Fall 2012 (M/W, 1:00-2:15 pm; MS 215)
Professor: Peter Epstein (pepstein@unr.edu)
Office Hour: Fridays Noon-1:00pm or by appointment (CFA 125)
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Music 122R
A Survey of Jazz

Course Description:
This fine arts core course covers almost one hundred years of recorded sound to explore some of
the musics that have been called jazz.

This course satisfies Core Objectives 7 and 10 of the Core Curriculum:

CO7: Artistic Composition, Interpretations, and Expression
Students will apply techniques of critical analysis to study and interpret works of art, dance,
music, and theater in the context of culture, society, and individual identity. Students may
cast their interpretation in the form of creative expression.

CO10: Diversity and Equity
Students will develop a set of cognitive, affective, and behavioral skills and characteristics
that support effective and appropriate attentiveness to and analysis of diversity and equity.

This course will also help develop the goals outlined in Core Objectives 5, 6, and 1:

CO5: History and Culture
Students will be able to describe the processes by which past and present societies have
been created and perpetuated through their history, ideas, and cultural products. Students
will engage both historical and contemporary cultural texts through critical reading, analysis,
and interpretation in the context of culture, society, and individual identity.

CO6: Cultures, Societies, and Individuals
Students will learn how to systematically analyze human social conditions (e.g., individuals,
groups, communities, and cultures). In particular, students will learn to observe, theorize,
model, experiment, and/or interpret as a means of inquiring into human social relations.

CO1: Effective Composition and Communications
Students will be able to effectively compose written, oral, and multimedia texts for a variety
of scholarly, professional, and creative purposes.

Student Learning Outcomes for this course (and their relationship to the Core Objectives):

Students will be able to identify the wide range of musical styles and subgenres that make up
the jazz soundscape (CO7 and CO1)

Students will be able to draw connections between the development of jazz, the oppression and segregation of the black community throughout American history, and notions of agency made possible in part by this once marginalized music gaining mainstream acceptance and institutional legitimacy (CO10)

Students will be able to discuss the complex interaction of music cultures in jazz, and the role this interaction has played in reshaping notions of individual, ethnic, and national identity (CO1, CO5, CO7, and CO10)

Students will be able to articulate why and how jazz’s location on a “cultural hierarchy” has changed in North America over the past century (CO1, CO5, CO7, and CO10)

Students will be able to explain how historical events, new technologies, and shifting cultural values influence – and are influenced by – new jazz styles (CO1, CO5, CO7, and CO10)

Prerequisites:
None

Required Text:

Course Requirements and Grading:
Writing Assignments (2) 100 points (20%) each
Midterm Exams (2) 100 points (20%) each
Final Exam 100 points (20%)

Exam questions will be drawn from the listening and reading assignments as well as from in-class lectures, presentations, and discussions. All work must be completed by the scheduled times. Make-up exams will be given only in cases of extreme emergency; such cases must be documented. Plan your vacations accordingly!

Writing Assignments:
1) Write a paper comparing two readings from the book. One of these readings must be a selection we will not cover in class (check the syllabus!). Neither selection may be from a reading you presented orally. In your essay, you should briefly outline the main points of each essay and then show how the two support or contradict each other’s position. Do some extra research and cite specific musicians and recordings to back up and illustrate your conclusions. Your paper, two-to-three pages long, computer-printed, double-spaced, and stapled, is due October 15.

2) Write an essay about a live jazz performance you attended this semester. Focus on how the performance reflects and configures some aspect of identity and/or cultural hierarchy that we’ve discussed in class. Be sure to address musical details (i.e., repertoire, style, subgenre, etc.), as
well as issues of venue, audience profile, and the like. Again, the essay must be two-to-three pages long, computer printed, double-spaced, and stapled. It is due December 10th.

Notes on writing assignments:
This is a core curriculum class. Writing components (i.e., organization, style, grammar, spelling, etc.) matter!

Papers submitted after the due date will lose 10 points per day

UNR Academic Resources and Policies:

Academic Success Services: Your student fees cover usage of the Math Center (784-4433 or www.unr.edu/mathcenter/), Tutoring Center (784-6801 or www.unr.edu/tutoring/), and University Writing Center (784-6030 or http://www.unr.edu/writing_center/). These centers support your classroom learning; it is your responsibility to take advantage of their services. Keep in mind that seeking help outside of class is the sign of a responsible and successful student.

Statement on Audio and Video Recording: “Surreptitious or covert video-taping of class or unauthorized audio recording of class is prohibited by law and by Board of Regents policy. This class may be videotaped or audio recorded only with the written permission of the instructor. In order to accommodate students with disabilities, some students may be given permission to record class lectures and discussions. Therefore, students should understand that their comments during class may be recorded.”

