**MUR 122A: HISTORY OF JAZZ I—Fall 2014**

Instructor: Paul J. Burgett PhD (aka Dean Burgett)

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This study of Jazz, as an American musical art form, will be structured around the lives and music of jazz musicians, across a range of instrumental, vocal, and ensemble genres.  Less a strictly chronological approach, this course is structured around seven jazz Titans, individuals distinguished by their seminal and permanent influences on jazz. They include Louis Armstrong, Duke Ellington, Bennie Goodman, Count Basie, Charlie Parker, Miles Davis, and John Coltrane. Interwoven with the jazz Titans will be selected jazz Greats whose contributions are essential to helping shape and inform the vast jazz landscape of the 20th century.  Blues, ragtime, New Orleans jazz, swing, bebop, cool, progressive, and free jazz are some of the landmark terms that help define that landscape.  The influence of jazz on composers in European “classical” traditions will also be considered.  And finally, study of the music and musicians will be enhanced by considerations from sociological, linguistic, and aesthetic perspectives.  The instructional format includes class lectures and discussion and an intense emphasis on listening.

This course meets on Monday and Wednesday afternoons from 3:25-4:40 p.m. The method of instruction primarily is the lecture. Selected readings, to guide class discussions, are available in the following sources: Ted Gioia, *The History of Jazz* **2nd ed**., Oxford University Press (required). The following books are on reserve in the Art/Music Library in Rush Rhees: LeRoi Jones, *Blues People*. Nat Shapiro and Nat Hentoff, *Hear Me Talkin’ To Ya*, Ben Sidran, *Black Talk*, Charles Keil, *Urban Blues*, Alain Locke, *The Negro and His Music.*

Musical examples and certain required readings for this class are streamed at the course Blackboard site which is accessible from the University libraries page electronic reserve and connected to the course syllabus. Lecture notes will be posted following completion of each lecture topic. To access it, go to the course Blackboard site by clicking on [my.rochester.edu](http://www.my.rochester.edu/) click on “courses resources and reserves,” and then follow cues to my syllabus website. I recommend using the **Firefox or Goodle Chrome** browser. IE can sometimes be troublesome.

Students have unlimited access to the Naxos Music Library, a streamed audio service, which includes access to not only every recording on the Naxos label (even those that have gone out of print), but several other labels-both classical and jazz-have significant portions of their catalogs digitized. Here is the jazz music URL: <http://eastman.naxosmusiclibrary.com/Jazz/>

Many lectures will be supplemented by visual DVD examples of the musicians and their music. Many of these clips are available on YouTube and students who wish to see them again are encouraged to access that site. DVD copies of the clips are also on reserve in the ED/Tech center in Rush Rhees Library.

For purposes of our work this semester, you will need to consult other sources as well. Two important jazz references that will be available in the Music and Art Library are **Barry Kernfeld (ed.) The New Grove Dictionary of Jazz, St. Martin’s Press and Leonard Feather and Ira Gitler (ed.) The Biographical Encyclopedia of Jazz, Oxford University Press.** Because jazz attracts its share of aficionados, it should come as no surprise that the internet has a mother-lode of jazz sites of varying quality. I encourage students to use the net as a tool that reinforces our work. With that invitation, however, comes the caveat to observe legal limits with respect to that use, to consult with me or the TA with any questions, and, in general, always to observe the University’s standards with respect to academic honesty. For more information about that, consult the academic honesty homepage <http://www.rochester.edu/College/honesty/>

Here are a few jazz websites that you might find useful:

Smithsonian Institution <http://www.smithsonianjazz.org/>

List of Jazz Links <http://riad.usk.pk.edu.pl/~pmj/jazzlinks/>

Harlem.Org <http://harlem.org/>

All About Jazz <http://www.allaboutjazz.com/>

Early Jazz Music Websites <http://www.jass.com/links.html>

Jazz At Lincoln Center <http://www.jalc.org/>

NPR Music: Jazz & Blues <http://www.npr.org/templates/story/story.php?storyId=10002>

Gottlieb Jazz Photos <http://memory.loc.gov/ammem/wghtml/wghome.html>

Red Hot Jazz.Com <http://www.redhotjazz.com/>

Evaluation for the course is as follows: mid-term and final (non-cumulative) exams, 25% each; two short papers, 25% each; attendance and written reviews of two jazz concerts or club sets. Concert reviews carry no added credit but failing to submit them will have a negative effect on final grade. Class attendance is mandatory and important because lectures will include content not always available otherwise and class participation adds to the quality of our work in important ways. If you are not going to be in class, I do appreciate the courtesy of an email message letting me know that.

