

Bakersfield College • SPRING 2008
MUSIC B23 • Appreciation of Jazz

CRN #31995 • 3 Units • Tuesday/Thursday 12:50 – 2:15 PM • FA 65 • 1/21-5/16
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COURSE SYLLABUS

Student Learning Outcomes (SLOs)

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

- Demonstrate aural skills that display a working understanding of fundamental musical concepts such as melody, harmony, rhythm, beat, form, timbre, improvisation, style, etc.
- Demonstrate a familiarity with the major movements and artistic innovators of the jazz music tradition, from African and African-American folk origins through blues, 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.
- 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.
- Engage in a personal examination of his/her own listening experience as well as an exploration of the theoretical, aesthetical, and philosophical ideas informing the creation of jazz music.
- Write and speak confidently and creatively about how he/she experiences music.
- Enjoy a greater appreciation for both live and recorded music.

These outcomes will be assessed through listening tests, pop quizzes, personal listening journals, and two written reviews of local jazz concert events.

Course Credit & Transfer Information

BC Elective, BC Liberal Arts Course, CSU GE Area C-1 - Arts, CSU GE Area C-1/2 - Arts/Human, Include 1st Period, BC GE - Humanities, IGETC Area 3 - Arts, IGETC Area 3 - Arts/Humanities, UC Transferable.

Required Materials

TEXTBOOK: **Jazz: The First 100 Years** by Henry Martin & Keith Waters
2nd Ed. 2005 w/CD; Wadsworth Publishing; ISBN 0-534-62804-4

PLUS: Occasional online reading assignments as given by the instructor

COURSE CDs: All of the music that will be discussed in this class is collected on four (4) CDs (refer to the "Listening Guide" handout for more information). There are several sets of these CDs held on 24-hour reserve in the BC Library for students to use. The library has computer workstations for listening and/or burning copies, or you may bring your own portable CD player with headphones to listen. You may also choose to take the CDs home and make copies of them for yourself and/or your classmates, or load them on an iPod or mp3 player, etc. It is your responsibility to become familiar with the music that is discussed in this class by spending several hours each week *actively listening* to the music on these CDs.

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. Listening Journals (2)** – 20% of Final Grade (100 pts. each)
Students will keep a written journal when listening to the Course CDs. Each listening journal should include your own personal observations, thoughts, revelations, and comments on five songs of your choice from the Course CDs. Try to deal with the music in an intelligent, enthusiastic, and open-minded way (NOT simply “I like it” or “This sucks”). Examples are provided in a separate handout, and there will be in-class writing activities that will clarify what is expected here. Each journal will consist of **at least five full pages, TYPED in 12-point font and double-spaced**. Journal #1 (on *Classic Jazz/CDs 1-2*) is due on **Thursday, March 6**. Journal #2 (on *Modern Jazz/CDs 3-4*) is due on **Thursday, May 1**. Late journals will be penalized 10 points for each class after the due date that they are late, and none will be accepted after the final day of class.
- 2. Live Concert Reviews (2)** – 20% of Final Grade (100 pts. each)
Students are required to attend at least two live jazz concerts during the semester. I will provide a list of approved concerts in Bakersfield and Los Angeles, and students will be notified in class or by email of additional approved concerts. Check with me for approval on any other events you find (it must be a legitimate jazz concert to qualify). Each concert review will consist of **at least two 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 2 weeks of the date of the concert**, and none will be accepted after the final day of class. *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** – 10% of Final Grade (100 pts.)
Quizzes will cover material from the lectures, textbook readings, and course CDs.
- 4. Listening Test #1 / Classic Jazz** – 25% of Final Grade (250 pts.)
Students will identify song title, artist(s), and style as well as write a short paragraph describing the significance of each of ten tracks selected from Course CDs 1-2. This test will be given during class on **Thursday, March 13**. *Note: students who miss the first listening test will be dropped from the class. Make arrangements ASAP if you are unable to be present on the day of the test.*
- 5. Listening Test #2 / Modern Jazz** – 25% of Final Grade (250 pts.)
Students will identify song title, artist(s), and style as well as write a short paragraph describing the significance of each of ten tracks selected from Course CDs 3-4. Listening Test #2 is the final exam for this course. The test will be given on **Thursday, May 15 from Noon–1:50 pm**.

