Marshall University
College of Arts and Media - School of Music and Theatre
MUS 513: Advanced Jazz Styles and Analysis

Course Title/Number	MUS 513: Advanced Jazz Styles and Analysis, Section 101, 3 credits
Semester/Year	Fall 2016
Days/Time	T.B.A.
Location	Jomie Jazz Center, Rm. 114
Instructor	Jeffrey Wolfe
Office	SMH 315
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E-Mail	wolfe9@marshall.edu
Office Hours	T.B.A.
University Policies	By enrolling in this course, you agree to the University Policies listed below. Please read the full text of each policy by going to www.marshall.edu/academic-affairs and clicking on "Marshall University Policies." Or you can access the policies directly by going to http://www.marshall.edu/academic-affairs/?page_id=802 Academic Dishonesty/ Excused Absence Policy for Undergraduates/ Computing Services Acceptable Use/ Inclement Weather/ Dead Week/ Students with Disabilities/ Academic Forgiveness/ Academic Probation and Suspension/ Academic Rights and Responsibilities of Students/ Affirmative Action/ Sexual Harassment

Course Description

Advanced study of structural forms used in jazz, detailed analysis of extended forms. Techniques for solo transcriptions. Harmonic practices in specific styles. In depth study of significant jazz composers, performers, genres.

Learning Outcomes	How Students Will Achieve Learning Outcomes	How Student Achievement Of Outcomes Will Be Assessed
Students will have an increased awareness of the importance of developing one's musical ear and its relevance in understanding improvisation, composition, and style.	Students will actively listen to recordings that convey the importance of the ear as a jazz musician, and participate in guided in-class aural drill and practice.	Students will demonstrate their knowledge of the importance of developing one's ear through aural assessments, and essay writings.
Students will have gained an understanding about useful techniques and strategies used in the transcription of improvised solos as well making accurate transcriptions and analyses of jazz solos.	Students will be guided through the transcription process by scaffolding the various elements of the technique over the course of the semester.	Students will demonstrate their mastery of transcription techniques through authentic in-class activities as well as writing transcriptions of instructor assigned and self-chosen solos.
Students will be able to identify, both aurally and through analysis of transcriptions, the devices commonly found in improvised solos as well as recognize chord types and qualities.	Students will be guided in the analysis process through in-class practice, study, discussion, and recognition of seminal jazz solos and the language utilized in each, as well as frequent aural chord drill and practice sessions.	Students will be asked to write detailed analyses of canonical jazz solos by identifying devices commonly used in the jazz idiom and well as through aural examinations and written classroom assessments focusing on these devices.
Students will be able to understand jazz styles analytically, having specific musical knowledge of various jazz styles (the Armstrong style, the Lester Young style, the Charlie Parker style, etc.).	Students will listen, compare, analyze and recognize the individual styles of the jazz masters through class discussions of assigned readings, score study, and aural practice.	Students will recognize the specific devices that comprise the individual styles of jazz masters through aural in-class demonstrations, aural examinations, and written score analysis.
Students will be able to aurally identify individual jazz musicians through the recognition of their improvised solos.	Students will listen to various recordings of important and historic jazz solos created by the masters, and connect course content regarding individual stylistic traits to the recordings to be able to aurally identify individual soloists.	Students will identify important jazz soloists (on a multitude of instruments) throughout the history and development of jazz through multiple aural examinations.

Required Texts and Materials

- Coker, Jerry. Elements of the Jazz Language for the Developing Improvisor. Alfred Publishing Co., 1991.
- Butler, Hunt, trans. Modern Jazz Tenor Solos. Brett Music, 1988.
- Slone, Ken, trans. and Jamey Aebersold, ed. 28 Modern Jazz Trumpet Solos. Alfred, 1983.
- Cooke, Mervyn and David Horn, Editors. The Cambridge Companion to Jazz. Cambridge University Press, 2002.
- Three-ring notebook for class handouts and class notes.
- Manuscript paper and pencil.
- Your personal instrument (you will be given advance notice on days instruments are needed).

