

Introduction to Jazz 2702B

Winter 2022

Delivery formats: **Zoom and in-person**

Talbot College TC 202

Thursday 7:00 – 10:00

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Rationale:

This course provides an introduction to jazz through a broad examination of the music, the major figures, the generally agreed-upon concepts and traditions, as well as its critiques. The aim of this course is to provide a space for students to engage with jazz in a variety of contexts, including extensive listening and in-class discussion. This class is open to non-music majors, and success within this course will be based on participation and engagement with ideas, not with the development of music performance-specific skills. An attempt is made to position jazz as a means of examining broader social issues including identity, class, race, and gender. With the understanding that students bring their own rich experiences with music, this course is designed as a space for students to engage with music differently (both more broadly and deeply). Considerable emphasis is placed on listening, and in-class participation.

Learning Outcomes – By the end of this course you will be able to:

- Demonstrate knowledge of the materials presented within the class.
- Demonstrate how course knowledge is connected to your experiences.
- Identify issues in jazz and jazz scholarship and relate them to your experiences.
- Participate intelligently in class discussions on course readings.
- Apply knowledge and understanding to critique issues in jazz culture as well as broader society.

Evaluation:

Jazz has emerged as a confluence of different musical styles and ideas; what ‘jazz’ is has been difficult to define, despite many musicians, critics and scholars having their own beliefs. Since the inclusion of jazz within the music institution roughly three quarters of a century ago, ideas of what legitimate jazz education looks like and how to evaluate it continues to be a point of debate.

While this course is designed to guide and instruct, it is not meant to inculcate students into a narrow definition of what ‘is’ and ‘is not’ jazz. Student assessments will contextualize course material within the experiences of the students and will be based upon participation and engagement with ideas.

Assessments:

Class participation: 30%

This includes doing readings prior to class and being prepared to make meaningful contribution to class discussion. **Students are to do required readings prior to class and bring with them a sheet of paper to hand in** which includes the following: 3) Three things they learned, 2) Two questions they had, 1) One thing they liked (or did not like) about the reading they were assigned. These sheets will be used to mark attendance. **For virtual classes, students are to upload this sheet to this summary to their Dropbox PRIOR to class** (by 7:00pm Thursday). Format E.g. “Zavitz, K. Lecture 2 summary - DeVeaux”

Listening journal and weekly reflection: 30%

Students will keep a record of their listening through a listening journal, which will be added to each week and should reflect their journey engaging with jazz. Students may find it helpful to create a playlist of the music they listen to throughout the semester (using Spotify, iTunes, etc). Each week, they will submit their full journal (including all prior weeks as well), creating an account of their listening. Students are encouraged to include information about what they listen to.

Students are to prepare a reflection each week. The reflection is to be a thoughtful submission which explores the topics discussed in class / in the readings and how they relate to the music they are listening to (one or two pieces of music recommended) [Rubric found below]. Reflections will be rooted in the issues discussed in class and the readings and contextualized through their own experiences (min. 750 words, or 4 minutes in length).

Students are to upload a weekly copy of their listening journal to their OWL Dropbox prior to class, using the following format:

Lastname, First initial. Listening Journal #. “Zavitz, K. Listening Journal 1.”

Students are to upload their reflections into their OWL Dropbox prior to class, using the following title format: Lastname, First initial. Reflection #. “Zavitz, K. Reflection 1.”

Midterm: 20%

Final: 20%

Details for the midterm and final are TBD.

Date	Class topics
January 13	Lecture 1: VIRTUAL – Introduction to the ‘introduction to jazz’. Identifying key concepts.

