



Shanghai University of Finance & Economics

2020 Summer Program

MUS 110 History of Jazz

Course Outline

Term: June 1 – June 26, 2020

Class Hours: 12:00-13:50 (Monday through Fridays)

Fridays: Recordings and Videos; Music and Drumming Skills - 2 hours.

Course Code: MUS 110

Instructor: Jonathan Seligman, jazz drummer/composer

Home Institution: McDaniel College, Westminster, Maryland, USA

Office Hours: TBA

Email: joba19@icloud.com

Credit: 4

Class Hours: This course will have 52 class hours, including 32 lecture hours, professor 8 office hours, 8-hour TA discussion sessions, 4-hour review sessions.

Course Description and Goals:

From its beginnings about 100 years ago and continuing throughout its entire history, jazz has evolved by bringing together elements from overlapping cultures. Understanding its evolution as a reflection of the places and times it sprang from helps us appreciate the mystery, majesty and genius of its creators.

In this course you will learn:

1. the relevant facts of US history that allowed this indigenous art form to develop



2. gain an understanding of the musical innovations of jazz
3. how to listen and what to listen for

In addition to reading and listening deeply, in class we will do a variety of rhythmic exercises: clapping and table drumming, marching/walking/moving to the music and chanting/singing. These exercises will help you feel the underlying structures of jazz and give you insight into the forms of the music. With this knowledge you will start to truly hear the music as a living tradition.

My job is to help you understand the place jazz occupies in the USA's culture and history. Going forward you will be able to continue listening to and learning about one of the USA's greatest contributions to the world.

Required Text: Ted Gioia, *The History of Jazz*, second edition (Oxford University Press, 2011) ISBN 798-0-19-539970-7.

All students must demonstrate that they have purchased the text book, either a hard copy (preferred) or a version in an e-reader and that they have a listening device where they can download and hear MP3s. Other readings will be sent as email PDFs or hand out in class.

Materials: 1 pair of drum sticks (suggested model Vic Firth 5A or equivalent) and a Remo Putty Practice Pad

Participation in class is not only fun but essential to passing the class. The listening and musical skills we will develop are learned by doing. We will spend some time practicing as a group, especially on Fridays. Everyone will be called on to demonstrate before the group. There will be reading and listening assignments on most nights. Your grade will reflect your ability to contribute to the discussion about the assignments. Spot quizzes to identify music will be given.

In-class work will also include listening to jazz recordings, viewing videos and having students respond to these activities through class discussion.

Two short papers about musical pieces will be assigned. Your writing should be informed by our class work and your reading and will demonstrate your repeated close listening to a track of music. A third short paper will be a review/critique of a live jazz show of your choice that you attend.

Attendance and Participation: Attendance will be taken at the beginning of each class. ENCU policy is that any student who has more than three absences will fail the course. Any unexcused absence may affect a student's grade. ENCU requires a medical certificate to be excused. Arriving late or leaving early will count as a partial absence.

History of Jazz Grade Breakdown



Attendance/Participation 30%

Quizzes 10%

Papers (3) 15% each

Final Exam 15%

SUFE Grading System (1 ~ 100)

A : 94 - 100 A- : 90 – 93

B : 83 - 89 B- : 80 – 82

C : 73 - 79 C- : 70 – 72

D : 63 - 69 D- : 60 – 62

F : Fail

Course Schedule:

Week 1 Precursors of Jazz: Up to the 1890s

The Blues- origins

Ragtime

New Orleans Jazz- the advent of recording technology

Chicago Jazz

New York piano jazz

Paper assigned- due Monday

In class musical topics for practice: pulse, meter, subdivision, Mardi Gras Indian Rhythms

Week 2 Kansas City Jazz

Duke Ellington

The Swing Era

The advent of radio

The birth of bebop

Second paper assigned-due Monday

In class musical topics to practice- blues scale and form, the ride cymbal beat, call and response

Week 3 Bebop- Charlie Parker, Dizzy Gillespie, et al

Hard Bop- Horace Silver, Art Blakey

Blue Note Records

Miles Davis

John Coltrane

Third paper assigned-due Monday

In class musical topics to practice: playing time with recordings, comping rhythms



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Week 4 The Fragmentation of Jazz Styles

Free Jazz- Ornette Coleman

Fusion- Miles and Beyond

Latin Jazz

European Jazz- ECM

Current artists/trends

The internet

In class musical topics to practice- Latin rhythms, more playing with recordings

Final exam