

MUJZ 100xm, Jazz: A History of America's Music

Professor Thomas and teaching assistant Nedra Wheeler

Course Description and Objectives:

This course will provide a diverse perspective on the evolution of contemporary culture in America by bringing a new awareness on racial prejudices, women's issues, myths and stereotypes. The content of the text and videos is filled with both historical facts on jazz, as well as the social context during the lives of significant jazz artists. Through African American artists we will witness the racial conditions of the Northern and Southern United States from the turn of the 20th century until the present, and will see that the acceptance of the African American Jazz musician influenced the breakdown of racial walls in society. We will also follow the careers of female musicians who played instruments traditionally dominated by men, ie.: trumpet, trombone, drums, bass and saxophone, particularly during and after World War II.

Fulfilling the Diversity Requirement:

This course fulfills the Diversity Requirements by focusing on two different forms of difference: *race* and to a lesser extent, *gender*. Students will learn about race and racism in several ways, including housing regulations, the racialized nature of the economy, and how institutional racism works, and the perils of women working in a traditionally all male jazz world, and how learning about and living in a diverse society can function as a form of enrichment.

Diversity Concentration:

The diversity dimensions for this course will be *Race and Gender*.

Improvisation, the main ingredient of jazz, allows the performer to create in the moment, bringing about an exciting and unpredictable adventure for the performer and listener. Today, jazz is taught in almost all Universities around the world, spreading the individual creativity of the performer. Jazz music provides a platform for all American people to come together and enjoy art.

Required Text Books:

TEXT: *Jazz: A History of America's Music*, Geoffrey C. Ward

Course Reader: Posted on Blackboard

Assignments: You must do the reading and listening assignments before you come to class. I expect prepared participation from all students

No Computers or Phones In Class!

Grading:

Two Exams, 20% each

40%

Four Listening Exams	40%
Field Trip #1 (Ground Zero)-Plus Report	5%
Field Trip #2 (Ground Zero)-Plus Report	5%
Five, two page papers, 2% each	<u>10%</u>
	100%

FIELD TRIPS: The two field trips will be to on campus coffee house, Ground Zero, located by Pardee Tower. You will be **required** to attend these two field trips. Furthermore, the **guidelines for the concert reports** can be found on blackboard.

ONLINE GRADING: You can check your grade at the website. (<https://learn.usc.edu>)

EXTRA CREDIT 2.5%:

The professor will assign extra credit opportunities. Only these **approved concerts** will be accepted. **Staple a copy of the ticket stub or program** of the approved performance to the three-page concert report. You will **need** to follow the concert report guidelines.

OFFICE HOURS:

3:00PM-4:00PM Mondays and Wednesdays, LPB 103. Email to make an appointment.

E-mail: jonthom@usc.edu, nwheeler@usc.edu

MUJZ 100x Weekly Schedule

Note: These dates are subject to change!

Week 1, August 23rd

Chapter One-Gumbo, Beginnings to 1907, p.1-35

Concept: Chapter. 1: Early New Orleans and the events that led to the formation of jazz. Music is mainly used for dancing.
Chapter 2: Early Jazz in New Orleans and Chicago and the early jazz innovators. Why did Freddie Keppard turn down the RCA Victor recording?

Musicians: Chapter 1: Buddy Bolden, Jelly Roll Morton and Sidney Bechet

Diversity, Race:

The effect that Louis Armstrong had on young Charlie Black, a white Freshman at the University of Texas in 1931, helped to change the “separate but equal” laws during the historic Brown v. Board of Education

of Topeka Kansas. *Jazz: A History of America's Music*, Geoffrey C. Ward.

Assignment: **Paper #1.** Write a two-page response to the Eddie Meadows "Jazz Antecedents" article. Due Wednesday, September 1st

Reading for this week:

Text: Chapter 1

Course Reader:

1. "Jazz Antecedents", Eddie Meadows (Article)
2. "African-Music Retentions In The New World", Lazarus E. N. Ekwueme (Article)
3. "African Slaves/American Slaves: Their Music", Blues People, LeRoi Jones, pp. 17-31

Listening. C/D #1.