Academic Dishonesty: Academic dishonesty is against the university as well as the system community standards. Academic dishonesty is defined as: cheating, plagiarism or otherwise obtaining grades under false pretenses. Plagiarism is defined as submitting the language, ideas, thoughts or work of another as one's own; or assisting in the act of plagiarism by allowing one's work to be used in this fashion. Cheating is defined as (1) obtaining or providing unauthorized information during an examination through verbal, visual or unauthorized use of books, notes, text and other materials; (2) obtaining or providing information concerning all or part of an examination prior to that examination; (3) taking an examination for another student, or arranging for another person to take an exam in one's place; (4) altering or changing, or attempting to alter or change: (a.) test answers after that test has been submitted for grading; (b.) any other academic work after that work has been submitted for grading; (c.) grades after grades have been awarded; or (d.) other academic records.

Disability Accommodation: If you have a disability and will be requiring assistance, you are encouraged to contact your instructor or the Disability Resource Center (Thompson Building Suite 101) as soon as possible to arrange for appropriate accommodations.

MUS 122R Audio and Video Selections
Note: listening selections have been uploaded as streaming audio on E-reserve. Log in at https://wolfstream.unr.edu/a/MUS122R/MP3Player.html

Tracks played in class are listed on this syllabus: titles without brackets are on E-reserve and can be found by following the wolfstream link above; titles with brackets will be heard in class but are NOT on E-reserve.

A number of videos will also be shown during the semester. Two YouTube playlists have been created for this course and can be found at the following URLs:

http://www.youtube.com/playlist?list=PL187F3ED0BA3B5154 (for historical videos)
http://www.youtube.com/playlist?list=PL71E1AD5FF9FB1C1C (for contemporary videos)

Tentative Class Schedule:
Complete all reading and listening assignments before the date listed on the syllabus in order to facilitate informed discussion. Please note that this outline is subject to change at any time and that announcements made in class supercede the written outline below.

Monday, August 27
Subject(s): Introduction
   Overview of syllabus and requirements.
   What (who, when, how) is “jazz”?
   Form, Instrumentation, Performance (and Audience) Norms

Listening: Various selections

Wednesday, August 29
Subject(s): Form, Instrumentation, Performance (and Audience) Norms (cont.)

Listening: Various selections

Reading: 3. New Orleans Times-Picayune, The Location of “Jass”

Monday, September 3
NO CLASS – Labor Day

Wednesday, September 5
Subject(s): The Blues (as Form, Sound, and Genre)
   James Reese Europe
Listening: Fred McDowell “Soon One Mornin’” (1959)
Bessie Smith, “Back Water Blues” (1927)
[Bessie Smith, “St. Louis Blues” (1925)]
[Count Basie, “One O’Clock Jump” (1937)]
James Reese Europe’s 369th Infantry Band “Memphis Blues”

Reading:
5. James Reese Europe, “A Negro Explains Jazz”
6. Chicago Defender, “Jazzing Away Prejudice”

Monday, September 10

Subject(s): The Blues (cont.)
Ragtime and Early Jazz Piano Styles

Listening: Scott Joplin, “Maple Leaf Rag” (1916/1986)
[Jelly Roll Morton, “Maple Leaf Rag” (1938)]
Jelly Roll Morton, “Dead Man Blues” (1926)
[James P. Johnson, “Charleston” (1925)]

Reading: 7. Jelly Roll Morton, The “Inventor” of Jazz

Wednesday, September 12

Subject(s): New Orleans to Chicago
Chicago to . . .

Listening: Original Dixieland Jazz Band, “Livery Stable Blues” (1917)
[Jelly Roll Morton, “Dead Man Blues” (1926)]
Sidney Bechet, “Blue Horizon” (1944)
[Bechet/ L. Armstrong, “Cake Walkin’ Babies . . . ” (1924)]
[Joe “King” Oliver, “Chimes Blues” (1923)]
Louis Armstrong and His Hot 5, “West End Blues” (1928)
[Louis Armstrong and His Hot 7, “Potato Head Blues” (1927)]
Frankie Trumbauer w/ Bix Beiderbecke, “Singin’ the Blues” (1927)

Reading: 1. Sidney Bechet’s Musical Philosophy
4. Ernest Ansermet, A “Serious” Musician Takes Jazz Seriously

Monday, September 17

Subject(s): Early Piano Styles: Stride and Boogie Woogie

Listening: James P. Johnson, “Carolina Shout” (1921)
Pete Johnson and Joe Turner, “Rebecca” (1944)
[Meade Lux Lewis, “Honky Tonk Train Blues,” (1937)]
14. Dave Peyton, A Black Journalist Criticizes Jazz

