

**Music 127A / Ethnic Studies 179A:
Jazz Roots and Early Development (1900 – 1943)**

University of California, San Diego

Winter 2007

Tuesday/Thursday, 9:30am-10:50am, WLH 2005

Instructor: Jason Robinson, Ph.D.

Email: jarobins@ucsd.edu

Office: Mandeville B126

Office hours: Wednesday 2pm-4pm

Teaching assistants:

Jeff Denson

jeffdenson@hotmail.com

Chris Tonelli

iamcontactingchris@hotmail.com

Steve Willard

swillard@ucsd.edu

Course Description:

This course examines the development of jazz from its early roots in late 19th century African American popular music forms to its evolution in the swing era of the 1930s and 40s. Although our primary focus will be the years 1900 to 1943, we will also look at how jazz relates to earlier developments in African American culture and music and we will see that developments in jazz discourse during these years continues to influence the way it is understood in American culture today. We will also see how jazz became an international phenomenon in its earliest years and we will look at several examples of jazz communities outside of the United States. The course begins by examining what might be called jazz “tributaries,” a concatenation of early American and African American music styles that provided important influences on the emergence of jazz in New Orleans and elsewhere. The majority of the course will focus on the “Jazz Age” of the 1920s and the “Swing Era” of the 1930s and 40s. We will learn about many of the major figures in early jazz, such as Louis Armstrong, Mary Lou Williams, Billie Holiday, and Duke Ellington, but we will also locate these musicians within thriving communities comprised of numerous influential contributors to the development of jazz.

We will use current debates in jazz historiography to question ideas the of jazz as “America’s classical music.” The notion that jazz has become “classicized” reflects a growing trend to acknowledge the deep roots of the music and to establish a canon. Other scholars assert that the musical changes that have occurred over the last 100 years mirror changes in African American culture. This course seeks to question these developments by examining the social backdrop and influences that have prompted the major developments of the jazz tradition. While the “great man” model of music history has dominated most historical accounts of jazz, this course (re)centers the contribution of women and explores the intersection between musical expression and the social milieus that fostered the creation of the music.

Course Requirements:

There are no official prerequisites for this course; you do not need to be able to read music notation. However, you will be expected to develop the ability to use music-specific vocabularies introduced in class. We will also use a variety of concepts to examine the creation of meaning around emergent jazz practices. These concepts include: improvisation, diaspora, gender, interculturalism, globalization, community, music as a social formation, appropriation, commoditization, and the intersection between racial identity and music making. A major thread running through the course will be the connection between improvisation and identity.

Required Reading and Listening:

All of the required reading and listening is available exclusively online through electronic reserves (Docutek ERes). This course uses an extensive “virtual” course reader comprised of a variety of different historical and analytical writings in jazz history and gender and cultural studies. Although there is no tangible “book” for this class – nothing that you can immediately hold in your hands – consider this “virtual” course reader the required text. You are expected to do all of the readings listed in the class schedule.

Likewise, all of the required listening for this course is available through DAR (Digital Audio Reserves), which also appears under the Docutek ERes listing for this course. DAR is a convenient web delivery system for audio files – you can do all of the listening from home or in a computer lab on campus. The weekly listening assignments are fundamental aspects to the course curriculum and should be carried out on a daily basis.

Docutek ERes (also for DAR): <http://reserves.ucsd.edu/eres>

DAR related technical questions should be directed to
<http://orpheus.ucsd.edu/music/DARPFAQ.html> or the Music Library (534-8074).

Access to online resources is limited to on-campus IP addresses. You can access the materials off-campus by configuring the proxy settings in your web browser in a special way using the login and password connected to your UCSD email account. Information on configuring your browser can be found at <http://www-no.ucsd.edu/documentation/squid/index.html>

Attendance and Participation:

Attendance at all lectures is absolutely essential for successful student learning. There are no formal sections; however, review sessions led by teaching assistants will be scheduled prior to the midterm and final exams. You are invited to attend office hours to review required reading and listening, written assignments, exam grades, or simply to discuss music. I am particularly interested in speaking with you about your musical interests and how the themes of the course relate to larger contexts in your life.

