

Liberal Arts B (Jazz History I)

MODULE HANDBOOK

Rick Overton

Term: Fall Semester

Numbering HLA201

Credits 2

CONTENTS

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

Section

- 1 INTRODUCTION / WELCOME**
- 2 MODULE DESCRIPTION**
 - 2.1** Overall Module aims
 - 2.2.**Subject Specific Module Aims
 - 2.3** Skills and Abilities
 - 2.4** Applied Learning
- 3 LEARNING OUTCOMES**
 - 3.1** Learning Outcomes - overall
 - 3.2** Learning Outcomes - specific
- 4 THE MODULE TEAM**
- 5 INDICATIVE SYLLABUS**
- 6 DELIVERY INFORMATION**
- 7 INDEPENDENT STUDY – PREPARATION FOR LECTURE**
- 8 ASSESSMENT AND PRACTICAL TASKS**
- 9 FURTHER READING SOURCES**

1. Introduction / welcome

This is the module on Jazz History I 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 the very beginnings of 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. 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.

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 Kami-meguro,
Meguro-ku, Tokyo

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

Rick Overton

Module Leader

rick_overton@tokyo-ondai.ac.jp

Module Leader

The Module tutor has overall responsibility for organizing, 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.

Music Liberal Arts

Course administrator

m1a@tokyo-ondai.ac.jp

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.
- Early Jazz and its 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	Introduction to Jazz History; Two models: New Orleans Centric & Multiple Origins	Explanation of the two different theories of development and how they impact Jazz. Explanation of Traditional Jazz Artist Presentations
2	How to Listen to Jazz, Jazz Heritages-African and European Influences	What makes Jazz, functions of various parts, the fusion of two musical heritages.
3	In the Beginning...	Initial music influences, development of instruments,
4	The Blues-roots to Jazz, Early beginnings	Call and Response, Blues scale, syncopation
5	Solo Piano styles of Ragtime, Stride and Boogie Woogie	Syncopated rhythms of Ragtime, left hand Bass and Chordal movement of Stride and rolling of Boogie Woogie
6	Early New Orleans Jazz and Buddy Bolden	Early development of New Orleans Jazz-artist spotlight, Buddy Bolden
7	Traditional Jazz Artist Presentations Early Jazz to Chicago	Student presentations. New Orleans Jazz moves to Chicago
8	King Oliver's Creole Jazz Band, Louis Armstrong, Bix Beiderbecke	Chicago Style development Presentation 2 assignment: Traditional Jazz Style
9	The Swing Era, Early Swing, Jazz as Pop music	Early Swing and the popularity of Jazz in dance halls Artist spotlight on Fletcher Henderson and Louis Armstrong
10	The Arrangers, the Composers, Jazz Royalty: Edward Kennedy "Duke" Ellington	Jazz as a written music and the development of arranging. Artist spotlight on Duke Ellington
11	The Big Band Era: Territory Bands, Jazz Big Bands and Pop Big Bands	Swing continues developing into larger ensembles and more written music. Artist spotlight on Count Basie, Benny Goodman, and others
12	Swing Era and Latin Music	The development of Swing dancing and the music of Cuba
13	Traditional Jazz Style Presentation Swing Combos	Student presentations Economic times and the reduction of group size
14	Swing Combo leading to Be Bop	Nat King Cole Trio-Shift to Be Bop
15	Be Bop Begins	Main musicians creating Be Bop

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.
D+ 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.
D 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
D- 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

Schuler, G: *Early Jazz.* OUP, 1968

Schuler, G: The Swing Era: The Development of Jazz, 1930-1945. OUP, 1989

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>

Library of Congress, History of Ragtime, LOC
<https://www.loc.gov/item/ihas.200035811/>

National Parks Service, New Orleans Jazz
https://www.nps.gov/jass/historyculture/jazz_history.htm