

Fayetteville State University
College of Arts and Sciences
Department of Music
Music 225 - 01
Fall Semester 2009

I. Locator Information:

Instructor: Dr. Neal Finn

Course # and Name: History of Jazz in American Culture

Semester Credit Hours: 3

Day and Time Class Meets: MWF 9:00 to 9:50

Total Contact Hours for Class: 3

Email address: nfinn@uncfsu.edu

Office Location: R-107

Office hours: MWF 10 to 11 AM, TTH 10 to 11 AM

Office Phone: 672 - 1397

FSU Policy on Electronic Mail: Fayetteville State University provides to each student, free of charge, an electronic mail account (username@uncfsu.edu) that is easily accessible via the Internet. The university has established FSU email as the primary mode of correspondence between university officials and enrolled students. Inquiries and requests from students pertaining to academic records, grades, bills, financial aid, and other matters of a confidential nature must be submitted via FSU email. Inquiries or requests from personal email accounts are not assured a response. The university maintains open-use computer laboratories throughout the campus that can be used to access electronic mail.

Rules and regulations governing the use of FSU email may be found at

<http://www.uncfsu.edu/PDFs/EmailPolicyFinal.pdf>

II. Course Description:

Using both a socio-cultural and historical perspective, this course explores the major forms of African-American folk music indigenous to the United States. These forms of African-American folk music (ragtime, blues and gospel) contain elements of musical expressions rooted in the aesthetic make-up of jazz. Along with these forms of musical expressions, an element of critical thinking and analysis will necessitate the disposition and environment for the understanding of jazz music and its ingenious development

This course is designed to be a user-friendly introduction to the historical background as well as the appreciation of jazz music and how it is conceived and performed. During the semester, we will be examining both the music and the musicians who created it, as well as how the musicians go about the complex process of creating this unique and exciting American musical idiom. We will be examining the various style periods associated with the development of jazz, as well as the individual musicians associated with these periods. The best way to gain an understanding of this music is to LISTEN - LISTEN - LISTEN, in a thoughtful and critical manner. This will require some work on your listening skills

III. Disabled Student Services: In accordance with Section 504 of the 1973 Rehabilitation Act and the Americans with Disabilities Act (ACA) of 1990, if you have a disability or think you have a disability to please contact the Center for Personal Development in the Spaulding Building, Room 155 (1st Floor); 910-672-1203.

IV. Textbook:

Gridley, Mark. *Concise Guide to Jazz*. Upper Saddle River, NJ: Prentice Hall, 2007

V. Student Learning Outcomes –

Upon completion of the course the student will:

- be familiar with the various styles and style periods associated with jazz music
- be familiar with the most important artists/musicians associated with jazz music
- be able to recognize the sound of the various musical instruments used in jazz and the idiomatic devices used by these instruments
- become familiar with some basic musical concepts and terminology used by jazz musicians (although you neither are nor required to read music or be able to play a musical instrument to do well in this course).
- gain an understanding of the influence of jazz music on the social, political and economic history of the corresponding periods in the United States and abroad.
- gain an understanding of the importance of jazz history in relation to current trends in the music industry
- experience live jazz through attendance of a concert performance of musicians or ensembles of the students choice
- improve listening skills and gain an understanding of the common practices employed by jazz musicians to create their unique musical art form

VI. Course Requirements and Evaluation Criteria

EXAMINATIONS

There will be a quiz/examination following each section of the course – a total of five of them. They will consist of multiple choice, fill-ins and identification of listening examples.

There will be questions from previous exams present on each exam.

There will be at least one essay question on every exam. I will give you the topics in advance. They will be based on the readings and class sessions.

Mini-Quizzez

These are short little exams, not graded, that will give you an idea of what to expect on the up coming exams and what to study for. Usually, mini-quizzez will occur towards the end of a particular section of the course.

FINAL EXAMINATION

The final examination will cover the entire semester. Same format as the previous exams.

The date for the final exam is **?????? check Blackboard for the date.**

Materials for the exams will be drawn from both the textbook readings and from materials covered in class sessions.

If you are graduating at the end of this semester, we must set an earlier date to take the final exam so that I can calculate your grade and deliver it in time before commencement.

CONCERT REVIEW

You are required to attend a LIVE jazz concert and write a comprehensive review of the performance. Concerts may take place on or off campus, within the Fayetteville area or anywhere else.

