



UNIVERSITY OF CALGARY  
FACULTY OF ARTS  
SCHOOL OF CREATIVE AND PERFORMING ARTS  
Course Number and Title: **MUSI 533/633 Jazz History**  
Session: **Winter 2024**

Instructor Office Email Office Hours	<b>John C. Reid</b>  <a href="mailto:jcreid@ucalgary.ca">jcreid@ucalgary.ca</a> <b>Please see the instructor after class with questions.</b>
Day(s),time(s):	<b>M/W 9:30 to 10:45 a.m.</b>
Learning resources: required readings, textbooks and materials	<b>Textbook: Gridley, Concise Guide to Jazz</b>  <b>Spotify Playlist:</b> <a href="https://open.spotify.com/playlist/1B7oadtVpXEKKF3CNXgFqk?si=1602a80bfc3846cc">https://open.spotify.com/playlist/1B7oadtVpXEKKF3CNXgFqk?si=1602a80bfc3846cc</a>  Here is a link to the <b>Leganto list</b> : All 99 tracks from the <i>Concise Guide to Jazz Demo CD</i> can be found here (including Track #99, the <i>Jam Session Instrument Quiz</i> , <b>which will be on the Midterm Exam</b> ): <a href="https://ucalgary.alma.exlibrisgroup.com/leganto/public/01UCALG_INST/lists/17733294980004336?auth=SAML">https://ucalgary.alma.exlibrisgroup.com/leganto/public/01UCALG_INST/lists/17733294980004336?auth=SAML</a> .
Learning Technologies and Requirements	There is a D2L site for this course which contains required readings and other relevant class resources and materials (see <a href="https://d2l.ucalgary.ca">d2l.ucalgary.ca</a> ).
Prerequisites	
Course description	Directed listening and analysis of jazz performers, forms, and important jazz songs from the early beginnings of jazz to the present. Styles examined range from Early Jazz to Jazz-Rock Fusion and beyond. Major figures considered include: Louis Armstrong, Duke Ellington, Count Basie, Lester Young, Charlie Parker, Miles Davis, and John Coltrane among others.
Course learning outcomes	By the completion of this course, successful students will be able to: 1. Identify instruments of jazz by ear and comprehend instrument roles in and aspects of jazz arrangements. 2. Recognize and track the various song forms of jazz: 12-bar blues, AABA, ABAC, 16-bar-all-A, and A/B form, and to track the unfolding of those forms in all of the songs from the Playlists for this course. 3. Be knowledgeable about the various musical styles, eras, main artists, and their frames of reference in the history of Jazz. 4. Recognize the major Jazz innovators and principal musicians in the history of Jazz by ear, identify the instruments they play, and be able to place them academically in musical, historical, and geographical context. 5. Identify important songs by ear by the jazz performers examined in this course and be able to speak knowledgeably about those songs. 6. Identify elements in jazz music such as: melody, harmony, rhythm, form, syncopation, song forms, musical instrument roles, the principles of jazz arrangements, and other important aspects of the Music Basics Terminology document.

