

Bakersfield College • SPRING 2012
MUSIC B23 • Appreciation of Jazz

CRN #31691 • 3 Units • Tuesday/Thursday 1:00 – 2:25 PM • FA 65 • 1/16–5/11

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COURSE SYLLABUS

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, harmony, rhythm, beat, form, timbre, improvisation, style, etc.
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 how music is a crucially important component of culture in a society, and particularly how jazz music has continually addressed the critical issues related to the social and cultural progress of African-Americans and other minority groups in this country.
4. Engage in a personal examination of his/her own listening experience as well as an exploration of the theoretical, aesthetic, and philosophical ideas informing the creation of jazz music.
5. Write and speak confidently and creatively about how he/she experiences music.
6. Enjoy a greater appreciation for both live and recorded music.

These outcomes will be assessed through listening exams, quizzes, written listening critiques, and two written reviews of local jazz concert events.

Course Credit & Transfer Information

CCS: Liberal Arts & Sciences

Transferable: UC, CSU and private colleges

BC GE C; CSU GE C.1; IGETC 3.A

Required Materials

TEXTBOOK: *Jazz: Essential Listening* by Scott DeVeaux and Gary Giddins

1st Ed. 2011 w/2 CDs; W. W. Norton & Co., ISBN 9780393139150

MUSIC: Your textbook comes bundled with the *Norton Jazz Recordings: Essential Listening*, a set of two CDs which contain the music that will be discussed in this class. If you did not receive the CDs with your book, they may be purchased separately using the ISBN 9780393118438.

It is your responsibility to become familiar with this music by spending several hours each week engaged in *active listening* - which means studying the music in a quiet location, with a quality stereo system or headphones, accompanied by your textbook and lecture notes.

Exams and Assignments

It is your responsibility 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:

1. **Two Listening Assignments** – 20% of Final Grade (2 x 100 pts. each)
Each listening assignment will consist of three single-page essay questions (posted online) that will connect the student's thoughtful response to the assigned music on the *Norton Jazz* CDs with themes that carry through the lectures and reading assignments. Think of this as an *informed critique* rather than a research project per se, so reiteration of the information in your textbook should be kept to a minimum. Submitted assignments should be typed in 12-point font and double-spaced. Listening Assignment #1 is due on **Thursday, March 8**. Listening Assignment #2 is due on **Thursday, May 3**. Late assignments will not be accepted.
2. **Two Live Concert Reviews** – 20% of Final Grade (2 x 100 pts. each)
Students will attend at least two live jazz concerts during the semester. I will provide a list of approved local events. Check with me for approval on any other events you find (it must be a legitimate college or professional level jazz concert to qualify). Each concert review will consist of **two (2) full pages**, typed in 12-point font and double-spaced, critically analyzing the performance and how it relates to the subject matter presented in the class. More detailed guidelines for writing the concert review will be provided in a separate handout. **Each Concert Review is due within two weeks after the date of the concert**, and none will be accepted after the last class session. *If extreme personal circumstances prevent your ability to attend a concert this semester, speak with the instructor ASAP about the possibility of completing an alternate assignment.*
3. **Pop Quizzes** – 20% of Final Grade (200 pts.)
Quizzes will cover material from the lectures, assigned reading, and listening selections from the *Norton Jazz* CDs. There are no make-ups offered for missed quizzes.
4. **Midterm Exam** – 20% of Final Grade (200 pts.)
Students will identify **title, artist, and style** (as printed in the course schedule below) for **20 tracks** selected from the *Norton Jazz* CDs. This exam will be given during class on **Thursday, March 8**. *Note: students who miss the midterm exam may be dropped from the class. Make arrangements ASAP if you are unable to be present for this test.*
5. **Final Exam (non-cumulative)** – 20% of Final Grade (200 pts.)
Students will identify **title, artist, and style** (as printed in the course schedule below) for **20 tracks** selected from the *Norton Jazz* CDs. This exam will be given on **Thursday, May 10 from Noon–1:50 pm**.

Grading Scale

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

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

TENTATIVE COURSE SCHEDULE

Weekly textbook reading assignments should be completed before each Thursday class session.

** Supplemental readings will be distributed in class or linked from the class website.*

Week Lecture Topic, Readings, and Listening Assignment

1 Introduction to Jazz, Elements of Music

DeVeaux/Giddens: Ch. 1

* King, Dr. Martin Luther. "Opening Address to the 1964 Berlin Jazz Festival." *JazzTimes* (online).

