

MUS-2541: JAZZ HISTORY

Cuyahoga Community College

Viewing: MUS-2541 : Jazz History

Board of Trustees:

January 2025

Academic Term:

Fall 2025

Subject Code

MUS - Music

Course Number:

2541

Title:

Jazz History

Catalog Description:

Chronological study of history and development of classic jazz from origins through modern period. Detailed attention to selected jazz masters and analysis of their most important works. Through directed, analytical and comparative listening experiences, students gain detailed knowledge of and familiarity with selected works of jazz masters (circa late 19th century through today) from New Orleans roots music and early jazz through modern jazz. Includes aural training and listening laboratory.

Credit Hour(s):

3

Lecture Hour(s):

2

Lab Hour(s):

2

Requisites

Prerequisite and Corequisite

MUS-1620 Traditional Theory II, and concurrent enrollment in MUS-1650 Jazz Theory I, or departmental approval.

Outcomes

Course Outcome(s):

Analyze the historical and cultural impact of jazz artists from the Early Jazz Era through the Modern Era and discuss their continued influence on performing artists, composers, and arrangers in today's music industry.

Essential Learning Outcome Mapping:

Cultural Sensitivity: Demonstrate sensitivity to the beliefs, views, values, and practices of cultures within and beyond the United States.

Objective(s):

1. Discuss major stylistic trends and musical characteristics of style periods through the Modern era.
 2. Demonstrate knowledge of most important works of the jazz masters.
 3. Demonstrate an understanding of the evolution of stylistic trends from origins to the Modern period.
 4. Analyze characteristic musical examples and significant works from the style periods using appropriate terminology.
 5. Demonstrate knowledge of the lives of the jazz masters and their major influences and contributions to the evolution of the music.
 6. Discuss major musical philosophies and aesthetics as related to the historical periods and to the jazz masters.
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Course Outcome(s):

Analyze the musical elements, various styles, improvisational techniques, and orchestrations of Jazz Artists from the Early Jazz Era through the Modern Era through detailed listening and recognize their continued influence on performing artists, composers, and arrangers in today's music industry.

Essential Learning Outcome Mapping:

Not Applicable: No Essential Learning Outcomes mapped. This course does not require application-level assignments that demonstrate mastery in any of the Essential Learning Outcomes.

Objective(s):

1. Recognize, identify, analyze and compare characteristic sounds of various styles and sub-styles of early jazz (New Orleans, Chicago, Kansas City, New York) swing jazz, bebop, fusion, and Modern era.
2. Recognize, identify, analyze and compare characteristic sounds of the important masters of early jazz, swing jazz, bebop, fusion, and Modern era.
3. Recognize, identify, analyze and compare the important works of the masters of early jazz, swing jazz, bebop, fusion, and Modern era.
4. Recognize, identify, analyze and compare the sounds of characteristic harmonic patterns and phrase structures.
5. Recognize, identify, analyze and compare the improvisational techniques of master soloists.
6. Recognize, identify, analyze and compare the orchestrations of master composers.

Methods of Evaluation:

1. Aural comprehension and recognition tests
2. Listening tests requiring analysis and comparison
3. Written quizzes/examination
4. Outside projects (reports, reviews, performances)
5. Research projects
6. Analysis of music literature
7. Discussion and participation

Course Content Outline:

Lecture

1. Early jazz
 - a. Ragtime jazz bands
 - b. The New Orleans sound
 - c. Jelly Roll Morton
 - d. King Oliver
 - e. Sidney Bechet
 - f. Louis Armstrong
 - g. James P. Johnson
 - h. Earl Hines
 - i. Bix Beiderbecke
 - j. The major artists
 - k. The major bands
 - l. The major composers
 - m. The major sidemen
 - n. Detailed analysis of selected representative and seminal pieces
2. The Swing Era
 - a. Duke Ellington
 - b. Count Basie
 - c. Benny Goodman
 - d. Art Tatum
 - e. Coleman Hawkins
 - f. Lester Young
 - g. The major artists
 - h. The major bands
 - i. The major composers

- j. The major sidemen
- k. Detailed analysis of selected representative and seminal pieces
- 3. Bebop
 - a. The major artists
 - b. The major bands
 - c. The major composers
 - d. The major sidemen
 - e. Detailed analysis of selected representative and seminal pieces
- 4. Cool Jazz
 - a. The major artists
 - b. The major bands
 - c. The major composers
 - d. The major sidemen
 - e. Detailed analysis of selected representative and seminal pieces
- 5. Hard Bop
 - a. The major artists
 - b. The major bands
 - c. The major composers
 - d. The major sidemen
 - e. Detailed analysis of selected representative and seminal pieces
- 6. Avant-Garde
 - a. The major artists
 - b. The major bands
 - c. The major composers
 - d. The major sidemen
 - e. Detailed analysis of selected representative and seminal pieces
- 7. Fusion
 - a. The major artists
 - b. The major bands
 - c. The major composers
 - d. The major sidemen
 - e. Detailed analysis of selected representative and seminal pieces
- 8. Modern Era
 - a. The major artists
 - b. The major bands
 - c. The major composers
 - d. The major sidemen
 - e. Detailed analysis of selected representative and seminal pieces

