

JAZZ APPRECIATION: Black American Music Since 1900

07:700:291

Instructor: Bob Bernotas

bob@jazzbob.com

Tuesday & Friday 10:20-11:40

Rutgers Cinema One, Livingston Campus

We have a natural human tendency to take the safe route – to do the thing we know will work – rather than taking a chance. But that’s the antithesis of jazz, which is all about being in the present. Jazz is about being in the moment, at every moment. It’s about trusting yourself to respond on the fly. If you can allow yourself to do that, you never stop exploring, you never stop learning, in music or in life.

– pianist-composer Herbie Hancock

The bottom line of any country is, what did we contribute to the world? We contributed Louis Armstrong.

– singer Tony Bennett

Jazz is America's greatest cultural gift to the world, a gift originally fashioned by the first and second generations of free black Americans from diverse musical sources. Today jazz, having blossomed from its humble folk roots, is performed, listened to, and loved by people in every nation on the planet, a true "world music."

This course surveys the relationships between jazz and other African-American musical traditions from the early 1900s to the present. It explores the evolution of jazz in America, from its roots in the black folk music of the 1800s to its current styles and genres. It also examines the influence that jazz and jazz musicians have had on popular music and vice versa. And a central emphasis of this course is learning how to listen to and appreciate recorded and live jazz performances.

Class presentations will feature recorded audio examples as a way to illustrate and enhance the course material and stimulate discussions. From time to time I also will email you video clips of some of the artists we’ve covered in class. Assignments include required readings and weekly radio listening. While the material is targeted to non-music majors – absolutely no jazz or general musical background is required – the course also will be of equal interest to experienced musicians and jazz fans.



Core Curriculum Goals:

The course will serve to satisfy SAS requirements for the following Core Curriculum Goals:

AH:p.: Analyze arts in themselves and in relation to specific histories, values, languages, cultures, and technologies. Student achievement of this Core Goal will be measured in the various class assignments and projects (*see details below*).

Required Texts

- John F. Szwed, **Jazz 101**, New York: Hachette Books, 2000. ISBN 9 780786 884964
- Rex Stewart, **Jazz Masters of the 30s**, New York: DaCapo Press, 1982. ISBN 9 780306 801594

These books are available at the Barnes and Noble Bookstore (100 Somerset St.) or via Amazon. Other required readings will be posted on www.jazzbob.com.

The lesson plan/schedule of assignments, below, outlines the assigned readings that should be completed prior to each class. Generally, the readings will be expanded on during class meetings and included in the exams.

Website

All class handouts, assignments, additional readings, and examples of musical concepts and jazz genres introduced in class will be posted on my website, **www.jazzbob.com**, and can be accessed via the home page by clicking the link, “**For Rutgers Students.**”

Learning Outcomes

Students who regularly attend class, keep up with the assigned readings, and successfully complete all of the written assignments in a timely manner can expect to come away from the course with the following skills:

- Ability to trace the historical/sociological contexts of jazz’s origin and evolution
- Ability to identify distinctive African-American aesthetic elements inherent in the jazz tradition, as well in American popular music generally
- Ability to discuss the development and characteristics of specific jazz forms, styles, and genres
- Ability to explain how jazz has both influenced and been influenced by other genres of music
- Ability to listen to live and recorded jazz performances – and musical performances, *in general* – with a greater depth of appreciation, understanding, and enjoyment.

In addition, it is expected that students will gain a special insight into the lives, careers, and personalities of the creative people who have made, and continue to make, this vital music.

Grading / Assessment

Your final course grade is based on the following three, *equally weighted* elements:

1. midterm exam
2. final exam
3. three radio listening reports

Exams

Exams will consist of a **written portion** (short essay) and a **listening portion**. The written component will require knowledge of historical facts, key individuals and their importance, and the forces that have shaped the evolution of jazz. The listening component may include identifying the style or form, as well as other key elements, of a particular recording.

