



History of Jazz
MMED 702
Terra 806
Villanova Room 20
July 9-13

Instructor

Mark Allen

Office Hours: By appointment only

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Required Text

- The Jazz Tradition* by Martin Williams (available online)
- Supplemental articles and text excerpts will be posted to the course's website

Required Materials

- Laptop with Internet connectivity for home use (Online resources will be used to view videos, listen to excerpts, and read articles regularly)
- Spotify (Students will be able to stream the examples that will be discussed in class. Spotify is a free service if used on the computer, but Spotify Premium is recommended, as this will eliminate commercials and expedite your listening experience [\$9.99 per month].)

Program Objectives

- Understand the essential tenets of music education
- Understand the importance of standards-based education, quality design and assessment strategies, and foundational teaching methods
- Demonstrate an understanding and application of the four domains of professional practice through quality teaching and musicianship

- Demonstrate the application of pedagogical and methodological means to teach music and employ effective teaching methods
- Utilize technology in diverse ways as a teacher and in support of student learning
- Communicate and collaborate with peers in diverse musical environments and school communities
- Are creative and innovative musicians who share these musical strengths with their learners through teaching
- Understand the diverse cultural, communal, and learning needs of 21st century students

Learning Outcomes

- Understand music in its historical and sociological context
- Possess knowledge and experience in a diversity of musical styles and cultures
- Hear excerpts from different periods in history and categorize them according to various musical devices
- Trace modern music back to early African musical elements
- Objectively and subjectively criticize various types of jazz by studying several storied critics, and then writing your own critiques
- Discuss the impact that jazz and its players have had on various socioeconomic factors
- Use all of the above as the basis for creative output

Attendance Policy

Due to the compressed nature of the five-day intensive course structure, absences from class will not be accepted. Students who arrive late to class or leave early will be held accountable for missed time through additional assignments to be completed outside of course hours.

Grading

Course assessment, evaluation and grading is based upon three factors: (1) the completion of the pre-assignment, (2) active engagement in daily course studies and (3) in the completion of the final assignment/post-assignment.

Below is the rubric that will be utilized by faculty to assess and evaluate students in these three categories of learning and understanding.

	Basic	Average	Superior
Pre-assignment	Provides basic/unsatisfactory content and concepts in preparation for this course.	Accurately identifies content and concepts relevant to this course.	Demonstrates a deep understanding and preparation of content and concepts relevant to this course.
During class formative assessments	Fails to actively engage in course content, application, and engagement of daily coursework.	Engages actively in course content and application of concepts in daily coursework.	Demonstrates a thorough and deep engagement in course content, application and understanding of daily coursework.
Final/Post-assignment	Does not adequately complete the final assignment. Assignment may have been submitted late. Poor organization and lack of depth of knowledge evidenced.	Final assignment/post-assignment evidences appropriate structure and organization, understanding of course goals and outcomes. It is submitted on time.	Final assignment/post-assignment is fluid and engaging. It is organized, well structured and clear, and evidences a deep understanding and application of course goals. It is submitted on time.

Warning from Mark

Jazz musicians past and present communicate in language that sometimes includes profanity. They express strong views on controversial topics, not excluding race. In order to accurately represent the way jazz musicians communicate, this class will occasionally include examples of such discourse by jazz musicians and others involved in the music in videos, audio recordings, and readings. It may not be possible for me to advise the class in advance about every bit of content that might be controversial or offensive to someone in the class. If you feel that this may be an issue, I invite you to discuss this with me privately.

Academic Integrity Policies

A primary tenet of this course is to prepare students for future professional responsibilities as teachers. The timely arrival to class as well as the weekly preparation of readings and completion of projects is essential. Throughout this course, students will gain an awareness of the four domains of professional responsibility for certified teachers as outlined by the Pennsylvania Dept. of Education: planning and preparation, classroom environment, instructional delivery, and professionalism. The awareness, modeling, and incorporation of these components are paramount to the academic integrity of this course. The application of these domains in our course will positively impact student growth and prepare future teachers for success in the classroom, school, district, and state in which they teach.

