A. COURSE DESCRIPTION

In 13 weeks, students will have a clear idea of how jazz musicians think and behave on the bandstand. Material in this course is germane to a host of genres and musical situations but holds a jazz focus. This course is a thorough introduction to the jazz language. Students explore melody, harmony, rhythm, form and the interaction of these elements in relation to style-specific jazz repertoire. Common-practice jazz terminology and notation, chord symbols, intervals, scales, and chord structures are covered. Aural recognition is a key component of study in jazz, and students will be expected to relate and express themselves using aural and written material.

In addition to completing short written assignments, students will be expected to fully engage the jazz language in a practical manner via singing in class and practicing piano exercises outside of class. There are two lectures per week, which will include in-class performances, aural and written analysis, and class discussion. Studying this material in groups of two or three can be an excellent way to get ahead.

B. COURSE LEARNING OUTCOMES

Above all, students in MUS 401D will hone their ears to be able to correctly and quickly write and recognize (visually and aurally) the fundamental vocabulary of jazz music theory. This relationship will be supported through listening and analysis of important jazz recordings/transcriptions in the Ligon text. Recordings and live performances are texts when it comes to an aural/oral tradition like jazz and are treated as such in this course.

In order to successfully complete this course, students are required to complete the following learning outcomes that will be assessed through regular short assignments, tests, and in-class participation:
1. Demonstrate mastery of jazz terminology/definitions
2. Label chord tones and non-harmonic tones in melodies
3. Demonstrate mastery of chord symbols including the Nashville system
4. Demonstrate mastery of scale degree names and the “number system” in notating melodies
5. Notate and identify modes, triads and seventh chords of the major scale diatonic system
6. Notate and identify root position chords with up to seven pitches
7. Notate and identify closed, open, and simple jazz piano voicings in both root position and using poly-chord fractions
8. Transpose melodies and chords to any key
9. Demonstrate the ability to identify and write guide-tone lines over various chord progressions
10. Notate, identify, sing and clap note and rest rhythmic values including dotted notes, dotted rests, ties, triplets and rhythmic patterns in simple time signatures relating to the jazz idiom
11. Demonstrate the ability to use rhythmic notation including beaming, subdivisions, repeat signs and bar lines in simple and compound time signatures within the jazz idiom. Note: occasionally, notating jazz music can involve some seemingly contradictory techniques. We will discuss this at length
12. Write and aurally identify ii-V-I progressions in all major and minor keys
13. Analyze various chord progressions and musical examples from the text using Roman numeral analysis and functional analysis
14. Notate and aurally identify various chord progressions including several blues progression and rhythm changes
15. Notate and aurally identify basic reharmonizations using techniques in the Ligon text
16. Notate and aurally identify walking bass lines
17. Accurately sing several Vocal Rhythm Etudes by Bill Douglas

C. REQUIRED TEXTS AND SUPPLIES


Further readings and listening examples will be placed on reserve in the Music Library.

Students must bring manuscript paper and a high-quality eraser to every class.

Recommended pencils: Staedtler Norica HB 2, Sanford Papermate Mirado HB 2, Dixon Ticonderoga HB
D. SUGGESTED SUPPLEMENTARY TEXTS


BOTH TEXTS ARE AVAILABLE AT LOCAL MUSIC SHOPS AND BOOKSTORES AS WELL AS ONLINE.

E. EVALUATION

Passing mark is 50%.

Tests (6 X 6% each, dates below) 36%

Assignments (4 x 6% each, dates below) 24%

Midterm Exam (Thu Oct 18)

Concert Response (Nov 3)

Professionalism 15%

Total:100%

F. POLICIES AND PROCEDURES

Late assignments will not be accepted and missed tests will not be made up. All assignments are due at the beginning of class. Due dates for assignments in the course outline are fixed and non-negotiable. Extensions/make-ups will be granted only for documented, certifiable reasons entirely beyond a student’s control. All assignments and tests must be clearly labeled with the student’s name.
It is the student's responsibility to be aware of the Undergraduate Academic Regulations at the University of Victoria, and the School of Music. These academic regulations may be accessed at

http://web.uvic.ca/calendar2014/GI/2AYeID.html

The UVic Undergraduate Grading Scale is available here: http://web.uvic.ca/calendar2014-09/FACS/UnIn/UARe/Grad.html

All students with diverse learning styles and needs are most welcome in this course. In particular, if you have a disability/health consideration that may require accommodations, please feel free to approach me and/or the Resource Centre for Students with a Disability (RCSD) as soon as possible. The RCSD staff are available for appointment to assess specific needs, provide referrals and arrange appropriate accommodations http://www.rcsd.uvic.ca.