Tips for Success

- Listen! Part of every successful jazz musician's daily practice routine involves active listening to the masters.
- Transcribe. Listen to music with your instrument in hand. Learn phrases and licks that you like (not necessarily an entire solo, nor do you have to write them down all of the time) and are meaningful to you. Learn these in all keys and try to incorporate them into your own playing.
- Record, transcribe, and analyze your own playing. See what devices you use in your playing. Look at your playing analytically to improve your skills as an improviser.
- Sing. Try to sing phrases from various solos and play them back on your instrument using only your ears to guide you.
- Be a student of jazz history. Listen, play, and create with a sense of history, building on the music, innovations, and artists who came before you.
- Ask questions and take detailed notes.
- Keep a well-organized notebook of class notes and handouts. This course draws from many different sources. Your notebook will be your main source of study material for exams and reference material for transcription projects.

Course Requirements (See course schedule below for due dates)

- Exams (4) – 40%: Exams will cover topics from class lectures, handouts, class discussions, assigned readings, etc, as well as aural recognition, identification, and solo/score analysis.
- Solo Transcription and Analysis – 25%: A solo transcription (solo provided by the instructor) and analysis will be completed by learning a solo from a recording (by ear) and writing the solo (with correct rhythm, pitch, performance markings, etc.) on paper as well as a completed analysis form that will accompany the transcription.
- Transcription and Analysis Final Project – 35%: The transcription and analysis of two solos by the same artist of the students' choosing. After the transcription and analysis of the two solos are complete, an analytical paper will accompany the project where the findings of your analysis will be presented in a written document and classroom presentation, replete with the visual and audio/visual aids necessary to effectively communicate your findings to an audience of your peers.

Grading Policy

Grades will be assigned using the following scale (please note the category weights in the "Course Requirements and Due Dates" section).

A = 90% - 100%
B = 80% - 89%
C = 70% - 79%
D = 60% - 69%
F = 59% or lower

Attendance and Late Work

Attendance is paramount to your success. If you miss class, you miss material that cannot be made up. Any student who completes the course with **2** or fewer unexcused absences will have the option to drop their lowest exam grade for the semester. Excused absences are permitted for illness, personal emergencies, and MU sanctioned activities. In order for an absence to be excused, you must meet the guidelines for excused absences as stated in the *Marshall University Undergraduate Catalog 2015-2016*, pp. 85-86, and have written approval from the Dean of Student Affairs (Office of Student Affairs). Please do not ask me to rule as to whether your absence is to be excused. I do not have the right to such rulings. Please do not bring me notes from doctors, parents, roommates, spouses, etc. Take such materials to the appropriate office before the next class meeting. Tardiness of more than 5 minutes or walking out in the middle of class (without consulting me of your need to leave early) will be counted as an absence.

All assignments are to be submitted at the beginning of the class period in which they are due. Assignments submitted after the due date will be assessed a **10% penalty** for each day late. Absences, whether excused or not, do not exempt you from completing and submitting work due or completed in class. Assignments are due at the first class period the student returns after an absence (regardless of an excused or unexcused absence). If the absence is excused, there will be no late penalty; if the absence is unexcused, the late penalty will be applied. Attendance is required for quizzes and exams. A quiz or exam may only be made up if a student meets the criteria stated above for an excused absence. A make-up quiz or exam may vary from the original.

Academic Dishonesty & Plagiarism

Please consult the *Marshall University Undergraduate Catalog 2015-2016*, pp. 71-73, for Marshall University's policy and definitions of academic dishonesty. Academic dishonesty is considered to be an academic crime. Doing your own work and properly documenting quoted and paraphrased material are the keys to avoiding plagiarism. If I detect any plagiarism or academic dishonesty (i.e., copying someone else's paper or test, submitting work you found on the Internet as your own, etc.), you will fail the assignment or test and the incident will be reported to the Office of Academic Affairs. Additionally, you may fail the course and/or be subject to academic suspension.

Miscellaneous

- Recordings: Access to the recording utilized in this course will be made available via the streaming audio service Spotify. You can download the Spotify software at: https://www.spotify.com/us/student/ Spotify is free to use on the desktop. They do offer a premium service with a discounted student rate of $4.99 per month for mobile and offline access (highly recommended). I will email you a link for the applicable playlists to follow.
- MU Online: Most course materials as well as applicable assignments and will be made available on MU Online (www.marshall.edu/muonline). Log on frequently to view and download materials you might have lost or need due to an absence or to view current course activities and assignments.
- Email: Please check your Marshall email often. This will be the main source of communication between me and you, the student.
- Grade Reports: Detailed grade reports will be distributed to every student during the semester (midterm and dead week). At any point in the semester you may email me (wolfe9@marshall.edu) for a current grade report.
- Some Important Dates:
    - T.B.A.

