

**MUS 347: JAZZ IN AMERICA**  
**Class # 79728 or 79042**  
**Fall, 2017; Session A: August 17 - October 6, 2017**

**Instructor:** Dr. Jeffrey Libman

**Contact Information/Class E-mail:** [jeffrey.libman@asu.edu](mailto:jeffrey.libman@asu.edu)

\*Students are encouraged to contact the instructor via email with any questions or concerns. Office visits or telephone conferences can be arranged via email if necessary.

**Course Website URL:** [jazzinamerica.hol.asu.edu](http://jazzinamerica.hol.asu.edu)

**Required Materials:**

Martin, Henry and Keith Waters. *Essential Jazz: The First 100 Years, Third Edition*. Belmont, CA: Schirmer, 2013. (ISBN 978-1133964407)

This is the Essential Jazz version of the text, not to be confused with the original, larger Jazz: The First 100 Years text. Your textbook can be new, used, rented, or can be a Kindle/ebook version. More on this below. Just make sure to get the Third edition.

**Either the 2 CD set or the corresponding digital sound files from the 2 CD set are required.**

The book and 2 CD set are available as a package at the ASU bookstore. They are also available for purchase online at retailers such as Amazon.com or the publisher's site, cengage.com. In a document entitled Jazz Listening Collection, which you can find in the Documents tab of the course website, I have compiled a list of corresponding hyperlinks to either:

1. buy the tracks individually on Amazon.com
2. listen to the tracks in Youtube videos

Almost all of the tracks can be found these ways, with a few exceptions (see the notes on each track in the document). This means you don't necessarily need to buy a textbook/CD set combo, meaning you could purchase a used textbook, rent a textbook, or purchase a Kindle/eBook.

**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 main 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 course, we will consider how jazz draws on a legacy of African, 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. Students will also be required to attend two live jazz shows in the community and then to write corresponding performance reports. No prior musical background is required for this course.

## Units/Assessments/Assignments Calendar

<u>UNIT/ASSESSMENT/ASSIGNMENT:</u>	<u>OPENS:</u>	<u>CLOSES:</u>
<u>UNIT 1</u>	Thursday, August 17 at 8:00am	Tuesday, August 29 at 11:59pm
Discussion Board Posts 1 and 2	Thursday, August 17 at 8:00am	Tuesday, August 29 at 11:59pm
Exam 1	Monday, August 28 at 10:00am	Tuesday, August 29 at 11:59pm
<u>UNIT 2</u>	Wednesday, August 30 at 12:00am	Tuesday, September 12 at 11:59pm
Jazz Live Performance Report 1	N/A	Sunday, September 10 at 11:59pm
Discussion Board Posts 3 and 4	Wednesday, August 30 at 12:00am	Tuesday, September 12 at 11:59pm
Exam 2	Monday, September 11 at 10:00am	Tuesday, September 12 at 11:59pm
<u>UNIT 3</u>	Wednesday, September 13 at 12:00am	Tuesday, September 26 at 11:59pm
Discussion Board Posts 5 and 6	Wednesday, September 13 at 12:00am	Tuesday, September 26 at 11:59pm
Exam 3	Monday, September 25 at 10:00am	Tuesday, September 26 at 11:59pm
<u>UNIT 4</u>	Wednesday, September 27 at 12:00am	Friday, October 6 at 11:59am
Jazz Live Performance Report 2	N/A	Wednesday, October 4 at 11:59pm
Discussion Board Posts 7 and 8	Wednesday, September 27 at 12:00am	Friday, October 6 at 11:59am
Exam 4	Thursday, October 5 at 10:00am	Friday, October 6 at 11:59am
Extra Credit Discussion Board Posts 1 and 2 (optional)	Wednesday, September 27 at 12:00am	Friday, October 6 at 11:59am

See Course Tasks Organized by Unit at the end of this syllabus for more detail.

