



**Faculty of Arts and Social
Sciences**

School of the Arts and Media

MUSC3104

Contemplating Jazz: History, Style, Reception

Session 2, 2015

UNSW Course Outline

Staff Contact Details

Position	Name	Email	Availability	Location	Phone
Course Authority	John Napier	j.napier@unsw.edu.au	Tuesday 11 - 12, Friday 11 - 12.	Webster 113	93856953

School of the Arts and Media Contact Information

Room 312, level 3 Robert Webster Building

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Website: <https://sam.arts.unsw.edu.au>

Attendance Requirements

- A student is expected to attend all class contact hours for a F2F or blended course and complete all activities for a blended or fully online course.
- A student who attends less than 80% of the classes/activities and has not submitted appropriate supporting documentation to the Course Authority to explain their absence may be awarded a final grade of UF (Unsatisfactory Fail).
- A student who arrives more than 15 minutes late may be penalised for non-attendance. If such a penalty is imposed, the student must be informed verbally at the end of class and advised in writing within 24 hours.
- If a student experiences illness, misadventure or other occurrence that makes absence from a class/activity unavoidable, or expects to be absent from a forthcoming class/activity, they should seek permission from the Course Authority, and where applicable, should be accompanied by an original or certified copy of a medical certificate or other form of appropriate evidence.
- A Course Authority may excuse a student from classes or activities for up to one month. However, they may assign additional and/or alternative tasks to ensure compliance. A Course Authority considering the granting of absence must be satisfied a student will still be able to meet the course's learning outcomes and/or volume of learning. A student seeking approval to be absent for more than one month must apply in writing to the Dean and provide all original or certified supporting documentation.
- A student who has submitted the appropriate documentation but attends less than 66% of the classes/activities will be asked by the Course Authority to apply to discontinue the course without failure rather than be awarded a final grade of UF. The final decision as to whether a student can be withdrawn without fail is made by Student Administration and Records.
- For more information about the SAM attendance protocols, see the SAM policies and guidelines webpage: <https://sam.arts.unsw.edu.au/students/resources/policies-guidelines/>

Essential Information For SAM Students

For essential student information relating to: attendance requirements; requests for extension; review of marks; occupational health and safety; examination procedures; special consideration in the event of illness or misadventure; student equity and disability; and other essential matters, see the SAM Policies and Guidelines webpage: <https://sam.arts.unsw.edu.au/students/resources/policies-guidelines/>

Course details

Credit Points: 6

Summary of the Course:

Since its beginnings around a century ago, jazz has consistently enthused listeners with the inventiveness, expressiveness and virtuosity of its performers, and the variety of its styles. Beginning with African American chants, field hollers, early blues and urban dance forms, this course traces a history of the music, outlining the development and details of various styles of jazz, both in the United States and abroad. Tracing the changing locations in which the music has developed, it examines the roles of individual artists and musical collectivities in the innovation of styles. It investigates the dissemination of jazz through emerging media technologies, and notes the influence of other music on jazz musicians: popular music, rhythm and blues, soul, rock, classical music and world music, such as Latin American music, French gypsy music, South African kwela and mbqanga. As jazz has become the scintillating soundtrack to many lives, the course examines both the practical use of jazz as sound and image in film, literature and the visual arts, and some of the many meanings listeners have ascribed to it. The course introduces students to critical debates surrounding jazz: debates of race, authenticity, ownership, gender and commercialization. The course engages students in the process of informed listening.

Aims of the Course:

This course aims:

to offer a coherent understanding of jazz's history, relating this to other music, and the genre's changing historical and socio-cultural circumstances.

to locate this history in the context of studies of race, gender, and commercialization.

to discuss various aspects of the reception, use and symbolism of jazz,

to develop an analytically informed approach to listening to jazz, enabling students to formally discuss the music's various styles, components, and key performers.

to introduce and reinforce the skills and knowledge required to plan a range of presentations on jazz: radio broadcasts, documentaries, and festivals.