Week 2, August 30th

Chapter Two-The Gift 1907-1917 p.37-61

Due: Paper # 1

Concept: Chapter 2: Early Jazz in New Orleans and Chicago and the early jazz innovators. Why did Freddie Keppard turn down the RCA Victor recording?

Musicians: Joe Oliver, Freddie Keppard, Ellington, James Reese Europe

Diversity: Race

Woodrow Wilson breaks his campaign promise to bring justice and liberty to African Americans. *Jazz: A History of America's Music*, Geoffrey C. Ward

How did the Italian-American social class of the Original Dixieland Jazz Band member Nick LaRocca, have an influence on his attitude towards the black New Orleans musicians? *Jazz: A History of America's Music*, Geoffrey C. Ward

Robert Charles and how he becomes a folk hero to the black citizens of New Orleans. *Jazz: A History of America's Music*, Geoffrey C. Ward

Congo Square, Blacks in New Orleans during Reconstruction. Minstrel shows and Jim Crow laws. Creole.

Assignment: **Paper #2.** Write a two page response to both of this weeks readings in the course reader. Due Wednesday, September 8th.

Reading for this week:

Text: Chapter 2

Course Reader:

1. "The New Orleans Background", The Story of Jazz, Marshall Stearns, pp.37-43
2. "Jazz Begins", The Story of Jazz, Marshall Stearns, pp.55-61

Week 3, September 6th (Holiday), September 8th (Wed) (Friday, last day to drop/add)

Elements of Music

Chapter Three-The Jazz Age 1917-1924, p. 63-121

Concept: The migration of Early jazz musicians from New Orleans to Chicago. The Original Dixieland Jazz Band. Jazz in New York. Prohibition and its affect on musicians. Fletcher Henderson's arranger, Don Redman patterns his arrangements after Paul Whiteman's orchestra. Louie Armstrong was hired by Fletcher Henderson in an attempt to acquire a New Orleans Blues sound in his band. Louie ends up influencing the style of many New York musicians.

Musicians: Louie Armstrong, Joe Oliver, Freddie Keppard, Original Dixieland Jazz Band, James Reese Europe and Duke Ellington. Fate Marabel, Bix Biederbecke, Austin High gang, Duke Ellington, James P. Johnson Lil Hardin, Jelly Roll Morton, Paul Whiteman "The King of Jazz", Fletcher Henderson, "The Colored King of Jazz", James P. Johnson, Willie "the Lion" Smith, Duke Ellington

Diversity, Race: How did James Europe and the Hellfighters improve race relations? (video two) *Jazz: A History of America's Music*, Geoffrey C. Ward

Interview with Wynton Marsalis. "The story of jazz and the story of race in America seem inextricably bound together... *Jazz: A History of America's Music*, Geoffrey C. Ward"

The resurgent of the Ku Klux Klan-four million strong by 1924. *Jazz: A History of America's Music*, Geoffrey C. Ward

Diversity, Gender: Lil Harding and the influence she had on jazz and Louie Armstrong. *Just For A Thrill*, Lil Hardin Armstrong, First Lady of Jazz, James L. Dickerson.

Assignment: Bring your favorite recording to class on Monday, September 13th.

Reading for this week:

Text: Chapter 3

Course Reader: "Introduction", Just for a Thrill (Lil Hardin), James L. Dickerson

Listening. C/D #1

Week 4, September 13th

Due: Paper #2

Monday: Bring to class your favorite recording (only one please) and be prepared to discuss why you like it in musical terms. This recording does not need to be a jazz recording. You will only be able to play about 60 sec. of it, so have your favorite part cued up ready to play. Any format you want, CD, Ipod, Iphone, MP3, whatever.