G. DISCLAIMER

While every effort will be made to cover all material listed in this outline, the order and content may change in the event of exceptional circumstances or class needs. Whatever style of music you are studying, it's a good idea to be immersed in it. Start listening to as much jazz music as possible. I will make numerous listening suggestions throughout the course, and I'm happy to guide any student towards interesting and noteworthy recordings. Similarly, if you need assistance with any aspect of the course, please contact me. I am very excited to share this music with you so please, when you have questions, ask them right away.

H. SEMESTER AT A GLANCE

SEPTEMBER

Thu Sept 4: Introducing jazz music, and demonstration of small ensemble playing with live band - basic melodic, harmonic and rhythmic embellishments - what is swing - Bill Evans: The Jazz Process - intervallic awareness - rehearse Vocal Rhythm Etude #1 - practice items for ear training test of all ascending and descending intervals to be performed one-on-one Mon Sept 15 in B069.

Recording of the week: Miles Davis/Gil Evans “My Ship”

http://www.youtube.com/watch?v=l-pwTkgRE-M

Mon Sept 8: Review and practice VRE #1 – basic diatonic harmony LIGON 95– the number system – the “3.5 families of chords” (major, minor, dominant and half diminished) – the “cheeseburger” approach to
building chords– 4 note root position voicings in maj, min, dominant.

Recording of the week: Charlie Parker “Bloomdido”
http://www.youtube.com/watch?v=72qH4FMAb_Q

Thu Sept 11: Jazz drumming fundamentals - set-ups and fills - how does a drummer interpret a score? - the swing 8th note LIGON 11 - basic melodic and rhythmic embellishment LIGON 14 – rhythmic reading exercises in LIGON 48

Mon Sept 15: TEST #1 in B069: Vocal Rhythm Etude test and all ascending/descending intervals in room in B069. NOTE: Students will be assigned individual times for all tests in B069.

Recording of the week: Jazz Dispute
http://www.youtube.com/watch?v=gsBC5C5ERho

Thu Sept 18: ASSIGNMENT #1 due - Interval review - practice quizzes on intervals and diatonic sevenths - introduction of diatonic sevenths in minor - ii-V-I grid – 5 note chords in root position – blues scale LIGON 88

Mon Sept 22: TEST #2 in class: All intervals, ascending and descending in treble and bass clef and all diatonic sevenths in major.
Rehearse Vocal Rhythm Etude #2 to be performed Thu Oct 2 – review 5 note chords in maj, min, dom, and half-dim.

Recording of the week: Charlie Parker – Confirmation
http://www.youtube.com/watch?v=sgamk2Ng0oI

Thu Sept 25: Review and practice Vocal Rhythm Etude #2 - bassline fundamentals in LIGON 182 – rhythm section roles – how to sustain rhythmic interest with clear, direct ideas – ii V I in major keys – basic blues progression in LIGON 164

Mon Sept 29: Review and practice Vocal Rhythm Etude #2 – ii V I in major keys using smooth piano voicings – miracle voicings #1 and #2 – basslines LIGON 182
Recording of the week: Jacques Loussier plays Bach

http://www.youtube.com/watch?v=-x6jzKpqeuw

**OCTOBER**

**Thu Oct 2:** TEST #3 in class: all 4 note root position chords in major, minor, dominant and half-diminished and rhythmic dictation

After test, introduction of polychord fractions from Frank Mantooth handout and four and five part voice leading in LIGON 264

**Mon Oct 6:** Polychord fractions – 6 and 7 note chords in root position - turnarounds in all keys – 5 note smooth piano voicings LIGON 264 – basslines in LIGON 182 – Roman numeral analysis with common jazz progressions LIGON 135

Recording of the week: Tatiana Parra

http://www.youtube.com/watch?v=o75KeNlxysQQ

**Thu Oct 9:** ASSIGNMENT #2 (basslines) due – practice dictation tests – polychord fractions – turnarounds LIGON 152 - Roman numeral analysis with common jazz progressions LIGON 135

**Mon Oct 13:** THANKSGIVING DAY (NO CLASS)

**Thu Oct 16:** Mid term review on all topics covered to date. Practice dictation tests.

**Mon Oct 20:** MID TERM EXAM in class, which includes everything covered in class so far. There will be a listening component of the mid-term.

