

MUS 344 - Jazz History: Origins to 1950

Monday & Wednesday, 5:00 – 6:15, Shepard Hall 182

Instructor: Scott Reeves, Associate Professor, Director of Jazz Studies

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Office Hours: Monday and Wednesday, 2:00 – 4:00.

Text: *Listening to Jazz* by Benjamin Bierman, published by Oxford University Press. Purchase is NOT required but highly recommended, especially if English is your 2nd language, if you are unfamiliar with certain instrumentalist and big bands, or are doing poorly on tests. Used copies may be found at www.amazon.com for around \$39 and new copies for \$68. There will also be one copy on reserve in the CCNY music library.

Listening & Supplementary Materials: All recordings & supplementary materials will be shared via Dropbox. One copy of the recordings (CD 1- 13) will also be available in the music library on two-day loan. Download the materials, but DO NOT REMOVE THEM FROM THE DROPBOX!

Student Learning Outcomes: To gain an understanding of the history of jazz from its origins to 1950, we will examine African and European musical practices, African-American styles that led to the development of jazz (such as work songs, blues and ragtime), and the many varieties of jazz from the pre-1950 era (New Orleans and Chicago early jazz, swing and the big band jazz, and the first generation of bebop). We will also be focusing on the major jazz artists and their contributions to the art form of jazz. You will be expected to aurally recognize the musical selections and to write knowledgeably on relevant topics.

This course has a 3500-word writing requirement and may be used to fulfill CCNY “w” requirements. Status as a BFA jazz studies major, MUS 10100, ENG 110 or FIQWS are pre-requisites and English 210 or Music 210 are co-requisites. Music majors who are not jazz majors should enroll in MUS 244; non-music majors should enroll in MUS 14500. If you have not satisfied the pre- and co-requisites, you must drop the course.

Grading Criteria:

3 exams: 75% (25% each)

Term Paper: 10%

Four Written Responses to Points of Discussion: 10% (This portion of the grade will be computed as follows: 4 satisfactory papers: 4 = A, 3 = B-, 2 = C-, 1 = D)

Attendance: 5% (please sign the sheet at the door when you come into class)

Exams: Half of the test questions will require short essay, multiple choice and true/false answers to topics covered in class discussions and the text. The rest of the test will consist of multiple-choice recognition of any portion of the listening assignments. In general, when the class discussion is centered on a specific style or big band, the listening selection will be played from the beginning of the ‘head.’ When the discussion is focused on an individual performer, you will be asked to recognize their improvised solo. To do well in the course you should listen to the recordings repeatedly. I also recommend that you play or sing all of the transcribed solos. This will help you recognize them on the test and aid in your progress as a jazz improviser. You should also take notes during class discussions and study the supplementary materials, as many test questions will be drawn from these summaries. Reading the corresponding portions

of the text will reinforce and expand on what has been discussed in class. **Make up tests will be given only in extreme circumstances, with prior approval of the instructor.**

Attendance: In addition to the doing the assigned reading and listening, your presence at all classes and participation in-group discussions will help prepare you for exams. My intent as an instructor is to stimulate your thinking and provoke questions and comments, not simply lecture. However, each student should be careful not to monopolize class discussions. You can contribute to the success of the class by listening to the musical selections, reading the appropriate portions of the text, and contemplating the “points of discussion” (even if you choose not to hand in written responses on that particular day) to better inform your thinking. **Please be on-time to class; entering after we have started is VERY DISRUPTIVE to all.**

Term Paper: The term paper may address any relevant topic pertaining to the history of jazz, from its origins up to and including the first generation of bebop artists (Bird, Diz, Monk, Bud, Max). Suggested topics include a biography or style analysis of a specific jazz artist, an overview of major artists on a particular instrument, an in-depth focus on a particular style that evolved in the pre-1950 era, or sociological issues associated with jazz, such as women's' role in the music, Harlem's contribution to the development of jazz or American and African-American culture in general. The paper should be a minimum of six 1.5 spaced typewritten pages, exclusive of any transcriptions. It should include a clearly defined topic, documented support for your topic, and a bibliography and/or discography. Indicate the source of your information using the author/date citation method or some other accepted style of footnotes. If the information did not originate with you, you must cite the source, even if it is written in your own words. If you use another author's wording, you must cite the source and put the selection in quotation marks. **Not crediting the source of your research is plagiarism and will result in a failing paper (internet sources will be checked).** The paper will be judged on literary merits and musical observations. Proofread thoroughly; if you are using a word processor, please remember to use a spell-checker. **If English is a second language, I strongly recommend getting assistance from the Writing Center with issues pertaining to grammar and syntax.**

Points of Discussion: Prior to each class meeting, students must familiarize themselves with all reading and listening assignments and review the *Points for Discussion*. During the semester, choose four classes for which you will write a one or two page, typed response to the *Points for Discussion*. Each of the questions must be answered to the best of your ability (in some cases one or two sentences may be sufficient) and will be handed in at the beginning of class for which they are assigned. Obviously, new ideas and concepts not reflected in your prepared responses may be presented during the class discussion. However, you will only be graded on whether your responses reflect the successful completion of the reading and listening assignments and their literary content, not whether they answer each question correctly. Papers will be marked “+” “ok” or “-” depending on the number of writing problems. Do not procrastinate with these assignments; students attempting to hand in all four papers during the last two weeks of classes may receive a slightly lower grade for this portion of course. Papers handed in after the topic has been discussed will not be accepted. Please note any corrections I make on your ‘points of discussion’ papers and incorporate these changes in future writing assignments.

