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**Master Syllabus**

**Course: MUS 125 and 125 H (Honors), Jazz: The Listener’s Guide**

**Cluster Requirement: Cluster 3 B, Visual and Performing Arts**

This University Studies Master Syllabus serves as a guide and standard for all instructors teaching an approved in the University Studies program. Individual instructors have full academic freedom in teaching their courses, but as a condition of course approval, agree to focus on the outcomes listed below, to cover the identified material, to use these or comparable assignments as part of the course work, and to make available the agreed-upon artifacts for assessment of learning outcomes.

**Course Overview:**

Jazz: The Listener’s Guide is a study of jazz based on listening and class discussion. The course is intended to increase awareness of the roots of jazz within the African-American community and of the cross-cultural fertilizations occurring throughout its recent history. Although academic and technical studies of jazz were established in the 1950s, it is only within the past fifteen years that these studies have led to the recognition of jazz as a truly valued American art form.

**Learning Outcomes:**

* Students will gain an understanding of the development of jazz and the cultural context surrounding the music;
* Students will gain the ability to make multiple connections to jazz through informed and attentive listening to the music;
* Students will understand the various forms and terminology of jazz as they relate to the history and performance of the music;
* Students will become aware of several key musicians and their music from various periods in jazz history.

**University Studies Learning Outcomes:**

After completing this course, students will be able to:

1. Articulate the cultural context, history and formal and conceptual aspects of the art form studied.

2. Interpret and create informed responses (via writing, presentation, performance or artifact) to the art form studied through the analysis of the form, content, context and methods of production using appropriate disciplinary terminology.

3. Explain the ways in which the art form expresses the values that humans attach to their experiences.

**Examples of Texts and/or Assigned Readings:**

DeVeaux, S. and Giddins, G (2009). *Jazz* (College Edition). New York: W.W. Norton.

ISBN: 978-0-[393-9788](callto:+1393-9788)0-3

The assigned readings are listed in the sample course outline.

**Example Assignments:**

Reading and listening assignments

3 Written papers (2 live concert reviews; 1 research paper)

Sample Quiz

Sample Midterm exam

##### **Research and Concert Review paper guidelines, MUS 125 Jazz: The Listener’s Guide**

This paper may be on the topic of your choice related to the topics presented in the course. Study the area in depth, citing information as it applies to your area of research interest.

Students are required to use a variety of sources available via the UMD (or other) libraries. Many sources can be found on the Internet. Research assistance will be provided upon request.

Research papers must be typed and double-spaced. A minimum of 7 pages is expected. All writing and citation must be presented in a formal academic style. You must document and properly cite your sources! If the words/ideas/thoughts aren’t original to you, cite them by using quotation marks, footnotes, end notes and/or other citation method. A list of sources must appear at the end of your paper. Failure to do so will be considered plagiarism. For more details, see the citation and documentation information on following site: http://www1.umassd.edu/arc/wrc/handout.htm

**The research paper is due April 19. Late papers will be accepted, but for greatly reduced credit (one letter grade per each day late).**

Completed papers should be sent to me by one of the following methods:

* Attached via e-mail to [dowens1@umassd.edu](mailto:dowens1@umassd.edu) ; Attach in either Microsoft Word

Rich Text (RTF) or text formats; this allows me to place comments and suggestions

within the document and return it to you via email. PDF works as well.

* Presented in class;
* Left in my mailbox in the Department of Music Office in CVPA room 204.

**Assessment Rubric for Research Paper:**

A/A-: In depth research and analysis of the material, paper well written in terms of content, grammar, syntax and structure.

B/B+: Good degree of research and analysis, however, lacking some important details; relatively well written paper in terms of content, grammar, syntax and structure.

B-/C+: Moderate amount of research and analysis but not sufficiently in depth; paper includes grammatical and syntax and structural errors.

C/C-: Relatively little in depth research and analysis; paper has poor content, grammar, syntax and structure.

D+/D/D-: Very little research and analysis and significant gaps in material presented, significant content, grammar, syntax and structural issues.

