



JAZZ AURAL SKILLS III

SYLLABUS - FALL 2026

MUJS

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CLASS TIMES

Tuesdays and Thursdays

8:00 a.m. – 8:50 a.m.

CLASS LOCATION

Music Building - Room 262

COURSE PREREQUISITES

Recommended: MUTH 1400, 1410, 1500, 1510 with a grade of C or better and concurrent enrollment in MUJS 2400. Restricted for jazz studies majors only.

COURSE DESCRIPTION and OBJECTIVES

Catalog description: “Reinforcement of theoretical concepts presented in MUJS 2400 via singing, ear training, and other experiences.”

What’s the difference between “hearing what you play,” and “playing what you hear?”

The development of listening skills is paramount for the jazz musician. The terms “ear training,” or “aural skills” actually encompass a wide variety of skills and perceptions. The applications are no less varied, and no less debated as to what extent they must be drilled, enhanced, and refined.

Nevertheless, every jazz musician desires to “hear better” to some degree with the express purpose of translating those attributes into a more sophisticated and nuanced artistic expression via improvisation, composition, arranging, analysis, or simply enjoyment of the art itself.

The learning objectives will be divided among five Units. These Units are generally coordinated with the structure of the Jazz Theory III course. Each unit will be covered in roughly three weeks, but there is a lot of latitude built in to gauge actual classroom progress and flow. (See the section below, Semester Schedule)

UNIT 1 - Foundational Concepts – Hearing, Listening, Processing, Recognition, and Communication

Students will examine, discuss, and demonstrate understanding of various fundamental concepts.

UNIT 2 - Intervallic Studies

Students will demonstrate aural recognition of basic intervallic relationships.

UNIT 3 - Rhythmic Studies

Students will demonstrate aural recognition of basic rhythmic relationships and patterns.

UNIT 4 - Chordal Studies

Students will demonstrate aural recognition of chord qualities.

Students will aurally demonstrate chord construction.

Students will demonstrate aural recognition of selected/related scale structures.

UNIT 5 - Linear Harmonic Movement (Progression) Studies

Students will explore and explain various approaches to recognizing harmonic progressions.

Students will be able to identify various basic harmonic movements.

Students will be able to identify common resolution, transitory, and connecting material.

Students will apply recognition skills of linear harmonic movement to standard tunes.

Interspersed among these units will be related and/or supporting skills or concepts:

- Interactive Listening Skills
- Keyboard and Instrumental Applications
- Theoretical Review
- Analysis Implications
- Philosophical Parallel Concepts
- Notational and Nomenclature Conventions
- Transcription Applications

COURSE MATERIALS

1. You must have note taking materials, including a **manuscript paper notebook** of some kind.

2. The required text for the course is *Jazz Ear Training* by Jamey Aebersold. This text can be purchased via the University Bookstore at the link below:

[https://unt.bnccollege.com/webapp/wcs/stores/servlet/TBListView?catalogId=10001&storeId=71237&langId=-1&courseXml=<textbookorder xmlns=""><courses><course dept="MUJS" num="2410" sect="001\(8236\)" term="F26"></course></courses></textbookorder>](https://unt.bnccollege.com/webapp/wcs/stores/servlet/TBListView?catalogId=10001&storeId=71237&langId=-1&courseXml=<textbookorder xmlns=)

As of this syllabus writing, the cost for the book is NEW/\$15.00, USED/\$11.25, RENTAL (NEW)/\$12.75, RENTAL (USED)/\$7.15. You must purchase this text for the course. You may also purchase this directly from the Aebersold store (jazzbooks.com) at this link:

https://www.jazzbooks.com/mm5/merchant.mvc?Screen=PROD&Store_Code=JAJAZZ&Product_Code=JETCD&Category_Code=

All topics and concepts will be presented via exercises, assigned readings, and class lectures throughout the course. Most of these concepts will be presented without the use of a primary text. However, the required text for the course will assist in providing established exercises and resources that will support the concepts presented in class. I have attempted to choose a standard, beneficial, and clear resource that is also very economical.

3. There are many, many other books and methods available, at varying costs, focused on ear training and aural skill development. (For example, explore jazzbooks.com and search 'ear training'). These texts are

recommended, but not required for you to purchase. Below is a partial list and there are many others which may be helpful to supplement your growth and acquisition of greater listening skills.

- *A New Approach to Ear Training for Jazz Musicians* by David Baker
- *Training the Ear, Vols. 1 & 2* by Armen Donelian
- *Relative Pitch Ear Training Super Course* by David Burge
- *Jazz Ear Training* by Steve Masakowski
- *Ear Training for Jazz, Rock, and Pop Musicians* by Tom van der Geld
- *Jazz Ears* by Thom Mason
- *Beginning Ear Training* by Gilson Schachnik
- *The New Guide to Harmony with Lego Bricks* by Conrad Cork
- *Insights in Jazz* by John A. Elliott

4. Supplementary handouts, readings, or recordings may be utilized and will be made available via Canvas in the module, “Additional Materials.”

