

TEACHING PORTFOLIO

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Background

I began teaching in higher education 22 years ago, shortly after graduating with a BMus (*cum laude*) in jazz studies from the former University of Natal. Between 1994 and 1999 I taught an average of ten periods a week as a graduate assistant and/or part-time junior lecturer at the former universities of Natal and Durban-Westville. Courses and modules taught included jazz piano, general aural perception, jazz composition, and jazz topics in music theory and history. Since July 1999 I have taught an average of fifteen undergraduate periods a week as a lecturer in jazz studies at Rhodes, Wits, UKZN and Rhodes again. This has included undergraduate courses and modules in jazz piano, jazz ensembles, aural perception, jazz composition and jazz topics in music theory and history. I also supervised performance and composition work at honours level as well as extended essays addressing topics in popular music, film music, western art music, and jazz. Former masters supervisees have been awarded MMus degrees in jazz composition, jazz performance/composition and jazz performance/research. My current postgraduate cohort comprises two honours, four masters and two PhD students.

In summary I do two main kinds of undergraduate teaching:

In my jazz history courses I aim to develop students' propositional knowledge about jazz. Students learn how to appraise and critically engage with scholarly writings about jazz, so that they can in turn write about jazz in ways that evince appropriate levels of academic literacy.

In my jazz theory and piano lessons I aim to equip students with the procedural knowledge to compose and/or perform the music. Students learn how to conceive musical ideas in the jazz language and – in piano lessons – execute them in real time so that they can express themselves as fluent jazz improvisers.

Teaching philosophy

As a jazz musician/educator, I see myself as a guide to the discourse world of jazz. I hope to equip students who specialize in jazz studies with the relevant skills and knowledge to participate in the jazz discourse community as artists and/or scholars. (Like most jazz educators) I believe that we learn by doing, and that learning happens best when we tackle interesting problems that feel solvable and useful beyond the learning situation. In my teaching I strive:

To foster artistic and academic independence by helping students develop the self-knowledge to self-direct their learning:



Research in neuroscience reveals that music making is a whole-brain activity involving the integration of aural, motor, visual, analytic, and emotional aptitudes¹. Few if any of us possess all of these aptitudes in equal abundance. Beethoven is celebrated not least because he was able to compose monumental music while battling hearing loss and eventual deafness in the last two decades of his life. Professional musicians routinely acknowledge the unevenness of their abilities in everyday talk with one another: *I have perfect pitch; I struggle with transposition at sight; memorization does not come easily to me*, and so on. In other words, professional musicians typically bring high levels of self-knowledge to bear on their practice of their craft.

In piano lessons and supervision sessions I encourage students to acknowledge and reflect on pertinent likes and dislikes that they bring to their learning. I steer them towards repertoire and research topics that capitalize on their strengths. At the same I encourage them not to shy away from their weaknesses as players or researchers but to use areas of strength to improve areas of weakness, and to work on “practicing away” their weaknesses. I am particularly open about *my* perceived shortcomings as a player and researcher, and, to date, the ways in which I have learned to work with or minimize these shortcomings.

¹ See <https://www.youtube.com/watch?v=R0JKCYZ8hng>

To help students navigate and find their voice as artists and scholars within the ever-expanding and increasingly complex knowledge world of jazz:



The term jazz describes a vast sonic universe where “anything from uninhibited primal screams to the most artful scored compositions can be worked in alongside each other” (Ewens, 1991: 30). The jazz pianist is particularly spoilt for choice because of the seven-octave range, polyphonic capability and general versatility of the piano. Likewise, jazz research – and music research more generally – has in recent decades evolved into a multidisciplinary field informed by thinking in literary studies, anthropology, politics, sociology, psychology, education, history, cultural studies, media studies and so on.

In any particular instance however, a jazz musician or scholar has to commit to just one aesthetic or intellectual option that they can explore and develop. This decision-making process can be overwhelming and paralyzing. Consequently I strive to equip students with the relevant content knowledge about jazz and the foundational procedural knowledge to play jazz or produce academic writing about it, so that they can – with increasing independence and confidence – make informed and rewarding aesthetic and intellectual choices that suit their personal needs, interests, and aptitudes.

To make learning empowering:



Research in neuroscience shows that productive learning can only take place in situations where the learner feels emotionally secure and physically safe.² Learning challenges pitched at too high a level are anxiety provoking and counterproductive; learning tasks that lack novelty or challenge are also counterproductive because they incite apathy (Ellis 2014: 52-54). Additionally, research shows that learning is deepest when it is meaningful to the learner (Tomlinson and Sousa, 2010).

(For me) learning that is empowering is not injurious or overwhelming, but engaging and rewarding both in the short term and the long term. It accommodates students' particular interests, sits at an appropriate challenge level, involves learning goals that are achievable in one or two practice or study sessions, and facilitates and motivates further learning.

In my teaching I try to create empowering learning opportunities by showing students how to break complex problems – like learning to write an essay or improvise on a tune – into simpler problems that can be solved with relative ease and efficiency. At first year level I equip students with the foundational

² According to Tomlinson and Sousa, "A positive learning environment increases endorphins in the bloodstream which generates a positive feeling and stimulates the brain's frontal lobe to support memory of the learning objective and of the positive situation" (2010). By contrast, "A negative learning environment leads to increased cortisol in the bloodstream which raises the learner's anxiety level, shuts down processing of what it perceives to be low-priority information (the lesson content), and focuses the brain on what it perceives to be high-priority information (the situation causing the stress) so that the stressful situation is remembered rather than the lesson content" (Ibid).

knowhow to play relatively simple pieces, source reference materials, or write a basic technical description of a piece of music. In subsequent years I build on this knowledge by having students play more challenging repertoire or engage with more complex academic writing tasks like comparing the aesthetic and socio-historical characteristics of different jazz styles, or writing critically about issues in jazz historiography. Wherever possible, I try to leave space for content differentiation (Tomlinson, 2010) in the curriculum so that diverse student interests can be accommodated. Wherever possible students are given opportunities to perform or write about music and musicians they particularly like.

What I teach & how I teach it

I teach the following practical, music theory, and music history courses and modules:

- 1) Instrumental music studies (IMS) 1, 2 & 3: Jazz piano
- 2) Music history 1: Introduction to music studies
- 3) Music history 1: "Defining" jazz
- 4) Music theory 2: Jazz theory
- 5) Music history 2: Early jazz, Swing & Bebop
- 6) Music history & theory 3: Aesthetics, history and critical reception of post bebop jazz
- 7) Music history 3: Music research methods
- 8) Music history 3: South African jazz scholarship
- 9) Postgraduate supervision of jazz performance, jazz composition, and research

1. Jazz piano

By the end of first year one of the things an NQF level 5, IMS 1 jazz piano student should be able to do is improvise swing-style melodic lines over basic harmonic progressions and accompany these with syncopated chord accompaniment patterns and/or walking bass lines as in the examples below.

The image shows a musical score for piano in 4/4 time, illustrating a swing-style improvisation. The score is divided into three measures, each with a chord label above it: Dm⁷, G⁷, and C^{maj7}. The melody is written in the treble clef, and the accompaniment is in the bass clef. The melody consists of eighth and quarter notes, while the accompaniment features a syncopated pattern of eighth and quarter notes. The key signature has one sharp (F#), and the time signature is 4/4.



To accomplish this, the student has to develop *and integrate* the musical-theoretical, aural, and technical pianistic knowledge to be able to spontaneously imagine music that makes aural sense and execute it in real time at the instrument. At a musical theoretical level, the student has to know the notes of the key she is playing in, the notes that constitute each of the underlying chords and how to construct melodic patterns out of a combination of chord notes as well as diatonic and chromatic non-chord notes. At a bodily level, the student needs to have a reliable time sense, and the technique to locate automatically the chord and melodic notes that she needs at any instant, and play them with the right feeling. Aurally, the student needs to be able to hear the underlying chord progression in her head and pre-hear the notes she plays in her head before executing them on the instrument. More specifically, to improvise a passage like the second example with confident ease and appropriate feel, a student has to instantaneously know – intellectually, aurally, and physically – that³:

- 1) She is playing in the key of C major.
- 2) There are four beats to the bar.
- 3) Her articulation of the pulse should feel infectious and make a listener want to tap his feet.
- 4) She should imagine the sound of a double bass as she plays the left hand notes.
- 5) To help evoke the sound of the bass and to connote a sense of swing she should place more weight on the left hand notes that fall on beats 2 and 4.
- 6) The notes of the D-7 (spoken as 'D Minor 7') chord are D; F; A and C.
- 7) The chord is built on the 2nd degree or supertonic of the C Major scale.
- 8) To imitate the sound of a double bass playing a walking bass pattern, she should play a D in her left hand on the first beat of the first bar because that is the root of the chord and it will help establish the basic harmony in the ear of her listener.

³ The information listed below will only be obvious to someone who plays jazz and/or the piano. I outline the skills involved in executing a passage such as the one above so that my explanations of how I scaffold the processes of learning to do jazz improvisation on the piano may make sense to the non-specialist reader.

- 9) She should play this D with her 5th finger because she will want to begin her bass figure with an ascent to contrast the descending contour of her right-hand melody.
- 10) She could move to an E in the left hand on beat 2 of bar 1 but this will not sound as nice as an F.
- 11) An F makes better sense harmonically because it helps establish the minor quality of the harmony.
- 12) An F sharp instead of an F would sound pretty awful.
- 13) She should play the F with the 3rd finger of her left hand.
- 14) If she follows the LH F on beat 2 of bar 1 with an A, she has outlined the basic D minor triad.
- 15) It would feel most comfortable physically to play this A with her LH thumb.
- 16) She could follow this A with an A flat as it will create a sense of harmonic tension that will then get resolved when she plays the G on beat 1 of bar 2.
- 17) It would make physical sense to play this A flat with the 4th finger of the LH.
- 18) This would then allow her to put her 5th finger on the LH G on beat 1 of bar 2.
- 19) She is aiming for a LH G on the first beat of the second bar again to establish the root of the next chord.
- 20) The notes of the G7 (spoken as 'G seven' or 'G dominant seventh') chord are G, B, D and F.
- 21) The G7 chord is built on the dominant or 5th degree of the C Major scale.
- 22) Playing LH G, B and D on beats 1,2 and 3 of bar 2 would enable her to outline the basic notes of the G7 chord that underlies bar 2.
- 23) Playing a LH D Flat on the 4th beat of bar 2 would aurally mimic the root, 3rd, 5th, flattened 5th pattern that formed the basis for what she played in bar 1.
- 24) By playing the successive LH notes of bar 2 with her 5th and 3rd fingers and then her thumb, she would also mimic the physical pattern set up in bar 1.
- 25) She should play the D flat on the 4th beat of bar 2 with her 2nd finger and then position her thumb under it in order to play the LH C on beat 1 of bar 3 with her thumb.
- 26) This enables her hand to comfortably execute a downward contour that will balance the upward contour of the bass pattern in the previous two bars.
- 27) Because the first three beats of bar 3 are monophonic (nothing is played against it in the RH) it makes sense to build the bass-line out of chord notes exclusively.

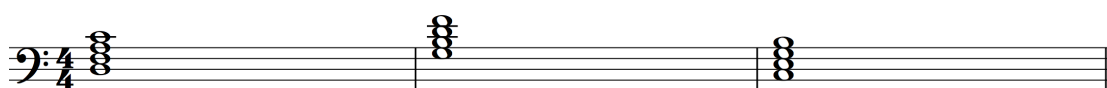
- 28) C maj7 (spoken as 'C Major 7') is the tonic chord.
- 29) The notes of the C maj7 chord are C E G and B.
- 30) The last note in the passage – the C – is the root of the tonic chord and its presence here helps the passage sound concluded.
- 31) The RH G sharp she has struck on the 2nd half of beat 1 is not a chord note.
- 32) The G sharp does not belong (is not diatonic) to C Major; it is a chromatic note.
- 33) For this reason the note is heard to hold a lot of tension.
- 34) By following the G sharp with an A, which is a chord note and diatonic to C Major, she releases that tension.
- 35) The G sharp may be described as a chromatic lower neighbor tone to the chord note A.
- 36) She should play the G sharp with her 4th finger and the A with her 5th.
- 37) It would be aurally pleasing to go down to a G sharp and back up to an A again on the 2nd half of beat 2 and the 1st half of beat 3.
- 38) Playing only chord tones in the 2nd half of bar 1 will help offset the chromatic movement and tension established at the beginning of the bar.
- 39) These notes F, D and A should be played with the 3rd, 2nd and 1st fingers respectively.
- 40) The RH A natural on the 2nd half of beat 4 clashes with the LH A flat on beat 4 creating a moment of tension.
- 41) Playing the RH non-chord note C and then following it with RH non-chord note A heightens this tension.
- 42) She should play the RH C with her 2nd finger and the subsequent A with her thumb.
- 43) C and A form a neighbor group that surrounds the chord note B.
- 44) C and A are also diatonic extensions of the G 7 chord.
- 45) A is the 9th and C is the 11th of the G7 chord.
- 46) Playing the RH B on beat 2 of bar 2 forms an octave against the LH B and releases the tension set up in the previous two beats.
- 47) The jump of a minor 6th from the RH B on beat 2 of bar 2 to the RH G on the 2nd half of beat 2 gives the melody a focal point.
- 48) The B should be played with the thumb.
- 49) This will accent the note and lend rhythmic character to her delivery of the passage.
- 50) Holding this G for 1.5 beats makes it the longest note in the passage apart from the concluding note in the LH, and this also helps to make the G the focus of the passage.
- 51) The RH E on beat 4 of bar 2 is another diatonic extension (the 13th) of the underlying G7 chord.

- 52) Against the LH D flat that accompanies it, it may also be heard as the sharpened 9th of a D Flat 7 chord.
- 53) A dominant 7th chord can be replaced by another dominant 7th chord built on a root that is three whole tones away from the original root.
- 54) This is because the 3rd of the substitute chord will be the same as the 7th of the original chord and the 7th of the substitute chord will be the same as the 3rd of the original chord.
- 55) The 3rd and 7th notes of the chord are important because they define its character.
- 56) The 3rd and 7th of dominant chords are particularly important in tonal harmony because – as the leading note and subdominant of the scale – they respectively resolve to the root and third of the tonic chord.
- 57) The RH B on the 2nd half of the 4th beat of bar 2 is the 7th degree or leading note of the scale.
- 58) It is conventionally heard as “desiring” resolution to the first degree of the scale or tonic note.
- 59) As such it makes sense to imply a D flat dominant 7th chord on the 4th beat of bar 2, because D flat is 3 whole steps away from G.
- 60) Ending the first RH phrase on a somewhat “unsettled” sounding note gives the phrase a questioning quality.
- 61) The 3 beats of RH melodic silence in bar 3 serve to release the aural tension set up over the course of the preceding 7.5-beat phrase.
- 62) This silence also allows the first phrase to be apprehended *as* a phrase.
- 63) The RH D and G on beat 4 of bar 3 provide an unexpectedly perfunctory answer to the questioning phrase. This lends the passage as a whole a cheeky character.
- 64) She should play the RH notes with a propulsive, lilting rhythm whereby the quaver notes that land on the beat are held for a little longer than the quaver notes that land on the off-beats.
- 65) The offbeat quaver notes should be played with a little more weight than the on the beat quaver notes.
- 66) The offbeat quaver notes should push into the on the beat notes with a drop-roll, slurring motion.
- 67) She should subtly vary the dynamic level of every note she plays so that her playing does not sound robotic and resembles the uneven contours of spoken language:

The musical notation shows a melody in 4/4 time. The first bar has a Dm7 chord and the notes G4, A4, B4, C5. The second bar has a G7 chord and the notes D5, C5, B4, A4. The third bar has a Cmaj7 chord and the notes G4, A4, B4, C5. The lyrics are: 'YOU'VE GOTTA HEAR THE NOTES YOU'RE WANTING TO PLAY TO DAY AN DRE'.

Historically, students of jazz have developed these technical and theoretical skills through self-study, peer learning and (typically occasional) lessons with classically trained teachers [add in refs]. They developed their aural abilities and knowledge of the jazz language through intense study of jazz recordings and aurally learning the solos of beloved artists. This process of immersion and imitation remains the best way to learn jazz, but it is less feasible within the time-constrained context of a first year 240-notional-hour BA/BSc credit⁴. In a university context, a more analytical teaching approach becomes necessary. Jazz pedagogues typically espouse a scalar or linear approach to learning jazz improvisation⁵ but as has been pointed out to me – ironically by the author of the video referenced in footnote 5 – the solos of professional jazz pianists and other instrumentalists often evince a predominantly harmonic or vertical approach to improvisation⁶.

Vertical improvisation did not come easily to me when I first tackled it, and through my personal practice I have discovered a way to scaffold the learning of vertical improvisation that has worked well for me and, I like to believe, my students. For example when I teach a student how to hear and execute a simplified version of the first musical example, I first have them name the notes of the chord and then play each chord on the piano⁷:



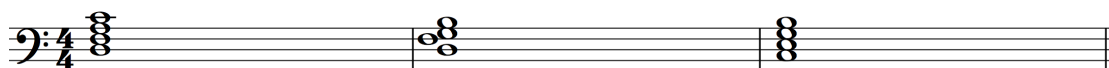
Thereafter I ask students to play one or more of the chords in inversion so that the chord sequence can be easier to execute physically. They typically arrive at the following solution:

⁴ Rhodes University is unusual in that it is the only South African university where instrumental music studies can be taken as a single credit or even a major within a BA or BSc degree. Elsewhere the course is offered only within the context of a BMUS and there is an expectation that students will spend at least 20 hours a week practicing their instrument.

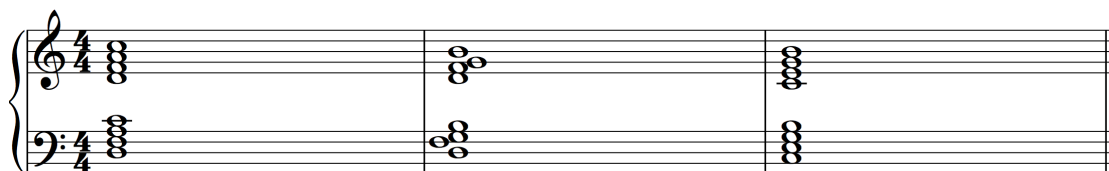
⁵ See <https://www.youtube.com/watch?v=JVS7FwTGWK0>

⁶ Miles Davis's "So What" is considered the most quintessentially modal composition in jazz and yet the composer's solo on the piece displays a rather vertical improvisational approach: <https://www.youtube.com/watch?v=wpBB003phvo>

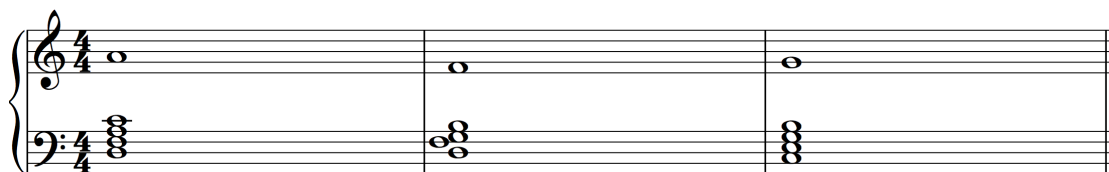
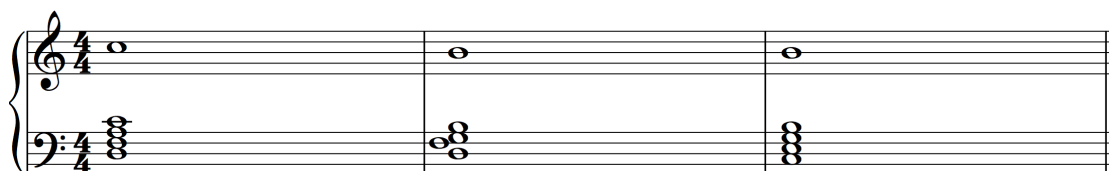
⁷ This step is relatively easy: as is the case with other instruments that involve different but comparable skills sets, students wishing to enroll for jazz piano in the context of Instrumental Music Studies 1 must first pass an entrance test and audition in which they demonstrate at least a "Grade V" level of music theory knowledge and instrumental ability. UNISA, Trinity College London and the Royal Schools of Music administer graded exams in music theory and performance that are taken by students all over the world. Grade V theory is traditionally a prerequisite for instrumental study at higher grades. Students who pass Grade V theory should have a secure knowledge of scales, chords, basic four-part harmony and rhythmic notation. Students who pass Grade V piano should be able to demonstrate significant dexterity as well as hand and finger independence and be able to play pieces like <https://www.youtube.com/watch?v=VLxflkFACIyo>



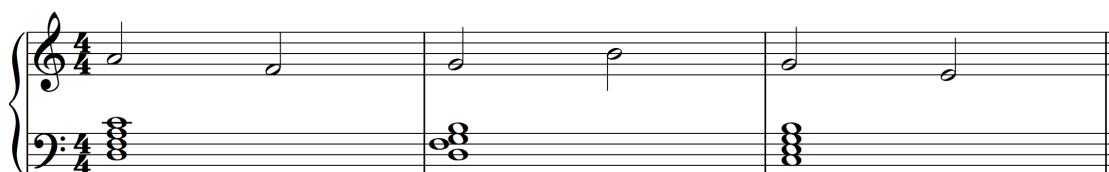
I then have the student copy what she plays in the LH in the RH:



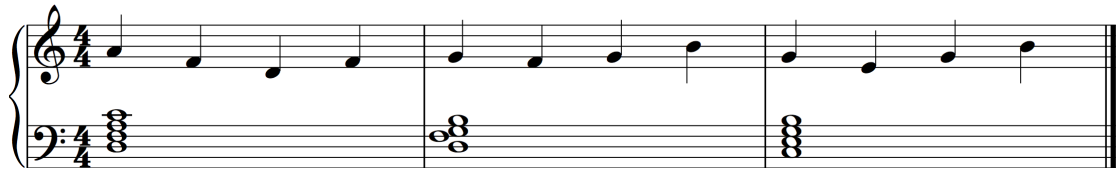
And then maintain her RH hand position but play only one of the notes per bar. The student realizes she has several options each of which will communicate a different feeling:



Working in this incremental way affords the student the time and space to monitor and self-assess the quality of her sound production, internalize the sound of the chords and the overall tonality, the groove, and how the different chords color the temporal progress of the music. I then have the student explore the permutations that result when she plays two notes per bar, then four and then eight:



When playing four notes per bar, I encourage the student to “drop” onto and place more weight on the notes that fall on the 2nd and 4th beats so that the melody has a greater sense of swing than if it were played evenly:



When playing eight notes per bar, I introduce the student to the lilting swing feel of jazz by having her sing *doo-be-yah-bur, doo-be-yah-bur*:



In time the student learns how to construct melodies that use a combination of chord-notes and non-chord notes:



And to add rhythmic interest by leaving gaps and using other rhythmic subdivisions:



I have devised comparable ways to scaffold the acquisition and integration of other improvisational approaches as well as more advanced phrasing and accompaniment techniques. As with the acquisition of harmonic improvisation skills discussed above these are supported by various ancillary technical exercises, ear and rhythm training that happens in aural classes, and theory training that happens in the “literature” component of IMS.

Below is an example of an arpeggio exercise I have devised to help students master vertical improvisation. In first year I have students work on the easier to execute arpeggios that sit on the white keys or include only one black key. In later years students tackle arpeggios like F sharp Major 7 or B Flat minor 7 or E flat dominant 7th that sit a lot less comfortably under the hand. Where students struggle with the contrary motion version I have them first practice the exercise

♩ = 100

3

The musical score is written for piano in 4/4 time. The tempo is marked as quarter note = 100. The key signature has one flat (B-flat). The score consists of two systems. The first system has two measures. The second system has two measures, with the final measure containing a double bar line and repeat signs for both staves. The melody is primarily in the right hand, featuring eighth and sixteenth notes, while the left hand provides a steady accompaniment of eighth notes.

Bmaj7 Dmaj7 Gbmaj7 Amaj7 Dbmaj7 Emaj7 Abmaj7 Bmaj7
 5 Ebmaj7 Gbmaj7 Bbmaj7 Dbmaj7 Fmaj7 Abmaj7 Cmaj7 Ebmaj7
 9 Gmaj7 Bbmaj7 Dmaj7 Fmaj7 Amaj7 Cmaj7 Emaj7 Gmaj7

Now that students seem to live more and more *in* their smart phones I find online theory and aural training sites a vital complement to contact learning because they are free, easily accessible and provide carefully graded, interactive

exercises that allow students to self-assess their own progress. Such sites include:

<http://www.musictheory.net/exercises>

<http://tonedear.com/ear-training/chord-progressions>

<http://www.earbeater.com/online-ear-training>

https://www.iwasdoingallright.com/tools/ear_training/online/#

The syllabi for IMS 1, 2 and 3 (jazz piano) follow:

JAZZ PIANO SYLLABI

Rhodes University: Music Department

Syllabus for IMS 1: Jazz piano

General Remarks:

1. Students must attend at least 80% of all practical lessons in order to obtain a DP

Course Requirements:

Technical Work:

Candidates must be able to play hands separately and/or together in quavers and triplets at tempi up to crotchet = 108

1. All Major scales
2. All Minor scales (harmonic and melodic)
3. All Dorian modes
4. All Mixolydian modes
5. All Lydian Modes
6. Contrary motion broken chord exercise on All Major 7, Dominant 7th, Minor 7th, and Half-diminished chords in quavers at tempi up to minim = 80

*The compass for all scales and arpeggios is 2 octaves.

Exercises:

Candidates will be required to improvise over prescribed pieces by 1) using only chord tones OR notes of an appropriate pentatonic or blues scale and 2) constructing solos out of half-note, quarter-note OR eighth note OR triplet rhythms *only*. ***These exercises will be assessed in the June and November examinations.***

Repertoire:

at least 12 pieces including 1) a 12-bar blues; 2) a 32-bar AABA tune; 3) a piece in a 3/4 or Latin groove 4) a "fully written out" piece or transcribed solo.

* By the end of her/his first yr of studying jazz piano a student should be able play ANY of the jazz standards listed below stylistically, constructing solos that are *at the very least* characterised by (in order of importance) 1) rhythmic fluency; 2) pitch choices which enhance rather than compromise the underlying harmonic structure and 3) a fluid "speech like" sense of phrasing.

All of Me; All The Things You Are; Autumn Leaves; Bessie's Blues; Black Orpheus; Blue Bossa; Blue Monk; C Jam Blues; In a Sentimental Mood; Perdido; Now's the Time; Satin Doll; Softly, As in a Morning Sunrise; Straight, No Chaser; Summertime; Take Five; Take the A Train.

Examination Requirements:

Examinations take place in May and November. At these examinations candidates are required to play the following:

scales, modes and arpeggios; 3 pieces (2 of the candidate's choice and the third to be chosen by the examiners from the remaining 4 pieces learned in that semester)

During the May/June examinations half of the scales, modes and arpeggios will be examined; in October/November ALL the prescribed scales modes and arpeggios will be assessed.

Rhodes University: Music Department

Syllabus for IMS 2: Jazz piano

General Remarks:

1. Students must attend at least 80% of all practical lessons in order to obtain a DP

Course Requirements:

Technical Work:

Candidates must be able to play hands separately and/or together in quavers at minim = 60

1. All Major scales
 2. All Minor scales (harmonic and melodic)
 3. All Dorian modes
 4. All Mixolydian modes
 5. All Lydian modes
 6. All Aeolian modes
 7. Contrary motion broken chord exercise on All Major 7, Dominant 7th, Minor 7th, and Half-diminished chords in quarter notes and quavers at tempi up to minim = 60
 7. "Five-finger" continuous scale exercise in minims, and quarter notes at tempi up to minim = 50
- *The compass for all scales and arpeggios is 4 octaves.

Exercises:

A transcription of a "level 1" standard to be played up or down a tone or a 5th: (In other words a piece in C has to be learned in: D; G; B flat & F)

Repertoire:

at least 12 pieces including 1) a 12-bar blues; 2) a 32-bar AABA tune; 3) a piece in a 3/4 or Latin groove 4) a "fully written out" piece or transcribed solo.

* By the end of her/his second yr of studying jazz piano a student should be able play ANY of the jazz standards listed below stylistically, constructing solos that are *at the very least* characterised by (in order of importance) 1) rhythmic fluency; 2) pitch choices which enhance rather than compromise the underlying harmonic structure 3) a fluid "speech like" sense of phrasing; 4) a feeling for different rhythmic/stylistic feels; a knowledge of how to appropriately deploy extended, altered and substitute chords.

"Level 1"

All of Me; All The Things You Are; Autumn Leaves; Bessie's Blues; Black Orpheus; Blue Bossa; Blue Monk; C Jam Blues; In a Sentimental Mood; Perdido; Now's the Time; Satin Doll; Softly, As in a Morning Sunrise; Straight, No Chaser; Summertime; Take Five; Take the A Train.

"Level 2"

Anthropology or any bebop tune; Alice in Wonderland; As Time goes by; Beautiful Love; Body and Soul; A Child is Born; Could it Be You; Doxy; Four Brothers; Freddie the Freeloader; Georgia on my Mind; The Girl from Ipanema; Green Dolphin Street; How High the Moon; I Mean You; I Should Care; In A Mellow Tone; Just Friends; Lady Bird; Misty; My Romance; The Night Has a Thousand Eyes; A Night In Tunisia; Sandu; The Shadow of your Smile; Solar; Someday my Prince will Come; Stella By Starlight; Tenderly; There will Never Be another You; There is No Greater Love; What is this Thing Called Love; What's New?; When I Fall in Love; Footprints; All Blues; The Eye of the Hurricane, etc

Examination Requirements:

Candidates are required to play the following:

3 pieces; scales, transcription or transposed standard (key to be requested by the examiners); scales, modes, arpeggios, quick study and sight reading

During the May/June examinations half of the scales, modes and arpeggios will be examined; in October/November ALL the prescribed scales modes and arpeggios will be assessed. Students may choose to play their transcription in May/June and transposed standard in October/November or transposed standard in May/June and transcription in October/November.

Rhodes University: Music Department

Syllabus for IMS 3; Major Instrument: Jazz piano

General Remarks:

1. Students must attend at least 80% of all practical lessons in order to obtain a DP

Course Requirements:

Technical Work:

Candidates must be able to play hands separately and/or together, in quavers, triplets or semiquavers, at minim = 54

1. All Major scales
2. All Minor scales (harmonic and melodic)
3. All modes (dorian, phrygian, lydian, mixolydian, aeolian & locrian)
4. Contrary motion broken chord exercise on All Major 7, Dominant 7th, Minor 7th, and Half-diminished chords in quarter notes, quavers & triplets at tempi up to minim = 60.
5. "Five-finger" continuous scale exercise in minims, quarter notes, quavers and triplets at tempi up to minim = 54

*The compass for all scales and arpeggios is 4 octaves.

Exercises:

Transcription either in June or November at candidate's choice; a level one standard in any key; or a level two standard up or down: a semitone; tone; minor 3rd; or 5th, again either in June or November at candidate's choice

Repertoire:

at least 12 pieces including 1) a 12-bar blues; 2) a 32-bar AABA tune; 3) a piece in a 3/4 or Latin groove 4) a "fully written out" piece or transcribed solo.

* By the end of her/his 3rd yr of studying jazz piano a student should be able play ANY of the jazz standards listed below stylistically, constructing solos that are *at the very least* characterised by (in order of importance) 1) rhythmic fluency; 2) pitch choices which enhance rather than compromise the underlying harmonic structure 3) a fluid "speech like" sense of phrasing; 4) a feeling for different rhythmic/stylistic feels; a knowledge of how to appropriately deploy extended, altered and substitute chords; 5) a feeling for form and a capacity to construct well shaped and intelligently paced solos.

"Level 1"

All of Me; All The Things You Are; Autumn Leaves; Bessie's Blues; Black Orpheus; Blue Bossa; Blue Monk; C Jam Blues; In a Sentimental Mood; Perdido; Now's the Time; Satin Doll; Softly, As in a Morning Sunrise; Straight, No Chaser; Summertime; Take Five; Take the A Train.

"Level 2"

Anthropology or any bebop tune; Alice in Wonderland; As Time goes by; Beautiful Love; Body and Soul; A Child is Born; Could it Be You; Doxy; Four Brothers; Freddie the Freeloader; Georgia on my Mind; The Girl from Ipanema; Green Dolphin Street; How High the Moon; I Mean You; I Should Care; In A Mellow Tone; Just Friends; Lady Bird; Misty; My Romance; The Night Has a Thousand Eyes; A Night In Tunisia; Sandu; The Shadow of your Smile; Solar; Someday my Prince will Come; Stella By Starlight; Tenderly; There will Never Be another You; There is No Greater Love... etc

"Level 3"

Have you met Miss Jones, Joy Spring, Dolphin Dance, Infant Eyes, Giant Steps, Very Early (and other post-bebop pieces using colouristic harmonies)

Examination Requirements:

At examinations candidates are required to play the following:

3 – 5 pieces; scales, modes and arpeggios and exercises

During the May/June examinations half of the scales, modes and arpeggios will be examined; in October/November ALL the prescribed scales modes and arpeggios will be assessed.

2. Introduction to music studies

In this 12-lecture module, which forms part of the first semester of Music I, I meet with students once a week. The module runs in parallel with a 24-lecture module in four-part harmony, and another 24-lecture module that surveys the history of Western Art Music that are taught by two other colleagues. In this module, I show students how to write technical descriptions of individual pieces of music. I also show them how to find and correctly reference source materials in the Sound Library and the wider RU Library.

The content of this course is highly differentiated. For their first “assignment” I ask students to bring their “very favorite” piece of music to class and to briefly say and write down what they like about it. By doing this I hope to show students that their prior knowledge is valuable and that their particular tastes and interests can be an important basis for further learning. For example one student may talk about their favorite piece in very technical ways; another may focus on the emotions the piece evokes in them; another may focus on lyric content or political meaning; another on the historical context of the piece. When this happens I explain how different students’ responses to their favorite music variously resonate with the different foci of music analysis, music sociology, ethnomusicology, music psychology, historical musicology and so on. Having students share their thoughts and feelings about their favorite music with one another also helps establish a safe and open classroom environment in which diverse interests and perspectives are celebrated.

In the second assignment, I randomly assign each student a catalogue number for a CD in the Sound Library. Students are asked to locate the CD, listen to it, and free-write about it. The music I direct them to is very diverse and includes everything from medieval Japanese music to Johnny Clegg to Webern. Some students end up having to listen to music that is brutally unfamiliar, while others may encounter music they know very well. I encourage students to be utterly candid about their responses to the music in their written descriptions about the piece they were assigned. Students are given full marks simply for doing the two writing assignments.

In the rest of the course I introduce students to the technical vocabulary that music professionals typically use to describe music: some words like ‘melody’, ‘harmony’ and ‘rhythm’ are familiar whereas others like ‘homophonic’, ‘non-functional harmony’ or ‘harmonic rhythm’ are more specialized. Rather than simply give students stock definitions, I first have them listen to a wide variety of pertinent examples and steer them towards ‘definitions’ by asking leading questions. For example to explain “timbre”, I may have students compare Kate Bush’s voice <https://www.youtube.com/watch?v=BW3gKKiTvjs> with Bruce

Springsteen's <https://www.youtube.com/watch?v=EPhWR4d3FJQ> or Ganam Rao (from 32' on) <https://www.youtube.com/watch?v=bxVQFOLDWaQ> . This then leads to a discussion about patterns of attack, sustain and decay and overtones: <https://www.youtube.com/watch?v=VRAXK4QKJ1Q>. By the end of the module, students are required to demonstrate their command of this vocabulary by writing a short essay-length parametric description of their favorite piece. I provide a model answer – an essay in which I describe *my* favorite piece – so that students have a clear understanding of what is expected of them.

Alongside these tutorials, students work on another library assignment in which they find, briefly summarize, and reference a periodical article, a journal article and a book chapter. This provides an opportunity to explain about the peer review process and how this underpins the authority of journal articles and books published by academic presses. I provide a model answer to show students the correct referencing formats. The assignment also includes a quiz in which students look for answers to questions that can only be found by consulting certain entries in the *Grove Dictionary of jazz and jazz musicians*. Answering questions like “What album did Kamikaze Ground Crew record on the New World label in 1989?” or “For which magazine did B. Rusch interview McCoy Tyner in 1984?” are designed to train students’ academic literacy because they prompt students to pay closer attention to discographies and bibliographies than they otherwise might. To dissuade students from feeling tempted to copy from one another, I give each student a different version of the quiz (and keep a crib sheet for myself to make marking easier).

By designing the module in the ways I’ve described I strive to: 1) create a dialogic learning environment; 2) help students understand that knowledge has to be self-produced rather than passively downloaded and 3) establish my status as a guide rather than an “oracle”. By setting lots of short, manageable assessment tasks, giving students full marks for simply doing some of the assignments, and providing model answers for the other assessment tasks, I try to show students that I am not a sentry at the gates of knowledge but a guide on a knowledge journey that they will hopefully find rewarding and self-empowering.

The course outline and “teacher’s notes” for the Introduction to Music Studies module follow. The student version does not include the test. Students only get the notes after the concepts are discussed in class. Thereafter I include a selection of students’ essays on their favorite pieces along with my commentary on their essays.

INTRODUCTION TO MUSIC STUDIES: COURSE OUTLINE

Rhodes University
Department of Music & Musicology
Module Outline: Music 1 - Introduction

Year: 2013

Lecturer: Dr Nishlyn Ramanna

Overview:

This introductory module aims:

- 1) To help you listen to familiar and unfamiliar musics open-mindedly, critically and reflexively
- 2) To help you hear and describe music parametrically by acquainting you with the musical-technical vocabulary commonly used by professional and academically trained musicians.
- 3) To help you find, be excited by, learn from, and correctly reference some of the fascinating audio recordings, books, periodical and encyclopaedia articles in the RU Music and main libraries

Background knowledge:

A secure knowledge of the musical rudiments and basic harmony assessed in the Music 1 entrance test.

