



UNIVERSITY OF CALGARY
FACULTY OF ARTS
SCHOOL OF CREATIVE AND PERFORMING ARTS
Course Number and Title: MUSI 203, Jazz History
Session: Spring 2023

Instructor Office Email Office Hours	John C. Reid jcreid@ucalgary.ca There will be a tutorial after each class. Students are heartily encouraged and welcome to stay as long as they want to ask questions after class.
Day(s),time(s) and location of Class	T/R: 18:00-20:45, CHF 202.
Learning resources: required readings, textbooks and materials	<ul style="list-style-type: none"> • Textbook: Mark Gridley, <i>Concise Guide to Jazz</i>, available at U of C Bookstore. • Here is a link to the Leganto list: All 99 tracks from the <i>Concise Guide to Jazz Demo CD</i> can be found here (including Track #99, the <i>Jam Session Instrument Quiz</i>, which will be on the Midterm Exam): https://ucalgary.alma.exlibrisgroup.com/leganto/public/01UCALG_INST/lists/17733294980004336?auth=SAML. • Spotify: John Reid's playlist for this course (74 songs): https://open.spotify.com/playlist/72GXFvU73eYojSLm1YnYr3?si=e8019d0c0fff45dc.
Learning Technologies and Requirements	There is a D2L site for this course which contains required readings and other relevant class resources and materials (see d2L.ucalgary.ca).
Prerequisites	None.
Course description	Directed listening and analysis of jazz performers, forms, and important jazz songs from the early beginnings of jazz to the present. Styles examined range from Early Jazz to Jazz-Rock Fusion and beyond. Major figures considered include: Louis Armstrong, Duke Ellington, Count Basie, Lester Young, Charlie Parker, Miles Davis, and John Coltrane among others.
Course learning outcomes	By the completion of this course, successful students will be able to: <ol style="list-style-type: none"> 1. Identify instruments of jazz by ear and comprehend instrument roles in and aspects of jazz arrangements. 2. Recognize and track the various song forms of jazz: 12-bar blues, AABA, ABAC, 16-bar-all-A, and A/B form, and to track the unfolding of those forms in all of the songs from the Playlists for this course. 3. Be knowledgeable about the various musical styles, eras, main artists, and their frames of reference in the history of Jazz. 4. Recognize the major Jazz innovators and principal musicians in the history of Jazz by ear, identify the instruments they play, and be able to place them academically in musical, historical, and geographical context. 5. Identify important songs by ear by the jazz performers examined in this course and be able to speak knowledgeably about those songs. 6. Identify elements in jazz music such as: melody, harmony, rhythm, form, syncopation, song forms, musical instrument roles, the principles of jazz arrangements, and other important aspects of the Music Basics Terminology document. 7. Identify approximately seventy of the main songs of the Jazz repertoire. 8. Identify and speak knowledgeably about the main musicians involved with Jazz. 9. Understand and appreciate jazz improvisation.