Email and Classroom Etiquette:

Due to the large nature of this course, in person communication is preferred over email. In particular, do not request information from missed lectures (i.e. “what did I miss”) on email – instead, attend office hours. You will get a much more detailed and nuanced answer in person. In lectures, office hours, and review sessions you will be required to adhere to UCSD’s

“Principles of Community” – this means offering respect to your classmates and TAs and helping to nurture a safe environment for diverse viewpoints.

Concert Review Essay:

A major component to this course is the concert review essay, a critical analysis of a live concert of jazz-related music. You will be given several on- and off-campus concert suggestions throughout the quarter. You may also choose a different concert; however, if you choose a different concert you must first get approval for the concert from a TA or your instructor. You are required to write a 5-7 page essay contextualizing the concert you attend within the matrix of concepts, personalities, and music examined in class. The essay must be written in clear, grammatical English, typed and double-spaced (no larger than 12 point Times New Roman font, or equivalent), and is due at the beginning of class on Thursday March 8. Specific instructions are found on the concert review essay guidelines.

Listening Journals:

With the goal of developing a nuanced form of active listening, you are required to complete weekly listening journals. This entails listening to San Diego’s local jazz radio station Jazz88.3 (88.3fm, streaming online at www.jazz88online.org) and completing five journal entries per week according to specific guidelines. The journals have two specified due dates on the course schedule. More information is found on the listening journal guidelines.

Midterm and Final Exams:

Both exams consist of two essay questions, several short answer questions, and several listening examples. There will be no multiple choice. You are required to bring a blue book to each exam. You should expect to attend one of the TA-led review sessions that will precede each exam. Important insights will be shared with students at the review sessions. The exams are designed to test your comprehension of the course material at a level higher than basic memorization. You will be asked to think in a critical manner about musical, historical, social, cultural, and other theoretical concepts.

Extra Credit:

There are two possibilities for extra credit, both of which relate to the exams. See the extra credit options sheet for more information. All extra credit work is due no later than Tuesday March 13.

Grading:

Concert Review Essay	30%
Listening Journals	10%
Midterm Exam	30%
Final Exam	30%
[Extra credit	up to 10% on each exam]

Grading scale:

97-100	A+	87-89	B+	77-79	C+	67-69	D+
94-96	A	84-86	B	74-76	C	64-66	D
90-93	A-	80-83	B-	70-73	C-	60-63	D-
						0-59	F

Class Schedule

January 8-14

Course introduction

Locating jazz within the African diaspora

Jazz roots 1: work songs and spirituals

Reading:

Hall – What is This ‘Black’ in Black Popular Culture?

Hurston – Characteristics of Negro Expression

Floyd – African Roots of Jazz

Gabbard – The Word Jazz

Compendium: Jazz – Formal Definitions

Europe – A Negro Explains ‘Jazz’

Taylor – The Early Origins of Jazz

Southern – The Worship Service

Listening:

Jazz roots 1

January 15-21

Jazz roots 2: minstrelsy, the blues, and ragtime

Reading:

Lott – Love and Theft: The Racial Unconscious of Blackface Minstrelsy

Southern – Black Ethiopian Minstrelsy

Riis – New York Roots: Black Broadway, James Reese Europe, Early Pianists

Morath – Ragtime Then and Now

Carby – The Sexual Politics of Women’s Blues

Murray – Playing the Blues

Davis – Blame It On the Blues: Bessie Smith, Gertrude ‘Ma’ Rainey, and the Politics of Blues Protest

Listening:

Jazz roots 2

January 22-28

Storyville and beyond: the emergence of jazz

Reading:

Ake – ‘Blue Horizon’: Creole Culture and Early New Orleans Jazz

Southern – Race Records and Jazz Band Recording

Wilson – Heterogeneous Sound Ideal in African-American Music

Monson – Music, Language, and Cultural Styles: Improvisation as Conversation

Morton – I Created Jazz in 1902

Giddins - Jelly Roll Morton (Red Hot Dandy)

Listening:

New Orleans and beyond

January 29 – February 4

Prohibition and speakeasies: New Orleans, Chicago, and Harlem during the Jazz Age

Readings:

Faulkner – Does Jazz Put the Sin in Syncopation?