Course Content - May Vary With Prior Announcement by Instructor

Monday, Jan. 30

Topic: Syllabus; What is Jazz?; Origins of Jazz (Africa v.s. Europe); African styles Retained in America: Field Hollers, Street Cries & Work Songs, Church Music, Minstrels & Cakewalk

Text: Timeline in Preface p. xxii, Ch. 1, pgs. 3 – 7, Ch. 2, pgs. 26 - 29

Listening: (CD 1) Africa/America Retentions - Malinke tribe from Mali: Hunter's Dance, Male Street Vendor: Street Cries of Charleston, Miles Davis: Fishermen, Strawberry, and Devil Crabs – from *Porgy & Bess* ('58), The Angelic Gospel Singers & The Dixie Hummingbirds: One Day ('51), Count Basie Orchestra: One O'Clock Jump ('42), Weather Report: Birdland ('77). W. African Music – Ninky Nanka Group: Karto. Work Songs – Senegal – Louisiana, Leroy Miller & Mississippi Prisoners: Berta, Berta. Church Music - Rev. Crenshaw & Memphis Congregation of New Brown's Chapel: Lining Hymn and Prayer, Bessie Jones & Georgia Sea Island Singers: See Aunt Dinah. Cakewalk – Good Ol' Ragtime Band: Cakewalk (~1916).

Supplementary Materials: “Listening Guide,” “Women in Jazz,” “What is Jazz?” “African & European Traits,” Pre-Jazz Styles”

Wednesday, February 1

Topic: Rural & Urban Blues, Ragtime, Brass Bands

Text: Ch. 2, pgs. 30 - 41

Listening: (CD 1) Rural Blues - Robert Johnson: Hellhound on My Trail ('37), “Blind Lemon” Jefferson: Black Snake Moan ('27), Mississippi Fred McDowell: Wished I Was in Heaven Sitting Down ('65), Huddie “Leadbelly” Ledbetter: Backwater Blues ('44). Urban Blues - Bessie Smith (James P. Johnson): Backwater Blues ('27), Ma Rainey: Stack O' Lee Blues ('25). Ragtime v.s. Stride - James Scott: The Suffragette Waltz. Scott Joplin: Maple Leaf Rag ('16), “Jelly Roll” Morton: Maple Leaf Rag ('38). Brass Bands – Bunk Johnson's Brass Band (w/George Lewis, 'Baby' Dodds): In Gloryland ('45), Olympia Brass Band: Over in the Glory Land ('74).

Points for Discussion: Does jazz have to have a “blues” feeling? Contrast Jefferson, Johnson & Ledbetter. Compare Smith with Rainey. What are the differences you hear between rural and urban blues styles? How does ragtime differ from jazz (use the two versions of Maple Leaf Rag to illustrate your point)? How did brass bands anticipate the early jazz combo (consider rhythmic feel and instrumentation)? ? How is the New Orleans tradition carried on by groups like Kermit Ruffins and the Dirty Dozen Brass Band?

Supplementary Materials: “Defining The Blues,” “Wiki Blues Bios.” “Early Piano Styles,” “Wiki Ragtime Bios.” Scores - Maple Leaf Rag

Monday, February 6

Topic: New Orleans Early Jazz (~1917-25), Chicago Early Jazz (~1925-1930), Piano Styles - Boogie Woogie v.s. Stride Piano

Text: Ch. 3, pgs. 42 – 53, Overview II pg. 68 – 71, Ch. 5, pg. 104, Ch. 6, pgs. 119 - 120

Listening: (CD 1 & 2) New Orleans Jazz - Original Dixieland Jass Band: Livery Stable Blues ('17), New Orleans Rhythm Kings: Hold That Tiger ('22), Joe “King” Oliver's Creole

Jazz Band (Louis Armstrong, Johnny Dodds, Lil Hardin, Baby Dodds): Dippermouth Blues ('23), Edward "Kid" Ory ("Mutt" Carey, Zutty Singleton, Orson Wells - MC): Muskrat Ramble ('44). Chicago Jazz – Frankie Trumbauer (Bix Beiderbecke, Jimmy Dorsey, Eddie Lang): Singin' the Blues ('27); Stride Piano - James P. Johnson: You've Got To Be Modernistic ('30), Jelly Roll Morton: Maple Leaf Rag (from Jan. 29). Boogie Woogie - Clarence "Pine Top" Smith: Pinetop's Boogie ('28), Meade Lux Lewis: Honky Tonk Train ('37), Tommy Dorsey Orchestra: Pinetop's Boogie ('38)

Points for Discussion: What changes in instrumentation, ensemble texture and soloing took place in the transition between New Orleans and Chicago styles of early jazz? Describe the techniques of boogie-woogie and stride piano. How do those two styles differ? What influence did boogie-woogie have on rock 'n roll? Is it a jazz style?

Supplementary Materials: "Why Jazz in New Orleans?" "New Orleans v.s. Chicago Early Jazz," "Wiki Early Jazz Groups & Chicago Style," "Wiki Boogie Woogie." Scores – Dippermouth Blues. Solo transcriptions - Bix - Riverboat Shuffle

Wednesday, February 8

Topic: Transition to Swing (~1928 -34), Mature Swing & the Big Band Era (~1934-1942), Transition to Bebop (~1941-45), Mature Bop (~1945-1953)

Text: Overview III, pgs. 134 – 139, Ch. 7, pgs. 140 – 145, Ch. 10, pgs. 192 – 194 & 200

Listening: (CD 2) Early Swing - Duke Ellington ("Tricky Sam" Nanton, Harry Carney, Johnny Hodges, Freddie Jenkins): Old Man Blues ('30). Mature Swing - Duke Ellington (Johnny Hodges): In A Mellow Tone ('40), Glenn Miller (Bobby Hackett): String of Pearls; Transition to Bebop – After Hours at Minton's (Joe Guy, Thelonious Monk, Nick Fenton, Kenny Clarke): Nice Work If You Can Get It ('41), Early Bop - Dizzy Gillespie (Don Byas, Milt Jackson, Bill DeArango, Ray Brown, J.C. Heard): Old Man Rebop ('46). Mature Bop - Quintet of the Year (Parker, Gillespie, Bud Powell, Charles Mingus, Max Roach): Salt Peanuts ('53)

Points for Discussion: How did swing differ from early jazz with regard to rhythm, instrumentation and the skills needed to play it? Describe the changes in Ellington's musical conception and orchestration from 1930 to 1940. What made Glenn Miller so popular among the general population. How did bebop differ from swing? Were the changes evolutionary or revolutionary?

