Field of Study Course Proposal

The following course is being re-submitted for FSVP consideration because its title is being changed. The number and description are unchanged from the 2004-06 UR Catalog.

A. COVER APPLICATION

<table>
<thead>
<tr>
<th>Proposed Field of Study</th>
<th>Visual and Performing Arts</th>
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<tbody>
<tr>
<td>Course Number</td>
<td>MUS 115</td>
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<tr>
<td>Course Title</td>
<td>The Jazz Tradition</td>
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<tr>
<td>Catalog Description</td>
<td>For the general student. Survey of cultural history of jazz; of jazz styles from 1917 to the present; and of evolution of jazz from African music, music of slavery, ragtime and blues. Includes concert attendance and performance project.</td>
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<tr>
<td>Course Prerequisites</td>
<td>None</td>
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<tr>
<td>Number of Credit Hours</td>
<td>3</td>
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<tr>
<td>Typical Estimated Enrollment</td>
<td>35</td>
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<tr>
<td>How Often and By Whom the Course Will be Offered</td>
<td>Each semester by Lara Pellegrinelli</td>
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<tr>
<td>Staffing Implications for the Department</td>
<td>No new staff/faculty required</td>
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<td>Adequacy of Library, Technology, and Other Resources</td>
<td>Adequate</td>
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<tr>
<td>Interdepartmental Implications</td>
<td>The course is designed to attract all liberal arts students but should be of special interest to anthropology and international studies students.</td>
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<tr>
<td>Contact Person</td>
<td>Gene Anderson</td>
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B. FIELD OF STUDY FULFILLMENT

The semester ends with a cabaret or showcase in which individual students or groups of students perform a jazz or jazz-related number or piece to the extent of their ability, background and training.
The Jazz Tradition: Forward Motion, Time Past (MUS 115)
Professor Lara Pellegrinelli
Tues/Thurs 8:15-9:30am; 9:45-11:00am

Office: Booker Hall of Music, B125
Hours: Tuesday 2-4pm, Friday is open house
Email: lpellegr@richmond.edu
Phone: 804-289-8277 (office); 347-323-9734 (cell)

This course seeks to stimulate an informed appreciation of American jazz within broad historical, social, and musical frames. Focusing on the time period from its so-called “birth” in New Orleans around 1900 to Ornette Coleman’s infamous break with tonality heralded by the album Free Jazz in 1960, we will trace the evolution of jazz style and its cultural context. Students will learn to identify elements of formal, melodic, and rhythmic invention, as well as an array of specific techniques (e.g. “growling,” false fingerings, multiphonics). As a musical product that originated with African Americans – and one, it has been argued, is America’s first distinctive art form – these sounds will be examined as an integral part of the social fabric and story of race in America.

The selected focus on the music’s first six decades is by no means to suggest that jazz is music of the past. Contemporary musicians continue to play and sing jazz in all of its stylistic incarnations. We cannot help but bring contemporary perspectives to the music, its practitioners, and their various contexts. Likewise, current artists will provide selected commentary – musical and otherwise – on the work of past legends, a means by which we will explore the place of tradition in jazz. Students will attend two Modlin Center performances. In addition, they will have the option of researching a contemporary subject for their final paper.

Reading and Listening:

The course utilizes a primary text: Lewis Porter and Michael Ullman, Jazz: From Its Origins to the Present (Englewood Cliffs, NJ: Prentice Hall, 1993). Supplementary readings provide greater depth on a variety of subjects. Listening assignments assume equal importance; each class meeting will require approximately 40 minutes of listening, most of which will be available through the course’s Blackboard website. Four listening quizzes as well as listening components on the midterm and final exams will test students’ knowledge of these audio materials.

Grading:

Listening quizzes (4)........................................20%
Midterm exam...........................................10%
Final exam...............................................20%
Five page paper............................................10%
Ten page paper...........................................20%
Course participation and other assignments......... 20%

Students should copy and sign the Honors Pledge for quizzes, exams, and papers. Papers and other assignments must be submitted on time at the beginning of class. Late papers will be penalized one grade for each day that they are overdue (for example, from an A to an A-). Because course participation comprises 20% of your grade overall, attendance is mandatory. Students are allowed no more than three absences, after which their grades may be penalized. Please notify the professor in advance of absences when possible.

Course Meetings at a Glance:

**WEEK 1**

8/30 Introduction

        James Snead, “Repetition as a Figure of Black Culture,” in *The Jazz Cadence of American Culture*, pp. 62-81.

9/1 Africans in America and the 19th Century

Reading: Porter, Chapter 2, pp. 7-15.

[In class activity: Polymeter - clapping two against three patterns. Recordings of West African drumming; performance of timeline with small percussion instruments (various shakers, bells, clave, hand drum)]

**WEEK 2**

9/6 The Blues

Reading: Porter, Chapter 2, pp. 15-16.
        LeRoi Jones [Amiri Baraka], “Classic Blues,” in *Blues People*, pp. 81-94.
        Carl Van Vechten, “Memories of Bessie Smith,” in *Selections from the Gutter*, pp. 60-63.
        Angela Davis, “I Used to be Your Sweet Mama,” in *Blues Legacies and Black Feminism*, pp. 3-41.
[Assignment: Write two stanzas of the blues, using the AAB textual form and set in a 12 mm pattern. To be performed in class on 9/8]

9/8  Ragtime, the Mechanical Menace?

Reading:  Porter, Chapter 2, pp. 11-15.