### **Assignment/Assessment Point Values**

Exam 1	150 points
Exam 2	150 points
Exam 3	150 points
Exam 4	150 points
Jazz Performance Report 1	120 points
Jazz Performance Report 2	120 points
Discussion Board Posts	160 points (20 points per question)
Extra Credit Discussion Board Posts	40 extra points possible (20 points per question)

### **Grading Scale and Point Values:**

This class is out of 1,000 possible points.

895-1000 = A

795-894 = B

695-794 = C

595-694 = D

Below 595 = E

### **Assessment/Assignment Descriptions:**

**Exams:** There will be four (4) exams during the course. See the Units/Assessments/Assignments Calendar above for related dates. The exams each relate to one of the four units of the course. Each exam will include questions drawn from readings, online lectures, listening examples, and any additional course materials. See complete listing of Course Tasks Organized by Unit below to see which aspects of the course content relate to which units and therefore which exams. Exams are non-cumulative. Exam questions are multiple choice. Some of the questions require the student to listen to a short audio clip and answer a related multiple choice question. All audio clips for the exams are found in the course listening collection or in the online lectures.

There will be 30 questions on each exam, worth 5 points each. You have 60 minutes to complete each exam. Exceeding this time will result in the loss of 1 point for each additional minute used.

**Exam and Procedures:** All exams and are to be taken online through the course website. Do not use a wireless Internet connection when taking exams. Please note that course website materials will NOT be available during the exams. You will not be able to access any lectures, videos, readings, or other course materials on the website while you are taking your exam. See the Assessments/Assignments Calendar above and review the exam opening and closing times). All times given are for the Arizona time zone.

**Listening examples:** You will need either the 2 CD set or the corresponding digital sound files from the 2 CD set for this class. See further info under the Required Materials section above. These recordings are referenced frequently in the Jazz Essentials textbook. I recommend you

review the “What to Listen For” guides in the textbook for each listening example on the 2 CD set as you study. These tracks, as well as other sound recordings in the online lectures, are part of the course content and may be addressed in the exams.

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 instructor via email. I will be happy to consult with you about study and testing strategies in this course.

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 web site to reset your exam. USE THE PRACTICE TEST AGAIN before taking the reset. The system will allow you to reset your own exam or 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 the instructor 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 the instructor of an illness or bereavement within one (1) week of the test.

Confirmation Numbers: All submitted exams, discussion board posts, and live performance reports 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, discussion board post, or live performance report you submit. Inquiries about missing grades sent to faculty, staff, or to the help page may be ignored if they do not have the confirmation number(s) for the assignment 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. 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 following site <https://herbergeronline.asu.edu/services/requirements.php>. 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 website.

If using a mouse with a “scroll wheel,” please use caution when taking the 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.

Technical Support: Please do not contact your instructor with technical questions. Herberger Online handles all technical questions and issues that may arise in this course. **Please contact the support team immediately if you encounter technical issues while completing an assignment and you are unable to resolve the problem and reset your work. The Herberger Online support team is available to assist you 24 hours a day, 365 days a year.**

You may reach them anytime at:

- [holsupport@asu.edu](mailto:holsupport@asu.edu)
- <https://courses.hol.asu.edu/help/>
- 1-888-298-4117
- 480-965-3057 (International)

When contacting support, please provide:

- The full name of this course (MUS 347: Jazz in America)
- The title(s) of any assignment(s) you’re having trouble with
- A brief description of the problem
- Detailed, step-by-step instructions to reproduce the problem

**Jazz Live Performance Reports:** You must attend two (2) LIVE jazz events and write corresponding reports. Each report is worth 120 points. These performances for the reports must occur while the course is in session.

These reports should adhere to all of the typical college-level writing parameters with which you are familiar. You should type your responses into a word processing program such as Microsoft Word. You will submit your Jazz Live Performance Reports in the Exam/Assignments tab on the course website under the Exam/Assignments tab. The online system can accept Microsoft Word or .pdf documents.

Each report should be of at least two pages (600 words). These reports should adhere to all of the typical college-level writing parameters with which you are familiar. I would expect that your

jazz analytical skills will improve by your second performance report, at which point we will have studied more jazz artists and genres.

