

Jazz History Since 1946: Freedom and Form
MUS 127B/ETHN 179B - Spring 2008, UCSD
Tu/Th 11:00-12:20, WLH 2005

Professor David Borgo

Office: Mandeville B140
Office Phone: 858-822-4957
Office Hours: Tuesday and Thursday 1-2 (or by appointment)
E-mail: dborgo@ucsd.edu

Teaching Assistants:

Joe Bigham (dbigham@ucsd.edu)
Jeff Denson (jeffdenson@hotmail.com)
Jeff Kaiser (jkaiser@ucsd.edu)
Steve Willard (swillard@ucsd.edu)

Course Description

This course investigates the development of modern jazz from roughly World War II to the present day. In addition to a survey of the most important performers and their associated styles and techniques, this course explores the often provocative role jazz music has played in 20th-century American (and global) society, and the diverse perceptions and arguments that have surrounded, and continue to surround, its production and reception.

Course Objectives

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

Course Reading and Listening

All assignments are available online and should be completed prior to class:

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

Graded Assignments

Unit I:

Exam 30%
Take-Home Essays 15%
Live Jazz Report 5%

Unit II:

Exam 30%
Take-Home Essays 15%
Live Jazz Report 5%

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:

- 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. You will be required to write 2 or 3 short essays (2-3 pages each) for each unit of the class.
- 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 specific days listed below.*
- *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.
- 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 Modern Jazz Revolution

April

1, 3, 8 and 10 – Bebop

Readings

"Jazz Goes to War" (Burton Peretti)

"The Advent of Bebop" (Scott DeVeaux)

"Bop is Nowhere" (Louis Armstrong, Barney Bigard, Mezz Mezzrow)

"The Cult of Bebop" (Dizzy Gillespie)

15, 17, 22 and 24 – Cool Jazz and Hard Bop

"Cool Jazz, Hard Bop, Affluence and Anxiety" (Burton Peretti)

"Cool Jazz and West Coast Jazz" (Ted Gioia)

Miles Davis's Autobiography [excerpts 1]

"Hard Bop" (Gene Seymour)

29 – catch-up and Review

May 1 *UNIT I EXAM (in class) – UNIT I Essays DUE – Concert Report I DUE*

UNIT II - Freedom, Fusion, and the Future

May

6, 8 – The Shape of Jazz to Come

Readings

"1959: Multiple Revolutions" (John Szwed)

"John Coltrane" (Lewis Porter)

13, 15, 20 – Freedom Now!

"Free Jazz" (John Szwed)

"An Artist Speaks Bluntly" (Archie Shepp)

"A Plea for Less Critical Infighting" (Leonard Feather)

"Beyond Categories" (Max Roach)

"A Jazz Summit Meeting" (various)

22, 27, 29 – Fusions and Further Explorations

"Jazz since 1968" (Peter Keepnews)

Miles Davis's Autobiography [excerpts 2]

"Europe" (John Szwed)

"The Neoclassical Agenda" (Wynton Marsalis)

"Soul, Craft, Cultural Hierarchy" (Wynton Marsalis, Herbie Hancock)

"Constructing the Jazz Tradition" (Scott DeVeaux)

"What's Next?" (John Szwed)

June 3 – *UNIT II Essays DUE – Concert Report II DUE*

June 5 – catch-up and review

Tuesday, June 10 *FINAL EXAM 11:30-2:30*