



**MERCER**  
COUNTY COMMUNITY COLLEGE

## COURSE OUTLINE

<b>Course Number</b> <b>MUS155</b>	<b>Course Title</b> <b>History of Jazz and Blues</b>	<b>Credits</b> <b>3</b>
<b>Hours:</b> <b>Lecture/Lab/Other</b> <b>3 lecture</b>	<b>Co- or Pre-requisite</b> <b>None</b>	<b>Implementation</b> <b>Semester &amp; Year</b> <b>Spring 2022</b>

### Catalog description:

This class is a study of the evolution of jazz and blues. It will also cover how to listen and identify the changes in the music as the music progresses from its origins in West African music into the present day. We will cover and learn to identify the significant and stylistic phases of jazz and blues.

### General Education Category:

Goal 6: Humanities  
Goal 8: Diversity and Global  
Perspective

### Course coordinator:

Scott Hornick, 609-570-3716, hornicks@mccc.edu

### Required texts & Other materials:

DeVeaux, Scott and Giddins, Gary – Jazz: Essential Listening (2nd edition) Norton & Company, 2019  
ISBN: 978-0-393-26445-6

### Course Student Learning Outcomes (SLO):

#### ***Upon successful completion of this course the student will be able to:***

1. Express an awareness of the artistic merit of the African-American musical art forms. [Supports ILGs #5,6,7,8,11; PLOs #2,3,6]
2. Recognize the historical and cultural origins of jazz and blues and their related idioms. [Supports ILGs #5,6,7,8,11; PLO #6]
3. Identify the development and evolution of African-American music through its various stylistic phases and to acquaint the student with historically significant practitioners of the art form. [Supports ILGs #1,5,6,7,8,11; PLOs #3,6]
4. Interpret the conceptual basis necessary to appreciate and evaluate the music on the levels of rhythm, melody, and harmony and to appreciate the unique applications of these elements in jazz and blues (the blues scale, seventh chords, syncopation, non-metrical rhythm, etc.). [Supports ILGs #2,6,7,8,10,11; PLO #2,3]

5. Recognize the multicultural nature of the art form through an understanding of the interplay of cultural influences at work in the music from the polyrhythms and call-response patterns from Africa to the European folk ballad traditions to the chord progressions and song structures of Tin-Pan-Alley to the dance rhythms of Latin America. [Supports ILGs #1,2,5,6,7,8,10,11; PLO #3,6]
6. Interrelate the pervasive influence of jazz and blues on the entire gamut of pop and rock music and to enable the student to identify elements of African-American art music in such diverse genres as heavy metal, R&B, and rap. [Supports ILGs #1,5,6,7,8,10,11; PLO # 6]
7. Demonstrate jazz and blues as the only uniquely American musical art forms. [Supports ILGs #5,6,7,8,11; PLO #6]

### **Course-specific Institutional Learning Goals (ILG):**

**Institutional Learning Goal 1. Written and Oral Communication in English.** Students will communicate effectively in both speech and writing.

**Institutional Learning Goal 2. Mathematics.** Students will use appropriate mathematical and statistical concepts and operations to interpret data and to solve problems.

**Institutional Learning Goal 5. Social Science.** Students will use social science theories and concepts to analyze human behavior and social and political institutions and to act as responsible citizens.

**Institutional Learning Goal 6. Humanities.** Students will analyze works in the fields of art, music, or theater; literature; philosophy and/or religious studies; and/or will gain competence in the use of a foreign language.

**Institutional Learning Goal 7. History.** Students will understand historical events and movements in World, Western, non-Western or American societies and assess their subsequent significance.

**Institutional Learning Goal 8. Diversity and Global Perspective:** Students will understand the importance of a global perspective and culturally diverse peoples

**Institutional Learning Goal 10. Information Literacy:** Students will recognize when information is needed and have the knowledge and skills to locate, evaluate, and effectively use information for college level work.

**Institutional Learning Goal 11. Critical Thinking:** Students will use critical thinking skills understand, analyze, or apply information or solve problems.

### **Program Learning Outcomes for Music AS Program (PLO)**

2. Demonstrate a working knowledge of the theoretical principles that underlie all the primary genres of music of Western culture, including scale and chord construction; the tonal system of keys and chord relationships; harmonic analysis; figured bass; the principles and procedures of four-part writing; and modulation.
3. Analyze excerpts of musical compositions, working from a printed score, on the levels of harmony, rhythm, melodic contour, phrase structure, and large-scale formal structure.
6. Identify and distinguish the major periods in the history of Western music from the Middle Ages into the 21st century and cite the primary composers whose works exemplify the stylistic trends of each period.