**Thu Oct 23:** Harmonic substitutions in blues in F major LIGON 164 – Form as rhythmic structure LIGON 19 – solo examples

Recording of the week: John Coltrane - Giant Steps

http://www.youtube.com/watch?v=2kotK9FNEYU
Mon Oct 27: ASSIGNMENT 3 due – review Vocal Rhythm Etude #2 – practice tests of up to 7 note chords in root position; and 4 and 5 part voice leading – guide tones

Ed Bickert – Easy to Love

http://www.youtube.com/watch?v=bxPBvDYVX2w

Thu Oct 30: TEST #4 in B069: Vocal Rhythm Etude #2; up to 7 note chords in root position; and 4 and 5 part voice leading. NOTE: Students will be assigned individual times for all tests in B069.

NOVEMBER

Mon Nov 3: CONCERT RESPONSE due – miracle voicings – poly-chord fractions – triadic generalization and elaboration devices LIGON 69

Recording of the week: Ingrid Jensen and Marianne Trudel

http://www.youtube.com/watch?v=_yr5ZFqUc5I

Thu Nov 6: Guide tones – practice dictation – chord scale relationships – triadic embellishment of a C major triad LIGON 84

Mon Nov 10, 11, 12 READING BREAK

Thu Nov 13: ASSIGNMENT #4 due – pedal point and pivot tones – “playing out” vs. “playing in” – practice dictation tests

Mon Nov 17: TEST #5 in class: 4 and 5 part voice leading, 7 note chords in root position, rhythmic dictation

Recording of the week: Miles Davis - So What

http://www.youtube.com/watch?v=Rhv8iOY08TY

Thu Nov 20: minor blues – Bird blues – rhythm changes LIGON 179 – tritone substitutions LIGON 129
Mon Nov 24: blues etude ‘guide tones’ on the 3rd and 7th. – LIGON 197 – avoid notes LIGON 221

Recording of the week: Keith Jarrett – Everything That Lives Laments
http://www.youtube.com/watch?v=eaVxm8JyJcY

Thu Nov 27: Overview of ALL voicings include miracle voicings and poly-chord fractions – practice dictation tests.

DECEMBER

Mon Dec 1

TEST #6 in class - 4 and 5 part voice leading, 7 note chords in root position, rhythmic dictation – end of term party with jazz jam

I. PROFESSIONALISM

What is Professionalism?

Getting ahead in the music business has a great deal to do with how fast one can interpret a concept or situation and immediately build upon that knowledge. The component of the grade for professionalism (15%) consists of a combination of attendance, appropriate participation in class discussion, conduct and presentation of work, and preparedness for class discussion (i.e. it is obvious the student has completed assigned listening, practice and reading). Think of it as a more specific and helpful version of ‘participation’ grades.

DISTINGUISHED (13-15)
- Demonstrates excellent preparation: has analyzed case exceptionally well, relating it to readings and other material (e.g. readings, course material, discussions, experiences etc.). - Offers analysis, synthesis, and evaluation of case material; for example, puts together pieces of the discussion to develop new approaches that take the class further and embolden the class.
- Contributes in a very significant way to ongoing discussion: keeps analysis focused, responds very thoughtfully to other students' comments, contributes to the cooperative argument-building, suggests alternative ways of approaching material and helps class analyse which approaches are appropriate etc. Demonstrates ongoing very active involvement.

PROFICIENT (9-12)
- Demonstrates good preparation: knows case or reading facts well, has thought through implications of them. - Offers interpretations and analysis of case material (more than just facts) to class. - Contributes well to discussion in an ongoing way: responds to other students' points, thinks through own points,
questions others in a constructive way, offers and supports suggestions that may be counter to the
majority opinion.
- Demonstrates consistent ongoing involvement.

