

Music 351
Great Music: Jazz in America
Class Syllabus

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Office #202, Music Bldg. [Office hours, MW 9:30-10am (in M113) / TTH 9-9:30am (in M113) and by appointment.

Music Dept. phone number is 619-594-6031

TECHNICAL REQUIREMENTS

This course contains numerous MP3 music samples. In order to be successful in this course, you must be able to play these on your PC or Macintosh computer. Use of smart phones and tablets is not recommended.

Not all Internet browsers work with Blackboard 9.1. I like Firefox and Safari (Google Chrome has problems). I would also suggest that you go into "Preferences" and make your Blackboard login page <https://blackboard.sdsu.edu/webapps/login/> be your homepage, as you will be using this on a daily basis.

Students are responsible for reviewing the Blackboard website. This will reduce technical problems and frustrations:

http://its.sdsu.edu/blackboard/student/additionalhelp/student_test.html

Music 351 is a General Education class, IV. C. Explorations, Humanities

Explorations:

Courses that fulfill the 9-unit requirement for **Explorations** in General Education take the goals and skills of GE Foundations courses to a more advanced level. Your three upper division courses in Explorations will provide greater interdisciplinary, more complex and in-depth theory, deeper investigation of local problems, and wider awareness of global challenges. More extensive reading, written analysis involving complex comparisons, well-developed arguments, considerable bibliography, and use of technology are appropriate in many **Explorations** courses.

Objectives: The jazz music tradition represents a legacy of great depth and diversity. This rich legacy has at its foundation the contributions of the art form's originators, African Americans. It is the purpose of this class to acquaint students with the music, and to enable them to appreciate and admire a form of artistic expression that is uniquely American. This course challenges a student to develop detailed aural skills as well as processing abstract musical principles, concepts and forms. To that end, students will be able to identify the basic instruments, rhythmic styles and musical concepts incorporated in the jazz tradition. They will understand the historical development of Early Jazz, Swing, Bebop, Cool Jazz, Hard Bop, the Avant Garde, Fusion and what is currently being developed today. They will recognize the great innovators of this art form.

Student Outcomes: Regardless of the section in which you enroll, the following learning outcomes are common to all Music 351 classes:

- Students will learn how to identify and describe basic elements of the musical vocabulary.
- Students will be able to determine how the combination of specific musical elements contributes to the formation of distinct musical styles.
- Students will learn how to assess the relationship between emergent musical styles and historical, cultural, political, and social trends.
- Students will learn how to connect ideas about culture, society, and heritage to the creation, production, and reception of music.
- Students will be able to discuss how musical activities reflect, formulate, and embody the identity of individuals and communities.
- Students will learn how to situate music among the arts and humanities as a vehicle for diverse modes of human expression.
- Students will learn how to articulate in both print and speech their critical response to music and articles about music

Attendance: If you are late for class, you must enter the room from the "back door" entrance. If you need to leave early, notify Prof. Yeager before class and sit as close as possible to the "back door" entrance of the classroom. **PLEASE DO NOT DISRUPT THE CLASS!**

TEXT AND RECORDINGS

1. Concise Guide to Jazz 6th Ed. [Mark C. Gridley] {Purchase version without CD}
2. MP3's and Listening Guides on Blackboard
3. General Purpose - NCS - Answer Sheet - form no. PO99B (purchase 4)

GRADING AND POLICIES

The total semester grade will be based on two of three exams (with the lowest score deleted), the final exam, the required concert review, and extra credit concerts.

- 50 points per exam (with lowest score deleted)
- 100 points for the final exam (comprehensive on text and lecture materials only)
- 50 points for the required concert review
- 3 points for each extra credit concert

250-233	A	232-225	A-	224-218	B+
217-207	B	206-200	B-	199-193	C+
192-183	C	182-175	C-	174-168	D+
167-158	D	157-150	D-	149-below	F

There are no make-ups for missed exams. If you miss an exam, that becomes your deleted score. Anyone caught cheating on an exam or plagiarism will fail the entire course and will be denied course forgiveness in accordance with University policy.

CELL PHONE POLICY

When you attend any SDSU Jazz Studies sponsored performance on campus in either Smith Recital or Rhapsody Hall, turn off your cell phone and all electronic devices. Any student caught speaking or texting on his or her cell phone will be asked to leave the performance and extra credit will not be given for the event in question. Our student ushers and stage and house managers have the authority to ask you to leave and surrender your yellow attendance card.

M351 CONCERT REPORT REQUIREMENTS

Date, time and location of the required concert and the make-up are contained in the “Class Schedule”.

The following eight points clearly delineate what is expected on the concert report. Carefully following this format will insure a good grade. Pay special attention to the sixth and seventh points.

