

## 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\* and Moodle Discussion Board Reflections 35%  
Essays: 40% (includes Critical Essay on a Musician [10%] and two Comparative Essays [15% each])  
Final Project: 25%

*\* For students unable to attend synchronous class meetings, this grade will be based entirely on relevant participation on Moodle in the form of pre-submitting questions about the assigned reading/listening to be addressed during class and/or responding to the class discussions after viewing archived videos of classes.*

### Assignments:

While the assignments are fairly straightforward, self-motivation is crucial in this class. To best understand the information, you will want to cross-reference often, putting the new information you learn each week in the context of the music we have already studied. For example, when we study “the jazz solo,” you are strongly encouraged to go back and listen to solos from recordings to which we have listened in the weeks before. By the same token, keep an eye out for assignments coming due so that you are prepared. Perhaps most importantly, absorbing and understanding music can’t be “crammed,” whether you are playing it or listening to it. It is a process that must take place over a period of time. Please take that into consideration when pacing your studying and listening – a little bit every day is much better than a concentrated “cramming session” the night before a listening quiz.

The web service Moodle will be the portal for course documents (including the in-depth Listening Guide and Assignment Addendum), out-of-class discussions, 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 through the Wesleyan library system's Online Reserves.

*This is only a brief overview. More details on these assignments can be found in the "Assignment Addendum."*

- Weekly "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 music and readings. The highest seven grades (out of eight reflections, since none will be due on the first class) will be averaged at the end of the semester.
- 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. The "optional, un-graded essay" assigned early in the semester allows you to pick two songs of your choice (not necessarily from this course) and write in this analytical manner to get feedback about whether you are on the right track in anticipation of the graded essays.
- 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.

*Specific weekly assignments subject to change*

Assignments handed in late will be lowered by one letter grade per class session.

## **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.*

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

Work out logistics of using “E-Res” (online reserves) and Spotify (including accessing playlist)

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### **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.

#### **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

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

Begin email dialogue about final project topics

#### **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  
“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

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**Jazz Soloists: Improvisation/the Jazz Solo Part 4 – Hard Bop, Cool Jazz, Avant-Garde, and Post-Modern Assimilation**

Critical Essay On a Musician

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  
“All of You” by Miles Davis  
“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

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Initial Final Project Proposal

## **Rhythm Sections**

### 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  
“Let’s Fall In Love” 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  
“Free” by Ornette Coleman  
“The Sun” by Alice Coltrane

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## **Jazz Vocals**

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.).

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  
“Bag’s Groove” by Leon Thomas  
“Hey Mr. Mumbles” by Clark Terry and Red Mitchell  
“This Masquerade” by George Benson

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**Jazz Composition and Composers**

Revised/Refined Final Project Proposal

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 Joe Williams and Count Basie  
“Every Day I Have the Blues” by Jimmy McGriff  
“Blue Monk” by Thelonious Monk  
“Easy Living” by Billie Holiday  
“Body and Soul” by Sarah Vaughan  
“Body and Soul” by Dexter Gordon  
“King Porter Stomp” by Jelly Roll Morton  
“King Porter Stomp” by Fletcher Henderson

“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  
“Ruby My Dear” by Thelonious Monk  
“Thelonious” by Thelonious Monk  
“Criss Cross” by Thelonious Monk  
“Slop” by Charles Mingus  
“Track B – Duet Solo Dancers” by Charles Mingus  
“The Preacher” by Horace Silver  
“Nica’s Dream” by Horace Silver  
“Blues for Pablo” by Miles Davis with Gil Evans  
“Ramblin’” by Ornette Coleman  
“Dancing in the Sun” by Sun Ra

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

Comparative Essay #2: Compare and contrast the rhythm section work among any two of the following tracks: “Lester Leaps In” by Count Basie (rhythm section: Count Basie, Freddie Green, Walter Page, “Papa” Jo Jones), “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.

#### 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

“Django” by the Modern Jazz Quartet

“Blue Rondo a la Turk” by Dave Brubeck  
“Manteca” by Dizzy Gillespie  
“The Girl From Ipanema” by Antonio Carlos Jobim et al.  
“Captain Marvel” by Chick Corea

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

Final Project

### 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  
“Bonnie Be Good” by Brian Blade and the Fellowship Band  
“Human Nature” by Vijay Iyer  
“Crayola” by Terri Lyne Carrington  
“Nairam” by Mary Halvorson