BASIC (5-9)
- Demonstrates adequate preparation: knows basic case or reading facts, but does not show evidence of
trying to interpret or analyse them. - Offers straightforward information (e.g. straight from the case or
reading), without elaboration, or does so very infrequently (perhaps once a class).
- Does not offer to contribute to discussion, but contributes to a moderate degree when called on.
Demonstrates sporadic involvement.

PULSE: OBSERVABLE (1-4)
- Present, not disruptive. - Tries to respond when called on but offers less than a basic level of
comprehension of the material. Demonstrates very infrequent involvement in discussion.

PULSE: UNOBSERVABLE (0)
- Consistently Absent

J. CONCERT RESPONSE ASSIGNMENT

Your Concert Response should be on a live performance of jazz music that you attend. Hermann’s Jazz
Club (View and Blanshard) is Canada’s longest running jazz club and an excellent place to experience
jazz music. However, there are many venues/opportunities to experience jazz music in Victoria. It is
suggested that you get approval of your concert choice in advance; inappropriate concert choices will
affect your grade. You should also include some proof that you were there (e.g. ticket stub, program,
photo).

Suggestions

Write the first draft of your report as soon as possible after the concert so your impressions remain fresh,
but I don’t recommend writing full sentences during the concert. If there was a printed program, use it to
remind yourself of what you heard when you write your report. Use the program as a way to helping
yourself use correct terminology. Do not use the program notes as a substitute for your own thinking and
personal reactions; do not cram your report full of historical tidbits about the piece. Comment on matters
of historical background only if they directly influence your personal experience of the music at the event
you attend. If there was not a program (which is common in jazz performances) then make your own by
jotting down titles of tunes/composers during the show.

Concert Response Format

Introduction (10% in length and value)

Briefly identify the concert. Who performed? What pieces were performed? Where was it
performed? Briefly describe the performance space, physical surroundings, and the appearance of the
performers.
Objective Description of the Music (30% in length and value)

Describe instrumentation, dynamics, texture, rhythm and tempo, form & relationships between movements, principles of design in the compositions, etc. — Note extremes or what is most striking. How do these elements work together?

Does the performance relate to the music covered in class in a meaningful way?

Subjective Reactions to the Music (50% in length and value)

Where was your attention directed? Was your attention held at all? Did you like individual pieces? Did you have emotional reactions to any particular piece? Why did you react the way you did? Was it in the composition, performance, sound, or all three? Did your mood change in the course of the concert? Was the concert full of variety or was it all more or less the same? Could the performance be better? How? Could the selection of compositions performed have been more to your taste? Was this a familiar or a new experience? Was there a theatrical dimension to the performance?

Conclusion (10% in value)

Did you like or dislike the experience overall? Why or why not? What do you think could have made it more effective?

FURTHER STYLE SUGGESTIONS:

Concert review suggestions:

1. While details are good, ensure that you are guiding the reader into the world of sound you encountered through your words.

2. Begin with a clear topic sentence and an introductory paragraph that tells me what you are going to tell me.

3. After giving a general sense of your impressions in the introductory paragraph, give details and specific examples. Which of the two following examples is more interesting to read?

On saturday, I attended a performance of the by Joe Blow at a club in Victoria. I enjoyed watching the singers as they sang. It was a interesting performance.
On February 32nd, I attended a jazz performance by vibraphonist Joe Blow and his quartet at the Superior Café in Victoria. One of the most memorable aspects of this performance for me was the vivid facial expressions that I could see on some members of the quartet, which included piano, bass, and drums. One older gentleman, the drummer, in particular was striking to watch. Whatever the feeling was in the music, it was amplified in his rapid foot tapping gestures. He looked so relaxed during the up-tempo Charlie Parker tune *Donna Lee*. More peaceful, even joyous emotions seemed to register in his face when the music called forth those feelings of joy and peace, as in the beautiful ballad *Body and Soul*.

Always try to be specific as possible. One could write, "the performance was exciting," but is that entirely true? Surely some parts of the performance were more exciting than others and some were not exciting at all. Details give life and energy to writing.

4. If you have heard the piece before, especially on a recording, you may wish to compare the performance with the one with which you are familiar. Were some of the tempos faster or slower? Were some sounds more distinct or more blended? Is the balance within the ensemble different? Were rhythms more or less precise? Besides just listing differences that you noticed, tell me what those differences mean to you. It was better because it was slower or it was less interesting because it was slower or louder or softer . . .