Musc 1236-001
Survey of Jazz (3.0 units)
MWF 10:45-11:35 S BEH AUD

INSTRUCTOR:
Bettie Jo Basinger, Ph.D.
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Office hours: TTh 12:30-1:30 pm or by appointment, DGH 432

COURSE DESCRIPTION:
Through examination of its various styles and contributing musicians, this class surveys Jazz from the 1890s to the present. Jazz ranks amongst the greatest of American art forms, yet it developed for many decades in a racist environment in which most of its performers were viewed as less than human. Race relations between whites and blacks thus provide the context for Jazz's history: As Wynton Marsalis, a respected Jazz trumpeter, has said, “Jazz music is at the center of the American mythology. It necessarily deals with race.” This course will therefore present an in depth investigation of Jazz as a forum for addressing racial perceptions, interactions, and inequity in the United States.

LEARNING OUTCOMES:
Course objectives lie in two fields of endeavor: Fine Arts and Diversity Studies. Students will acquire aural and intellectual tools that will increase comprehension of musical masterpieces, especially those in the Jazz repertory. At the same time, the class will learn about the various experiences of black performers (from the inception of Jazz through the present day) confronting institutionalized racism; the political disenfranchisement and violence of the Jim Crow era; white privilege; and various forms of bigotry. By the end of the semester, this study will enable students to establish methodologies for the creation of a thriving multi-cultural American society.

CONTENT OVERVIEW:
This class explores Jazz history chronologically, including its musical roots, the New Orleans era, Jazz of the 1920s, Swing, Bebop, Cool, Hard Bop, the Avant garde movement, fusion, and Jazz historicism. Within the context of this survey, the course also investigates race relations as articulated in 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, the story of Jazz uncovers the triumph of black artists, both through their own music and by means of fruitful collaboration with supportive white Jazz musicians; the genre thus serves as a paragon of an integrated multicultural society.
TEACHING AND LEARNING METHODS:
1. Lecture
2. Discussion
3. Readings, both on reserve and in the required text book
4. Listening, both to recorded examples and live concerts
5. Viewing of videos treating both musical and socio-cultural topics
6. In-class examinations
7. Written project

TEXTS:
Required purchases
2. The media package that accompany this text (which includes access to the textbook), available at http://digital.wwnorton.com/jazz2

Online resources
1. The course syllabus, lecture notes, and handouts, available through Canvas (available through the class link at https://go.utah.edu)
2. Reserve readings, available through Student Course Reserves (http://www.lib.utah.edu)
3. Video clips streamed by The Marriott Library, available through The Knowledge Commons' Media Streaming site (most easily accessed through links in our Canvas class pages)
4. Although examinations will not cover these works, students may find recordings of any compositions discussed in class, yet not included on Norton's cite, in Canvas
5. Recordings of pieces discussed in the textbook may accessed at https://streaming.finearts.utah.edu/mckaylibrary/

GRADING SCALE:
A  93-100 %
A-  90-92 %
B+  87-89 %
B   83-86 %
B-  80-82 %
C+  77-79 %
C   73-76 %
C-  70-72 %
D+  67-69 %
D   63-66 %
D-  60-62 %
E   < 60 %
**REQUIREMENTS:**

**Required assignments**

1. Exams (3, occurring on 9/30, 11/11, and 12/14)  
   - 45%  
   - 450 pts (150 each)

2. Written project (1, due 10/7)  
   - 40%  
   - 400 pts

3. College concert attendance (2, due 12/7)  
   - 10%  
   - 100 pts (50 each)

4. Professional concert attendance (1, due 12/7)  
   - 5%  
   - 50 pts

**Additional concert attendance (not required)**

Additional concert attendance (1, due 12/7)  
   - 25 pts

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Students must attend three appropriate concerts during the semester, turning in a ticket stub, program, photo, or other documentation by the start of the last lecture (12/7). All concerts must involve live performance of Jazz (of any style): two must consist of concerts offered by the University of Utah's Jazz ensembles (or performances of similar level), and the last must involve musicians of professional caliber (i.e., an artist or ensemble with a national reputation). An additional concert (either University or professional type) will garner 25 points of extra credit, provided that a further ticket stub/program/photo verifies attendance. **You need to submit all tickets, programs, photos, and receipts by uploading them in Canvas, along with a brief textual annotation providing the concert's date and location, as well as the performer's name. All tickets and receipts must have your name written on the front side of the ticket, program or other paper documentation (and not on any other paper placed beside any of these), so that the instructors can feel certain students are not passing a single item between multiple individuals.** Photographs must include an image of the performers, as well as image of the student him/herself clearly demonstrating that he/she indeed attended the concert.

