

**University of Connecticut
Freshman Honors Seminar
UNIV 1784; Section 10**

Title of Course: The Evolution of the Large Jazz Ensemble

Course Number: UNIV 1784; Section 10

Semester/Year: Fall 2019

Course Times and Location: Monday/Wednesday 10:10 A.M. - 11:00 A.M. (instructor day: Monday, facilitator day: Wednesday) Classroom: OAK 239

Course Credits: 1 credit

Instructor: John Mastroianni

Facilitators: Drew Bidmead: drew.bidmead@uconn.edu and Julia Paul: julia.paul@uconn.edu

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Office Hours: Tuesday and Thursday from 10:00-11:00 A.M. or by appointment

Course Description: Freshman Honors Seminar is an introductory course designed to acquaint freshman honors students to the university at large through a subject-based course of their choosing. The evolution of big bands in the jazz idiom has been quite diverse and prolific. This course will explore the musical and cultural development of this genre from its inception in the 1930's with the musical innovations of Benny Moten in Kansas City and Fletcher Henderson in New York, and will progress to the present through the artistic directions pioneered by artists such as Count Basie, Duke Ellington, Charles Mingus, Thad Jones, Mel Lewis, Maria Schneider, and many more.

Learning Objectives: At the end of this course, students will be able to:

1. Examine jazz as a fusion of African and Western influences through a variety of lenses, including race, identity, and economic factors.
2. Historically, socially, and musically contextualize individual jazz artists, their compositions, and recorded output.
3. Formulate a plan to further pursue interests relating to the large jazz ensemble and its significance to the history of jazz.
4. Articulate original viewpoints about performances that integrate history, social context, identity, and musical sound.

**Scope and Sequence
(subject to change)**

Date	Topic	Assignments/Select Listening
August 26	Introduction, overview of course, explanation of assessments, what is jazz?	Review syllabus/organize teams for group presentation
September 2 (no class)	Labor Day	
September 9	Jelly Roll Morton, Fletcher Henderson, Benny Moten	<i>Wrappin' It Up, Kansas City Shuffle, Moten Swing</i>
September 16	Duke Ellington, Count Basie	<i>Take the "A" Train, Lester Leaps In</i>
September 23	Glenn Miller, Benny Goodman, bands of the swing era, dance music	<i>Moonlight Serenade; Sing, Sing, Sing; King Porter Stomp</i>
September 30	Big band vocalists; Bing Crosby, Mildred Bailey w/Paul Whitman, Billie Holiday, Ella Fitzgerald	<i>Strange Fruit</i> (Billie Holiday) <i>A Tisket a Tasket</i> (Ella) <i>Sinatra at the Sands</i> w/Count Basie
October 7	Birth of the Cool, Buddy Rich, Woody Herman, Sauter-Finegan	Reflection Paper # 1 due <i>Four Brothers, West Side Story</i>
October 14	Charles Mingus, Carla Bley, Sun Ra	<i>Moanin', Reactionary Tango, Super-Sonic Jazz</i>
October 21	Group Presentations	Group Presentations
October 28	Group Presentations	Group Presentations
November 4	Group Presentations	Group Presentations
November 11	Thad Jones, Mel Lewis, Vanguard Jazz Orchestra;	<i>Three and One, Extra Credit</i>

November 18	Evolution: Claude Thornhill, Gil Evans, Maria Schneider	Reflection Paper # 2 due <i>Sketches of Spain, Evanescence</i>
November 25 (no class)	Thanksgiving Recess	
December 2	Contemporary large jazz ensembles	Darcie Argue, DIVA, NEJE, Gotham Jazz Orchestra, Ted Nash, John Daversa

Assessments

- 1) **Reflection Papers 1 & 2 (15% each):** Students will provide written reflections based on observations from recordings and from attending one *live* jazz performance. The papers should reflect original and creative ideas that are linked to the course material and must be a minimum of 2 double-spaced typed pages using 12 point Times New Roman, but the paper should not exceed 2 1/2 pages in length. Reflection Paper #1 addresses one recording chosen from the class presentations; Reflection Paper #2 deals with a *live* performance.