Supplementary Materials: "Dixieland v.s. Swing," "Swing v.s. Bebop," Solo transcriptions: Hackett – String of Pearls. Scores & Leadsheets – Old Man Blues, In A Mellow Tone, String of Pearls, Nice Work If You Can Get It, Salt Peanuts

Monday, February 13 – **NO CLASS, Lincoln's Birthday**

Wednesday, February 15 (Monday schedule)

Topic: Trumpeters in New Orleans and the Emergence of Armstrong: Buddy Bolden, Bunk Johnson, Freddie Keppard, Joe "King" Oliver, and Louis Armstrong.

Text: Chapter 3, pgs. 54 - 66

Listening: (CD 3) Freddie Keppard (Johnny Dodds): Stockyard Strut ('26), "King" Oliver & his Dixie Syncopators: Snag It ('26), Louis Armstrong & His Hot Seven (Johnny Dodds, Kid Ory, Lil Hardin Armstrong –pno/comp, Baby Dodds): Struttin' with Some Barbecue ('27). Louis Armstrong's Hot Five (Johnny Dodds, Kid Ory, Lil Hardin, Lonnie Johnson): Hotter Than That ('27). Hot Five (Fred Robinson, Earl Hines, Zutty Singleton): West End

Blues ('28). Louis Armstrong Orchestra: Swing that Music ('36). Louis Armstrong All-Stars (Trummy Young): Hello Dolly ('63)

Points for Discussion: What makes Armstrong so great? How does his improvising compare to his predecessors? In what ways did he change the melodic and rhythmic vocabulary of jazz? How are his singing and playing similar? What is the role of the musician/entertainer; does it detract or add to the art? Are there any other great musicians who are also popular entertainers? What other instrumentalists are influenced by Pops?

Supplementary Materials: Scores - Stockyard Strut, Snag It, Hello Dolly. Solo Transcriptions: Armstrong – Struttin' With Some Barbecue, Hotter Than That, West End Blues

Monday, February 20 – **No Class, Presidents Day**

Wednesday, Feb. 22

Topic: Armstrong's Legacy & the "Growl": Bix Beiderbecke, Jabbo Smith, "Bubber" Miley, "Hot Lips" Page, Henry "Red" Allen, "Muggsy" Spanier, Bobby Hackett, "Bunny" Berigan, "Cootie" Williams, Rex Stewart

Text: Ch.1, pg. 10

Listening: (CD 3) Frankie Trumbauer (Bix Beiderbecke, Jimmy Dorsey, Eddie Lang): Riverboat Shuffle & In A Mist ('27), "Jabbo" Smith: Aces of Rhythm ('29), Duke Ellington ("Bubber" Miley, "Tricky Sam" Nanton): Black & Tan Fantasy ('27), Fletcher Henderson (Henry "Red" Allen, Hilton Jefferson, Don Redman-arr.): Wrappin' It Up ('34), "Hot Lips" Page (Jack Teagarden, Bobby Hackett, Herb Ellis): Sheik of Araby ('45); Duke Ellington ("Cootie" Williams) Echoes of Harlem ('36), Ellington (Rex Stewart): Subtle Slough ('45)

Points for Discussion: Describe the similarities and differences between Beiderbecke and Armstrong. Why would Armstrong claim they were working on the same thing? What influence did Armstrong have on these other trumpets? Discuss Miley and his successor in the Ellington band, Williams, and the role of mutes and growling effects. What standard song by Duke was derived from Subtle Slough?

Supplementary Materials: "Trumpet Lineage," "Wiki Post-Armstrong Trumpeters," "In a Mist-Analysis," Scores – In A Mist, Black 'n Tan Fantasy. Solo Transcriptions: Beiderbecke – Riverboat Shuffle, Allen – Wrappin' It Up

Monday, Feb. 27

Topic: Trumpeters – Transition from Swing to Bop (Roy Eldridge, "Buck" Clayton, Harry "Sweets" Edison, Charlie Shavers, Dizzy Gillespie, Fats Navarro, Howard McGhee)

Text: Ch. 5, pg. 101, Ch. 10, pgs. 196 – 197 & 199

Listening: (CD 3) "Buck" Clayton (Sir Charles Thompson): I Cover the Waterfront ('51), Harry "Sweets" Edison/Oscar Peterson: Mean to Me ('74), Gene Krupa Orchestra (Roy Eldridge): After You've Gone ('41), Charlie Shavers (Ray Bryant): Out of Nowhere ('59), Cab Calloway (Dizzy Gillespie): Pickin' the Cabbage ('40), Roy Eldridge & Dizzy Gillespie (Oscar Peterson, Ray Brown, Herb Ellis, Louis Bellson): Sometimes I'm Happy ('54), Tadd Dameron ("Fats" Navarro, Allen Eager, Wardell Gray, Curly Russell, Kenny Clarke): Ladybird ('48), "Fats" Navarro & Howard McGhee (Ernie Henry, Milt Jackson, Curly Russell, Kenny Clarke): Boperation ('48)

Points for Discussion: In what ways do you hear Armstrong's influence on Clayton and Edison? Is Charlie Shavers the connection between Armstrong and early Bop? What connection do you hear between Dizzy Gillespie and his mentor, Roy Eldridge? How and why did Dizzy depart from his big band swing roots? Contrast the styles of Dizzy and Fats in terms of their harmonic and melodic concepts. Who solos first on "Bopoperation?"

