

GENERAL STUDIES COURSE PROPOSAL COVER FORM

Course information:

Copy and paste **current** course information from [Class Search/Course Catalog](#).

College/School Herberger Institute for Design and the Arts Department/School Music, Dance & Theatre
 Prefix: MUS Number: 354 Title: Jazz Giants Units: 3

Course description: This course introduces students to the rich and diverse world of five of the most important figures in Jazz history. After a brief introduction to general musical terms and concepts and a look at significant cultural events i.e.: “Jim Crow” laws, the great migration and the civil rights movement, we will study in depth the lives and music of these five great American musicians. No previous musical knowledge or experience is required.

Is this a cross-listed course? No If yes, please identify course(s): _____

Is this a shared course? No If so, list all academic units offering this course: _____

*Note- For courses that are crosslisted and/or shared, a letter of support from the chair/director of **each** department that offers the course is required for **each** designation requested. By submitting this letter of support, the chair/director agrees to ensure that all faculty teaching the course are aware of the General Studies designation(s) and will teach the course in a manner that meets the criteria for each approved designation.*

Is this a **permanent-numbered** course with topics? Yes

If **yes**, each topic requires **an individual submission**, separate from other topics.

Requested designation: HU

Mandatory Review: Yes

*Note- a **separate** proposal is required for each designation.*

Eligibility: Permanent numbered courses **must** have completed the university’s review and approval process. For the rules governing approval of omnibus courses, contact Phyllis.Lucie@asu.edu.

Submission deadlines dates are as follow:

For Fall 2021 Effective Date: October 2, 2020

For Spring 2022 Effective Date: March 5, 2021

Area proposed course will serve:

A single course may be proposed for more than one core or awareness area. A course may satisfy a core area requirement and more than one awareness area requirements concurrently, but may not satisfy requirements in two core areas simultaneously, even if approved for those areas. With departmental consent, an approved General Studies course may be counted toward both the General Studies requirement and the major program of study. It is the responsibility of the chair/director to ensure that all faculty teaching the course are aware of the General Studies designation(s) and adhere to the above guidelines.

Checklists for general studies designations:

Complete and attach the appropriate checklist

- [Literacy and Critical Inquiry core courses \(L\)](#)
- [Mathematics core courses \(MA\)](#)
- [Computer/statistics/quantitative applications core courses \(CS\)](#)
- [Humanities, Arts and Design core courses \(HU\)](#)
- [Social-Behavioral Sciences core courses \(SB\)](#)
- [Natural Sciences core courses \(SQ/SG\)](#)
- [Cultural Diversity in the United States courses \(C\)](#)
- [Global Awareness courses \(G\)](#)
- [Historical Awareness courses \(H\)](#)

A complete proposal should include:

- Signed course proposal cover form
- [Criteria checklist](#) for General Studies designation being requested
- Course catalog description
- Sample syllabus for the course
- Copy of table of contents from the textbook and list of required readings/books

Proposals must be submitted electronically with all files compiled into one PDF.

Contact information:

Name Michael Kocour E-mail Michael.Kocour@asu.edu Phone (480) 235-0676

Department Chair/Director approval: (Required)

Chair/Director name (Typed): Heather Landes  Date: Feb. 17, 2022

Chair/Director (Signature):

Arizona State University Criteria Checklist for
HUMANITIES, ARTS AND DESIGN [HU]

Rationale and Objectives

The humanities disciplines are concerned with questions of human existence and meaning, the nature of thinking and knowing, with moral and aesthetic experience. The humanities develop values of all kinds by making the human mind more supple, critical, and expansive. They are concerned with the study of the textual and artistic traditions of diverse cultures, including traditions in literature, philosophy, religion, ethics, history, and aesthetics. In sum, these disciplines explore the range of human thought and its application to the past and present human environment. They deepen awareness of the diversity of the human heritage and its traditions and histories and they may also promote the application of this knowledge to contemporary societies.

The study of the arts and design, like the humanities, deepens the student's awareness of the diversity of human societies and cultures. The arts have as their primary purpose the creation and study of objects, installations, performances and other means of expressing or conveying aesthetic concepts and ideas. Design study concerns itself with material objects, images and spaces, their historical development, and their significance in society and culture. Disciplines in the arts and design employ modes of thought and communication that are often nonverbal, which means that courses in these areas tend to focus on objects, images, and structures and/or on the practical techniques and historical development of artistic and design traditions. The past and present accomplishments of artists and designers help form the student's ability to perceive aesthetic qualities of art work and design.

The Humanities, Arts and Design are an important part of the General Studies Program, for they provide an opportunity for students to study intellectual and imaginative traditions and to observe and/or learn the production of art work and design. The knowledge acquired in courses fulfilling the Humanities, Arts and Design requirement may encourage students to investigate their own personal philosophies or beliefs and to understand better their own social experience. In sum, the Humanities, Arts and Design core area enables students to broaden and deepen their consideration of the variety of human experience.

Revised April 2014

Proposer: Please complete the following section and attach appropriate documentation.

