University of Utah

SURVEY OF JAZZ 1236-90

3 credits

(There are no co- or pre-requisites for this course)

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Office Hours: by email or phone (please give me 24 hours to reply to emails)

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COURSE DESCRIPTION: A survey of jazz from the 1890s to the present. You will learn about the various styles of jazz and the fascinating musicians who created them. One of the greatest of all American art forms, jazz developed, however, for many decades in a racist America that viewed most of its performers as less than human. Race relations between whites and blacks provide the context for jazz’s history and will be investigated in depth in this course. As today’s jazz trumpeter, Wynton Marsalis, has said, “Jazz music is at the center of the American mythology. It necessarily deals with race.”

COURSE OBJECTIVES: The objectives of this course lie in two fields of endeavor: the Fine Arts and Diversity Studies. From this study of music, you will acquire the tools, aural and intellectual, to comprehend all that comprises musical masterpieces, those from the jazz repertoire in particular. From the field of diversity studies, you will learn about the various experiences of black jazz performers who dealt with institutional racism, Jim Crow era political disenfranchisement and violence, white privilege, and various forms of bigotry, from the 1890s to the present. From this study by the end of this course, you will be able to establish methodologies for the creation of a thriving multi-cultural American society.

CONTENT OVERVIEW: In terms of music, Survey of Jazz 1236 explores the roots of jazz, New Orleans jazz, jazz in the 1920s, swing, bebop, cool, hard bop, avant-garde jazz, fusion, and historicism. In terms of Diversity Studies, it examines race relations with the “Jim Crow” laws, musicians’ protests against inequities, black pride, exploitation of black musicians, discrimination against black musicians, and the Civil Right Movement. In the final analysis, however, jazz is the story of the triumph of black artists through their music and of their fruitful collaboration with supportive white jazz artists, a beneficial model for a multi-cultural society.

PROJECTS TO FUFILL OBJECTIVES:

FOR DUE DATES SCROLL TO BOTTOM OF THIS PAGE IN CANVAS. DUE DATES POSTED BY EACH COURSE ASSIGNMENT.

Writing Project 1 (3 pages)  SUBJECT:  Billie Holiday’s singing of the protest song Strange Fruit, the anti-lynching song that became one of the most influential protest songs ever written. From watching the most interesting and thorough source of information on this subject, the video Strange Fruit (California Newsreel, 2002) (57 minutes), discuss the following:

1. The multiple contexts for this song: its text, its music, its performer, and its social message.

2. What is it about the text and the music of this song that makes it such a haunting work?

Writing Project 2 (3 pages)  Jazz musicians of the 20th century have often been praised for possessing the personal qualities of ideal citizens in an ideal multi-cultural democracy. This is a unique form of praise given the forms of racial oppression experienced by black jazz musicians.

1) Write an essay on this topic, including four of these personal qualities. For each personal quality, discuss an instance in the history of jazz in which a specific jazz musician studied in this course exhibited that quality and link this to the experiences of the specific musician’s experience of racial inequity (1 1/2 pages)

2) How do you see these qualities plus additional measures that you might propose moving present-day America toward a thriving multi-cultural society given this history of racial oppression in our country? (3/4 page)

3) What do you see as your role in this thriving multi-cultural society which still exhibits multiple forms of racial inequity? (3/4 page)

Listening Tracks: Students will be expected to listen to tracks associated with each chapter and then identify some of these on the exams. A list of tracks that will be included on exams will be posted in an exam review.

Concert Attendance: You will be required to attend two jazz concerts this semester and write a separate concert report about each. Please write each concert report within a week of attending the concert. In a 1-2 page paper, please tell me the performers, the concert venue, and the date and time of the concert. Describe three of the works that you hear in detail. Please use the musical terms that you have learned in this class to describe these.

* You may attend a third concert and write a third concert report for 10 points of extra credit. Links to jazz concerts in the area will be posted on Canvas. You may find a jazz concert series
near you. There are some terrific performers that tour the country. I encourage you to hear as much live jazz as possible.

