

THE EVOLUTION OF JAZZ

- SYLLABUS -

Music 73-216 - Fall 2008

Instructor: Dr. Heather McWilliams

Office: A/C N121

9:10-10:10 M W F A/C S149

Office Hours: M W 10:30 - 11:30

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Catalog Description:

The purpose of this course is to develop an understanding of the history of jazz music through listening and study of the inherent styles. Open to all university students.

Objectives:

1. The student will develop the ability to identify musical and stylistic characteristics of jazz compositions through listening and analysis (including the basic elements of jazz).
2. As a liberal arts focus, the student will be able to identify the major artists, events and cultural forces that contributed to the development and evolution of jazz as an important American cultural and artistic phenomenon. Connections to broader issues will be expected and assessed.

Required Text & CD's:

Lawn, Richard. Experiencing Jazz. (includes CD-ROM and 2 audio CD's) McGraw-Hill, 2007. CD #3 is available for online purchase ISBN: 0073315850 **Text support website** (download "Listening Room" software, sample Q's etc.): http://highered.mcgraw-hill.com/sites/0072451793/student_view0/index.html

Academic Integrity:

All ideas from books and articles, even when put into your own words, must be acknowledged in footnotes or end notes. If you use someone else's words verbatim, you must use quotation marks. Plagiarism may result in a failing grade and/or disciplinary action. Please consult a style manual, such as APA, for acceptable formats for academic papers.

Classroom Demeanor:

A significant amount of class time will be dedicated to listening to (and viewing) musical examples. Silent listening is essential and expected so that all students can have an optimum listening experience.

Please Note: If you have special circumstances that may affect your class performance (e.g. visual or hearing issues, learning disabilities, etc.), please meet with the instructor to make accommodations.

Assessment & Grading:

1. Grading will be based on 3 exams; short paper(s) based on live performance review; listening/viewing assignment(s); and pop quizzes throughout the semester. Exams may consist of multiple choice, short answer questions, essay questions, and questions relating to listening examples (including those from the CD's accompanying the text - regular, focused listening to these is important!). Makeup exams will only be provided if the instructor has received **PRIOR NOTICE** of a valid conflict. There will be NO "extra credit" for this class. Paper submission by hard copy only (no e-mail submission).
 2. Requirements for the listening/viewing assignment(s) and the live performance review paper(s) will be provided in class. A list of the listening experiences for the paper will also be provided. Work that is handed in late will be penalized by the loss of one grade level. Work that is more than a week late will not be accepted. Papers with significant spelling and grammatical errors will also lose points. The key component of the live performance review is intelligent and meaningful synthesis of what you saw/heard with the material covered in class.
- * Weighting will be as follows: 3 exams - 60% (15% + 20% + 25%); Performance review paper(s) & listening/viewing assignment(s) - 20%; Quizzes - 20%
 - * Final grade: A=90%-100% AB=85%-89% B=80%-84% BC=75%-79% C=70%-74%
CD=65%-69% D=60%-64% F=0%-59%
 - * Please save all class exams, drafts, e-mail correspondence, and copies of papers/assignments until you have received your final grade. If a grade is missing the burden of proof is on you.

ACHIEVING YOUR OPTIMUM GRADE (i.e. how to maximize your result in this course!):

ATTENDANCE:

Material presented in this class will rely heavily on guided listening, viewing of video, and practical demonstrations during class. Short quizzes will also be given without prior notice to test for reading, listening, and comprehension. Exams & quizzes will include some material not in the text but covered in class.

Consistent attendance, therefore, is most important for achieving an optimum result in this course.

PREPARATION/REVIEW:

Class time should not be your first contact with the material designated for that particular class. Classes are designed to: provide insights beyond those in the text, make connections between material, listen to additional relevant recordings and/or view videos, cover material not in the text and, help you understand the material more fully than that possible by just reading the text and listening to the audio CD's. Therefore (!), it is essential that you read the chapter(s), review the CD-ROM, listen to the recordings designated for a given class (this is indicated on the syllabus), and take appropriate notes, make summaries, etc. before each class on that subject material.