Lab

- 1. Early jazz (Recordings should be presented featuring prominent and influential jazz artists and the sidemen who regularly performed with them.)
- 2. The Swing Era (Recordings should be presented featuring prominent and influential jazz artists and the sidemen who regularly performed with them.)
- 3. Bebop (Recordings should be presented featuring prominent and influential jazz artists and the sidemen who regularly performed with them.)
- 4. Cool Jazz (Recordings should be presented featuring prominent and influential jazz artists and the sidemen who regularly performed with them.)
- 5. Hard Bop (Recordings should be presented featuring prominent and influential jazz artists and the sidemen who regularly performed with them.)
- 6. Avant-Garde (Recordings should be presented featuring prominent and influential jazz artists and the sidemen who regularly performed with them.)
- 7. Fusion (Recordings should be presented featuring prominent and influential jazz artists and the sidemen who regularly performed with them.)
- 8. Modern Era (Recordings should be presented featuring prominent and influential jazz artists and the sidemen who regularly performed with them.)
 - a. The major artists
 - b. The major bands

- c. The major composers
- d. The major sidemen

Resources

Brendt, Joachim. *The Jazz Book*. 6th ed. Brooklyn, NY: Lawrence Hill Books, 1992.

Carner, Gary, ed. *Jazz Performers*. NY: Greenwood Press, 1990.

Coker, Jerry. *Listening to Jazz*. Englewood Cliffs, NJ: Prentice-Hall, 1975.

Collier, James Lincoln. *The Making of Jazz*. NY: Delta Books, 1978.

Crowther and Pinfold. *The Jazz Singers*. NY: Blandford Press, 1986.

Feather, Leonard. *The Book of Jazz*. Meridan Books, 1959.

Gridley, Mark C. *Jazz Styles: History and Analysis*. 11th ed. Pearson, 2011.

Gridley, Mark C. *Concise Guide to Jazz*. 7th ed. Pearson, 2013.

Hodier, Andre. *Jazz—Its Evolution and Essence*. NY: Grove Press, 1956.

Lees, Gene. *Singers and the Song*. NY: OUP, 1987.

Megill, David W., and Paul Tanner. *Jazz Issues: A Critical History*. Dubuque, IA: Brown Benchmark, 1995.

Nanry, Charles, and Berger. *The Jazz Text*. NY: D. Van Nostrand, 1979.

Ostransky, Leroy. *Jazz City*. Englewood Cliffs, NJ: Prentice-Hall, 1978.

Ostransky, Leroy. *Understanding Jazz*. Englewood Cliffs, NJ: Prentice-Hall, 1977.

Schuller, Gunther. *Early Jazz: Its Roots and Musical Department*. London: Oxford University Press, 1968.

Sales, Grover. *Jazz: America's Classical Music*. NY: DaCapo Press, 1992.

Schuller, Gunther. *The Swing Era: The Development of Jazz 1930-1945*. London: Oxford University Press, 1989.

Sterns, Marshall. *The Story of Jazz*. NY: Oxford University Press, 1977.

Tanner, Gerow, and Megill. *A Study of Jazz*. Dubuque, IA: Brown Benchmark, 1992.

Tirro, Frank. *Jazz: A History*. NY: W. W. Norton, 1992.

Tanner, Paul and Megill, David. *Jazz*. 13th ed. McGraw Hill Education, 2018.

Deveaux, Scott and Giddins, Gary. *Jazz: Essential Listening*. 2nd ed. New York: W.W. Norton & Company, 2019.

Bierman, Benjamin. *Listening to Jazz*. 2nd ed. New York : Oxford University Press, 2020.

Gioia, Ted. *How to Listen to Jazz*. New York: Perseus Book Group, 2017.

Gridley, M.C. *Jazz Styles: History and Analysis*. 11th ed. Pearson, 2021.

Bierman, Benjamin. *Listening to Jazz*. 2nd ed. New York : Oxford University Press, 2020.

Gioia, Ted. *The History of Jazz*. Oxford University Press, 2021.

Gioia, Ted. *The Jazz Standards: A Guide to the Repertoire*. Oxford University Press, 2021.

Ewald, Annalisa. *Jazz History for Beginners: The Inspiring Story of its Origins, Legends, Cities and how it Entertained While Integrating the Races*. 2023.