<p>January 20</p>	<p>Lecture 2: VIRTUAL – Blues: History, context, and relation to jazz – with guest lecturer Rhiannon Simpson.</p> <p>The boundaries of ‘jazz’? Exploring the ‘jazz tradition’ and the issues of legitimation.</p> <p>Reading: DeVeaux, S. (1991). Constructing the jazz tradition: Jazz historiography. <i>Black American Literature Forum</i>, 25(3), 525–560.</p> <p>Jazz musicians mentioned in the article: Louis Armstrong, Duke Ellington, John Coltrane, Wynton Marsalis, Coleman Hawkins, Buddy Bolden, King Oliver, Bix Beiderbecke, Benny Goodman, Fletcher Henderson, Sidney Bechet, Paul Whiteman, Jimmie Lunceford, Count Basie, Art Tatum, Chick Webb, Andy Kirk, Charlie Parker, Dizzy Gillespie, Lester Young, Jelly Roll Morton, Sun Ra, Roy Eldridge, Earl Hines, Modern Jazz Quartet, Miles Davis, Charles Mingus, Ornette Coleman, Cecil Taylor.</p>
<p>January 27</p>	<p>Lecture 3: VIRTUAL – Sexuality and jazz: Legitimation and categorization – with guest lecturer Sean Irvine.</p> <p>Reading: Tucker, S. (2008). When did jazz go so straight? A queer question for jazz studies. <i>Critical studies in improvisation</i>, 4(2), 1 – 16. DOI: 10.21083/csieci.v4i2.850</p> <p>Jazz musicians mentioned in the article: Billy Strayhorn, Johnny Hodges, Graham Collier, Gary Burton, Fred Hersch, <u>Patricia Barber</u>, Jelly Roll Morton, Tony Jackson, Buddy Bolden, Kid Ory, King Oliver, Henry Warren “Red” Calhoun, <u>Bessie Smith</u>, Cecil Taylor, Billy Drummond, <u>Renee Rosnes</u>, <u>Keely Smith</u>, Louis Prima, <u>Ellen Seeling</u>, Francisco Raul “Machito” Gutierrez Grillo, Thad Jones, Mel Lewis, Slide Hampton.</p>
<p>February 3</p>	<p>Lecture 4: IN-PERSON – The Boundaries of Jazz History – with guest lecturer Caroline Blumer.</p> <p>Reading: Porter, E. (2012). Incorporation and distinction in jazz history and jazz historiography. In D. Ake, C. Garrett, & D. I. Goldmark (Eds.), <i>Jazz/not jazz: The music and its boundaries</i> (pp. 13–30). University of California Press.</p> <p>Jazz musicians mentioned in the article: Duke Ellington, Wynton Marsalis, Louis Armstrong, Clifford Brown, Miles Davis, Don Byron, Herbie Hancock, Charles Mingus, Dave Brubeck, Paul Desmond, John Coltrane, Horace Silver, Art Blakey, Clifford Brown, Max Roach, Jimmy Smith, Lee Morgan, <u>Dinah Washington</u>, Cootie Williams, Louis Jordan, Wynton Kelly, Jimmy Cobb, <u>Billie Holliday</u>, <u>Sarah Vaughan</u>, <u>Ella Fitzgerald</u>, Thelonious Monk, Terry Gibbs, <u>Lovie Austin</u>, <u>Lil Hardin</u>, <u>Hazel Scott</u>, <u>Ma Rainey</u>, <u>Erykah Badu</u>, <u>Carla Bley</u>, Joao Gilberto, Modern Jazz Quartet, Chet Baker</p>
<p>February 10</p>	<p>Lecture 5: IN-PERSON – Gender in / and jazz – with guest lecturer Tetyana Haruschuk.</p> <p>Reading: Van Vleet, K. (2021). Women in jazz music: A hundred years of gender disparity in jazz study and performance (1920-2020). <i>Jazz Education in Research and Practice</i>, 2(1), 221-227.</p> <p>Jazz musicians mentioned in the article: <u>Mary Lou Williams</u>, Benny Goodman, Louis Armstrong, Duke Ellington, <u>Marian McPartland</u>, Dizzy Gillespie, Charlie Parker, Thelonious Monk. <u>Melba Liston</u>, Count Basie, <u>Clora Bryant</u>, <u>Mary Osborne</u>, <u>Toshiko Akiyoshi</u>, <u>Carla Bley</u>, <u>Marilyn Crispell</u>, <u>Emily Remler</u>, <u>Rory Block</u>, <u>Shirley Horn</u>, <u>Susie Ibarra</u>, <u>Rachel Z</u>, <u>Linda Neel</u>, <u>Kit McClure</u>, <u>Virginia Mayhew</u>, <u>Maxine Roach</u>, Buddy Rich, <u>Tia Fuller</u>, <u>Esperanza Spalding</u>, <u>Maria Schneider</u>, <u>Sherrie Maricle</u>, <u>Roxy Coss</u>, <u>Geri Allen</u>, <u>Terri Lynne Carrington</u>, <u>Dee Dee Bridgewater</u>, <u>Ingrid Jensen</u>, <u>Lil Hardin</u></p>