F: Sparse research and analysis, significant content, grammar, syntax and structural issues, plagiarized segment(s) found in paper. Or, a complete lack of paper submission.

**Alignment with University Studies Outcomes:**

This research paper aligns with all three areas of the University Studies outcomes for Cluster 3B.

1. Articulate the cultural context, history and formal and conceptual aspects of the art form studied.

2. Interpret and create informed responses (via writing, presentation, performance or artifact) to the art form studied through the analysis of the form, content, context and methods of production using appropriate disciplinary terminology.

3. Explain the ways in which the art form expresses the values that humans attach to their experiences.

**Concert Review Paper Assignment:**

This course involves the application of your knowledge through listening to music. Each student will be responsible for attending two performances and completing two review papers on the performances. A review will include discussion of the salient features of the performance as related to the course content. The UMass Dartmouth Department of Music, located in the CVPA building, is an excellent source for the concerts.

As a substitute, I will allow the required two performances to be substituted by a review of two recorded concert performances or recordings. Video recordings are preferred, but very well described audio recordings will be accepted.

Review papers must be typed and double-spaced. A minimum of 3 pages is expected. All writing and citation must be presented in a formal academic style. You must document and properly cite your sources! If the words/ideas/thoughts aren’t original to you, cite them by using quotation marks, footnotes, end notes and/or other citation method. A list of sources must appear at the end of your paper. Failure to do so will be considered plagiarism. For more details, see the citation and documentation information on following site: http://www1.umassd.edu/arc/wrc/handout.htm

The citation/documentation information found in the instructions for the research paper applies to this paper. Cite your sources!

**The concert papers are due to me no later than May 10. Late papers will not be accepted.**

**Assessment Rubric for Concert Review Papers:**

A/A-: In depth research and analysis of the material, paper well written in terms of content, grammar, syntax and structure.

B/B+: Good degree of research and analysis, however, lacking some important details; relatively well written paper in terms of content, grammar, syntax and structure.

B-/C+: Moderate amount of research and analysis but not sufficiently in depth; paper includes grammatical and syntax and structural errors.

C/C-: Relatively little in depth research and analysis; paper has poor content, grammar, syntax and structure.

D+/D/D-: Very little research and analysis and significant gaps in material presented, significant content, grammar, syntax and structural issues.

F: Sparse research and analysis, significant content, grammar, syntax and structural issues, plagiarized segment(s) found in paper. Or, a complete lack of paper submission.

**Alignment with University Studies Outcomes:**

The concert papers align with all three areas of the University Studies outcomes for Cluster 3B.

1. Articulate the cultural context, history and formal and conceptual aspects of the art form studied.

2. Interpret and create informed responses (via writing, presentation, performance or artifact) to the art form studied through the analysis of the form, content, context and methods of production using appropriate disciplinary terminology.

3. Explain the ways in which the art form expresses the values that humans attach to their experiences.

**Sample Chapter Quizzes and Tests**

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Jazz: The Listener’s Guide Name\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

