

AASP 298Z

JAZZ AS A CULTURAL ART FORM

(African American Classical Music)



Spring Semester, 2017

Dr. Ronald Zeigler, Instructor and Saxophonist

Email: nyumbz@umd.edu, Telephone: (301) 314-7760

Course Meeting Day: AASP 298Z, (Section: 0101)

Monday Time: 2:00 P.M. to 4.30 P.M.

**(OFFICE HOURS: Monday - 1:00-1:30 p.m. and 4:30 p.m.-6:00 p.m. or by Appointment)
Room 1120H Nyumburu Building**

Course Location: Nyumburu Cultural Center Multi Purpose Room (0130) or Conference Room,
Room 0120

In Memorial to: J. Otis Williams, Jimmy McGriff, Frank Foster, Johnny Griffin, Freddie Hubbard, Alice Coltrane, , Michael Brecker, Oscar Peterson, Frank Morgan, Cecil Payne, Miriam Makeba, Joel Dorn, Jimmy Cleveland, Gerald Wiggins, Odetta Holmes, a.k.a Odetta, David “Fathead” Newman, Stanley Turrentine, Dr. Billy Taylor, Hank Jones, Abby Lincoln, James Moody, Buddy Colette, Marion Brown, Dave Brubeck, Frank Wess, Yusef Lateef, Dr. Bill Clark, Arnold Sterling, Gato Barbieri, Bobby Hutcherson, Toots Thielemans, Pete Fountain, Moses Allison, and many other GREAT Artists who are ancestors.

I. Course Objectives

1. To examine the creators, creation and evolution of the music known as Jazz from the standpoint of:
 - a. Historical, social, political and economic conditions in the U.S. (past and present).
 - b. National policy as it impacts upon the economics of popular American music, European classical music and the music known as Jazz and the artists who play it.
 - c. The behavior and history of the great innovators in the music known as Jazz as impacted by national and local public policy, ethnocentrism and racism.
 - d. The artistic creations and contributions of some of the great innovators.
 - e. The Future of Jazz Music in the 21st Century.
 - f. Styles of Jazz Music and Sociocultural influences (e.g., Ragtime, "Swing", "Dixieland", "Free Jazz", "Smooth", "Fusion", "Latin Jazz", "Be Bop", etc.).
2. To enjoy the music and know its place in our culture.
3. To learn the fundamental elements of music and related jazz styles.

II. Required Textbook

Title: Jazz Styles (11th Edition) **Author: Mark C. Gridley, Publisher: Pearson Prentice Hall, 2012.**

eBOOK Option: Jazz Styles: History and Analysis—check Barnes and Noble website under NOOK Study to rent or buy.

III. Highly Recommended Textbook

Title: Visions of Jazz, Author: Gary Giddins, Publisher: Oxford University Press, (**On Reserve**), and at University Book Center

IV. Concert Attendance

Required Concerts: All students are **REQUIRED** to attend **two** concerts and to write a reaction paper for each concert. (On and off-campus concerts, fee and non-fee)
Concerts: [For Additional CSPAC Information, telephone (301) 405-ARTS]

IV. Concert Attendance (Continued)

Spring Jazz Big Band Showcase Concerts

Dates: Tuesday, March 7th , Wednesday, March 8th

Time: 7:30 p.m. (University Big Band and Jazz Lab Band)

Location: CSPAC, DeKelboum Concert Hall

Cost: FREE

Spring Chamber Jazz

Date: Tuesday, April 4th , Wednesday, April 5th

Time: 7:30 p.m.

Location: Clarice Smith Performing Arts Center, Gildenhorn Recital Hall

Cost: FREE

Jazz Combo Concert (Tentative)

Date: Maryland Day, Saturday April 29th

Time: To-Be-Determined

Location: Clarice Smith Performing Arts Center, (Hall: To Be Determined)

Cost: FREE

Calvin Jones Big Band Jazz Festival

Date: Monday, April 24th

Time: 8:00 p.m.

Location: University of the District of Columbia Auditorium

Cost: \$10 (Instructor may provide **Complimentary FREE Tickets!**)

Big Band Finale (Outdoor)

Date: Wednesday, May 3

Time: 5:30 p.m.

