

JCM #514 Intersections of American Sonic Practice 1 — ‘Jazz’ History +

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~~MAM Literature and Materials~~ Statement of Intent:

The ~~Literature and Materials~~ classes are the academic component of the ~~Modern American Music~~ (MAM) curriculum at the Longy School of Music. ~~MAM Literature and Materials~~ is a four-semester cycle that alternates between equal consideration of Jazz and Classical musics through historical, aesthetic and analytical lenses. In this regard, the ~~MAM Literature and Materials~~ cycle is academically unique. It is one of the few courses anywhere that delves into the similarities, contrasts, conflicts and relationships that make up the complex dynamism that exists among all realms of *American Sonic Exploration*.

Therefore, ~~MAM Literature and Materials~~ students should think of themselves as trailblazers, mapmakers — the PJE-censored “Introduction” to *A Thousand Plateaus: Capitalism & Schizophrenia* by Gilles Deleuze and Felix Guattari will be a constant reference for all four semesters. Along those lines we will define and address the issues of being ‘Modern American.’

Fall semesters will proceed mostly chronologically through the dates, details and aesthetics of the personae in questions. Maps will be made to show connections between composers, improvisers, musicians, as well as artists, celebrities, etc, almost in the manner of a soft science, as a kind of pop analysis.

Spring semesters will proceed chronologically through the scores and transcriptions of the actual music via an open-ended analytical framework that is comparative and connective in nature, a la *Sonic Design: The Nature of Sound and Music* by Robert Cogan and Pozzi Escot. Maps will be made to demonstrate designs within music and connections between composers, improvisers and musicians, more in the manner of hard science.

For success in ~~MAM Literature and Materials~~ students will need:

- rigorous engagement with the course material
- expression of creative thought
- sound graduate-level scholarship and academic integrity
- dedication to this MAM aesthetic

Though the coursework will be demanding, rigorous and sometimes obtuse, students who dedicate themselves through all four semester will be rewarded with one of the most unique educational opportunities available to graduate students anywhere.

Fridays 2:15-3:40 Room 202

Week 1 September 8 **History vs. Nomadology**

In class: Nomadology? (be sure to take notes!!!) Armstrong/Parker
American Women in Jazz, Lost Chords, Jazz on Record

Week 2 September 15 **Pre-Jazz (?)**

Stearns Chapters 1-7,

Reading for Week 3: Nisenson, Chapters 3-4

Week 3 September 22 **Early Jazz**

In class: *Jazz: Its Evolution and Essence*, Andre Hodeir

“Jazz Problem” *Keeping Time: Readings in Jazz History*, Robert Wasler, ed.

Listening Quiz 1

Reading for Week 4: Nisenson, Chapter 6 (Gridley, Chapters 6-8)

Week 4 September 29 **Swing**

In class: Early Jazz Listening Quiz

The World of Swing: An Oral History of Big Band Jazz, Stanley Dance, ed.

Listening Quiz 2

Reading for Week 5: Nisenson, Chapters 7-8 (Gridley, Chapters 9-10)

Week 5/6 October 6 & 13 **Bop, Cool, Afro-Cuban**

Listening Quiz 3 October 6

Nomadology Warm-Up due Oct.13 MAP and short PAPER (handout forthcoming)

In class: Swing Listening Quiz

Jazz: Its Evolution and Essence, Andre Hodeir

“The Cult of Bebop” *Keeping Time*, Robert Wasler, ed.

Reading for Week 7: Nisenson, Chapters 9-10, Stearns, Chapter 17 (Gridley, Chapters 11-14)

Week 7 October 20 **Hard Bop**

In class: *Hard Bop: Jazz & Black Music 1955-1965*, Lewis Rosenthal

Reading for Week 8/9: Nisenson, Chapter 11 (Gridley, Chapters 11 & 14)

Week 8/9 October 27 & November 3 **FusionFree**

In class: *Miles Beyond*, Paul Tingen “On the Corner, the Sellout of Miles Davis,” Stanley Crouch

Reading for Week 7: Nisenson, Chapters 1,2, 12-13 (Gridley, Chapter 16)

Week 10/11/12 November 10— **‘80s and Since?**

Week 12 December 8 Final Listening Challenge

Final Projects Due on December 15!!!

all topics and items subject to change!!!

History, Aesthetics and Connections: People, Places, Times and Practices of...