**Wednesday, September 19**

Subject(s): Duke Ellington (Part 1)
- Rise of the Big Bands

Listening:
- [Duke Ellington, “East St. Louis Toodle-Oo” (1926)]
- Duke Ellington, “The Mooche” (1928)
- Paul Whiteman, “There Ain’t No Sweet Man” (1928)
- [G. Gershwin/P. Whiteman, *Rhapsody in Blue* (1927)]
- Fletcher Henderson, “Hotter than ‘ell” (1934)

Reading: 15. Rudolf Fisher, “The Caucasian Storms Harlem”

**Monday, September 24**

Subject(s): Rise of the Big Bands/Swing Era
- Duke Ellington (part 2): Billy Strayhorn and the soloists

Listening:
- [Jimmie Lunceford, “For Dancers Only” (1934)]
- Benny Goodman, “Sing, Sing, Sing” (1937)
- [Glenn Miller, “In the Mood” (1942)]
- [Duke Ellington, “Concerto for Cootie” (1940)]
- Duke Ellington, “Cottontail” (1940)

Reading: 17. Louis Armstrong, What is Swing?
24. Duke Ellington Explains Swing

**Wednesday, September 26**

Subject(s): Ellington (cont.)
- Count Basie and Soloists

Listening
- Duke Ellington, “Take the A Train” (1941)
- [Duke Ellington, “Diminuendo and Crescendo in Blue” (1956)]
- [Benny Moten, “Moten Swing” (1932)]
- Count Basie, “Jumpin’ at the Woodside” (1938)
- [Count Basie, “Sent For You Yesterday . . . ” (1938)]

Reading: 23. James Dugan and John Hammond, Jazz at Carnegie Hall
Monday, October 1

Subject(s): Count Basie and Soloists (continued)

Listening: Count Basie, “Lester Leaps In” (1939)
[Count Basie, “Cute” (1958)]
[Count Basie (w/ Frank Sinatra), “Come Fly With Me” (1966)]

Reading: 28. Johnny Otis Remembers Lester Young

Wednesday, October 3

Subject(s): The Return of the Small Groups and the Rise of the Soloist (part 1)

Listening: Django Reinhardt w/ le Quintette du Hot Club de France, “Honeysuckle Rose” (1935)
[Benny Goodman Sextet, “Rose Room” (1939)]
Coleman Hawkins, “Body and Soul” (1939)

Reading: 27. Charles Delaunay, “From Somewhere in France”

Monday, October 8

Midterm Exam #1

Wednesday, October 10

Subject(s): The Return of the Small Groups and the Rise of the Soloist (continued)

Singers

Listening: Art Tatum, “Three Little Words” (1944)
[Don Byas/Slam Stewart, “I Got Rhythm” (1945)]
Louis Armstrong and his Hot 5, “Heebie Jeebies” (1926)
[Billie Holiday (w/ Prez) “Without Your Love” (1937)]

Reading: 25. Down Beat, Jazz and Gender During the War Years

Monday, October 15

Writing Assignment #1 Due

Subject(s): Singers (cont.)
Bebop and the Rise of “Modern Jazz”

Listening: Billie Holiday, “Strange Fruit” (1939)
[Sam “The Man” Taylor, “Cloudburst” (1955)]
Jon Hendricks, “Cloud Burst” (1955)
[Sarah Vaughan, “They Can’t Take that Away From Me” (1954)]
Dizzy Gillespie (w/ C. Parker), “Salt Peanuts” (1945)

32. Ralph Ellison, “The Golden Age, Time Past”

Wednesday, October 17

Subject(s): Bebop and the Rise of “Modern Jazz” (continued)

Listening: Charlie Parker, “Ko-ko” (1945)
[Dizzy Gillespie and His Orchestra, “Manteca” (1947)]
Bud Powell, “Get Happy” (1950)
Thelonious Monk, “Epistrophy” (1948)

Reading: 33. Howard S. Becker, The Professional Dance Musician and His Audience

Monday, October 22

Subject(s): Cool Jazz
Hard Bop

Listening: [Miles Davis, “Moon Dreams” (1950)]
[Chet Baker/Gerry Mulligan, “Walkin’ Shoes” (1952)]
Dave Brubeck, “Take Five” (1959)
[Modern Jazz Quartet, “Django” (1954)]

Reading: 30. D. Leon Wolff, Louis Armstrong, “Bop is Nowhere”

