

SYLLABUS

Spring 2010

Course: Jazz Artists and Epochs MU 115

Instructor: Neil Wetzel office: room 317, Brethren's House

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Office hours: Posted on office door at end of first week of classes.

Course Objectives:

- Students will write (using appropriate vocabulary) about and discuss the different eras and corresponding styles of jazz.
- Student will study and understand how noted musicians have affected or changed the development of jazz music and styles.
- Student will demonstrate a knowledge of jazz as an evolution.
- Student will demonstrate a knowledge of jazz as an influence on other styles of music (classical, pop, commercial).
- Student will perform, improvise and record a blues and modal jazz composition.

Requirements:

1. Regular, punctual attendance.
2. Class participation through discussions and appropriate note taking.
3. Completion of class assignments including 4 listening/writing assignments.
4. A recording project (of a newly-composed blues tune).
5. Attendance at 2 live jazz performances (with brief observation report). Completion of reading assignments.
6. A 5-6 page research paper of an historically important jazz artist. (Or the alternate project: the "Greatest Hits" CD project.)
7. A mid-term and final exam.

Grading:

40% of grade is based on listening/reflection assignments.

10% of grade is based on attendance and class participation and reading assignment quizzes

10% of grade is based on the mid-term exam.

15% of grade is based on the final exam.

15% of grade is based on the research paper or "Greatest Hits" project.

5% of grade is based on the blues recording project.

5% of grade is based on attendance at 2 live jazz performances and a written critique for each.

Attendance: Excused absences (accompanied by doctor's note) will not be marked against the student. Arrival after 10:30 a.m. (20 minutes after start of class) will be marked as an absence. Each unexcused absence will result in 0.5 point reduction from the final grade. It is the student's responsibility to find out about, and complete missed

work/assignments due to absences.

Assignment Policy: Assignments are considered on time if received by 4:00 p.m. of due date. Each day late will result in a 10% deduction of the homework grade up to one week late. Assignments turned in over a week late will receive no credit.

Academic Honesty: Students must adhere to college-wide policies on academic honesty, as described in the Student Handbook.

Students with Disabilities: Students with disabilities who believe that they may need accommodation in this class are encouraged to contact the Learning Services Office as soon as possible to enhance the likelihood that such accommodations are implemented in a timely fashion.

Required Text: Martin, Henry & Waters, Keith. Jazz: The First 100 Years (2nd ed.). Schirmer Cengage

Dates	1 st meeting	2 nd meeting	3 rd meeting
Jan 18, 20, 22	Introduction and requirements of the course. Why do we study the people we do? What is jazz and how to listen to it.	Formulate a definition of jazz. Pop music, jazz and the seven elements of music. Read chptr. 1 for next class.	Jazz performance and the instruments of jazz. Precursors of jazz: African, European, American.
Jan 25, 27, 29	1890-1910. Ragtime, Blues, and New Orleans (Storyville). Scott Joplin Read chptr. 2 for next class.	Blues styles and artists. Outline Blues recording project and final project.	Work on Blues Project CD—groups. First Listening & Writing assignment due this class: 1/29/10 Read chptr. 3 for next class.
Feb 1, 3, 5	Dixieland. Jazz & technology. 1910-1920. New Orleans to Chicago. Dixieland evolves. King Oliver and Louis Armstrong.	1920's. White jazz musicians of jazz/pop in the roaring 20's. Paul Whiteman, Frankie Trumbauer, Bix Beiderbecke. Blues Lyric Assignment Due. Read chptr. 4 (pp. 87-102).	Video: The Devil's Music: 1920s Jazz Read "Does Jazz Put the Sin in Syncopation?" for next class.
Feb 8, 10, 12	Debate: "Does Jazz Put the Sin in Syncopation?" Read chptr. 4 for next class (pp. 102-117).	The beginnings of big band jazz and swing. Select jazz artist for project/paper.	Beginning of the "swing era" and New York bands. Redman and Coleman Hawkins Second List/Writ assignment due this class: 2/12/10 Read chptr 5 for next class.
Feb 15, 17, 19	Kansas City Swing: Count Basie and Lester Young. Read chptr. 6 for next class.	Duke Ellington, Benny Goodman.	Big Bands: jazz or jive? White band leaders: Glenn Miller,
Feb 22, 24, 26	Review for Mid-term	MID-TERM EXAM	The great singers: Billie Holiday, Ella Fitzgerald, Sarah Vaughn. Read chptr. 7 for next class.
March 1, 3, 5	1943-1955. Be-bop, New York as the jazz mecca. Small groups and difficult chord changes. Charlie Parker and	Blues Recordings—in class.	Blues Recordings—in class. Third Listening/Writing assignment due this class 3/5/10.

	Dizzie Gillespie.		
March 6-14	SPRING BREAK		
March 15, 17, 19	Be-Bop influences, jazz as a voice against prejudice. Read chptr. 8 for next class (pp. 223-246).	1949-1956. The Cool School. The birth of the cool, West Coast jazz. Read chptr. 8 for next class (pp. 246-265).	1957-1960's. Hard Bop. Be-Bop one step beyond. Jazz as an art form.
March 22, 24, 26	Modal Jazz. Miles Davis,	John Coltrane, Sonny Rollins, Clifford Brown. Read chptr. 9 for next class.	1960-1970. Avant Garde. Free-jazz: where did it come from? Fourth Listening/writing assignment due 3/26/10.
March 29, 31, April 2	Coltrane, Charles Mingus, Ornette Coleman Read chptr. 10 next class.	Main Stream Jazz in the 1960's	Easter: no classes
April 5, 7, 9	Easter: no classes	Evans/Hancock/Corea Read chptr. 11 next class.	1970-1980's. Jazz/Rock Fusion. Elements of rock and jazz merge. 1st draft of final project due.
April 12, 14, 16	Meet w/students to review drafts of final project	Meet w/students to review drafts of final project	Metheny, Grover Washington Jr. Brecker Brothers, David Sanborn, Pat Metheny Read chptr. 12 next class
April 19, 21, 23	1980's -present. Neoclassical Jazz: a return to the masters.	Dexter Gordon, Wynton and Branford Marsalis.	The future of jazz: Is jazz dead? Final Paper/Project Due.
April 26, 28, 30	Catch-up with material—Review for exam		
Final exam: day and time TBA			

Class assignments and timetables and subject to change according to the needs and pace of the class.

Concert Observation Report

Jazz Artists Epochs

Attend a live jazz concert. Write a brief paper (200-300 words) about the concert answering some of the following questions:

- When and where was the concert held?
- Who performed on the concert?
- Write about musical elements that you hear (i.e. melody, harmony, rhythm, texture/timbre, expression, form)?

Or, if possible, answer the following questions

- When and where was the concert held?
- Who performed on the concert?
- What type of jazz was performed?
 - Why would you categorize it as that type of jazz?
 - What 2 or 3 characteristics can you list that this music possesses that categorize it as a type of jazz?