Learning outcomes:

By the end of the module you should be able to:

- 1) Describe (verbally and/or in a written essay) a piece of music in terms of its timbre, textural, melodic, rhythmic, harmonic, and formal characteristics
- 2) Find and correctly reference CDs, books, periodicals, and encyclopedia entries in the Music and main libraries.

Teaching and learning methods

Twelve 45-minute lecture/tutorials on Tuesdays (7:45) and Wednesdays (8:40) Week 1 to Week 6

Bring to the 2nd session a copy and short free-written description of your very favourite piece of music.

For the 3rd session, bring a short free-written description of the piece you were assigned to find and listen to.

Sessions 3-5 will take the form of listening and discussion sessions where we work through the terms listed later in this document

The library assignment must be handed in, in session 6

There will be a short test in session 7

Assessment:

- | | |
|-----------------------------|----|
| 1) Free-writing exercise 1: | 10 |
| 2) Free-writing exercise 2: | 10 |
| 3) Library assignment: | 30 |
| 4) Test: | 25 |
| 5) Essay: | 25 |

Course content

Lecture	Teaching and Learning Details
1-2	Discussion of class members' favourite piece of music; intro to the musical sub-disciplines
3-4	Discussion of assigned listening
5-6	Timbre; Texture; Rhythm
7-8	Melody; Harmony; Form
9-10	Discussion of library assignment
11-12	Test & revision

Notes

Timbre refers to the sound or tone colour of an instrument or voice [all tracks but especially 1- 6]

KEYWORDS: attack; sustain; decay; vibrato; husky; woody; mellow; tone colour; bright; nasal;

Texture refers to the way multiple voices (or instruments) interact in a composition.

When a composition has only a single melodic line, its texture is monophonic. [track 7 + beginning of 8]

When a composition has a single, dominating melody and a subservient accompaniment, its texture is homophonic. [track 9]

When a composition has two or more melodic lines that are played or sung simultaneously, its texture is polyphonic. [track 10]

Heterophony is a type of texture characterized by the simultaneous variation of a single melodic line. Such a texture can be regarded as a kind of complex monophony in which there is only one basic melody, but realized at the same time in multiple voices, each of which plays the melody differently, either in a different rhythm or tempo, or with various embellishments and elaborations [beginning of track 11 before the drums come in]

KEYWORDS: monophonic; homophonic; polyphonic; sparse; busy; dense; open;

Rhythm refers to patterns of sounds and silences.

A steady pattern of sound and silence forms a beat.

Tempo refers to the speed of a rhythmic pattern.

Patterns of accented (strong) and unaccented (weak) beats are grouped into bars. Meter refers to the number of beats in a bar (for example, a piece with 4 beats to the bar is in four-four time.)

A divisive (or, more commonly, multiplicative) rhythm is a rhythm in which a larger period of time is divided into smaller rhythmic units or, conversely, some integer unit is regularly multiplied into larger, equal units; [tracks 14 & 15];

This can be contrasted with additive rhythm, in which larger periods of time are constructed by concatenating (joining end to end) a series of units into larger units of unequal length, such as a 5/8 meter produced by the regular alternation of 2/8 and 3/8 [track 16]

Rhythmic inflection refers to the way in which singers (and instrumentalists) in certain styles toy with the underlying rhythm by singing slightly ahead and/or behind the beat [track 17]

A musical note has duration (how long it is played/sung/sounded) and pitch (how high or low it is played/sung/sounded).

Some styles of music involve pitch inflections whereby singers and instrumentalists expressively bend pitches by deliberately singing/playing certain notes sharp and/or flat.

A series of notes, one after the other, forms a melody.

Melodic contour describes the way in which the pitches of a melodic line ascend (rise) and descend (fall).

The spaces between pitches are called musical intervals.

Melodies involving large intervallic leaps are less easily sung than melodies that involve stepwise motion. [Try singing the melodies on tracks 15, 16 & 19; then compare that with the melodies on tracks 2; 6; 9; 18 & 22]

Melodies are subdivided into phrases.

In most popular musics, the melodies are set syllabically and are often based on speech rhythms. In western and Indian classical musics rhythms are more stylised and we may hear more melisma. R&B compositions tend to have a combination of speech rhythms and melisma. When two or more pitches are played at the same time they form a harmony. When three or more pitches are played together they form a chord. A three-note chord is called a triad. Complex chords consist of four or more different notes. Sometimes melodies may relate closely to their underlying harmonies [track 18] while at other times the melody notes seem to stretch at their underlying harmonies [track 9]. When a set of chords are played one after the other they form a chord sequence or chord progression. Jazz musicians call these chord progressions/sequences chord changes. Functional harmony is a teleological and hierarchical system of pitch organisation whereby all tones are heard in relation to the 'gravitational pull' of a controlling key centre. [track 18] With colouristic harmony there is less feeling for key and the chords "colour" the melody by confirming partials inherent in the melody notes. [tracks 19 & 20] Harmonic rhythm describes the rate at which the chords change (for example after every 4 beats or after every 2 beats etc). [Track 21; also 9; 19; 22]

KEYWORDS: tempo, pulse, beat, "swing", accent, bar, meter, rhythm, duration, pitch, melody, intervals, phrases,

Definitions: Musical form refers to the structure of a composition. [tracks 22 & 21; on all the tracks think about how the form is marked rhythmically, harmonically, texturally, melodically, etc]

KEYWORDS: cyclical; blues form; AABA; verse and chorus; bridge; turnaround; head; solos; intro; vamp; coda; tag; through-composed;

"I've got rhythm" [track 21]

The George Gershwin track begins with an eight-bar phrase ("I got rhythm, I got music, I got my man, Who could ask for anything more?") This phrase is repeated ("I've got daisies in green pastures, I've got my man, Who could ask for anything more?"). Then there is a new eight-bar phrase ("Old man trouble I don't mind him, You won't find him 'round my door"). The opening eight-bar phrase returns ("I've got starlight, I've got sweet dreams, I've got my man, Who could ask for anything more?"). This is a typical AABA jazz form:

A I've got rhythm, I've got music,
I've got my man, Who could ask for anything more?
A I've got daisies in green pastures
I've got my man, Who could ask for anything more?
B Old man trouble, I don't mind him
You won't find him 'round my door
A I've got starlight, I've got sweet dreams
I've got my man, Who could ask for anything more?

The trumpet takes a solo over this AABA form/structure. After this the trombone takes a solo over the same form. The two horns then play the head (32-bar melody) out.

Test

Fill in the missing term/s.

1. _____ refers to the sound or tone colour of an instrument or voice.
2. _____ refers to the way multiple voices (or instruments) interact in a composition.
3. When a composition has only a single melodic line, its texture is _____
4. When a composition has two or more melodic lines that are played or sung simultaneously, its texture is _____
5. When a composition has a single, dominating melody and a subservient accompaniment, its texture is _____
6. _____ refers to patterns of sounds and silences.
7. A steady pattern of sound and silence forms a _____
8. _____ refers to the speed of a rhythmic pattern.
9. Patterns of _____ (strong) and _____ (weak) beats are grouped into _____
10. _____ refers to the *number* of beats in a bar.
11. A musical note has _____ (how long it is played/sung/sounded) and _____ (how high or low it is played/sung/sounded).
12. A series of notes, *one after the other*, forms a _____
13. _____ describes the way in which the pitches of a melodic line ascend (rise) and descend (fall).
14. The spaces between pitches are called musical _____
15. Melodies are subdivided into _____
16. When two or more pitches are played at the same time they form a _____
17. When three or more pitches are played together they form a _____
18. A three-note chord is called a _____
19. Complex chords consist of _____ or more different notes.
20. When a set of chords are played one after the other they form a _____
21. _____ describes the rate at which the chords change.
22. _____ refers to the structure of a composition.
23. Have you encountered any music during this course that you had not heard before, but felt particularly enthusiastic about? If yes, what were these styles and what did you like about them?⁸
24. What problems (if any) did you find using the CD and reference sources in the music library and the periodicals in the main library?
25. Comment on the track being played to you and explain what you like and/or dislike about its timbres, textures, melodies, rhythms, harmonies, form, etc.

⁸ There is no "right" or wrong answer to this and the next question.

Library assignment

A

A: Look through the entries (marked in **bold** below) in the second edition of the *The New Grove Dictionary of Jazz* on the jazz reserve shelf in the Music Library and answer the following questions.

- 1) Who did **Calvin Hill** perform and record with in 1972? _____
- 2) Whose big band arrangements are featured on the **Manhattan Transfer**'s 1997 album *Swing*? _____
- 3) In which year did **Billy Taylor** record with Benny Morton? _____
- 4) Who was **Trio Transition**'s pianist? _____
- 5) Name the album that **Trio da Paz** recorded in 1992 _____

B: Find a short article in a music magazine/periodical. Explain what the article is about, in two or three sentences. Attach a photocopy of the article to your answer. As an example I have shown you how to reference and summarize the article overleaf.

Author	Lee Mergner
Year published	2010
Title of article	"Nica's Dream, on Screen"
Title of magazine	<i>Jazz Times</i>
Volume	February
Page number	59

NOTE: These details must be organized as follows:

- 1) Put the author's surname first [**Mergner**]
- 2) Now put a comma after the author's surname and follow this with their first name and full stop [Mergner, **Lee**]
- 3) Then, add the year that the magazine was published and put a full stop after that date. [Mergner, Lee. **2010.**]
- 4) Write the title of the article within inverted commas [Mergner, Lee. 2010. "**Nica's Dream, on Screen**"]
- 5) Thereafter write the title of the magazine in *italics*. [Mergner, Lee. 2010. "Nica's Dream, on Screen" ***Jazz Times***]
- 6) Write down the volume number/month of the magazine in brackets, and followed by a colon. [Mergner, Lee. 2010. "Nica's Dream, on Screen" *Jazz Times* (**February**):]
- 7) Finally, write down the page number/s of the article [Mergner, Lee. 2010. "Nica's Dream, on Screen" *Jazz Times* (February): **59**]

Your reference will now look like this:

Mergner, Lee. 2010. "Nica's Dream, on Screen" *Jazz Times* (February): 59

Now find a chapter in a book that is available in the library and do the same.

Your answer will look something like this:

Porter, Lewis and Michael Ullman. 1993. *Jazz: From its origins to the present* Englewood Cliffs, New Jersey: Prentice Hall, 57 – 73

In their chapter the authors explain why Louis Armstrong is such a significant figure in jazz history. They consider the work he did with collaborators like the arranger Fletcher Henderson and blues singer Bessie Smith. A musical analysis of the most celebrated solos that Armstrong played with his famous Hot Fives and Hot Sevens bands follows. The chapter concludes by considering Armstrong as popular music celebrity.

Finally (!) find an article in a journal that is available in the library and do the same.

Your answer will look something like this:

Crist, Elizabeth. 2003. "Aaron Copland and the popular front" *Journal of the American Musicological Society* 56/2: 409-465

Crist considers how Aaron Copland's political identity finds expression in works such as *Fanfare for the common man* or his Third Symphony, which were written in an accessible style that the composer described as "imposed simplicity".



Nica's Dream, on Screen

New documentary sheds light on Monk confidant

One of Monk's closest personal and professional relationships, outside his family, was with Pannonica de Koenigswarter, a British-born Baroness who acted as a patron, escort, gatekeeper and eventually guardian for the pianist during the last decade or so of his life. Known to her friends as "Nica," and named by her father after a rare species of moth, she was a member of the wealthy and famous Rothschild family, though she lived much of her life in estrangement from that international banking dynasty.

Now the story of her life and her relationship with Monk and other jazz musicians is being told in a new documentary. *The Jazz Baroness* was written, produced and directed by Hannah Rothschild, a British filmmaker with family ties to the subject—Nica was her great aunt. Interestingly, Rothschild knew little about Nica beyond what was known in public and whispered within the family: that Nica lived with jazz musicians and dozens of cats, that numerous songs were written for her, that Charlie Parker died in her apartment. Rothschild decided to find out the real story, and this film documents that 10-year search to solve the puzzle of Nica's life.

The film features Rothschild's interviews with jazz musicians, critics and industry insiders, including Sonny Rollins, Roy Haynes, Chico Hamilton, Quincy Jones, Clint Eastwood, Dan

Morgenstern, Gary Giddins, Ira Gitler, Harry Columby and T.S. ("Toot") Monk. She also talks to various Rothschild family members who would consent to speaking on camera (several did not). The contrasts between the interviews with Nica's family and with her associates are both illuminating and jarring.

In a press release, Rothschild says, "Everyone agreed on one thing: her great love, the man with whom she lived for 10 years, for whom she went to prison, was the resolutely individual high priest of bebop, Thelonious Monk." Nica's devotion to Monk as man and musician is vividly illustrated, not only by the talking heads, but also by Nica's own writings, voiced here by renowned actress Helen Mirren. At times, the sheer volume and variety of interviews, coupled with the divergent archival footage, bog the story down, but the filmmaker's very personal narration helps to keep things in focus. Any jazz fan viewing this film is sure to come away with a more nuanced picture of Nica, Monk and the jazz scene as it existed in New York in the '50s and '60s. The BBC documentary originally premiered stateside on HBO2 on Nov. 25, but will be re-aired, available on HBO On Demand through December, and released on DVD. For more information about Nica and the documentary, visit the www.thejazzbaroness.co.uk. **LEE MERGNER**

[Model answer]

Author	Lee Mergner
Year published	2010
Title of article	"Nica's Dream, on Screen"
Title of magazine	<i>Jazz Times</i>
Volume	February
Page number	59

Reference: Mergner, Lee. 2010. "Nica's Dream, on Screen" *Jazz Times* (February): 59

Summary: Lee Mergner tells us about a recent film that documents the relationship between Pannonica de Koenigswarter and Thelonious Monk.

Essay

An essay tells a particular story or explains a particular idea. Sometimes it may simply describe something. An essay consists of a series of paragraphs that lead the reader from the first idea to a satisfying conclusion. As such, each paragraph should support the next, so that the reader does not get confused.

Here are 8 paragraphs about the jazz rhythm section. Order them in the correct sequence so that they form a coherent essay. Include the original number at the beginning of each paragraph.

- 1) In older jazz styles, the bass drum was played lightly on all four beats to lend depth and definition to the bottom of the ensemble sound. Since the 1940s, the bass drum has been used for accents. Drummers play the drums with a combination of sticks, brushes, and mallets depending on the sound they wish to produce.
- 2) This style of playing is known as the walking bass. When a bassist plays just 2 notes per 4/4-bar with accents on beats 1 & 3, musicians will say that s/he is playing in a two-beat style. (It almost sounds like the bass is "stalking" rather than walking!) When the bassist plays 8 notes per 4/4-bar and the bass-line sounds like it is running, we say that s/he is playing double time.
- 3) The jazz rhythm section often includes the double bass, piano and drums. They provide a rhythmic and harmonic foundation that the soloists can then play against.
- 4) The bassist *anchors* the rhythm section, often by playing the root notes of chords on the first beat of the bar. On the 4th beat, the bassist often plays a note that leads to the next chord in the harmonic progression.
- 5) The pianist plays syncopated chords against the walking bass line. These provide harmonies and rhythms that support and complement the soloist. Jazz musicians refer to this kind of accompaniment as comping. When a pianist takes a solo, s/he comps with the left hand and improvises solo lines with the right.
- 6) The drummer uses his/her right hand to play rhythms on the ride cymbal. With the left hand, the drummer accents and colours the group sound by playing fills and interjections on the snare drum. These fill in musical gaps left by the soloist and/or other players. When playing swing, the drummer will play a "chick" sound on the high-hat. The high-hat is operated by a foot pedal and is usually played by the left foot. The right foot operates the bass drum pedal.
- 7) The soloist improvises melodies or lines that relate to the underlying harmonic progression and respond to the rhythms and textures played by the bass, drums, and piano.
- 8) The drummer functions as a timekeeper. S/he also colours the group sound and kicks and prods the soloist in ways that relate to what the pianist and bassist are playing.

Write an essay about your favourite piece of music that includes paragraphs about the following.

- 1) Introduction
- 2) Timbre
- 3) Texture/instrumentation
- 4) Rhythm
- 5) Harmony
- 6) Melody
- 7) Form
- 8) Concluding remarks

As an example, I have written an essay on Sting's "I was brought to my senses".

This song comes from Sting's album *Mercury Falling* which he recorded in 1996 with Dominic Miller (guitars), Kenny Kirkland (keyboards), and Vinnie Colaiuta (drums). Sting sings and plays the electric bass guitar. All the tracks on the album were composed by Sting.

I find Sting's voice quite husky. His vowels tend to be nasal and sometimes he drops down to a more "throaty" sound. The remaining instruments are quite "clean-sounding". They don't draw too much attention to themselves. The exception is the soprano sax player who sounds like he is "straining" to give a sense of intensity to his solo.

At the beginning, I hear only voice and guitar; then voice, guitar, and fiddle (violin). After the introduction, the bass, keyboards (doing voice pads), and drums join in. On the "chorus" ("I was brought to my senses...") the keyboard accompaniments become fuller. Towards the end of the piece, guest musician Branford Marsalis plays a soprano saxophone solo against the other instruments. The beginning of the piece is heterophonic because voice, guitar and then the fiddle all sing/play the same melody but not strictly together. After the introduction I would describe the texture as mostly polyphonic because there seem to be several melodies going at the same time. In general, though, Sting's voice is the main focus of attention. Overall, the texture works its way from quite spare and intimate to much fuller and busier.

The beat is steady/metronomic, and the main body of the piece uses an additive 7/4 meter (123 1234 / 123 1234). The introduction is not quite arrhythmic but it is rhythmically "loose" or "free" or "un-metered". On the verse the guitar plays a repeated rhythmic pattern. The drummer emphasizes beats 3 and 7 on the chorus. On the verse Stings sings in time but quite flexibly against the underlying rhythm/groove. On the chorus, he stays more on the beat.

The piece is harmonically quite simple. It does not use too many extended chords. I hear a basic bass progression of I – iii – IV – V: in other words, chords built on doh; me; fah and soh. Mostly, the chords change every bar, in other words, every seven beats.

The melody in the introduction ("Alone with my thoughts this evening...") is very singable. The verses sound like rapid speech that has been set to musical pitches. The chorus is, again, singable. Sting uses mostly small intervals and there are very few big leaps in the melodic part. The melody on the verses consists mostly of speech rhythms. The rhythms on the chorus are more stylized (I was b r o u g h t To my sen – ses... I was b l i n d ... now that I- can- see-Ev'ry ...)
The melody mostly consists of four-bar-phrases and the phrasing is quite regular.

The form consists of an introduction that then moves into the main body of the song. It then has a verse-chorus structure, and ends with a fadeout.

For me, the tune is about texture, and rhythm, and to a lesser extent form. Harmony does not seem to be too important to the composer. There is not too much timbral variation either. However, I love this piece because of its relatively unusual rhythms and the way it builds texturally. I also think Sting is a brilliant lyricist.

Listening examples:

Musical parameters:

01	Kate Bush:	Wuthering Heights	(0:00 - 0:45, fade out)
02	Bruce Springsteen	Born In The USA	(0:00 - 0:45, fade out)
03	L Shankar	Nadru Dri Dhom - Tillana	(all of it)
04	Toshiko Akiyoshi	Kogun	(0:00 - 1:38)
05	Millie Jackson	If Loving You Is Wrong	(0:28 - 1:05, fade out)
06	Scott Walker	Joanna	(0:00 - 0:50, fade out)
07	H Chaurassia	Bhajan	(0:37 - 2:05, fade out)
08	Nishlyn Ramanna	The Beautiful Room...	(0:00 - 1:25, fade out)
09	Nishlyn Ramanna	A Thought	(0:00 - 0:37)
10	William Byrd	Vigilate	(0:00 - 1:00)
11	Sting	I Was Brought To My S...	(all of it)
12	Peter Brötzmann	Machine Gun	(0:00 - 2:05, fade out)
13	Tom Waits	Trouble's Braids	(all of it)
14	J S Bach	Prelude / C Minor	(0:00 - 1:00)
15	J S Bach	Prelude / G Major	(0:00 - 1:00)
16	Oregon	Waterwheel	(0:00 - 2:00)
17	Grover Washington	The Best Is Yet To Come	(all of it)
18	Beethoven	Für Elise	(0:00 - 0:30)
19	Nishlyn Ramanna	Quintessentially	(0:00 - 2:24, fade out)
20	Peter Warlock	Ha'nacker Mill	(all of it)
21	John Mayall	Killing Time	(0:00 - 2:02, fade out)
22	Gershwin	I Got Rhythm	(0:00 - 2:36)
23	Chris McGregor...	MRA	(all of it)

Assigned listening:

World Music:

1. CD 3589, Track 14, **Javanese Court Gamelan**

2. CD 3589, Track 22, **Japanese Gagaku**

Buckshot LeFonque: Music Evolution

3. CD 1895, Track 4, **James Brown (Parts 1 & 2)**

Glass / Akhnaten

4. CD 388, Disc 1, Track 1, **Prelude**

Webern Complete Works / Boulez

5. CD 517, Disc 3, Track 11, **Variations for Orchestra, Op. 30**

The Four Tops / Hitsville USA

6. CD 2664-7, Disc 1, Track 22, **Baby I Need Your Loving**

Feldman / For John Cage

7. CD 1783, Track 8, **(70:00 - 77:10)**

Juluka / Universal Men

8. CD 1543, Track 1, **Sky People**

Sidi Sufis - African Indian Mystics of Gujarat

9. CD 3583, Track 7, **Jamnagar ti Bedi Women's Jikr**

Westminster Cathedral Choir / Kings College Cathedral Choir

10. CD 1654, Track 11, **Victoria: Motet: O quam gloriosum**

CBGB's and the Birth of US Punk

11. CD 2651, Track 14, **Dead Kennedys / California Über Alles**

Yantra: Indian Flute & Tabla

12. CD 2024, Track 5, **Steve Gorn & Badal Roy / Raag Bhairavi**

Elvis: The Ultimate 50

13. CD 4161-2, Disc 2, Track 25, **Heartbreak Hotel**

INTRODUCTION TO MUSIC STUDIES: STUDENT WORK

Example 1

“Could you be loved”, Bob Marley.

This song “Could you be loved” is by Bob Marley and the Wailers, from their last album *Uprising*, 1978. Bob Marley is probably the best-known reggae artist of all times, and really made this genre accessible to the masses. He thought of his music as spiritual, and he used it as a vehicle to further the cause of the Rastafarian movement, that stood against the oppression of people and their exploitation. This message comes across quite clearly in this song. For instance where he sings: “Don’t let them fool you, or even try to school you”, he is apparently referring to the schooling policy in Jamaica at the time, which stated that any child that wanted to be schooled should wear shoes. Many Jamaican families were too poor to afford shoes so their children couldn’t receive an education. And even if they did receive schooling the information they received was skewed and outdated. Marley says that it is better to not be schooled by the racist, narrow-minded government of the **day**.

This song, like many of his songs is extremely simple, without frills, elaborate build-ups and ornamentations, or complex chord progressions. The song starts with the lead guitar introducing the main theme. At the back one can hear an interesting instrument, called the Brazilian Cuica. This is a traditional, drum-like instrument which produces a croak-like sound. Next the rhythm guitar, bass guitar, drums and keyboards are introduced, and then Marley’s voice. His voice can be described as rich, hoarse and throaty- and has an emotional quality to it. He obviously had a message that he was trying to get across, and the lyrics of the songs **is** clearly articulated. He often comes in just after the beat, and stretches certain important words out for **effect**.

The song has only a few chord changes and has, like most reggae music, a laid-back feel to it. The metre is a typical 4/4 beat (Reggae music is always written in this metre), and the tempo is moderate. What gives it its distinctive Reggae feel is the typical “one-drop” style, where the first beat of the bar is completely quiet (perhaps the base may come in on this beat every other **bar**). But the rhythmic guitar comes in at beats 2 and 4 (a lot of the time with an upward rather than a downward stroke), with a distinctive drum beat (played on both snare and bass drum) on beat **3**. In this song, one can distinctively hear the guitar strokes on beats 2 and 4, but the distinctive big drum beat on beat 3 is less distinctive here than in other Marley songs like for instance “Satisfy my soul”.

One also hears, like in all Marley’s songs, distinctive female backing vocals. In this song they have two solo bits, which contain quite an important part of the message of the song: “Remember life is rocky, and you could stumble too. So while you’re pointing fingers someone else is judging you.” and then again, “You ain’t gonna miss your water, until your well runs dry. No matter how you treat him, he’ll never be satisfied”.

The form of the song is also very simple: typically Marley falls into the chorus straight after the intro, followed by a verse, chorus, backup vocals solos (not sure if one can refer to this as a bridge), then a second verse, chorus, backup vocals and then just a repeat of the words “Say something!” (ie stand up against oppression), and then a fade-out.

RU 13/4/28 3:20 PM

Comment [1]: Lovely contextualizing introduction

RU 13/4/28 3:20 PM

Comment [2]: are

RU 13/4/28 3:20 PM

Comment [3]: nice observation!

RU 13/4/28 3:21 PM

Comment [4]: Excellent

RU 13/4/28 3:21 PM

Comment [5]: Lovely detailed description!

I like Bob Marley's music for two reasons: I like that his music has a strong message against oppression, and for spirituality and personal freedom. I like the idea, that a human being can live outside (or try to) the restrictions and oppression of mainstream society and be the master of his own fate. That one can live without having to become a slave to the system and money- with dignity. Secondly, I like the music for the music's sake. I think that music doesn't need to be intricate or complex to be "good"- as a matter of fact I think quite often the opposite applies and that it is the clean, simple melody that survives the passing of time and becomes a classic. And that seems to be the truth where Marley's music is concerned: it has survived the passing of time, and today he is revered as much, if not more, than he was in his time and he has loyal followers in all parts of the world.

RU 13/4/28 3:22 PM

Comment [6]: I couldn't agree more!

RU 13/4/28 3:22 PM

Comment [7]: Excellent essay – 85%

Example 2:

This is a song that was originally composed by American pop duo A Great Big World, released as the lead-single from their debut album, “Is There Anybody Out There?” (2013). My main focus, however, is on the group of singers that took this song and made it their own. This group is called, Penatonix. This name is quite relevant because they are a group of five singers and the name Pentatonix comes from the word pentatonic, which means relating to, based on, or denoting a scale of five notes, especially one without semitones equivalent to an ordinary major scale with the fourth and seventh omitted.

The lead singer for this song is Kirstin. I find her voice very clear and prominent in the song, with the other singers not really drawing too much attention to themselves. Avriel, who is the bass singer, has a warm and sustaining voice for this song. Scott and Mitch have powerful harmonies that they are adding but they never overpower Kristin. The cello in the song helps to give it a “flowing” feel but also never overpowers the singers. They way that their voices blend gives the song a sense of “longing” and adds to the warmth and depth of the melody.

The instrumentation of the song is started off when off when we hear the cello being used to give a steady rhythm as Kevin, the beat boxer, plucks the strings. Shortly after that we are joined by Avriel, the bass singer, who gives a steady bass line and it almost gives us the feel of a string instrument being played. He is then joined by the lead singer for this song Kristin which sings the melody part of the song. She is then joined by the other two, Scott and Mitch, who are doing a higher harmony with each other. Scott and Mitch fall in between Kristin for the first few lines of the song. Then as Kristin repeats the lines (“say something, I’m giving up on you.”) the cello goes from being plucked to Kevin using the bow and giving us the “Flowing” feel. The evidence of a polyphonic texture is coming through more strongly and solidly. We hear Scott singing the higher harmony with Kirstin and Mitch is harmonizing with the cello. Very cleverly Scott and Mitch switch parts when it comes to the line (“and I, will stumble and fall.”) they all then start to increase their dynamic level and you get the feeling that the song is getting “intense.” You can feel the desperation in her voice as she repeats the lines, (“say something...”) Kevin, the cello player, also starts to beat-box while still playing the cello at the same time.

RU 14/6/3 9:54 AM

Comment [1]: Create powerful accompanying harmonies (?) Strictly speaking, the way you've phrased it doesn't make sense – they can't "have" powerful harmonies ...

RU 14/6/3 9:55 AM

Comment [2]: Interesting idea – can you elaborate?

The beat of the song is a steady (123 123 123 123). And they keep to this beat throughout the whole song, not changing at all. The song keeps a “swinging” feel and their voices carry it well. The beat-boxer does add more emphases on the first beat as the song goes on by increasing his dynamic level and mimicking the Kick of a drum kit by rounding his mouth and narrowing his lips and forcing a strong amount of air out of his mouth.

Because there are five voices in this song, the harmonies of the song add a lot of color and emotion. They give us numerous switches from homophonic to polyphonic textures which help to add to the emotion and the suspense’s of the song. From the bass to the soprano they are singing out there parts well and not overpowering each other. The verse of the song has a cord progression of (vi -V - I- V). They when we get to the pre-chorus we have a cord progression change and it is now an I-iii-IV-I: it repeats that twice and then it goes back to our previous chord progression of (vi -V - I- V.)

The verse is not too complicated and is nice and easy to sing along with. The pre chorus and also the chorus is both not to complicated melodies and they are sing able because the pitch of the melody does not have a lot of variation and the melody is kept simple. Toward the end of the song the melody starts to become more complicated because they are doing much more melodic runs and the harmonies are coming through stronger making it harder for someone to follow the melody.

The form consists of an introduction that then moves on to the main body of the song. It has a verse and chorus structure and it ends with an incomplete ending. You feel like the song has to have one more chord at the end of the song, but it end with leaving that feeling suspense.

For me the tune is about harmony and giving the listener a form of something fresh and new. I love this because it gives the listener a new perspective of harmony and challenges the boundaries of music and harmony that we have in our mind. The song leaves you with a craving to want to hear more. Personally this is my current favorite song and will continue to be so for a while.

<http://www.youtube.com/watch?v=0dYlvdLdK9w>

RU 14/6/3 9:55 AM

Comment [3]: Perceptive comment!

RU 14/6/3 9:56 AM

Comment [4]: their

RU 14/6/3 9:56 AM

Comment [5]: Good observation; nicely substantiated

RU 14/6/3 9:56 AM

Comment [6]: 70%

Example 3:

Garreth Robertson

g14R0679

Piece of Me Britney Spears

Britney Spears has been labelled many things in life, from a sex symbol to queen of pop. She grew up in a small town called Kentwood Louisiana. Growing up in a small town she would sing casually for weddings and other small town events, but nobody ever thought that one day she would be labelled Queen of Pop by millions all over the world.

The song "Piece of me" comes from Britney Spears's fifth studio album *Blackout*. It was inspired by a 'dark time' in the singer's life. Britney is the main singer in the album but does not play any instrument. In a few of the songs you will hear other random voices as backing, but these voices are not credited as featured artists on the album, but as backing singers called Bloodshy and Avant.

The Britney spears singing style is very popular. Her voice is generally altered depending on the genre of the music. There is soft and sweet, strong and domineering and airy and seductive. The producers make use of vocal distortion in this song which often makes it difficult to determine which voice is which and creates a sense of altered pitches. The timbre of her voice is very nasal and fierce. This styles of singing portrays the "I don't care" attitude that is produced in this song. The song is more a biography based song which emphasises many of the hardships she has faced on the road to stardom.

In the beginning we start off hearing a dubstep style in the opening bars. Soon after a strong beat begins with various drumming material. The electro dubstep genre lasts throughout the entire song and often moves into a lower bass range which gives the song a solid structure. The dubstep style creates a sparseness to the music with the main accompaniment in the lower bass range, with Spears's voice being the middle. The drumming material adds special effect with its sharp clapping noises. This song has been classified into "electric Instrumental" and falls into the genre of pop groove. I will classify the song as Homophonic as it is mainly one melodic line with various types of accompaniment.

"Piece of me" is composed in the key of C sharp minor and is in common time signature. The song has a dance effect and is generally a dance club scene. The chord progression is very unusual and suits electronic instrumentation rather than normal instrumentation. The chord structure is I – iii – vii – I – V.

This song is in common time signature and maintains a continent rhythmic flow throughout.

This song is very easy for people to sing along to, as it makes use of speech rhythms, but in the chorus we will find more of a melodic line. The phrasing is irregular as sentences and musical phrases constantly run into each other. For this reason it feels that the momentum of the song is driven by the lyrics.

The song ends very suddenly with the words "oh yeah." It has two verses and two choruses, with a bridge section. The form structure is ABA

This song has been rated one of the best song of 2007 and is loved by many. There is not much complexity to the music, but its catchy lyrics, beat and exciting dance feel definitely catches the

RU 14/6/3 9:48 AM

Comment [1]: No need to mention it again – rather leave this phrase out, or, the previous sentence

RU 14/6/3 9:49 AM

Comment [2]: Could you elaborate?

RU 14/6/3 9:50 AM

Comment [3]: I kind of hear Spears as being the "top" of the musical texture, and I would argue that the dub step groove occupies the "bottom" of the texture. In other words the texture lacks a "middle" (usually occupied by guitars or keyboards in much popular music)

RU 14/6/3 9:51 AM

Comment [4]: Could you say how?

RU 14/6/3 9:51 AM

Comment [5]: You've already said this

RU 14/6/3 9:51 AM

Comment [6]: Nice!

Garreth Robertson

g14R0679

listener's attention. I think the lyrics are perfect for the song because it has a very personal approach to her life the way she sees it. I think the composer as much as the singer were definitely aiming to target the younger generation when producing this song because of its dance feel and cheeky lyrics.

RU 14/6/3 9:52 AM

Comment [7] : 68%

3. Defining jazz

This 12-lecture module (typically)⁹ forms part of the second semester of Music I and it spreads out over 12 weeks. The module runs in parallel with a 24-lecture module in music theory, and another on Baroque music taught by two other colleagues. In this module, I build on the listening and writing skills developed in the *Introduction to music studies* module described above. Students engage with more complex ideas, for example “the concept of music as a multidimensional, musical/verbal experience in which a continuum from speech to song is expected and the rhetorical strategies of speech as music and music as speech are shared”, or “stratified, percussive musical textures” and have to write about how these find expression differently in two pieces of music. Students also learn how to recognize and describe some of the compositional and improvisational technical devices that characterize a variety of jazz styles.

This module is less scaffolded than the *Introduction* module in that I provide no model answers. However, students are required to submit a first draft that I comment on and advise them how to improve their essay and their mark.

The course outline for the module follows. Thereafter I include a selection of students’ assignments along with my commentary on their writing. The third assignment shows a striking instance of a student who was – after a one-on-one meeting with me – able to significantly improve on her first draft.

⁹ 2011 and 2012 called for different arrangements because someone teaching on the course resigned and left the University in April 2011 and was only replaced in July 2012.

DEFINING JAZZ: COURSE OUTLINE

Rhodes University
Department of Music & Musicology
Module Outline: Music 1 – ‘Defining’ ‘jazz’

Year: 2016

Lecturer: Dr Nishlyn Ramanna

Overview:

This module aims:

- 1) To help you understand how the “basic conceptual approaches to music-making ... and basic assumptions about the music process” that composer/scholar Olly Wilson (1996) identifies as emblematic of “African American musical culture” find expression in different jazz and popular pieces from the African American musical tradition.
- 2) To help you understand the compositional and performance techniques that characterize jazz and to understand jazz “synchronically” as a “coherent universe of significant sonic options” (Walser, 1993).

Background knowledge:

A secure knowledge of the musical parameters assessed in the first semester.

Learning outcomes:

By the end of the module you should be able to:

- 1) Hear and describe (in a written essay) how the musical dispositions Wilson describes as emblematic of African-American musical culture find expression in a jazz piece and a piece in the African-American musical tradition.
- 2) Write short descriptions of the following terms and concepts: i) jazz composition as improvisation; ii) jazz improvisation as composition; iii) chorus forms; iv) modal jazz; v) melody and musical dialogism in jazz; vi) swing; vii) four-beat; viii) two-beat; ix) backbeat; x) double-time; xi) break; xii) stop-time.

Teaching and learning methods

Twelve 45-minute lecture/tutorials on Thursdays (9:35)

Assessment:

- | | |
|--|----|
| 1) African-American musical culture essay: | 50 |
| 2) Test of jazz terms and concepts: | 50 |

Course content

Lecture	Teaching and Learning Details
1-5	Discussion of Wilson’s criteria
6	Discussion of first draft of Wilson assignment
5-6	Timbre; Texture; Rhythm
7-10	Jazz techniques and concepts
11	Test of jazz terms and concepts
12	Revision

Assignment:

Composer/scholar Olly Wilson identifies the following “basic conceptual approaches to music-making ... and basic assumptions about the music process” that composer/scholar Olly Wilson (1996, 44) as emblematic of “African American musical culture”:

- a) The notion of music as a ritualistic, interactive, communal activity in which everyone is expected to participate;
- b) the concept of music as a multidimensional, musical/verbal experience in which a continuum from speech to song is expected and the rhetorical strategies of speech as music and music as speech are shared (signifying, troping);
- c) a conception of music based on the assumption of the principle of rhythmic contrast;
- d) the predilection for call and response;
- e) cyclical musical structures;
- f) the propensity to produce stratified, percussive musical textures;
- g) a heterogeneous timbral and sound ideal
- h) the notion of physical body motion conceived as an integral part of the music-making process

Listen very carefully (and repeatedly!) to Miles Davis’s “So What” on *Kind of Blue* (1959) and Michael Jackson’s “Billy Jean” on *Thriller* (1982) and explain how each of the criteria listed above apply to each track.

