

CSU Bakersfield • Spring 2017

Music 1039 • Jazz Appreciation

#31235 • MWF 8:00–8:50 am • Music Building Room 112
Kris Tiner • Email: ktiner@csub.edu • Web: www.kristiner.com
Class website: www.kristiner.com/classes/music-1039
Office hours: Mondays 9:00-10:00 am

Course Description

Appreciation of Jazz (Music 1039) will introduce students to the major movements and artistic innovators of the jazz music tradition, from African and African-American folk origins through blues, ragtime, early jazz, swing, bebop, hard bop, cool jazz, free jazz, avant-garde, jazz-rock and fusion, to postmodern and contemporary developments in the jazz mainstream and beyond. In addition to musical issues, we will examine critical issues related to the social and cultural progress of African-Americans and other minority groups, and discuss how that history influenced the development of jazz.

Introduction

This is a course about listening. As we listen together we will discuss the history of jazz, the musicians' stories, the structure and design of the music, and the relevance of the musical experience to our lives. Everyone is expected to attend each class session and contribute to the class discussion. Prior musical experience may be helpful, but it is not necessary to succeed in this course. Curiosity, enthusiasm, and open-mindedness *are* necessary in order to succeed in this course.

Required Materials

Keeping Time: Readings in Jazz History by Robert Walser
2nd Ed. 2015, Oxford University Press, ISBN 9780199765775

Audio – Students are required to have a current account with Spotify for the duration of this course. Sign up at [Spotify.com](https://www.spotify.com) for either the free ad-supported version or the premium version (no ads + offline access, \$4.99 a month for students). On our class website there are links to two Music 1039 playlists on Spotify:

Music 1039 Jazz Appreciation - master playlist, contains all the music to be used in this course.

Music 1039 Listening Quiz - frequently updated, contains required music for the upcoming quiz.

These playlists contain all of the music you will need for this course. Once you are logged in, click the “follow” button on each playlist so they will show up in your account. You can also find these playlists on my Spotify profile page: open.spotify.com/user/kctiner (look for the PUBLIC PLAYLISTS tab).

Students are expected to learn the assigned music by spending several hours each week engaged in *active listening*, which means studying the music in a quiet, undistracted location, with a quality audio system or headphones (not laptop speakers!), accompanied by your textbook, class handouts, and lecture notes.

Class Website

All handouts and assignments are available to download on the class website. There are also links to playlists and other online resources that will be used in the class. Go to www.kristiner.com and click on Classes > Music 1039 or bookmark this direct link: www.kristiner.com/classes/music-1039

Exams and Assignments

Remember to save all of your exams and papers until you receive your final grade from the registrar. There are a total of 1,000 points possible:

Writing Assignments (2 x 100 points each) – 20% of Final Grade

Two take-home writing assignments will be handed out. Each will include a writing prompt that connects the student's thoughtful response to the assigned music with themes that carry through the lectures and readings. Submitted assignments should consist of at least two full pages typed in 12-point font and double-spaced. Each assignment will have its own due date. Late assignments will receive a maximum of 50% credit, and none will be accepted after the final exam.

Live Concert Reviews (2 x 100 points each) – 20% of Final Grade

Students are required to attend two live jazz concerts during the semester. I will provide information on approved local events. Check with me for approval on other events you find – it must be a legitimate college or professional level jazz concert to qualify. Each concert review will consist of two full pages (typed, 12-point, double-spaced) critically analyzing the performance and how it relates to the subject matter presented in this class. Further guidelines are attached to this syllabus. **Each Concert Review is due within two weeks of the date of the concert**, and all reviews must be submitted before the final exam. *If personal circumstances prevent your ability to attend a concert this semester, speak with the instructor ASAP about the possibility of completing an alternate assignment.*

Quizzes (4 x 150 points each) – 60% of Final Grade

Each of the four in-class quizzes will include short answer and short essay questions on material from the lectures and assigned reading. There will also be a listening portion dealing with the identification of assigned music selections from the **Music 1039 Listening Quiz** playlist on Spotify. This playlist will be updated before each quiz. Quiz dates are included in the course outline below. No make-ups will be given for missed quizzes. Students who miss a quiz are advised to take advantage of the extra credit offered below.

Grading Scale

There is no curve. Final grades in this class are assigned based on a 1,000-point scale:

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|---------|---|
| 900+ | A |
| 800–899 | B |
| 700–799 | C |
| 600–699 | D |
| 0–599 | F |

Extra Credit

Students may submit additional concert reviews for up to 100 extra credit points each. These should follow the guidelines of the required concert reviews. Other extra credit opportunities may be announced in class. There is a maximum of 200 extra credit points allowed per student.

Course Schedule and Attendance

In the case of an unavoidable absence it is the student's responsibility to keep up with the class progress, download any missed handouts from the class website, and obtain a copy of the lecture notes from another student. Lectures and slide shows will not be posted online. Lecture topics and reading assignments are listed in the course outline below. The grading scale is clearly presented in this syllabus so that students will be able to track their own progress in the course. If you have a specific question or issue, please make an appointment to meet with the instructor.

