



**UNSW**  
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# MUSC3104

Contemplating Jazz: History, Style, Reception

Semester Two // 2018

## Course Overview

### Staff Contact Details

#### Convenors

Name	Email	Availability	Location	Phone
John Napier	<a href="mailto:j.napier@unsw.edu.au">j.napier@unsw.edu.au</a>	Monday 2-3, Tuesday	Room 113, Robert Webster Building	9385 6953

#### Lecturers

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John Napier	<a href="mailto:j.napier@unsw.edu.au">j.napier@unsw.edu.au</a>			

#### Tutors

Name	Email	Availability	Location	Phone
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### School Contact Information

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The School of the Arts and Media would like to Respectfully Acknowledge the Traditional Custodians, the Bedegal (Kensington campus), Gadigal (City and Art & Design Campuses) and the Ngunnawal people (Australian Defence Force Academy in Canberra) of the lands where each campus of UNSW is located.

### 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 attendance protocols in the Faculty of Arts and Social Sciences: <https://www.arts.unsw.edu.au/current-students/academic-information/protocols-guidelines/>

## **Academic Information**

For essential student information relating to: 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 academic information, see <https://www.arts.unsw.edu.au/current-students/academic-information/protocols-guidelines/>

## Course Details

### Credit Points 6

### Summary of the Course

Subject Area: *Music*

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

Further details of assessment task two will be explained in the week 1 lecture. The preparatory research task consists of weekly readings that will contribute substantially to the development of assessment task two. Considerable preparation for the listening exam will occur in the tutorials.

In some tutorials, an 'open mic' is indicated. In these sessions, any student may present a five to ten minute discussion of any aspect of jazz that is not covered in the course. By so doing, the student may increase their final mark for the preparatory research task by up to 10% (of the total 20% assigned to this assessment task). Please give the tutor advance notice of your wish to do this.

### Assessment Tasks

Assessment task	Weight	Due Date	Student Learning Outcomes Assessed
Listening Exam	30%	22/10/2018 03:00 PM	1,4
Proposal for documentary series or concert series.	50%	28/09/2018 11:59 PM	1,4
Preparatory Research Task	20%	Not Applicable	1,2,3

### Assessment Details

#### Assessment 1: Listening Exam

**Start date:** Not Applicable

**Length:** 50 minutes

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

**Additional details:**

This task assesses learning outcome 1

#### Assessment 2: Proposal for documentary series or concert series.

**Start date:** Not Applicable

**Length:** 2500 words

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

**Additional details:**

This task assesses learning outcomes 2 and 3

### **Assessment 3: Preparatory Research Task**

**Start date:** Not Applicable

**Length:** 500 words per blog

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

#### **Additional details:**

All student must complete 1 blog in each of the following weeks: 1 or 2, 3 or 4, 5 or 6, 7 or 8, 10 (Five blogs in total). Each week's blog readings will be discussed in the tutorial in the following week. For each week, you need only address one of the assigned readings.

Each blog is due on the Friday of its week, at 5.00 PM.

This task assesses learning outcomes 2 and 4.

## 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](mailto: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, assessment tasks 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

Students are responsible for the submission of assessment tasks by the required dates and times. Depending on the extent of delay in the submission of an assessment task past the due date and time, one of the following late penalties will apply unless special consideration or a blanket extension due to a technical outage is granted. For the purpose of late penalty calculation, a 'day' is deemed to be each 24-hour period (or part thereof) past the stipulated deadline for submission.

- **Work submitted less than 10 days after the stipulated deadline** is subject to a deduction of 5% of the total awardable mark from the mark that would have been achieved if not for the penalty for every day past the stipulated deadline for submission. That is, a student who submits an assignment with a stipulated deadline of 4:00pm on 13 May 2016 at 4:10pm on 14 May 2016 will incur a deduction of 10%.

### ***Task with a non-integer percentage mark***

If the task is marked out of 25, then late submission will attract a penalty of a deduction of 1.25 from the mark awarded to the student for every 24-hour period (or part thereof) past the stipulated deadline.

*Example:* A student submits an essay 48 hours and 10 minutes after the stipulated deadline. The total possible mark for the essay is 25. The essay receives a mark of 17. The student's mark is therefore  $17 - [25 (0.05 \times 3)] = 13.25$

### ***Task with a percentage mark***

If the task is marked out of 100%, then late submission will attract a penalty of a deduction of 5% from the mark awarded to the student for every 24-hour period (or part thereof) past the stipulated deadline.

*Example:* A student submits an essay 48 hours and 10 minutes after the stipulated deadline. The essay is marked out of 100%. The essay receives a mark of 68. The student's mark is therefore  $68 - 15 = 53$

- **Work submitted 10 to 19 days after the stipulated deadline** will be assessed and feedback provided but a mark of zero will be recorded. If the work would have received a pass mark but for the lateness and the work is a compulsory course component (hurdle requirement), a student will be deemed to have met that requirement;
- **Work submitted 20 or more days after the stipulated deadline** will not be accepted for assessment and will receive no feedback, mark or grade. If the assessment task is a compulsory component of the course a student will receive an Unsatisfactory Fail (UF) grade as a result of unsatisfactory performance in an essential component of the course.

This information is also available at:

<https://www.arts.unsw.edu.au/current-students/academic-information/protocols-guidelines/>

## 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 webstie:

<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/or progression of ideas of the original, and information without acknowledgement. This also applies in presentations where someone paraphrases another's ideas or words without credit and to piecing together quotes and paraphrases into a new whole, without appropriate referencing.

**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 (<http://www.lc.unsw.edu.au/>). 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.

UNSW Library also has the ELISE tool available to assist you with your study at UNSW. ELISE is designed to introduce new students to studying at UNSW but it can also be a great refresher during your study.

