

General Education Course Proposal

Proposed Course: Music 187 Pop Music; Jazz & Rock Units 3
Prefix No. Title

Department: Music School: Arts & Humanities

GE Category (Indicate one category only):

Foundation: A1___; A2___; A3___; B4___
Breadth: B1___; B2___; C1___; C2___; D___; E___
Integration: B___; C ; D___; International/Multicultural___

Instructor of Record: Matthew Darling

Existing Course ; Revised Course ___; New Course ___
Course Included in Current GE Program

New courses require the Undergraduate Course Proposal form in addition to this form.
Revised courses require the Undergraduate Course Change Request in addition to this form.

Proposed catalog description: Limit course description to 40 words using succinct phrases. Include prerequisites, limitations, lecture/lab hours. Indicate former course number, e.g., (Former Biol 105)

Survey of styles, trends, and the musical and cultural roots of pop music, jazz and rock in the United States, Great Britain, and the West Indies. Guidelines for listening to and writing about music.

Enrollment limit per section: 50

Expected number of sections per semester – Year 1 6; Year 3 10

Attachments:

1. A statement presenting the ways in which this course meets the Specifications provided in the appropriate section of the General Education Policy as well as in the Policies for Inclusion and Evaluation of General Education Courses.
2. A statement of elements common to all sections of this course, identifying content, objectives, required student activities, grading policy, representative texts, and an approximate schedule for the course. Required student activities include such things as papers, research projects, homework, laboratory and/or studio performance, recitations, participation, attendance, and exams.
3. A typical syllabus for a particular offering of the course.
4. Any special cost factors associated with this course.

Approval for Inclusion in General Education

[Signature] 2/25/99 ✓ Vin Morin 3/17/98
Department Chair Date School Curriculum Committee Date

[Signature] 4/23/98 [Signature] 10/29/99
School Dean Date General Education Subcommittee Date

[Signature] 10/29/99
Associate Provost Date

ATTACHMENT #2

A statement of elements common to all sections of this course identifying content, objectives, required student activities, grading policy, representative texts, and an approximate schedule for the course.

Survey of styles, trends, and the musical and cultural roots of pop music, jazz and rock in the United States, Great Britain, and the West Indies. Guidelines for listening to and writing about music.

1. Course Goals & Student Learning Outcomes

1. To explore representative types of jazz and rock and roll in the twentieth century. The student will identify basic characteristics in music and lyrics inherent to specific styles and genres.

2. The student will identify and relate social events and conditions to a broad spectrum of diverse music styles in jazz and rock and discuss them accordingly within the context of class lectures and written assignments.

3. The student will recognize and articulate the complex interrelationship between multi-cultural influences and the final product - a commercially successful song or record with the goal toward appreciation of a diverse range of popular music.

II. Course Content - Themes and Topics

Music 187 will include the following themes and topics as part of its content:

1. Exploration and discussion of the primary popular music styles within the broad genres jazz and rock & roll and their composers, performers, producers, and lyricists, as well as the artistic, social, and ideological forces shaping such works.

2. Definition of popular music vs. art music, including functions and philosophies;

3. Elements of music (melody, harmony, rhythm and their components); scales (major vs. minor) and chords; use of Roman numerals.

4. Introduction to West African rhythm and the concept of jazz improvisation

5. Interrelationship among the arts (music, poetry and literature) and influences from major artistic-intellectual currents (Classicism, neo-Classicism, Romanticism, etc.)

6. Interrelationship among historical events (war, slavery, civil rights, etc...) and the popular music of given time periods within the twentieth century.

