

History of Jazz

Spring Course 2017

Music 0711

Professor Doretta Whalen PhD

412-624-4187

doretta@pitt.edu

Office hours by appointment

HOJ Seminar:

121 David L Lawrence Hall

M W 2:00-2:50

Recitation Classes:

Bellefield Hall 309 or Music Building 132

Fridays as scheduled

Required Text:

Writings in Jazz, 6th Edition, Revised Printing, by Nathan T. Davis, PhD

Kendall Hunt Pub. Co., Dubuque, Iowa, 2002

There are 2 copies of this text on reserve in the Music Library, located in the basement of the Music Building.
(These are for in-library use only.)

Supplemental Text:

African American Music by Nathan T. Davis, PhD

Simon and Schuster Publishing Co., Needham Heights, Massachusetts, 1996

Available on reserve in the Music Library

Blues People: Negro Music in White America. Amiri Baraka

Morrow, New York, NY, 1963

Available at Pitt ULS (add hyperlink title)

Teaching Assistants:

Doretta Whalen

doretta@pitt.edu

John Bagnato

jfb30@pitt.edu

Samuel Boateng

sab275@pitt.edu

Aidan Epstein

ade15@pitt.edu

Irene Monteverde

iim4@pitt.edu

Billy D. Scott

wds15@pitt.edu

*Your Teaching Assistant (TA) should be your first point of contact.

When contacting your instructor, please use this format in the subject line:

HOJ (your name) (your TA ; Friday recitation time)

COURSE OBJECTIVES:

Upon completion of the course, students will be able to:

1. Explain African and European influences on the development of jazz
2. Identify geographical influences on the development of jazz
3. Compare and contrast the characteristics of jazz styles/eras
4. List major jazz musicians and discuss their contributions, including Pittsburgh jazz greats
5. Recognize the importance of the 12-bar blues and early blues forms
6. Recognize the influence of technology on the jazz industry
7. Identify major themes of the course and provide examples
8. Understand how to listen to jazz – multi-layered listening
9. Discuss specific sociological issues within the history of jazz and their relationship to current events

GRADING:

Based on **500 points**

The student's final grade is determined by the following criteria:

1. **Attendance/Participation:** 20% 100 points

A. Recitation Attendance/Participation

10 Recitations x 5 points = 50 points

There are 12 recitations. Attendance is taken at each recitation. Students who attend 10 recitations and sign in will receive all 50 points. Be sure to sign the attendance sheet at recitation.

B. Lecture Attendance

10 Lectures x 5 points = 50 points

Attendance will be taken electronically at 10 random lecture classes throughout the term. In order to earn the points, be sure to adhere to the Lecture Attendance Policy stated in this Syllabus as well as on Courseweb 1010.

2. **Listening Log Assignments:** 20% 100 points

10 in total = 100 points

3. **Quizzes:** 20% 100 points

20 quizzes (10 points each) will be administered electronically in lectures throughout the term.

Your top 10 quiz scores will count toward your total quiz grade/lowest 10 quiz scores dropped.

4. **Midterm:** 20% 100 points

5. **Final:** 20% 100 points

Grading Scale		
Percentages	Letter Grade	Point Values
97% and above	A+	485 and higher
94% - 96%	A	470 – 484 points
90% - 93%	A-	450 – 469 points
87% - 89%	B+	435 – 449 points
84% - 86%	B	420 – 434 points
80% - 83%	B-	400 – 419 points
77% - 79%	C+	385 – 399 points
74% - 76%	C	370 – 384 points
70% - 73%	C-	350 – 369 points
67% - 69%	D+	335 – 349 points
64% - 66%	D	320 – 334 points
60% - 63%	D-	300 – 319 points
59% and below	F	299 points or lower

COURSE REQUIREMENTS:

Lecture Attendance Policy

Lecture Attendance will be taken 10 times throughout the term. Each Occurrence is worth 5 points, for a total of 50 points.

Lecture Attendance will be **unannounced** throughout the term.

Attendance will be taken electronically. So students should bring an internet enabled device such as a smartphone to lecture class throughout the term.

