

HISTORY OF JAZZ - Spring Semester 2015

New School for Jazz & Contemporary Music, JMUH 1803 A, 3 credits

Bill Kirchner-Mondays and Wednesdays, 10:00-11:20 a.m.

(E-mail: kirch@mindspring.com; Website: www.jazzsuite.com)

Text: The Oxford Companion to Jazz (paperback edition), edited by Bill Kirchner (Oxford University Press). Available from Amazon.com.

"The past isn't dead-it isn't even past"

-William Faulkner

“ ‘Jazz’ is only a word and really has no meaning. We stopped using it in 1943. To keep the whole thing clear, once and for all, I don't believe in categories of any kind.”

-Duke Ellington

"The person who sees into the future farthest is the person who sees into the past farthest."

-Bill Evans

"If a cat is taking risks at a moment, years later you can still hear the edge in it."

-Don Byron

Class 1: Introduction & Goals- Video: The Sound of Jazz (1957)- Origins: Spirituals, gospel, work songs, field hollers, marches, polkas, ragtime, the blues, Hispanic music. etc. Read Oxford pp. 3-38, 788-798.

Class 2 & 3: Early Recordings: Scott Joplin, Robert Johnson. Leadbelly. James Reese Europe, Original Dixieland Jazz Band, Kid Ory, New Orleans Rhythm Kings. Oxford pp. 39-52, 53-63, 64-77. Sidney Bechet, King Oliver, Jelly Roll Morton. Oxford pp. 88-101.

Class 4 & 5: Louis Armstrong. Oxford pp, 102-121.

Class 6 & 7: Duke Ellington. Oxford pp. 132-147. Video: Duke Ellington Live in '58.

Class 8 & 9: Great Soloists of the Twenties, Thirties, and Forties: Bix Beiderbecke, Red Nichols. Oxford pp. 122-131, 148-162 James P. Johnson, Fats Waller, Earl Hines, Joe Venuti, Teddy Wilson, Art Tatum, Mary Lou Williams. Oxford pp. 163-176. Coleman Hawkins, Django Reinhardt, Red Norvo, Benny Caner, Roy Eldridge, Lionel Hampton, Lester Young, Ben Webster, Charlie Christian. Oxford pp. 177-190, 206-219, 539-540, 191-205, 642-646.

Class 10 & 11: The Swing Era. Oxford pp. 264-276, 277-291.

Class 12 & 13: Pre-Bop Jazz Singers: Bessie Smith, Ethel Waters, Cliff Edwards, Bing Crosby, Jack Teagarden, the Boswells, Louis Armstrong, Ella Fitzgerald, Mildred Bailey, Jimmy Rushing, Billie Holiday. Oxford pp. 78-87, 220-234, 235-249, 250-263. **Class 13: MIDTERM LISTENING TEST.**

Class 14: Videos: Charlie Parker & Dizzy Gillespie (1952), Miles Davis & Gil Evans (1959), Thad Jones-Mel Lewis Orchestra (1968). Read Oxford pp. 292-304, 305-315, 403-417.

Bill Kirchner--Jazz History -p. 2

Class 15 & 16: Charlie Parker. Oxford pp. 316 -331.

Class 17 & 18: Cool, Hard Bop, Avant Garde. Oxford pp. 332-342, 343-356, 373-388, 446-458.

Class 19 & 20: Miles Davis. Oxford pp. 389-402.

Class 21 & 22: John Coltrane. Oxford pp. 432-445- Video: John Coltrane Quartet (1963).

Class 23 & 24: Pianists of the Forties, Fifties, Sixties and Seventies - Bud Powell, Thelonious Monk, Erroll Garner, Oscar Peterson, Ahmad Jamal, Herbie Nichols - Oxford pp. 357-372, 418-431. Bill Evans, Paul Bley, Herbie Hancock, Keith Jarrett, Chick Corea, Andrew Hill. Oxford pp. 459-472.

Class 25 & 26: Jazz Singing Since the Forties. Oxford pp. 473-487. **PAPERS DUE MAY 4**

Class 27 & 28: Post-1968 Jazz. Oxford pp. 488-501, 502-511, 522-533, 534-547, 548-558, 559-565, 566-574, 575-582.

Class 29 & 30: 21st -Century Jazz. **Class 30 (May 18): FINAL LISTENING TEST.**

CLASS REQUIREMENTS:

1) Show up. Attendance will be taken at 10 a.m. Anyone later is marked "late"; two "lates" equal one missed class. **If you have more than three unexcused absences, your grade will be lowered; FIVE OR MORE AND YOU FAIL FOR THE SEMESTER.**

2) Stay awake and participate actively. Be alert and you'll learn something- **And when music is being played or I'm talking, silence is mandatory; if you're talking, you're not listening. This is a college classroom, not a Starbucks.**

3) Study for the two listening tests. All examples will be taken from The Smithsonian Collection of Classic Jazz. (revised CD version), *Big Band Jazz: From the Beginnings to the Fifties*, and *Big Band Renaissance: The Evolution of the Jazz Orchestra*. Two lists of items to listen to from these boxes will be given out later in the semester; all of these selections have been loaded into the computer in the Listening Center.

4) Write a paper (**typed, at least 8 pages double-spaced**) summarizing and critiquing **four essays** from The Oxford Companion to Jazz. **One essay (each critique at least two pages long) from each of these sections: a) pp. 7-162, b) pp. 163-315, c) pp. 316-458, d) pp. 459-582. NO E-MAIL SUBMISSIONS -ONLY HARD COPIES, STAPLED.**

5) **NOTE:** the two listening tests and the paper are of equal importance--in other words, I add up these grades and divide by 3. If you're conscientious, you'll have an enjoyable time in this class, and you'll hear a lot of music that you've never heard before. Some of it may actually change your life. If you're not conscientious, don't even think of making it my problem.

6) Many students in this course have expressed interest in seeing/hearing more jazz on video. With the enormous popularity of YouTube in recent years, there has been an explosion of available jazz videos. Go to <http://www.youtube.com> and type in the names of many of the artists we'll be studying, and chances are very good that you'll find fascinating (and often rare) footage.