

Appreciation of Jazz | Fall 2017

Prof. Kris Tiner

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Class website: kristiner.com/classes/music-b23

Bakersfield College

MUSC B23

CRN 72241

M/W 4:20-5:45PM

Room: FA-60

3 Credits

Student Learning Outcomes (SLOs)

Upon successful completion of this course the student will be able to:

1. Demonstrate aural skills that display a working understanding of fundamental musical concepts such as melody, pitch, harmony, rhythm, beat, meter, form, timbre, texture, improvisation, style, and instrumentation.
2. Demonstrate a familiarity with 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.
3. Explain why music is a crucially important component of culture, and in particular how jazz has addressed issues related to the social and cultural progress of African-Americans and other minority groups.
4. Write and speak confidently and creatively, with appropriate analytical and critical language, about the experience and interpretation of musical performances.

These outcomes will be assessed through listening quizzes, written critiques, and written concert reviews.

Catalog Course Description

Comparative survey of jazz styles, musicians, and representative works. Students learn core musical concepts, engage in directed listening activities, attend live concerts, and discuss the various theoretical, aesthetic, and philosophical ideas that inspire the creation of jazz music.

Introduction

This course is all about listening. As we listen together we will explore the history of jazz music, learn the musicians' stories, analyze specific works, discuss the artist's role in society, and develop a greater appreciation for the musical experience and what it reveals about our shared humanity.

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 Textbook

Keeping Time: Readings in Jazz History by Robert Walser

2nd Ed. 2015, Oxford University Press, ISBN 9780199765775

Listening Playlists

Students are required to have a Spotify Premium account for the duration of this course. Sign up at spotify.com/us/student for the student discount (\$4.99/month).

On our class website there are links to two Music B23 playlists on Spotify:

[Music B23 Appreciation of Jazz](#) - master playlist, contains all the music used in this course.

[Music B23 Listening Quiz](#) - frequently updated, contains music assigned for the upcoming quiz.

These playlists contain all of the music you will need for this course. Once you are logged in to Spotify, click the “follow” button on each playlist so they will show up in your account. You can also find them on my Spotify profile page – search for user **kctiner**.

Students are expected to learn the assigned music by spending 1-2 hours each week engaged in **active listening**, which means studying the music in a quiet, undistracted location, with a quality audio system or headphones, accompanied by your textbook, class handouts, and lecture notes.

Exams and Assignments

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 college or professional level jazz concert to qualify, and must be at least one hour in duration. Each concert review will consist of two full pages (typed, 12-point, double-spaced) 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 after 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.*

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.

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 B23 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 are assigned based on a 1,000-point scale:

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.

Attendance Policy

District policies require instructors to drop all non-attending students. Attendance will be taken at each class meeting. Students have up to 24 hours after an absence to email the instructor with a valid excuse. Absences will only be excused for serious and/or compelling reasons. After the equivalent of two weeks (six class hours) of unexcused absences, or any unexcused absence during the first two weeks of the semester, the student will be dropped from the class.

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 schedule 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 concern, please make an appointment to meet with the instructor during office hours.

Communication

It is important that students check their college-assigned email account regularly. When sending email to krtiner@bakersfieldcollege.edu please be sure to include **MUSIC B23** in the subject line.

When emailing your instructors, a little bit of courtesy and professionalism goes a LONG way. State your request clearly, be respectful, and don't use informal language or texting abbreviations, emojis, etc.

Credit will not be given for assignments submitted via email. Students must either submit a hard copy directly, or to one of the administrative assistants in FA-69. Ask them to time-stamp your work and deliver it to my mailbox if I am not on campus.

Students With Disabilities

Students with disabilities needing accommodation, including those who had an IEP in high school, should make requests to Disabled Students Programs and Services in CSS-10 (661-395-4334). Requests for accommodations require appropriate advance notice to avoid a delay in services. Please discuss approved accommodations with me so we can work together to ensure your access and success at BC.

Tutoring

BC students get free one-on-one tutoring in most subjects in the BC Tutoring Center. Students get one free 50-minute session per subject per week with a trained tutor who has successfully completed the class. There is also drop-in tutoring in math and english all week long. Go to the Tutoring Center in SS-203 to make an appointment or call 661-395-4430 for more information.

