

MUSC-11B INTRODUCTION TO JAZZ

TuTh 1:15PM - 5:15PM

Music Center 131

Jun 23, 2014- Jul 25, 2014

TEXT: *Bigotry and the Afrocentric “Jazz” Evolution*

Text is available in the Bookstore or you can order it from the publisher.

Overview: This class is designed to introduce students to the history, aesthetics, and cultural contexts of “jazz” and blues music. We will look to answer the question, “What is Jazz?” - using recordings, a number of films, discussions, and live performances (if possible) to bring this historical voyage to life.

What once was an almost exclusively African-American art form has become a globally transformed music adapted to many performance styles and contexts worldwide. We will move chronologically from the roots of blues music (traditional African music) through the advent of recording technology and into the incorporation of new electronic media such as the Internet. The course requires no previous musical experience and will investigate areas such as. In summer session two we have a lot of direct contact with the various forms of jazz music - and will try to have live concert to experience as well.

Course description: Exploring the relationship between the African-American “jazz” evolution with the sociopolitical milieu in which it developed. The class circumscribed the historical context that contains the musical innovations & explored the world of the progenitors of “jazz” through listening to recordings, critical viewing of film footage, course reading, lecture discussions, research, & potentially through extra credit work.

2. Text: *Bigotry and the Afrocentric “Jazz” Evolution* by Karlton E. Hester University Readers (5th Edition) ©2012

IMPORTANT NOTE: YOU MUST bring your text to class each session. Only the current edition of the textbook is acceptable for the course, as your preliminary exams will come from material in that edition. NO HAND-WRITTEN OR DUPLICATIONS OF THE PRELIMINARY EXAMS FORMS ARE ACCEPTED BY YOUR COURSE TAs.

The required book for Music 11B: Intro to Jazz, is published by Cognella Academic Publishing and distributed by University Readers, Inc. The book is now available for purchase through Bay Tree Bookstore or the University Readers’ student e-commerce store:

<https://students.universityreaders.com/store/>><https://students.universityreaders.com/store/>

Please purchase it ASAP to stay on top of your readings. Doing so will help you be successful in this class. The book price is \$69.95, and includes readings that we will use in class daily, so you should purchase your own copy. Also, please keep in mind that our institution adheres to copyright law, so any copyrighted material should not be copied or duplicated in any manner.

a. The current edition of the text is available at BAY TREE BOOKSTORE.

- b. ALTERNATELY, to purchase the textbook online, please follow the instructions below:

To purchase the textbook, please follow these instructions:

Step 1: Log on to <https://students.universityreaders.com/store/>

Step 2: Create an account or log in if you have an existing account to purchase.

Step 3: Easy-to-follow instructions will guide you through the rest of the ordering process.

Payment can be made by all major credit cards or with an electronic check.

Step 4: After purchasing, you can access your full or partial ebook (FREE 30% PDF) by logging into your account and clicking **My Digital Materials** to get started on your readings right away.

Orders are typically processed within 24 hours and the shipping time will depend on the selected shipping method and day it is shipped (orders are not shipped on Sundays or holidays). If you experience any difficulties, please email orders@cognella.com or call [800.200.3908 ext. 503](tel:800.200.3908).

I hope everything goes smoothly. If I can help you in any way for any reason, please do not hesitate to reach out to me.

Warm Regards,

Jennifer Bowen

Administrative Program Manager, Cognella, Inc.

jennifer.bowen@cognella.com, [800-200-3908 x550](tel:800-200-3908)

3970 Sorrento Valley Blvd., Ste. 500, San Diego, CA 92121

www.universityreaders.com

www.facebook.com/universityreaders

Preliminary Exam Schedule (all prelims are in your text)

- 1. African Music Exam** (Due June 26)
- 2. Early African-American Music** (Due June 26)
- 3. Tryin' to Get Home Film Ques.** (Due Jul 1)
- 4. The Wonderful World of Louis Armstrong** (Due Jul 3)
- 5. THE SWING ERA** (Due Jul 8)
- 6. Jazz Is Our Religion Film Quest** (Due Jul 11)
- 7. Charles Mingus** (Due Jul 15)
- 8. Hard Bop Questions** (Due Jul 17)
- 9. Sun Ra, Miles, etc.** (Due Jul 17)
- 10. Jazz Styles – Overview Exam** (Due Jul 22)
- 11. Mary Lou Williams- Music on My Mind-questions** (Due Jul 25)

1. LECTURES

FILM: (View in Class) African Music

Prologue, Chapters 1

- * The Afrocentric Origins of "Jazz" (Overview of African Music)
- * The Impact of Sexism and Racism
- What is Jazz? *Formulating An Approach To Understanding African Music
- * Stylistic Regions Of Sub-Saharan Africa

