

SCHOOL OF FINE ART AND MUSIC
Winter Semester 2016
MUSC*2140-01 DE
HISTORY OF JAZZ



INSTRUCTOR: Howard Spring
OFFICE: Johnston Hall, Rm 112
PHONE: Ext. 58579
EMAIL: hspring@uoguelph.ca
OFFICE HOURS: By appointment.

CALENDAR DESCRIPTION:

A survey of the major styles, personalities, and performances of the jazz tradition in terms of its social and cultural contexts through the examination of jazz texts and commentary, autobiographies of musicians, and recorded examples of important performances.

COURSE DESCRIPTION:

This course is an historical survey of jazz. During the next twelve weeks you will listen to important jazz recordings, learn how to recognize jazz styles and the performance practice of individual jazz musicians, watch some of the major figures in jazz in performance, read about the lives of many of the great jazz musicians, think about the context in which this music was made and how the circumstances and the music interacted, discuss some of the major issues in jazz history and historiography such as the role of technology, the impact of race, how music changes, the nature of improvisation.

We will also be dealing with some musical terms and techniques (although previous background in music is not required). The first two chapters of the textbook deal with musical terms as does the website. Instead of starting by looking at musical terms for a couple of weeks, we will start right off with the history and with listening. As technical terms show up, I will direct you to those parts of the first two chapters and the website that describe, define, and/or demonstrate these terms.

Learning is not like eating a sandwich. It is not something you consume. It requires your engagement with the material. With this in mind I expect you to politely question, discuss, argue, disagree with, add to, or expound on the material you find in this course. To do this, and to be successful in this course, you have to keep up with the readings, the listening, and the textbook and course website assignments and tasks.

LEARNING OUTCOMES:

At the end of this course, students should be able to:

- Recognize and critically reflect on the various musical and social phenomena that have informed change in jazz practices, thought and contexts.
- Evaluate and critically account for historiographical narratives of jazz history.
- Discuss issues related to the changes in and the nature of various jazz styles and aesthetics, relationships between individual talent and social forces in the formation of jazz life, and the roles of "race," technology, and commerce.

- Demonstrate abilities in "aurality" by identifying and extracting information from selected recorded examples in the jazz repertoire, and assess the examples in terms of their stylistic representation and place in jazz history.
- Evaluate the significance and socio-cultural meaning of the jazz recordings by comparing and contrasting them to other musical examples.
- Extract and synthesize information and ideas from a variety of sources and express their thoughts in written formative reports and a summative evaluation.
- Recognize and describe the stylistic and cultural similarities and differences between musical styles using basic technical vocabulary.
- Identify and distinguish individual and group jazz styles and transformations according to regional American socio-musical practices, and their relation to various African and Latin American musics.
- Recognize that transcultural practices are developed through examination of the music outside the United States, particularly jazz in Europe and Canada.
- Express professional, informed, and ethical ideas about issues addressed in the course such as racism, social and cultural equality, and the relationship between commercialism and artistic value in late capitalist society.

REQUIRED TEXT:

The textbook for this course was written by Gary Giddins, a long-time jazz journalist who has been in the thick of jazz life for many years, and Scott DeVeaux, one of the best of the new generation of jazz scholars out there (and not a bad jazz pianist). The book comes in hardcopy or in an e-book version. You can choose either one. If you purchase the full package (hardcopy) you also get the ebook online.

- *Jazz* (2nd edition)
Scott DeVeaux; Gary Giddins
W.W. Norton and Company

Students can use either the hardcopy version or the e-book (cheaper). The 2nd edition is quite a bit different than the first edition so make sure you have the right one. You may buy either the Textbook (Option A) or the Ebook with "Total Access" Code (Option B).

- Option A: Purchase a hardcopy (which comes with a CD and a Access Code)
- Option B (cheaper): Purchase the eBook with "Total Access" Code (the access code gives you streaming audio of all required listening examples).

You can have access to the textbook website by logging into [W.W. Norton & Company website](#) with your access code.

The required textbook extends the traditional notion of a textbook by making available online streaming music examples, video demonstrations of various jazz techniques, video interviews with the authors, and other materials. All of these resources are accessible if you buy your textbook (either hard copy or ebook version) and the accompanying access code. Materials are found in the online "StudySpace" for the textbook.

Purchasing Your Textbooks

You can purchase the required textbook at either of the following bookstores:
[University of Guelph Bookstore](#) [Co-op Bookstore](#)

Key Materials to Study

Be sure to review and read through all of the following materials, as these items will be testable.

- 1 Readings as directed by the website text.
- 2 Musical examples as discussed in the course website text.
- 3 Author's insights: Here the authors discuss various aspects of each chapter in more detail, examine issues not discussed in the book and, in some cases, provide musical examples (especially when author Scott DeVeaux is being interviewed.)
- 4 Jazz Concepts: This, along with the glossary, provides links to video and audio material that illustrate various musical concepts, forms, and instruments. We also have our own custom made video demonstrations in the units on the the course website.

METHOD OF EVALUATION:

Listening tests (5 worth 10% each) 50%

Midterm Reflection Report 25%

Final Examination 50% (April 14, 2016 8:30-10:30am)

About the Instructor

I have a Ph.D. in Ethnomusicology from the University of Illinois with a specialty in the music of Africa and the African Diaspora, as well as in the music of the 20th century. My research has been in jazz studies. I have published articles on the improvisational style of jazz guitarist Charlie Christian, the beginning of Swing jazz, and the relationship between jazz and dance. I am currently researching the "Birth of the Cool" recordings by Miles Davis. I also wrote the Instructor's Manual for the textbook we are using in this course.

I have taught this course in the classroom for around twenty-five years but find it a constant source of challenge and interest as our understanding of just what happened in the history of jazz changes with new research.

