# JAZZ10016 *History of Jazz 2*
## Term 2 - 2020

Profile information current as at 12/10/2024 12:29 pm

All details in this unit profile for JAZZ10016 have been officially approved by CQUniversity and represent a learning partnership between the University and you (our student).The information will not be changed unless absolutely necessary and any change will be clearly indicated by an approved correction included in the profile.

## General Information

### Overview
This unit introduces students to the history and cultural development of modern jazz music, including hardbop, west coast, free jazz, fusion, latin jazz and modern mainstream. It focuses on prominent musicians, composers and repertoire as well as the major sociological and political events that influenced musical trends in jazz from the mid 1950's to the present day.

### Details
Career Level: *Undergraduate*
Unit Level: *Level 2*
Credit Points: *6*
Student Contribution Band: *8*
Fraction of Full-Time Student Load: *0.125*

### Pre-requisites or Co-requisites
There are no requisites for this unit.
Important note: Students enrolled in a subsequent unit who failed their pre-requisite unit, should drop the subsequent unit before the census date or within 10 working days of Fail grade notification. Students who do not drop the unit in this timeframe cannot later drop the unit without academic and financial liability. See details in the Assessment Policy and Procedure (Higher Education Coursework).

### Offerings For Term 2 - 2020

- Mackay
- Online

### Attendance Requirements
All on-campus students are expected to attend scheduled classes – in some units, these classes are identified as a mandatory (pass/fail) component and attendance is compulsory. International students, on a student visa, must maintain a full time study load and meet both attendance and academic progress requirements in each study period (satisfactory attendance for International students is defined as maintaining at least an 80% attendance record).

### Website
This unit has a website, within the Moodle system, which is available two weeks before the start of term. It is important that you visit your Moodle site throughout the term. Please visit Moodle for more information.

## Class and Assessment Overview

### Recommended Student Time Commitment

Each 6-credit Undergraduate unit at CQUniversity requires an overall time commitment of an average of 12.5 hours of study per week, making a total of 150 hours for the unit.

### Class Timetable

**Regional Campuses**
Bundaberg, Cairns, Emerald, Gladstone, Mackay, Rockhampton, Townsville

**Metropolitan Campuses**
Adelaide, Brisbane, Melbourne, Perth, Sydney

### Assessment Overview

1. **Written Assessment**
Weighting: 30%
2. **Written Assessment**
Weighting: 30%
3. **Written Assessment**
Weighting: 40%

### Assessment Grading

This is a graded unit: your overall grade will be calculated from the marks or grades for each assessment task, based on the relative weightings shown in the table above. You must obtain an overall mark for the unit of at least 50%, or an overall grade of 'pass' in order to pass the unit. If any 'pass/fail' tasks are shown in the table above they must also be completed successfully ('pass' grade). You must also meet any minimum mark requirements specified for a particular assessment task, as detailed in the 'assessment task' section (note that in some instances, the minimum mark for a task may be greater than 50%). Consult the University's Grades and Results Policy for more details of interim results and final grades.

## CQUniversity Policies

**All University policies are available on the CQUniversity Policy site.**
You may wish to view these policies:

- Grades and Results Policy
- Assessment Policy and Procedure (Higher Education Coursework)
- Review of Grade Procedure
- Student Academic Integrity Policy and Procedure
- Monitoring Academic Progress (MAP) Policy and Procedure – Domestic Students
- Monitoring Academic Progress (MAP) Policy and Procedure – International Students
- Student Refund and Credit Balance Policy and Procedure
- Student Feedback – Compliments and Complaints Policy and Procedure
- Information and Communications Technology Acceptable Use Policy and Procedure

This list is not an exhaustive list of all University policies. The full list of University policies are available on the CQUniversity Policy site.

## Previous Student Feedback

### Feedback, Recommendations and Responses

Every unit is reviewed for enhancement each year. At the most recent review, the following staff and student feedback items were identified and recommendations were made.

### Feedback from Self reflection and student feedback

**Feedback**

Class time / content

**Recommendation**

As there is a great deal of content to cover in this unit, consideration will be given to extending the class time to enable a better pace of content delivery.

