LINCOLN UNIVERSITY OF PENNSYLVANIA
Department of Visual and Performing Arts

Syllabus

MUS-323 Jazz in American Culture (Revised)
3 credit hours

Office Hours:
To Be Announced

COURSE DESCRIPTION

This course offers a comprehensive study of musical, historical and social elements that comprise the individual styles of jazz as it evolved from 1900 to the present. In addition, the political, cultural and economic environments in which those elements interacted will be examined in class activity and individual/groups projects.

PREREQUISITES: ENG 103

REQUIRED TEXT


A comprehensive bibliography will be distributed during the first or second week of class.

STUDENT LEARNER OUTCOMES

1. The student will be able to demonstrate through tests and quizzes, a familiarity with many innovators of Jazz and the effects of culture on their creative process.
2. The student will be able to demonstrate knowledge of the original components of jazz including those of West Africa, the Caribbean and Europe through analysis of established jazz compositions of various styles.
3. Through essay, and other evaluations, the student will be able to demonstrate how Jazz influenced and was influenced by genres such as gospel, rock and rhythm and blues, as well as various other styles of music of the world.
4. Through multiple choice and essay examination, the student will be able to demonstrate his or her knowledge of the technical elements necessary in the production and performance Jazz.
5. The student will be able to demonstrate an understanding of “Swing!” via individual performance at the beginner level.

6. The student will be able to demonstrate a grasp of improvisation via blues performance at the beginner level.

7. The student will be able to demonstrate a realization of Jazz as an “art form,” through comparative analysis with other art forms.

8. The student will be able to demonstrate the ability to actively listen to Jazz through aural listening examination.

9. Through essay, the student will be able to discuss how Jazz is an ever-changing music that adjusts to the social environment.

10. Through verbal and written argument, the student will be able to “make a case” for the notion of Jazz as America’s classical.

**EVALUATION (WEIGHTS AND PERCENTAGES)**

<table>
<thead>
<tr>
<th>Evaluation Category</th>
<th>Weight</th>
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<tbody>
<tr>
<td>Quizzes (2 or 3)</td>
<td>20%</td>
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<tr>
<td>Midterm</td>
<td>20%</td>
</tr>
<tr>
<td>Assigned Groups Discussions</td>
<td>10%</td>
</tr>
<tr>
<td>Research Project (Written)</td>
<td>15%</td>
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<tr>
<td>Research Project (Oral Presentations)</td>
<td>05%</td>
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<tr>
<td>Final</td>
<td>30%</td>
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<tr>
<td>TOTAL</td>
<td>100%</td>
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**COURSE REQUIREMENTS**

1. Purchase of individual textbook with Accompanying CD Set.
2. Class attendance/participation (See Attendance Policy Below)
3. Complete all quizzes, examinations and assignments on Time.
4. Complete research project (See Below)
5. Students submit an outline of the research project by mid-term.

**Research Project**

Students will write a 6-8 pages paper which will demonstrate knowledge and understanding of the origins of Jazz as well as the cultural and sociological influences of and on Jazz. The student will choose a specific topic with a perspective and focus related to his or her discipline. The paper will be worth 15% and the presentation 5%. Together the paper and presentation will be count as 20% on the final grade.

**ATTENDANCE POLICY**

Students are expected to attend all regularly scheduled class meetings. Because this is a 3 credit hour course with 2 meetings per week, three absences may result in failure in the
course. Two tardy arrivals may be counted as 1 absence. See “Regulations on Absences from Class” in the university bulletin for additional explanations.

**INTEGRITY STATEMENT**

Students are responsible for proper conduct and integrity in all of their scholastic work. They must follow the professor’s instructions when completing test, homework, and laboratory reports. They must ask for clarification if instructions are not clear. In general, students should not give or receive aid when taking exams, or exceed the time limitations specified by the professor. In seeking the truth, in learning to think critically, and preparing for a life of constructive service, honesty is imperative. Honesty in the classroom and in the preparation of papers is therefore expected of all students. Each student has the responsibility to submit work that is uniquely his or her own. All of this work must be done in accordance with established principles of academic integrity.

