

**Musc 1236-002 (DVFF)**  
**Survey of Jazz (3.0 units)**  
**Spring 2025, Canvas/Zoom**  
**Meeting ID: 990 1248 0202 Passcode: Jazz**

**INSTRUCTOR:**

Bettie Jo Basinger, PhD

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Office hours: Mondays and Wednesdays 11:45-12:45, DGH 432

**COURSE DESCRIPTION:**

Survey of Jazz teaches the history and evolution of the art form Jazz, and it integrates these concepts with cultural, sociological, political, technological, and musical factors. The course exposes students in unique and creative ways to the process through which Jazz musicians manipulate musical elements. The relationship between Jazz and African-American culture is inseparable and complementary; it therefore serves as a major emphasis of the course. This is a lower-division survey with a focus on diversity, designed for the non-major as well as the music major.

**PREREQUISITES:** none

**CONTENT OVERVIEW:**

This class explores Jazz history chronologically, including its musical roots, the New Orleans era, Jazz of the 1920s, Swing, Bebop, Cool, Hard Bop, the Avant-garde movement, fusion, and Jazz historicism. Within the context of this survey, the course also investigates race relations as articulated in the “Jim Crow” laws, musicians’ protests against inequities, Black pride, exploitation of African-American musicians, discrimination against Black musicians, and the Civil Right Movement. The story of Jazz uncovers the triumph of Black artists, both through their own music and by means of fruitful collaboration with supportive white Jazz musicians; the genre thus serves as a paragon of an integrated multicultural society.

**COURSE INSTRUCTION:**

All course interaction will happen online. Lectures will occur in Canvas, using the Zoom tool located in the column on the left side of the course landing page; clicking this link will bring up a list of class meetings. Selecting the current one will allow you to join remotely. Students needing equipment that meets Zoom's requirements may check out a university laptop (<https://lib.utah.edu/services/knowledge-commons/checkout-equipment.php>). Additional course materials—including readings, listening assignments, video streaming, etc.—appear in Modules.

## LEARNING OUTCOMES

Course objectives lie in two fields of endeavor: Fine Arts and Diversity Studies.

Students will acquire aural and intellectual tools that will increase comprehension of musical masterpieces, especially those in the Jazz repertory. At the same time, the class will learn about the various experiences of African-American performers (from the inception of Jazz through the present day) confronting institutionalized racism; the political disenfranchisement and violence of the Jim Crow era; and various forms of bigotry. By the end of the semester, this study will enable students to establish methodologies for the creation of a thriving multi-cultural American society.

## TEACHING AND LEARNING METHODS:

1. Lecture
2. Discussion
3. Readings, both on reserve and in the required textbook
4. Listening, both to recorded examples and live concerts
5. Viewing of videos treating both musical and socio-cultural topics
6. Quizzes and other examinations
7. Written project

## TEXTS:

### Required purchases:

Inclusive access DeVeaux, Scott and Gary Giddins. *Jazz*. 2nd ed. New York; London: W. W. Norton & Co, 2015.

Students can access this text, along with the associated playlists, in [Canvas](#). After logging in and selecting the Musc 1236 class page, the "Modules" tab in the column appearing on the left side of the screen will provide links to the publisher's website.

### Resources available in Canvas (via through the class link at [utah.instructure.com](http://utah.instructure.com)):

1. The course syllabus
2. Reserve readings, in both "Modules" and "Course Materials"
3. Video clips streamed by the Marriott Library, in "Modules" and "Course Materials"
4. Although examinations will not cover these works, students may find recordings of any compositions discussed in class, yet not included on Norton's site, in both Modules and the Pages area of Canvas

## GRADING SCALE:

A	93-100 %	C	73-76 %
A-	90-92 %	C-	70-72 %
B+	87-89 %	D+	67-69 %
B	83-86 %	D	63-66 %
B-	80-82 %	D-	60-62 %
C+	77-79 %	E	< 60 %