Concert review must be typewritten and 1.5 to 2 pages in length. Be a music critic. Here are some guidelines:

- 1) Who performed, when and where
- 2) What was the jazz style represented.
- 3) What music was performed (specific titles, if possible)
- 4) What was the concert surrounding like? Was it conducive to a good performance? How was the audience? Did they appreciate the music and interact with the musicians? Or was it "dead"?
- 5) What was your reaction to the music, either positive or negative? Tell me WHY you did or didn't like the performance. Think about the music carefully and critically. It is not enough to say, "I don't like this kind of music so I didn't like the performance."

Concerts must be **JAZZ** oriented. No rock concerts, reggae, ska, punk, hip-hop, heavy metal, Grateful Dead or Elvis impersonators). Latin jazz or salsa OK. Blues or "R and B" possibly. Check with me first.

Concert videos are NOT acceptable as a live concert.

No larger than 12 pt pica. Use a newspaper font (Times, New York, Palatino, Helvetica)

Jazz Night at Seabrook – Thursday, November 5@ 7:00 P.M. FREE!!!!!!

Due Date

Concert review due Wednesday, December 2

Recording/Concert Review

This is an exercise in critical thinking in relation to the recorded art of jazz (from which the majority of the music has been preserved).

Apply the criteria set forth in the "concert review" and write a critical review of a jazz recording. It may be in any format (CD, Vinyl, tape, iTunes, streaming, etc).

It may be any style period or artist.....but it MUST BE JAZZ ORIENTED.

Identify:

The leader on the recording

The musicians performing on it. Not necessary to list every single player on every track. They can vary so much on some recordings.

The style represented

Some of the more noteworthy tracks.

Your impressions of the music, good or bad. Examine it critically and carefully on a higher listening plane, without outside distractions or background noise.

Minimum two typewritten pages. No larger than 12 pt pica. Use a newspaper font

Due Date: Friday, December 4

Blackboard

I use the Blackboard learning platform as my way of communication with you about events and any changes that may come up.

I also will put up all the study materials for examinations there as well as the Power Point slides used in class.

This is also where you will deliver your written assignments (via "Digital Dropbox")

Nealfinn.com

I will be using my website for listening examples related to the sections of the course. Refer to the section marked "History of Jazz"

ATTENDANCE POLICY

Class begins at 11:00. It is your responsibility to be in class on time. If you miss a class session, you are responsible for borrowing notes from the session from someone in the class.

Regular class attendance is always in your best interest. The exams cover BOTH materials from the textbook and also from class sessions. There will be materials covered NOT included in the textbook and vice versa. The more class sessions you miss, the more difficult it will be to pass the course.

LATE PAPERS

The concert review and recording review assignments are due on the dates specified. Late assignments are not accepted. It's that simple.

I am giving you the due dates now so that you can schedule your time accordingly. It is not fair to allow extra time to those few who cannot get the work done on time as required when the other 99% can.

MAKE-UP EXAMS

I do not give make-up exams. The only way that is fair to all concerned is that everyone takes the same exact exam on the same day and same time

DROP POLICY

If you must drop the class for whatever reason, it is **YOUR** responsibility to make sure that all the procedures are taken care of. If your name is still on the roll at the end of the semester, I am required to enter a grade for the term (which will likely be a failing grade)

GRADING DISTRIBUTION

Attendance	25%
Exams/Midterm	25%
Final Exam	20%
Concert Report	15%
Recording Review	15%

UNIVERSITY GRADING SCALE

A	92% - 100%
B	83% - 91%
C	73% - 82%
D	64% - 72%
F	Below 64%

	A	B	C	D	F
Attendance	Nearly perfect, two absences allowed	Minimum 80% attendance	Minimum 70% attendance	60 - 70% attendance	Little or no attendance
Examinations (semester average)	90-100%	80-89%	70-79%	60-69%	Below 60%
Concert Review	Clearly written, academic style, accurate facts with details, thoughtful and insightful commentary, appropriate event	Basically well written and commented. Some details not clear	Minimum length requirement not met, inappropriate font type or size, details too general	Length not met, inaccurate facts, use of slang, inappropriate font	No paper
Recording Review	See above for concert review. Appropriate artist and recording.	See above standards for concert review	Details not clear, details not specific or relevant. Commentary lacks clear thought or insight. Length not met	Length requirement not met, inappropriate recording, poor writing style	No paper

FSU Policy on Disruptive Behavior in the Classroom (Optional)

The *Code of the University of North Carolina* (of which FSU is a constituent institution) and the *FSU Code of Student Conduct* affirm that all students have the right to receive instruction without interference from other students who disrupt classes.