Wednesday:

Concepts: What is Jazz? It's influence on American culture. Performance Demonstration (combo comes to class,) Identifying instruments, rhythm and improvisation. Demonstration Video
Listen to the Concise Guide Demonstration CD.

Terms: Beat, Tempo, Meter, Rhythm, Syncopation, Quarter Notes, Eighth Notes, Sixteenth Notes, Dotted Eighth Notes, Tied Triplet, Swing Eighth Notes, Swing Feel, Walking Bass, Latin/Rock/Fusion Feel (Straight Eighth Note) pattern

Concept: Instrumental roles. The form of a jam session. Concise guide video. How to write a concert report.

Terms: Trading Fours, Half Time, Double Time, Solo Break, Stop Time, Melodic Density, Melodic Range, Volume-Dynamics, Crescendo, Decrescendo, Accents, Note Alteration

Assignment: Reading for this week:
Text: pp. 281-286
Course Reader: none

Week 5, September 20th

Chapter Four-Our Language 1925-1929, p. 124-171 and

Chapter Five-Hard Times 1929-1935, p. 174-231

Concept: Chapter 4.: Pre-swing era. Louie Armstrong returns to Chicago from Fletcher Henderson's band in New York and starts his own band, The Hot Five and The Hot Seven and records the first three of sixty-five historical sides. Benny Goodman's career starts. Jelly Roll Morton codifies his

own music by writing it down. Bix Beiderbeck and Franky Trambauer join Paul Whiteman's band. One hundred and fifty Chicago musicians migrate to New York because of the "Hip flask" Federal law. Another two hundred put out of work because of the new talking movies.

Chapter 5: The depression years and how it affected the musicians.

Musicians: Chapter 4: Benny Goodman, Jelly Roll Morton, Bix Beiderbeck, Franky Trambauer, Jean Goldkette, Duke Ellington, Paul Whiteman, Sidney Bechet, Louie Armstrong, Jack Teagarden

Chapter 5: Chick Webb, Duke Ellington, Louie Armstrong, John Hammond, Jimmy Rushing, Benny Moten, and Lester Young.

Diversity, race:

Chapter 4.: Jelly Roll Morton's wife, Mabel Bertrand said that "he was so well liked by white people that he never had to play a colored engagement; the colored places couldn't afford him. Jelly Roll didn't like niggers". *Jazz: A History of America's Music*, Geoffrey C. Ward

Jean Goldkette's band recorded for Victor but didn't get the good stuff. Most of the men who ran the record business thought sweet and sentimental tunes should remain the exclusive purview of the white bands, while black orchestras should stick with the blues and stomp numbers that supposedly came 'naturally'. *Jazz: A History of America's Music*, Geoffrey C. Ward

Fletcher Henderson after listening to Jack Teagarden asked, "tell me—and you have my strictest confidence—are you colored?" *Jazz: A History of America's Music*, Geoffrey C. Ward

Chapter 5: Why would Ellington's band appear in the movie "Check and Double Check" which was a take off of the minstrel like "Amos and Andy" radio show? *Jazz: A History of America's Music*, Geoffrey C. Ward

Louie Armstrong records a Fats Waller tune called "Black and Blue" and transformed it into a song about being black in a world run by whites. Louie was the first to say, "You're black, be proud of it!" *Jazz: A History of America's Music*, Geoffrey C. Ward

Louie Armstrong had two white managers, first Johnny Collins then Joe Glasser. Louie felt that "if you don't have a white captain to back you in those days—to put his hand on your shoulder—you were just a damn sad nigger". *Jazz: A History of America's Music*, Geoffrey C. Ward

Robert Goffin, poet, writer and record collector makes a racist statement saying; Jazz, he was certain, proceeded directly from the special “directness and spontaneity” of Armstrong’s race. “Louis Armstrong is a full-blooded Negro, “he assured the readers of a subsequent volume, and therefore able to “almost automatically enter into a trance and....express his sensibility by means of his instrument...I know of no white musician who is able to forget himself, to create his own atmosphere, and to whip himself up into a state of complete frenzy. *Jazz: A History of America’s Music*, Geoffrey C. Ward

Assignment: **Paper #3.** Write a two page response to the “Duke Ellington” article and take a position on agreeing or not with his ideas. Due this Wednesday, September 23rd.