Use an appropriate header with your name, the course number and name (MUS 347 Jazz in America), the assignment (i.e.: Jazz Performance Report #2), and the date. Use double spacing and 12-point font.

In the introductory paragraph, be sure to mention:

1. Who performed (list the names and instruments of all the musicians).
2. The venue at which the performance was held, and perhaps a short description of the venue.
3. What date the performance occurred.
4. The pieces that were performed (if they were announced in some way).

In the body of the review, analyze at least three (3) of the pieces that were performed. For each piece, discuss any or all of the following:

1. What was the style of the piece? As best you can, identify the genre or genres (e.g., cool jazz, bebop, etc.). Use musical terminology you have studied during the semester where appropriate.
2. Identify the form of the piece as best you can, and describe the sections.
3. Describe the melody of the piece. Which instruments played it? What were your impressions of it?
4. Did the piece feature improvisation? Provide some detail here, for example, whether or not the soloists interacted with the ensemble or other musicians, how long the solos lasted (number of bars), whether you liked them, etc.
5. What was your impression of this piece overall? Did you have a favorite section?

In the concluding paragraph(s), discuss your overall impressions of the performance. What did you like or dislike, and why? Did you learn anything at this performance? What connections can you draw from this performance to what you are studying in this course?

Tips:

1. Be on time to the performance.
2. Bring a notepad and a writing utensil to take down notes.
3. If the performers introduce their pieces, take note of what they say. If you can, talk to the performers afterward. Use their perspectives in your report.
4. If a performance is over an hour, for example a show with two one-hour sets, you only need to stay for one set for the purposes of the assignment. Feel free to stay for the whole show if you wish.
5. Write this report as soon as you can after seeing the performance so that it stays fresh in your mind.
6. If you reference a piece of music or song, put it in quotation marks, such as "Body and Soul." An album gets italics, such as *Kind of Blue*.

Getting a passing grade on these reports will require you to actually attend two performances, and your report must be your own work. See the course syllabus for ASU's policy on plagiarism/academic integrity. **All reports will be vetted for plagiarism using Turnitin, an academic plagiarism checker.** I will provide further detail for submitting your reports with the Turnitin system as the assignment due dates approach.

You will want to make efforts to determine the performances you attend are actually jazz shows. As we will discover in this course, there are some hazy boundaries as to what is and what isn't jazz. If you have any questions about whether the show you are considering to review could be considered a jazz show, feel free to contact the instructor. The instructor reserves the right to lower the grade of a student's report if that student attends a show that is clearly not jazz or is clearly not related to the course content and then attempts to pass it off as a jazz show. This assignment is not an excuse to go see your favorite band, unless that band happens to be a jazz band!

This is your opportunity to go see live jazz in the community. Have fun!

Jazz Performances in the Phoenix Metro area: To seek out jazz performances in the Phoenix metro area, I recommend the website JazzNearYou ([phoenix.jazznearyou.com](http://phoenix.jazznearyou.com)) for updated listings of upcoming local jazz performances. In terms of a specific venue, my first recommendation would be The Nash ([thenash.org](http://thenash.org)), Phoenix's jazz club, and a partner venue for ASU Jazz Studies. The Nash is located at 110 E. Roosevelt (at 1<sup>st</sup> St.) in Phoenix. There's a light rail stop one block away at Roosevelt and Central, so you can get from ASU's Tempe Campus to The Nash directly on the light rail. The Nash has performances every Friday and Saturday night, a jam session every Sunday evening (this counts as a live jazz performance), and many other events. Discounted student tickets are available for most events. Disclaimer: I am on the Board of Directors for The Nash. Whereas I recommend The Nash, do not feel obligated in any way to attend a show there as opposed to any another venue presenting jazz.

Not all students who take this class are on campus or even reside in the Phoenix metro area, but jazz shows are happening all over the world. This part of the class gives you the opportunity to seek out jazz in your community. If you are having trouble finding appropriate shows, contact me, and we will work out an accommodation.