Test:

Explain the following terms and concepts:

- a) chorus forms
- b) modal jazz
- c) swing
- d) four-beat
- e) two-beat
- f) backbeat;
- g) double-time
- h) break
- i) stop-time
- j) jazz improvisation as composition

DEFINING JAZZ: STUDENT WORK

Example 1¹⁰:

A. An interactive participatory musical conception

In Miles Davis's "So what," the interaction is more between the instruments, the piece starts with the bass and piano, the bass carries on by itself for a few bars, and is joined by the piano in two short chords. Later the trumpet, drums and saxophone join the piano. The trumpet breaks into a solo. The trumpet is joined by the piano. The saxophone takes over the next solo. The song ends with the pianos solo with the saxophone and trumpet playing together. Throughout the whole song the bass plays a steady walking rhythm while the drums play softly in the background. In Sibongile Khumalo's "Township Medley," the interaction is between the instruments and the audience. In the beginning of the piece, the piano opens the introduction and is later joined by the saxophone and the drums. Sibongile starts singing with the piano accompanying with the drums in the background. The saxophone later takes over with a solo before Sibongile ends the piece in song. The interaction between the audience is showed by hearing the audience's appreciation of the song by clapping, whistling and singing along. The interaction between Sibongile and the audience is showed by her talking to them and asking them, "who told you to stop singing" and by commenting on their singing by saying she loves it and finally by telling them, "thank you and goodnight". 4/6

B. Concept of music in which rhetorical strategies of speech as music and music as speech are shared. In "So what," the piece tells a story with the instruments. The use of speech rhythms such as irregular phrasing and syncopation give the piece a sense of conversation as when people talk they don't talk in a straight sentence; they use commas and full stops. Idiolect makes it sound as if the instruments are talking with a tone of voice as when people talk they don't talk in a monotone voice, they use different tones depending in what context they are talking in as when they are excited they talk loudly and fast. The use of slurs, accents, mutes and different mouth pieces indicate different tone colours between the instruments. The piece starts with the bass and piano playing together in a minor key giving a mysterious feel as though discussing a problem. The bass carries on by itself for a few bars, as though asking a question or discussing something and then is answered by the piano in two short accented chords by the piano as if the piano is agreeing with what the bass has to say. The trumpet breaks into a solo indicating a topic change. The trumpet is answered by the piano as though giving the trumpet advice on what to do for the bass's problem. The saxophone takes over the solo indicating the next topic change. The saxophone plays fast and messy as though he is disagreeing about the trumpets advice and hastily offers his opinion to the piano of what to do for the bass's problem. The pianos solo indicates another topic change as though the piano is recapping what the trumpet and saxophone had to say about the bass's problem, the saxophone and trumpet answer as though agreeing and letting the piano know he is right. The song ends with the bass speaking to the piano, trumpet and saxophone as though all three are now helping the bass with his problem. 5/6

C. A predilection of rhythmic contrast.

In "So what", the opening is rhythmically free as there is no clear statement of the beat. The rhythms build up throughout the piece as though building up to something bigger. There is a sense of rhythm inflection as the beat is bent and music is played ahead or just before the beat, and idiolect is emphasized by where the musicians place themselves from the beat. There is one grand rhythm and there are different individual rhythmic all playing along with the grand rhythm. In the piece the bass, piano, trumpet and saxophone all take turns in being the grand rhythm and part of the individual rhythms. Different tempos and pace are used throughout the song with numerous syncopated rhythms. The drummer uses a dual accented scheme of accenting the second and fourth beat of the bar. The piano plays syncopated chords over the walking bass line, these provide harmonies and rhythms that support and compliment the soloist in what Jazz musicians call comping. When the piano takes over the solo, the piano comps with left hand and improvises solo lines with the right hand. In "Township medleys", all participants have a lot more to say, the drummer also uses a dual accented scheme and Sibongile uses rhythmic inflection and is a lot more off the beat with syncopated rhythms. 4/6

D. Call and response formats.

In "So what" there is a call and response between the instruments. The tune itself is a call and the improvisations are a response to the tune starts. The piece uses a compositionally and the middle section goes up half a step sort of responding to the main melody. The soloist improvises melodies or lines that relate to the underlying harmonic progression and responds to the rhythms and textures played by the accompanying instruments that are answering the call of the soloist. The piece starts with the bass calling and is answered by the piano. The trumpet than calls and is answered by the piano during the trumpets solo. The saxophone takes over the solo and its call is answered by the

RU 16/9/11 1:16 AM

Comment [1]: Elaborate?

RU 16/9/11 1:16 AM

Comment [2]: Good so far --- how do the improvisers interact with the compositions?

RU 16/9/11 1:16 AM

Comment [3]: Nice

RU 16/9/11 1:16 AM

Comment [4]: Good!

RU 16/9/11 1:16 AM

Comment [5]: Good

RU 16/9/11 1:16 AM

Comment [6]: Also remember that "idiolect" refers to each individual's unique way of speaking

RU 16/9/11 1:16 AM

Comment [7]: Nice!

RU 16/9/11 1:16 AM

Comment [8]: Good!

RU 16/9/11 1:16 AM

Comment [9]: Nice way of thinking about it

RU 16/9/11 1:16 AM

Comment [10]: for

RU 16/9/11 1:16 AM

Comment [11]: rhythmic intensification

RU 16/9/11 1:16 AM

Comment [12]: Careful here - I think you're still not 100% sure what idiolect means

RU 16/9/11 1:16 AM

Comment [13]: This phrase does not make sense to me

RU 16/9/11 1:16 AM

Comment [14]: Not sure what you mean by "grand rhythm" here

RU 16/9/11 1:16 AM

Comment [15]: Good

RU 16/9/11 1:16 AM

Comment [16]: Good - indeed the scheme informs all the players' music al thinking

RU 16/9/11 1:16 AM

Comment [17]: Than?

RU 16/9/11 1:16 AM

Comment [18]: Good!

RU 16/9/11 1:16 AM

Comment [19]: Does not make sense

RU 16/9/11 1:16 AM

Comment [20]: Do you mean composition?

¹⁰ This was actually marked in 2014, but for some reason when I collated this assignment and the one that follows into a Word document, Word changed the dates of the comments to 11 September 2016.

piano. The pianos solo call is answered by the trumpet and saxophone. The end of the song is the bass calling and the piano, trumpet and saxophone answering. In “Township medleys” there is a call and response between the singer and audience. The audience is clapping claps on the second and fourth beat while the piano plays the intro indicating a call and response. During the saxophone solo there is a constant call to the audience and so the audience responds by shouting and cheering. There is a sense of call and response between the instruments as the piano starts the song by calling and is answered by the saxophone. Sibongile starts singing and her call is answered by the piano. 4/6

F. Stratified percussive musical textures

This is layered according to solo, accompaniment, bass line and percussion. In “So what”, the bass is like the deep pulse of the piece, with different layers. The bass starts the piece and is joined by the piano, than joined by the drums, than joined by the trumpet and finally joined by the saxophone. The layers consist of different soloists at different times. The trumpet is the first soloist, with the piano as the accompaniment, bass playing the bass line and the drums as the percussion. It later changes to the saxophone as the soloist, with the piano still as the accompaniment, bass playing the bass line and the drums as the percussion. The last soloist is the piano, accompanied by the saxophone and trumpet together, bass still playing the bass line and the drums playing the percussion. In “Township medley”, the soloist in the beginning of the piece is the saxophone, who is accompanied by the piano, with no bass line, with the drums as the percussion. The next soloist for majority of the piece is Sibongile who is accompanied by the piano, with no bass line, and drums as percussion. The saxophone then takes over with another solo and is accompanied by the piano, with no bass line, with the drums as the percussion before Sibongile takes over until the end of the piece. 2.5/6

G. Heterogeneous timbre and sound ideal.

In “So what”, the first instrument we hear is the double bass rumbling in its lower register. The bass is joined by the piano playing two chords; the trumpet accents the two chords when they are in response to the bass by accenting the attack and immediately making the decay soft. The trumpet plays in a very “airy and free tone”, with long sustains followed by short decays almost half played. The saxophone comes in with a strong attack playing with a metal mouth piece to give the sound a crisp tone, the saxophone shows off greatly by using bent notes, trills, slurred runs, octave jumps, playing in lower and high register, and in quiet and loud sections. The saxophone uses legato and staccato notes also using with long sustains followed by messy runs. The drummer is very laid back and uses his right hand to play rhythms on the ride cymbal and with his left hand, the drummer accents and colours the group sound by playing fills and interjections on the snare drum. These fill in the gaps left by the soloists and other players. In “township medleys”, the piano plays very staccato chords, the saxophone and trumpet come in together with a strong attack playing a catchy melody. Sibongile uses various voice techniques and idiolect to give her lyrics tone colours such as whispering, shouting, scoops, bending notes and how she places herself from the beat by coming in just ahead of the beat. The drums play a very straight forward beat in dual accented scheme accenting the second and fourth beat. 4/6

You’re missing a paragraph on “cyclical musical structures”

So far 23.5/42 = 56% - feel free to rework your answers, add in the missing paragraph and resubmit for a better mark.

RU 16/9/11 1:16 AM

Comment [21]: You’re not 100% on top of this concept – let’s discuss in class

RU 16/9/11 1:16 AM

Comment [22]: Good!

RU 16/9/11 1:16 AM

Comment [23]: Meaning?

RU 16/9/11 1:16 AM

Comment [24]: Excellent observation

RU 16/9/11 1:16 AM

Comment [25]: Good!

RU 16/9/11 1:16 AM

Comment [26]: Good

RU 16/9/11 1:16 AM

Comment [27]: All very true but more relevant to the discussion of texture and also “call and response” and conversation too

RU 16/9/11 1:16 AM

Comment [28]: Incorrect use of this word

RU 16/9/11 1:16 AM

Comment [29]: Nice!

RU 16/9/11 1:16 AM

Comment [30]: Again true – but this belongs to the discussion of rhythmic contrast

Example 2

a.)

Olly Wilson describes jazz as an interactive participatory musical conception. By this he means that jazz is a communal activity whereby everyone is encouraged to participate. This interaction can occur between members of a band in which each "voice" is as important as the next and each play an important role and these different voices come together to create a piece of music. This interaction is not restricted to members within a band, audience members are also connected with the music in a communal way. Their response to the music, for example applause or clapping and singing along is a form of interaction. The audience interacts also by dancing and thus creating a vibe that the musicians on stage feed off and recognise. In effect, a jazz concert becomes a social gathering where the audience interacts with each other as well as with the musicians on stage.

In the music example "township medley" by Sibongile Khumalo, Ubuntu describes the music less so than the individual. The audience interacts with the band by singing along to the lyrics and by clapping and cheering whenever the mood was heightened. Sibongile Khumalo interacts with the audience by encouraging them to sing along and even says, "Who said you should stop singing". In the Miles Davis piece, each voice has a specific and unique sound but they work together to provide an overall mood and feel. the different instruments have solo sections which show off their unique identity while at the same time, the instruments work together for example in the call and response section between the bass and piano and later on the bass, piano and strings. The bass plays a the "call" and the piano (and later the horns) reply with a two note response. 6 marks

b.)

Olly Wilson describes African-American musical culture as a concept of music in which the rhetorical strategies of speech as music and music as speech are shared. A conversation consists of a general topic. This is similar to African-American music whereby the topic is the tune; the melody, rhythm and beat set the mood and pace of this musical conversation. Similar to everyday conversation, there is an expression of different ideas in jazz music. An example of this would be the shift up a semi tone in "so what" as well as the combination of long and short phrases played in the different improvisations. This could suggest the expression of different ideas by the different individuals taking part in the conversation. In the Miles Davis piece, the trumpet and the piano talk to each other. The trumpet is chilled while the piano is quietly agreeing with its statements.

A conversation also consists of speech rhythms. In the "so what" piece, the trumpet makes bold statements by using accents and staccato. Jazz music has irregular rhythms in contrast to the European classical music where everything is symmetrical. Jazz has uneven phrasing and the improvisation doesn't fall on the beat. The piece "township medley" has irregular phrasing and makes use of contrasting rhythms in one piece. Language is also a common aspect of conversation. Shared lexicon, grammar and semantics can be translated into particular melodic, rhythmic and harmonic patterns in a piece of music. "township medley" has a particular idiolect as it makes use of the marabi chord patterns that are repeated throughout the entire piece. Idiolect is important and this is translated into timbre. In "so what" Coltrane has a unique timbre because he uses a metal mouth piece that gives him a particular sound. The piano keeps the pace and is therefore regulated. Some performers may prefer to flatten or bend notes or play in a different pitch to create a unique sound.

4.5/6

c.)

Rhythmic contrast is an important aspect in jazz. Pace and tempo are fundamental aspects that best describe the rhythmic contrast of a piece of music. The opening section of Miles Davis's "so what", can be described as rhythmically free with no clear statement of the beat. It then moves to a section with a clear statement of the beat which is the call and response. There are two levels of accents in this piece; there is emphasis put on the second and fourth beats in the bar. This is known as the dual accentuation scheme. However, the players bend the beat; this is known as rhythmic inflection. It is as if they are playing or toying with the beat by playing ahead or behind the beat. For example, the trumpet is very chilled and is in no rush. This is the reason why people perceive jazz to be very relaxed while Baroque and Classical music is on point with the beat. This contributes to a player's idiolect; how far behind or in front of the beat they go. The improvisers have their own rhythm but there is a grand beat which is implied but there are many manifestations of it since there are layers of rhythms. In the township jazz piece, "township medley", Sibongile Khumalo sings behind the beat and there are contrasting rhythms; the triplets that Sibongile sings against the doubles of the accompaniment. The performers have more to say; they each have strong opinions and are not just in agreement on a single topic. 6/6

RU 16/9/11 1:16 AM

Comment [31]: as being informed by

RU 16/9/11 1:16 AM

Comment [32]: plays

RU 16/9/11 1:16 AM

Comment [33]: Excellent point

RU 16/9/11 1:16 AM

Comment [34]: The

RU 16/9/11 1:16 AM

Comment [35]: Involving a conception

RU 16/9/11 1:16 AM

Comment [36]: jazz

RU 16/9/11 1:16 AM

Comment [37]: In what way? Elaborate a little bit

RU 16/9/11 1:16 AM

Comment [38]: Good!

RU 16/9/11 1:16 AM

Comment [39]: Elaborate?

RU 16/9/11 1:16 AM

Comment [40]: Idiolect refers to an individual's unique way of speaking - so Sibongile has a musical idiolect - that combines classical, Nguni and jazz influences --- Mkhize has his own unique approach to the piano and so on

RU 16/9/11 1:16 AM

Comment [41]: THIS is correct!

RU 16/9/11 1:16 AM

Comment [42]: Good!

RU 16/9/11 1:16 AM

Comment [43]: Good!

RU 16/9/11 1:16 AM

Comment [44]: Good

RU 16/9/11 1:16 AM

Comment [45]: Excellent!

RU 16/9/11 1:16 AM

Comment [46]: Nice!

RU 16/9/11 1:16 AM

Comment [47]: Nice comparison

d.)

Jazz makes use of call and response. This is because of the interactive aspect of jazz whereby everybody is encouraged to participate in the music. In the “so what” piece, the bass plays a call and the piano and later the horns play a two bar response. The piano is often in call and response with the horns as they play their improvisation solos, they have an almost conversation with the piano in a call and response fashion. Compositionally, the middle bridge section goes up half a step in response to the beginning section. The tune itself is a call and the improvisation is the response.

In the Sibongile Khumalo piece, there is a call and response aspect whereby the audience claps on the offbeat (two and four). The audience cheering in response to the saxophone is an aspect of call and response and also when she interacts with the audience and asks them, “who told you to stop singing”. **Very good! 5/6**

e.)

Cyclical musical structures are prominent in jazz. These are the chord progressions that go round and round. In the “township medley” piece the chord progressions are the marabi chord progressions which are I -IV -I6/4 -V7. This chord progression is repeated throughout the entire piece. In the Miles Davis piece, there are repeated ostinatos that the soloists improvise over. **3/6**

f.)

Stratified percussive musical textures are layers of rhythms provided by the instruments. In the Miles Davis piece, the bass is so deep that it sounds like a heartbeat or a pulse. This is the underlying, steady rhythmic layer. There are then layers of percussion; voice, piano, bass and drums all form part of the percussion. The two note response in the call and response section is like punctuation. The horns accent the first note and this is a very percussive element. So basically, in a jazz band everybody is a drummer because all the instruments have percussive elements. This is typically polyphonic music; there are four layers that interact but are distinct all the same. The bass line, the accompanying harmonic layer, the solo line at the top and then the percussion layer. This is a shared responsibility because everybody contributes to the **rhythm**.

In the Sibongile Khumalo piece, the bass is the grinding rhythm. But more specifically, when she sings, at first she sings in the lower register. She is in triplets against the underlying beat. Suddenly she changes to a high register. There is a pause and this silence provides a powerful rhythmic punch. There is the influence of the four rhythmic layers. **4/6**

g.)

Heterogeneous timbre and sound ideal:

There are lots of different sounds in jazz. In the Sibongile Khumalo piece, one singer produces many timbre qualities. She bends the notes as well as goes from chest to nasal to head voice and sometimes even shouts syllables, breaking into speech sometimes. In the Miles Davis piece, the performers will leap from low notes to high notes or will alternate from a pinched sound to fuzzy and bright. This is a rough and dirty sound which is open to possibility. In Jazz, personal sound is the most coveted characteristic. And an individual performer may modulate his or her voice like an actor changes characters. **4.5/6**

34/42 = 81%

RU 16/9/11 1:16 AM

Comment [48]: Good!

RU 16/9/11 1:16 AM

Comment [49]: MEDLEY!!!!

RU 16/9/11 1:16 AM

Comment [50]: Which Miles Davis piece? This is true of All blues but not So What

RU 16/9/11 1:16 AM

Comment [51]: This is limited – think more deeply about other cycles you hear in both pieces ...

RU 16/9/11 1:16 AM

Comment [52]: You're mixing up the two pieces – careful!

RU 16/9/11 1:16 AM

Comment [53]: Good!

RU 16/9/11 1:16 AM

Comment [54]: Huh??

Example 3: First draft

Music 1 African-American musical culture assignment

By: Cleo Bennett g13b7205

The notion of music as a ritualistic, interactive, communal activity:

Freddie Freeloader:

The way in which this music is interactive is shown by the interactions that takes place between the players, which makes us humans interested and want to listen to this type of music. The track has an upbeat tone as the instruments (trumpet, saxophone, drum and piano) become active and involved within the performance of the song; this interaction from the instruments gives a dancing affect or makes us want to start dancing to the song. The use of layered rhythms, free flowing of chords, tempo (within the song is played fast), as well as dynamics used, within the piece is played soft in the introduction and by the piano solo part. When the trumpet solo starts played it is played slightly louder. These all gives a groovy feeling. The song is played with an optimistic feel, with fast tempos making it very exciting and enjoyable to listen to. The structure which is based on the 12 bar blues, when music is played makes one feel happy and also portrays the swinging affect, this making one feel relaxed and calm as well.

Beat it:

The way in which this music is interactive is the use of many layered rhythms in the song, tempo changes, improvisation of instruments by the electric guitar and vocal voice but mainly by the electric guitar which gives the song its rock and roll affect. The verse of the song is slightly funkier than the chorus part of the song due to the electric guitar improvisation interacting with us being the audience by the way in which it is played with its loud, scratchy, harsh sound. The music is influenced by hard rock, heavy metal and this when played by the electric guitar makes us want to dance and jump to the beat. The way in which Michael sings the lyrics also interacts with us in a way that it portrays the meaning of the song when listening to it, which provides us with a strong message. The strong steady drum beat in the background really gets one into the feeling of the music.

Nishlyn Ramanna 13/5/28 6:36 PM

Comment [1]: Relevance of these factors to the issue of the music as interactive and communal? If not relevant, leave out. If it IS relevant, make it clearer why this is so.

Nishlyn Ramanna 13/5/28 6:39 PM

Comment [2]: These statements do not answer the question ----

Nishlyn Ramanna 13/5/28 6:39 PM

Comment [3]: These statements do not address the topic at hand. Make a time to see me at my office so I can explain one-on-one ☺

Nishlyn Ramanna 13/5/29 12:36 PM

Comment [4]: Apart from your reference to the interacting musicians in paragraph 1, you do not answer the question. Write more about how both pieces of music are constructed out of interactions; also think about how audiences would respond to this music in a live situation. 1/10

The concept of music as a multidimensional, musical/verbal experience in which the strategies of speech as music and music as speech is shared;

Freddie Freeloader:

This music expresses many different ways in which speech and conversation is shared throughout the song. At the beginning of the song, the conversation begins with the trumpet and saxophone with the piano part supporting it. This portrays conversation in a way that when the piano part plays, it is as if it is responding to the trumpet and saxophone that began the conversation. The piano part/section (after the introductory part) with the bass-line of the drums in the background is improvised. This indicating the conversation is free flowing similar to humans having a conversation. When the trumpet solo improvisation is played, it makes the conversation sound interesting and fun. The various instruments used for example the trumpet, saxophone, and drum, each speaks differently, which relate to human beings having their own way of expressing ideas and answers to the conversation. The various dynamics used played by the trumpet and piano as well as dual accentuation played by the drums highlight the gradual changes in a conversation. The way in which the melody is played relating to the chord structure and underlying structure highlight that there are many conversations taking place and the way the music is improvised by the instruments and played at the moment relates to an normal conversation happening. At the end of the song the introductory part is repeated indicating a climax, that the conversation is about to end.

Beat it:

Within the song conversation occurs between the instruments used and vocal part by Michael Jackson. At the beginning of the song when the verse begins, speaking occurs by the vocal instead of singing. The instruments such as the electric guitar and drums in the background show interaction and conversation happening in their own way, when the vocal part comes in to the rhythm of the guitar and drum, it is as if the vocal part is having conversation with the instruments or it is interacting with it. This relates to a normal conversation happening between human beings. In the chorus, vocal singing occurs; this too interacts with the electric guitar and drums, however differently in comparison to the verse because the rhythmic pattern is played differently. The interaction between the instruments and voice is repeated in the song. When the guitar solo is played this adds a different conversation response to the original conversation, indicating a free flowing conversation happening, similar to human

Nishlyn Ramanna 13/5/28 6:41 PM

Comment [5]: Good!

Nishlyn Ramanna 13/5/28 6:49 PM

Comment [6]: I know what you mean, but this sentence is not grammatically correct. Rephrase. I'd suggest something along the lines of: "Like actual conversation, the "musical conversation" on Freddie Freeloader is improvised and free-flowing. Players seem to take turns to speak. [then you elaborate on this point by making reference to specific instances in the music where this seems to happen]"

Nishlyn Ramanna 13/5/28 6:51 PM

Comment [7]: Can you explain how? A fun conversationalist is probably someone who is witty and tells amusing stories. At a *musical* level, what makes the trumpet improvisation sound interesting and fun to you? How about the piano or the sax solos? Were those less interesting by comparison? If so, why?

Nishlyn Ramanna 13/5/28 6:51 PM

Comment [8]: Good!

Nishlyn Ramanna 13/5/28 6:52 PM

Comment [9]: Leave this out – it does not relate to the topic

Nishlyn Ramanna 13/5/28 6:53 PM

Comment [10]: You've made the *beginning* of an interesting point here. Explain how the shifting dynamics can be interpreted as conversation-like?

Nishlyn Ramanna 13/5/28 6:54 PM

Comment [11]: I can't follow this sentence

Nishlyn Ramanna 13/5/28 6:54 PM

Comment [12]: How so?

Nishlyn Ramanna 13/5/28 6:55 PM

Comment [13]: Wouldn't it be simpler to say "Michael Jackson chooses to speak rather than sing" ??

Nishlyn Ramanna 13/5/28 6:56 PM

Comment [14]: Make this the start of a new sentence

Nishlyn Ramanna 13/5/28 6:57 PM

Comment [15]: Elaborate?

Nishlyn Ramanna 13/5/28 6:57 PM

Comment [16]: How?

Nishlyn Ramanna 13/5/28 6:58 PM

Comment [17]: I'm not getting the point you're trying to make

Nishlyn Ramanna 13/5/29 12:37 PM

Comment [18]: So?

beings. The drum and guitar have conversation to the form and the vocal singing has conversation with the ones listening to the music in a way that it conveys and gives a message to the listeners.

A conception of music based on the assumption of the principle of rhythmic contrast;

Freddie freeloader:

The song consists of many different rhythmical contrasts. It has many layered rhythms. At the beginning the drums play a steady beat and a rhythm which has a typical swing feeling to it. The piano part then comes in which show improvisation, this part using rhythmic inflection. The piano part plays slightly ahead of the beat. The drums in the other hand use a dual accentuation scheme. Syncopation is played by the piano when shifting from the accent to an unaccented beat happens. Rhythmic inflection and syncopation also happens when the trumpet solo comes in. A simple time signature of 4/4 time is used; however the melody is not consistent because of the use of various rhythmic contrasts and improvisation happening by the use of the piano and trumpet. There are various tempo changes happening throughout the song. At the beginning of the song the saxophone is played slightly slower in comparison to the drums and piano part that supports it, which is played faster. The piano improvisation is played fast while the trumpet solo is played slower. The piano, saxophone, drums and trumpet all play rhythms with crotchet notes and quaver notes.

Beat it:

Beat it has many layered rhythms and rhythmical contrasts as well. Dual accentuation is played by the drums at beats 2 and 4. The drums play a steady beat, which is repeated throughout the song. The song starts very slow and then is played faster when various rhythms are played when the electric guitar starts playing and vocal part start singing. The vocal part is sung with a steady regular beat and also makes use of syncopation. Rhythmic inflection occurs when Michael sings, and when the guitar is played with the use of riffs. When the electric guitar starts playing with a steady beat drum beat played in the background within the verse section of the song, the rhythm is played in the same pattern while Michael sings to the rhythm. When the chorus begins when Michael sings "Beat It", the rhythm of the guitar is played differently in comparison to when it is played in the verse section. Throughout the song the vocal and electric guitar part in the verse and chorus section plays

RU 13/5/29 12:32 PM

Comment [19]: Both these words mean the same thing – so just use "vocals" or "singing"

RU 13/5/29 12:38 PM

Comment [20]: A decent attempt 4/10

RU 13/5/29 12:33 PM

Comment [21]: What kinds of rhythmic contrasts contribute to this swing feeling?

RU 13/5/29 12:33 PM

Comment [22]: Good

RU 13/5/29 12:33 PM

Comment [23]: Nice – you've explained how the pianist uses rhythmic inflection

RU 13/5/29 12:34 PM

Comment [24]: Good point – try and phrase it more elegantly. Something like – the piano solo includes many syncopated rhythms

RU 13/5/29 12:34 PM

Comment [25]: I'm not following what you're trying to say here

RU 13/5/29 12:35 PM

Comment [26]: No there are not!

RU 13/5/29 12:35 PM

Comment [27]: I think what you mean is the saxophones play very behind the beat.

RU 13/5/29 12:36 PM

Comment [28]: No triplets and semiquavers from the piano?

RU 13/5/29 12:40 PM

Comment [29]: On – this isn't strictly correct. The piece overall exhibits a dual accentuation scheme because it is in four-four time where the accents are ONE two Three four. However because the drums accent the "Weak" beats by playing on 2 and 4, the result is a dual accentuation scheme

RU 13/5/29 12:41 PM

Comment [30]: Careful here – the tempo stays the same but because the opening notes each last a whole bar, it gives the impression that the beginning is slower. Good observation – just remember to explain this point more carefully ☺

RU 13/5/29 12:42 PM

Comment [31]: The solo guitar part uses lots of rhythmic inflection but the background guitar riffs are more on the beat

RU 13/5/29 12:43 PM

Comment [32]: I don't see how this relates to the topic of rhythmic CONTRAST?

RU 13/5/29 12:43 PM

Comment [33]: Good observation

the same rhythm within each section. However when the guitar solo begins to play a different rhythmical pattern is played. The song uses many quick rhythms and fast tempos especially played by the electric guitar and certain parts when Michael sings. The time signature is in 4/4 time.

The predilection for call and response;

Freddie freeloader:

Call and response is used in different ways. Within the song it is as if a dialogue is used relating to call and response. At the beginning of the song the trumpet, saxophone begins the dialogue/call and the response is played by the piano which supports the trumpet and saxophone, this also relating to a conversation or question being asked and having a response to the question. Call and response occurs when improvisation of instruments such as the piano beginning the dialogue with an accompaniment figure giving the answer effect to the melodic statement. This occurs in the trumpet solo improvisation as well. The song portrays an unscripted dialogue where questions overlap answers. The melodic statement in the introductory part consisting of the trumpet, saxophone state the melody to the rhythm section accompaniment of the piano, which portrays the call and response affect with the trumpet, saxophone being the call and the piano accompaniment being the response. Call and response also occurs when the piano solo begins which is played after the introductory for example when the piano plays “Doo, Be, Doo. Bab.....”, the same rhythm melody is played or repeated thereafter at a different pitch on the piano and then improvisation happens. It has a 12 bar blues structure and when the bars are finished it is repeated again when it goes back to the top of the piece, this too relates to call and response. The introductory part is repeated at the end of the song, which too indicate the technique occurring.

Beat It:

The use of call and response also occurs in various ways within the song. The structure of the song A-B-A-B (verse-chorus-verse-chorus), highlight the use of call and response. The call is made by the verse section of the song when the rhythm, melody is played by the electric guitar supported by the drums, while a vocal part also occurring in the section. When the chorus begins “Beat It”, this gives a response to the verse section. It also relates to it interacting with one another. It is repeated again within the song. In the chorus, call and response occurs when Michael sings “beat it” with a response of “beat it” in the background.

RU 13/5/29 12:44 PM

Comment [34]: This would be a good place to mention that the guitar solo uses speech rhythms

RU 13/5/29 12:44 PM

Comment [35]: 4/10

RU 13/5/29 12:45 PM

Comment [36]: Trumpet and saxophone begin the dialogue/call and the piano responds with (describe what the piano does)

RU 13/5/29 12:46 PM

Comment [37]: You're not really adding any new information here

RU 13/5/29 12:49 PM

Comment [38]: I can guess what you're getting at here, but you're not putting your point across clearly enough. Rather say something like. The improvisations are built around a call and response idea. The melodies that the solo improvisers play depend on and respond to what the accompanists play. Likewise, the accompanists adjust their accompanying patterns to respond to what the soloist is playing...

RU 13/5/29 12:50 PM

Comment [39]: Lost you --- don't try and cram too many ideas into one sentence. You create unnecessary work for yourself and you risk losing your reader.

RU 13/5/29 12:51 PM

Comment [40]: Excellent point! --- To drive the point home say that is sounds like the pianist is having a dialogue with himself

RU 13/5/29 12:51 PM

Comment [41]: Highlights --- very good point!

RU 13/5/29 12:53 PM

Comment [42]: Too many (conflicting) ideas in one sentence

RU 13/5/29 12:53 PM

Comment [43]: Lost you?

RU 13/5/29 12:53 PM

Comment [44]: Good. And you should end that sentence there

this meaning a vocal part in the background repeats what Michael has sung. The rhythmic pattern played by the electric guitar and steady drum beat in the background can be the call, while the vocal part responds to the rhythm pattern played.

Cyclical musical structure:

Freddie Freeloader:

This song shows various ways in which cyclical structure occurs within the song. This song is written in a 12 bar blues structure with an aab-three line structure, which portrays the cyclical musical structure. When the bars are finished played it then repeats again starting at the beginning of the song. The introductory part within the song is repeated again at the end of the song, which relate to a cyclical structure being shown or effect. The call and response within the song for example the piano solo improvisation being the call and the accompaniment being the response relate to it being a cycle. This occurs later in the song when the trumpet solo improvisation is played. The drums play a steady repeated beat throughout the song, keeping the pattern, but form is still the same. The melody consists of riffs which are repeated, this too indicates a cyclical affect occurring because of it re-occurring every time.

Beat it:

The cyclical structure in "Beat it" is portrayed in various ways. One is that it consists of an A-B-A-B structure, which highlights and shows a cycle happening, playing again and again. This can also be shown as verse-chorus-verse-chorus which also shows the cycle effect. Within the song the phrase and melody played by the electric guitar, drums and voice part is repeated and played again, at the same pitch. This is known as ostinato, which too portrays a cyclical structure within the song. The uses of riffs played by the instruments also give a cyclical affect.

The propensity to produce stratified, percussive musical structures:

Freddie Freeloader:

Within the piece the stratified, percussive musical textures are portrayed in many ways. One way in which this is portrayed is the use of many layered rhythms. There seem to be 4 layers one is the introductory part with the trumpet, saxophone rhythm section accompanied by the

RU 13/5/29 12:54 PM

Comment [45]: No need for this qualification: you've already made your point

RU 13/5/29 12:54 PM

Comment [46]: Lots of nice ideas about call and response – 5/10.

RU 13/5/29 12:56 PM

Comment [47]: No it doesn't, the fact that this pattern is repeated again and again – or to put it another way – cycles round and round is what makes the form "cyclical"

RU 13/5/29 12:56 PM

Comment [48]: Good – so if you just left out the bit after "structure", your answer would have been perfect

RU 13/5/29 12:57 PM

Comment [49]: Good – another way of putting this would be to say: "The opening melody returns at the end, after all the solos have been played"

RU 13/5/29 12:58 PM

Comment [50]: I'm not following you here?

RU 13/5/29 12:58 PM

Comment [51]: good

RU 13/5/29 12:58 PM

Comment [52]: Make this the start of a new sentence

RU 13/5/29 1:00 PM

Comment [53]: Nice point but you could put it more simply: The form of "Beat it" is cyclical: it consists of an A-B-A-B pattern that is repeated (and say how many times it is repeated)

RU 13/5/29 1:00 PM

Comment [54]: You've already made this point

RU 13/5/29 1:19 PM

Comment [55]: Clumsy – rather say: The piece is built out of many different riffs or short repeated melodic figures. 4/10

RU 13/5/29 1:04 PM

Comment [56]: Cut to the chase and say" the piece consists of four different musical layers. Each layer is highly rhythmic. The bass (and describe what the bass does). Then do the same for the drums, piano and trumpet/saxophones. In each instance highlight the factors that makes each musical part so percussive/rhythmic.

piano, the second is the piano improvisation with an accompaniment figure structure, the third is the trumpet solo improvisation also with an accompaniment figure structure and the last is the repetition of the introductory part in the song. The bass-line also known as the drum has a percussive affect to it by the way in which it attacks. The horns within the piece are playing percussively on the notes and have a hard bass beat going. The structure/form of the piece (AABA structure) indicates a layering affect, just like liquorice sweets having layers or rocks. The call and response within the song also relates to a layered structure.

Beat it:

This technique is shown in various ways. On way in which a layering affect is shown, is the structure of the piece, ABAB structure also known as verse-chorus-verse-chorus. A strong attack beat by the drums show a percussive affect, which is played throughout the song. The ways in which various rhythms are used and played portray a layering affect. The verse for example portrays a different rhythm to that of the chorus. Various rhythms are added within the piece just like various layers being added in a rock. The call and response technique within the piece also indicate a stratified musical structure.

A heterogeneous timbre and sound ideal:

Freddie Freeloader:

The use of timbre is expressed in many instruments used within the piece such as the trumpet, saxophone, drums and piano. In the introductory part played by the trumpet, saxophone supported by the piano gives a swinging feeling and sounds bright. The piano solo after the introductory part is clear smooth in sounding. The sound is produced by the plucking down of keys on the piano known as the attack and pedal making it sound as if it is swinging. The trumpet solo improvisation is jumpy, piercing, bright and high in sounding. The trumpet sound is produced by buzzing ones lip against the mouthpiece (attack). The decay however is produced depending on the player's breath. The drum beat on the bass-line played in the background is strong, clear and bright in sounding. The drum is percussive in sounding because of the way in which it attacks.

RU 13/5/29 1:06 PM

Comment [57]: Good point – rather than saying something vague like “the way it attacks”, describe the attack. “The bass notes sound percussive because they are played with a short hard attack.”

RU 13/5/29 1:06 PM

Comment [58]: You go off track here

RU 13/5/29 1:07 PM

Comment [59]: You're confusing form and texture

RU 13/5/29 1:09 PM

Comment [60]: Well drums _Are_ percussion instruments, so that's no surprise. Rather, explain how the other instruments sound percussive. Think about the way MJ “spits out” his words with short hard attacks.

RU 13/5/29 1:10 PM

Comment [61]: You're mixing up the different analytical categories here. 4/10

RU 13/5/29 1:11 PM

Comment [62]: This does not make sense. Every sound has a timbre. The important thing to write about in these paragraphs are the many _different_ timbres you hear on each of these tracks.

RU 13/5/29 1:13 PM

Comment [63]: Clear and smooth-sounding. Good – but also think about how the pianist produces different sound qualities but accenting certain notes and playing others more smoothly

RU 13/5/29 1:13 PM

Comment [64]: Too many conflicting ideas in one sentence

RU 13/5/29 1:14 PM

Comment [65]: Do you mean the bass line is drum like? I'm not following these sentences?

Beat it:

The introduction of the song sounds harsh, hard, dangerous and heavy. When the bass or drum starts playing it produces a strong attack and rough sound. The guitar section beginning the verse is harsh, scratchy, heavy rock, heavy metal and rough in-sounding. The attack sound of the electric guitar is produced by the converting of vibrations from the strings into an electric impulse. The sound of the strings are amplified and manipulated electronically by the performer to give this timbre affect. The vocal part within the verse and chorus is harsh, loud, fast, scream, vibrato and high in sounding. When the electric guitar improvisation is played it produces a scratchy, rough, heavy and deep sound. All of these instruments used produce various effects of timbre, which make the song sound rock and roll, funky, and heavy metal.