It is equally important to review material after each class - ongoing review (as opposed to cramming for exams!) will provide for much greater success/retention and will ensure you are fully prepared for the quizzes which are not notified in advance. There are also review questions at the end of each chapter - some of these inevitably find their way onto quizzes and exams!

LISTENING:

You need to be intimately familiar with, and knowledgeable about the CD recordings that come with the text. There is a difference between "active" listening and "passive" listening. To actively listen to something you need to be fully focused on what you are hearing (i.e. you can't be doing anything else at the same time that takes more than a minimal amount of your concentration). It works best if you can listen away from all other distractions (i.e. quiet space, use headphones etc.). If your attention is not maximally focused on the music you are not listening "actively"!

When listening to the course CD's, it is also important and helpful to use the *Listening Room* software connected to the text (freely downloadable from the text support website):

http://highered.mcgraw-hill.com/sites/0072451793/student_view0/listening_room.html

This software enables you to listen to the CD's with interactive graphics. It will guide your listening in real-time and enable you to more easily "follow" the relevant aspects of the music as you hear it.

CD-ROM

Your text comes with a CD-ROM which contains a wealth of excellent material of various kinds. It is correlated with the text by chapter and page number (a symbol in the text indicates when CD-ROM material is provided that is relevant at that point). Please consider the CD-ROM as an equal partner with the text book and include it in all of your preparation and review. Some of the quiz/exam questions and listening identification examples are taken directly from the CD-ROM!

SUPPORT WEBSITE

In addition to providing links to download the *Listening Room* software, the support website (http://highered.mcgraw-hill.com/sites/0072451793/student_view0/index.html) also provides:

- sample questions for each chapter (multiple choice and T/F) which the website will then grade for you. Some of the quiz/exam questions are taken directly from the here!
- a section on the "History of Recording"
- a glossary of terms
- opportunities to explore further study and extra projects

WRITTEN PAPER

It is expected that the written paper will demonstrate the ability to write meaningfully at a college level. This means being able to: synthesize information (not just the restating of facts) and; express yourself clearly with correct spelling, punctuation, grammar etc. at a level appropriate for a university degree. You are strongly encouraged to use the campus "Writing Center" (<http://www.english.uwosh.edu/wcenter/>) to help you do your best written work.

*** TENTATIVE CLASS SCHEDULE ***

Introduction, Elements & Roots

Week 1: Sep 3

Wed: Student Information, Syllabus etc.
Orientation to text book, CD-ROM & audio CD's, "Listening" vs. "hearing"
The Nature of Jazz

Fri: Jazz Overview (1) Video: *Story of Jazz*
Read & CD-R: Chapter 1 **Listen:** CD 1 (overview)

Week 2: Sep 8

Mon: Jazz Overview (2) Video: *Story of Jazz* (cont.)
Read & CD-R: Chapter 1 **Listen:** CD 2 (overview)

Wed: Elements of Jazz - rhythm
Read & CD-R: Chapter 2 **Listen:** 2/9; 1/21; 1/14 (+ 3/7; 3/18; 2/2)

Fri: Elements of Jazz - melody & harmony
Read & CD-R: Chapter 2 **Listen:** 1/14; 1/21

Week 3: Sep 15

Mon: Elements of Jazz (1) - texture, form & improvisation
Read & CD-R: Chapter 2 **Listen:** 1/22; 2/10; 1/3; 1/5; 1/6; 1/9

Wed: Elements of Jazz (2) - texture, form & improvisation
Read & CD-R: Chapter 2 **Listen:** 1/22; 2/10; 1/3; 1/5; 1/6; 1/9

Fri: Instruments of Jazz (1)
Read & CD-R: Chapter 3 **Listen:** 1/11; 1/15

Week 4: Sep 22

Mon: Roots of Jazz (1)
Read & CD-R: Chapter 4 **CDR:** p.51; p.55 **Listen:** 1/1

Wed: Roots of Jazz (2)
Read & CD-R: Chapter 4 **CDR:** p.58; p.59; **Listen:** 1/2; 1/3
Review for first exam: Chapters 1-4

