

**University of Connecticut
Jazz Studies Program**

Title of Course: History of Jazz

Course Number: MUSI 3407W

Semester/Year: Spring 2020

Course Times and Location: two times per week for 75 minutes each

Course Credits: 3 credits

Instructor: John Mastroianni

E-Mail: john.mastroianni@uconn.edu

Phone: (860) 486-4796

Office Hours: TBD/By Appointment

Required Course Materials:

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

Course Description: Jazz is an original American art form, and continues to be a significant force in both American and global culture. This course is designed to introduce students to the historical, cultural, and musical contexts of jazz and blues music. Both genres emerged at the turn of the twentieth century as uniquely American art forms which fused elements of African and Western musics. The course explores chronologically the origins of jazz and the subsequent styles that developed. In addition to important factual knowledge pertaining to the history of jazz, this course will help students develop a contextual understanding of how the music emerges out of and connects with a complex weave of American and international histories and societal events. Students will build critical listening skills, and develop the tools necessary to communicate with significant depth and insight about their listening experience, both orally and in writing.

General Education Requirements: In compliance with the General Education Curriculum of the University of Connecticut, this course is designed to meet the learning objectives in Content Area One (Arts and Humanities) and Content Area Four (Diversity and Multiculturalism; International), as well as the writing (W) competency.

Writing is an expression and self-reflection of one's thought process. Student writing will be interwoven with the historical, multicultural, and musical threads that comprise this course. Student writing will extend and deepen thinking and will help students broaden their understanding of the jazz art form, its practitioners, and the historical and social contexts in which it was created. Adeptness in music-sound analysis and criticism will be refined in the process of revision, leading to reworked final papers.

Course Objectives:

Students will:

- Historically, socially, and musically contextualize individual jazz artists, their compositions, and recorded output.
- Articulate original viewpoints about performances that integrate history, social context, identity, and musical sound.
- Examine jazz as a fusion of African and Western influences through a variety of lenses including race, identity, and economic factors.
- Understand the relationship between their own thinking and writing in a way that will help them continue to develop throughout their lives and careers after graduation. The W requirement of this course is integral to the learning goals and subject matter of the course.

**Scope and Sequence
Subject to Change**

Week	Topic	Reading/Writing Assignments
Class 1	Introduction; What is Jazz?	Gridley, Chapters 1 & 2
Class 2	Appreciating Jazz Improvisation	Gridley, Chapter 3
Class 3	Origins of Jazz	Gridley, Chapter 4
Class 4	In-class writing workshop	
Class 5	Early Jazz; Combos Prior to the mid 1930's	Gridley, Chapter 5 Reflection Paper #1 due
Class 6	The Swing Era	Gridley Chapter 6
Class 7	Duke Ellington	Gridley, Chapter 7
Class 8	In-class writing workshop (anonymous samples of student work)	1st draft of Topic Paper #1 due
Class 9	Dance bands of the Swing Era	

Class 10	Count Basie	Gridley Chapter 8 2nd draft of Topic Paper #1 due
Class 11	Be-bop; Early 1940's to the early 1950's	Gridley, Chapter 9
Class 12	Be-bop	
Class 13	Cool Jazz	Gridley, Chapter 10
Class 14	Cool Jazz	Topic Paper #1 due
Class 15	Hard Bop	Gridley, Chapter 11
Class 16	Miles Davis	Gridley, Chapter 12
Class 17	Miles Davis	1st draft of Topic Paper #2 due
Class 18	John Coltrane	Gridley, Chapter 13
Class 19	Avant Garde and "Free" Jazz; 1960's and 1970's	Gridley, Chapter 14 2nd draft of Topic Paper #2 due

