

**College of San Mateo  
Official Course Outline**

1. **COURSE ID:** MUS. 275    **TITLE:** History of Jazz  
**Units:** 3.0 units    **Hours/Semester:** 48.0-54.0 Lecture hours; and 96.0-108.0 Homework hours  
**Method of Grading:** Letter Grade Only  
**Recommended Preparation:**  
    Eligibility for ENGL 838 or ENGL 848 or ESL 400.
  
2. **COURSE DESIGNATION:**  
**Degree Credit**  
**Transfer credit:** CSU; UC  
**AA/AS Degree Requirements:**  
    CSM - GENERAL EDUCATION REQUIREMENTS: E5c. Humanities  
**CSU GE:**  
    CSU GE Area C: ARTS AND HUMANITIES: C1 - Arts (Arts, Cinema, Dance, Music, Theater)  
**IGETC:**  
    IGETC Area 3: ARTS AND HUMANITIES: A: Arts
  
3. **COURSE DESCRIPTIONS:**  
**Catalog Description:**  
    The study of the historical and sociological development of jazz since 1900, with emphasis on instrumental and vocal jazz and the role of jazz in our culture. Attendance required at a minimum of three live jazz performances.
  
4. **STUDENT LEARNING OUTCOME(S) (SLO'S):**  
    Upon successful completion of this course, a student will meet the following outcomes:
  1. Identify the basic elements of music.
  2. Aurally distinguish among the various styles of jazz.
  3. Identify the artists and personalities involved in jazz music.
  4. Summarize the development of jazz in American popular culture.
  
5. **SPECIFIC INSTRUCTIONAL OBJECTIVES:**  
    Upon successful completion of this course, a student will be able to:
  1. Identify the basic elements of music.
  2. Aurally distinguish among the various styles of jazz.
  3. Identify the artists and personalities involved in jazz music.
  4. Summarize the development of jazz in American popular culture.
  
6. **COURSE CONTENT:**  
**Lecture Content:**
  - I. Historical Background of Jazz from 1900 to present
    - A. Jazz in New Orleans from 1900 to 1920
      1. Origins of Jazz and Congo Square
      2. Jelly Roll Morton, Original Dixieland Jass Band
      3. Trumpet Kings
      4. Ragtime/Blues
      5. Louis Armstrong
      6. Jazz Vocalists
    - B. Jazz in Chicago and New York in the 1920's
      1. King Oliver, Louis Armstrong
      2. Bix Biederbecke, Austin High Gang
      3. Fletcher Henderson
      4. Coleman Hawkins, Roy Eldridge
    - C. The Swing Era 1930's and 1940's
      1. Duke Ellington
      2. Count Basie
      3. Fats Waller, James P. Johnson, Art Tatum
      4. The Swing Bands-Benny Goodman, Glenn Miller

- 5. Ella Fitzgerald, Billie Holiday
- D. The Bebop Era, 1950's
  - 1. Charlie Parker, Dizzy Gillespie, Thelonius Monk, Bud Powell
- E. Miles Davis and the Cool Jazz Era
  - 1. Emergence of new voices in jazz
- F. Hard Bop and John Coltrane
  - 1. Horace Silver, Art Blakey
  - 2. The Blue Note Era
- G. Avant Garde Jazz of the 1960's and 1970's
  - 1. Ornette Coleman, Cecil Taylor
- H. Jazz Fusion
  - 1. Weather Report
  - 2. Herbie Hancock
  - 3. Chick Corea
- I. Latin Jazz and Current Trends
- II. Jazz Listening and appreciation
  - A. How to listen to jazz
  - B. What to listen for in jazz
  - C. The roles of instruments in jazz
  - D. Jazz Critique

**7. REPRESENTATIVE METHODS OF INSTRUCTION:**

Typical methods of instruction may include:

- A. Lecture
- B. Discussion
- C. Other (Specify): Lecture (with Powerpoint presentations), reading assignments from text, homework assignments and worksheets with emphasis on text material.

**8. REPRESENTATIVE ASSIGNMENTS**

Representative assignments in this course may include, but are not limited to the following:

**Writing Assignments:**

Homework assignments and worksheets with emphasis on text material.

**Reading Assignments:**

Reading assignments from text

**Other Outside Assignments:**

Attendance at three live jazz performances and the writing of a 2-5 page review of performance.

**9. REPRESENTATIVE METHODS OF EVALUATION**

Representative methods of evaluation may include:

- A. Class Participation
- B. Exams/Tests
- C. Homework
- D. Papers
- E. Quizzes
- F. Written examination
- G. Written examinations and quizzes, class participation, three written reviews of live jazz performances, emphasizing stylistic characteristics of jazz performance, improvisation and jazz forms.

**10. REPRESENTATIVE TEXT(S):**

Possible textbooks include:

- A. Gridley, Mark C.. *Concise Guide to Jazz*, 7th ed. -Pearson, 2014

**Origination Date:** October 2017

**Curriculum Committee Approval Date:** October 2017

**Effective Term:** Fall 2018

**Course Originator:** Michael Galisatus