

# Jazz Styles and Analysis MUH 5816-0001

## Fall 2018

Music Department, UCF School of Performing Arts  
College of Arts and Humanities.

3 credit hours

Instructor:	Per Danielsson
Location:	PAC – Room M260
Meeting Times:	MW 4:30-5:45
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### **Prerequisite:**

Consent of the instructor.

### **Description:**

A comprehensive study of jazz music from a historical, theoretical and improvisational perspective. A variety of jazz styles and specific performers will be analyzed in-depth to understand the versatile history of jazz and its influence on 20<sup>th</sup> century western music. Included in the course is theoretical analysis of significant musical qualities of improvisation, composition and arranging.

### **Objective/Student Learning Outcome:**

- The student should be able to understand and analyze the language of jazz harmonically, melodically and rhythmically.
- The student should understand the theoretical aspects of jazz from a historical perspective.
- Gain an in-depth understanding of the importance of jazz in the 20<sup>th</sup> century western music development.
- Be able to analyze different improvisational concepts.
- Recognize a wide range of jazz artists by listening.
- Be able to communicate musical idea verbally from a theoretical aspect.
- Understand the chronological development of jazz.

### **Classroom Procedures**

Each week has assigned readings, which should be completed before the class.

Laptop computers and tablets are allowed during lectures, but has to be closed when listening to music or watching videos.

- *Absolutely no text messaging or other phone activity during class.*

- *No picture taking of class material during lectures without the instructor's permission.*
- *No posting of class material on social media or Youtube.*
- *Failure to follow these rules will result in dismissal from the course.*

**Review the *Office of Student Conduct* website.**

**<http://osc.sdes.ucf.edu/>**

### **Attendance:**

One missed class meeting is allowed without penalty. Additional missed class meetings will result in a 2% final grade deduction per occurrence.

Excused absences include illness documented by a doctor's note, religious observances and deployed active duty military service, no make-up tests or extra credit are allowed.

### **Texts:**

#### **Class handouts and assigned listening.**

#### **Additional but not required texts:**

The Swing Era by Gunther Schuller

Jazz, From its Origins to Present, by Lewis Porter/Michael Ullman

The NPR Curious Listener's Guide to Jazz by Loren Schoenberg

The Smithsonian Collection of Classic Jazz. (booklet)

Blues People by LeRoy Jones

Bird Lives by Russ Russel

Reading Jazz by Robert Gottlieb

Visions of Jazz by Gary Giddings

Groove Dictionary of Jazz

Changes over Time: The Evolution of Jazz Arranging by Fred Sturm

#### **Listening and class material quizzes:**

Any material discussed in class is subject to be included in the quizzes. Taking notes are important in order to keep up with the presented material.

#### **Critical Listening:**

Analyze and answer questions about historical jazz recordings.

Knowledge of artist and name of composition.

Recognize era and approximate year.

#### **Weekly Assignments:**

Assignment is to be turned in on Mondays before class.

All reports and homework should be submitted as a word or pdf file into Webcourses.

Finale and Sibelius files should be converted to pdf.

Grade and outcome of the weekly assignments will be discussed with student.

**Final Exam:**

Cumulative exam consisting of listening and class material.

**Research Paper:**

Written paper about an **approved** subject. Please discuss this with me early in the semester.

5 substantial text sources along with applicable recordings and videos are required. Include source listings.

A detailed and organized class presentation is required.

Project needs to be handed in on the scheduled due date (**no exceptions**).

Details of project will be covered in the first week of class.

Submit via Webcourses.

**Final Exam:**

Cumulative exam consisting of listening and class material.

Assessment	Percent of Final Grade
Weekly Assignments 12	50%
Four in class listening and class material quizzes	20% (5% each)
Research Presentations	20%
Final Exam – Cumulative Monday, December 3, 2018, 4pm-6:50pm	10%
TOTAL	100%

GRADING SCALE (%)			
92-100	A	68-69	D+
90-91	A-	62-67	D
88-89	B+	60-61	D-
82-87	B	0-59	F
80-81	B-		
78-79	C+		

### **Grade dissemination:**

To comply with the [Family Educational Rights and Privacy Act \(FERPA\)](#), grades must not be released to third parties, which includes posting grades by name, SSN, or UCFID.

Grades will be documented in Webcourses.

### **Important:**

Faculty members are required to document students' academic activity at the beginning of each course. In order to document that you began this course, please complete the following academic activity by the end of the first week of classes.

Failure to do so will result in a delay in the disbursement of your financial aid.

Please write a paragraph stating that you have read the syllabus and are aware of the grading criteria, class schedule and class rules.

Submit this assignment via Webcourses no later than Friday, August 24.

