



Course description

Course No.	1900819W	College	CFL	Dept.	Eng. Dept.
Teacher	Yu Que				
Time	2023.06.12-2023.07.14				
Course Name	English	Jazz History			
	Chinese	爵士乐历史			
Course credits hours	Total	Theory	Office Hour or Practice	Credits	
	70	60	10	4.0	

Course description:

This class will examine jazz from its origins to the present. Special attention will be given to pivotal figures in the history of jazz such as Louis Armstrong, Bix Beiderbecke, Duke Ellington, Count Basie, Coleman Hawkins, Lester Young, Charlie Parker, Miles Davis, John Coltrane, and Ornette Coleman. Class time will be spent listening to, analyzing, and discussing a wide variety of recorded jazz performances and watching jazz films.

Course aims:

The aim of the course is an introduction to Philosophy aimed at undergraduate students who are not expected to possess any previous knowledge about the subject; the problems will be discussed closely and in fine technical detail.

There is not particular knowledge about philosophy in advance. Basic English reading and communication skills are required to follow the lectures and discussions.

Requirements for courses; ability and knowledge in advance

The course will develop chronologically moving from the roots of blues music in nineteenth century spirituals and traditional West African musical and narrative forms through the twentieth century and the advent of recording technology, radio programs, and their representation in print media such as books, artist interviews, fan magazines such as Living Blues, and now, electronic media such as the Internet. The course requires no previous musical experience.

Course structure explanation:

Make clear the necessary parts, optional parts, distribution of hours. Courses with experiments or practice are expected to explain credit hours needed, content, scheme and functions.

Week 1: Introduction to course. Introduction to African American music and definition of jazz and blues

Monday: Introduction to course

Tuesday: Elements of Jazz: What is Jazz and why discuss it with the blues?

Wednesday: Continues the discussion of the development of African American Music begun in the introduction.

Thursday: Elements of African American Music: learning to listen

Friday: Discussion Section.

Week 2: Jazz Form and Improvisation

Monday: complete Gridley "Elements of Music appendix."

Tuesday: Blues and Jazz Songs: Back to the Basics of Song Structure and Content.

Wednesday: Blues and Jazz Songs: Rhythm, Rumba and Ragtime.

Thursday: Blues and Jazz Form and Improvisation

Friday: Discussion Section.

Week 3: Early Jazz and New Orleans

Monday: New Orleans

Tuesday: Duke Ellington

Wednesday: Charlie Parker Film and Bop

Thursday: Early New Orleans and Chicago Swing

Friday: Midterm exam

Week 4: Louis Armstrong and the First Great Soloists

Monday: Music on the Landscape: Blues Styles and Geography

Tuesday: Geography and Styles

Wednesday: Collecting music: folklorists, historians, anthropologists and musicians

Thursday: From barrel house to jukebox: The changing contexts of blues performance

Friday: Discussion Sections.

Week 5: Jazz Pianist Chucho Valdes in Concert

Monday: The rise of jazz and star performers.

Tuesday: Race Records and hillbilly music

Wednesday: Swing and the birth of big bands

Thursday: The blues today: unplugged, electric and on the Net

Friday: Final exam

Teaching methods (Lectures, practice, etc.)

Students will attend four two-hour lectures and one two-hour self-study session every week. During the lectures, students are expected to participate actively in class discussions. Students should connect the content of the lectures with their own experiences, and share them with the class. The success of the class depends on the contribution by each and every student.

Forms of evaluation and requirements

Structure of the final grade(including presence, class performance,), focus of exam, forms of exam(test, interview, final report, etc)

Homework & Quiz	40%
Attendance	10%
Mid-term Exam	20%
Final Exam	30%

Students are expected to maintain high standards of academic honesty. Specifically, unless otherwise directed by the professor, students may not consult other students, books, notes, electronic devices or any other source, on examinations. Failure to abide by this may result in a zero on the examination, or even failure in the course.

	Name	Publisher	Author	Year	Price
Textbook	Big Road Blues: Tradition And Creativity In The Folk Blues	Da Capo Press	David Evans	1987	
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References	Big Road Blues: Tradition And Creativity In The Folk Blues	Da Capo Press	David Evans	1987	
Website					
Course members					
College					