**Discussion Board:** Students will answer eight (8) discussion board questions over the course of the semester. In each of the four (4) units in this course, there will be two (2) related discussion questions. Questions can be found under the Discussions tab of the class website. See the Units/Assessments/Assignments Calendar above for opening and closing dates for the questions. Some of the later questions ask you to consider the whole history of jazz. Other questions will ask you to consider an aspect of jazz history and relate it to your experience in the present day.

When you post in the discussion board, you can either respond directly to the question/prompt, or you can respond to one of your classmates (unless a specific question has instructions otherwise). It's fine to disagree with another member of the class, just do it cordially and defend your point. **Only your initial post in response to each question is graded, although you are**

**welcome to make several posts if you are so moved to discuss further.** Your initial posts for each discussion board question are worth a maximum of 20 points. Aim for around 250 words. Focus on making your posts original, substantive, and on-topic. Your posts and replies must be your own work. See the course syllabus for ASU's policy on plagiarism/academic integrity. Initially, you will receive a grade for your posts and replies when they are submitted, but the instructor reserves the right to change your score at any time during the semester. Posted grades will have points deducted if the full requirements are not met.

**Extra Credit Discussion Board Posts:** During the final unit of this class, Unit 4, students will have the opportunity to answer two (2) optional discussion questions. Posts for each question are worth a maximum on 20 points. This is the only extra credit in this class, so therefore, there are 40 extra credit points possible overall. Aside from being optional and for extra credit, all the other parameters of the regular discussion board posts apply (only your first post to each question is graded, aim for 250 words and be substantive, your instructor will review your posts, etc.).

### ASU Policies

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: <https://provost.asu.edu/academicintegrity>  
<https://provost.asu.edu/sites/default/files/AcademicIntegrityPolicyPDF.pdf>

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. All words and ideas included in your work that are not your own must be cited.

Do NOT navigate away from an exam once you've opened it for any reason! No other Web pages or computer should be open while taking an exam. **The exams are not open-book or open-note.** Accessing, or trying to access course lectures or any other course page while you are taking an exam or opening new browsers is in violation of academic honesty.

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 ([www.asu.edu/studentaffairs/ed/drc/#](http://www.asu.edu/studentaffairs/ed/drc/#)) ; Phone: (480) 965-1234; TDD: (480) 965-9000). This is a very important step as accommodations may be difficult to make retroactively. If you have a letter from their office indicating that you have a



disability which requires academic accommodations, in order to assure that you receive your accommodations in a timely manner, please present this documentation to me no later than the end of the first week of the class so that your needs can be addressed effectively.

Religious Holidays: A list of recognized religious holidays may be found at: [http://www.asu.edu/studentaffairs/studentlife/interfaith/religious\\_holidays](http://www.asu.edu/studentaffairs/studentlife/interfaith/religious_holidays). Students who will observe any of these holidays must notify the instructor within the first 4 weeks of class to arrange for accommodation.

Offensive Content: Some course content may be deemed offensive by some students. If you are uncomfortable with any of the content, it is your responsibility to bring this to the attention of the instructor to request an alternative assignment.

Handling Disruptive, Threatening, or Violent Individuals on Campus: Students, faculty, staff, and other individuals do not have an unqualified right of access to university grounds, property, or services. Interfering with the peaceful conduct of university-related business or activities or remaining on campus grounds after a request to leave may be considered a crime.

All incidents and allegations of violent or threatening conduct by an ASU student (whether on- or off-campus) must be reported to the ASU Police Department (ASU PD) and the Office of the Dean of Students. If either office determines that the behavior poses or has posed a serious threat to personal safety or to the welfare of the campus, the student will not be permitted to return to campus or reside in any ASU residence hall until an appropriate threat assessment has been completed and, if necessary, conditions for return are imposed. ASU PD, the Office of the Dean of Students, and other appropriate offices will coordinate the assessment in light of the relevant circumstances.

**• No exceptions will be made to any of the policies as outlined above, under any circumstances.**

### **Session Dates and Deadlines**

The following dates have been established by Arizona State University and the Herberger Institute of Design and the Arts; your professor cannot make exceptions to them or change them. The dates below are applicable for Session A courses at ASU during the Fall Semester of 2017.

