



Arts and Communication Division

Course Outline

MUS 155
Course Number

History of Jazz and Blues
Course Title

3
Credits

3
Lecture

0
Laboratory Hours

16 weeks
Length of Semester

CATALOG DESCRIPTION:

A study of the evolution of jazz and blues from their origins in West African music and dance to their development as a major 20th century art form. The significant stylistic phases of jazz are examined from early blues and ragtime through swing and be-bop to avant garde and fusion. The impact of the African-American tradition on contemporary rock and pop music is also explored.

Text: *Jazz from Its Origin to the Present.* Porter & Ullman.

Prerequisites: None

Corequisites: None

Coordinator: James Kelly
Ext. 3716

Latest Review: Spring 2005

A. COURSE OBJECTIVES

1. To instill in the student an awareness of the artistic merit of the African-American musical art forms.
2. To acquaint the student with the historical and cultural origins of jazz and blues and their related idioms.
3. To familiarize the student with the development and evolution of African-American music through its various stylistic phases and to acquaint the student with historically significant practitioners of the art form.
4. To provide the student with the conceptual basis necessary to appreciate and evaluate the music on the levels of rhythm, melody, and harmony and to appreciate the unique applications of these elements in jazz and blues (the blues scale, seventh chords, syncopation, nonmetrical rhythm, etc.)
5. To make the student aware of the multicultural nature of the art form through an understanding of the interplay of cultural influences at work in the music from the polyrhythms and call-response patterns from Africa to the European folk ballad traditions to the chord progressions and song structures of Tin-Pan Alley to the dance rhythms of Latin America.
6. To sensitize the student to the pervasive influence of jazz and blues on the entire gamut of pop and rock music and to enable the student to identify elements of African-American art music in such diverse genres as heavy metal, R&B, and rap.
7. To establish jazz and blues as the only uniquely American musical art forms.

B. COURSE REQUIREMENTS FOR TESTING AND MEASURING

1. Prompt and regular class attendance.
2. Timely completion of weekly reading and listening assignments.
3. The maintaining of a journal into which notes and observations pertaining to weekly reading and listening assignments are to be entered. Journals will be collected and graded periodically throughout the semester.
4. Attendance at two live jazz performances and a two to three-page report on each.
5. Periodic quizzes on the factual/historical material learned in the course.
6. Final project in the form of an in-class presentation on a course-related topic. The presentation should be five to seven minutes in length and will be accompanied by a two to three page formal outline to be handed in.

C. METHOD OF DELIVERY

Course material will be presented and developed in a variety of ways, including in-class lectures and listening examples, videos of jazz greats in performance, visits by guest lecturers/performers, and class discussion of listening and reading assignments.

D. TOPICAL OUTLINE

- Week 1
- a.) **Origins**-- Music and Dance in Africa. The importance of rhythm, call-response tradition in vocal music, and the role of music in African culture.
 - b.) **The Music of Slavery**--Work songs, field hollers, and spirituals. Music as a cultural expression of the conditions of slavery.
- Week 2.
- a.) **Blues I**--Early rural blues as the first significant musical form of the post slavery period. Blind Lemon Jefferson, Son House, John Lee Hooker, Robert Johnson
 - b.) **Ragtime**--The first style to blend European harmony and structure with African rhythm and melody. Scott Joplin, Eubie Blake.
- Week 3.
- a.) **New Orleans Jazz**-- The originals of “Dixieland” jazz in the Creole culture of New Orleans. The synthesis of blues and ragtime within a marching band format. Buddy Bolden, Original Dixieland Jazz Band, King Oliver’s Creole Jazz Band. The migration to Chicago.
 - b.) **New Orleans Style cont.**--The music’s first great composer and first virtuoso. Jelly Roll Morton and Sidney Bechet.
- Week 4
- a.) **Louis Armstrong** --The first great genius of jazz. Recordings with King Oliver. The Hot Five and the Hot Seven.
 - b.) **New Orleans, Chicago Style**--Chicago in the ‘20s. The first influx of great white innovators. “Bix” and “Tram,” Red Nichols, Jack Teagarden.
- Week 5
- a.) **Blues II**--The transformation of blues after the emergence of jazz. The first appearance of the great female blues singers. Ma Rainey, Bessie Smith.
 - b.) **Solo Piano Styles**-- Stride piano as an outgrowth of ragtime. James P. Johnson and Fats Waller. Boogie-woogie as an outgrowth of blues and a precursor of rock and roll. Jimmy Yancey and Meade “Lux” Lewis.
- Week 6
- a.) **The Swing Era**--Origins of Big Band style in the ‘30s. The two great pioneer bandleaders--Fletcher Henderson and Benny Moten.
 - b.) **The Swing Era cont.**--Count Basie and the “Kansas City Style.” Basie’s big bands, importance of the rhythm section, the “riff,” influential Basie sidemen. The Blues influence.
- Week 7
- a.) **The Swing Era, cont.**--Benny Goodman and Artie Shaw, the best of the white big band leaders. The big band craze of the 30’s.

