

CALIFORNIA STATE POLYTECHNIC UNIVERSITY, POMONA

[CLASS]

[MUSIC]

Expanded Course Outline

Course Subject Area:	MU
Course Number:	1100
Course Title:	Jazz and Beyond
Units:	3
C/S Classification #:	02
Component:	Lecture
Grading Basis: (graded only, CR/NC only, student's choice)	Graded only
Repeat Basis: (may be taken once, taken multiple times, taken multiple times only with different topics)	Taken once
Cross Listed Course: (if offered with another department)	
Dual Listed Course: (if offered as lower/upper division or undergraduate/graduate)	
Major course/Service course/GE Course: (pick all that apply)	Major Course/GE Course
General Education Area/Subarea: (as appropriate)	C-1
Date Prepared:	5.22.15
Prepared by:	Dr. Dave Kopplin

I. Catalog Description

Jazz and Beyond (3)

A survey of jazz and jazz-related music from America and around the world. Course fulfills GE Sub-area C1.

3 hours lectures/problem solving

II. Required Coursework and Background

NONE

III. Expected Outcomes

1. Students will acquire the knowledge of varied contributions of American immigrants to the development of jazz
2. Students will be able to analyze jazz music from a cultural standpoint
3. Students will be able to analyze jazz music from a musical standpoint
4. Students will be able to describe the technological and economic forces that have influenced jazz music since its inception
5. Students will be able to describe the ways in which jazz music reflects American society and American values

The outcomes of this course relate to the following Music Department Student Learning Outcomes:

2. Communicate effectively--verbally and in writing--about specific musical works and musicians, about the creative process in music, and about music's role in human culture.
4. Demonstrate and articulate personal growth as a musician and student of music in the world.
5. Articulate a holistic understanding of the many influences on any musical endeavor (e.g., cultural, artistic, technological, economic, etc.).

The outcomes of this course relate to the following Music Department Student Learning Outcomes:

BA in Music:

- #1. **Discuss and appraise** the role of music in a balanced life, using appropriate vocabulary and examples.
- #3. **Communicate effectively**--verbally and in writing--about specific musical works and musicians, about the creative process in music, and about music's role in human culture.

BA in the MIS Option:

- #1. **Interpret** relationships between music and: commerce; technology; media; and audience.

BM in Music:

- #4. **articulate** the distinguishing characteristics of multiple musical styles, traditions, and historical periods, **and apply** that knowledge to performance.
- #6. **analyze, interpret, and defend** judgments of various musical works for audiences of scholars and amateurs.
- #9. **think, speak and write** clearly at the college level.

Music Dept. Learning outcome for Music GE: 'The individual completing a GE course in music will be able to discuss and appraise the role of music in a balanced life, using appropriate vocabulary and examples from the course they just completed.

GE Learning outcomes met (from Cal Poly GE assessment committee):

- I. **Acquire foundational skills and capacities.**
 - b. Write effectively for various audiences.

(Students will be required to write concert report, and/or essays on exams, plus short listening journals about the music they listen to)

II. Develop an understanding of various branches of knowledge and their interrelationships.

- b. Analyze major literary, philosophical, historical or artistic works and explain their significance in society.

(Works that are considered jazz masterworks, including aural and written works from jazz history, will be covered in lectures and reading assignments. Students also are required to attend jazz concerts, either on campus or off.)

IV. Develop capacities for continued development and lifelong learning.

- c. Demonstrate activities, techniques, or behaviors that promote intellectual or cultural growth.

(Activities in the class such as analysis of jazz techniques, study of master works, listening journals and concert attendance all contribute to a lifelong appreciation of performing arts, and by extension, all arts.)

IV. Instructional Materials

Gridley, Mark. *Jazz Styles*, 11th ed., Prentice Hall, Englewood Cliffs, New Jersey, 2011.