ASU - [HU] CRITERIA			
HUMANITIES, ARTS AND DESIGN [HU] courses must meet <i>either</i> 1, 2 or 3 <i>and</i> at least one of the criteria under 4 in such a way as to make the satisfaction of these criteria A CENTRAL AND SUBSTANTIAL PORTION of the course content.			
YES	NO		Identify Documentation Submitted
<input type="checkbox"/>	<input type="checkbox"/>	1. Emphasizes the study of values; the development of philosophies, religions, ethics or belief systems; and/or aesthetic experience.	
<input checked="" type="checkbox"/>	<input type="checkbox"/>	2. Concerns the interpretation, analysis, or creation of written, aural, or visual texts; and/or the historical development of textual traditions.	Syllabus, Texts, Course Itinerary
<input type="checkbox"/>	<input type="checkbox"/>	3. Concerns the interpretation, analysis, or engagement with aesthetic practices; and/or the historical development of artistic or design traditions.	
<input checked="" type="checkbox"/>	<input type="checkbox"/>	4. In addition, to qualify for the Humanities, Arts and Design designation a course must meet one or more of the following requirements:	
<input type="checkbox"/>	<input type="checkbox"/>	a. Concerns the development of human thought, with emphasis on the analysis of philosophical and/or religious systems of thought.	
<input type="checkbox"/>	<input type="checkbox"/>	b. Concerns aesthetic systems and values, especially in literature, arts, and design.	
<input checked="" type="checkbox"/>	<input type="checkbox"/>	c. Emphasizes aesthetic experience and creative process in literature, arts, and design.	Syllabus, Texts, Course Itinerary
<input type="checkbox"/>	<input type="checkbox"/>	d. Concerns the analysis of literature and the development of literary traditions.	
		THE FOLLOWING TYPES OF COURSES ARE EXCLUDED FROM THE [HU] DESIGNATION EVEN THOUGH THEY MIGHT GIVE SOME CONSIDERATION TO THE HUMANITIES, ARTS AND DESIGN:	
		• Courses devoted primarily to developing skill in the use of a language.	
		• Courses devoted primarily to the acquisition of quantitative or experimental methods.	
		• Courses devoted primarily to teaching skills.	

Course Prefix	Number	Title	General Studies Designation
MUS	354	Jazz Giants	HU

Explain in detail which student activities correspond to the **specific** designation criteria.

Please use the following organizer to explain how the criteria are being met.

Criteria (from checklist)	How course meets spirit (contextualize specific examples in next column)	Please provide detailed evidence of how course meets criteria (i.e., where in syllabus)
#2: Concerns the comprehension and interpretation/analysis of written, aural, or visual texts, and/or the historical development of textual traditions.	<p>The course includes in-depth study of a specific topic in the history of popular music. It emphasizes aural analysis and synthesis of historical data with musical phenomena to create new perspectives.</p> <p>Jazz Giants introduces students to the rich and diverse world of five of the most important figures in Jazz history. After a brief introduction to general musical terms and concepts and a look at significant cultural events such as “Jim Crow” laws, the Great Migration and the Civil Rights Movement, students study the lives and music of these five great American musicians.</p>	<p>This course assigns substantial listening repertory in each unit with which students practice active listening (identifying key musical features, style, historical period, etc.) as demonstrated in lectures. Students' active listening abilities and historical knowledge are then tested through assessments.</p> <p>This course examines in detail the music of five of the most influential figures in Jazz history. Special attention is given to musical styles, influence and impact, with a chronological approach from early recordings to final releases. Listening examples are drawn from recordings. (Syllabus/Itinerary, pp. 12-13). Also discussed are instruments used, performance practices, and compositional techniques. Students complete topic assignments drawn from lectures and the readings, along with musical examples that require students to synthesize learning of the historical development of the group over time. (Syllabus/itinerary, pp. 8-12, Units 1 & 2). Discussion questions require students to discuss musical and historical topics based on lecture, listening and text assignments. (Syllabus/Itinerary pp. 8-12, Units 1 & 2). Exams require students to synthesize learning of active listening and course lecture and reading material (Syllabus/Itinerary, p.p 8-12)</p>
. #4c: Emphasizes aesthetic experience in the visual and performing arts, including music, dance, theater, and in the applied arts, including architecture and design.	<p>This course examines a broad range of music styles, and provides students with a deeper understanding of each topic's musical repertoire, the historical and societal contexts in which the work was created and that contributed to the emergence of the genre.</p> <p>For example, the Jazz Giants course follows the chronological</p>	<p>Through listening repertory and lectures, students explore the aesthetic changes and innovations to music over time.</p> <p>For example, Jazz Giants follows the development of each of the five artists over time, how their childhood contributed to their early music, how their tours of different countries influenced their music, the role their music had in influencing other artists, American culture in general, the evolution of</p>

	development of five great American musicians through listening assignments and lectures that address the historical and societal contexts during the creation of this great music and provides an exploration of the aesthetic changes and innovations over time.	each artist's style, and the influence that societal changes had on their music, etc. (Syllabus/Itinerary, pp. 8-12).