### **Academic Integrity**

The Center for Academic Integrity (CAI) defines academic integrity as a commitment, even in the face of adversity, to five fundamental values: honesty, trust, fairness, respect, and responsibility. From these values flow principles of behavior that enable academic communities to translate ideals into action.

<http://www.academicintegrity.org/icai/assets/FVProject.pdf>

**UCF Creed:** Integrity, scholarship, community, creativity, and excellence are the core values that guide our conduct, performance, and decisions.

1. Integrity: I will practice and defend academic and personal honesty.
2. Scholarship: I will cherish and honor learning as a fundamental purpose of my membership in the UCF community.
3. Community: I will promote an open and supportive campus environment by respecting the rights and contributions of every individual.
4. Creativity: I will use my talents to enrich the human experience.
5. Excellence: I will strive toward the highest standards of performance in any endeavor I undertake.

The following definitions of plagiarism and misuse of sources comes from the Council of Writing Program Administrators <<http://wpacouncil.org/node/9>> and has been adopted by UCF's Department of Writing & Rhetoric.

### **Plagiarism**

In an instructional setting, plagiarism occurs when a writer deliberately uses someone else's language, ideas, or other original (not common-knowledge) material without acknowledging its source. This definition applies to texts published in print or on-line, to manuscripts, and to the work of other student writers.

### **Misuse of Sources**

A student who attempts (even if clumsily) to identify and credit his or her source, but who misuses a specific citation format or incorrectly uses quotation marks or other forms of identifying material taken from other sources, has not plagiarized. Instead, such a student should be considered to have failed to cite and document sources appropriately.

## **Responses to Academic Dishonesty, Plagiarism, or Cheating**

UCF faculty members have a responsibility for your education and the value of a UCF degree, and so seek to prevent unethical behavior and when necessary respond to infringements of academic integrity. Penalties can include a failing grade in an assignment or in the course, suspension or expulsion from the university, and/or a "Z Designation" on a student's official transcript indicating academic dishonesty, where the final grade for this course will be preceded by the letter Z. For more information about the Z Designation, see <http://goldenrule.sdes.ucf.edu/zgrade>. For more information about UCF's Rules of Conduct, see <http://www.osc.sdes.ucf.edu/>.

## **Unauthorized Use of Class Materials**

There are many fraudulent websites claiming to offer study aids to students but are actually cheat sites. They encourage students to upload course materials, such as test questions, individual assignments, and examples of graded material. Such materials are the intellectual property of instructors, the university, or publishers and may not be distributed without prior authorization. Students who engage in such activity are in violation of academic conduct standards and may face penalties.

## **Unauthorized Use of Class Notes**

Faculty have reported errors in class notes being sold by third parties, and the errors may be contributing to higher failure rates in some classes. The following is a statement appropriate for distribution to your classes or for inclusion on your syllabus:

Third parties may be selling class notes from this class without my authorization. Please be aware that such class materials may contain errors, which could affect your performance or grade. Use these materials at your own risk.

## **In-Class Recording Policy**

Outside of the notetaking and recording services offered by Student Accessibility Services, the creation of an audio or video recording of all or part of a class for personal use is allowed *only* with the advance and explicit written consent of the instructor. Such recordings are only acceptable in the context of personal, private studying and notetaking and are not authorized to be shared with *anyone* without the separate written approval of the instructor.

## **Course Accessibility Statement**

The University of Central Florida is committed to providing access and inclusion for all persons with disabilities. This syllabus is available in alternate formats upon request. Students with disabilities who need specific access in this course, such as accommodations, should contact the professor as soon as possible to discuss various access options. Students should also connect with [Student Accessibility Services](#) (Ferrell Commons, 7F, Room 185, [sas@ucf.edu](mailto:sas@ucf.edu), phone (407) 823-2371). Through Student Accessibility Services, a Course Accessibility Letter may be created and sent to professors, which informs faculty of potential access and accommodations that might be reasonable.

## **Campus Safety Statement**

Emergencies on campus are rare, but if one should arise in our class, we will all need to work together. Everyone should be aware of the surroundings and familiar with some basic safety and security concepts.

- In case of an emergency, dial 911 for assistance.

- Every UCF classroom contains an emergency procedure guide posted on a wall near the door. Please make a note of the guide’s physical location and consider reviewing the online version at [http://emergency.ucf.edu/emergency\\_guide.html](http://emergency.ucf.edu/emergency_guide.html).
- Familiarize yourself with evacuation routes from each of your classrooms and have a plan for finding safety in case of an emergency. (Insert class-specific details if appropriate)
- If there is a medical emergency during class, we may need to access a first aid kit or AED (Automated External Defibrillator). To learn where those items are located in this building, see <http://www.ehs.ucf.edu/AEDLocations-UCF> (click on link from menu on left). (insert class specific information if appropriate)
- To stay informed about emergency situations, sign up to receive UCF text alerts by going to [my.ucf.edu](http://my.ucf.edu) and logging in. Click on “Student Self Service” located on the left side of the screen in the tool bar, scroll down to the blue “Personal Information” heading on your Student Center screen, click on “UCF Alert”, fill out the information, including your e-mail address, cell phone number, and cell phone provider, click “Apply” to save the changes, and then click “OK.”
- If you have a special need related to emergency situations, please speak with me during office hours.
- Consider viewing this video (<https://youtu.be/NIKYajEx4pk>) about how to manage an active shooter situation on campus or elsewhere.