Ernst – The Man Who Made a Lady out of Jazz

The Etude – The Jazz Problem

Fisher – The Caucasian Storms Harlem

Lopes – The Jazz Age: Professional Musicians and the Cultivated Vernacular

Ogren – Prudes and Primitives: White Americans Debate Jazz

Kenney – The Evolution of South Side Chicago Jazz

Listening:

Chicago and Harlem

February 5-11

Duke Ellington and Fletcher Henderson: Harlem and the Race-ing of jazz

Listening journal 1 due Thursday Feb 8

Reading:

Crease – Jazz and Dance

Tucker – Duke Ellington

Locke – Looking Back at ‘The Jazz Age’

Hughes – The Negro Artist and the Racial Mountain

Hasse – Composing at the Cotton Club, 1927-1931

The New Cab Calloway’s Hepster’s Dictionary: Language of Jive

Listening:

Chicago and Harlem

February 12-18

Midterm Exam Tuesday Feb 13

The Swing Era 1: the roots of swing

Reading:

Baraka, Amiri (LeRoi Jones) – Jazz and the White Critic

Baraka, Amiri (LeRoi Jones) – The Changing Same (R&B and New Black Music)

Listening:

Swing Era 1

February 19-25

Swing Era 2: jazz as “America’s popular music”

Reading:

Erenberg – Swing is Here: Benny Goodman and the Triumph of American Music and News
from the Great Wide World: Count Basie, Duke Ellington, and Black Swing Bands

Giddins – Chick Webb (King of the Savoy)

Duke Ellington Explains Swing

Listening:

Swing Era 1

Swing Era 2

February 26 – March 4

Kansas City, “territory bands,” and the myth of New York

Reading:

Pearson – Kansas City Jazz Style

Williams – Music Everywhere

Dinerstein – Lester Young and the Birth of Cool

Davis – ‘Strange Fruit’: Music and Social Consciousness

Listening:

Swing Era 1

March 5-11

Jazz “outernational”: (re)sounding the jazz diaspora

Concert Review Essay due Thursday March 8

Reading:

Johnson – The Jazz Diaspora

Tucker – Internationalism and the Sweethearts of Rhythm

Down Beat – Jazz and Gender During the War Years

Listening:

Swing Era 2

March 12-18

Ellington’s long forms: Black, Brown, and Beige

Extra Credit due Tuesday March 13

Listening journal 2 due Thursday March 15

Reading:

Two Reviews (1943)

The Debate in Jazz (1943)

Listening:

Ellington’s extended forms

Final Exam – Tuesday March 20, 8am-11am

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Required Listening – Listening Lists

Jazz roots 1

Go Down Old Hannah (1950s)
Congregation

Joshua Fit The Battle (1993)
Fisk Jubilee Singers

Field Hands' Call (1950)
Anonymous

Jazz roots 2

Memphis Blues (1919)
Lieut. Jim Europe's 369th Infantry ("Hell
Fighters") Band

Maple Leaf Rag (1899/1911 roll)
Scott Joplin

Heliotrope Bouquet (1907)

Charleston Rag (1899/1917 roll)

Hellhound on My Trail (1936)

Crossroads Blues (1936)
Robert Johnson

Death Letter Blues (1967)
Son House

Crazy Blues (1920)
Mamie Smith

Bad Luck Blues (1923)
Ma Rainey and Her Blues Serenaders

Downhearted Blues (1923)
Bessie Smith and Clarence Williams

St. Louis Blues (1925)
Bessie Smith, Louis Armstrong, and Fred
Longshaw

Empty Bed Blues (1928)
Bessie Smith, Louis Armstrong, and Fred
Longshaw

New Orleans and beyond

Wild Cat Blues (1923)

Sidney Bechet

Cutie Blues (1923)

Freddie Keppard (Erskine Tate's Vendome Orchestra)

Sunshine Kroomed Blues (1922)

Kid Ory and His Creole Jazz Band

Dippermouth Blues (1923)

King Oliver's Creole Jazz Band

Chime Blues (1923)

King Oliver's Creole Jazz Band

King Porter Stomp (1924)

King Oliver and Jelly Roll Morton

Grandpa's Spells (1923)

Jelly Roll Morton

Grandpa's Spells (1926)

Jelly Roll Morton's Red Hot Peppers

Black Bottom Stomp (1926)

Jelly Roll Morton's Red Hot Peppers

Struttin' With Some Barbecue (1927)

Louis Armstrong and His Hot Seven

West End Blues (1928)

Louis Armstrong and His Hot Six

Heebie Jeebies (1926)

Louis Armstrong and His Hot Five

Livery Stable Blues (1917)

