Huntingdon College
W. James Samford, Jr. School of business and Professional Studies

COURSE NUMBER: MUS209
COURSE NAME: Introduction to Jazz History
Fall 2015, Session I – Opelika
Wednesday, 9/2, 9, 16, 23, 30 from 5:30 p.m. - 9:30 p.m.

INSTRUCTOR’S NAME: Dr. Tom Daniel

CONTACT INFORMATION: tdaniel@hawks.huntingdon.edu

COURSE DESCRIPTION: This course is an introduction to jazz history, studying the evolution of jazz from its origins to the present. The course emphasizes how each period developed both musically and historically, as well as an analysis of its major performers, arrangers and composers. An emphasis is also placed on developing listening skills.

PREREQUISITE: none


COURSE LEARNING OUTCOMES:
- Explain the origin and development of jazz history
- Develop listening skills for jazz
- Describe the major periods of jazz history in terms of music and culture
- Analyze and Evaluate major performers, arrangers, and composers
- Apply historical and musical understandings of jazz to recorded performances

COURSE ASSIGNMENTS & GRADING CRITERIA:
The following items are required for the course:
1. Learning/Listening Journal: A weekly journal demonstrating that you have read the texts and listened to the selected pieces.

2. Mid-term Exam: An exam given at week three. The exam will be multiple choice and may include short essay. It will cover only the material preceding the exam. Questions will be drawn from the reading and class discussion. A listening section may be included on this exam.

3. Jazz History Project: An interdisciplinary project in which each student will focus on a particular aspect of jazz history as it relates to American culture
   The project should include: 1) the history of the concept or issue and how it has changed, 2) description of the cultural contexts in which it appears, 3) artists associated with the concept and their contributions, 4) the significance of the concept to jazz history, and 5) speculation on the future of the concept in light of twenty-first-century music. The instructor must approve each topic. This will be due at the beginning of
4. Final Exam: An exam given at week five. The exam will be multiple choice and cover only the material preceding the exam. Questions will be drawn from the reading and class discussion. A listening section may be included on this exam.

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<thead>
<tr>
<th>Grading Elements</th>
<th>Percentage</th>
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<tbody>
<tr>
<td>Five Listening Journals:</td>
<td>25%</td>
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<tr>
<td>Mid-term Exam:</td>
<td>25%</td>
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<tr>
<td>Jazz History Project:</td>
<td>20%</td>
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<tr>
<td>Class Presentation of Project</td>
<td>5%</td>
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<tr>
<td>Final Exam:</td>
<td>25%</td>
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<td><strong>Total Points</strong></td>
<td><strong>100%</strong></td>
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**GRADE POINT EQUIVALENTS**

- A = 90-100
- B = 80-89
- C = 70-79
- D = 60-69
- F = 59-below

**ATTENDANCE POLICY:**

**Absences and Tardiness** – All students are required to attend the first session. Those who do not attend the first session will be automatically dropped from the course. Students with more than one absence will receive an "F" for the course. Since this class meets only five times, missing a single class meeting is equivalent to missing three weeks of a regular term. If you cannot attend a class you must let the instructor know via email as soon as possible. In case of absences you are responsible for obtaining all handouts and assignments. Tardiness may result in a deduction in your class participation grade. Excessive tardiness may count as an absence.

**Participation** – Participation is not the same as attendance. Participation requires students to come to class prepared to actively participate, which makes the classroom experience more meaningful. However, participation is not just speaking out in class. The contributions made by the student should be related to the course content and meaningful to the class discussion.

**Late Assignments** – *No shows* fail the assignment. It is expected that the students fulfill their assignments on the date they are scheduled to do so. Students with illness or other problems that prevent them from attending class on the day a presentation or written assignment (including a test and/or exam) is due must contact their instructors PRIOR to the deadline via Huntingdon College email with supporting documentation to request an extension or a make-up. In most cases, missed assignments are logistically difficult to make-up while maintaining the integrity of the module. In rare cases, approval to make-up an assignment may be granted at the discretion of the faculty member based on the seriousness of the circumstance and on the supporting evidence provided by the student. Contacting a fellow class member does not substitute for contacting the instructor.