## REQUIREMENTS:

### Required assignments

1. Midterm Exam (available February 25 through March 4)	25%	250 pts
2. Final Exam (available April 23-30)	25%	250 pts
3. Written Project (due Friday, March 28)	25%	400 pts
4. Listening Quiz 1 (due Friday, January 31)	5%	100 pts
5. Listening Quiz 2 (due Friday, February 21)	5%	100 pts
6. Listening Quiz 3 (due Friday, March 7)	5%	100 pts
7. Listening Quiz 4 (due Friday, April 4)	5%	100 pts
8. Listening Quiz 5 (due Friday, April 25)	5%	100 pts
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	100%	1000 points total

**Examinations:** All exams are mandatory and will consist of multiple-choice and multiple-answer questions. They will begin with "History and Techniques" section in which you will answer questions encompassing musical techniques, devices, and styles, as well as any pertinent Jazz history. The test will then conclude with a "Diversity" segment that addresses the general socio-cultural background upon which Jazz developed. Questions will derive from lectures, discussions, readings, and viewing materials. Review sheets that narrow down course material will appear in Canvas prior to each exam.

The midterm and final exam are both open-note tests. **However, each examination will have a strict time limit;** if you average much more 30 seconds per question, you will not be able to finish before your clock runs out. For this reason, you need to prepare in advance; you will not have time to search through your notes and/or textbook to find every answer.

**Written Project:** The topic for the required written project appears in the "Assignments" area of Canvas. After logging into Canvas (utah.instructure.com) and selecting the Musc 1236 class page, students can find the "Assignments" tab in column appearing on the left side of the screen; clicking this link will bring up a list of all coursework. After selecting the "Written Project," a screen detailing the subject matter will appear. You will also need to upload and submit your paper on this page.

This assignment involves both critical and creative thinking. Project-specific research should build upon the musical, historical, and socio-cultural background covered in lecture and the day-to-day assignments. This paper will total three to five double-spaced pages in length. Organization, spelling, and grammar count indirectly: though you will not receive a penalty for each missed comma, you need to communicate your ideas with clarity.

**The project falls due at 11:59 pm on March 28. Anything submitted after this time will receive a late penalty. However, students must turn in late assignments on (or before April 25); aside from the final exam, the instructor will not accept any coursework after this date.**

**Listening Quizzes:** At five points during the semester, students must complete a brief quiz through Canvas. These assignments will involve multiple-choice answers, and they require that you listen to a series of audio clips drawn from the Norton recordings. For each musical example, questions will inquire about the title of the piece, the name of the principal performer(s), and/or the composer. Students will have the ability to consult the textbook and its companion website during the quizzes. You may also take the test as many times you wish, so long as you complete them by the due dates appearing in the course calendar below.

**Late policy:** If necessary, students may complete the listening quizzes and written assignment after the due date, though the grade will drop a full letter for each week late (i.e., an A becomes a B); partial deductions (i.e., rather than a full letter grade) will apply when assignments come in on days falling between one full week and the next. **With the exception of the final exam, however, you must submit all required coursework before 11:59 pm on April 25, or you will not receive any credit.** Missing this non-negotiable deadline will result in any outstanding assignment getting a 0 in the gradebook.

**Extra credit:** Students may attend as many as three Jazz concerts during the semester to earn 10 points of extra credit (apiece). These performances must involve live musicians playing Jazz (of any style) at either the University of Utah or a professional concert. Turn in proof of attendance by uploading a concert ticket, program, photo, or receipt that unquestionably demonstrates you heard the performance no later than 11:59 pm on April 25; **late submissions will not be accepted.** You may find a calendar of University performances [here](#); eligible ensembles include the Jazz Ensemble, Jazz Repertory Ensemble, Jazz Combos, and Jazz Guitar Ensemble. **If you plan to attend any other concert, please check with Dr. Basinger in advance to make sure that it will receive full credit.** You should also inquire about student ticket prices for events featuring musicians with national/international reputations.