Syllabus: MUS 354 Jazz Giants

Instructor: Instructor Bryon Ruth (he/him)
Course email (for ALL questions regarding content, grading, etc.)
mus354jazz@gmail.com

Computer Support: (for all questions regarding technical issues)
mus354jazz@gmail.com
help.asu.edu

Course Access

Go to: <https://canvas.asu.edu>
Click "MUS 354: Jazz Giants" in the canvas dashboard.

Class Text

Required readings for this course will be found on the course canvas page.
There is NO required text book.

Listening/Viewing Assignments

These assignments will be available on the canvas course itself.

Course Description

This course introduces students to the rich and diverse world of five of the most important figures in Jazz history. After a brief introduction to general musical terms and concepts and a look at significant cultural events i.e.: "Jim Crow" laws, the great migration and the civil rights movement, we will study in depth the lives and music of these five great American musicians. No previous musical knowledge or experience is required.

Enrollment Requirements:

Prerequisite(s): minimum 42 hours OR Visiting University Student

Course Goals: Through taking this course, students will...

- Understand and appreciate jazz performance practices and its history.
- Acquire familiarity with the five jazz artists spotlighted in this course and the elements and other artists that connect them.
- Be empowered to make creative and professional decisions with an eye toward the relationship between aesthetics and ethics, grounded in considerations of historical and cultural context.
- Develop fluency in discussing intersections between jazz music and cultural/political history.

Course Outcomes: By the end of this course, students will be able to...

- Draw connections between cultural, and sociopolitical change in shaping new developments in jazz music.
- Identify both the elements of musical style that define the five selected jazz artists and how they shaped jazz today.

—Enumerate and evaluate the ethical issues raised by music industry practices in the past and present.

Workload:

Students should expect to devote at least 2-6 hours each week to this course throughout the semester. Student obligations include readings, listening assignments, recorded lectures, videos and exams.

Technology Requirements:

Access to high speed internet is required for this course. Because this course is delivered entirely 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 website. Also, due to the high media content of this course, you will be required to configure and set up a media player that will consistently play the mp3 files and the mp4 digital clips delivered via the course website. If your computer breaks at any time during the semester, it is your responsibility to locate Internet access for all lectures, assignments, and exams.

No make-ups of any type will be allowed due to computer problems on your end, so please locate reliable internet access during submission of all course work.

You are strongly 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 responsibility of a computer based course, or if you plan to be away from a computer site for an extended time during the semester. Necessary required skills include downloading mp3 audio files as well as digital video clips, surfing the internet, conferring by email, and other intermediate computer knowledge. If you believe you are unwilling or unable to devote the time necessary to complete this course to your satisfaction, please consider dropping the class as soon as possible.

If you are not able to personally finance the equipment you need to attend class via ASU Sync, ASU has a laptop and WiFi hotspot checkout program available through [ASU Library](#).

Who is eligible?

- Any currently enrolled ASU student is eligible to checkout a laptop. The current availability of laptops can be found [here](#).
- Borrowing and returning laptop rules
- Laptops are lent on a first-come, first-serve basis, and cannot be reserved in advance. They can be returned at any time, but will be due at the conclusion of the spring 2021 semester.
- Rentals are limited to one laptop per student.
- Laptops are available for checkout at the following libraries on all four campuses. ([Please check online for current library hours](#))
 - Downtown Phoenix campus Library
 - Polytechnic campus Library
 - Tempe: Hayden and Noble Libraries
 - West campus: Fletcher Library
- Return laptops to any ASU Library Information Desk (not at the drop box or other location)
- [Refer to ASU Library Computer Use Policy and ASU Computer, Internet, and Electronic Communications Policy.](#)
- Borrowers are responsible for loss, damage, and theft of the laptop while in their possession. Borrowers should verify the condition of the laptop at the time of check-out and upon check-in.

Offensive Materials Disclaimer:

Every effort is made to limit explicit or potentially offensive content in this class without ignoring essential issues in the history of Jazz. This not always possible when readings contain the sometimes blunt and offensive language of the musicians being studied. In this course you will be required to listen to, view, read, and analyze materials that you may find offensive.

We do not intend in any way to offend, nor do we as the content and technical team, the School of Music, the Herberger Institute of Design and the Arts, or Arizona State University share in the opinions of the musicians and their songs or stories that may offend you. Nonetheless, because these materials speak to issues and controversies in the history of Jazz that are essential to this course, no suitable substitutions are available for them, and none will be provided.

By continuing with this course, you are agreeing to be held academically accountable for all required materials in the syllabus, regardless of their potentially offensive nature. Students who are unwilling either to hear or think critically about such materials are encouraged to drop the course.

Quizzes:

All quizzes will be taken online through the course website. Each quiz will have its own time limit. Please check the time limit before you begin the exam so that you budget your time appropriately. **Please note there is no final exam!** Once you have completed all of the quizzes you are finished.