RU 13/5/29 1:15 PM

Comment [66]: Good

RU 13/5/29 1:15 PM

Comment [67]: Good

RU 13/5/29 1:17 PM

Comment [68]: True – but you need to make this relevant to the topic being discussed

RU 13/5/29 1:18 PM

Comment [69]: Don't just throw words at your reader and hope for the best. Describe the different vocal qualities MJ produces. When he sings ... his voice has a breathy, husky quality. But when he sings ... his voice sounds more 4/10

RU 13/5/29 1:22 PM

Comment [70]: Please come and see me, so I can help you put your ideas across better. I can see that you generally understand the concepts but feel a bit overwhelmed trying to put your ideas across in writing. 26/70 = 37%

Example 3: Revised version

Music 1 African-American musical culture assignment

By: Cleo Bennett g13b7205

The notion of music as a ritualistic, interactive, communal activity;

Freddie Freeloader:

In the piece the drums and bass play a steady beat. The beat makes you feel like dancing and clapping to it. The “ting, ting, ting...”, sound of ride rhythms produced by the cymbal makes you feel like nodding your head to the rhythm. Interaction among different instruments is also included in the piece. The eight note melody played at the beginning of the song is played by the saxophone with a response or reply played by the piano and drum accompaniment. During the piano solo, trumpet solo interaction is shown when the instruments improvise to the melody and rhythm. The piano improvises against the accompaniment. The piano responds to the accompaniment, while the accompaniment supports what is being played. Like piano solo this also happens during the trumpet solo improvisation. Improvisation by the instruments is created according to the key, time signature and 12- bar blues structure.

Beat it:

The piece has a steady beat played by the bass-line and drums. The rhythm makes you feel like dancing or clapping your hands or nodding your head. Interaction among different instruments is also included in the piece. The eight note melody played at the beginning is played by the drums with a responds by electric guitar. The “banging” sound of the drums make you want to nod your head every time it bangs. In the electric guitar part (verse) it responds to the vocal. The vocal supports what is being said. Like Freddie Freeloader the improvisation by the guitar is created in keeping with the time signature, key signature and A-B-A-B structure.

RU 13/6/12 4:54 PM

Comment [1]: Good (Might have been good to add in some info about how this would be received in live performance)

RU 13/6/12 4:54 PM

Comment [2]: Much improved ---- 6.5/10

The concept of music as a multidimensional, musical/verbal experience in which the strategies of speech as music and music as speech is shared;

Freddie Freeloader:

The piece shows different ways in which conversation and speech is used. At the beginning of the song conversation occurs with the trumpet/saxophone. The drum and piano accompaniment responds to it, highlighting a conversation occurring. Like actual conversation, musical conversation in this piece is improvised and free-flowing. Players seem to take turns to speak. The piano, trumpet solo each speaks differently, relating to human beings having their own way of expressing ideas and answers in a conversation. The piano solo improvises against the accompaniment. The piano responds to the accompaniment, while the accompaniment supports what is being said. Like the piano, the conversation also occurs in the trumpet solo. The various dynamics played by the trumpet, piano solo improvisation, highlight gradual changes in a conversation. The piano plays a triplet motive, which is played fast in comparison to the trumpet solo. The trumpet solo plays longer phrases and notes.

Beat it:

Within the song conversation occurs between the instruments and vocal. At the beginning of the song the electric guitar with the drums played in the background show conversation in their own way. The guitar begins the conversation, while the vocal part responds to it. The vocal responds to the rhythm and beat of the guitar and drums. Michael Jackson within the verse chooses to speak rather than sing. In the electric guitar part (verse) it responds to the vocal part as well. The vocal supports what is being said. Like actual conversation, musical conversation is improvised. This is shown by the electric guitar solo. The players seem to add new thoughts to the conversation. The chorus responds to the verse part, highlighting conversation. The verse and chorus part is repeated in the piece. The drum and guitar have conversation to the form.

RU 13/6/12 4:54 PM

Comment [3]: Very good ☺

RU 13/6/12 4:55 PM

Comment [4]: Good answer – 7/10

A conception of music based on the assumption of the principle of rhythmic contrast;

Freddie Freeloader:

In the piece the drums and bass play a steady beat. A “Ting, Ting, Ting Ting...” sound of ride rhythms is played on the cymbal with sticks. At every fourth beat in each bar a “clicking” sound of the snare drum is played, highlighting dual accentuation scheme being used. The drums include syncopated rhythms on the snare drum. At the beginning of the song an eight-note melody is played by the saxophone with piano and drum accompaniment. The saxophone plays very behind the beat in comparison to the drums and piano accompaniment. The eight note melody is followed by a triplet motive kept by the piano solo. During the piano solo, rhythm inflection is used. The piano plays slightly ahead of the beat. It also includes many syncopated rhythms. Like piano solo, syncopation and rhythm inflection are similarly used in the trumpet solo.

Beat it:

The piece exhibits a dual accentuation scheme because it is in four-four time. The accents are on **One- Two-Three**-Four. The drums accent the weak beats by playing on 2 and 4, highlighting in dual accentuation scheme being used. The drums play a steady beat. At the beginning of the piece it gives an impression that it sounds slower in comparison to the guitar part. It is because the opening notes last a whole bar. However the tempo stays the same throughout the song. The vocal part is sung with a steady regular beat. It makes use of syncopation. The solo guitar part uses a lot of rhythmic inflection. The background guitar riffs are played more on the beat. When the chorus begins when Michael sings “Beat It”, the rhythm of the guitar is played differently to that of the verse. The guitar solo plays a different rhythmical pattern in comparison to the guitar part in the verse. The guitar plays the same rhythm in the verse.

RU 13/6/12 4:55 PM

Comment [5]: Are you confusing this piece with So What?

RU 13/6/12 4:57 PM

Comment [6]: , thereby creating a second level of accentuation.

RU 13/6/12 4:57 PM

Comment [7]: Nice!!

RU 13/6/12 4:57 PM

Comment [8]: Good – 7/10

The predilection for call and response;

Freddie freeloader:

Call and response is used in different ways within the piece. Freddie Freeloader contains a simple call and responds melody that lands upon welcome ears every time one hears. The melody statement can be interpreted as a call and response style. The trumpet/ saxophone begin the dialogue/ call and the piano to what the accompanist's plays. The improvisations are built around a call and response idea. The melody the solo improvises play depend on and respond to what the accompanist play. Similarly, the accompanists alter their accompanying pattern to respond to what the soloist is playing. Call and response also occur when the piano solo begins. When the piano plays "Doo, bee, doo, bab....", the same melody is played or repeated thereafter at a different pitch on the piano. It is as if the pianist is having a dialogue with himself. The structure AAB make the form have a call and response style.

Beat it:

The use of call and response occur in various ways within the piece. The structure of the A-B-A-B (verse-chorus-verse-chorus), highlight the use of this technique. The call is made by the verse section of the song. The rhythm and melody is played by the electric guitar supported by the drums. When the chorus begins "Beat it", this gives a response to the verse section. It is repeated again within the song. In the chorus, call and response occurs when Michael sings "Beat it" with a response of "beat it" in the background.

Cyclical musical structure;

Freddie Freeloader:

The cyclical structure in Freddie Freeloader is shown in various ways. The piece is written with an aab three-line, which highlight a cycle happening. The pattern is repeated again and again. When the bars are finished played it then repeats again starting at the beginning of the song. The opening melody returns at the end, after all the solos have been played. The melody consists of riffs which are repeated. These riffs show a cycle happening because of it

RU 13/6/12 4:57 PM
Comment [9]: I don't follow these sentences?
RU 13/6/12 4:58 PM
Comment [10]: Responds to?

RU 13/6/12 4:58 PM
Comment [11]: Very nice!

RU 13/6/12 4:58 PM
Comment [12]: occurs

RU 13/6/12 4:58 PM
Comment [13]: Very nicely done – 7/10

RU 13/6/12 4:59 PM
Comment [14]: Once all twelve bars are played
...

re-occurring every time. The bass-line is repeated throughout the piece, highlighting a cyclical structure.

Beat it:

The form of "Beat It" is cyclical. It consists of an A-B-A-B pattern that is repeated three times in the piece. This highlights and shows a cycle happening, playing again and again. Many different riffs or short repeated figures are built out in the piece. This too shows a cycle happening within the piece. The chorus "Beat It" is repeated and sung several times in the piece. The same text in the chorus is sung by Michael and never changes in comparison to the verse.

The propensity to produce stratified, percussive musical textures;

Freddie Freeloader:

The piece consists of four different musical layers. The layers are highly rhythmic. The drums play a steady beat. The "ting, ting, ting....", sound on the drums produced by the ride cymbal with sticks sounds percussive in the way it hits the sticks on the cymbal. The way the drummer clicks the rim of the snare drum possibly at every beat of each bar, highlights a percussive sound. The bass-line sounds percussive because they are played with a short hard attack. The piano solo sounds percussive in the way it plays the triplet motive. The trumpet/saxophone solo sounds percussive with its high note playing. It also consists of a triplet motive making it percussive in sounding.

Beat it:

The piece consists of four different musical layers. A strong attack beat by the drums show a percussive affect. The "banging" sound on the snare drums sounds percussive. The guitar plays short, quick quaver/ semi-quaver notes making it sound percussive. The electric guitar is percussive in sounding with a strong attack sound. The background guitar riffs make it sound percussive as well. The bass-line sound percussive because they are played with a short hard attack. The vocal part sung by Michael Jackson "spits out" his words with a short hard attack, making it sound percussive.

RU 13/6/12 5:00 PM

Comment [15]: Actually the bass-line _isn't_ repeated; however the chord sequence is repeated and so are the ostinato patterns played by the drummer

RU 13/6/12 5:00 PM

Comment [16]: 6.5/10

RU 13/6/12 5:01 PM

Comment [17]: Very nice – don't forget to talk about how the melody instruments often use a short, hard attack thereby mimicking a percussion instrument.

RU 13/6/12 5:01 PM

Comment [18]: 7/10

A heterogeneous timbre and sound ideal;

Freddie Freeloader:

Different instruments within the piece show different ways in which timbre is shown. The piano is clear and smooth in sounding. The pianist plays a sharply accented pattern. The right hand plays freely making it smooth in sounding. The pianist also adds some punching sounds. The sound is produced by the plucking of keys. The pedal makes it sound as if it is swinging. The introductory part played by the trumpet/saxophone is bright in sounding. The trumpet solo is played with modest notes slowly and softly. The trumpet has a dark tone. It is bright and hard in sounding. The trumpet also consist the use of vibrato. The drum is percussive in sounding by the way it attacks. High pitch notes are plucked by the bassist.

Beat It:

The introduction of the song sounds harsh, hard and heavy. The “banging” sound of the drums gives it that heavy sound. When the bass or drums begins begin to play it produces a strong attack and rough sound. The ways the guitarist amplifies the strings and manipulates it give it that scratchy and rough sound. The free flowing of the electric guitar improvisation is fast and has a dark tone to it. Michael Jackson produces different vocal qualities. When Michael sings in the verse his voice sounds breathy and husky. But when he sings in the chorus his voice sounds high and long. It is as if he is screaming the words when he sings “Beat It” in the chorus.

RU 13/6/12 5:02 PM

Comment [19]: This sentence doesn't make sense to me

RU 13/6/12 5:03 PM

Comment [20]: Huh? The bass doesn't really play high pitched notes?

RU 13/6/12 5:05 PM

Comment [21]: Good work – 6.5/10 TOTAL = 47.5/70 = 68%

4. Jazz theory: Music 2

This 12-lecture module (typically)¹¹ forms part of the first semester of Music II and it spreads out over 12 weeks. The module runs in parallel with a 24-lecture module in Western Art Music theory, and another 24-lecture module on Western Art Music of the Classic period taught by two other colleagues. In this module, I expand on the synchronic account of jazz developed in the *Defining Jazz* module, by equipping students with basic procedural understandings of how jazz works as a compositional practice. Students learn how to write out the modes commonly used in jazz, identify and write out the extended chords that characterize jazz, and construct walking bass and solo lines as in the examples below:

The first example shows four chords: Am¹¹, A^bmaj7(#¹¹), G⁷(^b₁₃[#]₉), and F^omaj7. The second example shows three chords: Dm⁷, G⁷, and C^omaj7, each with a walking bass line and a melodic line.

Later in the module, students learn some of the re-harmonization techniques that became popular in jazz from the 1940s onwards. Students who took the module in 2011 told me that they struggled to master the material and suggested that I use a textbook with future students. Since 2012, I have taught these melodic and re-harmonization techniques using [chapters ? ? and ? of a popular jazz theory textbook](#).

[Add examples of student work](#)

¹¹ In 2015, I experimented with doing the module in the second half of first year. While the students ultimately got good marks, I realized that the material covered in this module makes more sense when it is presented to students who have already encountered the contextualizing concepts addressed in the *Defining Jazz* module.

JAZZ THEORY: COURSE OUTLINE

Rhodes University
Department of Music & Musicology
Module Outline: Music 2 – Jazz theory

Year: 2012

Lecturer: Dr Nishlyn Ramanna

Overview:

This module aims to help you understand how jazz works as a compositional practice.

Background knowledge:

A secure knowledge of the concepts studied in the *Defining Jazz* module (Music , Semester 2).

Learning outcomes:

By the end of the module you should be able to:

- 1) Identify and write out any tertian chord including any combination of diatonic and/or chromatic extensions.
- 2) Write out solo and walking bass lines for any “two-five-one” progression including those with the dominant and half diminished “two” as well as the tritone substitution.
- 3) Re-harmonize a basic “two-five-one” progression in ten or more ways.
- 4) Convert a basic blues progression into a “Parker Blues”

Teaching and learning methods

Twelve 45-minute lecture/tutorials on Wednesdays (10:30)

Assessment:

- | | |
|--|----|
| 1) Test (Chords and walking bass lines): | 50 |
| 2) Test (Parker blues): | 50 |

Course content

Lecture	Teaching and Learning Details
1-3	Chords and extensions (Test in session 3)
4-6	Solo lines and walking bass lines (Test in session 6)
7-9	Re-harmonization techniques
10-11	Parker Blues
12	Test of re-harmonization and Parker Blues

5. Early Jazz, Swing, and Bebop

This 12-lecture module (typically)¹² forms part of the second semester of Music II and it spreads out over 12 weeks. The module runs in parallel with a 24-lecture module in Western Art Music theory, and another on Western Art Music of the Romantic period taught by two other colleagues. In this module, I build on the writing skills developed in the *Introduction to music studies* and *Defining Jazz* modules described above by showing students how to write encyclopedia-style musician biographies and thereafter combine these with analytical descriptions of musical pieces and styles, and descriptions of social contexts so that they can write descriptive essays about musical genres.

In the first session I have students pair off and interview one another about their respective music careers. Students are required to ask one another the following questions:

- Where are you from?
- How did you get into your particular instrument?
- Who have you studied with and where?
- What are some of the highlights of your music career so far?
- Why did you decide to study music at university?
- What are your future goals?

Each student then briefly tells the rest of the class about the classmate they've interviewed. They typically come up with something like this:

Emma grew up in Johannesburg. She started taking piano lessons with Mrs. Smith when she was in grade five, and began taking jazz singing lessons with Sarah Bass in grade ten. In grade eleven, she really enjoyed singing the role of Nancy in a school production of *Oliver!* and this experience made her decide to study to be a professional performer. She is also doing History I and will also do History II next year, because, if music performance does not work out, then she would like to do a PGCE and be a teacher of music and history at a high school.

Hereafter, I show students the following short biographical entry from the *Grove Dictionary of Jazz* and ask them to list the implicit questions the entry answers. Students typically come up with the following:

¹² In years like 2014, where the enrolment for Music 1 was very small, I was able to cover ground quite quickly and set assignments on Early Jazz topics in the 4th term. In 2015, I had students work on writing short musician biographies in the first semester of the first term after they had worked through the *Introduction to music studies* class assignments.

Fishkin(d), Arnold (b Bayonne, NJ, 20 July 1919; d California, 6 Sept 1999). Double bass player. He played violin from the age of eight and double bass from the age of 14. He performed and recorded with Bunny Berigan (1937), Jack Teagarden (1939–41), and Les Brown (1942), and then served in the US Army. Late in 1945 he took a furlough to deputize in Woody Herman's First Herd for Chubby Jackson, who had been taken ill; he also recorded with a small group led by Jackson, who played solos while Fishkin supplied the bass line. Following his discharge he worked with the clarinetist Jerry Wald (1946), Lennie Tristano (summer 1946), and Charlie Barnet (late 1946–1947), with whom he moved to the West Coast. In Los Angeles he recorded with Charlie Parker, the Mills Blue Rhythm Band, and Freddie Slack (all 1947), among others. Fishkin resumed his association with Tristano in New York (autumn 1947–1949), playing on the latter's historic cool-jazz recordings for Capitol and for Prestige's subsidiary label New Jazz (1949), and also recording with Lee Konitz (1949–51, including further dates for New Jazz). In these sessions he filled a supportive role, playing mainly walking bass lines; he was rather severely underrecorded on the Capitol tracks, but his instrument was adequately captured by Prestige, as heard, for example, on Konitz's *Marshmallow* (a contrafact of *Cherokee*) (1949, NewJ 807). He also broadcast from the Click club in Philadelphia as a member of Benny Goodman's bop-tinged septet (May–June 1948), and he recorded with Ella Fitzgerald in New York (1951).

In the 1950s and 1960s Fishkin played in the staff orchestras of CBS and ABC. During this period he made recordings with numerous leaders, among them Don Elliott (1952), Billy Bauer (*Let's Have a Session*, 1953, Ad Lib 5501), Johnny Smith (also 1953), Mel Powell and Tony Aless (both 1955), Howard McGhee and Konitz (both 1956), Hank Jones (1958), and Toots Thielemans (1962). From 1966 he worked as a freelance musician in Los Angeles and Palm Springs, California. In the mid-1990s he was playing contemporary Christian music as an electric bass guitarist in Rancho Mirage, California, but he also toured Japan with the Benny Goodman Tribute Orchestra under the direction of Peanuts Hucko. His death date appears in the social security death index, which gives his last known residence as Riverside, California, but the union directory gives Palm Desert.

BIBLIOGRAPHY

ComorBG; FeatherE

B. Ulanov: "The Most," *Metronome*, lxiv/9 (1948), 15

B. Bauer with T. Luba: *Sideman: the Autobiography of Billy Bauer* (New York, 1997), 64

BK

Where was he born & when? When & where did he die?

What instrument did he play?

When did he start playing it?

Who
did he
play
and
record
with &
when?

Who has written about him and where?

Helpfully, the entry that follows this one is another short biographical entry:

Fishkind, Larry [Lawrence] (b New York, 11 Feb 1945). Tuba player. A nephew of Arnold Fishkin, he took up tuba at the age of ten. At the High School for the Performing Arts in New York he studied with Don Butterfield, for whom he

Where was he born & when?

What did he play? When did he start playing it? Where did he study & with whom?

occasionally deputized later. He also graduated from the Juilliard School (1967), where he studied contemporary and classical music, after which he worked as a freelance around New York. In the late 1960s and early 1970s Fishkind, like other tuba players in New York, toured a circuit of chain restaurants, playing a sort of simplified dixieland in bands which routinely invited audiences to sing along; he spent three years employed on one such engagement in Toronto (1972–5). He then moved to San Francisco, where he studied tuba with a trumpeter and began free improvising. A last dixieland job took him to France in 1978, and from there he went to Amsterdam. In the Netherlands he worked in a sextet with Ab Baars and Wolter Wierbos, among others, and joined the Maiden Voyage Big Band (directed first by the trumpeter Jeff Reynolds and from 1983 by the saxophonist Paul Stocker), a group led by the saxophonist Gijs Hendriks, and Misha Mengelberg's ICP Orchestra. From the mid-1980s he has been a member of the European Tuba Quartet, organized by Pinguin Moschner (which at that time involved Melvyn Poore and Paul Rutherford), and in the early 1990s he improvised music-theater performances with Tristan Honsinger, the English pianist Alex Maguire, and the violinist Aleks Kolkowski. Fishkind worked from 1989 with Burton Greene's group Klezmokum, and from 1990 to 1996 he was a sideman in Tobias Delius's quartet. During the same period he studied tuba for a year. In 1997–8 he and other improvisers performed in the music-theater production *Teerr en feer*, conceived by the comic actor Teo Joling.

SELECTED RECORDINGS

As sideman: ICP Orchestra: *Live Soncino* (1979, Ad Lib 811); *Japan, Japan* (1982, IMA 1); *The ICP Orchestra Performs Nichols–Monk* (1984, ICP 026); European Tuba Quartet: *Heavy Metal–Light Industry* (1987, EMP 1200); B. Greene: *Klezmokum* (1992, BVHaast 9209); Theo Hoogstins: *Ear Opener* (1993, Diskus 06); European Tuba Quartet: *Low and Behold* (1999, Jazz Haus Musik 110); B. Greene: *Le dor va dor* (2000, BVHaast 0700)

KEVIN WHITEHEAD

What work did
he do? Where?
And when?

Which
musicians
has he
worked
with?

On what recordings can he be heard?
What are the titles of these
recordings? When were they recorded
& on which labels?

Having engaged these relatively straightforward examples, students find it easy to uncover the questions that undergird longer biographical entries and other kinds of descriptive and narrative academic writing. This gives students the confidence to produce summaries of academic readings *in their own words* as some of the (2015 first year) student summaries of the *Grove* entry on Ella Fitzgerald collated below reveal:

Fitzgerald, Ella (Jane) (b Newport News, VA, 25 April 1917; d Beverly Hills, CA, 15 June 1996). Singer. Fitzgerald's father deserted the family around 1921, and soon afterwards her mother and stepfather took her to Yonkers, New York, where from childhood she pursued her love of dancing and singing, the latter in services at the Bethany African Methodist Episcopal Church. In 1932, soon after she began to work as a dancer, her mother died, and Fitzgerald went to live with an aunt in Harlem. She continued her education at a public school that had formerly been an orphanage, but hated the school and in autumn 1934 became a homeless truant, living on the streets in Harlem. There followed a momentous event when on 21 November 1934 she entered an amateur contest at the Apollo Theatre as a dancer, then changed her mind and decided instead to sing, because she was dressed so shabbily by comparison with other dance entrants. She won the event. Neither the theater itself nor Fletcher Henderson (advised by the theater's bandleader, Benny Carter) would engage her owing to her appearance, but she persevered, and in late January 1935 won a similar contest at the Harlem Opera House, where she performed in mid-February. Befriended by Chick Webb's singer Charles Linton and others, in April she joined Webb's orchestra at the Savoy Ballroom.

It soon became apparent that Fitzgerald had an extraordinary voice and an uncanny gift for learning popular songs. In 1936, apart from her ongoing work with Webb, she



Ella Fitzgerald, 1958

recorded in Teddy Wilson's studio band as a substitute for Billie Holiday and with Benny Goodman's big band in Helen Ward's place. She was a member of Teddy Hill's band at the Savoy from January to February 1937 and rejoined Webb there the following month. Fitzgerald became a celebrity of the swing era with performances such as *A-tisket, A-tasket* (1938) and *Undecided* (1939). When Webb died in June 1939 she took over the band, its musical direction being handled successively by Taft Jordan, Teddy McRae, and Eddie Barefield. In summer 1942, however, she disbanded and embarked on a solo career, issuing both commercial and jazz recordings. Between January 1944 and January 1946 she often appeared together with the Ink Spots and Cootie Williams's big band, which accompanied her. She toured the South with Dizzy Gillespie's big band (November–December 1946), with which she performed intermittently in 1947, including a concert at Carnegie Hall in late September. Early in 1948 she worked with Illinois Jacquet's band. From November 1947 Fitzgerald also sang with a trio led by her husband, Ray Brown (they divorced in 1953), and including Hank Jones, with whom she first toured overseas (a visit to London was made in September 1948). In February 1949 she began an association with Norman Granz's Jazz at the Philharmonic which eventually brought her a large international following; in this setting she worked for many years with Oscar Peterson's trio, including Brown. In July 1954 she

performed at the first Newport Jazz Festival, where her accompanists were John Lewis, Jimmy Woode, and Shadow Wilson. Over the next decade Don Abney, Lou Levy, Tommy Flanagan, and Gus Johnson were longstanding members of her trio.

Fitzgerald severed her longstanding connection with Decca early in 1956 to join Granz's newly founded Verve label. Among their first projects was a series of "songbooks" dedicated to major American songwriters. The series made use of superior jazz-inflected arrangements by Nelson Riddle and others and succeeded in attracting an extremely large nonjazz audience, establishing Fitzgerald among the supreme interpreters of the popular-song repertory. Thereafter her career was managed by Granz, and she became one of the best-known international jazz performers. She issued many recordings for Granz's labels and continued touring with her trio or quartet, as well as with Peterson, both in conjunction with Jazz at the Philharmonic (intermittently to 1967) and independent of that organization. From the mid-1960s she made frequent appearances with Duke Ellington, Count Basie, Peterson, and Joe Pass, while Flanagan, Paul Smith, and Jimmy Rowles served regularly in her working trio. Among her many honors were 13 Grammy awards, the last in 1990, by which time ill-health had ended her career. A collection of scores and photographs is in the library of Boston University, but after her death the majority of her papers were given to the Smithsonian Institution and the Library of Congress and about 4500 pieces of sheet music were acquired by the Music Library Special Collections at the University of California, Los Angeles (see LIBRARIES AND ARCHIVES, §2).

For decades Fitzgerald was considered the quintessential female jazz singer, and she has drawn copious praise from admirers as diverse as Charlie Parker and the singer Dietrich Fischer-Dieskau. Her voice was small and somewhat girlish in timbre, but these disadvantages were offset by an extremely wide range (from *d* to *c''*) which she commanded with a remarkable agility and an unfailing sense of swing. This enabled her to give performances that rivaled those of the best jazz instrumentalists in their virtuosity, particularly in her improvised scat solos, for which she was justly famous (for an example see SCAT SINGING). Unlike trained singers she showed strain about the break in her voice (*d''* and beyond) which, however, she used to expressive purpose in the building of climaxes. Fitzgerald also had a gift for mimicry that allowed her to imitate other well-known singers (from Louis Armstrong to Aretha Franklin) as well as jazz instruments. As an interpreter of popular songs she was limited by a certain innate cheerfulness from handling drama and pathos convincingly, but was unrivaled in her rendition of light material and for her ease in slipping in and out of the jazz idiom. She influenced countless American popular singers of the post-swing period and also international performers such as the singer Miriam Makeba.

For further illustration see WEBB, CHICK.

SELECTED RECORDINGS

Duos with J. Pass: *Take Love Easy* (1973, Pablo 2310702); *Speak Love* (1983, Pablo 2310888)
As leader: *Flying Home/Oh, Lady Be Good!* (1945, 1947, Decca 23956); *How High the Moon* (1947, Decca 24387); *Ella & Ray* (1948, Jazz Live 8035); *The Tender Trap* (1955, Decca 29746); *Ella Fitzgerald at the Opera House* (1957, Verve 8264); *Ella in Berlin: Mack the Knife* (1960, Verve 4041); *Ella Swings Brightly with Nelson* (1961, Verve 64054); *These are the Blues* (1963, Verve 64062); *Ella at Juan-les-Pins* (1964, Barclay 3716); *Ella in Hamburg '65* (1965, Verve 64069); *Fine and Mellow* (1974, Pablo

Student 1:

1. Where and when was Ella Fitzgerald born?
2. What instrument does Ella Fitzgerald use?
3. Where did her mother and stepfather take her to pursue her love of dancing and singing?
4. At what church's services did she perform?
5. What happened to Ella when her mother died in 1932?
6. What happened on the 21 November 1934 to make her decide on singing?
7. When and where was the similar contest that she won because of her perseverance?
8. Who's orchestra did she join because of her friendship with Charles Linton?
9. Where and when did Ella Fitzgerald die?

Ella Fitzgerald was born in Newport News in 1917 and is a singer. Her mother and step father took her to Yonkers, New York so she could pursue her dream of singing (performing at the services for the Bethany African Methodist Episcopal Church) and dancing. When Ella's mother died in 1932 Ella moved to Harlem where her aunt was, she went to public school but soon dropped out and started living on the street. Ella entered a contest as a dancer in 1934 and felt that she did not fit in; she then decided she wanted to sing. In 1935 she won a similar contest at the Harlem Opera House. Ella then joined Chick Webb's orchestra at the Savoy Ballroom. She died in Beverly Hills in 1996.

Student 2:

When was she born?
Where was she born?
What was her instrument?
Who did she perform with?
What was her genre and voice style?
When did she die?

Ella Fitzgerald was born in 1917 in Newport News but moved to New York early on. She was initially a dancer but moved to singing in 1934 at an amateur contest in Harlem. She was befriended by a member of Webb's orchestra and from there her singing career picked up. She performed with many famous performers such as Ray Brown (who was also her husband), John Lewis (1954) and Gus Johnson (1954-1964). From 1956 Fitzgerald performed under Verve, a new label headed by Granz. During this time her jazz career took flight, she recorded many songs and toured. She has been praised as the quintessential female jazz singer with her range stretching from D-C'' and her voice timbre described as childlike. She died in 1996 in Beverly Hills.

Student 3:

1. When and where was she born?
2. What was her instrument?
3. When and where did she start this instrument?
4. When did she become famous in the swing area of music?
5. Where did she enter and win singing contests?
6. What company was she with when she became internationally recognised?
7. What were her most prestigious awards that she won?
8. When and why did her career end?
9. When and where did she die?

Ella Fitzgerald was born on 25 April 1917 in Newport News, Virginia. She was a vocalist. She began to sing in the Bethany African Methodist Church in New York when she moved to New York with her mother and step-father. She entered and won two singing competitions; one in 1934 at the Apollo Theatre in Harlem and the other in 1935 in the Harlem Opera House. She became a recognised swing singer in 1938. When she was part of the Norman Granz' Jazz Philharmonic she won many accolades including 13 Grammy Awards. In 1990 she had to end her career due to her health being too bad to continue. She died on 15 June 1996 in Beverly Hills, California.

From here on I up the stakes and use the majority of the teaching sessions to show students how to write about the jazz genres Swing and Bebop. By asking leading questions I help students understand that descriptions of musical genres typically answer (many but obviously not all of) the following implicit questions:

Contents	These are SOME OF THE KINDS of questions you are most likely to answer when you write your entry. Obviously not all of them are equally applicable to every genre.
Geographies/Spaces [‘where’ ?s]	With which town/city/neighbourhood/district is this style associated?
Historical [‘when’ ?s]	1. What are the immediate precursors to this style [what styles preceded this style]? 2. What and when were the changes in technology or politics or economics that allowed this style to emerge?
Melody	Are the melodies easy to sing or do they not sit easily in the voice? What pitch range do the melodies occupy? Wide or narrow? Is there <i>NO</i> melody to speak of? What is the melodic contour: rising/ falling/undulating? Do the melodies use lots of speech rhythms or they stylised and have lots of melisma? Are the phrases long or short; regular or irregular? What tuning system do they use? Tempered pitch (with or without lots of inflections?)
Rhythm	What kinds of tempos – mostly fast; mostly slow; a combination? Equal or swing subdivisions of the beat or does it vary? Divisive meters or additive? Syncopated or “on the beat”? Rubato? Rhythmic inflections?
Harmony	“Simple” triadic harmonies or “complex” extended chords? Does it stay in one key or does it modulate a lot? Do the harmonies change often or are they more “static” staying for several bars on one chord/mode?
Loudness	Is the music typically quiet, or loud, or very loud, or does it vary?
Timbre	What kinds of vocal qualities predominate? Nasal voices? Raspy voice? Husky? Clear? Mixed? What kinds of instruments are used? What do they typically sound like? Is the overall timbral character bright or muted or raspy or heterogeneous?
Texture	Monophonic, homophonic, heterophonic, polyphonic? Spare textures? Dense textures? Busy? Full?
Use of voice	Is the voice the focus or is it a subsidiary part of the music? Is the music equally vocal and instrumental?
Use of language [all about music & words, lyrics, titles, metaphors, surrounding “literature”]	1. Does this style have lyrics? (If so what are they about? Do they use very everyday kinds of language or more metaphoric language? Are the lyrics “meaningless” or are they “confessional and personal” or are they pointedly about certain social issues like AIDS or politics? 2. What sorts of titles are songs/compositions given? (Are they named after people or places or scenes or do they have abstract titles?) 3. Do the recordings come with elaborate liner notes?
Dance	Is the music for dancing or listening? What kinds of dancing? Solo? Couples? Groups? What kinds of movements? Foot? Head? Arms? Elaborate? Stylized and formal? Free?
Performance contexts;	Where do you hear this music? Live? At concert halls? Festivals? Clubs? Churches? Temples? Universities?
Imagery; iconography; fashion	What do the album covers look like? What kinds of clothes do the performers wear? Outrageous? Conservative? Predominant colours? Patterns? What do their audiences wear?
Social [‘who’ ?s]	1. Who are the people that listen to this music? Are they teenagers, in their 20s, 30s, 40s 90s, all ages, some ages? What language/s do they speak? Are they wealthy or poor? Urban, rural, cosmopolitan, conservative, professional, working class, elite, religious, Christian, Hindu, Muslim, Zoroastrian, atheist, pantheist? Black, white, bi-racial, multi-racial? Men? Women? Men _and_ women? Lesbians? Gay men?
Recording, publishing,	1. Is this music’s production multinational business, local business, “independent”? 2. What technological resources does it use: high budget or low budget or in between?
Brief bios of key soloists/groups	Provide quick sketches of 3 main artists/groups in this genre. Who are they? When were they active? What contributions did they make to the field?

‘Armed’ with these questions students develop the confidence to consult a range of sources as they prepare to write their essays. Students develop the confidence to work through ‘lots’ of literature by learning how to ‘interrogate’ these texts for the kinds of information that they specifically need to write their essays. As the sample of student assignments below shows, students benefit from using the same rubric of questions to write about two different jazz styles and their second essays on Bebop (1940s jazz) are generally much stronger than their first essays on Swing (1930s jazz):

SWING & BEBOP: STUDENT WORK

Example 1: Swing

Music 2, Semester 2, assignment 2

Jazz Studies-Nishlyn Ramanna

Brendan Yendall

G13Y3709

The Swing Era:

The following essay ~~will be written~~ on the Swing music of America. In my discussion I will first look at what the genre is defined as. ~~In succession to this~~ I will examine characteristics of the style more in depth and answer all the main questions regarding to social, geographical, economic and musical qualities. Through this, I hope to have a well rounded description of this iconic period in American and musical history.

Before carrying on, we need to ask ourselves, what is swing? The term 'swing' refers to rhythmic approach, or rather the conflict between a fixed pulse and varieties of durations and accents that conflict with this fixed pulse (Robinson 697 2002). This style had an importance on solo improvisation, larger ensemble groups and repertoire related strongly to songs associated with Tin Pan Alley. Perhaps one of the strongest characteristics was the equal 'stress' given to each beat-resulting in the term "four-beat jazz" (Robinson 697 2002).

Before 1935, the prominent style was 'hot', improvising jazz. One such musician that was popular with college students and the youth was Benny Goodman. Live performance and radio were the two main areas of access to the public. By the early 1930s, the stock markets had hit rock bottom and the 'great' depression began to set in. Unemployment was at an all time high and the entertainment industry faced was particularly 'hard hit' by the depression. The style of jazz was no longer well received by the public (Erenberg 1998 5).

It was through prohibition and division of race and culture that jazz rose from being a style primarily ~~produced and forbidden for black Americans~~. Whites were drawn to this dangerous and exotic music. This music was spontaneous, lively and brought this analogy of freedom to

Nishlyn Ramanna 14/9/25 7:19 PM

Comment [1]: considers

Nishlyn Ramanna 14/9/25 7:20 PM

Comment [2]: thereafter,

Nishlyn Ramanna 14/9/25 7:21 PM

Comment [3]: I don't follow you here?

the oppression that was affecting all races, cultures and classes of individuals. This new music was born from the south side of Chicago and the slums of Harlem (Erenberg 1998 6).

Black jazzmen were in the stages of developing a professional band style that had polyphony from the New Orleans blues into a large ensemble with the purpose of making dance music. The city of New York was the driving force behind this development. This was due to this city being the capital of musical and theatrical practices (Erenberg 1998 7).

For this next section of the essay I will be examining the characteristics that accompanied the swing style of music. The swing music was primarily for dancing and 'moving' to. The audiences would let go of their emotions and behave in any way they pleased. Not what their parents, critics or government believed they should. Dances such as the "Jitterbug" were founded on this style. A quote by Erenberg (1998 46) sums up this statement very well: "They clapped time, bounced in their seats, and screamed. They also danced in the aisles and onstage". Dancing was elaborate and free. Men threw their partners in the air and it was a style where you could 'fly' (Erenberg 1998 50).

Swing music called to the adolescents, who were trying to make it on their own without their families and society dictating what they should be and do. The music had no limits and allowed these youngsters to lose control in any way they so desired. These adolescents were from various races and predominantly spoke English. Music was a cosmopolitan for the divisions that had kept individuals apart for decades before. Often whites were seen dancing to the black American bands in the performance venues in black areas (Erenberg 1998 49). Swing was for the middle and lower class at first but it grew to be appreciated by the rich in time. It was through their 'patronage' that radio, movies and record labels were able to encapsulate hard copies of this musical genius.