Resources Other

1. Smithsonian Collection. Smithsonian Collection of Classic Jazz. Smithsonian: RI 0010, 1916-1981 (four CDs and a booklet of liner notes including history, commentary and analysis by Martin Williams).
2. Smithsonian Collection. Big Band Jazz from the Beginnings to the Fifties. Smithsonian: RD 030 (four CDs and a booklet of liner notes including history, commentary and analysis by Martin Williams and Gunther Schuller).
3. Smithsonian Collection. Jazz Piano. Smithsonian: RD 039 (four CDs and a booklet of liner notes including history, commentary and analysis by Martin Williams et. al.).
4. Ellington, Duke. Duke Ellington Centennial Edition: The Complete RCA Victor Recordings (1927-1973). RCA Victor: 09026-63386-27 (24 CDs, a complete discography, extensive essays by renowned musicologists and critics, 128 page book and liner notes including rare photographs).
5. Burns, Ken. Jazz: The Story of America's Music. Columbia/Legacy: C5K 61432, 5 CD set, 1917-1992 (94 tracks of music on five CDs, 48 pages of annotation, explanation, and photographic documentation).
6. Smithsonian Collection. Jazz, Vol. 1 - 11. Smithsonian Folkways Recordings: 2801 - 2811 (11 CDs with liner notes including history, commentary and analysis).

7. Collection. Riverside History of Classic Jazz. Riverside: RBCD-005-2; www.fantasyjazz.com/html/riversidebox005.html (three CD set).
8. Smithsonian Collection. Early Band Ragtime. Smithsonian Folkways Recordings: RBF 38 (CD, liner notes including history, commentary and analysis).
9. Collection. Sousa and Pryor Bands: Original Recordings 1901-1926. New World Records: 282 (extensive liner notes with history, commentary and analysis).
10. Collection. Steppin' On the Gas: From Rags to Jazz 1913-1927. New World Records: 282 (extensive liner notes with history, commentary and analysis).
11. Smithsonian Collection. Jazz: Some Beginnings 1913-1926. Smithsonian Folkways Recordings: RF 31 (CD, liner notes including history, commentary and analysis).
12. Smithsonian Collection. Street Cries and Creole Songs of New Orleans. Smithsonian Folkways Recordings: FA 2202 (CD, liner notes including history, commentary and analysis).
13. Collection. Field hollers from Southern Mosaic: John and Ruby Lomax 1939 Southern States Recording Trip, American Folklife Center, Library of Congress, <http://memory.loc.gov/ammem/lohtml/lohome.html>.
14. Collection. Roots of the Blues. New World Records: 252 (extensive liner notes with history, commentary and analysis).
15. Collection. Greatest Ragtime of the Century. Biograph/Shout! Factory/Sony: ISBN 0-7389-2566-7.
16. Collection. Band Music from the Civil War Era. Library of Congress, Digital Library Program; <http://memory.loc.gov/ammem/cwmhtml/cwmhome.html>.
17. Armstrong, Louis. The Hot Fives & Hot Sevens, Vol. 3. Columbia: CK 44422, 1927-1928.
18. Armstrong, Louis. Louis Armstrong and Earl Hines, Vol. 4. Columbia: CK 45142, 1928.
19. Bechet, Sidney. The Legendary Sidney Bechet. RCA Bluebird: 6590-2-RB, 1932-1941.
20. Beiderbecke, Bix. Vol. 1: Singing the Blues. Columbia: CK 45450, 1927-1928.
21. Young, Lester. The Kansas City Sessions. Commodore/GRP. CMD 402.
22. Basie, Count. The Complete Decca Recordings. Decca Jazz/GRP. GRD3-611, 3 CD set, 1937-1939.
23. Ellington, Duke. The Blanton-Webster Band. RCA Bluebird: 5691-2-RB, 3CD set, 1940-1942.
24. Goodman, Benny. Carnegie Hall Concert. Columbia: G2K 40244, 2CD set, 1938.
25. Eldridge, Roy. Little Jazz. Columbia: CK 45275, 1935-1940.
26. Collection. Jazz Classics CD for Jazz Styles. Prentice-Hall: ISBN 0-13-099348-4, 1917-1977.
27. Collection. Jazz Classics CD for Concise Guide to Jazz. Prentice-Hall: ISBN 0-13-088792-7, 1917-1987.
28. Z For many additional recordings and liner notes directly related to this course, visit the following websites: 1. Smithsonian Folkways Recordings: www.folkways.si.edu. 2. New World Records: www.newworldrecords.org. 3. Fantasy Jazz: www.fantasyjazz.com. 4. The Red Hot Jazz Archive - A History of Jazz Before 1930: www.redhotjazz.com.
29. Collection. Masters of Jazz, Vol. 1: Traditional Jazz Classics. Rhino: 72468, 1923-1992.
30. Collection. Masters of Jazz, Vol. 3: Big Bands of the '30s & '40s. Rhino: 72470, 1931-1947.
31. Collection. The Prentice Hall Jazz Collection. Prentice Hall: ISBN 0-13-111674-6.
32. Levine, Mark. The Jazz Theory Book. Sher Music Co.: ISBN 1-883217-04-0, 1995 (contains extensive discography of jazz master recordings).
33. "Jazz" Scott DeVeaux/Gary Giddins W.W. Norton & company First Edition

Instructional Services

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