

MUSI-114: SURVEY & HISTORY OF JAZZ

Effective Term

Fall 2026

CC Approval

12/05/2026

AS Approval

12/11/2026

BOT Approval

12/18/2026

SECTION A - Course Data Elements

CB04 Credit Status

Credit - Degree Applicable

Discipline

Minimum Qualifications	And/Or
Music (Master's Degree)	

Subject Code

MUSI - Music

Course Number

114

Department

Music

Division

Arts and Humanities (ARAH)

Full Course Title

Survey & History of Jazz

Short Title

Survey & History of Jazz

CB03 TOP Code

1004.00 - Music

CIP Code

50.0901

CB08 Basic Skills Status

NBS - Not Basic Skills

CB09 SAM Code

E - Non-Occupational

Rationale

I was told that this course had been archived but it is not showing as inactive. I am updating the course elements and also requesting that its status be clarified and if needed, re-activated.

SECTION B - Course Description

Catalog Course Description

A history of jazz that offers the student an analysis and interpretation of jazz, both historical and musical. Incorporates research from the fields of sociology, cultural anthropology, and American history, as well as from music history.

SECTION C - Conditions on Enrollment**Open Entry/Open Exit**

No

Repeatability

Not Repeatable

Grading Options

Letter Grade Only

Allow Audit

Yes

Requisites**SECTION D - Course Standards****Is this course variable unit?**

No

Units

3.00

Lecture Hours

54.00

Outside of Class Hours

108

Total Contact Hours

54

Total Student Hours

162

Distance Education Approval**Is this course offered through Distance Education?**

Yes

Online Delivery Methods

DE Modalities	Permanent or Emergency Only?
Entirely Online	Permanent
Hybrid	Permanent
Online with Proctored Exams	Permanent

SECTION E - Course Content**Student Learning Outcomes**

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

1. Identify and comprehend significant structures in jazz.
2. Identify and comprehend the role and significance of major figures in the history of jazz.
3. Identify and comprehend significant musical works in the history of jazz.

Course Objectives

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

1. Identify the major periods of the history of jazz.
2. Identify major performances important to the history of jazz. Identify major figures in the music called jazz.

3. Identify instrumental combinations in jazz.
4. Link significant figures in jazz with specific compositions.
5. Link significant figures in jazz with the specific instrument or voice.
6. Link significant figures in jazz with their careers.
7. Link significant figures in jazz in the media.

Course Content

1. Definition of Jazz
 - a. vocabulary
 - b. musical terminology
2. Musical History of Jazz
 - a. Slaves
 - b. Creoles
 - c. European Culture
3. Musical Forms (Structure in Jazz)
 - a. 32-bar song form
 - b. blues forms
 - c. modal jazz forms
 - d. free jazz
 - e. disciplined improvisation
4. Jazz Styles
 - a. Work Song, Field Hollers
 - b. Jazz Parades
 - c. Blues
 - d. New Orleans
 - e. Kansas City
 - f. Reefer songs and race records
 - g. Swing
 - h. BeBop
 - i. Cool
 - j. Jazz/rock
 - k. Vocal jazz
5. Significant figures in Jazz, for example
 - a. Louis Armstrong
 - b. Duke Ellington
 - c. Billie Strayhorn
 - d. Count Basie
 - e. Billie Holliday
 - f. Ella Fitzgerald
 - g. Miles Davis
 - h. Charles Mingus Contemporary musicians

Methods of Instruction

Methods of Instruction

Types	Examples of learning activities
Lecture	Image and audio/video lectures on core concepts, terminology and historical development of jazz music. Music performance demonstrations by instructor or guest artists.
Observation and Demonstration	Music performance demonstrations by instructor or guest artists.

Online Adaptation

Types	Examples of learning activities
Lecture	Recorded and live audio/video lectures on core concepts, terminology and historical development of jazz music.
Activity	Video/audio recordings of performance demonstrations by instructor or guest artists.

Discussion	Online discussion posts of musical examples and their historical context.
Journal	Students keep a listening journal with reactions to directed listening examples.
Directed Study	Directed listening to examples of jazz music.

Instructor-Initiated Online Contact Types

Announcements/Bulletin Boards
 Chat Rooms
 Discussion Boards
 E-mail Communication
 Video or Teleconferencing

Student-Initiated Online Contact Types

Chat Rooms
 Discussions
 Group Work

Course design is accessible

Yes

Methods of Evaluation

Methods of Evaluation

Types	Examples of classroom assessments
Exams/Tests	Final Exam, midterm.
Quizzes	Weekly quizzes on reading.
Essays/Papers	Essay describing a favorite jazz style.
Other	Final grade will be based on tests after each unit of study. Tests may include both objective and essay-style questions. A midterm and final. Midterms and finals may include both objective and essay style questions. Possible Research papers or special project that develops a related topic in-depth. Written critical evaluations of concert events attended during class term. All components of the course must be met for passing grade.

