Music 614
SEMINAR IN CONCEPTUAL ANALYSIS OF JAZZ
Class Syllabus
Fall 2012

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Office #238, Music Bldg. [Office hours, Mondays 10:30 a.m.-11:00 a.m., Wednesdays, 10:30 a.m.-11:00 a.m. and by appointment]
Class meets on Tuesdays from 4:00 p.m. to 6:40 p.m. in M-207

Monday, September 3 – Labor Day Holiday/Monday, November 12 – Veterans’ Day Holiday
Wednesday, November 21 – Instructor Personal Holiday/Thursday, November 22 – Thanksgiving

Prerequisites: For continuing students (from SDSU who earned a B. M. in Jazz Performance 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 Theory Placement Barrier Exam. **This course is designed for Jazz performance majors and may not be the best choice for graduate students whose knowledge of jazz is limited.**

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
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 a minimum of 56 measures and a maximum of 64 measures.
The student must also provide the instructor with a CD (or CDR) copy or electronically sent mp3 file of the solo for grading and correction purposes when the transcription is turned in.

Transcribed Solo Analysis and Annotation (Part II)
The first draft of the solo is corrected by the instructor and returned to the student. The student is required to provide an analysis on the transcription using “Melodic Generating Concepts” as defined in the class text. Along with that, a detailed annotation (prose) of no less than two and one half pages and no more than three and a half pages is required that includes the following:

a) Comparison of density and space in terms of the rhythmic/melodic activity.
b) Identification of any developed rhythmic devices.
Written Projects cont.,

Transcribed Solo Analysis and Annotation (Part II) cont.,

- c) Overall structural unity and pacing.
- d) Soloist "signatures" in terms of melodic and rhythmic elements.

Periodic Journal Entries*

These papers are to be three to four 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. Remember, the instructor expects these journals to written in an academic research paper style. Please refer to the latest edition of “A Manual for Writers of Term Papers, Theses and Dissertations” by Kate Turabian (University of Chicago Press) for proper formatting as it has to do with citations and quotes. [There will be a total of three journal entries for the semester. Due dates can be found on page four]

Original Compositions

Project 1

Scored for rhythm section (three to four rhythm section players) and one horn. 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 and can include fixed, but flexible, forms. 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.

Project 2

Scored for rhythm section (three to four rhythm section players) and one horn. 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 piece is to be composed in an alternate form idiom. In other words, the improvisational structure for the composition will not include a fixed harmonic form. Open-ended forms with cues, closed rhythmic forms, ostinato forms and other improvisational structures can all be used.

Grading for both projects 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.

| Class members will record Composition Project 1 on Tuesday, December 4 during regular class hours. Composition Project 2 will be recorded on Tuesday, December 11 (during finals from 3:30-5:30 pm, or later as needed). If these projects require instrumentation beyond what is available in the class, additional players will be hired by class members under the advisement of the instructor and will be paid no less than $15.00 (per player) for each recording session. The maximum fee contribution from class members will be no more than $20.00. If a student's original composition is not recorded, that student will forfeit an additional 15% from the overall class grade per composition project. |

Repertoire Analysis Project

Students will pick two representative compositions by one jazz composer for the following analysis procedures:
- 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.
Repertoire Analysis Project cont.,

Format of the Repertoire Analysis Project Lead Sheets
The harmonic, rhythmic and melodic analyses will be notated directly on the lead sheets of the compositions in a manner demonstrated in text examples and other materials given to the class by the instructor. Computer generated lead sheets are required.

Format of Written Portion of Repertoire Analysis Project
1) Biographical information on the composer’s career, including professional and/or collaborative relationships, along with important historical and sociological context.
2) Historical information on each piece that would include the time period the piece was written, compositional motivation, title importance.
3) Form analysis along with the identification and comparison of compositional devices that reveal the composer’s unique use of melody, harmony and rhythm as it relates to each piece individually.
4) Comparative analysis of composer’s “signature” devices in terms of melodic, harmonic and rhythm components.
5) Additionally, the student will provide a representative listing of recordings of the compositions by the composer and other artists (no more than five are required) that includes the album names, recording dates, personnel and record label.
6) Short bibliography and footnotes.