Spring break TBD

Class 20	In-class writing workshop	Student work
Class 21	Bill Evans, Herbie Hancock, Chick Corea, and Keith Jarrett	Gridley, Chapter 15
Class 22	Jazz-Rock Fusion	Gridley, Chapter 16 Topic Paper #2 due
Class 23	Jazz-Rock Fusion	
Class 24	1980 to 2000	Gridley, Chapter 17
Class 25	The twenty-first century	Reflection Paper #2 due
Class 26	Other Voices in Jazz	Gridley, Chapter 18
Class 27	Listening Exam	Select recordings Listening Journal due

Class 28	What's next?	
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Assessments

Percentage of Grade	Assignment
20%	Reflection Papers 1 & 2 (10% each)
10%	Listening Journal
10%	Listening Exam (in class)
20%	Topic Paper drafts (5% each)
20%	Topic Paper #1
20%	Topic Paper #2

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

According to university-wide policies for W courses, you cannot pass this course unless you receive a passing grade for its writing components.

Within regularly scheduled, in-class writing workshops, written samples from professional jazz journalists/reviewers will be analyzed to illustrate how one can effectively discuss this artistic genre. Conversely, excerpts from anonymous student work will be projected for communal consideration, discussion, appraisal and refinement. Through these instructor-led interchanges, concepts of drafting, editing, revision, and resubmission will be taught and reinforced. This approach will be applied to the two assigned topic papers. Both required drafts will be critiqued and graded by the instructor. Conceptual, substantive and grammatical recommendations will be offered for

the improvement of resubmissions. Successful writing shall reflect a process of growth and intellectual maturation.

Class Participation: Attendance policy (absence and tardiness) shall adhere to University guidelines. It is not possible to evaluate each student's contribution to class discussion individually for each class meeting. Nonetheless, only students who are physically present in class are capable of participating. The instructor describes the computation of grades and the relation between grades and attendance at the beginning of the semester. If the student was 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. Assignments that are turned in late by one class period shall receive half credit. After that time, written assignments and tests will not be made up without prior written notification from the student. Attendance and participation are crucial as class discussion with peers and listening to recordings are essential components of this course. Students are expected to come to class prepared to discuss the context of required readings and to participate in discussions. Attention to the discussions and active participation is necessary. Cell phones should be used for emergency purposes only.

Explanation of Assessments

- 1) **Listening Journal:** In addition to the recorded presentations in class, students are required to listen to at least two additional recordings per week and to keep a journal of their listening experience. The journal must contain a minimum of two entries per week, and each weekly entry should be a minimum of one double-spaced typed page that includes the essential information pertaining to the recording and your reflections. A journal—whether it is a diary, sketchbook, etc.—is by its nature spontaneous, unfettered by rules, and a safe space for inspiration. Use the journal for processing how you might listen to and talk about jazz. In addition to noting technical elements such as timbre, dynamics, meter, tempo and style, you are encouraged to explore historical, social, cultural, and emotional facets of the music. Sample journal entries will be collected and discussed periodically as a means to jumpstart the writing process. To prevent undue inhibition, student authors will remain anonymous. Because a journal is raw material, revision will not be assigned, except in the instance of two selected entries, which the student will expand for the Reflection Papers outlined below.
- 2) **Reflection Papers 1 & 2:** 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 listening journal; Reflection Paper #2 deals with the *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. If you must attend an off-campus performance, the performance is subject to approval by the instructor.

- 3) **Listening Exam:** Based upon our class listening and study of the various jazz styles, you will be asked to identify the performer, the instrument(s), and the era that best represents the recordings.
- 4) **Topic Paper One (Critical Listening and Analysis):** From the list below, 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? Is one version a combo? Are the arrangements similar or different? What, or who may have influenced the arrangement? Papers should be a minimum of 7 double-spaced typed pages using 12-point Times New Roman, but the paper should not exceed 8 pages in length. Students are required to submit two drafts with revisions that culminate as the final paper. All drafts and revisions will be critiqued and graded by the instructor. Conceptual, substantive and grammatical recommendations will be offered for the improvement of resubmissions. Successful writing shall reflect a process of growth and intellectual maturation: discussion, drafting, editing, submitting, revising, and resubmitting. Here is a possible list of songs. If you would like to choose a different song, it is subject to approval by the instructor.
 - How High the Moon
 - Take the "A" Train
 - Have You Met Miss Jones
 - Satin Doll
 - Begin the Beguine
 - Perdido
 - You Stepped Out of a Dream
 - Cottontail
 - I've Got the World on a String
 - On the Sunny Side of the Street
 - Body and Soul