Appropriate University concerts will occur on campus **September 28 (Wednesday), October 19 (Wednesday), November 2 (Wednesday), November 15 (Tuesday), November 22 (Tuesday), and December 7 (Wednesday)**; the "Music" category on the campus Events Calendar (www.events.utah.edu; the link in Canvas) provides times, locations, and ticket prices.

Professional Jazz musicians most consistently come to the Salt Lake area in connection with JazzSLC. This program is bringing in three professional Jazz performers this semester, with concerts on **September 9 (Monday), October 17 (Monday), and November 19 (Saturday)**. The JazzSLC website (jazzslc.com; see the link in Canvas) provides times, prices, and locations. Other performances may also fill this requirement, so long as they offer Jazz music of professional caliber (i.e., the artists involved have a national reputation). To receive credit for concerts, you need only upload a ticket stub, program, or photo by the last class meeting on 12/7.

Students who are unable to attend concerts may choose to complete a second written project (due by the start of class on 12/7) in lieu of this requirement. The topic for this optional paper appears in Canvas; see below for additional information. You may attend only a single concert (either University or professional) for 25 points of extra credit; completing the optional/second project and attending three or more concerts will still give you only 25 points of extra credit.

All exams are mandatory and will consist of multiple-choice questions. They will begin with a "Listening" portion in which students will hear a series of excerpts drawn from the course recordings: students may need to identify the title of each excerpt, name the principal performer(s), and/or recognize the composer. A "History and Techniques" section will follow; here you will answer questions encompassing musical techniques, devices, and styles, as well as any pertinent Jazz history. The exams will then conclude with a "Diversity" segment that addresses the general socio-cultural background upon which Jazz developed.

Exam questions will derive from lecture; in class and online discussions; and assigned readings and viewing materials. Review sheets that narrow down course material (particularly the listening assignments) will appear on Canvas prior to each exam.

The instructor(s) will only grant makeup exams for any of the tests emergency situations. Students must arrange all makeups—particularly for the test occurring during Finals Week—in advance.
The topic for the written project appears in the Assignments area of Canvas. This assignment involves both critical and creative thinking. Project-specific research should build upon the musical, historical, and socio-cultural background covered in lecture and the day-to-day assignments. This paper will total three to five double-spaced pages in length. Organization, spelling, and grammar count indirectly: though you will not receive a penalty for each missed comma, you need to communicate your ideas with clarity.

Students will submit the written project, as well as any optional second projects, via Canvas (through the Assignments function); the instructor(s) will not accept hard copies and emailed assignments. Canvas will only accept some file types (i.e., doc, .docx, .rtf, or .pdf), so please make sure you have the ability to create an appropriate file before trying to upload your document.

The project falls due at the beginning of class on 10/7. Anything submitted after this time will receive a late deduction–even when only a mere five minutes late. If necessary, students may turn in this assignment, as well as the optional project (though not the concerts), after the due date, though the grade will drop a full letter for each week late. The instructor(s) must receive the project by 11:59 pm on 12/7, however.

No late coursework (whether midterms, papers, or concerts) will be accepted after 11:59 pm on the date of the last lecture.

University policies:

The University expects all students to maintain professional behavior in the classroom setting as delineated in the Student Code appearing in the Student Handbook. Students have specific rights in the classroom as detailed in Article III of the Code, but this Article also specifies proscribed conduct concerning cheating, plagiarism, and collusion, as well as fraud, theft, etc. The responsibility of enforcing responsible classroom behaviors by means of verbal warning belongs to faculty members; if unheeded, the warning will progress to dismissal and ultimately a failing grade. Although students have the right to appeal such action before the Student Behavior Committee, they should aspire to the conduct outlined in the Code.

