



MUSI 114 - Survey & History of Jazz Course Outline

Approval Date: 08/10/2009

Effective Date: 01/15/2016

SECTION A

Unique ID Number CCC000256757

Discipline(s)

Division Arts and Humanities

Subject Area Music

Subject Code MUSI

Course Number 114

Course Title Survey & History of Jazz

TOP Code/SAM Code 1004.00 - Music, General / E - Non-Occupational

Rationale for adding this course to the curriculum Course outline of record needs update. Last updated in 2009. Course update includes new classroom techniques and technology unavailable before, now possible in new Performing Arts Building.

Units 3

Cross List N/A

Typical Course Weeks 18

Total Instructional Hours

Contact Hours

Lecture 54.00

Lab 0.00

Activity 0.00

Work Experience 0.00

Outside of Class Hours 108.00

Total Contact Hours 54

Total Student Hours 162

Open Entry/Open Exit No

Maximum Enrollment

Grading Option Letter Grade Only

Distance Education

Mode of Instruction

SECTION B

General Education Information:

SECTION C

Course Description

Repeatability May be repeated 0 times

Catalog Description A history of jazz that offers the student an analysis and interpretation of jazz, both historical and musical. Incorporates research from the fields of sociology, cultural anthropology, and American history, as well as from music history.

Schedule Description

SECTION D

Condition on Enrollment

1a. **Prerequisite(s):** *None*

1b. **Corequisite(s):** *None*

1c. **Recommended:** *None*

1d. **Limitation on Enrollment:** *None*

SECTION E

Course Outline Information

1. Student Learning Outcomes:

- A. Identify and comprehend significant structures in jazz.
- B. Identify and comprehend the role and significance of major figures in the history of jazz.
- C. Identify and comprehend significant musical works in the history of jazz.

2. Course Objectives: Upon completion of this course, the student will be able to:

- A. Identify the major periods of the history of jazz.
- B. Identify major performances important to the history of jazz. Identify major figures in the music called jazz.
- C. Identify instrumental combinations in jazz.
- D. Link significant figures in jazz with specific compositions.
- E. Link significant figures in jazz with the specific instrument or voice.
- F. Link significant figures in jazz with their careers.
- G. Link significant figures in jazz in the media.
- H.

3. Course Content

- A. Definition of Jazz
 - a. vocabulary
 - b. musical terminology
- B. Musical History of Jazz
 - a. Slaves
 - b. Creoles
 - c. European Culture
- C. Musical Forms (Structure in Jazz)
 - a. 32-bar song form
 - b. blues forms
 - c. modal jazz forms
 - d. free jazz
 - e. disciplined improvisation
- D. Jazz Styles

- a. Work Song, Field Hollers
 - b. Jazz Parades
 - c. Blues
 - d. New Orleans
 - e. Kansas City
 - f. Reefer songs and race records
 - g. Swing
 - h. BeBop
 - i. Cool
 - j. Jazz/rock
 - k. Vocal jazz
- E. Significant figures in Jazz, for example
- a. Louis Armstrong
 - b. Duke Ellington
 - c. Billie Strayhorn
 - d. Count Basie
 - e. Billie Holliday
 - f. Ella Fitzgerald
 - g. Miles Davis
 - h. Charles Mingus
 - i. Contemporary musicians
 - j.

4. Methods of Instruction:

Lecture:

Other: Lectures: image and audio/video-enhanced lectures on core concepts, terminology and historical development of jazz music. Music performance demonstrations by instructor or guest artists.

5. Methods of Evaluation: Describe the general types of evaluations for this course and provide at least two, specific examples.

Typical classroom assessment techniques

- Exams/Tests --
- Quizzes --
- Papers --
- Final Exam --
- Mid Term --

Additional assessment information:

Final grade will be based on:

Test after each unit of study. Tests may include both objective and essay-style questions.

Midterm and final. Midterms and finals may include both objective and essay style questions.

Possible Research paper or special project that develops a related topic in-depth.

Written critical evaluations of concert events attended during class term.

All components of the course must be met for passing grade.

Letter Grade Only

6. Assignments: State the general types of assignments for this course under the following categories and provide at least two specific examples for each section.

A. Reading Assignments

- 1) Read Chapter 1 in textbook focusing on elements of jazz.
- 2) Read selected readings: Billie Strayhorn: Lush Life, by David Hajdu
- 3) Read selected readings: Duke: A Life of Duke Ellington, by Terry Teachout

4) Read selected readings: Kansas City Lightning: The Rise and Times of Charlie Parker, by Stanley Crouch

5) Read selected readings: Pops: A Life of Louis Armstrong, by Terry Teachout

B. Writing Assignments

Listening analysis for instruments, structure, lyrics, or form, such as:

1) Identify the musical structure of Ko-Ko, a musical composition by Duke Ellington.

2) Identify the musical form of One O'Clock jump by Count Basie.

Writing Assignments Writing:

1. Written evaluations/reviews of concerts attended on campus or as assigned.

For example:

a. Write one essay (or review) for each one of the assigned concerts you will attend during the term in which you take the class. It should be 900 words in length (three to four TYPED, double-spaced pages), should talk about your objective impressions of the concert, and should relate your subjective judgment or opinion of the performance in question. In the end, the student should pass judgment on the concert as a music consumer. The text of the essay must be organically and structurally complete, that is, it should come to a satisfactory conclusion after completing the main text of the report and its argument. Topics covered may include the following:

Works of music on the program

Discussion of the composer, performance medium and pertinent stylistic/formal topics

Names of featured performers (no need to list individual members of ensembles numbering more than 10 performers)

Any particular background information about the performers or the music (check the program notes for the concert, if available)

Audience reaction and attitude

Location of the concert

Featured solos on certain works in the performance and the person playing the solo

Your comments about what you might perceive to be musical ability/facility in the performers and how it was demonstrated through the concert

Your personal reaction (subjective evaluation) to specific parts of the concert

Your personal reaction (subjective evaluation) to the concert as a whole

A closing statement or short paragraph to round out the general topic or text of your review essay.

1. Research paper studying an aspect of the course material in-depth.

For example:

a. Students are to select a paper topic from any of the jazz styles, compositions, or composers covered in the class. This paper is designed as a research project and students are expected to go beyond the level of information found in the course textbook. Students must find a minimum of five sources for this paper. Of those five, no more than two may be periodical sources and no internet sources are allowed, except where students can demonstrate the academic verifiability and validity of a source.

Paper will be in the MLA format using parenthetical citations. The body of the text must be a minimum of 10 double-spaced pages and no more than 15.

C. Other Assignments

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7. Required Materials

A. EXAMPLES of typical college-level textbooks (for degree-applicable courses) or other print materials.

Book #1:

Author: Gridley, Mark C.
Title: Concise Guide to Jazz
Publisher: Pearson
Date of Publication: 2013
Edition: 1st

Book #2:

Author: Bierman, Benjamin
Title: Listening to Jazz
Publisher: Oxford
Date of Publication: 2015
Edition: 1st

Book #3:

Author: DeVeaux, Scott & Giddins, Gary
Title: Jazz
Publisher: Norton
Date of Publication: 2015
Edition: 2nd

B. Other required materials/supplies.