Course schedule	<p>1. Thursday, May 4. Syllabus, introductions, look over textbook and appendix, discussion of learning styles, small groups. Video: <i>Listening to Jazz</i> (Instrument identification). Guest lecturer: Prof. Kenneth DeLong.</p> <p>2. Tuesday, May 9. Instrument identification (continued). Basics of music and jazz (melody, harmony, rhythm, improvisation, form, chorus, lead sheet, structural listening). Comping, walking bass, drum set. Twelve Bar Blues. Video: Billie Holiday, "Fine and Mellow." Read: Chapter 1, What is Jazz? Chapter 2, How to Listen to Jazz, Appendix: Twelve Bar Blues. Listen:</p> <ul style="list-style-type: none"> • Billie Holiday, Fine and Mellow (pp. 276-280). • Demo CD: All, including Track #99, Jam Session quiz (this will be on the Mid Term Exam). <p>3. Thursday, May 11. 32 bar AABA form, Video: <i>Ken Burns Jazz: Gumbo (New Orleans)</i>. Read: Chapter 1, What is Jazz? Chapter 2, How to Listen to Jazz, Appendix: 32 Bar AABA form. Listen:</p> <ul style="list-style-type: none"> • Ethel Merman, I Got Rhythm (pp. 276-280). • Billie Holiday, Body and Soul (pp. 276-280). <p>4. Tuesday, May 16. Origins of Jazz and Early Jazz. Video: <i>Satchmo</i>. Read: Chapter 3, The Origins of Jazz and Chapter 4, Early Jazz. Listen:</p> <ul style="list-style-type: none"> • Original Dixieland Jazz Band, Dixie Jazz Band One-Step (pp. 31, 32-33). • King Oliver, Alligator Hop (pp. 34-37). • Louis Armstrong and Earl Hines, West End Blues (p. 44). • Frankie Trumbauer/Bix Beiderbecke, Riverboat Shuffle (pp. 50-52). • Bessie Smith/Louis Armstrong, Reckless Blues (pp. 54-55). • Scott Joplin, Maple Leaf Rag. • Jelly Roll Morton, Maple Leaf Rag. • Jelly Roll Morton, Black Bottom Stomp. • James P. Johnson, Carolina Shout. • Fats Waller, Ain't Misbehavin'. <p>5. Thursday, May 18. Early Jazz continued, Swing. Video: <i>Count Basie</i>, prep for mid term. Read: Chapter 5, Swing. Listen:</p> <ul style="list-style-type: none"> • Roy Eldridge/Chu Berry, Sittin' In (pp. 64-65). • Coleman Hawkins, Body and Soul (pp. 66-67). • Count Basie/Lester Young, Taxi War Dance (pp. 68, 70-72). • Duke Ellington, Harlem Airshaft (pp. 76, 78-80). • Johnny Hodges, I've Got It Bad (p. 81). • Billie Holiday/Lester Young, Back in Your Own Backyard (pp. 84-85). • Ella Fitzgerald, Flying Home (pp. 86-87). • Art Tatum, Tiger Rag (pp. 90-91). • Andy Kirk/Mary Lou Williams, Walkin' and Swingin' (pp. 92-93). • Duke Ellington, East St. Louis Toodle Oo. • Count Basie & the Kansas City Seven, Lester Leaps In. • Count Basie, One O'Clock Jump. • Benny Goodman, Body and Soul. <p>6. Tuesday, May 23. Swing continued. Review for Mid Term Exam.</p>
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7. Thursday, May 25. Mid Term Exam.

8. Tuesday, May 30. Group session comparing modern jazz styles (Bebop, Cool Jazz, Hard Bop, Avant Garde of the 1960s and 1970s, Fusion). Listen:

- Charlie Parker, Parker's Mood (pp. 104-105).
- Dave Brubeck, Take Five.
- Cannonball Adderley/John Coltrane, Two Bass Hit (pp. 146-148, 178).
- Ornette Coleman, Dee Dee (p. 172).
- Weather Report, Birdland (pp. 204-205, there is also a Listening Guide in *PH Listening Guides Part Two* posted in D2L).

9. Thursday, June 1. Bebop, Video: *Celebrating Bird*. Read: Chapter 6, Bebop. Listen:

- Charlie Parker, Parker's Mood (pp. 104-105).
- Charlie Parker/Dizzy Gillespie, Leap Frog (pp. 106-107).
- Bud Powell, Get Happy (pp. 110-112).
- Dexter Gordon/Fats Navarro, Index (p. 115).
- Stan Getz, It Never Entered My Mind (p. 117).
- Charlie Parker/Dizzy Gillespie, Groovin' High (there is a Listening Guide in *PH Listening Guides Part Two* posted in D2L).
- Thelonious Monk, 'Round Midnight (there is a Listening Guide in *PH Listening Guides Part Two* posted in D2L).
- Charlie Parker, Now's the Time.
- Thelonious Monk, Rhythm-a-Ning.
- Sarah Vaughan, Doodlin'.