The University of Utah seeks to provide equal access to its programs, services, and activities for people with disabilities. If you need accommodations in the class, you must provide reasonable prior notice to the Center for Disability Services, 162 Union Building, 581-5020 (V/TDD). CDS will work with you and the instructor to make arrangements for accommodations.

Some of the readings, lectures, films, or presentations in this course may include material that may conflict with the core beliefs of some students. Please review the syllabus carefully to see if you can commit to taking this course and discuss any concerns should with Dr. Basinger at your earliest convenience. For more information, please consult the University of Utah’s Accommodations Policy at www.admin.utah.edu/facdev/accommodations-policy.pdf.

COURSE CALENDAR:
8/22 Jazz as African American musical expression
Reading assignment:
Reserve: "A Jazz Summit Meeting" (1964) [concerning Jazz as an African American art and performers’ reactions to race relations within the Jazz world during the 60s]
Viewing assignment:
The Rise and Fall of Jim Crow (2002), Part 1 "Promises Betrayed: 1865-1896," 1:48-53:52 [concerning the socio-cultural environment into which most African-American Jazz musicians were born]
8/24 Musical concepts and terminology I: Timbre, melody, and harmony

Reading assignment:
DeVeaux/Giddins, 2-13, 15-18

Viewing assignment:
1. The Rise and Fall of Jim Crow (2002), Part 1 "Promises Betrayed: 1865-1896," 1:48-3:52, cont. [concerning the socio-cultural environment in which most black jazz musicians were born]
2. The Rise and Fall of Jim Crow (2002), Part 2 "Fighting Back: 1896-1917," 1:50-53:56 [concerning the socio-cultural environment into which most African-American Jazz musicians were born]

Listening assignment:
1. *"Dinah" (Red Nichols and His Five Pennies)
2. *"Concerto for Cootie " (Duke Ellington and His Orchestra)

8/26 Musical concepts and terminology II: Rhythm and meter

Reading assignment:
DeVeaux/Giddins, 13-15

Viewing assignment:
The Rise and Fall of Jim Crow (2002), Part 2 "Fighting Back: 1896-1917," 1:50-53:56, cont. [concerning the socio-cultural environment into which most African-American Jazz musicians were born]

Listening assignment:
1. *"Maple Leaf Rag" (Scott Joplin), as suggested by the original notation and as interpreted by Jelly Roll Morton
2. *"Take Five" (The Dave Brubeck Quartet)

8/29 Musical concepts and terminology III: Texture

Reading assignment:
DeVeaux/Giddins, 18-20, 114-115

Viewing assignment:
The Rise and Fall of Jim Crow (2002), Part 3 "Don't Shout Too Soon: 1917-1940," 1:52-53:54 [concerning the socio-cultural environment into which most African-American Jazz musicians were born]

Listening assignment:
1. "West End Blues" (Louis Armstrong and His Hot Five)
2. *"Struttin' with some Barbeque" (Louis Armstrong and His Hot Five)

*Works preceded by an asterisk may be accessed in Canvas
8/31 Musical concepts and terminology IV: Form
Reading assignment:
DeVeaux/Giddins, 23-24, 28-33
Viewing assignment:
1. *The Rise and Fall of Jim Crow (2002), Part 3 "Don't Shout Too Soon: 1917-1940," 1:52-53:54, cont. [concerning the socio-cultural environment in which most black Jazz musicians were born]

Listening assignment:
1. *"Over the Rainbow" (Judy Garland)
2. *"Embraceable You" (Frank Sinatra)

9/2 Musical concepts and terminology V: Improvisation
Reading assignment:
DeVeaux/Giddins, 20-21, 33-37
Viewing assignment:
The Rise and Fall of Jim Crow (2002), Part 4 "Terror and Triumph: 1940-1954," 1:49-4:25, cont. [concerning the socio-cultural environment into which most African-American Jazz musicians were born]