Classroom Protocol and Academic Integrity

- ▶ Bring your textbook, notebook, this syllabus and all handouts to each class.
- ▶ Mobile phones and personal electronic devices (including laptops) will be turned OFF or set to SILENT and put away before the start of class.
- ▶ To preserve academic freedom for both the instructor and students, video and audio recording is not permitted during class.
- ▶ Undistracted listening is crucial in a music course. Disruptions of any sort will not be tolerated.
- ▶ As per campus policy, food and candy are not allowed in the classroom. Beverages are allowed as long as they are in a container with a lid.
- ▶ Please do not wear strongly scented perfume or cologne in class - it's not fun for people with allergies.
- ▶ 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 case of a clerical error.
- ▶ By enrolling in this course, you agree to the conditions of this syllabus. Please consider dropping the course if you are unable to meet these conditions.
- ▶ Should you choose to drop, it is your responsibility to notify Admissions and Records and also communicate your decision to the instructor.



"Music expresses that which cannot be said and on which it is impossible to be silent."

- Victor Hugo

"In any situation that we find in our lives, when there is something that we feel should be better, we must exert effort to try and make it better. So it's the same socially, musically, politically in any department of our lives. I think music is an instrument. It can create the initial thought patterns that can change the thinking of the people."

- John Coltrane

COURSE SCHEDULE

- ❖ Complete all 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.
- ❖ This schedule is subject to change. Any changes will be announced in class.

WEEK 1 – Syllabus and Introduction

- ▶ Basic elements of music (see attached glossary)
- ▶ 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, Int'l Sweethearts of Rhythm

WEEK 7 – Prez and Lady Day

Walser: Ch. 22, 29

Margolick: *Strange Fruit* (online)

- ▶ Lester Young, Count Basie, Billie Holiday

WEEK 8 – Ellington

Walser: Ch. 24, 30

- ▶ Duke Ellington, Johnny Hodges, Billy Strayhorn
- ▶ 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 – Finals Week

- ▶ Final Exam aka QUIZ 4 on **Monday, December 4 at 4:00PM**



*“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 don't think I ever sing the same way twice. I don't think I ever sing the same tempo. One night it's a little bit
slower and the next night it's a little bit brighter, depends on how I feel... Anything I do sing, it's part of my life.”*
– **Billie Holiday**

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

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.”

GLOSSARY OF MUSICAL TERMS

1. **beat** – the underlying pulse in music
2. **tempo** – speed of the beat
3. **meter** – recurring pattern of strong and weak beats (duple, triple, irregular)
4. **bar** or **measure** – one unit of meter
5. **rhythm** – lengths of sounds and silences in relation to the beat
6. **pitch** – frequency of a sound (high/low)
7. **range** – distance between a musician's lowest and highest pitch
8. **melody** – pitch + rhythm organized to create a tune
9. **contour** – the direction or shape of a melody (ascending/descending)
10. **harmony** – pitch + pitch, provides an accompaniment to the melody (consonant/dissonant)
11. **chord** – three or more pitches played together (major/minor)
12. **texture** – melody + harmony (monophonic, homophonic, polyphonic)
13. **dynamics** – level of volume, as in soft (piano) or loud (forte)
14. **timbre** – quality of a sound, or tone color
15. **vibrato** – “pulsating” expressive effect
16. **portamento** – sliding up or down on a pitch, common in the blues (blue notes)
17. **improvisation** – creating music in the moment of performance
18. **instrumentation** – combination of voices and instruments in a song
19. **front line** – melodic instruments in a musical ensemble
20. **rhythm section** – accompanying instruments in a musical ensemble
21. **walking bass** – each beat is plucked on the bass (pizzicato)
22. **swing pattern** – played by the drummer on the ride cymbal (doo doo-*ba* doo doo-*ba*)
23. **form** – structure and design of the music
24. **break** – a short unaccompanied section for one voice or instrument
25. **riff** – a short, repeated background figure (ostinato)
26. **intro** – a brief opening section at the beginning of a song
27. **interlude** – a brief transitional passage within a song
28. **coda** – a brief closing section at the end of a song
29. **12-bar blues form** – cyclical AAB lyric form based on three phrases; employs the I, IV, and V chords
30. **32-bar song form** – AABA structure; each section has 8 bars; B section is called the “bridge”
31. **chorus** – one complete cycle of a musical form
32. **head** – opening and closing statements of the melody
33. **solo** – one instrument plays the lead melody (usually improvised)
34. **trading fours** – alternating short 4-bar solos, like a conversation
35. **social music** – traditional music that is integrated into social, ritual, and political events
36. **oral tradition** – information is passed down by hearing and repeating, not reading
37. **call and response** – musical interaction between a leader and a group
38. **polyrhythm** – interlocking layers of rhythm in metric multiples of 2 and 3
39. **syncopation** – placing the rhythmic accent between the beats
40. **signifying** – to say one thing but mean another