MUS 347: JAZZ IN AMERICA Syllabus – FALL, 2015, Session A
Course Created by Richard Mook

Staff: Benjamin Hedquist

Contact Information:
Class E-mail: mus347.jazzinamerica@gmail.com

*Students are encouraged to contact the course email address with any questions or concerns. Office visits or telephone conferences may sometimes be necessary, and can be arranged via email.

Course URL: http://herbergeronline.asu.edu/jazzinamerica/

Required Text:

*NOTE: This is the Essentials version of the text, not the original Jazz
Either the 2 CD set or online access to the recording collection is required.

Course Description:
This course provides an introduction to the history of jazz, from its origins in 19th-century genres to the present day. We will explore the basic styles of jazz and some of the major artists and other figures that affected their development. Care will be taken to account for how jazz has functioned in specific social, political, and economic circumstances. Throughout the semester, we will consider how jazz draws on a legacy of African-American and Afro-Caribbean musical styles. We will also reflect on how it has been portrayed at different times as “black music,” “popular music,” and “America’s classical music.” In addition, students will learn to hear and discuss key aspects of jazz, using terms familiar to jazz musicians, through listening assignments. A detailed introduction to musical terms and concepts will be provided; no prior musical background is required for this course.

Exam Dates:

<table>
<thead>
<tr>
<th>Exam</th>
<th>Vocab Quiz</th>
<th>Opens</th>
<th>Closes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Exam 1</td>
<td>Analytical Exam 1</td>
<td>10am Tues., Sept. 1</td>
<td>11:59pm Wed., Sept. 2</td>
</tr>
<tr>
<td>Exam 2</td>
<td>Analytical Exam 2</td>
<td>10am Tues., Sept. 15</td>
<td>11:59pm Wed., Sept. 16</td>
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<tr>
<td>Exam 3</td>
<td>Analytical Exam 3</td>
<td>10am Tues., Sept. 29</td>
<td>11:59pm Wed., Sept. 30</td>
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<tr>
<td>Exam 4</td>
<td>Analytical Exam 4</td>
<td>10am Thurs., Oct. 8.</td>
<td>11:59pm Friday, Oct. 9</td>
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Grading:
All exams and quizzes will be taken online through the course website. Do not use a wireless Internet connection when taking exams or quizzes. Use the “practice test” before each exam and quiz to verify that your computer is properly configured. The final grade will be based on an accumulated score of 1000 points. Points can be earned as follows:

Vocabulary Quiz:
There will be one vocabulary quiz worth 100 points that will be open for 1 full week right before the start of exam 1. The quiz will test you on terms covered in segment A (“Course Introduction, Fundamentals”) of the course. The quiz will have 10 questions, worth 10 points each. You may log onto the quiz and view the questions as many times as needed during the 1 week open window, however the system will only allow you to submit once. No resets will be granted for this quiz, and there will be no makeup assignments or quizzes offered or allowed to cover the points should you fail to submit the quiz.

Exams:
There will be four (4) exams worth 200 points each during the semester. These exams are non-cumulative/ See page 1 for dates. There will be 40 questions on each exam, worth 5 points each. You have 40 minutes to complete each exam. Exceeding this time will result in the loss of 2 points for each additional minute used. Each exam will include questions about readings, recorded lectures, and listening examples.
Please note that course website materials will not be available during exams. You will not be able to access any lectures, videos, readings, or other course materials on the website at any time during the exam periods. The times given are for the Arizona time zone.

Analytical Exams:
There will be four (4) analytical exams during the semester, three non-cumulative and one cumulative. See page 1 for dates. Each analytical listening exam will ask you to apply listening skills learned in this course to four audio examples that are not listed on out syllabus. There will be 12 questions on each of these exams (3 for each audio example), and you will have 30 minutes to complete the exam. Exceeding this time limit will result in the loss of tow points for each additional minute used. The analytical listening exams are worth points as follows: Analytic listening exam 1 (non-cumulative): 24 points (2 for each question), analytic listening exam 2 (non-cumulative): 24 points (2 for each question), Analytic listening exam 3 (non-cumulative): 24 points (2 for each question), Analytic Listening Exam 4 (cumulative): 30 points (2.5 for each question).

Exam Reviews:
You may access the questions that you missed on your exam via the “Grades” link on our website beginning two days after the exam closes. If you are surprised or concerned about your exam grade, please contact the course email address. We are happy to consult with you about study and testing strategies in this course.

Grading Scale for This Course:
895-1000 = A
795-894 = B
695-794 = C
595-694 = D
Below 595 = E

Discussion Postings [Extra Credit]:
The student may also take five (5) substantive, original postings to the class discussion board during the semester. The discussion questions will be related to video presentations or assigned readings. A link to the discussion board can be found on your course website. These postings will be viewed as class participation and are worth 10 points each for a maximum of 50 points. There will be more that 5 discussion topics to choose from. These points will be added to your final grade. For example, if your final test grades totaled 760 points, and you responded to 4 discussion board questions, your final grade would be 800. Postings that are insubstantial or redundant will not be given credit.