Jazz, Blues, Funk, Hip-Hop, Punk, Rock, “Classical”

(emphasis: more <-----> less)

On Reserve at Bakalar Library:

Marshall Stearns, *The Story of Jazz*. Call Number ML3561.J3 S8

Eric Nisenson *Blue: The Murder of Jazz*. ML 3506.N57 2000

Mark Gridley *Jazz Styles: History and Analysis*, 6th ed. ML.3506.G74 1997

Reading Jazz: A Gathering of Autobiography, Reportage and Criticism from 1919 to Now
ed. Robert Gottlieb ML 3507 .R44 1996

PJE-made CD-Rs for first listening quiz,

Africa/Pre-Jazz — see YouTube playlist (partial, mostly full)

General Expectations Come to every class having prepared to engage in discussion. Bring reading materials, notes, class folder, pen/pencil. Show up to class even if you're not prepared.

Attendance/Participation (30%)

Each attendance results in 7% of the end-of-semester grade deduction

Extenuating circumstances will be considered, but **prior consultation with instructor is absolutely necessary**. In place of missed class time, the instructor may assign detailed reading reports, recording comparisons, essay topics, etc.

4 Listening Quizzes (5% each, 20% total)

Final Listening Challenge (10%)

'Jazz' Presentation (10%)

Each student will give a **three-minute** presentation regarding the use of the word 'jazz' or 'jazzy' by a non-music source that includes explanation of the context within which the offending word occurs, commentary on the usage of said word and one or two pertinent questions for the class...

Nomadology Warm-Up (10%), due Oct.13 MAP and short PAPER (handout forthcoming)

Due on December 15 — Jazz Nomadology (20%)

TOPIC: *of / about / around* **SUN RA**

One page map to demonstrate your own Nomadology, or it can be a continuation, variation or refutation of an existing map. If the student chooses the latter, please include the original.

3-5 Page accompanying paper detailing your choices, connections and rationale, including proper citation of source material

Must include at least one quote from the "Introduction" to *Thousand Plateaus*.

Since this is a graduate course, undergraduates taking this class will be graded one-third of a letter-grade more leniently on assignments, for example:

grade earned	grade awarded:
A	A
A-	A
B+	A-
C	C+ etc.

In terms of latenesses, absences and the failure to hand-in material the undergraduate grading policy is the same as that for graduate students.

Online Resource: www.peterjevanstheorist.com

The Collected Works of Dr. Peter J. Evans within SONUS ML 1.S65

“Ruth Crawford Seeger’s *String Quartet 1931*: Four Views of Temporal, Harmonic and Timbral Non-Coincidence” Volume 33, No. 2 Spring 2013.

“Notes on a Textual Apprenticeship With Robert Cogan: An Extrapolative Variorum”
Volume 31, No. 2 Spring 2011.

“A Dawning — Kentucky’s Log-Cabin Composer; Anthony Philip Heinrich” Vol.28 no.1, Fall 2007.

“Palindromes: Universal Phenomena” Vol.26 no.1, Fall 2005.

“*Nocturnal*: The Sound Worlds of Edgard Varèse and Anaïs Nin” Vol.24 no.2, Spring 2004.

Regarding Academic Honesty (from the Conservatory Catalog):

Academic integrity is critical to the school’s ability to realize its educational mission, as effective teaching and learning are dependent upon the fair and equitable assessment of student achievement.

Academic dishonesty is not only wrong from a moral and ethical standpoint, it also undermines the very process of education. It is a breach of trust which devalues the efforts of other students as well as instructors, distorts the institution’s educational standards, threatens the school’s reputation, and ultimately, calls into question the value of the degrees and diplomas it confers. Longy School of Music of Bard College expects its students to adhere to high standards of academic integrity and takes very seriously violations of these standards, regardless of whether they are committed deliberately or out of ignorance.

Regarding Incompletes (from the Conservatory Catalog):

All coursework must be completed by the last day of the Examination Period of each semester. Students may formally petition their instructor to receive a grade of Incomplete. This grade may be recorded only when a student is unable to complete primary course requirements on time due to illness or other compelling circumstances. An Incomplete may not be given primarily to allow a student to raise his or her grade to a passing grade for the course, ensemble, or lessons in question. Incomplete work must be remedied by the end of the subsequent semester. An “F” will be recorded for courses remaining incomplete after one semester or after petitioned extensions have expired.

Other Recommended Jazz Histories:

Mister Jelly Roll: The Fortunes of Jelly Roll Morton, New Orleans Creole and “Inventor of Jazz” by Alan Lomax

West Coast Jazz: Modern Jazz in California, 1945-1960, by Ted Gioia

Jazz Planet, ed. E. Taylor Atkins

Empire of Sin: A Story of Sex, Jazz, Murder, and the Battle for Modern New Orleans by Gary Krist

New Dutch Swing by Kevin Whitehead

Jazz on Record: A History, Brian Priestly

Jazz Panorama, ed. Martin Williams

Future Jazz, by Howard Mandel

Reading Jazz: A Gathering of Autobiography, Reportage and Criticism from 1919 to Now ed. Robert Gottlieb

New History of Jazz by Alan Shipton

MAM Literature & Materials, MA 514, Jazz History

List of Recorded Material to be studied for Listening Quizzes

= on CD in Library and on playlist

YT = on playlist only ~~YT~~ = not available on playlist

CD/playlist for QUIZ 1 — Pre-Jazz (?)

