

NAME:

Questions to Ponder, Forever

1) What is improvisation?

2) What is composition?

3) Please describe your personal approach to talking a solo

4) Are you aware of any thought process or critical thinking during your solos?

5) What is music analysis?

6) What is Jazz analysis?

7) What, if any, relationship is there between analysis and improvisation?

Modern American Music #515 Literature and Materials — ‘Jazz’ Analysis

Dr. Peter J. Evans, Instructor pje723@gmail.com 978-235-6463 (cell) Facebook friendly

~~MAM Literature and Materials~~ Statement of Intent:

The ~~Literature and Materials~~ classes are the academic component of the ~~Modern American Music~~ (MAM) curriculum at the Longy School of Music. ~~MAM Literature and Materials~~ is a four-semester cycle that alternates between equal consideration of Jazz and Classical musics through historical, aesthetic and analytical lenses. In this regard, the ~~MAM Literature and Materials~~ cycle is academically unique. It is one of the few courses anywhere that delves into the similarities, contrasts, conflicts and relationships that make up the complex dynamism that exists among all realms of *American Sonic Exploration*.

Therefore, ~~MAM Literature and Materials~~ students should think of themselves as trailblazers, mapmakers — the PJE-censored “Introduction” to *A Thousand Plateaus: Capitalism & Schizophrenia* by Gilles Deleuze and Felix Guattari will be a constant reference for all four semesters. Along those lines we will define and address the issues of being ‘Modern American.’

Fall semesters will proceed mostly chronologically through the dates, details and aesthetics of the personae in questions. Maps will be made to show connections between composers, improvisers, musicians, as well as artists, celebrities, etc, almost in the manner of a soft science, as a kind of pop analysis.

Spring semesters will proceed chronologically through the scores and transcriptions of the actual music via an open-ended analytical framework that is comparative and connective in nature, a la *Sonic Design: The Nature of Sound and Music* by Robert Cogan and Pozzi Escot. Maps will be made to demonstrate designs within music and connections between composers, improvisers and musicians, more in the manner of hard science.

For success in ~~MAM Literature and Materials~~ students will need:

- rigorous engagement with the course material
- expression of creative thought
- sound graduate-level scholarship and academic integrity
- dedication to this ~~MAM~~ aesthetic

Though the coursework will be demanding, rigorous and sometimes obtuse, students who dedicate themselves through all four semester will be rewarded with one of the most unique educational opportunities available to graduate students anywhere.

Spring 2018 Fridays 2:30-3:55 Room 202

First Section

“West End Blues” introduction, Louis Armstrong
“Take Five” Joe Morello’s Drum Solo (each student will submit an analysis by the next class)
Charlie Christian at Minton’s
“Lost Your Head Blues” Basie Smith, Fletcher Henderson, Joe Smith

Project 1, due Feb. 9:

transcription of Sun Ra’s introductory solo (0:34-3:52) for “Take the A Train”, Montreux 1976***

Second Section

Various solos by Charlie Parker, including Owens’ formulas
mystery chord structure (each student will submit an analysis or composition)
“Whisperin’” vs. “Groovin’ High”
various Thelonious Monk tunes
mystery motive development

Project 2, due Mar.9:

compose a 32-bar “two tunes at the same time” jazz contrefact upon a tune of your choice

Third Section (each student will submit an analysis of one of these by April 20)

thoughts on Keith Jarrett’s “Koln Concert”
Solos from “Lonely Woman” and “Free” by Ornette Coleman
“Venus” by John Coltrane and Rasheed Ali
“Montage” by Jimmy Giuffre
“Ko-Ko” by Duke Ellington
“Better Get Hit in Your Soul” by Charles Mingus

THROUGHOUT THE SEMESTER — “KING PORTER STOMP”

*Jelly Roll Morton’s “original” Fletcher Henderson’s 1928 arrangement
Henderson’s 135 arrangement for Goodman Gil Evans’ 1958 arrangement
Bob Brookmeyer’s 1958 arrangement Sun Ra’s many versions
“King Porter ‘94” Bob Brookmeyer Dr. Evans arrangement for MAM L&M Spring 2016*

KING PORTER STOMP PLAYLIST, PJE723 youtube:

<http://www.youtube.com/playlist?list=PLB2F6DC34C15FE1E1>

FINAL PROJECT: CONTINUING OUR WORK ON SUN RA!!!

for charts see... <http://davidmenestres.com/2013/07/sun-ra-charts/>

Class 14, Apr.27 Presentations

PAPERS/MAPS DUE MAY 4TH, NOON!!!