Student learning outcomes:

At the conclusion of this course the student will be able to:

1. Historically describe and critically discuss jazz performances of a wide range of styles, in live, mediated and incidental contexts

Graduate Attributes:

At the conclusion of this course the student will be able to:

1. Demonstrate coherent and advanced knowledge of the underlying principles and concepts in musicology or composition, and/or demonstrate the skills required for advanced musical performance.
2. Demonstrate responsibility and accountability for own learning and practice and musical leadership in collaborative situations

3. Demonstrate cognitive skills that review, analyse, consolidate and synthesize musical knowledge
4. Identify and formulate solutions to complex musicological and aesthetic problems with intellectual and creative independence
5. Construct a research and/or creative project that demonstrates technical skills in research and design, or skill in creative problem-solving
6. Construct a research and/or creative project that demonstrates critical thinking and/or aesthetic judgement in developing new understanding, or in producing professional musical performance or composition

Rationale for the inclusion of content and teaching approach

As outlined in the course summary, jazz has both a musical history and content, is a powerful and valued form of social practice and expression, and is of great influence in other arts. This course uses both sub-disciplinary and trans-disciplinary approaches to the study of jazz. Jazz is studied as musical creation, as a set of social practices and as a process of communication. Teaching and learning draw on musicology, ethnomusicology, culture studies, gender studies, diaspora studies and semiotics, and engage students in examining the role of jazz in visual, literary and cinematic culture.

Teaching strategies

Lectures, supported by audio-visual presentation, will examine the historical, social, and artistic contexts and development of jazz. Lectures will outline the basics of musical styles, which will be investigated in greater detail, introducing and refining appropriate terminology, in close listening sessions within tutorials. These will develop student ability to historically describe and critically discuss jazz performances of a wide range of styles. These listening sessions will frequently focus on works examined in key readings, thus linking particular works and styles to critical debates surrounding jazz. Student discussion and blogs on reading and listening activities will allow them the opportunity to develop and demonstrate their understanding of jazz as sound and as social practice. In-class readings, viewings and discussions of literary and filmic representations of jazz will supplement student understanding of the reception of jazz and the meanings listeners have drawn from it. Periodic examination of festival programs, radio playlists, recording compilations etc. will help students to develop plans for innovative thematic, historical or analytic presentations of jazz.

Assessment

Listening exam An in-class examination will test student ability to identify and formally describe and discuss a range of jazz performances. Students will be expected to accurately identify works from a set list, and to be able to discuss the musical features and style of these and other recordings.

Proposal for documentary series or concert series. In this project, students will be expected to write a proposal for a radio documentary or a hypothetical concert series that investigates jazz from either a historical or critical perspective. Students will present a comprehensive description of the overall proposal, an introductory statement, and an outline of the planned episodes or concerts. The outline must give a description of key works to be discussed or presented, and students will be assessed on their ability to establish an innovative approach, and to discuss a range of well-known and less well-known works. This task must be supported by substantial reading and demonstrate the conventions of academic referencing. A sample of a proposal will be given out at the tutorial in week two, and will be discussed in detail.

Preparatory Research Task: Weekly blogs on assigned readings and listenings **NO EXTENSIONS!!!** Students are expected to submit a weekly blog, questioning and expanding on at least one of the assigned readings, commenting on recordings listened to in class, and comparing recordings to other performances. The assigned readings must be read and blogged on by Friday of the week before they are to be discussed. Eg. If they are to be discussed in Week 2 the blog must be completed by Friday of week 1: this allows me to read them in time to discuss in the tutorial. There are nine sets of readings, plus a "Literary Supplement". Here must submit a brief commentary in advance of any one of the assigned readings, except for *On the Road*.

A note on tutorials: Approximately half the tutorials include 'open microphone' in their content. At such, any student who gives me notice will be able to display or read any image or description of jazz that they like (or dislike), and discuss its content and meanings. Students will be able to do this a maximum of twice per session, for up to an additional 3% to be added to their total Preparatory Research Task score, for each presentation.