- Caravan
- Autumn Leaves
- On Green Dolphin St.

5) Topic Paper Two (Research and Historical): Through their music, jazz musicians have played an important role in promoting racial equality, shaping political consciousness, encouraging political activity, and strengthening the scope of social activism in America. Select, research, and write about one of the recordings from the given list. While providing contextual historical background, identify and discuss the sociopolitical circumstances which inspired these artistic statements. Consider the composer's vantage point. Why might this issue be important to him/her? What was conveyed or evoked through the music? What expressive musical devices were employed? Of the various modes of creative expression, how effective was the musical medium in communicating a specific perspective and in serving as an agent of shaping history and outlook? The depth and breadth of your writing should highlight your critical thinking, synthesis, in-depth analysis, and creativity. Draw connections among ideas and put the information together in innovative ways. The expectation is that you will formulate these innovative ideas and defend/justify them. Papers should be a minimum of 8 double-spaced typed pages using 12-point Times New Roman, but the paper should not exceed 9 pages in length. Students are required to submit two drafts with revisions that culminate as the final paper. All drafts and revisions will be critiqued and graded by the instructor. Conceptual, substantive and grammatical recommendations will be offered for the improvement of resubmissions. Successful writing shall reflect a process of growth and intellectual maturation: discussion, drafting, editing, submitting, revising, and resubmitting. A robust list of albums, spanning multiple decades and a wide breadth of topics (racism, homophobia, political tribalism, capitalism, poverty, police brutality, misogyny, human rights etc.) will be provided to the students. To avoid verbosity, these will *include*:

- Billie Holiday: *Strange Fruit* (1939)
 - subject matter: exposing American racism, particularly the lynching of African Americans.
- Duke Ellington: *Black, Brown and Beige* (1943)
 - subject matter: Ellington's historical account of "the Negro" and his plight throughout history.
- Charles Mingus: *Fables of Faubus* (1959)
 - subject matter: a protest against Orval E. Faubus, the Arkansas governor who prevented the integration of Little Rock Central High School by deploying the National Guard in 1957.
- John Coltrane: *Alabama* (1963)
 - subject matter: Coltrane's response to the 16th Street Baptist Church bombing on Sept. 15, 1963 that killed four African-American girls.
- Fred Hersch: *Out Someplace* (1999)

- subject matter: hate crimes; a musical reaction to the brutal murder of Matthew Shepard
- Wynton Marsalis: *From the Plantation to the Penitentiary* (2006)
 - subject matter: slavery, incarceration, education, poverty, kindness, capitalism, misogyny, taking personal responsibility

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/>

Final Examinations:

Instructors of undergraduate courses shall provide a clear form of assessment of student work that shall be consistent with and sufficient for the learning goals of the course.

During the semester or term, examinations shall be held only during regularly scheduled class periods. Permission for exceptions to the rule may be granted by the deans or designees of the school or college in which the course is offered. Exceptions must be granted prior to the start of registration. Sections of courses for which such exception has been granted shall carry a footnote to that effect in the published Schedule of Classes. In the event of student absences from assessments given during the semester, decisions regarding possible make-up assessments shall be the prerogative of the instructor.

In-class final examinations must be given in the places and at the times scheduled by the University. In the case of online final examinations, though faculty may choose to make examinations available for an extended period of time, students must be allowed the opportunity to take the examination during the time scheduled by the University.