If you do not own such a device or if you do not have this with you when roll is taken, you will

still receive your attendance points if you follow the following protocol:

While we are still in the classroom, see your Recitation teacher and sign in with him /her.

If a student leaves the classroom without having signed in, then the student will not earn attendance points for that class.

If you are not able to access electronically and you find that your Recitation teacher is not present in lecture class, then you will need to see Professor Doretta Whalen there in the classroom, and sign in with her.

She will notify your Recitation teacher so that you can receive your points for that class.

If you leave the classroom without doing so, then you will not receive the attendance points for that Lecture class.

The policy

above also holds for bonus point opportunity events when attendance may be taken electronically. Bonus point opportunities TBA.

Policy for Excused Absence: An official letter on letterhead must be submitted to the respective TA in order for an absence to be considered excused; otherwise, an absence is considered unexcused. For example, a letter from a medical doctor, employer, or university advisor needs to be presented on official letterhead.

This rule pertains to lecture and recitation attendance as well as for exams.

Students who follow this procedure will receive an exemption from the attendance points for the specific day/dates stated in the document. Students are not exempt from the work of the missed class session. Students will need to contact their TA to learn what work is to be submitted.

Student Expectations: students are expected to maintain appropriate classroom conduct in all class sessions. Students are expected to respect themselves and their classmates and not behave in a manner that will disrupt student learning or instruction. Professor reserves the right to ask students to leave class if behavior seriously disrupts class or hinders others from learning. The following establishes some of the behaviors that could be considered disruptive, which will result in loss of attendance credit:

1. Inappropriate use of technology in class.
2. Making disruptive noises: loud yawning, talking, or laughing with others.
3. Eating in the classroom. No food should be consumed during class time. (Water is OK.) Please deposit empties in the bins at dismissal.
4. Walking into class late, walking out of class during class time.
5. Please use the bathroom before class. Bathroom breaks should not be taken during class time unless it is an emergency.
6. Stepping out to make a phone call should only be done in an emergency. Please make the instructor aware of emergency situations as soon as possible. Otherwise, all unnecessary departures from the room are considered disruptive behaviors. If you know you will be arriving late or will need to leave class early, it is necessary to notify the instructor of your situation beforehand.

QUIZZES

20 quizzes (10 points each) will be administered electronically in lectures throughout the term. Your top 10 quiz scores will count toward your total quiz grade/lowest 10 quiz scores dropped. Due to the generous drop policy, if a student is absent from class, the quiz points from that date are forfeited. There are no make up quizzes for absence from class for any reason.

Policy for Quiz Makeup:

*If a student is in class but not able to participate with cell phone, there will be a quiz on paper at a later date. This quiz may not be the exact questions presented electronically. At the start of class, the student needs to come to the front to inform the instructor of this issue and sign up for the future quiz date. No quiz make-up will be provided unless the student follows this procedure.

LISTENING ASSIGNMENTS: All students are responsible for completing weekly listening assignments. Each assignment is to be completed online according to the History of Jazz Listening Log Guide, which is available to download from the "Course Documents" link on Blackboard Academic Suite: (<https://courseweb.pitt.edu>)

Supplemental Listenings:

There are a wide variety of recordings relevant to the History of Jazz located in the Music Library in the basement of the Music Building (at the corner of Bellefield and Fifth Avenue). Some recommended recordings are listed in two binders that rest on the podium. The binder headings categorize much of this music to correspond with the course.

Academic Integrity:

"All students are expected to adhere to the standards of academic honesty. Any work submitted by a student must represent his-her own intellectual contribution and efforts. Any student found to be engaged in cheating, plagiarism, or any other acts of academic dishonesty will be subject to a failing grade in the assignment and/or the course and to further disciplinary action."

Accommodation for Students with Disabilities:

"If you have any disability for which you may require accommodation, you are encouraged to notify the instructor and the Office of Disability Resources and Services, 140 William Pitt Union (412-648-7890) during the first two weeks of the term." DRS will verify your disability and determine reasonable accommodations for this course. A comprehensive description of the services of that office can be obtained at www.drs.pitt.edu.

