

UMBC UGC Change in Existing Course: MUSC 223 Jazz Composition

Date Submitted: 11/17/2020

Proposed Effective Date: Fall 2021

	Name	Email	Phone	Dept
Dept Chair	Lisa Cella	cella@umbc.edu	x51405	Music
UPD	Joseph Siu	jsiu@umbc.edu	x58043	Music

COURSE INFORMATION: (please provide all information in the “current” column, and only the information changing in the “proposed” column)

change		current	proposed
<input checked="" type="checkbox"/>	Course Number(s)	MUSC 223	MUSC 325
<input type="checkbox"/>	Formal Title	Jazz Composition	
<input type="checkbox"/>	Transcript Title (≤30c)	Jazz Composition	
<input type="checkbox"/>	Recommended Course Preparation	(none)	
<input checked="" type="checkbox"/>	Prerequisite NOTE: Unless otherwise indicated, a prerequisite is assumed to be passed with a “D” or better.	You must have completed MUSC 221 with a grade of ‘C’ or better	You must have completed MUSC 222 with a grade of ‘C’ or better
<input type="checkbox"/>	# of Credits Must adhere to the UMBC Credit Hour Policy	3.0	
<input type="checkbox"/>	Repeatable?	<input type="checkbox"/> Yes <input checked="" type="checkbox"/> No	<input type="checkbox"/> Yes <input type="checkbox"/> No
<input type="checkbox"/>	Max. Total Credits	3.0	Max. Total Credits: This should be equal to the number of credits for courses that cannot be repeated for credit. For courses that may be repeated for credit, enter the maximum total number of credits a student can receive from this course. E.g., enter 6 credits for a 3 credit course that may be taken a second time for credit, but not for a third time. Please note that this does NOT refer to how many times a class may be retaken for a higher grade.
<input type="checkbox"/>	Grading Method(s)	<input checked="" type="checkbox"/> Reg (A-F) <input type="checkbox"/> Audit <input type="checkbox"/> Pass-Fail	<input type="checkbox"/> Reg (A-F) <input type="checkbox"/> Audit <input type="checkbox"/> Pass-Fail

CURRENT CATALOG DESCRIPTION:

This course covers the techniques and materials of jazz composition through the study of its masters. The course progresses from basic lead sheet composition, through extended forms to ensemble writing. Composers studied include Thelonious Monk, Bill Evans, Kenny Wheeler, Bud Powell, Wayne Shorter, and Clare Fischer. The course culminates in performance and recording of compositions.

PROPOSED CATALOG DESCRIPTION (Approximately 75 words in length. Please use full sentences): leave blank if no changes are being proposed to the catalog description. NOTE: information about prerequisites should NOT appear in the catalog description.)

RATIONALE FOR CHANGE:

MUSC 223 Jazz Composition should be a 300-level course because students must complete four semesters of pre-requisites (MUSC 125, 126, 221, and 222) before they can enroll in this class.

Right now, music students in the jazz theory track must take MUSC 125 Theory 1 (fall), 126 Theory 2 (spring), and 221 Jazz Theory (fall) before having the options to choose between MUSC 222 Jazz Arranging (spring) or MUSC 223 Jazz Composition (fall). Since we will be requesting Jazz Studies students to take both MUSC 222 and 223, we are changing the pre-req of MUSC 223 from MUSC 221 to MUSC 222.

MUSC 223: Jazz Composition (3CR)
Syllabus Fall 2020

Lecturer: Mr. Matt Belzer
Contact Info: belzer@umbc.edu
Office hours by appointment (via Zoom)
Meeting times: M W 2:00 – 3:15

Course Description:

In this course, we will learn the techniques and materials of jazz composition through the study of its masters. The course progresses from basic lead sheet composition, through extended forms to ensemble writing. Composers studied include Bill Evans, Thelonious Monk, Wayne Shorter, and Kenny Wheeler. In addition, we will explore the current musical practices of active jazz composer-performers. The course culminates in the performance and recording of compositions.