### **Assignment submission**

Students will submit the examinations, listening quizzes, the written project, and any extra credit in the Assignments area of Musc 1236 course pages in Canvas (where clicking an individual task name will bring up a screen that allows you to either take a quiz or upload a document).

### **UNIVERSITY POLICIES:**

(1) The University of Utah expects all students to maintain professional behavior in the classroom setting as delineated in the [Student Code](#) appearing in the Student Handbook. Students have specific rights in the classroom as detailed in Article III of the Code, but this Article also specifies proscribed conduct concerning cheating, plagiarism, and collusion, as well as fraud, theft, etc. The responsibility of enforcing responsible classroom behaviors by means of verbal warning belongs to faculty members; if unheeded, the warning will progress to dismissal and ultimately a failing grade. Although students have the right to appeal such action before the Student Behavior Committee, they should aspire to the conduct outlined in the Code.

(2) The University of Utah seeks to provide equal access to its programs, services, and activities for people with disabilities. If you need accommodations in this class, you must provide reasonable prior notice to the [Center for Disability Services](#) (162 Olpin Union Building; 801-581-5020). CDS will work with you and the instructor to arrange accommodations.

(3) The University of Utah values the safety of all campus community members. To report suspicious activity or to request a courtesy escort, call [campus police](#) at 801-585-2677. You will receive important emergency alerts and safety messages regarding campus safety via text message. For more information regarding safety and to view available training resources, including helpful videos, visit [safeu.utah.edu](http://safeu.utah.edu).

(4) This course involves online learning. Students must maintain their own computers and related equipment. Equipment failure does not constitute an acceptable excuse for late or missing assignments; likewise, incompatibility with Canvas, the antiplagiarism platform, or any exam proctoring service do not warrant extensions on the examinations.

(5) This course uses plagiarism detection for all written assignments. Submission of the Written Project will automatically send your work to this service.

(6) Title IX makes it clear that violence and harassment based on sex and gender (which includes sexual orientation and gender identity/expression) constitutes a civil rights offense subject to the same kinds of accountability and the same kinds of support applied to offenses against other protected categories (e.g., race, national origin, color, religion, age, status as a person with a disability, veteran's status or genetic information). If you, or someone you know, has experienced harassment or assault, please report it to the Title IX Coordinator in the [Office of Equal Opportunity and Affirmative Action](#) (135 Park Building; 801-581-8365) or the [Office of the Dean of Students](#) (270 Union Building; 801-581-7066). For support and confidential consultation, contact the [Center for Student Wellness](#) (426 SSB; 801-581-7776). To report to the police, contact the [Department of Public Safety](#) at 801-585-2677

(7) Class rosters provided to university instructors indicate each student's legal name, as well as "preferred first name" (if previously entered in the [Student Profile](#) section of your CIS account). Dr. Basinger will refer to individuals with both names and pronouns that feel most comfortable to you. Please advise her of any name or pronoun preferences so that she may create a respectful learning environment.

(8) The University of Utah hopes that society will become more inclusive, just, and equitable for all. Dr. Basinger supports compassion, dignity, value-of-life, equity, inclusion, and justice for all individuals regardless of color, race/ethnicity, religion, language, socioeconomic status, ability, gender, gender identity, gender expression, immigration status, or any type of marginalization.

(9) Some of the readings, lectures, films, or presentations in this course may include material that may conflict with the core beliefs of some students. Please review the syllabus carefully to see if you can commit to taking this course and discuss any concerns with Dr. Basinger at your earliest convenience. For more information, please consult the University of Utah's Accommodations Policy at [academic-affairs.utah.edu](http://academic-affairs.utah.edu).

