LOS ANGELES MISSION COLLEGE

MUSIC 141: JAZZ APPRECIATION

Section 3264: WED 3:30pm-6:40pm
FALL 2012

Instructor: Dr. Sherri Canon
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Class time: **WED 3:30pm-6:40pm**
Office hours: WED 6:40pm-7:15pm
Room: CSB 102B

COURSE DESCRIPTION:
This course is a survey of twentieth century jazz music, including: ragtime, blues, New Orleans and Chicago Dixieland, stride piano, swing, bebop, cool jazz, hard bop, modal jazz, third stream, avant-garde and free jazz, fusion, and contemporary jazz styles. Students will become acquainted with the musical styles and the historical and social context of jazz, along with the techniques and personalities of artists who made original contributions and influenced other artists.

STUDENT LEARNING OUTCOMES:

- Students will analyze the complexity of jazz music harmonies and ensembles.
- Students will analyze the historical and social context in which jazz developed in America.

REQUIRED TEXT:
1. ***Jazz: Essential Listening*** **by Scott DeVeaux and Gary Giddins. New York: W. W. Norton & Co., 2011. Textbook + CD's.**
2. ***To a Young Musician: Letters From the Road*** **by Wynton Marsalis, Random House, 2004.**

REQUIRED MATERIALS: Three-ring binder, notebook paper, pen/pencil.

COURSE REQUIREMENTS:
Assigned Readings: You are expected to read the assigned reading before class each day and be prepared to discuss the material in class. Check your syllabus each week for the reading assignments.

Required Listening and Listening Quizzes: The songs from the CD's that accompany the textbook will appear on listening quizzes throughout the semester and on scheduled exams. You should listen to the songs often and make thorough notes of the song titles, artists, genres, instruments, and form. Note: There are no make-ups for Listening Quizzes.

Concert Report: Students must attend one JAZZ concert or musical event and write a 500- to 750-word (approx. 2- to 3-page) report describing the nature of the event, the style of music, and details about the performance, including the instrumentation, genres, and performer-audience interactions. Writing guidelines will be provided.

Mid-term Exam and Final Exam: Exams may consist of multiple choice, true-false, and short answer. Exams will cover material from the lectures, textbook, and listening examples.

Final Essay: Students will read the book *To a Young Musician: Letters From the Road* by Wynton Marsalis and write a 1000-word (4-page) review of the book. Writing guidelines will be provided.

CLASS PARTICIPATION POLICY and CLASS DEMEANOR:

- Class participation is mandatory. Students are expected to be on time and prepared for class. A student may be dropped from the class or have a grade penalty for excessive lack of participation. The professor will check roll at the beginning of class. If a student comes in ten minutes late, he or she is considered tardy. Three tardies will equal one absence. Absences may be excused only in cases of illness or family emergency.
- Students are responsible for missed material.
- Cell phones are NOT to be used in class.
- Food and drink are not allowed in the classroom.

GRADING SYSTEM: On a scale of 100 points:

Listening Quizzes	20 (5 Quizzes worth 5 points each, lowest grade dropped)
Concert Report	10
Midterm Exam	20
Final Exam	20
Final Essay	20 (5% reading Quiz, 5% rough draft, 10% final draft)
Class Participation	10

Grading Scale **A**=90%-100%, **B**=80%-89%, **C**=70%-79%, **D**=60%-69%, **F**=0-59%

HONOR CODE:
Students will be bound by the principles of academic honesty specified in the Standards of Student Conduct. Cooperation on listening assignments is encouraged, but all written work must be done separately. Academic dishonesty may result in a lower grade or a failing grade for the entire course. **All written work must be the student's own original writing. Any evidence of plagiarism (turning in work from previously published material, including the internet) will result in a failing grade on the assignment and a report to the chair of the department.**

HOLIDAYS:
Religious holidays. Los Angeles Mission College, as a public institution, strives to acknowledge and accommodate those students who wish to observe religious holy days. It seeks to reflect its awareness and sensitivity to religious holidays whenever possible when scheduling activities. Each student shall, upon notifying his/her instructor in writing during the first week of classes, be excused from class to observe a religious holy day of his/her faith.

DISABILITIES:
Students with disabilities who need reasonable modifications, special assistance, or accommodations in this course should promptly direct their request to the course instructor. If a student with a disability feels modifications, special assistance or accommodations offered are inappropriate or insufficient he/she should seek the assistance of the DSPS on campus.

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COURSE OUTLINE (Subject to Change as Necessary)

WEEK 1: Aug29	Introduction: Syllabus, Musical Concepts, Roots of Jazz. **Reading: DeVeaux & Giddins Ch.1 pp.1-19; Ch.3 pp.41-45**
WEEK 2: Sep5	1890s-1920s, Roots of Jazz: Country Blues, Vaudeville (Classic) Blues, Minstrelsy, Brass Bands, Ragtime. *Review Listening Quiz **Reading: Ch.2 pp.21-26, Ch.3 pp.45-55**
WEEK 3: Sep12	1920s, New Orleans, Dixieland Jazz, The Great Migration, Chicago. **LISTENING QUIZ #1** **Reading: Ch.4 pp.57-75**
WEEK 4: Sep19	1920s, New York, Dance Bands, Tin Pan Alley, Harlem Renaissance, Stride Piano, Chicago Style. *Review Listening Quiz **Reading: Ch.5 pp.77-95, Ch.6 pp.97-117**
WEEK 5: Sep26	1930s-1940s, The Swing Era. **LISTENING QUIZ #2** **Reading: Ch.2 pp.26-34, Ch.7 pp.123-139**
WEEK 6: Oct3	1930s-1940s, The Swing Era. **Reading: Ch.8 pp.141-174**
WEEK 7: Oct10	1930s-1950s, The Swing Era, Swing Vocalists. **CONCERT REPORT DUE** *Review Midterm Exam & Listening Quiz **Reading: Ch.9 pp.174-185**
WEEK 8: Oct17	**MIDTERM EXAM** **LISTENING QUIZ #3** **FINAL ESSAY GUIDELINES (READ THE MARSALIS BOOK: READING COMPREHENSION TAKE-HOME QUIZ DUE 10/31)**
WEEK 9: Oct24	1940s, Bebop, Jazz in Los Angeles. **Reading: Ch.11 pp.207-233**
WEEK 10: Oct31	1950s, Cool Jazz, Hard Bop, West Coast Jazz, Composition. **FINAL ESSAY READING COMPREHENSION TAKE-HOME QUIZ DUE** *Review Listening Quiz **Reading: Ch.12 pp.235-257, Ch.13 pp.259-275**

WEEK 11: Nov7	1950s-1960s, Modality, Miles Davis. **LISTENING QUIZ #4** **Reading: Ch.14 pp.277-286**
WEEK 12: Nov14	1950s-1960s, Modality, John Coltrane. **FINAL ESSAY ROUGH DRAFT DUE** **Reading: Ch.14 pp.286-301**
WEEK 13: Nov21	1940s-1990s, Avant-garde, Free Jazz. **FINAL ESSAY ROUGH DRAFTS RETURNED FOR REVISION** **Reading: Ch.15 pp.307-325**
WEEK 14: Nov28	Jazz Fusion. **FINAL ESSAY DUE (No late papers will be accepted)** *Review Listening Quiz **Reading: Ch.16 pp.327-345, Ch.17 pp347-371**
WEEK 15: Dec5	Jazz Today. **LISTENING QUIZ #5** **FINAL EXAM REVIEW** **Reading: Ch.18 pp.373-389, Ch.19 pp.391-400**
WED, Dec.12 **5:30pm-7:30pm**	**FINAL EXAM**

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