COURSE DESCRIPTION
In this course you will not only listen to a lot of Jazz, but you will have a chance to learn what Jazz musicians do and how they do it. The course will begin with a study of the rhythms, forms, and sounds of Jazz, and the elements of Jazz improvisation. Then we will survey the history of Jazz, from its roots at the turn of the century to the wide array of Jazz "scenes" current today. We will also have guest appearances from jazz musicians and jazz scholars.

This is a category "K" (American Pluralism) course. A defining aspect of Jazz is its origin in African-American traditions. Nearly all of the great Jazz innovators – for example, Louis Armstrong, Duke Ellington, Charlie Parker, Miles Davis, John Coltrane, and Ornette Coleman – have been black. Yet the people who have reaped the greatest financial rewards from Jazz have mostly been white – for example, Paul Whiteman, Benny Goodman, Stan Kenton, and Kenny G. Racial tension has thus been a part of Jazz since its very beginnings, and this issue will be one of our main focuses.

This is an upper-division course, and you are expected to do upper-division-level work. The reading and listening assignments are extensive, and you will be tested on them regularly (4 quizzes, a midterm, and a final). In addition, you will be asked to write two papers; one will involve musical analysis, and the other will involve research. Class attendance is mandatory, and attendance will affect your final grade. If you are not prepared to devote between 6-10 hours a week to this class (3 hours in class, 3-7 hours reading, listening, reviewing and writing papers) please do not take it!

PREREQUISITES: The course is intended for students who have taken at least one semester of a college-level music course (such as MUS 101, 109, 119) or have equivalent musical experience. You need to have a secure understanding of such basics as meter, rhythmic notation, the nature of harmony and melody, and the elements of musical form. The musical discussions will be quite detailed at times, but this is not a music major course (although there may be some music majors in the class). You don't need to be able to read or write music fluently, but you should be able to follow a written musical example in a general way, as it is played for you.

LEARNING OUTCOMES

- Demonstrate knowledge of jazz styles from their antecedents in the late 19th century and early ragtime and blues, through New Orleans jazz, swing, bebop, "cool" jazz, "free" jazz, fusion, and Latin styles.
- Apply the skills learned in a prerequisite music course (typically 100- or 200-level) in greater depth. Practice and refine these skills through listening quizzes, analytical and research papers, in-class discussions and assignments, and exams.
- Develop skills in the appreciation of jazz and related musics through detailed study of representative works and improvisations.
- Demonstrate an understanding of jazz as an expression of cultural pluralism by engaging with both musical works themselves and writings that provide historical and social context.
LISTENING
The listening selections for this course are available as mp3 files on the Blackboard site in the following folder: Documents>Listening. You should plan to spend at least 1 to 2 hours per week listening. You will be tested on the listening every two or three weeks: either through short listening quizzes or on the midterm or final. Not all the material on Blackboard will be played in class, but you are expected to listen to everything!

SUPPLEMENTARY LISTENING AND VIEWING:
YouTube has many recorded performances; the only problem is that sometimes the historical information and documentation is missing or wrong. Do not use YouTube recordings as a replacement for the recordings on the Blackboard site.

*The Smithsonian Collection of Classic Jazz* is an excellent anthology. Unfortunately, it is no longer in print, although used copies can be found on the internet. This anthology can also be heard in the Music Library, (CD's 322-326) as can several other fine Smithsonian anthologies, including Jazz Piano, (CD's 432-435), Jazz Singers (CD's 4549-4553) and two Big Band anthologies (CD's 3602-3605 and 3610-3614).

Ken Burns's PBS television documentary, *Jazz*, is a richly produced and detailed survey of Jazz history. We will make use of parts of it in class, and it can be viewed at the music library (DVD ML3506 J39 2000). Many people in the Jazz world are unhappy with this series, however, and we will discuss some of the controversy surrounding it in class.

The music library has a good collection of Jazz recordings; you are encouraged to listen further to any artist who interests you, and listening to extra material will be required for your second essay. To find recordings by a particular artist, use the keyword search ("k=") in STARS; that way you will find tracks in which the player is a sideman, or cuts on anthologies, as well as recordings issued under the artist's name.

READING
The reading assignments are fairly heavy, averaging 75 to 150 pages a week. A list of guiding questions will often accompany the reading assignments; these questions will be used to facilitate comprehension and study, but also to prepare for in-class discussions.

Required Textbook:

Required Book of Supplementary Readings:

Both the Gioia and Walser books are available at the bookstore; they are also on reserve in the music library.

