

**GEORGETOWN UNIVERSITY SCHOOL OF CONTINUING STUDIES**

**SYLLABUS**

**HISTORY OF JAZZ (BLHV 350-01)**

**FALL 2015**

Instructor: Hugh "Rusty" Hassan

Office Hours by appointment (tel. 202-635-3226; e-mail  
rustysandy@aol.com)

This course will trace the history of jazz from its roots in blues, ragtime and spirituals to the contemporary forms of fusion, avant-garde and mainstream jazz. The emphasis will be on listening to learn the differences among the artists ranging from Louis Armstrong and Duke Ellington to Charlie Parker and Miles Davis to Wynton Marsalis. It aims to familiarize students with the essential geographical (New Orleans, Chicago, Kansas City, New York) and historical (Dixieland, Swing, Bebop, Cool) jazz styles and the societal context in which the music developed.

Learning Objective 1: Understanding the basics of jazz, including major stylistic trends and main instruments used. This will be demonstrated and documented through the listening portion of the midterm and final exam.

Learning Objective 2: Recognize and be able to distinguish between the major jazz performers. This also will be demonstrated and documented through the listening portion of the exams.

Learning Objective 3: Understanding the historical context in which the music developed, i.e, post Reconstruction segregation, World War I, the Roaring 20s, Depression, World War II, etc. This will be demonstrated and documented through essay questions on the exams and in the term paper.

Learning Objective 4: Make an informed evaluation of a jazz performance. This will be demonstrated and documented through reports or reviews of two performances attended during the semester. This will not be on supervised field trips. Students will be free to select the performances that fit their schedules.

Textbook: John Edward Hasse and Ted Lothrop *Discover Jazz* Pearson. Instructor will have additional readings as handouts.

Class schedule:

Sept. 8: An Introduction to listening to jazz.

Sept.15: What is jazz? The elements of jazz: sound, phrasing, harmony, melody, improvisation, rhythm. Comparison between jazz, European classical music and popular music. Hasse, Chapter 1.

Sept.22: Roots of jazz: African rhythms, work songs, spirituals and ragtime. Hasse, Chapter 2

Sept.29: The blues: structure and style—Country, Delta, Piedmont, Urban-Memphis and Chicago. W.C. Handy, Blind Lemon Jefferson, Robert Johnson, Mississippi John Hurt, Leroy Carr, T-Bone Walker, B.B. King, Willie Dixon, Muddy Waters.

Oct.6: New Orleans Gumbo: The diverse communities that comprised New Orleans society and the musical styles performed by musicians from these communities. Early jazz artists: Buddy Bolden, Freddie Keppard, King Oliver, Jelly Roll Morton, Sidney Bechet, Original Dixieland Jass Band. Hasse, Chapter 3

Oct.13: Louis Armstrong, Bix Beiderbecke, James P. Johnson, Fats Waller, Earl "Fatha" Hines. Hasse, Chapter 4.

Oct.20: It Don't Mean A Thing If It Ain't Got That Swing: Duke Ellington, Fletcher Henderson, Art Tatum, Count Basie, Coleman Hawkins, Lester Young, Billie Holiday, Ella Fitzgerald, Benny Goodman. Hasse, Chapter 5. Midterm Review.

Oct.27: Midterm Exam

Nov.3: Bebop: Charlie Christian, Charlie Parker, Dizzy Gillespie, Bud Powell, Thelonious Monk, Kenny Clarke, Max Roach, Dexter Gordon. Hasse, Chapter 6.

Nov.10: Birth Of The Cool: Miles Davis, Lennie Tristano, Lee Konitz, Stan Getz, Dave Brubeck, The Modern Jazz Quartet. Jump Blues, the 1940s roots of R & B and rock and roll: Lionel Hampton and Louis Jordan

Nov.17: Afro Cuban and Latin Jazz: Dizzy Gillespie, Chano Pozo, Mario Bauza, Machito, Tito Puente. Hasse, Chapter 10. (Note: this reading is out of sequence.)

Nov.24: Hard Bop: Art Blakey, Clifford Brown, Sonny Rollins, Horace Silver, Monk revisited. Funky jazz roots of soul: Ray Charles, Bobby Timmons, Cannonball Adderly. Jazz Vocalists Sarah Vaughn, King Pleasure, Eddie Jefferson, Lambert, Hendicks and Ross. Hasse, Chapter 7.

