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**Course Outline for MUS 4**  
**JAZZ IN AMERICAN CULTURE**  
**Effective: Fall 2004**

**I. CATALOG DESCRIPTION:**

MUS 4 — JAZZ IN AMERICAN CULTURE — 3.00 units

History, trends and influences of the phenomenon of jazz through integration of the cultures of (but not limited to) African-American, European-American and the Latin-American communities. Required listening, reading and concert attendance will guide the student to value jazz as a form of self expression and improve the ability to listen and understand the various eras in jazz from pre-Dixieland to present day.

3.00 Units Lecture

**Grading Methods:**

Letter Grade

**Discipline:**

	<b>MIN</b>
<b>Lecture Hours:</b>	54.00
<b>Total Hours:</b>	54.00

**II. NUMBER OF TIMES COURSE MAY BE TAKEN FOR CREDIT: 1**

**III. PREREQUISITE AND/OR ADVISORY SKILLS:**

**IV. MEASURABLE OBJECTIVES:**

**Upon completion of this course, the student should be able to:**

- A. communicate in technical aspects of the art;
- B. value the music as a form of self-expression;
- C. understand the importance of design;
- D. demonstrate familiarity with the history of music in the western European, African and Latin traditions, both sacred and secular;
- E. recognize the differing styles of jazz from the pre-Dixieland, Blues, Ragtime, Dixieland, Swing, Bebop, Cool, Fusion and present day eras;
- F. compare jazz elements with similar elements found in today's music including but not limited to rock, pop, country and classical;
- G. explain the similarities and differences between spirituals, gospel music and the blues;
- H. demonstrate understanding of the uses of various musical ensembles;
- I. listen perceptively to music, whether familiar or unfamiliar.

**V. CONTENT:**

- A. Historical Background
  1. Slavery
  2. The Caribbean
  3. Brazil
  4. Cuba
  5. The United States
- B. Contributions From Africa
  1. Africa Today
  2. Africa Music
  3. Tribal Roots
  4. Survivals in Jazz
    - a. Verse-Chorus Form
    - b. Call-and-Response
    - c. Solo Breaks
    - d. Riffs
    - e. Polyrhythms and Cross-rhythms
    - f. Improvisation
    - g. Blue notes
- C. Contributions From Western Europe
  1. Geography and Culture
  2. Rhythm
  3. Form
  4. Melody
  5. Harmony
  6. Marching Bands

- a. Instruments
  - b. Importance of Musical Literacy
- 7. Formal Concerts
- D. Born In the U.S.
  - 1. The Minstrel Show
  - 2. Religious Music
    - a. Spirituals
    - b. Early Gospel
    - c. Modern Gospel
  - 3. Folk Music
    - a. cries, hollars, shouts
    - b. work songs
    - c. Ballads
    - d. Dances
    - e. Tin Pan Alley
- E. Afro-American Music
  - 1. Ragtime
    - a. Scott Joplin
  - 2. The Blues
    - a. Country Blues
    - b. City Blues
    - c. Blues Continues
  - 3. New Orleans
    - a. Brass Bands
    - b. Dixieland
  - 4. Jazz: Origins and Meaning
- F. Dixieland Era
  - 1. Race Records
  - 2. The move to Chicago
    - a. Louis Armstrong
    - b. Bix Beiderbacke
    - c. Jelly Roll Morton
  - 3. Impact of the Depression
- G. Swing Era – Big Band Era
  - 1. Larger bands
  - 2. Dance styles
    - a. Lindy Hop
    - b. Swing four
    - c. Charleston swings
  - 3. Leading Big Bands
    - a. Benny Goodman
    - b. Count Basie
    - c. Duke Ellington
  - 4. Popular Bands Commercial
    - a. Glen Miller
    - b. The Dorsey Brothers
    - c. Cab Calloway
  - 5. Vocalists
    - a. Billie Holiday
    - b. Ella Fitzgerald
    - c. Joe Williams
    - d. Sarah Vaughan
- H. Bebop Era
  - 1. Instrumental vs. Dance music
  - 2. New harmonic structures
  - 3. Rise of soloist – fall of Big Bands
  - 4. Revolutionaries
    - a. Charlie Parker
    - b. Dizzy Gillespie
    - c. Thelonious Monk
    - d. Bud Posell
  - 5. Hard Bop
    - a. Straight Ahead
    - b. Funky
    - c. Clifford Brown
    - d. Art Blakey
    - e. Horace Silver
  - 6. Bebop: In the Mainstream Today
- I. Latin tinge
  - 1. Cuba
    - a. clave
    - b. contradanza
    - c. sacred – Lacumi
    - d. Dances – secular
      - 1. Son
      - 2. Mambo
      - 3. Rumba
      - 4. Chachacha
    - e. Instruments
      - 1. Claves
      - 2. Bajo Sexto
      - 3. Bata
      - 4. Bongo e Conga
      - 5. Trumpets
      - 6. Violins
  - 2. Brazil
    - a. Samba
    - b. Bossa Nova
      - 1. Star Getz
      - 2. Gil and Astrud Gilberto

