Our Jazz Lecture Series was started in 1982 by Neil Slater, who had just started at UNT after many years in the New York area. I was a student here then and I remember Neil saying that he couldn't take the students to New York, but he could bring New York to the students. Since 1982, our students have been able to learn from and talk with guest artists from New York and lots of other places. Neil made a strong start in 1982, when the guests included Bob Brookmeyer, Joanne Brackeen, Leonard Feather, Dizzy Gillespie, Frank Foster, Tom Scott, Clark Terry, Jackie Cain and Roy Kral, Grady Tate, and Don Sebesky. You can browse the full list at http://jazz.unt.edu/jazz-lecture-series.

Instructor
Instructor: John Murphy, Ph.D., Professor and Chair, Division of Jazz Studies
I don't use “Dr.” before my name. Please address me as Professor Murphy, Mister Murphy, John, or Murphy.

For questions that you can ask publicly, as you would in class, please use Blackboard discussion so others can see the answer. For private messages, please use Messages tool in Blackboard, not UNT email. If you must contact me by UNT email, my address is john.murphy@unt.edu. You must use your UNT EagleConnect email for all class-related emails.

Office hours and how to find me: I am at work 8-5 most days. My primary workspace is in the Jazz Studies Office, 284. Sometimes I schedule meetings in 266. For quick meetings at times other than the 8 a.m. hour, class meeting times, or the noon hour, you can check in the Jazz Studies office to see if I am available. If you need to make an appointment, send several times you can meet using a Blackboard message and I will reply to confirm the earliest time that fits my schedule.

Course description from the catalog
3470. Jazz Lecture Series. 1 hour. (1;0) Contemporary jazz composition, performances and presentations by nationally recognized composers, arrangers and performers. Open to majors in other fields by consent of college.

Course goals
1. To learn about the history and current state of jazz by listening to and interacting with prominent jazz musicians.
2. To gain insight into the business of music and career strategies.
3. To supplement the guest lectures with videos and discussion on the days when there isn't a guest artist.
4. To reflect on your learning in an essay.
Calendar
January 14 no class meeting
January 21 first organizational meeting
January 28 Jeremy Pelt, trumpet. Faculty host: Prof. Mike Steinel.
February 4 Gomez artist guest: Billy Harper, saxophone. Faculty host: Prof. Brad Leali.
February 11 Julian Lage, guitar. Faculty host: Prof. Fred Hamilton.
February 18 Marshall Gilkes, trombone. Faculty host: Prof. Steve Wiest.
February 25 Ryan Truesdell, composer/arranger. Faculty host: Prof. Steve Wiest. Graduate students only: first reaction paper due in class.
March 4 Phil Markowitz, piano. Faculty host: Prof. Stefan Karlsson.
March 11 no guest: spring break
March 18 Bob Cranshaw, bass. Faculty host: Prof. Lynn Seaton
March 25 50-minute class meeting for video of past lecture series or other documentary.
April 1 50-minute class meeting.
April 8 50-minute class meeting. Reaction paper due (second paper for graduate students). No late papers will be accepted. If you want to wait to write about Joey Baron's lecture, your written request to do so must be turned in on April 8 in class and your essay will be due in the Jazz Studies office by noon on April 23.
April 15 50-minute class meeting.
April 22 Joey Baron, drums. Faculty host: Prof. Ed Soph. Last class meeting.
4/29 no lecture series, jury week

Blackboard
Course materials are found at learn.unt.edu. Grade and attendance reports will be sent to your UNT email address.