I am available to meet with students by appointment. Call my assistant Kim Truebger at 3-2284 or email her at [kim.truebger@rochester.edu](mailto:kim.truebger@rochester.edu) to schedule a meeting. Students are also welcome to contact me via e-mail: [paul.burgett@rochester.edu](mailto:paul.burgett@rochester.edu) TA for the course is Colin Gordon, a doctoral student in jazz studies at the Eastman School.   “Doc” Gordon handles all the details for the short papers and he is available to answer questions about course material as well. Students can contact him by email with questions or issues at [colingordon88@gmail.com](mailto:colingordon88@gmail.com)

**Summary of Classes**

* **Week One: Sept 3--Introduction/Nuts and Bolts**
* **Jazz Is? Definitions, Ideas, Language. Musical forms**
* **Orality and Literacy**
* **Reading: Gioia, Chap 1, Sidran, Black Talk, pp. 1-29 and Burgett, pp. 188-194**

* **Week Two: Sept 8 and 10—**
* **Continue material from Week One.**
* **Jazz Antecedents:**
* **Folk music: field hollers and work songs**
* **Blues: Country, Classic, R&B**
* **Ragtime: Scott Joplin, Jelly Roll Morton, Eubie Blake**
* **Minstrelsy**
* **Reading: Gioia, Chapter 1**
* **Blues Assignment: Due Sept 24**
* **Week Three: Sept 15 and 17**
* **Continue with Jazz Antecedents**
* **Jazz dawning--New Orleans—Early New York Scene**
* **New Orleans brass bands: Buddy Bolden, King Joe Oliver, Freddie Keppard**
* **NYC brass band and orchestra: JR Europe, WC Handy, Paul Whiteman**
* **Readings:** **Gioia, Chapter 2**
* **Week Four: Classic Jazz—Sept 22 and 24**
* **Continue with Jazz Dawning**
* **Student Blues Experience (Wednesday Sept 24)**
* **JAZZ TITAN--Louis Armstrong**
* **Bix Beiderbecke, Earl Hines, Fletcher Henderson, Jelly Roll Morton**
* **Harlem in the 20s: Cultural metropolis for music dance, entertainment**
* **Readings: Gioia, Chap 3, Locke, Chaps 1, 4, 10, Burgett, Chap 2**
* **Week Five: Sept 29 and Oct 1**
  + **Continue with Louis Armstrong**
* **JAZZ TITAN--Duke Ellington**
* **First short paper due on Wednesday October 1**
* **Readings: Gioia, Chap 4, 5**
* **Week Six: Oct 6 and 8**
  + **Continue with Duke Ellington**
* **JAZZ TITAN--Bennie Goodman**
* **Readings: Gioia, Chap 5**
* **Week Seven: Oct 15**
* **JAZZ TITAN--Bennie Goodman**
* **Readings: Gioia, Chap 5**
* **Week Eight: Oct 20 and 22**
  + **Continue with Bennie Goodman**
* **Midterm exam (Wednesday 10/22)**
* **Week Nine: Oct 27 and 29**
* **Black Nightingales**

**Ella Fitzgerald**

**Billie Holiday**

**Sarah Vaughan**

* **Reading Gioia Chap 5**
* **Giants of the piano**

**J P Johnson**

**Fats Waller**

**Art Tatum**

* + **Reading Gioia Chap 4**
* **Week Ten: Nov 3 and 5**
* **JAZZ TITAN—Count Basie**

**Jo Jones, Coleman Hawkins, Lester Young**

* **Readings: Gioia: Chaps. 4 & 5**
* **Week Eleven: Nov 10 and 12**
  + **Continue with Count Basie**
* **JAZZ TITAN—Charlie Parker**

**Dizzy Gillespie, Max Roach, Thelonious Monk**

* **Readings: Gioia, Chap 6**
* **Week Twelve: Nov 17 and 19**
  + **Continue with Charlie Parker**
* **JAZZ TITAN: Miles Davis**
* **Reading: Gioia, Chap 7**
* **Second Short Paper due on Monday Nov 17**

* **Week Thirteen: Nov 24**
* **Continue with Miles Davis**

* **Week Fourteen: Dec 1 and 3**
* **Continue with Miles Davis**
* **JAZZ TITAN—John Coltrane**
* **Readings: Gioia Chap 7, 8**
* **Week Fifteen: Dec 8 and 10**
* **Continue with John Coltrane**
* **Modern Jazz Piano Giants**

**Bill Evans, Chick Corea, Cecil Taylor, Keith Jarrett: Gioia Chap 7 & 8**

**ANCILLARY ACTIVITIES**

**Blues Project**. Each student will create a three verse, 12-bar blues. Some will be performed in class. Now don’t panic! Everybody can do this, even though some of you may not think so. Further instructions about this assignment will be forthcoming during discussions in class about Blues. It will be fun and, more importantly, instructive in a concrete way, about the meaning and purpose of the Blues. **(Due Wed. 9/24).**