	<p>7. Identify approximately seventy of the main songs of the Jazz repertoire.  8. Identify and speak knowledgeably about the main musicians involved with Jazz.  9. Understand and appreciate jazz improvisation.</p>
Course schedule	<p><b>1. Monday, January 8. Syllabus.</b> Introductions, look over textbook and appendix, discussion of learning styles, small groups. Video: <i>Listening to Jazz</i> (Instrument identification).</p> <p><b>2. Wednesday, January 10. Term paper specifics.</b></p> <p><b>3. Monday, January 15.</b> Instrument identification (continued). Basics of music and jazz (melody, harmony, rhythm, improvisation, form, chorus, lead sheet, structural listening). Comping, walking bass, drum set. Read: Chapter 1, What is Jazz? Chapter 2, How to Listen to Jazz, Appendix: Twelve Bar Blues. Listen:</p> <ul style="list-style-type: none"> <li>• Demo CD: All, including Track #99, Jam Session quiz (<b>this will be on the Mid Term Exam</b>).</li> </ul> <p><b>4. Wednesday, January 17. Twelve Bar Blues.</b> Video: Billie Holiday, "Fine and Mellow."</p> <p>Billie Holiday, Fine and Mellow (Appendix pp. 276-280) This song includes jazz giants that will be examined each on their own as important innovators later on in this course: Coleman Hawkins, tenor saxophone (Swing chapter); Lester Young, tenor saxophone (Swing chapter); Roy Eldridge (Swing chapter), trumpet; Gerry Mulligan, baritone saxophone (Cool Jazz chapter).</p> <p><b>5. Monday, January 22. Twelve Bar Blues continued.</b></p> <ul style="list-style-type: none"> <li>• Count Basie &amp; Joe Turner, Good Mornin' Blues.</li> <li>• Jamey Aebersold, Twelve Bar Blues (music minus one).</li> </ul> <p><b>6. Wednesday, January 24.</b> 32 Bar AABA form, Video: <i>Ken Burns Jazz: Gumbo (New Orleans)</i>. Read: Chapter 1, What is Jazz? Chapter 2, How to Listen to Jazz, Appendix: <b>32 Bar AABA form</b>. Listen:</p> <ul style="list-style-type: none"> <li>• Ethel Merman, I Got Rhythm (pp. 276-280).</li> <li>• Billie Holiday, Body and Soul (pp. 276-280).</li> </ul> <p><b>7. Monday, January 29.</b> 32 Bar AABA form continued.</p> <p><b>8. Wednesday, January 31.</b> Origins of Jazz and Early Jazz. Video: <i>Satchmo</i>. Read: Chapter 3, The Origins of Jazz and Chapter 4, Early Jazz. Listen:</p> <ul style="list-style-type: none"> <li>• Original Dixieland Jazz Band, Dixie Jazz Band One-Step (pp. 31, 32-33).</li> <li>• King Oliver, Alligator Hop (pp. 34-37).</li> </ul>

- Louis Armstrong and Earl Hines, West End Blues (p. 44).
- Frankie Trumbauer/Bix Beiderbecke, Riverboat Shuffle (pp. 50-52).
- Bessie Smith/Louis Armstrong, Reckless Blues (pp. 54-55).
- Scott Joplin, Maple Leaf Rag.
- Jelly Roll Morton, Maple Leaf Rag.
- Jelly Roll Morton, Black Bottom Stomp.
- Jelly Roll Morton, Wolverine Blues.
- James P. Johnson, Carolina Shout.
- Fats Waller, Ain't Misbehavin'.

**9. Monday, February 5.** Origins of Jazz and Early Jazz continued.

**10. Wednesday, February 7.** Swing. Video: *Count Basie*. Read: Chapter 5, Swing. Listen:

- Roy Eldridge/Chu Berry, Sittin' In (pp. 64-65).
- Coleman Hawkins, Body and Soul (pp. 66-67).
- Count Basie/Lester Young, Taxi War Dance (pp. 68, 70-72).
- Count Basie & the Kansas City Seven, Lester Leaps In.
- Count Basie, One O'Clock Jump.
- Count Basie, Jumpin' at the Woodside.
- Duke Ellington, Harlem Airshaft (pp. 76, 78-80).
- Duke Ellington, East St. Louis Toodle Oo.
- Johnny Hodges, I've Got It Bad (p. 81).
- Billie Holiday/Lester Young, Back in Your Own Backyard (pp. 84-85).
- Ella Fitzgerald, Flying Home (pp. 86-87).
- Art Tatum, Tiger Rag (pp. 90-91).
- Andy Kirk/Mary Lou Williams, Walkin' and Swingin' (pp. 92-93).
- Benny Goodman, Body and Soul.
- Benny Goodman, Seven Come Eleven.

**11. Monday, February 12.** Term paper topic with annotated bibliography is due. Swing continued.

**12. Wednesday, February 14.** Swing continued. Prep for mid-term.

**13. Monday, February 26.** Mid Term Exam No. 1.

**14. Wednesday, February 28.** Group session comparing modern jazz styles (Bebop, Cool Jazz, Hard Bop, Avant Garde of the 1960s and 1970s, Fusion). Listen:

- Charlie Parker, Parker's Mood (pp. 104-105).
- Dave Brubeck, Take Five.
- Cannonball Adderley/John Coltrane, Two Bass Hit (pp. 146-148, 178).
- Ornette Coleman, Dee Dee (p. 172).