## Unit Learning Outcomes

**On successful completion of this unit, you will be able to:**

1. Demonstrate knowledge of the musical repertoire studied and of its stylistic features, social and historical background, and chronological placement in the development of Jazz. This knowledge will be based strongly on aural as well as written sources.
2. Demonstrate understanding of musical and historical concepts through coherent presentation of information in research assignments, analysis and examinations.
3. Demonstrate ability to comprehensively analyse a musical work through identification of form, style and primary compositional elements.
4. Demonstrate appropriate use of primary and secondary sources, including pertinent exemplification/illustration, selection of relevant data, complete and accurate documentation of sources used, correct use of language in written presentations.

## Alignment of Learning Outcomes, Assessment and Graduate Attributes

— N/A Level | ● Introductory Level | ● Intermediate Level | ● Graduate Level | ○ Professional Level | ○ Advanced Level

### Alignment of Assessment Tasks to Learning Outcomes

| Assessment Tasks | Learning Outcomes | | | |
|---|---|---|---|---|
| | 1 | 2 | 3 | 4 |
| **1 - Written Assessment - 30%** | ● | ● | ● | ● |
| **2 - Written Assessment - 30%** | ● | ● | | ● |
| **3 - Written Assessment - 40%** | ● | ● | | |

### Alignment of Graduate Attributes to Learning Outcomes

| Graduate Attributes | Learning Outcomes | | | |
|---|---|---|---|---|
| | 1 | 2 | 3 | 4 |
| **1 - Communication** | ● | ● | ● | ● |

| Graduate Attributes | Learning Outcomes | | | |
|---|---|---|---|---|
| | 1 | 2 | 3 | 4 |
| 2 - Problem Solving | | • | • | |
| 3 - Critical Thinking | | | • | |
| 4 - Information Literacy | • | • | | |
| 5 - Team Work | | | | |
| 6 - Information Technology Competence | | • | | • |
| 7 - Cross Cultural Competence | • | • | | |
| 8 - Ethical practice | | | | • |
| 9 - Social Innovation | | | | |
| 10 - Aboriginal and Torres Strait Islander Cultures | | | | |

## Alignment of Assessment Tasks to Graduate Attributes

| Assessment Tasks | Graduate Attributes | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|
| | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 |
| 1 - Written Assessment - 30% | • | • | • | • | | • | • | • | | |
| 2 - Written Assessment - 30% | • | • | | • | | • | • | • | | |
| 3 - Written Assessment - 40% | • | • | | | | • | | | | |

## Textbooks and Resources

### Textbooks

JAZZ10016

**Prescribed**

**Jazz Styles History and Analysis**
Edition: 11th edn (2011)
Authors: Gridley, M
Pearson Higher Ed USA
Upper Saddle River , NJ , USA
Binding: Paperback
JAZZ10016

**Supplementary**

**Jazz - A History**
2nd Edition (1993)
Authors: Tirro, F
W W Norton & Co
New York , NY , USA
Binding: Paperback

**Additional Textbook Information**
If you prefer to study with a paper copy, they are available at the CQUni Bookshop here: http://bookshop.cqu.edu.au (search on the Unit code). eBooks are available at the publisher's website.

**View textbooks at the CQUniversity Bookshop**

### IT Resources

**You will need access to the following IT resources:**

- CQUniversity Student Email
- Internet
- Unit Website (Moodle)

## Referencing Style

All submissions for this unit must use the referencing style: American Psychological Association 7th Edition (APA 7th edition)
For further information, see the Assessment Tasks.

## Teaching Contacts

**Jason Smyth-Tomkins** Unit Coordinator
j.smyth-tomkins@cqu.edu.au

## Schedule

**Week 1 - 13 Jul 2020**

| Module/Topic | Chapter | Events and Submissions/Topic |
|---|---|---|
| **Topic 1:** Bebop | **Gridley:** Chapter 9<br>Gridley, M. (2011). Jazz styles history and analysis. Upper Saddle River, NJ: USA.<br>**Tirro:** Chapter 7<br>Tirro, F. (1993). Jazz – a history. New York, NY: USA. | |

**Week 2 - 20 Jul 2020**

| Module/Topic | Chapter | Events and Submissions/Topic |
|---|---|---|
| **Topic 1:** Bebop | **Gridley:** Chapter 9<br>Gridley, M. (2011). Jazz styles history and analysis. Upper Saddle River, NJ: USA.<br>**Tirro:** Chapter 7<br>Tirro, F. (1993). Jazz – a history. New York, NY: USA. | |