5. This is primarily a singing, performance-based course. However, your primary instrument may also be used for some learning objectives and you will be instructed to bring that if applicable for those occasions.

COURSE EXPECTATIONS

- Be ready for class to begin promptly at 8:00 a.m. on class days. This means in your seat with manuscript notebook, pencil, instrument (if applicable), etc. ready to go.
- Be musically and materially prepared for class. All readings, exercises, assignments, or homework assigned for that day are to be done prior to the class.
- This course will be a minimal technology use environment. **Cell phone use is not permitted during class**, and phones should be put away, silenced and/or turned completely off. Tablets/iPads may be permitted for limited use during class with instructor approval, but for course content only (i.e. music reading or note-taking). Text or email (and other apps) must be disabled for tablet/iPad usage. If you disrupt the instructional cycle in class with cell phone (or other technology) use, you will be called upon to adhere to the policy, and repeated infractions will result in direction for you to leave the classroom. See section on Student Behavior below.
- Course information will be disseminated in class, Canvas announcements, or Canvas page postings. Check often for updates and new information.

ATTENDANCE POLICY

- Attendance is required for all class activities and is factored into your grade (see Grading Criteria below).
- Absences may be excused on a case-by-case basis with **advance notice**. **In the case of an excused absence**, it is your responsibility to obtain class notes or assignments.
- Absences that do not fall under Pregnancy and Parenting, Military Service, Religious Holy Days, and Official University Functions, as defined by the official University policy (see link below) are deemed a matter between the student and their faculty member. If the absence is an illness or extenuating circumstance that exceeds five (5) consecutive days, the faculty member may request for the student to provide documentation through the Dean of Students’ office.

- If you miss class without prior notice it will be considered an unexcused absence until you communicate with the instructor. It is your responsibility to inform the instructor as soon as possible after an unexpected absence.
- It is important that you **communicate** with the instructor prior to any expected absence, so you can mitigate the impact of the absence on your attainment of course learning goals.
- Concerning other extenuating circumstances, per official University policy, the decision to excuse any absence remains with the faculty member.

GRADING CRITERIA

The final grade will be determined according to the following criteria:

- Class participation, preparation, and homework - 20%
- Quizzes - 35%
- Assignments - 35%
- Final Exam - 10%

There is a final exam for this course.

The final course grade is weighted according to the above categories and graded on the following scale: A (90-100%), B (80-89%), C (70-79%), D (60-69%), F (0-59%).

The following factors will affect your grade in various measures:

- Professional, respectful, and collegial attitude at all times.
- Quality and consistency of preparation for assignments. All printed work must be formatted according to the assignment parameters.
- Timely submission of all assignments. Late work will not be accepted.
- Preparation and participation for every class.
- This is primarily a performance-based class and as such you are expected to do any preparatory exercises before each respectively scheduled class. You are also expected to participate in all group activities and may be called upon for individual performance on any given exercise or demonstration.
- This is also a lecture and discussion-based class. Every student may be called on for individual class discussion or questions.
- Chronic unexcused absences will result in the loss of a letter grade. This circumstance may require a meeting with the student, the instructor, and/or the Head of the Jazz Division. This meeting will determine any subsequent actions to be taken.
- Extra Credit: There are no extra credit options.

ASSIGNMENTS

You will complete five (5) listening/transcription assignments in a variety of formats. These will be detailed in class and on the respective weekly assignment page in Canvas.

QUIZZES

There will be five (5) UNIT quizzes which will cover skills and concepts from class presentations and material covered in that unit. Each quiz may contain comprehensive material from previous units. Unit quizzes may be administered in class or via Canvas; SOME may be hybrid and include a class portion with an additional portion to be completed via Canvas; usually this will include a recorded submission. You may drop the lowest grade on your Unit Quizzes.

There will be at least five (5) short pop quizzes which will be administered in class. These will not be on the class schedule and will occur at random times. If you are absent (unexcused) on the day of a pop quiz, you will receive a zero (0) grade for that quiz. You may drop the lowest grade on your pop quizzes.

SEMESTER SCHEDULE

The table below is the general organization for each class meeting covering the five course units. Acquisition of material and class flow will be taken into consideration. Class time may need to be adjusted to achieve class learning objectives.