7. Latin American music and its influence on American Rock & Roll.

III. Required Student Activities

The following are required student activities; they form the basis for individual grading:

1. Regular attendance- a percentage of the grade will be based on this;

2. Class discussion; timely reading of assigned texts;

3. Three major exams;
4. A minimum 4,000 word writing requirement is University mandated for upper division GE courses. At least half of the writing will be in the form of a formal term paper (multi-paragraph) designed to provide the students the opportunity to discuss their understanding of music, lyrics, and social trends, events and pressures as they relate to popular music groups, artists, songwriters, or producers within the twentieth century. This assignment shall allow the student opportunity for revision and instructor feedback. Other writing assignments include one or more of the following: (1) paper(s) formalizing personal interactions with live musical experiences; (2) single page essay(s) written during class discussing specific popular music topics; and (3) short essay questions on exams. In all assignments students will incorporate musical vocabulary and apply that vocabulary to listening skills. Evaluation of writing assignments will be based on the students' ability to synthesize their knowledge (gained through lecture, textbook and handout readings, application of listening skills, and/or research) of a given musical aesthetic with an examination of their subjective responses as well as usual standards of the mechanics of expository writing. Written feedback from the instructor and/or teaching assistant will be included with all written assignments.

IV. Grading Policy

Instructors will base students' final grades on a combination of the required student activities listed above. A large share of the grade will be earned on the basis of performance on the major exams and the term paper. Each syllabus will explicitly reflect the instructor's grading policy, with specific details as to the weight of each assignment in relation to the total grade for the class. (See the model syllabus for details.) Information regarding the administration of the course (i.e. late paper policies, makeup exams provisions, student disabilities, cheating and plagiarism, etc) will be included in the course syllabus.

V. Representative Texts

Any one current edition of a standard popular music appreciation textbook and any one or all of their respective supplementary materials (workbooks, CD ROM's recordings, etc.) must be required of all sections of Music 187. The following is a list of the most accessible undergraduate level popular music appreciation texts:

Brown, Charles, The Art of Rock and Roll (3rd Ed.), Englewood Cliffs, N.J.: Prentice Hall, 1992.

Garofalo, Reebee, Rockin' Out: Popular Music in the USA, Boston, MA: Allyn and Bacon, 1997.

Gilbert, Steven, Listen to the Music: Styles, Trends, and Influences in American Pop, personal manuscript, 1998.

Megill, Donald, Introduction to Jazz History (3rd Ed.), Englewood Cliff, NJ: Prentice Hall, 1993.

Robinette, Richard, Historical Perspectives in Popular Music (3rd Ed.), Dubuque, Iowa: Kendall/Hunt Publishing Company. 1993.

Stuessy, Joe, Rock and Roll: Its History and Stylistic Development (2nd Ed.) Englewood Cliff, NJ: Prentice Hall, 1994.

Tirro, Frank, Jazz: A History (2nd Ed.) N.Y.: W. W. Norton, 1993.

In lieu of, or, in addition to a required textbook, the instructor may wish to organize and publish

their own course readers and/or handouts.

VI. Approximate Schedule

The schedule for Music 187 should reflect the themes and topics as outlined under **Course Content**, with adequate time allowed for sufficient coverage of the materials. The model syllabus, which contains the schedule of topics as well as a schedule of coordinated assigned readings, provides an accurate representation of what is a typical schedule. The instructor(s) will include projected deadlines and dates for those items selected to evaluate student assessment from Grading Criteria above.

VII. Special Costs

There are no special costs attached to Music 187.

VIII. Plagiarism and Cheating: Please be advised that the University policy on cheating and plagiarism will be enforced in this course.

ATTACHMENT #3

Model Syllabus, Music 187
Popular Music: Jazz and Rock

MUSIC 187: POP MUSIC, JAZZ AND ROCK, Fall 2000 Upper-division/ 3 Units G.E. Credit

Prerequisites: Music 187 requires completion of all lower-division requirements in Foundation and Breadth.

Instructor's Name
Telephone, office
e-mail
schedule #s
Room #
Office hours

Syllabus

I. Course Summary

Survey of styles, trends, and the musical and cultural roots of pop music, jazz and rock in the United States, Great Britain, and the West Indies. Guidelines for listening to and writing about music.

II. Course Goals & Student Learning Outcomes

1. To explore representative types of jazz and rock and roll in the twentieth century. The student will identify basic characteristics in music and lyrics inherent to specific styles and genres.
2. The student will identify and relate social events and conditions to a broad spectrum of diverse music styles in jazz and rock and discuss them accordingly within the context of class lectures and written assignments.
3. The student will recognize and articulate the complex interrelationship between multi-cultural influences and the final product - a commercially successful song or record with the goal toward appreciation of a diverse range of popular music.