FSU Core Curriculum Learning Outcome under Ethics and Civic Engagement (6.03): All students will “prepare themselves for responsible citizenship by fulfilling roles and responsibilities associated with membership in various organizations.” Each classroom is a mini-community. Students learn and demonstrate responsible citizenship by abiding by the rules of classroom behavior and respecting the rights all members of the class.

The FSU Policy on Disruptive Behavior (see FSU website for complete policy) identifies the following behaviors as disruptive:

1. Failure to respect the rights of other students to express their viewpoints by behaviors such as repeatedly interrupting others while they speak, using profanity and/or disrespectful names or labels for others, ridiculing others for their viewpoints, and other similar behaviors;
2. Excessive talking to other students while the faculty member or other students are presenting information or expressing their viewpoints.
3. Use of cell phones and other electronic devices
4. Overt inattentiveness (sleeping, reading newspapers)
5. Eating in class (except as permitted by the faculty member)
6. Threats or statements that jeopardize the safety of the student and others
7. Failure to follow reasonable requests of faculty members
8. Entering class late or leaving class early on regular basis
9. Others as specified by the instructor.

The instructor may take the following actions in response to disruptive behavior. Students should recognize that refusing to comply with reasonable requests from the faculty member is another incidence of disruptive behavior.

1. Direct student to cease disruptive behavior.
2. Direct student to change seating locations.
3. Require student to have individual conference with faculty member. At his meeting the faculty member will explain the consequences of continued disruptive behavior.
4. Dismiss class for the remainder of the period. (Must be reported to department chair.)
5. Lower the student’s final exam by a maximum of one-letter grade.
6. File a complaint with the Dean of Students for more severe disciplinary action.

Students who believe the faculty member has unfairly applied the policy to them may make an appeal with the faculty member’s department chair

VII. Academic Support Resources – FSU Music Lab, Rosenthal Building

VIII. Course Outline and Assignment Schedule

Date	Topic	Assignment
8/21	Course introduction	Chapter 1-2
8/24	Planes of Listening – What is Jazz?	
8/26	Jazz Live (Interaction) - Improvisation	
8/28	Terminology-The Rhythm Section	
8/31	Musical Instruments and their Masters	
9/2	Musical Instruments and their Masters	
9/4	Musical Instruments and Their Masters	
9/7	Labor Day holiday – No Class	
9/9	Exam #1	
9/11	Beginnings of Jazz – African American Folk Music	Reading Chapters 3-4
9/14	Beginnings of Jazz – Ragtime/Stride/The Blues	
9/16	Beginnings of Jazz – New Orleans	
9/18	Louis Armstrong (Video – “Sachmo”)	
9/21	Chicago/Bix Beiderbecke	
9/23	EXAM #2	
9/25	Swing – Beginnings	Reading Chapters 5-6
9/28	When Swing Was King	
9/30	Count Basie	
10/2	Duke Ellington and More Swing	
10/5	Modernists Towards Bebop	
10/7	Jazz Singers – Billie-Ella	
10/9	EXAM #3	
10/12	Bebop	
10/14	Cool-Miles Davis-Dave Brubeck	Reading Chapters 6-7-8-9
10/16	Mid Term Break – No Class	
10/19	Cool-Gerry Mulligan-Hard Bop	
10/21	Hard Bop-Horace Silver-Clifford Brown-Sonny Rollins	
10/23	Hard Bop – John Coltrane – Charles Mingus	
10/26	Hard Bop Bands – Avant Garde	
10/28	Avant-Garde	
10/30	EXAM #4	
11/2	The Blues – Bessie Smith/Robert Johnson	
11/4	The Blues – Boogie Woogie – Jump Boogie	
11/6	Jump Boogie – Rhythm and Blues - Gospel	
11/9	European folk Music – Hillbilly - Bluegrass	
11/11	NCMEA Conference – No Class	
11/13	Veteran’s Day – No Class	
11/16	Rockabilly – Rock and Roll	
11/18	EXAM #5	
11/20	Jazz/Rock – Miles – Herbie Hancock – Jazz/Pop	Chapters 10-11
11/23	Jazz/Pop - Fusion	
11/25	Jazz 70-80s	
11/27	Thanksgiving Break – No Class	
11/30	Jazz Today	
12/2	Jazz Today	Concert Review Due
12/4	Whatever’s Leftover	Recording

IX. Teaching Strategies

This course will involve lectures/demonstrations, student discussions, critical review, and audience participation in live musical performance, listening and analysis of important and significant audio recordings and video presentations and active academic research.

