

## The Bromfield School - Music Department

### Jazz Styles - Syllabus

**Course Description:** Jazz is considered to be the one truly American style of music. Its origins are based here in the United States in places such as New Orleans, Chicago, St. Louis and across the South. This course poses the following fundamental questions to all participating students:

"What is Jazz?"

"What is improvisation?"

"To what kind of music do you listen?"

"Would you characterize yourself as an active or passive listener?"

"Do you know the difference between background and foreground listening?"

"How do you sort out different jazz musical styles when you hear them?"

"What qualities make one performance different from another?"

"Jazz Styles" will introduce you to the world of jazz music in a historical context. It is primarily a listening course, and it will focus on how to listen to jazz in a way that will enrich your understanding of what you are hearing. It will also challenge you to think about the importance of jazz both in your life and in our American society. The course will help you to become a discriminating consumer of jazz through attendance at live concerts in the local area, in-class performances, and through guided listening examples both inside and outside of class. It is not the intent of this class to make you a performing musician... it focuses on you becoming a more enlightened listener. For the student of jazz music who is interested in becoming a performer, it will help you to better understand and identify the unique styles of jazz artists through focused listening and imitation. There will be pieces that you will enjoy and there may be pieces that sound foreign to you that you might not enjoy as much. Listening to this jazz repertoire should challenge you both intellectually and emotionally. The desired outcome of the class is that you will become a more informed concert-goer, listener, music researcher, music critic, and communicator in music.

*Students involved in the Music Program are expected to:*

*a. respect others, property, the learning environment, and him/herself in language, action, and dress.*

*b. exhibit honesty, integrity, self-control, responsibility, trust, concern for the well-being of others and oneself, and a striving toward excellence.*

*c. demonstrate consistency and purpose in his/her focus upon personal growth through the privilege of public education.*

#### **9/1/2009 - Weeks 1-2: BASICS OF JAZZ.**

- Introduction and Explanation of Course Requirements
- Live performance attendance planning
- List of potential concert dates and venues in the area
- List of open rehearsals at the Berklee School of Music & in Boston
- What Is Jazz? (Dictionary/Encyclopedia entries)
- Appreciating Jazz Improvisation.

#### **9/14/2009 - Weeks 3-4: PREMODERN JAZZ**

Origins of Jazz.

- African Legacy (Work Song & Spiritual)
- Minstrelsy
- The Blues

#### **9/29/2009 - Weeks 5-6: PREMODERN JAZZ**

- Ragtime
- European Traditions & Classical Adoption
- Tin-Pan Alley
- Vaudeville

#### **10/13/2009 - Weeks 7-8: EARLY JAZZ**

- **Combo Jazz Prior to the Middle 1930s.**
  - o Concert #1

#### **10/26/2009 - Weeks 9-10: SWING**

- **The Early 1930s to the Late 1940s.**
- Jazz Music in and around Boston

--- TEST #1 ---

#### **11/9/2009 - Weeks 11-12: DUKE ELLINGTON**

- The musical evolution of Duke Ellington and his contributions to the world of jazz.

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**11/23/2009 - Weeks 13-15: THE COUNT BASIE BANDS**

- The musical evolution of the Count Basie Bands and their contribution to jazz.
- o Concert #2

**12/14/2009 - Weeks 16-17: MODERN JAZZ - THE EARLY 1940s TO THE EARLY 1960s**

- Bop

**1/4/2010 - Weeks 18-19: MODERN JAZZ - THE EARLY 1940s TO THE EARLY 1960s**

- Cool Jazz

**--- TEST #2 ---**

**1/19/2010 - Weeks 20-21: MODERN JAZZ - THE EARLY 1940s TO THE EARLY 1960s**

- Hard Bop

**2/1/2010 - Weeks 22-23: MODERN JAZZ - THE EARLY 1940s TO THE EARLY 1960s**

- Miles Davis, His Groups and Sidemen

**2/22/2010 - Weeks 24-25: MODERN JAZZ - THE EARLY 1940s TO THE EARLY 1960s**

- John Coltrane

**3/8/2010 - Weeks 26-27: MODERN JAZZ - THE EARLY 1960s TO THE EARLY 1990s**

- 1960s and 70s Avant-Garde and "Free" Jazz.

**3/22/2010 - Weeks 28-29: MODERN JAZZ - THE EARLY 1960s TO THE EARLY 1990s**

- Bill Evans, Herbie Hancock, Chick Corea, and Keith Jarrett
- o Concert #3

**--- TEST #3 ---**

**4/5/2010 - Weeks 30-31: MODERN JAZZ - THE EARLY 1960s TO THE EARLY 1990s**

- Jazz-Rock Fusion

**4/26/2010 - Weeks 32-34: CONTEMPORARY JAZZ - 1980-2009**

- Artists of the Contemporary Period Contributing to the Progression of Jazz
- The Future - Where is Music Heading?
- o Concert #4

**5/17/2010 - Weeks 35-39: BROADWAY AND "POP" MUSIC**

- Gershwin, Bernstein, Sondheim, Williams
- Rock and Roll, The Beatles, other Pop styles

**6/14/2010: Final Examination**

**COURSE REQUIREMENTS:**

1. You will need some type of audio device that plays compact discs.
2. Required Text issued from School: Jazz Styles: History and Analysis by Mark Gridley, 9<sup>th</sup> ed., Prentice-Hall Publications; Upper Saddle River, NJ. (2006)
3. You will need a three-ring binder with blank paper in it for note taking and saving class handouts.
4. You will need to attend one public concert each quarter that is pre-approved by the instructor.
5. A brief, two-page review of each concert will be required.
6. There will be one written test per quarter.
7. If you take this course seriously and put in honest effort, it should be a very rewarding experience for you.

**GRADING: (per quarter)**

Notebook: 15 points

Concert Review: 15 points

Test: 40 points

Classroom Participation: 15 points

Effort: 15 points

**TOTAL: 100 points**

*The structure of this syllabus was based upon a draft syllabus of a course entitled "The Art of Listening" offered at Temple University in Philadelphia, PA, 2008 and a course entitled "History of Jazz" by Professor Dennis Davis of Eastern Kentucky University 2003*