

MUS-1020: SURVEY OF JAZZ

Cuyahoga Community College

Viewing: MUS-1020 : Survey of Jazz

Board of Trustees:

December 2021

Academic Term:

Fall 2022

Subject Code

MUS - Music

Course Number:

1020

Title:

Survey of Jazz

Catalog Description:

Introduction to basic elements and techniques of jazz. Function of jazz instrumentation, forms, improvisation and other musical elements and conventions indigenous to jazz. Characteristic features of various styles and artists studied. Focus on listening to and understanding jazz.

Credit Hour(s):

3

Lecture Hour(s):

3

Lab Hour(s):

0

Other Hour(s):

0

Requisites

Prerequisite and Corequisite

None.

Outcomes

Course Outcome(s):

Accurately perceive the musical elements, events, form, and historical context of jazz music.

Essential Learning Outcome Mapping:

Critical/Creative Thinking: Analyze, evaluate, and synthesize information in order to consider problems/ideas and transform them in innovative or imaginative ways.

Objective(s):

1. Define the terms and concepts which are used to describe the elements and techniques of jazz.
 2. Describe the characteristic elements and techniques of various jazz styles.
 3. Describe the musical events which occur in specific jazz styles using appropriate terms and concepts.
 4. Identify the major jazz artists, their works, and their musical influences.
 5. Recognize musical characteristics inherent in each artist's works regarding style, phrasing, lyrics, rhythmic and melodic elements, instrumentation, and orchestration.
 6. Discuss artists' lives and the culture surrounding them, and both general and personal perceptions of their works.
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Course Outcome(s):

Discuss historical and cultural aspects of jazz and the significance of these aspects to the genre.

Essential Learning Outcome Mapping:

Critical/Creative Thinking: Analyze, evaluate, and synthesize information in order to consider problems/ideas and transform them in innovative or imaginative ways.

Cultural Sensitivity: Demonstrate sensitivity to the beliefs, views, values, and practices of cultures within and beyond the United States.

Objective(s):

1. Identify the major jazz artists, their biographies, works, and musical influences.
 2. Discuss artists' lives and the culture surrounding them, and both general and personal perceptions of their works.
 3. Describe how the social constructs of the eras of each artist contribute to their lives and musical expression.
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Methods of Evaluation:

1. Essays
2. Exams
3. Written or oral reports on live jazz concerts
4. Quizzes

Course Content Outline:

1. Definitions of Jazz
 - a. Musical elements
 - i. Elements unique to jazz
 - ii. Elements in common with other music
 - b. Cultural elements
2. Jazz listening skills
 - a. Characteristic sounds of the instruments
 - b. Roles and functions of the instruments
 - c. Commonly used forms and structures
 - d. Commonly used techniques, devices, and patterns
 - e. Characteristics of Improvisation
 - f. Characteristic Jazz rhythms,
 - g. Melody and improvisation,
 - h. Harmony and harmonic progressions,
 - i. Textures
 - j. Accurate descriptive vocabulary
3. Origins of Jazz
 - a. African origins
 - b. European origins
 - c. New Orleans
 - d. Brass bands
 - e. Ragtime
 - f. Blues
4. Jazz styles and artists
 - a. Early jazz
 - i. Style characteristics
 - ii. Jelly Roll Morton, James P. Johnson, Fats Waller, Earl Hines
 - iii. Louis Armstrong, Bix Beiderbecke, Sidney Bechet
 - b. Swing
 - i. Style characteristics
 - ii. Johnny Hodges, Benny Carter
 - iii. Coleman Hawkins, Lester Young
 - iv. Roy Eldridge, Buck Clayton, Cootie Williams
 - v. Dickie Wells, Joe Nanton
 - vi. Art Tatum, Teddy Wilson
 - vii. Freddie Green
 - viii. Walter Page, Jimmy Blanton