Even though swing music was seen as being raucous and rebellious, performers were mostly in suits or smart wear. Typical colours were black, white or even grey (not surprising that it was the uniting of races that swing music was responsible for). Album covers were bright and

Nishlyn Ramanna 14/9/25 7:23 PM

Comment [4]: Musician based in NYC ---- otherwise you're giving the city an agency it can't have. "The city of New York played the saxophone with great skill" See what I mean? ☺

Nishlyn Ramanna 14/9/25 7:24 PM

Comment [5]: of

Nishlyn Ramanna 14/9/25 7:25 PM

Comment [6]: , not [otherwise the sentence is not complete and does not work grammatically]

Nishlyn Ramanna 14/9/25 7:29 PM

Comment [7]: Hard to tell isn't it – given that photographs and film footage were black and white. And I think you're "pushing it" with the reference to grey ☺

grabbed the attention of the buyer. Photos of the artist were commonly used with different fonts and sizes. There were no limitations to the marketing of the music. The audience was varied in their approach, men often wore 'sport' coats and a tie. Women began dressing up but with time wore saddle shoes, white bobby socks and full skirts-needed to fulfil all the gyrations (Erenberg 1998 55).

This next section of the essay will deal with the musical characteristics of swing so that the reader will be able to have a mental imagery of what the music sounded like without physically listening to the style. Melody is a highly important aspect of swing music. Swing music is how each note is approached, its duration and finally the termination (Schuller 1989 225). A well know tune from the 1930s, "A tisket, A tasket", is simple to sing and sits easily in the voice, this is partly due to the fact that the phrases are short and generally have a rising melodic contour. The medium pitch range is used quite extensively but short, quick passages out of the range are occasionally approached. Melodic approaches are not restricted, and qualities such as melisma, speech rhythms and 'scat' singing are used frequently.

Up tempos were preferred due to the music mainly being to dance to and needing to be energetic and exciting. Of course slower tempos were also used but these were mainly at a moderate tempo (walking pace). The main pulse is four beats but rhythm is approached with syncopated and inflections to place the accents between the these equally stressed pulses. Schuller (1989 224) mentions that there are two 'planes' and their inter-relationship that form the backbone of swing. Rhythm is seen as having the vertical contribution whilst harmony/melody contributes to the horizontal (Schuller 1989 224). The Count Basie orchestra had a good balance between these two. Through this solid foundation, the music is given a platform to swing.

Harmony is quite complex and fast changing, often changing keys quite rapidly and moving from major to minor or even diminished/augmented chords. Quite plainly, the harmonic language is vastly expanded. Harmonic changes are usually per bar but can speed up according to the performer. With swing music predominantly being for dancing, it was quite loud in dynamic levels and was aimed at exciting the audience and bringing about a social

Nishlyn Ramanna 14/9/25 7:32 PM

Comment [8]: Uhmmmm?

Nishlyn Ramanna 14/9/25 7:33 PM

Comment [9]: Not sure what you mean here?

Nishlyn Ramanna 14/9/25 7:34 PM

Comment [10]: This doesn't really make sense...

atmosphere. Timbre is one of the most difficult qualities to describe as each musician has their own approach to their instrument or voice and none are quite alike (no matter how similar they are). To explain this point, Louis Armstrong has a husky tone to his voice whilst Benny Goodman's clarinet playing is quite 'breathy'. Recordings from this era are 'muted' overall but technology was limited in recording so this could have been a contributory factor. Vocals tend to have a higher importance to instruments as often songs had a message that was trying to be conveyed or the release of an emotion-perhaps love for someone. A young man could grab his girl and dance in the lounge and sing along to a tune to let her know how he felt (Erenberg 1998 53).

Nishlyn Ramanna 14/9/25 7:36 PM
Comment [11]: Ok – you're waffling

Technology was still in its early development, however, radio was very important with spreading the jazz to individuals of all walks of life. Radio played new jazz tunes and informed the public of upcoming gigs or encouraged people to take up playing an instrument. The other 'technological' aspect was the film industry which placed music by the likes of Duke Ellington to scripts. Television broadcasters such as WABC in New York relied on popular music shows to attract young audiences (Erenberg 1998 43).

Nishlyn Ramanna 14/9/25 7:39 PM
Comment [12]: Better

To conclude this essay, I will provide short sketches of 3 artists who made a significant influence to the development of the jazz 'language':

Louis 'Satchmo' Armstrong

Armstrong was born on the 4th July 1900 in New Orleans and died on the 6 July 1971 in Corona, New York. He was a vocalist and also played the Cornet (and later trumpet). Among his influences was turning jazz into a soloists art and setting new standards for trumpeters. At a young age he was able to play top 'Cs' as if he was breathing. This was a rare occurrence up to now. Perhaps his biggest invention was that of 'Scat' singing which he invented whilst dropping his music during a studio session (Carr, Fairweather and Priestley 1988 12).

Nishlyn Ramanna 14/9/25 7:40 PM
Comment [13]: Bad choice as Armstrong is associated with "Early Jazz" even though he continued to sing into the 1930s and beyond

Count (William) Basie

William Basie was born on 21 August 1904, in Red Bank, New Jersey and died on the on 26 April 1984. Basie was a keyboard player but also held a short time on the organ. He held much of his professional musical career as an accompanist but it is his orchestra that he is most well known for. Although Basie's style has been described as simplistic and un-original, his most influential quality was his orchestra's rhythm section and its new inventions to methods of playing instruments. The ensemble functioned with the freedom of a sextet (Carr, Fairweather and Priestley 1988 12).

Nishlyn Ramanna 14/9/25 7:41 PM

Comment [14]: Well what were these innovations?

Duke Ellington

Edward Kennedy was born 29 April 1899 in Washington DC and died on 24 May 1974. Ellington was a gifted composer, arranger and pianist. He had a gift of taking material that his band members had to offer and finding a way to stretch them technically and musically. No other figure in jazz history is so involved in so many variations of the genre. Ellington reduced improvisation to one soloist per piece (a quality that alluded other composers). He also drew inspiration from everything he saw, experienced and felt. This is seen through his innovative song titles and generations of jazz musicians being influenced by his compositions decades after his death (Carr, Fairweather and Priestley 1988 152-154).

Nishlyn Ramanna 14/9/25 7:42 PM

Comment [15]: Again – not the best choice as Ellington for most historians starts off as an “Early” jazz musician, continues to develop along his own unique trajectory during the Swing Era and beyond is not considered to be a *part* of the Swing Era.

Around the 1940s, the style of swing was developed into other cross genre's. These were 'Dixieland' and 'Bebop'. Bebop developed through hours of open-ended jamming and playing at after hours clubs such as 'Minton's'. Main contributions by this style included an elevation of harmonic structure and a greater feel for the polyrhythm's that were the backbone of early jazz discovery (Carr, Fairweather and Priestley 1988 33).

Nishlyn Ramanna 14/9/25 7:44 PM

Comment [16]: Meaning?

In concluding, I was able to look to not only 'what' the genre is, but 'why' it is. In doing this, I realized just how much music reflects life and its circumstances. We are all different, but the one thing that can unite us is music. Swing music sought to bring together an adolescent generation that had been separated and in so doing helped to build a better country for the generations to follow. Jazz may be primarily American, but we can enjoy its values of

Nishlyn Ramanna 14/9/25 7:45 PM

Comment [17]: Not convincingly enough for me, I'm afraid ☹

enjoying the journey of life and its spontaneity. Perhaps, this is why such a genre has yet to be overtaken by another genre. It truly 'don't mean a thing, if it ain't got that swing!'

Nishlyn Ramanna 14/9/25 7:45 PM

Comment [18]: More waffle ☹

Brendan, too many questions left un-addressed. What instruments came to dominate in the Swing Era? What were the names of some important bandleaders (apart from just Basie and Ellington and Goodman)? Other important instrumentalists? Singers? What *innovations* did they pioneer? Look again at the rubric I gave the class --- do you think you've really answered all the questions listed there? ---- 45%

Example 1: Bebop

Music 2, Semester 2, assignment 3

Jazz studies-Nishlyn Ramanna

Brendan Yendall

G13Y3709

The style of Bebop

The following essay examines the style of bebop in relation to economic, societal and music history. In doing this analysis I hope to acquire an understanding of 'why' the style developed when it did and its relevance to the term 'jazz music' and the definition of jazz according to today's standpoint.

World War 2 did not only affect economic and social areas but also the music that was being produced. Towards the end of the war, a group of musicians were unhappy with big-band swing and began reinventing the jazz style. This new style began in the early 1940s and was called "bebop". The name originated from the jazz musicians' practice of vocalizing instrumental melodic lines with nonsense syllables or known as "scat singing" (Tirro 1977 266).

Music characteristics:

When comparing swing in comparison to bebop, the following characteristics are prevalent: swing phrases are more balanced and symmetrical with more cohesiveness to harmonics. Bebop is complex in form, makes extensive use of dissonance and has more rhythmic subtleties. Introductions had exotic rhythms. Tempo was much faster than before. Harmonics changed at half-note speed.

Ensembles were typically a small group of three to six musicians. The mentality behind bebop was rebellion against the norms put in place by swing artists. It was the standard procedure to perform without charts. The melody would be played once or twice and then

RU 14/10/28 11:55 AM

Comment [1]: Apostrophe added in – vocalizing means the same as singing – so I took that out

RU 14/10/28 11:56 AM

Comment [2]: Not sure what you mean by "exotic" in this context

RU 14/10/28 11:57 AM

Comment [3]: Harmonies – not harmonics ---- harmonics are when you touch a string lightly or blow hard into a wind instrument to produce overtones

followed by improvised solos accompanied by the rhythm section. Repertoire was built up of ballads, and popular tunes that were artfully worked, embellishments added and musicians adding their own touch through improvising. The idea was to out-do other jazz musicians and 'show off' your technique/style. Bebop musicians were seen as not being a part of musical establishment and non-musical characteristics were developed. These included: white collar shirts, drape-shape suits, berets, goatees and a language of their own (Tirro 1977 272).

RU 14/10/28 11:57 AM

Comment [4]: off

Rhythm sections comprised of bass, piano and drums who accompanied soloists. Drummers such as Max Roach. The bass drum was no longer played on each beat but rather, was used to add interest and accents in different places of the music.

RU 14/10/28 11:58 AM

Comment [5]: this sentence is not complete

Societal and economic circumstances:

Music was frequently being played on juke boxes and on radio stations resulting in artists not receiving royalties for their work and also having fewer gigs due to the music being so accessible to the public. It was in fact the recording ban implemented by James Petrillo (President of the American Federation of Musicians). Petrillo put this ban in place as he believed union workers were putting themselves out of work (DeVeaux 1988 127). This would mean that recording companies would need to register in order to be able to record artists and sell their work.

RU 14/10/28 11:58 AM

Comment [6]: Incomplete sentence

RU 14/10/28 11:59 AM

Comment [7]: Ok – so what effect did this have on the development of Bebop?

The transition from swing to bebop was a result of this recording ban and musicians meeting after hours to have 'jam' sessions. This is why we have little recordings of music from this style of music. Small ensembles were favoured due to them being less expensive and attracting more audiences.

RU 14/10/28 12:01 PM

Comment [8]: Hmm – not quite. The issue is THIS: the music kept evolving BUT the evolution happened at a time when no recordings were being made. So, the transition from Swing to Bebop cannot be heard on recordings. When the recording ban was lifted, record-buyers got to hear Bebop as a fully-fledged style, radically different from the Swing music out of which it evolved

World War 2 kept many jazz fans miles away from New York night clubs where the music was being performed. This joined with the shortage of raw materials such as shellac, used for bullet casings and fuel being rationed-musicians could not travel and so music lovers living close to the jazz capitals were only able to watch their favourite musicians perform live.

To conclude this essay, I will write brief sketches on three big artists who had a significant influence on the bop style.

Thelonious Monk:

Monk was born on 10 October 1917 in North Carolina and died on 17 February 1982 in Engelwood, New Jersey. He was a pianist and composer. An eccentric performer, he did not attract any students but still influenced the thinking of many others. Many of his compositions have become jazz standards. Monk was the first jazz musician to successfully discard melodic and rhythmic ideas and develop his own system of musical construction (Tirro 1977 283). Monk was responsible for working in the absolute music realm for instruments-bringing jazz elements to compositions without a tune.

RU 14/10/28 12:02 PM

Comment [9]: Tirro, 1977: 283

Kenny Clarke:

Kenny Clarke was born on 9 January 1914 in Pittsburgh and died on 26 January 1985. His occupations included being a band leader and drummer. He is credited with being the drummer who modified the swing drum system to one that was suitable for bebop (Tirro 1977 276). He reserved playing the bass drum for accentuation and rhythmic effect. He removed the 'ride' pattern off the hi-hat and placed it on a suspended cymbal so beats 2/4 were not accented.

RU 14/10/28 12:02 PM

Comment [10]: Fix as per comment 9 above

Charlie Parker:

Charlie "Bird" Parker was born on 29 August 1920 in Kansas city and died on 12 March 1955 in New York city. He was only 34 years of age at the time-he had a strong addiction to narcotics. He was a gifted composer and brilliant performer. Parker was a highly influential jazz soloist. He introduced revolutionary harmonic ideas that included rapid passing notes, variations of altered chords and substitutions that gave new 'flavours' to jazz music and specifically bebop. Even through the recording ban, there is an extensive collection of works by Charlie Parker that 'draw' a picture for the listener. Not surprisingly, these recordings encapsulate the mixing of genres within the context of jazz.

RU 14/10/28 12:07 PM

Comment [11]: 65% you cover the main issues, present the main analyses. For a better mark, you could have presented more detail, ordered your ideas more logically and written deeper, more lucid analyses. Next year I look forward to your writing essays with these characteristics ☺

Example 2: Swing

Music Jazz Assignment

Sean Devonport – g12d0625

Nishlyn Ramanna

The Swing Era

The swing era and its music originated from early New Orleans jazz in the late 1920's. During the time, it was seen to fuel a youth revolution and it also helped bridge gaps between the racial conflicts present. It motivated new styles of dance and improvisation, and thus a different way to experience the music. The music itself has influenced other subsequent genres of jazz such as Be Bop and Jump and continues to be recreated today by well-known artists. Arrangers created new combination of instruments for big band performance and musicians developed new techniques to play their instruments. Along with this, many instruments that were previously not considered solo instruments began to fill solo roles.

The shift from New Orleans Jazz to Swing could be considered to have begun when Louis Armstrong joined Fletcher Henderson's band in New York in 1924. Although Louis got more involved with commercial jazz in his later years, his explorations into improvisation paved the way for most of the jazz we listen to today. Big bands such as Paul Whiteman's orchestra were still only playing transcribed score for an audience and this lacked the wild and improvised sound that African Americans were achieving in their big band performances. (The Swing Thing) Henderson was considered the first person to coin the term "swing" when he described Louis as a musician who "could really swing", and it wasn't long after saying that, that Henderson asked Louis to join his orchestra. Henderson's choice was not a bad one and one could say that this was the early beginnings of the new music form. (Stanley Cooch, That Swing Thing) Henderson's band "provided a blueprint for musicians to follow throughout the Swing Era" (Meeder, 65) and recordings such as "Hotter Than 'El" recording displays all the "hallmarks of the Swing Era big band arranging style" (Meeder, 66).

Set in the racially discriminate and economically perturbed context of America in the early 1900s, swing was made to make the listeners feel good. Initially, it began as dance music for African American people but slowly began to be encompassed by all young listeners of the era. It's characteristically non-aggressive sound is created by the offbeat of the music being emphasized. There are "various amounts, or types of swing" (New Grove Dictionary of Jazz, 508) that can be brought out by the rhythm section and soloists, but the steady fixed pulse of the music allows for a variety of different sounds to be incorporated. (New Grove Dictionary of Jazz, 508) Along with the rhythm, there is generally riff over it that creates the harmonic context for a soloist to improvise over. Improvisers incorporate various syncopations and levels of counterpoint to colour the music in unique ways as they play. As this music was created for dancehalls and such, certain riffs and songs would be used and reused in different contexts in one performance to create a sound that could be played for hours.

Nishlyn Ramanna 14/9/25 9:18 PM

Comment [1]: Careless

Nishlyn Ramanna 14/9/25 9:08 PM

Comment [2]: Crouch! --- cooch at least in very informal varieties of English refers to something else
<http://www.urbandictionary.com/define.php?term=cooch>

Nishlyn Ramanna 14/9/25 9:18 PM

Comment [3]: And what were these?

Nishlyn Ramanna 14/9/25 9:18 PM

Comment [4]: Well what is the chronology?

Nishlyn Ramanna 14/9/25 9:19 PM

Comment [5]: You're confusing Swing and swing ---

The big band orchestras of Harlem were quite different to their other previous predecessors like Whiteman and his orchestra. Rather than transcribing music and performing it from the sheet, they incorporated a lot of improvisation, often with little transcription. By the late 1920's, big band performance and swing was becoming known in popular culture. This was quite an unusual for jazz music, as its listener's and musicians have generally been seen to try steer clear of this title. These orchestras helped prove that the Harlem Renaissance was on a rise and clubs like the Cotton Club began to welcome black performers to perform for their white customers.

Duke Ellington's orchestra was one of the orchestras to perform at this club. Ellington was a piano player and bandleader. He was extremely influential to the era and he managed to keep his orchestra running from its beginning in 1924 to his death in 1974. His comprehensive understanding of textures that could be created from his orchestra with various combinations of instruments, and his smart, sophisticated appearance allowed him and his orchestra to become one of most well-known in swing. Along with this he brought a "formal and harmonic sophistication to his music that was new for jazz" (Meeder, 67) and his words "it don't mean a thing, if you ain't got that swing" resound time and time again when discussing swing music and the era. This, along with his massive hit record produce has given him the status of a great composer of the era. Ellington's interest in song form also helped evolve his music. The arch form has become known to be identified with him, a good example of this would be his "Sepia Panorama" recording in which three contrasting sections lead up to a 12-bar blues then return afterwards in reverse (Meeder, 69). The recording with his orchestra (that was then known as the "Cotton Club Orchestra") called "Echoes of the Jungle" (made in 1931) is a perfect example of what Ellington was good at. He successfully blends the piano, trumpet, clarinet, guitar and trombone over bass and drums. The arrangement of the solos and harmony is done very well. The saxes maintain a 4 chord progression through most of the song. Along with this, there are 3 major parts to the song that are arranged 1 – 2 – 3 – 1, which is synonymous with earlier suite-like compositions. The warm, thick texture created by the sax and clarinets is a perfect context for the trumpet and trombone to scream over. With this recording, we also hear how Ellington has made space and arranged the composition around Joe Nanton so he can exhibit his special "wah-wah" technique on the trombone. This sound is truly spectacular and it adds more depth to the sounds created. There are also some chorus singers that are introduced just before the final solo with the "wah-wah" trombone. The subtle addition of voice against the sax and clarinet proves to be very effective in creating a deep atmosphere for the trombone to talk over. Ellington's interest in song form also helped evolve his music. The arch form has become known to be identified with him, a good example of this would be his "Sepia Panorama" recording in which three contrasting sections lead up to a 12-bar blues then return afterwards in reverse (Meeder, 69).

African American big band orchestras found it hard to get performances and radio coverage due to the racially discriminate context of the time. Although places like the Cotton Club

Nishlyn Ramanna 14/9/25 9:20 PM

Comment [6]: These were not predecessors

Nishlyn Ramanna 14/9/25 9:20 PM

Comment [7]: Missing word

Nishlyn Ramanna 14/9/25 9:21 PM

Comment [8]: ??

Nishlyn Ramanna 14/9/25 9:22 PM

Comment [9]: Nice description but Ellington is not central to Swing as a sub-genre

Nishlyn Ramanna 14/9/25 9:22 PM

Comment [10]: You should devote a paragraph to this topic

was in full swing, it wasn't until Benny Goodman began performing and getting radio coverage that other African American bands started getting more recognition for the swing they produced. Benny Goodman was a primarily a clarinetist, and later bandleader, who came onto the swing scene at about 1934 after his audition for Billy Rose's music hall was accepted. Goodman was brought up in a poor household and his time spent in Chicago and later New York (Harlem) allowed him to be exposed and influenced by the African American big bands that were performing. During this time, he came to meet and know Fletcher Henderson. He hired Henderson to write many of their arrangements and purchased some that had already been written by him. Although this could be seen as an opportunistic way of handling his music, his big band was successful in its entirety. It contained Goodman's own virtuosic playing, the legendary drummer and composer Gene Krupa and many other well-practiced musicians. Goodman came to be known as one of the major motivators of swing in the era and received the nickname "King of Swing" during his career (Meeder, 71). The fact that he was white helped his music reach far more people than an African American. He was granted radio coverage with the NBC and became well-known to all the different parts of America. His elevation to celebrity status is likely indebted to this. (Benny Goodman site) Henderson's arrangements helped provide a structure for Goodman's band to play by. The "King Porter's Stomp" recording was arranged by Henderson and performed by Goodman's band. Goodman's band acquires the soul and style of earlier New Orleans jazz and this helped push it further up the charts. Goodman's work with his quartet really shows the genius that he achieves. Making use of Lionel Hampton on the vibraphone, we hear an extremely new and interesting combination of sound. The quartet's recording of "Moonglow" (recorded in 1934) displays Hampton's skill. Arranged between the piano, clarinet and bass; it colours the song's texture, giving it an almost dream-like quality. It doesn't have such a complex structure. It starts with a fairly cute and playful melody on the piano, and this goes into a relatively simple, melodic riff from the clarinet. The textures brought out from the piano and vibraphone can be heard particularly well during Goodman's short solo. They respond to his calls in turns individually with similar melodic phrases which allow the listener to hear the difference. This piece also begins with the piano and ends with the vibraphone which once again enforces the idea of these instruments taking different polarities of sound in the song.

Due to Goodman's success, listeners of the 1930's began to start exploring more of the African American swing scene. These African American bands began to be welcomed by white listeners. Count Basie's orchestra was a particularly influential and well-known; and it still runs today. They came onto the scene in in about 1936 when they moved from Kansas City to Chicago (Count Basie's Orchestra). The band's rhythm section was guided by Walter Page, the bassist. His technique of playing a walking bassline is well known today but at the time it was different to that of other bassists of the era. While most bassists played by alternating between the tonic and dominant of a chord on the pulse, he would play an arpeggio style bassline on the pulse. This means that he would never have more than a step

between the chord he was playing and the one he was about to play. This, along with Basie's somewhat spares accents of chords and short melodies gave the orchestra a very unique sound compared to other big bands. The whole band was toned down to make way for a very pronounced bass and rhythm section. (The Swing Thing) To listeners, this was a perfect blend between the "hot" and "sweet" (Meeder, 61) repertoires that other bands were playing and Count Basie's band took off. One can hear the more subtle, tone-downed swing that they were attributed with in their recording of "Lady Be Good" (recorded 1939). The very pronounced rhythm section is easily distinguishable from other bands. The underlying harmonic context of the music is created primarily by the bass. It is particularly interesting that most of the solos don't have any saxophones, and the piece seems to be centred on the improvisations of the musicians. With Basie adding slight embellishments and half-finished chords under these improvisations. The form of this arrangement is extremely interesting as it is only close to the end of the song that we hear a proper riff begin, and it is not sustained for an extremely long time. Count Basie's new addition to the sound of swing helps complete the sound that swing has now come to be known as.

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Along with the big bands, there was a big push by producers and public to incorporate singing. Even though many arrangers of the time were solely concerned with the instrumental, there are still very many singers that have become synonymous with the movement (The Swing Thing). Ella Fitzgerald and Peggy Lee are well-known singers of the era, and have gone on to become synonymous with some of the greatest jazz singers. Billie Holiday was a particularly special addition to swing music. She took much of her influence from Bessie Smith (Meerder, 82). She played for in Count Basie's band for a brief time but went on to perform with Artie Shaw. Holiday was discriminated against while in Shaw's band however, and decided to leave. (The Swing Thing) She was one of the first black women to ever be in a white band and her recording of "Strange Fruit" became a social critique and symbol to the lynching that was happening to African American people. What made Holiday's recordings successful was "above and beyond her (Billie's) singing" (The Swing Era, 532) She used many different rhythmic inflections, melismas and change in tone to create interesting melodies.

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The Swing Era brought about many other new and interesting arrangers and musicians. Roy Eldridge's explorations into trumpet improvisation helped provide the basis for bebop jazz. Django Reinhardt's unfortunate fire accident that left him with 2 fingers to play his guitar allowed him to develop a new improvisation style on the guitar, and helped get the guitar recognized as a solo instrument. Art Tatum who evolved piano technique and harmony in jazz. All these musicians and orchestras helped invent and influence something new that listeners who were stuck in a cultural, socially discriminate world could listen to and let loose.

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- http://www.youtube.com/watch?v=vYNwiAXuh_U (Echoes of the Jungle – Duke Ellington)
- <http://www.youtube.com/watch?v=zpzOFpPum6w> (King Porter Stomp – Benny Goodman)
- <http://www.youtube.com/watch?v=0XxcxjeJMC8> (Lady Be Good – Count Basie)

65% - I like the attention to musical detail, but the essay is weaker in its engagement with historical and other contextual issues.

Example 2: Bebop

Jazz Music Assignment

Sean Devonport – g12d0625

Nishlyn Ramanna

An Essay on Bebop Jazz

Bebop (also known as “bop”) started its rise to the jazz scene in the 1940s and also marks the beginning of “modern jazz” (Gridley, 147). It originated primarily in America but the musicians such as Tubby Hayes (tenor saxophonist from Britain), Lars Gullin (baritone saxophonist from Sweden) and The Japanese Sleepy Matsumoto (tenor saxophonist from Japan) and others were working out of America and have also gained a high respect in the genre (Thomas, 138).

The immediate precursor to bebop is swing, and “rather than being a reaction against swing styles, (it) developed smoothly from swing” (Gridley, p147). One of the main differences between bebop and swing is the use of instrumentation. Excluding a couple big bands, there is primarily a focus on the “small combo” band (Gridley, p148). The reason for this major change could be seen as socio-political. During the early 1940s, there was a heavy inflation and restrictions on transport and recording costs due to World War 2, so bandleaders had to downsize their bands to make their performances more cost effective. Although bebop is known to have moved classical jazz into modern jazz, there are very few recordings that document the new approach to technique and composition that musicians from the genre were beginning to take. This is partly due to World War 2’s restriction on shellac resources (used to make bullets and vinyls) but what is more at fault is the ban on recording that was put in place in 1942 by James C. Petrillo (president of the American Federation of Musicians). He felt that union workers and musicians were not being compensated for their work because club owners and owners of jukeboxes (generally restaurant or club owners) were able to charge people to play records they had purchased and none of this money would reach union workers. Agreements to allow musicians to begin recording again were only really decided in 1945 and it is during these 3 years a whole new style of jazz manifested into existence (Deveaux, 127 – 129).

Bebop gets its name from the scat singing style that was incorporated by singers of earlier jazz to sing melody lines with no lyrics. In comparison to early jazz, bebop incorporated significantly more complicated rhythms, improvisations and harmonic substitutions into their music (Thomas, 138). The rhythms changed significantly from the regular four beat approach used by swing musicians. The basic beat is laid down by the bassist and elaborated on by the drummer’s hi hats and cymbal rides. On and off beat punctuations are played by the drummer’s snare and bass drum. These punctuations are also complimented by the piano (Thomas, p137). These spares piano punctuations can be seen as an extension to Count Basie’s style of playing and is known as ‘comping’, although there are many pianists who have taken this technique a lot further in the genre (Gridley, p154). The rhythm section

usually “spurs” (Thomas, p137) on an improviser at what is usually a high tempo. The best bebop improvisers were able to play asymmetrical phrases and accent phrases at these high tempos. This in conjunction with the interplay of the rhythm section creates a “highly-diversified texture” in the music (Thomas, p137). The enriched harmonic vocabulary of bebop is what gives improvisers the ability to play such interesting patterns. It made frequent use of altered 9th, 11th and 13th chords (Thomas, p138) and “flatted 5th” also began being incorporated more into solos. All this has since become identified with modern jazz (Gridley, p150). Bebop is primarily instrumental and the greater focus on the interplay of rhythm along with the unexpected changes in harmony and melody is what its musicians sought to achieve.

Bebop brought jazz (now, what we know as modern jazz) out of the commercial limelight that the swing era had put it in. Due to the chaotic nature of the sound of bebop, most immature listeners did not enjoy listening to it. It also failed to attract dancers because of its irregular rhythms. Bebop became known as “art music” (Gridley, p174) and it seems the musicians playing it brought to it that level of sophistication by being well dressed and playing extremely complex music. It is primarily appeals to the “relative elite” (Gridley, p174).

A musician who contributed heavily to the development of bop was alto saxophonist Charlie Parker (1920 – 1955). He discovered **news** ways to logically select notes against harmony, news ways to accent phrases to give them more syncopation and methods for adding chords to existing progressions and implying additional chords by selection of particular notes (Gridley, p151). His characteristically high tempo playing also cultivated fetishism in other jazz musicians to use higher tempos. This is seen as the average tempo is picked up “soon after his mid-1940s recordings” (Gridley, p151). He was able to squeeze many notes into his phrases and departed his personally timbre from common swing models. He enjoyed the “dry, bitter tone” that is commonly associated with Buster Smith’s (saxophonist) timbre. His sound was more “hurried” than other saxophonists of the time. He influenced many bebop musicians such as Ornette Coleman and Albert Ayler (leaders of the avant-garde in 1960) and his tunes and phrases have been recited many times (Gridley, p152).

Parker was one of Dizzy Gillespie’s (1917 – 1993), primary influences. Gillespie was the “first and most important bop trumpeter” (Gridley, p153). He carried the torch for the likes of Eldridge and Armstrong in terms of his level of **virtuosity** and it was not only his “unprecedented agility and command of his instrument’s highest register” (Gridley, p153) but his musical ideas and creations. He was able to go in and out of keys in single phrases and played quotes from non-jazz pieces as the start to his improvisations. His style is very reminiscent of Eldridge in his certain techniques, and could take his trumpet from brittle to cracking tones and convey a “terrific energy” in his performances (Gridley, p154). He was the bandleader to one of the few big bands in the bebop era which many great jazz players

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Comment [2]: virtuosity

like Milt Jackson (vibraphonist) and John Coltrane (saxophonist) played in. His interest in Afro-Cuban music allowed Latin American music into modern jazz and his body of original work for bebop is immense. He also made use of new and interesting ways to match notes to chords (Gridley, p154).

Along with Gillespie, pianist Thelonious Monk (1917 – 1982) contributed a mass of original compositions to the genre. His melodies were considered “unorthodox” and his chord progression really challenged improvisers. His compositions have greatly influenced the “flavour” of lots of modern jazz and several musicians and bands have devoted entire albums and tours to his music. Pieces like “Straight, No Chaser”, “Well You Needn’t” and “Round Midnight” became jazz standards (Gridley, p154). His compositions have “logic and symmetry” and his ability to place accents in irregular order makes his pieces extremely difficult to play. He gave phrases unexpected endings that seemed to fit all along and his simple compositional devices resulted in many original results (Gridley, p155). His changing accents “produce a depth in simplicity” which is interesting when thinking about the chaotic sounds typically associated with bebop (Gridley, p155). His ‘comping’ was quite different to that of Count Basie, typically accenting in a way that is similar to how a snare would. His playful way of improvising sees him making abrupt use of whole tone scales and such. One can hear the deliberation of each every note he plays (Gridley, p 157).

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Comment [3]: Nicely done Sean! 85%

Bibliography:

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Example 3: Swing

The Swing Era

Jennifer Ferris g13F4401

The purpose of this essay is to discover and discuss the swing era. With this in mind a brief introduction on jazz will be presented, from which will be a discussion of the evolution of jazz to the birth of the Swing era. In regard to the genre itself Swing in the form of melody, timbre, harmony, rhythm, form and texture will be discussed. Moving on from that I will then discuss who performed swing and who composed swing, the production of swing and the social factors surrounding the time of the swing era.

According to Mark C. Gridley in his book “Jazz Styles”, jazz is a “broad stream of musical styles which originated in America”(Gridley, 1978:1). Gridley comments that although jazz was “primarily urban, black music”, it is now known and played by all races and can be found almost anywhere in the world (Gridley, 1978:1). Hodeir writes “The day is past when this music is symbolized for Europeans by the names of Paul Whiteman, George Gershwin” (Hodeir, 1975:7). He states “By now it has become evident that jazz is the Negro’s art and that almost all the great jazz musicians are Negroes” (Hodeir, 1978:7). It is very interesting to compare these two perspectives. Hodeir takes his point further and states “Jazz has found followers everywhere, but these followers are in the minority” (Hodeir, 1978:8). He mentions “Everyone remembers the waves of protest that jazz aroused in the greater part of the French public” (Hodeir, 1978:8). Another point made by Hodeir was that “A very small number of the newspapers and magazines concerned with the arts feel it their duty to carry a jazz column” (Hodeir, 1978:8). Perhaps what we can take from Hodeir’s and Gridley’s views is the fact that the views regarding jazz has evolved through time. Perhaps the swing era played a big role in this. As will be discussed shortly in this essay, from about 1926 onwards, with the rise of the swing era, jazz as an art became more noticeable and accepted (Hodeir, 1975).). In his book “The Swing Era”, Schuller divides his chapters into “The Great Black Bands”, “The White Bands” and others. It is interesting to note that there seems to be separation in regard to race so perhaps at the time there were still big differences and racial prejudice. It may perhaps be taking it too far if we look at the two chapter headings and singling out the word ‘great’ only used for the black bands. I would think they have been labelled great due to their bandleaders which will be discussed further on in the essay.

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Comment [1]: This doesn’t actually make sense

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Comment [2]: Where you’ve been given a very clear brief for an essay you don’t need to rehearse all this information

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Comment [3]: You don’t need to delve into the issue of what jazz is

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Comment [4]: Hodeir’s book was originally published in 1957 --- Use more recent sources

In regard to the evolution of jazz, it is difficult to divide the different genres of jazz as most of the time the genres overlap (Hodeir, 1975). Having said this, I think it is easier to understand the development of Swing if we look at how jazz evolved from its birth. Hodeir divides jazz into five periods: Primitive, Oldtime, Pre-Classical, Classical and Modern (Hodeir, 1975). Pre-Classical is considered the gestation period of the swing style and can be divided into the years 1927-1934 (Hodeir, 1975). This develops into the Classical period, which is predominantly the swing era, and can be divided into the years 1935-1945 (Hodeir, 1975).

Hodeir comments that most of the works before 1935 have become out-dated (Hodeir, 1975). He writes that "Our record collections, which are the only impartial witnesses we have, prove that these works have diminished in value" (Hodeir, 1975:26). He also writes that these records "more significantly" show us an art still progressing, still growing and that the year 1935 "marks the end of jazz's growing pains" (Hodeir, 1975:30). The years 1926-1935 can be considered a transitional period in which "new ideas concerning rhythm, flowing of a kind of individual expression that had appeared at the end of the previous period" (Hodeir, 1975:33). Louis Armstrong's greatest time was this period. According to Hodeir (1975), Armstrong was a precursor, he was well ahead of most of his contemporaries, and seems to be the only one to use swing. Hodeir suggests that he could be the father of the classical age, but "In spite of Armstrong's solos, the 1927-1934 period, which he dominated but also kept well ahead of, can be called "pre-classical"" (Hodeir, 1975:34).

Jazz, in 1935, "found itself on the threshold of an unprecedented material success; even more important, it achieved a style that gave it the equilibrium which comes with maturity" (Hodeir, 1975:30). This style (swing music), according to Hodeir (1975), "was the crystallization and logical termination of tendencies that had struggled to find expression during the earlier periods" (Hodeir, 1975:30). Hodeir comments "The world-wide success of "swing music" had brought about recognition of jazz as a valid art form" (Hodeir, 1975:31) and consequently led to an effort of revival of the origins of jazz (Hodeir, 1975).

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Comment [5]: Yes but there are nevertheless *many* scholarly works that engage with the Swing Era (notably Gunther Schuller whose chapter on Tatum you will have read doing your previous essay) who talk about – The Swing Era

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Comment [6]: Too much paraphrase – and worse – of an outdated source

Moving onto characteristics of swing, the swing feeling (found in swing music) will be discussed first before moving onto the characteristics of the genre itself. Gridley comments that “One of the easily defining factors contributing to the phenomenon of swing feeling is constant tempo” (Gridley, 1978:15). Another element of swing feeling is a “cohesive group sound” (Gridley, 1978:15), that is, in regard to rhythm. Every musician must be synchronized with each other. They do not have to be playing the same rhythms in unison but “each player must execute the rhythms of his part precisely in relation to the beat and the other group members” (Gridley, 1978:15). Music that swings is performed with a rhythmic lilt (Gridley, 1978). In jazz Gridley describes the music as having more of a swing; it swings in “additional ways”, or swings differently (Gridley, 1978:16). Syncopation is the key. Gridley writes that “Part of the rhythmic style that characterizes jazz swing feeling is a tendency to play not exactly on the beat, but to just slightly before or after it” (Gridley, 1978:16). To sum up jazz swing feeling, Gridley writes it is “composed of all elements of general swing feeling (constant tempo, cohesive playing, rhythmic lilt, and spirit), together with those qualities especially important for jazz (syncopation, swing eighths, attacks and releases, tonal inflections, and the ebb and flow of tension in a jazz line)” (Gridley, 1978:17).

In regard to the characteristic of the genre itself Gridley writes “With the adoption of swing eighths, string bass, high-hat cymbals, and a looser, less stiff rhythmic feeling, jazz began to swing more” (Gridley, 1978:71). Gridley mentions that although jazz music in general was more dance music than something to sit down and listen to, “it functioned more as dance music during the swing era than before or since” (Gridley, 1978:71). The swing era is often referred to as “the big band era” because a lot of it was played by big bands consisting of ten men or more (Gridley, 1978). Out of interest, I would like to mention a comment by Gridley in passing. He comments that “Much big band music was not improvised-it was written music-but hundreds of improvising musicians were employed in the big bands, so it was a good era for jazz” (Gridley, 1978:71).

