This course surveys historical developments that have occurred in jazz from the emergence of stylistic movements such as hard bop and free jazz in the 1950s to fusion music and other movements in the 1970s and 1980s.

### INSTRUCTOR(S)

<table>
<thead>
<tr>
<th>Name</th>
<th>Section / Format / Term</th>
<th>Contact Email</th>
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<tbody>
<tr>
<td>Henderson, Alan E</td>
<td>Sec. M / LECT / W</td>
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</table>

### SPECIAL FEATURES

- 3361 Department of Music 2018-19
- 235 ACE, 7:00-10:00
- Al Henderson
- Office Hours: By appointment

1. **Special Features**

   **Expanded Course Description**

   Jazz History II focuses primarily on the small group tradition in the U.S. from the mid-1950s to the 1980s. It surveys historical developments that have occurred in jazz from the emergence in the 1950s of stylistic movements such as hard bop and free jazz to the later creation of other styles such as jazz fusion music. It gives the serious student an overall sense of the broad sweep of historical developments which have occurred in jazz during this period. Emphasis is placed on listening to, and being able to recognize, a wide range of performers, important performances and ‘stylistic’ approaches, knowledge which is necessary for any student planning a career as a jazz musician, scholar or teacher.

   Various paradigms for jazz history, style analysis, and criticism will be examined, with attention to jazz as a repertory music as well as a musical process. Students should expect to have to learn a large number of names of key performers who have contributed to the development of common jazz improvisational practices as well as certain famous recordings.

2. **Topics and Concepts**

   **Overview of Areas of Study**

   - **Week 1:** General remarks. Overview of course.
   - **Week 2:** The Hard Bop movement and mainstream trends.
Week 3:  Brubeck, the MJQ and Third Stream. Thelonious Monk.
Week 4:  Important figures 1955-65: Sonny Rollins, Miles Davis.
Week 6:  The beginnings of Free Jazz - Ornette Coleman and Cecil Taylor.
Week 7:  Free jazz
Week 9:  Miles Davis 2nd quintet. Herbie Hancock. Wayne Shorter. Jazz fusion.
Week 10: Chick Corea. Keith Jarret. 1960s - early 70s: other noteworthy artists. ECM.
Week 11: Jazz guitar. Jazz vocalists.

Course Materials - Readings

Because of the broad scope of this course, it is expected that students will prepare for class by doing a certain amount of background reading. Because many students have, in recent years, found it difficult to make use of the library, Internet sites found at the SMIL website are listed below. Many of these offer short essays on historical topics.

The New Grove Dictionary of Jazz is available online through SMIL as part of the Grove section of Oxford Music Online and is highly recommended. The All Music Guide (www.allmusic.com) is another useful site. Basic suggestions under the heading of Grove Music Online of entries to read will be given out during the course. Liner notes found with sound recordings are often very useful as well.

The following books will be on reserve in the Sound and Moving Image Library: SMIL catalogue numbers are given for some items.

NOTE: This list may be expanded throughout the year.


Course Materials - Recordings

Because of the emphasis on listening to music in this course, it is expected that students will prepare for class by doing a certain amount of background listening. All recordings used in the course are on reserve in the Sound and Moving Image Library (SMIL) or are available online through SMIL or other sites. Liner notes for those sound recordings are often available online as well and can be very useful.

3. Learning Outcomes with Examples

By the end of this course, the successful student will have:
• developed an overall sense of the broad sweep of jazz traditions from
  the 1950s to 1980s which shape music in the Americas
• developed skills useful in understanding basic aspects of these musical styles
• become more familiar with a variety of approaches to jazz improvisation and the
  ways in which players work together
• become more familiar with some basic analytical approaches to jazz
• had experience in the skills necessary for creating discographical
  databases which may inform future research
• developed listening skills useful in identifying musical characteristics
  of different styles
• developed an overall sense of the historical underpinnings of the modern
  jazz performer

4. Graded Assessment*

Breakdown of Marking

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<th>Assignment</th>
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<td>Assignment 1</td>
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<td>Assignment 2</td>
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<tr>
<td>Listening test 1</td>
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<td>Listening test 3</td>
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<td>End of term paper</td>
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TOTAL 100

This total will be translated into a Letter Grade mark using the university grading scheme (see below).

*Final course grades may be adjusted to conform to Program or Faculty grades
distribution profiles.

Grading

The grading scheme for the course conforms to the 9-point grading system used in undergraduate programs
at York (e.g., A+ = 9, A = 8, B+ = 7, C+ = 5, etc.). Assignments and tests* will bear either a letter grade
designation or a corresponding number grade (e.g. A+ = 90 to 100, A = 80 to 90, B+ = 75 to 79, etc.).

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<th>Letter Grade</th>
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<td>Grade Point</td>
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<tr>
<td>A+</td>
<td>9 90 - 100%</td>
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<tr>
<td>B+</td>
<td>7 75 - 79%</td>
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<td>Grade Point</td>
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<tr>
<td>A</td>
<td>8 80 - 89%</td>
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<td>B</td>
<td>6 70 - 74%</td>
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Assignment Submission

Proper academic performance depends on students doing their work not only well, but on time. Accordingly, assignments for this course must be received on the due date specified for the assignment. Assignments and the research papers may be handed in to the course director at the end of class on the due date (see Course Outline). If the student is unable to attend that class, the work must be handed in to the Music Department Office and officially stamped with the date of submission.