Listening assignment:
1. "Over the Rainbow" (Art Tatum)
2. "Blue Skies" (Ella Fitzgerald)

9/5 Labor Day–no school

9/7 The musical roots of Jazz I: Slavery and its music
Reading assignment: 38-47
DeVeaux/Giddins,
Listening assignment:
1. "The Buzzard Lope" (Georgia Sea Island Singers)
2. *"Hallie, Come On!" (Miriam Burton)
3. *"John Henry" (Valentine Pringle)

*Works preceded by an asterisk may be accessed in Canvas
9/9 The musical roots of Jazz II: Minstrelsy, brass bands, dance and Ragtime

Reading assignment:
DeVeaux/Giddins, 51-59

Viewing assignment:

Listening assignment:
1. "Old Folks at Home" (Paul Robeson)
2. "Memphis Blues" (Lieut. Jim Europe’s 369th Infantry Band)
3. "Down Home Rag" (Wilbur Sweatman)

9/12 The musical roots of Jazz III: Sharecropping and the Blues

Reading assignment:
DeVeaux/Giddins, 24-28, 47-50

Viewing assignment:

Listening assignment:
1. "Cross Road Blues" (Robert Johnson)
2. Reckless Blues" (Bessie Smith)

9/14 New Orleans: Jim Crow, multiculturalism, and the birth of Jazz

Reading assignment:
1. DeVeaux/Giddins, 61-67, 68-70, 81-82
2. Reserve: Frederick Turner, "A History of Hot" from Remembering Song: Encounters with the New Orleans Jazz Tradition (Da Capo Press, 1994), 12-31 [concerning how whites, blacks, and Creoles of color reacted to the earliest Jazz]

Viewing assignment:
1. Ken Burns’s Jazz, Ep 1 "Gumbo" (2000), 8:03-15:17 [concerning the musical and racial diversity of New Orleans]

Listening assignment:
1. "Cake Walking Babies (From Home)" (The Red Onion Jazz Babies)
2. "Dixie Jass Band One Step" (Original Dixieland Jazz Band)

*Works preceded by an asterisk may be accessed in Canvas
9/16 The Great Migration: King Oliver, Sidney Bechet, Jelly Roll Morton
Reading assignment:
   DeVeaux/Giddins, 67-68, 71-81, 82-83
Listening assignment:
   1. "Dead Man Blues" (Jelly Roll Morton and His Red Hot Peppers)
   2. "Snake Rag" (King Oliver's Creole Jazz Band)

9/19 New York in the 20s (I): Jazz, The Harlem Renaissance, and Prohibition
Reading assignment:
   DeVeaux/Giddins, 85-97
Listening assignment:
   1. "Changes" (Paul Whiteman and His Orchestra)
   2. "Copenhagen" (Fletcher Henderson Orchestra)

9/21 New York in the 20s (II): The Cotton Club
Reading assignment:
   1. DeVeaux/Giddins, 97-105
   2. Reserve: Jim Haskins, excerpts from The Cotton Club (Random House, 1977)
Viewing assignment:
   Ken Burns's Jazz, Ep. 3 "Our Language" (2000), 1:06:40-1:21:35
   [concerning race at the Cotton Club and in Duke Ellington's music]
Listening assignment:
   1. "You've Got to Be Modernistic" (James P. Johnson)
   2. "Black and Tan Fantasy" (Duke Ellington and His Orchestra)

9/23 Louis Armstrong: Musical innovations and sociological significance
Reading assignment:
   1. DeVeaux/Giddins, 107-115
   2. Reserve: Penny M. Von Eschen, Satchmo Blows Up the World: Jazz Ambassadors Play the Cold War (Harvard University Press, 2004), excerpts from Ch. 3 [concerning Louis Armstrong as "Jazz Ambassador" and his reactions to Governor Faubus of Arkansas]
Viewing assignment:
   [concerning the importance of Armstrong in Jazz history]
   2. Ken Burns's Jazz, Ep. 4 "True Welcome" (2000), 26:50-31:15 [on the racial statement of Armstrong's performance of "Black and Blue"]
Listening assignment:
   1. "Hotter than That" (Louis Armstrong and His Hot Five)
   2. "West End Blues" (Louis Armstrong and His Hot Five)