August 17	1 <sup>st</sup> Day of classes
August 18	Last day to register or drop/add without college approval
August 23	Tuition & Fees 100% Refund Deadline
September 6	Course Withdrawal Deadline
October 6	Complete Session Withdrawal Deadline
October 6	Last Day of Classes
October 9	Final Grades Due

Course registration changes are processed through MyASU: <http://my.asu.edu>.

## Course Tasks Organized by Unit

**Course Introduction Video** (on main page of course website; scroll down)

**Unit 1** (opens Thursday, August 17 at 8:00am, closes Tuesday, August 29 at 11:59pm)

**Unit 1 Introduction Video** (lectures and introduction videos can be found under the Classroom tab on the course website)

### **Lesson 1: Jazz Fundamentals**

Lecture: *Jazz Fundamentals*

Reading: *Essential Jazz*, Intro - Jazz Basics, pp. 3-21

### **Lesson 2: Jazz Origins**

Lecture: *Jazz Origins*

Reading: *Essential Jazz*, Chapter 1- Roots, pp. 23-35

Listening: “Kasuan Kura” – Masters Drummers of Dagbon

“Daniel” – Willis Proctor and Group

“Dere’s No Hidin’ Place Down Dere” – Marian Anderson

“Field Calls” – Annie Grace Horn Dodson

### **Lesson 3: The Birth of Jazz**

Lecture: *The Birth of Jazz*

Reading: *Essential Jazz*, Chapter 1- Roots, pp. 35-42

Listening: “Backwater Blues” – Bessie Smith

“Maple Leaf Rag” – Scott Joplin

“Maple Leaf Rag” – Jelly Roll Morton

**Discussion Board for Unit 1:** Posts 1 & 2 (opens Thursday, August 17 at 8:00am, closes Tuesday, August 29 at 11:59pm)

**Assessment for Unit 1:** Exam 1 (opens Monday, August 28 at 10am, closes Tuesday, August 29 at 11:59pm)

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**Unit 2** (opens Wednesday, August 30 at 12:00am, closes Tuesday, September 12 at 11:59pm)

### **Unit 2 Introduction Video**

#### **Lesson 4: Early Jazz**

Lecture: Early Jazz

Reading: *Essential Jazz*, Chapter 2 - Early Jazz, pp. 45-67

Listening: "Tiger Rag" – Original Dixieland Jass Band

"Dippermouth Blues" – King Oliver's Creole Jazz Band

"Grandpa's Spells" – Jelly Roll Morton and His Red Hot Peppers

"Singin' the Blues" – Frankie Trumbauer & His Orchestra, feat. Bix  
Beiderbecke

#### **Lesson 5: Jazz in New York and Europe**

Lecture: Jazz - New York and Europe - 1920s & Early '30s

Reading: *Essential Jazz*, Chapter 2 - Early Jazz, pp. 67-84

Listening: "Tiger Rag" – Art Tatum

"East St. Louis Toodle-oo" – Duke Ellington and His Famous Orchestra

"Tiger Rag" – Quintet of the Hot Club of France

#### **Lesson 6: Swing**

Lecture: Swing

Readings: *Essential Jazz*, Chapter 3 - The Swing Era, pp. 85-118

*Essential Jazz*, Chapter 5 - The Fifties and Jazz Styles Multiply, pp. 149-  
151 (section on Ella Fitzgerald)

Listening: "Down South Camp Meeting" – Fletcher Henderson and His Orchestra

"Mary's Idea" – Andy Kirk & His 12 Clouds of Joy (w/Mary Lou  
Williams)

"Every Tub" – Count Basie

"Solo Flight" – Charlie Christian

"Vi Vigor" – International Sweethearts of Rhythm

"Koko" – Duke Ellington and his Famous Orchestra

"Body and Soul" – Coleman Hawkins

"Body and Soul" – Billie Holiday and Her Orchestra

"Take the 'A' Train" – Ella Fitzgerald

**Assignment for Unit 2:** Jazz Live Performance Report 1 (closes Sunday, September 10  
at 11:59pm)

**Discussion Board for Unit 2:** Posts 3 & 4 (opens Wednesday, August 30 at 12:00am,  
closes Tuesday, September 12 at 11:59pm)

