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Recommended Citation

Alvarez, Sebastian, "Assignment #4 Annotated Bibliography: Canonization of Jazz: A Look at Its Purpose, Intent, and the People That Shape It" (2020). *Musicology and Ethnomusicology: Student Scholarship*. 69. https://digitalcommons.du.edu/musicology_student/69



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Assignment #4 Annotated Bibliography: Canonization of Jazz: A Look at Its Purpose, Intent, and the People That Shape It

**Assignment #4 Annotated Bibliography: Canonization of Jazz: A Look At Its Purpose,
Intent, And The People That Shape It.**

**Alice, Goldfarb Marquis. "Jazz Goes to College: Has Academic Status Served the Art?"
Popular Music and Society 22, no. 2 (Summer, 1998): 117-124.**

[https://du.idm.oclc.org/login?url=https://www-proquest-com.du.idm.oclc.org/docview/208070698?accountid=14608.](https://du.idm.oclc.org/login?url=https://www-proquest-com.du.idm.oclc.org/docview/208070698?accountid=14608)

In this article written in 1998 by Alice Goldfarb Marquis, she addresses the journey jazz music has endured as a marginalized source of entertainment to an interest of academic pursuit. She addresses the history in which jazz has permeated academia, how it has been rejected, and how it has been advocated. This source is a good document for understanding why a jazz canon is difficult to establish. It is because it has been difficult to establish well-versed academics within the sphere of jazz research. This is also in part due to the lack of legitimacy academia has felt towards this multi-stylistic genre of music. The author also argues that the nature and energy of jazz may conform to something else if huddled with academia. Jazz was bred in brothels, low income areas, and sketchy bars, how could it be bred the same way in an academic setting?

Ake, David, Charles Hiroshi Garrett, and Daniel Ira Goldmark. *Jazz/Not Jazz: The Music and Its Boundaries*. Berkeley: University of California Press, 2012.

[https://search-ebshost-com.du.idm.oclc.org/login.aspx?direct=true&db=e025xna&AN=456385&site=ehost-live&scope=site.](https://search-ebshost-com.du.idm.oclc.org/login.aspx?direct=true&db=e025xna&AN=456385&site=ehost-live&scope=site)

This collection of writings compiled by David Ake, Charles Hiroshi Garrett, and Daniel Ira Goldmark, takes a look at various musicians, concepts, places, and practices that have otherwise been rarely noted in jazz history. This collection also aims to look beyond the jazz canon of acknowledged jazz greats and address those that have slipped away from history, or have been forgotten over time. This book is not just a retelling of history but a useful tool to see how the narratives of jazz have been defined over time.

Farley, Jeff. "Jazz as a Black American Art Form: Definitions of the Jazz Preservation Act." *Journal of American Studies* 45, no. 1 (February 2011): 113-129.

<http://dx.doi.org.du.idm.oclc.org/10.1017/S0021875810001271>.

The Jazz Preservation Act of 1987 ensured jazz to be now defined as a Black America art form. Another component of the JPA is that it has defined jazz music as "high art." The passing of this act has allowed millions of americans to engage with the canon and history of jazz in a revived way. This act has not only provided a resurgence in popularity for jazz music, but has also provided further legitimacy for the art form. Preservation of the music has been difficult in the past for this reason. Identification of jazz music with black culture has made the preservation process much more difficult. Through the work of record companies, archivists, academics, and other jazz affiliates, jazz continues to find its legitimacy.

Gabbard, Krin. "The Jazz Canon and Its Consequences" In *Jazz Among The Discourses*, edited by Krin Gabbard, 1-28, Durham, Duke University Press, 1993.

<https://doi.org/10.1215/9780822397083>.

This anthology brings a new perspective to study and criticisms of jazz history. Krin Gabbard has brought together scholars from various disciplines to deconstruct and reconstruct

conventional ways in which jazz has been written and discussed. This book also aims to challenge some of the canonized jazz history by viewing jazz through comparatively across African American studies, English literature, and American studies. This compilation of essays provides the reader with plenty of discourses over scholarship, politics, and oral histories associated with the timelines of jazz. With his experience in cinematic studies Kirn Gabbard has written other books such as *Psychiatry and the Cinema* (1987), *Jammin' at the Margins: Jazz and the American Cinema* (1996), *Black Magic: White Hollywood and African American Culture* (2004), and a follow up anthology *Representing Jazz* (1995).

Gioia, Ted. *The Jazz Standards: A Guide to the Repertoire* Oxford: Oxford University Press, 2012.

<http://du.idm.oclc.org/login?url=https://search.ebscohost.com/login.aspx?direct=true&db=e025xna&AN=503684&site=ehost-live&scope=site&ebv=EB&ppid=pp> **Cover.**

In this comprehensive guide to important jazz compositions, acclaimed jazz historian Ted Gioia has compiled information for over 250 of the most played jazz standards. The author has also included a listening guide of more than 2,000 recordings pertinent to the standards addressed. This information is invaluable to any jazz musician given the elusive nature of jazz and its mostly oral history. This information is important to my research because it compiles the history on some of the most canonized compositions in jazz paired with audio representations.

Kahl, Steven, Young-Kyu Kim, and Damon J. Phillips. "Identifying the Sequences and the Early Adoption of a Jazz Canon 1920-1929." In *Categories in Markets: Origins and Evolution*. edited by Greta Hsu, Ozgecon Kocak, Giacomo Negro, 81-114. Research in the Sociology of Organizations. Bingley: Emerald Group Publishing,

2010. <https://search-ebSCOhost-com.du.idm.oclc.org/login.aspx?direct=true&db=e025xna&AN=348466&site=ehost-live&scope=site>.

