

HISTORY OF JAZZ
One Semester Course Large Lecture Undergrad Course
Jason Squinobal
Instructor
TWENTY-EIGHT LECTURES-CLASS MEETS TWICE WEEKLY

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TEACHING ASSISTANTS

- 1.
- 2.
- 3.
- 4.

Required Texts

Shipton, Alyn. *New History of Jazz*. London; New York; Continuum, 2001.

Exams and papers will include material from both the required text and additional handouts. There will be quizzes given in recitation on material drawn primarily from Shipton.

Full registration in this course requires that students be registered for both lecture and recitation class. Students' grades are determined by their performance in recitation and on the Midterm and Final examinations. *Performance in recitation class consists of participation in discussions of the previous lectures, attendance, and completion of regular listening and reading assignments.* Grades are submitted to Dr. Jason Squinobal who is responsible for determining the final grade.

Listening

Students should listen to the recordings assigned in class on a weekly basis. All recordings are located in the Music Library, which is in the basement of the Music Building. The Music Library has an extensive collection of recordings available for your use.

Midterm/Final

There are two options for the midterm and final grade. Students may:

- 1) Take the in-class exam
The exam consists of approximately twenty questions (these include 2-3 essay questions and approximately 18 short answer questions) containing materials covered in the lectures and the two required texts.
- 2) Write a research paper.
All papers must be eight to ten pages, double spaced, and typewritten with footnotes and bibliography. Margins cannot be excessive. All work must be of high academic quality and **ORIGINAL**.

Grading

Tests will be graded on the numerical basis that is broken down in 10 point gradations:

- 90-100% A
- 80-89% B
- 70-79% C etc....

History of Jazz

ORIENTATION

LECTURE 1

A. Definitions/Terminology

1. Cross-fertilization: The coming together of Western African and Western European cultures (in terms of music, art, dance, language, religion, etc.) in North America.
2. Africanization
3. Swing
4. Theories for the origin of the word 'jazz'
5. Polyrhythm
6. Syncopation

B. Original Names Used to Describe the Music called Jazz

1. March Music
2. Novelty Music
3. Juke Music
4. Fun Music
5. Ragged Music
6. Blue Music
7. Folk Music
8. Jas, Jass, Jaz

LECTURE 2

C. Major Differences Between African and European Music in North America

African Music

Polyrhythm
Predominately Pentatonic
Multi-melodic
Functional
Predominately Improvisational
Accidental Harmony
Polytonal

European Music

Monorhythm
Predominately Diatonic
Contrapuntal
Performance
Predominately Compositional
Precise Harmony
Definite Tonal Concept

D. Retention of African Music Elements in Blues and Jazz

Call and Response Form	Sea Shanty
Blue Notes	Falsetto Break
Polyrhythm	Signifying Songs
Field Holler/Street Cry	Bantu Rain Song
Work Song	Ring Shout

E. Cross-fertilization of African and European Music in the Diaspora

Country	Colonial Power	Origin of the Enslaved (African country/Culture groups)
Haiti	France, Spain	Benin (Dahomey)/Fon, Mina, Yoruba
Dominican Republic	Spain, France	Nigeria/Yoruba, Igbo

Cuba	Spain	Nigeria/Yoruba
Jamaica	England	Ghana/Ashanti, Akan, Ewe, Ga
Trinidad	Spain, England	Nigeria/Yoruba; Ghana/ Akan, Ewe
Brazil	Portugal	Senegal/ Mande, Fulani; Nigeria/Yoruba; Angola/various

F. European Countries Participating in the Slave Trade

- England
- France
- Spain
- Portugal
- Holland

LECTURE 3

G. New Orleans as a Focal Point

1. Migration of 1776-1820 West of Allegheny Mountains (migration of 12,000-2,000,000 people)
2. New Orleans as a melting pot
 - a. Congo Square
 - b. Ethnicity of the Creoles
 - c. Contributions of the Creoles
3. Reasons for the outlaw of drumming and worship among the enslaved
 - a. Revolts
 - b. Voodoo

LECTURE 4

G. New Orleans as a Focal Point (continued)

4. Major innovators and popular figures
 - a. Buddy Bolden (instrument)
 - b. Freddie Keppard (instrument)
 - c. Jelly Roll Morton (instrument)
 - d. Joe Oliver (instrument)
 - e. Louis Armstrong (instrument)
 - f. Jack Laine (instrument)
 - g. O.D.J.B.
5. Major contributions of the city of New Orleans
 - a. Secret societies
 - b. Congo Square
 - c. Storyville (major clubs)
 - d. Special balls
6. Code Noire/Black Codes
7. White Leagues
8. Segregation Act of 1894
9. Brass Bands

