

**University of Connecticut
Jazz Studies Program**

Title of Course: History of Jazz

Course Number: MUSI 3407W

Semester/Year: Spring 2020

Course Times and Location: Tuesday & Thursday; 8:00-9:15 am (MUSB 122)

Course Credits: 3 credits

Instructor: John Mastroianni

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Office Hours: Tuesday & Thursday 11:00-12:00, or 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 music. 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 (Jan. 21)	Introduction; What is Jazz?	Gridley, Chapters 1 & 2
Class 2 (Jan. 23)	Appreciating Jazz Improvisation	Gridley, Chapter 3
Class 3 (Jan. 28)	Origins of Jazz	Gridley, Chapter 4
Class 4 (Jan. 30)	In-class writing workshop	
Class 5 (Feb. 4)	Early Jazz; Combos Prior to the mid 1930's	Gridley, Chapter 5 Reflection Paper #1 due
Class 6 (Feb. 6)	The Swing Era	Gridley Chapter 6
Class 7 (Feb. 11)	Duke Ellington	Gridley, Chapter 7

Class 8 (Feb. 13)	In-class writing workshop (anonymous samples of student work)	1st draft of Topic Paper #1 due
Class 9 (Feb.18)	Dance bands of the Swing Era	
Class 10 (Feb. 20)	Count Basie	Gridley Chapter 8 2nd draft of Topic Paper #1 due
Class 11 (Feb. 25)	Be-bop; Early 1940's to the early 1950's	Gridley, Chapter 9
Class 12 (Feb. 27)	Be-bop	
Class 13 (Mar. 3)	Cool Jazz	Gridley, Chapter 10
Class 14 (Mar. 5)	Cool Jazz	Topic Paper #1 due
Class 15 (Mar. 10)	Hard Bop	Gridley, Chapter 11
Class 16 (Mar. 12)	Miles Davis	Gridley, Chapter 12
Class 17 (Mar. 24)	Miles Davis	1st draft of Topic Paper #2 due
Class 18 (Mar. 26)	John Coltrane	Gridley, Chapter 13
Class 19 (Mar. 31)	Avant Garde and "Free" Jazz; 1960's and 1970's	Gridley, Chapter 14 2nd draft of Topic Paper #2 due

Spring break (March 16-20)

Class 20 (Apr. 2)	In-class writing workshop	Student work
Class 21 (Apr. 7)	Bill Evans, Herbie Hancock, Chick Corea, and Keith Jarrett	Gridley, Chapter 15
Class 22 (Apr. 9)	Jazz-Rock Fusion	Gridley, Chapter 16 Topic Paper #2 due
Class 23 (Apr. 14)	Jazz-Rock Fusion	
Class 24 (Apr. 16)	1980 to 2000	Gridley, Chapter 17

Class 25 (Apr. 21)	The twenty-first century	Reflection Paper #2 due
Class 26 (Apr. 23)	Other Voices in Jazz	Gridley, Chapter 18
Class 27 (Apr. 28)	Listening Exam	Select recordings Listening Journal due

Class 28 (Apr. 30)	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/>
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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.

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>