Location: Clarice Smith Performing Arts Center, Courtyard (Outdoor)

Inclement Weather: Clarice Smith Performing Arts Center

Cost: FREE

Jazz and Blues, Twins Lounge

Dates: Monday - Sunday

Times: 6:00 p.m. to 1:00 a.m.

Location(s): Twins Lounge, (Washington, D.C.), 1344 U Street, N.W.

Cost: Depends on the Venue (minimum is generally \$15.00)

Jazz and Blues, Columbia Station

Dates: Tuesday -- Sunday

Times: 5:00 p.m. to 2:00 a.m.

Location: 2325 18th Street N.W., Washington, D.C.

Cost: Purchase of food and beverage

V. Recommended Textbooks, Video and Audio Recordings, and Web Sites

- I. Celebrating Bird - The Triumph of Charlie Parker, by Gary Giddins. Recommended. (Call no. ML419.P4C43 1999)
- II. Blues People -The Negro Experience in White America and the Music that Developed from it by Leroi Jones. Recommended (Call no. ML3556 .B16 1999)
- III. Thinking in Jazz, Paul Berliner (1994) -- Advanced but important study (Call no. ML3506 .B475 1994).
- IV. Selected video and audio presentations (To Be Announced) **Web Site Reference Below:**
(<http://www.claricesmithcenter.umd.edu/index.cfm?content=performances/calendar>)
- V. Live musical Presentations, Guest Performing Artists and Lecturers.
- VI. Jazz, PBS Video database of America's History and Culture (Ken Burns).
- VII. Title: Dancing in your Head Author: Gene Santoro (On Reserve)
Title: The Jazz Scene Author: W. Royal Stokes (On Reserve)
- VIII. Jazz On The Tube: <http://www.jazzonthetube.com/content/su1.html>
The Internet's Jazz Video Search Engine

VI. Course Offerings

Required readings are to be completed on day of class.

1. **In The Beginning Was The Blues:** a) Orientation, b) What is Jazz, where did it come from? some terms to listen and learn by.
2. **Anybody Here Been Saved:** Background and context addresses its creators and the conditions under which was formed. The role of spirituals and gospel music in the liberation of African Americans as a precursor to blues and jazz.
3. **Goin' Down Behind The Sun: Municipal Code III.** New Orleans and its role in the development of Jazz. The politics, customs and the people. Migration and spread of Jazz. Major players on the Jazz scene. (Joplin, Morton, Armstrong, Bolden, etc.).
4. **It Don't Mean A Thing:** The Jazz eras, select giants-history shapers-profiles of Black giants.
5. **Kansas City, Here I Come:** The Kansas City Movement. Emergence of the Parker Movement. The tragedy of Charlie Parker.
6. **The Eagle Flies On Friday:** The Economics of Black Music. Exile of the Jazz Musician. The Return of the King of the Tenor Horn (Poetry of Jazz).
7. **Straight, No Chaser:** The Bebop Era, Bird and Dizzy-the great years.
8. **Put A Little Hot Dog In My Roll:** Women in Jazz. Classic Blues Singers. The Black Pearls-Ma, Bessie, Ella, etc., plus the new women of Jazz.
9. **Black Giants:** Some great instrumentalists who helped forge the direction of Jazz. Some young giants on the scene.

10. **The Influence of Jazz Music on other genres:** (i.e., Rap, Hip-hop, etc.)

VII. Course Outline

**January 30, 2017 (Readings: Mark C. Gridley, Chapter 1 and 2
(Multi Purpose Room)**

- Introduction and Course Overview
- What is Jazz?
- Where did the word Jazz come from?
- Exploring the origins and history of Jazz
- Early Jazz History

February 6, (Readings: Mark C. Gridley, Chapter 3;), Multi Purpose Room

- Definitions of Jazz, Ken Burns-Jazz Gumbo (Episode 1)
- Analyzing the Jazz Idiom -History of African-American Music
- What is Jazz? (continued) ---Class Reactions
- Where did the word Jazz Come From? (continued)
- Exploring the origins and History of Jazz (continued)
- What is “Swing”?
- Jazz Improvisation
- **Ken Burns, *Episode One -- Gumbo***