- * The Function Of African Music In African Culture
- * An Overview Of Musical Style
- * Characteristics Of African Music
- Musical Instruments
- Structures Of African Rhythms
- Classes Of African Musicians
- Stylistic Regions Of African Music
- Traditional African songs

2. LECTURES

Chapter 2

1800-1850

Frank Johnson, Bands & Orchestras

The Luca Troupe (touring family of musicians)

Elizabeth T. Greenfield, (The "Black Swan) European concert music

Signor Cornmeali, Street vendor turned minstrel

African American social songs:

Field Hollers and Street Vendor Songs

Other Plantation Songs

Children's Game Songs

African American Folk Songs

Social Commentary Following the Civil War

Work Songs

Freedom Songs

Traveling Songs

APPRECIATING JAZZ IMPROVISATION

Listening Exam-1

CD #1-2

3. LECTURES

FILM: (View in Class) *Tryin' to Get Home* VT 7147: "Tryin' To Get Home: A History Of African-American Music In Song" (by Kerrigan Black)

Chapter 3

1850-1890

Joseph W. Postlewaite, published his dances, marches, and piano music

Henry "Juba" Lane, "the greatest dancer known" (changing African American image abroad)

William Appo and Robert C. Johnson, Antebellum Sacred Music Concerts

Henry Brown, dramatic troupe at The African Grove (Bleeker & Mercer, NYC),
Shakespeare, music

SUMMARY

The Cakewalk And Children’s Game Songs

- * American Folksongs And The Blues: Post-Civil War
- * Marches
- * Minstrel Shows
- * The Dawn Of Ragtime
- * The Term "Jazz"
- * Musical Influence On Religion, Racism, And Revolution

=====

4. LECTURES

IV. Innovators Emerging Between 1900 And 1910

Chapter 4

1890-1910

Buddy Bolden-Brass Band

Scott Joplin-Ragtime, Opera (1911)

Will M. Cooke and Bob Cole, etc. (African American Music Theatre).

W.C. Handy-Blues

Dee Dee Chandler-bass drum pedal (1894)

Film: WOMEN in “JAZZ”

5. LECTURES

The Evolution of Classic "Jazz" Forms

V. Innovators Emerging Between 1910 and 1920

Chapter 5

1910-1920

James Reese Europe-Symphonic Rag

Jelly Roll Morton-Ragtime Band (the 12/16 swing feeling)

Joe "King" Oliver and Kid Ory – New Orleans (“Dixieland”) Jazz (second-lining)

Blind Lemon Jefferson-Rural Blues

Johnny Dodds and Sidney Bechet (clarinet tradition)

6. LECTURES

Evolution of the Early Piano:

FILM: (View in class) Piano Legends

Listening Exam-2

CD #3

CD #4

7. LECTURES

(Jazz vocabulary matures within a segregated American society.)

1920-1930

Duke Ellington, Fletcher Henderson-Big Bands
Fats Waller-Virtuoso Stride (movies, theater)
Louis Armstrong-jazz combo (star soloist)
Ma Rainey, Bessie Smith-Classic Blues

Chapter 6:

8.

C. The Swing Era

Listening Exam-3

CD #4

9. WEEK 5 LECTURES

FILM: (View in Class) *International Sweethearts of Rhythm*

VII. Innovators Emerging Between 1930 and 1940

1930-1940

Count Basie (Swing Master), Jimmy Lunceford (precision)-Swing Bands
Art Tatum(master of Swing keyboard virtuosity)
Mary Lou Williams-Symphonic Jazz
Chick Webb-Drummer/Leader; Gene Krupa -Drum Showmanship
Billie" Lady Day" Holiday(lyrical expressive style)-Urban Blues
Coleman Hawkins, Lester Young-Age of the Sax Masters

10. Innovators prepare the way to Bebop

Listening Exam-4

CD #5

11. LECTURES

VI. Innovators Emerging Between 1940 and 1950

1940-1950

Charlie Parker, Dizzy Gillespie, Charlie Christian, -Bebop, Afro-Latin, etc.
Stan Kenton-Third Stream Big Band{fusion}
Modern Jazz Quartet, Buddy Collette, Lennie Tristano,, Miles, etc.-Third Stream
Ella Fitzgerald(scat)-Mistress of Vocal Virtuosity; Sarah Vaughn-vocal range
Louis Jordan-Rhythm and Blues
International Sweethearts of Rhythm

Bebop Summary-The Dawn of Modern Jazz: WAS BEBOP A REVOLUTION OR NATURAL EVOLUTION?