Gridley comments that because of the size of a lot of the bands, it became harder to pull off a respectable performance using improvisation (Gridley, 1978). Earlier in this essay, it was mentioned that the swing era was very influential for jazz music between the years 1935-1945,

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Comment [7]: Irrelevant to this essay

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Comment [8]: This doesn't make sense

and I think Gridley's point highlights this fact. Bands of this era include Count Basie's who focused on improvisation. Other bands include Guy Lombardo, Lawrence Welk, Blue Baron and more who did not concern themselves with jazz and so fall under the category of the "sweet" band (Gridley, 1978:71). Glen Miller's, "although a swinging band, was also classed in the "sweet" band category" (Gridley, 1978:71). Gridley also mention some big bands present before the swing era: Fletcher Henderson, Duke Ellington and Paul Whiteman, and after the swing era: Dizzy Gillespie, Gerald Wilson and Stan Kenton (Gridley, 1978). I think it is important to note, however, that the swing era was a "peak for the popularity of this instrumentation"(Gridley, 1978:71). The instruments used were brass, saxophones and a rhythmic section, which usually consisted of piano, guitar, bass and drums (Gridley, 1978).

Compositional devices used in many of these arrangements were simple, according to Gridley (1978). He states that melodies were played by the whole band either in unison or harmonised. The use of improvisation came next, "accompanied both by the

rhythmic

section and by figures scored for other members of the

ensemble" (Gridley, 1978:75). One section of the band would play the melody while the other played the accompanying figures and vice versa, or one section would play while the others kept silent or accompanied them (Gridley, 1978). There would also be use of call and response (Gridley, 1978). Gridley also mentions "Short, simple, repeated phrases called riffs were used by some big bands as essential elements of their style" (Gridley, 1978:75).

According to Gridley, the best swing bands had bandleaders such as Fletcher Henderson, Count Basie, Duke Ellington, Benny Goodman and more. Gridley states that "The Henderson and Ellington bands bridged the gap between the styles of early jazz and the swing approach" and continues "Each had begun during the early 1920s and grown larger and more sophisticated by the late 1930s" (Gridley, 1978:75). Another important fact to note was that big bands were more common in the 1930's than any other time (Gridley, 1978). Again this highlights the greatness of the swing era and perhaps suggests that Louis Armstrong was not the only father of the classical

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Comment [10]: How so?

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Comment [11]: What was the difference between the sweet bands and the jazz bands?

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Comment [12]: Irrelevant – these were associated with the Bebop era

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Comment [13]: Rhythm section – not rhythmic section

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Comment [14]: What arrangements?

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age as Hodeir puts it. Other swing style musicians include Art Tatum, Benny Carter, Buddy Rich, Lester Young, Jimmy Hamilton, Oscar Moore, John Kerby and many more (Gridley, 1978).

In conclusion, I have touched on the timeline of jazz as it evolved into the swing era, the characteristics of swing, the major composers and composers and performers of swing and the social issues surrounding the swing era. I think it is safe to say that the swing era is one of the greatest eras in jazz history, giving jazz its identity and paving the way for the continued evolution of jazz.

Jenny, I'm afraid you devoted too much space in your essay to the "timeline" of jazz and generic discussions about (small-letter-'ess') swing instead of just delving *into* the Swing Era, its main musicians (and some their contributions to the genre), its main musical characteristics and so on. I guess you missed a few crucial lesson where I advised the class on how to choose and 'use' their references and so on. Hodeir is not the best text to "rely" on so heavily in an essay of this nature as he is rather dated. You should have used Lawn and Grove and other more recent sources more. 50%

Reference list:

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.Schuller, Gunther, *The Swing Era: The Development of Jazz, 1930-1945* (Oxford: Oxford University Press, 1989) 263, 632.

Example 3: Bebop

Jennifer Ferris [g13F4401](#)

Bebop

Bebop is a style of jazz that developed in the 1940s (DeVeaux, 1988). According to DeVeaux, 'By the end of the war, a new style of "hot jazz" with the disconcerting name "bebop"' came into being (DeVeaux, 1988:129). DeVeaux states that 'the onomatopoeic term is derived from a characteristic two-note rhythmic figure found at the end of many phrases in the style' (DeVeaux, 188:129). According to Lawn (2007), the term was eventually used to describe scat singing rhythms associated with this new style. By the end of the 1940s, DeVeaux comments that Bebop, replaced swing as the mainstream jazz style. DeVeaux continues that the transition from swing to bebop occurred in the years of the recording ban instilled by James C. Petrillo. DeVeaux writes that 'Petrillo's ban, in fact, neatly separates two eras in jazz' (DeVeaux, 1988: 130). Before August 1942, we are only granted a small glimpse of the innovations that would come from important artists like Parker and Gillespie and this is their work as soloists in swing dance orchestras (DeVeaux, 1988). Shortly after the ban was lifted in 1944, a significant number of recordings by Gillespie and Parker 'document bebop as a fully realized-and radically different-style' (DeVeaux, 1988: 130). DeVeaux comments that in the years of the ban, there was a vigorous amount of experimentation that took place (DeVeaux, 1988), but according to Gridley (2000), the transition developed smoothly and gradually. Gridley states that Bebop was less popular to swing and did not attract dancers however, 'it did contribute impressive soloists who continued to gain disciples for the rest of the century' (Gridley, 2000:147).

The style featured smaller combos, for example, trios, quartets, and quintets. Lawn states that "bop arrangements were simple following a predictable scheme: theme-solo-solo-solo-theme that allowed ample space for improvised solos' (Lawn, 2007:208). Lawn comments that the emphasis therefore was on improvisation 'as it had been when Louis Armstrong recorded his Hot Five and Hot Seven disks' (Lawn, 2007:208). If a popular tune was performed, the original melody was often completely disregarded and replaced by improvisation (Lawn, 2007). Lawn quotes a historian Martin Williams who stated "'Bop made a practice of featuring variations upon melodies that were never stated'" (Lawn, 2007:208). Gridley mentions that improvisations in bop were mostly composed of eighth-note and sixteenth-note figures (Gridley, 2000). He states that the 'contours of the melodic lines were jagged; there were often abrupt changes of direction and large intervals between the notes. The rhythms in those lines were quick and unpredictable with more syncopation than any music previously common in Europe or America' (Gridley, 2000:148). Lawn states, in regard to instruments in the bop era the saxophone took over from the clarinet in popularity which, in fact it fell out of favour 'in sharp contrast to earlier decades and jazz styles' (Lawn, 2007:208). The guitar also fell out of favour as an instrument in a bop combo (Lawn, 2007). Lawn comments 'While excellent soloists began to develop during this period,

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as long as there was a pianist, the guitar was a nonessential ingredient in small bop groups' (Lawn, 2007:208).

Lawn states the bop was virtuosic in its musical demands and often featured fast tempos and very slow ballads, more sophisticated and challenging chord progressions and technically difficult "heads" (or tunes). Gridley comments that musicians of bop did more than embellish a song. He states 'As a starting point for their improvisations, they retained only the chord progressions that had accompanied a song' (Gridley, 2000:150). They enriched a progression by substitution or reharmonisation of chords (Gridley, 2000). Examples of jazz musicians who substitute harmonies are Art Tatum and Coleman Hawkins (Gridley, 2000). Tatum's reharmonisation of "Tea For Two" is well known by jazz musicians (Gridley, 2000). In regard to Hawkins, he loved to improvise on complicated progressions as well as invent solo lines in which more chords were added (Gridley, 2000). An example of this is his recording of "Body and Soul" (Gridley, 2000). According to Gridley, bop musicians altered existing chords, the most common being the 'flattered fifth (also known as the lowered fifth or raised eleventh)' (Gridley, 2000:150). An example of this is Dizzy Gillespie's 1945 arrangement of "Shaw Nuff", which ends on a flatted fifth (Gridley, 2000).

Gridley states that the alto saxophonist Charlie Parker contributed most to the development of bop (Gridley, 2000). According to Gridley, 'Going beyond the advances made by Lester Young, Coleman Hawkins, and Art Tatum, he built an entire system that was conveyed in his improvisations and compositions' (Gridley, 2000:151). This system included 'new ways of accenting notes so that phrases have a highly syncopated character', 'new ways of selecting notes to be compatible with the accompaniment chords and methods for adding chords to existing chord progressions' and 'implying additional chords by the selection of notes for the improvised lines' (Gridley, 2000:151). Gridley mentions that 'Parker astonished other musicians with his tremendous fertility of melodic imagination, unprecedented mastery of the saxophone and the dizzying pace at which he was able to improvise' (Gridley, 2000:151). Parker's influence was immense, according to Gridley (2000). Gridley states that the bop trumpeter Dizzy Gillespie names him as a primary influence in his own style, and Bud Powell, a bop pianist, modelled some of his lines on Parker's (Gridley, 2000). Gillespie himself created the first modern approach to trumpet playing in jazz and he pioneered bop compositional style (Gridley, 2000). According to Gridley, Thelonious Monk was the first bebop composer and pianist (Gridley, 2000). His melodies were unorthodox and his chord progressions apparently severely challenged improvisers (Gridley, 2000). Gridley states that 'Monk's compositions influenced the flavour of much modern jazz, and his jazz piano style influenced a number of pianists' (Gridley, 2000:154).

In conclusion, bop used more rich chords and more chord changes and there was more variety in rhythms of melody lines and accompaniments. It was however less popular than swing because fewer tunes were used, fewer singers were available; it was less predictable and more complicated. Bop, according to Gridley, 'became the parent of a series of other

modern styles which were also less popular than swing' (Gridley, 2000:178) and jazz lost its popularity until the 1970s with the rise of a jazz-rock fusion which gained thousands of fans (Gridley, 2000).

Reference List:

DeVeaux, Scott "Bebop and the Recording Industry: The 1942 AFM Recording Ban" *Journal of the American Musicological Society*, 1988, Vol. 41, No. 1.

Gridley, Mark, C. *Jazz Styles: History and Analysis* (New Jersey: Prentice-Hall, Inc., 2000) 147-178.

Lawn, Richard, J. *Experiencing Jazz* (New York: McGraw-Hill Companies, Inc., 2007) 208.

RU 14/10/28 11:48 AM

Comment [2]: Very nicely done Jenny. I would recommend though that rather than saying Gridley states that – you could just quote the author in "" and use referencing. So for example instead of Bop, according to Gridley, 'became the parent of a series of other modern styles which were also less popular than swing' (Gridley, 2000:178) you could write Bop "became the parent of a series of other modern styles which were also less popular than swing" (Gridley, 2000:178). 75%

6. Post-bebop jazz

This 24-lecture module forms part of the first semester of Music III and it spreads out over 12 weeks. The module runs in parallel with a 24-lecture module on 20th century Western Art Music history, and a 12-lecture module in Western Art Music theory, taught by two other colleagues. In this module, I build on the theory skills developed in the Music 2 *Jazz Theory* module and the content knowledge and writing skills developed in the *Introduction to music studies*, *Defining Jazz* and *Early jazz, Swing and Bebop* modules described above.

In the first two weeks I consolidate the skills developed in the previous modules by having students write short biographical essays about significant post-bebop artists. Content is differentiated according to student interest and some students may choose to write about saxophonists, others composers, others pianists and so on depending on what their specific interests are.

The theory component of the course also picks up directly on work done the previous year. Students learn how the Coltrane changes – a harmonic variation on the ii-V-I progressions that characterized earlier forms of jazz – work. Students learn how to derive the progression from any basic ii-V-I progression and to write solos and walking bass lines against the progression. Using a chapter by Lawn and Helmer as a guide, students also learn to identify how standard approaches to form, phrasing, rhythmic, harmonic and melodic writing that characterized earlier jazz repertoire are reworked in the post-bebop repertoire.

The larger part of the module focuses on writings about Miles Davis, who was central to the development of a range of post-bebop jazz styles from cool jazz, to hard bop, to Fusion jazz. In addition to the standard *Grove Dictionary of Jazz and Jazz Musicians* and jazz textbook writings about Davis, students engage with refereed journal articles about Davis. Students are encouraged to read deeply and critically, beyond the empirical content of the articles, so that they begin to uncover and critique the biases and limitations that frame different scholarly accounts of jazz, and by implication other musics. These articles encompass writings from the early 1980s to the present and engaging with them affords students an opportunity to develop a historiographical understanding of how the literary turn in humanities discourses since the late 1960s has impacted on musicological thought in recent decades. Since 2015, I have expanded the course by including more recent writings on Davis from the 2010s, and having students consider the different ontological assumptions about music that different scholars bring to their engagement with Davis's music.

The course outline for the module follows. Thereafter I include a selection of students' assignments along with my commentary on their writing. As with the earlier years, students wishing to improve their marks are allowed to revise and resubmit work for a second assessment. I also include an example of an exam paper based on the work described.

POST BEBOP JAZZ: COURSE OUTLINE

Rhodes University
Department of Music & Musicology
Module Outline: Music 3 – Post-bebop jazz

Year: 2014
Lecturer: Dr Nishlyn Ramanna
Overview:

This module aims:

1. To acquaint you with the work of some of the more acclaimed post-bebop musicians and their recordings
2. To help you engage critically with writing about jazz, by taking musicological appraisals of Miles Davis's music as a case study
3. To acquaint you with some of the literary-theoretical concepts that frequently appear in recent jazz scholarship;
4. To help you write more comfortably about music

Background knowledge:

A secure knowledge of the material covered in Music 2, especially tonal harmony

Learning outcomes:

By the end of the module you should be able to:

1. Identify, through musical analysis, the formal, harmonic, rhythmic, and melodic features that characterise post bebop jazz
2. Identify the musical innovations that various post-bebop leaders have pioneered
3. Begin uncovering and critiquing the biases and limitations that implicitly or explicitly frame different scholarly accounts of jazz (and by extension, other kinds of music)

Teaching and learning methods

Twenty-six 45-minute lecture/tutorials on Thursdays (10:30) and Fridays (11:25) from Weeks 1 to 14

Assessment:

1) Theory test	10
2) Class presentation	10
3) Brofsky worksheet	10
4) Walser worksheet	10
5) Smith worksheet	10
6) Tomlinson worksheet	10
4) Listening test	20
5) Essay:	20

Course content

Lecture	Teaching and Learning Details
1	Overview and intro to Coltrane changes
2	Coltrane changes continued
3	Application of Coltrane changes
4	Post bebop jazz: form & phrasing; harmony
5	... Melodic innovations
6	... rhythmic innovations
7	Theory test
8	Post bebop pianists
9	Post bebop bassists
10	Post bebop drummers
11	Post bebop saxophonists
12	Miles Davis, his groups and sidemen
13	
14	Howard Brofsky on Miles Davis

15	
16	Robert Walser on Miles Davis
17	
18	Christopher Smith on Miles Davis
19	
20	Gary Tomlinson on Miles Davis
21	
22	Listening test
23	Discussion of first draft of essay
24	
25	Exam revision and preparation ...
26	... continued

Required reading

Lawn, Richard and Jeffrey Hellmer. 1993. Jazz theory and practice. Van Nuys Alfred Publishing, 223 – 242

Lawn, Richard. 2007. Experiencing jazz. New York: McGraw, 303-340

Gridley, Mark. 2000. Jazz styles: history and analysis 7th ed. London: Prentice Hall 229-261

Porter, Lewis and Michael Ullman. 1993. Jazz: From its origins to the present Englewood Cliffs: Prentice Hall: 281 - 299

Brofsky, Howard. 1983. "Miles Davis and 'My funny valentine': The evolution of a solo" Black music research journal. 3:23-45

Walser, Robert. 1993. "Out of notes: Signification, interpretation, and the problem of Miles Davis" Musical Quarterly 77/2: 343 – 365

Smith, Christopher. 1995. "A sense of the possible: Miles Davis and the semiotics of improvised performance" The Drama Review 39/3: 41 – 55

Tomlinson, Gary. 2002. (1991). "Cultural dialogics and jazz: A white historian signifies" Black music research journal 22: 71 -105

Brofsky worksheet:

Read Brofsky's article (available on JSTOR) and listen to the 1956 & 1964 recordings of "My funny valentine" My Funny Valentine - Miles Davis [1964] - YouTube

- 1: Write 500 words describing your responses to the two versions.
- 2: Why, according to Brofsky, did Davis come to record "My Funny Valentine"?
- 3: What does Brofsky note as novel in the 1958 recording?
- 4: What makes the 1964 rhythm section more 'modern-sounding'?
- 5: What makes Davis's trumpet playing 'extraordinary' for Brofsky in the '64 recording?
- 6: Summarise Brofsky's article in 75 words or less

Walser worksheet:

Read Walser's article (available on JSTOR)

- 1: How, according to Walser, have different critics responded to Davis's 'cracked' notes and 'clams'?
- 2: What makes Davis an especially challenging figure for jazz criticism?
- 3: What (in your own words PLEASE!) is the difference between "signification" and "Signifyin(g)"?
- 4: Why is Gates's theory of signifyin' opposed to the perspective of modernism?
- 5: Why did modernist (or classicising or formalist) paradigms come to dominate jazz scholarship?
- 6: What do modernist paradigms emphasize in jazz, and what do they miss out on?
- 7: What musical aspect does Walser foreground in his analysis of "My Funny Valentine" (that Brofsky doesn't)?
- 8: Summarise Walser's article in 75 words or less

Smith worksheet:

Read Smith's article (available on JSTOR)

1. Write a 750-word summary of Smith's article

Tomlinson worksheet:

Tomlinson's writing is quite dense so I recommend you read the article as follows:

A: Start on page 249 and read to the end:

1: What objections did a) Stanley Crouch; b) John Litweiler; c) Martin Williams; d) Amiri Baraka have towards Davis's Fusion music?

2: What rhetorical strategies, according to Tomlinson, underpin critics' condemnations of Davis's fusion work? (Mention specific examples)

B: Now concentrate on pp245-249 and read again to the end

3: What are 'aestheticism', 'transcendentalism' and 'formalism'?

4: What are Tomlinson's criticisms of jazz appreciation textbooks like Gridley's Jazz Styles?

C: Now read the first part of the article very carefully – and also read again to the end

5: (IN YOUR OWN WORDS please!) what is 'tropology'?

6: On what three levels, according to Tomlinson, does Signifyin' operate in Gates' work?

7: What aspect of Signifyin' does Tomlinson wish to emphasize?

8: (IYOW) what is dialogical knowledge?

9: What alternative interpretation does Tomlinson offer of Davis's fusion work?

10: Summarise Tomlinson's article in 75 words or less

Essay:

What challenges does Miles Davis's music pose for modernist approaches to jazz criticism? How do the postmodern appraisals of his work by scholars like Walser, Smith & Tomlinson meet (or fail to meet) these challenges?

POST BEBOP: STUDENT WORK

Example 1

Out of Notes: Signification, Interpretation, and the Problem of Miles Davis

Jayson Flanagan

G12F0073

Music 3

1. Critics overlooked the mistakes in Davis's performance, like in Frank Tirro's *History of Jazz*, **he** does not mention anything negative about Davis's playing such as missed notes. Joachim Berendt mentioned in his *The Jazz Book*, Davis's "clams" but moves on. Other critics such as Howard Brofsky and Bill Cole, when transcribing the trumpet solo of Davis's 1964 recording of "My Funny Valentine" left out any mistakes made by Davis so as to score only clear notation within the solo. Other critics simply apologized for the mistakes made by Davis, or tried explaining them as Bill Coles did, as "mechanical errors" and that Davis "forged his mistakes into a positive result". Critic Gary Giddins, who accounted for Davis's mistakes as, "A thoroughly original style built on the acknowledgement of technical limitations". Critic James Lincoln Collier stated that Davis was not a great improviser when compared to other great musicians in Jazz, and although he has a unique sound; it is often weakened by the use of his half-valving technique, and he should not be seen as an innovator but as a populariser of new **ideas**.

2. Davis is undoubtedly an important figure in the canon of great jazz musicians. Davis played a crucial **and controversial** role in developing several major **developments** in jazz music, including **bebop**, cool jazz, hard bop, modal jazz and jazz fusion. Davis was an innovative bandleader and composer who influenced many notable musicians and bands from diverse genres. Due to Davis's fusion work, no other jazz musician has had such a profound effect on rock. However, it is hard to overlook his many mistakes and missed notes in his performances and improvised solos which lead many critics to question his greatness as this does not necessarily meet the criteria for greatness.

3. Signification is the precise and only way meanings may be described or accounted for. It is **content dependent**, and many words acquire a signification when used in **legal construction of a court of law**. On the other hand, Signifyin (g) is derived from **an African-American tradition**. It is context dependant and involves the repetition **of revision**, and can have a political edge as a way of political commentary. **Examples** of signifyin' may be to take an original song, and remix it into a jazz song, as a way of reasserting African-American culture **by paying attention to the wider context**.

4. Modernist critical paradigms hold that art or music should be autonomous from mass culture and everyday life and should be without social content and rather be self-referential. In contrast, **Gates is looking at the theory of signifyin' from a literary theorist's point of view**. He suggests that it should require a social content and production that allows for the negotiation of a meaning. **Gates is trying to compare his literary theory to that of a modernist musicologist's point of view**.

5. Modernist paradigms came to dominate jazz, due to the fact that these paradigms have been the main focus of critics in many studies of the arts, such as Western Classical music, due to its reputation of being a prestigious music. However, by trying to find parallels between jazz and Western Art music in order to legitimize jazz, it displays a lack of confidence in the legitimate artistic integrity of jazz music. Due to these modernist paradigms trying to classicise jazz, they are being counter-productive towards the aim of developing jazz music into its own genre.

RU 14/5/16 10:08 AM

Comment [1]: who

RU 14/5/16 10:09 AM

Comment [2]: Yes! This is now on the money

RU 14/5/16 10:10 AM

Comment [3]: One idea at a time – save mention of the controversy for later

RU 14/5/16 10:10 AM

Comment [4]: styles

RU 14/5/16 10:11 AM

Comment [5]: Careful here – he played bebop along with important musicians like Charlie Parker but he was not responsible for **developing** Bebop.

RU 14/5/16 10:12 AM

Comment [6]: Do you mean context independent?

RU 14/5/16 10:13 AM

Comment [7]: This is awkwardly phrased – I know what you mean because we've discussed this in class – but this will not make sense to an outsider

RU 14/5/16 10:14 AM

Comment [8]: Awkward ---- better to say Signifyin(g) is a distinctly African-American rhetorical practice

RU 14/5/16 10:15 AM

Comment [9]: Not of ---- repetition AND revision (2 4 6 8 we don't want to integrate – 8 6 4 2 bet you sons of bitches do)

RU 14/5/16 10:15 AM

Comment [10]: Music examples

RU 14/5/16 10:16 AM

Comment [11]: Not sure what you mean here?

RU 14/5/16 10:23 AM

Comment [12]: Nope you're still confused about this ---- 1) Gates IS a literary theorist; 2) he 'invents' (not entirely but that's too complicated to get into here) the term Signifyin(g) [like that with the capital s and the bracketed g]. 3) He uses the term to describe a set of rhetorical strategies that characterise African-American literature. That is why his book is called *The Signifying Monkey: A Theory of African-American literary criticism* ---- http://books.google.co.za/books/about/The_Signifying_Monkey.html?pg=EPfHPmAXqwc&redir_esc=y 3 Tomlinson argues that this theory can be used to shed light on African-American music too

Modernist critical paradigms have dominated western art music. They have emphasized its formal characteristics, its internal coherence and its autonomy from its wider social and historical contexts.

6. Modernist paradigms emphasize that Jazz is “America’s classical music and one truly indigenous musical art form” and is a vehicle for individual freedom. The Modernist paradigms however, only focus on the composition of the work and miss out on the fact this way of analysing music has never been able to do the music justice, and provide an explanation for example, why Davis misses notes, as well as failing to understand why the musicians play the way they do and why they interact with each other and the audience the way they do.

7. Brofsky focuses on all the positive aspects about the piece, and leans more towards a comparison between the three versions and the history between Davis and Bakers competition. On the other hand, Walser focuses on the ideas of signifyin in Jazz, and on the intertextuality and improvisation of “My Funny Valentine.”

8. Davis’s 1964 version of “My Funny Valentine” has received much negative criticism due to Davis’s many technical errors throughout the song. Many of the critics are looking at Davis’s music from a modernist paradigm which focuses on the comparison of Western Art Music. Walser believes that Davis’s work should be approached from a jazz point of view, which focuses on the ideas of signifyin, and on the intertextuality and improvisation of Davis’s work. (73)

RU 14/5/16 3:44 PM

Comment [13]: I would add that Brofsky focuses on what he calls the “Evolution” of the piece from the relative simplicity of the 1956 version to the melodic, harmonic and rhythmic complexity of the 1964 version

RU 14/5/16 3:48 PM

Comment [14]: This doesn’t make sense ---- This summary could be tightened up a lot ---- Walser does not look at “many” technical errors – he focuses on ONE Note – what note was this? What was special about this note? Why did other critics see Davis’s performance of this note as “wrong”? why did Brofsky ignore that note? What interpretation does Walser give for the way Davis plays this note? --- Literally answer these questions ---- then attempt the précis again

Out of Notes: Signification, Interpretation, and the Problem of Miles Davis

Jayson Flanagan

G12F0073

Music 3

1. Critics overlooked the mistakes in Davis's performance, like in Frank Tirro's *History of Jazz*, Tirro does not mention anything negative about Davis's playing such as missed notes. Joachim Berendt mentioned in his *The Jazz Book*, Davis's "clams" but moves on. Other critics such as Howard Brofsky and Bill Cole, when transcribing the trumpet solo of Davis's 1964 recording of "My Funny Valentine" left out any mistakes made by Davis so as to score only clear notation within the solo. Other critics simply apologized for the mistakes made by Davis, or tried explaining them as Bill Coles did, as "mechanical errors" and that Davis "forged his mistakes into a positive result". Critic Gary Giddins, who accounted for Davis's mistakes as, "A thoroughly original style built on the acknowledgement of technical limitations". Critic James Lincoln Collier stated that Davis was not a great improviser when compared to other great musicians in Jazz, and although he has a unique sound; it is often weakened by the use of his half-valving technique, and he should not be seen as an innovator but as a populariser of new ideas (Walser, 1993).

2. Davis is undoubtedly an important figure in the canon of great jazz musicians. Davis played a crucial role in developing several major styles in jazz music, including cool jazz, hard bop, modal jazz and jazz fusion. Davis was an "innovative bandleader and composer who influenced many notable musicians and bands from diverse genres" (Walser, 1993). Due to Davis's fusion work, no other jazz musician has had such a profound effect on rock. However, it is "hard to overlook his many mistakes and missed notes in his performances and improvised solos which lead many critics to question his greatness" (Walser, 1993).

3. Signification is the precise, dictionary definition that may be ascribed to something. It is context independent, and represents a meaning that would hold in a court of law. On the other hand, Signifyin (g) is a distinctly African-American rhetorical practice. It is context dependent and involves repetition and revision, and can have a political edge as a way of political commentary. Musical examples of signifyin' may be to take an original Broadway song, and remix it into a jazz song, as a way of reasserting African-American cultural characteristics.

4. Modernist critical paradigms hold that "art or music should be autonomous from mass culture and everyday life and should be without social content and rather be self-referential" (Walser, 1993). In contrast, Gates creates the term Signifyin(g) and uses the term to describe a set of rhetorical strategies that characterise African-American literature. Tomlinson argues that this theory can be used to shed light on African-American music as well.

5. Modernist paradigms came to dominate jazz, due to the fact that these paradigms have been the main focus of critics in many studies of the arts, such as Western Classical music, due to its reputation of being a prestigious music. However, by trying to find parallels between jazz and Western Art music in order to legitimize jazz, it displays a lack of confidence in the legitimate artistic integrity of jazz music. Due to these modernist paradigms trying to classicise jazz, they are being counter-productive towards the aim of developing a critical practice that better suits jazz.

6. Modernist paradigms emphasize that Jazz is "America's classical music and one truly indigenous musical art form" and is a "vehicle for individual freedom" (Walser, 1993). The Modernist paradigms however, only "focus on the composition of the work and miss out on the fact this way of analysing music has rarely been able to do the music justice, and provide an explanation for example, why Davis misses notes, as well as failing to understand why the musicians play the way they do and why they interact with each other and the audience the way they do" (Walser, 1993).

7. Brofsky focuses on all the positive aspects about the piece, and leans more towards the evolution of the piece from the relative simplicity of the 1956 version to the melodic, harmonic and rhythmic complexity of the 1964 version. On the other hand, Walser focuses on timbre and Davis's cracked E flat note in which Davis is signifyin on jazz, and on the intertextuality and improvisation of "My Funny Valentine."

8. Davis's 1964 version of "My Funny Valentine" has received much negative criticism of his cracked E flat note because critics only focus on the form and harmony. Walser focuses on Davis's cracked E flat note as well as the timbre, and notices that Davis played the cracked E flat due to using a half-valve technique and a way of signifyin on jazz.

Nishlyn Ramanna 14/6/5 4:39 PM

Comment [1]: i'm not going to penalise you here – but in future work, remember to reference the page numbers as well.

Nishlyn Ramanna 14/6/5 4:40 PM

Comment [2]: YES!

Nishlyn Ramanna 14/6/5 4:44 PM

Comment [3]: Sometimes less is more. So just leave this bit out. (But for your own understanding, ---- Signifying is often an intertextual act because it involves an author repeating and revising statement X (from novel X or song X) in Song Y)

Nishlyn Ramanna 14/6/5 4:46 PM

Comment [4]: This is still not accurate. Critics *generally* criticised Davis's playing rather than his rendition of this particular version of My Funny Valentine. Walser uses the tune as an example of how Davis Signifies (invokes intertextual and contextual factors) because of his desire to communicate "beyond the notes"

Nishlyn Ramanna 14/6/5 4:47 PM

Comment [5]: Elaborate... Much, much, much improved --- 7/10

Example 2

Kay Mosiane (g12m4180)

Walser Worksheet

- 1) According to Walser, it was very difficult and uncomfortable for critics to respond to Davis's 'cracked' notes and 'clams' because he was indisputably one of the most important musicians in the history of jazz. Some critics ignored the mistakes and avoided mentioning and of the controversies surrounding Davis. Some would mention them quickly as though in passing and continue on with praise and avoid problematic aspects of any of his performances. Some critics apologized for Davis's flaws and tried to explain them away. Other critics (such as James Lincoln Collier) blatantly slammed Davis for his lack of technical perfection.
- 2) Miles Davis was very well received by audiences as well as other musicians. His playing had the power to deeply affect many listeners. Because of this he cannot be denied a place in the canon of great jazz musicians. However, he does not quite fit the set and accepted criteria to be categorized as 'great'. This is due to his 'mistakes' in his playing.
- 3) Signification is a very limited way of viewing and categorizing something. It is based on certain set criteria which are logical and rational. There is hardly any room for anything which does not fit these set criteria. It is viewed as a largely 'white' approach to viewing things and it is this approach which is taken largely when determining the Western Classical canon of musicians. Signifyin' is the converse of this. It is an approach which classifies things based more on how people react to what is to be classified. Signifyin' suggests that meanings are not absolute and can be interpreted in ways which are not set and rigid. Meanings can be interpreted depending on who experiences it and how they experience it.
- 4) The perspective of modernism is that art work had to be completely separated from mass culture and had to express what is purely individual consciousness. Social context should play no role in the art. Gate's theory of signifyin' states that what individual consciousness is shaped by social context and mass culture. The two cannot be exclusively separated as they influence one another directly. This should be embraced as it forms true individuality and can inform new ways of viewing art not according to the criteria set for what is mutually exclusive only to the individual but to what the individual feels in the context of their surroundings and influences.
- 5) There is an overall insistence on legitimising jazz among academics and even some jazz musicians. It is in attempt to win more respect for jazz music and this is done by making comparisons with classical music, as it is often termed as the most prestigious music that there is.
- 6) Modernist paradigms emphasize an increased exposure which encourages appreciation but not understanding. It emphasizes the originality of Jazz as 'America's classical music' and enforces the idea of a national music. What this view misses is what the musicians play, how they play, how they interact with the listeners and how the listeners interact in turn with the musicians. In essence, the question as to how the music made people feel and why is never answered in this model.
- 7) Brofsky analyses 'My Funny Valentine' using a very practical approach and analyzing the music based on clear harmonic structures and the notation of all the music. Walser bases his

analysis purely on rhetoric and how Davis's musical language is more about feeling than it is about the technical aspects of the piece.

- 8) Walser's essay on Miles Davis's playing suggests that there are always different ways of analyzing music as well as musicians. He suggests that some of the criticism which Miles Davis received was based on a very rigid model of how one should play. He suggests that perhaps at only considering the technical aspects of a performance, we should also look at the feeling of the piece and how it impacts on those who play it and those who listen, and this should inform our analysis of music and musicians as well.

RU 14/5/8 9:17 AM

Comment [1]: ?? remember to proof read your work before submitting

RU 14/5/8 9:18 AM

Comment [2]: I'm disappointed you didn't revise your answer in light of class discussions of these terms

RU 14/5/8 9:19 AM

Comment [3]: Again, this was discussed in class and I thought it was clear you would revise your answers in light of that discussion

RU 14/5/8 9:20 AM

Comment [4]: Meaning?

RU 14/5/8 9:20 AM

Comment [5]: Excellent!

RU 14/5/8 9:21 AM

Comment [6]: Nope ☹ Let's discuss _AGAIN_ (GRR!!) in class

RU 14/5/8 9:23 AM

Comment [7]: This is too vague. What are these different ways? Walser _does_ look at a technical aspect of the music ----- When this was presented in class I recall making these criticisms and asking you to revise your answer in light of that discussion

- 1) According to Walser, it was very difficult and uncomfortable for critics to respond to Davis's 'cracked' notes and 'clams' because he was indisputably one of the most important musicians in the history of jazz. Some critics ignored the mistakes and avoided mentioning some of the controversies surrounding Davis. Some would mention them quickly as though in passing and continue on with praise and avoid problematic aspects of any of his performances. Some critics apologized for Davis's flaws and tried to explain them away. Other critics (such as James Lincoln Collier) blatantly slammed Davis for his lack of technical perfection.
- 2) Miles Davis was very well received by audiences as well as other musicians. His playing had the power to deeply affect many listeners. Because of this he cannot be denied a place in the canon of great jazz musicians. However, he does not quite fit the set and accepted criteria to be categorized as 'great'. This is due to his 'mistakes' in his playing.
- 3) Signification is a very limited way of viewing and categorizing something. It is based on certain set criteria which are logical and rational. There is hardly any room for anything which does not fit these set criteria. It is viewed as a largely 'white' approach to viewing things and it is this approach which is taken largely when determining the Western Classical canon of musicians. Signification is the type of definition for a concept one would find in a dictionary; context is not an important aspect in definition. Signifyin' is the converse of this. It is a specifically African American term. It is an approach which classifies things based more on context. Signifyin' suggests that meanings are not absolute and can be interpreted in ways which are not set and rigid. Meanings can be interpreted depending on who experiences it and how they experience it.
- 4) The perspective of modernism is that art work had to be completely separated from mass culture and had to express what is purely individual consciousness. Social context should play no role in the art. Gate's theory of signifyin' states that what individual consciousness is shaped by social context and mass culture. Gates believes that since Signifyin' is a black cultural perspective of viewing things, it is important to not compare art forms in terms a strict and formalist modern view.
- 5) There is an overall insistence on legitimising jazz among academics and even some jazz musicians. It is in attempt to win more respect for jazz music and this is done by making comparisons with classical music, as it is often termed as the most prestigious music that there is.
- 6) Modernist paradigms emphasize an increased exposure to art forms which encourages appreciation but not understanding. It emphasizes the originality of Jazz as 'America's classical music' and enforces the idea of a national music. What this view misses is what the musicians play, how they play, how they interact with the listeners and how the listeners interact in turn with the musicians. In essence, the question as to how the music made people feel and why is never answered in this model.
- 7) Walser's focus just like Brofsky is on timbre but Walser specifically focusses on the timbre of the cracked Eb that Davis plays in "My Funny Valentine."
- 8) Walser's essay on Miles Davis's playing suggests that there are always different ways of analysing music as well as musicians. He suggests that some of the criticism which Miles Davis received was based on a very rigid model of how one should play. He suggests that perhaps at only considering the technical aspects of a performance, we should also look at the feeling of the piece and how it impacts on those who play it and those who listen, and this should inform our analysis of music and musicians as well.

Rhodes University 14/5/30 7:52 AM

Comment [1]: Spot on!

Rhodes University 14/5/30 7:55 AM

Comment [2]: Very nice ! In the essay itself you can also mention some of the definitions Tomlinson uses – about Signifying involving repetition, revision, humour, political "one-upmanship"

Rhodes University 14/5/30 7:55 AM

Comment [3]: works

Rhodes University 14/5/30 7:56 AM

Comment [4]: an appraisal of

Rhodes University 14/5/30 7:56 AM

Comment [5]: delete

Rhodes University 14/5/30 7:59 AM

Comment [6]: Gates doesn't actually say that - but by writing "a theory of African-American literary criticism" he is implicitly opposed to the modernist framework because in that framework, context is ignored. (It doesn't matter whether the novel was written by a African-American author or a 'coloured' South African – it would be appraised exclusively in formalist terms)

Rhodes University 14/5/30 7:59 AM

Comment [7]: A very good phrase

Rhodes University 14/5/30 8:02 AM

Comment [8]: OOOOPS! Brofsky focuses more on the "evolution" of the solo – paying attention to tempo, harmony, groove He does mention that Davis makes the instrument moan and cry --- so there is an implicit engagement with timbre – but I'd disagree with the suggestion here that Brofsky FOCUSES on timbre --- you might have saved this answer by adding that Brofsky does not mention the note and writes his transcription as though Davis's E Flat was "clean".