Supplementary Materials: "Wiki Swing into Bop Trumpeters." Solo transcriptions for all songs except "After You've Gone" and "Bopoperation."

Wednesday, March 1

Topic: Trombonists (Kid Ory, Miff Mole, Jack Teagarden, Dickie Wells, Joe "Tricky Sam" Nanton, Vic Dickenson, Lawrence Brown, J.C. Higgenbotham, Tommy Dorsey, Benny Green, Bill Harris, J. J. Johnson)

Text: Ch. 1, pg. 15

Listening: (CD 4) Kid Ory & His Creole All-Stars: When the Saints Go Marching In ('54), Bobby Hackett & Vic Dickenson (Dave McKenna): After You've Gone (70); Count Basie Kansas City Seven (Buck Clayton, Dickie Wells, Lester Young, Freddie Green, Jo Jones): After the Theater Jump ('44). Jack Teagarden (Don Goldie, Barrett Deems): Basin St. Blues ('61), Duke Ellington (Juan Tizol/"Tricky Sam" Nanton): Ko-Ko ('40), Tommy Dorsey: Well Get It ('42), Bill Harris" Your Father's Mustache ('57), Gene Ammons/Benny Green (Frank Foster, Tommy Flanagan, Tootie Heath): Juggin' Around ('58), J.J. Johnson (Clifford Brown, Jimmy Heath, John Lewis, Percy Heath, Kenny Clarke): Turnpike ('53)

Points for Discussion: How did Teagarden differ from the "gut-bucket" or "tailgate" style favored by New Orleans players like Ory. Contrast his playing with that of Vic Dickenson. Why did Duke feature "sweet" (Brown or Tizol) and "plunger" (Nanton) specialists in the trombone section? How did J.J. bring bebop to the trombone and how did his technique depart from that of earlier trombonists? In what ways were Harris and Green the link between Swing and Bop?

Supplementary Materials: "Trombone Lineage," "Trombone Bios," Scores – "Ko Ko," Solo Transcriptions – "When the Saints," "After You've Gone" (Hackett), "Your Father's Moustache," "Juggin' Around," "Turnpike"

Monday, March 6 - **Test #1:** Origins, Styles, and Brass Players

Wednesday, March 8

Topic: Big Bands & Composers – Origins in the 20's: "Jelly Roll" Morton, Fletcher Henderson & Don Redman, Early Ellington: Kentucky Club, McKinney's Cotton Pickers, Paul Whiteman, Charlie Johnson's Smalls Paradise Orchestra, Glen Gray's Casa Loma Orchestra

Text: Ch. 4, pgs. 79 – 80, Ch. 5, pgs. 89 – 95, Ch. 8, pgs. 162 - 165

Listening: (CD 5) Jelly Roll Morton: Black Bottom Stomp ('26); Duke Ellington (Bubber Miley, Adelaide Hall): Creole Love Call ('27); Fletcher Henderson (Charlie Green, Louis Armstrong, Buster Bailey, Coleman Hawkins, Don Redman, arr.): Copenhagen ('24); Fletcher Henderson (Henry Red Allen, Keg Johnson, Buster Bailey): Limehouse Blues ('34); Paul Whiteman (Bix Beiderbecke, Bill Challis, arr.): Lonely Melody ('28); McKinney's Cotton Pickers (Don Redman, John Nesbit, arr.): Stop Kidding ('28); Glen Gray's Casa Loma Orchestra (Gene Gifford, arr.): Casa Loma Stomp ('30)

Points for Discussion: In what ways is Jelly Roll Morton's music influenced by ragtime and how does it differ from many of his contemporaries in the New Orleans style of early jazz? Why is he called jazz's first great composer? What was Paul Whiteman's approach to jazz and swing? Compare the differences between the 1924 and 1932 Henderson bands. Use these changes to describe the evolution of big bands in terms of instrumentation, arranging techniques, harmony, rhythm and the skills needed by the musicians.

Supplementary Materials: Score & leadsheets for "Black Bottom Stomp," "Creole Love Call," & "Limehouse Blues."

Monday, March 13

Topic: Big Bands & Composers: Duke Ellington - the 30's, the Blanton/Webster Years, Billy Strayhorn, The Late Suites

Text: Ch. 8, pgs. 166 - 174

Listening: (CD 5) Rockin' In Rhythm (Williams, Nanton, Bigard - '31); Daybreak Express (Hodges, Williams, Jenkins - '33); Diminuendo & Crescendo in Blue ('37); Cottontail (Williams, Webster, Carney - 40); Take the A Train (Ray Nance, Strayhorn, comp - '41); Tonk (Duke & Strays - '46); Up and Down from *Such Sweet Thunder* (Terry, Nance - '57); Apes & Peacocks & Single Pedal of a Rose - from *The Queen's Suite* ('59); "Isfahan" from Far East Suite (Hodges, Strayhorn, comp - '66); Upper Manhattan Medical Group (Terry, Carney, Strayhorn, comp. - '67); Praise God from *Second Sacred Concert* (Carney - '68)

Points for Discussion: Discuss Duke's evolution as a composer and band leader. What were his innovations? What differences do you hear between Ellington and Strayhorn in their approach to composition? Discuss the importance that Jimmie Blanton, Ben Webster, Cootie Williams, Johnny Hodges & Billy Strayhorn played in the development of Duke's orchestra.

