

Syllabus
MUS 127-ETHN 179 - Discover Jazz
Winter quarter 2018, UCSD
Tue and Thu 11 am - 12:20 pm, CPMC 136

Instructor: Kjell Nordeson

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Office hours 1-2 pm, Tuesday and Thursday at the seating outside Starbucks, Price Center.

Teaching Assistants:

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Discover Jazz (4 units)

Course Description

Offers an introduction to jazz music, the lives of many of its most important practitioners, and the ways in which the jazz community intersects with diverse sociocultural identities and experiences. Presents both a chronological history of jazz and an in-depth investigation of how the music reflected and shaped its social context. Explores the often provocative role jazz has played in American and global society, the diverse perceptions and arguments that have surrounded its production and reception, and how these have been inflected by issues of race, ethnicity, class, nationality, gender, sexuality, and ability/disability, among others. Takes a comparative approach to facilitate greater understanding of the individual student's particular identity in relation to that of other identities discussed in the course, and provides skills and experiences to increase self-awareness and to foster diversity, equity, and inclusion. Specific topics vary from year to year. (Cross listed with Ethnic Studies 179.)

Course Objectives

- explore the history of jazz from its roots to the present day and learn to appreciate the stakes and motives behind the controversies and debates that have always surrounded jazz
- offer a look into the lives and musical contributions of the most important jazz players and ways to understand how these lives and contributions often reflect societal inequities in all aspects of diversity, as well as institutional and systemic oppression
- learn to understand the history of jazz in terms of changes in both musical techniques and social values
- gain greater knowledge of U.S. and International history as it affects and is affected by musical activities
- recognize music as a site of celebration and struggle over relationships and ideals
- increase our abilities to hear differences among performances and styles of jazz, and, more importantly, to interpret the meanings of such differences
- learn to use historical perspective, social context, and technological mediation as prisms through which we can understand why a piece of music sounds the way it does, what the music signifies about a particular time and place, and how its meanings may change for musicians and audiences over time.

Upon completion of this course, students should have:

- a deeper understanding of how jazz music is created and an ability to identify and describe jazz performances in terms of their instrumentation, style, form, and function
- a chronological understanding of the development of jazz up to the present day in terms of both musical and social changes
- a deeper awareness of jazz with regards to its cultural and historical significance
- a nuanced understand of the ways in which jazz musicians and the jazz community have negotiated—both successfully and unsuccessfully—important issues of race, ethnicity, class, nationality, gender, sexuality, ability / disability, and other markers of difference.
- a better sense of how jazz music, on both formal and symbolic levels, champions the inclusion of diverse musical styles and individual voices, and aspires to establish an equitable relationship (both during and beyond the moment of performance) in which individuals feel empowered to support the group or community, and the community or group is organized and empowered to support individuals.
- an increased self-awareness of how music and musical preferences both reflect and shape personal identity, and how musical practices can be used to foster diversity, equity, and inclusion.

Listening and Viewing

Music examples and videos will be accessible through the youtube channel **Discover Jazz - MUS 127/ETHN179**:

<https://www.youtube.com/playlist?list=PLceLp9b2GJhqN-pZWw4Km1UpX672Mrk-y>

Class Schedule

week 1.	Lecture 1	Introduction
	Lecture 2	Origins Reading: <i>Africanisms in African-American Music</i> , Portia Maultsby
week 2.	Lecture 3	New Orleans Reading: <i>Urban Origins in New Orleans</i> , Burton Peretti
	Lecture 4	The Harlem Renaissance Reading: <i>A Marvel of Paradox</i> , Eric Porter
week 3.	Lecture 5	Bebop part 1 Reading: <i>Bebop's Politics of Style</i> , Eric Lott
	Lecture 6	Bebop part 2
week 4.	Lecture 7	Jazz and Gender Reading: <i>Big Ears: Listening for Gender in Jazz Studies</i> , Sherrie Tucker
	Lecture 8	American Jazz and Foreign Politics
week 5.	Lecture 9	In class Concert with Kyle Motl Trio
	MID TERM	Thursday week 5.
week 6	Lecture 10	1959 part 1
	Lecture 11	1959 part 2
week 7.	Lecture 12	Free Jazz, What's free? - Aesthetic freedom
	Lecture 13	Free Jazz, What's Free? - Political freedom
week 8.	Lecture 14	AACM, Music communities part 1 Reading: Chapter 4 in <i>A Power Stronger than Itself</i> , George Lewis
	Lecture 15	AACM, Music communities part 2
week 9.	Lecture 15	Fusion Jazz part 1
	Lecture 16	Fusion Jazz part 2
week 10.	Lecture 17	Jazz outside of the United States part 1
	Lecture 18	Jazz outside of the United States part 2
FINAL EXAM Thursday 3/22/2018		

Readings

All readings included in the class will be posted under Content on Triton ED (TED)

Grading Guidelines

Mid term exam	35 %
Final exam	35%
Concert report 1	10 %
Concert report 2	10%
Attendance	10%

Exams are blue book and are given in class. You must supply a blank blue book during the lecture a week prior to the exam. Exams involve listening identification, written reflection on what you are hearing, and short answer responses to prompts or terms based on course themes, lectures, and readings. The final exam is NOT cumulative.

There are no make-ups for missed exams except under the most unusual circumstances. To request a make-up, a legitimate excuse must be submitted in writing and in person either before the exam, or no later than one class period after the exam. For example, if you were deathly ill, you must provide a signed note from a doctor, with his/her name, address and phone number. Travel plans are not an acceptable excuse. Make-up exams will involve a different format at the instructor's discretion.

Concert Reports should be around 500 words long and submitted electronically via Triton ED. Your report should include the following basic information: date, venue name and location, name of the group, and (ideally) names of all the musicians and the instruments they play. Take notes as you listen to the performance. In addition to observations about the music, make observations about the venue, the general mood, and the audience makeup and any specific reactions to the music they may have. At some point in your paper you should relate your experiences and observations to what we have talked about in class, and to the readings.

Attendance Policy

During the quarter, five attendance quizzes will be given in class. Each quiz will be worth 2 points out of a total of 10 points for attendance.

Grading Scale

97-100 A+	87-89 B+	77-79 C+	67-69 D+	>= 70 pass
93-97 A	83-87 B	73-77 C	63-67 D	<70 no pass
90-92 A-	80-82 B-	70-72 C-	60-62 D-	
			<60 F	

Integrity of Scholarship - Please be aware that plagiarizing (or other forms of academic dishonesty) can result in an F for the course and can lead to further disciplinary action by the University. (For more information see the section entitled UCSD Policy on Integrity of Scholarship in the UCSD General Catalogue.)