Example 3

Miles Davis was an important bandleader and composer. Davis played the trumpet in a “lyrical, introspective, and melodic style, often using a Harmon mute to make his sound more personal and intimate” (Early, 2001). While Davis didn't play as high and as fast as Dizzy Gillespie, Davis made his mark by using “spacing (silent spaces) in his solos” (Early, 2001). He used a more relaxed style and played in a low register. This established his style, and later on, he was “able to hear” the music in the higher register and played faster and higher (Early, 2001).

However, Davis’s music has presented many challenges towards modernist approaches to jazz criticism. Davis was an important figure in the canon of jazz music, due to his role in developing several major styles in jazz music, including cool jazz, hard bop, modal jazz and jazz fusion. However, Davis lacked the same level of skill as previously celebrated in trumpeters such as Louis Armstrong or Dizzy Gillespie. Due to many mistakes and missed notes in his performances and improvised solos, critics began to “question his greatness as this does not necessarily meet the criteria for greatness” (Walser, 1993).

Often critics would try to overlook the errors in Davis’s performance, like in Frank Tirro’s History of Jazz, Tirro does not mention anything negative about Davis’s playing such as his missed notes. Joachim Berendt mentioned in his The Jazz Book, Davis’s “clams” but moves on. Other critics such as Howard Brofsky and Bill Cole, when transcribing the trumpet solo of Davis’s 1964 recording of “My Funny Valentine” “left out any mistakes made by Davis so as to score only clear notation within the solo” (Walser, 1993). Other critics “simply apologized for the mistakes made by Davis, or tried explaining them as Bill Coles did, as “mechanical errors” and that Davis “forged his mistakes into a positive result” (Walser, 1993).

Critic James Lincoln Collier stated that Davis was “not a great improviser when compared to other great musicians in Jazz, and although he has a unique sound; it is often weakened by the use of his half-valving technique, and he should not be seen as a true innovator but as a populariser of new ideas” (Walser, 1993). “The best that can be said about Miles Davis in this light is that he was a good musician, but a bad trumpeter” (Walser, 1993).

However, a postmodern critic by the name of Robert Walser, believes that many critics look at Davis's work from a modernist paradigm. This paradigm maintains that "art or music should be autonomous from mass culture and everyday life and should be without social content and rather be self-referential" (Walser, 1993). The modernist perspective only focuses on the form, harmony, melody and style of the piece. Walser believes that this paradigm misses out on the "social and cultural information which may be used to contextualize the work" (Walser, 1993). Walser focuses on Davis's cracked E flat note as well as the timbre, and notices that Davis played the cracked E flat due to using a half-valve technique as a way of signifying on jazz.

Signifyin (g) can be understood as a distinctly African-American rhetorical practise. It is context dependent and involves repetition and revision, and can have a political edge as a way of political commentary. Musical examples of signifyin' may be to take an original Broadway song, and remix it into a jazz song, as a way of reasserting African-American cultural characteristics.

Davis was also an important bandleader. He "influenced many notable bands from diverse genres as well as musicians such as Wayne Shorter, Herbie Hancock, Ron Carter and Tony Williams" (Smith, 1995). Miles Davis has been referred to by various "important jazz musicians and bandleaders who came after him, as playing a crucial role in influencing their musical development. Davis's musical innovations, performance conduct, and public persona have excited extensive comment and imitation" (Smith, 1995).

Postmodern critic, Christopher Smith believes that Davis's "particular genius, was centred in his ability to construct and manipulate improvisational possibilities" (Smith, 1995). Davis would select and combine certain musical parameters such as compositions, players and styles. The specific nature of Davis's influence has been "resistant to analysis, identification and articulation, due to Davis's use of his technical vocabularies being subtle and complex" (Smith, 1995). Davis's preferred mode of musical interaction, was "dependent upon his ability to create and manipulate a symbolic "ritual" space in which Davis could receive a particular kind of attention from his players" (Smith, 1995).

Nishlyn Ramanna 14/6/5 5:03 PM

Comment [1]: You've already mentioned Walser – so no need to introduce him now

Nishlyn Ramanna 14/6/5 5:04 PM

Comment [2]: The tune, My Funny Valentine

The first example Smith focuses on comes from 1967, within Davis's first phase of his career, the "Second Great Quintet" (1964-1968). Davis's ensemble developed a "performance based on a repertoire, which included highly flexible rhythmic, dynamic, and textural juxtapositions" (Smith, 1995). The ensembles communication was achieved by "small, highly significant bits of musical information called sonic cues, which the players used to instruct and forewarn one another of impending shifts" (Smith, 1995). During the second phase of Davis's career in the mid-1980's the "Post-Retirement Bands", Miles repertoire of visual cues had become "more advanced in contrast to the 1960's bands emphasis on sonic cues. Moreover, the gestural results became tightly interwoven and signified" (Smith, 1995).

Davis would approach one of his band mates that he would be playing with, and by copying each other's gestures and posture, Davis would signify what was called the "intimacy cue" which would also be reflected in the melodic unison. This behaviour, in its "visual and intentional aspects, is not only directed at signifying to the audience, but aimed at signifying intimacy within the environment of which Davis and his ensemble perform" (Smith, 1995). When Davis plays a cracked note in the middle of a simple blues figure, Kenny Garret immediately repeats the cracked note and Davis punches Garret playfully in the chest signifying humour. "This comic aspect of Garret's literal interpretation of Davis's cracked note is dependent on insider knowledge, deriving meaning from the signifying environment in which Davis and Garret are performing" (Smith, 1995). These signifying cues are also supported by Davis's reaction when they have failed. During a performance of "Tutu", Davis cues Joseph "Foley" McCreary to downstage him, and as they stand facing each other, due to Davis's bent over posture, his glasses fall off. Foley, who is "so attentive that he catches Davis's glasses" (Smith, 1995), immediately stops playing and hands back Davis's glasses. Foley then walks back to his usual station while Davis returns upstage to the drum set signifying failure. This failure can also be linked to Robert Walser when he explains how Davis used risky techniques such as half-valving, even at the risk of failure. As Davis said, "Sometimes you just run out of notes. The notes just disappear and you have to play a sound."

Nishlyn Ramanna 14/6/5 5:06 PM

Comment [3]: Yes I like the way you link the two authors' perspectives

Davis also mixed styles of music together which created new fusion styles. “Davis refused to be constrained by genre boundaries and his music embraced and explored contradictions and he dismissed questions of authenticity or purity” (Tomlinson, 2002). Miles Davis’s fusion of jazz and rock in works from the late 1960’s and early 1970’s has received much criticism.

Nishlyn Ramanna 14/6/5 5:06 PM

Comment [4]: It’s 1991, hey

This new style of fusion music has “battled to find its place in the institutionalized jazz canon, which has been forged and maintained according to old strategies” (Tomlinson, 2002). Due to Davis’s fusion work, “no other jazz musician has had such a profound effect on rock” (Tomlinson, 2002), but which also posed more challenges towards modernist jazz critics.

Stanely Crouch believed that Davis had “lost all interest in the quality of his music and that his sound was mostly lost among electrical instruments and was no more than droning wallpaper music” (Tomlinson, 2002). Crouch just wanted to hear a “prominent trumpet and someone holding the floor such as an individual voice or instrument” (Tomlinson, 2002). John Litweiler believed that “fusion music fused the atmosphere of modal jazz with the rhythm patterns of rock. This modern rock beat upon soloist’s discouraged the simplest kinds of linear development” (Tomlinson, 2002). Litweiler wanted melodic lines, and not just decoration. Litweiler feels that Davis’s fusion “lacks a clear sense of a blues feeling” (Tomlinson, 2002).

Martin Williams objected by stating that “the beat of jazz moves forward while the beat in most rock stays in one place” (Tomlinson, 2002). Williams insists that Davis has “always been able to come up with something so fresh it temporarily made one forget about his beautiful past, but when Williams heard Davis’s fusion, he stated that everything he had heard made him remember that beautiful past with pain” (Tomlinson, 2002). Amiri Baraka “accredited Davis for the mainstream creation of Fusion as a jazz like trend but objects by stating that it was so trendy and faddish, that it was possible to trace its ebb very clearly and that Fusion couldn’t erase the deeper mainstream traditions of Jazz” (Tomlinson, 2002).

However, ~~another postmodern critic by the name of Gary~~ Tomlinson believes that the critics are focusing upon two rhetorical strategies when looking at Davis’s music. The first rhetorical strategy is that of absence. According to Litweiler, he critiques the fusion music of Davis’s In a Silent way, for being “dissipated and lacking a clear melodic line and linear development” (Tomlinson, 2002). Crouch believes that there was an “absence of a prominent trumpet in the music and an individual voice holding the floor” (Tomlinson, 2002). Williams critiques Davis’s fusion music for lacking essential jazz features such as jazz eights.

Nishlyn Ramanna 14/6/5 5:07 PM

Comment [5]: Same thing – no need to introduce GT

The second rhetorical strategy is that of transgression. Transgression means to break a law or to go over something such as breaching a rule. In jazz, there was a certain “formal behaviour a performer was supposed to follow” (Tomlinson, 2002). For Williams, Davis transgressed this formal behaviour by the way he would dress and conduct himself on stage. According to Williams, “When I last heard Davis, he was stalking around on stage in what looked like a left-over Halloween fright suit” (Tomlinson, 2002).

Crouch believed that Davis’s most noticeable transgression was that of commercialism, and that Davis “sold out due to the fact that he was playing to the masses” (Tomlinson, 2002). This led to critics “convicting the music on the album without trial” due to its commercial success (Tomlinson, 2002). Baraka and Crouch believe that Davis “transgressed the pure standards of ethnic and racial expressions” (Tomlinson, 2002). Baraka states that Davis’s fusion music was a “desouling process” and a move away from mainstream black jazz traditions.

Tomlinson also critiques the four Jazz appreciation textbooks (Frank Tirro’s *Jazz: A History* (1977), Mark Gridley’s *Jazz Styles: History and Analysis* (1985), Donald D. Megill and Richard S. Demory’s *Introduction to Jazz History* (1989), and James McCalla’s *Jazz: A Listener’s Guide* (1982) for relying on Martin Williams Smithsonian Collection of Classic Jazz. Most of their examples were “constructed in a given time and place, according to particular formative rules and limiting contingencies” (Tomlinson, 2002). Williams “classics” serve the same purpose as the classics of the European musical canons. These “represent examples of timeless aesthetic value, instead of being understood as human utterances valued according to the situations in which they were created and are continually created” (Tomlinson, 2002).

Tomlinson offers an alternative interpretation of Davis’s fusion work by stating that it was a “natural progression” in jazz. Tomlinson acknowledges Davis’s ability to “riff” on the “tropes” of more than one reality (Tomlinson, 2002). Tropology can be understood as the inclusion of non-traditional material into a traditional setting. When these non-traditional elements come into a traditional setting, they draw attention to and **render themselves strange**. Tomlinson wishes to emphasize the dialogical aspect of signifyin’. Dialogical knowledge is the establishment of a system that makes way for more knowledge without replacing existing ways of knowing. This allowed Davis to “create his own space which he could then create meaning through this dialogical exchange of knowledge” (Tomlinson, 2002).

Nishlyn Ramanna 14/6/5 5:09 PM

Comment [6]: See my comments on the Tomlinson worksheet ---- they also render the traditional setting strange...

Nishlyn Ramanna 14/6/5 5:10 PM

Comment [7]: Would have been nice here to mention that Davis dialogues across racial identities and genre boundaries because of his distinctly “mixed” identity as racially oppressed, yet economically empowered.

The main problem with jazz criticism is that it is dominated by modernist paradigms. These paradigms have been the main focus of critics in many studies of the arts, such as Western Classical music, due to its reputation of being a prestigious music. However, by trying to find parallels between jazz and Western Art music in order to legitimize jazz, it displays a lack of confidence in the legitimate artistic integrity of jazz music. Due to these modernist paradigms trying to classicise jazz, they are being counter-productive towards the aim of developing a critical practice that better suits jazz. Especially in the music and techniques of Miles Davis. "Such methods cannot cope with the problem of Miles Davis: the missed notes, the charged pauses, the technical risk-taking, the whole challenge of explaining how this powerful music works and "how" it means" (Walser, 1993).

This is why certain post-modern critics such as Robert Walser, Christopher Smith, and Gary Tomlinson have tried to explain what is really going on in the music of Miles Davis. They have brought forward the issues that these modern paradigms miss out on in hopes that the musical brilliance and technicality of Davis may be appreciated and analysed for what it is. "Davis's musical creativity need not be limited by abstractions such as notes, and it signals a call for critics and scholars not to allow such concepts to constrain *their* work" (Walser, 1993).

Nishlyn Ramanna 14/6/5 5:11 PM

Comment [8]: A good opportunity to reiterate what those "issues" are.

Nishlyn Ramanna 14/6/5 5:14 PM

Comment [9]: This feels contradictory ---- is his brilliance merely technical? Isn't that a very formalist or aesthetic understanding? Surely they are arguing that Davis is brilliant precisely because he gives expression so eloquently to the wider political, economic, 'racial' and musical contexts in which his music was created ---- Anyway -- a strong essay -- 7.2/10

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Tomlinson, Gary. 2002. (1991). "Cultural dialogics and jazz: A white historian signifies" *Black music research journal* 22: 71-105.

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Example 4a

Miles Davis was an American jazz musician, trumpeter, bandleader and composer. He is widely considered to be one of the most influential musicians of the twentieth century and has earned his place in the jazz **canon**. His musical contributions, however, have been subject to great criticism from critics and academics. These critics focus on his abilities as a trumpeter, bandleader as well as his developments in fusion.

Davis is a well celebrated trumpeter. He played lead trumpet in his own bands as well as featuring in the bands of other musicians. However, he criticised for lacking some of the skill of previously celebrated trumpeters such as Louis Armstrong. Davis cracked many notes and in some instances even missed the notes completely. Davis also used risky techniques such as half valving which did not always produce the clearest sounding notes. Some critics even commented on how he only used the middle register of the trumpet which did not display any great skill in his playing ability. He also did not play fast which is how **he** great trumpeters played. It was however difficult and uncomfortable for some of these critics to respond to Davis's cracked notes because he was undisputedly one of the most important musicians in the history of jazz music. They tried to explain these mistakes away or apologize for Davis's flaws. Other critics such as James Lincoln Collier blatantly slammed Davis for his lack of technical perfection.

Robert Walser, however, attempts to explain why the way that Davis played was important to appreciate. He particularly speaks about the cracked Eb which Davis plays in his 1964 recording of my "My Funny Valentine." Walser suggests that while this note was cracked and not technically perfect in a way in which it would have been expected of other trumpeters, this note was played on purpose by Davis. This note was particularly played for aesthetic value and Davis himself even commented "Sometimes you run out of notes. The notes just disappear and you have to play a **sound**." Walser comments on how while this may have been viewed as a mistake to some critics and how formalist methods of analysing music may frown upon the way that Davis played, without these mistakes, the true performance aesthetic and brilliance of Davis would not have been captured. Chick Corea, who often played with Davis, mentioned "Miles's solos are really interesting to look at on music paper, because there's nothing to them. On a Trane solo or Charlie Parker solo, you can string notes out. It's weird. Without the expression, and without the feeling he puts into it, there's nothing **there**."

Davis was also known as a **bandleader**. Davis's bands are separated into two distinct periods: The Second Great Quintet from 1964-1968 as well as the Post Retirement Band from 1981-1990. Davis brought top **musicians** together into his bands. This helped raise the status of these bands as well as bringing together musicians with different ideas of playing. Davis created many **innovations** that became synonymous with his bands. What critics often commented on was that these innovations were not the creations of Davis, but were the collective input of his collaborators even though Davis was credited with them. However, there were ways in which Davis used gestures and Signifyin' in these gestures which is what Christopher Smith argues made Miles Davis an important bandleader. The Second Great Quintet relied on sonic **ques**. Their musical communication was so complex and intimate that it seemed almost instinctive. At times there were no visual cues between the players and they managed to achieve strong cohesion between one another. They used sonic cues

Nishlyn Ramanna 14/6/5 3:21 PM

Comment [1]: You need a few sentences explaining why. Important musicians he's worked with; albums that have achieved both critical and popular acclaim; pioneering innovations that have come to be central to jazz discourse

Nishlyn Ramanna 14/6/5 3:20 PM

Comment [2]: ??

Nishlyn Ramanna 14/6/5 3:23 PM

Comment [3]: Source quotation – obviously you won't be expected to do so in an exam situation but in an essay you definitely have to

Nishlyn Ramanna 14/6/5 3:24 PM

Comment [4]: So why was the E Flat cracked ---- and what was Davis actually doing? Be careful of using the word aesthetic because Walser himself sees what Davis does as existing beyond a merely formal and aesthetic realm

Nishlyn Ramanna 14/6/5 3:25 PM

Comment [5]: Go back to Gridley and/or Grove – and briefly contextualise ---- you'll see Davis was an important since the late 1940s

Nishlyn Ramanna 14/6/5 3:25 PM

Comment [6]: Such as ...

Nishlyn Ramanna 14/6/5 3:25 PM

Comment [7]: Such as?

Nishlyn Ramanna 14/6/5 3:26 PM

Comment [8]: Spell check!! cues

which were significant bits of musical information. They used these sonic cues as a way to forewarn one another of shifts in the music and this allowed them the opportunity to comment or react to these shifts.

In The Second Great Quintet, Davis used gestures which signified humour, failure and intimacy. He used these gestures as cues and ways in which to communicate with his band members. Each member understood what these mean and would incorporate it into the performances. Smith discusses how Davis signified humour in one instance when playing with flautist Kenny Garrett. Both men momentarily stop playing after a cracked note in the concert version of 'Amandla' and laugh. With regards to the signifying of failure, Davis's bent-over posture in the concert version of Tutu causes his glasses to fall off and he stops playing. The other players have to react to this by changing the musical language of the piece to being one without Davis for that amount of time. The signifying of intimacy took place when Davis would look at one of his band member in a particular way or even move on stage in a particular way. The members of the band would know that this meant that the musical language was about to change and would understand in which way Davis intended for it to change.

Davis was the pioneer of a new style of jazz music which he called fusion. This fusion music was a combination of jazz as well as rock music. Critics such as Stanley Crouch objected to this music by claiming the trumpet sound was lost amongst electronic instruments which made the sound cluttered. He felt as though Davis had lost all interest in the quality of the sound. Another critic John Litweiler felt as though the fusion music completely eliminated the blues feel in soul jazz music which was what people danced to because it emphasized the beat. Martin Williams objected that fusion music lacked the forward movement which jazz music was rich of. Amiri Baraka felt that the fusion music did not carry with it any of the great jazz traditions and great history. These critics also felt as though Davis was playing for the masses and this was an insult to the art of jazz which had been building up its reputation over the years. They also felt that the way in which Davis conducted himself and presented himself was an insult to the art. Davis did not often dress in formal attire while performing and would not act formally either. All of these culminated in the criticism that Davis was somewhat 'betraying' black culture. Jazz music was largely looked at as an art form which truly belonged to and represented black people and black culture, a way in which to unite black people. By experimenting with styles that did not appear to compliment the music and that were typically 'white', many felt as though Davis was a traitor to other black jazz musicians and was not paying homage to the jazz musicians who had come before.

Gary Tomlinson in his 1991 article demonstrates however that Davis's fusion music can not just be viewed on the surface level and according to standards of formalism. Formalist structures will view his fusion music in terms of having to adhere to prescribed forms as well as expectations in the particular art. What Davis does with his fusion music is to play on the norms of jazz. A trope is playing on a specific cultural norm and using it in a context which would otherwise have been unexpected. Jazz is itself a trope as it takes tunes which people are used to and it plays around with them. Davis's fusion music is a trope on the norms of two different genres: jazz and rock. In jazz, none of the instruments are plugged in. Also, there is a focus on the soloist. In rock music, virtually all the instruments are plugged in and there is no particular focus on any of the musicians. Fusion music combines all these elements.

Davis has some of the instruments plugged in such as the bass, keyboard and electric guitars but then adds trumpet and other jazz instruments to this mixture. There is also no focus on the soloist in fusion. Tomlinson emphasises how Davis uses the dialogical aspects of Signifying. While some critics accused Davis of straying very far from the historical aspects of jazz, Tomlinson states how Davis actually used his music to comment on all aspects of his life. The context in which this music was played as well as aesthetic meaning was an important factor to Davis and this is how the music should be viewed, not in terms of formalist structures.

Davis received harsh criticism for his work but what was important about Davis and made him such an essential figure in jazz music was that he was always willing to push the boundaries and not adhere to formal structures of classifying jazz.

Nishlyn Ramanna 14/6/5 3:27 PM

Comment [9]: Just thinking aloud here – but I'm missing a discussion of "signifying" – but perhaps you'll deal with this at the end of the essay ---- I'll keep reading ☺

Nishlyn Ramanna 14/6/5 3:28 PM

Comment [10]: Careful here – he didn't call it that ---- also – go back to Grove or Gridley or Ulman and Porter ----- you'll see Davis was also a pioneer of cool jazz and modal jazz

Nishlyn Ramanna 14/6/5 3:29 PM

Comment [11]: That characterised jazz swing feeling

Nishlyn Ramanna 14/6/5 3:30 PM

Comment [12]: You're trying to stuff too many ideas into one sentence here ---- rather point out that since the Bebop era musicians and critics thought of jazz as an art music rather than a popular music. Then add --- by fusing jazz with more "commercial" styles, critics felt ...

Nishlyn Ramanna 14/6/5 3:31 PM

Comment [13]: You've got the scare quotes "" – so you don't need the "somewhat"

Nishlyn Ramanna 14/6/5 3:33 PM

Comment [14]: Looked at ---- but then tell us by whom ---- or better rephrase using the active form "“?XYZ?? understood jazz as an art form ...

Nishlyn Ramanna 14/6/5 3:33 PM

Comment [15]: complement

Nishlyn Ramanna 14/6/5 3:33 PM

Comment [16]: deleted

Nishlyn Ramanna 14/6/5 3:36 PM

Comment [17]: Ok you're a bit muddled here: it goes like this T is in essence saying that Davis's critics did not like Fusion because they were attached to a formalist understanding of earlier jazz. This formalist critical paradigm emphasized solo instrumental and solo improvisational virtuosity. It prized (ok you should be able to fill in the rest)

Nishlyn Ramanna 14/6/5 3:39 PM

Comment [18]: For example...

Nishlyn Ramanna 14/6/5 3:38 PM

Comment [19]: 'tropes' – or better – involves 'troping' because

Nishlyn Ramanna 14/6/5 3:41 PM

Comment [20]: AAAAH – yeah then you need to introduce this earlier in the essay – first by looking at how Walser understands Signifying (and explain what Gates means by this) – then add a bit more to this notion of signifying in your discussion of Smith ---- THEN your statement that Tomlinson emphasizes the dialogical aspect of Signifying will make a lot more sense

Nishlyn Ramanna 14/6/5 3:43 PM

Comment [21]: So what things was Davis bringing into dialogue with one another. (Think race, class, art/commerce...)

Nishlyn Ramanna 14/6/5 3:44 PM

Comment [22]: A disappointing conclusion ---- here I would emphasize how a concern with Signifying and context can afford us a broader, deeper, and more sympathetic understanding of Davis's jazz ---- this is worth about 60% in its current form ☺

Example 4b

Miles Davis was an American jazz musician, trumpeter, bandleader and composer. He is widely considered to be one of the most influential musicians of the twentieth century and has earned his place in the jazz canon. Davis together with his musical groups were at the forefront of several major developments in jazz music including bebop, cool jazz, hard bop, modal jazz and jazz fusion. Some of his more popular albums include *Bitches Brew*, *Birth of Cool* and *In a Silent Way*. His 1959 album *Kind of Blue* received four platinum certifications from the Recording Industry Association of America. His musical contributions, however, have been subject to great criticism from critics and academics. These critics focus on his abilities as a trumpeter, bandleader as well as his developments in fusion.

Davis is a well-celebrated trumpeter. He played lead trumpet in his own bands as well as featuring in the bands of other musicians. However, he criticised for lacking some of the skill of previously celebrated trumpeters such as Louis Armstrong. Davis cracked many notes and in some instances even missed the notes completely. Davis also used risky techniques such as half valving which did not always produce the clearest sounding notes. Some critics even commented on how he only used the middle register of the trumpet which did not display any great skill in his playing ability. He also did not play fast which is how the great trumpeters played. It was however difficult and uncomfortable for some of these critics to respond to Davis's cracked notes because he was undisputedly one of the most important musicians in the history of jazz music. They tried to explain these mistakes away or apologize for Davis's flaws. Other critics such as James Lincoln Collier blatantly slammed Davis for his lack of technical perfection.

Robert Walser, however, attempts to explain why the way that Davis played was important to appreciate. He particularly speaks about the cracked Eb which Davis plays in his 1964 recording of my "My Funny Valentine." Walser suggests that while this note was cracked and not technically perfect in a way in which it would have been expected of other trumpeters, this note was played on purpose by Davis. This note was particularly played for a particular reason. Davis cracked the Eb because it created a particular atmosphere within the piece. The cracked Eb was not intended to be technically perfect but to stretch the boundaries of trumpet playing and create tension in the playing of just that one note. Davis himself even commented "Sometimes you run out of notes. The notes just disappear and you have to play a sound." (Walser 1993, 360). Walser comments on how while this may have been viewed as a mistake to some critics and how formalist methods of analysing music may frown upon the way that Davis played, without these mistakes, the true performance aesthetic and brilliance of Davis would not have been captured. Chick Corea, who often played with Davis, mentioned "Miles's solos are really interesting to look at on music paper, because there's nothing to them. On a Trane solo or Charlie Parker solo, you can string notes out. It's weird. Without the expression, and without the feeling he puts into it, there's nothing there."

Walser refers to Davis as Signifyin' on the tune. Signifyin' is the converse of signification. Signification is a very limited way of viewing and categorizing something. It is based on certain set criteria which are logical and rational. There is hardly any room for anything which does not fit these criteria. It is viewed as a largely 'white' approach to viewing things. Signification is the type of definition for a concept one would find in a dictionary; context is not an important aspect in the

Nishlyn Ramanna 14/6/6 10:14 PM

Comment [1]: deleted

Nishlyn Ramanna 14/6/6 10:14 PM

Comment [2]: he is criticised

definition. Signifyin' is the converse of this. It is a specifically African American term which was theorized by Henry Louis Gates, Jr in his book *The Signifyin Monkey: A Theory of African-American Literary Criticism*. It is an approach which classifies things based more on context. Signifyin' suggests that meanings are not absolute and can be interpreted in ways which are not set and rigid. Meanings can be interpreted depending on who experiences it and how they experience it. Signifyin' involves repetition, revision, humour and political "one-upmanship." It is through this definition Miles Davis can then be said to be Signifyin' on the tune of My Funny Valentine. By cracking the Eb, he is making a comment on what the note would typically sound like. The context of the note is that it provided tension as well as suited the setting in which he was playing.

Davis was also known as a bandleader. Though he was an important bandleader from the later 1940's, two of his most significant periods as a bandleader were: The Second Great Quintet from 1964-1968 as well as the Post Retirement Band from 1981-1990. Davis brought top musicians together into his bands. This helped raise the status of these bands as well as bringing together musicians with different ideas of playing. Davis created many innovations that became synonymous with his bands such as creating sonic and visual cues to determine the way in which they would play. What critics often commented on was that these innovations were not the creations of Davis, but were the collective input of his collaborators even though Davis was credited with them. However, there were ways in which Davis used gestures and Signifyin' in these gestures which is what Christopher Smith argues made Miles Davis an important bandleader. The Second Great Quintet relied on sonic cues. Their musical communication was so complex and intimate that it seemed almost instinctive. At times there were no visual cues between the players and they managed to achieve strong cohesion between one another. They used sonic cues which were significant bits of musical information. They used these sonic cues as a way to forewarn one another of shifts in the music and this allowed them the opportunity to comment or react to these shifts.

In The Second Great Quintet, Davis used gestures which signified humour, failure and intimacy. He used these gestures as cues and ways in which to communicate with his band members. Each member understood what these mean and would incorporate it into the performances. Smith discusses how Davis signified humour in one instance when playing with flautist Kenny Garrett. Both men momentarily stop playing after a cracked note in the concert version of 'Amandla' and laugh. With regards to the signifyin' of failure, Davis's bent-over posture in the concert version of Tutu causes his glasses to fall off and he stops playing. The other players have to react to this by changing the musical language of the piece to being one without Davis for that amount of time. The signifyin of intimacy took place when Davis would look at one of his band member in a particular way or even move on stage in a particular way. The members of the band would know that this meant that the musical language was about to change and would understand in which way Davis intended for it to change. Smith discusses how Davis is Sygnifyin' on gesture in a way which critics would otherwise have viewed as unacceptable. He uses his gestures to build on the music and therefore in the context of his performance, form a unique musical language.

Davis was the pioneer of a new style of jazz music which was called fusion. This fusion music was a combination of jazz as well as rock music. Critics such as Stanley

Nishlyn Ramanna 14/6/6 10:16 PM

Comment [3]: though

Crouch objected to this music by claiming the trumpet sound was lost amongst electronic instruments which made the sound cluttered. He felt as though Davis had lost all interest in the quality of the sound. Another critic John Litweiler felt as though the fusion music completely eliminated the blues feel in soul jazz music which was what people danced to because it emphasized the beat. Martin Williams objected that fusion music lacked the forward movement which jazz music was rich of the jazz swing feeling. Amiri Baraka felt that the fusion music did not carry with it any of the great jazz traditions and great history. These critics also felt as though Davis was playing for the masses. Since the bebop era, musicians and critics thought of jazz as an art music rather than a popular music. By fusing jazz with more “commercial” styles, critics felt as though this was devaluing the art of jazz. They also felt that the way in which Davis conducted himself and presented himself was an insult to the art. Davis did not often dress in formal attire while performing and would not act formally either. All of these culminated in the criticism that Davis was ‘betraying’ black culture. Critics looked at jazz as an art form which truly belonged to and represented black people and black culture, a way in which to unite black people. By experimenting with styles that did not appear to complement the music and that were typically ‘white’, many felt as though Davis was a traitor to other black jazz musicians and was not paying homage to the jazz musicians who had come before.

Gary Tomlinson states that Davis’s critics did not enjoy Fusion because they were attached to a formalist understanding of earlier jazz. This formalist critical paradigm emphasized solo instrumental and solo improvisational virtuosity. What Davis does with his fusion music is trope on the norms of jazz. A trope is playing on a specific cultural norm and using it in a context which would otherwise have been unexpected. For example combining a trumpet with electric guitar. Jazz itself involves troping as it takes tunes which people are used to and it plays around with them. Davis’s fusion music is a trope on the norms of two different genres: jazz and rock. In jazz, none of the instruments are plugged in. Also, there is a focus on the soloist. In rock music, virtually all the instruments are plugged in and there is no particular focus on any of the musicians. Fusion music combines all these elements. Davis has some of the instruments plugged in such as the bass, keyboard and electric guitars but then adds trumpet and other jazz instruments to this mixture. There is also no focus on the soloist in fusion. Tomlinson emphasises how Davis uses the dialogical aspects of Signifyin. While some critics accused Davis of straying very far from the historical aspects of jazz, Tomlinson states how Davis actually used his music to comment on all aspects of his life. The context in which this music was played as well aesthetic meaning was an important factor to Davis and this is how the music should be viewed, not in terms of formalist structures. Tomlinson therefore emphasizes how Davis is not only Sygnifyin’ on tunes and gestures, but on jazz as a whole.

Miles Davis is a difficult figure for critics to categorize and understand. Old critics viewed jazz in a formal way which was able to classify musicians such as Louis Armstrong or Ella Fitzgerald. Not only did their music fit the music jazz-modal, but their socio-economic background did too. Their modal was not able to handle a problematic figure like Miles Davis. He was brought up in a wealthy family but was still black. He suffered the racial indiscretion but not the economic one faced by other black musicians. He was also a black musician playing with white musicians. He fused jazz music which was the ‘black’ music style with white music. Davis did not adhere to any formalist perspectives or modals. Walser, Smith and Tomlinson in this

way show how by viewing Davis as a musician who was Sygnifyin’ on all norms of jazz, we can have a deeper and better understanding of him. By valuing context, we are afforded a broader, deeper and more sympathetic understanding of Davis’s jazz as well as Davis as a person.

Nishlyn Ramanna 14/6/6 10:18 PM

Comment [4]: though

Nishlyn Ramanna 14/6/6 10:18 PM

Comment [5]: which characterized jazz

Nishlyn Ramanna 14/6/6 10:22 PM

Comment [6]: Signify on the very norms of jazz. Tomlinson calls this a tropological gesture, one which plays on cultural norms by using unexpected elements within a particular form.

Nishlyn Ramanna 14/6/6 10:23 PM

Comment [7]: Acoustic and electronic instruments. While this is now more common it was not the case in the 1960s when jazz used acoustic instruments almost exclusively

Nishlyn Ramanna 14/6/6 10:24 PM

Comment [8]: formalist

Nishlyn Ramanna 14/6/6 10:27 PM

Comment [9]: who were virtuosic soloists

Nishlyn Ramanna 14/6/6 10:25 PM

Comment [10]: model

Nishlyn Ramanna 14/6/6 10:26 PM

Comment [11]: Actually just leave this out – I know what you’re getting at – but you’ll need a lot more explanation and that will detract from the thrust of your conclusion

Nishlyn Ramanna 14/6/6 10:27 PM

Comment [12]: model

Nishlyn Ramanna 14/6/6 10:27 PM

Comment [13]: discrimination

Nishlyn Ramanna 14/6/6 10:28 PM

Comment [14]: Leave this out --- these ‘models’ are used by the musicologists, and NOT by Davis. Davis uses no musicological models because he is a musician, not a scholar.

Nishlyn Ramanna 14/6/6 10:29 PM

Comment [15]: Much improved Kay – 75%

RHODES UNIVERSITY
DEPARTMENT OF MUSIC AND MUSICOLOGY

EXAMINATION: JUNE 2015

MUSIC 3

PAPER 2

Internal Examiner: Dr N Ramanna	MARKS:	100
External Examiner: Dr L Dalamba (Wits)	DURATION:	3 HOURS

ANSWER ALL FOUR QUESTIONS.

The *Oxford Concise English Dictionary* may not be used during this examination

QUESTION ONE

Write an essay on any ONE of the post-bebop musicians listed below. Make reference to the musician's recorded and compositional output, his main musical collaborators and his key contributions to the field of post-bebop jazz.

- a) Wayne Shorter
- b) John Coltrane
- c) Herbie Hancock
- d) Tony Williams
- e) Bill Evans

[20 MARKS]

QUESTION TWO

The "problem of Miles Davis" (Walser, 1993) highlights the ways in which the ontological assumptions scholars and critics make about jazz limit (and even prejudice) their appraisals of Davis's contribution to the field of post-bebop jazz. Write an essay explaining how Davis has been a challenging figure for "traditional" jazz critics and detail ways in which the analytical models proposed by "new" musicologists Robert Walser (1993), Christopher Smith (1995), Gary Tomlinson (1991), Jeremy Smith (2010) and Jeffrey Magee (2007) address this challenge.

[50 MARKS]

QUESTION THREE

Making reference to Chick Corea's "Now he sings, now he sobs" attached below, explain how post-bebop jazz composers have obscured the predicted regularities of form, harmony, melody, and rhythm that occur in earlier jazz repertoire.

[20 MARKS]

March-Like **Now He Sings, Now He Sobs** 430
 ♩ = 210 Chick Corea

Pn {Intro} N.C. G/A^b B_{sus}

B_{sus} C_{MA}^7 F_{MA}^7

F E_{MI}^{11} D_{MA}^{13} B_{MA}^{13} A_{MA}^9 G^b_{13} E C_{MA}^7

N.C. G/A^b B_{sus}

(Jazz Waltz) B_{sus} C_{MA}^7 $B_{MI}^{(MA^7)}$ C_{MA}^7 (2) (2)

fill

(continued on the following page)

A
8.

Measures 1-4 of section A. Treble staff: Bm1 (MA7), CMA7, Bm1 (MA7), CMA7. Bass staff: Bm1 (MA7), CMA7, Bm1 (MA7), CMA7.

Measures 5-8 of section A. Treble staff: Bsus, Bbsus, Asus, Absus, Gsus, F#sus. Bass staff: Bsus, Bbsus, Asus, Absus, Gsus, F#sus.

Measures 9-12 of section A. Treble staff: Bm1 (MA7), CMA7, Bm1 (MA7), CMA7. Bass staff: Bm1 (MA7), CMA7, Bm1 (MA7), CMA7.

Measures 13-16 of section A. Treble staff: Bm1, Ab, F, D, C6/9 (no 3), Bsus. Bass staff: Bm1, Ab, F, D, C6/9 (no 3), Bsus.

B

Measures 1-4 of section B. Treble staff: Bm11, A6/9, Gm11, F6/9, Eb7sus, Db6/9, F#7sus, Ab7sus. Bass staff: Bm11, A6/9, Gm11, F6/9, Eb7sus, Db6/9, F#7sus, Ab7sus.

Measures 5-8 of section B. Treble staff: Ab13, A13, Ab13, A13. Bass staff: Ab13, A13, Ab13, A13.

First staff of music showing four measures of chords: B^{13} , A^b13 , F^{13} , and $F\#7(\#9)$.

Second staff of music showing a sequence of chords: B_{mi} , C_{MA}^7 , D/B , E/B , $F\#B$, E/B , D/B , and $C_{MA}^7/F\#$.