Student Learning Outcomes

This course satisfies the learning outcomes for Area C, Arts & Humanities:

Goal 1: Students will understand expressions of the human experience.

Outcome 1A: Students will describe elements important to the human experience in relation to the history, values, beliefs and practices, communication styles (verbal and nonverbal), or modes of artistic expression of one or more cultures.

Outcome 1B: Students will explain how their self-understanding is expanded by the distinct perspectives on the human experience offered by Arts and Humanities disciplines.

Goal 2: Students will demonstrate analytical reading and writing skills.

Outcome 2A: Students will analyze primary source material to more fully understand ideas, cultural practices, literary texts, languages, or works of art.

Outcome 2B: Students will write organized analytic responses communicating their understanding of ideas, cultural practices, literary texts, languages, or works of art.

Goal 3: Students will apply Arts and Humanities disciplinary methods.

Outcome 3A: Students will apply proper methods of inquiry characteristic of the disciplines of the Arts and Humanities.

Students With Disabilities

To request academic accommodations due to a disability, please contact the Office of Services for Students with Disabilities (SSD) as soon as possible. Their office is located in SA 140, and they may be reached at (661) 654-3360 (voice) or 654-6288 (TDD). If you have an accommodations letter from the SSD Office documenting that you have a disability, please present the letter to me as soon as possible so we can discuss the specific accommodations you might need in this class.

Classroom Protocol and Academic Integrity

- ▶ Bring your textbook, notebook, this syllabus and all other handouts to each class.
- ▶ Mobile phones will always be turned OFF or set to SILENT and put away before the start of class.
- ▶ Any student using a mobile phone or any other electronic device during a quiz or test will receive a ZERO grade for that test.
- ▶ Laptop computers and other electronic devices are not permitted for note-taking. Recording devices are permitted in some situations, but only with the permission of the instructor.
- ▶ Uninvited talking, singing along with the music, tapping/clicking pens, shuffling papers, or other disruptions will not be tolerated during class. Undistracted listening is crucial for everyone in the room.
- ▶ As per campus policy, food and candy are never allowed in the classroom. Beverages are allowed as long as they are in a bottle or a container with a lid.
- ▶ Be considerate to those with allergies: please do not wear strongly scented perfume or cologne in class.
- ▶ Do not begin packing up your belongings until you have been excused by the instructor.
- ▶ Leaving class early is an unwelcome disruption, and it constitutes an unexcused absence, unless your reason for leaving has been cleared with the instructor in advance.
- ▶ Plagiarizing, cheating, or other forms of academic dishonesty will result in a zero grade on the assignment, and may lead to a failing grade in the course and further disciplinary action by the College.
- ▶ Final grades earned in this course cannot be changed once posted, except in the case of a clerical error.
- ▶ Should you choose to drop this class, it is your responsibility to notify Admissions and Records prior to the drop date and communicate your decision to the instructor.

TENTATIVE COURSE OUTLINE

- ❖ *Complete all weekly reading assignments in Walser before each class session.*
- ❖ *Supplemental readings will be distributed in class or linked from the class website.*
- ❖ *Audio and video selections will be discussed and assigned in class.*

WEEK 1 – Syllabus and Introduction

- ▶ Basic elements of music
- ▶ Attending jazz concerts and writing about music

WEEK 2 – What to Listen For in Jazz

Walser: Ch. 1, 52

- ▶ Sonny Rollins Quartet, Billie Holiday, Sidney Bechet, Coleman Hawkins

WEEK 3 – Africa to New Orleans

Walser: Ch. 2, 5, 7

- ▶ Ewe Ensemble, Work Songs and Spirituals, James Reese Europe, Jelly Roll Morton

WEEK 4 – Chicago to Harlem

Walser: Ch. 9, 11, 12, 14

Film: *The Devil's Music: Jazz in the 1920s*

- ▶ Bessie Smith, Paul Whiteman
- ▶ QUIZ 1

WEEK 5 – Satchmo

Walser: Ch. 18, 43

- ▶ King Oliver, Fletcher Henderson, Louis Armstrong

WEEK 6 – The Swing Era

Walser: Ch. 21, 26

- ▶ Benny Goodman, Teddy Wilson, Mary Lou Williams

WEEK 7 – Prez and Lady Day

Walser: Ch. 22, 29

Margolick: *Strange Fruit* (online)

- ▶ Lester Young, Count Basie, Billie Holiday

WEEK 8 – Duke Ellington

Walser: Ch. 24, 30

- ▶ QUIZ 2

WEEK 9 – Bebop and the Emergence of Modernism

Walser: Ch. 31, 32

- ▶ Dizzy Gillespie, Charlie Parker, Thelonious Monk

WEEK 10 – Miles Davis in the 1950s and 60s

A Playboy Interview With Miles Davis (online)

