I. Catalog Information
MUSI 1B Introduction to Music: Jazz Styles 4 Unit(s)

(See general education pages for the requirement this course meets.)

Advisory: English Writing 211 and Reading 211 (or Language Arts 211), or English as a Second Language 272 and 273.

(Formerly Music 7A.)

Four hours lecture, one additional hour to be arranged through required concert attendance outside regular class meeting times.

Introduction to the discipline of music through American Jazz; from its multicultural origins to the present; listening skills and use of fundamental musical elements for distinguished jazz styles; social issues, noted performers, and technological advancements found in jazz.

II. Course Objectives

A. Recognize and describe the common elements of music found in jazz and other musical genres; distinguish the musical elements that allows jazz to stand alone as a unique art form.

B. Assess the musical and cultural roots of jazz from both a stylistic and historical perspective.

C. Recognize and describe the early dance-oriented jazz styles and relate them to the major creators and musicians of each style.

D. Recognize and describe the modern concert-oriented jazz styles and relate them to their major creators and musicians.

E. Appraise and assess the technical innovations in the record and musical instrument industries.

F. Appraise and assess the contributions of women and ethnic musicians world-wide that have influenced jazz up to the present.

III. Essential Student Materials

Textbook with accompanying audio recordings of selected musical examples.

IV. Essential College Facilities

Classroom with piano, high fidelity audio-video playback system (for audio cassette, record, compact disk, mp3, VHS tape, DVD), computer with Internet access and projector, overhead projector. Extensive collection of audio and video recordings.

V. Expanded Description: Content and Form

A. Recognize and describe the common elements of music found in jazz and other musical genres; distinguish the musical elements that allows jazz to stand alone as a unique art form.

1. Organization and basic elements of musical sound
   c. Rhythm: duration, tempo, and meter
   d. Form: organization of music, AABA 32-bar song form.
   e. Timbre: quality of sound, tone quality of instruments
   f. Dynamics: volume of sound, loud or soft.
   g. Tempo: rate of speed of music, slow to fast.
   h. Texture: monophonic, homophonic, and polyphonic.
i. Voices and instruments: soprano, alto, tenor, and bass voices, woodwinds, brass, percussion, and strings.

2. Jazz elements
   a. Improvisation: spontaneously creating new pitches and rhythms that agree with chord progression.
   b. Jazz interpretation: adding personal expression to jazz melodies by adding notes and vibrato, bending pitches.
   c. Swing rhythm: 2/3 to 1/3 ratio of eighth notes.
   d. Syncopation: jazz first style of music to emphasize the weak part of the beat or up-beat rhythms.
   e. Sounds associated with jazz: bending, growling, and "ghosting" pitches; falls, glissandi and "doits".
   f. Jazz forms: AABA, Blues, and Rondo.

3. Listening skills for jazz
   a. Role of the rhythm section: Piano, Bass, and Drums.
   b. Rhythmic styles found in jazz: swing, ballad, latin, fusion, free, and jazz waltz.
   c. Instruments and ensembles in jazz: trumpets, trombones, saxophones, and rhythm section in big bands and combos.
   d. Voices in jazz: soloists and ensembles.

B. Assess the musical and cultural roots of jazz from both a stylistic and historical perspective.

1. Musical and cultural roots
   b. European: instruments, melody, harmony, and form.

2. Pre-jazz sources
   d. Military bands: march form, instruments, and musical training for soldiers.

3. Blues music
   a. African-American based music from 1870's in Mississippi.
   b. Musical elements: 12-bar form, AAB lyrics, blues scale.
   c. Rural Blues and noted musicians: Robert Johnson, Huddy Ledbetter, and Big Bill Broonzy.
   d. Urban Blues and noted musicians: Ma Rainey, Bessie Smith, Muddy Waters and B.B. King.

C. Recognize and describe the early dance-oriented jazz styles and relate them to the major creators and musicians of each style.

1. Ragtime
   a. Keyboard style; in march form; no improvisation; bass and chords in left hand with syncopated melody in right hand.
   b. Scott Joplin, Composer ; Jelly Roll Morton, Performer
   c. First heard and danced to in1895 in Sedalia, Missouri

2. New Orleans Dixieland
   a. Instrumentation from marching bands in 1897.
   b. Collective improvisation; blues and gospel based; flat-four rhythm.
   c. Trumpet Kings; Joe Oliver, Louis Armstrong, and Sidney Bechet (first saxophonist).
   d. Storyville closes down in 1919 and 1990's updated bands such as Dirty Dozen Brass Band continue.

