

INTRO TO JAZZ-MUSIC 11B

Jul 28, -Aug 30, 2019 Mon/Wed 1:00 – 4:00PM Music Center 131

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Overview and Course Description

This class is designed to introduce students to the history, aesthetics, and cultural contexts of “jazz” and blues music. We will look to answer the question, “What is Jazz?” - using recordings, film clips, texts, discussions, and live performances (if possible) to bring this historical voyage to life. What once was an almost exclusively African-American art form has become a globally transformed music adapted to many performance styles and contexts worldwide. We will move chronologically from the roots of blues music (traditional African music) through the advent of recording technology and into the incorporation of new electronic media. The course requires no previous musical experience though we will work on developing a vocabulary to talk about listening to music.

Required Textbook

Hester, Karlton. *African Roots of the Jazz Evolution*. 3rd Edition. Cognella, 2017.

Professor Hester’s book is required for the class and contains the majority of your assigned readings. It is available at the Bay Street Bookstore, though it may be cheapest to buy directly from the publisher’s website at:

<https://titles.cognella.com/african-roots-of-the-jazz-evolution-9781634874984>

Grading

Weekly Quizzes = 30%

Midterm = 20%

Final = 20%

Paper Proposal = 10%

Research Paper = 20%

Weekly Quizzes

Each week on Thursdays I will post a short quiz on Canvas asking questions about the previous week’s lectures. The quizzes are open book and due before class on Monday. Note that while some questions will draw from the reading, others will draw on material only discussed in lecture. The purpose of these quizzes is to ensure students come to class and to prepare you for the final and midterm. There will **NOT** be an opportunity to make up quizzes, as we will discuss the answers in class on Monday.

Midterm and Final

The midterm and final exams will be multiple choice and will require pink scantrons available at the Bay Tree Bookstore. I will post study guides with key terms before each exam. If you cannot attend the midterm or final please get in touch with me or Kira ASAP.

Research Paper

You will be responsible for writing one 4-5 page paper (double-spaced) on a class-related topic of your choice due no later than 8/26. Topics can include but are not limited to: an artist, an album, a song, a musical period, a film, or a text. In the first class Kira and I will discuss some potential topics and approaches. In the paper I'm asking that you do three things:

- 1) Make an argument and critically engage with your topic. We won't be grading on whether or not you got it "right," but on whether or not you attempted a genuine and original analysis.
- 2) Include in your paper at least one musical example. Try to describe what's happening, and to relate it to your larger topic.
- 3) Include at least one primary source and one secondary source that isn't the assigned textbook. The primary source could be a review, an article, an interview, or album liner notes. The secondary source could be an article from an academic journal or anthology, or an excerpt from a book. We will discuss primary and secondary sources more in depth on the first day of class. Feel free to email myself or Kira if you have any questions about sources.

Paper Proposal

I'm asking that you submit a written proposal for your paper topic halfway through the class on 7/12. The proposal should include a paragraph description of your topic and the themes and questions you will be exploring. It should also include citations for one primary source and one secondary source. Citations should be in the Chicago style format. Be prepared to briefly discuss your paper topic in class on 7/12.

Extra Credit Concert Report

You have the option of submitting one 2 page extra credit report on a jazz concert you attend during summer session. Please include a header that states the name of the artist, the name of the venue, and the date of the concert. In the report describe your experience of the concert. You might answer some of the following questions: What was the instrumentation? What songs were performed? What was the venue like? How were the musicians presented? How did they communicate with each other and/or the audience? Did you enjoy the concert? Why or why not? When submitting the report please include a copy or picture of your ticket.

Reading

Each class you will be responsible for reading excerpts from Hester's textbook listed on the course schedule below. Ideally, the excerpts listed next to each class meeting should be read before we meet for lecture. I've chosen to use excerpts that average 50 pages per class instead of assigning entire chapters from the book as I feel this is more realistic for a 5 week version of this course. The numbers in parentheses are the number of pages in an excerpt of reading. To not overburden yourselves with reading on Monday and Tuesday, I

would recommend starting the reading for Wednesday's classes before Monday. When reading, don't get hung up on memorizing specific dates or more technical descriptions of musical concepts. Its more important that you understand the braoder era in which musicians are operating and have a general sense of the musical concepts described in the text.