III. Required Text: Course packet, "Listen to the Music: Styles, Trends, and Influences in American Pop" is the only required text. Purchase the latest edition at the Kennel Bookstore. If there are no copies available on the shelves, go down to the copy center. In addition, any of the current encyclopedias of rock and roll (from Billboard, Rolling Stone, and others) will be a good reference tool. These are available at local bookstores. The PBS documentary series, Rock and Roll (10 hours on 5 cassettes), with accompanying text, is on reserve in the Music Library.

IV. Tape Recording Lectures: Students **MUST** obtain verbal approval from the lecturing instructor to record course lectures.

V. Students with Disabilities: It is your responsibility to identify yourself to the university and the instructor so reasonable accommodations for learning and evaluation within the course can be made.

VI. Grading Criteria:

A. EXAMINATIONS: Midterms (2) and final examination (non-cumulative) will each be a combination of multiple-choice, true-false, matching, and possible short essay questions. Unexcused absence on exam days will result in a zero (0) point total for that exam. Exam makeups will be allowed only if (1) the instructor is notified prior to the exam time, (2) the instructor authorizes the excused absence, and (3) the exam is made up before the class session following the exam. Extended illness or absence for extenuating circumstances will be dealt with on a case-by-case basis. A scantron form 882 necessary for each exam.

B. ASSIGNMENT #1 - TERM PAPER: A 3,000 word term (draft + revision) is required and is in partial fulfillment of University writing requirements for upper division GE courses. This assignment will allow the student the opportunity for revision and instructor feedback. **The 1500 word draft of the term paper is due Week 11. LATE PAPERS: Papers turned in up to one week late will receive an immediate 10% reduction on total paper grade. PAPERS WILL NOT BE ACCEPTED AFTER THE ONE WEEK EXTENSION.** Drafts will be returned to the student with the instructor's suggested corrections and comments week 13. The revision is due on the last day of classes. **REVISIONS WILL NOT BE ACCEPTED AFTER 5:00 PM ON THE LAST DAY OF SCHEDULED CLASSES.** An **APPROVED 100 word abstract (Due Week 7)**, on a form included in the course packet, **MUST** be attached to the paper as a cover sheet. Late abstracts will result in a 5% reduction on paper grade. Papers turned in without an approved abstract will receive an additional 5% reduction on paper grade. **Do not use a folder; simply staple the pages together in upper left corner. Be sure to keep a copy of your paper.**

The following is the topic for this session; no exceptions allowed:

"Compare and Contrast" Choose three artists or groups representing different music styles/genres whose careers in the field of popular music [jazz, rock (including R & B), country/western], as documented by recordings, has lasted at least five years. Your comparison and contrast must involve the specific, in-depth discussion of three to four songs from each artist/group. Discuss specific similarities and differences in the style, music, lyrics (if applicable), and social content. The original source album (where applicable) and initial release year should be provided for each selection. Discuss the general characteristics of the styles of music you are writing about, and the similarities and differences you hear from one example to the next. Do not emphasize history or biography to the point where you merely tell us the artist's life stories, such as "Elvis Presley was born in Tupelo, Mississippi..." However, biographical events that have influenced the music or are otherwise relevant to your discussion are desirable, provided they make up no more than 25% of your paper. Bibliography, notes, or song lyrics are considered extra with respect to the required paper length. If you quote or paraphrase a secondary source containing biographical or historical information, you must use footnotes at specific junctures (ends of paragraph, for example). This applies even to informal sources, such as album jackets, CD booklets, or web sites.

ABOVE ALL: PLEASE NOTE THE FOLLOWING: THIS IS NOT A RESEARCH PAPER. The majority of the writing must be yours. Your reactions, thoughts, and opinions are more relevant to this assignment than those of somebody else. Quoting or paraphrasing from secondary sources is not encouraged, but if you do so, you must identify your sources specifically as to the place, publisher, edition, year and page number(s). Quotations must be placed either in quotation marks or indented (single spaced, without quotes). Using someone else's words without specific reference constitutes plagiarism. A plagiarized paper will receive a failing grade. Reasonable standards of grammar and spelling are expected. For general writing hints, along with a detailed statement on this session's topic requirement, see the section, "Writing About Music," in your course packet.

