



### COURSE OUTLINE

<b>TERM:</b> Fall 2016	<b>COURSE NO:</b> JAZZ 370
<b>INSTRUCTOR:</b>	<b>COURSE NAME:</b> Jazz Styles
<b>OFFICE:</b> <b>LOCAL:</b>	<b>SECTIONS:</b> <b>COURSE CREDITS:</b> 1.5

**COURSE FORMAT:** Two instructional hours per week for 15 weeks.

**PREREQUISITE:** JAZZ 275 with grade of C- or higher.

**MISSION STATEMENT:** *The Capilano University Jazz Studies Program seeks to foster students' comprehensive abilities in jazz performance and composition within the context of an enriched liberal arts education. Our goal is to develop musicians who understand and value the rich history and traditions of jazz, who will be prepared to contribute to the evolution and growth of the art form in the future, and who will be equipped to engage creatively with current trends in music.*

**COURSE OBJECTIVES:** The course focuses on the work of selected jazz artists and investigates the complex web of interrelationships among music, culture, social and historical contexts. The course encourages the discovery of jazz history as personal inquiry and aims to facilitate a deeper meaning and understanding of this music and how it relates to each student's personal creative journey.

**STUDENT LEARNING  
OUTCOMES:**

Upon successful completion of the course, students will be able to:

- write analysis papers and give aural presentations relating to stylistic features of significant soloists in the jazz tradition;
- articulate through transcription and analysis specific examples of the importance of the aural tradition in jazz;
- express personal views on significant jazz musicians and recordings through a reflective practice that combines listening and writing;
- read and listen in a way reflectively and analytically in a way that allows them to engage in meaningful dialogue about class readings;
- communicate detailed musical information in prose form;
- demonstrate through written work an understanding of jazz history as personal inquiry.

**REQUIRED TEXTS:** Mercer, M. *Footprints: the Life and Work of Wayne Shorter*. Penguin Books, 2007.  
Other readings will be kept on reserve in the library.

**COURSE CONTENT:**

Unit 1	Introduction. Watch videos that review important facets of jazz in the mid to late 1930's. Class discussion on assigned videos. General overview on the Swing Era including but not limited to Count Basie, Duke Ellington, Benny Goodman, Billie Holiday, Lester Young and Coleman Hawkins.
Unit 2	Miles Autobiography: chapters 3-5. Bebop in the early to mid 1940's, the role of Charlie Parker and Dizzy Gillespie, and how Miles Davis' role in this era would shape him as a musician and bandleader. <i>1st set of five listening logs is due.</i>
Unit 3	Sonny Rollins <i>Open Sky</i> : chapters 5,6,9. Discussion about the viewpoint of the reading material and the role Rollins plays in the evolution of jazz during the mid to late 1950's and early 1960's. <i>Quiz on reading materials.</i>
Unit 4	<i>Footprints</i> : intro- chapter 13. Examination of Wayne Shorter's career as a sideman from the 1950's-1970's offers a unique perspective on the changing musical landscape in an historical and social context, while enabling discussion of other jazz icons: Art Blakey, John Coltrane, Miles Davis, Ornette Coleman, etc. <i>2nd set of five listening logs is due.</i>
Unit 5	<i>Footprints</i> : chapter 11-13. The increasing diversification of jazz is explored by focusing on musicians who in the late 1970's and 1980's collaborated with musicians of other cultures and musical styles. <i>3rd set of listening logs is due.</i> <i>Solo transcription &amp; listening guide are due.</i>
Unit 6	Student presentations based on insights learned from the experience of writing fifteen listening logs. Reflective listening and writing are essential to each student's understanding of their relationship to jazz of the 20th century.
Exam period	<i>Final project due.</i>

**ASSIGNMENTS:****Listening Log**

1. Listen to *fifteen* pieces of jazz recorded within the time period of our study (approx.1940-2000) that are completely new to you.
2. Reflect in writing what you hear.
3. Provide a short *description* of what you listened to (including artist, personnel, recording date and record label) include a *context* for the music as well as a brief *musical analysis*. Most importantly, describe what your personal *response* to the music is. This is your time to really listen and reflect on what you hear. What do you think of the music, what does it makes you think of?

**Presentation**

You will have fifteen minutes to engage the class and describe what you learned during the process of creating your listening logs. Use recordings or videos but these should take up no more than half your time. Describe the process, talk about your 'aha! moments' but most importantly tell us why the music matters to you.

**Transcription and Listening Guide**

Using your aural skills, prepare a solo transcription of one of the musicians that is mentioned in the required text. Write a short paper that includes a listening guide explaining significant features of the

solo transcription and ensemble playing. Include a short description that places the recording and the work of the soloist in a historical and cultural context.

### **Final Project**

Write a paper or develop an alternate project about jazz history on a subject you are passionate about. Discover your subject through reflective listening, reading, and class discussion. Find a meaningful subject that takes into the account the objectives of this course. Cite sources and include a bibliography that draws from the required readings, but includes other materials as well.

### **EVALUATION PROFILE:**

Listening Logs (3 sets at 5% each)	15%
Presentation	20%
Quiz on reading materials	5%
Professional behaviour	5%
Transcription and paper	20%
Final Project	35%
Total	100%

### **GRADING PROFILE:**

A+ = 90-100%	B+ = 77-79%	C+ = 67-69%	D = 50-59%
A = 85-89%	B = 73-76%	C = 63-66%	F = 0-49%
A- = 80-84%	B- = 70-72%	C- = 60-62%	

### **OPERATIONAL DETAILS:**

#### ***University Policies:***

Capilano University has policies on Academic Appeals (including appeal of final grade), Student Conduct, Cheating and Plagiarism, Academic Probation and other educational issues. These and other policies are available on the University website.

#### ***Professional Behaviour:***

Punctuality and regular attendance are required at all classes. To receive full marks in the Professional Behaviour portion of the Evaluation Profile, full participation in all class activities is expected, as is respectful behaviour towards fellow students and the instructor. Students who do not meet these standards may be advised to drop the course and consider re-taking it in the future when they are able to commit to it more appropriately.

#### ***Emergency Procedures:***

Students are expected to familiarize themselves with the emergency procedures on the wall of the classroom.