**Week 3 - 27 Jul 2020**

| Module/Topic | Chapter | Events and Submissions/Topic |
|---|---|---|
| **Topic 1:** Bebop | **Gridley:** Chapter 9<br>Gridley, M. (2011). Jazz styles history and analysis. Upper Saddle River, NJ: USA.<br>**Tirro:** Chapter 7<br>Tirro, F. (1993). Jazz – a history. New York, NY: USA. | |

**Week 4 - 03 Aug 2020**

| Module/Topic | Chapter | Events and Submissions/Topic |
|---|---|---|
| **Topic 2:** Cool Jazz & West Coast Jazz | **Gridley:** Chapter 10<br>Gridley, M. (2011). Jazz styles history and analysis. Upper Saddle River, NJ: USA.<br>**Tirro:** Chapter 8<br>Tirro, F. (1993). Jazz – a history. New York, NY: USA. | |

**Week 5 - 10 Aug 2020**

| Module/Topic | Chapter | Events and Submissions/Topic |
|---|---|---|
| **Topic 2:** Cool Jazz & West Coast Jazz | **Gridley:** Chapter 10<br>Gridley, M. (2011). Jazz styles history and analysis. Upper Saddle River, NJ: USA.<br>**Tirro:** Chapter 8<br>Tirro, F. (1993). Jazz – a history. New York, NY: USA. | **Minor Essay 1 due Friday 16 August at 11.45pm.** |

**Vacation Week - 17 Aug 2020**

| Module/Topic | Chapter | Events and Submissions/Topic |
|---|---|---|
| | | **Assessment Item 1: Artist and Style Analysis** Due: Vacation Week Friday (21 Aug 2020) 11:45 pm AEST |

**Week 6 - 24 Aug 2020**

| Module/Topic | Chapter | Events and Submissions/Topic |
|---|---|---|
| **Topic 3:** Hardbop & Modal Jazz | **Gridley:** Chapter 11, 12 & 13<br>Gridley, M. (2011). Jazz styles history and analysis. Upper Saddle River, NJ: USA.<br>**Tirro:** Chapter 8<br>Tirro, F. (1993). Jazz – a history. New York, NY: USA. | |

**Week 7 - 31 Aug 2020**

| Module/Topic | Chapter | Events and Submissions/Topic |
|---|---|---|

| | | |
|---|---|---|
| **Topic 3:** Hardbop & Modal Jazz | **Gridley:** Chapter 11, 12 & 13<br>Gridley, M. (2011). Jazz styles history and analysis. Upper Saddle River, NJ: USA.<br>**Tirro:** Chapter 8<br>Tirro, F. (1993). Jazz – a history. New York, NY: USA. | |

**Week 8 - 07 Sep 2020**

| Module/Topic | Chapter | Events and Submissions/Topic |
|---|---|---|
| **Topic 4:** Latin Jazz | Resources on Moodle | |

**Week 9 - 14 Sep 2020**

| Module/Topic | Chapter | Events and Submissions/Topic |
|---|---|---|
| **Topic 5:** Free Jazz | **Gridley:** Chapter 14<br>Gridley, M. (2011). Jazz styles history and analysis. Upper Saddle River, NJ: USA.<br>**Tirro:** Chapter 9<br>Tirro, F. (1993). Jazz – a history. New York, NY: USA. | **Minor Essay 2 due Friday 20 September at 11.45pm.** |

**Week 10 - 21 Sep 2020**

| Module/Topic | Chapter | Events and Submissions/Topic |
|---|---|---|
| **Topic 6:** Fusion | **Gridley:** Chapter 16<br>Gridley, M. (2011). Jazz styles history and analysis. Upper Saddle River, NJ: USA.<br>**Tirro:** Chapter 10<br>Tirro, F. (1993). Jazz – a history. New York, NY: USA. | |

**Week 11 - 28 Sep 2020**

| Module/Topic | Chapter | Events and Submissions/Topic |
|---|---|---|
| **Topic 6:** Fusion | **Gridley:** Chapter 16<br>Gridley, M. (2011). Jazz styles history and analysis. Upper Saddle River, NJ: USA.<br>**Tirro:** Chapter 10<br>Tirro, F. (1993). Jazz – a history. New York, NY: USA. | **Assessment Item 2: The Genius of Miles Davis** Due: Week 11 Friday (2 Oct 2020) 11:45 pm AEST |

