

## **SYLLABUS**

### **Overview**

In “Survey of Jazz Styles” we will be looking to understand how jazz works. We will be exploring historical developments and chronology, but it is not a history class. We will be delving into some structural issues, but it is not a music theory class – in fact, a background in music theory is not at all necessary for this course. In essence, we will be developing the awareness and tools that will allow us to understand and evaluate what we are hearing when we listen to live or recorded jazz. We will explore how and why the musicians do what they do, and the larger context into which a performance fits. No prior musical experience, theory knowledge, or expertise is needed or expected of students.

### **Grades:**

Class Participation 10%  
Analytical Exercise 5%  
Moodle Discussion Board Reflections 35%  
Essays: 30% (includes Critical Essay on a Musician and two Comparative Essays – 10% each)  
Final Project: 20%

### **Policy for CR/U Students:**

Cr/U students can get a "Cr" grade if they meet one of the following two benchmarks:

- 1) Earn a grade of 70 or better in the course, or
- 2) Earn a grade of 60 or better in the course, having submitted all coursework (class participation, all essays, all assigned Reflections on the discussion boards) with each assignment at a passing (grade of 60 or higher) level of quality, not accounting for late submission penalties. (So, for example, if you submit an essay late and it earns a 55 but would have gotten a 75 if submitted on time, then that would be okay as long as your course grade remains above 60).

### **Lectures**

Lectures for each class are posted in the corresponding weeks on Moodle and are meant to be watched prior to the corresponding day’s synchronous meeting and will help inform your pre-class Discussion Board posts for that session. They are divided into smaller clips (for easier media digestion) and, save for brief introductions and such, each clip will be followed by a brief multiple-choice quiz. Note that the scores for the quizzes don’t count towards your course grade in any direct way, but taking the quizzes is strongly encouraged to help you check whether you took away the needed information. If you have any questions about the content from that class and won’t be able to attend synchronously, they can be posted in the corresponding thread in that week’s Discussion Board prior to the synchronous class meeting and the some portion of those meetings will be devoted to answering those questions (and archived subsequently on Moodle).

## Assignments:

*This is only a brief overview. Please see the “Assignment Addendum” on Moodle for more details on these assignments.*

- Discussion Board “Reflections”: For each class session you will be asked to write and submit (on the Discussion Boards on Moodle) reflections on what you observed in the week’s assigned music and readings. The highest seven grades (out of nine reflections) will be averaged at the end of the semester.
- Analytical Exercise: Prior to the first class meeting, you will write a brief essay on your evolving responses to a familiar piece of music upon multiple close listening sessions, post to Moodle, and engage in discussion with your classmates about it.
- Critical Essay on a Musician: For this assignment you will be asked to pick a musician, listen to some of his or her music and read some history/criticism relevant to that musician. The goal here is to critically and objectively assess the extent to which what you hear is in sync with the “conventional wisdom” about that musician.
- Comparative Essays: Each of these essays will compare several assigned pieces of music, picking apart the various elements that make up each performance.
- Final Project: This will be an in-depth examination of a specific topic relating to jazz. There will be an ongoing dialogue between professor and student to explore, find and narrow down an appropriate topic. It will take the form of a written essay along with a brief in-class presentation in which you will share a summary of your findings.
- Class Participation: This is self-explanatory. For those who cannot attend a given class meeting synchronously, some credit will be awarded for posting an additional Discussion Board post (due prior to the next class) offering commentary on the music and/or discussions from the missed class upon screening the archived video from that class.

Self-motivation is crucial in this class, both for keeping up with the rapid pace of the intensive format (and correspondingly rapid pace of assignments) and to keep track of all the information you’re learning. Ideally you will want to cross-reference often, putting the new information you learn each class in the context of the music we have already studied. For example, when we study “the jazz solo,” you are encouraged to go back and listen to solos from prior material recordings to which we have listened in/for prior classes. Perhaps most importantly, absorbing and understanding music, whether you are playing it or listening to it, goes much better when it happens steadily and consistently, rather than being “crammed” right before something is due.

Moodle will be the portal for lectures, course documents (including the in-depth Listening Guide and Assignment Addendum), out-of-class discussions, links for assigned video screenings, and submission of assignments. Sound recordings will be the primary source material for this course, with required listening assignments over the course of the semester (more information later in the

syllabus) plus many more in class. We will also read an array of articles and excerpts, all available on Moodle through the Wesleyan library system's Online Reserves.