Learning Goals:

At the end of this course, students will:

- Develop complex analytical skills.
- Be able to aurally identify types of modes in various vertical sonorities.
- Become conversant in the language of modern jazz composition.

Required Materials:

- Miller, Ron. Modal Composition Vol. 1, Advance Music.
- Music manuscript notebook.
- Folder/binder for storing the many handouts and lecture notes.

Other Useful Texts For Further Study:

- Bill Evans Fake Book, Second Edition, Pascal Wetzell, ed., Hal Leonard Corporation.
- Bill Evans: How My Heart Sings, Peter Pettinger, Yale University Press.
- Thelonious Monk Fake Book, C Edition, Don Sickler, ed., Hal Leonard Corporation.
- Thelonious Monk: The Life and Times of an American Original, Robin Kelley, Free Press
- Mercer, Michelle. Footprints: The Life and Work of Wayne Shorter, Tarcher/Penguin.
- Wheeler, Kenny. Collected Works on ECM, Fred Sturm, ed., Universal Edition.

Expectations:

Regular attendance and participation in class are expected for success in this course. Students are responsible for all information covered in class during absences. Late homework will not be collected. Lateness to class is rude, and it will not be tolerated. When questions arise outside of class, a discussion board is available to ask other students and the instructor for assistance. Please check the syllabus first before posting a question. Email the instructor only if it is a private matter.

Grading:

Attendance: 10%
Assignments: 20%
Quizzes: 10%
Composition Projects: 60%

Quizzes:

Make-up quizzes are given under the following conditions: 1. Prior notification is given. 2. Absence is excused due to an extreme (serious illness, death, etc.) or unforeseen circumstance. 3. Documentation (doctor's note, etc.) is provided for absence.

Academic Integrity & University Policies:

By enrolling in this course, each student assumes the responsibilities of an active participant in UMBC's scholarly community in which everyone's academic work and behavior are held to the highest standards of honesty. Cheating, fabrication plagiarism, and helping others to commit these acts are all forms of academic dishonesty, and they are wrong. Academic misconduct could result in disciplinary action that may include, but is not limited to, suspension or dismissal. To read the full Student Academic Conduct Policy, consult the UMBC Student Handbook, the Faculty Handbook, or the UMBC Policies section of the UMBC Directory.

The professor will adhere to all University policies pertaining to attendance, make-up tests, cheating/plagiarism, as well as withdrawal, incomplete, and final examinations. Students are expected to be familiar with and adhere to these policies.

Accessibility and Disability Accommodations, Guidance and Resources

Accommodations for students with disabilities are provided for all students with a qualified disability under the Americans with Disabilities Act (ADA & ADAAA) and Section 504 of the Rehabilitation Act who request and are eligible for accommodations. The Office of Student Disability Services (SDS) is the UMBC department designated to coordinate accommodations that would create equal access for students when barriers to participation exist in University courses, programs, or activities.

If you have a documented disability and need to request academic accommodations in your courses, please refer to the SDS website at sds.umbc.edu for registration information and office procedures.

SDS email: disAbility@umbc.edu

SDS phone: (410) 455-2459

If you will be using SDS approved accommodations in this class, please contact me to discuss implementation of the accommodations. During remote instruction requirements due to COVID, communication and flexibility will be essential for success.

Sexual Assault, Sexual Harassment, and Gender Based Violence and Discrimination

UMBC's [Policy on Sexual Misconduct, Sexual Harassment and Gender Discrimination](#) and Federal Title IX law prohibit discrimination and harassment on the basis of sex in University programs and activities. Any student who is impacted by sexual harassment, sexual assault, domestic violence, dating violence, stalking, sexual exploitation, gender discrimination, pregnancy discrimination, gender-based harassment or retaliation should contact the University's Title IX Coordinator to make a report and/or access support and resources:

Mikhel A. Kushner, Title IX Coordinator (she/her/hers)

410-455-1250 (direct line), kushner@umbc.edu

You can access support and resources even if you do not want to take any further action. You will not be forced to file a formal complaint or police report. Please be aware that the University may take action on its own if essential to protect the safety of the community.