**Short Papers**. Students are required to write two papers of no more than 5 pages each: one for each half of the semester which are divided roughly into “Early Jazz to Swing” and “Bop and beyond.” Each student will be assigned a different Jazz Master and asked to research life and musical contributions and to choose a single tune featuring or including this person. The papers should report briefly on biographical and historical findings and then discuss the tune. Such discussion should include information about the musical group, instrumentation and players, history of the tune, recording data, information about musical form or structure such as blues, song form, free form, or other jazz style, include historical context where applicable, such as bop, swing, cool, etc, and comment on musical effects such as scat singing, muted instruments, or other especially interesting qualities. Should there be different recordings of the same tune by the same artist, comparing two such recordings can be especially interesting and add value to your paper. **Finally, an essential and critically important (and interesting) part of your paper is your personal reaction to the tune. I want to know what you thought of it and especially how your perceptions about the tune changed with repeated hearings.**

The papers are to be typed, 1.5 spacing, and **all sources**, including websites, must be documented. Clear, concise, accurate, and well-written prose is expected from each paper and will be graded, in part, on the quality of the writing. Students needing help with their academic skills or wishing to strengthen their writing skills are strongly encouraged to seek the assistance either of the **Center for Excellence in Teaching and Learning**: <http://www.rochester.edu/college/cetl/undergraduate/> or the **Writing, Speaking, Argument Program** (formerly the College Writing Program) <http://writing.rochester.edu/index.html>

A word about the reliability of websites: As mentioned above, we all know that the web is a “wild west” of good information and disinformation. For example, Wikipedia can be useful, but because anyone can contribute to its content, it can be unreliable. While I recognize that students will consult it, it is **not** to be used as a source for your papers. What you find there, you must confirm in reliable sources and cite those.

**The papers are due in class on Wednesday October 1 and Monday, November 17, respectively.** **Late papers will be penalized one half grade per late day. No exceptions.**

**Concert Reviews**. Students are required to attend two live jazz performances. Concert venues may include not only the University, including the Eastman School, but the greater Rochester or other communities as well. If you are going to be in NYC this semester for instance, go to one of the many clubs there. Information about local concerts is available from traditional sources such as the Eastman School concert office, the D&C, Insider, City Newspaper, Freetime. There is also a website called Jazz@Rochester, [www.jazzrochester.com](http://www.jazzrochester.com), which lists many jazz concerts around the Rochester area every night. You are to write a two-page “journalistic” report of the performances you attend, detailing the music performed and a description of the listening experience. If a printed program, PR flyer, etc are available, please include that. The reviews are not graded, but failure to submit them will have a negative effect on the final grade. Think of this as though you were writing a review for the Campus-Times. **These reports are due at the final exam.**

**Exams**. Midterm and Final. Both will have two parts: First, a musical identification section drawn from the musical examples that are used in class or included in the course streaming reserve. Students will be expected to identify the particular artist or group, name the piece, and comment on the type of composition (Swing, bop, etc.) \*\*\* ***It is critically important that you listen to the music we discuss in class on your own…and listen frequently at the points that the musical examples are being discussed in class. Do not try to listen to all the music for the first time just prior to the exam. It will all sound like scrambled eggs…confusing and frustrating to you.***\*\*\* The second section of the exams will be an objective question section requiring fill-in answers drawn from the readings and lectures. I will provide an informational study guide prior to each exam. The **MIDTERM** is scheduled for **Wednesday, October 22 during class time.** The **FINAL** is scheduled for **Wednesday morning, Dec 17 at 8:30 a.m. (UGH!)**

**JAZZ TITANS**

1. Louis Armstrong
2. Duke Ellington
3. Bennie Goodman
4. Count Basie
5. Charlie Parker
6. Miles Davis
7. John Coltrane

**JAZZ GIANTS**

1. King Joe Oliver
2. Bix Beiderbecke
3. Sidney Bechet
4. Art Blakey
5. Jimmy Blanton
6. Dave Brubeck
7. Ornette Coleman
8. Ella Fitzgerald
9. Dizzy Gillespie
10. Stan Getz
11. Fletcher Henderson
12. Earl Hines
13. Billie Holliday
14. James P. Johnson
15. Charles Mingus
16. Thelonious Monk
17. Jelly Roll Morton
18. Bud Powell
19. Sonny Rollins
20. Artie Shaw
21. Art Tatum
22. Cecil Taylor
23. Sarah Vaughan
24. Fats Waller
25. Lester Young