**Week 12 - 05 Oct 2020**

| Module/Topic | Chapter | Events and Submissions/Topic |
|---|---|---|
| **Revision** | | |

**Review/Exam Week - 12 Oct 2020**

| Module/Topic | Chapter | Events and Submissions/Topic |
|---|---|---|
| | | **Assessment Task 3 - History & Listening Test will be scheduled during the exam period.** |

**Exam Week - 19 Oct 2020**

| Module/Topic | Chapter | Events and Submissions/Topic |
|---|---|---|
| | | **Assessment Task 3 - History & Listening Test will be scheduled during the exam period.**<br><br>**History and Listening Test** Due: Exam Week Monday (19 Oct 2020) 11:45 pm AEST |

## Assessment Tasks

# 1 Assessment Item 1: Artist and Style Analysis

**Assessment Type**
Written Assessment

**Task Description**
Choose **one of the groups of artists** listed by instrument below and provide a **1500 word** written response to your chosen topic.

1. **Saxophone:** Charlie Parker *(Bebop)* / Lee Konitz *(Cool Jazz)* / Ornette Coleman *(Free Jazz)*
2. **Trumpet:** Dizzy Gillespie *(Bebop)* / Chet Baker *(Cool Jazz)* / Clifford Brown *(Hard Bop)*
3. **Piano:** Bud Powell *(Bebop)* / Lennie Tristano *(Cool Jazz)* / Herbie Hancock *(Hard Bop or Fusion)*
4. **Guitar:** Charlie Christian *(Bebop)* / Jim Hall *(Cool Jazz)* / John McLaughlin *(Fusion)*
5. **Bass:** Paul Chambers *(Hard Bop)* / Ron Carter *('60s Post-Bop)* / Stanley Clark *(Fusion)*
6. **Drums:** Kenny Clarke *(Bebop)* / Philly Joe Jones *(Hard Bop)* / Harvey Mason *(Fusion)*

**From your chosen topics, provide the a Youtube link to a recording of each of the three (3) artists performing in the sub-genre identified (Bebop / Hard Bop / Free Jazz etc.). From the recordings you choose and further research, provide the following:**

- A discussion and comparison of the defining performance practises of the sub-styles. Include discussion on ensemble size, common instrumentation, compositional / arranging practises and audience / public reaction.
- A brief biographical introduction to each artist, with specific discussion of their playing style, influence and innovation within the sub-style, using the selected recordings as points of reference.
- A brief musical analysis of the selected recordings - including time signature; form; instrumentation; harmony and groove/feel. This must be in a table format with timestamps to indicate the musical events.
- A discussion of the differences between styles (as per chosen topic eg. Hard Bop and Cool Jazz or Cool Jazz and Free Jazz) with regard to the influence of the public, technology, political and social climates of the era.

**Assignment presentation:**

- Title page with your name, student number and chosen topic
- Must use 12 point Times New Roman font
- Must use 1.5 spacing for the body of the assignment
- You may use sub-headings to organise your assignment clearly
- You may refer to Youtube clips to demonstrate aspects of your discussion and reference appropriately
- Include in-text references
- Include a comprehensive reference list, adhering to the CQUniversity APA Style Guide
- All excerpts from URLs for music scores or recorded audio/video examples should include an in-text reference, and full details included in the reference list.
- Submit Microsoft Word (.docx) documents only.

***The word count is considered from the first word of the introduction to the last word of the conclusion. It excludes the cover page, abstract, contents page, reference page and appendices. It includes in-text references and direct quotations.**

**Assessment Due Date**
Vacation Week Friday (21 Aug 2020) 11:45 pm AEST

**Return Date to Students**

Week 8

**Weighting**
30%

**Assessment Criteria**

- Appropriate introduction and conclusion - **5%**
- Accuracy and depth of historic analysis of the development of the musical sub-style and identification of principal artists - **20%**
- Accuracy of identification of the contributing social and political influences - **10%**
- Accuracy of discussion of the transition of styles - **15%**
- Accuracy in the identification and discussion of the sub-style specific performance practises - **15%**