Exam Resets:
If you experience computer or technical problems during an exam, DO NOT SUBMIT IT! Exams that have been submitted CANNOT be reset, and those grades will stand as posted. Instead, exit the browser, and take appropriate steps to identify and solve the problem with your computer (by using the practice test, moving to a different computer, or contacting technical support). Once you have resolved the problem, then return to the exams page on your course website to reset your exam. USE THE PRACTICE TEST AGAIN before taking the reset. The system will allow you to reset your own exam if you have not already submitted or reset that exam. NOTE: only one online reset per exam is allowed, so you must take all reasonable steps to resolve any technical difficulties before attempting the reset. Two total resets are allowed for the semester. No resets will be allowed outside of the exam period.

Make Up Exams:
Make up exams will only be allowed in documented cases of bereavement or hospitalization. If one of these unfortunate circumstances befalls you, please notify Prof. Mook within 1 week (7 days) of the exam and be prepared to present documentation of your reason for missing the exam. No make-up exams will be given to students who “miss” or “forget to take” an exam, encounter work or transportation conflicts, do not follow the technical support guidelines of this course listed in the syllabus and/or website, or do not notify Prof. Mook of an illness or bereavement within 1 week of the test.

Confirmation Numbers:
All submitted exams, quizzes, and Discussion Board Postings are given a confirmation number via a submission results page if the submission is successful. It is your responsibility to print or write out each confirmation number you receive for each exam or Discussion Post you submit. Inquires about missing grades sent to faculty, staff, or to the help page will be ignored if they do not have the confirmation number(s) for the exam/posts in question.

Technical Minimums:
Access to a high-speed Internet connection is required to take this course. Access to a non-wireless, high-speed Internet connection is required for exams in this course. There will be several video clips and a few video presentations lasting 30 to 40 minutes. The examinations will include audio and still images. Adequate bandwidth is essential.

Because this course is entirely delivered via the Internet, you are responsible for making sure that the computer you use to access all course materials meets or exceeds the specified
computer minimum qualifications as listed on the course web site. Also, due to the high media content of this course, you will be required to set up and configure a media player that will consistently play the Mp3 files and the Mp4 digital clips delivered via the course web site. If using a mouse with a “scroll wheel,” please use caution when taking exams. The exams have “pull down” menus, and using the scroll wheel can sometimes result in answers being changed accidentally.

Finally, please use headphones or stereo speakers when listening to musical examples. Built-in computer speakers offer poor sound quality, and may reduce scores on assignments.

PLEASE NOTE! You are highly encouraged not to enroll, or to drop immediately, if you do not have computer experience, if you are not willing or prepared to assume the added responsibility of a computer-based course, or if you plan to be away from a computer site for an extended period of time during the semester. Necessary required skills include downloading mp3 audio files as well as digital video clips, surfing the net, conferring via email, and other intermediate computer knowledge.

Student Conduct:
All students are expected to abide by the ASU code of student conduct, which is available at: http://www.asu.edu/studentaffairs/studentlife/judicial/, and the Student Academic Integrity Policy, which can be found at: www.asu.edu/studentaffairs/studentlife/judicial/academic_integrity.htm. No collaboration or use of outside sources of any kind is allowed on any tests, assignments, etc. This includes viewing the course website while taking the exam, listening to audio excerpts on another student's exam, discussing the exam with another student before taking it, and other such behavior. The exams are not open-book or open-note. All words and ideas included in your work that are not your own must be cited.

Any violation of this policy will result in sanctions and may result in further disciplinary action. Sanctions may include failure of the course (E), failure by reason of academic dishonesty (XE), and others as outlined by the ASU policy. All violations of the Code detected during the term will be sanctioned, even if the assessment has already been graded and points assigned. Do not share your course ID and password with anyone. Log out of the course website when you are finished with it. Do not allow another student to use the course website under your password, even if s/he is also in the course. Each student is fully responsible for all activity that takes place on the course website under his/her password.

Special Accommodations:
To request academic accommodations due to a disability, please contact the ASU Disability Resource Center (Phone: (480) 965-1234; TDD : (480) 965-9000). This is a very important step as accommodations cannot be made retroactively. If you have a letter from their office indicating that you have a disability which requires academic accommodations, please present the letter to me no later than the end of the first week of the semester so we can discuss the accommodations that you might need in this class.

Religious Holidays:
A list of recognized religious holidays may be found at: www.asu.edu/studentaffairs/studentlife/interfaith/religious_holidays.htm Students who will observe any of these holidays must notify Dr. Mook within the first 4 weeks of class to arrange for accommodation.
• No exceptions will be made to any of the policies as outlined above, under any circumstances.
• Any changes made by the instructor or staff will be posted on the course homepage.