Dec.1: Modal jazz of Miles Davis and John Coltrane, the Freedom Manifestos of Charles Mingus, Charlie Haden and Max Roach and the New Thing of Ornette Coleman, Eric Dolphy, Cecil Taylor and the Art Ensemble of Chicago. Hasse, Chapter 8.

Dec.8: Innovators and Survivors: Bill Evans, McCoy Tyner, Chick Corea, Keith Jarrett; Jazz-Rock Fusion: Miles Davis, Herbie Hancock, Weather Report; Jazz Today: Wynton Marsalis, Terrence Blanchard, Geri Allen, Cassandra Wilson and others. Hasse, Chapters 9, 11 and 12. Final Exam Review.

Projects Due: Term Paper Project should be a profile of a jazz artist with examples of his or her performances on disc or thumb drive. Some discussion of the performances should be included in the body of the paper. Jazz related topics other than individual profiles may be the subjects of the projects but recorded examples of the music discussed in the paper must be included. Papers should be at least 8 pages. Bibliography And Footnotes: A bibliography listing all the sources used for the paper must be included in standard format. (Use the APA style guide, the ALA style guide or any other recognized guide to style in writing papers.) Footnotes, endnotes or internal notes (APA) style citing sources whenever a phrase, sentence or paragraph is taken from someone or somewhere else are absolutely required for the projects. Papers that do not have notes specifically citing sources will receive an automatic F.

Dec.15: Final Exam

Final Grades Will Be Determined As Follows:

30% Midterm

30% Term Paper Project

30% Final exam

10% Performance Reports And Class Participation. At least two reviews should be submitted for jazz performances. Extra credit for additional reviews.

There will be a graded assignment in the first two weeks of the semester.

Approximately two hours of reading and listening to recordings each week will be required for this course.

The Jazz History course taught on the Main Campus in the Department of Performing Arts essentially duplicates this course. This is not a course in non-western studies.

### **Disabilities**

If you are a student with a documented disability who requires accommodation or if you think you may have a disability and want to inquire about accommodations, please contact the Academic Resource Center at 202-687-8354 or [arc@georgetown.edu](mailto:arc@georgetown.edu).

### **Turnitin.com**

Students acknowledge that by taking this course all required papers can be submitted for a Textual Similarity Review to Turnitin.com for the detection of plagiarism. Use of Turitin.com service is subject to the terms of use agreement posted on the Turnitin.com site.

### **Extreme weather, Emergencies, and Instructional Continuity**

During inclement weather or other emergencies on a day when we are scheduled to meet face to face, check the university's web site or call 202-687-7669 for information on whether the university is open. If the university is open, this class will meet. If the university is closed, this class will meet through distance means such as online videoconferencing; check with me on how we will proceed in that situation. Due dates for written assignments submitted through Blackboard will not be changed due to campus closings.

The university recently has acquired the capability to send text messages about emergencies to cell phones and other mobile devices. Sign up on MyAccess.

### **Georgetown Honor System**

All students are expected to follow Georgetown's honor code unconditionally. We assume you have read the honor code material located at [www.georgetown.edu/honor](http://www.georgetown.edu/honor), and in particular have read the following documents: Honor Council Pamphlet, What Is Plagiarism, Sanctioning Guidelines, and Expedited Sanctioning Process. Papers in this course will be submitted to turnitin.com for checking.

Submitting material in fulfillment of the requirements of this course means that you have abided by the Georgetown honor pledge:

*In pursuit of the high ideals and rigorous standards of academic life, I commit myself to respect and uphold the Georgetown Honor System: To be honest in any academic endeavor, and to conduct myself honorably, as a responsible member of the Georgetown community, as we live and work together.*

### **Plagiarism**

In accord with university policy, all incidents of suspected plagiarism or other Honor Code violations will be reported to the Honor Council without fail.

If the Honor Council finds that a student has plagiarized or has violated the Honor Code in any other way, the student will receive a grade of F for the course.

### **Policy Accommodating Students' Religious Observances**

The following is university policy:

Georgetown University promotes respect for all religions. Any student who is unable to attend class or to participate in any examination, presentation or assignment on a given day because of the observance of a major religious holiday or related travel shall be excused and provided with the opportunity to make up, without unreasonable burden, any work that has been missed for this reason and shall not in any other way be penalized for the absence or rescheduled work. Students will remain responsible for all assigned work. Students should notify professors in writing at the beginning of the semester of religious observances that conflict with their classes.