**Accommodation of Special Needs** - Huntingdon College makes every reasonable accommodation for disabilities that have been processed and approved through our Disability
Services Committee in accord with the Rehabilitation Act of 1973 and the Americans with Disabilities Act of 1990. In order to request disability-related services at Huntingdon College, students must self-identify to the Disabilities Intake Coordinator, Camilla Irvin, and provide appropriate and up-to-date documentation to verify their disability or special needs. After the accommodations have been approved by the Disability Services Committee, the 504 Coordinator, Dr. Lisa Olenik Dorman, will notify your professor(s) of the committee’s decision. If you have any questions regarding reasonable accommodation or need to request disability-related services, please contact Disability Services at (334) 833-4577 or e-mail at disabilityservices@huntingdon.edu.

Academic Honesty – Plagiarism is literary theft. Failure to cite the author of any language or of any ideas which are not your own creation is plagiarism. This includes any text you might paraphrase, as well. Anyone is capable of searching the Internet or any printed media; your research paper is intended to broaden your knowledge, stimulate your creativity, and make you think, analyze, and learn. It is not consistent with the College Honor Code, nor with scholarly expectations to submit work which is not the product of your own thinking and research. Severe penalties will result upon the submission of any work found to be plagiarized, including potential failure of the entire course. It is easy and simple to properly cite all sources used in your paper. Take no risks – cite your sources.

First Night Assignment -

CLASS SCHEDULE:

Week 1: Defining Jazz and the Elements of Music
Week One Outcomes
By the end of this lesson, students are expected to:

- Explain the various definitions of jazz
- Develop listening skills in selected instruments
- Identify the sounds of the trumpet, tenor saxophone, trombone
- Apply the learning to musical interpretation

Student Preparation for Week One
Reading - Read Chapters 1 and 2 and pages 262-276

Writing - Learning/Listening Journal turned in at the beginning of class

Suggested Listening -
- Listen to CGC for Art Blakey's "The Egyptian" and J.J. Johnson's "Get Happy" for trumpet, tenor saxophone, and trombone identifications

Research - Brainstorming ideas for Jazz History Project

Learning Topics for Module One
- What is Jazz?
- Elements of Music (rhythm)
- Elements of Music (instruments)
Learning Activities for Module One

1. Introductions and Overview: Introductions of the class members to each other and to the instructor. Overview of syllabus. Introduction to the course including challenges and rewards of doing jazz history
2. Listening: Introductions of famous jazz works with open discussion on basic differences of jazz
3. Definitions of Jazz: Discussion of text book and definitions
4. Small Group Work: Break into small groups to do an examination of class understandings and experiences of jazz.
5. Report of Small Groups: Each group summarizes findings of their survey and discusses with the class
6. Summary of learning outcomes and important points by the class; preview of next module by the instructor.
7. Research project: Visit the library for project ideas/suggestions

Week 2:--Origins, Early Jazz, and Swing

Week Two Outcomes
By the end of this lesson, students are expected to:

- Explain the distinctive features of the origins of jazz, early jazz, and swing
- Develop the ability to distinguish between early jazz and swing
- Describe unique features of early jazz and swing
- Analyze and Evaluate issues in determining the origins of jazz
- Apply the learning to musical interpretation

Student Preparation for Week Two

Reading
- Read Chapter 3
- Read Chapter 4
- Read Chapter 5

Writing-Learning/Listening Journal turned in at the beginning of class

Suggested Listening
- Listen to "Dixie Jazz Band One Step" and "Alligator Hop" on CGC.
- Listen to "West End Blues" and "Riverboat Shuffle" on CGC
- Listen to "Taxi War Dance," "Sittin' In," Hawkins' "Body and Soul" on CGC

Research- Choose Jazz History Project Topic

Learning Topics for Week Two
- Origins of Jazz
Learning Activities for Week Two

1. Review of previous module, questions, concerns
2. Discussion of origins of jazz
3. Small Group Work: Break into two small groups to do a musical and historical analysis of early jazz and swing
4. Report of Small Groups: Each group summarizes their analysis and discusses with the class
5. Class discussion of early jazz
6. Listening to early jazz
7. Class discussion of swing
8. Listening to swing
9. Summary of learning outcomes and important points by the class; preview of next module by the instructor.

