



UNSW
A U S T R A L I A

School of the Arts and Media

Faculty of Arts and Social Sciences

MUSC3104

Contemplating Jazz: History, Style, Reception

Session 2, 2016

Course Outline

Staff Contact Details

Position	Name	Email	Availability	Location	Phone
Lecturer	John Napier	j.napier@unsw.edu.au	Monday 3-4, Tues 1-2 (except week 1)	Room 113, Robert Webster Building	9385 6953

Contact Information

Room 312, level 3 Robert Webster Building

Phone: (02) 9385 4856

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Attendance Requirements

A student is expected to attend all class contact hours for a face-to-face (F2F) or blended course and complete all activities for a blended or fully online course.

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, their request 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.

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

All SAM students must make a serious attempt at all assessments in order to pass the course.

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 you to critical debates surrounding jazz: debates of race, authenticity, ownership, gender and commercialization. The course engages you in the process of informed listening.

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

1. Describe and discuss jazz performances of a wide range of styles, in live, mediated and incidental contexts
2. Explain the development and reception of jazz styles in terms of the genre's internal development, its relationships to other music and its changing historical and socio-cultural circumstances.
3. Critically examine questions of race, authenticity, ownership, gender and commercialization that impinge on discussion of music.
4. Formulate, justify and develop plans for innovative thematic, historical or analytic presentations of jazz, for a wide-ranging audience. This skill may then be applied to other musical genres.

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 your 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. Your discussion and blogs on reading and listening activities will allow you the opportunity to develop and demonstrate your understanding of jazz as sound and as social practice. In-class readings, viewings and discussions of literary and filmic representations of jazz will supplement your 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 you 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 recordings. There will also be several examples that are not on the list. Students will be expected to discuss the musical features and style of these.

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. The preparatory research task outlined below is intended in part to feed into this task, as well as to prepare students for further research in jazz studies. However, students are not restricted to the historical and critical topics outlined in these readings. Nor should these readings form the majority of sources used in the preparation of their proposal.

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. The week 1 blog discusses the readings for the week 2 tutorial: this allows time to read them in order to discuss in the tutorial. There are nine sets of readings, plus a "Literary Supplement". Each student must submit a brief commentary in advance of any one of the in class readings: *Coming through Slaughter*, *Mumbo Jumbo*, *Valaida*, *The Bear Comes Home* or *But Beautiful*.

Assessment Tasks

Assessment task	Weight	Length	Due Date	Submission
Proposal for documentary series or concert series.	50%	2500 words	11th October	
Listening Exam	30%	null	Week 13 tutorial	null
Preparatory Research Task	20%	500 words per blog	weekly	

Assessment Details

Assessment 1: Proposal for documentary series or concert series.

Details: Researched proposal for documentary series. Approx. 2500 words. Papers marked and returned.

Turnitin setting: This assignment is submitted through Turnitin, students do not see Turnitin similarity reports

Learning outcomes:

- Describe and discuss jazz performances of a wide range of styles, in live, mediated and incidental contexts
- Formulate, justify and develop plans for innovative thematic, historical or analytic presentations of jazz, for a wide-ranging audience. This skill may then be applied to other musical genres.

Assessment 2: Listening Exam

Details: 1 hour. In-class listening test. This is the final assessment task. Papers marked and returned.

Turnitin setting: This is not a Turnitin assignment

Learning outcomes:

- Describe and discuss jazz performances of a wide range of styles, in live, mediated and incidental contexts
- Formulate, justify and develop plans for innovative thematic, historical or analytic presentations of jazz, for a wide-ranging audience. This skill may then be applied to other musical genres.

Assessment 3: Preparatory Research Task

Details: Assigned readings and discussion. 500 words per blog. Written feedback on reading summaries.

Learning outcomes:

- Describe and discuss jazz performances of a wide range of styles, in live, mediated and incidental contexts
- Critically examine questions of race, authenticity, ownership, gender and commercialization that impinge on discussion of music.
- Explain the development and reception of jazz styles in terms of the genre's internal development, its relationships to other music and its changing historical and socio-cultural circumstances.