- Weather Report, Birdland (pp. 204-205, there is also a Listening Guide in *PH Listening Guides Part Two* posted in D2L).

**15. Monday, March 4.** Bebop. Video: *Celebrating Bird*. Read: Chapter 6, Bebop. Listen:

- Charlie Parker, Parker's Mood (pp. 104-105).
- Charlie Parker/Dizzy Gillespie, Leap Frog (pp. 106-107).
- Charlie Parker/Dizzy Gillespie, Groovin' High (there is a Listening Guide in *PH Listening Guides Part Two* posted in D2L).
- Charlie Parker, Now's the Time.
- Bud Powell, Get Happy (pp. 110-112).
- Dexter Gordon/Fats Navarro, Index (p. 115).
- Stan Getz, It Never Entered My Mind (p. 117).
- Thelonious Monk, 'Round Midnight (there is a Listening Guide in *PH Listening Guides Part Two* posted in D2L).
- Thelonious Monk, Rhythm-a-Ning.
- Sarah Vaughan, Doodlin'.
- Jimmy Giuffre, Four Brothers.

**16. Wednesday, March 6.** Bebop continued.

**17. Monday, March 11.** Cool Jazz. Video: *Ken Burns Jazz: The Risk* (Hard Bop/Burns; fwd. through Lester Young, Billie Holiday, Duke Ellington, Louis Armstrong, John Coltrane, Miles Davis.) Read: Chapter 7, Cool Jazz. Listen:

- Lennie Tristano/Lee Konitz, Subconscious-Lee (p. 126).
- Stan Kenton/Lee Konitz, Improvisation (pp. 132-134).
- Dave Brubeck, Blue Rondo a la Turk (there is a Listening Guide in *PH Listening Guides Part Two* posted in D2L).
- Miles Davis, Boplicity.
- Dave Brubeck, Take Five.
- Stan Kenton, Artistry In Rhythm.
- Stan Getz, Girl from Ipanema.

**18. Wednesday, March 13.** Cool Jazz continued.

**19. Monday, March 18. Mid Term Exam No. 2.**

**20. Wednesday, March 20.** Hard Bop. 16-bar all-A form. Video: Ken Burns, *The Adventure*. Read: Chapter 8, Hard Bop. Listen:

- Art Blakey, The Egyptian (pp. 140-142, 239).
- Cannonball Adderley/John Coltrane, Two Bass Hit (pp. 146-148, 178).
- Horace Silver/Michael Brecker/Randy Brecker, Gregory Is Here (pp. 144-145).
- Miles Davis, Blue In Green (pp. 152-153).

- J.J. Johnson/Clifford Brown/Jimmy Heath, Get Happy (pp. 154-155).
- Wes Montgomery, Mr. Walker (pp. 162-164).
- Cannonball & Nat Adderley, Work Song.
- Horace Silver, Doodlin'.
- Horace Silver, The Preacher.
- Joe Henderson, Blue Bossa.
- Miles Davis, Oleo.
- John Coltrane, Giant Steps.
- Sonny Rollins, St. Thomas.
- Herbie Hancock, Cantaloupe Island.

**21. Monday, March 25.** Hard Bop continued.

**22. Wednesday, March 27. Term paper is due.** Avant Garde of the 1960s and 70s, Modal Jazz. Video: *The World According to John Coltrane*. Read: Chapter 9, Avant Garde of the 1960s and 70s; and Chapter 10, Fusion.

Listen:

- Miles Davis, So What.
- Ornette Coleman, Dee Dee (p. 172).
- Ornette Coleman, Civilization Day.
- John Coltrane, Your Lady (p. 177).
- Cecil Taylor, Jitney #2 (pp. 178-179).
- Bill Evans, Solar (pp. 182-187).
- Miles Davis Quintet, Prince of Darkness (pp. 188-191).
- Cecil Taylor, Enter Evening.