2 Roots of Jazz: From Africa to the Blues

DeVeaux/Giddens: Ch. 2 (as directed), Ch. 3

1.06 "The Buzzard Lope" – Georgia Sea Island Singers (1960) African American folk song *p. 44*

1.01 "Reckless Blues" – Bessie Smith (1925) vaudeville blues *p. 48*

3 Early Jazz in New Orleans: Jelly Roll and King Oliver

DeVeaux/Giddens: Ch. 4

1.07 "Dead Man Blues" – Jelly Roll Morton and His Red Hot Peppers (1926) New Orleans jazz *p. 66*

1.08 "Snake Rag" – King Oliver's Creole Jazz Band (1923) New Orleans jazz *p. 70*

4 The Harlem Renaissance and Jazz in the 1920s

DeVeaux/Giddens: Ch. 5

Film: *The Devil's Music*

1.09 "You've Got To Be Modernistic" – James P. Johnson (1930) Harlem stride piano *p. 87*

1.10 "Black and Tan Fantasy" – Duke Ellington and His Orchestra (1927) early big band *p. 92*

5 Louis Armstrong and Coleman Hawkins

DeVeaux/Giddens: Ch. 6, pp. 165-169

1.02 "West End Blues" – Louis Armstrong and His Hot Five (1928) New Orleans jazz *p. 103*

1.11 "Weather Bird" – Louis Armstrong and Earl Hines (1928) early jazz *p. 105*

1.12 "Singin' the Blues" – Frankie Trumbauer w/Bix Beiderbecke (1927) Chicago jazz *p. 109*

1.18 "Body and Soul" – Coleman Hawkins (1939) small group swing *p. 168*

6 Swing Bands: The King, The Count, and The Duke

DeVeaux/Giddens: pp. 123-135, Ch. 8

Film: *On the Road with Duke Ellington*

1.13 "Dinah" – Benny Goodman Quartet (1936) small combo swing *p. 130*

1.14 "Star Dust" – Artie Shaw and His Orchestra (1940) big band swing *p. 135*

1.15 "Walkin' and Swingin'" – Andy Kirk w/Mary Lou Williams (1936) big band swing *p. 145*

1.16 "One O'Clock Jump" – Count Basie and His Orchestra (1937) Kansas City swing *p. 149*

1.17 "Conga Brava" – Duke Ellington and His Orchestra (1940) big band jazz *p. 157*

7 **Pres and Lady Day, Rhythm in Transition**

DeVeaux/Giddens: pp. 171-174, 177-183, 189-194

- 1.19 “Oh! Lady Be Good” – Count Basie w/Lester Young (1936) Kansas City swing *p. 173*
- 1.04 “A Sailboat in the Moonlight” – Billie Holiday (1937) swing *p. 179*
- 1.20 “Blue Skies” – Ella Fitzgerald (1958) big band swing *p. 182*
- 1.21 “Over the Rainbow” – Art Tatum (1939) stride piano *p. 190*
- 1.22 “Swing to Bop (Topsy)” – Charlie Christian (1941) small group swing *p. 193*

8 **Midterm Review & Exam**

9 **Bebop and the Emergence of Modernism**

DeVeaux/Giddens: Ch. 11, pp. 248-254

- 1.24 “Ko-Ko” (master take) – Charlie Parker / Dizzy Gillespie (1945) bebop *p. 216*
- 1.03 “Now’s the Time” – Charlie Parker (1953) bebop *p. 219*
- 2.01 “Tempus Fugue-It” – Bud Powell (1949) bebop *p. 224*
- 2.02 “Long Tall Dexter” – Dexter Gordon (1946) bebop *p. 228*
- 2.04 “A Night in Tunisia” (excerpt) – Clifford Brown (1956) hard bop *p. 249*
- 2.05 “Autumn Nocturne” – Sonny Rollins (1978) hard bop *p. 253*

10 **Monk and Mingus**

DeVeaux/Giddens: pp. 259-269

Films: *Straight No Chaser*, *Mingus in Greenwich Village*

* Lacy, Steve. “T. Monk’s Advice.”

- 2.06 “Rhythm-a-ning” – Thelonious Monk (1962) bebop *p. 263*
- 2.07 “Boogie Stop Shuffle” – Charles Mingus (1959) “experimental hard bop” *p. 267*

11 **Miles Davis in the 50s and 60s**

DeVeaux/Giddens: pp. 238-241, 277-286, 292-299

* Davis, Miles. *Miles: The Autobiography* [Excerpt]. New York: Simon & Schuster, 1989, pp. 234-240.