12. LECTURES

Chapter 7 supplement: BOP

FILM: (View in Class) VT 3405: Celebrating Bird [videorecording] : the triumph of Charlie Parker

Listening Exam-5

CD #6

13. LECTURES

The Creation of Free, Fusion and Reconstructive Modern Styles

IX. Innovators Emerging Between 1950 and 1960

1950-60

Miles Davis, Wes Montgomery, Gil Evans-Cool, Modal Jazz

John Coltrane, Sonny Rollins, Thelonious Monk-Hard Bop

Ornette Coleman, Cecil Taylor-Free Jazz

Sun Ra(Afrocentric), Teo Macero(third stream)-Electronics Incorporated

The Modern Jazz Quartet-Democratic Jazz Combo, Image

Chapter 9:

FILM Assignment: VT 888: The Coltrane legacy

14.

Chapter 9 supplement: Cool Jazz

HARD BOP

Listening Exam-6

CD #7

15. LECTURES

X. Innovators Emerging Between 1960 and 1970

1960-70

The Art Ensemble of Chicago, Albert Ayler, Eric Dolphy-liberation of sound

Miles Davis-Jazz/Rock{fusion}

Antonio Carlos Jobim (Brazilian influence)

Horace Silver (quartal harmony), Cannonball Adderley-Jazz Funk{fusion}

Charles Mingus, Oliver Nelson-Symphonic Jazz Fission
AACM, BAG, (JCOA)-Improvising Artists Collectives

Chapter 10:

- * Evolution of Innovative Music for 1960s Audiences
- * Restructuring Musical Approaches
- * Artistic Expression or Entertainment?
- * Betty Carter
- * Alice Coltrane
- * Eric Dolphy and the "Jazz" Critics
- * Albert Ayler
- * The Association for the Advancement of Creative Musicians
- * The Emergence of the Art Ensemble of Chicago
- * Dewey Redman, Art Davis, and the New York Scene
- * Amina Claudine Myers
- * Pharaoh Sanders
- * Archie Shepp
- * Joanne Brackeen
- * Charles Tolliver
- * Toshiko Akiyoshi
- * "Traditional Jazz" Continues
- * 1960s Music Outside African-American Culture
- * Summary: The American Society That 1960s Music Reflected

Chapter 10 supplement: MILES DAVIS (Visual Artwork of Miles Davis)

16. LECTURES
FREE JAZZ

CHARLES MINGUS

Listening Exam-7

CD #7
CD #8

17. LECTURES

XI. Innovators Emerging Between 1970 and 1980

1970-1980

Herbie Hancock, Ramsey Lewis, Chic Corea, Scott LaFaro, Oliver Lake{Neo?}
Anthony Braxton, Sam Rivers, Marion Brown, Archie Shepp{Neo?}
World Saxophone Quartet, Andrew Hill, Joe Henderson{Evolution of tradition}
Hubert Laws, Don Ellis, Eddie Jefferson, Toshiko Akiyoshi, Mango Santamaria
{Neo?}

Chapter 11:

- * Spiritual "Jazz" and New Musical Settings
 - * Changing Attitudes in Europe
 - * Connecting Fusion, Miles Davis, and Jimi Hendrix
- Jazz-Funk Fusion
Jazz-Rock Fusion
Donald Byrd
- * The Crossroads of Stylistic Evolution
 - * More Conceptual Expansion
- Charles Mingus Reemerges during the 1970s
Anthony Braxton
The World Saxophone Quartet
Joe Henderson
McCoy Tyner
- * Instrumental Style Continues to Evolve
- The Evolution of the Flute
Other Instrumental Evolutions
Classical-Jazz Fusion and Other New Approaches
Santeria and Musical Freedom

18. Chapter 11 supplement: HERBIE HANCOCK, BILL EVANS, KEITH JARRETT and CHICK COREA

SECOND CHICAGO SCHOOL

WAYNE SHORTER, RON CARTER, TONY WILLIAMS

Listening Exam-8

CD #9

CD #10

CD #11

19. LECTURES

1980-1990

Wynton and Branford Marsalis, James Newton, Dave Murray {Neo-Neoclassicism}
Stanley Clarke, Kent Jordan, Amina Claudine Myers, Take Six {Cross-over}

Chapter 12:

- * African-American Music in the American Marketplace -
Emphasis Moves from Innovations to Youthful Image
- * Families of Musicians
- * The Age of the Freelance Musician

- * Snapshot: Bay Area "Jazz" in the Early 1980s
- * The Contemporary Midwestern "Jazz" Scene
- * Rap and Hip-Hop Culture
- * Contemporary Politics & Labeling African-American Culture

20. **LECTURES**

Chapter 12 supplement: JAZZ-ROCK
BIG BANDS

Listening Exam-9

CD #12

21st Century "Jazz" and FINAL EXAM – July 24th