February 13 (Readings: Mark C. Gridley, Chapter 4; Multi Purpose Room

- Applying Improvisation to the music
- Analyzing Jazz (continued), Rhythm & Blues
- **New Orleans and Beyond**
- **Guest Artist and Lecturer:**

February 20 (Readings: Mark C. Gridley, Chapter 5; Conference Room)

- Lewis Armstrong, Jelly Roll Morton, Chick Webb, Fats Waller
- Class Exercises & Performance, Students Invited to bring your “ax” (instrument)
- Demonstration of “Jazz rhythms, chords”, “Walking Bass Lines”, “Call and Response”, etc.
- **Guest Artist/Lecturer: To Be Determined**

February 27 (Readings: Mark C. Gridley, Chapter 6)

- Where did the Music Come From?
- Responses to Early Jazz, 1919 – 1934
- Swing Era, Benny Goodman, Ella Fitzgerald, Chick Webb, Mary Lou Williams, Billie Holiday, Art Tatum, Duke Ellington, Count Basie, Lionel Hampton, etc.
- **Guest Artist/Lecturer:** To Be Determined

March 6 , Mid-Term Review, (Mark C. Gridley, Chapters 1- 7) (Required Reading: Mark C. Gridley, Chapter 7,

- Responses to Early Jazz, 1919 – 1934 (continued)
- Historical and Musical Figures in the Swing Era
- African Americans and the Swing Era
- Duke Ellington, Sarah Vaughan, Charlie Parker, Dizzy Gillespie
- Reactions to Swing

March 13 Examination #1 — In Class (Multi Purpose Room)

March 20 Spring Break, March 19 – 26 (NO CLASS)

March 27 Swing and Bebop Jazz compared (Mark Gridley, Chapter 8 and Chapter 9)

- The Ellington Bands
- The Count Basie Bands
- The creation of Bebop jazz music
- Thelonious Monk, Charlie Parker, Dizzy Gillespie, Max Roach, Kenny Clarke, Billy Holiday, Sarah Vaughan, and others

April 3 (Readings: Mark C. Gridley, Chapter 8)

- **Guest Lecturer:** Mr. Preston Blue, Music Business Executive
- Social conditions of bands and the societal environment (Count Basie, Duke Ellington)
- Race Politics and Jazz in the 1950s and 1960s
- Social conditions of bands and the societal environment (Drugs, Housing, etc.)
- Vibes and Venues: Interacting with audiences in different settings

April 10 (Readings: Mark C. Gridley, Chapter 9)

In Class: Quiz # 1

- Piano Jazz Virtuosos and their styles
- Approaching the 'Jazz Standards' in Music
- Be Bop and 1940's and 1950's
- **Guest Artist and Lecturer:** Mr. Jon Ozment, Jazz Pianist & Performer

April 17 (Readings: Mark C. Gridley, Chapter 9 and 10)

- Traditionalism and the role of Jazz Clarinetist (New Orleans to the Present)
- Approaching the Standards-- 'Jazz Gems' and 'Jazz Favorites' for the Clarinet
- Jazz Clarinet styles and societal reactions (e.g., Sidney Bechet, Jimmie Noone, Don Byron, Paquito D' Rivera, Benny Goodman, etc.)

Guest Lecturer: Dr. Leroy Barton Jr., Associate Professor of Music,
University of the District of Columbia

April 24 (Readings: Mark C. Gridley, Chapter 10 – 13) (In Class, QUIZ # 2)

- Crossing Boundaries, 1940 to the Present (e.g. Cool Jazz, Be Bop, Fusion, avant-garde, Post Bop, Smooth Jazz, etc.)
- Approaching the Standards-- 'Jazz Gems' and 'Jazz Favorites'
- Thelonious Monk, John Coltrane, Dizzy Gillespie, Charles Mingus, Sonny Rollins, Max Roach, Charlie Parker, Miles Davis
- Jazz influence on other improvisational music and art forms. (Hip-Hop, Rap, etc.)

Guest Lecturer: Mr. Solomon Comissiong, Hip-Hop Scholar

May 1 Impact of Jazz Music Worldwide and its future as a global music

(Readings: Mark C. Gridley, Chapter 10 – 13)

- Crossing Boundaries, 1980 to the Present (Continued)
- Approaching the Standards-- 'Jazz Gems' and 'Jazz Favorites'
- What is the future of Jazz Music in the 21st Century?