Original Dixieland Jazz Band

Tiger Rag (1922)

New Orleans Rhythm Kings

Chicago and Harlem

Weather Bird (1928)
Louis Armstrong and Earl "Fatha" Hines

Whispering (1920)
Paul Whiteman and His Ambassador
Orchestra

Singin' the Blues (1927)
Frank Trumbauer Band

Riverboat Shuffle (1927)
Frank Trumbauer and His Orchestra

Carolina Shout (1921)
James P. Johnson

Finger Buster (1939)
Willie "The Lion" Smith

Your Feet's Too Big (1939)
Fats Waller and His Rhythm

Yesterdays (1953)
Art Tatum

Pinetop's Boogie Woogie (1928)
Pine Top Smith

Dicty Blues (1923)
Fletcher Henderson Orchestra

Go' Long Mule (1924)
Fletcher Henderson Orchestra

Sugarfoot Stomp (1925)
Fletcher Henderson Orchestra

The Stampede (1926)
Fletcher Henderson Orchestra

Black and Tan Fantasy (1927)
Duke Ellington

Creole Love Call (1927)
Duke Ellington

East St. Louis Toodle-oo (1927)
Duke Ellington

The Mooche (1928)
Duke Ellington

Mood Indigo (1930)
Duke Ellington Orchestra

The Swing era 1

It Don't Mean a Thing If It Ain't Got That Swing (1932)
Duke Ellington and His Orchestra

Daybreak Express (1933)
Duke Ellington and His Orchestra

Moten Swing (1932)
Benny Moten's Kansas City Orchestra

Toby (1932)
Benny Moten's Kansas City Orchestra

One O'Clock Jump (1937)
Count Basie and His Orchestra

Taxi War Dance (1939)
Count Basie and His Orchestra

Wrappin' It Up (1934)
Fletcher Henderson and His Orchestra

Lunceford Special (1939)
Jimmie Lunceford and His Orchestra

A Tisket, A Tasket (1938)
Chick Webb and His Orchestra with Ella Fitzgerald

How High the Moon (1960)
Ella Fitzgerald and Her Quartet

He's Funny That Way (1937)
Billie Holiday and Her Orchestra

Strange Fruit (1939)
Billie Holiday and Her Orchestra

Swing era 2

King Porter Stomp (1935)

Benny Goodman and His Orchestra

Sing, Sing , Sing (With a Swing) (1937)

Benny Goodman and His Orchestra

Body and Soul (1935)

Benny Goodman Trio

Body and Soul (1939)

Coleman Hawkins and His Orchestra

Lester Leaps In (1939)

Count Basie's Kansas City Seven

In the Mood (1939)

Glenn Miller and His Orchestra

Begin the Beguine (1938)

Artie Shaw and His Orchestra

Vi Vigor (1946)

International Sweethearts of Rhythm

Shine (1936)

Django Reinhardt & Le Quartet du Hot Club
de France

Ellington's extended forms

Take the A Train (1941)

Duke Ellington Orchestra

Ko-Ko (1940)

Duke Ellington Orchestra

Jack the Bear (1940)

Duke Ellington Orchestra

Cottontail (1940)

Duke Ellington Orchestra

Reminisce In Tempo (1935)

Duke Ellington Orchestra

Diminuendo in Blue (1938)

Duke Ellington Orchestra

Concerto for Cootie (1940)

Duke Ellington Orchestra

Black , Brown, and Beige, Part I (1958)

Duke Ellington Orchestra

Black, Brown, and Beige, Part IV (aka
Come Sunday) (1958)

Duke Ellington Orchestra

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Course Reader Contents – All available through E-Reserves (<http://reserves.ucsd.edu>)

