
University of North Carolina at Wilmington



Department of Music

Modern Jazz (MUS 365)

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<http://www.uncw.edu/music/bongiornof/courses.html>

Modern Jazz: An in depth study of the music and musicians in jazz history from the beginning of 1940 to the present through historical perspectives, music analysis, and performance.

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| Readings: | • <i>Bird Lives</i> , Ross Russell | ML419.P4 R9 |
| | • <i>To Be or Not To Bop</i> , Al Fraser/Gillespie | ML419.G5 A3 |
| | • <i>Swing to Bebop</i> , Ira Gitler | ML3508 .G57 1985 |
| | • <i>Hard Bop</i> , David Rosenthal | ML3507 .O94 2000 |
| | • <i>The Freedom Principle</i> , John Litweiler | ML3506 .L57 1984 |

All readings may be found on 2-hour reserve in Randall Library.

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| Grading: | Transcription & Analysis Project* (due the day of the final) | 10% |
| | Quizzes | 10% |
| | Midterm | 20% |
| | Lab/Performance | 40% |
| | Final | 20% |

Evaluations will consist of short answer as well as essay questions. Assignments will include select readings, as well as written assignments of select stylistic trends in jazz music from this time period. Attendance is mandatory for all class meetings.

Student Learning Outcomes:

- To be able to identify the important musical trends in modern jazz through aural and written analysis.
- Demonstrate the ability to describe stylistic characteristics of the trends in modern jazz through aural analysis.
- To identify important jazz musicians and to discuss their significance in jazz history.

Course Topics and Outline

(Performance tunes for the lab may be selected from analysis listings)

Topic 1: Swing to Bop

- Demise of swing: Attitudinal, economical, musical
Readings: *Swing to Bop*, Ch. 1 & 2

Topic 2: Birth of Bebop

- Performance practice
- Characteristics
- Rhythm section developments
-Readings: *Bebop*, Ch. 1 & 2
-Video: Parker, Gillespie on *Hot House* (performance practice)

Topic 3: Charlie Parker, Dizzy Gillespie, and Bud Powell

- Early background
- Important recordings
- Style & innovations
- Bird blues substitutions

-Readings: *Bird Lives & To Be or Not to Bop*
-Analysis & Listening to be selected from the following: **Blues for Alice** or **Confirmation** (Charlie Parker), Bird & Diz on **Hot House** (Jazz at Massey Hall), Bud Powell on **A Night In Tunisia**, and Fats Navarro on **Lady Bird** (SCCJ, 3)

Topic 4: **Monk: *Straight No Chaser*** (movie)

-----MIDTERM-----

Midterm will be drawn from the readings; in particular, *Bird Lives, To Be or Not To Bop*, as well as the film, *Straight No Chaser*, and lectures.

Topic 5: **Cool School**

- East coast/Miles, Tristano, MJQ
- West coast & Brubeck
 - Listening & Analysis: Paul Desmond's solo on **Blue Rondo a la Turk**

Topic 6: **Hard Bop (background, recordings, style, innovations)**

- Miles Davis Quintet & Sextet
- Art Blakey & the Jazz Messengers
- Clifford Brown/Max Roach, Sonny Rollins
- John Coltrane
 - Reading: *Hard Bop*, Ch. 2 & 3
 - Reading: *Hard Bop*, Ch. 4
 - Reading: *Hard Bop*, Ch. 5
 - Reading: *Hard Bop*, Ch. 8
 - Reading: *Hard Bop*, Ch. 6 & 7
 - Analysis & Listening to be selected from the following: **Airegin** or **Moment's Notice** (John Coltrane), **Ugetsu** or **Caravan** (Art Blakey Live at Birdland), **Joy Spring** (Clifford Brown)

Topic 7: **Funk (background, recordings, style, innovations)**

- Horace Silver
 - Reading: *Hard Bop*, Ch. 6 & 7
 - Analysis & Listening: **Gregory is Here** (Randy Brecker, *Liberated Brother*)

Topic 8: **Modal Miles & Coltrane's changes**

- *Milestones* & the making of *Kind of Blue*
- *Giant Steps* & the Coltrane matrix
 - Readings: *The Freedom Principle*, Ch. 5 & 4
 - Analyses & Listening: Select solos from *Kind of Blue*, Coltrane's solos on **Giant Steps** (Coltrane matrix and formulae)