3. Chicago-style Dixieland, 1920's
   a. Innovations: drum-set, bass, and piano now in rhythm section; saxophone added; based on "pop" tunes of the day; accents on 2+4; more solo improvisation.
   b. The black migration north; white musicians and women become involved in playing jazz.
   c. Bix Beiderbecke and Frankie Trumbauer; Louis and Lily Hardin Armstrong; Mary Lou Williams; Austin High Gang.
4. Boogie-Woogie (1920's) and Stride Piano (1930's)
   a. Boogie-Woogie was the dance to the music of the "Western Roll"; blues-based; improvised riffs in right hand; "full-moving chords" or "walking bass lines" in left hand.
   c. Stride: based on standard "pop" tunes of the day; AABA forms with modern chord substitutions and reharmonization of melodies.
   d. James P. Johnson, Fats Waller, Art Tatum, pianists.

5. Swing Era Big Bands, 1930-42
   a. Kansas City: blues-based and riff-oriented; Benny Moten and Count Basie (Billie Holliday, vocals).
   b. New York: sophisticated arrangements; Fletcher Henderson, Chick Webb (Ella Fitzgerald, vocalist), and Jimmy Lunceford.
   c. Duke Ellington: Pianist; jungle sounds, mood music, and large compositions (jazz mass, two concertos); wrote for individuals in his band which inspired great loyalty.
   d. Billy Strayhorn: arranger for Ellington; first openly gay musician in jazz; wrote "Take the A-Train".
   e. White dance bands: Glenn Miller (Army Air Force Band during world War II), Tommy Dorsey, Artie Shaw (Mel Torme, vocalist).
   f. Benny Goodman: Clarinetist; first integrated band; first band to perform in Carnegie Hall; developed small combo out of big band.
   g. Billie Tipton: Pianist; cross-dressed as male in order to perform in jazz bands.

D. Recognize and describe the modern concert-oriented jazz styles and relate them to the major creators and musicians of each style.
1. Bebop (1943-50) and Modern Jazz
   a. Fast tempos to discourage dancers; jazz becomes concert music as audience is encouraged to listen to artistic solos.
   b. New jagged melodies over standard chord changes; "bombs" and accents in drums; walking bass lines; higher chord extensions.
   d. Sociological influences on Bebop and modern jazz.

2. Cool Jazz (1950-55)
   a. All modern styles tend to be a reaction "against" the previous one by jazz musicians and fans.
   b. Medium swing tempi; classical influences with odd meters, contrapuntal melodies, forms and instruments; Third Stream.
   c. Miles Davis, Modern Jazz Quartet, Dave Brubeck, Paul Desmond, Gerry Mulligan, and Gil Evans.

3. Funky and Hard Bop (1956-63)
   a. Afro-Cuban rhythmic influences; back to blues and gospel chord progressions; organ introduced.
   c. Hard Bop as new innovations on Bebop; John Coltrane, Lee Morgan, and Elvin Jones.

4. Free Jazz (1964-69)
   b. Jazz musicians react by creating new, spontaneous music through freedom of expression, new textures with African flutes and percussion instruments, and a movement away from set melodies, forms, chord progressions, and rhythms.

5. Jazz Fusion (1970-present)
   a. Fusing Rock musical elements with those from Jazz; electronic innovations for bass, drums, keyboards, and guitar sound effects.
   b. 1970's rock bands with jazz influences such as Blood, Sweat, and Tears; Chicago; and Chase.
   c. Miles Davis, Weather Report, Chick Corea, Herbie Hancock, Steps Ahead, Jean Luc Ponty, Freddie Hubbard, David Sanborn, and the Crusaders.
6. Contemporary Big Bands (1948-present)
   a. Modern jazz innovations such as more complex chord progressions and improvisation; electronic instruments added; rock and latin rhythms in addition to swing.
   b. Stan Kenton, Woody Herman, Buddy Rich, Don Ellis, Maynard Ferguson, Thad Jones- Mel Lewis, Toshiko Akiyoshi, Dave Eshelman's Jazz Garden Big Band, and Gordon Goodwin's Big Phat Band.