(10) Because hearing conservation is of particular concern to musicians, complimentary foam ear plugs for hearing protection in any practice, rehearsal, or performance situation are available at the front desk of the School of Music Office and the McKay Music Library. For additional information on Hearing Protection, please read the guide at <https://music.utah.edu/mckay-music-library/guide-to-protecting-your-hearing-nasm.pdf>.

(11) For additional information on neuromusculoskeletal health for musicians, please review the material at [https://nasm.arts-accredit.org/wp-content/uploads/sites/2/2016/02/5a\\_NASM\\_PAMA\\_NMH-Student\\_Information\\_Sheet-Standard-NMH\\_June-2014.pdf](https://nasm.arts-accredit.org/wp-content/uploads/sites/2/2016/02/5a_NASM_PAMA_NMH-Student_Information_Sheet-Standard-NMH_June-2014.pdf).

(12) For additional information on vocal health for musicians, please visit the following webpage: [https://nasm.arts-accredit.org/wp-content/uploads/sites/2/2016/02/6a\\_NASM\\_PAMA\\_NMH-Student\\_Information\\_Sheet-Standard-Vocal\\_June-2014.pdf](https://nasm.arts-accredit.org/wp-content/uploads/sites/2/2016/02/6a_NASM_PAMA_NMH-Student_Information_Sheet-Standard-Vocal_June-2014.pdf).

(13) For additional information on Student Wellness and Inclusion in the U's School of Music, please visit <https://music.utah.edu/mckay-music-library/student-services.php>.

## Course Calendar

### Week 1 (1/7-9)

#### Musical concepts and terminology (I): Timbre, melody, harmony, rhythm

##### Reading assignment:

1. DeVeaux/Giddins: Chapter 1
2. Reserve: "A Jazz Summit Meeting, in *Keeping Time*, pp. 287-293.

##### Viewing assignment:

1. *The Rise and Fall of Jim Crow*, Part 1 "Promises Betrayed: 1865-1896"
2. *The Rise and Fall of Jim Crow*, Part 2 "Fighting Back: 1896-1917"

##### Listening assignment:

1. \*"Dinah" (Red Nichols and His Five Pennies)
2. \*"Concerto for Cootie " (Duke Ellington and His Orchestra)
3. \*"Maple Leaf Rag" (Scott Joplin; Jelly Roll Morton)
4. \*"Take Five" (The Dave Brubeck Quartet)

### Week 2 (1/14-16)

#### Musical concepts and terminology (II): Texture, form, and improvisation

##### Reading assignment:

DeVeaux/Giddins: Chapter 2

##### Viewing assignment:

1. *The Rise and Fall of Jim Crow*, Part 3 "Don't Shout Too Soon: 1917-1940"
2. *The Rise and Fall of Jim Crow*, Part 4 "Terror and Triumph: 1940-1954"

##### Listening assignment:

1. "West End Blues" (Louis Armstrong and His Hot Five)
2. \*"Struttin' with some Barbeque" (Louis Armstrong and His Hot Five)
3. \*"Over the Rainbow" (Judy Garland)
4. \*"My Funny Valentine" (Frank Sinatra)
5. \*"Embraceable You" (Frank Sinatra)
8. "Blue Skies" (Ella Fitzgerald)
9. "Over the Rainbow" (Art Tatum)

\*This work may be accessed in Canvas, but not in the Norton recordings

### **Week 3 (1/21-23)**

### **The musical roots of Jazz**

#### Reading assignment:

DeVeaux/Giddins: Chapter 3

#### Viewing assignment:

Ken Burns's *Jazz*, Ep. 1 "Gumbo:" 15:18-18:50, 21:14-23:31, and 23:32-31:26

#### Listening assignment:

1. \*"Hallie, Come On!" (Miriam Burton)
2. \*"John Henry" (Valentine Pringle)
3. \*"Swing Low, Sweet Chariot" (The Princely Players)
4. \*"Old Folks at Home" (Paul Robeson)
5. "The Buzzard Lope" (Georgia Sea Island Singers)
6. "Down Home Rag" (Wilbur Sweatman)
7. \*"Memphis Blues" (Lieut. Jim Europe's 369th Infantry Band)
8. "Reckless Blues " (Bessie Smith)