- Accuracy in the discussion of musical elements - **10%**
- Grammatical accuracy, punctuation and spelling - **10%**
- Correct use of academic referencing conventions - **10%**
- Evidence of wide reading - **5%**

**Referencing Style**

- American Psychological Association 7th Edition (APA 7th edition)

**Submission**
Online

**Submission Instructions**
Submit through unit Moodle site

**assessmentOutcome**

- Demonstrate knowledge of the musical repertoire studied and of its stylistic features, social and historical background, and chronological placement in the development of Jazz. This knowledge will be based strongly on aural as well as written sources.
- Demonstrate understanding of musical and historical concepts through coherent presentation of information in research assignments, analysis and examinations.
- Demonstrate ability to comprehensively analyse a musical work through identification of form, style and primary compositional elements.
- Demonstrate appropriate use of primary and secondary sources, including pertinent exemplification/illustration, selection of relevant data, complete and accurate documentation of sources used, correct use of language in written presentations.

**assessmentGradAttribute**

- Communication
- Problem Solving
- Critical Thinking
- Information Literacy
- Information Technology Competence
- Cross Cultural Competence
- Ethical practice

## 2 Assessment Item 2: The Genius of Miles Davis

**Assessment Type**
Written Assessment

**Task Description**
For this assessment task you are required to write a **2000 - 2500** word written assignment.

**Topic:**
Miles Davis (or groups led by Davis) recorded several albums that stand out in the history of jazz as 'seminal recordings'. Three such albums are acknowledged as pioneering developments of new jazz sub-styles and are heralded as some of the most influential jazz recordings ever produced.

- **Cool Jazz:** 'Birth of the Cool' ushered in a transition towards a bebop influenced, yet 'cool' sounding jazz.
- **Modal Jazz:** 'Kind of Blue' steered jazz away from the frenetic sounds of bebop and complex chord progressions, towards a simpler, modal based music.
- **Fusion:** 'Bitches Brew' was a full-blown announcement that jazz had moved in the direction of technologically manipulated music, fusing jazz elements with rock instrumentation, among other things.

Choose **one (1) sub-style** from those provided (above) and discuss the significance of this recording by providing the following:

• A **brief** biographical introduction to Miles Davis.
• A historic overview of the chosen sub-style (Cool Jazz, Modal Jazz or Fusion), including an analysis of the musical, social and political influences.
• A summary of the performance practises associated with the chosen sub-style (instrumentation, size of ensemble, common performance elements etc).
• Background information on the associated album (Birth of the Cool, Kind of Blue or Bitches Brew). Such information may include the recording process, composer/arranger information and any important contributions from artists who

recorded on the album.
• Using an original recording from Youtube, provide a musical analysis of the individual song associated with each recording in a timestamp/musical description format. The recordings are (**Birth of the Cool:** Boplicity, **Kind of Blue:** So What, **Bitches Brew:** Pharaoh's Dance).
**Assignment presentation:**
• Title page with your name, student number, due date and chosen topic
• Must use 12 point Times New Roman font
• Must use 1.5 spacing for the body of the assignment
• You may use sub-headings to organise your assignment clearly
• You must refer to Youtube clips to demonstrate aspects of your discussion and reference these appropriately
• Include in-text references
• Include a comprehensive reference list, adhering to the CQUniversity APA Style Guide
• All excerpts from URLs for music scores or recorded audio/video examples should include an in-text reference, and full details included in the reference list.
• Submit Microsoft Word (.docx) documents only.
***The word count is considered from the first word of the introduction to the last word of the conclusion. It excludes the cover page, abstract, contents page, reference page and appendices. It includes in-text references and direct quotations.**

**Assessment Due Date**
Week 11 Friday (2 Oct 2020) 11:45 pm AEST

**Return Date to Students**

End of term

**Weighting**
30%

**Assessment Criteria**

- Appropriate introduction and conclusion - **5%**
- Accuracy of biographical history of the artist - **15%**
- Precise and relevant account of the development of the musical sub-style and identification of contributing social and political influences - **10%**
- Accuracy in the identification and discussion of the sub-style specific performance practises - **15%**
- Accuracy and depth of research of the chosen album and associated artists - **15%**
- Accuracy of musical analysis of the chosen recording - **15%**
- Grammatical accuracy, punctuation, spelling and general presentation - **10%**
- Correct use of academic referencing conventions - **10%**
- Evidence of wide reading - **5%**

