

Music 150: Introduction to Jazz

The Ohio State University

Spring 2004

Music 150 is a listener's historical introduction to jazz music. It aims to illuminate the origins, development, and character of jazz through reading, lectures and discussion, and above all through direct, critical listening. The course has no prerequisites: it is intended for musical "beginners" or anyone else interested in a basic introduction to the subject. As one of the great manifestations of American genius in the past century, jazz is well worth learning about for its own sake. At the same time, jazz provides an ideal introduction to the art of listening, with its mixture of oral and written traditions, ethnic, popular, and learned musical styles, improvisational and structural features, and stylistic patterns and influences. After a brief introductory survey of listening skills, the course follows the progression of jazz history, from its African precursors up to the present day, and touching on styles ranging from spirituals and early blues to hip hop and world music. Through listenings, readings, and discussion, we shall give significant attention to issues of race and ethnicity, high vs. low culture, and gender as they play out in the historical and social evolution of the music. By the end of the term, students should be able to recognize and name a number of specific pieces and styles upon hearing; describe analytically the techniques of diverse schools and individual players; discuss basic issues in jazz history and its social context; and reflect knowledgeably on the nature of improvisation and structure, oral and written tradition, and the historical process in music.

Lectures, Sections, Lab

The course meets five times a week. Lectures take place every day except Thursday, which is devoted to sections. On the course schedule, Fridays are left open: they will be used for further lecturing on the week's material and (once in a while, when possible) to live performances or other special events. All lectures, plus review sheets and other items, will be available on the course website, "Music 150" at <http://class.osu.edu>.

Exams and Writing Assignments

All exams will be in the same format, involving multiple-choice questions, listening questions, and a few other questions and/or essay. Each will draw on knowledge of individual pieces, on style, and on historical context. In addition, there will be "field reports" (for concert attendance or other musical observation), an informal "listening journal," a final paper of c. 5 pages' length, in which you reflect on the current state of jazz, and occasional quizzes in section.

Grading

The breakdown of the various assignments, as regards the final grade, is as follows:

two midterms, each.....	15%	final paper.....	10%	class participation.....	20%
final exam	20%	other assignments.....	20%		

Please note that class participation is essential for a good grade! If you have to miss lecture or section (or if you have unexpectedly done so), make sure to let me know. Please note also that all assignments must be turned in to complete the course.

Readings and Listenings

There are six items you should know about in order to study for this course, described one by one here. (1) The textbook, required, is Henry Martin and Keith Waters, *Jazz: The First 100 Years* (Schirmer, 2002), costing c. \$57. (2) The book itself comes with an "Audio Primer" CD, illustrating different instruments and aspects of jazz, which you may find useful. (3) The book is meant to be accompanied by a separate *Two-CD Set*, costing c. \$33, and also required. It provides a sample of major jazz recordings of different periods. (4) Since the *Two-CD Set* provides only a limited amount of music, I have also compiled the *Music 150 CD Set* for you, which includes 22 CDs and covers a far greater range of jazz. Most of the selections on the *Two-CD Set* have been incorporated into the *Music 150 CD Set*. Unfortunately this set cannot be sold, for copyright reasons. Required listenings will be assigned from this set in the course of the quarter. (5) The *Music 150 CD Set* is meant to be accompanied by the 90-page *Music 150 CD Guide*, also required (details to be announced). (6) For additional reading, the excellent compilation *Hear Me Talkin' To Ya*, edited by Nat Hentoff and Nat Shapiro, is recommended. Items 1-2, 3, and 6 should be available for purchase at the OSU Bookstore, as well as Long's and SBX. Items 1-6 are also on reserve for you in the Music/Dance Library (Sullivant Hall, 1813 North High St.); and items 3-4 are on reserve at Classroom Services (11 Lord Hall).