**REQUIRED TEXTBOOK:** *Jazz 2nd ed.* by Scott Deveaux and Gary Giddins’s and access to listening examples (Norton, 2015)

**ADDITIONAL MATERIALS:** (Links to the following materials are on Canvas.)

1) Because the history of jazz and the African-American experience since Emancipation has been so well documented through photographs and film, the collection of outstanding videos/video clips carefully assembled for this course and listed on this syllabus will function as a textbook. (These videos/video clips are all on Marriott Library’s Video Streaming.)

2) Readings from the literature on jazz that center on topics of diversity and listed on this syllabus will also function as a textbook. (These readings are all on the Canvas site. You can access them under "Modules" or "Files").

**Grading Scale:**

- Discussion Postings: 20 points
- Concert Reports: 40 points
- Written Project 1: 20 points
- Written Project 2: 20 points
- Chapter Quizzes: 80 points
- Listening Quizzes: 75 points
- Midterm Exam 1: 150 points
- Midterm Exam 2: 150 points
- Final (not comprehensive): **150 points**
- Total Points possible: 705 points

Grading Scale: % out of 705 points

- A: 93-100 %
- A-: 90-92 %
- B+: 87-89 %
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GENERAL CALENDAR: For exact due dates, please scroll to the bottom of this webpage in Canvas. The material below is also listed under "Modules" with due dates and assignment descriptions etc.

WEEK 1: **Introduce yourself to the class on Discussion Posting. (5 Points)** Please take Introductory Quiz after you have read through the syllabus.

READ: pages xi-xxxi Jane Daley’s “The Age of Jim Crow”, Read Chapter 1 in *Jazz*: Instruments and Musical Concepts: Timbre, Rhythm, Melody, and Harmony. **Take Chapter 1 Quizzes.** Additional Listening for Chapter 1 on CDs which accompany text. (Be sure to listen to all tracks provided for each chapter. A list of those required for the exam will be posted on the exam review.”

VIDEO: Joanne Falletta’s *Behind the Scenes* (Link on Canvas)

Read Chapter 2 in *Jazz*. Take Chapter 2 Quiz.

**Take Chapter 2 Quizzes**

WEEK 2: Read Chapter 3 in *Jazz:*

ADDITIONAL READING: Frederick Turner, "A History of Hot" from Remembering Song: Encounters with the New Orleans Jazz Tradition (Da Capo Press, 1994), pages 12-31 (20 pages) about what the earliest jazz meant to blacks, whites, and Creoles. **Take Chapter 3 Quizzes.**

VIDEO: Ken Burns’s Jazz (2000): Episode 1 (Gumbo): DVD Scenes 2, 3, and 4 entitled “Gumbo” about the multi-racial roots of African-American jazz, “The Roux” about the sociological meaning of the blues, and “The Big Noise” about Buddy Bolden (Start at 8 minutes and 3 seconds and Stop at 48 minutes and 6 seconds). **TO ACCESS THIS VIDEO AND ALL FUTURE KEN BURNS' JAZZ VIDEOS, CLICK ON THE VIDEO IN MODULES AND THEN TYPE "KEN BURN'S JAZZ" IN THE SEARCH WINDOW. THIS WILL GIVE YOU ALL OF THE EPISODES. SCROLL DOWN TO THE EPISODE YOU ARE LOOKING FOR.**

WEEK 3: Read Chapter 4 in *Jazz*. **Take Chapter 4 Quizzes.**

READING: Jim Haskins’s The Cotton Club (Random House, 1977), excerpts (7 pages) -- about black entertainers performing for white audiences.
DISCUSSION: Post a Response to Discussion Question # 1.

VIDEOS: 1) Ken Burns’s Jazz: Episode 2 (The Gift): DVD’s last scene from 1 hour 36 minutes 17 seconds to 1 hour 43 minutes 13 seconds about the sociological significance of Louis Armstrong

2) Ken Burns’s Jazz: Episode 3 (Our Language): 1 hr. 06 min. 40 sec. to 1 hr. 21 min. 35 sec. about Duke Ellington: the Cotton Club and as a Race Man

3) Ken Burns’s Jazz: Episode 4 (True Welcome): jazz and freedom and jazz breaking down barriers between blacks and whites (5 min. 40 sec. to 7 min. 35 sec.)