In this essay from “Categories in Markets: Origins and Evolution,” authors Steven Kahl, Young-Kyu Kim, and Damon J. Phillips discuss the patterns they see in canonized recordings in jazz history. They claim to have identified that certain jazz standards and recordings of long-running success were more likely to be covered if they followed a pattern of having black creators, with early white adoption. They conclude that musicians post WWII preferred songs that followed “lowbrow” origins with “highbrow” sophisticated adoption.

Kelley, Robin D. G. "In a Mist: Thoughts on Ken Burns's Jazz." Newsletter - *Institute for Studies in American Music* XXX, no. 2 (Spring, 2001): 8-10,15.
<https://du.idm.oclc.org/login?url=https://www-proquest-com.du.idm.oclc.org/docview/1846013777?accountid=14608>.

Robin D.G. Kelley served as an advisor for the acclaimed Ken Burns Jazz Documentary initially released in 2000. He criticizes the documentary as being linear, epic, heroic, masculine, and personality-driven. Kelley describes his time on the documentary as being much more of an academic stamp of approval, rather than challenge the current theories of history. Ken Burns documentary has added further fuel to the canonization fire in a way that makes jazz history linear and under representative of other key figures.

Lussier, Lorenz S. “An Analysis of Completeness And Historical Accuracy in The Most Commonly Used College Jazz History Texts.” PhD diss., Florida International University, Miami, 2006. <https://digitalcommons.fiu.edu/dissertations/AAI3217575>.

In this 84 page thesis, Lorenz Sam Lussier takes a look at the historical accuracy of textbooks used for jazz history courses across American colleges. Lussier's research is focused on historical accuracy and ethnic representation in college texts. This thesis is helpful to my research because of the focus he places on key jazz figures and their contributions to the jazz canon, as well as the standard jazz repertoire.

In this qualitative analysis, Lussier aims to reveal any ethnic bias that might contribute to the historical accuracy of the five most commonly used textbooks used to teach Jazz History courses in American colleges. Lussier has experience as a jazz soloist, composer, bandleader, arranger, and instructor of Jazz History at Florida International University. Lussier prefaces his thesis with a brief synopsis of jazz history, its innovators, and major style periods.

McDonough, John. "Music Arbiter of the Jazz Canon." *Asian Wall Street Journal*, June 13, 1997.

<https://du.idm.oclc.org/login?url=https://www-proquest-com.du.idm.oclc.org/docview/315621463?accountid=14608>.

Where do jazz canons come from and who shapes them? Are new fans supposed to receive its wisdom and keep their mouths shut? Who said "West End Blues" was such a great recording in the first place? John McDonough addresses Mr. George Avakian as a sole proprietor of the modern jazz canon. It was then that a 20 year old yale undergraduate at Yale would decide what early jazz records would be reissued by Columbia Records. Tiny core collectors of jazz albums have been the main proprietors of a jazz canon because they had recordings unavailable to most listeners.

Porter, Lewis. "Some Problems in Jazz Research." *Black Music Research Journal* 8, no. 2

(Autumn 1988): 195-206. <https://www.jstor.org/stable/779352>.

Porter Lewis dissects and discusses many of the current issues present in jazz research and academia. In 1988 he stated that most jazz research has been and continues to be conducted by mostly non academics/musicians. He also addresses several forms of jazz research including discographical, biographical, analytic, historical, and interpretative. Lewis discusses issues such as confusing oral history as a biographical source, the presence of racism creating biases in research, and the insertion of jazz criticisms in jazz research.

Schiff, David. "Riffing the Canon." Notes: *Quarterly Journal of the Music Library Association* 64 no. 2 (December 2007): 216–22.

<https://search-ebSCOhost-com.du.idm.oclc.org/login.aspx?direct=true&db=rih&AN=A564086&site=ehost-live&scope=site>.

This article presents a speech that was given by David Schiff, at a conference for the Music Library Association and Society for American Music in February of 2007. David Schiff is a Professor of Music at Reed College in Portland, Oregon. In this speech he talks about his experience with canonization while at Cambridge where he studied literature before switching over to music. Schiff addresses the value of musical canons as an educational tool by making criticisms of The Smithsonian Collection of Classic Jazz anthology.

Teachout, Terry. "Masterpieces of Jazz: A Critical Guide." *Commentary* 108 no. 4 (1999): 46–51. <https://search-ebSCOhost-com.du.idm.oclc.org/login.aspx?direct=true&db=mlf&AN=1999066681&site=ehost-live&scope=site>.

American author, playwright, critic, biographer, and librettist Terry Teachout discusses how jazz research and jazz criticism has developed very slowly. In this article the author criticizes *The Smithsonian Collection of Classic Jazz* 1973 Anthology as an attempt to establish a jazz canon marred with poor scholarship. He mentions that this canon propagated by Martin Williams fails to include many important key figures as well as create misleading representations of the evolution of jazz. The author has decided to draw up a “counter-canon” of jazz recordings that he believes to be are masterpieces. Although his list is much shorter he has aimed to make it much more diverse than the smithsonian list of recordings. He mentions that he is not basing this list off of commercial success or influence, but by musical excellence.