Wednesday, October 24

Subject(s): Hard Bop (cont.)
Charles Mingus

Listening: Horace Silver and the Jazz Messengers, “Doodlin’” (1954)
Charles Mingus, “Original Faubus Fables” (1960)
[Charles Mingus, “Reincarnation Of A Lovebird” (1960)]
[Charles Mingus, “Haitian Fight Song” (1957)]

Reading: 37. Charles Mingus, “Beneath the Underdog”

Monday, October 29

Subject(s): Miles Davis (Part I)

Listening: [Charlie Parker, “Ornithology” (1946)]
Miles Davis, “If I Were A Bell” (1956)
[Miles Davis, “Saeta” (1960)]
Reading: 56. Miles Davis Speaks His Mind (Part I: p.365-middle of p.369)

**Wednesday, October 31**

Subject(s): Miles Davis (Part 1) (cont.)
John Coltrane (Part 1)

Listening: “So What” (1959)
[“E.S.P.” (1965)]
John Coltrane, “Giant Steps” (1959)
[John Coltrane, “My Favorite Things” (1960)]

Reading: 40. America’s “Secret Sonic Weapon”

**Monday, November 5**

Midterm Exam #2

**Wednesday, November 7**

Subject(s): Ornette Coleman and the Idea of Freedom
John Coltrane (Part 2)

Listening: “Ornette Coleman, Lonely Woman” (1959)
[Ornette Coleman, “Free Jazz” (excerpt) (1960)]
John Coltrane, “Acknowledgement” (1964)

Reading: 43. Critical Reception of *Free Jazz*
59. *Free Jazz Revisited*

**Monday, November 12**

NO CLASS – Veterans’ Day

**Wednesday, November 14**

Subject(s): John Coltrane (Part 2) (cont.)
More Freedom….

Listening: [“Ascension (Edition Two)” (1965)]
[Abbey Lincoln and Max Roach, “Triptych: Prayer/Protest/Peace” (1960)]
[Archie Shepp, “Malcolm, Malcolm, Semper Malcolm” (1966)]

Reading: 48. Max Roach, Beyond Categories
Monday, November 19
Subject(s): The “Mainstream”
   Pianists Since 1960

Listening: Louis Armstrong, “Hello Dolly” (1964)
           Bill Evans, “Blue in Green” (1959)

Reading:  42. Louis Armstrong on Music and Politics

Wednesday, November 21
Subject(s): Pianists Since 1960 (cont.)

Listening: Herbie Hancock, “Maiden Voyage” (1965)
           [Chick Corea, “Matrix” (1968)]
           [Keith Jarrett, KölN Concert (Part IIa (1975)]

Reading:  61. Keith Jarrett, Ferociously Harmonizing with Reality

Monday, November 26
Subject(s): Miles Davis (Part 2): Electric Miles

Listening: [Miles Davis, “In A Silent Way” (1969)]
           Miles Davis, “Spanish Key ” (1969)
           [Miles Davis, “Jean Pierre” (1981)]
           [Miles Davis, “What It Is” (1983)]

Reading:  56. Miles Davis Speaks His Mind (Part II: p.369 to end of article)

Wednesday, November 28
Subject(s): Other Fusions

Listening: Herbie Hancock, “Watermelon Man” (1973)
           [Herbie Hancock, “Rockit” (1983)]
           [Chick Corea, “Spain” (1973)]
           Weather Report “Teen Town” (1979)

Reading:  54. Wynton Marsalis and Herbie Hancock, Soul, Craft, and Cultural Hierarchy

Monday, December 3
Subject(s): Wynton Marsalis and the Neo Traditionalists (cont.)

Listening: [W. Marsalis“R.J.” (1982)]
W. Marsalis/Lincoln Center Orch. “Take the A Train” (1992)
[Marcus Roberts, “Maple Leaf Rag” (1993)]
[Marcus Roberts, Rhapsody in Blue (excerpts) (1995)]

Reading: 53. Wynton Marsalis, The Neoclassical Agenda

Wednesday, December 5
No Class

Monday, December 10
Writing Assignment #2 Due
Subject(s): Contemporary Jazz: Postmodernism, Global Styles, Smooth Jazz, and (?) (cont.)

[Chuck Mangione, “Feels So Good” (1977)]
Eddie Palmieri, “Palmas” (1994)
[Rabih Abou-Khalil, “Blue Camel” (1996)]
[Lingua Franca, “Miro” (2005)]
Sex Mob, “Macarena” (1998)
[Kneebody “Never Remember” (2005)]

Reading: 62. Scott DeVeaux, Constructing the Jazz Tradition

Monday, December 17

FINAL EXAM: 10:15 – 12:15