Supplementary Materials: Scores for "Rockin' in Rhythm" ('60 version), "Diminuendo & Crescendo in Blue," "Cottontail," "Apes & Peacocks," "Single Pedal of a Rose," "Isfahan," "U.M.M.G.." Leadsheet for "Take the A Train," Duke Clinic, Strayhorn Discography

Wednesday, March 15

Topic: Big Bands & Composers: Out of Kansas City (Benny Moten, Count Basie, Andy Kirk & Mary Lou Williams, Walter Page's Blue Devils), Chicago (Earl Hines), Out of the South (Erskine Hawkins, Jimmie Lunceford)

Text: Ch. 6, pgs. 114 - 119 & 122 - 127

Listening: (CD 6) Benny Moten (Basie, Hot Lips Page, Ben Webster, Eddie Durham, arr.): Moten Swing ('32); Count Basie (Herschel Evans, Lester Young, Buck Clayton, head arr.): One O'Clock Jump ('37); Basie (Thad Jones, Frank Foster, arr): Shiny Stockings ('56); Andy Kirk (Mary Lou Williams, arr. & pno): Mary's Idea ('37); Earl Hines Orchestra (Jimmy Mundy, arr): Rock and Rye ('34); Jimmie Lunceford (Sy Oliver, arr): Stomp It Off ('34); Erskine Hawkins (Dub Bascomb, arr): Tuxedo Junction ('39)

Points for Discussion: In what ways do the Basie's and Ellington's concepts differ? Address topics such as arrangements, focus on improvisation, blues forms, riff tunes, etc. How do Duke and Count differ in their piano styles? Discuss the evolution of the Basie band and the role of his rhythm section. Describe Sy Oliver's arranging and the 2-beat dance rhythm

Supplementary Materials: Leadsheets for “Moten Swing,” “Shiny Stockings,” “Tuxedo Junction.” Wiki Basie & Territory Bands, Contrasting Duke & Basie

Monday, March 20 & Wednesday, March 22

Topic: Big Bands & Composers: New York Bands in the Swing Era: Chick Webb, Benny Goodman and Famous Sidemen (Lionel Hampton, Harry James, Gene Krupa); Artie Shaw, Tommy (and Jimmy) Dorsey, Cab Calloway, Charlie Barnet, Glenn Miller, John Kirby’s “Biggest Little Band

Text: Ch. 5, pgs. 98 – 100, Ch. 7, 142 – 144 150 - 156

Listening: (CD 6) Chick Webb (Taft Jordan, Chauncey Houghton, Sandy Williams, Charlie Dixon, arr): Harlem Congo (‘37); Benny Goodman (Krupa, Jimmy Mundy, arr): Sing, Sing, Sing (‘37); Lionel Hampton (Illinois Jacquet, Ernie Royal, Hampton, arr): Flyin’ Home (‘42); Gene Krupa (Anita O’Day, Roy Eldridge): Let Me Off Uptown (‘41); Artie Shaw (Billy Butterfield, Shaw, Jack Jenny, Lennie Hayton, arr): Stardust (‘40); Tommy Dorsey: Song of India; Charlie Barnet (Billy May, arr): Cherokee (‘39); Glenn Miller (Tex Beneke, Al Klink, Joe Garland & Andy Razaf, arr.): In the Mood (‘41); John Kirby (Charlie Shavers, Buster Bailey): Undecided (‘37)

Points for Discussion: Why were ‘sweet’ bands more popular than those with a higher jazz component? Discuss how Shaw, Goodman and Dorsey were able to play both sides of the game - jazz and commercial music. Why do so many people still enjoy Glenn Miller? Why do you think Benny Goodman was called the “King of Swing,” but Chick Webb presumably beat him in a battle of the bands?

Supplementary Materials: Wiki NY Big Bands, Benny Goodman Russian Tour, Leadsheets for “Cherokee,” “Flying Home,” “In the Mood,” “Stardust,” “Undecided”

Monday, March 27

Topic: Big Bands & Composers: Late Swing & Bebop Big Bands (Benny Carter, Woody Herman, Dizzy Gillespie, Billy Eckstine, Gil Evans & Claude Thornhill, Tadd Dameron

Text: Ch. 5, pgs. 95, Ch. 10, pgs. 209 - 212

Listening: (CD 6) Benny Carter (Carter, arr): Shufflebug Shuffle (‘39); Billy Eckstine (Eckstine, v.tb., Gene Ammons, Art Blakey): Cool Breeze (‘44); Dizzy Gillespie (Milt Jackson, John Brown, Kenny Clarke, Gil Fuller, arr.): Things to Come (‘46), Woody Herman (Zoot Sims, Serge Chaloff, Herbie Stewart, Stan Getz, saxes; Jimmy Guiffre, arr): Four Brothers (‘47); Claude Thornhill (Thornhill, Lee Konitz, Gil Evans, arr.): Donna Lee (‘46); Tadd Dameron (Julius Watkins, Bill Evans): Our Delight (‘62)

Points for Discussion: How did Benny Carter’s harmonic and melodic style differ from most swing bands? What makes the big bands of Herman, Gillespie, Eckstine sound like bebop big bands? What innovations was Gil Evans bringing to jazz? How did Thornhill’s concepts of instrumentation influence him?

