

Music 614
SEMINAR IN CONCEPTUAL ANALYSIS OF JAZZ
 Class Syllabus

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Office #238, Music Bldg. (Office hours determined every semester)

Class meeting times and location found in Student Handbook

Prerequisites: For continuing students (from SDSU who earned a B. M. in Jazz Studies) Music 166, 266, 366, 466, 566A and 566B is required, with the cumulative passing grade of "B." Transfer students must successfully complete the Jazz Studies Department Placement Barrier Exam.

Lectures and their Objectives: This course takes up where Music 466, Elements of Jazz IV, left off. The aesthetic focus of this course revolves principally around the music of the last forty-four years and the important creative developments that have transpired within this time frame.

Students will be expected to demonstrate theoretical and applicative knowledge in areas A through G, listed below.

Analysis and Theory

- A) Modes and their applications.
 - 1) Diatonic Modes
 - 2) Jazz Melodic Minor Modes
 - 3) Harmonic Minor Modes
 - 4) Harmonic Major Modes
 - 5) Other Altered Modes
 - 6) Overview of George Russell's Lydian Chromatic Concept
- B) Melody Generating Concepts
 - 1) Study and analysis of solos transcribed by the instructor.
 - 2) Study and analysis of solos transcribed by the students.
- C) Selected topics from A Chromatic Approach to Jazz Harmony and Melody, by Dave Liebman
- D) Chromatic Modal Harmony.
 - 1) Analysis of Chromatic Modal repertoire.
 - 2) Compositional procedures in the chromatic modal idiom.
- E) Abstracted harmony and its compositional applications.
- F) Analysis of Open Ended and Alternately Structured Forms.
- G) Compositional procedures in open ended or alternate form idioms.

Written Projects

Transcribed Solo (Part I)

A transcription of a recorded jazz solo from a commercially released album, computer engraved, or in ink (an original and one photocopy are required if in ink).

The length of the transcription is to be 64 measures. The student must also provide the instructor with a CD copy of the solo for grading and correction purposes when the transcription is turned in.

Transcribed Solo Annotation (Part II)

When the first draft of the solo is corrected by the instructor and returned to the student, complete corrections and edits on the transcription. Along with that, prepare a detailed annotation (analysis) of the solo that includes the following:

- a) Melodic Generating Concepts as defined in class.
- b) Comparison of density and space in terms of the rhythmic/melodic activity.
- c) Identification of any developed rhythmic devices.
- d) Overall structural unity and pacing.
- e) Soloist "signatures" in terms of melodic and rhythmic elements.

*Written Projects cont.,*Record Review*

This review is to be written in an academic writing style.

This review should cover the following topics:

- a) All pertinent data on personnel and recording dates and locations.
- b) Objective description of the style and concepts of the album.
- c) Detailed observations (and criticism) of each selection in terms of performance (group and solos) and composition.
- d) Overall thematic continuity of the album (is there any, and why).
- e) Observations (and criticism) of technical production quality.
- f) Rate the album using a 1 to 5 rating scale, with 5 being the highest score. (Be able to defend your observations and rating! Make sure that you know the music!)
- g) The review should be accompanied by a cassette or CD copy of the album.
- h) This review should be three to three and a half pages, typed.

The instructor will provide sample annotations for reference.

Periodic Journal Entries

These papers are to be two and one half to three pages in length. They should represent your observations and insights on assigned reading, class lectures and discussions, as well as any outside reading on jazz topics. Grading will be determined by content as well as spelling and grammar.

[There will be a total of four journal entries for the semester. Due dates can be found on page four]

Original Composition

Scored for rhythm section (three to four rhythm section players) and one horn (minimum).

The compositions will be written in such a manner as to reflect the instruments played by members of the class. The score and parts are to be computer engraved (preferred) or in dark pencil (for photocopy reproduction). This composition is to be composed in the chromatic modal harmonic idiom, alternate form idiom (open ended), or a combination of the two. The instructor will not accept Be Bop style compositions or contrafacts.

The piece can be composed in either sectional or thru composed formats. Minimum length is 26 measures. Maximum length is 32 measures.

Grading will be based on the following criteria:

- a) Melodic/harmonic structural unity and form.
- b) Melodic and rhythmic inventiveness.
- c) Strong improvisational structure, either via harmonic, open ended or alternately structured forms.
- d) Overall creativity.

Oral Presentation

Analysis of three works by one major composer using the following format:

- a) Form, harmonic, rhythmic and melodic analysis.
- b) Identification of unique compositional devices in rhythmic, melodic and harmonic languages.
- c) Comparison of compositional devices in the three pieces that define (or represent) the style and uniqueness of the composer.

Written Materials for the Oral Presentation

-A detailed outline of the lecture for the instructor at the time of the presentation (typed).

-Have copies of the music (either lead sheet or score) for each member of the class.

-Have CDs or a tape with performances of the compositions (preferably featuring the composer).

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Students will be given 25 to 30 minutes for each presentation. Budget approximately 10 minutes of that time for questions, defense and discussion.