X. Bibliography

Acosta, Leonardo. Translated by Daniel Whitesell. *Cubano Be, Cubano Bop : One Hundred Years of Jazz in Cuba*. Washington : Smithsonian Books, c2003.

Armstrong, Louis. Edited by Thomas Brothers. *Louis Armstrong, In His Own Words : Selected Writings*. Oxford ; New York : Oxford University Press, 1999.

Barker, Danny. *Buddy Bolden and the Last Days of Storyville*. Edited by Alyn Shipton. London ; New York : Cassell, 1998.

Bjorn, Lars with Jim Gallert. *Before Motown : A History of Jazz in Detroit*. Ann Arbor : University of Michigan Press, c2001.

Boyd, Jean A. *The Jazz of the Southwest : An Oral History of Western Swing, 1st ed.* Austin : University of Texas Press, 1998.

Clark, Andrew. *Riffs & Choruses : A New Jazz Anthology*. London ; New York : Continuum, 2001.

Doerschuk, Robert L. *88 : The Giants of Jazz Piano*. San Francisco : Backbeat Books ; Berkeley, CA : Distributed to the book trade in the U.S. and Canada by Publisher's Group West, c2001.

Early, Gerald ed., *Miles Davis and American Culture*. St. Louis, Mo. : Missouri Historical Society Press, c2001.

Gorse, Leslie. *Wynton Marsalis : Skain's domain : A Biography*. New York : Schirmer Books, c1999.

Jasen, David and Jones, Gene. *Black Bottom Stomp : Eight Masters of Ragtime and Early Jazz*. New York : Routledge, 2002.

Kofsky, Frank. *John Coltrane and the Jazz Revolution of the 1960s*. Expanded and Rev. 2nd ed. New York : Pathfinder, 1998.

Koch, Lawrence O. *Yardbird Suite : A Compendium of the Music and Life of Charlie Parker*. Rev. ed. Boston, Mass. : Northeastern University Press, c1999.

Lavezzoli, Peter. *The King of All, Sir Duke : Ellington and the Artistic Revolution*. New York : Continuum, c2001.

Litweiler, John. *Ornette Coleman : A Harmolodic Life*. 1st Da Capo Press ed. New York : Da Capo Press, 1994.

Meadows, Eddie. *Bebop to Cool : Context, Ideology, and Musical Identity*. Westport, Conn.; London : Praeger, 2003.

Megill, Donald. *Introduction to Jazz History, 6th ed.* Upper Saddle River, N.J. : Pearson/Prentice Hall, c2004.

Morgenstern, Daniel. *Living With Jazz; a reader edited by Sheldon Meyer*. 1st ed. New York : Pantheon Books, c2004.

Oliphant, David. *The Early Swing Era, 1930 to 1941*. Westport, Conn. : Greenwood Press, 2002.

Placksin, Sally. *American Women in Jazz : 1900 to the Present : Their Words, Lives, and Music.* New York : Seaview Books, c1982.

Porter, Eric. *What is This Thing Called Jazz? : African American Musicians as Artists, Critics, and Activists.* Berkeley, Calif. : University of California Press, c2002.

Reich, Howard and Gaines, William. *Jelly's Blues : The Life, Music, and Redemption of Jelly Roll Morton.* Cambridge, MA : Da Capo, c2003.

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Shipton, Alyn. *Groovin' High : The Life of Dizzy Gillespie.* New York : Oxford University Press, 1999.

Simon, George. *The Big Bands, Tenth Edition.* New York, NY: The McMillan Company, 1978.

Sudhalter, Richard M, *Lost Chords : White Musicians and their Contribution to Jazz, 1915-1945.* New York : Oxford University Press, 1999.

Tanner, Paul and Megill, David. *Jazz, 9th ed.* Boston : McGraw Hill, c2001.

Tucker, Sherrie. *Swing Shift : "All-Girl" Bands of the 1940s.* Durham [N.C.] : Duke University Press, 2000.

Ward, Geoffery. *Jazz, A History of America's Music, 1st Edition.* New York: Knopf Publishing; Distributed by Random house, New York. c2000

Wondrich, David. *Stomp and Swerve : American Music Gets Hot, 1843-1924, 1st ed.* Chicago, Ill. : Chicago Review Press, c2003.

