**Jazz: Transition and Transformation (Taos Variant) (MUHI 3340)**

**Kim Corbet (k I m c o r b e t @ g m a i l . c o m)**

**It’s been a hundred years since Jazz immigrants left New Orleans for Chicago and New York, before the music was called Jazz. It quickly changed the entertainment culture and became the first American Pop Music in the 1930s and 40s. But that was only the beginning. The evolution of Jazz is the story of entertainment becoming art, product, Civil Rights music, abstraction, philosophy and socio-political commentary on a global scale. And the story of charismatic individuals becoming celebrities and role models for generations of dedicated followers, all uniquely American artists.**

**Monday 8/6 . In the beginning, there was Blues, Spirituals and Ragtime…and the thriving street culture of New Orleans. Buddy Bolden, King Oliver, Louis Armstrong, the Kings of Pre-Jazz.**

**Tuesday 8/7 . Jazz goes uptown in Southside Chicago and New York City’s Harlem and gains a white audience thanks to records and radio. First research paper…details TBA.**

**Wednesday 8/8 . Jazz becomes Swing and becomes America’s first Pop music. Its leading exponents mix Black and White cultures as well as integrating personnel on stage, fueling a civil rights revolution as the Harlem Renaissance reaches its culture changing zenith. First drum circle, introducing Southwestern concepts of music spiritually.**

**Thursday 8/9 . During WWII a revolution erupts in New York as Jazz evolves into an art form called Bebop. After the war a new Jazz attracts a white audience in the form of Cool and Progressive Jazz. Second drum circle introducing meditation and group improvisation. Second research paper.**

**Friday 8/10 . Midterm . Public Drum Circle. Weekend assignment: Live Music Review.**

**Monday 8/13 . Miles Davis biodoc. Miles Davis is to late 20th Century Jazz what Louis Armstrong was to the first 50 years. His innovations lead to a stream of non-stop transformational transitions from the 40s to the 90s. Research paper three. Individual drum practice.**

**Tuesday 8/14 . Jazz in the 70s. Miles’ electrophonic “Bitches Brew” opens the door to Progressive Jazz and a creative philosophy that continues today. Southwestern philosophy and meditative drum exercises.**

**Wednesday 8/15 . Jazz in the 80s. Difficulty in finding an audience leads to radio friendly New Age Jazz and the Smooth Jazz of Kenny G.. assignment: Live Music Review and a drum circle focused on the community spirit of Southwestern drumming.**

**Thursday 8/16 . Contemporary Jazz directions, featuring modern masters, Pat Metheny and Bobby McFerrin. Wrapping up the semester with a final drum circle.**

**Friday 8/17 . Final Exam**

**Evaluation: 2 written exams: 200 pts . research papers and Live music reviews: 200 pts . drumming: 100 pts**

**Total: 500 pts (90% A 80% B 70% C etc)**

**This syllabus is subject to change. This class satisfies SMU’s UC requirements for Creativity and Aesthetics and Human Diversity.**