WEEK 4: Read Chapter 5 in Jazz. Take Chapter 5 Quizzes.

READING: None. Instead work on Project 1 (Billie Holiday’s singing of the song Strange Fruit).

VIDEOS:

1) Ken Burns’s Jazz: Episode 4 (True Welcome): Louis Armstrong sings the protest song “Black and Blue,” and future Civil-Rights attorney Charles Black first sees Louis Armstrong perform (26 min. 50 sec. to 31 min. 15 sec.)

2) Ken Burns’s Jazz: Episode 4 (True Welcome): John Hammond, white agent for black performers (1 hr. 06 min. 03 sec. to 1 hr. 11 min. 01 sec.)

3) Ken Burns’s Jazz: Episode 4 (True Welcome): Duke Ellington and his celebration of black culture (1 hr. 32 min. 30 sec. to 1 hr. 40 min. 05 sec.)

Week 5: Read Chapter 6 in Jazz. Take Chapter 6 Quizzes.

READING: Billie Holiday’s (with William Dufty) Lady Sings the Blues (1956), pages 70-79 and 80-82 (10 ½ pages) = the account of a black female singer in a white band during the 1930s.

DISCUSSION: Post a Response to Discussion Question # 2.

VIDEOS: 1) Ken Burns’s Jazz: Episode 5 (Swing: Pure Pleasure): Dance and the Depression (3 min. 57 sec. to 7 min. 09 sec.)

2) Ken Burns’s Jazz: Episode 5 (Swing: Pure Pleasure): Benny Goodman’s contribution to swing in the 1930s (8 min. 28 sec. to 14 min. 11 sec.)
3) Ken Burns’s Jazz: Episode 5 (Swing: Pure Pleasure): Benny Goodman and his integrated trio and quartet (1 hr. 01 min. 18 sec. to 1 hr. 05 min. 51 sec.)

4) Ken Burns’s Jazz: Episode 5 (Swing: Pure Pleasure): Billie Holiday (1 hr. 07 min. 26 sec. to 1 hr. 15 min. 07 sec.)

5) Ken Burns’s Jazz: Episode 6 (Swing: The Velocity of Celebration) Count Basie (5 min. 54 sec. to 8 min. 05 sec.) and Kansas City (19 min. 49 sec. to 21 min. 57 sec. and 24 min. 18 sec. to 28 min. 50 sec.)

WEEK 6: Midterm Exam 1 Register for exam by clicking on Schedule Exams on the left of the screen in Canvas.

WEEK 7: Read Chapter 7 in Jazz. Take Chapter 7 Quizzes.

READING: 1) Scott DeVeaux’s The Birth of Bebop (University of California Press, 1997), pages 248-253 (4 ½ pages) = about “Jim Crow” Laws and Bus Tours

2) David W. Stowe’s Swing Changes (Harvard University Press, 1994), pages 167-74 (7 pages) = about women jazz musicians, both black and white

VIDEOS:

1) Ken Burns’s Jazz: Episode 6 (Swing: The Velocity of Celebration): Coleman Hawkins (8 min. 13 sec. to 12 min. 54 sec.)

2) Ken Burns’s Jazz: Episode 6 (Swing: The Velocity of Celebration): Lester Young (12 min. 55 sec. to 18 min. 03 sec.)

3) Ken Burns’s Jazz: Episode 6 (Swing: The Velocity of Celebration): Billie Holiday sings Strange Fruit (1 hr. 19 min. 44 sec. to 1 hr. 27 min. 13 sec.)

WEEK 8: Read Chapter 8 in Jazz. Take Chapter 8 Quizzes.

VIDEOS:

1) Ken Burns’s Jazz: Episode 7 (Dedicated to Chaos): Duke Ellington’s Black, Brown, and Beige (1 hr. 27 min. 17 sec. to 1 hr. 32 min. 46.

READING: “The Birth of Bebop”, p. 25-27

WEEK 9: Read Chapter 9 in Jazz. Take Chapter 9 Quizzes.