Fri: FIRST EXAM (Overview, Elements & Roots) [15%]

Classic Jazz, 1917 - 1945

Week 5: Sep 29

Mon: Possible live event

Wed: Jazz Takes Root
Read & CD-R: Chapter 5 **Listen:** 1/4; 1/5; 1/6

Fri: The Jazz Age
Read & CD-R: Chapter 6 **Listen:** 1/9; 3/2

Week 6: Oct 6

Mon: The Swing Era (1)
Read & CD-R: Chapter 7 **Listen:** 1/10; 1/11

Wed: The Swing Era (2)
Read & CD-R: Chapter 7 **Listen:** 3/3; 1/12; 1/13; 3/4

Fri: Midwest Swing (1)
Read & CD-R: Chapter 8 **Listen:** 1/14;

Week 7: Oct 13

Mon: Midwest Swing (2)
Read & CD-R: Chapter 8 **Listen:** 1/15; 1/16; 3/5 **Review:** Chapters 5-8

Modern Jazz & Postmodern Jazz

Wed: Bebop Revolution (1)
Read & CD-R: Chapter 9 **Listen:**

Fri: Bebop Revolution (2)
Read & CD-R: Chapter 9 **Listen:** 1/17; 1/18; 1/19; 1/20; 3/6

Week 8: Oct 20

Mon: Bebop Revolution (3)
Read & CD-R: Chapter 9 **Listen:** 1/17; 1/18; 1/19; 1/20; 3/6

Wed: Be Cool (1)
Read & CD-R: Chapter 10 **Listen:** 1/21; 1/22; 3/7

Fri: Be Cool (2)
Read & CD-R: Chapter 10 **Listen:** 2/1; 3/8; 3/9

Week 9: Oct 27

Mon: **Review** for second exam: Chapters 5-10

Wed: SECOND EXAM (Classic Jazz +Bebop & Cool) [20%]

Fri: NO CLASS (State Music Educator's Convention in Madison)

Week 10: Nov 3

Mon: Tradition Meets Avant-Garde (1)
Read & CD-R: Chapter 11 **Listen:** 1/23; 3/10; 3/11; 2/2

Wed: Tradition Meets Avant-Garde (2)
Read & CD-R: Chapter 11 **Listen:** 2/3; 3/12

Fri: Miles and Miles (1)
Read & CD-R: Chapter 12 **Listen:** 2/4; 3/13; 2/5

Week 11: Nov 10

- Mon: Miles and Miles (2)
Read & CD-R: Chapter 12 **Listen:** 2/6; 3/14; 2/7
- Wed: Electric '70s & '80s (1)
Read & CD-R: Chapter 13 **Listen:** 2/8; 2/9; 3/15
- Fri: Electric '70s & '80s (2)
Read & CD-R: Chapter 13 **Listen:** 2/8; 2/9; 3/15

Week 12: Nov 17

- Mon: **Review** Hard Bop, Avant-Garde, Miles, Electric 70's & 80's etc.
- Wed: Unplugged '70s & '80s (1)
Read & CD-R: Chapter 14 **Listen:** 2/10; 2/12
- Fri: Unplugged '70s & '80s (2)
Read & CD-R: Chapter 14 **Listen:** 2/11

Week 13: Nov 24

- Mon: Jazz at Close of 20th Century (1)
Read & CD-R: Chapter 15 **Listen:** 3/16; 3/17

----- (Thanksgiving Recess) -----

Week 14: Dec 1

- Mon: Jazz at Close of 20th Century (2)
Read & CD-R: Chapter 15 **Listen:** 3/18; 2/13; 2/14
- Wed: The Afro-Latin & Caribbean Connection
Read & CD-R: Chapter 16 **Listen:** 1/17; 3/19
- Fri: **Review** (1) for Exam 3: Chap 11-16

Week 14: Dec 8

- Mon: **Review** (2) for Exam 3: Chap 11-16
- Wed: **THIRD EXAM** (Modern & Postmodern) [25%]

END OF COURSE (no Fri class)