

Jazz Roots and Development (1900-1943)
MUS 127A/ETHN 179A - Winter 2009, UCSD
Tu/Th 11:00-12:20, WLH 2005

Professor David Borgo

Office: Mandeville B140; 858-822-4957

Office Hours: Tuesday and Thursday 10a (or by appointment)

E-mail: dborgo@ucsd.edu

Teaching Assistants:

Phil Skaller (philskaller@gmail.com) Office Hour: Monday 11:05a-12:05p, Mandeville Coffee Cart

Jason Rosenberg (Jason@jasonrosenberg.org) Office Hour: Thursday 1-2p, Mandeville Coffee Cart

Jeff Denson (jeffdenson@hotmail.com)

Course Descripton

This course investigates the roots and early development of jazz. It begins with the precursors to jazz, including African American spirituals, work and play songs, minstrelsy, ragtime and the blues, and progresses through roughly World War II and the decline of the Swing Era. The history of jazz, however, involves more than changing musical sounds; it symbolizes a history of changing values, meanings, and sensibilities. In addition to a survey of the most important performers and their associated styles and techniques, this course explores the provocative role that jazz music played in early 20th-century American society and abroad, and it investigates the complex and diverse ways in which people have understood and cared about jazz.

Course Objectives

- offer a look into the lives and musical contributions of the most important early jazz players
- increase our abilities to hear differences among performances and styles of jazz, and to interpret the meanings of such differences
- learn to understand the history of jazz in terms of changes in musical techniques and social values
- learn to appreciate the stakes and motives behind the controversies that surrounded early jazz
- gain greater knowledge of U.S. History as it affects and is affected by musical activities
- recognize music as a site of celebration and struggle over relationships and ideals

Course Reading and Listening

There are two required books available at Groundworks in the Old Student Center:

- *The Creation of Jazz: Music, Race, and Culture in Urban America* by Burton W. Peretti (University of Illinois Press 1994)
- *Swing, That Modern Sound* by Kenneth J. Bindas (University Press of Mississippi 2001)

Additional reading and listening assignments are available online at:

- <http://reserves.ucsd.edu/>

Graded Assignments

Unit I In-Class Exam 25%; Unit I Take-Home Essays 15%
Unit II In-Class Exam 25%; Unit II Take-Home Essays 15%
In-class Pop quizzes 10%
Live Concert Report 10%

Grading Scale

98-100 A+	88-89 B+	78-79 C+	68-69 D+	59-below F
92-97 A	82-87 B	72-77 C	62-67 D	
90-91 A-	80-81 B-	70-71 C-	60-61 D-	

THE FINE PRINT:

- In-Class Exams include a listening section as well as questions based on lectures and readings.
- Take-Home essay questions will be provided at least one week prior to their due date and will involve 2-4 pages of typewritten work.
- Live Jazz reports involve attending a local jazz performance and submitting proof of attendance (ticket or signed flyer) along with a short essay (1 page) describing the event and your perceptions of it, and relating your experiences to the class. Suggestions for concerts to attend will be offered in class. *Reports will only be accepted on the specified due date.*
- *There are no make-ups for missed exams* except under the most unusual circumstances. To request a make-up, a legitimate excuse must be submitted in writing before the exam, or no later than one class period after the exam and *must be accompanied by written evidence.* For example, if you were sick, you must provide a signed note from a doctor, with his/her name, address and phone number. Make-up exams will involve a different format at the instructor's discretion.
- *Missed Pop Quizzes may not be made up.*
- Integrity of Scholarship - Please be aware that plagiarizing (or other forms of academic dishonesty) can result in an "F" for the course and can lead to further disciplinary action by the University. (For more information see the section entitled "UCSD Policy on Integrity of Scholarship" in the UCSD General Catalogue.)
- Attendance Policy - Students are expected to be at every class session.
- Grading and scheduling details may be subject to change

Course Schedule

UNIT I – The Creation of Jazz

January

6	Why study Jazz?	
8	Jazz, Art, and American Culture	"Jazz and American Culture" by Lawrence W. Levine "Black Music as an Art Form" by Olly Wilson
13&15	Precursors to Jazz	<i>The Creation of Jazz</i> (CJ) Introduction and Chapter 1
20&22	New Orleans / Louis Armstrong	CJ Chapter 2
27&29	Chicago / The Austin High Gang	CJ Chapters 3, 4 and 5

February

3&5	Harlem / Duke Ellington	CJ Chapter 6
10	Europe	"The International (Sonic) Bomb" by Kabir Sehgal
12	review/catch-up	
17	Unit I Exam and Unit I Take-Home Essays DUE	

Unit II Swing, That Modern Sound

19, 24, 26	Jazz, Modernity and the Market	CJ Chapter 8 <i>Swing, That Modern Sound</i> (SMS) Intro and Chapters 1-3
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March

3&5	The Swing Stew: Class, Race & Gender	CJ Chapters 7 & 10; SMS Chapters 4 & 5 "Big Ears: Listening for Gender in Jazz" by Sherrie Tucker
10	The Decline of Swing	SMS Chapter 6
12	Review/catch-up	[Live Concert Report and Unit II Take-Home Essays DUE]
19	Unit II exam (11:30a-2:30p)	