- ix. Jo Jones, Sonny Greer, Gene Krupa
- x. Count Basie, Duke Ellington, Benny Goodman, Fletcher Henderson
- c. Bebop
 - i. Style characteristics
 - ii. Charlie Parker, Dizzy Gillespie
 - iii. Dexter Gordon, Stan Getz
 - iv. Thelonious Monk, Bud Powell, John Lewis
 - v. Charles Mingus, Ray Brown, Percy Heath, Oscar Pettiford
 - vi. Milt Jackson
 - vii. Max Roach, Roy Haynes, Kenny Clarke
- d. Cool
 - i. Style characteristics
 - ii. Lennie Tristano, Lee Konitz
 - iii. Miles Davis
 - iv. Gerry Mulligan
 - v. Dave Brubeck, Stan Kenton, Gil Evans, Claude Thornhill
 - vi. Birth of the Cool (1949-50)
- e. Hard bop
 - i. Style characteristics
 - ii. Miles Davis, Freddie Hubbard, Clifford Brown
 - iii. Cannonball Adderley, John Coltrane, Sonny Rollins, Jimmy Heath
 - iv. J.J. Johnson
 - v. John Lewis
 - vi. Paul Chambers, Philly Joe Jones, Percy Heath
 - vii. Art Blakey, Kenny Clarke
 - viii. Horace Silver
 - ix. Milestones (1958)
- f. Modal
 - i. Style characteristics
 - ii. Miles Davis
 - iii. John Coltrane, Eric Dolphy
 - iv. Bill Evans, McCoy Tyner
 - v. Paul Chambers, Jimmy Garrison
 - vi. Jimmy Cobb, Elvin Jones
 - vii. Herbie Hancock, Chick Corea
 - viii. Representative Literature
 - 1. Kind of Blue (1959)
 - 2. My Favorite Things (1960)
- g. Free
 - i. Style characteristics
 - ii. Ornette Coleman, John Coltrane, Eric Dolphy, Albert Ayler
 - iii. Cecil Taylor
 - iv. Don Cherry
 - v. Free Jazz (1960)
 - vi. Ascension (1965)
- h. Fusion
 - i. Style characteristics
 - ii. Miles Davis
 - iii. Wayne Shorter
 - iv. Joe Zawinul
 - v. John McLaughlin
 - vi. Tony Williams
 - vii. Jaco Pastorius, Miroslav Vitous
 - viii. Herbie Hancock, Chick Corea
 - ix. Bitches Brew (1969)
- i. Beyond category
 - i. Style characteristics
 - ii. Artists listed above who have created their own "categories"

- j. Current artists and trends
 - i. Style characteristics
 - ii. New Age and Smooth jazz
 - iii. Acid jazz
 - iv. Emerging styles

Resources

Blesh, Rudi, and Harriet Janis. *They All Played Ragtime: The True Story of an American Music*. New 1st. Nelson Press, 2008.

Coker, Jerry. *Listening to Jazz*. Englewood Cliffs, NJ: Prentice-Hall, 1978.

Feather, Leonard G. *Encyclopedia of Jazz in the Sixties*. New York: Horizon Press, 1977.

Feather, Leonard G. *Encyclopedia of Jazz in the Seventies*. New York: Horizon Press, 1977.

Garon, Paul. *Blues and the Poetic Spirit*. Rev.exp.ed. City Lights Books, 2001.

Gridley, Mark C. *Concise Guide to Jazz*. 3rd ed. Englewood Cliffs, NJ: Prentice-Hall, 2007.

Gridley, Mark C. *Jazz Styles: History & Analysis*. 11th ed. Englewood Cliffs, NJ: Prentice-Hall, 2011.

Hentoff, Nat. *The Jazz Life*. New York: DaCapo, 1988.

Imamu Amiri Baraka. *Blues People: Negro Music in White America*. New York: William Morrow, 2002.

Keil, Charles. *Urban Blues*. Reissued ed. Chicago: The University of Chicago Press, 1992.