**23. Wednesday, April 3.** Fusion, Latin Jazz, Now. Video: Miles Davis, *Miles Ahead*. Read: Chapter 10, Fusion. Chapter 11, Now. Listen:

- Weather Report, Birdland (pp. 204-205, there is also a Listening Guide in *PH Listening Guides Part Two* posted in D2L).
- Miles Davis, Spanish Key (pp. 212-216).
- David Sanborn, Lisa.
- Wayne Shorter, Footprints.
- Wayne Shorter, Ana Maria.
- Keith Jarrett, The Windup (pp. 233-235).
- Carla Bley, Baseball (pp. 250-253).
- Wynton Marsalis, Express Crossing (there is a Listening Guide in *PH Listening Guides Part Two* posted in D2L).
- Dave Douglas, Kidnapping Kissinger (there is a Listening Guide in *PH Listening Guides Part Two* posted in D2L).
- US3, Cantaloop (Flip Fantasia).
- Tito Puente, Oye Como Va
- Eddie Palmieri, La Malanga.

**24. Monday, April 8.** Fusion, Latin Jazz, Now continued.

Components (Assignment, Paper, Project, Quiz, or Test)	Description	Due Date	Worth (%)
Midterm Exam No. 1		February 26	25%
Midterm Exam No. 2		March 18	25%
Term paper	2500 words including narrative of the selected artist and musical analysis of one song by that artist.	March 27	20%
Final Exam		TBA	30%
Registrar-Scheduled Final Exam:	<ul style="list-style-type: none"> <li>• <i>Length of exam. 180 minutes.</i></li> <li>• <i>Venue requested</i></li> </ul>		
Assessment expectations	<p><u>Guidelines for Submitting Assignments:</u> <b>To be posted in D2L.</b></p> <p><u>Missed or Late Assignments:</u> <b>5% per day late punishment.</b></p> <p><u>Attendance and Participation Expectations:</u> <b>Students are encouraged to attend all classes and to participate fully to get the most out of the course and to achieve the highest possible final grade.</b></p> <p><u>Expectations for Writing:</u> Writing skills are important to academic study across all disciplines. Consequently, instructors may use their assessment of writing quality as a factor in the evaluation of student work. Please refer to the Undergraduate Calendar E.2 Writing Across the Curriculum policy for details.</p>		
Grading scale	<p><b>Undergraduate:</b> <a href="https://www.ucalgary.ca/pubs/calendar/current/f-1-1.html">https://www.ucalgary.ca/pubs/calendar/current/f-1-1.html</a></p> <ul style="list-style-type: none"> <li>• A grade of "C-" or below may not be sufficient for promotion or graduation, see specific faculty regulations.</li> <li>• The number of "D" and "D+" grades acceptable for credit is subject to specific undergraduate faculty promotional policy.</li> </ul> <p><b>Graduate:</b> <a href="https://www.ucalgary.ca/pubs/calendar/current/f-1-2.html">https://www.ucalgary.ca/pubs/calendar/current/f-1-2.html</a></p> <ul style="list-style-type: none"> <li>• All grades of "C+" or lower are indicative of failure at the graduate level and cannot be counted toward Faculty of Graduate Studies course requirements. Individual programs may require a higher passing grade.</li> </ul>		
Guidelines for Zoom Sessions	<p>Zoom is a video conferencing program that will allow us to meet at specific times for a “live” video conference, so that we can have the opportunity to meet each other virtually and discuss relevant course topics as a learning community.</p> <p>To help ensure Zoom sessions are private, do not share the Zoom link or password with others, or on any social media platforms. Zoom links and passwords are only intended for students registered in the course. Zoom recordings and materials presented in Zoom, including any teaching materials, must not be shared, distributed or published without the instructor’s permission.</p> <p>The use of video conferencing programs relies on participants to act ethically, honestly and with integrity; and in accordance with the principles of fairness, good faith, and respect (as</p>		