10. Tuesday, June 6. Cool Jazz, Video: *Ken Burns Jazz: The Risk* (Hard Bop/Burns; fwd. through Lester Young, Billie Holiday, Duke Ellington, Louis Armstrong, John Coltrane, Miles Davis.) Read: Chapter 7, Cool Jazz. Listen:

- Lennie Tristano/Lee Konitz, Subconscious-Lee (p. 126).
- Stan Kenton/Lee Konitz, Improvisation (pp. 132-134).
- Dave Brubeck, Blue Rondo a la Turk (there is a Listening Guide in *PH Listening Guides Part Two* posted in D2L).
- Miles Davis, Boplicity.
- Dave Brubeck, Take Five.
- Stan Kenton, Artistry In Rhythm.
- Stan Getz, Girl from Ipanema.

11. Thursday, June 8. Hard Bop. 16-bar all-A form. Video: Ken Burns, *The Adventure*. Read: Chapter 8, Hard Bop. Listen:

- Art Blakey, The Egyptian (pp. 140-142, 239).
- Cannonball Adderley/John Coltrane, Two Bass Hit (pp. 146-148, 178).
- Horace Silver/Michael Brecker/Randy Brecker, Gregory Is Here (pp. 144-145).
- Miles Davis, Blue In Green (pp. 152-153).
- J.J. Johnson/Clifford Brown/Jimmy Heath, Get Happy (pp. 154-155).
- Wes Montgomery, Mr. Walker (pp. 162-164).
- Cannonball & Nat Adderley, Work Song.

	<ul style="list-style-type: none"> • Horace Silver, Doodlin'. • Horace Silver, The Preacher. • Joe Henderswon, Blue Bossa. • Miles Davis, Oleo. • John Coltrane, Giant Steps. • Sonny Rollins, St. Thomas. • Miles Davis, So What. • Hancock, Cantaloupe Island. <p>12. Tuesday, June 13. Avant Garde of the 1960s and 70s, Fusion. Modal Jazz. Video: <i>The World According to John Coltrane</i>. Read: Chapter 9, Avant Garde of the 1960s and 70s; and Chapter 10, Fusion. Listen:</p> <ul style="list-style-type: none"> • Ornette Coleman, Dee Dee (p. 172). • John Coltrane, Your Lady (p. 177). • Cecil Taylor, Jitney #2 (pp. 178-179). • Bill Evans, Solar (pp. 182-187). • Miles Davis Quintet, Prince of Darkness (pp. 188-191). • Weather Report, Birdland (pp. 204-205, there is also a Listening Guide in <i>PH Listening Guides Part Two</i> posted in D2L). • Miles Davis, Spanish Key (pp. 212-216). • Cecil Taylor, Enter Evening. <p>13. Thursday June 15. Latin Jazz, Now. Video: Miles Davis, <i>Miles Ahead</i>. Read: Chapter 11, Now. Review for Final Exam.Listen:</p> <ul style="list-style-type: none"> • David Sanborn, Lisa • Keith Jarrett, The Windup (pp. 233-235). • Carla Bley, Baseball (pp. 250-253). • Wynton Marsalis, Express Crossing (there is a Listening Guide in <i>PH Listening Guides Part Two</i> posted in D2L). • Dave Douglas, Kidnapping Kissinger (there is a Listening Guide in <i>PH Listening Guides Part Two</i> posted in D2L). • US3, Cantaloupe (Flip Fantasia). • Tito Puente, Oye Como Va • Eddie Palmieri, La Malanga.
Assessment components	<p>Mid-term exam (May 25): 50%</p> <p>Final Exam (as scheduled by the Registrar): 50%</p>
Grading scale	<p>For the course as a whole, letter grades should be understood as follows, as outlined in section F.1.Grading System and Transcripts of the Calendar: https://www.ucalgary.ca/pubs/calendar/current/f-1.html.</p> <ul style="list-style-type: none"> • A grade of "C-" or below may not be sufficient for promotion or graduation, see specific faculty regulations. • The number of "D" and "D+" grades acceptable for credit is subject to specific undergraduate faculty promotional policy.
Academic Accommodation	<p>It is the student's responsibility to request academic accommodations according to the University policies and procedures listed below. The Student Accommodations policy is available at https://ucalgary.ca/student-services/access/prospective-students/academic-accommodations.</p> <p>Students needing an accommodation based on disability or medical concerns should contact Student Accessibility Services (SAS) in accordance with the Procedure for</p>

