



MUSC*2140 History of Jazz

Winter 2020

Section(s): c01

School of Fine Art and Music

Credit Weight: 0.50

Version 1.00 - October 30, 2019

1 Course Details

1.1 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.

1.2 Course Description

This course is an historical survey of jazz. 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 as necessary when they come up in the course. No previous background in music is required.

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.

1.3 Timetable

Timetable is subject to change. Please see WebAdvisor for the latest information.

1.4 Final Exam

Exam time and location is subject to change. Please see WebAdvisor for the latest information.

2 Instructional Support

2.1 Instructional Support Team

Instructor:	Howard Spring
Email:	hspring@uoguelph.ca
Telephone:	+1-519-824-4120 x58579
Office:	JHNH 112
Office Hours:	Tuesdays and Thursdays 2:30 - 4:00

3 Learning Resources

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). Here is the information you need. The book comes in hardcopy (paperback) or in an e-book version. You can choose either one, not both. More information on the e-book can be found at the book website given below.

3.1 Required Resources

Jazz: Essential Listening (2nd ed) Scott DeVeaux; Gary Giddins W.W. Norton and Company ISBN 978-0-393-93706-0 (Textbook)

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. Make sure you also have access to the textbook website since listening examples and other materials are found there. Buy this book and "total access" to the website through the university bookstore or the university used bookstore. Buying it from the publisher's website or Amazon has been problematic in the past.

Access to the textbook website which includes streaming musical examples, , "Jazz Concepts" demonstrations, and Author Insight videos among other features. (Website)

Using the textbook Website

This book extends the traditional notion of textbook by making use of computer technology through its streaming music examples, video demonstration of various jazz techniques, video interviews with the authors, and other materials.

There are a number of very good features of the text website that I want you to use. You can find more details here.

<https://wnorton.com/books/9780393668339>

Remember though to buy the book from the university textbook store or the university used bookstore.

Author’s insights. (Textbook)

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.)

Jazz Concepts (Textbook)

This, along with the glossary, provides links to video and audio material that illustrate various musical concepts, forms, and instruments. If you run into something that you don’t understand, then check here first. In my notes for each unit, I direct you to specific parts of the website and the textbook where these concepts are discussed and demonstrated.)

4 Learning Outcomes

4.1 Course Learning Outcomes

By the end of this course, you should be able to:

1. identify the major performers, recordings, and bands in jazz history.
2. Aurally identify and describe individual and group jazz styles and their relationship to historical and socio-cultural contexts.
3. 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
4. Recognize and critically reflect on the various musical and social phenomena that have informed change in jazz practices, thought and contexts.
5. 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.
6. Evaluate and critically account for historiographical narratives of jazz history
7. Evaluate the significance and socio-cultural meaning of the jazz recordings by comparing and contrasting them to other musical examples.
8. Extract and synthesize information and ideas from a variety of sources and demonstrate knowledge of this information and these ideas in formative and summative evaluations.
9. Recognize and describe the stylistic and cultural similarities and differences between musical styles using basic technical vocabulary.
10. Express 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.

5 Teaching and Learning Activities

5.1 Lecture

Week 1

Topics: Unit 1: The Roots of Jazz and Jazz in New Orleans

CHECK THE COURSELINK SITE **EVERY WEEK** FOR SPECIFIC READINGS, LISTENINGS, AND WATCHINGS AND THE WEEKLY REQUIRED ONLINE DISCUSSION QUESTION.

Week 2

Topics: Unit 2: New York in the 1920s

Listening Quiz 1

Due: Sunday, January 19 at 11:59 pm ET

Week 3

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

Week 4

Topics: Unit 4: Swing.

- **Listening Quiz 2**

Due: Sunday, February 2 at 11:59 pm ET

Week 5

Topics: Unit 5: The Count and the Duke

Week 6

Topics: Unit 6: Swing Soloists and Rhythm Sections

References:

- **Listening Quiz 3**

Due: Sunday, February 16 at 11:59 pm ET

Week 7

Topics: Unit 7: Bebop

Week 8

Topics: **UNIT 8: Cool Jazz and Hard Bop**

References:**Listening Quiz 4**

Due: Sunday, March 8 at 11:59 pm ET

Week 9**Topics:****UNIT 9: Jazz Improvisation and Composition****References:**

- Submit **Midterm Reflection Report**

Due: Sunday, March 15 at 11:59 pm ET

Week 10**Topics:****UNIT 10: Miles and Trane; Modes, and Liberation****References:**

- **Listening Quiz 5**

Due: Sunday, March 22 at 11:59 pm ET

Week 11**Topics:**

Unit 11: Fusion

Week 12**Topics:**

Unit 12: Yesterday, Today, and Tomorrow

6 Assessments

6.1 Assessment Details

Five midterm listening tests (10% each) (50%)**REFLECTION REPORT (25%)**

SEE SCHEDULE

FINAL EXAMINATION (25%)

6.2 Learning Strategies

You cannot cram in this 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. Second, you can't rush listening. Listen to each example at least four times or until you can hear it in your head. Don't wait. Do it right away.

