

Schwob School of Music Course Syllabus
MUSC 5219: Jazz History, Spring 2009
Class times: Tuesdays and Thursdays, 10:05am-11:20am

Faculty Information:

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Office hours: Tuesdays and Thursdays, 11:30am-12:30pm, Rm. 2707

Required Materials:

1. *Jazz styles: History and analysis (Tenth ed.)*: Gridley, Mark C. Pearson Prentice Hall, including Jazz Styles CDs (3)
2. Manuscript paper, pencil, pen, 3-hole binder.

Supplementary materials:

Additional handouts will be provided in class. Print, audio and video reference materials will be periodically placed on reserve at the Music Library desk.

Syllabus, project handouts and other information will be available online at

<http://music.colstate.edu/jazz/courses.asp>

Suggested reading:

Early Jazz (Gunther Schuller)

The Swing Era (Gunther Schuller)

Keeping Time: Readings in Jazz History (text)

Library reference materials that will be necessary for this class:

The Smithsonian Collection of Classic Jazz (CDs; on reserve)

The New Grove Dictionary of Jazz (on reserve in the reference section of the library)

Course Objectives:

1. To develop a comprehensive understanding of the history of jazz, from its origins to the present day;
2. To develop jazz listening abilities by studying jazz recordings from the past and present.

Expected Outcomes:

By the end of the course, you will be able to:

1. Identify the primary style periods in jazz, and understand musical and historical contexts for each style.
2. Aurally identify the most important historical figures in jazz by style and sound, and understand their individual contributions to jazz history.
3. Understand the basic musical characteristics that govern jazz as a whole, and aurally identify musical traits exhibited in jazz recordings.

Evaluation methods:

Quizzes (5): 10% total

Unit exams (2): 40% total

Final exam: 30%

Concert reviews (3) and attendance records (2): 10% total

Major project (CD review): 10%

Grading:

A 90%+

B 81-89%

C 72-80%

D 68-71%

F 67% or less

Major Project: See attached handout.

Concert reviews: (Due April 30, 2009)

You must attend and review one large ensemble (big band) concert and two small ensemble concerts before the end of the semester. One of these performances must be outside of CSU. The reviews must be written on the attached handout, and include the following information:

- 1) Date, time and location of performance
- 2) Attached program and concert ticket (if available)
- 3) Names of performers, including instruments
- 4) Names of each individual work, including composer, in performance order
- 5) The form of at least two of the pieces performed
- 6) Impressions of each piece, including quantitative and qualitative aspects of the individual improvisations, interactions between musicians, etc.; should also include evidence of research regarding the artist; should read in the style of a performance review from the NY Times, for example.

In addition to these performance reviews, you must attend two additional jazz performances, and submit record of your attendance by including programs or a list of performance details, repertoire, etc.

Suggestions for performances:

- a. Jan. 23: Dave Holland Quintet @ Spivey Hall, Atlanta
- b. Feb. 8, 6-9pm: Wes Funderburk (trombone) @ Columbus Jazz Society, Liberty Theatre, 813 8th Avenue
- c. Feb. 21: Ramsey Lewis @ Rialto Center, Georgia State University
- d. March 6: Terrell Stafford @ Spivey Hall, Atlanta
- e. **March 25, 7pm: CSU Faculty Jazz Ensemble, Studio Theatre (required event)**
- f. **April 3rd: Mingus Big Band @ Bill Heard Theatre, Columbus State University (required event)**
- g. **April 4, 1pm: The CSU Jazz Band with Melvin Jones, trumpet: Bill Heard Theatre (required event)**
- h. **April 4, 6pm: The David Brothers Super Big Band, Bill Heard Theatre (required event)**
- i. April 5, 6-9pm: Melvin Jones (trumpet) @ Columbus Jazz Society, Liberty Theatre, 813 8th Avenue
- j. April 11: The David Brothers Big Band with saxophonist Chris Potter, North Georgia College and State University, Dahlonega GA
- k. A jazz performance at Churchill Grounds, Atlanta, any night of the week except Tuesday's weekly jam session; for schedule, visit <http://www.churchillgrounds.com>

Course Policies and Behavior Expectations:

Attendance is expected at each class meeting. The instructor recognizes that there may be legitimate reasons for missing class occasionally. Taking this fact into account, the course allows for several absences (up to three) without penalty but makes no distinction between "excused" and "unexcused" absences.

Late assignments will not be accepted. Make-up tests will be permitted only if prior arrangements have been made for serious cause.

Students are expected to be on time for class and to behave in a respectful way toward the instructor and fellow students. Please turn off all cell phones and beepers during class. No consultation with classmates is permitted during exams. The control of cheating is everyone's business. During exams, keep your answers covered. Simply do your own work, and let others do theirs. And lastly, if you know of cheating, report it to your professor.

ADDITIONAL INFORMATION

ADA Accommodation Statement: If you have a documented disability, as described by the *Rehabilitation Act of 1973* (P.L. 933-112, Section 504) and *Americans with Disabilities Act (ADA)*, and would like to request academic and/or physical accommodations, please contact Joy Norman at the *Office of Disability Services* in the Center for Academic Support and Student Retention, Tucker Hall (706) 568-2330, as soon as possible. Course requirements will not be waived, but reasonable accommodations may be provided as appropriate.