	<p>Accommodations for Students with Disabilities (https://www.ucalgary.ca/legal-services/sites/default/files/teams/1/Policies-Accommodation-for-Students-with-Disabilities-Procedure.pdf).</p> <p>Students who require an accommodation in relation to their coursework or to fulfill requirements for a graduate degree, based on a Protected Ground other than Disability should communicate this need in writing to their Instructor.</p> <p>SAS will process the request and issue letters of accommodation to instructors. For additional information on support services and accommodations for students with disabilities, visit www.ucalgary.ca/access/ .</p>
Academic integrity, plagiarism	<p>Academic Misconduct refers to student behavior which compromises proper assessment of a student's academic activities and includes: cheating; fabrication; falsification; plagiarism; unauthorized assistance; failure to comply with an instructor's expectations regarding conduct required of students completing academic assessments in their courses; and failure to comply with exam regulations applied by the Registrar.</p> <p>For information on the Student Academic Misconduct Policy and Procedure please visit: https://www.ucalgary.ca/legal-services/sites/default/files/teams/1/Policies-Student-Academic-Misconduct-Policy.pdf and https://www.ucalgary.ca/legal-services/sites/default/files/teams/1/Policies-Student-Academic-Misconduct-Procedure.pdf. Additional information is available on the Academic Integrity Website at https://ucalgary.ca/student-services/student-success/learning/academic-integrity.</p>
Internet and electronic communication device	<p>The use of laptop and mobile devices is acceptable when used in a manner appropriate to the course and classroom activities. Please refrain from accessing websites and resources that may be distracting to you or for other learners during class time. Students are responsible for being aware of the University's Internet and email use policy, which can be found at https://www.ucalgary.ca/legal-services/sites/default/files/teams/1/Policies-Acceptable-Use-of-Electronic-Resources-and-Information-Policy.pdf.</p>
Intellectual Property	<p>Course materials created by instructors (including presentations and posted notes, labs, case studies, assignments and exams) remain the intellectual property of the instructor. These materials may NOT be reproduced, redistributed or copied without the explicit consent of the instructor. The posting of course materials to third party websites such as note-sharing sites without permission is prohibited. Sharing of extracts of these course materials with other students enrolled in the course at the same time may be allowed under fair dealing.</p>
Copyright	<p>All students are required to read the University of Calgary policy on Acceptable Use of Material Protected by Copyright (https://www.ucalgary.ca/legal-services/sites/default/files/teams/1/Policies-Acceptable-Use-of-Material-Protected-by-Copyright-Policy.pdf) and requirements of the copyright act (https://laws-lois.justice.gc.ca/eng/acts/C-42/index.html) to ensure they are aware of the consequences of unauthorised sharing of course materials (including instructor notes, electronic versions of textbooks etc.). Students who use material protected by copyright in violation of this policy may be disciplined under the Non-Academic Misconduct Policy https://www.ucalgary.ca/pubs/calendar/current/k.html.</p>
Freedom of Information and Protection of Privacy	<p>Student information will be collected in accordance with typical (or usual) classroom practice. Students' assignments will be accessible only by the authorized course faculty. Private information related to the individual student is treated with the utmost regard by the faculty at the University of Calgary.</p>
Student Support	<p>Please visit this link for important information on UCalgary's student wellness and safety resources: https://www.ucalgary.ca/registrar/registration/course-outlines</p>