Therefore, the **course schedule is subject to change** as necessary to meet the collective needs of the class based on actual progress and comprehension. For instance, we may find that one unit may only take two weeks and another may need four. Remain flexible and fluid! The goal for the course is to foster an engaging environment where you can be inspired to build and apply your aural skills organically with initiative, energy, and confidence.

There may be a substantial amount of outside practice necessary in this course. Students are encouraged to manage time and other responsibilities accordingly.

In the event of any changes with schedule or materials, you will be informed in class and receive notice via Canvas announcement of any necessary adjustments. If any class schedule change precludes the inclusion of certain information for a quiz or assignment, the task will be altered accordingly.

NOTE: Students should NOT schedule an end-of-semester jury during one of our regularly scheduled class times.

In the table below the left column is a general list of daily activities or topical discussions. The right column contains assignments, readings, or homework **due on that specific class day**.

GENERAL CLASS SCHEDULE – FALL 2026

WEEKLY SCHEDULE	EXAMS/QUIZZES/ASSIGNMENTS
<u>Week 1 – UNIT 1</u> Tuesday 18 AUG Introductory remarks, syllabus review, class overview, explanation of policies, assignments, expectations, philosophy and purpose	
Thursday 20 AUG Hearing vs Listening	
<u>Week 2</u> Tuesday 25 AUG - How We Experience Music - How We Aurally Interact with Music	
Thursday 27 AUG How to Listen Actively	

<u>Week 3</u> Tuesday 1 SEP • How We Communicate Music • Nomenclature	ASSIGNMENT 1
Thursday 3 SEP • Foundational Exercises	UNIT 1 QUIZ
<u>Week 4 – UNIT 2</u> Tuesday 8 SEP • It's All Relative! Relational Concepts	
Thursday 10 SEP • Basic Interval Exercises	
<u>Week 5</u> Tuesday 15 SEP • Basic Interval Exercises	ASSIGNMENT 2
Thursday 17 SEP • Expanding Interval Exercises	
<u>Week 6</u> Tuesday 22 SEP • Connecting the Dots	
Thursday 24 SEP • Galactic Intervallic Travel	UNIT 2 QUIZ
<u>Week 7 – UNIT 3</u> Tuesday 29 SEP • The Rhythm of Life	
Thursday 1 OCT • Divided We Stand	ASSIGNMENT 3
<u>Week 8</u> Tuesday 6 OCT • Harmonizing Rhythm	
Thursday 8 OCT • <i>Interlude</i>	
<u>Week 9</u> Tuesday 13 OCT • We Should Prolly Deal With Poly	
Thursday 15 OCT • Rhythmic Applications	UNIT 3 QUIZ
<u>Week 10 – UNIT 4</u> Tuesday 20 OCT • Plugging In Chords	
Thursday 22 OCT • A 'Chord' of Many Strands is Not Easily Broken	
<u>Week 11</u> Tuesday 27 OCT • Ropes and Anchors •	ASSIGNMENT 4

Thursday 29 OCT • Knots!	
Week 12 Tuesday 3 NOV • Chordal Exercises and Applications • Review & Transition	
Thursday 5 NOV • LEGO LAND I	UNIT 4 QUIZ
Week 13 – UNIT 5 Tuesday 10 NOV • A Line in the Sand Band	
Thursday 12 NOV • LEGO LAND II	
Week 14 Tuesday 17 NOV • Jazz is a Journey	ASSIGNMENT 5
Thursday 19 NOV • LEGO LAND III	UNIT 5 QUIZ
Week 15 Tuesday 24 NOV – THANKSGIVING BREAK – NO CLASS • Holiday Routine!	
Thursday 26 NOV – THANKSGIVING BREAK – NO CLASS • Holiday Routine!	
Week 16 Tuesday 1 DEC • FINAL EXAM REVIEW	
Thursday 3 DEC • LAST CLASS! • Postlude: Conclusions and Consequences	

UNT OFFICIAL POLICIES/STATEMENTS:**ODA STATEMENT**

The University of North Texas makes reasonable academic accommodation for students with disabilities. Students seeking accommodation must first register with the Office of Disability Access (ODA) to verify their eligibility. If a disability is verified, the ODA will provide you with an accommodation letter. You can now request your Letters of Accommodation ONLINE and ODA will mail your Letters of Accommodation to your instructors. You may wish to begin a private discussion with your professors regarding your specific needs in a course. Note that students must obtain a new letter of accommodation for every semester. For additional information see the Office of Disability Access.

<https://studentaffairs.unt.edu/office-disability-access>

(940) 565-4323

UNT OFFICIAL ATTENDANCE POLICY

<https://policy.unt.edu/policy/06-039>

STUDENT BEHAVIOR

Student behavior that interferes with an instructor's ability to conduct a class or other students' opportunity to learn is unacceptable and disruptive and will not be tolerated in any instructional forum at UNT. Students engaging in unacceptable behavior will be directed to leave the classroom and the instructor may refer the student to the Dean of Students to consider whether the student's conduct violated the Code of Student Conduct. The university's expectations for student conduct apply to all instructional forums, including university and electronic classrooms, labs, discussion groups, field trips, etc.