Excluding the analyzed lead sheets, this research paper should be between 5 to 7 pages, typewritten. Again, refer to Turabian’s “A Manual for Writers of Term Papers, Theses and Dissertations” for proper academic formatting. As with the Journal entries, Grading will be determined by content as well as spelling and grammar.

Grading
3 Journal Entries
   Content 7%
   Grammar/Spelling/Writing Style 3%
Solo Transcription
   Transcription Accuracy 10%
   Analysis 9%
   Annotation Content 9%
   Grammar/Spelling/Writing Style 6%
Original Composition Project 1 18%
Original Composition Project 2 17%
Repertoire Analysis Project
   Structural and Harmonic Analysis of Music 10%
   Written Portion Analytical & Historical Accuracy 6%
   Grammar/Spelling/Writing Style 5%

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
1) Transcription due dates are;
   a) Solo title and artist——Tuesday, September 4
   b) 1st Draft of Solo Transcription——Tuesday, September 25
   c) Final Draft of Solo Transcription with annotation and written analysis——Tuesday, October 23

2) Original Compositions due dates are;
   a) Composition Project 1, 1st Draft due——Tuesday, October 9
   b) Final draft due——Tuesday, December 4 with parts and score for the Instructor and musicians.
Due Dates cont., Original Compositions due dates cont.,

- a) Composition Project 2, 1st Draft due-------------Tuesday, November 6
- b) Final draft due-----------------------------------Tuesday, December 11 (during finals week) with parts and score for Instructor and musicians. Class meets at 3:30 pm!

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

3) Repertoire Analysis Project due date--------------------------Monday, November 19*

*Special Class Meeting Date Change

Wednesday, Nov. 21, is the day before Thanksgiving. Most students leave for Thanksgiving vacation Tuesday or Wednesday of that week. As the instructor, I am allowed to take a personal holiday on the day before Thanksgiving because experience has shown me that the attendance attrition rate is high. To alleviate missing an important class session, I am recommending that the class meet on Monday, Nov. 19 from 6-8:30 pm. Please get this information into your datebooks or PDAs.

4) Periodic Journal due dates are;
#1--Tuesday, September 18  “A Chromatic Approach to Jazz Harmony and Melody” (pgs. 7-33)
Reading insights, Observations and Issues on Class Lectures and Discussions
#2--Tuesday, October 16  “A Chromatic Approach to Jazz Harmony and Melody” (pgs. 34-66)
Reading insights, Observations and Issues on Class Lectures and Discussions
#3--Tuesday, October 30  “A Chromatic Approach to Jazz Harmony and Melody” (pgs. 67-82)
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.
This text will be provided free of charge to the students in this course via electronic submission in the form of pdf files sequentially formatted as a course reader.
A Chromatic Approach to Jazz Harmony and Melody (Dave Liebman) Advance Music

It is the student's responsibility to individually order the Liebman book and its accompanying CD. The address is a secondary page on Jamey Aebersold's website that features Liebman's materials.

http://www.jazzbooks.com/mm5/merchant.mvc

Just follow the prompts on the above page. The price of the book and its accompanying CD is $42.95.

A Manual for Writers of Term Papers, Theses and Dissertations Kate Turabian (University of Chicago Press)
We will not be discussing the contents of this book in the class. It is a very important reference book that you will need in assisting you to properly format your graduate research writing assignments.

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
Other Recommended Study and Reading cont.,

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

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

*Coltrane, the Story of a Sound* (Ben Ratliff) Farrar, Straus and Giroux, NY.

*Thelonious Monk, The Life and Times of an American Original* (Robin D. G. Kelley) Free Press

### 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), original compositions (both 1st drafts), or periodic journal entries are one calendar day late, a 5\% penalty will be incurred. If any of the above items is turned in the Thursday following Tuesday’s class, a 10\% penalty will be given. Assignments will not be accepted after the Thursday following class. The grade given will be an F with "0" points.

#### Specific Directions for Turning in Late Assignments

Assignments turned in one calendar day late, or two calendar days late, from a Wednesday due date must be turned in on Thursday or 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 closes on Fridays at 12 noon.)