Required Syllabus Quiz:

Download and read this syllabus carefully, then take the required syllabus quiz during the first full week of the semester. Points earned on the syllabus quiz (maximum 15) will be added to your final grade and will be the only extra points available in the course. Again, the syllabus quiz is not optional.

Course Schedule:

This is a self-paced course. You will need to budget your time carefully. The course is divided into three main units. All of these units are mandatory. **All course work must be completed by midnight of the last day of instruction.**

Quiz Resets: Important Information!

If you experience computer or technical problems during an exam DO NOT SUBMIT IT!

You have only two resets for the entire semester (see Below), so do not reset an exam unless you've read and understood this entire paragraph. If you encounter technical problems, first 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 exam page on your course website to reset the 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 the exam. **NOTE: Only two resets, total,** are allowed for the semester. An exam you choose to reset can only be reset once, so you must take all reasonable steps to resolve any technical difficulties before attempting the reset.

No resets will be allowed outside of the exam period.

GRADING

There are 342 points possible in this class. The grades are determined by the percentage of points earned.

A+	97-100.0%	B+	87-89.9%	C+	77-79.9%
A	93-96.9%	B	83-86.9%	C	70-76.9%
A-	90-92.9%	B-	80-82.9%	D	60-69.9%
				E	0-59.9%

POLICIES & PROCEDURES

- **Attendance Policy:**

There are no synchronous class meetings. Students are expected to complete units by the deadlines indicated at the Canvas site. **All course work must be completed by midnight of the last day of instruction.**

- **Academic Integrity and Student Honor Code:**

The ASU student honor code affirms the commitment of ASU to uphold the values, principles, and ethics of academic integrity. All students are expected follow the code which states:

“We, the students of Arizona State University, have adopted this code as an affirmation of our commitment to academic integrity and our participation in ethical education. We embrace the duty to uphold ASU’s Honor Code, and in light of that duty, We promise to refrain from academic dishonesty. We pledge to act with integrity and honesty to promote these values among our peers. We agree to always abide by the Sun Devil Way and uphold the values of the New American University.”

Every student is expected to produce his/her original, independent work. Any student whose work indicates a violation of the ASU Academic Integrity Policy including cheating, plagiarism, and dishonesty will be subject to disciplinary action. Plagiarism is defined as deliberately passing off someone else’s words or ideas as your own. All necessary and appropriate sanctions will be issued to all parties involved with plagiarizing any and all course work. Plagiarism and any other form of academic dishonesty that is in violation with the Student Code of Conduct will not be tolerated. Arizona State University and the Herberger Institute for Design and the Arts expect the highest standards of academic integrity from all students. Failure to meet these standards may result in suspension or expulsion from the university or other sanctions as specified in the ASU Student Academic Integrity Policy (<http://provost.asu.edu/academicintegrity>), “[e]ach student must act with honesty and integrity, and must respect the rights of others in carrying out all academic assignments.” This policy also defines academic dishonesty and sets a process for faculty members and colleges to sanction dishonesty. Violations of this policy fall into five broad areas that include but are not limited to:

- Cheating on an academic evaluation or assignments
- Plagiarizing
- Academic deceit, such as fabricating data or information
- Aiding Academic Integrity Policy violations and inappropriately collaborating
- Falsifying academic records

I sanction any incidents of academic dishonesty in my courses using University and HIDA guidelines. Should you have any question about whether or not something falls subject to this clause, feel free to contact me or review the university policy on academic integrity at the above link. Per ASU policy, a student may not avoid the consequences of academic dishonesty by withdrawing from a course, and may be placed back in the course in order to face sanctions resulting from academic integrity violations. You are responsible for abiding by this policy.

- **Student Learning Community Conduct:**

ASU adheres to a university-wide Student Code of Conduct. The philosophy behind this policy states: The aim of education is the intellectual, personal, social, and ethical development of the individual. The educational process is ideally conducted in an environment that encourages reasoned discourse, intellectual honesty, openness to constructive change and respect for the rights of all individuals. Self-discipline and a respect for the rights of others in the university community are necessary for the fulfillment of such goals. The Student Code of Conduct is designed to promote this environment at each of the state universities. You are expected to treat your instructor and your fellow classmates with respect and kindness. In all correspondence and in Discussion Board postings, you should show respect for the viewpoints of others who may disagree with you or see things from a different perspective. Criticizing, ridiculing, insulting, or belittling others will not be accepted. Keep in mind that electronic communications do not have the advantage of nonverbal cues that are so much a part of interpersonal communication. Humor or satire can sometimes be misinterpreted in strictly electronic communication forums. In addition, all students should be aware of their Rights and Responsibilities at Arizona State University.

- **Copyright:**

Students must refrain from uploading to any course shell, discussion board, or website used by the course instructor or other course forum, material that is not the student's original work, unless the students first comply with all applicable copyright laws; faculty members reserve the right to delete materials on the grounds of suspected copyright infringement. The course content, including lectures and other handouts, is copyrighted material. Students may not share outside the class, upload, sell, or distribute course content or notes taken during the conduct of the course (see ACD 304-06, "Commercial Note Taking Services" for more information). THIS CONTENT IS PROTECTED AND MAY NOT BE SHARED, UPLOADED, SOLD, OR DISTRIBUTED.

