<table>
<thead>
<tr>
<th>Course Number</th>
<th>Course title</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUS155</td>
<td>History of Jazz and Blues</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Credits</th>
<th>Hours</th>
</tr>
</thead>
<tbody>
<tr>
<td>3</td>
<td>3 lecture/0 lab</td>
</tr>
</tbody>
</table>

**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.

**Prerequisites:** None

**Corequisites:** None

**Required texts/other materials:**

**Last revised:** Fall 2016

**Course coordinator:** Scott Hornick, Assistant Professor of Music – CM 149; (609) 570-3716; hornicks@mccc.edu
COURSE OUTLINE: MUS155

A. COURSE OBJECTIVES

1. To instill in the student an awareness of the artistic merit of the African-American musical art forms. *(Gen Ed Goal 5, 6, 7 and 8; MCCC Core Skill C and G)*

2. To acquaint the student with the historical and cultural origins of jazz and blues and their related idioms. *(Gen Ed Goal 5, 6, 7 and 8; MCCC Core Skill C and G)*

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. *(Gen Ed Goal 1, 5, 6, 7 and 8; MCCC Core Skill A, C and G)*

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.). *(Gen Ed Goal 2, 6, 7 and 8; MCCC Core Skill B, C and G)*

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. *(Gen Ed Goal 1, 2, 5, 6, 7 and 8; MCCC Core Skill A, C and G)*

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. *(Gen Ed Goal 1, 5, 6, 7 and 8; MCCC Core Skill A, C and G)*

7. To establish jazz and blues as the only uniquely American musical art forms. *(Gen Ed Goal 5, 6, 7 and 8; MCCC Core Skill C and G)*

Course-specific General Education Knowledge Goals and Core Skills

- **General Education Knowledge Goals**
  - **Goal 1. Communication.** Students will communicate effectively in both speech and writing.
  - **Goal 2. Mathematics.** Students will use appropriate mathematical and statistical concepts and operations to interpret data and to solve problems.
  - **Goal 4. Technology.** Students will use computer systems or other appropriate forms of technology to achieve educational and personal goals.
  - **Goal 5. Social Science.** Students will use social science theories and concepts to analyze human behavior and social and political institutions and to act as responsible citizens.
  - **Goal 6. Humanities.** Students will analyze works in the fields of art, music, or theater; literature; philosophy and/or religious studies; and/or will gain competence in the use of a foreign language.
**Goal 7. History.** Students will understand historical events and movements in World, Western, non-Western or American societies and assess their subsequent significance.

**Goal 8. Diversity.** Students will understand the importance of a global perspective and culturally diverse peoples.

**MCCC Core Skills**

**Goal A. Written and Oral Communication in English.** Students will communicate effectively in speech and writing, and demonstrate proficiency in reading.

**Goal B. Critical Thinking and Problem-solving.** Students will use critical thinking and problem solving skills in analyzing information.

**Goal C. Ethical Decision-Making.** Students will recognize, analyze and assess ethical issues and situations.

**Goal G. Intra-Cultural and Inter-Cultural Responsibility.** Students will demonstrate an awareness of the responsibilities of intelligent citizenship in a diverse and pluralistic society, and will demonstrate cultural, global, and environmental awareness.

---

**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.
Academic Integrity Policy
As stated in the student handbook, “A student will be guilty of violating academic integrity if he/she (a) knowingly represents the work of others as his/her own, (b) uses or obtains unauthorized assistance in the execution of academic work, or (c) gives fraudulent assistance to another student.” Students should read the Academic Integrity policy in the MCCC Rights and Responsibilities Handbook.

Academic Dishonesty will result in failure of this course.

Accommodations
Mercer County Community College is committed to ensuring the full participation of all students in its programs. If you have a documented differing ability or think that you may have a differing ability that is protected under the ADA or Section 504 of the Rehabilitation Act, please contact Arlene Stinson in LB 216 {stinsona@mccc.edu} for information regarding support services.

Financial Aid Application Statement
It is recommended that student complete an application for financial aid to determine eligibility for financial assistance. The application is FREE and available for completion beginning October 1, 2016 for the 2017-18 academic year. Visit www.fafsa.edu.gov to complete your application. Applications should be completed before December 1, 2016. Students who are interested in MCCC Foundation scholarships are expected to complete an application as well.

D. TOPICAL OUTLINE

Week 1

   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.


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.


Week 6

a.) **The Swing Era**--Origins of Big Band style in the ‘30s. The two great pioneer band leaders--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.


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, Adderley 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 Shorter, Herbie Hancock.

b.) **Jazz in the ‘90s**--Observations, conclusions, and predictions. Pat Metheney, Yellow Jackets, Spyro Gyra, Marsalis Bros., Eric Clapton and the blues.

Week 16  

**Final Evaluation.**
WEEKLY READING AND LISTENING ASSIGNMENTS

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, “Froogie Moore,” King Oliver’s CJB &

    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.”

        listening: Smithsonian, vol. 1, tr. 14, 15, 17 - “Potato Head Blues,” “Struttin’
                   with Some Barbecue,” “West End Blues.”
listening: Smithsonian, vol. 1, tr. 21 & 22 - “Singin’ the Blues” and “Riverboat Shuffle.”

b. reading: Megill & Demory (library), chap. 7&8.


b. reading: Porter & Ullman, chap. 10

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

b. reading: Porter & Ullman, 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 Metheny, “Letter From Home”)