- ▶ Miles Davis, Gil Evans, John Coltrane, Bill Evans

WEEK 11 – Third Stream, Cool Jazz, Soul Jazz

Walser: Ch. 38, 46

- ▶ Charles Mingus, Dave Brubeck, Gerry Mulligan, Cannonball Adderley

WEEK 12 – Free Jazz and the Avant-Garde

Walser: Ch. 45, 44, 57

Coltrane: Liner notes to *A Love Supreme* (online)

- ▶ Ornette Coleman, John Coltrane, Alice Coltrane, Albert Ayler
- ▶ QUIZ 3

WEEK 13 – Afro-Futurism, Creative Music, and the Civil Rights Movement

Walser: Ch. 48, 50

- ▶ Sun Ra, The AACM, Max Roach, Charlie Haden, Nina Simone

WEEK 14 – Electric Miles: Jazz-Rock and Fusion

Walser: Ch. 59

- ▶ Miles Davis, Herbie Hancock

WEEK 15 – Traditionalism and Postmodernism in Contemporary Jazz

Walser: Ch. 54, 65, 68

- ▶ Wynton Marsalis, Don Byron, Psychic Temple, etc.

WEEK 16 – Final Exam aka QUIZ 4 (Monday, May 15 at 8:00 am)

- ▶ *NO late work will be accepted after the final exam.*

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*“See how many ways you can play that note – growl it, smear it, flat it, sharp it, do anything you want to it.
That’s how you express your feelings in this music. It’s like talking.”*
– Sidney Bechet

“I’ll play it and tell you what it is later.”
– Miles Davis

“There’s two kinds of music: good and bad. I like both.”
– Duke Ellington

GLOSSARY OF MUSICAL TERMS

1. **timbre** – quality of a sound, or tone color
2. **beat** – ongoing pulse that holds everything together
3. **tempo** – speed of the beat
4. **rhythm** – lengths of sounds and silences in relation to the beat
5. **meter** – recurring pattern of strong and weak beats (duple, triple, irregular)
6. **pitch** – frequency of a sound (high/low)
7. **melody** – pitch + rhythm organized to create a tune
8. **harmony** – pitch + pitch = chord, accompaniment to the melody (major/minor)
9. **texture** – melody + harmony (monophonic, homophonic, polyphonic)
10. **dynamics** – degree of volume, as in soft (piano) or loud (forte)
11. **form** – structure and design of the music
12. **break** – brief monophonic passage where the band stops to let a single musician solo
13. **riff** – a short, repeated background figure
14. **oral tradition** – information is passed down by hearing and repeating, not reading
15. **improvisation** – creating music in the moment that it is performed
16. **front line** – melodic instrument(s) in a jazz ensemble
17. **rhythm section** – accompanying instruments in a jazz ensemble
18. **walking bass** – underlying pulse played on the pizzicato (plucked) bass
19. **swing pattern** – played on the ride cymbal (doo doo-*ba* doo doo-*ba*)
20. **blues form** – 12-bar cycle based on three melodic statements
21. **chorus** – one complete cycle of a musical form
22. **head** – opening and closing statements of the melody
23. **solo section** – where each musician improvises for several choruses
24. **trading fours** – alternating short 4-bar solos, like a conversation
25. **call and response** – musical interaction between a leader and a group
26. **social music** – traditional music that is integrated into social, ritual, and political events
27. **polyrhythm** – interlocking layers of rhythm in metric multiples of 2 and 3
28. **syncopation** – a rhythmic accent that is placed off the beat
29. **blue note** – a pitch that is bent upward or downward
30. **vibrato** – “pulsating” expressive effect

Music 1039 • How to Write a Concert Review

When you go to a concert be sure to stay for the entire duration, which should be from one to two hours. Take detailed notes during the concert. Following the event, give yourself a few days to draft and refine your notes into a thorough, thoughtful essay that covers the following points:

- ▶ **Introduction:** What was the name of the group and/or the main solo performers, what style of music did they perform, when and where did the concert take place?
- ▶ **Describe the music:** Using objective, analytical language, do your best to connect the musical terms and concepts you have learned so far in this course to the music that was performed. Use specific examples to demonstrate these concepts.
- ▶ **Describe the musicians:** Again using objective language, discuss the performers and any aspects of their performance that help to place the music in its appropriate social and historical context.
- ▶ **Describe the audience:** How did the audience respond to the performance? Discuss the shared experience, the concert environment, and how it felt “in the crowd.”
- ▶ **Describe your own experience:** Using subjective, personal language, what was your assessment of the music, the performance, and the concert as a whole?

Each review will consist of two full pages, typed in 12-point font and double spaced. College level grammar, spelling, and punctuation is expected. Each review is worth up to 100 points.

Each Concert Review is due WITHIN TWO WEEKS of the date of the concert. All reviews must be submitted before the final exam.

This must be a legitimate college or professional-level concert to qualify. For more information, refer to the course syllabus under “Exams and Assignments.”