	Tucker, S. (2012). Deconstructing the jazz tradition: The “subjectless subject” of new jazz studies. In D. Ake, C. Garrett, & D. I. Goldmark (Eds.), <i>Jazz/not jazz: The music and its boundaries</i> (pp. 264–284). University of California Press.
February 17	Lecture 6: IN-PERSON - Jazz: Popular and/or art music? Exploring the ‘state’ of jazz. Reading: Gioia, T. (2021). Jazz resurgent. In T. Gioia (Ed.), <i>The history of jazz (3rd ed.)</i> (pp. 506 – 524). Oxford University Press. Jazz musicians mentioned in the article: <u>Lady Gaga</u> , Kendrick Lamar*, Robert Glasper, <u>Esperanza Spalding</u> , Bobby McFerrin, Shabaka Hutchings, Chick Corea, <u>Billie Holliday</u> , <u>Norah Jones</u> , Bill Evans, <u>Diana Krall</u> , Nat King Cole, George Gershwin*, Cole Porter*, Jamie Cullum, Kurt Elling, Gregory Porter, <u>Patricia Barber</u> , <u>Roberta Gambarini</u> , <u>Jane Monheit</u> , Michael Bubl�, Matt Dusk, Peter Cincotti, Frank Sinatra, Harry Connick Jr., <u>C�cile McLorin Salvant</u> , <u>Betty Carter</u> , <u>Bessie Smith</u> , Jacob Collier, John Coltrane, Tony Bennett, Kamasi Washington, Horace Tapscott, John Carter, Flying Lotus*, <u>Alice Coltrane</u> , Thundercat*, Herbie Hancock, Miles Davis, <u>Erykah Badu</u> , Ornette Coleman, Ron Carter
February 24	READING WEEK NO CLASSES
March 3	Midterm Review
March 10	MIDTERM
March 17	Lecture 7: IN-PERSON– Race and racism in jazz. Reading: Burke, P. (2019). Race in the new jazz studies. In N. Gebhardt, N. Rustin-Paschal, & T. Whyton (Eds.), <i>The Routledge companion to jazz studies</i> (pp. 185– 195). Routledge.
March 24	Lecture 8: IN-PERSON – Race cont’d Reading: Taylor, A. (1980). (Ed.). Max Roach: It always comes out. In <i>Notes and Tones</i> (pp. 106 – 120). Da Capo. Jazz Musicians mentioned in this article: Charlie Parker, Bud Powell, Thelonious Monk, Miles Davis, “Big” Sid Catlett, Kenny Clarke, Jo Jones, Philly Joe Jones, Tony Williams, Clifford Brown, B. B. King*, Louis Armstrong, Charles Mingus, Dizzy Gillespie, Sonny Rollins, Art Tatum, <u>Billie Holliday</u> , Lester Young, John Coltrane, Coleman Hawkins, Count Basie, Chick Webb, Keg Johnson, O’Neal Spencer.
March 31	Final Lecture: Review for Final.

Course topics are subject to change.

M2702B Introduction to jazz reflection progressive rubric

Engagement with ideas from reading	Ties into music listening	Questions and Critiques
<p>Exceptional</p> <p>Accurately engages with key concepts in the author's intended context.</p>	<p>Exceptional</p> <p>Reflection topics and themes explored relate directly to the music chosen to examine and show a strong understanding of the relationship between music chosen and topics explored.</p>	<p>Exceptional</p> <p>Engages critically with the topic, demonstrating understanding of how context (including the role of class, gender, sexuality, educational background and personal experience) impacts these ideas.</p> <p>Demonstrate a challenge to existing beliefs and pose further questions that could be the basis for further investigation.</p>
<p>Very Good</p> <p>Accurately reflects the author's key concepts in the correct context</p>	<p>Very Good</p> <p>Reflection topics and themes relate to the music and show an understanding of the relationship between music and topics.</p>	<p>Very Good</p> <p>Offers substantial evidence of how topics impact thinking and future lines of inquiry.</p>
<p>Good</p> <p>Uses the author's ideas to support an argument</p>	<p>Good</p> <p>Topics and themes show some understanding of the relationship between music and topics.</p>	<p>Good</p> <p>Offers some evidence of how topics impact thinking or future lines of inquiry.</p>
<p>You're Pushing It</p> <p>Little to no reference of the concepts from the reading.</p>	<p>You're Pushing It</p> <p>Music chosen and topics show little evidence of relationship.</p>	<p>You're Pushing It</p> <p>Offers little to no evidence of how topics impact thinking or future lines of inquiry.</p>

University and Course Policies

1. Course Prerequisites: None. Unless you have either the prerequisites for this course or written special permission from your Dean to enroll in it, you may be removed from this course and it will be deleted from your record. This decision may not be appealed. You will receive no adjustment to your fees in the event that you are dropped from a course for failing to have the necessary prerequisites.
2. Grading scale: A+=90-100%, A=80-89%, B=70-79%, C=60-69%, D=50-59%, F=0-49%.
3. Academic Consideration for Student Absence: Students will have up to two (2) opportunities during the regular academic year to use an on-line portal to self-report an absence during the term, provided the following conditions are met: the absence is no more than 48 hours in duration, and the assessment for which consideration is being sought is worth 30% or less of the student's final grade. Students are expected to contact their instructors within 24 hours of the end of the period of the self-reported absence, unless noted on the syllabus. Students are not able to use the self-reporting option in the following circumstances:
 - for exams scheduled by the Office of the Registrar (e.g., December and April exams)
 - absence of a duration greater than 48 hours,