Kofsky, Frank. *Black Nationalism and the Revolution in Music*. New York: Pathfinder Press, 1998.

Lang, Iain. *Jazz in Perspective: The Background of the Blues*. New York: DaCapo, 1976.

Oliver, Paul. *The Story of the Blues*. Vintage Digital, 2015.

Ostransky, Leroy. *Jazz City: The Impact of Our Cities on the Development of Jazz*. Englewood Cliffs, NJ: Prentice-Hall. A Spectrum book series., 1978.

Schafer, William J., and Johannes Riedel. *The Art of Ragtime: Form and Meaning of an Original Black American Art*. New York: DaCapo Press, 1977.

Schuller, Gunther. *Early Jazz: Its Roots and Musical Development*. Reprint ed. History of Jazz. Vol. 1. New York: Oxford University Press, 1986.

Simon, George Thomas. *The Big Bands*. New York: Schirmer Books, 1981.

Southern, Eileen. *The Music of Black Americans: A History*. 3rd ed. New York: W. W. Norton, 1997.

Stearns, Marshall W. *The Story of Jazz*. New York: Oxford University Press, 1985.

Tanner, Paul D. W., and Maurice Gerow. *A Study of Jazz*. 3rd ed. McGraw-Hill Education, 2012.

Tirro, Frank. *Jazz: A History*. 2nd ed. New York: W. W. Norton, 1993.

Williams, Martin T. *Jazz Masters of New Orleans*. New York: DaCapo, 1979.

Larson, Thomas E. *The History and Tradition of Jazz*. Kendall Hunt Publishing Company, 2019.

Shadwick, Keith. *The Encyclopedia of Jazz and Blues*. Oceana, 2007.

Scheuerell, Casey. *Berklee Jazz Drums*. Berklee Press, Boston, 2018.

Appleman, Rich and Whit Browne, Bruce Gertz. *Berklee Jazz Bass*. Berklee Press, 2016.

Sifter, Suzanne. *Berklee Jazz Keyboard Harmony*. Berklee Press, 2015.

Resources Other

DISCOGRAPHY:

New World records available in many libraries. For further information, write the company (701 Seventh Ave., NY, NY 10036). Includes:

1. Come and Trip It: Instrumental Dance Music 1780s - 1920s (New World 293).
2. The Sousa and Pryor Bands: Original Recordings 1901 - 1926 (New World 282).
3. Steppin" On the Gas: From Rags to Jazz 1913 - 1927 (New World 269).
4. That"s My Rabbit, My Dog Caught It: Traditional Southern Instrumental Styles (New World 226).
5. Roots of the Blues (New World 252).

Folkways Records are in many libraries. Many of its holdings have been made available on Audio-cassette and CD's through Smithsonian/Folkways Recordings, 414 Hungerford Drive; Suite 444, Rockville, MD 20850. (Performances of many of these recordings are also available on YouTube)

1. Early Band Ragtime (Folkways RBF 38).
2. Jazz, Vol. 1: The South (Folkways 2801).
3. Jazz Vol. 2: The Blues (Folkways 2802).
4. Some Beginnings 1913 - 1926 (Folkways RF 31).
5. Street Cries and Creole Songs of New Orleans (Folkways FA 220)
6. Early Band Ragtime (Folkways RBF 38).

The two compilations mentioned below are available in LP, cassette, and CD format by mail from Smithsonian Books and Records, P.O. Box 700, Holmes, PA 19043; phone 800-927-7377. Riverside Collection Jazz (Riverside/Fantasy 3RB 005-2, 3CD. Many performances also found on YouTube).

1. Riverside History of Classic Jazz (Riverside/Fantasy 3 RBCD-005-

Smithsonian Collection of Classic Jazz: contains numerous pieces by Louis Armstrong, Bix Beiderbecke, Earl Hines, James P. Johnson, Jelly Roll Morton, Fats Waller, and other early jazz musicians.

