MS/CU 271 HISTORY OF JAZZ: IF YOU DON'T LIVE IT, IT WON'T COME OUT OF YOUR HORN
IES Abroad Vienna

DESCRIPTION:
Jazz is one of the most important musical innovations of the 20th century. In this course, we will proceed chronologically with an historical overview of the development of jazz styles, including New Orleans, Chicago and Kansas City styles, swing, bop and post-bop, cool, free-jazz, fusion jazz and today's scene without forgetting what also happened in Europe. Basic structural elements and instrumental functions will be introduced, and the innovations of major jazz figures such as Louis Armstrong, Duke Ellington, Charlie Parker, Thelonious Monk, Miles Davis, John Coltrane, Ornette Coleman, Billie Holiday will also be examined. During this course, special attention will be given to the development of jazz in Europe, from its tentative beginnings, through the dark hours of World War 2 and the explosion of the jazz scene in the 1950s. We will also examine the importance of free improvisation in the 1960s and 1970s and the emergence of national style in Scandinavia, former Eastern bloc countries, Germany, France and Italy.

As any music cannot be separated from its time and place, a large portion of the seminar will be dedicated to jazz's social and cultural context, its impact on other artistic forms, on American and European cultures as well as its role as a mirror of social issues.

We will listen to classic performances, discuss/debate the different aspects of jazz, the aesthetic values of specific recordings, and the influences of jazz on other musical styles.

Visit(s) to jazz club(s) are also planned.

The use of cell phone during class is strictly forbidden.

CREDITS: 3 credits

CONTACT HOURS: 45 hours

LANGUAGE OF INSTRUCTION: English

PREREQUISITES: none

METHOD OF PRESENTATION:
- Lectures and discussions.
- Audio and video musical examples
- Concert attendance

REQUIRED WORK AND FORM OF ASSESSMENT:
- Participation – 10%
- Concert reviews – 2 X 10% = 20%
- Pop quizzes – 4 X 5%= 20%
- Midterm exam – 25%
- Final exam – 25%

LEARNING OUTCOMES:
By the end of the course students will be able to:
- Identify styles studied in the course and articulate their distinctive characteristics.
- Identify and discuss salient pieces from each well-defined period of jazz.
- Utilize important terms and concepts in discussions about representative jazz styles as portrayed through live performance and recordings.
• Compare and contrast jazz styles considered throughout the semester and relate their style characteristics to aspects of cultural history.
• Read, think and listen critically to jazz and related styles.
• Understand the influence of jazz on 20th century art.
• Understand the importance of jazz as an agent of resistance in various cultures throughout the 20th century.

ATTENDANCE POLICY:
IES Vienna requires attendance at all class sessions, including field study excursions, internship meetings, scheduled rehearsals, and all tests and exams. Attendance will be taken for every class. If a student misses more than two* classes without an excuse, the final grade will be reduced by one-third of a letter grade (for example, A- to B+) for every additional unexcused absence.

Excused absences are permitted only when:
1) A student is ill (health issues),
2) When class is held on a recognized religious holiday traditionally observed by the particular student, or
3) In the case of a grave incident affecting family members;
4) Exceptions may be made for conflicting academic commitments, but only in writing and only well in advance of missed class time.

Please refer to IES Vienna Attendance Policy for details on how to get your absences excused.

Concert Reviews (due date: 2 weeks after the concerts)
Minimum 800 words each
Content:
• Introduction: Mention the venue, and date of the concert, and names of musicians/ensembles/conductors. You may also include detail to give readers unfamiliar with the area a better idea of where the concert took place.
• Description
  o Describe the band in as much detail as possible.
  o How are the solos? Do you think they are improvised? How do you think they learned to play solos the way they are? How do they take turns between soloists? Do you hear any quotations? Does the rhythm section interact with the soloist in any way?
  o How is the audience? Involved? Interested? Distracted?
• Evaluation: What is your overall impression of the concert? Name some things you liked and some things you didn’t like (don’t be shy!!!).
• Conclusion: Summarize your overall impression of the concert.

Pop quizzes
Short quizzes (week 3, 4, 6, 7, 8 and 9) will be given on the assigned readings. They will be given at the end of the sessions. The best four will count toward the final grade.

Midterm exam
Will focus on the material from the lectures, required readings as well as musical examples covered during the first 5 weeks. Will contain a combination of short answers (3 to 5 lines) and a short essay (15 to 20 lines) as well as a take-home part to be sent back five days later at the latest.