*Works preceded by an asterisk may be accessed in Canvas
9/26 In the wake of Armstrong: Other New York soloists
Reading assignment:
DeVeaux/Giddins, 115-129
Viewing assignment:
Ken Burns's Jazz, Ep. 6 "Swing: The Velocity of Celebration" (2000), 8:13-12:54 [on the tenor saxophone and Coleman Hawkins ;]
Listening assignment:
1. "Weather Bird" (Louis Armstrong and Earl Hines)
2. "Singin' the Blues" (Frankie Trumbauer and His Orchestra, featuring Bix Beiderbecke)

9/28 Dance and the Great Depression: The birth of Swing
Reading assignment:
DeVeaux/Giddins, 130-143
Viewing assignment:
Listening assignment:
1. "Blue Lou" (Fletcher Henderson and His Orchestra)
2. *"King Porter Stomp" (Benny Goodman and His Orchestra)

9/30 Midterm I

10/3-5 Soloists, cutting contests, and jam sessions: Integration and Swing
Reading assignment:
DeVeaux/Giddins, 143-146, 185-185, 189-191, 194-209
Viewing assignment:
1. Ken Burns's Jazz, Ep. 4 "True Welcome" (2000), 5:40-7:35 [concerning the Swing era's loosening of racial barriers]
2. Ken Burns's Jazz, Ep. 4 "True Welcome" (2000), 1:06:03-1:11:01 [concerning John Hammond's support of black performers]
Listening assignment:
1. "Dinah" (Benny Goodman Quartet)
2. "A Sailboat in the Moonlight" (Billie Holiday and Her Orchestra)
3. *"Harlem Congo" (Chick Webb and His Orchestra)
4. *"A Tisket, A Tasket" (Chick Webb and His Orchestra, featuring Ella Fitzgerald)

*Works preceded by an asterisk may be accessed in Canvas
**10/7 Black bands, white bands: Segregation and Swing**

**Project due**

Reading assignment:
1. DeVeaux/Giddins, 146-155
2. Reserve: Billie Holiday (with William Dufty), excerpts from *Lady Sings the Blues* (Doubleday, 1956)

Viewing assignment:

Listening assignment:
1. "Star Dust" (Artie Shaw and His Orchestra)
2. "Annie Laurie" (Jimmie Lunceford and His Orchestra)

**10/17-19 The Southwest and Kansas City: Territory bands and Count Basie**

Reading assignment: DeVeaux/Giddins, 157-170, 191-193

Viewing assignment:
1. Ken Burns's *Jazz*, Ep. 6 "Swing: The Velocity of Celebration" (2000), 5:54-8:05 [concerning Count Basie]

Listening assignment:
1. "It's All Right, Baby" (Pete Johnson and Big Joe Turner)
2. "Walkin' and Swingin'" (Andy Kirk and His Twelve Clouds of Joy)
3. "One O'Clock Jump" (Count Basie and His Orchestra)
4. "Oh! Lady Be Good" (Count Basie and His Orchestra)

**10/21 Duke Ellington after 1930: A celebration of African-American life**

Reading assignment: DeVeaux/Giddins, 170-183

Viewing assignment:
1. Ken Burns's *Jazz*, Ep. 4 "True Welcome" (2000), 1:32:30-1:40:05 [Duke Ellington’s music as a celebration of African American culture]

Listening assignment:
1. "Mood Indigo" (Duke Ellington and His Cotton Club Orchestra)
2. "Conga Brava" (Duke Ellington: The Blanton Webster Band)
3. "Blood Count" (Duke Ellington and His Famous Orchestra)
10/24 World War II: Swing abroad and alternatives back home
Reading assignment:  
DeVeaux/Giddins, 186-189, 210-225
Viewing assignment:  
   [concerning European interpretations of Jazz as a symbol of American  
   democracy during World War II]
   [concerning Jazz as an underground movement in Germany during  
   World War II]
Listening assignment:  
1. "Body and Soul" (Coleman Hawkins and His Orchestra)  
2. "Over the Rainbow" (Art Tatum)  
3. "Swing to Bop (Topsy)" (Charlie Christian)