Discussion Board posts are due 90 minutes prior to the synchronous meeting times on the stated dates (i.e. 3pm EST on those days). All other assignments are due at 11:59pm on those days. Assignments handed in late will be lowered by one letter grade (10 points) per class session. That number is reduced to 5 points in the case of Discussion Board posts submitted prior to class, but less than 90 minutes prior.

### **Synchronous Class Meetings**

Synchronous class meetings will take place on the dates cited below, with a meeting time of ). While synchronous attendance won't impact your grade directly, it is a chance to engage in dialogue about the subject matter covered for that "class," including answering questions posed in real time and/or on the Discussion Boards in response to the homework and/or lecture. In addition, we will listen to more music and check out relevant additional video material. Each of these meetings will be posted on Moodle subsequently – if you are not able to attend a given class session synchronously, then you will be expected to respond on that unit's Discussion Board to the class discussion/materials as a way to fulfill your class participation obligations asynchronously. The Zoom link for these synchronous meetings is available on Moodle.

### **Listening Homework:**

These tracks can be accessed via the Spotify playlist found by clicking either of the links below.

To access in a web browser:

[https://open.spotify.com/playlist/4Q5zHLiRnN4sFMkcvqfmYk?si=\\_VQOvT9GRwWDrcRE3h-ObQ](https://open.spotify.com/playlist/4Q5zHLiRnN4sFMkcvqfmYk?si=_VQOvT9GRwWDrcRE3h-ObQ)

To open playlist in Spotify (if program/app is installed on your computer)

spotify:playlist:4Q5zHLiRnN4sFMkcvqfmYk

Notes:

- Student discounts available for Spotify subscriptions.
- Please see Assignment Addendum for more general information about listening analytically to music.
- The music should be listened to with headphones and/or on speakers of sufficient size/quality to produce a full frequency response – some important sounds (especially the bass) will be faint or even inaudible on computer/laptop, tablet, or phone.

### **Video Screenings**

Links for these videos, which will be part of what you address in your Discussion Board Reflections (and, as applicable, class discussions), can be found from links that will be found under the corresponding week/class session in Moodle.

## **Class-by-class overview**

*Shown after each class date are assignments due that day. See Assignment Addendum for details about assignments and Listening Guide for information about recordings.*

Class 1: (May 25)

### **Introduction to class; Meet the instruments; How jazz works – the basics**

Lecture

Discussion Board Reflections

Video Screening

Work out logistics of using online reserve readings and Spotify (including accessing playlist)

#### **Listening:**

“Thou Swell” by Joanne Brackeen

“Mean to Me” by Hank Jones

“Two Bass Hit” by Sonny Clark

“Play It Momma” by Mary Lou Williams

“The Song Is You” by Benny Carter

“That’s All” by Gene Ammons

“Blues to Bechet” by John Coltrane

“If” by Larry Young

“Del Sasser” by Emily Remler

“Minor Swing” by Django Reinhardt and Stephane Grappelli

“The Commute” by Ralph Peterson Jr.

Class 2: (May 30)

## **Overview of Jazz Styles**

Optional non-graded essay: follow format of Comparative Essay, but choose your own topic – pick 2 songs you like that have something in common. Do this if you want feedback on your analytical writing before the graded essays begin.

Optional: Begin email dialogue about final project topics

Lecture

Discussion Board Reflections

Video Screening

### Reading:

Schoenberg: “The Story of Jazz,” “Varieties of Jazz”

### Listening:

“Tiger Rag” by Original Dixieland Jazz Band

“Carolina Shout” by James P Johnson

“Struttin’ With Some Barbecue” by Louis Armstrong

“Boogie Woogie Stomp” by Albert Ammons

“Taxi War Dance” by Count Basie

“Luncheon Special” by Jimmy Lunceford

“Koko” by Charlie Parker

“Hot House” by Dizzy Gillespie

“Moon Dreams” by Miles Davis

“Soft Shoe” by Gerry Mulligan

“Step Lightly” by Clifford Brown

“Are You Real” by Art Blakey

“The Wizard” by Albert Ayler

“Birdland” by Weather Report

Class 3: (June 1)

**Jazz Soloists: Improvisation/the Jazz Solo Part 1 – Early Jazz, Swing Era, Bebop**

Critical Essay On a Musician

Lecture

Discussion Board Reflections

Video Screening

Reading:

Coker: “The Improvised Solo”

Cooke: “The Virtuoso: Louis Armstrong”

Gridley: pg. 66 (“Bix Beiderbecke”)

