

**MHST 519: Jazz Outside the United States**  
Dr. Tanya Kalmanovitch

**Assignment: Research Paper and Symposium Presentation**

**Important Dates**

|  |                      |
|--|----------------------|
| Proposal due                             | November 2, 2016     |
| Reference Librarian Consultation         | November 2, 2016     |
| Draft Review (optional)                  | November 30, 2016    |
| Writing and Learning Center Consultation | December 2, 2016     |
| Research Paper: Final                    | December 7, 2016     |
| Symposium Presentations                  | December 7& 14, 2016 |

**1. Choosing a topic**

During the course of the semester we will consider how jazz was received and shaped in a variety of 20<sup>th</sup> century geographic and historical locations. In this paper, you'll delve more deeply into a specific topic that interests you. Your topic should relate clearly to the scope of this course (how jazz was or is now being received, transmitted or adapted outside an explicitly American context). Your final paper will be 10 – 20 pages long (double-spaced), and should have a clear focus, narrow enough in scope that you can successfully deal with your topic in the allotted space.

In choosing a topic, think about how you might capitalize on your own expertise as a performer/composer/theorist/educator in combination with the knowledge you'll gather through research and analysis. It's both valid and helpful to draw on your personal thoughts and experiences. What ideas truly interest you? What questions keep cropping up when you think/talk about how music works, and how musicians work, in the world? What do you love to play or to listen to, and why? Great academic writing can draw on intellectual knowledge as much as practical knowledge and personal interest.

So, start with a basic topic area that interests you. Then test it out through a variety of approaches to see how you might best narrow it down for investigation. There are a variety of approaches you might take in developing your area of interest into a topic for a research paper. I've listed some below, but your research topic will certainly evolve as you start digging into the literature that's available. This is a cyclical, iterative process!

There are a variety of approaches you might take in developing an idea for this assignment.

**Historical focus.** Your research topic can be historical or contemporary in nature. You might wish to choose an area we have already studied, to see how processes set into play early in the 20<sup>th</sup> century developed over subsequent decades, or to further delve into a specific question as it plays out now.

- An analysis of the nostalgic revival of the Shanghai jazz age in China's current economic boom.
- How jazz audiences, critics and performers made jazz "French" in the interwar period.
- A historical and musicological analysis of jazz in Germany as it was transformed as a Nazi propaganda tool during the Second World War.
- The historical development of the "ECM sound".
- Geopolitics in jazz: e.g. the sound of Israeli-Palestinian conflict in jazz.
- A comparative analysis of representations of Nina Simone's life outside the United States in "Nina" (2016) and "What happened, Miss Simone?" (2015).

**Geographic/cultural location.** You might choose to focus your research question on a single geographic or cultural area. This could include research set in the United States, if you're dealing with communities with significant ties to more than one cultural location (see below for some examples).

- Japan: Taisho Democracy and the Japanese Jazz Age (1920-1930)
- Israel/New York City: examining the prominence of Israeli musicians in New York City's jazz scene.
- Poland: Polish Jazz and Polish nationalism in the Perestroika Movement (1980s-present)
- Brazil: The Bossa Nova in prosperity and protest (1958-1968)
- Caribbean: The Cuban Jazz "Revolution" (1959-1970)
- Ethiopia: "Ethio-jazz": Mulatu Astatqué, Duke Ellington and the Either/Orchestra

**Issues and Processes.** You might also wish to consider a single issue or process (e.g. constructions of race or nationalism, resistance and social protest, complex multi-local identities, employment) in a single context, or in a variety of contexts, or through following a specific object (e.g. an instrument, photography of jazz performers, jazz record covers).

- A survey of how race and jazz have been differently constructed in a variety of historical and cultural locations (e.g. South Africa, Germany under Hitler, Russia under Stalin).
- A comparative study of Western European nationalism in 19<sup>th</sup> century classical music and 20<sup>th</sup> century jazz.
- A rhetorical analysis of "jazz is dead" discourse in the 1920s and the first decade of the 21<sup>st</sup> century.
- How and why the saxophone was prohibited in various locations during the 20<sup>th</sup> century.
- How conflict and crisis intersects with musical opportunity (e.g. How is it that Django Reinhardt escaped the concentration camps that killed so many Romani musicians?)

**Theoretical and Methodological Lenses.** You might choose to focus your research on a specific perspective to see what information it might yield to a specific problem, or you might use a series of different lenses to compare the perspective given by each. Which methods are most useful in solving the problem at hand?

- A comparative *musicological* analysis of "French" and "Gypsy" aspects of Django Reinhardt's performance, comparing Reinhardt to American guitarists of his day.

- A *musicological* analysis of the “sound of marketing” in Glenn Miller’s World War II propaganda pieces.
- An *ethnographic* study of a living jazz performer, using first-person interviews to examine the way jazz and jazz identities are constructed in the performer’s home country. (This could be a faculty member or a fellow student at NEC.)
- A *historical, musicological* and *ethnographic* analysis of the impact of a single non-American jazz recording that shows its influence on the development of jazz. For example, Stan Getz and Joao Gilberto, *Getz /Gilberto* (Verve, 1964); Derek Bailey, Evan Parker, Hugh Davies, Jamie Muir, Christine Jeffrey, *The Music Improvisation Company* (ECM, 1970); Joe Harriott-John Mayer Double Quintet, *Indo-Jazz Suite* (EMI Columbia, 1965); Dollar Brand (Abdullah Ibrahim), *African Marketplace* (Elektra/Musician, 1980).

