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| SYLLABUS Fall 2015 Course: MU 115 Jazz Artists and Epochs MWF 8:55-9:45 room 202 | Instructor: Neil Wetzel Office: room 317, Brethren's House Phone: (610) 861-1621 email: nwetzel@moravian.edu Office hours: Posted on office door at end of first week of classes. |
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Course Goals:

- Student will begin to develop an understanding of the diversity and complexity of jazz (the artform) including the uniqueness due to interdependence of form and content, and the richness and importance of artistic expression for individuals and society.
- Students will analyze procedure and production of jazz works (especially recordings) by engaging in an active creative experience (composing, performing and recording a musical work).
- Participants will enhance their ability to discuss and analyze jazz works using vocabulary germane to the discipline (i.e. studying and discussing musical elements through comparisons to familiar and unfamiliar genres).
- Develop understanding of the relationship between a work of art and the society in which it was created.
- Student will study and understand how noted musicians have affected or changed the evolution of jazz music and related styles.

Requirements:

1. Regular, punctual attendance.
2. Class participation through discussions and appropriate note taking.
3. Completion of class assignments including 4 listening/reflection writing assignments.
4. A recording project of a newly-composed blues tune (group project).
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:

- 30% of grade is based on listening/reflection writing assignments.
- 10% of grade is based on attendance and class participation and reading assignment quizzes
- 15% 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 final project (a research paper or the "Greatest Hits" project).
- 5% of grade is based on the blues recording project.
- 10% 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 10 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. It is within the instructor's purview to apply qualitative judgment in determining grades for some assignments.

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

Students with Disabilities: Students who wish to request accommodations in this class for a disability must contact Ms. Elaine Mara, assistant director of academic support services for academic and disability support, at the lower level of Monocacy Hall, or by calling [610-861-1401](tel:610-861-1401). Accommodations cannot be provided until authorization is received from the Academic Support Center.

Required Text: Martin, Henry & Waters, Keith. Jazz: The First 100 Years (3rd ed.). Schirmer Cengage

| Dates | 1 st meeting | 2 nd meeting | 3 rd meeting |
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| Aug 31, Sept 2, 4 | Introduction and requirements of the course. Why do we study the people we do? What is jazz and how to listen to it? Read Introduction for next class (pp. 3-20) | Pop music, jazz and the seven elements of music. Sonny Rollins "Blue Seven" Listening exercise. Seven elements of Music. Formulate a definition of jazz. | Jazz performance and the instruments of jazz. Precursors of jazz: African, European, American. Read chptr. 1 pp. 23-46 for next class. |
| Sept 7, 9, 11 | Labor Day, Classes Held. Early African American Music; Blues, Read chptr. 1 pp. 46-54 for next class. | 1890-1910. Ragtime, and New Orleans (Storyville). Scott Joplin. Read chptr. 2 next class. | Blues styles and artists. Outline Blues recording project and final project. First List & Writ ass. due this class. Read chptr. 3 next class. |
| Sept 14, 16, 18 | Dixieland. Jazz & technology. 1910-1920. New Orleans to Chicago. Dixieland evolves. King Oliver and Louis Armstrong. Read chptr. 4 (pp. 103-117). | 1920's. White jazz musicians of jazz/pop in the roaring 20's. Paul Whiteman, Frankie Trumbauer, Bix Beiderbecke. Blues Lyric Assignment Due. | Video: The Devil's Music: 1920s Jazz Read "Does Jazz Put the Sin in Syncopation?" for next class. Read chptr. 4 for next class (pp. 117-129). |
| Sept 21, 23, 25 | Debate: "Does Jazz Put the Sin in Syncopation?" Read chptr 5 for next class. | 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 due this class. Read chptr. 6 for next class. |
| Sept 28, 30, Oct 2 | Kansas City Swing: Count Basie and Lester Young. | Duke Ellington, Benny Goodman. | Big Bands: jazz or jive? White band leaders: Glenn Miller, |
| Oct 5, 7, 9 | Review for Mid-term | MID-TERM EXAM | The great singers: Billie Holiday, Ella Fitzgerald, Sarah Vaughn. |
| Oct 12, 14, 16 | Fall Break, no classes | 1943-1955. Be-bop, New York as the jazz mecca. Small groups and difficult chord changes. Read chptr. 7 for next class. | Charlie Parker and Dizzie Gillespie. |
| Oct 19, 21, 23 | Be-Bop influences, jazz as a voice against prejudice. Read chptr. 8 for next class (pp. 223-243). | Blues Recordings—preparation and practice in class. | Blues Recordings—in class. Third Listening/Writing assignment due this class. |
| Oct 26, 28, 30 | Modal Jazz. Miles Davis, | 1949-1956. The Cool School. The birth of the cool, West Coast jazz. Read chptr. 8 for next class (pp. 243-257). | 1957-1960's. Hard Bop. Be-Bop one step beyond. Jazz as an art form. |
| Nov 2, 4, 6 | Coltrane, Charles Mingus, Ornette Coleman Read chptr. 9 next class. | John Coltrane, Sonny Rollins, Clifford Brown. | 1960-1970. Avant Garde. Free-jazz: where did it come from? Fourth Listening/writing assignment due this class. Read chptr. 10 for next class. |
| Nov 9, 11, 13 | Main Stream Jazz in the 1960's Evans/Hancock/Corea | 1970-1980's. Jazz/Rock Fusion. Read chptr. 11 next class. | Metheny, Grover Washington Jr. Brecker Brothers, David Sanborn, Pat Metheny |
| Nov 16, 18, 20 | 1980's -present. Neoclassical Jazz: a return to the masters. | Meet w/students to review drafts of final project Read chptr. 12 next class | Dexter Gordon, Wynton and Branford Marsalis. |
| Nov 23, 25, 27 | Marsalis/Lincoln Center Project Final Paper/Project Due. | Thanksgiving Recess no classes | Thanksgiving Recess no classes |
| Nov 30. Dec 2, 4 | Marsalis/Lincoln Center Project | Marsalis/Lincoln Center Project | The future of jazz: Is jazz dead? |
| Dec 7, 9, 11 | Catch-up with material | Review for exam | Review for exam |
| Final exam: Tuesday, Dec. 15, 8:30AM | | | |

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

Concert Observation Report

Jazz Artists Epochs

Attend 2 live jazz concerts. Write a brief paper (200-300 words) about the concert answering some of the following questions:

- When and where was the concert held?
- Attach a concert program or ticket stub (if available) to your paper. If neither is available, consult with the teacher.
- Who performed on the concert? What instruments did they play?
- Write about musical elements that you hear (i.e. melody, harmony, rhythm, texture/timbre, expression, form). You do not need to talk about ALL elements, but rather those 3-5 that stand out to you.
- Discuss (using the elements of music we discussed in class) how this music differs from other types of music that you are familiar with.

If possible, answer the following questions

- 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?