

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 covers the following: Improvising over basic jazz forms and harmonic structures. Developing fluency in the melodic, harmonic, and rhythmic language of jazz. Using recordings to inform authentic performance of varied jazz styles. Understanding the history of jazz and its influence on music around the world. Listening and responding to great jazz recordings and how they influence personal performance.

"Jazz Styles" will introduce you to the world of jazz music through solo and ensemble performance. Students will develop fluency in the language of jazz including scales, modes, and rhythmic cells. As these skills are developed, students will use them in the performance of tradition jazz charts from a variety of styles.

Jazz has its roots as an aural art form passed down through sound rather than notation. 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. These listening opportunities will be used to further inform performance in class.

Students will be strongly encouraged to join the after school jazz ensemble as this will further develop the skills taught in this course. However, participation in the jazz ensemble is not required.

"Jazz Styles" will introduce you to the world of jazz music in a historical context. 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. 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.

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.

Weeks 3-4: PREMODERN JAZZ

Origins of Jazz.

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

Weeks 5-6: PREMODERN JAZZ

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

Weeks 7-8: EARLY JAZZ

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

Weeks 9-10: SWING

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

--- TEST #1 ---

Weeks 11-12: DUKE ELLINGTON

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

page 2 - "Jazz Styles" Syllabus

Weeks 13-15: THE COUNT BASIE BANDS

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

Weeks 16-17: MODERN JAZZ - THE EARLY 1940s TO THE EARLY 1960s

- Bop

Weeks 18-19: MODERN JAZZ - THE EARLY 1940s TO THE EARLY 1960s

- Cool Jazz

--- TEST #2 ---

Weeks 20-21: MODERN JAZZ - THE EARLY 1940s TO THE EARLY 1960s

- Hard Bop

Weeks 22-23: MODERN JAZZ - THE EARLY 1940s TO THE EARLY 1960s

- Miles Davis, His Groups and Sidemen

Weeks 24-25: MODERN JAZZ - THE EARLY 1940s TO THE EARLY 1960s

- John Coltrane

Weeks 26-27: MODERN JAZZ - THE EARLY 1960s TO THE EARLY 1990s

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

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 ---

Weeks 30-31: MODERN JAZZ - THE EARLY 1960s TO THE EARLY 1990s

- Jazz-Rock Fusion

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

Weeks 35-39: BROADWAY AND "POP" MUSIC

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

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, 9th 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