Reading for this week:

Text: Chapter 4 and 5 p. 63-121

Course Reader:

“Duke Ellington Explains Swing”, Keeping Time, Robert Walser, pp. 106-110

Listening. C/D #1

Test: **Listening Exam #1 Wednesday, September 22nd**

Week 6, September 27th

Chapter Six-The Velocity of Celebration 1936-1939

Concept: Depression of the late 30’s and the business of Swing music.

Musicians: Benny Goodman, Count Basie, Chick Webb, Billy Holiday, Louis Armstrong, Coleman Hawkins,

Diversity, Race: Billie Holiday uses the lyrics of poet Able Meeropol as the basis for the song “Strange Fruit”, a song about lynching in the South. *Jazz: A History of America’s Music*, Geoffrey C. Ward

The racial problems Billie endured on Artie Shaw’s band. *Jazz: A History of America’s Music*, Geoffrey C. Ward

Pops Foster describes life on the road with Louie Armstrong’s with band as a black man in the south. *Jazz: A History of America’s Music*, Geoffrey C. Ward

Assignment: Reading for this week:
Text: Chapter 6
Course Reader: None

Listening. C/D #2

Week 7, October 4th

Concept: Women Swing Jazz Musicians

Musicians: Clara Bryant, Valida Snow, Jane Sager, Mary Lou Williams, “Tiny” Davis, The International Sweethearts of Rhythm, Vi Burnside

Diversity, Gender: There have always been women in jazz; mainly singers and pianists. However, trumpet, trombone, saxophone, bass, and drums are not instruments associated with women. What are the issues with for women playing these instruments. *Stormy Weather*, Linda Dahl p.35-58

Jane Sager was told by one conductor, “No man or woman has ever played as great a lead as you just played for me,” she was then told that she could not be hired because the men would soon be coming back from war and would need their jobs back.

Mary Lou Williams becomes the mentor to young musicians: Dizzy, Monk and Bud Powell. “You’ve got to play, that’s all,” she said. “They don’t think of you as a woman if you can really play... A woman I know once came to me and said, ‘They won’t play my arrangement because I’m a woman.’ I said, ‘Do your work to the best of your ability, and you’ll get through.’ “ *Jazz: A History of America’s Music*, Geoffrey C. Ward

Melba Liston, trombone/arranger and Billie Rogers, trumpet, had played with major all men bands. Melba, best known for her stay on Dizzy Gillespie’s band and Billie for her stay on the Woody Herman band.

Assignments: Reading for this week:

Text: Mary Lou Williams, pp. 268

Course Reader:

1. “Jazz and Gender During the War Years”, Keeping Time, Robert Walser, pp. 111-120
2. “Clara Bryant”, California Soul, Djedje & Meadows, pp. 277-292
3. Stormy Weather, Linda Dahl, “My Sax Was My Sex Symbol”, PP. 35-58
“Melba Liston”, pp. 250-259
“Ann Patterson”, pp. 265-268
4. American Women in Jazz, Sally Placksin
“International Sweethearts of Rhythm”, pp.132-148
“Ernestine “Tiny” Davis”, pp. 90-93

- “Valida Snow”, pp. 93-95
“Jane Sager”, pp. 103-107, 218-224
5. Jazzwomen, Enstice and Stockhouse,
“Clora Bryant”, pp 32-45,

FIELD TRIP: Thursday, October 7th. We will attend the Ground Zero Coffee House to attend a concert and write concert report #1. There will be three groups performing from 7:00-10:00PM. You may choose any group to write your report. The concert report is due next Monday, October 11th.