## Religious Observances

Students must notify the instructor during the first week of classes if they intend to miss class for a religious observance.

## Deployed Active Duty Military Students

If you are a deployed active duty military student and feel that you may need a special accommodation due to that unique status, please contact your instructor to discuss your circumstances.

## Course Schedule

Date	Topic	Area of discussion
Week 1	Introduction	Explanation of class expectations. Paper guidelines. Weekly assignment guidelines. Critical listening guidelines. Score analysis suggestions.
Week 2	Louis Armstrong Bix Beiderbecke Sidney Bechet Jelly Roll Morton	In depth study of their contributions to jazz as pioneers and musicians.

Week 3	Swing	Recognitions of important bands and musicians. Arranging and composition styles. Score analysis of Fletcher Henderson arrangements.
Week 4	Duke Ellington	Composer, arranger, pianist. His music and status. Arranging style and techniques. Score analysis and listening. Contemporary treatment of his music.
Week 5	The Great Tenors	Young, Hawkins, Gordon, Rollins Sample of contemporary treatment of their styles. <b>In-Class Quiz #1 (September 19)</b>
Week 6	Individuals	Roy Eldridge, Art Tatum, Goodman Trio Ella Fitzgerald, others.
Week 7	Bop	Omnibook exercise as homework. Bud Powell, Dizzy Gillespie, Fats Navarro Tadd Dameron
Week 8	Cool	Tristano, Third Stream, Birth of the Cool Art Pepper, others.
Week 9	Hard Bop	Adderley brothers, Horace Silver Art Blakey, Clifford Brown, others. <b>In-Class Quiz #2 (October 17)</b>
Week 10	Miles Davis Wayne Shorter	Including his groups and sidemen and their careers. Wayne Shorter - Composer
Week 11	John Coltrane Monk/Mingus	Modal Jazz. Elvin Jones and McCoy Tyner. Contemporary artists directly influenced by Coltrane, Mingus and Monk. <b>In-Class Quiz #3 (October 31)</b>
Week 12	Avant Garde	Ornette Coleman, Cecil Taylor, Keith Jarrett and the Koln Concert. Sam Rivers. Practical music experiment.
Week 13	Jazz Composition (Big band)	Bob Brookmeyer, Maria Schneider, Gil Evans Other contemporary composers and arrangers. <b>In-Class Quiz #4 (November 14)</b>

Week 14	European Jazz	Big bands and individual artists, past and present. Compare the American and European “sound”. Graduate Presentations
Week 15	Graduate presentations	

**Course schedule and dates are subject to change.**

**Fall 2018  
Jazz Ensembles Concert Schedule**

Friday September 28 <sup>th</sup> FREE for UCF students.	FLYING HORSE BIG BAND COM 101, 8PM. \$10, \$5 for students,
Saturday September 29 <sup>th</sup>	Latin Jazz chamber performance, UCF Family Weekend, AM. TBA.
Sunday, September 30 <sup>th</sup>	Jazz Ensemble II with the UCF Concert Band. Visual Arts Building. 8 PM. Free!
Tuesday October 2 <sup>nd</sup>	Jazz Chamber Groups Concert I. 8PM, Rehearsal Hall. FREE!
Tuesday October 23 <sup>rd</sup>	Jazz Chamber Groups Concert II. 8PM, Rehearsal Hall. FREE!
Friday October 26 <sup>th</sup>	TENOR SAX & ORGAN TRIO Jerry Weldon with Kyle Koehler Hammond Organ, UCF Rehearsal Hall \$20/\$5 for students. Free for UCF Students w/ID.
Friday November 2 <sup>nd</sup>	FLYING HORSE BIG BAND COM 101, 8PM. \$10, \$5 for students, FREE for UCF students.
Tuesday November 13 <sup>th</sup>	Jazz Chamber Groups Concert III. 8PM, Rehearsal Hall. FREE!
Tuesday November 20 <sup>th</sup>	Jazz Ensemble II. Rehearsal Hall. Free.
Tuesday November 27 <sup>th</sup>	Jazz Chamber Groups Concert IV. 8PM, Rehearsal Hall. FREE!