* *A Playboy Interview With Miles Davis*, September, 1962 (posted online).

- 2.03 “Moon Dreams” – Miles Davis Nonet (1950) cool jazz *p. 240*
- 1.05 “So What” – Miles Davis (1959) modal jazz *p. 284*
- 2.10 “E.S.P.” – Miles Davis (1965) postbop *p. 294*

12 **Avant-Garde Jazz and the Church of Coltrane**

DeVeaux/Giddens: pp. 286-292, 307-317

- 2.09 “Acknowledgement” – John Coltrane (1964) late Coltrane *p. 290*
- 2.11 “Lonely Woman” – Ornette Coleman (1959) avant-garde *p. 311*
- 2.12 “Willisau Concert, Part 3” – Cecil Taylor (2000) avant-garde *p. 316*

13 **Fusion: Soul Jazz, Latin Jazz, Jazz-Rock**

DeVeaux/Giddens: pp. 327-328, 330-333, 337- 341, 347-359, 366-369

* Rowland, Mark. “Miles Davis is a Living Legend and You’re Not” in Rowland & Scherman. *The Jazz Musician*. New York: St. Martin’s Press, 1994, pp. 149-164.

- 2.13 “The Organ Grinder’s Swing” – Jimmy Smith (1965) soul jazz *p. 332*
- 2.14 “Manteca” – Dizzy Gillespie / Chano Pozo (1947) Latin jazz *p. 340*

Continued...

2.15 “Teen Town” – Weather Report (1976) fusion p. 357

2.16 “Tutu” – Miles Davis (1986) jazz-pop fusion p. 368

14 **Historicist Perspectives and the “Jazz Wars”**

DeVeaux/Giddens: pp. 381-385

2.17 “Processional” – Wynton Marsalis Septet (1993) neoclassical p. 383

15 **The Shape of Jazz Today**

DeVeaux/Giddens: pp. 391-400

* *Additional listening examples of contemporary jazz will be presented in class.*

2.18 “You’ve Got To Be Modernistic” – Jason Moran (2001) postmodern p. 398

16 **Final Exam**

Course Schedule and Attendance

Because so much of this class has to do with learning how to listen critically to jazz, there is really no way to “cram” to make up for missed lectures and in-class listening activities. So it is *very unwise* to miss class.

Further, any **unexcused absence is grounds for the instructor to drop the student from the class**. Students have 24 hours after an absence to make contact with the instructor VIA EMAIL as to the nature of the absence. Absences will only be excused for serious and/or compelling reasons. 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 Power Points will not be posted online.

Due to the size of the class, email messages asking “what did I miss?” may not be answered immediately. Students should be aware that all reading and listening assignments are listed in the course schedule above. The grading scale is clearly presented in this syllabus so that students will be able to accurately track their own progress in the course. If you have a specific question or issue, please make an appointment to visit with the instructor during office hours.

Email and Online Resources

It is important that students check their college-assigned email account regularly. To access your free student account go to <http://email.bakersfieldcollege.edu> Any out-of-class communication with the instructor must be initiated via email (my office phone is not always reliable).

When sending email to krtiner@bakersfieldcollege.edu please be sure to include **MUSIC B23** in the subject line.

I do not give credit for assignments submitted via email. Students must either submit a hard copy directly to me, or to one of the Fine Arts secretaries in FA-69. They can time-stamp your work and deliver it to my mailbox if I am not on campus. Don’t slide it under my office door!

All course handouts and assignments are available to download on our class website. There are also links to online resources that will be used in the class. Go to www.kristiner.com and click on **Pages > Classes > Music B23**.

You may also use this direct link: <http://kristiner.com/blog/classes/music-b23>

Extra Credit

Occasionally, 25 extra credit points will be offered for attendance at special local jazz concert events. Students will be notified in class if there will be an extra credit sign up sheet available for a specific concert, and if so, be sure to find me at the conclusion of the concert to put your name on the list. You *must* stay for the entire concert to get the points for attending. And yes, you may also write a paper on the show for one of your Concert Reviews.

Students can also earn extra credit by watching and submitting a 2-page typed review on *up to two* of the following jazz movies: *The Benny Goodman Story* (1956), *Bird* (1988), or *Lady Sings the Blues* (1972). Each movie review is worth up to 25 points, and they are due by the final class session.