**WEEK 3**

9/13  The “Birth” of Jazz

Porter, Chapter 4, pp. 27-35.
Benjamin Latrobe, from *Journal of Latrobe* [1905], pp. 50-51.
Nat Hentoff and Nat Shapiro, *Hear Me Talkin’ to Ya*, pp. 3-33.

9/15  Early Pioneers: Sidney Bechet and Jelly Roll Morton

Reading:  Porter, Chapter 4, pp. 35-45.
Porter, Chapter 5, pp. 46-56.
Excerpts, from *Riffs and Choruses*, pp. 25-30.
Sidney Bechet, *Treat It Gentle*, pp. 1-44.

9/17  JIM CULLUM JAZZ BAND PERFORMANCE
Modlin Center, Saturday at 7:30pm

**WEEK 4**

9/20  Up River and Out of Sight: Louis Armstrong

Reading:  Porter, Chapter 6, pp. 57-63.

[Assignment: Learn Louis Armstrong’s solo during the stop time segment of “Potato Head Blues” from the famed Hot Seven recording.]
9/22 *Listening Quiz* and The Chicagoans

Reading: Porter, Chapter 7, pp. 74-95.

WEEK 5

9/27 Fletcher Henderson and Benny Goodman

Reading: Porter, Chapter 9, pp. 116-25.

9/29 The Duke

Reading: Porter, Chapter 8, pp. 96-115.

WEEK 6

10/4 The Count

Reading: Porter, Chapter 10, pp.147-59.
Ross Russell, “Provincial Capital,” “The Pendergast Years,” and “Jam Sessions and Kansas City Legends,” in *Jazz Style in Kansas City and the Southwest*, pp. 1-5; 6-10; 25-30.

[In class activity: Divide into groups – representing saxophones, trumpets, and trombones - to learn the interlocking riffs from the final three choruses of Count Basie’s “One O’Clock Jump.”]

10/6 Calloway, Carter, Hampton, Hines, Kirk, Lunceford, and Webb

Reading: Porter, Chapter 9, pp. 125-38.
Sherrie Tucker, “It Don’t Mean a Thing If It Ain’t In the History Books,” in *Swing Shift: ‘All Girl’ Bands of the 1940s*, pp.1-29.
Lara Pellegrinelli, “Dig Boy Dig: Jazz at Lincoln Center Breaks New Ground, But Where are the Women?” in the *Village Voice*, 42-44.
[In class activity: learn basic swing dance steps; also perform call and response from Cab Calloway’s “Minnie the Moocher”]

**WEEK 7**
10/11  *Listening Quiz* and The War Years: All Girl Bands and the Sweet White Bands

Video: The International Sweethearts of Rhythm and others TBA

10/13  Small Bands and Virtuoso soloists

Reading: Porter, Chapter 11, pp. 160-84.

10/14  *5 PAGE PAPER DUE BY 5PM*

**WEEK 8**
10/18  No class. University holiday!

10/20  Jump Bands and the Vocalists’ Rise

Reading: Gene Lees, “Pavilion in the Rain,” in *Singers and the Song*, pp.70-100.
Farah Griffin, “Lady of the Day,” and “Lady-like: How We Know What We Think We Know About Billie Holiday,” in *If You Can’t Be Free, Be a Mystery*, pp. 14-45.

10/22  RENÉ MARIE PERFORMANCE
Modlin Center, Saturday 7:30pm or 9:30pm

**WEEK 9**
10/25  *MIDTERM EXAM*

10/27  No class meeting (AMS conference).

**WEEK 10**
11/1  The Birth of Bebop

Reading: Porter, Chapter 12 pp. 185-217.
Dizzy Gillespie, “Minton’s Playhouse,” and “Incubator,” in *To Be Or Not To Bop*, pp. 141-43; 151; 175-77; 180-83.

11/3  Charlie “Yardbird” Parker

Reading:  Porter, Chapter 13, pp. 218-33.
Bernard Gendron, “‘Moldy Figs’ and Modernists: Jazz at War (1942-1946),” in *Jazz Among the Discourses*, Krin Gabbard, ed., pp. 31-56.

[Assignment: learn solo for “Parker’s Mood”]

**WEEK 11**

11/8  Cool School

Reading:  Porter, Chapter 14, pp. 234-56.

11/10  The Mainstream and Hard Bop

Reading:  Porter, Chapter 15, pp. 257-80.
Charles Mingus, Chapter 33, in *Beneath the Underdog*, pp. 231-34, 249-53.

**WEEK 12**

11/15  *Listening Quiz*  and Miles Davis

Reading:  Porter, Chapter 16, pp. 281-299.

11/17  No class meeting (SEM conference).

**WEEK 13**

11/22  The Church of John Coltrane

Reading:  Porter, Chapter 17, pp. 300-319.
Porter, “‘Today’s Top Tenor’ and His ‘All-Star Band,’” in *John Coltrane: His Life and Music*, pp. 171-201.
Eric Nisenson, “a love supreme,” in Ascension: John Coltrane and His Quest, pp. 128-54.

11/24 No class meeting. Thanksgiving break!

WEEK 14
11/28 The Shape of Jazz To Come: Ornette Coleman

Reading: Porter, Chapter 18, 320-335.
Michael Budds, “Color and Instrumentation,” in Jazz in the Sixties, pp. 15-34.

12/1 Freedom Now: Jazz and Civil Rights


WEEK 15
12/6 *10 PAGE PAPER DUE* and Is Jazz Dead?

12/8 Is Jazz Dead? (cont’d)

REVIEW SESSION
TBA

FINAL EXAM
12/12 Final for Section II (Tues/Thurs 9:45-11:00), 2-5PM
12/20 Final for Section I (Tues/Thurs 8:15-9:30), 7-10PM