Of course, I am a huge fan of jazz and have been listening to it, all my life. I also play jazz guitar

Learning Strategies

The website for this course is made up of 12 units. You will be exposed to a variety of instructional sources in this course to help you successfully achieve the course learning outcomes. These include reading from the course website and the textbook, online discussions with your classmates and with me, self-assessments (including interactive activities), listening to digital audio files, watching videos of jazz performances and demonstrations of musical techniques, practices and styles, listening tests, and an opportunity to express your thoughts in a reflection report.

You are to complete all tasks for each unit each week. By "complete", I mean read the web-based text, listen to the musical examples, read the material in the textbook, watch the videos, and discuss the question of the week with your fellow students and me online, all as directed. Always start the week's work by reading the web-based text for that week's unit. In the first week, you will also introduce yourself to your classmates.

For each unit, you are required to participate in an online discussion in response to a weekly question. Engagement in these discussions promotes a collaborative learning environment in which you interact with your peers thereby building a deeper understanding of the course content. These discussions will act as a basis for your Reflection Report.

Every unit includes self-assessment questions. You will be able to complete these questions at your own pace and as many times as you want. The interactive nature of the self-test provides immediate feedback.

On an approximately bi-weekly basis, you will be given a listening quiz which will consist of questions about the musical examples examined during the previous two weeks. The quizzes will assess your ability to aurally distinguish historical and geographic styles, characteristic musical features, and to understand their historical and social significance.

Throughout the course, you will be exposed to various professional jazz musicians who will demonstrate some of the jazz performance practices that we look at in each unit and to share with you their ideas and impressions about playing jazz and living the "jazz life."

In the sixth week, you will submit a reflection report that is targeted towards helping you make and document connections between your ideas and the course content. The reflection report will help you assess and develop your own understanding of jazz as well as to provide you with an opportunity to reflect on your experience in the group discussions.

In the 11th week, you will have the opportunity to talk "live," ask questions, make observations online in real time, with the instructors about a number of jazz performances that we will be showing that week. This will be a good opportunity for you to clear up any confusion you have about the music.

You cannot cram in this course. You cannot do all the work late in the term. You must do all the required work for each unit during the appropriate week (e.g. all of the work for unit 1 during week 1 of the course). Do not fall behind! This course is cumulative. You can't really understand what's going on at any one point without knowing what happened before. And you can't rush listening. Listen to each example at least four times or until you can hear it in your head. That's what real jazz musicians do and I expect you to do it as well. Don't wait. Do it right away.

Always start each unit with my notes. This will tell you what to do, and when to do it.

COURSE STRUCTURE:

Week 1: Unit 1: Introduction. The Roots of Jazz and Jazz in New Orleans

Week 2: Unit 2: New York Jazz in the 1920s **Listening Quiz #1**

Week:3: Unit 3: Louis Armstrong and the First Great Soloists

Week 4: Unit 4: Swing: the Beginning **Listening Quiz #2**

Week 5: Unit 5: The Count and the Duke

Week 6: Unit 6: Swing Era Soloists and Rhythm Sections

Week 7: Unit 7: Bebop and the Beginning of Modern Jazz **Listening Quiz 3**

Week 8: Unit 8: Cool Jazz and Hard Bop

Week 9: Unit 9: Jazz Composition and Improvisation **Listening Quiz 4**

Week 10: Unit 10: Miles and Trane; Modes and Liberation

Week 11: Unit 11: Fusion. **Listening Quiz 5**

Week 12: Unit 12: Jazz in the Past; Jazz in the Present.

POLICIES:

Academic Misconduct

Plagiarism

Although students are encouraged to share thoughts and ideas while studying for the course, all material submitted for grading must be each student's own work. For clarification on Academic Misconduct, please refer to the University of Guelph's Undergraduate Calendar or the Open Learning Program Student Handbook. The Learning Commons provides some excellent insight into academic misconduct and plagiarism.

Please see the University Academic Integrity Resources (link to http://www.lib.uoguelph.ca/assistance/writing_services/resources/plagiarism.cfm/)

Acceptable Use

The University of Guelph has an Acceptable Use policy which you are expected to adhere to. See University Acceptable Use Policy (link to <http://www.uoguelph.ca/web/aupg/>).

DE Handbook

Please ensure that you have reviewed the DE Handbook and, if relevant, the Open Learning program handbook. In particular, ensure that you review the sections that pertain to Assignment Submissions and Returns, Online Quizzes or Tests and Final Examinations.

Technical Expectations and Requirements

Please ensure that your computer system meets the [minimum requirements](http://www.uoguelph.ca/courselink/systemrequirements.html) (link to <http://www.uoguelph.ca/courselink/systemrequirements.html>).

If you do not have these technical requirements, consider either upgrading your personal computer, or using a machine on campus. Trying to use someone else's computer for the course may prove to be frustrating and difficult.

Please follow this quick [System Check](https://courselink.uoguelph.ca/d21/tools/system_check/systemcheck.asp?ou=6605) (link to https://courselink.uoguelph.ca/d21/tools/system_check/systemcheck.asp?ou=6605) to determine if you have the right setup. (Results will be displayed in a new browser window).

PROBLEMS, QUESTIONS, COMMENTS:

Instructor

Dr Howard Spring
hspring@uoguelph.ca
519 824 4120 ext. 58579

112 Johnston Hall
University of Guelph

Technical Support

Office of Open Learning
University of Guelph
519 824-4120 ext. 56939
Toll Free (Can &US) 1-866-275-1478
help@open.uoguelph.ca

Distance Education
University of Guelph
519 824-4120 ext. 55000
519 824-1112 (fax)
info@open.uoguelph.ca