1. Pieces by Lennie Tristano with Lee Konitz
2. Miles Davis Nonet with Konitz and Gerry Mulligan.

Smithsonian 39: Collection with Jazz Piano has original recordings by Jelly Roll Morton, James P. Johnson, Earl Hines, and other early pianists.

Swing (All the bands mentioned can be heard in Big Band Jazz, Smithsonian 2200, or on YouTube . The two compilations mentioned are both available in LP and CD format by mail from Smithsonian Books and Records, P.O. Box 700, Holmes, PA 19043; phone 800-927-7377. Contains:

1. Ko-Ko" and "Concerto for Cootie" by Duke Ellington "Doggin" Around" by the Count Basie Big Band with Lester Young.
2. "Lester Leaps In" by Lester Young and Count Basie.
3. "Body and Soul" by Coleman Hawkins.
4. "I Can"t Believe That You"re in Love With Me" by Roy Eldridge.
5. "Breakfast Feud" by Benny Goodman.
6. "Willow Weep for Me" by Art Tatum.

The Jazz Classics Cassette for Jazz Styles: History and Analysis.(ISBN 0-13-262437-0) contains these pieces by Duke Ellington:

1. "Transblucency"
2. "Cottontail"
3. "Prelude to a Kiss"

Jive at Five (New World 274) is an album that has been donated to many libraries by the Rockefeller Foundation. It contains renditions of:

1. "Body and Soul" by Coleman Hawkins.
2. "Jive at Five" by Count Basie and Lester Young, and other examples of swing era jazz.

New World 271: this is an LP anthology that is part of a record series donated to schools and libraries by the Rockefeller Foundation. This compilation has original recordings by Parker, Gillespie, Monk, Powell, Rollins, and others.

1. Dizzy Gillespie: Shaw Nuff (Musicraft 53; 1945-46 bands).
2. Bud Powell's 1947 rendition of "Somebody Loves Me" is in the Smithsonian Collection Of Classic Jazz.
 - a. His 1949 "Tempus Fugit."
 - b. 1953 "Polkadots and Moonbeams."
 - c. 1951 "Un Poco Loco" are in Jazz Piano (Smithsonian 7002, available in LP, C, and cassette formats).
3. Stan Getz is well represented on Jazz Samba from 1962 (Verve 810061, on compact disc).
 - a. Getz/Gilberto from 1964 (Verve 810048, on compact disc).
 - b. Stan Getz and J. J. Johnson at the Opera House, from 1957 (Verve 831272, on compact disc).

The Complete RCA Victor Recordings 1937-49 (RCA Bluebird 667528).

The Compilations Jazz in Revolution (New World 284; an LP anthology with original recordings by Dexter Gordon, Fats Navarro, and others).

Big Band Jazz and Big Band Renaissance (Smithsonian 2200 and 108; available on LP and CD from Smithsonian Press).

Mirage (New World 216, an LP anthology available in many libraries).

Many of Charlie Parker's most significant recordings are on The Genius of Charlie Parker and The Charlie Parker Story (Savoy/Denon SV 0104 and 0105, CDs).

Original recordings by Monk, Gillespie, Parker, Davis, and other bebop players are in the Smithsonian Collection of Classic Jazz.

Smithsonian recordings mentioned are compilations available by mail from Smithsonian Books and Records, P.O. Box 700, Holmes, PA 19043; phone 800-927-7377.

Jazz Classics Cassette for Jazz Styles: History and Analysis (ISBN 0-13-262437-0; phone 800-947-7700)

1. Dizzy Gillespie's and Charlie Parker's 1945 "Shaw Nuff" and Woody Herman's 1947 "Four Brothers" (featuring Stan Getz)
2. Miles Davis - Birth of the Cool (1949-50).

Subconscious Lee (Fantasy OJC - 186) has excellent recordings of Lee Konitz and Lennie Tristano from 1949.