Weekly Radio Listening Reports

Beginning with the second week of the course, students are required to listen to **one hour of jazz radio programming each week** and produce a report on their listening. (You may, of course, listen to more than that.) **These Weekly Jazz Radio Listening Reports will be handed in three times this semester for evaluation.** (A full discussion of the assignment appears in a separate handout.

Grading Rubric for Radio Listening Reports
Formatting and Organization: The assignment was properly formatted, and clearly and logically organized (10%)
Presentation of Ideas: The assignment is carefully executed with attention, clarity, insight, and creativity. (75%)
Mechanics and Tone: The assignment demonstrates coherent sentence structure, correct spelling and punctuation, and a writing style that is scholarly, yet engaging. (15%)

Grading Scale

- A:** Excellent, superior achievement
- B+:** Very good, well above requirements
- B:** Good, exceeding all requirements
- C+:** Above average meeting of requirements
- C :** Average, satisfactory meeting of all requirements
- D:** Poor, requirements not satisfactorily met
- F:** Failed to meet requirements, or withdrawal while doing failing work

Attendance

Since learning how to listen to jazz is a central focus of this course, we will spend a considerable amount of class time doing that, as we break down and analyze the elements that make up this music. For this reason, **regular and consistent attendance is essential** for the successful completion of the course. Students with an inordinate number of unexcused absences run the risk of receiving a lower semester grade by one rank: i.e., an “A” lowered to a “B+,” etc. Students are encouraged to raise questions and offer their reactions and opinions about the topics and the music presented in class.

Rutgers University Disability Policy

A student with a disability must contact the appropriate disability services office at the campus where you are enrolled, participate in an intake interview, and provide documentation. If the documentation supports your request for reasonable accommodations, your campus’s disability services office will provide you with a Letter of Accommodations. Share this letter with your instructors and discuss the accommodations with them as early in your courses as possible.

Academic Honesty

“Academic dishonesty” means engaging in conduct in an academic endeavor that the student knows or should know is not permitted by Rutgers or a course instructor to fulfill academic requirements. Violations include: cheating, fabrication, plagiarism, denying others access to information or material, and facilitating violations of academic integrity. You should review Rutgers’ guidelines at: <http://academicintegrity.rutgers.edu>.

LESSON PLAN and SCHEDULE OF ASSIGNMENTS

Readings marked with an asterisk [*] can be found on www.jazzbob.com.

Week 1:

1/22: Course Introduction; Student Introductions

1/25: The Elements of Music; What Is Jazz?; The Instruments of Jazz

Reading:

* Dr. Martin Luther King, Jr., "On the Importance of Jazz"

Jazz101: Chapters 3, 4, 6

Week 2:

1/29: Jazz and the African-American Aesthetic

Reading: *Jazz101*: Chapters 7, 8

2/1: The Blues, Jazz, and Popular Music

Reading: *Jazz101*: Chapter 5

Week 3:

2/5: Ragtime and Early Jazz

Reading: *Jazz101*: Chapters 11, 12

2/8: Who Was Louis Armstrong and Why Is He Important?

Reading: *Jazz Masters of the 30s*: "Boy Meets King (Louis Armstrong)" (pp. 39-50)

Week 4:

2/12: The First Great Jazz Soloists

Reading:

Jazz Masters of the 30s: "Coleman Hawkins: The Father of the Tenor Saxophone" (pp. 60-70)

Jazz Masters of the 30s: "The Cutting Sessions" (pp. 143-150)

2/15: Swing and the Rise of the Big Bands

Reading:

Jazz 101: Chapter 14

Jazz Masters of the 30s: "Smack! Memories of Fletcher Henderson" (pp. 19-27)

* Bob Bernotas, "The Birth of Swing"

Week 5:

2/19: The Legacy of Duke Ellington

Reading: *Jazz Masters of the 30s*: "Ellingtonia" (pp. 80-139)