MUS 125-02H

Quiz: Chapters 3 and 4

3/8/11

1. In the late nineteenth century, country blues music was typically sung by male musicians self-accompanied by guitar.
2. True
3. False
4. Name the folk music tradition that featured call and response singing and was later known as gospel music.
   1. Ballad
   2. Field Holler
   3. Work song
   4. Spiritual
5. Listen to the recording of *The Buzzard Lope (Throw Me Anywhere Lord)*. Name three musical elements discussed within the text and heard within this recording.
6. \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_
7. \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_
8. \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_
9. Listen to the recording of *Reckless Blues*. Name four musical elements discussed within the text and heard within this recording. Extra credit will be given for a fifth element.
   1. \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_
   2. \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_
   3. \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_
   4. \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_
   5. \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_
10. View the video. What is the common term for the type of stage production portrayed in the video?
11. Name the African American bandleader that performed music for dance teachers Irene and Vernon Castle, conducted musical theater performances and lead the 369th Infantry Band in World War I?
    1. Louis Armstrong
    2. James Reese Europe
    3. Sidney Bechet
    4. Jelly Roll Morton
12. Define the term (or name) “Jim Crow.”
13. The brass band contributed what important stylistic contribution to jazz music?
    1. Swing
    2. March form
    3. Ragtime
    4. Steady beat
14. Scott Joplin is known as the most famous composer of what type of music?
15. What is the significance of Congo Square in New Orleans from 1817 to the mid 1840’s?
16. Name the “front line” instruments of the New Orleans style jazz band.
    1. \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_
    2. \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_
    3. \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_
17. New Orleans jazz retained the multi-strain forms of ragtime.
    1. True
    2. False
18. Listen to the recording of the *Dixie Jazz Band One-Step*. Name four musical elements discussed within the text and heard within this recording. Extra credit will be given for a fifth element.
    1. \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_
    2. \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_
    3. \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_
    4. \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_
    5. \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_
19. What early jazz musician proudly boasted that he was the “Originator of Jazz…?”
    1. King Oliver
    2. W.C. Handy
    3. Jelly Roll Morton
    4. Louis Armstrong
20. Listen to the recording of *Doctor Jazz*. Name four musical elements discussed within the text and heard within this recording. Extra credit will be given for a fifth element.
    1. \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_
    2. \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_
    3. \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_
    4. \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_
    5. \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_
21. Listen to the recording of *Black Bottom Stomp.* What new technique is exhibited by the bass player at multiple points during the recording?

**Total Points possible: 40. This test is graded as follows:**

40+ A+ 38-40= A

36-37 = A- 35 = B+

34 = B 32-33 = B-

31 = C+ 30 = C

28-29 = C- 27 = D+

26 = D 24-25 = D-

23 and below = F

Jazz: The Listener’s Guide Name\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

MUS 125-02H

Midterm Exam

4/5/11

**Listening Examples:**

1. What is the unaccompanied passage of this piece commonly called?
   1. Shout Chorus
   2. Riff
   3. Cadenza
   4. Triad
2. Name the above piece.
3. Name the type (not the brand name) of piano seen in the video. It was patented in 1897 and very popular by the 1920’s until phonograph recordings were invented.
4. In what style is the piano played in *You’ve Got to Be Modernistic*, featuring the alternation of bass notes and chords in the left hand part?
5. What are the two “modern” aspects of this piece, recorded in 1930?
   1. \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_
   2. \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_
6. What three “conflicting” musical styles are represented in this recording of *Changes* by the Paul Whiteman Orchestra (1927)?
   1. \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_
   2. \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_
   3. \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_
7. Name at least four musical elements heard in this recording of *Copenhagen* performed by the Fletcher Henderson Orchestra.
   1. \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_
   2. \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_
   3. \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_
   4. \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_
8. Name at least four musical elements heard in this recording of *Black and Tan Fantasy as* performed by the Duke Ellington Orchestra.
   1. \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_
   2. \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_
   3. \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_
   4. \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_
9. Which best describes the interplay between singer and guitarist in this example?
   1. Playing eight to the bar
   2. Bottleneck
   3. Trading fours and trading twos
10. What style of singing is represented by Louis Armstrong in this excerpt from *Hotter Than That?*

10. Name at least four additional musical elements (not listed above) heard in this recording of Louis Armstrong’s *Hotter Than That?*

* 1. \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_
  2. \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_
  3. \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_
  4. \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