Each instructor shall determine for his or her own courses the weight to be assigned to the final assessment in computing the semester grade of a student. Each instructor in charge of a course will assume responsibility for proctoring in-class assessments, including those during finals week.

Plagiarism/Misconduct Policy: Academic misconduct is dishonest or unethical academic behavior that includes, but is not limited, to misrepresenting mastery in an academic area (e.g., cheating), failing to properly credit information, research or ideas to their rightful originators or representing such information, research or ideas as your own (e.g., plagiarism).

Students with Disabilities

Please contact me during office hours to discuss academic accommodations that may be needed during the semester due to a documented disability. The Center for Students with Disabilities (CSD) engages in an interactive process with each student and reviews requests for accommodations on an individualized, case- by-case basis. Depending on the nature and functional limitations of a student's documented disability, he/she may be eligible for academic accommodations. CSD collaborates with students and their faculty to coordinate approved accommodations and services for qualified students with disabilities. If you have a documented disability for which you wish to request academic accommodations and have not contacted the CSD, please do so as soon as possible. The CSD is located in Wilbur Cross, Room 204 and can be reached at (860) 486-2020 or at csd@uconn.edu. Detailed information regarding the process to request accommodations is available on the CSD website at www.csd.uconn.edu. For more information, contact: Kim McKeown at kimberly.mckeown@uconn.edu

University of Connecticut Policy Against Discrimination, Harassment, and Related Interpersonal Violence

The University of Connecticut (the "University") is committed to maintaining a safe and nondiscriminatory learning, living, and working environment for all members of the University community – students, employees, and visitors. Academic and professional excellence can exist only when each member of our community is assured an atmosphere of safety and mutual respect. All members of the University community are responsible for the maintenance of an environment in which people are free to learn and work without fear of discrimination, discriminatory harassment or interpersonal violence. Discrimination diminishes individual dignity and impedes equal employment and educational opportunities. The University does not unlawfully discriminate in any of its education or employment programs and activities on the basis of an individual's race, color, ethnicity, religious creed, age, sex, marital status, national origin, ancestry, sexual orientation, genetic information, physical or mental disability (including learning disabilities, intellectual disabilities, and past or present history of mental illness), veteran's status, prior conviction of a crime, workplace hazards to the reproductive system, gender identity or expression, or membership in any other protected classes as set forth in state or federal law. To that end, this Policy Against Discrimination, Harassment and Related Interpersonal Violence, Including Sexual and Gender-Based Harassment, Sexual Assault, Sexual Exploitation, Intimate Partner Violence, Stalking, Complicity, Retaliation and Inappropriate Amorous Relationships (the "Policy Against Discrimination" or "Policy") prohibits specific forms of behavior that violate state and federal laws, including but not limited to Title VII of the Civil Rights Act of 1964 ("Title VII"), Title IX of the Education Amendments of 1972 ("Title

IX”), the Violence Against Women Reauthorization Act of 2013 (“VAWA”), and related state and federal antidiscrimination laws. Such behavior may also require the University to fulfill certain reporting obligations under the Jeanne Clery Disclosure of Campus Security Policy and Campus Crime Statistics Act (the “Clery Act”), as amended by VAWA, and Connecticut state law regarding reporting suspected child abuse and neglect. The University prohibits discrimination, as well as discriminatory harassment, sexual assault, sexual exploitation, intimate partner violence, stalking, sexual or gender-based harassment, complicity in the commission of any act prohibited by this Policy, retaliation against a person for the good faith reporting of any of these forms of conduct or participation in any investigation or proceeding under this Policy (collectively, “Prohibited Conduct”¹). These forms of Prohibited Conduct are unlawful and undermine the mission and values of our academic community. In addition, engagement in or pursuit of inappropriate amorous relationships with employees in positions of authority can undermine the University’s mission when those in positions of authority abuse or appear to abuse their authority.

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>