Jazz Lecture Series Spring 2015 Syllabus
MUJS 3470 and MUJS 5460

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. My address is john.murphy@unt.edu. You must use your UNT EagleConnect email for all class-related emails. Please try to remember to put 3470 or 5460 in the subject line of your class-related emails.

Office hours and how to find me: I am at work 8-5 most days. For quick meetings at times other than the 8 a.m. hour, class meeting times, or the noon hour, you can stop by my office (266). If you need to make an appointment, send several times you can meet in an email 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.

MUJS 5460 - Jazz Lecture Series. 1 hour Contemporary jazz composition, performances and presentations by nationally recognized composers, arrangers and performers. Prerequisite(s): Consent of division.

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

Class meetings
January
20 First day of classes; No class meeting
27 First class meeting (introduction). Attendance is required starting this class period.

February
3 Bobby McFerrin, voice (afternoon session only, in Voertman Hall)
10 Peter Bernstein, guitar
17 Tim Hagans, trumpet
24 Rudresh Mahanthappa, saxophone

March
3 Class meets for video of previous lecture series
10 John Goldsby, bass
17 No guest: Spring Break
24 Class meets for video of previous lecture series
31 Class meets for video of previous lecture series

April
7 Chuck Owen, composer. You may turn in your reaction paper after April 7. If you want to wait to write about the presentations by Lewis Nash or Manuel Valera, your deadline is April 24 by noon.
14 Lewis Nash, drumset
21 Manuel Valera, piano
24 Last deadline: Reaction paper due in the jazz office by noon.
28 Trombonist: pending confirmation

May
5 No class meeting; pre-finals 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 3, Gomez Week, when there will be only an afternoon session. Policies for February 3 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.
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 after April 7. If you want to wait to write about the presentations by Lewis Nash or Manuel Valera, your deadline is April 24 by noon, turned in to the jazz studies office. Graduate students in MUJS 5910 will write two reaction papers. One is due by March 13. The other is due by April 24.
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 full benefit of what the guest lecturers present, you have to be there in person. 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 or in the jazz studies office according to the deadlines stated above. 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 topic restrictions other than having the paper relate to the Jazz Lecture Series. If the topic gets too far from the lecture series, however, the paper will be graded unsatisfactory.

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). 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. You don't have to say what the reason is for the accommodation. The letter will only state the accommodation that is necessary.

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.