Suggestions: In evaluating your paper, we will be looking for the depth and sincerity with which you go into comparing the artists/groups and their songs, rather than biography or history. **Avoid sweeping histories of broad subjects.** You should also avoid papers that simply repeat material that has been covered in class lectures or the text.

C. ASSIGNMENT #2 - TWO CONCERT REPORTS: Each concert report is required to be 500 words in length, which is in partial fulfillment of University writing requirements for upper division GE courses. This assignment will allow the student the opportunity for instructor feedback. **Format and content requirements:**

Report #1 - Jazz (Due Week 9): You must attend one (1) complete jazz concert and write about two compositions, one from each half of the concert.

Report #2 - Rock & Roll (Due Week 13): You must attend one (1) complete rock and roll concert and write about the music and overall aesthetic experience.

With both reports, write about the following specific items using your listening/observational skills:

- a. instrumentation
- b. solos
- c. Identify meter, tempo, rhythmic complications
- d. overall mood of each work (intensity, energy, desired vs. attained affect)
- e. write about the overall presentation
- f. Write about your overall experience at this concert. Was it a new experience for you? How was it different from other concerts you have attended?
- g. What did enjoy most and least about this experience?
- h. Write about observations regarding the concert environment (ambiance, acoustics, and audience behavior).

In each report, include the specific concert you attended, the date of the concert, its performance venue. Provide a program (if available) and/or ticket stub.

Late concert reports: Reports turned in up to one week late will receive an immediate 10% reduction in grade. **Reports will not be accepted after the one week extension.**

Grading will be based on content (75%) and clarity of thought (25%). As with the term paper, reasonable standards of grammar and spelling are expected.

VII. Grading: Examinations will be graded on a percent basis; papers will receive letter grades as follows: A = 100; A- = 93; B+ = 89; B+ 85; B- = 82; C+ = 79; C = 75; C- = 72; D+ = 69; D = 65; D- = 60; F = 55 - 0, at instructor's discretion. Course grade will be based on the midterm and

final exams (50% total - 20% for highest score, 15% each for two lowest scores), term paper (30%), concert reports (15%: 7 1/2% for each report), and attendance and participation (5%). Attendance grade calculation is based on the number of unexcused absences: 1-2, A; 3-4, B; 5-6, C; 7-8, D; 9 or more, F.

VIII. Plagiarism and Cheating: Please be advised that the University policy on cheating and plagiarism will be enforced in this course.

MUSIC 187: COURSE CALENDAR FOR 2000, Fall
[recommended text readings are in brackets]

<u>Date:</u>	<u>Topic:</u>
Week 1	<p>Introduction to course; Definition of popular music vs. art music, including functions and philosophies.</p> <p>Elements of music (melody, harmony, rhythm); Scales and chords; use of Roman numerals. [1-8]</p> <p>Interrelationship between the African music aesthetic and the western European music aesthetic. The 12 bar blues; Strophic form of the standard blues. Music examples: R. Johnson, S. House, Cream, R. Charles. [9-10, 15, 33-34]</p>
Week 2	<p>Introduction to West African rhythm and the concept of improvisation. Early piano styles: Boogie-Woogie and Ragtime. [12, 17-18]</p> <p>Origins of Early Jazz ("Dixieland"); understanding the complex interplay between music and intercultural contact in New Orleans and Chicago: Joe "King" Oliver, Louis Armstrong, Bix Beiderbecke. [12, 18-20]</p> <p>Development of Big Band and Swing - Innovators: Henderson, Basie, Ellington. [12-13, 20]</p>
Week 3	<p>A study of the affects of commercial goals on a musical style: Big Band and Swing -- the popular bands: Goodman, Miller, Shaw, Dorsey. [13-14, 20-21]</p> <p>The black musicians' reclamation of the jazz ideal: Bebop: Parker, Gillespie, Powell, Monk, Davis. [14-15, 22-23]</p>
Week 4	<p>Discussion Section #1: Question/Answer session on concert reports, abstracts, and term papers. Hints on preparation and details of form and language mechanics. [109- 116: IMPORTANT]</p> <p>Intercultural affect -- Western European music characteristics return to jazz: Cool & Third Stream: Davis, Evans, Mingus. [15, 23-26]</p> <p>A maturation of the fledgling style bebop: Hard/Funky Bop and jazz in the 1960s: Silver, Coltrane, Hancock. [15-16, 26-27]</p>
Week 5	<p>A study of the fusing of two different genres of music -- jazz and rock & roll: Contemporary jazz and Fusion; Guaraldi, Adderley, Crusaders, Davis, Weather Report, Corea. [27-31]</p>