Walser, Robert. *Keeping Time: Readings in Jazz History*, 2nd ed. (New York: Oxford University Press, 2014)

V. Minimum Student Material

Notebook, text, pencil, access to internet/personal computer

VI. Minimum College Facilities

“Smart classroom” (capability of showing videos and films, sounds system for audio playback, internet access)

VII. Course Outline

- African elements of Jazz: The African Diaspora and elements of African music: syncopation, dense interlocking textures, improvisation, call and response, primacy of rhythm/dance, community participation, praise songs. oral and aural tradition. Africa in the New World and US: hegemony of European instrumental tradition, harmony and form.
- Listening to jazz. Melody, harmony, rhythm, and form. Instrumentation, improvisation and syncopation. Cultural aspects of jazz.

- Precursors to jazz: the early song tradition, African American spirituals, blues, vaudeville, marching bands; importance of place (New Orleans): Buddy Bolden, Bunk Johnson, Kid Ory, King Joe Oliver, and Jelly Roll Morton.
- Chicago. African American migration. New instrumental sound. Rhythmic emphasis on 2 and 4, solos, introductions and endings, arrangements. Depression and the stock market crash effect on the recording industry. Louis Armstrong and Bix Biederbecke.
- Swing. Big band jazz instrumentation. Stylized solos, riff, arrangements. Economic impact of the depression and use of radio from 1929 to 1935. Duke Ellington, Count Basie, Benny Goodman, Tommy Dorsey and Glen Miller.
- Bebop. Rebellion towards the popular style, swing. Musical and technical performance. Expanded harmonic approach. Charlie Parker, Dizzie Gillespie and Thelonious Monk.
- “Cool School.” Rebellion against bebop. Tone color importance. Classical European elements. Miles Davis, MJQ, Dave Brubeck and Stan Getz.
- Funk and hard bop. Return to the roots of jazz. Horace Silver and Cannonball Adderley.
- Free. Stream of consciousness improvisation. Melodic, rhythmic, formal and harmonic innovations. John Coltrane, Miles Davis, Ornette Coleman, Anthony Braxton, Cecil Taylor.
- Fusion. Jazz mingled with rock and ethnic musics; Joe Zawinul, Vince Mendoza, John McGlaughlin, Chick Corea, Keith Jarrett, Herbie Hancock, Gary Burton, Jaco Pastorius
- Recent developments: acid jazz, smooth jazz, resurgence of traditionalism, Jazz at Lincoln Center, world jazz, jazzcore, new pluralism. Diana Krall, Clayton-Hamilton Orchestra, Cassandra Wilson, Kurt Elling, Jamie Cullum, Harry Connick, Jr., Chris Potter, Robert Glasper, Gregory Porter.

VIII. Instructional Methods

Classes will be taught via lecture, with some use of classroom discussion in large and/or small groups, with liberal presentation of recordings, videos, and films of the various music cultures. Live performances when possible.

IX. Evaluation of Outcomes

Performance and written exams will be given. Instructors may use weekly exams or quizzes, standard midterm and final exam, or any combination.

Meaningful writing component includes two written concert reports, one due mid-term, the other at term’s end. Essay exams at midterm and on final exam. Written listening diaries and analysis required of all students.

Music Dept. Learning outcome for Music GE: “The individual completing a GE course in music will be able to discuss and appraise the role of music in a balanced life, using appropriate vocabulary and examples from the course they just completed.

GE Program Learning outcomes applicable to this class and AREA C-1 are listed below with the applicable activity or assignment in parenthesis (bolded and italicized).

III. Acquire foundational skills and capacities.

b. Write effectively for various audiences.

IV. Develop an understanding of various branches of knowledge and their interrelationships.

b. Analyze major literary, philosophical, historical or artistic works and explain their significance in society.

IV. Develop capacities for continued development and lifelong learning.

c. Demonstrate activities, techniques, or behaviors that promote intellectual or cultural growth.

MU 1100	GE Learning Outcomes		
Assignments	<i>i.b.</i>	<i>ii.b.</i>	<i>IV.c.</i>
Essay Exams	X	X	X
Listening Journals	X	X	X
Concert reports	X	X	X