Topic 9: **The 60's**

- Miles and his Quintet
- Coltrane experiments: from *Impressions* to *A Love Supreme*
 - Readings: *The Freedom Principle*, Ch. 5 & 4
 - Analysis & Listening: **Dolphin Dance** (Freddie Hubbard), Coltrane's solo on **Impressions** & select solos from *A Love Supreme*

Topic 10: **The 60's and Free Jazz**

- Ornette Coleman & John Coltrane
- *Free Jazz, Ascension*
 - Readings: *The Freedom Principle*, Ch. 3, 4, 9
 - Analysis & Listening: *Free Jazz, Ascension, Unit Structures*

Topic 11: **Jazz Fusion**

- Miles' *Bitches'*
- Weather Report
 - Readings: *The Freedom Principle*, Ch. 10
 - Analyses & Listening: *Bitches Brew, Heavy Weather*

Topic 12: The Jazz Renaissance: 1980 to Today

- Art Blakey sends his messengers: Marsalis, Garrett, Pierce, Eubanks, Blanchard
- Veterans: Woods, Shaw
- The young lions: Hargrove, Hart, Herring, Payton, Garrett, Alexander, Weiskopf, Kreisberg, others...
 - Analysis & Listening to be selected from the following: Michael Brecker solos on ***Impressions & Quartet No. 2, Part 2*** from Chick Corea's *Quartets*; other solo analyses may include Garzone, Lovano, Harrell

-----FINAL: TUESDAY, DECEMBER 13, 11:30 - 2:30 PM-----

TRANSCRIPTION PROJECT DUE

Transcription Project Guidelines

General information

Students are to transcribe a jazz solo improvisation by a musician from the Modern Jazz Era, as discussed in class. In addition, the solo should be based upon one of the ten "performance" tunes discussed and practiced in class. The solo should be a minimum of 32 measures in length and should be written using Finale. Both written solo and an audio recording (cassette or CD) are to be submitted to the instructor by the day of the final exam.

Format

The transcription project should include the following:

1. A brief bio on the soloist (e.g., date of birth and death, place of birth, important collaborations as a sideman or leader, important contributions, if any, as a player, and characteristics of performer's style).
2. Important recordings in chronological order
3. Indicate the jazz style performed by the group on this tune.
4. Do an analysis of the transcription highlighting salient features and techniques used. Be sure to indicate specific measures (include measure numbers on your transcription) when listing these features.
5. The title of the tune, CD name, recording label, and date of recording should be found on the first page of the transcription.
6. Transcriptions should be submitted in **concert key**.
7. Include all chords for the transcription.

Academic Honor Code

The University of North Carolina Wilmington is a community of high academic standards where academic integrity is valued. UNCW students are committed to honesty and truthfulness in academic inquiry and in the pursuit of knowledge. This commitment begins when new students matriculate at UNCW, continues as they create work of the highest quality while part of the university community, and endures as a core value throughout their lives. Complete details may be found in the current Code of Student Life and in the Faculty Handbook.

Campus Respect Compact

UNCW has recently instituted a Respect Compact to affirm our commitment to a civil community, characterized by mutual respect. That Compact may be accessed at: <http://www.uncw.edu/stuaff/pdc/documents/SeahawkRespectCompact.pdf>. Further information about the respect Compact is available from the Office of Institutional Diversity and Inclusion.

Students with Disabilities

Students with diagnosed disabilities should contact the Office of Disability Services (962-7555). Please give the professor a copy of the letter you receive from Office of Disability Services detailing class accommodations you may need. Please be sure your professor has the referral letter no less than three days before the test, if you require accommodation for test taking.

Statement regarding violence and harassment: UNCW practices a zero tolerance policy for any kind of violent or harassing behavior. If you are experiencing an emergency of this type contact the police at 911 or UNCW CARE at 962-2273. Resources for individuals concerned with a violent or harassing situation can be located at <http://www.uncw.edu/wsrc/crisis.html>.

Religious Observance Policy

North Carolina General Statute 116-11(3a) and UNC policy authorizes a minimum of two excused absences **each academic year** for religious observances required by the faith of a student. Students are required to provide written notice of the request for an excused absence a reasonable time prior to the religious observance. The student shall be given the opportunity to make up any tests or other work missed due to an excused absence for a religious observance.

Cell Phones, PDAs, Laptops

Cell phone, PDA, laptop, and net book use is prohibited in class unless the class activity warrants their use. These devices should be either silenced or turned off during class unless otherwise indicated. Please let me know in advance, if you have a personal, urgent matter for which you need to be on call.

The University Learning Center

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