Regarding Academic Honesty (from the Conservatory Catalog):

Academic integrity is critical to the school’s ability to realize its educational mission, as effective teaching and learning are dependent upon the fair and equitable assessment of student achievement. Academic dishonesty is not only wrong from a moral and ethical standpoint, it also undermines the very process of education. It is a breach of trust which devalues the efforts of other students as well as instructors, distorts the institution’s educational standards, threatens the school’s reputation, and ultimately, calls into question the value of the degrees and diplomas it confers. Longy School of Music of Bard College expects its students to adhere to high standards of academic integrity and takes very seriously violations of these standards, regardless of whether they are committed deliberately or out of ignorance.

Regarding Incompletes (from the Conservatory Catalog):

All coursework must be completed by the last day of the Examination Period of each semester. Students may formally petition their instructor to receive a grade of Incomplete. This grade may be recorded only when a student is unable to complete primary course requirements on time due to illness or other compelling circumstances. An Incomplete may not be given primarily to

allow a student to raise his or her grade to a passing grade for the course, ensemble, or lessons in question. Incomplete work must be remedied by the end of the subsequent semester. An "F" will be recorded for courses remaining incomplete after one semester or after petitioned extensions have expired.

Every good analysis must include discussions of...

Musical Language: scales / chords / harmonic context

Musical Time: form / phrase / speed / rhythms

Musical Space: register / contour / texture / voicing

Musical Color: instrument / dynamic / doublings / articulation / bright--dark

steady / changing growth / decay gradual / sudden

and **MAPPING** their progress / change / development over the course of the tune(s)

→→→→ **DESIGN / STRUCTURE / FORM**

----- **NUEME** ----- smallest initial melodic / dynamic / rhythmic / linguistic unit
(from Charles Seeger and Ruth Crawford-Seeger)

Analytical Thoughts from "Introduction" to Thousand Plateaus

"...as in all things, there are lines of articulation of segmentarity, strata and territories; but also lines of flight, movements of deterritorialization and destratification. Comparative rates of flow on these lines produce phenomena of relative slowness and viscosity, or, on the contrary, or acceleration and rupture. All this, lines and measurable speeds, constitutes an assemblage." (3-4)

"Music has always sent out lines of flight, like so many transformational multiplicities,' even overturning the very codes that structure or arborify it; that is why musical form, right down to its ruptures and proliferations, is comparable to a weed, a rhizome." (11-12)

"Make a map, not a tracing. What distinguishes the map from the tracing is that it is entirely oriented towards an experimentation in contact with the real. It fosters connections between fields, the removal of blockages on bodies without organs, the maximum opening of bodies without organs onto a plane of consistency The map is open an connectable in all of its dimensions; it is detachable, reversible, susceptible to constant modification. It can be torn, reversed, ripped, adapted to any kind of mounting, reworked by an individual, group or social formation." (12)

Bibliographic Information (informal, yet with most of the pertinent info!)

“Development of “King Porter Stomp” - from *Changes Over Time: The Evolution of Jazz Arranging*, by Fred Sturm, [United States]: Advance Music, 1995, excerpts.

“Ko-Ko” from *Duke Ellington: Jazz Composer*, by Ken Rattenbury, New Haven: Yale University Press, 1990.

“Charlie Christian, Bebop, and the Recordings at Minton’s” by Jonathan Finkelman, from *Annual Review of Jazz Studies*, Vol.6, New Brunswick, N.J.: Transaction Books, 1993, pp.187-204.

“The Evolution of Bebop Compositional Style: “Whispering”/“Groovin’ High” by Joan Wildman from *Annual Review of Jazz Studies*, Vol.6, New Brunswick, N.J.: Transaction Books, 1993, pp.137-146.

“Lost You Head Blues” from *The Sounds of Song: A Picture Book of Music for Voice* by Robert Cogan, Cambridge, MA: Publication Contact International, 1999 , pp.84-86.

“Melodic Organization in Two Solos by Ornette Coleman,” by Michael Cogswell, from *Annual Review of Jazz Studies*, Vol. 7, New Brunswick, N.J.: Transaction Books, 1996, pp.101-144.