- **Statement on Face Coverings on ASU Campuses:**

Effective immediately at Arizona State University, face coverings will be required for all employees, students and visitors while in buildings. Face coverings will also be required in outdoor community spaces where social distancing isn't possible. Examples of outdoor community spaces include garages and parking lots, ASU shuttles, bicycle racks and sidewalks.

<https://eoss.asu.edu/health/announcements/coronavirus>

- **Threatening or disruptive behavior:**

Self-discipline and a respect for the rights of others in the classroom or studio and university community are necessary for a conducive learning and teaching environment. Threatening or violent behavior will result in the administrative withdrawal of the student from the class. Disruptive behavior may result in the removal of the student from the class. Threatening, violent, or disruptive behavior will not be tolerated in this class, and will be handled in accordance with ASU policy (SSM 104-02). For more information please visit: <https://eoss.asu.edu/dos/srr/PoliciesAndProcedures> and <https://eoss.asu.edu/dos/safety/ThreateningBehavior>.

- **Withdrawal:**

If you are unable to complete the course, it is your responsibility to arrange for withdrawal from the class. You will not be automatically withdrawn and unless you are officially withdrawn from the course you will receive a final grade based upon the total points you have earned for the semester. Students are required to pay all tuition and fees for any registered course unless enrollment is officially cancelled during the 100% refund period. Please visit the Academic Calendar to review the withdrawal deadlines for this semester. For more information on Drop/Add and Withdrawal visit: <https://students.asu.edu/drop-add>

- **Special Accommodations:**

Your instructor will make any reasonable adaptations for limitations due to any disability documented with the Student Accessibility and Inclusive Learning Services (SAILS), including learning disabilities. Please contact the instructor during office hours or by appointment to discuss any special needs you may have. You must contact the SAILS to process the paperwork for special course accommodations. To request academic accommodations due to a disability, please contact the SAILS (<https://eoss.asu.edu/drc>); Phone: (480) 965-1234; TDD: (480) 965-9000). Students who feel they will need disability accommodations in this class but have not registered SAILS should contact SAILS immediately. Students should contact the Center on the campus that your class is being held. Campus-specific location and contact information can be found on the SAILS website. SAILS offices are open 8 a.m. to 5 p.m. Monday – Friday. Check the above website for eligibility and documentation policies (<https://eoss.asu.edu/drc>). 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 as soon as possible so that your needs can be addressed effectively.

- **Title IX and Mandated Reporter Policy:**

Title IX is a federal law that provides that no person be excluded on the basis of sex from participation in, be denied benefits of, or be subjected to discrimination under any education program or activity. Both Title IX and university policy make clear that sexual violence and harassment based on sex is prohibited. An individual who believes they have been subjected to sexual violence or harassed on the basis of sex can seek support, including counseling and academic support, from the university. If you or someone you know has been harassed on the basis of sex or sexually assaulted, you can find information and resources at <https://sexualviolenceprevention.asu.edu/faqs>.

As a mandated reporter, I am obligated to report any information I become aware of regarding alleged acts of sexual discrimination, including sexual violence and dating violence. ASU Counseling Services, <https://eoss.asu.edu/counseling>, is available if you wish to discuss any concerns confidentially and privately.

- **Policy on Sexual Discrimination:**

Policy on sexual discrimination as described in ACD 401, "Prohibition Against Discrimination, Harassment, and Retaliation", including the fact that the instructor is a mandated reporter and therefore obligated to report any information regarding alleged acts of sexual discrimination. Arizona State University is committed to providing an environment free of discrimination, harassment, or retaliation for the entire university community, including all students, faculty members, staff employees, and guests. ASU expressly prohibits discrimination, harassment, and retaliation by employees, students, contractors, or agents of the university based on any protected status: race, color, religion, sex, national origin, age, disability, veteran status, sexual orientation, gender identity, and genetic information.

Student Services & Resources:

You will find a list of student resources at: <https://eoss.asu.edu/resources>

Resources included are advisement, registration, financial aid, disability services, counseling, tutoring, library, and more.

Non-emergency Student Care process:

If you are concerned for a your own or a fellow student's well-being, please review the information and complete the form at: herbergerinstitute.asu.edu/caring and the HIDA Care Team will reach out. FOR EMERGENCIES CALL 911. (Be prepared with the physical address of the location.)