Submission of Assessment Tasks

Students are expected to put their names and student numbers on every page of their assignments.

Turnitin Submission

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.

Late Assessment Penalties

An assessed task is deemed late if it is submitted after the specified time and date as set out in the course Learning Management System (LMS).

The late penalty is the loss of 5% of the total possible marks for the task for each day or part thereof the work is late. Lateness will include weekends and public holidays. This does not apply to a task that is assessed but no mark is awarded.

Work submitted fourteen days after the due date will be marked and feedback provided but no mark will be recorded. If the work would have received a pass mark but for the lateness and the work is a compulsory course component a student will be deemed to have met that requirement. This does not apply to a task that is assessed but no mark is awarded.

Work submitted twenty-one days after the due date will not be accepted for marking or feedback and will receive no mark or grade. If the assessment task is a compulsory component of the course a student will automatically fail the course.

Special Consideration Applications

You can apply for special consideration when illness or other circumstances interfere with your assessment performance.

Sickness, misadventure or other circumstances beyond your control may:

- * Prevent you from completing a course requirement,
- * Keep you from attending an assessable activity,
- * Stop you submitting assessable work for a course,
- * Significantly affect your performance in assessable work, be it a formal end-of-semester examination, a class test, a laboratory test, a seminar presentation or any other form of assessment.

For further details in relation to Special Consideration including 'When to Apply', 'How to Apply' and 'Supporting Documentation' please refer to the Special Consideration website: <https://student.unsw.edu.au/special-consideration>

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.

