

Liberal Arts B (Jazz History II)

MODULE HANDBOOK

Rick Overton

Term: Spring Semester

Numbering HLA202

Credits 2

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This handbook provides information about the module and its operation. Please study it carefully.

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1. Introduction / welcome

This is the module on Jazz History II and represents an integral part to the development of music in the 20th century. The student will not only gain an understanding and knowledge but will hopefully enjoy the subject matter as well. The module will cover Modern Jazz equipping the student with listening analysis, recent historical research, critical evaluation and discussion. The student will evaluate the work of others and receive critical evaluation during the term.

2.0. Module Description

In coordination with the textbook, the PBS historical series Jazz, by Ken Burns, various recordings and materials presented by the teacher, the student will gain a basic understanding of historical periods, major artists and styles of Jazz that also links them to cultural contexts of the day. This is a two term syllabus that divides Jazz into two succinct parts: Traditional Jazz History and Modern Jazz History. All major innovators of the various time periods and will be referenced in regard to their developments in rhythm, melody and harmony as well as their use of form, modes, meter and other elements in music. Recordings and archival film will be used to extend the knowledge of the periods, styles and forms as well as historical and cultural upheavals taking place at the same time. Where possible, other modules will be stressed such as Western Music History and Harmony. Students will also be tasked with researching artists and styles and presenting them with critical peer evaluation. Although it is not a prerequisite, Jazz History I is highly recommended.

2.1 Overall Module aims:

The overall aims of this module are to develop:

- the ability to engage with musical processes and materials through analysis and criticism.
- knowledge based skills that enable the student to explore critically a wide range of repertoire in cultural and historical contexts.
- the ability to make informed and discriminating creative decisions and to communicate those decisions cogently to others.
- a sustainable skill set to prepare the student for the challenges of a musical career, including the demands of public leadership in professional contexts.

2.2 Subject Specific Module aims:

- to build on students' understanding and knowledge of Jazz History as is related to music and cultural

2.3 Skills and abilities

The module will assist you in developing intellectual skills namely:

- the ability to critically evaluate and appraise public presentations in professional contexts.
- the ability to research, review and evaluate current literature.
- the ability to discuss and debate in an informed manner using current and well-established literature.

2.4 Applied learning

The module will assist the student in establishing a wide range of repertoire, in regards to time periods and styles, allowing them to build:

- a practical usage of musical terminology.
 - informed opinions structured with opening arguments and conclusions.
 - coherent written and oral presentations with appropriate conventions in writing and referencing.
- mar

3.0. Learning outcomes

3.1. Learning outcomes – overall

Successful completion of this module will allow the students to:

- marshal evidence in order to devise and sustain a cogent and coherent argument.
- communicate, both orally and in writing, with confidence and insight.
- manage time and prioritize tasks by working under strict deadlines.

3.2. Learning Outcomes - Specific

Successful completion of this module will allow students to:

- exhibit an informed and discriminating awareness of the conventions and symbolic meanings associated with a variety of musical repertoire and genre.
- reflect on the process of music making.
- demonstrate the relationship between historical, theoretical and critical study and musical practice.
- exhibit performance traditions, styles and interpretative strategies appropriate to a variety of repertoire.
- incorporate the traditions, historical context and current developments on your principal instrument of study.

4.0 The module team

The address for the Department within which your module is situated is:

Tokyo College of Music
1-9-1 Kamimeguro,
Meguroku, Tokyo

Staff involved in the organisation and delivery of this module are as follows:

Rick Overton *Module Leader* *mail*

Module Leader

The Module tutor has the overall responsibility for organising, delivering and assessing a module. It is the Module Leader who you should see with any queries or problems related to a specific module, if the Course administrative officer cannot help.

Nahoko Sakiya *Course* *ESC-office* *nahoko_sakiya@tokyo-ondai.ac.jp*
administrator

Course administrator

The Course Assistant has responsibility for providing a full and responsive administrative service in support of the processes and procedures associated with student and course administration.

5.0 Indicative Syllabus

The syllabus for this module will introduce the students to:

- The sociological factors involved in the creation of Jazz from its beginnings.
- Modern Jazz and its continual development across a wide spectrum of culture.
- The creative process that is unique to Jazz.
- The initial development of structure and instrumentation in Jazz.
- The economic factors inhibiting and expanding the development of Jazz.
- The performance methods required for Jazz repertoire and genres.