Academic Calendar and Important Dates:

The academic calendar can be found here: <https://students.asu.edu/academic-calendar>

Course Itinerary: MUS 354 Jazz Giants

Introduction and Syllabus overview

Learning Objectives
 Learning Outcomes
 Review of Syllabus

Unit 1: Jazz Elements and Nomenclature

Jazz Elements

Watch: *Jazz Elements.mp4, Elements in Context.mp4, Roles in the Jazz Band.mp4*

Related Terminology and Concepts: beat, tempo, meter, measure, rhythm, syncopation, division of the beat, swing eighth notes, pitch, scale, octave, interval, key, melody, chord, chord progression, major and minor keys, roles in the jazz band: soloists, accompanists, rhythm section (piano, bass, drums), roles in the rhythm section

Quizzes: Jazz Elements Quiz, Roles in the Jazz Band Quiz

Blues and Song Form

Watch: *The Blues and Song Form.mp4*

Related Terminology and Concepts: 12 bar blues, 32 bar AABA, 32 bar ABAC, chords, chord notation, chord symbol, roman numerals, I chord, IV chord, V chord, tonic, subdominant, dominant, variations on the blues form, Boogie Woogie, Harlem Stride Style, Chorus or choruses, active listening and recognizing the form: Lady be Good, Chicago,

Quiz: Blues and Song Forms Quiz

Improvising on a Tune

Watch: *Improvising on a Tune.mp4*

Related Terminology and Concepts: Tin Pan Alley, American Songbook, sheet music, lead sheet, fake book, form, interpretation, embellishment, variation, radical variation, substituted melody, groove, displacement, repetition, paraphrase

Artists and Songwriters: Rodgers & Hart, Berlin, Kern, Gershwin, Porter, Arlen, Konitz, Tatum

Musicals: *Porgy and Bess, Showboat*

Quiz: Improvising on a Tune Quiz

Unit 2: Five Important Figures in Jazz:

Louis Armstrong

Armstrong's New Orleans

Watch: *Armstrong's New Orleans.mp4***Related Terminology and Concepts:** trumpet, cornet, conical bore, cylindrical bore**Related People & Topics:** William Claiborne, Freddie Keppard, Sydney Bechet, Jelly Roll Morton, Bunk Johnson, Joe Oliver, Buddy Bolden, Original Dixieland Jazz Band, Nick LaRocca**Quiz:** Armstrong's New Orleans Quiz

Armstrong 1901-28

Watch: *Armstrong 1901-28.mp4***Related People & Topics:** 1901-28: Mayann, William Armstrong, Josephine Armstrong, Beatrice Armstrong, Mama Lucy, the Karnofskys, Joe Oliver, Kid Ory Band, Daisy Parker, Fate Marable, Tuxedo Brass Band, Oscar "Papa" Celestin, Lil Hardin, King Oliver's Creole Jazz Band, Fletcher Henderson, Bessie Smith, Louis Armstrong and his Hot Five, Louis Armstrong and his Hot Seven**Quiz:** *Armstrong 1901-28.mp4***Read:** Pops, Chapter 2**Quiz:** Armstrong 1919-1924**Watch:** *Armstrong Listening.mp4***Listen:** "Struttin' with Some Barbecue," "West End Blues," "Hotter Than That," "Potato Head Blues"**Quiz:** Armstrong Listening Quiz

Armstrong 1929-71

Watch: *Armstrong 1929-71.mp4, Louis Armstrong & Mahalia Jackson,***Related People & Topics:** Bing Crosby, Lucille Wilson, King of the Zulus, Barney Bigard, Edmond Hall, Jack Teagarden, Trummy Young, Earl Hines, Billy Kyle, Sid Catlett, Cozy Cole, Barrett Deems, Barbara Streisand.**Listen:** "I Can't Give You Anything But Love," "Bluberry Hill," "Mack the Knife," "Hello Dolly"**Quiz:** Armstrong 1929-71 Quiz**Read:** Satchmo, Chapters 6 & 7**Quiz:** Satchmo Quiz

Duke Ellington

Washington, D.C.

Watch: *Ellington's Washington DC.mp4***Related Terminology and Concepts:** African American Freedom, first public school for blacks, federal employment, Shaw neighborhood, evolving African American attitudes, Booker T. Washington, the Dunbar School, the Armstrong School, the Howard Theater, Frank Holiday's poolroom, True Reformers Hall, Wilson's Presidency, Lincoln Memorial, popular dances**Related People & Topics:** first piano teacher, Henry Grant, Lester Dishman, Sticky Mac, Doc Perry, Louis Brown, Louis Thomas, Early gigs, Irene and Vernon Castle**Quiz:** Ellington's Washington DC Quiz

Composer and Arranger

Watch: *Ellington Composer & Arranger.mp4*

Related Topics: collaboration, best known songs, musical portraits, extended pieces, Otto Preminger, *Anatomy of A Murder*, Pie Eye, film history, arranging techniques, individual tones, operas, ballets, musical shows

Quiz: Ellington Composer & Arranger Quiz

New York

Read: Duke Ellington's America, (Chapter 6)

Related Topics and People: Carnegie Hall, Benny Goodman, Johnny Hammond, Duke's research on Black History, *Black, Brown & Beige*, W. E. B. DuBois, Boola, The Star of Ethiopia, Financial backing, metronome, 1946 study of Harold Kassarjian, Russian war relief, work songs, spiritual, West Indian influence, Emancipation celebration, the blues, Paul Bowles, Bob Thiele, Leonard Feather, Elsa Maxwell, Nina Naguid, Duke's reaction to critics