Final exam
Will focus on the material from the lectures, required readings as well as musical examples covered from week 6 to 10. Will contain a combination of short answers (3 to 5 lines) and a short essay (15 to 20 lines) as well as a take-home part to be sent back five days later at the latest.
**CONTENT:**

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<tr>
<th>Week</th>
<th>Content</th>
<th>Assignments</th>
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<td><strong>Week 1:</strong></td>
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<td><strong>Required readings:</strong></td>
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<tr>
<td><strong>What is jazz?</strong></td>
<td>Toward a definition</td>
<td>Lawn, <em>Experiencing Jazz</em>, chapters 1 – 4 (pp. 1–72)</td>
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<td><strong>What is “improvising together”?</strong></td>
<td>Why study jazz today?</td>
<td>Berliner, <em>Thinking in Jazz</em>, chapter 14 (pp. 387-415)</td>
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<td><strong>Origins</strong></td>
<td>Some basic concepts.</td>
<td>Baraka, <em>Blues People</em>, chapters 1 – 3 (pp. 1-31)</td>
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<td><strong>What are the differences between ragtime, blues, jazz...</strong></td>
<td>What are “swing”, “AABA form”, “rhythm changes”, “walking bass”...</td>
<td><strong>Required readings:</strong></td>
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<td>African-American presence in North America</td>
<td><strong>Required listenings:</strong></td>
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<td>A musical portrait of the African-American culture during the 17th, 18th and 19th centuries</td>
<td><em>(The link to the Spotify playlist where these musical examples can be found is provided below)</em></td>
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<tr>
<td></td>
<td>Work songs, gospel, spiritual</td>
<td>• Robert Johnson: “Ramblin’ on My Mind” (1936)</td>
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<td>A precursor: ragtime</td>
<td>• Bessie Smith: “St. Louis Blues” (1925)</td>
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<td>Is blues an ancestor of jazz or just a close relative?</td>
<td>• Scott Joplin: “Maple Leaf Rag”</td>
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<td><em>Scott Joplin, Bessie Smith, Robert Johnson</em></td>
<td><strong>Required listenings:</strong></td>
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<td><strong>Week 2:</strong></td>
<td>New Orleans, a musical melting-pot</td>
<td><strong>Required readings:</strong></td>
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<td><strong>Beginnings / New Orleans</strong></td>
<td><em>Louis Armstrong</em></td>
<td>Lawn, <em>Experiencing Jazz</em>, chapter 5-6 (pp. 73–124)</td>
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<td><strong>A new musical form</strong></td>
<td>Dissemination of jazz by mass media (recordings, radio).</td>
<td>Shaw, <em>The Jazz Age</em>, chapter 1 (pp. 3-13), 5 (pp. 57-66)</td>
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<td><strong>First masters</strong></td>
<td>The roaring 20s, the jazz age.</td>
<td><strong>Required listenings:</strong></td>
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<td></td>
<td>• Harlem Renaissance</td>
<td>• Original Dixieland Jazz Band: “Dixie Jass Band One-Step” (1917)</td>
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<td>• Cultural and social effects of jazz on mainstream culture</td>
<td>• King Oliver: “Dippermouth Blues” (1923)</td>
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<td><em>Duke Ellington at the Cotton Club, Bix Beiderbecke, Jelly Roll Morton</em></td>
<td>• Jelly Roll Morton: “Black Bottom Stomp” (1926)</td>
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<td><strong>Jazz comes to Europe</strong></td>
<td>Early reception of jazz in Europe.</td>
<td>• Louis Armstrong: “West End Blues” (1928)</td>
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<td><em>Sidney Bechet, Sam Wooding, Josephine Baker</em></td>
<td>• Bix Beiderbecke: “Singin’ the Blues” (1927)</td>
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<td>“Le tumulte noir”</td>
<td>• James P. Johnson: “Carolina Shout” (1921)</td>
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<td>• Impact of African sculpture and African-American music and dance on Parisian popular entertainment and modernist art, literature, and performance</td>
<td>• George Gershwin: “Rhapsody in Blue” (1924)</td>
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<td>• Claude Debussy: “Minstrels” from the Préludes (first book) (1910)</td>
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<td>• Maurice Ravel: 2nd mvt, “Blues”, from the Violin Sonata (1927)</td>
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<td>• Bohuslav Martinů: “Charleston” from “La revue de cuisine » (1927)</td>
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Reception of ragtime and jazz by classical composers such as Érik Satie, Claude Debussy, Maurice Ravel, Igor Stravinsky, Darius Milhaud, George Antheil, Bohuslav Martinů, Dmitri Shostakovich...