Week 8, October 11th MidTerm

Due: Concert Report #1 (Monday)

Due: Paper #4 (Wednesday)

Monday: Guest Lecture: Clora Bryant comes to class

Wednesday: MID-TERM

Paper #4. Write two page paper on your impressions and ideas on Clora Bryant’s visit to class. Due Monday, October 18th.

Week 9, October 18th

Chapter 7 Dedicated To Chaos 1940-1945, p. 281-331

Concept: The war years. Height of the big band popularity. The beginnings of Be-Bop. Depression of the late 30’s and the business of Swing music. Harlem Renaissance and the key figures. Islam and the Black jazz Musician

Musicians: Cootie Williams, Roy Eldridge, Billy Strayhorn, Dizzy Gillespie, Charlie Parker

Assignment: Reading for this week:

Text p. 281-331

Course Reader:

1. “The Cult of Bepop”, (Dizzy Gillespie), Keeping Time, Robert Walser, pp. 155-170
2. “Ideology”, Bebop to Cool, Eddie Meadows, pp.21-32

Listening. C/D #3 up to and including Ko-Ko #11.

Week 10, October 25th

Chapter Eight-Risk 1945-1950, p. 333-367

Concept: The decline of big band and swing and the rise of Be-Bop. Did the white jazz musicians steal jazz from the blacks?

Musicians: Dizzy Gillespie, Charlie Parker, Louie Armstrong, Max Roach,
Dottie Dodgion

Diversity, race: Louie Armstrong is asked to be the King of the Zulu float in the New Orleans, Mardi Gras parade. The Zulu float was a parody of the whites who ran both the city and the rest of the festivities.

Assignment: Reading for this week:

Text, Chapter 8. p. 333-367

Course Reader: 1. Jazzwomen, Enstice and Stockhouse,
“Dottie Dodgion”, pp 112-127,

2. “Shirley Scott”, 286-300.

3. “Musical Appropriation”, Bebop to Cool, Eddie Meadows
pp.47-57

4. “The Transformation to Bebop”, Bebop to Cool, Eddie
Meadows pp.71-89

5. “What Jazz Means to Me”, Max Roach (Article)

Listening. C/D #3

Week 11, November 1st

Chapter Nine-The Adventure 1950-1960, p. 370-425 Guest: Eddie Meadows

Concept: The jazz club is in vogue. Cool jazz, hard , Avante Garde and the resurgence of Duke Ellington.

Guest, Wed. **Eddie Meadows**, African American jazz musician and educator will discuss growing up with segregation and how it affected him as a musician.

Musicians: Miles Davis, Gerry Mulligan, Modern Jazz Quartet, Dave Brubeck, Bud Powell, Sonny Rollins, Clifford Brown, John Coltrane, Art Blakey, Gil Evans, Ornette Coleman, Jean Davis

Diversity, race: Miles, “Paris was where I understood that all white people weren’t the same.” He met Picasso and Sarte and Albert Camus, and had a brief, heady romance with singer and actress Julluitte greco. “I had never felt like that in my life,” he said. “It was the freedom....of being treated like a human being, like someone important. *Jazz: A History of America’s Music*, Geoffrey C. Ward.

Miles, beaten by the police during a break outside the club Birdland in New York where he was performing because he wouldn’t ‘move along.’ *Jazz :A Film by Ken Burns*. Episode Nine.

Art Blakey and the Jazz Messengers play a new funky style jazz that they feel whites can't copy. ' *Jazz: A Film by Ken Burns*. Episode Nine.

Assignment: **Paper #5.** Write a two page paper on your impressions of Eddie Meadows visit to class. Due Monday, November 8th.