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

Timetable

Date	Type	Content
Week 1: 25 - 29 July	25th July The African roots of jazz	Tutorial: Discussion and clarification of terminology. Assessment task 1 discussed. In-class reading: On the Road 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).
Week 2: 1 - 5 August	Week 2 1st August	Tutorial Assigned Readings (1) Gridley, Mark C. and Wallace Rave, 1984 Towards Identification of African Traits in Early Jazz The Black Perspective in Music, Vol. 12, No. 1 (2) Evans, Jefferson 2000 "Musical Innovation in the Blues of Blind Lemon Jefferson" Black Music Research Journal, vol. 20., no. 1, pp. 83-116.
Week 3: 8 - 12 August	8th August New Orleans and other places: Who really is the king? Jazz and classicism. To dance or to panic?	Tutorial: In class reading: Coming through Slaughter by Michael Ondaatje. Assigned Readings. (1) Gridley, Mark, Robert Maxham and Robert Hoff 1989 "Three Approaches to Defining Jazz" The Musical Quarterly, Vol. 73, No. 4, pp. 513-531 (2) Gioia, Ted 1989 "Jazz and the Primitivist Myth" The Musical Quarterly, Vol. 73, No. 1 pp. 130-143
Week 4: 15 - 19 August	15th August The emergence of the soloist, or "Rumours of my death are premature v.1". The unchaining of the REAL Django.	Tutorial Listening. Open mic. 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. (1) Austin, Cecil 1925 "Jazz" Music & Letters, Vol. 6, No. 3, pp. 256-268 (2) Oja, Carol J. 1994 "Gershwin and American Modernists of the 1920s" The Musical Quarterly, Vol. 78, No. 4, pp. 646-668 (3) Asukile, Thabiti 2010 "J.A. Rogers' "Jazz at Home": Afro-American Jazz in Paris During the Jazz Age" The Black Scholar, Vol. 40, No. 3, pp. 22-35.
Week 5: 22 - 26 August	22nd August Swing bands (or "Some of these guys are just too SWEET"). Film viewing: Anatomy of a Murder	Tutorial In-class reading: Mumbo Jumbo by Ishmael Reed Assigned Readings (1) McGee, Kristin 2008 "The Feminization of Mass Culture and the Novelty of All-Girl Bands: The Case of the Ingenues", Popular Music and Society Vol. 31, No. 5, pp. 629-662. (2) Tucker, Sherrie 1998 "Nobody's Sweethearts: Gender, Race, Jazz, and the Darlings of Rhythm". American Music, Vol. 16, No. 3, pp. 255-288.
Week 6: 29 August - 2 September	29th August Bebop, or "Rumours of my death are premature v.2". Film viewing: Ascenseur pour l'échafaud (Elevator to the Gallows).	Tutorial Open mic. Assigned readings. (1) Anderson, Maureen 2004 "The White Reception of Jazz in America" African American Review, Vol. 38, No. 1 pp. 135-145 (2) Willett, Ralph 1989 "Hot Swing and the Dissolute Life: Youth, Style and Popular Music in Europe 1939-49". Popular Music, Vol. 8, No. 2, pp. 157-163.
Week 7: 5 - 9 September	5th September Cool and hard bop. Coastal Binaries.	Tutorial In-class reading: Valaida by Candace Allen. Assigned Readings (1) Porter, Eric 1999 "'Dizzy Atmosphere": The Challenge of Bebop' American Music, Vol. 17, No. 4., pp. 422-446. (2) Monson, Ingrid 1995 "The Problem with White Hipness: Race, Gender, and Cultural Conceptions in Jazz Historical Discourse" Journal of the American Musicological Society, Vol. 48, No. 3, Music Anthropologies and Music Histories, pp. 396-42
Week 8: 12 - 16 September	12th September Modal and avantgarde, or "Rumours of my death are premature v.3".	Tutorial Open mic. Assigned Readings (1) Brofsky, David 1983 "Miles Davis and 'My Funny Valentine': The Evolution of a Solo" Black Music Research Journal, vol. 3, pp 23-45. (2) Miller, Doug 1995 "The Moan within the Tone: African Retentions in Rhythm and Blues Saxophone Style in Afro-American Popular Music", Popular Music, Vol. 14, No. 2. pp. 155-174. (3) Barrett, Samuel 2006 "'Kind of Blue" and the Economy of Modal Jazz". Popular Music, Vol. 25, No. 2, pp. 185-200.
Week 9: 19 - 23 September	19th September Fusion, or not another rumour	Film viewing: Round Midnight. Tutorial In class reading – The Bears Comes Home by Rafi Zabor Assigned Reading (1) Crist, Stephen A.

		2009 "Jazz as Democracy? Dave Brubeck and Cold War Politics" The Journal of Musicology, Vol. 26, No. 2, pp. 133-174. (2) Ake, David, 1998 "Re-Masculating Jazz: Ornette Coleman, "Lonely Woman," and the New York Jazz Scene in the Late 1950s" American Music, Vol. 16, No. 1., pp. 25-44. (3) Robinson, Jason. 2005 "The Challenge of the Changing Same: The Jazz Avant-Garde of the 1960s, the Black Aesthetic, and the Black Arts Movement". Critical Studies in Improvisation, (online journal), vol. 1, no. 2.
Week 10: 4 - 7 October	no classes – Labour Day 5th October	
Week 11: 10 - 14 October	10th October Jazz outside the US: "African-American Classical Music?"	Tutorial Listening. No assigned reading due to assignment due date In-class reading: But Beautiful by Geoff Dyer.
Week 12: 17 - 21 October	17th October Neo cons or a cumulative practice? Or can you kill an art with kindness?	Tutorial Listening Revision. (1) Tomlinson , Gary 2002 "Cultural Dialogics and Jazz: A White Historian Signifies" Black Music Research Journal, Vol. 22, Supplement: Best of BMRJ, pp. 71-105 (2) Jacques, Geoffrey (Moderator) 2002 "Call and Response: A Roundtable on Ken Burns's Jazz", Journal of Popular Music Studies. Vol. 13: 207-225. (3) Pond, Steven F. 2003 "Jamming the Reception: Ken Burns, "Jazz", and the Problem of 'America's Music'" Notes, Second Series, Vol. 60, No. 1, pp. 11-45
Week 13: 24 - 28 October	24th October What now? Film Viewing: Mo' Better Blues.	Tutorial Listening Test.