### **Week 4 (1/28-30)**

### **New Orleans: Jim Crow, multiculturalism, and the birth of Jazz**

#### Reading assignment:

1. DeVeaux/Giddins: Chapter 4
2. Reserve: Frederick Turner, "A History of Hot" from *Remembering Song: Encounters with the New Orleans Jazz Tradition* , pp. 12-31

#### Viewing assignment:

Ken Burns's *Jazz*, Ep 1 "Gumbo": 8:03-15:17, 18:51-21:13, 31:27-48:06

#### Listening assignment:

1. "Cake Walking Babies (From Home)" (The Red Onion Jazz Babies)
2. "Dixie Jass Band One Step" (Original Dixieland Jazz Band)
3. "Dead Man Blues " (Jelly Roll Morton and His Red Hot Peppers)
4. " Snake Rag" (King Oliver's Creole Jazz Band)

**Listening Quiz 1 (covering weeks 1-4) due at 11:59 pm on Friday 1/31**

\*This work may be accessed in Canvas, but not in the Norton recordings

**Week 5 (2/4-6)****New York in the '20s**Reading assignment:

DeVeaux/Giddins: Chapter 5

Viewing assignment:

Ken Burns's *Jazz*, Ep. 3 "Our Language": 1:06:40-1:21:35

Listening assignment:

1. "Changes" (Paul Whiteman and His Orchestra)
2. "Copenhagen" (Fletcher Henderson Orchestra)
3. "You've Got to Be Modernistic" (James P. Johnson)
4. "Black and Tan Fantasy" (Duke Ellington and His Orchestra)

**Week 6 (2/11-13)****Louis Armstrong and other soloists**Reading assignment:

1. DeVeaux/Giddins: Chapter 6
2. Reserve: Penny M. Von Eschen, *Satchmo Blows Up the World: Jazz Ambassadors Play the Cold War*, pp. 58-65, 250-251

Viewing assignment:

1. Ken Burns's *Jazz*, Ep. 2 "The Gift": 1:36:17-1:43:13
2. Ken Burns's *Jazz*, Ep. 4 "True Welcome": 26:50-31:15
3. Ken Burns's *Jazz*, Ep. 6 "Swing: The Velocity of Celebration": 8:13-12:54

Listening assignment:

1. "Hotter than That" (Louis Armstrong and His Hot Five)
2. "West End Blues" (Louis Armstrong and His Hot Five)
3. "Weather Bird" (Louis Armstrong and Earl Hines)
4. "Singin' the Blues" (Frankie Trumbauer and His Orchestra, featuring Bix Beiderbecke)



## **Week 7 (2/18-20)**

## **Dance and the Great Depression: Swing**

### Reading assignment:

1. DeVeaux/Giddins, Chapters 7 and 9
2. Reserve: Billie Holiday, *Lady Sings the Blues* (Doubleday, 1956), pp. 5, 70-82

### Viewing assignment:

1. Ken Burns's *Jazz*, Ep. 4 "True Welcome": 5:40-7:35 and 1:06:03-1:11:01
2. Ken Burns's *Jazz*, Ep. 5 "Swing: Pure Pleasure": 3:57-7:09, 8:28-14:11, 59:36-1:05:51, and 1:07:26-1:15:07
3. Ken Burns's *Jazz*, Ep. 6 "Swing: The Velocity of Celebration": 1:19:44-1:27:13

### Listening assignment:

1. "Blue Lou" (Fletcher Henderson and His Orchestra)
2. \*"King Porter Stomp" (Benny Goodman and His Orchestra)
3. "Dinah" (Benny Goodman Quartet)
4. "A Sailboat in the Moonlight" (Billie Holliday and Her Orchestra)
5. \*"Harlem Congo" (Chick Webb and His Orchestra)
6. \*"A Tisket, A Tasket" (Ella Fitzgerald; Chick Webb and His Orchestra)
7. "Star Dust" (Artie Shaw and His Orchestra)
8. "Annie Laurie" (Jimmie Lunceford and His Orchestra)