Week 3: Duke Ellington, Bop, and Cool

Week Three Outcomes
By the end of this lesson, students are expected to:

- Explain the contributions of Duke Ellington to jazz history
- Develop the ability to distinguish between bop and cool
- Describe unique features of bop and cool
- Analyze and Evaluate listening selections
- Apply learning to musical interpretation

Student Preparation for Week Three

Reading
- Read Chapter 6
- Read Chapter 7

Writing-Learning/Listening Journal turned in at the beginning of class

Suggested Listening
- Listen to "Harlem Airshaft," "I've Got It Bad" on CGC
- Listen to "Leap Frog," Powell's "Get Happy," "Index," "Parker's Mood" on CGC
- Listen to "Subconscious-Lee," "It Never Entered My Mind," "Improvisation" on CGC

Study-For Mid-term Exam

Research-Research for Jazz History Project

Learning Topics for Week Three
- Duke Ellington
- Bop
Learning Activities for Week Three
1. Review of previous module, questions, concerns
2. Mid-Term Exam
3. Class discussion of Duke Ellington
4. Listening to Duke Ellington
5. Small Group Work: Two small groups prepare presentation of bebop and cool jazz
6. Report of small groups: Each group presents unique features and listening examples of bebop and cool jazz
7. Summary of learning outcomes and important points by the class; preview of next module by the instructor.

Week 4: Hard Bop, Miles Davis, John Coltrane, Ornette Coleman
Week Four Outcomes
By the end of this lesson, students are expected to:

- Explain the contributions of Miles Davis, John Coltrane, and Ornette Coleman to jazz history
- Develop the ability to distinguish between hard bop and other jazz styles
- Describe unique features of hard bop
- Analyze and Evaluate listening selections
- Apply learning to musical interpretation

Student Preparation for Week Four
Reading
- Read Chapter 8
- Read Chapter 9

Writing-Learning/Listening Journal turned in at the beginning of class

Suggested Listening
- Listen to “Gregory is Here,” “The Egyptian,” ”Two Bass Hit,” ”Blue in Green,” ”Prince of Darkness,” J.J. Johnson's ”Get Happy” on CGC
- Listen to ”Your Lady” on CGC

Research-Research for Jazz History Project

Learning Topics for Week Four
- Hard Bop
- Miles Davis
- John Coltrane
- Ornette Coleman

Learning Activities for Week Four
1. Review of previous module, questions, concerns
2. Class discussion of hard bop
3. Small Group Work: Break into groups and each take an artist (Davis, Coltrane, and Coleman) and determine unique contributions to jazz history
4. Report of Small Groups: Each group to present unique contributions of artist and analysis of selected pieces
5. Class discussion of Davis, Coltrane, and Coleman
6. Summary of learning outcomes and important points by the class; preview of next module by the instructor.

Week 5: Bill Evans, Chick Corea, Herbie Hancock, Fusion, Today

Week Five Outcomes
By the end of this lesson, students are expected to:
- Explain the contributions of Evans, Corea, Hancock, and fusion to jazz history
- Develop the ability to distinguish between among artists and styles
- Describe unique features of today’s jazz
- Analyze and Evaluate listening selections
- Apply learning to musical interpretation

Student Preparation for Week Five

Reading
- Read Chapter 10
- Read Chapter 11

Writing- Learning/Listening Journal turned in at the beginning of class

Suggested Listening
- Listen to "Blue in Green," "Solar," “Prince of Darkness" on CGC
- Listen to "Birdland" on CGC

Study for Final Exam

Research- Submit Jazz History Project at the beginning of class

Learning Topics for Week Five
- Bill Evans
- Chick Corea
- Herbie Hancock
- Fusion
- Today’s Jazz

Learning Activities for Week Five
1. Review of previous module, questions, concerns
2. Discussion of Evans, Corea, and Hancock
3. Listening to fusion and today’s jazz
4. Final Exam
5. Presentation of Jazz History Projects