Yarrow, Scott. *Jazz on Record : The First Sixty Years.* San Francisco : Backbeat Books ; Berkeley, CA, c2003.

JAZZ VIDEOS

"Buddy Rich – Live at the Top." Produced by Public Broadcast System (1973). Distributed by Hudson Music Productions, c1998

"Chet Baker Live at Ronnie Scott's." ; Produced and Directed by Stephen Cleary and Robert Lemkin. Wadham Films, distributed by Rhino Home **Video**, 2001, c1986.

"Dave Brubeck : Featuring Paul Desmond." Jazz Casual Productions ; produced at KQED San Francisco ; produced by Ralph J. Gleason, Dick Christian ; directed by Dick Christian. Los Angeles, Calif. : Rhino Home Video, c2000.

"Dizzy Gillespie : A Night in Chicago." V.I.E.W. Inc. Edition: Deluxe ed. Published/distributed: New York : V.I.E.W. **Video** ; Dist. by View **Video**, c1993.

"Duke Ellington – Memories of Duke." Originally filmed in Mexico. Distributed by MVD Music Productions, c2001

"Ella Fitzgerald - Something to Live For." Fox Lorber CentreStage ; New York, NY : Distributed by Winstar TV & **Video**, c1999.

"Jazz" A Film by Ken Burns ; written by Geoffrey C. Ward. PBS DVD ; Burbank, CA : distributed by Warner Home Video, c2000.

"Jazz with Earl Hines & Coleman Hawkins." Produced by Stephen Schmidt ; Directed by Karl Genus. New York : Rhapsody Films, c1986

"Joe Williams: A Song is Born." New York, N.Y. : V.I.E.W. Video, c1992.

"*Martin Scorsese Presents The Blues.*"; Vulcan Productions, Inc. and Columbia Music Video. Distributed by Sony Music Entertainment. c2003.

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"*Sachmo – Louis Armstrong.*" Directed by Gary Giddins and Kendrick Simmons. Master of American Music Series. New York, New York: CBS Music Video Enterprises. c1986

"*Swingin The Blues – Count Basie.*" Directed by Matthew Seig. Masters of American Music Series. New York, New York: BMG Video Productions. c1992

"*Tenor Titans with Branford Marsalis.*" Fort Lee, NJ : Video Artists International, 1992.

"*Trumpet Kings with Wynton Marsalis*"; Jazz Images, Inc. ; Written, Produced and Directed by Burrill Crohn ; co-producers, David Chertok, Jeffrey L. Graubart. New York, NY : Video Artists International, c1985.

"*The Coltrane Legacy.*" Jazz Images, Inc. ; Produced and Directed by Burrill Crohn. New York, NY : Video Artists International, Inc. Distributed in the USA and Canada by RCA/Ariola International, c1985.

"*The Last of the Blue Devils – The Kansas City Jazz Story.*" Produced and Directed by Bruce Ricker. Distributed by Kino Video, c2001

"*Woody Herman and the Swinging' Herd.*" Presented by Jazz Casual Productions. Los Angeles, CA : Rhino Home Video, 1995.

Websites

www.napster.com

Napster is America's largest audio on-line library and it is now LEGAL (if you recall in the late 90s it was not). This is a vast and rich collection of literally every jazz artist from the twentieth century in addition to everything going on in the twenty first. Type in a jazz artist and get a list of recordings of that artist, available for streaming or download to your MP3 device.

A subscription fee of \$12.95 a month gets you access to 85% of the site's holdings. Some tracks are available for purchase only (99 cents per track). You can get on the site with a "Napster Light" status, which gets you on for free. However you then have to pay for every track you download whereas a subscription membership covers most of the tracks you will be using. An excellent investment if you like to download music to your Ipod or other such device. You only need download exactly the music you want. No more paying for a CD with 50% or more that you skip over because you don't like it.

Napster covers all styles and genres (jazz, rock and roll, country, bluegrass, rhythm and blues, hip-hop, classical and more) and literally every recorded artist of any stature.

www.rhapsody.com

Also a good source, although not as complete as Napster. They have some things Napster doesn't have and vice versa. Same price. Easily accessible.

Nealfinn.com

This semester I will be using my website more often for listening examples related to the course. Refer to the section marked "History of Jazz"