**Assessment for Unit 2:** Exam 2 (opens Monday, September 11 at 10am, closes Tuesday,  
April 12 at 11:59pm)

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**Unit 3** (opens Wednesday, September 13 at 12:00am, closes Tuesday, September 26 at 11:59pm)

**Unit 3 Introduction Video**

**Lesson 7: Bebop**

Lecture: Bebop

Reading: *Essential Jazz*, Chapter 4 - The Bebop Era, pp. 119-138

Listening: “Salt Peanuts” – Dizzy Gillespie and His All Star Quintet (w/Charlie Parker)

“Manteca” – Dizzy Gillespie and His Orchestra

“Four in One” – Thelonious Monk

**Lesson 8: Jazz in the 1950s**

Lecture: Jazz in the 1950s

Reading: *Essential Jazz*, Chapter 5 - The Fifties and New Jazz Substyles pp. 139-149, 151-164

Listening: “Jeru” – Miles Davis

“Moanin’” – Art Blakey & The Jazz Messengers

“Powell’s Prances” – Clifford Brown & Max Roach

“Hora Decubitus” – Charlies Mingus

“So What” – Miles Davis Sextet

**Discussion Board for Unit 3:** Posts 5 & 6 (opens Wednesday, September 13 at 12:00am, closes Tuesday, September 26 at 11:59pm)

**Assessment for Unit 3:** Exam 3 (opens Monday, September 25 at 10am, closes Tuesday, September 26 at 11:59pm)

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**Unit 4** (opens Wednesday, September 27 at 12:00am, closes Friday, October 6 at 11:59pm)

**Unit 4 Introduction Video**

**Lesson 9: New Directions in Jazz - Avant-Garde Movement**

Lecture: Avant-Garde

Reading: *Essential Jazz*, Chapter 6 - The Sixties, pp. 165-181

Listening: "Street Woman" – Ornette Coleman

"Ghosts: First Variation" – Albert Ayler

**Lesson 10: Mainstream Jazz in the 1960s**

Lecture: Mainstream Jazz in the 1960s

Reading: *Essential Jazz*, Chapter 6 - The Sixties, pp. 182-192

Listening: "Acknowledgement" – John Coltrane

"Autumn Leaves" – Bill Evans Trio

**Lesson 11: Fusion**

Lecture: Fusion

Reading: *Essential Jazz*, Chapter 7 - Jazz-Rock, Jazz-Funk Fusion, pp. 193-212

Listening: "It's About That Time/In a Silent Way" excerpt – Miles Davis

"Phenomenon: Compulsion" – John McLaughlin

"Birdland" – Weather Report

**Lesson 12: Jazz Since 1980**

Lecture: Jazz Since 1980

Reading: *Essential Jazz*, Chapter 8 - Jazz Since the 1980s, pp. 213-236

Listening: "Express Crossing" – Wynton Marsalis

"Hang Gliding" – Maria Schneider

"Softly, as in a Morning Sunrise" – George Benson

"Salt Peanuts" – Steve Coleman and Five Elements

"Falsehood" – Vijay Iyer

**Assignment for Unit 4:** Jazz Live Performance Report 2 (closes Wednesday, October 4 at 11:59pm)

**Discussion Board for Unit 4:** Posts 7 & 8 (opens Wednesday, September 27 at 12:00am, closes Friday, October 6 at 11:59pm)

**Assessment for Unit 4:** Exam 4 (opens Thursday, October 5 at 10am, closes Friday, October 6 at 11:59pm)

**Optional Extra Credit Discussion Board Posts:** Posts 1 & 2 (opens Wednesday, September 27 at 12:00am, closes Friday, October 6 at 11:59pm)

**\*\*\*Disclaimer:** *The instructor reserves the right to adjust this syllabus as necessary to meet the needs of the class. Any changes made by the instructor or staff will be posted on the course homepage. \*\*\**