Students who wish accommodation for a documented disability will need to request through the Office of Disability Resources Services in advance of the 72-hour deadline prior to the Mid-term or Final Exam. Please be aware that all students who sit for the exam in our lecture hall will have the same time frame.

University's Email Policy:

University of Pittsburgh Policy 09-10-01

Category: Student Affairs

Section: Communication to Students

Subject: E-mail Communication Policy

Effective Date: August 29, 2005

I. Scope

The University of Pittsburgh has established e-mail as an official means of communication with students.

II. Policy

Each student is issued a University e-mail address (username@pitt.edu) upon admittance. This e-mail address may be used by the University for official communication with students. **Students are expected to read e-mails sent to this account on a regular basis. Failure to read and react to University communications in a timely manner does not absolve the student from knowing and complying with the content of the communications.** The University provides an email forwarding service that allows students to read their e-mail via other service providers (e.g., Hotmail, AOL, Yahoo). Students that choose to forward their email from the pitt.edu address to another address do so at their own risk. If e-mails are lost as a result of forwarding, it does not absolve the student from responding to official communications sent to their University e-mail address.

III. References

Policy 10-02-05, Computer Access and Use; Policy 10-02-06, Administrative University Data Security and Privacy (<http://www.cfo.pitt.edu/policies/policy/09/09-10-01.html>)

COURSE CALENDAR-History of Jazz

			January 2017			
1	2	3	4 Lecture 1: Introduction	5	6 Recitation	7
8	9 Lecture 2: African & European Music in North America	10	11 Lecture 3: New Orleans as a Focal Point Quiz #1	12	13 Recitation	14
15	16 Martin Luther King observed (no lecture)	17	18 Lecture 4: Ragtime as a Jazz Form (add/drop ends) Quiz #2	19	20 Recitation Listening Log 1	21
22	23 Lecture 5: Minstrelsy and its Effect on Jazz Quiz #3	24	25 Lecture 6: Religious Influences on Jazz Quiz #4	26	27 Recitation Listening Log 2	28
29	30 Lecture 7: The Blues (Part 1) Quiz #5	31				

			February 2017			
			1 Lecture 8: The Blues (Part 2) Quiz #6	2	3 Recitation Listening Log 3	4
5	6 Lecture 9: Chicago and New York in the 20s - Harlem Renaissance Quiz #7	7	8 Lecture 10: Kansas City and the Territory Band Period Quiz #8	9	10 Recitation Listening Log 4	11
12	13 Lecture 11: The Swing Era Quiz #9	14	15 Lecture 12: Dixieland Revival Quiz #10	16	17 Recitation Listening Log 5	18
19	20 Lecture 13: Bebop (Part 1) Quiz #11	21	22 Lecture 14: Bebop (Part 2) Quiz #12	23	24 Recitation Listening Log 6	25
26	27 Midterm Review	28				

			March 2017			
			1 Midterm Exam	2	3 (no recitation)	4
5	6 Spring Recess: no lecture	7	8 Spring Recess: no lecture	9	10 Spring Recess: no recitation	11
12	13 Lecture 15: The Progressive Era Quiz #13	14	15 Lecture 16: West Coast/Cool Jazz and the Third Stream Quiz #14	16	17 Recitation Listening Log 7	18
19	20 Lecture 17: Hard Bop and Modality Quiz #15	21	22 Lecture 18: Free Jazz Quiz #16	23	24 Recitation Listening Log 8	25
26	27 Lecture 19: Jazz- Rock/Fusion Quiz #17	28	29 Lecture 20: History to the Present Quiz #18	30	31 Recitation Listening Log 9	

			April 2017			
						1
2	3 Lecture 21: Women in Jazz Quiz #19	4	5 Lecture 22: Pittsburgh Jazz Greats Quiz #20	6	7 Recitation Listening Log 10	8
9	10 Review for Final Exam	11	12 Student-Led Activities	13	14 Recitation	15
16	17 Study Day No lecture	18	19 Final Exam	20	21	22
23	24	25	26	27	28	29
30						

1/4- Lecture 1

Introductions, Orientation and Expectations

Definitions/Concepts:

1. Cross-fertilization: In North America, refers to the hybridization of West African and Western European cultures (in terms of music, art, dance, language, religion, etc.)
1. Africanization: The African influence on the cross-fertilization of cultures that occurred throughout the world.
2. Acculturation: Adoption of elements of a dominant culture in order to function within it. Acculturation differs from assimilation, in which different ethnic groups combine to form a new culture.
1. Swing, Polyrhythm, and Syncopation
3. Original names used to describe music called jazz: March music, Novelty music, Juke music, Fun music, Ragged music, Blue music, Folk music, Jas, Jass, Jaz

1/9- Lecture 2

*Reading: *Writings in Jazz*, Chapter 1 (pg 1-44)

African and European Music in North America

Cross-Fertilization of African and European Music in the Diaspora		
Country	Colonial Origin	Origin of the Enslaved (Country/Culture)
Haiti	France, Spain	Benin (Dahomey)/Fon, Mina Yoruba
Dominican Republic	Spain, France	Nigeria/Yoruba, Igbo
Cuba	Spain	Nigeria/Yoruba
Jamaica	England	Ghana/Ashanti, Akan, Ewe, Ga
Trinidad	Spain, England	Nigeria/Yoruba, Ghana/Ashanti, Akan, Ewe
Brazil	Portugal	Senegal/Mande, Fulani, Nigeria/Yoruba, Angola/various

European Countries Participating in the Slave Trade

England Portugal France Spain Holland

Major Differences Between African and European Music in North America

<u>African Music</u>	<u>European Music</u>
Polyrhythm	Monorhythm
Predominately Pentatonic	Predominately Diatonic
Multi-melodic	Contrapuntal
Functional	Performance
Predominately Improvisational	Predominately Compositional
Accidental Harmony	Precise Harmony
Polytonal	Definitely Tonal Concept

Retention of African Music Elements in Blues and Jazz

Call and Response Form	Sea Shanty
Blue Notes	Falsetto Break
Polyrhythm	Signifying Songs
Field Holler/Street Cry	Bantu Rain Song
Work Song	Ring Shout

1/11 Lecture 3

*Reading: WIJ Chapter 2 (pg 45-62)

New Orleans as a Focal Point

1. Migration of 1776-1820, West of the Allegheny Mountains
2. New Orleans as a melting pot (Congo Square, Voodoo, Creoles)
3. Drumming and worship outlawed among the enslaved
1. Major innovators and popular figures included: Bolden, Keppard, Oliver, Armstrong
2. Major contributions of the city of New Orleans: Secret societies, Congo Square, Storyville (major clubs), Special dances
3. Code Noir/Black Codes
4. Brass Bands
5. Instrumentation: cornet, trombones, trumpet, concert tuba, parade drums

1/13 - recitation

1/16 - No Class (Martin Luther King Jr. Day)

1/18 - Lecture 4

*Reading: WIJ Chapter 3 (pg 63-74), AAM Chapter 13 (pg 148-152)

Ragtime as a Jazz Form

1. Geographical areas
2. Major composers and their work
3. Mining camp origins (guitar, banjo)
1. Relationship with American theaters
2. Forms and styles of Ragtime
3. Piano rolls
4. Major record companies

1/20 Listening Assignment #1 due: Ragtime/New Orleans

1/23 - Lecture 5

*Reading: WIJ Chapter 5 (pg 85-90)

Minstrelsy and its Effect on Jazz

1. Geographical areas
2. Major composers
3. Three parts of the minstrel show
4. Origins of "Jim Crow"
5. The Cake-Walk as a sociological phenomenon
6. Notable personalities of Minstrelsy (Henry "Juba" Lane, Jack Diamond)
7. "Christy" Minstrels (England and North America)
8. Hoedowns
9. Social concepts in the Minstrel show
10. Points of cross-fertilization (Africa, plantations, Congo Square/New Orleans)
11. The Great Religious Revival

1/25 - Lecture 6

*Reading: WIJ Chapter 4 (pg 75-84)