Course Schedule

The following listening and reading assignments cover the material for which you are responsible. Under “Lectures” are listed the recorded lectures and video excerpts for each segment. The “Reading” assignments refer to chapters in Essential Jazz, while under the “Repertory” you will see listed the musical works on which the lectures and readings will be focused. Not all of the works listed below will be discussed in lecture, and not all of the pieces discussed in lecture are included in our repertory.

<table>
<thead>
<tr>
<th>Session Dates and Deadlines</th>
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<tbody>
<tr>
<td>Classes Begin</td>
<td>August 20, 2015</td>
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<tr>
<td>Drop/Add Deadline</td>
<td>August 21, 2015</td>
</tr>
<tr>
<td>Tuition and Fees 100% Refund Deadline</td>
<td>August 26, 2015</td>
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<tr>
<td>Course Withdrawal Deadline</td>
<td>September 9, 2015</td>
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<tr>
<td>Complete Withdrawal Deadline</td>
<td>October 9, 2015</td>
</tr>
<tr>
<td>Final Grades Due</td>
<td>October 12, 2015</td>
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</tbody>
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Unit I.

Segment A) Course Introduction, Fundamentals

Lectures:
- Unit Introduction
- Rhythm
- Pitch and Melody
- Harmony
- Expression
- Form

Repertory:
- Textbook Examples

Reading:
- Introduction

Segment B) African, European, and American Origins
Lectures:
African Retentions
Early African-American Genres Minstrelsy
Band Music

Repertory:
Kasuan Kura
Daniel
Dere’s No Hidin’ Place Field Hands’ Call

Reading:
Chapter 1, pages 23-34

Segment C) The Birth of Jazz

Lectures:
Ragtime
Blues
Ragtime vs. Jazz

Repertory:
Backwater Blues
Maple Leaf Rag (Joplin)
Maple Leaf Rag (Morton)

Reading:
Chapter 1
Online Reading: “Whence Comes Jass?”

Unit II.

Segment A) Early Jazz and Its Figures

Lectures:
Dixieland Style
Jazz Moves Outward
Jelly Roll Morton
King Oliver
Sidney Bechet
Louis Armstrong
Bix Beiderbecke
Jelly Roll Morton Interview

Repertory:
Tiger Rag (ODJB)
Dippermouth Blues Singin’ the Blues
Segment B) New York in the 1920s

Lectures:
- Harlem Renaissance
- Stride
- Dance Orchestras

Repertory:
- Tiger Rag (Reinhardt)
- Tiger Rag (Tatum)
- East St. Louis Toodle-Oo

Reading:
- Chapter 2, pages 67-84
- Online Reading: “The Negro Artist and the Racial Mountain”
- Online Reading: “The Caucasian Storms Harlem”

Segment C) Swing

Lectures:
- Swing Style
- Swing Band Styles Swing Solo Styles

Repertory:
- Down South Camp Meeting
- Mary’ s Idea
- Every Tub
- Vi Vigor
- Body and Soul (Hawkins) Body and Soul (Holiday)

Reading:
- Chapter 3
- Online Reading: “Jazz and Gender During the War Years”

Unit III.

Segment A) Bebop – Evolution or Revolution?

Lectures:
- Bebop Social Context
- Bebop Musical Features
- Bebop Musicians
- Charlie Parker Film
Repertory:
Salt Peanuts
Manteca Four in One

Reading:
Chapter 4
Segment B) 1950s: Jazz Styles Multiply I

Lectures:
Stylistic Fragmentation
Cool Jazz
Hard Bop
Modal Jazz

Repertory:
Jeru
Moanin’
Powell’s Prances
So What

Reading:
Chapter 5
Online Reading: “America’s Secret Sonic Weapon”
Online Reading: “Louis Armstrong on Music and Politics”

Unit IV.

Segment A) Avant-garde Jazz and Popular Styles

Lectures:
Avante Garde and Free Jazz
Avante Garde Artists
John Coltrane
Miles Davis
Bill Evans
John Coltrane Film

Repertory:
Hora Decubitus
Ghosts: First Variation
Street Woman
Acknowledgement

Reading:
Chapter 6
Segment B) Fusion

Lectures:
- Fusion Precedents
- Key Fusion Originators
- Later Fusion Styles

Repertory:
- Birdland

Reading:
- Chapter 7

Segment C) Jazz Since 1980

Lectures:
- Classicism
- Crossover
- David Friesen demonstration and interview

Repertory:
- Express Crossing
- Softly, as in a Morning Sunrise
- Salt Peanuts (Coleman)
- Falsehood

Reading:
- Chapter 8
- Online Reading: “The Neoclassical Agenda”