Reading for this week:

Text: p. 370-425

Course Reader:

“Transformation to Cool”, Bebop to Cool, Eddie Meadows, pp.244-249

Listening. C/D #4

Week 12, November 8th (Friday 12th, last day to drop with a ‘W’)
Chapter Ten-A Masterpiece By Midnight 1960-Present, p. 427-464

Due: Paper #5

Test: **Listening Exam #3**

Concept: Development of Free Jazz and the beginning of Fusion.

Musicians” John Coltrane, Miles, Elvin Jones, Wayne Shorter, Archie Shepp, Charles Mingus, Jimmy Smith

Assignment: Reading for this week: Text: p. 427-464

Course Reader: “Creative Music and the AACM”, Keeping Time, Robert Walser, pp.315-323

“Miles Davis Speaks His Mind”, pp. 365-376

Listening. C/D #5

FIELD TRIP: Thursday, November 11th. We will attend the Ground Zero Coffee House to attend a concert and write concert report #2. There will be three groups performing from 7:00-10:00PM. You may choose any group to write your report. The concert report is due next Monday, November 15th.

Week 13, November 15th

Due: Concert Report #2 (Monday)

Concept: Modern Big Bands

Musicians: Maria Schneider, Toshiko Ashioki, Bill Holman, Thad Jones, Buddy Rich

Diversity, race: Women become band leaders and leaders in the field of composition

Assignment: Course reader readings: “Maria Schneider”, Jazzwomen, Enstice and Stockhouse, pp. 270-285,

Listening Supplemental CD’s on Blackboard

Week 14, November 22nd

Concept: Fusion and Jazz influenced rock groups post-1970

Musicians:

Herbie Hancock, Weather Report, Chick Corea, Keith Jarrett, Brecker Bros., Blood, Sweat, and Tears, Chicago, Jazz Crusaders

Diversity, race: Non-Jazz musicians and musicians from other countries begin to heavily influence jazz

Assignment: Course Reader: Jazz Musicians, 1945 to the Present, David Dicaire, “Wayne Shorter” pp. 193-197
“Herbie Hancock”, pp 197-201
“Chick Corea”, pp. 202-207
“Jaco Pastorius”, pp. 227-230

Listening Supplemental CD’s on Blackboard

Week 15, November 29th

Concept: Latin and Hip-Hop Jazz

Musicians: Tito Puente, Pancho Sanchez, Roy Hargrove, Ingrid Jensen, Terri Lyne Carrington

Diversity, race: The influence of Latin and modern African American cultures on jazz

Assignment: Course Reader: Jazzwomen, Enstice and Stockhouse, “Terri Lyne Carrington”, pp. 48-62, “Ingrid Jensen”, pp. 146-161,

Listening Supplemental CD’s on Blackboard

Wednesday: Review for Final

FINAL EXAM: Exam #2 and Listening Exam #4

EXAM DATE: Wednesday, December 8th, 4:30-6:30 p.m.

Selected Critical Bibliography

BOOKS:

1. Ward, Geoffrey and Burns, Ken. Jazz: A History of America's Music
2. Dahl, Linda. Stormy Weather, The Music and Lives of A Century of Jazzwomen
3. Sally Placksin. American Women In Jazz.
4. James L. Dickerson. Just For A Thrill, Lil Hardin Armstrong, First Lady of Jazz
5. LeRoi Jones, Blues People
6. Marshall Stearns, The Story of Jazz
7. Robert Walser, Keeping Time
8. Djedje & Meadows, California Soul,
9. Enstice and Stockhouse, Jazzwomen,
10. Eddie Meadows, Bebop to Cool
11. David Dicaire, Jazz Musicians, 1945 to the Present

VIDEO:

Ken Burns, JAZZ, A film by Ken Burns. Vol. 1-10. : PBS DVD Gold, 2000

ARTICLES:

1. "Jazz Antecedents", Eddie Meadows
2. "African-Music Retentions In The New World", Lazarus E. N. Ekwueme
3. "What Jazz Means to Me", Max Roach