Exam #2 Review (Readings: Mark C. Gridley)

Class Performance(s): Optional (To Be Determined)

May 8th, Exam #2 - In-Class, MultiPurpose Room (Short answer & Essay Format, Comprehensive Exam)

VIII. Grades will be computed as follows:

- a. Concert Attendance Reaction 15%
Papers - No Later Than **May 8, 2017**

Concert Guidelines Assignments: You are required to attend **two** concerts and also write a two-page response paper for each concert. Response papers are due no later than May 8, 2017. Papers should be typed when submitted. In writing the papers, include the following:

1. Date and Time of the Jazz Concert.
2. Location and proof of attendance, if possible. (Campus Concerts need not be VERIFIED!)
3. Who were the musicians?
4. What musical selections were played and any comments that you can obtain from the musicians regarding their backgrounds (e.g., how long they have been playing, musical training, career plans, CD Projects, etc.)
6. Critique of the music that was played at the Jazz Concert. Was the jazz music “good “in your opinion? What did you like most or least about the Jazz concert?
7. Do you see the future of Jazz changing in the 21st Century having seen a live concert?
8. OTHER (These items are only guidelines and are not exhaustive).
9. Check Web Sites, & local papers for information on FREE Concerts. **Washington Post** (Fridays) weekend session has weekly performances. **City Paper**, which is in the Stamp Student Union, also has listings of clubs, concerts, and other venues.

- b. **Typed Research Paper** (5-10 pages, number pages, cover page and bibliography with citations in APA, MLA, Turabian, or Chicago Style) (**Due: May 8th, SEE APPENDIX**) 25%

OR

Creative Projects/ Performance(s)
Class Musical Performance(s)-See instructor for Guidelines. (**INSTRUCTOR'S APPROVAL REQUIRED!**)

- c. Participation 5%
- d. (*Exam #1, In-class, Short Answer and Essay, **March 13th**) 15%

- e. * Quiz #1 **(April 10th)** **5%**
 * Quiz #2 **(April 24th)** **5%**
- f. *Exam #2, In-class, Short Answer and Essay 30%
 (Cumulative, May 8th)

Multi-Purpose Room (0130) Dates: See Individual Monday Dates.

Conference Room (0120) Dates: To be Announced (Schedule Room Changes As Necessary).

* If there are special educational needs or testing requirements, please speak with me individually to make testing or other arrangements.

Appendix

AASP298Z Jazz As A Cultural Art Form Research Paper, Review Sheet

1. The research paper is 25% of your grade. The research paper should have minimally **two** books along with other sources (e.g., Internet Sources, periodicals such as Jazz Times, Down Beat, Journal articles, etc.)

NOTE: DO NOT SUBMIT A COLLECTION OF WEB SITES WITH INFORMATION COPIED. IF YOU DO, YOU WILL NOT RECEIVE A GOOD GRADE!

2. Topics are almost infinite. Your topic can be an artist (e.g., Louis Armstrong, Ella Fitzgerald, Dizzy Gillespie, Benny Goodman, Jelly Roll Morton, Sonny Rollins, Miles Davis, Charlie Parker, John Coltrane, Billie Holiday, Wynton Marsalis, Duke Ellington, etc.) in the JAZZ idiom or a period of JAZZ (e.g., Swing, Bebop, Origins of Jazz, Fusion, Cool, etc.) If you are undecided please see me!

3. The research paper should be 5-10 typed pages of **text, excluding** the bibliography and the title page. Number your pages. The TITLE page should include the following: Title of Research Paper, Course: AASP298Z Jazz As A Cultural Art Form, Instructor: Dr. Ronald Zeigler, Your Name, DATE.

SAMPLE

Louis Armstrong: A Jazz Innovator

AASP298Z—Jazz As A Cultural Art Form

Instructor: Dr. Ronald Zeigler

Submitted by: John/Mary Smith

May 8, 2017

4. Be certain to follow a style guide and document your sources using a reputable style format: (e.g., American Psychological Association, Turabian Style, Modern Language Association).

