

IGNACY JAN PADEREWSKI ACADEMY OF MUSIC IN POZNAŃ

Course name	History of Jazz Music and Specialist Literature Review	ECTS CREDITS	3
Course coordinator	dr hab. Patryk Piłasiewicz	Credit hours total	60
Faculty of	Instrumental Studies, Historically Informed Performance, Jazz and Pop Music	Course type	lecture
Institute of	Jazz and Pop Music	Mode of study	full-time programme
Major	Jazz and Pop Music	Profile of study	general academic
Specialisation	All Jazz and Pop Music programmes (JiME)	Language of instruction	Polish/English
Cycle	First-Cycle Studies	Course group	core / elective

Course placement in the study plan

Semester 1	30, P/F, 1	Semester 2	30, E, 2
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Teacher	dr hab. Patryk Piłasiewicz
Learning Aims and Objectives	<p>The course aims to:</p> <ul style="list-style-type: none"> • Introduce and consolidate knowledge of the history of jazz from the mid-19th century to the present day • Develop the ability to distinguish individual jazz styles and identify their characteristic features • Teach to name the different periods in the history of jazz, define their chronological boundaries, and describe their distinguishing traits • Foster understanding and placing jazz within its cultural and social context • Recognise and describe the structural elements of a jazz work based on recordings representative of each style • Develop the ability to differentiate jazz works by instrumental line-up • Foster knowledge of the most important representatives of each period and style (including leading ensembles and soloists)
Prerequisites	<ul style="list-style-type: none"> • General understanding of music theory • Successful result in the entry audition exam

COURSE CONTENT
Semester 1

The course covers:

Preparatory block

1. Introduction. Course aims and objectives Course curriculum and requirements The concept of jazz. Contextual meanings: a) social, b) artistic, c) historical, d) philosophical. Phenomenology of jazz: Jazz in relation to the concepts of conflict and freedom
2. Division into periods. Methods of organising knowledge, creating conceptual structures, and classifying details in a historical context. History of jazz as part of world history. Great classical composers and their attitude towards jazz (Bernstein, Stravinsky, Ravel, Messiaen).
3. Jazz heritage as a source of historical knowledge. Text and notation as carriers of stylistic information. The record album as a trace of existence and a historical record. Didactic and historical self-reflection in jazz. Major ensembles and educational institutions. Record labels as culture-forming environments
4. Ways of listening to jazz – communicative nature of genre and style or the necessity of deciphering? Preparing the listener – taste, knowledge, and intuition.

Historical Block

5. Roots of jazz – gospel and blues. Sacred and profane as foundations of jazz. *Congo Square* as the opening of a spiritual space. Blues – genre, form, evolution.
6. *New Orleans Dixieland*. Social background of the music. Cultural synthesis (African and European traditions as factors shaping Creole culture). Jazz expression – fusion of knowledge and intuition.
7. *Ragtime* – great pianist-improvisers.. Development of solo performance art. Composition vs improvisation.
8. *Chicago Dixieland*. The underworld empire, Prohibition, and Bix Beiderbecke
9. *Boogie-Woogie* – music of the Great Depression
10. *Swing*. The flourishing of big orchestras

Semester 2

Historical Block - continued

11. *Be-bop. 52nd Street and Harlem* – the heart of the jazz metropolis. Christian and Blanton – precursors of be-bop. Famous bands and their leaders – Parker, Gillespie, Monk, Davis
12. *Cool jazz. Blues On Bach*. MJQ, Gerry Mulligan and Chet Baker, and the phenomenon of *Birth of the Cool*.
13. *Funky*. Another beginning of New Music Morgan, Hancock, Silver.
14. *Fusion*. Synthesis or collision? (Getz - Corea - Davis)
15. Free jazz. New form, great improvisers. Coleman, Coltrane, Haden, Sun Ra.

Monographic block

16. Great quintets of Miles Davis.
17. *Bitches Brew & Beyond* – Davis's formula of modern ensemble expression. Great collaborators of Miles (Jarrett, Corea, Hancock, Garrett, DeFrancesco).
18. Evolution of the piano trio (Evans – Peterson – Jamal – Flanagan – Jarrett – Mehldau – Svensson)
19. Great quartets (Hawkins – Webster – Monk – Coltrane – Rollins – Brubeck – Jarrett – Garbarek).
20. Evolution of big-band jazz after the Swing era (Miles/Evans – Quincy Jones – Mulligan – Mingus – Bley – Liberation Music Orchestra – Schneider – Fire! Orchestra)
21. *Jazz_update_loading....* - Jazz today. Development perspectives, sources of inspiration (New York scene, Chicago, Scandinavian, British, and continental jazz).

	Learning outcome reference code	LEARNING OUTCOMES	Descriptors	
			PQF STAGE 2	PQF STAGE 1
		The student will know and understand:		
Knowledge	JiME1_W01	jazz literature and related genres	P6S_WG	P6U_W
	JiME1_W04	literature relevant to the course of studies, as regards the history of the discipline and its current state (including the online streaming platforms such as Bandcamp, Soundcloud, YouTube, Apple Music and other.)		
	JiME1_W05	representative timelines in the history of jazz and stage/popular music, including relevant literature, both online and e-learning		
	JiME1_W08	current trends in jazz and popular/Pop Music		
		The student will be able to:		
Skills	JiME1_U03	define mutual relationships between the means of artistic expressions applied for a given work and its message	P6S_UK	P6U_U
Competence	JiME1_K01	gather, analyse and purposefully interpret any required information related to their specialisation	P6SK_K	P6U_K

TEACHING METHODS

Lecture
 Reading comprehension and discussion
 Case studies analysis
 Analysing past CD /DVD recordings
 Active learning techniques (e.g. brainstorming, snowball method, mind maps)

Any other assessment methods applied by the course instructor

Online training/learning

LEARNING OUTCOME VERIFICATION METHODS	
Final requirements – successfully completed year, grading criteria	Learning outcome reference code
Oral test	JiME1_W01 JiME1_W04 JiME1_W05 JiME1_U03
Written test	
Project work, presentation	
Any other assessment methods applied by the course instructor	

ASSESSMENT METHODS AND CRITERIA	
Course Completion Requirements	Attend and actively participate in classes
Exam Requirements	Students must: <ul style="list-style-type: none"> • obtain a course credit (pass). • prepare and deliver a presentation or essay on a selected topic

STUDENT WORKLOAD	Credit hours total	ECTS CREDITS
Contact hours with the instructor	60	3
Hours of independent student work	20	

Recommended reading
<ul style="list-style-type: none"> • Berendt, Joachim Ernst. <i>Wszystko o jazzie: Mały leksykon</i>. Kraków, 1969. Translated by S. Haraschin. • Carr, Ian. <i>Miles Davis: The Definitive Biography</i>. London, 1999. • <i>Conflict in America: A History of Domestic Confrontations</i>. Edited volume. Washington, 1980. • Crease, Stephanie Stein. <i>Gil Evans: Out of the Cool. His Life and Music</i>. Chicago, 2002. • Feather, Leonard. <i>The Encyclopedia of Jazz</i>. New York, 1955. • Mbembe, Achille. <i>Critique of the Black Reason</i>. Paris, 2017. • Niedziela, Jacek. <i>Historia Jazzu: 100 wykładów</i>. Kraków, 2014. • Tanner, Paul O. W., and Maurice Gerow. <i>A Study of Jazz</i>. 5th ed. Dubuque, 1984.
On-line resources (optional)
https://americanhistory.si.edu/smithsonian-jazz/education/what-jazz