FIRST THREE on CD ONLY!!!

- ~~YT~~ 1) *Royal Drums of the Abatutsi*, recorded 1951-2, Riverside History of Classic Jazz, 1956.
- ~~YT~~ 2) *Abatutsi Girls' Songs*, recorded 1951-2 RH of CJ, 1956.
- ~~YT~~ 3) *Lobertina*, recorded 1951-2 RH of CJ, 1956.
- 4) *Yarum Praise Songs*, Fra-Fra Tribesmen, recorded 1964, The Story of the Blues, Columbia
- ~~YT~~ 5) *Street Cries of Charleston* RH of CJ, 1956.
- 6) *I'm Going to Heaven if it Takes my Life*, Rev. J.M. Gates; rec. Dec.13, 1926, RH of CJ, 1956.
- 7) *Slidus Trombonus*, Sodero's Military Band, pre-1920 RH of CJ, 1956.
- 8) *At a Georgia Camp Meeting*, [cakewalk] piano roll 1897 RH of CJ, 1956.
- 9) *Maple Leaf Rag*, Scott Joplin piano roll, June 1, 1886
Smithsonian Collection of Classic Jazz, Vol.1, 1987
- 10) *Maple Leaf Rag*, Jelly Roll Morton, June, 1938, SCof CJ, Vol.1, 1987
- 11) *Ragtime Oriole*, Fred Van Eps, pre-1920
Riverside History of Classic Jazz, 1956.
- YT) *Swing Low Sweet Chariot*, Fisk Jubilee Singers, 1909
- YT) *Memphis Blues*, W.C. Handy,
- YT) *Crazy Blues*, Mamie Smith

CD/playlist for QUIZ 2 — Early Jazz

YT) Dixie Jass Band One Step

YT) Livery Stable Blues

Original Dixieland Jass Band, Nick LaRocca, cornet, Eddie Edwards – t-bone, Larry Shields,
cl. Henry Ragas, p Tony Spargo, dms, rec. 1917

- 1) *Dippermouth Blues* --- King Oliver's Creole Jazz Band
Oliver, Armstrong, cornet; Honore Dutrey, tb; Johnny Dodds, cl; Lil Hardin, pn; Bill Johnson, bnj,
voc; Baby Dodds, d---July 6, 1923. Smithsonian Collection of Classic Jazz, Vol.1, 1987
- 2) *Black Bottom Stomp* --- Jelly Roll Morton's Red Hot Peppers
Morton, pn; George Mitchell, ten; Kid Ory, tb; Omer Simeon, cl; Johnny St. Cyr, bnj; John
Lindsay, b; Andrew Hilaire, d. Spet. 15, 1926. SCof CJ, Vol.1, 1987
- 3) *Cake Walking Babies from Home* --- Red Onion Jazz Babies
Armstrong, crnt; Bechet, sopsax; Charlie Irvis, tb; Lil Armstrong, pn; Buddy Christian, bnj;
Alberta Hunter and Clarence Todd, voc. Dec. 22, 1924. SCof CJ, Vol.1, 1987
- 4) *The Pearls*
Jelly Roll Morton, piano July 18, 1923 Riverside History of Classic Jazz, 1956.
- 5) *Royal Garden Blues*
The Wolverines, Bix Beiderbecke, crnt; Johnny Hartwell, clar; George Johnson, ten; Dick Voynow,
pn; Bob Gillette, bnj; Min Leibbrook, tuba; Vic Moore, d. June 10, 1924, RH of CJ, 1956.
- 6) *Singin' the Blues* --- Frankie Trumbauer and his Orchestra

- Trumbauer, c-sax.; Bix Beiderbecke, crnt; Bill Rank, tb; Jimmy Dorsey, cl, as; Paul Mertz, pn;
Eddie Lang, gtr.; Chauncey Morehouse, d; Feb. 4, 1927. SCof CJ, Vol.1, 1987
- 7) *Come Back, Sweet Papa* Feb. 22, 1926
- 8) *Georgia Grind* Feb. 26, 1926
- 9) *Big Fat Ma and Skinny Pa* Jun 23, 1926
Louis Armstrong's Hot Fives, vol. 1
Armstrong, crnt; Kid Ory, tb; Johnny Dodds, cl, as; Lil Armstrong, pn; Johnny St. Cyr, gtr;
Clarence Babcock, compere on 9. Columbia Jazz Masterpieces, 1988.
- 10) *The Dicty Blues* (Henderson, arr. Don Redman)
solos: Coleman Hawkins, ts; Henderson, pn; D. Redman, as, cl. Aug. 7, 1923
- 11) *D Natural Blues* (Henderson)
solo: Bobby Stark, tpt; March 14, 1928
- 12) *Oh Baby* (Murphy, arr. Henderson)
solos: Harrison, tb, Hawkins, Hawkins, Stark, Bailey, clar; Harrison, Harrison. Apr. 6, 1928
A Study In Frustration, The Fletcher Henderson Story, 4 LP set, CBS 66423
- YT) *West End Blues*, Louis Armstrong amd His Hot Five, Armstrong, tpt, Earl Hines, p., Fred Robinson,
t-bone, Jimmy Strong, cl., Mancy Carr, bnj.Zutty Singleton., 1928.
- YT) *You've Got To Be Modernistic* James P. Johnson piano solo, rec.1930
- YT) *Lost Your Head Blues*, Bessie Smith vc, F, Henderson, piano, Joe Smith, tpt. rec.1926

