

KINGSBOROUGH COMMUNITY COLLEGE

THE CITY UNIVERSITY OF NEW YORK

2001 Oriental Boulevard
Brooklyn, New York 11235

DEPARTMENT OF COMMUNICATIONS & PERFORMING ARTS

PERFORMING ARTS
BROADCAST TECHNOLOGY & MANAGEMENT
FILM STUDIES
MUSIC TECHNOLOGY

SYLLABUS

Course Title: Introduction to Jazz

Number: MUS 21

Credits/Hours: 3 credits/3 hours

Description: Introduction to the varied sounds of jazz, America's unique art form and its most important contribution to the culture of the Western World. The nature of jazz improvisation, the evolution of jazz styles, and some of the great masters of the art form are studied and placed in the context of American history.

Textbooks: Gioia, Ted, (2011). *The History of Jazz (2nd ed)*. New York: Oxford University Press.

Prerequisite(s): None

Majors: None

Selected Students: Open to all students

Rationale: The story of jazz is the distilled essence of American history. This art form is the highest level expression of the marriage of European and African cultures which has informed our history and created a unique American culture imitated and cherished in every other corner of the globe. Understanding that the greatness of American music has, ironically, resulted from the shame of slavery makes American history inclusive, alive, relevant to the lives of every student in the American classroom.

Course Objectives:

1. An understanding of musical elements in jazz and how they change
2. An understanding of music terms relevant to understanding and discussing jazz
3. An understanding of how Jazz reflects U.S. history, social diversity, culture and its environment
4. An understanding of how major U.S. constructs (i.e. Slavery, Jim Crow

laws, Civil Rights, etc...) impacted and were impacted by the development of Jazz.

5. To see how music relates to other art forms such as dance, theater, literature and the visual arts in the larger historical and contemporary Global context

Methods of Teaching Course:

Lecture; demonstrations; listening; analysis

Assignments for Students:

Reading assignments

Listening assignments

Listening to recordings in class

Reaction paper to live performance or creative work based on listening

Method of Evaluation:

Grade on quiz

Midterm exam

Evaluation of paper

Final exam

Attendance

Class participation

Discussion

Topical Course Outline:

I. Musical elements

A. Pitch [In- class formal written exam; In-class quiz; In-class oral/aural quiz; Laboratory skills/semester; Homework short writing assignment; In-class formal oral/aural exam]

B. Meter [In-class formal written exam; In-class quiz; In-class oral/aural quiz; Laboratory skills/semester; Homework short writing assignment; In-class formal oral/aural exam]

C. Melody [In-class formal written exam; In-class quiz; In-class oral/aural quiz; Laboratory skills/semester; Homework short writing assignment; In-class formal oral/aural exam]

D. Harmony (In-class formal written exam; In-class quiz; In-class oral/aural quiz; Laboratory skills/semester; Homework short writing assignment; In-class formal oral/aural exam]

E. Rhythm [In-class formal written exam; In-class quiz; In-class oral/aural quiz; Laboratory skills/semester; Homework short writing assignment; In-class formal oral/aural exam]

F. Texture [In-class formal written exam; In-class quiz; In-class oral/aural quiz; Laboratory skills/semester; Homework short writing assignment; In-class formal oral/aural exam]

G. Modal [In-class formal written exam; In-class quiz; In-class oral/aural quiz; Laboratory skills/semester; Homework short writing assignment; In-class formal oral/aural exam]

H. Tonal [In-class formal written exam; In-class quiz; In-class

oral/aural quiz; Laboratory skills/semester; Homework short writing assignment; In-class formal oral/aural exam]

I. Atonal [In-class formal written exam; In-class quiz; In-class oral/aural quiz; Laboratory skills/semester; Homework short writing assignment; In-class formal oral/aural exam]

J. Chromatic [In-class formal written exam; In-class quiz; In-class oral/aural quiz; Laboratory skills/semester; Homework short writing assignment; In-class formal oral/aural exam]

K. Form [In-class formal written exam; In-class quiz; In-class oral/aural quiz; Laboratory skills/semester; Homework short writing assignment; In-class formal oral/aural exam]

L. Instruments of jazz [In-class formal written exam; In-class quiz; In-class oral/aural quiz; Laboratory skills/semester; Homework short writing assignment; In-class formal oral/aural exam]

II. Historical and aesthetic trends

A. Roots of jazz [In-class formal written exam; In-class oral/aural quiz; Laboratory skills/semester; Homework short writing assignment; In-class formal oral/aural exam; Home research data gathering]

B. New Orleans 1900-1920 [In-class formal written exam; In-class oral/aural quiz; Laboratory skills/semester; Homework short writing assignment; In-class formal oral/aural exam; Home research data gathering]

C. "Hot" style jazz New Orleans and Chicago 1920 -30 [In-class formal written exam; In-class oral/aural quiz; Laboratory skills/semester; Homework short writing assignment; In-class formal oral/aural exam; Home research data gathering]

D. Swing Era [In-class formal written exam; In-class oral/aural quiz; Laboratory skills/semester; Homework short writing assignment; In-class formal oral/aural exam; Home research data gathering]

E. Bebop [In-class formal written exam; In-class oral/aural quiz; Laboratory skills/semester; Homework short writing assignment; In-class formal oral/aural exam; Home research data gathering]

F. Jazz of the fifties and sixties; Cool, Hard Bop [In-class formal written exam; In-class oral/aural quiz; Laboratory skills/semester; Homework short writing assignment; In-class formal oral/aural exam; Home research data gathering]

G. Free jazz [In-class formal written exam; In-class oral/aural quiz; Laboratory skills/semester; Homework short writing assignment; In-class formal oral/aural exam; Home research data gathering]

H. Fusion [(In-class formal written exam; In-class oral/aural quiz; Laboratory skills/semester; Homework short writing assignment; In-class formal oral/aural exam; Home research data gathering]

I. Jazz Today [In-class formal written exam; In-class oral/aural quiz; Laboratory skills/semester; Homework short writing assignment; In-class formal oral/aural exam; Home research data gathering]

Bibliography:

General Overviews of Jazz History

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- Collier, J. L. (1979). *The Making of Jazz*. New York: Delta Books.
- Gottlieb, R. (1996). *Reading Jazz*. New York: Pantheon Books.
- Stearns, M. (1985). *The Story of Jazz*. New York: Oxford University Press.
- Williams, M. (1987). *Smithsonian collection of classic jazz, concise w/set of recordings*. Washington, DC: Smithsonian Institution Press.

Autobiographical

- Armstrong, L. (1988). *Satchmo*. New York: DeCapo Press.
- Ellington, D. (1988). *Music is My Mistress*. New York: DaCapo Press.
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Biography

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General Readings

- Baldwin, J. (1993). *Another Country*. New York: Vintage Books.

- Dos Passo, J. (1937). *U.S.A. (Trilogy)*. New York: Modern Library.
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- Jones, L. (1963). *Blues People*. New York: Marrow Books.
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Photography

- Gillenson, L. (1962). *Esquire Book of Jazz*. New York: Esquire Books.
- Gottlieb, W. (1995). *The Golden Age of Jazz*. Rohnert Park, CA: Pomegranate Books.
- Hinton, M, (1991). *Bass Line*. Chicago, IL.: Temple University Press.
- Oliver, P. (1998). *Story of the Blues*. Boston, MA: Northeastern University.
- Schoener, . (1995). *Harlem on My Mind*. New York: The New Press.
- Simon, G. T. (1971). *Simon Says*. New York: Arlington House.