10/26 Straining against Jim Crow: the birth of Bebop
Reading assignment:  
1. DeVeaux/Giddins, 226-235, 243-245  
2. Reserve: Scott DeVeaux, *The Birth of Bebop* (University of California  
   Press, 1997), 25-27 [Bebop and the desire/need for societal change]  
3. Reserve: Scott DeVeaux, *The Birth of Bebop* (University of California  
   Press, 1997), 248-253 [concerning the impact of Jim Crow on Swing  
   bands touring the South]
Viewing assignment:  
1. Ken Burns's *Jazz*, Ep. 7 "Dedicated to Chaos" (2000), 2:01-5:18  
   [concerning the Cold War era and the cultural background of Bebop]  
   [concerning the innovations of Charlie Parker]  
   [concerning World War II's impact on Civil Rights in America]  
   Parker's style]
Listening assignment:  
1. "Tempus Fugue-It" (Bud Powell)  
2. "Now's the Time" (Charlie Parker Quartet)

*Works preceded by an asterisk may be accessed in Canvas
10/28 Charlie Parker and Dizzy Gillespie at Minton’s Playhouse
Reading assignment:
DeVeaux/Giddins, 235-257
Viewing assignment:
1. Ken Burns’s Jazz, Ep. 7 "Dedicated to Chaos" (2000), 1:47:36-1:52:34 [concerning the cultural resonance of Charlie Parker and Bop as a symbol of a technological age]
2. Ken Burns’s Jazz, Ep. 8 "Risk" (2000), 46:36-54:00 [concerning the prevalence of heroin in both African American and Jazz communities, as well as its use by Charlie Parker]
3. Ken Burns’s Jazz, Ep. 8 "Risk" (2000), 1:08:40-1:10:04 [concerned the widespread adoption of Bop amongst other Jazz performers, including Bud Powell and Ella Fitzgerald]

Listening assignment:
1. "Ko Ko" (Charlie Parker and His Re Boppers)
2. "Embraceable You" (Charlie Parker)
3. "Long Tall Dexter" (Dexter Gordon Quintet)

10/31 The California aesthetic: Cool and West Coast Jazz
Reading assignment:
DeVeaux/Giddins, 258-270
Viewing assignment:
1. Ken Burns’s Jazz, Ep. 8 "Risk" (2000), 58:13-1:06:42 [concerning Miles Davis and the development of Cool Jazz]
2. Ken Burns’s Jazz, Ep. 8 "Risk" (2000), 1:10:05-1:12:17 [concerning The Modern Jazz Quartet]

Listening assignment:
1. "Venus de Milo" (Miles Davis Nonet)
2. "Vendome" (Modern Jazz Quartet)

11/2 The East Coast responds to Cool: Hard Bop
Reading assignment:
DeVeaux/Giddins, 270-285
Viewing assignment:
Ken Burns’s Jazz, Ep. 9 "The Adventure " (2000), 50:44-1:01:34 [concerning Art Blakely’s and Horace Silver’s desire to restore Jazz to its African-American roots]

Listening assignment:
1. "Song for My Father" (Horace Silver Quintet)
2. "A Night in Tunisia" (Clifford Brown)

*Works preceded by an asterisk may be accessed in Canvas
11/4 Jazz composition in the 50s (I): Thelonious Monk
Reading assignment:
DeVeaux/Giddins, 286-295
Viewing assignment:
Listening assignment:
1. "Thelonious" (Thelonious Monk)
2. "Rhythm-a-ning" (Thelonious Monk)

11/7 Jazz composition in the 50s (II): Gil Evans and George Russell
Reading assignment:
DeVeaux/Giddins, 299-307
Listening assignment
1. "King Porter Stomp" (Gil Evans)
2. "Concerto for Billy the Kid" (George Russell Smalltet)

11/9 Jazzmen as Civil Rights activists: Charles Mingus and Max Roach
Reading assignment:
DeVeaux/Giddins, 295-299
Viewing assignment:
Listening assignment:
1. "Boogie Stop Shuffle"
2. *We Insist! Freedom Now, "Triptych" (Abby Lincoln and Max Roach)