Supplementary Materials: Leadsheets for “Donna Lee,” “Four Brothers,” “Our Delight,” “Things to Come,” “Wiki Bop Big Bands

Wednesday, March 29

Topic: Clarinetists (Johnny Dodds, Sidney Bechet, Buster Bailey, Barney Bigard, Benny Goodman, Artie Shaw, Woody Herman, Jimmy Hamilton, Buddy DeFranco)

Text: Ch. 1, pg. 13, Ch. 7, pgs. 142 – 144, Ch. 7, pgs. 150 - 151

Listening: (CD 7) Jelly Roll Morton Trio (Johnny Dodds, Baby Dodds): Wolverine Blues ('27); Jimmy Noone (Preston Jackson, Lonnie Johnson): New Orleans Hop Scop Blues ('40); Sidney Bechet (Earl Hines, Baby Dodds): Blues in Third ('40); Lionel Hampton (Buster Bailey, John Kirby, Cozy Cole): Rhythm, Rhythm ('37); Duke Ellington (Barney Bigard): Clarinet Lament ('36); Duke Ellington (Jimmy Hamilton, Clark Terry): Perdido ('58); Benny Goodman (Charlie Christian, Lionel Hampton): AC/DC Current ('39); Morton Gould (Benny Goodman): Derivations mvt. 3 "Rag" ('55); Artie Shaw's Gramercy Five (w/Eldridge): Scuttlebutt ('45); Buddy DeFranco (Sonny Clark): Sonny's Idea ('54)

Points for Discussion: Describe Bechet's sound & style. Compare the two virtuosos of the 30's - Goodman and Shaw. Contrast Barney Bigard and his successor in Duke's band, Jimmy Hamilton. In what ways did DeFranco bring bebop to the clarinet?

Supplementary Materials: "Clarinet Lineage," "Wolverine Blues" analysis, "Goodman article." Scores – Clarinet Lament." Solo transcriptions for all songs except "Derivations" & "Scuttlebutt"

Monday, April 3

Topic: Pre-Bop C Melody, Soprano, Alto & Baritone Saxophonists (Sidney Bechet, Frankie Trumbauer, Johnny Hodges, Benny Carter, Hilton Jefferson, Harry Carney)

Text: Ch. 1, pg. 12, Ch. 3, pgs. 55 – 56

Listening: (CD 8) Sidney Bechet/Muggsy Spanier Big Four: Sweet Sue ('40); Frankie Trumbauer (Bix Beiderbecke, Jimmy Dorsey, Eddie Lang): Singin' the Blues ('27); The Chocolate Dandies (Roy Eldridge, Benny Carter, John Kirby, Sid Catlett): I Can't Believe That You're In Love With Me ('40); Benny Carter (Phil Woods, Coleman Hawkins, Charlie Rouse, Jimmy Garrison, Jo Jones): Honeysuckle Rose ('61); Duke Ellington (Johnny Hodges): All of Me ('59), Duke Ellington (Johnny Hodges, Billy Strayhorn, comp): Blood Count ('67); Duke Ellington (Harry Carney): Lotus Blossom ('67); Jazz at the Philharmonic Jam Session (three mystery altos): Funky Blues ('52)

Points for Discussion: Compare Bechet's soprano playing with his clarinet work at the end of Sweet Sue. How would you describe Trumbauer's style? What are the differences between Hodges and Carter? How is Carter's skill at composition revealed in his improvising? Can you name the order of soloists on Honeysuckle Rose? Talk about Carney's role in the Ellington Orchestra. Who are the three altos?

Supplementary Materials: Transcriptions for all songs except "Lotus Blossom" and "Funky Blues." Saxophone Lineage; Wiki early altos bio

Wednesday, April 5

Topic: Charlie Parker

Text: Ch. 10, pgs. 194 – 195 & 203

Listening: (CD 8) Jay McShann (Parker): Oh Lady Be Good ('40); Parker: Cherokee ('42); Parker (Gillespie, Roach): KoKo ('45); Dizzy Gillespie (Charlie Parker, Al Haig, Sid Catlett): Shaw 'Nuff ('45); Parker: Parker's Mood ('48); Parker (Miles Davis, Lucky Thompson): A Night In Tunisia ('46); Bird w/Strings: Just Friends ('49)

Points for Discussion: Discuss Bird's innovations in melody, rhythm and harmony. Are there any precedents for his work or did it seemingly come out of nowhere? How are his Kansas City blues roots revealed in his playing? Contrast his playing on the 1940 Jay McShann recording with that of Dizzy's playing on the Cab Calloway recording of the same year. Compare the first phrase of Bird's solo on "Oh Lady Be Good" with the

beginning of Lester Young's solo on "Lester Leaps In," and the second phrase with Benny Carter's "I Can't Believe" solo. In what ways does his solo on "Cherokee" differ from his playing on "KoKo" (which has the same changes)?

Supplementary Materials: Transcriptions for all songs; Charlie Parker Bio, Wiki Bird

Monday, April 10, Wednesday, April 12 & Monday, April 17 – **No Class, Spring Break**

Wednesday, April 19

Topic: Three Tenor Giants (Coleman Hawkins, Ben Webster, Lester Young)

Text: Ch. 5, pgs. 101 – 104, Ch. 6, pgs. 127 - 131

Listening: (CD 9) Hawkins: Body & Soul ('39); Hawkins (Tommy Flanagan): While We're Young ('60); Duke Ellington (Ben Webster): Cottontail ('40); Webster: Perdido ('42); Young (Slam Stewart, Sid Catlett): Just You, Just Me ('43); Billie Holiday (Young): The Man I Love ('40)

Points for Discussion: Why would Lester Young carry Trumbauer's solo on Singin' the Blues in his horn case? Contrast Hawkins, Webster and Young with regard to tone, rhythm and melodic contours. Talk about Hawkins's mentorship of bebop musicians and how it may have influenced his later work. Why was "Prez" considered so unusual in his day, and what later saxophonists seem to show his influence?