CD/playlist for QUIZ 3 — Swing

- 1) *King Porter Stomp* - Goodman Big Band (arr. F. Henderson), 1935
- 2) *King Porter Stomp* - Henderson Big Band (arr .F. Henderson), 1928
- 3) *Moonglow* - B. Goodman (cl) Gene Krupa (d) Teddy Wilson (p) Lionel Hampton (vb), 1936
- 4) *Jumpin' at the Woodside* - Count Basie Band, Lester Young (ts)
- 5) *Lester Leaps In* - Count Basie Band
- 6) *Taxi War Dance* - Count Basie Band, 1939
- 7) *Airmail Special* - Charlie Christian w/ Goodman Sextet, 1941 (false start of diff. tune at start of track)
- 8) *I Want to be Happy*- Buddy Rich (d) Nat 'King' Cole (p) Lester Young (ts), 1946
- 9) *Countless Blues* - Kansas City Six, L. Young (cl!) Freddy Green (gtr) Jo Jones (d) Walter Page (b),
1938
- 10) *Swanee River* - Django Reinhardt (gtr) Stepan Grapelli (vln), 1935
- 11) *Jack the Bear* - Ellington (comp.) 'Blanton-Webster Band', 1940
- 12) *Concerto for Cootie* - Cootie Williams, tpt. Ellington (comp.) 'Blanton-Webster Band', 1940
- 13) *Cottontail* - Ellington's 'Blanton-Webster Band' Ben Webster, (ts and comp.), 1940
- 14) *At the Woodchopper's Ball* - Woody Herman Big Band
- 15) *Snowfall* - Claude Thornhill Band (arr. G. Evans), 1941

Guidelines / Suggestions on writing for Dr. Evans

- 1) The paper must reflect original thinking on part of the student:
Plagiarism: Copying papers off the internet or from anywhere else is strictly prohibited and will result in a failing grade!!!
The citation of other's work can be used as a building block within your own paper, but cannot constitute the entirety or an abnormally-large percentage of your paper.
Citations must be done in an academically-accepted style, see:
MLA (parenthetical reference) **Bakalar call number LB 2369 G53 2003**
Chicago (footnotes) **Bakalar call number Z253 C57 1969**
Bedford Handbook **Bakalar call number PE 1408 H277 2002**
Irvine's Writing about Music **Bakalar call number ML3797 I79 1999**
- 2) Consultation with PJE is encouraged at all times.
Early drafts, paper or e-mail, are most appreciated and will help in the long run.
- 3) For writing issues (clarity, usage, grammar) see *The Elements of Style*, by William Strunk and E.B. White, **Bakalar call number E 1408 .S8 1979**.
- 4) Avoid any vague qualifiers, be specific and direct in your choice of language.
e.g. do not use the word 'very' in your paper, or any type of academic writing.
- 5) Provide music examples, either within the text (preferred method) or at the end of the paper.
Clearly label all examples
Make examples neat by using pen and ruler or computer
Use arrows, colors, annotations to make example crystal clear to the reader
- 6) State your point and purpose clearly at the beginning of your paper, and constantly refer to your initial statements as you continue.
- 7) Proofread for spelling and grammar before submitting your paper or draft.
- 8) Specifications: **Cover page:** centered title; student's name, class title, instructor's name and date in lower r-h corner. **Body:** 1-inch margins on all four sides, Include page numbers in upper r-h corner. **Font:** Times New Roman, 12 pt, double-spaced
- 9) Wikipedia is not an acceptable bibliographic source—online sources should be used sparingly and only as a last resort.
- 10) Once submitted, papers will be evaluated with the highest academic standards. Students should submit work that reflects the course methodology. Dr. Evans reserves the right to ask for re-writes or to refuse papers based on content, approach, grammar, style, etc.
- 11) Creative presentation is always appreciated, and perhaps even graded more leniently, as long as the above stipulations are met.