If you are interested in or thinking about making a report, please see the [Online Reporting Form](#). Please note that, while University options to respond may be limited, there is an anonymous reporting option via the online form and every effort will be made to address concerns reported anonymously.

Notice that Faculty are Responsible Employees with Mandatory Reporting Obligations:

All faculty members are considered Responsible Employees, per [UMBC’s Policy on Sexual Misconduct, Sexual Harassment, and Gender Discrimination](#). Faculty are therefore required to report possible violations of the [Policy](#) to the Title IX Coordinator, even if a student discloses something they experienced before attending UMBC.

While faculty members want you to be able to share information related to your life experiences through discussion and written work, students should understand that faculty are required to report Sexual Misconduct to the Title IX Coordinator so that the University can inform students of their [rights, resources and support](#).

If you need to speak with someone in confidence, who does not have an obligation to report to the Title IX Coordinator, UMBC has a number of [Confidential Resources](#) available to support you:

- The [Counseling Center](#): 410-455-2742 / After-Hours 410-455-3230
- [University Health Services](#): 410-455-2542
- Pastoral Counseling via [Interfaith Center](#): 410-455-3657; interfaith@umbc.edu

Other Resources:

- [Women’s Center](#) (for students of all genders): 410-455-2714; womenscenter@umbc.edu.
- [Shady Grove Student Resources, Maryland Resources, National Resources](#).

Child Abuse and Neglect:

Please note that Maryland law and [UMBC policy](#) require that I report all disclosures or suspicions of child abuse or neglect to the Department of Social Services and/or the police.

Course Schedule (The professor reserves the right to modify and/or change the course syllabus as needed during the course.)

Day	Topics & Activities	Readings	Assignments
1	Welcome & Introductions	Miller: Ch. 1	Assignment #1
2	Bill Evans Continues & Ron Miller Begins	Miller: Chs. 2&3	Assignment #2 Assignment #3 Evans Composition
3	Miller Continues & More Evans Analyses	Miller: Chs. 4&5 Hentoff, <i>Introducing Bill Evans</i>	Assignment #4
4	Miller, Ear Training & Evans’ <i>Orbit</i>		

5	<u>Ear Training Quiz</u> & Non-Modal Chords	Miller: Ch. 6	
6	Evans Compositions Performed & Transition to Monk		
7	Thelonious Monk & The Common Focal Point	Miller: Ch. 7 Solis, <i>Monk's Music</i> (excerpt)	Assignment #5 Assignment #6 Monk Composition
8	The Common Focal Point & Thelonious		Assignment #7 Assignment #8
9	Common Inner Structures & More Monk		Assignment #9 Assignment #10
10	Chord Connection Review & The End of Monk		
11	<u>Quiz on Miller</u>		
12	Monk Compositions Performed & Intro to Shorter		
13	Wayne Shorter & Upper Structures	Miller: Ch. 8 Shorter, Creativity & Change	Assignment #11 Assignment #12 Shorter Composition
14	More Upper Structures & <i>Speak No Evil</i>		Assignment #13 Assignment #14
15	<i>E.S.P.</i> & Clave	Miller: Ch. 9	Assignment #15 Assignment #16
16	Contrived Contour & <i>The Three Marias</i>		Assignment #17
17	More Contrived Contour & Shorter Reviewed		
18	Shorter Compositions Performed Intro to Kenny Wheeler		
19	Kenny Wheeler & Harmonic Contour	Miller: Ch. 11	Wheeler Composition Assignment #18
20	Wheeler: <i>3/4 in the Afternoon</i>		Assignment #19
21	Wheeler: <i>Fox y trot</i>		Assignment #20
22	Wheeler: <i>Miold Man</i>		
23	Review		
24	Review		
25	Wheeler Compositions Performed		
26	Current Musical Practices		
27	Current Musical Practices Cont'd		
28	Listening Party		