**Listening Quiz 2 (covering weeks 5-7) due at 11:59 pm on Friday 2/21**

## **Week 8 (2/25-27)**

## **Count Basie and Duke Ellington**

### Reading assignment:

DeVeaux/Giddins: Chapter 8

### Viewing assignment:

1. Ken Burns's *Jazz*, Ep. 4 "True Welcome," 1:32:30-1:40:05
2. Ken Burns's *Jazz*, Ep. 6 "Swing: The Velocity of Celebration:" 5:54-8:05, 12:55-18:03, 19:49-21:57, and 24:18 -28:50
3. Ken Burns's *Jazz*, Ep. 7 "Dedicated to Chaos," 1:27:17-1:32:46

### Listening assignment:

1. "It's All Right, Baby" (Pete Johnson and Big Joe Turner)
2. "Walkin' and Swingin'" (Andy Kirk and His Twelve Clouds of Joy)
3. "One O'Clock Jump" (Count Basie and His Orchestra)
4. "Oh! Lady Be Good" (Count Basie and His Orchestra)
5. "Mood Indigo" (Duke Ellington and His Cotton Club Orchestra)
6. "Conga Brava" (Duke Ellington: The Blanton Webster Band)
7. "Blood Count" (Duke Ellington and His Famous Orchestra)

**MIDTERM, available Tuesday 2/25 through 11:59 pm on Tuesday 3/4**

\*This work may be accessed in Canvas, but not in the Norton recordings

**Week 9 (3/4-6)****World War II: Swing at home and abroad**Reading assignment:

DeVeaux/Giddins: Chapter 10

Viewing assignment:

Ken Burns's *Jazz*, Ep. 7 "Dedicated to Chaos": 30:02-31:17 and 47:45-49:38

Listening assignment:

1. "Swing to Bop (Topsy)"
2. "Over the Rainbow" (Art Tatum)
3. "Body and Soul" (Coleman Hawkins and His Orchestra)

**Listening Quiz 3 (covering weeks 7-9) due at 11:59 pm on Friday 3/7**

**Spring Break (3/11-13)****Week 10 (3/18-20)****Straining against Jim Crow: Bebop**Reading assignment:

1. DeVeaux/Giddins, Chapter 11
2. Reserve: Scott DeVeaux, *The Birth of Bebop*, pp. 25-27 and 248-253

Viewing assignment:

1. Ken Burns's *Jazz*, Ep. 7 "Dedicated to Chaos": 2:01-5:18, 21:58-23:45, 57:27-1:01:25 and 1:47:36-1:52:34
2. Ken Burns's *Jazz*, Ep. 8 "Risk": 8:14-9:10, 46:36-54:00, and 1:08:40-1:10:04

Listening assignment:

1. "Tempus Fugue It" (Bud Powell)
2. "Now's the Time" (Charlie Parker Quartet)
3. "Ko Ko" (Charlie Parker and His Re Boppers)
4. "Embraceable You" (Charlie Parker)
5. "Long Tall Dexter" (Dexter Gordon Quintet)

**Week 11 (3/25-27)****Cool Jazz and Hard Bop**Reading assignment:

DeVeaux/Giddins: Chapter 12

Viewing assignment:

1. Ken Burns's *Jazz*, Ep. 8 "Risk": 58:13-1:06:42 and 1:10:05-1:40:09
2. Ken Burns's *Jazz*, Ep. 9 "The Adventure ": 50:44-1:01 34

Listening assignment:

1. "Venus de Milo" (Miles Davis Nonet)
2. "Vendome" (Modern Jazz Quartet)
3. "Song for My Father" (Horace Silver Quintet)
4. "A Night in Tunisia" (Clifford Brown)