Third staff of music showing a sequence of chords: B_{mi}^{11} (SOLOS), C_{MA}^7 , B_{mi}^{11} , $F\#7(\#9)$, and B_{mi}^{11} .

Fourth staff of music showing a sequence of chords: B^{13} , A^b13 , F^{13} , $F\#7(\#9)$, B_{mi} , C_{MA}^7 , D/B , E/B , $F\#B$, E/B , D/B , and $C_{MA}^7/F\#$.

piano fill ----- D.S. al Coda (w/repeat)

Fifth staff of music showing a sequence of chords: B_{mi} , C_{MA}^7 , D/B , E/B , $F\#B$, E/B , D/B , C_{MA}^7 , and $B^{(add\ 9)}$.

Sixth staff of music showing a sequence of chords: B_{mi} , C_{MA}^7 , D/B , E/B , $F\#B$, E/B , D/B , C_{MA}^7 , and $B^{(add\ 9)}$.

(6thx: rit./straight 1/8s throughout)

As played on Chick Corea's "Now He Sings, Now He Sobs"
 This chart has been derived from the original score and the original recording by the editor with approval of the composer.
 All rehearsal letters and verbal comments of any kind do not appear on the original score and have been added by the editor with approval of the composer.

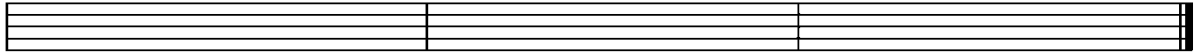
QUESTION FOUR

Re-harmonize the “two-five-one” progression below using “Coltrane changes”. Write a four-four walking bass line in the bass clef and a counter melody in the treble clef over the re-harmonized progression.

F#m7

B7

Ebm7



[10 MARKS]

END OF EXAMINATION PAPER

7. Introduction to Music Research Methods

This 16-lecture module forms part of the 3rd term of Music III and it spreads out over six weeks. Since 2016, I have also taught the course to a cohort of students taking Ethnomusicology 3 who join the Music History and Theory 3 sessions in which I teach the course. For the Music History and Theory students, the module runs in parallel with a semester-long 24-lecture module on the history and theory of 20th century Western Art Music. In this module, I introduce students to ideas about disciplinarity, epistemology and ontology in music research and lay the groundwork for them to tackle an honours-level long essay in their subsequent year of study.

I explain the term ontology by asking students the following questions:

You are your mother's...?

When you visit the doctor you are her...?

You are a ... at Rhodes University?

You are a ... of South Africa

Students quickly recognize that they have many modes of *being*. I then point to the piano in the lecture venue and again through directed questioning have students recognize that to a university administrator the piano is an asset; to a performer, it's a means of expression; to a music theorist it is a tool for understanding harmony, and so on. From here I then have students look at the abstracts of articles from different kinds of journals so that they start to understand how the different music research sub-disciplines (typically) make certain ontological assumptions about what music is.

Thus the discipline of music theory typically looks at music as an aesthetic construct, whereas historical musicology (typically) focuses on music as historical text:

Exploring the Rhythm of the Palestrina Style

A Case Study in Probabilistic Grammar Induction

[Panayotis Mavroudis](#)

Abstract

This article presents a general-purpose formalism for modeling musical syntax as a probabilistic musical grammar. The formal probabilistic framework offers a precise yet flexible characterization of musical style as structure and process. Moreover, the grammar can be built algorithmically from a sample of musical examples, using a statistical grammar induction technique known as hidden Markov models (HMMs). The two fundamental assumptions of HMMs—termed *finite memory* and *stationarity*—are analyzed, to show that the framework is expressive enough to capture a broad range of syntactic constraints in music. It is argued that the HMM technique draws its power from the ability to identify hidden structures that are important for shaping the musical surface. Thus, HMM-based grammar induction offers a practical, accurate, and methodologically sound tool for fine-grained modeling of musical style.

As a concrete illustration, this article builds a formal grammar of rhythm for the Palestrina style. The grammar's structure and components are carefully explained, and the formalism is compared with existing approaches to style characterization. Many traditional counterpoint rules are shown to naturally correspond with the grammar's formal structure and are thus supported or refined. Other rules are disconfirmed or shown to lie outside the formalism's scope. The long-standing problem of Renaissance meter is discussed in light of these results. Thus, through the Palestrina case study, the problem of grammar induction is framed in terms of traditional concerns in music scholarship in order to motivate application of the technique, illustrate its usefulness, and place it in a historical and methodological context within music theory research.

A Royal Scam: The Abstruse and Ironic Bop-Rock Harmony of Steely Dan

Walter Everett Everett (that's not a mistake!)
Music Theory Spectrum
 Vol. 26, No. 2 (Fall 2004), pp. 201-236

Steely Dan is nominally a rock band, but their melodic idiosyncrasies, rhythmic surfaces, and harmonic and voice-leading techniques are direct descendants of early modern jazz, making theirs arguably the most tonally complex of any rock music with broad popularity. This article illustrates how the group's sophisticated and enigmatic chord constructions, along with a mix of feigned, oblique, and incongruous turns of harmony, intensify the linear aspect of voice-leading connections in the experimental manner of the great bop musicians, and convey the band's penchant for the recondite and the ironic.

HISTORICAL MUSICOLOGY

Beyond Drama: Monteverdi, Marino, and the Sixth Book of Madrigals (1614)

Tim Carter
Journal of the American Musicological Society, Vol. 69 No. 1, Spring 2016; (pp. 1-46)
 DOI: 10.1525/jams.2016.69.1.1

Monteverdi's *Il sexto libro de madrigali a cinque voci* (1614) is often viewed as an outlier in his secular output. His Fourth and Fifth Books (1603, 1605) were firmly embroiled in the controversy with Artusi over the seconda pratica, while his Seventh (1619) sees him shifting style in favor of the new trends that were starting to dominate music in early seventeenth-century Italy: the Sixth Book falls between the cracks. But it also suffers—in modern eyes, at least—for the fact that it reflects the composer's first encounters with the poetry of Giambattista Marino, marking what many see as the start of a fundamental reorientation, if not downward spiral, in his secular vocal music. The problems are exposed by one of the Marino settings in the Sixth Book, "Batto, qui giunse Erasto: ecco la riva," in which an unnamed speaker tells Batto how Erasto has been abandoned by Clori. The text has often been misunderstood. Uncovering the sources for the story—and the literary identities of Batto, Erasto, and Clori—forces a new reading of the poetry and more particularly of Monteverdi's music. It also answers some profound questions in terms of how best to address issues of narration and representation, and of diegesis and mimesis, in this complex repertory.

Musical Representation and Vivaldi's Concerto *Il Proteo, ò Il mondo al roverscio*, RV 544/572

Massimo Qosi
Journal of the American Musicological Society, Vol. 69 No. 1, Spring 2016; (pp. 111-177) DOI: 10.1525/jams.2016.69.1.111

Music education research focuses on music as a learnable/teachable entity whereas music psychology is more concerned with music as a form of cognition:

Abstract

The purpose of this study was to measure music teachers' attitudes toward transgender individuals and toward school practices that support transgender students. Participants ($N = 612$) included men and women who teach a variety of music subjects in elementary, middle, and high schools, in urban, suburban, and rural areas. An online questionnaire was distributed to participants representing 28 states in the United States. The questionnaire consisted of demographic information and several attitudinal statements designed to measure music teachers' attitudes toward transgender individuals (MT-ATTI) and music teachers' attitudes toward supportive school practices (MT-ATSSP). The results indicated that participants had fairly positive attitudes overall. Multiple regression analyses also revealed that gender and political persuasion on social issues significantly predicted participants' scores on the MT-ATTI and the MT-ATSSP; female participants had more positive attitudes than did male participants, and individuals identifying as more socially liberal had more positive attitudes than did those identifying as more socially conservative. The variables of school location and age did not significantly predict scores on the MT-ATTI or the MT-ATSSP. Implications for teacher preparation programs and professional development are discussed, and future directions for research are recommended.

Elements of a Successful Professional Learning Community for Music Teachers Using Comprehensive Musicianship Through Performance

1. [Laura K. Sindberg](#)¹

1. ¹University of Minnesota, Minneapolis, MN, USA

1. Laura K. [Sindberg](#), University of Minnesota, 2106 Fourth Street South, Minneapolis, MN 55418, USA. Email: lsindber@umn.edu

Abstract

The purpose of this study was to examine the ways in which a professional learning community (PLC) of music teachers sustained growth as they sought to incorporate Comprehensive Musicianship Through Performance (CMP) in their teaching practices. Seven music teachers from a suburban school district in the upper Midwest participated in a PLC as they incorporated CMP into their bands, choirs, and orchestras over a 2-year period of data collection. Findings of this collective case study describe the process of implementing CMP, reinforce the importance of a collaborative culture, and consider the impact of emotional aspects related to teacher change and shifts in teacher knowledge as a result of participating in this learning community. Particular challenges included implementing CMP amid performance expectations of technical proficiency and shifting emphasis from solely performance to performance and understanding. While findings suggest that incorporating CMP can have a positive impact in school ensembles, moving away from established performance routines and expectations can be daunting for veteran as well as novice teachers.

MUSIC PSYCHOLOGY

Intense piano training on self-efficacy and physiological stress in aging

1. [Jennifer A. Bugos](#)¹
2. [Simon Kocher](#)
3. [Nathan MacIsaac](#)

1. University of South Florida, Tampa, FL, USA

1. Jennifer A. [Bugos](#), University of South Florida, 4202 East Fowler Ave, MUS 101, Tampa, FL 33620, USA. Email: bugosj@usf.edu

Abstract

The aim of this study was to evaluate the effects of an intense piano training program on general self-efficacy, musical self-efficacy, and physiological stress in older adults. Self-efficacy refers to perceived beliefs regarding the performance of domain-specific tasks or activities, which contribute to psychological and physical health. A key challenge is to identify activities that promote self-efficacy in the aging population. Seventeen healthy community-dwelling older adults (60–85 years) with little to no previous musical training participated in a within subjects experimental design. Measures of self-efficacy and cortisol levels were administered over three time points: an initial pre-testing session, a second pre-testing following a two-week no treatment control period, and a post-testing session upon the completion of piano training. Intense piano training consisted of 30 hours of training (3 hours per day) in which high levels of achievement were required. Results of a three-way Repeated Measures ANOVA over all time points with pairwise comparisons revealed significantly ($p < .05$) enhanced musical self-efficacy post-training, $F(2, 32) = 11.5$, $p < .001$, $d = .79$. No significant changes in general self-efficacy or cortisol levels were found. These results suggest that domain-specific self-efficacy may increase as a result of short-term intense music training; however, short-term music training may not be sufficient to transfer to general self-efficacy.

The art of sight-reading: Influence of practice, playing tempo, complexity and cognitive skills on the eye–hand span in pianists

1. [Stephanie Rosemann](#)¹
2. [Eckart Altenmüller](#)²
3. [Manfred Fahlke](#)¹

1. ¹Department of Human-Neurobiology, University of Bremen, Germany

2. ²Institute for Music Physiology and Musicians' Medicine, Hanover University of Music, Drama, and Media, Germany

By directing students towards a carefully selected set of readings and having them work on carefully crafted learning tasks, I help them understand how music can be 'known' and understood from different epistemological and theoretical vantage points. Students learn how to construct a research question, and from there, a research proposal in which the research question, methodology and theoretical perspective 'align'. As in first year, I write 'model answers' to some of the tasks so that students know what they are expected to work towards. I use a colour scheme in my portfolio template in which the assignment *questions* are written in blue, model answers in green and instructions in red. This is something I only thought to try this year, and in future I aim to use colour-coded assignment templates more. To encourage students to work timeously and to recognize that learning happens slowly, gradually and only by doing, I award marks for simply doing the work in the case of the earlier tasks and in the later tasks I move towards a more formal assessment approach.



Nishlyn Ramanna <nishlyn@gmail.com>

19 Jul




to BoudinaMcC, Boudina, armand, Darren, Garreth, Megan

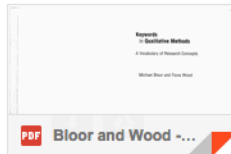
Hi All

See attached.

Nishlyn

 [Bryman 2012 Social research methods.pdf](#)

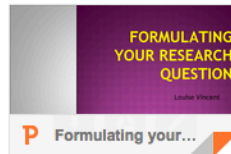
14 Attachments



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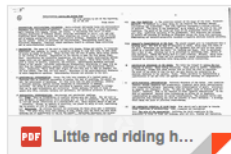
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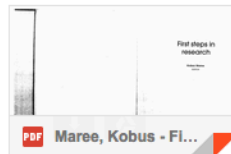
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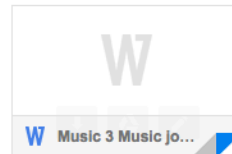
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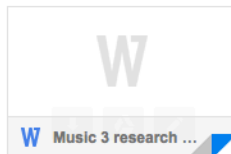
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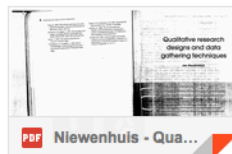
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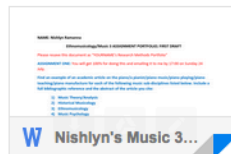
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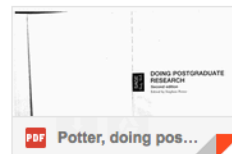
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W Nishlyn's Music 3...



PDF Potter, doing pos...



PDF Routledge compa...



PDF Bryman 2012 Soc...

Music research methods assignment template:

NAME: **Nishlyn Ramanna**

Ethnomusicology/Music 3 ASSIGNMENT PORTFOLIO; FIRST DRAFT

Please resave this document as "YOURNAME's Research Methods Portfolio"

ASSIGNMENT ONE: You will get 100% for doing this and emailing it to me by 17:00 on Sunday 24 July.

Find an example of an academic article on the piano/a pianist/piano music/piano playing/piano teaching/piano manufacture for each of the following music sub-disciplines listed below. Include a full bibliographic reference and the abstract of the article you cite:

- 1) Music Theory/Analysis
- 2) Historical Musicology
- 3) Ethnomusicology
- 4) Music Psychology
- 5) Popular Music/Jazz Studies
- 6) Music education

I've done one as an example for you: It is about South African jazz pianist Abdullah Ibrahim, and it was published in the *British Journal of Ethnomusicology*. It represents the field of South African jazz studies but despite its presence in an ethnomusicology journal it is (for me) best described as a piece of historical musicology research.

Lucia, Christine. 2002. Abdullah Ibrahim and the uses of memory. *British journal of ethnomusicology* 11/2: 125-143

This paper is concerned with the South African jazz composer Abdullah Ibrahim and the uses of memory in music that he wrote in 1970s South Africa. Through an analysis of blues and church hymnody as musical signifiers in Ibrahim's piece "Mamma ", the paper shows how Ibrahim's compositional language at the time was embedded both in his personal experience as a musician and in the experience of many of his listeners. Drawing on Michel de Certeau's notion of "sites" that embody the "presence of absences", the analysis extends to an argument that the climate of memory in which music was written in the 1970s -a time when the absence of social normality in South Africa and the exiled status of many musicians, including Ibrahim himself, created a dislocation of space and time experienced by many people - was a site in which a shared "space of memory "was created. In this space, nostalgia for a lost past, both personal and political, could also give rise to the imagination of what at the time was still an almost unimaginable future after apartheid.

WRITE YOUR ANSWERS BELOW in black:

ASSIGNMENT TWO: You will get 100% for doing this and emailing it to me by 17:00 on Sunday 31 July.

Study Maree's thumbnail descriptions of: 1) Interpretivism; 2) Behaviourism; 3) Critical Theory. For each paradigm, find an example of a piece of music research published in an academic journal.

I've done one as an example for you.

Behaviourism:

Cassity, Michael. 1976. The Influence of a Music Therapy Activity Upon Peer Acceptance, Group Cohesiveness, and Interpersonal Relationships of Adult Psychiatric Patients. *Journal of Music therapy* 13/2: 66-76

The study was conducted to determine if participation in a valued group musical activity (group guitar lessons) enhances interpersonal relationships to a significantly greater degree than participation in nonmusic activities.

Interpersonal relationships within two groups (musical and nonmusical) were compared by measuring changes in peer acceptance, group cohesiveness, and general interpersonal relationships (social relationships) occurring between sociometric pre- and posttests. Subjects consisted of institutionalized female psychiatric patients. The results indicated the experimental (musical) group made significant gains in peer acceptance ($p = .01$, $p = .01$, $p = .03$) and group cohesiveness (as indicated by number of reciprocal choices given on sociograms). The comparison (nonmusical) group failed to achieve significant gains on these variables.

WRITE YOUR ANSWERS BELOW in black:

ASSIGNMENT THREE: You will get 60-100% for doing this (depending on whether your example is adequate; good or excellent) if you email it to me by 17:00 on Sunday 7 August.

- 1) Describe an imaginary music education study of some aspect of music in Grahamstown that evinces a Marxist perspective and draws on ethnography.**
- 2) Describe an imaginary ethnomusicology study of some aspect of music in Grahamstown that evinces a postcolonial perspective**
- 3) Describe an imaginary historical musicology study of some aspect of music in Grahamstown that is feminist**

Here's one as an example. This is an imaginary feminist music education study that draws on phenomenological methods

In this study I draw on in-depth semi-structured interviews to explore the experiences of undergraduate women students enrolled in a tertiary level jazz education programme.

WRITE YOUR ANSWERS BELOW in black:

ASSIGNMENT FOUR: You will get 20-100% for doing this (depending on whether your example is poor; adequate; good or excellent) if you email it to me by 17:00 on Sunday 21 August.

Bearing in mind the features that characterize a good research question (Jansen, 2007; Vincent, 2011) explain how you would develop a research question on a South African music topic that could be addressed satisfactorily in an article-length essay of 10 000 words.

WRITE YOUR ANSWER BELOW in black:

Music research methods course outline

Rhodes University
Department of Music & Musicology
Module Outline: Music 3/Ethnomusicology 3 Introduction to Music Research Methods

Year: 2016 (3rd term)

Lecturer: Dr Nishlyn Ramanna (nishlyn@gmail.com)

Overview:

This module aims to acquaint you with some of the fundamental considerations in conducting music research.

Learning outcomes:

By the end of the module you should be able to:

- 1) Identify the broad ontological assumptions that the various musical sub-disciplines make about music.
- 2) Understand how these sub-disciplines function as epistemological frameworks that promote and/or hinder certain understandings of musical phenomena.
- 3) Begin to identify how different theoretical perspectives additionally shape the claims that researchers make about musical phenomena.
- 4) Identify the characteristics of a good research question
- 5) Develop a research question of your own that could form the basis for an Honours level music research project.

Teaching and learning methods

Sixteen lecture/tutorials in the Beethoven Room on Tuesdays, 11:25 -13:05 (double period) and Thursdays, 10:30 -11:25.

Research is a **practical skill** (like playing the mbira or the saxophone) and so it is vital that you come to each class having **actually done** the assignments. Seriously it would be like expecting to be able to drive a car having only watched other people doing it.

Assignments that are not submitted on time...



... may be commented on (if I find time) but marked ZERO.

FINAL PORTFOLIO DUE SUNDAY 4 SEPTEMBER at 17h00. Before 3 September I will gladly comment on your revised work so that you get lots of opportunities to improve your mark and get a good one.

Mark breakdown:

Assignment 1: 15%

Assignment 2: 15%

Assignment 3: 15%

Assignment 4: 15%

Final Portfolio: 40%

Course content

Lecture	Date	Teaching and Learning Details
1	19-7	Introduction and house-keeping
2	19-7	Ontology in music research Readings: Bryman; Bohlman; Nieuwenhuis; Potter
3	21-7	Ontology in music research
4	26-7	Discussion of assignment 1
5	26-7	Epistemology in music research Readings: Bloor and Wood; Bryman; Maree (The language of research); Maree, (First steps in research); Nieuwenhuis (Introducing qualitative research); Potter
6	28-7	Epistemology in music research
7	2-8	Discussion of assignment 2
8	2-8	Theory Readings: Degenaar; Routledge companion to critical theory
9	4-8	Theory
10	11-8	Discussion of assignment 3
11	16-8	The research question
12	16-8	The research question
13	18-8	The research question
14	23-8	Discussion of assignment 4
15	23-8	Revision
16	25-8	Revision

MUSIC RESEARCH METHODS STUDENT WORK (research question assignment)

Example 1

ASSIGNMENT FOUR: You will get 20-100% for doing this (depending on whether your example is poor; adequate; good or excellent) if you email it to me by 17:00 on Sunday 21 August.

Bearing in mind the features that characterize a good research question (Jansen, 2007; Vincent, 2011) explain how you would develop a research question on a South African music topic that could be addressed satisfactorily in an article-length essay of 10 000 words.

WRITE YOUR ANSWER BELOW in black:

Hip-Hop is a fast developing and popular music genre in South Africa. Many young South Africans are choosing to listen to the music of local artists over international artists. Recently, South African radio stations made the access to this music even easier by implementing a quota in which they play 90% local music. Local artists now have a better platform to advance their music and be heard by a South African audience.

South African hip-hop music, while having been around for many years, sonically sounds like it takes its routes from kwaito music. This is my belief as the language that is used in the music is similar to that of the clever and witty style in which it is used in kwaito music. That being said, the emergence of hip-hop has a thriving musical genre in South Africa has lead to artists experimenting in the genre in various languages. Jack Parrow and Die Antwoord are two examples of artists/groups which have used Afrikaans as a language in the music.

As a white Afrikaans heterosexual man living in South Africa, I have found that I have identified and enjoyed the hip-hop music created by people of colour. This is because having grown up in Johannesburg, I understand and relate to some of the language used in the music; a slang which is commonly referred to as 'totsi-taal' spelling!. This is a combination of South African languages used colloquially amongst people living in Johannesburg and is universally understood by most, even across cultures. I do not particularly enjoy the music of artists such as Jack Parrow as I find the language to linear and not inclusive of the diverse languages used in South Africa.

In an article entitled *Hip-Hop through the world Englishes lens: a response to globalization*, Tope Omoniyi proposed that in global culture and in hip-hop specifically, we should examine the interaction between varieties of English in the context of globalization. In a South African context, we should examine the varieties of languages in the context of South Africa and how this makes Hip-hop an all-inclusive genre that people from all walks of life could relate to and enjoy.

My proposed research question would then be:

How has South African Hip-Hop developed into a genre which is inclusive, in language, to young South Africans?

Yeah Armand, really interesting. I like the link to Omoniyi (remember to add in a reference so you reviewer can more easily find the article) and of course there will be other things on multilingualism on popular culture in post-apartheid South Africa – I'm thinking of soapies and such like. The question itself would need revision. To explore the issue of inclusivity it seems you would need to do explore the extent to which totsi-taal as it manifests in SA hip-hop tracks (of a particular carefully contained time-frame) is "universally" understood by Joburg youth of different 'race' and language backgrounds – or perhaps one group or perhaps a group of Zulu or Sotho or Afrikaans or English youth. So you're onto something but I think it needs refining. AND then, how does this acknowledge what Jansen and Vincent say about the characteristics of a good research question? 55% in current form ☺

Example 2

ASSIGNMENT FOUR: You will get 20-100% for doing this (depending on whether your example is poor; adequate; good or excellent) if you email it to me by 17:00 on Sunday 21 August.

Bearing in mind the features that characterize a good research question (Jansen, 2007; Vincent, 2011) explain how you would develop a research question on a South African music topic that could be addressed satisfactorily in an article-length essay of 10 000 words.

WRITE YOUR ANSWER BELOW in black:

Topic: South African Gospel Musicians

Possible Research Question – *To what extent, if any, are gospel musicians in the Eastern Cape influenced by South African Jazz music, and how does this influence manifest in their music?*

Darren you do a good job of defending your question in terms of the criteria set out by Vincent but not by Jansen. As for your question, a significant majority of jazz musicians (at least in KZN and I would **guess** the EC is not that different) come from gospel backgrounds. So in that sense, your question is a bit of a non-question. What might be more interesting – if you're determined to stick with gospel and jazz as your "pillars" – would be to focus on musicians that operate in both worlds (people like Diba Mafani and I'm sure you could easily find others) and to have them compare their experiences of operating in the two domains.

Alternatively the question you mentioned in class the other day that will draw on organizational psychology also sounds very interesting. 6/10

In developing my research question on South African Gospel Musicians, I would first start by examining what research has been conducted in this field. Here I would draw on Vincent's "KUM Chart". By determining what I want to find out and by examining what has (known) or has not (unknown) been studied, I can eliminate the possibility of duplicating or replicating studies in this field and ensuring that my research can contribute new insight into an understanding of the topic. By completing this process, I will also be able to ensure that my research question is unique.

Secondly, I would ensure that my research question is entirely clear to my audience. Here I will ensure that the reader will have a clear understanding of what I am trying to ask/address. Here I will aim my question to address at least some of five W's and an H from the onset, namely: What, Where, Why, Who, When, and How? In this, my question will be aimed at providing a clear description of my research question to the reader, in an attempt to clearly outline my study. Here I will attempt to answer: "What am I studying; Where am I conducting my research, Who am I studying; When am I studying them; Why is it being studied; and, how is this research going to be conducted. Although, I do recognize that it will be impossible for most of these questions to be answered through my research question alone, I do feel that a question that can address these "W" and "H" question is one which is clear and concise, self-explanatory. The reader should be acutely aware of the issue of interest and should not have a doubt of what is being studied.

Thirdly, I will look into the practicality of the study. Here I will consider the feasibility and realistic nature of the study. Here considerations of how I will acquire my data will also be considered. Can I access the information required and will this be economically affordable? I will also look into the total amount of time needed for me to gather the information before needing to complete and submit my research. Is it an article that needs to be published or is it part of a requirement that is needed for an Honours Degree submission. This will determine if the study can be conducted or not. Furthermore, consideration has to be given to the fact that the study is operational-sable.

Finally, in an attempt to ensure that my research question can be addressed in an article-length essay of 10 000 words, I would ensure that the question is not broad but focussed. Here it is important to have an Open-Ended question that does not suggest any obvious answer, yet at the same time is elegant and simply and uses a limited amount of words to convey the question. In addition, I will use a series of sub-questions that address the topic and different aspects of the main question. These will contribute to my research ensuring that the aim of research is addressed timeously and efficiently.

Example 3

ASSIGNMENT FOUR: You will get 20-100% for doing this (depending on whether your example is poor; adequate; good or excellent) if you email it to me by 17:00 on Sunday 21 August.

Bearing in mind the features that characterize a good research question (Jansen, 2007; Vincent, 2011) explain how you would develop a research question on a South African music topic that could be addressed satisfactorily in an article-length essay of 10 000 words.

WRITE YOUR ANSWER BELOW in black:

South Africa has a strong albeit obscure tradition of punk music that has taken many forms since it first gained popularity among South Africa's anti-apartheid youth in the 1980s. Beginning with the thrasher, Pistols-esque sound of bands like PowerAge, Screaming Foetus and National Wake in the late 1970s, the late 1990s saw the burgeoning of a less aggressive, more dance-worthy ska-punk scene, epitomised by Fuzigish and Hog Hoggidy Hog. Considering this history the short, hard-hitting songs of the recently spawned all-black - and charmingly named - hardcore punk outfit, TCIYF (The Cum in Your Faces), represent an interesting turn in the sound of punk in South Africa, as something of a return to the angry trash-thrash sound of punk's progenitors. While the first two punk identities referred to above were marked by particular socio-political sentiments – the first an overtly anti-apartheid stance and the second a post-election celebration of a unified 'South African identity' – TCIYF, whose aesthetic is considered here as a watershed development in popular South African punk music, is somewhat lacking in overt political consciousness.

Analysing ten albums between the most prominent South African punk bands of the past thirty-five years and the drawing on articles by De Jongh (2013) and Basson (2007), who discuss the genesis of South African punk as an anti-apartheid movement and post-apartheid punk identity respectively, as well as Mattes (2012), in which political apathy and disillusionment among South Africa's 'born-free' generation is explored, this paper explores correlations between changes in the social-political landscape and changes in punk aesthetics of South Africa. Based on these correlations it is asked, how are changes in the social and political attitudes of South African youth over the last thirty-five years reflected by changes in the timbre and content in South African punk bands between 1980 and 2016?

References

Basson, I. (2007) Punk identities in post-apartheid South Africa. *South African Review of Sociology*. 38 (1) pp. 70-84.

De Jongh, S. (2013) Anarchy in the Archive Again: An account of a South African punk rock music collection. *Fontes Artis Musicae*. 60 (2), pp.63-75

Mattes, R. (2012) The 'Born Frees': The Prospects for Generational Change in Post-apartheid South Africa. *Australian Journal of Political Science*. 47 (1), pp. 133-153

Nishlyn Ramanna 16/10/21 8:12 PM

Comment [1]: You've addressed my comments about relating your work to previous work in 'the literature' but you haven't dealt with the issue of time-frame. I acknowledge the very interesting class discussion we had about this research question but still feel that the time-frame is too long to deal with in the context of a 10 000 word essay; also you still haven't explained how your question meets the criteria for a good question identified by Jansen and Vincent --- 5/10. (Goodish question; reference to lit BUT other parts of question + other feedback not addressed)

8. South African jazz

This +/-18-lecture module happens in the last term of Music 3 and runs in parallel with a 24-lecture module on contemporary western art music, taught by another colleague. The module focuses on research in South African jazz by scholars such as Christopher Ballantine, Lara Allen, Lindelwa Dalamba, Salim Washington, Bret Pyper, Carol Muller, David Coplan, Gwen Ansell. Building on the skill developed in the earlier modules, students are expected to provide summaries of each reading that identify 1) the research question underlying the article or chapter, 2) its methodological underpinnings, 3) its theoretical perspective, and 4) sum up its main empirical content. Having students analyse and summarise the readings in this way, I believe, prepares them for the kind of literature review writing they are required to do at Honours level and beyond.

Examples of student summaries and essays follow, as does the 2015 exam paper that tested this material and the material covered in the 3rd term *Introduction to Music Research Methods* module.

SOUTH AFRICAN JAZZ STUDENT WORK

Example 1

Lucia, 2008

1. How does the song “Mamma” by Abdullah Ibrahim function as a space of memory?
2. The ontological assumption is that music serves as a signifier of memory.
3. Lucia relied primarily on the analysis of the song “Mamma” as well as oral testimonies and accounts of audience responses.
4. The focus is on the song “Mamma”.

Allen, 2003

1. How did the hybrid nature of vocal jive contribute to its commercial appeal and political efficacy?
2. The ontological assumption is that music can function as a social record.
3. Allen used a wide range of primary and secondary sources.
4. The focus is on the music as a space of resistance.

Ramanna, 2011

1. How did the physical settings of military and church spaces place musicians in different networks of power relations?
2. The ontological assumption is that music can function as a site of struggle and a vehicle of resistance.
3. Rihanna relied on interviews of jazz musicians and audience members active on the jazz scenes of post-apartheid Durban and Johannesburg.
4. The focus is on musicians and how the spaces in which they operate determine different power relations.

RU 14/10/17 11:31 AM

Comment [1]: In what ways

RU 14/10/17 11:32 AM

Comment [2]: That Dorothy Masuka recorded for Troubador Records

RU 14/10/17 11:36 AM

Comment [3]: Aww gee thanks!

RU 14/10/17 11:36 AM

Comment [4]: Place them within different networks of

Pyper, 2011

1. How is global jazz socially reconstituted through its consumption by township jazz appreciation societies?
2. The ontological assumption is that jazz provides a pretext and a catalyst for heightened sociability.
3. Pyper relied on ethnographic research.
4. The focus is on jazz listeners and the patterns of consumption.

RU 14/10/17 11:43 AM

Comment [5]: Based in township communities

Washington, 2012

1. What are the cultural and practical differences of South African jazz made by exiles in America and inxiles in South Africa during the apartheid era?
2. The ontological assumption is that jazz is an aesthetic representation of a particular social reality.
3. Washington relied on critical notices, biographies, interviews and commercial recordings.
4. The focus is on eight commercial recordings by Chris McGregor, Winston Mankuku and Bheki Mseleku.

RU 14/10/17 11:52 AM

Comment [6]: And analysis of the recorded sound but not transcriptions-- analysis of performance rather composition

Allen, 2009

1. How were the different versions of "Lakutshon Ilanga" and "Into Yam" responded to by different audiences?
2. The ontological assumption is that music serves as an utterance.
3. Allen relies on analysis, interviews, archives, films, novels and magazines.
4. The focus is on the reception of the two songs towards different audiences during the 1950's.

RU 14/10/17 11:54 AM

Comment [7]: by

Example 2

- 1) Lucia
 - a. Research question: **How** does Abdullah Ibrahim use memory as a signifier in the music he wrote in the 1970's?
 - b. Ontological assumption: **There are two ontological assumptions.** In one aspect, the music is not only a signifier of memory but it is a signifier of nostalgia. This is the most direct and obvious ontological assumption. In the second assumption, the music is a signifier of hope; the music serves to reconstruct a past and through this, hopes to construct a South Africa which will be built up in the future (a wishful hope for a utopia that art tends to suggest).
 - c. Epistemological framework: Lucia engaged with the primary text which was Ibrahim's **sheet music** as well as secondary literature such as books, academic articles and other readings related to this topic.
- 2) Allen (2003)
 - a. Research question: **Did** the hybrid nature of vocal jive contribute to its commercial appeal and political efficiency?
 - b. Ontological assumption: The hybrid nature of vocal jive functioned at a multi-level purpose. The music expressed the daily struggles of the ordinary township person in a form which was accessible to all. This meant that the music sold very well (benefitting the artists) but also served as a form of political resistance to Apartheid. The hybridity of the music formed a new kind of African identity and this also aided in its popularity.
 - c. Epistemological framework: Allen used interviews with the various musicians whom she references in her work (primary sources) as well as secondary literature such as other academic articles as well as newspapers and written work.
- 3) Ramanna (2011)
 - a. Research question: How does space function as a category of social/musical analysis?
 - b. Ontological assumption: There are environments (eg. churches and the army) which are social domains where power dynamics play out. It is possible that people are able to develop their skill or find ways in which to form individual identity (particularly musicians) in domains which already have a pre-prescribed 'script'. This identity can be found by following the script as set out by that particular environment or cleverly defying it and bending the rules.
 - c. Epistemological framework: Primary sources (interviews) and secondary literature.
- 4) Pyper (2011)
 - a. Research question: What role does South African Jazz play in appreciation societies?
 - b. Ontological assumption: There is a wide following for jazz in environments which are not typically documented and these are societies (*stokvels*) which on any given weekend play the music on records (or even sometimes live). There is an economic aspect to this as people make a significant investment in the music and it forms a part of their identity as listeners and appreciators of the music.
- c. Epistemological framework: Pyper uses primary research (field work) as well as secondary literature to inform his paper.

RU 14/10/17 12:02 PM

Comment [22]: How does AI's composition Mama function as a signifier of memory

RU 14/10/17 12:04 PM

Comment [23]: Music is a signifier of memory/nostalgia/hope

RU 14/10/17 12:05 PM

Comment [24]: She created a transcription

RU 14/10/17 12:07 PM

Comment [25]: How did

RU 14/10/17 12:10 PM

Comment [26]: This is a good description of the article – but what IS music for Allen

RU 14/10/17 12:10 PM

Comment [27]: Archival

RU 14/10/17 12:14 PM

Comment [28]: Music functions as a means of resistance

RU 14/10/22 11:08 AM

Comment [29]: Nope! The music listened to in these stokvels is global ; Anyway I think we discussed this in class – so rephrase in light of that discussion

RU 14/10/22 11:08 AM

Comment [30]: By ontology we mean being – so what *IS* music for Pyper?

RHODES UNIVERSITY
DEPARTMENT OF MUSIC AND MUSICOLOGY

EXAMINATION: NOVEMBER 2015

MUSIC 3
PAPER 2

Internal Examiner: Dr N Ramanna	MARKS:	100
External Examiner: Dr L Dalamba (Wits)	DURATION:	3
HOURS		

ANSWER ALL FOUR QUESTIONS.
***The Oxford Concise English Dictionary* may not be used during this examination**

QUESTION ONE

Explain the concepts listed below, and describe how each concept finds expression in a piece of music research you have read this semester.

- a) Interpretivism
- b) Critical theory
- c) Behaviourism

[30 MARKS]

QUESTION TWO

Bearing in mind the features that characterize a good research question (Jansen, 2007; Vincent, 2011) explain how you would develop a research question on a music topic that could be addressed satisfactorily in an article-length essay of 10 000 words.

[20 MARKS]

QUESTION THREE

Discuss the social role of black jazz and vaudeville between the 1920s and the early 1940s as described by Christopher Ballantine in *Marabi Nights* (2012).

[25 MARKS]

QUESTION FOUR

Apartheid (or the various forms of proto-apartheid repression that preceded its formal adoption) forms a subtext to most if not all scholarly writing about South African jazz. But depending on their particular empirical, theoretical, and epistemological foci, different authors implicitly describe apartheid (and proto-apartheid) in quite different ways. Explore this idea with reference to any THREE of the articles listed below.

- Allen, Lara. 2003. "Commerce, politics, and musical hybridity: Vocalizing urban, black South African identity during the 1950s" *Ethnomusicology* 47/2: 228-249
- Ballantine, Christopher. 2000. "Gender, migrancy and South African popular music in the late 1940s and 1950s" *Ethnomusicology* 44/3: 376-407
- Dalamba, Lindelwa. 2013. "Om 'n gifsak to versteek': 'King Kong', the apartheid state and the politics of movement, 1959-1961" *South African Music Studies* 33: 61-81
- Ramanna, Nishlyn. 2013. "Shifting fortunes: Jazz in post-apartheid South Africa" *South African Music Studies* 33: 159-172.

[25 MARKS]

END OF EXAMINATION PAPER