An act of academic dishonesty or plagiarism may result in a failure for a project or in a course. Plagiarism involves representing another person’s ideas or scholarship, including material from the Internet, as your own.

Cheating or acts of academic dishonesty include (but are not limited to) fabricating data, tampering with grades and copying, and offering or receiving unauthorized assistance or information.

**LATE SUBMISSION OF ASSIGNMENTS**

All assignments should be presented on time, which is at the beginning of the class on the date due unless otherwise directed by the instructor. Late submissions (one class period) may be dropped by a full letter grade.

**SCHEDULE**

The following is a typical schedule. We will work from this schedule and adjust and edit as necessary. Updates will always be conveyed to you in class or by email. Please notify me immediately if your preferred e-mail address changes.

All reading assignments below are from Gridley. The instructor will give each Townsend assignments at least one week in advance.

**Week 1**

- What is Jazz?
- Read Chapters 1 and 2
- Elements of Music (rhythm)
- Read pages 364-369

**Week 2**

- Elements of Music (instruments)
Read pages 388-393
Listen JSDC (CD tracks 59-98).
Listen to "No Figs" and "Flamenco Sketches" on JCC for instrument identifications.
Elements of Music (chords)
Read pages 369-380
Listen JSDC (CD tracks 16-20)

**Week 3**
How to Listen (song forms and performance routines: blues)
Read pages 381-388
Listen JSDC (CD tracks 19, 28-30).
Listen to "West End Blues" and "Step" on JCC; and "Sobbin' Hearted Blues" and "Two Bass Hit" on CGC.
How to Listen (song forms and performance routines: A-A-B-A form)
Read pages 380-388.
Listen to JSDC (CD track 33).
Listen to "Taxi War Dance", "KoKo", and "Cottontail" on JCC; and "Four Brothers" on PHJC and follow their listening guides.

**Week 4**
How to Listen (instrument roles and jam session routines)
Read Chapter 3.
Listen to JSDC (CD track 32).
Listen to "Masqualero" and "Flamenco Sketches."
First use layered listening approach; then follow listening guides in Chapter 12.

**FIRST EXAM**

**Week 5**
Origins of Jazz
Read Chapter 4.
Listen to first 7 selections on JCC.

Origins of Jazz
Read Chapter 4.
Listen to "Maple Leaf Rag" and Dippermouth Blues" on SCCJ.

**Week 6: The 1920s**
ODJB and Jelly Roll Morton
Read Chapter 5.
Listen to "Dixie Jazz Band One-Step" on JCC; and "Wolverine Blues" on PHJC.
James P. Johnson and Fats Waller
Read pages 59-62.
Listen to "You've Got to Be Modernistic" on JCC; and "Carolina Shout" and "I Ain't Got Nobody" on SCCJ.

**Week 7: The 1920s & 1930s**

Sidney Bechet and Louis Armstrong
Read pages 63-67 and 70-71.
Listen to "West End Blues" on JCC; and "Sobbin' Hearted Blues" on CGC.

Duke Ellington
Read Chapter 7.
Listen to "Harlem Airshaft" and "Cottontail" on JCC.
Supplement: "Concerto for Cootie" and "In a Mellotone" on SCCJ
Note: These pieces were recorded in 1940, but they represent a culmination of Ellington's work in the 1930s.

**Week 8: The 1930s**

Duke Ellington
Read Chapter 7.
Listen to "Transbluency" and "Prelude to a Kiss" on JCC; and "I've Got It Bad" on CGC.
Note: These pieces were written during the 1930s; the JCC renditions were recorded later.