2/22: The Essence of Swing: Count Basie

Reading: * Bob Bernotas, "The Definition of Jazz"

***** FRIDAY, 2/22 FIRST RADIO LISTENING REPORT DUE *****

Week 6:

2/26: The End of “The Big Band Era”

Reading: * Bob Bernotas, “The Tradition Continues”

3/1: Jazz Piano Styles

Reading:

Jazz Masters of the 30s: “Genius in Retrospect: Art Tatum” (pp. 181-191)

* Bob Bernotas: “Genius on the Edge: Bud Powell and Thelonious Monk”

Week 7:

3/5: The Elusive Art of Jazz Singing (Listening Session)

Reading:

Jazz101: Appendix 1

* Jody Rosen, “Frank Sinatra and Billie Holiday: They Did It Their Way”

***** FRIDAY, 3/8: MIDTERM EXAM *****

Week 8:

3/12: The Bebop “Revolution”

Reading: *Jazz101*: Chapters 16, 17

3/15: Hearing the Subtleties and Nuances in Jazz Performances (Listening Session)

Reading: * Brent Vaartstra, “How Phrasing and Space Can Radically Improve Your Solos”

***** SPRING BREAK *****

(You don’t need to do a listening journal during this week.)

Week 9:

3/26: The Afro-Latino Connection: Afro-Cuban Jazz, Mambo, and Beyond

Reading:

* Bobby Sanabria, “Afro-Cuban Jazz: The Journey”

* Bob Bernotas, “Our Man from Havana: Paquito D’Rivera”

3/29: “Summertime” and “Laura”: Two Songs, Many Stories (Listening Session)

Reading: * Gary Giddens: “Fifty Years of ‘Body and Soul’”

Week 10:

4/2: “The Birth of the Cool”

Reading: *Jazz 101*: Chapters 18, 19

4/5: Hard Bop, Soul Jazz, Vocalese

Reading: *Jazz 101*: Chapters, 20, 21

***** FRIDAY, 4/5: SECOND RADIO LISTENING REPORT DUE *****

Week 11:

4/9: "It's not about standing still": Miles Davis

Reading: * Michael Ullman, "Miles Davis in Retrospect"

4/12: "A fuller means of expression": John Coltrane

Reading: * "Coltrane on Coltrane"

Week 12:

4/16 : Three Modern Jazz Giants: Sonny Rollins, Charles Mingus, Rahsaan Roland Kirk

Reading:

* Bob Bernotas, "Recent Rollins"

* "Sonny Rollins Speaks"

* Bob Bernotas, "Dark Passions, Bright Moments"

4/19: Chamber Jazz, Free Jazz

Reading: *Jazz 101*: Chapters 23

Week 13:

4/23 Jazz Around the World: Europe and Brazil

Reading:

Jazz101: Chapter 29

* Bob Bernotas, "A Day in a (Double) Life: Claudio Roditi"

* Bob Bernotas, "From Russia with Jazz: Valery Ponomarev"

4/26: Two Hybrids: Jazz Funk, Jazz Fusion

Reading:

* Greg Cassus, "From Monk to Funk"

* Linda Kohanov & Gene Santoro, "Fusion Sells but Is It Jazz?"

Week 14:

4/30: Loft Jazz, The "Young Lions"

Reading:

Jazz 101: Chapter 28

* Bob Bernotas, "One Divided by Four Equals Infinity: World Saxophone Quartet"

* Bob Bernotas, "Brass Fantasies: Lester Bowie"

5/3: The Future of Jazz (Does Jazz *Have* a Future?)

Reading: * Will Layman, "Jazz Ain't Dead, But Charlie Parker Is – So Let's Move On , Shall We?"

*****FRIDAY, 5/3: THIRD RADIO LISTENING REPORT DUE *****

***** FINAL EXAM: WEDNESDAY, 5/15 @ 9:15 *****