- assessments worth more than 30% of the student's final grade,
- if a student has already used the self-reporting portal twice during the academic year

If the conditions for a Self-Reported Absence are not met, students will need to provide a Student Medical Certificate if the absence is medical or provide appropriate documentation if there are compassionate grounds for the absence in question. Students are encouraged to contact their Faculty academic counselling office to obtain more information about the relevant documentation. Students should also note that individual instructors are not permitted to receive documentation directly from a student, whether in support of an application for consideration on medical grounds, or for other reasons. All documentation required for absences that are not covered by the Self-Reported Absence Policy must be submitted to the Academic Counselling office. For the Western University policy on Consideration for Student Absence, see:

https://www.uwo.ca/univsec/pdf/academic_policies/appeals/Academic_Consideration_for_absences.pdf and for the Student Medical Certificate (SMC), see:

http://www.uwo.ca/univsec/pdf/academic_policies/appeals/medicalform.pdf

Special Note for Covid-19-related Situations:

As a guideline, if a student has been contacted by the Middlesex-London Health Unit (MLHU) to self-quarantine due to a Covid-19-related situation, then the Self-Reported Absence system is not to be used to report this absence or to request an academic accommodation. The student should contact the Academic Counselling office as soon as they are notified. In general, students are advised to not self-determine when to self-isolate. Unless directed by the MLHU students should go about their business as usual. But if a student chooses to self-isolate due to a suspected Covid-19-related situation while waiting to receive direction from the MLHU then the student is directed to contact the Academic Counselling office as soon as possible for further direction on receiving accommodation consideration.

4. Academic Consideration for Missing Work: In cases where students are unable to submit work due to medical illness or compassionate grounds, if an online self-reported absence is submitted, or if appropriate supporting documentation is submitted to the Associate Dean's office, and the accommodation is granted, then the missed assessments may be rescheduled or discounted in the calculation of the final grade for the course, at the discretion of the instructor. If neither a self-reported absence nor an appropriate supporting document is submitted to the appropriate office, then the missed assignments will receive a grade of zero.

5. Academic Offences: Submission of work with which you have received help from someone else (other than the course instructor or TA) is an example of plagiarism, which is considered a major academic offence. Scholastic offences are taken seriously and students are directed to read the appropriate policy, specifically, the definition of what constitutes a Scholastic Offence, as found at:

http://www.uwo.ca/univsec/pdf/academic_policies/appeals/scholastic_discipline_undergrad.pdf

6. Mental Health & Wellness: Students that are in emotional/mental distress should refer to the Health and Wellness at Western page (<https://www.uwo.ca/health/>) for a complete list of options about how to obtain help or to go to the Wellness Education Centre located in UCC room 76. Students in crisis in need of immediate care are directed to go directly to Student Health Services

in UC11 or to click on the green “I Need Help Now” button on the Health and Wellness page above.

7. Accommodation for Students with Disabilities: Students work with Accessible Education Western (AEW, formerly SSD) which provides recommendations for accommodation based on medical documentation or psychological and cognitive testing. The accommodation policy can be found here:

https://www.uwo.ca/univsec/pdf/academic_policies/appeals/Academic%20Accommodation_disabilities.pdf

8. Religious Accommodation: Students should consult the University's list of recognized religious holidays, and should give reasonable notice in writing, prior to the holiday, to the Instructor and an Academic Counsellor if their course requirements will be affected by a religious observance. Additional information is given in the Western Multicultural Calendar.

<http://multiculturalcalendar.com/ecal/index.php?s=c-univwo>

9. Contingency Plan: Although the intent is for this course to be delivered in-person, the changing COVID-19 restrictions may necessitate some or all of the course to be delivered online, either synchronously (i.e., at the times indicated in the timetable) or asynchronously (e.g., posted on OWL for students to view at their convenience). The grading scheme will not change. Any assessments affected will be conducted online as determined by the course instructor.

10. Electronic Devices in Exams: Electronic devices of any type will not be permitted during the Midterm Test and/or Final Exam in this course (unless required for accessibility reasons based on an approved accommodation request from Accessible Education).

11. Online Etiquette: Some components of this course will involve online interactions. To ensure the best experience for both you and your classmates, please observe the following general considerations of “netiquette”:

- Keep in mind the different cultural and linguistic backgrounds of the students in the course.
- Be courteous toward the instructor, your colleagues, and authors whose work you are discussing.
- Be respectful of the diversity of viewpoints that you will encounter in the class and in your readings.

The exchange of diverse ideas and opinions is part of the scholarly environment.