Instrumentation: Cornet, Trombones, Trumpet, Concert Tuba, Parade Drums
10. Origin of the term "Dixieland"

LECTURE 5

H. Ragtime as a Jazz Form

1. Geographical areas
2. Major composers and their work
 - a. Symphonic
 - b. Others
3. Mining camp origins (relationship to the guitar)
4. Relationship to American Theaters (Major Composers)
5. Forms and Styles of Ragtime
6. Piano Rolls
7. Major Record companies
8. John Philip Sousa as a composer of Rags

LECTURE 6

I. The Blues

1. Types of Blues
 - a. Rural/Country
 - b. Urban
 - c. Folk
2. Schools of The Blues
 - a. Delta (Mississippi, Alabama, parts of Louisiana)
 - b. The Territories (Texas, Louisiana, Arkansas, Oklahoma, Missouri)
 - c. Southeastern Seaboard (Georgia, Florida)
 - d. Urban (Chicago, Kansas City, Memphis, etc.)

LECTURE 7

I. The Blues (continued)

3. Major types of Blues
 - a. Rural Blues
 - b. Classical Blues (name five singers)
 - c. Rhythm and Blues
 - d. Urban Blues
 - e. Rock and Roll
 - f. Rock or Blues revival
 - g. Soul or Rhythm and Blues revival
4. Royalty of Blues and Jazz
 - Mother of Blues
 - Father of Blues
 - Empress of the Blues
 - Queen of the Blues
 - King of Jazz
 - King of Swing

LECTURE 8

J. Minstrelsy and its Effect on Jazz

1. Geographical Areas
2. Major Composers

3. Various parts of the minstrel show
4. Origins of “Jim Crow”
5. The Cake-Walk as a sociological phenomenon
 - a. Henry “Juba” Lane
 - b. Jack Diamond
6. Famous personalities influenced by Minstrelsy
7. Christies (England and North America)
8. Hoe-down
9. Social concepts in the Minstrel show
10. Points of cross-fertilization
 - a. In Africa
 - b. On the plantations
 - c. Congo Square (New Orleans)
 - d. The Great Religious Revival

LECTURE 9

K. Religious Influences on Jazz

1. The Great Awakening Period
2. Voodoo as compared to Catholicism, Methodism, and Baptist religions
3. Definitions: a. Spiritual b. Gospel c. Jubilee d. Lining out e. jerks or jerking
4. Geographic Areas: a. Tennessee b. Kentucky c. Massachusetts
5. Slaves and their relationship to Protestant religions
6. Political usage of religious music
7. Recent trends in gospel music outside of the U.S.
8. The coming together of religious music and Jazz in the 1960’s – contemporary gospel

LECTURE 10

L. CHICAGO in THE 1920’S

1. The Phonograph, Radio and Taking pictures
2. Prohibition
3. Styles: (Innovators)
 - a. Boogie Woogie
 - b. Urban Blues
 - c. Society Dance Bands (Jean Goldkette)
 - d. Chicago Jazz
4. Major Innovators
5. The Wolverines and Bix Beiderbecke
6. McKinney’s Cotton Pickers

LECTURE 11

M. NEW YORK in THE 1920’S: THE HARLEM RENAISSANCE

1. The Jazz Age
2. The phonograph, radio, and talking pictures
3. Harlem Piano School: Major Innovators
4. Harlem Big Bands: Fletcher Henderson, Don Redman, Chick Webb, etc.

5. The role of Edward Kennedy 'Duke' Ellington as a major composer
6. Dance Bands as opposed to Jazz Bands
7. Spasm Bands
8. James Reese Europe: Jazz Innovator or Popular Figure?
9. Paul Whiteman: Jazz Innovator or Popular Figure?

LECTURE 12

N. THE TERRITORY BAND PERIOD

1. Major Innovators
2. Geographical Areas
3. The Second Great Migration
4. The Kansas City Era as a major period in Jazz
5. Changes in the music (Southwestern Style)
6. The Pendergast Political Machine
7. Count Basie and the Riff
8. Contributions of the Basie Band: Innovative Members of the Band

LECTURE 13

O. THE SWING ERA

1. Major Innovators
2. Cultural Languages (continued on next page)
3. The role of the British and the influence of the BBC during the Swing Era
4. Benny Goodman: Jazz Innovator or Popular Figure?
5. John Hammond and William Alexander: Their roles in the development of Swing
6. Jazz critics/Jazz criticism
7. The BBC and MCA as major factor in Jazz
8. Lester Young, the father of three schools of Jazz
9. Major innovations of Charlie Christian, Jimmy Blanton and Oscar Pettiford