Assessment task	Length	Weight	Learning outcomes assessed	Graduate attributes assessed	Due Date
Listening Exam (30%)	1 hour	30%		1,2,3	Tutorial - Week 13
Proposal for documentary series or concert series. (50%)	Approximately 2500 words. This will be discussed in the first tutorial	50%	1	2,4,5,6	Tuesday, Week 11, 11:59 PM
Preparatory Research Task (20%)	500 words per blog	20%	1	1,3,4	Friday 11:59 PM prior to the tutorial: full schedule distributed at lecture 1

Submission of Assessment Tasks

Students are expected to put their **names** and **student numbers** on **every page** of their assignments. If you encounter a problem when attempting to submit your assignment through Turnitin, please telephone External Support on 9385 3331 or email them on externalteltsupport@unsw.edu.au. Support hours are 8:00am – 10:00pm on weekdays and 9:00am – 5:00pm on weekends (365 days a year). If you are unable to submit your assignment due to a fault with Turnitin you may apply for an extension, but you must retain your ticket number from External Support (along with any other relevant documents) to include as evidence to support your extension application. If you email External Support you will automatically receive a ticket number, but if you

telephone you will need to specifically ask for one. Turnitin also provides updates on their system status on Twitter.

Generally in SAM there will no longer be any hard-copy submission; assessments must be submitted electronically via either Turnitin or a Moodle assignment. In instances where this is not possible it will be stated on your course's moodle site with alternative submission details.

Blogs are to be posted on Moodle. Documentary proposals are to be submitted via Turnitin on Moodle.

Late Submission

PLEASE NOTE THAT THESE RULES APPLY FOR ALL COURSES IN SAM.

If your assignment is submitted after the due date, a penalty of 3% per day (including Saturday, Sunday and public holidays) will be imposed for up to 2 weeks. For example, if you are given a mark of 72 out of 100 for an essay, and your essay were handed in two days late, it would attract a penalty of 6% and the mark would be reduced to 66%. If the same essay were handed in seven days late (i.e. a penalty of 21%) it would receive a mark of 51%. If your assignment is not submitted within 2 weeks of its due date, it will receive a mark of 0. For more information on submission of late work, consult the SAM assessment protocols at <https://sam.arts.unsw.edu.au/students/resources/policies-guidelines/>

Extension Procedure

- A student seeking an extension should submit a SAM extension application form (found in Forms on SAM website) to the Course Authority before the due date.
- The Course Authority should respond to the request within two working days of the request.
- The Course Authority can only approve an extension of up to five days. A student requesting an extension of more than five days should complete an application for Special Consideration.
- If a student is granted an extension, failure to comply will result in a penalty. The penalty will be invoked one minute past the approved extension time.
- This procedure does not apply to assessment tasks that take place during regular class hours or any task specifically identified by the Course Authority as not subject to extension requests.
- A student who missed an assessed activity held within class contact hours should apply for Special Consideration via myUNSW.
- For more information, see the SAM extension protocols on the SAM policies and guidelines webpage: <https://sam.arts.unsw.edu.au/students/resources/policies-guidelines/>

Special Consideration

In the case of more serious or ongoing illness or misadventure, you will need to apply for Special Consideration. For information on Special Consideration please go to this URL: <https://student.unsw.edu.au/special-consideration>

Students who are prevented from attending a substantial amount of the course may be advised to apply to withdraw without penalty. This will only be approved in the most extreme and properly documented cases.

Academic honesty and plagiarism

Plagiarism is using the words or ideas of others and presenting them as your own. It can take many forms, from deliberate cheating to accidentally copying from a source without acknowledgement.

UNSW groups plagiarism into the following categories:

- **Copying:** using the same or very similar words to the original text or idea without acknowledging the source or using quotation marks. This also applies to images, art and design projects, as well as presentations where someone presents another's ideas or words without credit.
- **Inappropriate paraphrasing:** changing a few words and phrases while mostly retaining the original structure and information without acknowledgement. This also applies in presentations where someone paraphrases another's ideas or words without credit. It also applies to piecing together quotes and paraphrases into a new whole, without

referencing and a student's own analysis to bring the material together.

- **Collusion:** working with others but passing off the work as a person's individual work. Collusion also includes providing your work to another student before the due date, or for the purpose of them plagiarising at any time, paying another person to perform an academic task, stealing or acquiring another person's academic work and copying it, offering to complete another person's work or seeking payment for completing academic work.
- **Inappropriate citation:** Citing sources which have not been read, without acknowledging the "secondary" source from which knowledge of them has been obtained.
- **Duplication ("self-plagiarism"):** submitting your own work, in whole or in part, where it has previously been prepared or submitted for another assessment or course at UNSW or another university.