Count Basie and Lester Young
Read Chapter 8.
Listen to "Taxi War Dance"; and "Lester Leaps In" on SCCJ.
Supplement: "Back in Your Own Back Yard" on CGC

**Week 9: The 1930s**

Benny Goodman, Roy Eldridge, Coleman Hawkins, and Art Tatum
Read Chapter 6
Listen to "Seven Come Eleven" on PHJC; and "Tiger Rag" on CGC.
Supplement: "I Found a New Baby", "Body and Soul", "Rockin' Chair", "Willow Weep for Me", "Too Marvelous for Words", "I Can't Believe That You're in Love with Me" on SCCJ.
Note: Though some of these selections were recorded after the 1930s, all their styles reflect the 1930s jazz.

**MID-TERM EXAMINATION**
**Week 10: The 1940s**

Charlie Parker, Dizzy Gillespie, Thelonious Monk, and Bud Powell  
Read Chapter 9  
Listen to "KoKo" on JCC: and "Groovin' High" and "Mysterioso" on PHJC  
Supplement: Parker, Gillespie, Monk, and Powell items on SCCJ

Lennie Tristano, Lee Konitz, Miles Davis, and Stan Getz  
Read Chapter 10  
Listen to "No Figs" on JCC; "Four Brothers" on PHJC; and "Subconscious-Lee" on CGC.  
Supplement: "Boplicity" on SCCJ

**Week 11: The 1950s**

Gerry Mulligan, Dave Brubeck, and Miles Davis  
Read Chapter 10  
Listen to "Boplicity" on SCCJ and albums cited in Endnotes of Chapter 10

Clifford Brown, Sonny Rollins, and Horace Silver  
Read Chapter 11  
Listen to "Senor Blues" on PHJC; and "Gertrude's Bounce" on CGC  
Supplement: "Pent-Up House" and "Blue Seven" on SCCJ

**Week 12: The 1950s & 1960s**

Miles Davis and Cannonball Adderly  
Read Chapter 12  
Listen to "Fishermen, Strawberries, Devil Crab", "Flamenco Sketches", and "Masqualore" on JCC; and "Blue in Green" on CGC.  
Supplement: "So What" and "Summertime" on SCCJ.

John Coltrane  
Read Chapter 13.  
Listen to "Flamenco Sketches", "The Promise" on JCC; "Your Lady", "Two Bass Hit" and "Blue in Green" on CGC; and "So What" and "Alabama" on SCCJ.

**Week 13 The 1960s and 1970s**

Ornette Coleman, Cecil Taylor, and Charles Mingus  
Read Chapter 14  
Listen to "Civilization Day" and "Fables of Faubus" on PHJC; and "Jitney No. 2" on JCC.  
Supplement: "Enter Evening" "Lonely Woman", "Congeniality", and
"Free Jazz" on SCCJ

Weather Report, Chick Corea, and Herbie Hancock
Read Chapters 15 and 16
Listen to "Surucucu" on JCC; "Birdland" & "Captain Marvel" on CGC;
"Chameleon" on PHJC

**Week 14: The 1980s and 1990s**

Neo-traditionalism versus Postmodernism
Chapter 17
Listen to "Express Crossing" and "Kidnapping Kissinger" on PHJC
Supplement: Assorted recordings cited in endnotes of Chapter 17

New Age, Smooth-Jazz - So, What is Jazz?
Read Chapters 16, 17, and 18
Supplement: assorted recordings on Windham Hill and Narada, plus
popular recordings of Spyro Gyra, Kenny G, George Benson, Grover
Washington, Earl Klugh, MMW, and other contemporary artists.

**Week 15: FINAL EXAMINATION**

**Abbreviated Listening Sources:**

*Jazz Styles Demonstration CD  (JSDC)*
*Jazz Classic CD        (JCC)*
*Concise Guide CD      (CGC)*
**Progressive Hits in Jazz CD  (PHJC)**
**Smithsonian Collection of Classic Jazz (SCCJ)**

*Supplied with text
** Available for purchase and in Langston Hughes Library