READINGS: None.
DISCUSSION: Post a Response to Discussion Question # 3.

**WRITTEN PROJECT 1 DUE (on Billie Holiday’s singing of the song Strange Fruit) (Please turn in on Assignment link) Click on Assignment in Canvas for more detailed instructions.

VIDEOS:

1) Ken Burns’s Jazz: Episode 7 (Dedicated to Chaos): Charlie Parker and Bebop (21 min. 58 sec. to 23 min. 45 sec. and 1 hr. 47 min 36 sec. to 1 hr. 52 min. 34 sec.)

2) Ken Burns’s Jazz: Episode 7 (Dedicated to Chaos): Jazz and World War II (30 min. 02 sec. to 31 min. 17 sec. and 47 min. 45 sec. to 49 min. 38 sec.)

3) Ken Burns’s Jazz: Episode 7 (Dedicated to Chaos): “Jim Crow” Laws and World War II (57 min. 27 sec. to 1 hr. 01 min. 25 sec.)

4) Ken Burns’s Jazz: Episode 8 (Risk): Charlie Parker (2 min. 01 sec. to 5 min. 18 sec. and 8 min. 14 sec. to 9 min. 10 sec.)

5) Ken Burns’s Jazz: Episode 8 (Risk): Heroine (46 min. 36 sec. to 54 min. 00 sec.)

6) Ken Burns’s Jazz: Episode 8 (Risk): Bud Powell (1 hr. 08 min. 40 sec. to 1 hr. 09 min. 16 sec.)

7) Ken Burns’s Jazz: Episode 8 (Risk): Miles Davis and Cool (58 min. 13 sec. to 1 hr. 06 min. 42 sec.)

8) Ken Burns’s Jazz: Episode 8 (Risk): John Lewis and the Modern Jazz Quartet (1 hr. 10 min. 05 sec. to 1 hr. 12 min. 17 sec.)

9) Ken Burns’s Jazz: Episode 8 (Risk): Gerry Mulligan and Dave Brubeck (1 hr. 18 min. 33 sec. to 1 hr. 40 min. 09 sec.)

WEEK 10: Read Chapter 11 in Jazz. (Chapter 10 optional, will not be on Midterm 2) Take Chapter 11 Quizzes.

VIDEOS:

2) Ken Burns’s Jazz: Episode 9 (The Adventure): Art Blakey and Horace Silver (50 min. 44 sec. to 1 hr. 01 min. 34 sec.)
3) 1) Ken Burns’s Jazz: Episode 9 (The Adventure): Miles Davis (1 hr. 13 min. 29 sec. to 1 hr. 27 min. 47 sec.)

2) Ken Burns’s Jazz: Episode 9 (The Adventure): John Coltrane (1 hr. 29 min. 53 sec. to 1 hr. 37 min. 32 sec.)

WEEK 11:

Read Chapter 12 in Jazz.  Take Chapter 12 Quizzes.

ADDITIONAL READINGS: None

VIDEOS:

1) Ken Burns’s Jazz: Episode 8 (Risk): Thelonious Monk (1 hr. 18 min. 23 sec. to 1 hr. 29 min. 03 sec.)

2) Watch the second half (to 30 min. 12 sec.) of the DVD Eyes on the Prize: America’s Civil Rights Movement, volume 1: “Fighting Back” (1957-1962) (1/2 hour) – about Little Rock.

WEEK: 12  MIDTERM EXAM 2  Register for exam by clicking on Schedule Exams on the left of the screen in Canvas.

WEEK 13: Read Chapter 13 (only pages 287-299) and Chapter 14 in Jazz.  Take Chapter 14 Quizzes.

READINGS: 1) Ingrid Monson’s Freedom Sounds: Civil Rights Call Out to Jazz and Africa (Oxford University Press, 2007), excerpts (6 1/2 pages) = defines the contributions of jazz performers to the Civil Rights Movement

2) “A Jazz Summit Meeting” (1964), excerpt (5 ½ pages) = interview with famous black and white jazz performers of the 1960s on their experiences with race relations during the 1960s

VIDEOS:

1) Ken Burns’s Jazz: Episode 10 (A Masterpiece by Midnight): Charles Mingus (15 min. 00 sec. to 17 min. 27 sec.)