Classroom Protocol and Academic Integrity

It is vital that all students remember and adhere to the following:

- Bring your textbook, notebook, this syllabus and all other handouts to each class.
- Cell phones must always be turned OFF or set to SILENT and put away before the start of class.
- Any student caught using a cell phone, iPhone, iPod/mp3 player, 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, and 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. Remember this: *“Music is a picture painted on a background of silence.”*
- 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.
- Please do not begin packing up your belongings until you have been excused by the instructor.
- Leaving class early 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 can result in a failing grade for the course and may lead to further disciplinary action by the College.

Concert Listings

Make it a habit to go see live music performances in your area! For local events be sure to check the jazz listings in the Eye Street section of the Bakersfield Californian every Thursday. You should also check the event listings at www.bakotopia.com or the “Jazz About Town” calendar at www.bakersfieldjazzworkshop.com. There are a number of nightclubs in Bakersfield that feature live jazz weekly. If you’re not yet 21, the BC and CSUB jazz departments put on several concerts each semester which are a good option as they usually offer a student discount. There are always plenty of things happening around town, and I will keep you posted on local concert opportunities.

I would also recommend that you look out for clubs and concerts in the LA area. The LA Weekly Calendar section is a great online resource at www.laweekly.com/music. You’ll find listings there for almost every jazz event in LA. Venues like the Catalina Bar & Grill, The Jazz Bakery, Steamers, Spazio, and The Blue Whale are great places to see national and international touring groups.

Going Further

Be sure to familiarize yourself with the online **StudySpace** that is designed to accompany your textbook. This is not a requirement, but it *is* an excellent study aid that will enhance your experience of this material with chapter overviews, audio and video examples, self-tests, software downloads and more:

<http://www.wwnorton.com/college/music/jazz-essentials/>

The following websites are also great resources to learn (and hear) more about jazz online:

- www.allaboutjazz.com - news site with tons of reviews, interviews, and articles
- www.jazz.com - great information resource
- www.accujazz.com - over 30 channels of FREE streaming web radio!

OR – visit the local bookstore and pick up a copy of *DOWN BEAT*, *JAZZTIMES*, or *JAZZIZ*, all good jazz publications. Go to a local record store and head toward the jazz section. Or browse the jazz album recommendations at music sites like **Pandora**, **Rhapsody**, **Spotify**, **eMusic**, **Amazon** or **iTunes**. Try to find out what’s going on in the world of jazz outside of this class!

Students With Disabilities

Students with disabilities who believe they may need accommodations in this class are encouraged to contact Disabled Student Programs & Services located at Student Services Building, 1st Floor, Counseling Center (661-395-4334), as soon as possible to better ensure such accommodations are implemented in a timely fashion.

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“If you have to ask what jazz is, you’ll never know.”

–Louis Armstrong

“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

STUDENT GUIDELINES FOR WRITING ASSIGNMENTS

Please look over this list carefully before submitting your work.

Assignments that ignore any of these rules WILL be penalized, and may not be accepted at all!



1. All typed assignments should adhere to the following format guidelines:
 - ✓ Double spaced, without extra line breaks between paragraphs.
 - ✓ 1” margins all around.
 - ✓ 12-point font.
 - ✓ Use a standard font like Times or Times New Roman.
 - ✓ Do not include clipart or decorative images.
 - ✓ Do not use **boldface**, underline, or *italics* except for emphasis and where appropriate.
 - ✓ Use white 8.5” x 11” paper.
 - ✓ Multiple pages should be stapled at the top left corner. Do not submit your assignment in a report cover or plastic folder. These items will be discarded.
2. Include a title page with only your **name**, the **title of your assignment** and your **class number**. Or you may include that information in a heading at the top of the first page of your assignment. For subsequent pages, a one-line header with your last name and the page number is acceptable. **Do not put a full heading at the top of every page.** This is an unnecessary waste of space.
3. Song titles should be in double quotes, album titles should be in italics. So if you are writing about the song “So What” from the Miles Davis album *Kind of Blue*, do it that way.
4. **Do not use informal text messaging abbreviations** on ANY writing assignment! For example: don’t use the letter ‘U’ instead of the word ‘you’, or the number ‘2’ instead of the word ‘to’.
5. Do not use language that seems to make assumptions about your reader’s reaction to music that YOU are listening to. For example, instead of writing: “When **you** hear this song **you** can’t help being amazed by it,” phrase it this way: “When I hear this song, I can’t help being amazed by it.”
6. **Do not copy and paste information from the internet** without properly citing the source. This is called **plagiarism**, it is illegal, and you probably have no idea how easy it is to get caught!
7. Always use proper grammar, spelling, and punctuation, and have someone else proofread your work before you turn it in.