- Lateness Penalty

Assignments received later than the due date will be assessed a penalty of 5% per day to a maximum of seven days, after which late submissions will not be accepted. Exceptions to the lateness penalty for valid reasons such as illness, compassionate grounds, etc., may be considered by the Course Director but will require supporting documentation (e.g., a doctor’s letter). Any student who has a legitimate problem in handing in work on time should talk to the course director before the due date.

Missed Tests

Students with a documented reason for missing a course test, such as illness, compassionate grounds, etc., which is confirmed by supporting documentation (e.g., doctor’s letter) may request accommodation from the Course Director. In these cases a new date to complete the test will be agreed upon between the Course Director and the student. Further extensions or accommodation will require students to submit a formal petition to the Faculty.

5. Additional Information

Important Dates

- Last date to drop a winter term (W) course without receiving a grade: Mar. 8, 2019
  - Winter Reading Week (no classes, University open): Feb. 16-22, 2019
  - Last date to submit Winter term work: April 3, 2019
  - Winter term ends: April 3, 2019

Background Readings and Recordings

- Background materials are meant to cover more material than could be actually presented and discussed in class time. This is to provide both a balance and background. Call numbers of readings on reserve can be accessed online by checking the library listing of reserve materials for the course. Where available, liner notes should be used while listening to the recordings

- Assignments and tests
Assignments: Assignments are due two weeks after being announced. The two Assignments (10% each) and Final Paper (see below) are meant to give the student experience in working in different areas of musical research such as transcription, musical analysis, repertoire study and discography.

Tests: All tests will be in a multiple choice/short answer format with no essay questions.

Test 1 (approximately 15-20 minutes) will be on materials covered to that point, with emphasis placed on materials discussed in class.

Test 2 (approximately 30-40 minutes) will be on all materials covered to that point, with emphasis placed on materials not covered in Test 1.

Test 3 (approximately 60-90 minutes) will cover all materials presented in the course, with emphasis on materials not covered in Tests 1-2. A slight emphasis will also be placed on materials discussed in class.

Listening Tests: All tests will be in the same format.

Listening Test 1 (approximately 15-20 minutes) will be on materials covered to that point in the course, with emphasis placed on examples discussed in class. Pieces of music used in the test will come from a) materials played in class and b) materials listed in the weekly Listening Assignments.

Listening Test 2 (approximately 25-30 minutes) will be on materials covered to that point in the term, with emphasis placed on materials discussed in class. Pieces of music used in the test will come from a) materials played in class and b) materials listed in the weekly Listening Assignments.

Listening Test 3 will be a longer test (approximately 30-40 minutes) on all materials covered in the term. Emphasis will be placed on a) materials discussed in class and b) materials not covered in Listening Test 1 or 2.

Paper

End of term short paper. Paper due date TBA. The minimum length will be 2000 words / 8 pages (approximately 250 words/page). If significant original transcription is part of the project, this length can be negotiated down slightly. Internet websites will not be acceptable as sole primary sources. As this is a third-year level course, reasonably written English is expected, along with a proper bibliography, discography (if necessary) and set of footnotes. A recording of examples may be required depending on topic. Concise use of language will be valued more than “filler” prose (i.e. “I need thirty more words to reach the quota, so I’ll put in thirty useless adjectives”).

Note: Bibliographic entries for internet sources should follow the Chicago Style guidelines found on the SMIL website.
All students are expected to familiarize themselves with the following information, available on the York University Secretariat Academic Standards webpage:

http://www.yorku.ca/secretariat/policies/index-policies.html

**Academic Policies / Information**

The Senate Academic Standards, Curriculum and Pedagogy (ASCP) provides a Student Information Sheet that includes:

- York's Academic Honesty Policy and Procedures / Academic Integrity Web site
- Access/Disability
- Ethics Review Process for Research Involving Human Participants
- Religious Observance Accommodation
- Student Code of Conduct

Additional information:

- Academic Accommodation for Students with Disabilities
- Alternate Exam and Test Scheduling
- Grading Scheme and Feedback Policy

The Senate Grading Scheme and Feedback Policy stipulates that (a) the grading scheme (i.e. kinds and weights of assignments, essays, exams, etc.) be announced, and be available in writing, within the first two weeks of class, and that, (b) under normal circumstances, graded feedback worth at least 15% of the final grade for Fall, Winter or Summer Term, and 30% for ‘full year’ courses offered in the Fall/Winter Term be received by students in all courses prior to the final withdrawal date from a course without receiving a grade.

- Important University Sessional Dates (you will find classes and exams start/end dates, reading/co-curricular week, add/drop deadlines, holidays, University closings and more.

http://www.registrar.yorku.ca/enrol/dates/index.htm

- "20% Rule"

No examinations or tests collectively worth more than 20% of the final grade in a course will be given during the final 14 calendar days of classes in a term. The exceptions to the rule are classes which regularly meet Friday evenings or on Saturday and/or Sunday at any time, and courses offered in the compressed summer terms.

Final course grades may be adjusted to conform to Program or Faculty grades distribution profiles.

Many courses utilize Moodle, York University’s course website system. If your course is using Moodle, click here to access it.

Moodle @ York University