Grading

Weekly Journals	15%		
Solo Transcription			
Transcription Accuracy	13%		
Analysis & Annotation	15%		
Album Review	15%		
Original Composition	22%		
Oral Presentation			
Analysis Accuracy	12%		
Presentation Cogency	8%		
A	100%-93%	A-	92%-90%
B+	89%-87%	B	86%-83%
B-	82%-80%	C+	79%-77%
C	76%-73%	C-	72%-70%
D+	69%-67%	D	66%-63%
F	59% and lower		

Due Dates are selected each semester
(Read page 4 for assignment due date policies)

1) Transcription

- a) Solo title and artist
- b) 1st Draft of Solo Transcription
- c) Final Draft of Solo Transcription with annotation and written analysis

2) Album Review and Critique3) Original Composition due dates are;

- a) 1st draft
- b) Final draft

Class members will record the compositions at the last class meeting in M217, the Jazz Combo Room. If there is a need for a drummer, the instructor will secure one who will be paid by class members, not less than \$65.00 or more than \$90.00.

If a student's original composition is not recorded, that student will forfeit an additional 20% from the overall class grade.

Overt plagiarism will automatically disqualify the student with a failing grade in the class in accordance with university policy.

4) Oral Presentation

Lecture/Presentations

5) Periodic Journal due dates are;

- | | |
|----|---|
| #1 | <u>A Chromatic Approach to Jazz Harmony and Melody</u> (pgs. 7-24)
Reading insights, Observations and Issues on Class Lectures and Discussions |
| #2 | <u>A Chromatic Approach to Jazz Harmony and Melody</u> (pgs. 25-44)
Reading insights, Observations and Issues on Class Lectures and Discussions |
| #3 | <u>A Chromatic Approach to Jazz Harmony and Melody</u> (pgs. 45-68)
Reading insights, Observations and Issues on Class Lectures and Discussions |
| #4 | <u>A Chromatic Approach to Jazz Harmony and Melody</u> (pgs. 69-105)
Reading insights, Observations and Issues on Class Lectures and Discussions |

Required Books and Materials

Graduate Seminar in Conceptual Analysis of Jazz

A set of materials authored and collected by the instructor.

The instructor will provide class members with this text at the beginning of the second meeting of the class.

Required Books and Materials cont.,

A Chromatic Approach to Jazz Harmony and Melody (Dave Liebman) Advance Music

It is the student's responsibility to individually order the Liebman book. It is available from Jamey Abersold. The 24 hour phone order number is 1-800-456-1388. The book can also be ordered on-line at www.jazzbooks.com. The book can be delivered overnight, 2-day air, etc., or can be delivered via normal surface delivery with a 1 to 2 week delivery window.

A Chromatic Approach to Jazz Harmony and Melody is also available from Sher Publishing. The toll free number is 1-800-444-7437. The Sher website is www.shermusic.com.

Other Recommended Study and Reading

Thinking in Jazz--The Infinite Art of Improvisation (Paul F. Berliner), The University of Chicago Press

Contemporary Harmony (Ludmila Ulehla), Advance Music

Modal Jazz Composition and Harmony, Vols. I & II (Ron Miller), Advance Music

Milestones (Jack Chambers), Quill, William Morrow Press

Forces in Motion, The Music and Thoughts of Anthony Braxton (Graham Locke), Da Capo Press

Ornette Coleman, A Harmolodic Life (John Litweiler), William Morrow and Company, Inc.

Blues People (Leroi Jones, a.k.a., Amiri Baraka), Morrow Quill

Black Music (Leroi Jones, a.k.a., Amiri Baraka), William Morrow & Co.

Jazz Composer's Companion (Gil Goldstein), Advance Music

Keeping Time (Readings in Jazz History) (Edited by Robert Walser), Oxford University Press

Jazz Cultures (David Ake), University of California Press

Weather Bird (Jazz at the Dawn of Its Second Century) (Gary Giddins), Oxford Press

Footprints (The Life and Work of Wayne Shorter) (Michelle Mercer), Jeremy P. Tarcher/Penguin

The Making of Kind of Blue (Miles Davis and his Masterpiece) (Eric Nisenson) St. Martin's Griffin, N.Y.

Assignment Due Date Policies

It is very important to get assigned work in on the specified due dates because there are grading penalties for work turned in late. If the transcription (which has two due dates), record review, original composition (both drafts), or periodic journal entries are one calendar day late, a 10% penalty will be incurred. If any of the above items is turned in the Monday following Thursday's class, a 20% penalty will be given. Assignments will not be accepted after the Monday following class. The grade given will be an F with "0" points.

Oral presentation dates will be selected by numerical drawing (or class consensus). A student will be excused from giving his or her presentations only if there is a verifiable family or medical emergency. In that situation arrangements would need to be made to make up the project. If a student fails to present his or her oral analysis project on his or her assigned date for any reasons other than family or medical emergencies, the grade given will be an F with "0" points.

Specific Directions for Turning in Late Assignments

Assignments turned in one day late from a Thursday due date must be turned in on the following day (Friday) to the music department office, and must be date stamped by office personnel. They will, in turn, put it in my mailbox. (Remember, the music department office is closed on Fridays.)

Assignments turned into the music department office on the Monday following a Thursday must also be date stamped.