- b.) **Duke Ellington. “Master Painter”**--The second great composer in jazz. The big bands and great Ellington sidemen.
- Week 8 a.) **Small Group Swing**--The jam sessions on 52nd Street and the great soloists of the Swing Era. Roy Eldridge, Coleman Hawkins, Lester Young Charlie Christian.
- b.) **The Be-Bop Rebellion**-- Be-bop as an outgrowth of small group swing jam sessions. The 32-bar song form, “playing’ the changes.” Charlie Parker Dizzie Gillespie, Kenny Clark, Max Roach, Bud Powell, Thelonious Monk.
- Week 9 a.) **Charlie Parker**-- “Bird,” the second great genius of jazz after Armstrong. Partnership with “Diz.” Pervasive influence on all subsequent jazz.
- b.) **Monk**--Eccentric genius of the piano. Also, successors to Bird and Diz-- Fats Navarro and Sonny Stitt.
- Week 10 a.) **“Birth of the Cool”**--Seminal recording session with Miles Davis and Gil Evans launches the cool school of jazz. Modern Jazz Quartet and the influx of European Classical influence.
- b.) **Cool cont.**--Lenny Tristano, Gerry Mulligan, Dave Brubeck, and the West Coast style. Chet Baker.
- Week 11 a.) **Hard Bop aka Funky Bop aka Soul Jazz**--The return to blues and gospel-based influences combined with the energy and harmonies of bebop. Art Blakey, Horace Silver, Adderly Bros., Jimmy Smith.
- b.) **Clifford Brown and Sonny Rollins**--Continuation and perfection of traditional be-bop in the ‘50s.
- Week 12 a.) **Miles Davis**-- Classic quintet recordings of the ‘50s. The sextet of ‘59. Modal jazz another “milestone.”
- b.) **John Coltrane and Charles Mingus**--The questing genius and the composer who resists categorization.

- Week 13 a.) **Avante-Garde**--The “free jazz” movement of the ‘60s. Ornette Coleman, Cecil Taylor, John Coltrane.
- b.) **Miles Davis**--The quintet of the ‘60s. Apogee of small group jazz. Fusion begins “in a silent way.”
- Week 14 a.) **Blues III**--Urban blues of the ‘50s and ‘60s. T-Bone Walker, Howling Wolf, Muddy Waters, B.B. King.
- b.) **Rock--the Bastard Child**--How essential aspects of jazz and blues gave rise to and have shaped the direction of rock from the ‘50s to the present.
- Week 15 a.) **Fusion and the Miles Davis Alumni Association**--The fusion movement traced from Miles Davis through the various groups formed by his influential sidemen. John McLaughlin, Chick Corea, Zawinul and Herbie Hancock.
- Shorter,
- b.) **Jazz in the ‘90s**--Observations, conclusions, and predictions. Pat Metheny, Yellow Jackets, Spyro Gyra, Marsalis Bros., Eric Clapton and the blues.
- Week 16 **Final Evaluation.**

WEEKLY READING AND LISTENING ASSIGNMENTS

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Week

- 1
 - a. reading: Making of Jazz, chap. 1 (Xerox), J. L. Collier
listening: Riverside History of Classic Jazz, tr. 1.
 - b. reading: Jazz, Tanner, Megill, Gerow, chap. 3 and 4.
listening: accompanying CD, tr. 4-9.
2.
 - a. reading: Introduction to Jazz History, Megill and Demory, chap. 1, 2, and 3.
listening: Riverside, vol. 1, tr. 3 - "Shuckin' Sugar," Blind Lemon Jefferson;
Vol. 3, tr. 6 - "Big Bill Blues," Big Bill Broonzy.
 - b. reading: Introduction to Jazz History, Megill and Demory, chap. 6. Jazz from its Origins to the Present, Ullman & Porter, chap. 2.
listening: Smithsonian Collection of Classic Jazz, tr.1 - "Maple Leaf Rag," Scott Joplin.
3.
 - a. reading: Jazz, Tanner, Megill Gerow, chap. 6; Jazz From its Origins to the Present, Porter & Ullman, chap. 3 & 4, pp. 39-45.
listening: "Dippermouth Blues," King Oliver's Creole Jazz Band, Smithsonian CD1 track 5.

supplemental listening: Riverside, "Froggie Moore," King Oliver's CJB & "Livery Stable Blues," New Orleans Rhythm Kings.
 - b. reading: Porter & Ullman, pp. 35-45
listening: Smithsonian, vol. 1, tr. 8&9 - "Grandpa's Spells" and "King Porter Stomp."
4.
 - a. reading: Porter & Ullman, chap. 5
listening: Smithsonian, vol.1, tr. 10&11 - "Cake Walkin' Babies from Home" & "Blue Horizon."
 - b. reading: Porter & Ullman, chap. 6.
listening: Smithsonian, vol. 1, tr. 14, 15, 17 - "Potato Head Blues," "Struttin' with Some Barbecue," "West End Blues."