Details of what plagiarism is can be found on the Learning Centre's Website Plagiarism & Academic Integrity website (<http://www.lc.unsw.edu.au/academic-integrity-plagiarism>), in the myUNSW student A-Z: Guide <https://student.unsw.edu.au/plagiarism> and in Appendix A of the Student Misconduct Procedure (pdf- <https://www.gs.unsw.edu.au/policy/documents/studentmisconductprocedures.pdf>).

The Learning Centre also provides substantial education written materials, workshops, and tutorials to aid students, for example:

- Correct referencing practices;
- Paraphrasing, summarising, essay writing and time management
- Appropriate use of and attribution for a range of materials including text, images, formulae and concepts.

Individual assistance is available on request from The Learning Centre. Students are also reminded that careful time management is an important part of study and one of the identified causes of plagiarism is poor time management. Students should allow sufficient time for research, drafting and proper referencing of sources in preparing all assessment items.

Course schedule

Week	Topic	Tutorial/Lab Content
Week 1: 27-31 July	The African roots of jazz	<p>A MORE READABLE VERSION OF THIS SCHEDULE THAN THIS TABLE MAY BE FOUND ON THE MOODLE SITE</p> <p>Discussion and clarification of terminology. Assessment task 1 discussed.</p> <p>In-class reading: <i>On the Road</i> by Jack Kerouac. (In-class readings will be posted to the Moodle site at least a week before the tutorial will occur. Diligent and enthusiastic students, with whom I shall be well-pleased, will read these in advance).</p>
Week 2: 3-7 August	I'm not quite jazz yet: Blues, rural blues, ragtime	<p>Assigned Readings</p> <p>Gridley, Mark C. and Wallace Rave, 1984 Towards Identification of African Traits in Early Jazz <i>The Black Perspective in Music</i>, Vol. 12, No. 1</p> <p>Evans, Jefferson 2000 "Musical Innovation in the Blues of Blind Lemon Jefferson" <i>Black Music Research Journal</i>, vol. 20., no. 1, pp. 83-116.</p>
Week 3: 10-14 August	New Orleans and other places: Who really is the king? Jazz and classicism. To dance or to panic?	<p>In class reading: <i>Coming through Slaughter</i> by Michael Oondatje.</p> <p>Assigned Readings.</p> <p>Gridley, Mark, Robert Maxham and Robert Hoff 1989 "Three Approaches to Defining Jazz" <i>The Musical Quarterly</i>, Vol. 73, No. 4, pp. 513-531</p> <p>Gioia, Ted 1989 "Jazz and the Primitivist Myth" <i>The Musical Quarterly</i>, Vol. 73, No. 1 pp. 130-143</p>
Week 4: 17-21 August	The emergence of the soloist, or "Rumours of my death are premature v.1". The unchaining of the REAL Django.	<p>Listening. Open mic.</p> <p>Assigned Readings: NOTE THAT THE FIRST READING THIS WEEK IS COMPULSORY (you'll see why). Students must read this and at least one other paper.</p>

		<p>Austin, Cecil 1925 "Jazz" <i>Music & Letters</i>, Vol. 6, No. 3, pp. 256-268</p> <p>Oja, Carol J. 1994 "Gershwin and American Modernists of the 1920s" <i>The Musical Quarterly</i>, Vol. 78, No. 4, pp. 646-668</p> <p>Asukile, Thabiti 2010 "J.A. Rogers' "Jazz at Home": Afro-American Jazz in Paris During the Jazz Age" <i>The Black Scholar</i>, Vol. 40, No. 3, pp. 22-35.</p>
Week 5: 24-28 August	Swing bands (or "Some of these guys are just too SWEET").	<p>Tutorial</p> <p>In-class reading: <i>Mumbo Jumbo</i> by Ishmael Reed</p> <p>Assigned Readings</p> <p>McGee, Kristin 2008 "The Feminization of Mass Culture and the Novelty of All-Girl Bands: The Case of the Ingenues", <i>Popular Music and Society</i> Vol. 31, No. 5, pp. 629–662.</p> <p>Tucker, Sherrie 1998 "Nobody's Sweethearts: Gender, Race, Jazz, and the Darlings of Rhythm". <i>American Music</i>, Vol. 16, No. 3, pp. 255-288.</p>
Week 6: 31 August - 4 September	Bebop, or "Rumours of my death are premature v.2".	<p>Open mic.</p> <p>Assigned readings.</p> <p>Anderson, Maureen 2004 "The White Reception of Jazz in America" <i>African American Review</i>, Vol. 38, No. 1 pp. 135-145</p> <p>Willett, Ralph 1989 "Hot Swing and the Dissolute Life: Youth, Style and Popular Music in Europe 1939-49". <i>Popular Music</i>, Vol. 8, No. 2, pp. 157-163.</p>
Week 7: 7-11 September	Cool and hard bop. Coastal Binaries	<p>In-class reading: <i>Valaida</i> by Candace Allen.</p> <p>Assigned Readings</p> <p>Assigned Reading: Porter, Eric 1999 "'Dizzy Atmosphere": The Challenge of Bebop' <i>American</i></p>