**Written Project due at 11:59 pm on Friday 3/28**

## Week 12 (4/1-3)

## Jazz composition in the '50s; Miles Davis and Modal Jazz

### Reading assignment:

DeVeaux/Giddins: Chapters 13 and 14

### Viewing assignment:

1. Ken Burns's *Jazz*, Ep. 8 "Risk " (2000), 1:18:23-1:29:03
2. Ken Burns's *Jazz*, Ep. 9 "The Adventure " (2000), 13:18-18:49 and 1:13:29-1:27:47
3. *Eyes on the Prize, America's Civil Rights Years 1954-65*, Vol. 1, Ep. 1 "Awakenings " (1986)
4. *Eyes on the Prize, America's Civil Rights Years 1954-65*, Vol. 1, Ep. 2 "Fighting Back" (1986)

### Listening assignment:

1. "Thelonious" (Thelonious Monk)
2. "Rhythm a ning" (Thelonious Monk)
3. "King Porter Stomp" (Gil Evans)
4. "Boogie Stop Shuffle" (Charles Mingus)
5. "So What" (Miles Davis)

**Listening Quiz 4 (covering weeks 10-12) due at 11:59 pm on Friday 4/4**

## Week 13 (4/8-10)

## Avant-garde Jazz

### Reading assignment:

1. DeVeaux/Giddins: Chapters 14 and 15
2. Reserve: Ingrid Monson, *Freedom Sounds: Civil Rights Call Out to Jazz and Africa*, pp. 152-154, 157, 160, 170-171, 185-186

### Viewing assignment:

1. Ken Burns's *Jazz*, Ep. 9 "The Adventure": 1:29:53-1:37:32 and 1:37:34-1:48:30
2. Ken Burns's *Jazz*, Ep. 10 "A Masterpiece by Midnight": 21:41-25:59, and 36:52-46:17

### Listening assignment:

1. "Giant Steps" (John Coltrane)
2. "Acknowledgement" (John Coltrane Quartet)
3. "Lonely Woman" (Ornette Coleman)
4. "Bulbs" (Cecil Taylor Orchestra)
5. "Hattie Wall" (World Saxophone Quartet)

**Weeks 14 (4/15-17) Fusion**

Reading assignment:

DeVeaux/Giddins: Chapters 16 and 17

Viewing assignment:

1. Ken Burns's *Jazz*, Ep. 10 "A Masterpiece by Midnight": 26:00-28:30 and 46:18-57:38
2. *Race: The Power of Illusion*, Ep. 1 "The Difference Between Us"
3. *Race: The Power of Illusion*, Ep. 3 "The House We Live In"

Listening assignment:

1. "O.G.D." (Wes Montgomery and Jimmy Smith)
2. "All of Me" (Sara Vaughan)
3. "Manteca" (Dizzy Gillespie and His Orchestra)
4. "Só Danço Samba" (Stan Getz and João Gilberto)
5. "Teen Town" (Weather Report)
6. "Chank" (John Scofield with Medeski, Martin and Wood)

**Week 15 (4/22) Jazz as bearer of tradition: Jazz historicism**

Reading assignment:

DeVeaux/Giddins: Chapters 18 and 19

Viewing assignment:

1. *Black in America*, Ep. 1 "The Black Man"
2. *Black in America*, Ep. 2 "The Black Woman and Family"

Listening assignment:

1. "The Pearls" (Wynton Marsalis)
2. "Piece Three" (Anthony Braxton)

**Listening Quiz 5 due at 11:59 pm on Friday 4/25**

**FINAL EXAM, available Wednesday 4/23 through 11:59 pm on Wednesday 4/30**

**Late submissions of required coursework (i.e., Listening Quizzes and Written Project) must be turned in by 5:00 pm on Friday 4/25**

\*This work may be accessed in Canvas, but not in the Norton recordings