“Venus” transcription from *John Coltrane: His Life and Music*, by Lewis Porter, Ann Arbor: University of Michigan Press, 1998, pp.277-288.

“Charles Mingus, ‘Better Git Hit in your Soul’” from *Music Seen, Music Heard* by Robert Cogan, Cambridge, MA: Publication Contact International, 1998, pp.62-73.

General Expectations Come to every class having prepared to engage in discussion.

Attendance/Participation/Consciousness (30%)

One absence is allowed, with the exception of presentation and test dates. Each missed beyond one will result in a final grade deduction of 7% (1/13). Extenuating circumstances will be considered, but **prior consultation with instructor is absolutely necessary**. In place of missed class time, the instructor will assign detailed reading reports, recording comparisons, essay topics, etc.

further analysis, thoughts, commentary on “Take Five” drum solo (5%)

analysis of or composition from “mystery harmonic structure” (5%)

Project 1 (10%) Project 1 (10%) “...by April 20th” (10%)

Late work may or may not be accepted. If accepted, it will receive a lower grade based on the relative degree of lateness.

Final Project (20%) Final Analysis Project

SUN RA, ANALYTICALLY SPEAKING: TUNE, TUNES, SOLOS

MAPPINGS: TRANSCRIPTIONS, GRAPHS, SPECTROGRAPHS, FORMAL DIAGRAMS, ETC.

Due April 8, a one-page typed proposal; regarding what your topic is, what pieces you’ll refer to, and what sources (scores, biographical, analytical) you will rely upon. Final project will include a three-minute in-class presentation on **April 27** and a three-to-five page paper **due on May 4, 2018**, which must include at least one quote from the “Introduction” to *Thousand Plateaus*.

Since this is a graduate course, undergraduates taking this class will be graded one-third of a letter-grade more leniently on assignments, for example:

grade earned	grade awarded:	
A	A	In terms of latenesses, absences and the failure to hand-in material, the undergraduate grading policy is the same as that for graduate students.
A-	A	
B+	A-	
C	C+	
etc.		

Online Resource: www.peterjevanstheorist.com
Guidelines / Suggestions on writing for Dr.Evans

1) The paper must reflect original thinking on part of the student:

Plagiarism: Copying papers off the internet or from anywhere else is strictly prohibited and will result in a failing grade!!!

The citation of other's work can be used as a building block within your own paper, but cannot constitute the entirety or an abnormally-large percentage of your paper.

Citations must be done in an academically-accepted style, see:

MLA (parenthetical reference) **Bakalar call number LB 2369 G53 2003**

Chicago (footnotes) **Bakalar call number Z253 C57 1969**

Bedford Handbook **Bakalar call number PE 1408 H277 2002**

Irvine's Writing about Music **Bakalar call number ML3797 I79 1999**

2) Consultation with PJE is encouraged at all times.

Early drafts, paper or e-mail, are most appreciated and will help in the long run.

3) For writing issues (clarity, usage, grammar) see *The Elements of Style*, by William Strunk and E.B. White, **Bakalar call number E 1408 .S8 1979.**

4) Avoid any vague qualifiers, be specific and direct in your choice of language.

e.g. do not use the word 'very' in your paper, or any type of academic writing.

5) Provide music examples, either within the text (preferred method) or at the end of the paper.

Clearly label all examples

Make examples neat by using pen and ruler or computer

Use arrows, colors, annotations to make example crystal clear to the reader

6) State your point and purpose clearly at the beginning of your paper, and constantly refer to your initial statements as you continue.

7) Proofread for spelling and grammar before submitting your paper or draft.

8) Specifications: **Cover page:** centered title; student's name, class title, instructor's name and date in lower r-h corner. **Body:** 1-inch margins on all four sides, Include page numbers in upper r-h corner. **Font:** Times New Roman, 12 pt, double-spaced

9) Wikipedia is not an acceptable bibliographic source—online sources should be used only as a last resort.

10) Once submitted, papers will be evaluated with the highest academic standards. Students should submit work that reflects the course methodology. Dr. Evans reserves the right to ask for re-writes or to refuse papers based on content, approach, grammar, style, etc.

11) Creative presentation is always appreciated, and perhaps even graded more leniently, as long as the above stipulations are met.