- Ake, David. "'Blue Horizon': Creole Culture and Early New Orleans Jazz." *Jazz Cultures*. Berkeley, Los Angeles & London: University of California Press, 2002, 10 – 41, 178 – 86.
- Baraka, Amiri (LeRoi Jones). "Jazz and the White Critic." *Black Music*. New York: Da Capo, 1998, 11-20.
- Baraka, Amiri (LeRoi Jones). "The Changing Same (R&B and New Black Music)." *Black Music*. New York: Da Capo, 1998, 180-211.
- Carby, Hazel V. "The Sexual Politics of Women's Blues," *Cultures in Babylon* (London & New York: Verso, 1999), 7 – 21.
- "Compendium: Jazz – Formal Definitions." *Riffs and Choruses: A New Jazz Anthology*. Ed. Andrew Clark. London & New York: Continuum, 2001, 18 – 22.
- Crease, Robert P. "Jazz and Dance." *The Cambridge Companion to Jazz*. Ed. Mervyn Cooke & David Horn. Cambridge: Cambridge University Press, 2002, 69 – 80.
- Davis, Angela. "Blame It On the Blues: Bessie Smith, Gertrude 'Ma' Rainey, and the Politics of Blues Protest." *Blues Legacies and Black Feminism: Gertrude "Ma" Rainey, Bessie Smith, and Billie Holiday*. New York: Pantheon Books, 1998, 91-119.
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- Down Beat*. "Jazz and Gender During the War Years." *Keeping Time: Readings in Jazz History*. Ed. Robert Walser. Oxford & New York: Oxford University Press, 1999, 111 – 20.
- "Duke Ellington Explains Swing." *Keeping Time: Readings in Jazz History*. Ed. Robert Walser. Oxford & New York: Oxford University Press, 1999, 106 – 10.
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- Floyd, Samuel A. Jr. "African Roots of Jazz." *The Oxford Companion to Jazz*. Ed. Bill Kirchner. Oxford & New York: Oxford University Press, 2000, 7 – 16.

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- . "Chick Webb (King of the Savoy)." *Visions of Jazz: The First Century*. Oxford & New York: Oxford University Press, 1998, 137 – 43.
- Hall, Stuart. "What is This 'Black' in Black Popular Culture?" *Stuart Hall: Critical Dialogues in Cultural Studies*. Eds. David Morley and Kuan-Hsing Chen. New York: Routledge, 1996, 465-475.
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- Hurston, Zora Neal. "Characteristics of Negro Expression." *Signifyin(g), Sanctifyin', and Slam Dunking: A Reader in African American Expressive Culture*. Ed. Gena Dagal Caponi. Amherst: University of Massachusetts Press, 1999, 293-308.
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- Locke, Locke. "Looking Back at 'The Jazz Age'." *Keeping Time: Readings in Jazz History*. Ed. Robert Walser. Oxford & New York: Oxford University Press, 1999, 77 – 80.
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- Ogren, Kathy J. "Prudes and Primitives: White Americans Debate Jazz." *The Jazz Revolution: Twenties America and the Meaning of Jazz*. New York & Oxford: Oxford University Press, 1989, 139 – 61, 192 – 6.
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- . "The Worship Service." *The Music of Black Americans: A History*. Second edition. New York: W. W. Norton & Company, Inc, 1983, 165-177.
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- The Etude*. "The Jazz Problem" *Keeping Time: Readings in Jazz History*. Ed. Robert Walser. Oxford & New York: Oxford University Press, 1999, 41-54.
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Concert Review Essay Guidelines

The concert review essay is a core component to this course. You must attend a jazz-related concert and write a 5-7 page critical analysis of the performance. Due to the early historical focus of the course, most of the available concerts will relate more directly to jazz styles that have emerged after 1943. Despite this, the analytical and historical perspectives developed in class and through required readings and listening will enable you to relate more current trends in jazz performance to its earlier roots. We also anticipate that there will be a few opportunities to hear jazz concerts featuring performance practices relating directly to the historical scope of the course. We will make several suggestions for on- and off-campus concerts throughout the quarter. If you would like to attend a concert that is not mentioned in class, you must first get an approval from the instructor or a TA. It is your ultimate responsibility to plan ahead, selecting an appropriate concert and giving yourself enough time to write a detailed essay.

Your paper should take the form of an argumentative essay, an in depth critical analysis of the performance that utilizes empirical observations, course readings, and other references to support the statements you are asserting about the concert. You must address the following issues:

- Date and location of the concert.
- Who are the performers and what is the instrumentation of the group?
- What is(are) the social function(s) of the music and how does that impact the relationship between audience and performer?
- What are the racial demographics of the audience and performers?
- Describe at least five songs performed at the concert addressing the following issues:
 - What is the name of each song?
 - What is the basic structure of each song?
 - Explain how the instruments are interacting with each other.
 - Which form of improvisation – solo or collective – seems most prominent in each song? Explain.
- Compare/contrast a song from the required listening with a song from the concert. You may use a variety of elements to make the connection between the songs: prominent forms of improvisation, political/social content, instrumentation, etc...
- How might Amiri Baraka's concept of the "changing same" help explain the historical, social, and musical dimensions of the concert? Explain.