LECTURE 14: REVIEW

LECTURE 15: MIDTERM

LECTURE 16

P. THE DIXIELAND REVIVAL PERIOD

1. Geographical areas
2. Major innovators and popular figures
3. Popularity of Dixieland Revival in Europe
4. Source of inspiration/initiation
5. Success of Dixieland Revival in U.S. and Europe

Q. BEBOP

1. Origins of the word Bebop
2. Major innovators and their roles
3. Major musical changes
 - a. Rhythm
 - b. Melody
 - c. Harmony
4. Scat singing (Ella, Dizzy, Eddie Jefferson, etc.)

LECTURE 17

Q. BEBOP (continued)

5. Religious concepts
6. Sociological and philosophical implications of bebop
7. Charlie Parker as a innovator
8. Big Band innovators
9. Narcotics and the Jazz scene
10. Record Ban:
 - a. War Department
 - b. Musician's strike of 1942
11. 52nd Street, Minton's Playhouse, Monroe's Uptown House, Kenny Clark and Teddy Hill

LECTURE 18

R. THE PROGRESSIVE ERA

1. Musical characteristics
2. Major innovators
3. Popularity of the music
4. Relationship to Bebop
5. Place in chronological development

LECTURE 19

S. WEST COAST/COOL JAZZ and THE THIRD STREAM

1. Major innovators
2. Geographical areas
3. Characteristics of the Cool
4. Studio Jazz and Innovative Jazz (Lennie Tristano, Miles Davis)
5. The 'hard school' during the Cool period
6. Miles Davis as a leading figure
7. Big Bands

LECTURE 20

S. WEST COAST/COOL JAZZ and THE THIRD STREAM (continued)

8. Lennie Tristano and his New York School (A separate school that was independent of the West Coast/Cool Jazz School)

9. Origins of the Third Stream
 - a. Major innovators
 - b. Popularity
 - c. Compositional Techniques
 - d. Public reception (Europe/United States)
10. Jazz outside the U.S.

LECTURE 21

T. HARD BOP

1. Major innovators
2. Small groups
3. Musical characteristics
4. Geographical areas
5. Economic conditions
6. Cultural language involved
7. Spiritual conceptions
 - a. Relationship to the church
 - b. Relationship to the blues
8. Organ trios
9. Jazz outside the U.S.

LECTURE 22

U. FREE JAZZ

1. Eric Dolphy----- Father of the New School
2. Critics and the new music
3. Sociological and philosophical connotations of Free Jazz
4. Ornette Coleman/John Coltrane
5. The music industry vs. the creative artist
6. Methods of determining the validity of free music
7. Jazz outside the U.S.

LECTURE 23

V. PITTSBURGH JAZZ GREATS

1. Major figures (partial list)
 - a. Earl "Fatha" Hines
 - b. Billy Eckstine
 - c. Billy Strayhorn (continued on next page)
 - d. Kenny Clarke
 - e. Erroll Garner
 - f. Mary Lou Williams
 - g. Art Blakey
 - h. Stanley Turrenting
 - i. George Benson

W. WOMEN in JAZZ

1. Big Bands
2. Arranger/composers
3. Instrumentalists
4. Vocalists
5. Executives
6. Development of hi-hat cymbal

LECTURE 24

X. JAZZ-ROCK/FUSION

1. Cross-over (Blood, Sweat, & Tears, Chicago, etc.)
2. Major figures
3. Relationships to “mainstream” jazz
4. Miles Davis & his contributions to Jazz-Rock/Fusion (*Bitches Brew*)

Y. JAZZ and ELECTRONICS

1. Miles Davis
2. Don Ellis
3. Bill Smith

LECTURE 25

Z. THE ROLE of the INDUSTRY in SHAPING the HISTORY of JAZZ

1. Recording Companies
2. Electronics Industry
3. Advertisements
4. Media

AA. 1980’S to PRESENT

1. Major innovators
2. Major musical changes
 - a. Rhythm
 - b. Melody
 - c. Harmony
3. Major record companies involved with the music

LECTURE 26

BB. JAZZ and ACADEMIA

1. Schools with major jazz programs
2. Schools with limited jazz programs
3. Major social and musical organizations
4. Jazz festivals and primary venues (U.S. and Europe)

LECTURE 27: REVIEW

LECTURE 28: FINAL