## 2. The scope of your research

Frame your research question carefully. You should be able to express it in a sentence or two, including **what** you want to investigate, **why** it’s a significant question, and **what** you expect to be able to demonstrate as a result of your work. The more neatly you can frame your research project (with respect to time, place, and theoretical and methodological perspectives) then more manageable your project will be.

Your paper must use a range of appropriate primary and secondary sources. Start looking at resources in your subject area now. Consider framing your topic in such a way that you can take advantage of the resources at hand through your Boston-area network of teachers, fellow students and friends (hint: there are an awful lot of non-American jazz musicians floating around the Boston area!)

Please consider the sources that are available to you during the course of the semester, and choose a topic that you can pursue through the resources readily at hand (see #3 below, concerning a required meeting with a research librarian).

Allow lots of time for this process—your approach will likely change as you start to look for resources, and as you become more aware of the other work that’s been done on this issue.

## 3. Assignment Components

**Paper Proposal.** A detailed written proposal is due on **November 2**. Write a description of your proposed final project (250-500 words), making a strong case for its importance. Describe your proposed methodologies (historical research, musicological analysis, ethnography). Include a working bibliography and/or discography, including proposed primary and secondary sources and a summary of each item and what it will contribute to your research.

**Reference Librarian Consultation.** As you prepare your paper proposal (before **November 2**), meet with a reference librarian at NEC or one of NEC’s affiliate universities (Tufts, Northeastern, Harvard). Use your meeting with the reference librarian to develop a list of primary and

secondary sources for your research paper, or to help clarify a focus for your research topic. You must get the signature of the librarian on the attached form and submit it with your paper proposal.

NEC Reference Librarians: [reference@necmusic.edu](mailto:reference@necmusic.edu)

**Paper.** The research paper is due on **December 7**. Your paper should be between 3500 and 5000 words long. Assume that you're writing for a general audience: an intelligent, interested reader who might be relatively new to the study of jazz. Your paper should tell a complete, succinct story about your topic, providing a "101" style overview. Your paper should incorporate musical transcription, music analysis, musical history and social history as appropriate. You must consult both primary and secondary sources to support your argument. Please be consistent in citing reference works: you may use MLA or Chicago Style, but be consistent. Your paper must be double spaced, and include a listing of all works cited.

**Writing and Learning Center Consultation.** Once your paper proposal is approved, you are required to meet with a member of the Writing and Learning Center tutoring staff. You can use their support in a variety of ways: to further develop your approach to your topic of interest, to get started (or "unstuck") in the writing process, or to revise your first or final draft. You must complete this meeting by **December 2**, and document the meeting by summarizing your tutor's comments and having him or her sign the attached form.

The Writing Center is located in the Liberal Arts Department in SB 210 and is open for both scheduled and drop-in tutorials of 50 minutes each. You may email the Writing Center at [writing@necmusic.edu](mailto:writing@necmusic.edu) or contact one of the tutors below directly to schedule an appointment:

|                 |              |  |
|-----------------|--------------|--|
| Suzanne Hegland | 617-585-1313 | <a href="mailto:suzanne.hegland@necmusic.edu">suzanne.hegland@necmusic.edu</a> |
| Patrick Keppel  | 617-585-1322 | <a href="mailto:patrick.keppel@necmusic.edu">patrick.keppel@necmusic.edu</a>   |
| Tracy Strauss   |              | <a href="mailto:tracy.strauss@necmusic.edu">tracy.strauss@necmusic.edu</a>     |

**Optional Draft Review.** Students wishing additional feedback during the process are encouraged to submit a draft of the paper to me by **November 30**. The paper will be returned to you the following week with detailed comments. I am also available to you at any point during the semester to consult on this assignment.

**Class Symposium: Jazz, Liberation and Globalization in the 21<sup>st</sup> Century.** In class on **December 7 and 14** we will present our findings in a fast paced, mini-symposium. Presentations will take place in panels, grouped by theme, with back-to-back papers followed by discussion. These will be VERY SHORT presentations of about five minutes each. In other words, you must be able to distill the essential points of your research findings clearly and concisely. (This is harder than it sounds.) Our December 14 event will conclude with performances from our class performance project.

**MHST 519: Jazz Outside the United States**  
**Research Project: Reference Librarian Consultation**

Student's Name:

Date of Consultation:

Librarian's Name:

Library:

Use the space below to summarize the advice received from the reference librarian concerning appropriate primary and secondary sources for your research project:

Reference Librarian's Signature: \_\_\_\_\_

**MHST 519: Jazz Outside the United States**  
**Research Project: Writing Center Consultation**

Student's Name:

Date of Consultation:

Tutor's Name:

Use the space below to summarize the advice received from the Writing Center tutor:

LC Tutor's Signature:

---