		<p><i>Music</i>, Vol. 17, No. 4., pp. 422-446.</p> <p>Monson, Ingrid 1995 "The Problem with White Hipness: Race, Gender, and Cultural Conceptions in Jazz Historical Discourse" <i>Journal of the American Musicological Society</i>, Vol. 48, No. 3, Music Anthropologies and Music Histories, pp. 396-42</p>
Week 8: 14-18 September	Modal and avantgarde, or "Rumours of my death are premature v.3".	<p>Open mic</p> <p>Assigned Readings</p> <p>Brofsky, David 1983 "Miles Davis and 'My Funny Valentine': The Evolution of a Solo" <i>Black Music Research Journal</i>, vol. 3, pp 23-45.</p> <p>Miller, Doug 1995 "The Moan within the Tone: African Retentions in Rhythm and Blues Saxophone Style in Afro-American Popular Music", <i>Popular Music</i>, Vol. 14, No. 2. pp. 155-174.</p> <p>Barrett, Samuel 2006 "'Kind of Blue" and the Economy of Modal Jazz". <i>Popular Music</i>, Vol. 25, No. 2, pp. 185-200.</p>
Week 9: 21-25 September	Fusion, or not another rumour	<p>In class reading – <i>The Bears Comes Home</i> by Rafi Zabor</p> <p>Assigned Reading</p> <p>Crist, Stephen A. 2009 "Jazz as Democracy? Dave Brubeck and Cold War Politics" <i>The Journal of Musicology</i>, Vol. 26, No. 2, pp. 133-174.</p> <p>Ake, David, 1998 "Re-Masculating Jazz: Ornette Coleman, "Lonely Woman," and the New York Jazz Scene in the Late 1950s" <i>American Music</i>, Vol. 16, No. 1., pp. 25-44.</p> <p>Robinson, Jason. 2005 "The Challenge of the Changing Same: The Jazz Avant-Garde of the 1960s, the Black Aesthetic, and the Black Arts Movement". <i>Critical Studies in Improvisation</i>, (online journal), vol. 1, no. 2.</p>
Week 10: 6-9 October	Week 10 no classes – Labour Day	

	5th October	
Week 11: 12-16 October	More jazz outside the US: "African-American Classical Music?"	Listening. No assigned reading due to assignment due date In-class reading: <i>But Beautiful</i> by Geoff Dyer.
Week 12: 19-23 October	Neo cons or a cumulative practice. Or can you kill an art with kindness?	Listening Revision. Tomlinson , Gary 2002 "Cultural Dialogics and Jazz: A White Historian Signifies" <i>Black Music Research Journal</i> , Vol. 22, Supplement: Best of BMRJ, pp. 71-105 Jacques, Geoffrey (Moderator) 2002 "Call and Response: A Roundtable on Ken Burns's Jazz", <i>Journal of Popular Music Studies</i> .Vol. 13: 207-225. Pond, Steven F. 2003 "Jamming the Reception: Ken Burns, "Jazz", and the Problem of 'America's Music'" <i>Notes</i> , Second Series, Vol. 60, No. 1, pp. 11-45
Week 13: 26-30 October	What now?	Listening Test.

Course evaluation and development

Students will have opportunity to evaluate the course and its teaching through the standard CATEI process, at the end of session. This is a relatively new course: its aims and content have been shaped in response to the new curriculum in the Bachelor of Music program, and in response to student feedback on my earlier course on Jazz and Popular Music Studies. In response to feedback, great attention will be paid early in the course to preparing assessment task 1, and a sample of the task will be placed on MOODLE.