5.
 - a. reading: Porter & Ullman, chap. 7, pp. 74-87 re: Beiderbecke, Trumbauer, Nichols and Teagarden.
listening: Smithsonian, vol. 1, tr. 21 & 22 - "Singin' the Blues" and "Riverboat Shuffle."
 - b. reading: Megill & Demory (library), chap. 7&8.
listening: Riverside, "Harlem Strut," James P. Johnson, "The Fives," Jimmy Yancey, "Far Ago Blues," Meade LuxLewis.
6.
 - a. reading: Porter & Ullman, chap. 9, pp. 116-125, pp. 134-138.
listening: Smithsonian, vol. 2, tr. 2 & 4 - "Wrapping it Up," Fletcher Henderson and "Moten Swing," Benny Moten.
 - b. reading: Porter & Ullman, chap. 10
listening: Smithsonian, vol. 2, tr. 20 & 21 - "Doggin' Around" and "Taxi War Dance," Count Basie.
7.
 - a. reading: Porter & Ullman, chap. 9, pp. 138-146
listening: Smithsonian, vol. 2, tr. 23 & 24 - "I Found a New Baby" & "Breakfast Feud" (Goodman w/small groups).
 - b. reading: Porter & Ullman, chap. 8
listening: Smithsonian, vol 3, tr. 3, 4, 5, 6 - "Diminuendo in Blue," "Ko-Ko," "Concerto for Cootie," "Cottontail."
8.
 - a. reading: Porter & Ullman, chap. 11
listening: Smithsonian, vol. 3, tr. 9, 17, 22, 24 - "The Man I Love" (Coleman Hawkins), "I Can't Believe that You're in Love With Me," (Roy Eldridge & Benny Carter), "Lester Leaps In" (Lester Young w/ Count Basie), "Breakfast Feud" (Charlie Christian w/ Benny Goodman).
 - b. reading: Porter & Uillman, chap. 12, pp. 185-208
listening: Smithsonian, vol. 3 tr. 11 - "Saw' Nuff" (Dizzy Gillespie and Charlie Parker)
9.
 - a. reading: Porter & Ullman, chap. 13
listening: Smithsonian, vol. 3, tr. 12, 14, 18, 19 - "KoKo," "Embraceable You," "Crazeology," "Parker's Mood"
 - b. reading: Megill & Demory (library), chap. 19
listening: Smithsonian, vol. 3, tr. 21 - "A Night in Tunisia" (Bud Powell), vol. 4, tr. 6 - "Misterioso" (T. Monk)

10. reading: Porter and Ullman, Chap. 14
listening: Smithsonian, vol. 4, tr. 1 - “Boplicity” (from “Birth of the Cool”), tr. 2 - “Subconscious Lee” ((Lenny Tristano), tr. 14 - “Django” (Modern Jazz Quartet).
“Take Five” (Dave Brubeck, on album “Time Out”)
11. reading: Porter and Ullman, chap. 15, pp. 257-271
listening: Smithsonian, vol. 4, tr. 15 - “Pent-Up House” (Sonny Rollins w/Clifford Brown, & Max Roach); “Song for My Father” (Horace Silver Quintet, title cut from CD)
12. a. reading: Porter and Ullman, chap. 16, pp. 281-299
listening: Smithsonian, vol. 4, tr. 12 - “Summertime” (Miles Davis w/Gil Evan’s Orchestra), vol. 5, tr. 3 - “So What” (Miles Davis Sextet)
b. reading: Porter and Ullman, chap. 15, pp. 271-278; chap. 17
listening: Smithsonian, vol. 4, tr. 13 - “Haitian Fight Song” (Charles Mingus Quintet); “My Favorite Things” (John Coltrane, title cut from CD)
13. a. reading: Porter and Ullman, chap. 18
listening: Smithsonian, vol. 5, tr. 9 - “Free Jazz” (Ornette Coleman Double Quartet)
b. reading: Porter and Ullman, Chap. 16, pp. 294-299
listening: “Four” and “So What” (CD “Four and More,” Miles Davis Quintet)
14. No specific reading or listening this week. Catch up on your journal assignments and work on final presentations.
15. reading: Porter and Ullman, chap. 21 & 24
listening: “Cool Weasle Boogie” (Chick Corea, “Electric Band”); “Have You Heard?” (Pat Metheney, “Letter From Home”)