Resources

Prescribed Resources

Major Resources

Scott DeVaux and Gary Giddens. 2009. *Jazz*. Norton.

Accompanying CD anthology is also highly recommended.

There are two other major anthologies of jazz recordings that should be readily available:

Jazz: The Smithsonian Anthology.

Ken Burns *Jazz*,

The Burns, available in the library, is drawn from his television series of the same name. When I last checked, this was available on Youtube. It is highly recommended that you watch this important, though much criticized, production.

Recommended Resources

Agawu, Kofi. 1995. "The Invention of 'African Rhythm.'" *Journal of the American Musicological Society*.48 (3): 380-395.

Bailey, Derek. 1992 *Improvisation: its nature and practice in music*. London: British Library National Sound Archive.

Berendt, Joachim 1976 *The Jazz Book*. St Albans (UK): Paladin

Berliner, Paul. 1994 *Thinking in jazz: the infinite art of improvisation*. Chicago; London: University of Chicago Press.

Cambridge companion to jazz.New York: Cambridge University Press 2002.

Chernoff, John Miller. 1979. *African Rhythm and African Sensibility*. Chicago: University of Chicago Press

DeVaux, Scott Knowles. 1997 *The birth of bebop: a social and musical history*. Berkeley: University of California Press.

Donald, James 2015 *Some of These Days: Black Stars, Jazz Aesthetics and Modernist Culture*. Oxford: Oxford University Press

Frampton, Roger 1992 *Australian Jazz (kit)*. Sydney: Sounds Australian.

Gebhardt, Nicholas 2001 *Going for jazz: musical practices and American ideology*. Chicago: University of Chicago Press.

Gridley, Mark C. 1991 *Jazz Styles: History and Analysis*. Englewood Cliffs (New Jersey): Prentice Hall.

John Potter (ed). 2000 *Cambridge companion to singing*. Cambridge, U.K.; New York: Cambridge University Press.

Johnson, Bruce 2000 *Inaudible Music*. Sydney: Currency Press

Keil, Charles. 1994 *Music grooves: essays and dialogues*. Chicago: University of Chicago Press.

Kernfeld, B. (ed.). 1989 *The New Grove Dictionary of Jazz*. London: MacMillan.

Lomax, Alan 1993 *The Land Where the Blues Began*. New York: Pantheon.

Ogren, Kathy J. 1989 *The jazz revolution: twenties America & the meaning of jazz*. New York: Oxford University Press.

Oliver, Paul 1986 *The New Grove gospel, blues, and jazz, with spirituals and ragtime*. New York: Norton.

Rosenthal, David 1992 *Hard bop: jazz and Black music, 1955-1965*. New York: Oxford University Press.

Schuller, Gunther 1968 *Early Jazz: Its Roots and Development*. New York: Oxford University Press.

Schuller, Gunther. 1989 The swing era: the development of jazz, 1930-1945. New York: Oxford University Press.

Sharpe, John 2001 Don't worry baby, they'll swing their arses off: The stories of Australian jazz musicians. Canberra: ScreenSound Australia.

Shaw, Arnold. 1987 The jazz age: popular music in the 1920's. New York: Oxford University Press.

Shipton, Alyn. 2001 A new history of jazz. New York: Continuum.

Southern, Eileen. 1997. The Music of Black Americans: A History. 3rd. Edition. New York: Norton

Tirro, Frank 1993 Jazz - A History 2nd Edition. New York; London: Norton.

Course Evaluation and Development

This course will be evaluated through CATEI. CATEI surveys will be completed in one of the tutorials late in the session.

On the basis of past evaluations, two new contemporary works have been added to the listening list, and older examples deleted. The major assessment task has been clarified, and one further movie may be added to the schedule.