such as cheating, fabrication, plagiarism, academic, and personal misconduct, and thus, to avoid them. All students are held to the standards outlined in the code. Please reference the entire code for a complete listing (www.dsa.indiana.edu/Code/). Any violation may result in serious academic penalty, ranging from receiving a warning, to failing the assignment, to failing the course, to expulsion from the University. All students have an obligation to behave honorably and to respect the highest ethical standards in carrying out their academic assignments. Academic dishonesty is defined to include any form of cheating and/or plagiarism. Assignments must be done individually.

Accommodations for Religious Observances Statement

If any student will require academic accommodations for a religious observance, please provide me with a written request to consider a reasonable modification for that observance by the second class meeting. Contact me before or after class, or by appointment to discuss the issue. If after discussion we reach no consensus, either party or both should seek the advice of the Department Chair or the Dean, and if no consensus is reached, then the advice of the Vice Chancellor of Academic Affairs (“VCAA”). Either the instructor or the student may appeal the VCAA’s decision to the Office of Affirmative Action within ten business days of the determination.

Disabilities Statement

If you have a disability and need assistance, special arrangements can be made to accommodate most needs. Contact the Director of Disabled Student Services (Administration Building, room 149, telephone number 520-4832), as soon as possible to work out the details. Once the Director has provided you with a letter attesting to your needs for modification, bring the letter to me. For more information, please visit the web site for Office of Disabled Student Services www.iusb.edu/~sbdss/services.shtml

Withdrawal:
If you decide not to continue with this course, please withdraw from the course. Simply not continuing to attend or not paying your Bursar’s bill does not withdraw you from a class, and you will receive a grade of F at the end of the semester.

**IMPORTANT NOTE**

Once you have read this syllabus and its course policies, you must send an email to maemery@iusb.edu, with the subject “F202 syllabus”, stating the following:

“I acknowledge that I have read the course syllabus for MUS-F202 and I agree with its course policies.” Include your name at the end of the email.

**Detailed syllabus: MUS-F-202**

**Week 1**
**Chapter 1:** Review of intervals and triads in all keys (if necessary after assessment); applications of intervals within specific jazz tunes
TEST

**Week 2**
**Chapter 2:** Major Modes and II-V-I
- Introduction to modal scales
- Assignment: memorize ii-V-I progression in all keys;

**Week 3**
**Chapter 3:** Three-note voicings and common-tone progressions, ii-V-I. Resolution of chord tones; “Just Friends” using 3-note voicings with the melody.
- Assignment: practice and play ii-V-I progressions in “Four” and “All the Things You Are”

**Week 4**
**TEST** on chapter 1, 2, 3
**Chapter 4:** Sus and Phrygian chords- spelling, voicing; re-harmonization of tunes using sus and Phrygian chords;
- Assignment: “Yesterdays”, “What is This Thing Called Love?”

**Week 5**
**Chapter 5:** Adding notes to 3-note voicings; “Moment’s Notice”; “Infant Eyes”;
- Assignment: ii-V-I in all keys with added notes

**Week 6**
**Chapter 5 continued:** Altered chords; “Search for Peace”

**Week 7**
**TEST** on chapters 4 and 5
**Chapter 6:** Tritone Substitutions and their applications.
- Assignment: “Just Friends” “All the Things You Are”

**Week 8**
Review and MID-TERM
Week 9  Chapter 7: Left Hand Voicings  
Assignment: “Autumn Leaves” and application of principles

Week 10  Chapter 8: Altering notes in left hand voicings  
Assignment: practice “Search for Peace”

Week 11  Chapter 9: Scale Theory and application of improvising over chord changes;  
Assignment: practice each scale through the circle of fifths; ii-V  
“Just Friends” improvisation.

Week 12  TEST  
Chapter 10: Putting Scales to Work; “Little B’s Poem”; “Blue in Green”  
Assignment: “Stella By Starlight” and application of scales

Week 13  Chapter 11: Practicing Scales; whole tone and diminished;  
Assignment: practice all scales in all keys using method given in text (will be ongoing throughout your general future practice)

Week 14  Chapter 12: “So What” chords; transposition;  
Assignment: “Blue Bossa”

Week 15  Chapter 13: Fourth chords;  
Assignment: practice up and down scales in all keys, p. 106  
“Green Dolphin Street”

FINAL EXAM  Written and performance based exam.
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