Class policies
Same as previous years:
1. There will be two sections, morning (9:30-10:50) and afternoon (2-3:20), except for February 4, Gomez Week, when there will be only an afternoon session. Policies for February 4 only: Attendance is not taken that day. Students in the morning session are expected to attend the afternoon session if possible. Typically jazz studies classes and ensembles that happen during the afternoon session are dismissed so that all can attend.
2. The grade is based on attendance and a reaction paper. Attendance at every lecture series session is required. The letter grade is reduced by a letter for each unexcused absence. The reaction paper is also part of the letter grade and must meet the guidelines in the syllabus.
3. The Two O'Clock Lab Band rhythm section will accompany the guest on the morning session, the One O'Clock Lab Band on the afternoon session.
4. All students are expected to be on time and enter through the doors at the top of the Recital Hall after signing the attendance roster. The doors will be closed and the attendance rosters taken away 15 minutes after each class starts. If you arrive after this time, you will be considered absent.
5. Students are required to stay for the entire class.
6. If you are going to be late or must leave early, make arrangements for permission with Prof. Murphy prior to that class. If you leave early without prior notice you will be marked absent.
7. The instructor of record (the one who records your letter grade) is Prof. Murphy.
8. The instructor who introduces the guest artist and moderates discussion is the professor of the instrument that the guest plays. On January 28, for example, Prof. Mike Steinel will introduce Jeremy Pelt and moderate the discussion.
9. You are expected to attend the section (morning or afternoon) for which you are registered.
10. Excused absences will only be accepted if they are documented in one of these ways:
    1) Official College of Music excused absence letter;
    2) Official letter from the UNT Dean of Students office that certifies an absence as medically-related. This means that the instructor of record (Prof. Murphy) will not be deciding which medical absences are excused and which are not (not that kind of doctor);
    3) Some other documented, serious reason that you contact Prof. Murphy about in advance of the absence.
11. The reaction paper is due on paper in class on April 8. It will not be accepted at any other time or place. Graduate students in MUJS 5910 will write two reaction papers.
12. When there is not a guest artist scheduled, class will still meet for 50 minutes, with Prof. Murphy as the instructor, to watch and discuss videos of previous lecture series guests. You may have seen some of these online. We will be choosing from the jazz studies archive that has more material, in better quality, than what you find online, and in most cases is not available any other way.

**Grading**
Please note that these policies are continued from the more than 20 years that Neil Slater directed this course.
The course grade will be determined according to the following criteria:
0 Unexcused Absences + Satisfactory Reaction Paper = A
1 Unexcused Absence + Satisfactory Reaction Paper = B
2 Unexcused Absences + Satisfactory Reaction Paper = C
3 Unexcused Absences + Satisfactory Reaction Paper = D
4 or more Unexcused Absences = F
An unsatisfactory reaction paper combined with the absences cited above will reduce the grade by two levels (e.g., 0 absences + an unsatisfactory reaction paper = C).

**Q. Why is the grading and attendance policy so strict?**
A. Because to get the benefit of what the guest lecturers present, you have to show up. Plus it's only one day a week.

**Reaction paper**
The reaction paper must be two complete pages minimum, word-processed and double-spaced (one inch margins on all sides, no extra space for the title) and turned in as hard copy. Papers will be accepted in class only on April 8. This is a firm deadline. Papers will not be accepted after this date without prior consent by Prof. Murphy.
To be satisfactory, the reaction paper must comment on the Jazz Lecture Series in detail. The first time I was the instructor of record for this class, I received several papers that had no connection to the jazz lecture series. Maybe the authors thought that the papers would not be read. They were mistaken. I read every paper.

Some possible topics for the reaction paper are:

- Analysis of some point or points made by one or more of the guest lecturers.
- Expansion or development of a topic covered by one or several of the guest lecturers.
- A comparison of approaches to similar ideas discussed by the guest lecturers.
- Discussion of issues present in the lectures and the videos.
- Use your imagination. There are no restrictions other than having the paper relate to the Jazz Lecture Series.

Reaction papers may be picked up in the jazz office until the end of finals week. After that date, they will be recycled. Please keep your own copy of the paper as a backup.

**Academic Honesty**

Academic honesty includes presenting only your own ideas as your own, and giving credit for the ideas of others when you use them in your academic work. No form of academic dishonesty will be tolerated in this class. If plagiarism is suspected in the reaction paper, I will ask the student to have a conference to discuss it. Students are expected to follow the UNT Academic Integrity policy ([http://vpaa.unt.edu/academic-integrity.htm](http://vpaa.unt.edu/academic-integrity.htm)). Plagiarism in your essay, when detected and proven, will result in a failing grade for the course and a referral to the UNT Office of Academic Integrity for formal disciplinary action. Falsifying attendance information is also a form of academic dishonesty.

**Students with Disabilities**

Students with disabilities that affect their work in this class are invited to discuss them with me at office hours and/or see the Office of Disability Accommodation to work out alternative ways of working and testing. If you expect to have a grade-related accommodation for a disability, you must present the accommodation letter from the UNT ODA to the professor in the first week of class.

**Subject to Change**

This syllabus is subject to change with notice. The most recent version, and therefore the binding version, is the one posted on Blackboard.