**Referencing Style**

- American Psychological Association 7th Edition (APA 7th edition)

**Submission**
Online

**Submission Instructions**
Submit through unit Moodle site

**assessmentOutcome**

- Demonstrate knowledge of the musical repertoire studied and of its stylistic features, social and historical background, and chronological placement in the development of Jazz. This knowledge will be based strongly on aural as well as written sources.
- Demonstrate understanding of musical and historical concepts through coherent presentation of information in research assignments, analysis and examinations.
- Demonstrate appropriate use of primary and secondary sources, including pertinent exemplification/illustration, selection of relevant data, complete and accurate documentation of sources used, correct use of language in written presentations.

**assessmentGradAttribute**

- Communication
- Problem Solving

- Information Literacy
- Information Technology Competence
- Cross Cultural Competence
- Ethical practice

## 3 History and Listening Test

**Assessment Type**
Written Assessment

**Task Description**
You will undertake a history and listening test based on the unit materials presented in lectures and on the Moodle site during the term. The test will consist of the identification of works from a listening list and may contain short answer responses related to the history of the musical periods studied.

**Assessment Due Date**
Exam Week Monday (19 Oct 2020) 11:45 pm AEST

**Return Date to Students**

End of term

**Weighting**
40%

**Assessment Criteria**
Accuracy and clarity of response to questions relating to the musical / historical period being studied.

**Referencing Style**

- American Psychological Association 7th Edition (APA 7th edition)

**Submission**
Offline

**Submission Instructions**
Students undertake this assessment item during the standard examination period.

**assessmentOutcome**

- Demonstrate knowledge of the musical repertoire studied and of its stylistic features, social and historical background, and chronological placement in the development of Jazz. This knowledge will be based strongly on aural as well as written sources.
- Demonstrate understanding of musical and historical concepts through coherent presentation of information in research assignments, analysis and examinations.

**assessmentGradAttribute**

- Communication
- Problem Solving
- Information Technology Competence

## Academic Integrity Statement

As a CQUniversity student you are expected to act honestly in all aspects of your academic work.

Any assessable work undertaken or submitted for review or assessment must be your own work. Assessable work is any type of work you do to meet the assessment requirements in the unit, including draft work submitted for review and feedback and final work to be assessed.

When you use the ideas, words or data of others in your assessment, you must thoroughly and clearly acknowledge the source of this information by using the correct referencing style for your unit. Using others' work without proper acknowledgement may be considered a form of intellectual dishonesty.

Participating honestly, respectfully, responsibly, and fairly in your university study ensures the CQUniversity qualification you earn will be valued as a true indication of your individual academic achievement and will continue to receive the respect and recognition it deserves.

As a student, you are responsible for reading and following CQUniversity's policies, including the **Student Academic Integrity Policy and Procedure**. This policy sets out CQUniversity's expectations of you to act with integrity, examples of academic integrity breaches to avoid, the processes used to address alleged breaches of academic integrity, and potential penalties.

**What is a breach of academic integrity?**
A breach of academic integrity includes but is not limited to plagiarism, self-plagiarism, collusion, cheating, contract cheating, and academic misconduct. The Student Academic Integrity Policy and Procedure defines what these terms mean and gives examples.

**Why is academic integrity important?**
A breach of academic integrity may result in one or more penalties, including suspension or even expulsion from the University. It can also have negative implications for student visas and future enrolment at CQUniversity or elsewhere. Students who engage in contract cheating also risk being blackmailed by contract cheating services.

**Where can I get assistance?**
For academic advice and guidance, the Academic Learning Centre (ALC) can support you in becoming confident in completing assessments with integrity and of high standard.

**What can you do to act with integrity?**

**Be Honest**
If your assessment task is done by someone else, it would be dishonest of you to claim it as your own

**Seek Help**
If you are not sure about how to cite or reference in essays, reports etc, then seek help from your lecturer, the library or the Academic Learning Centre (ALC)

**Produce Original Work**
Originality comes from your ability to read widely, think critically, and apply your gained knowledge to address a question or problem