Minimalistic tendencies: New Age -- Winston, Windham Hill. [31-32]

Week 6 **REVIEW AND MIDTERM EXAM #1**

Film: The Early Days of Rock and Roll: originals and cover versions.

Discussion Section #2: Question/Answer session on abstracts and term papers.

Week 7 **The next two weeks cover the transition from Tin Pan Alley popular music to rock & roll and how it reveals important social and cultural shifts in U.S. society.**

Rhythm & blues/early rock, 1948-57: blues based tunes/doo-wop. [17, 33-37]
Expansion of rock style: Doo-wop, teen idols and girl groups. [37-40]

R & B Continuum: Atlantic Records in the late '50s and early '60s; Lieber and Stoller. [40-42]

ABSTRACTS DUE!

Week 8 Surf music: Dick Dale, the Beach Boys. [42-47]

R & B Expansion: Motown. [47-49]

Memphis, Philadelphia, and blue-eyed soul. [49-54]

Week 9 **A study of the tremendous impact British musicians had on American popular music in the 1960s and 70s.**

The British wave of rock to America: Roots and beginnings - The Beatles. [54-61]

Hard Rock and The Rolling Stones. [61-65]

The Yardbirds and Led Zeppelin. [65-68]

JAZZ CONCERT REPORT DUE!

Week 10 **Intellectual trends in rock and roll: Classical art music and its affect on British rock.**

Art Rock: Procol Harum, Moody Blues, E.L.P., Yes. [68-74]

British art rock (con't): Pink Floyd; American art rock: Kansas. [74-75]

REVIEW AND MIDTERM EXAM #2.

Week 11 **Discussion Section #3:** Final question/answer session on term paper.

American jazz and its affect on rock & roll -- Jazz/Rock: Chicago; Blood, Sweat and Tears; Tower of Power; Earth, Wind, and Fire.

Latin Rock: Latin American Music and its affect on American Rock & Roll -- Santana. [75-77]

TERM PAPER DRAFT DUE!

Week 12 **Final weeks will focus on controversial popular music of the 1960s and its influence on American music and social trends through the 1990s. Critical analysis of lyrical content, including strophic form, imagery, symbolism, literary source, and its relation to the Civil Rights Movement, Vietnam War, and other social/political events.**

Folk music/rock: Bob Dylan, the Byrds; Dylan and Hendrix [80-86]

Acid, psychedelic, and progressive rock: San Francisco, L.A., and Woodstock. [87-91]

Week 13 Trends in the 1970s and '80s: Solo singer-songwriters and soft rock. [93-100]

Mainstream/Corporate rock: Police, Styx, Journey; Foreigner. Rock cross over: Michael Jackson [77-79]

ROCK & ROLL CONCERT REPORT DUE!

Term Paper draft returned to students

Week 14 Hard rock/Heavy metal: Aerosmith, Queensryche, Metallica. [100-3]

Disco: McCoy; Earth, Wind, and Fire; Bee-Gees. [104]

Punk, Reggae, and the rise of modern rock: Talking Heads, Ramones, Sex Pistols, Clash. [104-6]

Week 15 Rap and hip-hop: Sugarhill Gang, Run DMC, 2 Live Crew. [107-108]

Alternative Rock; Current trends

Review for Final Exam

PAPER REVISION DUE

NOTE FINAL EXAM SCHEDULE BELOW:

1000 SECTIONS: WEDNESDAY. TIME: 11:00 AM - 1:00 PM

1100 SECTIONS: MONDAY. TIME: 11:00AM - 1:00 PM

Please Note: The above schedule and procedures for this course are subject to change in the event of extenuating circumstances.