MUS 513: Advanced Jazz Styles and Analysis, Fall 2016
Schedule of topics, assignments, due dates, and required readings
(schedule is subject to change at the discretion of the instructor)

Week	Topic	Weekly Reading/Analysis Assignments
Week 1: Aug. 22, 24	Introduction to the course; The functions and potential of the ear in music	CCtJ - Chapter 5 "Jazz as musical practice" pg. 83
Week 2: Aug. 29, 31	Techniques for transcribing solos; Necessary nomenclature; In-class solo transcription (instruments required)	*Developing the ear* and *Techniques for Improvised Solo Transcription* (Handouts)
Week 3: Sept. 5, 7	Devices commonly found in improvised solos; Recognition of chord types and qualities.	*Elements of the Jazz Language,* "Jazz improvisation" (Handout)
Week 4:Sept. 12,**14 **Wednesday 9/14, Exam 1**	Introduction to analytical techniques of improvised solos. Recognition of chord types and qualities.	CCtJ - Chapter 15 "Analysing jazz" pg. 286
Week 5: Sept. 19, 21	In-class listening to and analysis of various solos contained in your transcription books. Recognition of chord types and qualities.	*28 Modern Jazz Trumpet Solos/ Modern Jazz Tenor Solos/ Elements of the Jazz Language*
Week 6: Sept. 26, 28	In-class listening to and analysis of various solos contained in your transcription books. Recognition of chord types and qualities.	*28 Modern Jazz Trumpet Solos/ Modern Jazz Tenor Solos/ Elements of the Jazz Language*
Week 7: Oct. 3, *5 **Wednesday 10/5, Transcription and Analysis Due**	In-class listening to and analysis of various solos contained in your transcription books. Recognition of chord types and qualities.	*28 Modern Jazz Trumpet Solos/ Modern Jazz Tenor Solos/ Elements of the Jazz Language*
Week 8: Oct. 10, **12 **Wednesday 10/12, Exam 2**	Examination of jazz styles: Early jazz and Louis Armstrong	CCtJ - Chapter 14 "History, myth and legend: the problem of early jazz" pg. 270

Week 9: Oct. 17, 19	Examination of jazz styles: The Swing Era: Lester Young, Coleman Hawkins, Roy Eldridge, etc.	No reading assignment this week (subject to change at the discretion of the instructor).
Week 10: Oct. 24, 26	Examination of jazz styles: Bebop: Dizzy Gillespie, Charlie Parker, Thelonious Monk, etc.	CCtJ - Chapter 8 "Spontaneity and organisation" pg. 133
Week 11: Oct. 31, Nov. 2	Examination of jazz styles: Cool School: Lennie Tristano, Lee Konitz, Miles Davis Nonet, etc.	No reading assignment this week (subject to change at the discretion of the instructor).
Week 12: Nov. 7, ****9 **Wednesday 11/9, Exam 3**	Examination of jazz styles: Post Bebop: Miles Davis, John Coltrane, etc.	CCtJ - Chapter 10 "1959: the beginning of beyond" pg. 177
Week 13: Nov. 14, 16	Examination of non-traditional jazz styles: rock, funk, Latin, free, etc.	CCtJ - Chapter 12 "Free jazz and the avant-garde" and "Fusion and crossovers" pg. 217
Week 14: Nov. 21-25 **Thanksgiving/Fall break**	**Thanksgiving/Fall break**	**Thanksgiving/Fall break**
Week 15: Nov. 28, ****30** Wednesday 11/30, **Transcription And Analysis Final Project (Final Project) Due.** **Presentation of Transcription and Analysis Projects**	Listening and analysis of non-trumpet and non-tenor solos, provided by instructor.	No reading assignment this week (subject to change at the discretion of the instructor).
Week 16: Final exam **(Exam 4)**	Week 16: **Final exam (Exam 4)**	Week 16: **Final exam (Exam 4)**