Violations of academic integrity are considered to be acts of academic dishonesty and include (but are not limited to) cheating, plagiarizing, fabrication, denying others access to information or material, and facilitating academic dishonesty, and are subject to disciplinary action. University policy on Academic Integrity may be found in the UArts catalog. If students are not clear about what constitutes plagiarism, please review *A Guide to Research and Documentation*; available on the University Libraries website.

Notice of Nondiscrimination

The University expressly prohibits any form of discrimination and harassment on the basis of race, color, national origin, religion, sex, gender identity, age, mental or physical disability, veteran status, or any other protected classification in accordance with Federal, state, and local non-discrimination and equal opportunity laws. If you have encountered any such form of harassment or discrimination, we encourage you to report this to the Title IX Coordinator and Diversity Administrator, Lexi Morrison, at lmorrison@uarts.edu.

Sexual violence, sexual harassment, intimate partner/dating violence, and other forms of sexual misconduct are considered forms of sex-based discrimination and are prohibited by University policy and by law. We encourage students to report any incidents of sexual misconduct by contacting the Title IX Coordinator at titleix@uarts.edu. For more

information about options and resources available to those who may have been impacted by sexual misconduct, please visit www.uarts.edu/titleix.

Office of Educational Accessibility

UArts values diverse types of learners and is committed to ensuring that each student is afforded an equal opportunity to participate in all learning experiences. If you have or think you may have a learning difference or disability – including a mental health, medical, or physical impairment – that would impact your educational experience in this class, please contact the Office of Educational Accessibility (OEA) at [215-717-6616](tel:215-717-6616) or access@uarts.edu to register for appropriate accommodations. Faculty can provide course accommodations/modifications only after receipt of an approved accommodations letter from OEA.

Course Outline

Monday	
8:30-10am	Overview and “Listening Quiz”
10:15-12pm	Active Listening Basics
12-1pm	Lunch
1-2:30pm	Art of the Solo and Analysis Basics
2:45-4:30pm	The Roots

Tuesday	
8:30-10am	Transition from Music of Slavery to America’s Music
10:15-12pm	Ragtime
12-1pm	Lunch
1-2:30pm	Jelly Roll Morton
2:45-4:30pm	The Blues-Part 1

Wednesday	
8:30-10am	The Blues- Part 2
10:15-12pm	Jazz is Born- NOLA, Chicago, and NYC
12-1pm	Lunch
1-2:30pm	The Jazz Age (WW1-1920's)
2:45-4:30pm	Bix and Louis

Thursday	
8:30-10am	Swing Part 1-Early Big Bands
10:15-12pm	Swing Part 2- Big Bands and Vocalists
12-1pm	Lunch
1-2:30pm	Swing Part 3, KC Swing and The Duke
2:45-4:30pm	Bebop Part 1- Bird (Solo Analysis)

Friday	
8:30-10am	Bebop Part 2 (Dizzy, Monk, and The New School)
10:15-12am	Post WW2- Cool and Hard Bop
12-1pm	Lunch
1-2:30pm	Miles and Sonny
2:45-4:30pm	The 60's: Trane and Ornette

Pre-Assignments

1. Students will read chapters (detailed below) from *The Jazz Tradition* by Martin Williams. Though all of these chapters will not be discussed during the lectures, this will help students to gain a basic understanding of the life and work of several key artists that will be discussed in this course.

The Jazz Tradition

Martin T. Williams

2nd rev edition. Oxford University Press 1993

Available for free online to UArts students at library.uarts.edu by searching the title and following the link: “[View this title in EBSCOhost](#)”

Read the following chapters:

1. Introduction, 3. Jelly Roll Morton, 4. Sidney Bechet, 5. Louis Armstrong, 6. Bix Beiderbecke, 10. Duke Ellington, 11. Count Basie, 12. Charlie Parker, 13. Thelonious Monk, 15. Sonny Rollins, 17. Miles Davis, 21. John Coltrane, 22. Ornette Coleman

2. Students will familiarize themselves with the documents entitled “Developing an Improvising Vocabulary” to prepare for the regular harmonic analysis of solos and melodies throughout the course. Though the completion of the exercises included in the 5 scanned pages is not mandatory, it is highly encouraged.

3. (Optional) Students may download Spotify online and follow my profile using the following link: <https://open.spotify.com/user/1252393190> in order to listen to any of the audio excerpts discussed and analyzed in class.