Religious Influences on Jazz

1. The Great Awakening Period
2. Voodoo as compared to Catholicism, Methodism, and Baptist religions
3. Spiritual; Gospel; Jubilee; Lining Out; Jerks or Jerking
4. Geographic areas: Tennessee; Kentucky; Massachusetts
5. History of Slavery and the Protestant religions
6. Political usage of religious music
7. Recent trends in gospel music outside of the U.S.
8. Merging of religious music and Jazz in the 1960's - contemporary gospel

1/27 Listening Assignment #2 Due: Minstrelsy, Religion

1/30 - Lecture 7

*Reading: WIJ Chapter 6 (pg 91-104), AAM Chapter 10

The Blues

1. Types of Blues: Rural/Country, Urban, Folk, Classic
2. Schools of the Blues:
 - a. Delta (Mississippi, Alabama, parts of Louisiana)
 - b. The Territories (Texas, Louisiana, Arkansas, Oklahoma, Missouri)
 - c. Southeastern Seaboard (Georgia, Florida)
 - d. Urban (Chicago, Kansas City, Memphis, etc.)

2/1 - Lecture 8

*Reading: WIJ Chapter 6 (pg 91-104), AAM Chapter 10

The Blues (continued)

1. Rock / Blues revival
2. Soul / Rhythm and Blues revival
3. Notable figures:
 - e. Mother of Blues
 - f. Father of Blues
 - g. Queen of the Blues
 - h. King of Jazz
 - i. King of Swing

2/3 Listening Assignment #3 Due: The Blues

2/6 - Lecture 9

*Reading: WIJ Chapter 7 (pg 105-126), AAM Chapter 13 (pg 152-153)

Chicago and New York in the 1920's: The Harlem Renaissance

1. The Jazz Age
2. The Phonograph, Radio and Talking Pictures
3. Harlem Piano School – Major Innovators
4. Harlem Big Bands: Fletcher Henderson, Don Redman, Chick Webb, etc.
5. The role of Edward Kennedy 'Duke' Ellington as a major composer

6. Dance Bands as opposed to Jazz Bands
7. Spasm Bands
8. James Reese Europe: Jazz Innovator or Popular Figure?
9. Paul Whiteman: Jazz Innovator or Popular Figure?

2/8 - Lecture 10

*Reading: WIJ Chapter 8 (pg 127-138)

Kansas City and The Territory Band Period

1. Major Innovators
2. Geographical Areas
3. The Second Great Migration
4. The Kansas City Era as a major period in Jazz
5. Changes in the music (Southwestern Style)
6. The Pendergast Political Machine
7. Count Basie and the Riff
8. Contributions of the Basie Band: Innovative Members of the Band

2/10 Listening Assignment #4 Due: Chicago/Harlem Renaissance/Kansas City

2/13 - Lecture 11

*Reading: WIJ Chapter 9 (pg 139-157)

The Swing Era

1. Major innovators
2. Cultural languages
3. The role of the British and the influence of the BBC during the Swing Era
4. Benny Goodman: Jazz Innovator or Popular Figure?
5. John Hammond and William Alexander: roles in development of Swing
6. Jazz critics/Jazz criticism
7. The BBC and MCA as major factor in Jazz
8. Lester Young, the father of three schools of Jazz
9. Major innovations of Charlie Christian, Jimmy Blanton and Oscar Pettiford

2/15 - Lecture 12

*Reading: WIJ Chapter 9 (pg 145-154)

Dixieland Revival

1. Dixieland Revival
 - a. Geographical Areas
 - b. Musical characteristics
 - c. Major figures <https://www.youtube.com/watch?v=sOFpzi14S9c>

2/17 Listening Assignment #5 Due: Swing

2/20- Lecture 13

*Reading: WIJ Chapter 10 (pg 159-190), AAM Chapter 8 (pg 69-74)

Bebop

1. Bebop
 - d. Origins of the word bebop
 - e. Major innovators and their roles
 - f. Major musical changes (rhythm, melody, harmony)
 - g. Scat singing (Notable figures: Ella Fitzgerald, Dizzy Gillespie, Eddie Jefferson)