2) Ken Burns’s Jazz: Episode 10 (A Masterpiece by Midnight): Civil Rights Activists: Max Roach, Charles Mingus, and Archie Shepp (13 min. 18 sec. to 18 min. 49 sec.)
3) Ken Burns’s Jazz: Episode 10 (A Masterpiece by Midnight): John Coltrane (36 min. 52 sec. to 46 min. 17 sec.)

4) Ken Burns’s Jazz: Episode 10 (A Masterpiece by Midnight): Miles Davis (46 min. 18 sec. to 57 min. 38 sec.)

**WRITTEN PROJECT 2 DUE** (On Jazz Musicians of the 20th Century)

**WEEK 14:** Read Chapters 16 and 17 in Jazz. Take Chapters 16 and 17 Quizzes.

READING: Penny von Eschen’s Satchmo Blows up the World: Jazz Ambassadors Play the Cold War (Harvard University Press, 2004), pages 58-65 and excerpts from 250-260 (10 ½ pages) about the tours taken to Africa, Europe, and Asia by jazz musicians for the U.S. State Department (1950s to 1990s): how these jazz performers abroad dealt with the issue of black-and-white relations in late 20th-century America.

VIDEOS:

1) Ken Burns’s Jazz: Episode 10 (A Masterpiece by Midnight): Cecil Taylor (21 min. 41 sec. to 25 min. 59 sec.)

2) Ken Burns’s Jazz: Episode 10 (A Masterpiece by Midnight): Bossa nova (26 min. 00 sec. to 28 min. 33 sec.)

3) Ken Burns’s Jazz: Episode 10 (A Masterpiece by Midnight): Wynton Marsalis on jazz and on the ideal American democracy (1 hr. 20 min. 21 sec. to 1 hr. 31 min. 25 sec.)

**WEEK 15:** Read Chapters 18 in Jazz. Take Chapter 18 Quizzes.

Review for final exam.

**WEEK 16:** FINAL EXAM - (This exam is not comprehensive.) Register for exam by clicking on Schedule Exams on the left of the screen in Canvas.

**Email:** Please check your Canvas email frequently as I will often send you reminders of when assignments are due. I will communicate with students in the class via email or announcements. I will check my email at least once every day, except on weekends. Please don’t hesitate to email me with any questions that you might have. I have listed my phone number as well. If you have a question, and you need an immediate response, don’t hesitate to call me.

**ADA Statement**

“The University of Utah seeks to provide equal access to its programs, services and activities for people with disabilities. If you will need accommodations in the class, reasonable prior notice needs to be given to the Center for Disability Services, 162 Union Building, 581-5020 (VTDD).
CDS will work with you and the instructor to make arrangements for accommodations.” (www.hr.utah.edu/oeo/ada/guide/faculty/).

**Faculty and Student Rights and Responsibilities**

All students are expected to maintain professional behavior in the classroom setting, according to the Student Code, spelled out in the Student Handbook. Students have specific rights in the classroom as detailed in Article III of the Code. The Code also specifies proscribed conduct (Article XI) that involves cheating on tests, plagiarism, and/or collusion, as well as fraud, theft, etc. Students should read the Code carefully and know they are responsible for the content. According to Faculty Rules and Regulations, it is the faculty responsibility to enforce responsible classroom behaviors, and I will do so, beginning with verbal warnings and progressing to dismissal from class and a failing grade. Students have the right to appeal such action to the Student Behavior Committee.

**Accommodations Policy**

Some of the writings, lectures, films, or presentations in this course may include material that conflicts with the core beliefs of some students. Please review the syllabus carefully to see if the course is one that you are committed to taking. If you have a concern, please discuss it with me at your earliest convenience.

**Non-Contract Note**

“Note: The syllabus is not a binding legal contract. It may be modified by the instructor when the student is given reasonable notice of the modification.”