**JAZZ** **MASTERS**

**First Half**

1. Ivie Anderson
2. Bunny Berrigan
3. Lawrence Brown
4. Carroll Dickerson
5. JohnnyDodds
6. Baby Dodds
7. Austin High Gang
8. Cab Calloway
9. Hoagy Carmichael
10. Harry Carney
11. Benny Carter
12. Betty Carter
13. Casa Loma Orchestra
14. Nat King Cole
15. Eddie Condon
16. Bing Crosby
17. Baby Dodds
18. Johnny Dodds
19. Jimmy Dorsey
20. Tommy Dorsey
21. Billy Eckstein
22. Roy Eldridge
23. Bud Freeman
24. Erroll Garner
25. George Gershwin
26. Jean Goldkette
27. Paul Gonsalves
28. Stephane Grappelli
29. Sonny Greer
30. Lionel Hampton
31. Lil Hardin
32. Johnny Hodges
33. Bunk Johnson
34. James P. Johnson
35. Jo Jones
36. Freddie Keppard
37. Gene Krupa
38. Nick LaRocca and ODJB
39. Jimmie Lunceford
40. Fate Marable
41. McKinney’s Cotton Pickers
42. Jimmy McPartland
43. Marian McPartland
44. Milton Mezz Mezrow
45. Bubber Miley
46. Glenn Miller
47. Thelonious Monk
48. Bennie Moten
49. Tricky Sam Nanton
50. Fats Navarro
51. New Orleans Rhythm Kings (NORK)
52. Red Norvo
53. Kid Ory
54. Hot Lips Page
55. Walter Page
56. Don Redman
57. Django Reinhardt
58. Jimmy Rushing
59. Pee Wee Russell
60. Willie the Lion Smith
61. Johnny St. Cyr
62. Billie Strayhorn
63. Erskine Tate
64. Jack Teagarden
65. Clark Terry
66. Frank Teschemacher
67. Juan Tizol
68. Lennie Tristano
69. Frank Trumbauer
70. Thomas Fats Waller
71. Ethel Waters
72. Chick Webb
73. Ben Webster
74. Paul Whiteman
75. Cootie Williams
76. Joe Williams
77. Clarence Williams
78. Mary Lou Williams
79. Teddy Wilson
80. Lester Young
81. Zutty Singleton

**Second Half**

1. Julian Cannonball Adderly
2. Ahmad Jamal Trio
3. Toshiko Akiyoshi
4. Art Ensemble of Chicago
5. Albert Ayler
6. Terence Blanchard
7. Association for the Advancement of Creative Musicians (AACM)
8. Art Ensemble of Chicago: Lester Bowie
9. Anthony Braxton
10. Clifford Brown
11. Ray Brown
12. Don Byas
13. Donald Byrd
14. Betty Carter
15. Ron Carter
16. Cyrus Chestnut
17. Charlie Christian
18. Kenny Clarke
19. Stanley Clarke
20. Chick Corea
21. Tadd Dameron
22. Jack DeJohnette
23. Paul Desmond
24. Eric Dolphy
25. Bill Evans
26. Gil Evans
27. Art Farmer
28. Maynard Ferguson
29. Steve Gadd
30. Erroll Garner
31. Joao and Astrid Gilberto
32. Dexter Gordon
33. Wardell Gray
34. Herbie Hancock
35. Percy Heath
36. Woody Herman
37. Shirley Horn
38. Freddie Hubbard
39. Milt Jackson
40. Keith Jarrett
41. Antonio Carlos Jobim

42. Elvin JonesPhilly

43. Joe Jones

44. Quincy Jones

45. Thad Jones

46. Stanley Jordan

1. John Lewis
2. Mel Lewis
3. Abbey Lincoln
4. John McLaughlin
5. Jackie McLean
6. Carmen McRae
7. Jay McShan
8. Shelly Manne
9. Branford Marsalis
10. Wynton Marsalis
11. Pat Metheny
12. Modern Jazz Quartet
13. Wes Montgomery
14. Joe Morello
15. Gerry Mulligan
16. Jaco Pastorius
17. Art Pepper
18. Oscar Peterson
19. Andre Previn
20. Buddy Rich
21. Max Roach
22. Marcus Roberts
23. Pharoah Saunders
24. George Shearing
25. Archie Shepp
26. Wayne Shorter
27. Horace Silver
28. Jimmy Smith
29. Sonny Stitt
30. Sly Stone
31. Sun Ra
32. Lew Tabakin
33. Stanley Turrentine
34. McCoy Tyner
35. Tony Williams
36. Cassandra Wilson
37. Phil Woods
38. World Saxophone Quartet
39. Joe Zawinul
40. John Zorn