7. Modern Vocal Jazz (1948-present)
   a. Scat singing is vocal improvisation; Eddie Jefferson's concept of vocalese is adding new lyrics to existing instrumental jazz standards.
   b. Groups: Four Freshman; Lambert, Hendricks, and Ross; Manhattan Transfer; Take Six; New York Voices; and Singers Unlimited.

E. Appraise and assess the technological innovations in the record and musical instrument industries, along with the contributions of women and musicians world-wide that have influenced jazz up to the present.

1. Record Industry
   a. First Jazz recordings by Original Dixieland Jazz Band in 1917 and first blues recordings by Mamie Smith in 1920.
   b. Records were either 78 rpm or 45 rpm only allowing songs to be up to 3:30 minutes in length.
   c. 1948 brings 33rpm long play records which allows jazz artists to record much longer cuts and hence longer solos. Television also developed in this year which also brought new media exposure for artists.
   d. The 1960's brings the ability to have 24-32 tracks in the recording boards in studios which gives jazz musicians the ability to "over-dub" passages and solos in addition to engineers being able to isolate parts of the drum set and give each instrument their own track for better audio quality. Reverb and tape loops also developed.
   e. 1980's brings digital recording which allows easier editing and longer duration of music on compact disks; from 35 minutes on 33 ip records to 73 on CD's.

2. Musical Instrument Industry
   a. Parts of the drums set invented in the 1920's.
   b. Electrical amplification of the guitar and basic sound system for vocalists and soloists in the 1930's.
   c. Electric pianos developed in late 1950's and reach peak quality with Fender-Rhoads pianos in 1970's.
   d. Electric bass developed in 1950's and used in jazz fusion in the1970's up to present.
   f. Synthesizers developed in 1970's and upgraded in 1980's with Yamaha DX7's and others.
   g. Drum machines and computerized drum programming developed in 1980's.
   h. Electronic Wind and Brass Instruments (EWI's EBI's) developed in 1980's by Yamaha which are synthesized saxophones and trumpets.

3. Women in Jazz
   a. Female vocalists present throughout the history of jazz and blues; instrumentalists have been dominated by male musicians.
   b. Sexism world-wide with examples in Japan, Uganda, Europe and the United States.
   c. Jazz education in schools and colleges from 1960's to the present has given women more opportunities.
   d. Toshiko Akiyoshi, Maria Schneider, Ingrid Jensen, Mary Fettig, Joanne Brackeen, Elaine Elias, Susan Muscarella, Marion McPartland, and Patrice Rushen.

4. World music influence in Jazz
   a. Brazil: bossa novas and sambas; Marcos Silva, Flora Purim and Airto, and Toninho Horta .
   b. Argentina: Tangos with master composer and bandoneon performer, Astor Piazzola.
   c. Cuba: Salsa and Meringues; Paquito d'Rivera, Arturo Sandoval, and Irakere.
   d. Puerto Rico: timbales and extensive use of congas; Poncho Sanchez and Tito Puente.
   e. Trinidad/ Tobago: steel drums (pans); Andy Narell
   f. Japan: koto and bamboo flutes combined with western instruments; Hiroshima and Terumasa Hino

VI. Assignments
   A. Assigned readings from required text.
B. Assigned listening to musical examples accompanying the required text.

C. Activities
   1. Attend two live concerts.
   2. Observe one hour of jazz videos per week.
   3. Weekly worksheets to be completed.
   4. Assigned weekly listening to recordings.

D. Writing
   1. Write two concert reports. Reports are two pages in length and include objective description of the performance, the student's subjective reaction to the music, and a summary critique of the concert.
   2. Write summary paragraphs on each jazz video observed.
   3. Write definitions and sentences that complete assigned worksheets.

VII. Methods of Instruction
   Lecture and visual aids
   Discussion of assigned reading
   Quiz and examination review performed in class
   Homework and extended projects
   Collaborative learning and small group exercises
   In-class audio examples
   Live concert attendance

VIII. Methods of Evaluating Objectives
   A. Participation in class discussions
   B. Midterm and final exams consisting of objective and essay questions, some based upon listening to musical examples, evaluated for comprehension, analysis, description, and interpretation.
   C. Two concert reports describing live performances.
   D. Written video reports and completed worksheets.
   E. Optional jazz book report.

IX. Texts and Supporting References
   A. Examples of Primary Texts and References
   B. Examples of Supporting Texts and References