2-22 - Lecture 14

*Reading: WIJ Chapter 10 (pg 159-190), AAM Chapter 8 (pg 69-74)

Bebop (continued)

1. Religious concepts
2. Sociological and philosophical implications of bebop
3. Charlie Parker as an innovator
4. Big Band innovators
5. Record Ban (War Department, Musician's strike of 1942)
6. Notable names: 52nd Street, Minton's Playhouse, Monroe's Uptown House, Kenny Clark, Teddy Hill

2/24 Listening Assignment #6 Due: Bebop

2/27 Midterm Review

3/1 Midterm Exam

3/5-3/12 NO CLASS. Spring Recess.

3/13 Lecture 15

The Progressive Era

1. Musical characteristics
2. Major innovators
3. Popularity of the music
4. Relationship to Bebop

3/15 - Lecture 16

*Reading: WIJ Chapter 11 (pg 191-206)

West Coast/Cool Jazz and the Third Stream

1. Major innovators
2. Geographical areas
3. Characteristics of the Cool
4. Studio Jazz and Innovative Jazz (Lennie Tristano, Miles Davis)
5. The 'hard school' during the Cool period
6. Miles Davis as a leading figure

3/17 Listening Assignment #7 Due: Progressive

3-20 - Lecture 17

*Reading: WIJ Chapter 12 (pg 207-228)

Hard Bop and Modality

1. Hard Bop
 - a. Major innovators
 - b. Small groups
 - c. Musical characteristics
 - d. Geographical areas
 - e. Economic conditions
 - f. Cultural language involved
 - g. Spiritual conceptions (church and blues)
 - h. Organ trios
2. Modality
 - a. Major innovators
 - b. Musical characteristics

3/22 – Lecture 18

*Reading: WIJ Chapter 13 (pg 229-249)

Free Jazz

1. Notable figures:
 - a. Ornette Coleman – Shape of Things To Come
 - b. John Coltrane – A Love Supreme
 - c. Eric Dolphy
 - d. Cecil Taylor – Unit Structures
2. Poetry and Discourse
3. Critics and the new music
4. Sociological and philosophical connotations of Free Jazz
5. The music industry vs. the creative artist
6. European discourse, Jazz outside the U.S.

3/24 Listening Assignment #8 Due: Hard Bop/Free Jazz

3/27 – Lecture 19

*Reading: WIJ Chapter 14 (pg 251-258), AAM Chapter 14 (pg 159-160)

Jazz-Rock/Fusion

1. Cross-over bands from “mainstream” jazz (Blood, Sweat, & Tears, Chicago)
2. Tony Williams & Lifetime
3. Miles Davis and his contributions to Jazz-Rock/Fusion (*Bitches Brew*)
4. Herbie Hancock & Mwandishi
5. Return to Forever
6. Jimi Hendrix

3/29 – Lecture 20

*Reading: WIJ Chapter 17 (pg 313-340)

History to the Present

1. 1980's to Present
2. Major innovators
3. Major musical changes (rhythm, melody, harmony)
4. Industry changes (Record companies, electronics, media, advertising)

3/31 Listening Assignment #9 Due: Fusion/Present

4/3- Lecture 21

*Reading: WIJ Chapter 16 (pg 271-312)

Women in Jazz

1. Lil Hardin
2. Bessie Smith
3. Sister Rosetta Tharpe
4. Mary Lou Williams
5. Professor Geri Allen

4/5 - Lecture 22

*Reading: WIJ Chapter 15 (pg 259-270)

Pittsburgh Jazz Greats

1. Notable figures: Earl "Fatha" Hines, Billy Eckstine, Billy Strayhorn, Kenny Clarke, Erroll Garner, Mary Lou Williams, Art Blakey, Stanley Turrentine, George Benson, Jeff Watts, Cecil Brooks III
2. Women's Movement: Big Bands, Arrangers/composers, Instrumentalists, Vocalists

4/7 Listening Assignment #10 Due: Women/Pittsburgh

4/10- Review for Final Exam

4/12- Student-Led Review Activities in class

4/17 -Independent Study Day - no class

4/19 - Final Exam