1. Name four musical elements heard in this recording of *Singin’ The Blues*.
2. \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_
3. \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_
4. \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_
5. \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_
6. What is unique about this recording? Name four musical elements present in this recording of *Weather Bird*.
   1. \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_
   2. \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_
   3. \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_
   4. \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_
7. What musical form is represented by this example?
8. New York City was important to the development of jazz. According to the text, what were the two most significant contributions made to **jazz styles** that occurred in New York City in the 1920’s and 1930’s?
   1. \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_
   2. \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_
9. The advent of Prohibition in 1920 caused owners of illegal drinking clubs (speakeasies) to hire the best jazz musicians that could provide enough music because of their improvisation skills.
   1. True
   2. False
10. Paul Whiteman was known as the “King of Jazz” during the 1920’s.
    1. True
    2. False
11. Define the term “Tin Pan Alley.”
12. The brass band contributed what important stylistic contribution to jazz music?
    1. Swing
    2. March form
    3. Ragtime
    4. Steady beat
13. What pianist was known as the “Father of the Stride Piano?”
    1. Eubie Blake
    2. Fats Waller
    3. James P. Johnson
    4. Duke Ellington
14. Don Redman expanded the size of the big band to fifteen players between 1924 and 1934.
    1. True
    2. False
15. Name the folk music tradition that featured call and response singing and was later known as gospel music.
    1. Ballad
    2. Field Holler
    3. Work song
    4. Spiritual
16. Scott Joplin is known as the most famous composer of what type of music?

**Total Points possible = 60. This test is graded as follows:**

60+ A+ 57-59 = A

54- 56= A- 52-53 = B+

51 = B 48-50 = B-

46-47 = C+ 45 = C

42-44 = C- 40-41 = D+

39 = D 36-38 = D-

35 and below = F

**Alignment with University Studies Learning Outcomes:**

The above quizzes and examinations enable this course to meet the University Studies Learning Outcomes in the following manner:

* Multiple reading assignments, listening assignments and discussions present jazz music in the context of culture and history. The examinations require the discussion of the cultural context, history and conceptual aspects of jazz. This aligns with University Studies Outcome #1.
* The chapter quizzes and examinations require the students to analyze musical form, content and methods of musical production in the jazz genre, while using musical terminology appropriate to jazz. This aligns with University Studies Outcome #2.
* The readings, musical listening and written papers require the development of an understanding of expression of values through music both as a musician and as a listener. This aligns with University Studies Outcome #3

**Sample Course Outline:**

1/25 Course description, introduction, listening

1/27 Musical Orientation p. 2-5; Chapter 1: Musical Elements and Instruments

\_\_\_\_\_

## 2/1 Chapter 2: Jazz Form and Improvisation, p. 31-41

## 2/3 Jazz Form and Improvisation, p. 41-47

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2/8 Quiz # 1 over previous material

Chapter 3: The Roots of Jazz, p. 53-64

2/10 Chapter 4: New Orleans

\_\_\_\_\_

2/15 Chapter 4: New Orleans, continued

2/17 Quiz # 2

\_\_\_\_\_

**Sample Course Outline, continued:**

2/22 Chapter 5: New York in the 1920’s

2/24 Chapter 6: Louis Armstrong and the First Great Soloists

\_\_\_\_\_

3/1 Chapter 7: Swing Bands

3/3 Chapter 8: Count Basie and Duke Ellington

\_\_\_\_

3/8 Chapter 8: Count Basie and Duke Ellington, continued

3/10 Chapter 9: Swing Era Soloists

\_\_\_\_

3/15; 3/17: No Class, Spring Break

3/22 Chapter 10: Rhythm in Transition

3/24 Chapter 10: Rhythm in Transition

3/29 Midterm exam

#### 4/5 Chapter 11: Bebop

#### 4/7 Chapter 12: Cool Jazz and Hard Bop

\_\_\_\_\_

4/12 Chapter 13: Jazz Composition

4/14 Quiz # 3, chapters 11-13

\_\_\_\_\_

4/19 Chapter 14: Miles Davis and John Coltrane

4/21 Chapter 15: The Avant-Garde

\_\_\_\_\_

4/26 Chapter 16: Fusion I

4/28 Chapter 17: Fusion II

\_\_\_\_\_

5/3 Chapter 18: Historicism

5/5 Chapter 19: Jazz Today

\_\_\_\_\_

5/10Final Exam Review

**5/18 Final Exam, 11:30-2:30 PM**