Course withdrawals: Students who wish to drop a course after the last official day of schedule change must officially withdraw from the course. Students must withdraw using the Integrated Student Information System (ISIS) on the university's Web. Prior to the W grade deadline as published on the Web under Registration Information on the Class Schedules page, a grade of W will be assigned by the registrar unless a grade of WF has already been assigned by the registrar for excessive absences. A grade of WF will be assigned when a withdrawal form is received in the Office of the Registrar after the deadline. A student may appeal the assignment of a WF grade by submitting to the Office of the Registrar documentation of non-academic hardship. Students may not withdraw from a required learning support course with a grade of W while remaining in degree level courses. To remain in degree level courses, the grade in the learning support course must be a WF and would be considered a learning support attempt. A grade of W will not affect a student's GPA. However, withdrawing from classes could affect a student's future enrollment status, especially for those receiving financial aid. It is the student's responsibility to determine the impact withdrawing from classes would have on academic standing and degree progress. Refer to the Registration, Policies, and Services section on the Web at <http://registration.colstate.edu> for specific dates and additional information regarding course withdrawal.

Class Planning Guide for MUSC 5219, Spring 2009, part 1

Date	Topic(s)	Assignments for next class period
Jan 13	Course introduction, syllabus, assignments Ch. 1&2: What is Jazz? Swing, improvisation	Read pp. 2-22 in text
Jan 15	Introduction to Jazz History: Ken Burns "Jazz" Episode 1: "Gumbo"	Read Pg. 490-500, listen to: "Misterioso" (JC, SC), "Bikini" (SC), "Blue 7" (SC), "One O'Clock Jump" (JC)
Jan 20	Ch. 2: What is Jazz? Instruments in jazz, harmony, blues forms	Read Ch. 3, listen to: "Pent-up House" (SCCJ), "Cotton Tail" (SCCJ), "Body and Soul" (SCCJ), "Boplicity" (SCCJ), "Blue Rondo ala Turk" (JCC), "Blue In Green" (SCCJ) Supplementary readings: pgs. 3-38 (EJ)
Jan 22	How to Listen (common song forms; AABA form)	Read: pgs. 35-42 (JS), and "Whence Comes Jass?" (pgs. 5-7 KT). Listen to "Maple Leaf Rag" and "Dippermouth Blues" on SC. Supplementary readings: EJ Ch. 2
Jan 27	Ch. 4: Origins of Jazz	Read pgs. 43-54 (JS) and "A Negro Explains Jazz" (pgs. 12-14, KT). Listen to associated JC tracks from text.
Jan 29	Origins of Jazz	Read Ch. 5, listen to "Wolverine Blues", "You've Got to Be Modernistic" and "Dixie Jazz Band One-Step" on JC, and "Black Bottom Stomp", "Carolina Shout" and "I Ain't Got Nobody" on SC. Supplementary readings: "The Inventor of Jazz" (pgs. 16-22, KT), EJ Ch. 4 "The First Great Composer"
Feb 3	Ch. 5: ODJB, Jelly Roll Morton, James P Johnson and Fats Waller	Read Ch. 5, plus "The Jazz Problem" (pgs. 41-54, KT). Listen to "West End Blues" on JC, and "Weather Bird", "Blue Horizon" and "Struttin' with some Barbeque" on SC. Supplementary listening: "Cake Walkin' Babies From Home", "Hotter Than That" on SC. Supplementary reading: "The First Great Soloist" (Ch. 3 EJ)
Feb 5	Ch. 5: Sidney Bechet, Louis Armstrong and Earl Hines	Read Ch. 7, plus "Duke Ellington Explains Swing" (pgs. 106-110, KT). Listen to "Harlem Airshaft" and "Cottontail" on (JC), "Concerto for Cootie" and "In a Mellotone" on SCCJ.

Feb 10	Ch. 7: Duke Ellington	<p>Read Ch. 8, listen to "Taxi War Dance", "One O'Clock Jump" on JC, and "Lester Leaps In" on SCCJ.</p> <p>Supplementary reading: "On the Road with Count Basie" (pgs. 96-100, KT), "The Ellington Style" EJ Ch. 7</p>
Feb 12	Ch. 8: Count Basie and Lester Young	<p>Read Ch. 6, listen to "Seven Come Eleven" and "After You've Gone" on JC, "Body and Soul" and "Willow Weep for Me" on SC.</p> <p>Supplementary readings: "The King of Swing" (SE Ch. 1), "Count Basie" Ch. 4 SE.</p>
Feb 17	Ch. 6: Benny Goodman, Roy Eldridge, Coleman Hawkins and Art Tatum	Prepare for exam
Feb 19	<u>EXAM 1: Origins of Jazz to the Swing Era</u>	<p>Read Ch. 9, plus "Bop is Nowhere" (pgs. 151-154 KT).</p> <p>Listen to "Shaw 'Nuff" and "Things to Come" on JCC1.</p>