7 University Statements

7.1 Email Communication

As per university regulations, all students are required to check their e-mail account regularly: e-mail is the official route of communication between the University and its students.

7.2 When You Cannot Meet a Course Requirement

When you find yourself unable to meet an in-course requirement because of illness or compassionate reasons please advise the course instructor (or designated person, such as a teaching assistant) in writing, with your name, id#, and e-mail contact. The grounds for Academic Consideration are detailed in the Undergraduate and Graduate Calendars.

Undergraduate Calendar - Academic Consideration and Appeals

<https://www.uoguelph.ca/registrar/calendars/undergraduate/current/c08/c08-ac.shtml>

Graduate Calendar - Grounds for Academic Consideration

<https://www.uoguelph.ca/registrar/calendars/graduate/current/genreg/index.shtml>

Associate Diploma Calendar - Academic Consideration, Appeals and Petitions

<https://www.uoguelph.ca/registrar/calendars/diploma/current/index.shtml>

7.3 Drop Date

Students will have until the last day of classes to drop courses without academic penalty. The deadline to drop two-semester courses will be the last day of classes in the second semester. This applies to all students (undergraduate, graduate and diploma) except for Doctor of Veterinary Medicine and Associate Diploma in Veterinary Technology (conventional and alternative delivery) students. The regulations and procedures for course registration are available in their respective Academic Calendars.

Undergraduate Calendar - Dropping Courses

<https://www.uoguelph.ca/registrar/calendars/undergraduate/current/c08/c08-drop.shtml>

Graduate Calendar - Registration Changes

<https://www.uoguelph.ca/registrar/calendars/graduate/current/genreg/genreg-reg-regchg.shtml>

Associate Diploma Calendar - Dropping Courses

<https://www.uoguelph.ca/registrar/calendars/diploma/current/c08/c08-drop.shtml>

7.4 Copies of Out-of-class Assignments

Keep paper and/or other reliable back-up copies of all out-of-class assignments: you may be asked to resubmit work at any time.

7.5 Accessibility

The University promotes the full participation of students who experience disabilities in their academic programs. To that end, the provision of academic accommodation is a shared responsibility between the University and the student.

When accommodations are needed, the student is required to first register with Student Accessibility Services (SAS). Documentation to substantiate the existence of a disability is required; however, interim accommodations may be possible while that process is underway.

Accommodations are available for both permanent and temporary disabilities. It should be noted that common illnesses such as a cold or the flu do not constitute a disability.

Use of the SAS Exam Centre requires students to book their exams at least 7 days in advance and not later than the 40th Class Day.

For Guelph students, information can be found on the SAS website
<https://www.uoguelph.ca/sas>

For Ridgetown students, information can be found on the Ridgetown SAS website
<https://www.ridgetownc.com/services/accessibilityservices.cfm>

7.6 Academic Integrity

The University of Guelph is committed to upholding the highest standards of academic integrity, and it is the responsibility of all members of the University community—faculty, staff, and students—to be aware of what constitutes academic misconduct and to do as much as possible to prevent academic offences from occurring. University of Guelph students have the responsibility of abiding by the University's policy on academic misconduct regardless of their location of study; faculty, staff, and students have the responsibility of supporting an environment that encourages academic integrity. Students need to remain aware that instructors have access to and the right to use electronic and other means of detection.

Please note: Whether or not a student intended to commit academic misconduct is not relevant for a finding of guilt. Hurried or careless submission of assignments does not excuse students from responsibility for verifying the academic integrity of their work before submitting it. Students who are in any doubt as to whether an action on their part could be construed as an academic offence should consult with a faculty member or faculty advisor.

Undergraduate Calendar - Academic Misconduct
<https://www.uoguelph.ca/registrar/calendars/undergraduate/current/c08/c08-amisconduct.shtml>

Graduate Calendar - Academic Misconduct
<https://www.uoguelph.ca/registrar/calendars/graduate/current/genreg/index.shtml>

7.7 Recording of Materials

Presentations that are made in relation to course work - including lectures - cannot be recorded or copied without the permission of the presenter, whether the instructor, a student, or guest lecturer. Material recorded with permission is restricted to use for that course unless further permission is granted.

7.8 Resources

The Academic Calendars are the source of information about the University of Guelph's procedures, policies, and regulations that apply to undergraduate, graduate, and diploma programs.

Academic Calendars

<https://www.uoguelph.ca/academics/calendars>