Porter/Ullman/Hazell: pg. 172-180 (“Coleman Hawkins” and “Lester Young”)

Shipton: pg. 447-469 (“A Remarkable Partnership”)

Listening:

“Dippermouth Blues” by King Oliver

“West End Blues” by Louis Armstrong

“Weather Bird” by Louis Armstrong and Earl Hines

“Singin’ the Blues” by Bix Beiderbecke

“Summertime” by Sidney Bechet

“Body and Soul” by Coleman Hawkins

“Lester Leaps In” by Count Basie

“I Got Rhythm” by Benny Goodman

“Solo Flight” by Charlie Christian

“Mr. J.B. Blues” by Duke Ellington

“Tiger Rag” by Art Tatum

“Cottontail” by Duke Ellington

“Shaw ‘Nuff” by Charlie Parker and Dizzy Gillespie

“Lover Man” by Charlie Parker

“Well You Needn’t” by Thelonious Monk

“Tempus Fugit” by Bud Powell

“Too Marvelous for Words” by J.J. Johnson

Class 4: (June 6)

**Jazz Soloists: Improvisation/the Jazz Solo Part 2 – Hard Bop, Cool Jazz, Avant-Garde, and Post-Modern Assimilation**

Initial Final Project Proposal (culling together one or more idea based on email dialogue)

Lecture

Discussion Board Reflections

Video Screening

Reading:

Szwed: “1959: Multiple Revolutions”

Hentoff: pg. 201-217 (“Express Trane”)

Lyons and Perlo: pg. 152-157 (“Miles Davis”)

Lyons and Perlo: pg. 135-138 (“Ornette Coleman”)

Listening:

“Broadway” by Gerry Mulligan

“I Feel a Song Coming On” by Sonny Rollins

“Giant Steps” by John Coltrane

“So What” by Miles Davis

“The Inchworm” by John Coltrane

“Lonely Woman” by Ornette Coleman

“Rick Kick Shaw” by Cecil Taylor

“The Original Mr. Sonny Boy Williamson” by Archie Shepp

“Masqualero” by Miles Davis

Class 5: (June 8)

## **Rhythm Sections**

Comparative Essay #1: compare and contrast the trumpet solos from any three of the following tracks: “Struttin’ With Some Barbecue” by Louis Armstrong, “Hot House” by Dizzy Gillespie, “All of You” by Miles Davis, “Step Lightly” by Clifford Brown, and/or “The Wizard” by Albert Ayler (Don Cherry, trumpet soloist). The details of these solos should be the focal point, though other instruments can be cited insofar as their playing is relevant to the saxophone solo (through interactivity, rhythmic context, etc.).

Lecture

Discussion Board Reflections

Video Screening

### Reading:

Gridley: pg. 122-124 (from “The Count Basie Bands”)

Lyons and Perlo: pg. 116-117 (“Paul Chambers”)

Lyons and Perlo: pg. 211-212 (“Red Garland”)

Lyons and Perlo: pg. 317-318 (“Philly Joe Jones”)

Gridley: pg. 244-247 (from “John Coltrane”)

Gridley: pg. 282-290 (“Bill Evans”)

Gridley: pg. 224-228 (from “Miles Davis”)

### Listening:

“Potato Head Blues” by Louis Armstrong

“Topsy” by Count Basie

“You Name It” by Nat “King” Cole

“Just One of Those Things” by Louis Armstrong and Oscar Peterson

“Coppin’ the Bop” by J.J. Johnson

“All of You” by Miles Davis

“Billy Boy” by Miles Davis

“King of the Road” by Jimmy Smith

“Waltz for Debby” by Bill Evans

“Nefertiti” by Miles Davis

“Sun Ship” by John Coltrane

“The Sun” by Alice Coltrane



Class 6: (June 13)

## **Jazz Vocals**

Lecture

Discussion Board Reflections

Video Screening

Revised/Refined Final Project Proposal (with topic and proposed song selections)

### Reading:

Hadlock: "Bessie Smith"

Willard: "Ella Fitzgerald, Sarah Vaughan and Billie Holiday"

### Listening:

"St. Louis Blues" by Bessie Smith

"Heebie Jeebies" by Louis Armstrong

"Don't You Miss Your Baby?" by Count Basie with Jimmy Rushing

"Alright, Okay, You Win" by Joe Williams and Count Basie

"Lover Man" by Billie Holiday

"(Get Your Kicks On) Route 66" by Nat "King" Cole

"Squatty Roo" by Ella Fitzgerald

"Shulie a Bop" by Sarah Vaughan

"Lover Man" by Sarah Vaughan

"Cottontail" by Duke Ellington

"Cottontail" by Lambert, Hendricks and Ross

"Medley: I Didn't Know What Time It Was/All the Things You Are/I Could Write A  
Book" by Betty Carter