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<th>Week 3:</th>
<th>The golden age of jazz</th>
<th>Required readings:</th>
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<td>The big band era</td>
<td><strong>Duke Ellington, Count Basie, Benny Goodman, Chick Webb...</strong></td>
<td>Lawn, <em>Experiencing Jazz</em>, chapters 7 – 8 (pp. 125–186)</td>
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<td>Birth of European jazz</td>
<td>Establishment of a jazz “grammar”.</td>
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<td>Jazz and WW2</td>
<td>Meanwhile... in Europe</td>
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<td>• First authentic jazz musician coming from Europe: Django Reinhardt</td>
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<td>• Birth and evolution of “gipsy jazz”</td>
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<td><strong>Biréli Lagrène, Harri Stoijka, Angelo Debarre...</strong></td>
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<td>Jazz under the Nazis</td>
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<td>• “Entartete Musik”</td>
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<td>• Swing Kids</td>
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<td>• Music as resistance</td>
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<td>POP QUIZ</td>
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<th>Week 4:</th>
<th>Jazz as a propaganda tool</th>
<th>Required readings:</th>
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<tr>
<td>Jazz and WW2</td>
<td>V-Disc, Voice of America, European tours with leading musicians</td>
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<td>Jazz as a political tool</td>
<td>The birth of “modern jazz”</td>
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<td>• Bebop</td>
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<td>• Jazz goes West – Cool Jazz</td>
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<td>Modern jazz</td>
<td><strong>Charlie Parker, Dizzy Gillespie, Thelonious Monk, Chet Baker, Art Pepper, Dave Brubeck...</strong></td>
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<td>**Entartete Musik” (1937) &amp; “Echoes of France” (1946)</td>
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<td>Charlie &amp; His Orchestra: “United Air Man” (ca. 1940)</td>
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| POP QUIZ | **Fletcher Henderson**: « Sugar Foot Stomp” (1931) |
|----------| Coleman Hawkins: “Body and Soul” (1939) |
| | Duke Ellington: “The Mooche” (1928) & “Ko-Ko” (1940) |
| | Count Basie: “Every Tub” (1937) |
| | Art Tatum: “Tea for Two” (1933) |
| | Django Reinhardt: “Minor Swing” (1937) & “Echoes of France” (1946) |
| | Charlie & His Orchestra: “United Air Man” (ca. 1940) |
Jazz and cinema

A complicated relationship: cinema and jazz


POP QUIZ


Required listenings:

- Charlie Parker: “Ko-Ko” (1945)
- Dizzy Gillespie: “Manteca” (1947)
- Thelonious Monk: “Epistrophy” (1948)
- Miles Davis: “Moon Dreams” (1948)
- Dave Brubeck: “Take Five” (1959)
- Gerry Mulligan & Chet Baker: “Line for Lyons” (1952)
- Modern Jazz Quartet: “Concorde” (1955)
- Bill Evans: “Witchcraft” (1960)
- Miles Davis: “Florence sur les Champs-Élysées” (1958)
- Elmer Bernstein: “Clark Street” (1955)
- Henry Mancini: “Peter Gunn” (1958)
- Lalo Shifrin: “Bullitt – Main Title” (1968)

Week 5:
Vocal jazz

Women in jazz

Billie Holiday, Ella Fitzgerald, Sarah Vaughan...

“You sound good... for a woman.”

- Women in jazz
- How inclusive is jazz?

MIDTERM

Week 6:
Hardbop

- Return to the sources

Required readings:

Wilmer, As Serious as Your Life, chapters 11 + 12 (pp. 189-209)


Required listenings:

- Billie Holiday: “I Cried for You” (1936) & “Strange Fruit” (1939)
- Ella Fitzgerald: “Mack the Knife” (1960)
- Sarah Vaughan: “Easy Living” (1978)
- Frank Sinatra: “Night and Day” (1956)
- The Manhattan Transfer: “Four Brothers” (1978)
- Mary Lou Williams (Andy Kirk): “Mary’s Idea” (1938)
## Jazz as the expression of African-American culture

### Europe: a refuge for outcasts...

- Birth of classic labels: Blue Note, Verve, Prestige, Contemporary
- *Art Blakey and the Jazz Messengers, Jimmy Smith, Cannonball Adderley*...
- Miles Davis: the Picasso of jazz
- American expatriate in Europe
  - New possibilities
  - European vs American cultural stereotypes
- *Chet Baker, Kenny Clarke, Art Farmer*...