11/11 Midterm II

11/14 Miles Davis and modal jazz
Reading assignment:
DeVeaux/Giddins, 309-320, 329-337
Viewing assignment:
2. Eyes on the Prize, America's Civil Rights Years 1954-65, Vol. 1, Ep. 2 "Fighting Back" (1986)
Listening assignment:
1. "So What" (Miles Davis)

*Works preceded by an asterisk may be accessed in Canvas
11/16 Towards the Avant-garde: John Coltrane

Reading assignment:
DeVeaux/Giddins, 320-328

Viewing assignment:

Listening assignment:
1. "Giant Steps" (John Coltrane)
2. "Acknowledgement" (John Coltrane Quartet)

11/18 Jazz as progressive thinking (I): The avant garde

Reading assignment:
DeVeaux/Giddins, 338-357

Viewing assignment

Listening assignment:
1. "Lonely Woman" (Ornette Coleman)
2. "Bulbs" (Cecil Taylor Orchestra)

11/21 Jazz as progressive thinking (II): Later avant garde, including Loft

Reading assignment:
1. DeVeaux/Giddins, 358-367
2. Reserve: Ingrid Monson, excerpts from Freedom Sounds: Civil Rights Call Out to Jazz and Africa (Oxford University Press, 2007) [concerning jazz performers' contributions to the Civil Rights Movement]
3. Reserve: Penny M. Von Eschen, Satchmo Blows Up the World: Jazz Ambassadors Play the Cold War (Harvard University Press, 2004), excerpts from Ch. 9 [concerning jazz performers sent abroad by the U.S. State Department and how they handled Civil Rights issues back home]

Listening assignment:
1. "Spirit Possession"(Anthony Braxton and Max Roach)
2. "Hattie Wall" (World Saxophone Quartet)

*Works preceded by an asterisk may be accessed in Canvas
11/23 Fusion, or Jazz as postmodern thought (I): Jazz-pop hybrids
Reading assignment:
   DeVeaux/Giddins, 370-382
Listening assignment:
   1. "O.G.D. " (Wes Montgomery and Jimmy Smith)
   2. "All of Me" (Sara Vaughan)

11/25 Thanksgiving holiday–no school

11/28 No class

11/30 Fusion, or Jazz as postmodern thought (II): Latin Jazz
Reading assignment:
   DeVeaux/Giddins, 382-395
Viewing assignment:
   Ken Burns's Jazz, Ep. 10 "A Masterpiece by Midnight" (2000), 26:00-28:30
   [concerning Bossa Nova and its integrated audience]
Listening assignment:
   1. "Manteca" (Dizzy Gillespie and His Orchestra)
   2. "Só Danço Samba " (Stan Getz and João Gilberto)

12/2-5 Fusion, or Jazz as postmodern thought (III): Jazz-Rock and other hybrids
Reading assignment:
   DeVeaux/Giddins, 396-425
Viewing assignment:
      [concerning Miles Davis's desire to reach a wider audience]
   2. Either
         (2003) [concerning the genetic differences between "races"]
      OR
      b. Race: The Power of Illusion, Ep. 3 "The House We Live In"
         (2003) [a summary of racism in America, 1900 to the present]
Listening assignment:
   1. "Teen Town" (Weather Report)
   2. "Chank" (John Scofield with Medeski, Martin and Wood)

*Works preceded by an asterisk may be accessed in Canvas
12/7 Jazz as bearer of tradition: Jazz historicism

Reading assignment:
DeVeaux/Giddins, 426-453

Viewing assignment:
Either
OR

Listening assignment:
1. "The Pearls" (Wynton Marsalis)
2. "Maiden Voyage " (SF Jazz Collective)
3. "My Favorite Things" (Betty Carter)
4. "Timeline" (Michael Brecker)
5. "You've Got to Be Modernistic" (Jason Moran)

12/14 (Wednesday) Final 10:30-12:30 (in our regular lecture hall)

*Works preceded by an asterisk may be accessed in Canvas