Additional Reading (posted in Blackboard>Documents>Reading):
Lewis Porter, Michael Ullman, and Edward Hazell *Jazz from its Origins to the Present* ML3506 .P66 1993
"Appendix 1: Listening to Jazz" p. 449-459; Glossary, p. 461-465
Paul Berliner, *Thinking in Jazz: The Infinite Art of Improvisation* ML3506.B475
Epilogue: "Jazz as a Way of Life" (p. 485-504) plus footnotes p. 822-825


**ATTENDANCE**
Attendance at class is NOT optional. Don't come to class late, and don't leave early! Attendance and in-class writing count for 18% of your final grade. We will check attendance every day, at different times during the class period. If you miss a class, or if you have to come late or leave early, please tell us the reason in writing, and get your absence approved in advance. (Telephone calls or verbal messages are not acceptable).

From time to time there will be brief in-class writing exercises. They may be given at any time during class – including the very beginning or the very end; they will not always be announced in advance. These exercises will be collected and read, but not graded. If you miss one of these exercises (and you have a valid excuse), you may make it up (but it is up to you to find out what the exercise was about).

**ATTENDANCE POLICY**
You are allowed two unexcused absences without incurring a penalty. All unexcused absences after the first 2 will result in the deduction of one full point off your final grade. Two latenesses (or early departures) add up to one absence. Again, absences are excused only with an official, written document, which must be submitted in advance of the missed class, except of course in the case of illness. Excused absences due to illness, however, still require a doctor’s note.

**PARTICIPATION AND IN-CLASS DISCUSSION**
Though this is a large class, we will have discussions. Your active participation is encouraged, and will be reflected in your grade. In-class discussions will often be announced in the preceding class; this will allow you to prepare to be an active, informed participant in the class. Please don't be afraid to ask questions, no matter how "dumb" you may think they are. Often, the "dumb" questions are the most important.

**PAPERS**
There will be two short papers (one approximately 3 pages [not including diagrams], the other 5 pages) on topics to be announced. The first of these will involve musical analysis of particular performances; the second will be a research paper based on the readings and other sources. These papers must include footnotes and a bibliography and/or discography as necessary. Grades on papers will be based on what we think you are capable of. If we think you have not done the best you could, or that the writing is not up to upper-division standards, we will ask for a rewrite.

**EXAMS**
There will be one midterm exam, scheduled halfway through the course. It will include listening questions, some multiple-choice questions, and an essay question.

The final exam will be similar, but a little longer (it will not last three hours, though). It will be semi-cumulative, focusing on material since the midterm, but with some questions drawing on material from the entire course.
*Important: The final exam will be held Monday, May 19, 11:15am–1:45pm, in our usual classroom (Staller 0113). This date is not flexible: you *must* be present at the final exam. Do not make plans to leave for the summer before May 19 – your exam will not be rescheduled!

**QUizzes**
Four quizzes will be administered throughout the semester. The quizzes will consist primarily of listening identification, though you may also be asked to identify important terms, people, and places.

**Grading**
Attendance, in-class writing, participation: 18%
4 Listening Quizzes (@ 5%) 20%
1st Paper: 12%
2nd Paper: 15%
Midterm: 16%
Final: 19%

**Americans with Disabilities Act**
If you have a physical, psychological, medical or learning disability that may impact your course work, please contact Disability Support Services, ECC (Educational Communications Center) Building, Room 128, (631) 632-6748. They will determine with you what accommodations, if any, are necessary and appropriate. All information and documentation is confidential.

Students requiring emergency evacuation are encouraged to discuss their needs with their professors and Disability Support Services. For procedures and information, go to the following web site.
http://www.ehs.sunysb.edu/fire/disabilities/asp

**Academic Integrity**
Each student must pursue his or her academic goals honestly and be personally accountable for all submitted work. Representing another person's work as your own is always wrong. Faculty are required to report any suspected instances of academic dishonesty to the Academic Judiciary. Faculty in the Health Sciences Center (School of Health Technology & Management, Nursing, Social Welfare, Dental Medicine) and School of Medicine are required to follow their school-specific procedures. For more comprehensive information on academic integrity, including categories of academic dishonesty, please refer to the academic judiciary website at http://www.stonybrook.edu/uaa/academicjudiciary/

We expect you to do your own work at all times. If you are caught receiving or giving assistance during an exam or quiz, your paper will be confiscated and you will receive an F for that item. When writing papers you are encouraged to do research, but do not present other peoples' words or ideas as your own: that constitutes plagiarism. Always give footnotes for your sources.

**Critical Incident Management**
Stony Brook University expects students to respect the rights, privileges, and property of other people. Faculty are required to report to the Office of University Community Standards any disruptive behavior that interrupts their ability to teach, compromises the safety of the learning environment, or inhibits students' ability to learn. Faculty in the HSC Schools and the School of Medicine are required to follow their school-specific procedures. Further information about most academic matters can be found in the Undergraduate Bulletin, the Undergraduate Class Schedule, and the Faculty-Employee Handbook.

**Cell Phone Policy**
Cell phones are to be turned OFF and put away before you enter the classroom. Please respect both my time and the rights of your fellow students to a courteous, thoughtful, and safe learning environment.