- 3. Antonio Carlos Jobim
- 3. Argentina
  - a. The Tango
  - b. Astor Piazzolla
- J. Cool Era
  - 1. Merger of classical and Latin elements
    - a. Forms
    - b. Instruments
  - 2. Musicians – composers
    - a. Miles Davis
    - b. Gil Evans
    - c. Gerry Mulligan
    - d. Bill Evans
  - 3. Third Stream
    - a. Modern Jazz Quartet
  - 4. Progressive
    - a. Big Bands playing bebop harmonies
    - b. Stan Kenton
    - c. Woody Herman
    - d. Dizzy Gillespie
- K. Free/Avant Garde
  - 1. collective Improvisation
  - 2. Break all traditional rules
  - 3. Artist more important over listener
  - 4. Artists
    - a. Ornette Coleman
    - b. John Coltrane and Eric Dolphy
    - c. Anthony Braxton and Cecil Taylor
    - d. Sun Ra and his Arkestra
- L. Fusion
  - 1. Blending in Rock elements
    - a. Electric instruments
    - b. Rock rhythms
  - 2. Miles Davis “Bitches Brew”
  - 3. Chick Corea
  - 4. Weather Report “Birdland”
- M. Present and Future Status of Jazz
  - 1. Influences
    - a. Third-World Culture
    - b. Government support
    - c. Commercialism
  - 2. Jazz at the Movies-Film
  - 3. Acoustic Jazz
  - 4. New Orleans
    - a. Marsalis Family
    - b. Harry Conrick Jr.
  - 5. Education
  - 6. Survival
    - a. Clubs
    - b. Recording
    - c. Jazz Festivals
  - 7. What’s Needed

#### VI. METHODS OF INSTRUCTION:

- A. **Lecture** -
- B. Live presentations
- C. Films and recordings
- D. Small group and whole class discussion
- E. Possible Field trips. Examples: Yoshi’s, Bimbo’s 365 club

#### VII. TYPICAL ASSIGNMENTS:

A. Reading: 1. Read Chapter Five, “Dixieland 1900-1920’s” in Jazz pages 53-66 and be prepared to discuss the six differences between New Orleans and Chicago Dixieland. 2. Read Chapter Three, “The Blues” in Jazz pages 27-39 then select a blues melody, such as the first twelve measures of “St Louis Blues”, and adapt a sonnet or original poem to this melody. (Tell/Sing me your own blues story!) B. Writing, Listening, Problem solving/critical thinking: 1. Attend a concert. Give a critical response to the elements of jazz used and the possible social/cultural significance. 2. Select three or four different recording of blues artists mentioned in our book or in class. Listen for the specific techniques used by the artist to achieve her or his effects. compare and contrast your findings. Try to copy the jazz phrases on paper or reproduce them vocally. C. In collaborative learning: 1. Group presentation. Choose any jazz musician or style and be prepared to do an oral report (not to exceed 20 minutes) cover the history, style, anything important relating to subject. You may use video, CD, cassette, records, as well as guest artists. 2. Form groups. Select a blues melody with text. Learn to sing the blues song; then, with each repetition add a new phrase (with continuing story lyrics). this may be done individually within each group, as well as group to group. Example: each student/group creates own 12-bar blues iambic pentameter, pg. 29 in text JAZZ.

#### VIII. EVALUATION:

- A. **Methods**
- B. **Frequency**
  - 1. Three tests on historical eras
  - 2. Ten outside listening assignments
  - 3. One group oral presentation
  - 4. Two concert reviews
  - 5. Ten unannounced quizzes – essay
  - 6. Final examination

#### IX. TYPICAL TEXTS:

1. Paul Tanner, David Megill and Maurice Gerow *JAZZ*. 10th ed., Brown and Benchmark, 2004.
2. Donald Megill and Richard Demory *Introduction to Jazz History*. 5th ed., Prentice-Hall, 2001.
3. John Storm Roberts *The Latin Tinge.*, Original Music, 1985.
4. LeRoi Jones *Blues People, Negro Music in White America.*, William Morrow and Company, 1963.

X. OTHER MATERIALS REQUIRED OF STUDENTS:

- A. Instructor hand-outs