Assignments

Reading Assignments

- 1) Read Chapter 1 in textbook focusing on elements of jazz.
- 2) Read selected readings: Billie Strayhorn: Lush Life, by David Hajdu.
- 3) Read selected readings: Duke: A Life of Duke Ellington, by Terry Teachout.
- 4) Read selected readings: Kansas City Lightning: The Rise and Times of Charlie Parker, by Stanley Crouch.
- 5) Read selected readings: Pops: A Life of Louis Armstrong, by Terry Teachout.

Writing Assignments

Listening analysis for instruments, structure, lyrics, or form, such as:

- 1) Identify the musical structure of Ko-Ko, a musical composition by Duke Ellington.
- 2) Identify the musical form of One O'Clock jump by Count Basie.

Writing Assignments

Writing: 1. Written evaluations/reviews of concerts attended on campus or as assigned. For example: a. Write one essay (or review) for each one of the assigned concerts you will attend during the term in which you take the class. It should be 900 words in length (three to four TYPED, double-spaced pages), should talk about your objective impressions of the concert, and should relate your subjective judgment or opinion of the performance in question. In the end, the student should pass judgment on the concert as a music consumer. The text of the essay must be organically and structurally complete, that is, it should come to a satisfactory conclusion after completing the main text of the report and its argument. Topics covered may include the following: Works of music on the program Discussion of the composer, performance medium and pertinent stylistic/formal topics Names of featured performers (no need to list individual members of ensembles numbering more than 10 performers) Any particular background information about the performers or the music (check the program notes for the concert, if available) Audience reaction and attitude Location of the concert Featured solos on certain works in the performance and the person playing the solo Your comments about what you might perceive to be musical ability/facility in the performers and how it was demonstrated through the concert Your personal reaction (subjective evaluation) to specific parts of the concert Your personal reaction (subjective evaluation) to the concert as a whole A closing statement or short paragraph to round out the general topic or text of your review essay.

1. Research paper studying an aspect of the course material in-depth. For example:

Students are to select a paper topic from any of the jazz styles, compositions, or composers covered in the class. This paper is designed as a research project and students are expected to go beyond the level of information found in the course textbook. Students must find a minimum of five sources for this paper. Of those five, no more than two may be periodical sources and no internet sources are allowed, except where students can demonstrate the academic verifiability and validity of a source. Paper will be in the MLA format using parenthetical citations. The body of the text must be a minimum of 10 double-spaced pages and no more than 15.

Outside-of-Class Assignments

Attend a jazz concert and write a reaction to it.

SECTION F - Textbooks and Instructional Materials

Material Type

Textbook

Author

Gridley, Mark C.

Title

Concise Guide to Jazz

Edition/Version

1st

Publisher

Pearson

Year

2013

Material Type

Textbook

Author

Bierman, Benjamin

Title

Listening to Jazz

Edition/Version

1st

Publisher

Oxford

Year

2015

Material Type

Textbook

Author

DeVeaux, Scott & Giddins, Gary

Title

Jazz

Edition/Version

2nd

Publisher

Norton

Year

2015

Material Type

Textbook

Author

David Magill

Title

Jazz

Edition/Version

14th Edition

Publisher

McGraw Hill

Year

2024

Rationale

Offering a listening-based approach to the study of jazz history, this text helps students gain a better understanding of the music and how it has evolved over the decades while remaining a uniquely American art form.

ISBN #

1264296126

SECTION G - Diversity, Equity and Inclusivity

How does your course and/or course outline of record reflect strategies for accommodating and engaging diverse student populations, advancing equitable outcomes, and fostering inclusion for all students?

A Jazz History course accommodates diverse learners through multiple assessment formats, varied instructional materials, and flexible delivery options while advancing equitable outcomes by centering African American contributions, examining cultural appropriation, and highlighting underrepresented artists including women and LGBTQ+ musicians. The course fosters inclusion by creating space for critical discussions about race and social justice in jazz, incorporating global perspectives and cross-cultural exchanges, encouraging personal connections to the music, and applying principles to ensure all students can engage with content regardless of prior musical training or background.

Course Codes (Admin Only)

CB00 State ID

CCC000256757

CB10 Cooperative Work Experience Status

N - Is Not Part of a Cooperative Work Experience Education Program

CB11 Course Classification Status

Y - Credit Course

CB13 Special Class Status

N - The Course is Not an Approved Special Class

CB23 Funding Agency Category

Y - Not Applicable (Funding Not Used)

CB24 Program Course Status

Program Applicable

Allow Pass/No Pass

No

Only Pass/No Pass

No