The Best of the Gerry Mulligan Quartet with Chet Baker (Pacific Jazz 95481; 1952-1953).

Two Dave Brubeck Quartet albums that contain representative material are:

1. Jazz at Oberlin (Fantasy OJC-046).
2. Time Out (CBS CK 65122).
3. Hard bop: The Smithsonian Collection of Classic Jazz has renditions of "Pent-Up House" by Sonny Rollins and Clifford Brown, "Blue Seven" by Sonny Rollins, and "So What" by Miles Davis, John Coltrane, and Cannonball Adderley.

Nica's Dream (New World 242) is a compilation of original recordings donated to many libraries by the Rockefeller Foundation. It contains performances by Art Blakey, Sonny Rollins, and other 1950s hard bop stylists.

The Jazz Classics Compact Disc for Jazz Styles: History and Analysis (ISBN 0-13-262445-1; phone 800-947-7700) contains the complete 1959 recording of "Flamenco Sketches" by Miles Davis, John Coltrane, Cannonball Adderley, and Bill Evans; the complete 1963 recording of "Promise" by John Coltrane, McCoy Tyner, and Elvin Jones; and the complete 1967 recording of "Masqualero" by Miles Davis, Wayne Shorter, and Herbie Hancock.

Freddie Hubbard is well represented on Herbie Hancock's albums Empyrean Isles (Blue Note 84175, CD/LP, from 1964) and Maiden Voyage (Blue Note 46339, CD/LP, from 1965).

Horace Silver is well represented by his own albums Horace Silver and the Jazz Messengers (Blue Note 46140, CD/LP, from 1965).

Art Blakey recordings that typify his hard bop bands include A Night at Birdland (Blue Note 46519/20, CD/LP, from 1954) and Indestructible (Blue Note 46429, CD/LP, from 1964).

Sonny Rollins & Clifford Brown recorded some of their best work on Sonny Rollins Plus Four (Fantasy OJC-243, from 1956).

Avant-Garde Smithsonian Collection of Classic Jazz contains excerpts from Cecil Taylor's album Unit Structures and Ornette Coleman's album Free Jazz. It also contains Coleman's "Lonely Woman."

Fusion recordings include:

1. Miles Davis -- Bitches Brew, 1969 (CBS 40577).
2. Miles Davis -- Filles de Kilimanjaro, 1968 (CBS 46116).
3. Weather Report -- Weather Report, 1971 (CBS 48824).
4. Weather Report -- Heavy Weather, 1977 (has "Birdland") (CBS 47481).
5. Weather Report -- I Sing The Body Electric, 1971-72 (has "Surucucu") (CBS 46107).

6. Tony Williams/John McLaughlin/Larry Young - - Emergency!, 1969 (Polydor 849068-2).
7. Mahavishnu Orchestra (John McLaughlin, 1971) - - The Inner Mounting Flame (CBS 31067).
8. Mahavishnu Orchestra - - Birds of Fire, 1972 (CBS 31996).
9. Return to Forever (Chick Corea) - - Light as a Feather, 1972 (Polydor 827148-2).
10. Return to Forever - - Return to Forever, 1972 (ECM 78118-21011-2).
11. Return to Forever - Hymn to the Seventh Galaxy, 1973 (Polydor 825336-2).
12. Herbie Hancock - - Head Hunters, 1974 (CBS 38814).
13. Herbie Hancock - - Maiden Voyage, 1964 (has "Dolphin Dance") (Blue Note 46339).
14. US3 - -Hand on the Torch, 1993 (Blue Note 0777 8088325) (has Acid Jazz).

Note: The Jazz Classics Compact disc for Jazz Styles, History and Analysis, (ISBN 0-13-262445-1; phone 800-947-7700) has "Surucucu" from 1972 by Weather Report, Herbie Hancock playing piano with Miles Davis on the 1967 recording of "Masqualero," and Chick Corea playing "Steps" in an acoustic trio format from 1968.

Instructional Services

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