5. Watch for spelling and grammatical problems. I always recommend having the writing center critique your paper. The writing center is located in 1205 Tawes Hall

6. Due Date: **May 8th**, 2017 or sooner.

SELECTED TOPICS FOR FIVE – TEN PAGE JAZZ RESEARCH PAPER

1. Jazz—1800s to 1917...Scott Joplin
2. Black and White Musicians Prior to 1914
3. The Two Great Black Migrations and Their Impact on the Development of Jazz...1890 and 1920
4. The Jazz-Gospel Connection
5. The Influence of Coleman Hawkins and Lester Young
6. The Importance of Call and Response in Jazz
7. The Blues Simplicity
8. A Social Subtext for Jazz
9. Sacred Music and Secular Jazz Since 1945
10. The Jazz Trumpet and the Saxophone
11. The Twelve-Bar Blues
12. Jazz from 1927-1934
13. The Jazz-Blues Connection
14. Jazz, the Black Church, John Coltrane and the Rediscovery of the Soprano Saxophone
15. Jazz as a Reflection of Deep Social Attitudes
16. Miles Davis, Chord-based Jazz and the Birth of the Cool
17. James Reece Europe
18. The Billy Eckstine Band
19. Jazz in France
20. Black Musicians, Jazz and WWII
21. The Ellington Band and Duke as Composer
22. Jazz in Japan and the Middle East
23. The Count Basie Band
24. Latin Jazz and Afro-Cuban Jazz
25. Kind of Blue: A Jazz Cultural Phenomenon or a Cultural Anomaly?
26. The Music Industry in the Swing-Jazz Era
27. Ornette Coleman, Free Jazz, and the Experimental Musicians
28. Black Theaters as Jazz Venues
29. Jazz Improvisation and Virtuosity
30. The Historical Importance of the Jam Session and “Cutting” and All That Jazz
31. Jazz as a Revolution Weapon
32. Ella Fitzgerald, Billie Holiday... Lady Day, Sarah Vaughn, and the Vocal Divas
33. West Coast Jazz/East Coast Jazz
34. Jazz and Jazz Composer
35. Jazz and the Cold War
36. Geography and the Evolution of Jazz
37. The Spread of Jazz in Europe
38. Boom and Bust of the Swing Era
39. Women in Jazz
40. Jazz as a Cultural Expression
41. Jazz, Film, and Other Media

42. Charlie Mingus' Epitaph
43. The Max Roach-Clifford Brown Connection
44. Art Blakey and the Jazz Messengers
45. Horace Silver and the Return to Roots
46. The Music of Thelonious Monk
47. The Contributions of Hampton Hawes
48. The Jazz Anthems ('Round Midnight/Night in Tunisia)
49. The Introduction of New Instruments in Jazz
50. Jazz and the Modern Jazz Quartet
51. The role of the guitar in Jazz
52. Drugs and the development and evolution of Jazz
53. Culture, Coltrane, and Monk –new venues, new music
54. Jazz, the 21st Century and its future
55. Bebop /Bop Jazz and the Jazz modernists (i.e., Thelonious Monk, Dizzy Gillespie, Charlie Parker, Max Roach, Kenny Clarke, etc.)
56. Hard Bop, and its innovators (i.e., Art Blakey, Julian "Cannonball, Adderly, etc.)
57. Swing Music and the Big Bands (e.g., Duke Ellington, Benny Goodman, Count Basie, Billy Eckstine, Cab Calloway, etc.)
58. Jazz-Rock Fusion (e.g., Herbie Hancock, Miles Davis, Weather Report)
59. Acid Jazz , Klezmer Jazz, Neo-Swing, Smooth Jazz and other Jazz Styles
60. The role of the rhythm section and the GREAT Jazz rhythm sections
61. Non traditional instruments in the evolution of Jazz music (e.g., flute, harmonica, oboe, bassoon, bass clarinet)
62. The ascending and declining role of the clarinet in Jazz
63. Piano ticklers and virtuoso pianists in Jazz music
64. Other topics.....

NOTE: YOU ARE TO SELECT ONLY ONE TOPIC TO WRITE YOUR RESEARCH PAPER.

NOTE: INSTRUCTOR RESERVES THE RIGHT TO MAKE ANY CHANGES IN THE TOPICS OR SCHEDULING OF TOPICS AND PERFORMANCES AS CIRCUMSTANCES MAY DICTATE.

(First Edition: January 30, 2017)