6.0. Delivery Information:

Week	Title	Synopsis
1	Be Bop and the Birth of Modern Jazz	Be Bop beginnings Explanation of Modern Jazz Artist Presentations
2	The Story of Be Bop and all its glory	Charlie Parker, Dizzy Gillespie, Thelonious Monk, Charles Mingus, Kenny Clarke
3	Birth of the Cool & Third Stream I Miles Davis	Developments to the Cool Jazz NY Composers workshop
4	Miles Davis, Gunther Schuler and conservatory trained Jazz artists	Jazz requires a higher musical fluency than previously periods
5	1950s Explosion of styles, Hard Bop and Afro Cuban Jazz	Art Blakey, Horace Silver and the Jazz Messengers, MJQ, Dizzy Gillespie and Tito Puente
6	Avant Garde and Free Jazz Jazz tours to Colleges and Universities	John Coltrane and Ornette Coleman and other art forms, Artists go on college tour and the birth of Jazz festivals
7	Bossa Nova–Jazz goes to Brazil Jazz Goes to College	The emergence of Jobim and Gilberto and Stan Getz, the Bossa Nova boom, first university level Jazz programs. Term Paper topics
8	Modern Jazz Artist Presentations Funky Sounds, Gospel Jazz, Groove Jazz	Student Presentations More fusion of styles and rhythms, Hammond B-3 bands
9	Hammond B-3 bands Jimmy Smith, Jack McDuff Jazz/Rock Fusion	New combo instrumentation drive Jazz in Harlem Herbie Hancock brings us Jazz–Rock
10	Miles Davis and the birth of Funk and Fusion	Miles Davis <i>Filet de Kilimanjaro</i> and <i>Bitches Brew</i> Miles Davis alumni in Weather Report, Electric Jazz
11	70s Progressive Jazz, 80s Chromaticism	Miles alumni Dave Liebman and Wayne Shorter Woody Shaw, the Jazz Messengers Marsalis brothers
12	Hard Bop Revisited, Latin Jazz Fusion, Acid Jazz	Mining the 50's, Brazilian based latin–jazz, and the return of Miles Davis
13	Contemporary Trends in Jazz and Jazz around the World	Jazz influences in World Music, Jump Jazz–the return of the Lindy, Jazz in other countries
14	Modern Jazz Style Presentation University Jazz Programs, Jazz Festivals	Student Presentations Conservatories world–wide open Jazz degrees and programs
15	New Innovations in Jazz, Jazz Futures	More styles fusing, Zydeco, Rock and Jazz fusion, More Ethno–musical elements combining with Jazz

7.0 Independent study – Preparation for lecture

Students are expected to read the weekly assignments from the module's textbook and other materials provided by the module tutor. Note: Some materials may be internet based articles. Two individual research presentations are required along with a term of the student's choice with prior approval by the module tutor. 10 listening sheets are due weekly along with any directed tasks during class.

8.0 Assessment and practical tasks:

Assignment:

Term Paper=20%; 2 Presentations(20% each)=40%; Listening Assignments=20%; Homework=10%; Class Participation=10%

Module Grading Bands		
A+	90% +	Excellent demonstration of scholarly application/critical understanding of subject area Well structured assignments that address specific criteria of the module Critical understanding/application is evident through systematic and relevant coverage of content Accurate and consistent use of recognized referencing system Wide range of appropriate sources.
A	80-89%	Very good demonstration of scholarly application/critical understanding of subject area Well structured assignments that address specific criteria of the module Critical understanding/application is generally evident through systematic and relevant coverage of content Predominantly consistent and generally accurate use of recognized referencing system Good range of appropriate sources.
B	70-79%	Good demonstration of scholarly application/critical understanding of subject area Fairly well structured assignments that address specific criteria of the module Some critical understanding/application is evident through and relevant coverage of content Predominantly consistent and generally accurate use of recognized referencing system A range of appropriate sources.

C	60-69%	Adequate demonstration of scholarly application/critical understanding of subject area Adequately structured assignments that address specific criteria of the module Largely descriptive with some critical understanding/application is evident through coverage of content Attempts to use of recognized referencing system but may have occasional systematic errors A limited selection of appropriate sources.
F Fail	40-59%	Limited demonstration of scholarly application/critical understanding of subject area Poorly structured assignments that do not completely address specific criteria of the module Poor communication that is not relevant to the coverage of content Use of recognized referencing system is systematically inaccurate throughout An insufficient range of appropriate sources.
F Fail	10-39%	Poor demonstration of scholarly application/critical understanding of subject area Poorly structured assignments that do not address specific criteria of the module Coverage of content is inadequate or incomplete Recognized referencing system is not used Sources are lacking, absent
F Fail	0-9%	Very poorly structured assignment that fails to address any of the learning outcomes or specific criteria for the module

9.0 Further Reading Sources

Burns, K, Jazz. PBS, 2001 (Video Documentary Series)

Crow, B: Jazz Anecdotes. OUP, 1990

Gitler, I: *Swing to Bop: An Oral History of the Transition of Jazz in the 1940's.* OUP, 2003

Rosenthal, D.H.: Hard Bop: Jazz and Black Music 1955-1965. OUP, 1994

Stokes, W.R.: The Jazz Scene. OUP, 1990

Tanner, P, Megill, D. & Gerow, M: Jazz, McGraw-Hill, 2008

Tirro, F: Jazz, A History. W.W. Norton & Co., 1977

Williams, M: Jazz Heritages. OUP, 1985

Web-based Resources

Jazz Education Network (JEN)

<http://www.jazzednet.org>

All About Jazz

<http://www.allaboutjazz.com>

The Smithsonian Institution, The National Museum of American History

<http://www.americanhistory.si.edu/smithsonian-jazz/education/what-jazz>

Grove Music, The New Grove Dictionary of Jazz, Oxford University

<https://www.oxfordmusiconline.com>

Downbeat magazine online
<http://www.downbeat.com>