<https://deanofstudents.unt.edu/conduct>

HEALTH AND SAFETY INFORMATION

<https://music.unt.edu/student-health-and-wellness>

DEFIBRILLATOR LOCATIONS IN THE COLLEGE OF MUSIC

- Music Building: Across from the west side of the Music Commons, directly across from the elevator
- Music Building: Third floor hallway, across from the staircase that comes up from the Copy Room. Next to Room 322
- Music Building: Across from the Copy Room next to Room 293
- Music Building: Voertman Lobby by the big double set of doors that lead out to the courtyard
- Music Building: Main Office (247) under the student worker's desk
- Music Annex: Next to room MA117, near the triple set of doors on the east side of the building
- Music Practice Building North: First floor on the Avenue C side
- Music Practice Building South: First floor on the Avenue C side
- Bain Hall: First floor by the restrooms
- Murchison Performing Arts Center: Located off the main lobby, beyond the grand staircase, across from the single occupancy restroom (next to the public water fountains)

REGISTRATION INFORMATION FOR STUDENTS

Link: <https://registrar.unt.edu/registration/spring-academic-calendar.html>

SEMESTER CALENDAR, FALL 2026

<https://registrar.unt.edu/registration/fall-academic-calendar.html>

FINAL EXAM SCHEDULE, FALL 2026 - See above

FINANCIAL AID AND SATISFACTORY ACADEMIC PROGRESS

Please visit the webpage and search for criteria for either undergraduates and graduates.

<http://financialaid.unt.edu/sap>

RETENTION OF STUDENT RECORDS

<http://ferpa.unt.edu/>

COUNSELING AND TESTING

<http://studentaffairs.unt.edu/counseling-and-testing-services>.

MENTAL HEALTH RESOURCES

<https://disparities.unt.edu/mental-health-resources>

ADD/DROP POLICY

See Academic Calendar (listed above) for additional add/drop Information.

<https://registrar.unt.edu/registration/spring-academic-calendar.html>

STUDENT RESOURCES

The University of North Texas has many resources available to students. For a complete list, go to:

<https://success.unt.edu/aa-sa-resources>

CARE TEAM

The Care Team is a collaborative interdisciplinary committee of university officials that meets regularly to provide a response to student, staff, and faculty whose behavior could be harmful to themselves or others.

<https://studentaffairs.unt.edu/care-team>

EMERGENCY NOTIFICATION & PROCEDURES

UNT uses a system called Eagle Alert to quickly notify students with critical information in the event of an emergency (i.e., severe weather, campus closing, and health and public safety emergencies like chemical spills, fires, or violence). In the event of a university closure, please refer to the Jazz Division Canvas page for contingency plans for covering course materials.

ACCESS TO INFORMATION – EAGLE CONNECT

Your access point for business and academic services at UNT occurs at my.unt.edu. All official communication from the university will be delivered to your Eagle Connect account.

eagleconnect.unt.edu/

ACADEMIC INTEGRITY POLICY

The University of North Texas promotes the integrity of learning and embraces the core values of trust and honesty. Academic integrity is based on educational principles and procedures that protect the rights of all participants in the educational process and validate the legitimacy of degrees awarded by the University. In the investigation and resolution of allegations of student academic dishonesty, the University's actions are intended to be corrective, educationally sound, fundamentally fair, and based on reliable evidence.

<https://policy.unt.edu/policy/06-003>

USE OF ARTIFICIAL INTELLIGENCE

Academic Integrity - Academic misconduct is present in an academic work wherever AI assistance has been used when unauthorized, or when authorized, has not been disclosed as required.

Expect changes - The developments around generative AI are in flux and the rules that are expressed in this syllabus may need to change on short notice. This may affect the contents of assignments, as well as their evaluation.

Generative AI Use Is Prohibited - The use of generative AI is strictly prohibited in this course.

General Writing - The use of generative AI tools is not permitted on any writing, arrangement, composition, or transcription assignments in this course. By submitting a writing assignment, you attest that you are the only and original author.

<https://guides.library.unt.edu/artificial-intelligence/AIfaculty>

COURSE SAFETY PROCEDURES

Safety during rehearsals and performances is of the highest priority. Various procedures will be discussed in class to facilitate proper actions during a campus emergency.

FOR ADDITIONAL INFORMATION ON ANY UNT or COURSE RELATED TOPIC please visit the university web pages.

<https://www.unt.edu>