Essential observations may include, but should not be limited to the following: Was the performed music a part of the American songbook? What composers' music was represented? Why is a specific composer/performer historically significant? What were the performer's musical influences? Into what historical/stylistic category could the music be placed? Were any of the song titles selected in response to social issues, either present or historic? If so, did the music make an impactful, correlating statement? Understanding that there are "jazz novices" in this class, the reports may include personal reactions rather than detailed musical analysis. However, your reactions and conjectures should be informed by history and the course material. Please do not merely report what the ensemble played. The *live* performance must be by a UConn jazz ensemble. Performance dates are listed below. If you must attend an off-campus performance, the performance is subject to approval by the instructor.

- 2) **Class Participation (30%):** The course instructor and facilitators shall grade this portion based upon regular attendance, participation, consistent engagement in classroom discussions, and promptness for Monday and Wednesday classes. No digital distractions please!

3) **Group Project (40%):** Each student will be a member of a team (groups of 3) that develops content on a specific big band piece. Choose three different versions of the same song by three different artists; please include the artist, composer, personnel, recording dates, and where it was recorded. (You may use a vocal version if applicable). This assignment should reflect your perspective on the music. Elaborate on the differences between the solos, tempos, instrumentation, historical significance, and anything that you deem necessary and appropriate. Essential questions may include, but should not be limited to the following: Is one version a large ensemble or a “little big band?” Are the arrangements similar or different? What, or who may have influenced the arrangement? The presentation should be in a PowerPoint or equivalent (i.e. Google slides) format and must have a minimum 12 slides along with sound bytes of the music. Presentations should be a *maximum* of 10 minutes. The instructor will evaluate the group project based upon these parameters:

- How each individual student topic is integrated into the group project
- The group process and student involvement in the presentation
- The breadth and depth of the group PowerPoint (or equivalent) presentation

**Fall 2019 UConn Jazz Performance Dates
(all performances are Sundays @ 5:00 P.M. in von der Mehden)**

September 29...Jazz Showcase Concert

October 27...Jazz Combos

November 10...UConn Jazz Ensemble

November 17...UConn Jazz Lab Band

Grading Table

94-100	A	74-76	C
90-93	A-	70-73	C-
87-89	B+	67-69	D+
84-86	B	64-66	D

80-83	B-	60-63	D-
77-79	C+	59 or below	F

Suggested Text: Gridley, Mark C., *Jazz Styles; History and Analysis*, 11th Edition. Upper Saddle River, New Jersey: Pearson Education, Inc., 2012.

Other Recommended Resources:

*Reference the Appendix section in the Gridley text as it is an excellent resource for Jazz Videos, Biographies, Jazz Magazines, Jazz Discographies, Women in Jazz, and much more.

- *Concise Guide to Jazz* by Mark C. Gridley
- *Smithsonian Collection of Jazz*
- YouTube
- Ken Burns Documentary, "Jazz"
- *Jazz: Essential Listening* by Scott DeVeaux and Gary Giddins
- *Early Jazz: Its Roots and Musical Development (The History of Jazz)* by Gunther Schuller
- *The History of Jazz* by Ted Gioia
- *Jazz: A History of America's Music* by Geoffrey C. Ward and Ken Burns
- *Jazz: A History* by Frank Tirro
- *How to Listen to Jazz* by Ted Gioia
- *On Writing Well* by William Zinsser

Useful Websites

- The National Jazz Archive
- <http://www.nationaljazzarchive.co.uk>
- Jazz and European Cultures: Rhythm Changes
- <http://www.rhythmchanges.net>
- Institute of Jazz Studies, Rutgers, Newark NJ
- http://newarkwww.rutgers.edu/IJS/jazz1aa_about.html
- Journal of Jazz Studies
- <http://jjs.libraries.rutgers.edu/index.php/jjs>