Grading Scale

Grades are assigned in this class based on a 1,000-point scale:

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

Online Requirements

It is important that you have access to an email account that you can check regularly. Students will be notified by email of concert events and occasional online reading assignments that will be discussed in class and may be covered on the exams. If you don't already have an email address, check with the people in the library about setting up your free BC account or go to yahoo.com or hotmail.com to set up a free account.

Any out-of-class communication with the instructor must be initiated via email (my office phone line is not always reliable). When sending email to **krtiner@bakersfieldcollege.edu** please be sure to include the name of the class (MUSIC B23) in the subject line.

This syllabus, some lecture notes, links to online reading assignments, and other course handouts will also be available on my website – go to www.kristiner.com and click “WRITINGS,” then under “Classes”, look for “MUSIC B23 – Appreciation of Jazz”.

Extra Credit

Occasionally, extra credit points are offered for attendance at special local concert events. You 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 in order to get your name on the list. You *must* stay for the entire show to get the points for attending. Please don't show up late or near the end and expect to get extra credit – this is disrespectful both to the performers and to your instructor. And yes, you may also write a paper on the show for one of your Concert Reviews.

Concert Listings

For local events be sure to check the Jazz listings in the Eye on Entertainment section of the Bakersfield Californian every Thursday, or check the events listings at **www.bakotopia.com**. If you're 21 there are several Bakersfield nightclubs that feature live jazz weekly. If you're not 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 – I will keep you updated on local concert opportunities. I would also recommend that you look out for clubs and concerts in the LA area. The LA Weekly's Jazz Calendar section is a great online resource:

Go to **www.laweekly.com/music** then click on “**JAZZ LISTINGS**”

You'll find listings there for almost every jazz event in LA. Venues like the Catalina Bar & Grill, The Jazz Bakery, Steamers, Spazio, Club Tropical, The Knitting Factory, etc. are great places to see national and international touring groups. Make it a habit to go see live music performances in your area!

Going Further...

The following websites are great resources to learn more about jazz online:

- www.allaboutjazz.com
- www.downbeatjazz.com
- www.jazzweekly.com
- www.wnur.org/jazz
- www.kristiner.com and click on "LINKS" for a thorough catalogue of jazz links

OR – visit Barnes & Noble or Borders and pick up a copy of *DOWN BEAT*, *JAZZTIMES*, or *JAZZIZ*, all good jazz publications. Or browse the jazz section of their music department for virtually any CD you'd like to find. You can listen for free!

Students With Disabilities

Students with disabilities who believe they may need accommodations in this class are encouraged to contact Disabled Student Programs and Services (Supportive Services) in FACE 16, 395-4334, as soon as possible to better ensure such accommodations are implemented in a timely fashion.

TENTATIVE COURSE SCHEDULE

Week Lecture Topic & Reading Assignment

- 1 Introduction, Elements of Music, What is Jazz? (392-398)
 - 2 Roots: African Music to Blues (1-17, 28-37)
 - 3 Minstrelsy, Ragtime, Early Jazz in New Orleans (17-25, 38-56)
 - 4 1920s Jazz: Jelly Roll Morton, Louis Armstrong (60-79, 86-94, 97-101)
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- 5 1930s: The Swing Era (102-105, 118-144)
 - 6 Duke Ellington (105-111, 144-152)
 - 7 Swing Era Stylists, Billie Holiday (160-175, 184-188)
 - 8 Listening Test #1
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- 9 1940s Bebop, Latin Jazz, Thelonious Monk (190-217)
 - 10 1950s Cool Jazz, Hard Bop, Miles Davis (222-229, 246-255, 258-264)
 - 11 John Coltrane, Charles Mingus (274-283, 255-258)
 - 12 1960s: Avant-Garde, Free Jazz, and the AACM (266-272, 283-297)
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- 13 1970s, Jazz-Rock, Fusion (324-334, 343-348)
- 14 Jazz Traditionalism in the 1980s (356-366)
- 15 Postmodernism, New West Coast Jazz (373-390; skip Listening Guides)
- 16 Listening Test #2