### POP QUIZ

#### Week 7: Turbulent sixties

**“Free at last!”**

- Modal jazz, free jazz
- Reaction to the dominant tendencies of jazz at that time
  - Musical innovations as effects and symptoms of changes in the relation of African-Americans to their culture
  - Music as a revolutionary art
- *John Coltrane, Ornette Coleman, the AACM*

### POP QUIZ

#### Week 8: Emancipation of European Jazz

- The emancipation of European Jazz
  - Western Europe
    - Use of “local” musical elements
    - Birth and development of the festival scene
  - Eastern Europe
    - Official stance of Eastern European countries
    - Spectacular development in Poland and former Czechoslovakia
    - Jazz in the Soviet Union
- *Michel Portal, Hans Koller, Joe Zawinul, Tomasz Stanko, Vyacheslav Ganelin, Vienna Art Orchestra*

### Required readings:

- Lawn, *Experiencing Jazz*, chapters 11 – 12 (pp. 253-320)
- Taylor, *Notes and Tones*, “Miles Davis” (pp. 11-18), “Johnny Griffin” (pp. 66-75)

### Required listenings:

- Art Blakey: “Moanin’” (1958)
- Horace Silver: “Strollin’” (1960)
- Charles Mingus: “Boogie Stop Shuffle” (1959)

### Required readings:

- Wilmer, *As Serious as Your Life*, chapter 1 (pp. 19-30)
- Carles & Comolli, *Free Jazz Black Power*, chapter 1 (pp. 11-24)

### Required listenings:

- Ornette Coleman: “Mind and Time” (1959)
- Cecil Taylor: “I Love Paris” (1959)
- Albert Ayler: “Ghosts: First Variation” (1964)

### Required readings:


### Required listenings:

- “A Foreigner’s Guide to Polish Jazz”, in *Culture.pl*, June 30, 2014

### Required listenings:

- Peter Brötzmann: “Sanity” (1972)
- The Ganelin Trio: “It’s Too Good to Be Jazz” (1978)
### Jazz goes global
- African encounters
- South America
- Cuba

*Abdullah Ibrahim, João Gilberto, Egberto Gismonti*

### POP QUIZ

**Required readings:**
- *ECM – Sleeves of Desire*, “Looking at the Cover” (pp. 253-263)
- *Nisenson, Blue – The Murder of Jazz*, chapter 1 (pp. 11-27)

**Required listenings:**
- Herbie Hancock & Headhunters: “Chameleon” (1973)
- John McLaughlin & Mahavishnu Orchestra: “Meeting of the Spirits” (1971)
- Keith Jarrett: “Part II C” from “Köln Concert” (1975)
- Pat Metheny: “New Chautauqua” (1978)

### Week 9:
**Fusion jazz**

### The ECM sound

- Jazz in Scandinavia
  - “The most beautiful sound after silence”: the ECM sound
  - Is there a “Nordic tone”?
  - Marketing and look of some European labels such as ECM, ACT...

*Keith Jarrett, Paul Bley, Pat Metheny, Jan Garbarek, Esbjörn Svensson Trio...*

### POP QUIZ

**Required readings:**
- *ECM – Sleeves of Desire*, “Looking at the Cover” (pp. 253-263)

**Required listenings:**
- Herbie Hancock & Headhunters: “Chameleon” (1973)
- John McLaughlin & Mahavishnu Orchestra: “Meeting of the Spirits” (1971)
- Keith Jarrett: “Part II C” from “Köln Concert” (1975)
- Pat Metheny: “New Chautauqua” (1978)

### Week 10:
**The 1980s: Jazz makes its comeback**

"Jazz is not dead, it just smells funny"

- Jazz neo-classicism
- Wynton Marsalis and the young lions...

**Today’s scene**

- Has jazz moved to Europe?

**Is jazz still possible? Is jazz still needed?**

**Required readings:**
- Lawn, *Experiencing Jazz*, chapter 15 (pp. 363-398)
- *Nisenson, Blue – The Murder of Jazz*, chapter 1 (pp. 11-27)

**Required listenings:**
- Us3: “Cantaloop (Flip Fantasia)” (1992)
- Digable Planets: “Rebirth of Slick (Cool Like Dat)” (1992)
- Kamasi Washington: “Street Fighter Mas” (2018)
### Week 11: FINAL

#### COURSE-RELATED TRIPS:
- During the semester, we will attend at least 2 concerts in 2 different venues.
  - One excursion will be at the jazz club Zwe. Entrance fee is not higher than 10 €
  - Another evening will be at the Porgy and Bess jazz club. Entrance fee is between 20 and 30 €.
  - Dates will be determined together with the students based on the programs.

#### REQUIRED READING:

#### REQUIRED LISTENINGS:
The musical examples are available at:
- [https://open.spotify.com/user/jaypee65/playlist/2FLLVx03Vxdlt4b2y3I1t?si=cLxRoDJTRNWs5FTzXTvKHw](https://open.spotify.com/user/jaypee65/playlist/2FLLVx03Vxdlt4b2y3I1t?si=cLxRoDJTRNWs5FTzXTvKHw)

  Free Spotify account available.

#### RECOMMENDED READINGS:
Excerpts or chapters from some of the following books are also included in the weekly “required reading” assignments.