Quiz: Black, Brown & Beige Quiz

Read: Music is My Mistress, "The Big Apple"

Quiz: Big Apple Quiz

Listen: "Solitude," "Come Sunday," "Cotton Tail," "Harlem Airshaft"

Quiz: Ellington Listening Quiz

Mary Lou Williams

Early Years

Watch: *Mary Lou Early Years.mp4*

Related Topics and People: Vaudeville, Benny Goodman, Earl Hines, Tommy Dorsey, Duke Ellington, Zodiac, Mentorship, Café Society, Psychic ability, Premonitions, Dizzy Gillespie, religion, Duke University, Virginia Burley, Joe Scruggs, Reed Organ, Pittsburgh, John Williams, The Syncopators, Marion McPartland, Gunther Schuller, first opportunity to record

Quiz: Mary Lou Early Years Quiz

Professional Career

Read: Soul on Soul, "Signs of the Zodiac," Morning Glory, Chapters 4 & 5

Related Topics and People: Dark Clouds of Joy, Terrence Holder, Andy Kirk, black on black prejudice, Winter Garden, "Jitney" dances, Marion "Jack" Jackson, Mabel Durham, Zodiac Suite, Paul Hindemith, Igor Stravinsky, Carnegie Hall, Duke Ellington, *Black, Brown & Beige*, Barney Josephson, Town Hall, Franklin D. Roosevelt, Harlem in the 1940s, "Elijah under the Juniper Tree", Philadelphia, Kansas City, Coleman Hawkins, Lester Young, Ben Webster, "Count" Basie, Jack Teagarden

Quizzes: Signs of the Zodiac Quiz, Morning Glory Quiz

Thelonious Monk

Introduction and Brief Biography

Watch: *Monk Introduction.mp4*

Related Topics and People: Traveling evangelist, Charlie Parker, Dizzy Gillespie, Kenny Clarke, Oscar Pettiford, Max Roach, Tass Dameron, Bud Powell, Art Blakey, Shadow Wilson, Coleman Hawkins, Nellie Smith, family, Baroness Pannonica de Koenigswarter, John Coltrane, Sonny Rollins, Charlie Rouse, Apollo Theater, Minton's Playhouse, Five Spot Café, Paris

Quiz: Monk Introduction Quiz

Piano Style

Watch: *Monk's Piano Style Part 1.mp4*, *Monk's Piano Style Part 2.mp4*

Related Terminology and Concepts: consonant & dissonant, reharmonization, alternate changes, stride piano, walking 10ths, trill, tremolo, flat five, arpeggio, glissando, deceptive cadence, whole tone scale, bent note, flat nine, cluster chord, verse

Record Labels: Blue Note, Prestige, Riverside, Columbia

Listen: “Sweet and Lovely,” “Monk’s Point,” “I Should Care,” “Tea for Two”

Quiz: Monk’s Style Quiz

Monk’s People

Watch: *Monk’s People Part 1.mp4, Monk’s People Part 2.mp4*

Related Topics and People: Thelonious Monk Sr., Barbara Batts Monk, Marion Monk, Thomas Monk, Thelonious Monk Jr., Baroness Panonica De Koenigswarter, Bud Powell, Coleman Hawkins, Sonny Rollins, John Coltrane, Charlie Rouse, Ben Riley, Sphere, Orrin Keepnews, Harry Colomby

Quiz: Monk’s People Quiz

Monk’s Music

Listen: “52 Street Theme,” “Round Midnight,” “Epistrophy,” “Little Rootie Tootie,” “Boo Boo’s Birthday,” “Green Chimneys,” “Sweet and Lovely,” “Monk’s Point,” “I Should Care,” “Tea for Two,” “Pannonica,” “Trinkle Tinkle,” “Bye-Ya,” “Rhythm-A-Ning”

Quiz: Monk’s Music Quiz

Read: Thelonious Monk: The Life and Times of an American Individual, Chapters 16-18

Related Topics and People: David Amram, Harry Colomby, Jules Colomby, Clifford Brown, Raymond Horricks, Nat Hentoff, Jackie, Elmo Hope, Hampton Hawes, The Miles Davis Quintet, Oscar Pettiford, Dr. Robert Freymann, Theodore “Babe” Monk, Joe and Iggy Termini, Cecil Taylor, Ernie Henry, The Bolivar, The Algonquin, The Café Bohemia, The Five Spot Café, Carnegie Hall, Bellevue, celesta, a 1956 Buick, crêpesule

Quiz: Monk Reading Quiz

John Coltrane

Introduction

Watch: *Coltrane Introduction Part 1.mp4, Coltrane Introduction Part 2.mp4*

Related Topics and People: Family and early childhood, Impact of Charlie Parker, Benny Golson, The Navy, Exotic scales, practicing, Eddie Cleanhead Vinson, Dizzy Gillespie, Earl Bostic, Johnny Hodges

