

# Appreciation of Jazz | Fall 2019

## Prof. Kris Tiner

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## Bakersfield College

MUSC B23

CRN 71951

T/Th 11:10 AM-12:35 PM

Classroom: FA-65

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 important recordings, 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

## Spotify Playlists

Students are required to have a Spotify Premium account for the duration of this course. Sign up at [spotify.com/us/student](https://spotify.com/us/student) for the student discount (\$0.99 for 3 months then \$4.99/month).

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

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

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

You will need a Spotify Premium account to access this music. 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** and then click on “Public Playlists”.

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 each concert must be at least 1.5 hours in duration. Each concert review will consist of two full pages (typed, 12-pt font, double-spaced) analyzing the performance and how it relates to the subject matter presented in this class. Further guidelines are on page 7 of 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 will consist of at least two full pages (typed, 12-pt font, 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 schedule below. No make-ups will be given for quizzes missed due to an unexcused absence.

## Grading Scale

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

900+	<b>A</b>
800-899	<b>B</b>
700-799	<b>C</b>
600-699	<b>D</b>
0-599	<b>F</b>

## Extra Credit

Extra credit is offered for attending certain Bakersfield College Performing Arts events. More information will be given in class. There is a maximum of 200 extra credit points 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 may be dropped or withdrawn from the class.

In the case of an unavoidable absence it is the student's responsibility to keep up with the class progress, collect any missed handouts from the instructor, 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 [kris.tiner@bakersfieldcollege.edu](mailto:kris.tiner@bakersfieldcollege.edu) please be sure to include **MUSIC B23** in the subject line.

When emailing your professors, 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 or 504 Plan in high school, should make requests to Disabled Students Programs and Services in CSS 10 (661-395-4334), or Delano room 1001 (661-720- 2000). All 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.

## Class Policies 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 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 the 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 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.
- ▶ Should you choose to drop this course, it is your responsibility to notify Admissions and Records and also communicate your decision to the instructor.



*"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 – Elements of Jazz

- ▶ Billie Holiday, “Fine and Mellow”
- ▶ Study glossary terms on p. 8 of this syllabus

### WEEK 2 – Listening to Jazz

- Walser: Ch. 1
- ▶ Selected artists

### WEEK 3 – Roots of Jazz

- Walser: Ch. 7, 9, 14
- Film: *The Devil's Music: Jazz in the 1920s*
- ▶ Ewe dance-drumming from Ghana, Jelly Roll Morton, Sidney Bechet

### WEEK 4 – Satchmo

- Walser: Ch. 18, 43
- ▶ King Oliver, Fletcher Henderson, Louis Armstrong
  - ▶ QUIZ 1

### WEEK 5 – The Swing Era

- Walser: Ch. 21, 26
- ▶ Benny Goodman, Teddy Wilson, Mary Lou Williams, International Sweethearts, Coleman Hawkins

### WEEK 6 – Prez and Lady Day

- Walser: Ch. 22, 29
- Margolick: *Strange Fruit* (online)
- ▶ Lester Young, Count Basie, Billie Holiday

### WEEK 7 – Ellington

- Walser: Ch. 24, 30
- ▶ Duke Ellington, Johnny Hodges, Billy Strayhorn

### WEEK 8 – Bebop and the Emergence of Modernism

- Walser: Ch. 31, 32
- ▶ Dizzy Gillespie, Charlie Parker, Thelonious Monk
  - ▶ QUIZ 2

### WEEK 9 – Miles Davis in the 1950s and 60s

- A Playboy Interview With Miles Davis* (online)
- ▶ Miles Davis, Gil Evans, John Coltrane, Bill Evans

### WEEK 10 – Third Stream, West Coast and Cool Jazz, Bossa Nova

- Walser: Ch. 38, 46
- ▶ Charles Mingus, Dave Brubeck, Gerry Mulligan, Jimmy Giuffre, Getz/Gilberto/Jobim

**WEEK 11 – Hard Bop and Soul Jazz**

Film: *I Called Him Morgan* (excerpt)

- ▶ Cannonball Adderley, Lee Morgan, Donald Byrd, Shirley Scott, Herbie Hancock, Horace Silver

**WEEK 12 – The Church of Coltrane**

Walser: Ch. 45

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

Film: *Chasing Trane*

- ▶ John Coltrane, Alice Coltrane, Pharoah Sanders, Albert Ayler
- ▶ QUIZ 3

**WEEK 13 – Free Jazz, Afro-Futurism, and the Civil Rights Movement**

Walser: Ch. 44, 57, 50

- ▶ Ornette Coleman, Charlie Haden, Sun Ra, The AACM, Nina Simone

**WEEK 14 – Fusion and Traditionalism Clash**

Walser: Ch. 59, 52, 54

- ▶ Miles Davis, Herbie Hancock, Wynton Marsalis

**WEEK 15 – Jazz in the 21st Century**

Walser: Ch. 68

- ▶ Selected contemporary artists

**WEEK 16 – Finals Week**

- ▶ Final Exam aka QUIZ 4 on **Thursday, December 12 at 10:00 AM**



*"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**

*"I'm not looking to create anything that I did before. I'm looking to create the moment that I'm actually living in at that moment. And frankly, that's what jazz really is about."*

– **Herbie Hancock**

## How to Write a Concert Review

When you go to a concert be sure to stay for the entire duration, which should be at least 1.5 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	<b>beat</b>	the underlying pulse in music, organized into bars
2	<b>tempo</b>	speed of the beat
3	<b>rhythm</b>	lengths of sounds and silences in relation to the beat
4	<b>pitch</b>	frequency of a sound (high/low)
5	<b>melody</b>	pitch + rhythm organized to create a tune
6	<b>harmony</b>	pitch + pitch, chordal accompaniment to the melody (major/minor)
7	<b>texture</b>	interaction of musical layers (monophonic/homophonic/polyphonic)
8	<b>timbre</b>	quality of a sound, tone color
9	<b>dynamics</b>	level of volume, as in soft (piano) or loud (forte)
10	<b>form</b>	structure and design of the music
11	<b>improvisation</b>	creating music in the moment of performance
12	<b>chorus</b>	one complete cycle of a musical form
13	<b>solo</b>	improvised choruses played by a lead voice or instrument
14	<b>front line</b>	melodic instruments in a jazz ensemble
15	<b>rhythm section</b>	accompanying instruments in a jazz ensemble
16	<b>walking bass</b>	each beat is plucked (pizzicato) on the bass
17	<b>syncopation</b>	placing a rhythmic accent in between the beats
18	<b>swing</b>	relaxed syncopated rhythm, played on the ride cymbal (doo doo-BA doo doo-BA)
19	<b>blue note</b>	sliding up or down on a pitch
20	<b>vibrato</b>	expressive “pulsating” timbre effect
21	<b>break</b>	short unaccompanied passage for one voice or instrument
22	<b>riff</b>	short repeated background figure
23	<b>call &amp; response</b>	musical interaction between a leader and a group
24	<b>head</b>	opening and closing statements of a written melody
25	<b>12-bar blues</b>	cyclical AAB lyric form with three phrases; employs the I, IV, and V chords