	<p>per the <a href="#">Code of Conduct</a>). When entering Zoom or other video conferencing sessions (such as MS Teams), you play a role in helping create an effective, safe and respectful learning environment. Please be mindful of how your behaviour in these sessions may affect others. Participants are required to use names officially associated with their UCID (legal or preferred names listed in the Student Centre) when engaging in these activities. Instructors/moderators can remove those whose names do not appear on class rosters. Non-compliance may be investigated under relevant University of Calgary conduct policies (e.g <a href="#">Student Non-Academic Misconduct Policy</a>). If participants have difficulties complying with this requirement, they should email the instructor of the class explaining why, so the instructor may consider whether to grant an exception, and on what terms. For more information on how to get the most out of your zoom sessions visit: <a href="https://elearn.ucalgary.ca/guidelines-for-zoom/">https://elearn.ucalgary.ca/guidelines-for-zoom/</a>.</p> <p>If you are unable to attend a Zoom session, please contact your instructor to arrange an alternative activity for the missed session (e.g., to review a recorded session). Please be prepared, as best as you are able, to join class in a quiet space that will allow you to be fully present and engaged in Zoom sessions. Students will be advised by their instructor when they are expected to turn on their webcam (for group work, presentations, etc.).</p> <p>The instructor may record online Zoom class sessions for the purposes of supporting student learning in this class – such as making the recording available for review of the session or for students who miss a session. Students will be advised before the instructor initiates a recording of a Zoom session. These recordings will be used to support student learning only and will not be shared or used for any other purpose.</p>
Academic Accommodation	<p>It is the student’s responsibility to request academic accommodations according to the University policies and procedures listed below. The Student Accommodations policy is available at <a href="https://ucalgary.ca/student-services/access/prospective-students/academic-accommodations">https://ucalgary.ca/student-services/access/prospective-students/academic-accommodations</a>.</p> <p>Students needing an accommodation based on disability or medical concerns should contact Student Accessibility Services (SAS) in accordance with the Procedure for Accommodations for Students with Disabilities (<a href="https://www.ucalgary.ca/legal-services/sites/default/files/teams/1/Policies-Accommodation-for-Students-with-Disabilities-Procedure.pdf">https://www.ucalgary.ca/legal-services/sites/default/files/teams/1/Policies-Accommodation-for-Students-with-Disabilities-Procedure.pdf</a>).</p> <p>Students who require an accommodation in relation to their coursework or to fulfill requirements for a graduate degree, based on a Protected Ground other than Disability should communicate this need in writing to their Instructor.</p> <p>SAS will process the request and issue letters of accommodation to instructors. For additional information on support services and accommodations for students with disabilities, visit <a href="http://www.ucalgary.ca/access/">www.ucalgary.ca/access/</a>.</p>
Academic integrity, plagiarism	<p>Academic Misconduct refers to student behavior which compromises proper assessment of a student’s academic activities and includes: cheating; fabrication; falsification; plagiarism; unauthorized assistance; failure to comply with an instructor’s expectations regarding conduct required of students completing academic assessments in their courses; and failure to comply with exam regulations applied by the Registrar.</p> <p>For information on the Student Academic Misconduct Policy and Procedure please visit: <a href="https://www.ucalgary.ca/legal-services/sites/default/files/teams/1/Policies-Student-Academic-Misconduct-Policy.pdf">https://www.ucalgary.ca/legal-services/sites/default/files/teams/1/Policies-Student-Academic-Misconduct-Policy.pdf</a> and <a href="https://www.ucalgary.ca/legal-services/sites/default/files/teams/1/Policies-Student-Academic-Misconduct-Procedure.pdf">https://www.ucalgary.ca/legal-services/sites/default/files/teams/1/Policies-Student-Academic-Misconduct-Procedure.pdf</a>. Additional information is available on the Academic Integrity Website at <a href="https://ucalgary.ca/student-services/student-success/learning/academic-integrity">https://ucalgary.ca/student-services/student-success/learning/academic-integrity</a>.</p>

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Freedom of Information and Protection of Privacy	Student information will be collected in accordance with typical (or usual) classroom practice. Students' assignments will be accessible only by the authorized course faculty. Private information related to the individual student is treated with the utmost regard by the faculty at the University of Calgary.
Student Support	Please visit this link for important information on UCalgary's student wellness and safety resources: <a href="https://www.ucalgary.ca/registrar/registration/course-outlines">https://www.ucalgary.ca/registrar/registration/course-outlines</a>
Arts Students' Centre Program Advising:	Have a question but not sure where to start? The Arts Students' Centre is your information resource for everything in the Faculty of Arts. Call us at 403-220-3580 or email us at <a href="mailto:ascarts@ucalgary.ca">ascarts@ucalgary.ca</a> . You can also visit the Faculty of Arts website at <a href="http://arts.ucalgary.ca/undergraduate">http://arts.ucalgary.ca/undergraduate</a> which has detailed information on common academic concerns.
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