Record Labels: Prestige, Columbia, Atlantic

Quiz: Coltrane Introduction Quiz

Life and Music

Read: *John Coltrane: His Life and His Music*, Chapters 10 & 13

Related Topics and People: Miles Davis, Sonny Rollins, Philly Joe Jones, Jimmy Smith, Stan Getz, first recording session with Miles Davis, Leonard Bernstein, Thelonious Monk, Coleman Hawkins, major third related pieces, minor third relationships, diminished chords, Nicolas Slonimsky, Wayne Shorter, four note patterns, pentatonic patterns, Cedar Walton, Tommy Flanagan, Paul Chambers, Bill Evans, Elvin Jones, Rikers Island, McCoy Tyner, Jean-Pierre Rampal, Eric Dolphy, Creed Taylor

Quiz: Life and Music Quiz

The John Coltrane Quartet

Read: *Chasing the Trane*, pp. 124-129

Related Topics and People: Philadelphia, Steve Kuhn, Steve Davis, Elvin Jones, Rikers Island, Pete LaRoca, The Jazz Gallery, McCoy Tyner, The Southerland Lounge, DownBeat, Don DeMichael, Jimmy Garrison, Bob Thiele, Creed Taylor

Listen: “Good Bait,” “Giant Steps,” “Naima,” “Summertime”

Quiz: The John Coltrane Quartet Quiz

Unit 3: Post-Civil War History

Reconstruction and the Jim Crow Era

Watch: *Reconstruction & Jim Crow.mp4*

Related Topics: key events that coincide with the beginning and end of the Reconstruction Era, constitutional amendments, Jim Crow, Ku Klux Klan

Read: *The Great Migration: African Americans Searching for the Promised Land*

Related People and Topics: Robert Abbott, Henry Ford, Oscar DePriest, Exodus from the South, Cotton Blight, boll weevil, World War I, 1919 Chicago Riot, “Red Summer” in East St. Louis, black ghettos

Quiz: Reconstruction & Jim Crow Quiz

Tuxedo Brass Band

Read: *Louis Armstrong’s New Orleans*, Chapter 1

Related Topics: Tuxedo Brass Band: Louis Armstrong, Second Line Parade, Back ‘O Town, Creole Seventh Ward, Congo Square

Quiz: Tuxedo Brass Band Quiz

North Carolina Plantation

Read: *Thelonious Monk: The Life and Times of an American Individual*, Chapter 1

Related Topics: Julius Withers Monk, Archibald Monk, John Jack, Dr. John Carr Monk, Wills Cole, Hinton, Andrew Johnson, Samuel Tilden, Sarah Ann Williams, George H. White, Alfred Moore Waddell, St. Tillo, Georgianna Knight, Speer Batts, Louise Bryant, North Carolina Black Codes

Course Bibliography:

Brothers, T. (2007). *Louis Armstrong’s New Orleans*. New York: Norton.

Cohen, H. (2010). *Duke Ellington’s America*. Chicago: University of Chicago Press.

Dahl, L. (1999). *Morning glory: A biography of Mary Lou Williams*. Berkeley, CA: University of California Press.

Ellington, D. (1973). *Music is My Mistress*. New York: Doubleday.

Giddins, G. (1988). *Satchmo: The genius of Louis Armstrong*. New York: Da Capo Press.

Kelly, R. (2009). *Thelonious Monk: The life and times of an American original*. New York: Free Press.

Kelly, R. (2009). *Monk, a brief biography*.

Kernodle, T. (2004). *Soul on soul: The life and Music of Mary Lou Williams*. Boston: Northeastern University Press.

Marks, C. (2013, November 21). *The Great Migration: African Americans Searching for the Promised Land, 1916-1930*. Retrieved from <http://www.inmotionaame.org>

Porter, L. (2000). *John Coltrane: His life and music*. Michigan: University of Michigan Press.

Teachout, T. (2010). *Pops: A life of Louis Armstrong*. Boston: Harcourt.

Thomas, J. (1976). *Chasin' The Trane: The Music and Mystique of John Coltrane*. New York: Da Capo Press.

Required Recordings:

Louis Armstrong: *Portrait of the Artist as a Young Man 1923-1934*– “Struttin’ with Some Barbecue,” “West End Blues,” “Hotter Than That,” “Potato Head Blues”

Duke Ellington: *The Essential Duke Ellington*– “Solitude,” “Come Sunday,” “Cotton Tail,” “Harlem Airshaft”

Thelonious Monk: *Solo Monk*– “Sweet and Lovely,” “Monk’s Point,” “I Should Care”

Thelonious Monk: *Criss Cross*– “Criss Cross,” “Rhythm-A-Ning,” “Tea For Two,”

Thelonious Monk: *Brilliant Corners*– “Pannonica”

Thelonious Monk: *Thelonious Monk and John Coltrane*– “Trinkle Tinkle”

Thelonious Monk: *Monk and Coltrane at Carnegie Hall*– “Bye-Ya”

John Coltrane: *Soultrane*– “Good Bait”

John Coltrane: *Giant Steps*– “Giant Steps”

John Coltrane: *Giant Steps*– “Naima”

John Coltrane: *Trane’s Blues*– “Summertime”