Supplementary Materials: Transcriptions for all songs; Comparing the 3 Tenor Giants, Lester Young Slang, Wiki 3 Tenors, Rollins Letter to Hawkins

Thursday, April 20 – **Monday Schedule**

Topic: Prez Disciples, Texas Tenors and the Transition to Bop (Flip Phillips, Alan Eager, Wardell Gray, Paul Quinichette, Illinois Jacquet, Lucky Thompson, Don Byas, Gene Ammons, Dexter Gordon)

Text: Ch. 1, pg. 12

Listening: (CD 9) Dexter Gordon: Blow Mr. Dexter Blow ('47); Paul Gonsalves (Hank Jones, Roy Haynes): Second Chance ('63); Don Byas/Slam Stewart: I Got Rhythm ('47); Gene Ammons/Benny Green (Frank Foster, Tommy Flanagan, Tootie Heath): Juggin' Around ('58); Art Farmer/Wardell Gray: Farmer's Market ('52); Lucky Thompson: Have You Met Miss Jones?

Points for Discussion: Describe Prez's influence on Gordon, Phillips & Gray. How did players like Jacquet, Earl Bostic and other "tough" tenors influence rhythm 'n blues and rock 'n roll tenor styles? Is Byas a bebop or swing player? By listening to his sound, who do you think was Paul Gonsalves's role model?

Supplementary Materials: Transcriptions for all songs; Wiki Post Prez

Monday, April 24 - **Test #2:** Woodwinds and Big Bands

Wednesday, April 26

Topic: Stride & Swing Era Pianists: (James P. Johnson, Willie "The Lion" Smith, Luckey Roberts, Lil Hardin Armstrong, Earl Hines, "Fats" Waller; Art Tatum, Duke Ellington, Mary Lou Williams, William "Count" Basie, Nat "King" Cole)

Text: Ch. 1, pg. 16, Ch. 5, pg. 104 – 106, Ch. 6, pg. 119

Listening: (CD 10) Jelly Roll Morton: King Porter Stomp ('39), James P. Johnson: Carolina Shout ('21), Louis Armstrong & Earl "Fatha" Hines: Weatherbird ('28). Fats

Waller: Dinah ('35), Teddy Wilson: Rosetta ('41), Mary Lou Williams: Nicole ('54), Nat "King" Cole: The Man I Love ('44), Art Tatum: Too Marvelous For Words ('55)

Points for Discussion: Compare the pianists. Which are 'extraverted' and which have a more 'intimate' style? Do you hear the influence of Johnson and Hines stride techniques on Waller and those that followed? What kinds of harmonic innovations did Mary Lou Williams employ? In what way did Nat Cole anticipate bebop? What were Tatum's innovations in technique and harmony? Which modern pianists did he influence?

Supplementary Materials: Transcriptions – "King Porter Stomp," "Carolina Shout," "Weather Bird." Lead sheets - "Rosetta," "The Man I Love," "Too Marvelous for Words". "Wiki Early Pianists," "Rhythm Section Lineage."

Monday, May 1

Topic: Late Swing & Bebop Pianists: Erroll Garner, Bud Powell, Thelonious Monk, Al Haig, Oscar Peterson

Text: Ch. 10, pgs. 205 - 209

Listening: (CD 10) Erroll Garner (Denzel Best): I'll Remember April ('55), Thelonious Monk (jam session at Mintons w/"Hot Lips" Page, Kenny Clarke): Nice Work If You Can Get It ('41), Thelonious Monk (Milt Jackson): Evidence ('48), Thelonious Monk (John Coltrane): Epistrophy ('57, but written in '41), Bud Powell (Curly Russell, Max Roach): Indiana ('47), Oscar Peterson (Ray Brown, Ed Thigpen): C Jam Blues ('62),

Points for Discussion: Discuss Garner's style and influences. Is he a swing or bop player? Contrast Monk's approach to piano with that of Bud Powell. Is Monk a swing, bop or avant garde pianist? How would you characterize his composition style and how is it evident in his improvising? What are the precedents for Peterson's piano style?

Supplementary Materials: Transcriptions – "Evidence," "Indiana," "C Jam Blues," "Tricotism," "Blue Seven." Wiki BeBop Rhythm Sections.

Thursday, May 4 & Friday, May 5 – **CUNY JAZZ FESTIVAL (partial attendance required)**

Wednesday, May 3 & Monday, May 8

Topic: Bassists & Drummers: (Bassists: "Pops" Foster, Walter Page, Milt Hinton, Jimmie Blanton, "Slam" Stewart, Oscar Pettiford, Ray Brown; Drummers: "Baby" Dodds, "Zutty" Singleton, Big Sid Catlett, Chick Webb, Cozy Cole, "Papa" Jo Jones, Gene Krupa, Max Roach, Kenny "Klook" Clarke, Buddy Rich, Davey Tough

Text: Ch. 1, pgs. 19, 21

Listening: (CD 10 & 11) Milt Hinton (Gus Johnson): Milt's Rap ('90), Duke Ellington/Jimmie Blanton: Pitter Panther Patter ('40), Don Byas & Slam Stewart: I Got Rhythm ('45), "Baby" Dodds (Sidney Bechet, "Pops" Foster): China Boy ('40), Chick Webb: Harlem Congo ('37), Jo Jones (Ray Bryant): Cubano Chant ('58), Gene Krupa

(Eddie Wasserman): Sweet Georgia Brown ('59) Oscar Pettiford (Lucky Thompson): Tricotism ('56), Kenny Clarke: Iambic Pentameter ('50), Max Roach (Sonny Rollins, Tommy Flanagan): Blue Seven ('56), Max Roach (Abbey Lincoln, Booker Little, Julian Preister): Freedom Day ('60)

Points for Discussion: Point #1: Contrast the styles of Milt Hinton and Slam Stewart. How did the role of bassists and drummers change during the late 30's - early 40's and how did Blanton open the door to this change? Discuss the connection between Jimmie Blanton and Oscar Pettiford.