### **Units of study in detail – Unit Student Learning Outcomes:**

**Unit I** [Musical Elements and Improvisation] [Supports Course SLO #2,3,4]

#### **Learning Objectives**

***The student will be able to:***

- Classify the different types of instruments used in Jazz and Blues.
- Demonstrate an understanding of the different parts that make up a Jazz ensemble.
- Differentiate the sounds and timbres of each instrument.
- Explain the difference between meters and syncopation in its relationship to swing.
- Recognize both consonance and dissonance, as well as cadences.
- Differentiate between the different textures of music.

- Define what a “chorus” is and its relation to the “head”.
- Represent the form of a 12 bar blues and compare it to a 32 bar popular song.

**Unit II**      **[Early Jazz]** [Supports Course SLOs #1,2,3,4,5,7]

**Learning Objectives**

***The student will be able to:***

- Demonstrate how folk traditions provided the basis for Blues and eventually Jazz.
- Define and explain what ballads, work songs, field hollers, and spirituals are.
- Explain the differences between country and vaudeville blues.
- Recognize the part that minstrel shows played in making people aware of this music.
- Demonstrate how Jazz grew out of Blues, Brass Bands, and Ragtime.
- Describe the unique culture of New Orleans and how it allowed this art form to grow.
- Explain the Great Migration and the changes that come along with this musically.
- Recognize the importance of King Oliver’s band.
- Differentiate between Jazz in New Orleans, Chicago, and New York.
- Identify the changes that improved recording equipment and radio brought to jazz.
- Compare the music of Dance bands versus Jazz bands.
- Explain the differences and importance of the first group of individual soloists.

**Unit III**      **[Swing]** [Supports Course SLOs #1,2,3,4,5,7]

**Learning Objectives**

***The student will be able to:***

- Explain how the Swing style developed and the opportunities it provided.
- Demonstrate how a “head” arrangement and “shout” chorus work.
- Name the different band leaders of the swing era, and discuss each one’s importance.
- Describe how different sections of a big band were utilized in arrangements.
- Recognize the importance of Kansas City and expanding the swing style.
- Identify the different important soloists of the swing era and their characteristic traits.

**Unit IV**      **[Be-Bop and the Beginnings of Modern Jazz]** [Supports Course SLOs #1,3,4,5,7]

**Learning Objectives**

***The student will be able to:***

- Differentiate between Swing music and Be-Bop.
- Explain the origins and growth of Be-Bop and its creators.
- Demonstrate a knowledge of the key players of this small group style and the changes it brought to comping, soloing, etc.
- Recognize the birth of Cool jazz as an answer to the fast tempo and virtuosity of Be-Bop.
- Identify the major players and composers behind the Cool jazz movement.
- Explain the differences between Cool Jazz and Hard Bop.
- Recognize the musicians and band leaders responsible for the Hard-Bop movement.
- Differentiate between the Miles Davis Quintets and the players involved in each group.

**Unit V**      **[Modern Jazz/Fusion]** [Supports Course SLOs #1,2,3,4,5,6,7]

**Learning Objectives**

***The student will be able to:***

- Explain the growth of the Avant-garde movement in Jazz.
- Recognize the changes in free improvisation versus soloing over a set harmonic structure.
- Identify the leaders of the Avant-garde movement and their contributions to the art form.
- Demonstrate a knowledge of the musicians involved in rhythm & blues and soul jazz.
- Differentiate the different grooves and melodic considerations brought on by Latin jazz.
- Explain the importance of Jobim and the Bossa Nova on mainstream jazz.
- Recognize the growth and connection of Fusion to Jazz.
- Identify the characteristic traits that connect all the different genres of Jazz.
- Appraise the current trends of Jazz and what the future may hold.

**Evaluation of student learning:** [Evaluates SLOs' #1,2,3,4,5,6,7]

- Homework assignments, quizzes and exams will be required to demonstrate understanding of the material as presented.
- Class participation is expected and necessary in order to grasp the concepts and succeed.
- Attendance is extremely important as we will be covering a great deal of material in a short amount of time.
- Two Concert reports will be due during the semester. Each report should be from a Jazz performance (professional, instructor approved). 3-5 pages. You will be given a handout on what is expected in your paper.
- One Final Research Paper – 5-7 pages in MLA format with a minimum of three sources. You will be given a handout on what is expected.
- You will be do a 7-10 minute presentation on the artist chosen (instructor approval required).

<b>Evaluation Tools</b>	<b>% of Grade</b>
Assignments	15%
Participation	15%
Concert Reports	20%
Tests – Listening and Chapter	20%
Attendance	10%
Final Paper/Presentation	20%
Total	100%