"Summertime" by Jeanne Lee

"Bag's Groove" by Leon Thomas

"Hallucinations" by Bobby McFerrin

"This Masquerade" by George Benson

Class 7: (June 15)

## **Jazz Composition and Composers**

Comparative Essay #2: Compare and contrast the rhythm section work among any two of the following tracks: “Squatty Roo” by Ella Fitzgerald (rhythm section: Oscar Peterson, Herb Ellis, Ray Brown, Alvin Stoller), “Are You Real” by Art Blakey (rhythm section: Bobby Timmons, Jymie Merritt, Art Blakey), “So What” by Miles Davis (rhythm section: Bill Evans, Paul Chambers, Jimmy Cobb), and/or “Masqualero” by Miles Davis (rhythm section: Herbie Hancock, Ron Carter, Tony Williams). Discuss both solos and rhythm section work, and discuss the individual instruments as well as the ways they work together. As with the previous essay (though in reverse), give attention to non-rhythm section soloists (trumpet, saxophone, etc.) only insofar as they help illuminate what the rhythm sections are doing.

Lecture

Discussion Board Reflections

Video Screening

### Reading:

Martin: “Types of Songs Found in Jazz”

Gridley: pg. 369-377 (various aspects of song form)

Gridley: pg. 56 (“Jelly Roll Morton”)

Cooke: “The Composer: Duke Ellington”

Shipton: pg. 484-491 (Thelonious Monk section from “Bebop Piano”)

Shipton: pg. 762-772 (“Charles Mingus”)

### Listening:

“Every Day I Have the Blues” by Memphis Slim

“Every Day I Have the Blues” by Joe Williams and Count Basie

“Easy Living” by Billie Holiday

“The Pearls” by Jelly Roll Morton (solo piano version)

“The Pearls” by Jelly Roll Morton (ensemble version)

“Black Bottom Stomp” by Jelly Roll Morton

“East St. Louis Toodle-oo” by Duke Ellington

“Ko-Ko” by Duke Ellington

“Harlem Air-Shaft” by Duke Ellington

“Thelonious” by Thelonious Monk

“Criss Cross” by Thelonious Monk

“Ruby My Dear” by Thelonious Monk

“Wednesday Night Prayer Meeting” by Charles Mingus

“Track B – Duet Solo Dancers” by Charles Mingus

“Sister Sadie” by Horace Silver

“Dancing in the Sun” by Sun Ra

“Blues for Pablo” by Miles Davis with Gil Evans

Class 8: (June 20)

## **Fusion, Latin Jazz, and Other Musical Cross-Pollination**

Lecture

Discussion Board Reflections

Video Screening

### Reading:

Nicholson: "Fusions and Crossovers"

Gridley: pg. 341-344 ("Latin Jazz")

Porter/Ullman/Hazell: pg. 253-256 (from "The Fifties, Cool and Third Stream")

### Listening:

"Masqualero (live version)" by Miles Davis

"Birds of Fire" by the Mahavishnu Orchestra

"Chameleon" by Herbie Hancock

"Grow Your Own" by Keith Jarrett and Gary Burton

"Nuages" by Django Reinhardt and Stephane Grappelli

"Manteca" by Dizzy Gillespie

"The Girl From Ipanema" by Antonio Carlos Jobim et al.

"Captain Marvel" by Chick Corea

"Django" by the Modern Jazz Quartet

"Blue Rondo a la Turk" by Dave Brubeck

Class 9: (June 22)

**Jazz Revival: the 1980s; Jazz Today; Final Project Presentations**

Final Project

Lecture

Discussion Board Reflections

Video Screening

Reading:

Porter: "Traditionalism, Revivalism and the 'Young Lions,' 1980 to the present"

Listening:

"The Song Is You" by Wynton Marsalis

"Doctone" by Branford Marsalis

"As Time Goes By" by Dexter Gordon

"Good Idea" by Paul Motian

"Nica's Dream" by Eddie Palmieri

"Letter to Hermione" by Robert Glasper

"Human Nature" by Vijay Iyer

"Crayola" by Terri Lyne Carrington

"Nairam" by Mary Halvorson