It is recommended that you speak with the performers during a set break or at the end of the concert to ask them any questions that you might have about their performance.

You must cite (in parentheses or footnotes) at least 4 readings from the required reading and 2 additional sources that are not required reading for the course. You must also include a bibliography. Your essay must be typed, 5-7 pages in length, and using 12 point Times New Roman font (or the equivalent). **Your essay is due at the beginning of class on Thursday March 8.** It is recommended that you bring a complete rough draft of your essay to office hours for review before the due date. This will help to ensure that you receive the highest grade possible. Except under exceptional circumstances, no late work will be accepted.

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Listening Journal Guidelines

A primary goal in this course is to develop active listening skills, a method to connect the sounds of jazz with the historical and critical dimensions of its development. In addition to studying the required listening discussed in lectures (and available on DAR), you are also required to turn in two listening journals. Each journal is comprised of five entries for each week of class. The specific number of journal entries required for each due date is listed below.

Tune into Jazz88.3 (KSDS 88.3fm, streaming online at www.jazz88online.org)

For each journal entry answer the following questions using complete sentences:

- a. What is the instrumentation?
- b. Is the tempo fast or slow?
- c. Does the music sound consonant or dissonant? Why?
- d. Explain how the instruments interact?
- e. What kind of improvisation – solo or collective – seems most prominent?
- f. Who are the performers?

Due dates:

Listening journal 1 (25 total entries) – Thursday February 8

Listening journal 2 (25 total entries) – Thursday March 15

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Extra Credit Options

You may complete two extra credit assignments. If completed at a satisfactory level (B grade or higher), each extra credit assignment will raise an exam grade by 10% (with a maximum of 100% on each exam). If you complete one extra credit assignment, the extra credit will be applied to your lower exam grade. If you complete two extra credit assignments, both exam grades will be raised. There are three extra credit assignment options. If you choose to complete two assignments, you must choose two *different* options.

All extra credit due no later than Tuesday March 13.

Option 1 – second concert review essay

The extra credit concert review should adhere to the concert review guidelines EXCEPT: it need only be 4-5 pages in length.

Option 2 – biographical essay

Select a figure in jazz history active in the years covered by this course and write a 4-5 page biographical essay. In addition to giving a biographical overview of their life, discuss the connection between the communities in which they developed and their musical styles. You should discuss specific musical examples that are not part of the required listening for this course. You can find recordings by searching the Music Library's collections through Roger or by purchasing music on iTunes. These musical examples should include some of their most historically influential recordings. You must include citations (parenthetical or footnote) and a bibliography.

Option 3 – video review essay

Write a 4-5 page essay contextualizing the movie within the matrix of concepts, personalities, and music examined in class. Select from the following movies, all of which are on reserve at the Film and Video Reserves:

- *Propaganda Swing: Dr. Goebbels' Jazz Orchestra*, directed by David Eisermann and Florian Steinbiss. 2004 documentary about the Nazi's use of jazz.
- *Storyville: The Naked Dance*, directed by Maia Harris and Anne O. Craig. Documentary from 2000 about New Orleans' red light district.
- *The Jazz Singer*, directed by Alan Crosland. 1927 classic film about the jazz life. First historical film to combine images and sound.

(extra credit, option 3 continued)

- *Sweet and Lowdown*, directed by Woody Allen. 1999 Hollywood film loosely based on the life of Django Reinhardt.

In general, think of this essay as a critical analysis in which you need to explain the points you are asserting. Please address the following points:

- Who is/are the primary musical character(s) in the movie?
- If the movie features a real-life musician, give a brief summary of their life. (1 paragraph maximum)
- If the movie features a fictional musician, how might their biography sound? (1 paragraph maximum)
- Socially and musically, how is/are the primary musical character(s) portrayed?
- How is the social "location" of jazz presented in the movie?
- What historical period of jazz is most prevalent in the movie?
- Compare at least one song that we have listened to in class with the music culture portrayed in the movie. What similarities/differences are present? How do these help us place the music in the movie?
- What kinds of improvisation (solo or collective) are present in the movie?
- What is driving the musicians to make music? Why are they musicians? What is the "meaning" of their music?