Course Schedule

Class 1 – 7/29

- Introduction to Afrocentric Music: all (21)
- Chapter 1: Traditional African Music 3-16, 33-49 (29)

Class 2 – 7/31

- Chapter 2: The Sociocultural Context in which African American Music Emerged 61-66 (6)
- Chapter 3: Traditional African American Music 90-136 (47)

Class 3 – 8/5

- Chapter 4: Innovators Emerging Between 1900 and 1910 157-185 (28)
- Chapter 5: Innovators Emerging Between 1910 and 1920 212-231 (20)

Class 4 – 8/7

- Chapter 6: Innovators Emerging Between 1920 and 1930 235-247(13), 256-265 (10)
- Chapter 7: Innovators Emerging Between 1930 and 1940 291-319 (28)
- Kira Dralle Guest Lecture

Class 5 – 8/12

- Midterm Exam
- Paper Proposals Due
- Discuss Paper Proposals

Class 6 – 8/14

- Chapter 8: Innovators Emerging between 1940 and 1950 347-407 (61)

Class 7 – 8/19

- Chapter 9: Innovators Emerging between 1950 and 1960 413-451 (39)

Class 8 – 8/21

- Chapter 10: Innovators Emerging Between 1960 and 1970 455-497 (43)

Class 9 – 8/26

- Chapter 11: Innovators Emerging Between 1970 and 1980 503-512 (11)
- Chapter 12: Innovators Emerging Between 1980 and 2000 543-563 (21)
- Final Paper Due

Class 10 – 8/28

- Final Exam
- Extra Credit Due

University Policies

Academic Integrity

Academic integrity is the cornerstone of a university education. Academic dishonesty diminishes the university as an institution and all members of the university community. It tarnishes the value of a UCSC degree.

All members of the UCSC community have an explicit responsibility to foster an environment of trust, honesty, fairness, respect, and responsibility. All members of the university community are expected to present as their original work only that which is truly their own. All members of the community are expected to report observed instances of cheating, plagiarism, and other forms of academic dishonesty in order to ensure that the integrity of scholarship is valued and preserved at UCSC.

In the event a student is found in violation of the UCSC Academic Integrity policy, he or she may face both academic sanctions imposed by the instructor of record and disciplinary sanctions imposed either by the provost of his or her college or the Academic Tribunal convened to hear the case. Violations of the Academic Integrity policy can result in dismissal from the university and a permanent notation on a student's transcript.

For the full policy and disciplinary procedures on academic dishonesty, students and instructors should refer to the Academic Integrity page at the Division of Undergraduate Education.

Title IX Policy

Title IX prohibits gender discrimination, including sexual harassment, domestic and dating violence, sexual assault, and stalking. If you have experienced sexual harassment or sexual violence, you can receive confidential support and advocacy at the Campus Advocacy Resources & Education (CARE) Office by calling (831) 502-2273. In addition, Counseling & Psychological Services (CAPS) can provide confidential, counseling support, (831) 459-2628. You can also report gender discrimination directly to the University's Title IX Office, (831) 459-2462. Reports to law enforcement can be made to UCPD, (831) 459-2231 ext. 1. For emergencies call 911.

Faculty and Teaching Assistants are required under the UC Policy on Sexual Violence and Sexual Harassment to inform the Title IX Office should they become aware that you or any other student has experienced sexual violence or sexual harassment.

Disability Accommodations and Resources

UC Santa Cruz is committed to creating an academic environment that supports its diverse student body. If you are a student with a disability who requires accommodations to achieve equal access in this course, please submit your Accommodation Authorization Letter from the Disability Resource Center (DRC) to me privately during my office hours or by appointment, preferably within the first two weeks of the quarter. At this time, I would also like us to discuss ways we can ensure your full participation in the course. I encourage all students who may benefit from learning more about DRC services to contact DRC by phone at (831) 459-2089 or by email at drc@ucsc.edu.

