

---

# The University of North Carolina at Wilmington

---



---

## Department of Music

---

### Modern Jazz (MUS 365 – Lecture)

Dr. Frank Bongiorno

Office hours by appointment (962-3395)

[bongiornof@uncw.edu](mailto:bongiornof@uncw.edu)

<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.

<b>Readings:</b>	• <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 & recordings on the listening list may be found on 2-hour reserve in Randall Library.

<b>Grading:</b>	Transcription & Analysis Project* (due the day of the final)	20%
	Quizzes	20%
	Midterm	20%
	Lab/Performance	20%
	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.

### Objectives:

- To be able to identify the important trends in modern jazz through aural and written analysis.
- Demonstrate the ability to describe stylistic characteristics of the jazz 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 meetings to 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, Harper, Herring, Payton, Garrett, Alexander, Weiskopf
- Intervallic Improvisation
  - 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 8, 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 (see performance tunes in red). The solo should be a minimum of 32 measures in length and should be written using Finale music software. Both written solo and an audio recording (cassette or CD) should 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.

### THE UNCW STUDENT 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.