Teaching staff

Prof. Graeme M. Boone (boone.44@osu.edu; 688-4724; Office hours Tuesday, 2 - 4, Hughes Hall 101-H)

TA Jennifer VanPelt (vanpelt.7@osu.edu; 292-6400; Office hours Tues. and Weds., 9:30 - 10:15, Lord 126)

sections:	13291-8.....	Thursday, 9:30 - 10:18, Hughes 317
	13293-9.....	Thursday, 10:30 - 11:18, Hughes 312
	13294-4.....	Thursday, 11:30 - 12:18, Hughes 316

Schedule of Lectures, Sections, and Assignments

WEEK 1	1. March 29	INTRODUCTION	Reading.....(JF100Y, Chap. 1)
	2. March 30	LISTENING SKILLS: Rhythm and texture	Listening.....Music 150 CD 1
	3. March 31 April 1	LISTENING SKILLS: Melody and form Section 1: Skills	.....JF100Y "Audio Primer"
	4. April 2	Open	
WEEK 2	5. April 5	AFRICA TO AMERICA, 1600-1900	Reading.....JF100Y, Chap. 1
	6. April 6	EARLY BLUES	Listening.....Music 150 CD 2
	7. April 7 April 8	RAGTIME Section 2: Roots of jazz	.....JF100Y CD 1:1-2
	8. April 9	Open	
WEEK 3	9. April 12	JAZZ: THE FIRST RECORDED PLAYERS	Reading.....JF100Y, Chaps. 2 - 4
	10. April 13	VOCAL BLUES AND JAZZ IN THE 1920'S	Listening.....Music 150 CD 3
	11. April 14 April 15	BEYOND NEW ORLEANS Section 3: Early jazz	.....JF100Y CD 1:3-9
	12. April 16	Open	
WEEK 4	13. April 19	GROWTH OF THE BIG BAND	Reading.....JF100Y, Chaps. 3 - 6
	14. April 20	MASTER SOLOISTS OF THE SWING ERA	Listening.....Music 150 CD 4-5
	15. April 21 April 22	ELLINGTON Section 4: Jazz in New York	.....JF100Y CD 1:5-16
	-- April 23	Midterm 1	
WEEK 5	16. April 26	SWINGING TOWARD THE FORTIES	Reading.....JF100Y, Chaps. 6 - 7
	17. April 27	THE BOP EXPLOSION	Listening.....Music 150 CD 5-6
	18. April 28 April 29	EXPLORING THE BOP LANGUAGE Section 5: Bop	.....JF100Y CD 1:15-19
	19. April 30	Open	
WEEK 6	20. May 3	COOL: RELAXED INTENSITY	Reading.....JF100Y, Chap. 8
	21. May 4	BEYOND COOL: THE MJQ AND MILES	Listening.....Music 150 CD 6
	22. May 5 May 6	MILES: TOWARD MODALITY Section 6: Cool	.....JF100Y CD 1:20-22, 2:1
	23. May 7	Open	
WEEK 7	24. May 10	SOULFUL JAZZ: ROOTS AND FLOWERS	Reading.....JF100Y, Chaps. 8 - 9
	25. May 11	BEYOND ENTERTAINMENT: FREE JAZZ	Listening.....Music 150 CD 7 - 9
	26. May 12 May 13	COLTRANE Section 7: Hard bop, free jazz, Coltrane	.....JF100Y CD 1:21-22, 2:1-4
	-- May 14	Midterm 2	
WEEK 8	27. May 17	1960S: AROUND MILES	Reading.....JF100Y, Chaps. 10 - 11
	28. May 18	FUSION: AROUND MILES	Listening.....Music 150 CD 9 - 11
	29. May 19 May 20	RE FUSION: OTHER DIRECTIONS Section 8: Miles, fusion	.....JF100Y CD 2:5-9
	30. May 21	Open	
WEEK 9	-- May 24	holiday (Memorial Day)	Reading.....JF100Y, Chap. 12
	31. May 25	BEYOND FREE JAZZ	Listening.....Music 150 CD 12-14
	32. May 26 May 27	JAZZ IN THE 80S: BEYOND WHAT? Section 9: Jazz in the 80s	.....JF100Y CD 2:10-13
	33. May 28	Open	
WEEK 10	34. May 31	JAZZ IN THE 80S: BACK TO THE FUTURE?	Reading.....JF100Y, Chap. 12
	35. June 1	JAZZ IN THE 90S: THRIVING TRADITIONS	Listening.....Music 150 CD 12 - 14
	36. June 2 June 3	JAZZ IN THE 21ST CENTURY? Section 10: Jazz today	.....JF100Y CD 2:10-13
	37. June 4	Open	

Final paper due: in section, June 3.

Final examination: Monday, June 7, 9:30 - 11:18 a.m.