Point #2: Contrast the styles of Baby Dodds, Chick Webb, Gene Krupa and "Papa" Jo Jones. Who sounds like they may have opened the way to the bebop style? How did Clarke & Roach differ from each other and their predecessors? How did Max's playing and musical vision change over his career?

Supplementary Materials: Transcriptions – "Pitter, Panther, Patter," "I Got Rhythm." Wiki Early/Swing bassists and drummers.

Wednesday, May 10

Topic: Violinists, Vibists, Guitarists. Violinists: Joe Venuti, Stephane Grappelli, Stuff Smith, Ray Nance; Guitarists: Lonnie Johnson, Django Reinhardt, Eddie Lang, Freddie Green, Oscar Moore, Charlie Christian, Tal Farlow, Barney Kessel; Vibraphonists: Lionel Hampton, Red Norvo, Milt Jackson

Text: Ch. 1, pg. 18

Listening: (CD 12) Joe Venuti & Eddie Lang: The Wild Dog ('28), Quintet of the Hot Club of France (Django Reinhardt & Stephane Grappelli): Honeysuckle Rose ('38), Duke Ellington (Ray Nance): C Jam Blues ('42), Stuff Smith (Shirley Horn, Red Mitchell): Nice Work If You Can Get It ('59), Red Norvo Trio (Tal Farlow): God Child ('50), Benny Goodman (Charlie Christian & Lionel Hampton): Seven Come Eleven ('39), Milt Jackson (Jimmy Heath, John Faddis, J.J. Johnson, Cedar Walton, John Clayton, Mickey Roker): Bebop ('88)

Points for Discussion: What role did the advent of electronic pickups and amplifiers play in the development of the guitar and bass? Contrast the styles of Venuti, Smith, Grappelli and Nance. Discuss Rheinhardt's technique. Is there a distinctly European approach to jazz? In what ways are Christian and Norvo swing players, in what ways are they bop players? How did Milt bring Charlie Parker's vocabulary to the vibes?

Supplementary Materials: Transcriptions – "Seven Come Eleven," "Bebop"

Monday, May 15

Topic: Vocalists (The Ladies: Ma Rainey, Bessie Smith, Ethel Waters, Billie Holiday, Peggy Lee, Ella Fitzgerald, Dinah Washington, Helen Merrill, Anita O'Day

Text: Ch. 1, pg. 22, Ch. 9, pgs. 176 – 182 & 189 - 190

Listening: (CD 13) Ma Rainey: Stack O' Lee Blues ('25), Bessie Smith (Charlie Green): Empty Bed Blues ('28), Ethel Waters: Stormy Weather ('31), Billie Holiday (Lester Young): All of Me ('41), Billie Holiday: Strange Fruit ('57), Ella Fitzgerald: Flying Home ('45), Dinah Washington: I Wanna Be Loved ('50), Pearl Bailey (Hot Lips Page): Baby It's Cold Outside ('49), Anita O'Day (Joe Masters, Eldee Young, John Poole): Tea for Two ('58), Helen Merrill (Gil Evans - arr, Jimmy Cleveland): People Will Say We're in Love ('57)

Points for Discussion: Discuss “urban” blues singing during the ‘20’s. In what ways was Ethel Waters the bridge between this early blues style and jazz singers such as Holiday, Fitzgerald and later stylists? Discuss Billie Holiday’s phrasing and tone and contrast it with that of Ella. How did her singing change during her career? Compare Ella’s scat solo on her 1945 “Flying Home” with that of Illinois Jacquet’s 1942 version. How was Anita different from your typical swing-era, big band singer?

Supplementary Materials: Wiki Female Vocalists. Leadsheets – “Stormy Weather,” “All of Me,” “Strange Fruit,” “Flying Home,” “Baby, It’s Cold Outside,” “Tea for Two,” “People Will Say We’re in Love”

Wednesday, May 17

Topic: Vocalists (The Gentlemen: Louis Armstrong, Jimmy Rushing, Joe Williams, Cab Calloway, Frank Sinatra, Nat “King” Cole, Billy Eckstine, King Pleasure, Jackie & Roy)

Text: Ch. 1, pg. 22, Ch. 6, pgs. 124 & 127, Ch. 9, pgs. 183 - 188

Listening: (CD 13) Louis Armstrong (Johnny Dodds, Kid Ory, Lil Hardin Armstrong): Heebie Jeebies (‘26), Ella Fitzgerald & Louis Armstrong (Oscar Peterson, Herb Ellis, Ray Brown, Louis Bellson): Stompin’ At The Savoy (‘57), Cab Calloway: Hard Times (Topsy Turvey) (‘40), **Three Boy Singers with Count Basie:** Jimmy Rushing: Sent for You Yesterday (‘38), Joe Williams: Every Day I Have the Blues (‘59), Frank Sinatra: Come Fly With Me (‘66), Nat “King Cole (Pete Rugolo, arr., Irving Ashby, gtr.): You Stepped Out of a Dream (‘50), King Pleasure (John Lewis, Percy Heath, Kenny Clarke): Parker’s Mood (‘53)

Points for Discussion: In what ways did Louis Armstrong influence all singers that came after him? Talk about the role of singers in Basie’s band. Is Frank Sinatra a jazz singer? How did Tommy Dorsey’s trombone playing influence Sinatra’s singing style? Discuss Billy Eckstine’s singing and his influence on the development of bop.

Supplementary Materials: “Cab’s Hepster Dictionary,” “Discussion on Frank Sinatra” Leadsheets – “Stompin at the Savoy,” “Parker’s Mood”

Monday, May 22, 5:00 p.m. - **TEST #3:** pianists, bassists, drummers, guitarists, vibraphonists, violinists, singers

Hard copies of the term papers due at exam; emailed papers due by Sunday, May 28

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