Completing the ELISE tutorial and quiz will enable you to:

- analyse topics, plan responses and organise research for academic writing and other assessment tasks
- effectively and efficiently find appropriate information sources and evaluate relevance to your needs
- use and manage information effectively to accomplish a specific purpose
- better manage your time

- understand your rights and responsibilities as a student at UNSW
- be aware of plagiarism, copyright, UNSW Student Code of Conduct and Acceptable Use of UNSW ICT Resources Policy
- be aware of the standards of behaviour expected of everyone in the UNSW community
- locate services and information about UNSW and UNSW Library

Some of these areas will be familiar to you, others will be new. Gaining a solid understanding of all the related aspects of ELISE will help you make the most of your studies at UNSW.

(<http://subjectguides.library.unsw.edu.au/elise/aboutelise>)

# Course Schedule

[View class timetable](#)

## Timetable

Date	Type	Content
Week 1: 23 July - 29 July	Lecture	The African roots of jazz. Assessment task 1 discussed.
	Tutorial	Tutorial: Discussion and clarification of terminology.  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).
	Reading	A READABLE VERSION OF THIS SCHEDULE IS AVAILABLE ON MOODLE  Assigned Readings: Blog due Friday Week 1.  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 OR  Washburne, Christopher, 1997 "The Clave of Jazz: A Caribbean Contribution to the Rhythmic Foundation of an African-American Music". <i>Black Music Research Journal</i> , Vol. 17, No. 1, pp. 59-80
Week 2: 30 July - 5 August	Tutorial	Tutorial
	Reading	Assigned Readings. Due Friday Week 2  (1) 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 OR  (2) Gioia, Ted 1989 "Jazz and the Primitivist Myth" <i>The Musical Quarterly</i> , Vol. 73, No. 1 pp. 130-143
	Lecture	I'm not quite jazz yet: Blues, rural blues, ragtime
Week 3: 6 August - 12 August	Tutorial	In class reading: <i>Coming through Slaughter</i> by Michael Ondaatje.
	Lecture	New Orleans and other places: Who really is the king? Jazz and classicism. To dance or to panic?
	Reading	Assigned Readings: Due Friday Week 3  (1) Oja, Carol J. 1994 "Gershwin and American

		<p>Modernists of the 1920s" <i>The Musical Quarterly</i>, Vol. 78, No. 4, pp. 646-668 OR</p> <p>(2) 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 4: 13 August - 19 August	Tutorial	Tutorial Listening. Open mic.
	Lecture	The emergence of the soloist, or "Rumours of my death are premature v.1".
	Reading	<p>Assigned Readings: Due Friday Week 4</p> <p>(1) 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. OR</p> <p>(2) 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 5: 20 August - 26 August	Tutorial	Tutorial In-class reading: Mumbo Jumbo by Ishmael Reed
	Lecture	Swing bands (or "Some of these guys are just too SWEET").
	Reading	<p>Assigned readings: Due Friday Week 5</p> <p>(1) Anderson, Maureen 2004 "The White Reception of Jazz in America" <i>African American Review</i>, Vol. 38, No. 1 pp. 135-145 OR</p> <p>(2) 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 6: 27 August - 2 September	Tutorial	Tutorial Open mic.
	Lecture	Bebop, or "Rumours of my death are premature v.2"
	Reading	<p>Assigned Readings: Due Friday Week 6</p> <p>(1) Porter, Eric 1999 "'Dizzy Atmosphere": The Challenge of Bebop' <i>American Music</i>, Vol. 17, No. 4., pp. 422-446. OR</p> <p>(2) 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 7: 3 September - 9 September	Tutorial	In-class reading: <i>Valaida</i> by Candace Allen.
	Lecture	Cool and hard bop. Coastal Binaries.  Film viewing: <i>Ascenseur pour l'échafaud (Elevator to the Gallows)</i> .
	Reading	(1) 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. OR  (2) 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. OR  (3) Barrett, Samuel 2006 "'Kind of Blue' and the Economy of Modal Jazz". <i>Popular Music</i> , Vol. 25, No. 2, pp. 185-200.
Week 8: 10 September - 16 September	Tutorial	Open mic
	Lecture	Modal and avantgarde, or "Rumours of my death are premature v.3".
	Reading	Assigned Reading: Due Friday Week 8  (1) 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. OR  (2) 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. OR  (3) Lewis E. (2017) What is "Great Black Music"? The Social Aesthetics of the AACM in Paris. In: Georgina Born EL, Will Straw (ed) <i>Improvisation and Social Aesthetics</i> . Durham and London: Duke University Press, 135 - 159.
Week 9: 17 September - 23 September	Tutorial	In class reading – <i>The Bears Comes Home</i> by Rafi Zabor
	Lecture	Fusion, or not another rumour  Film viewing: <i>Round Midnight</i> .
Break: 24 September - 30 September	Tutorial	
	Lecture	

Week 10: 1 October - 7 October	Lecture	No class - Labour Day
	Reading	Assigned Reading: Due Friday Week 10  (1) 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 OR  (2) 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. OR  (3) 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 OR
Week 11: 8 October - 14 October	Tutorial	Listening.  In-class reading: <i>But Beautiful</i> by Geoff Dyer.
	Lecture	Neo cons or a cumulative practice? Or can you kill an art with kindness?
Week 12: 15 October - 21 October	Tutorial	Film Viewing: <i>Mo’ Better Blues</i> .
	Lecture	What now?
Week 13: 22 October - 28 October	Tutorial	Listening Test
	Lecture	Jazz Outside the US

# Resources

## Prescribed Resources

### Major Resources

Scott DeVeaux 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

DeVeaux, 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. The number of blogs required has been reduced.

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