- Jazz Research Journal (Leeds)
 - <http://www.equinoxpub.com/JAZZ>
 - Current Research in Jazz (Open source)
 - <http://www.crj-online.org/>
 - Leeds College of Music Archive
 - <http://www.lcm.ac.uk/about-lcm/jazz-archive>
 - Chicago Jazz Archive
 - <http://www.lib.uchicago.edu/e/su/cja/>
 - Hogan Jazz Archive, Tulane, New Orleans
 - <http://jazz.tulane.edu/>
 - International Jazz Collection, Idaho
 - <http://www.ijc.uidaho.edu/>
 - International Research and Information Center on Jazz, Darmsdatt
 - <http://www.jazzinstitut.de/us.htm>
 - British Library; Jazz in Britain, Oral History
 - <http://sounds.bl.uk/Jazz-and-popular-music/Oral-history-of-jazz-in-Britain/>
 - Alan Lomax Archive, Cultural Equity Organization
 - <http://www.culturalequity.org/>
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- Policy Against Discrimination, Harassment and Related Interpersonal Violence—The University is committed to maintaining an environment free of discrimination or discriminatory harassment directed toward any person or group within its community – students, employees, or visitors. Academic and professional excellence can flourish only when each member of our community is assured an atmosphere of mutual respect. All members of the University community are responsible for the maintenance of an academic and work environment in which people are free to learn and work without fear of discrimination or discriminatory harassment. In addition, inappropriate amorous relationships can undermine the University’s mission when those in positions of authority abuse or appear to abuse their authority. To that end, and in accordance with federal and state law, the University prohibits discrimination and discriminatory harassment, as well as inappropriate amorous relationships, and such behavior will be met with appropriate disciplinary action, up to and including dismissal from the University. Additionally, to protect the campus community, all non-confidential University employees (including faculty) are required to report sexual assault, intimate partner violence, and/or stalking involving a student that they witness or are told about to the Office of Institutional Equity. The University

takes all reports with the utmost seriousness. Please be aware that while the information you provide will remain private, it will not be confidential and will be shared with University officials who can help. More information is available at equity.uconn.edu and titleix.uconn.edu.

- **Attendance**—UConn has a unique attendance policy: Where grades depend on classroom participation, absences may affect the student's grade. However, if a student were absent and the instructor reduced the grade, the reduction would be due to lack of class participation, not the student's absence. Except for final examinations, instructors have final authority in permitting students to submit assignments late or make up examinations. Students should contact their instructor with any questions.
- **Student Conduct Code**—Students are expected to conduct themselves in accordance with UConn's Student Conduct Code.
- **Academic Integrity Statement**—This course expects all students to act in accordance with the Guidelines for Academic Integrity at the University of Connecticut. Because questions of intellectual property are important to the field of this course, we will discuss academic honesty as a topic and not just a policy. If you have questions about academic integrity or intellectual property, you should consult with your instructor. Additionally, consult UConn's guidelines for academic integrity.
- **Copyright**—In accordance with the Office of the Attorney General in Storrs, my lectures, notes, handouts, and displays are protected by state common law and federal copyright law. They are my own original expression and I've recorded them prior or during my lecture in order to ensure that I obtain copyright protection. Students are authorized to take notes in my class; however, this authorization extends only to making one set of notes for your own personal use and no other use. I will inform you as to whether you are authorized to record my lectures at the beginning of each semester. If you are so authorized to record my lectures, you may not copy this recording or any other material, provide copies of either to anyone else, or make commercial use of them without prior permission from me.
- **Students with Disabilities**—The University of Connecticut is committed to protecting the rights of individuals with disabilities and assuring that the learning environment is accessible. If you anticipate or experience physical or academic barriers based on disability or pregnancy, please let me know immediately so that we can discuss options. Students who require accommodations should contact the Center for Students with Disabilities, Wilbur Cross Building Room 204, (860) 486-2020, or <http://csd.uconn.edu/>.

- Makeup Work for Legitimate Absences—Note that UConn does not have an attendance policy (except in relation to the final exam); students will be allowed to make up work for excused absences.
 - Final Exam Policy— In accordance with UConn policy, students are required to be available for their final exam and/or complete an assessment during the time stated. If you have a conflict with this time you must obtain official permission to schedule a make-up exam with the Dean of Students. If permission is granted, the Dean of Students will notify the instructor. Please note that vacations, previously purchased tickets or reservations, graduations, social events, misreading the assessment schedule, and oversleeping are not viable reasons for rescheduling a final.
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Some useful telephone numbers:

- **Counseling and Mental Health Services:** 486-4705 (after hours: 486-3427)
www.cmhs.uconn.edu
- **Career Services:** 486-3013 www.career.uconn.edu
- **Alcohol and Other Drug Services:** 486-9431 www.aod.uconn.edu
- **Dean of Students Office:** 486-3426 www.dos.uconn.edu

It is the responsibility of all students to acquaint themselves, and to adhere to all university policies. Please visit: <https://policy.uconn.edu>