

**Raritan Valley Community College
Academic Course Outline**

MUSC 105 - Survey of Jazz Music

I. Basic Course Information

- A. Course Number and Title: MUSC 105: Survey of Jazz Music
- B. New or Modified Course: modified
- C. Date of Proposal: Semester: Fall Year: 2025
- D. Effective Term: Fall 2026
- E. Sponsoring Department: Arts & Design (A&D)
- F. Semester Credit Hours: 3
- G. Weekly Contact Hours: 3 Lecture: 3
 Laboratory: 0
 Out of class student work per week:
- H. Prerequisite (s):
 Corequisite (s):
- I. Additional Fees: None

II. Catalog Description

Prerequisites: none. This course is a survey of Jazz music which gives an overview of its development and repertory. Students will gain an understanding of Jazz as an art form, from its roots in Dixieland to Swing, Bebop, Cool Jazz, Hard Bop, Fusion and current trends. Major innovators and cultural contexts will also be explored. Students will be required to attend and critique off-campus Jazz performances.

III. Statement of Course Need

- A. This course addresses the need for students to gain an insight and understanding into the history and development of Jazz, considered to be America's "Classical" music and possibly the greatest artistic innovation to come

out of the American experience. This course will serve as an appreciation course to broaden the students' exposure to a diversity of musical styles.

B. Survey of Jazz Music transfers to most colleges as a General Education course in the Arts and Humanities, as an Arts elective, or as a free elective dependent upon the transfer institution.

IV. Place of Course in College Curriculum

- A. Free elective
- B. This course serves as a General Education course in the Humanities and Appreciation of the Arts.
- C. This course can serve as an A&D elective for AAS Early Childhood Education.
- D. To see course transferability for New Jersey colleges and universities, go to the NJ Transfer website, www.njtransfer.org; for other colleges and universities, go to the individual college website.

V. Outline of Course Content

- A. Introduction: A discussion of Jazz, African and European roots, Elements of Music, Characteristics of Swing, The Jazz Rhythm section, Jazz improvisation
- B. African American Music: The roots of Jazz, The Minstrel Show, Work Songs, The Blues, Urban Blues, Spirituals, Field Holler, Ragtime
- C. New Orleans Musical Tradition: The early jazz of Jelly Roll Morton, Harlem Stride Piano, Boogie – Woogie Piano, Two great soloists: Louis Armstrong and Bix Beiderbecke, Dixieland and the Chicago style
- D. Early Big Band Swing: The New York bands of Fletcher Henderson and Duke Ellington, The Kansas City sound of Bennie Molten and Count Basie
- E. The Swing Era: The end of the Depression, Jazz as popular dance music, the development of the big bands of Benny Goodman, Artie Shaw, Glen Miller and Tommy Dorsey.
- F. Bebop Jazz: The evolution of bebop and its major innovators, Charlie Christian, Charlie Parker, Dizzy Gillispie and Thelonious Monk
- G. Cool Jazz: The Birth of The Cool , Gil Evans, The Modern Jazz Quartet, “West coast” Jazz, Dave Brubeck Quartet, Chet Baker, Gerry Mulligan, The beginnings of Latin Jazz, Stan Getz and the influence of the Bossa Nova
- H. Hard Bop: Drummer Art Blakey and the Jazz Messengers, Horace Silver, Sonny Rollins, Cannonball Adderley, Wes Montgomery and Charles Mingus
- I. The Jazz Singers: Development of jazz style singing, Louis Armstrong,

- Billie Holiday, Ella Fitzgerald, Sarah Vaughn
- J. Contemporary Jazz: Modal and Rock influences, Miles Davis, Wayne Shorter, Herbie Hancock, The introduction of impressionism, Gil Evans, Bill Evans
 - K. The Free Jazz Movement: new forms of expression, Ornette Coleman, Cecil Taylor, Sun Ra, Art Ensemble of Chicago
 - L. The music of John Coltrane: the development of Jazz – Rock Fusion, Bill Evans, John McLaughlin, Weather Report, Keith Jarrett, Chick Corea, Pat Metheny
 - M. Current Trends: Neo-traditionalism, Wynton Marsalis, and influences of Jazz in classical, popular and world music, new sounds of John Zorn, Bill Frisell, Joe Lovano, Michael Brecker, Greg Osby, John Scofield; the effect and influences of Technology on Jazz

VI. A. Course Learning Outcomes:

Students will be able to:

1. differentiate between varied jazz music styles and eras. (GE 1,6,7)
2. identify the major compositions (recorded in various styles and eras) and major innovators in the development of jazz music.
3. analyze musical form as related to various jazz styles.
4. recognize the musical instruments used in the performance of jazz music.
5. summarize the concepts of improvisation as applied to jazz music.

(* embedded critical thinking)

B. Assessment Instruments:

- A. Homework : reading and listening assignments, analysis
- B. Midterm and final examinations
- C. Oral presentations
- D. Research projects (required)
- E. Written critiques of live performance

VII. Grade Determinants

- A. Exams
- B. Student presentations and researched projects
- C. Completion of all written assignments
- D. Attendance/Participation

Formats, modes and methods that may be used for teaching and learning:

- A. Lecture/Demonstration
- B. Group work/Discussion
- C. Student oral presentations and researched projects

VIII. Texts and Materials

Text: such as: Jazz History Overview, Vernick & Haydon,
Kendall/Hunt Publishing Company

or: Jazz Styles History and Analysis, Mark C. Gridley,
Prentice Hall

(Please note: The course outline is intended only as a guide to course content and resources. Do not purchase textbooks based on this outline. The RVCC bookstore is the sole resource for the most up-to-date information about textbooks.)

Materials:

- A. Audio and video sources
- B. Newspaper and magazine reviews
- C. Interviews

IX. Resources

- A. Soundproof classroom with piano
- B. Stereo and media systems

X. Check One: Honors Course N/A