- 1) Neatly typed (No credit given if not typed).
- 2) Offer objective observations on four or five pieces in the program as defined in the terms of the text and lectures.
- 3) Offer subjective perceptions and opinions of those pieces. Did you like or dislike what you heard, and why.
- 4) The required length of the paper is one and one-half typewritten pages. Limit the maximum length to two pages. Type Font size should be 12 (New Times Roman or New York), double-spaced (350-420 words). Papers noticeably under the 350-420 word requirement will be penalized.
- 5) Grading will be based upon two factors. First, 25 points of the concert report will be evaluated on the basis of the accuracy of the objective observations. Second, the latter 25 points will be evaluated on the basis of correct spelling, proper grammar and proper application of punctuation.
- 6) This is an academic paper; do not write in a conversational, text message or "novelist's" manner or style.
- 7) Plagiarism will result in a failing grade in the course in accordance with University policy.

CONCERT REPORT GRADING PARAMETERS

The following are examples of errors that will cause a student to forfeit points on a concert report:

- 1) Mixing past tense with present tenses in describing an event that occurred in the past. Write the paper in past tense. (Minus 1 point per occurrence)
- 2) Run-on sentences. (Minus 1 point per occurrence)
- 3) Incomplete sentences. (Minus 1 point per occurrence)
- 4) Incoherent or non-sequitur sentences. (Minus 1 point per occurrence)
- 5) Redundant information. (Minus 1 point per occurrence)
- 6) Misspelling proper names of performers, composers and/or arrangers and song titles that appear on the program. (Minus 1 point per occurrence)
- 7) Misspelling the names of instruments, conceptual terms and historic or rhythmic styles, like;
Cymbal, not symbol
Bass, not base
Saxophone, not saxaphone
(Minus 1 point per occurrence)

- 8) Incorrect application of conceptual and technical terms discussed in class.
(Minus 1 point per occurrence)
- 9) Improper application or non-application of paragraphs.
(Minus 1 point per occurrence)
- 10) Proper delineation of song titles.

The wrong way:

The ensemble's first piece, Happy Birthday, was poorly performed.

(Minus 1 point per occurrence)

The right way(s):

The ensemble's first piece, Happy Birthday, was poorly performed. or,
The ensemble's first piece, "Happy Birthday," was poorly performed.
(Take note that the comma is inside the quotation mark!)

- 11) Instruments do not play themselves.

The wrong way:

The alto saxophone played a wonderfully melodic solo. Instruments don't play themselves!

(Minus 1 point per occurrence)

The right way(s):

The alto saxophone player performed a wonderfully melodic solo. or
The alto saxophonist played a wonderfully melodic solo.

- 12) Incorrect application of prepositions
(Minus 1 point per occurrence)

ESSAY RUBRIC (Left column represents Grade Letter from A to F)

	CONCEPTUAL	THESIS	DEVELOPMENT & SUPPORT	STRUCTURING	LANGUAGE
A	Essay includes thoughtful analysis. Essay shows command of interpretive and conceptual tasks required by the assignment. Essay includes original, insightful ideas that go beyond ideas discussed in class.	Essay is controlled by a clear, precise, well-defined thesis. Thesis is sophisticated in both statement and insight. Thesis is argumentative in nature.	Essay includes well-chosen concrete detail integrated with appropriate, insightful commentary. Quotations are used effectively. Causal connections between ideas is evident.	Transitions are appropriate, clear, and smooth. Paragraph arrangement is particularly apt.	Essay uses a variety of sophisticated sentences structures effectively. Essay employs aptly chosen words and has avoided "to be" verbs. Essay has few minor grammatical errors.
B	Essay shows a good understanding of the text(s). Ideas go beyond the obvious. Essay may have one minor factual or conceptual inconsistency.	Essay has a clear, specific, argumentative thesis that is central to the essay. Thesis may be too general.	Essay focuses on the thesis consistently. Essay develops a main argument with clear major points, appropriate textual evidence, and supporting detail. Essay makes effort to link rather than list ideas.	Paragraphs exhibit distinct units of thought. Transitions are clear. Paragraphs are coherently arranged.	Essay may have some mechanical or stylistic problems such as occasional problematic word choice or awkward syntax. Essay may have a few spelling or punctuation errors, or a cliché. Quotations are usually presented effectively.
C	Essay shows an understanding of the basic ideas and information involved in the assignment. It may have some factual, interpretive, or conceptual errors.	Essay has a general central thesis or controlling idea.	Essay only partially develops the argument. Some ideas and comments are underdeveloped or unsupported. Essay makes limited use of textual evidence.	Essay includes some awkward transitions. Some paragraphs are brief, weakly unified, or underdeveloped. Paragraph arrangement may not be entirely cohesive.	Essay includes frequent wordiness. Several sentences may be unclear or awkward. Essay uses words imprecisely and over-relies on passive voice. Essay may include one

			Analysis is shallow.		or two major grammatical errors (subject/verb agreement, fragments, etc.). Essay makes an effort to present quotations accurately.
D	Essay reveals an inadequate command of text and has included significant factual and conceptual errors. Essay does not respond directly to the demands of the assignment.	Thesis is vague or not central to the essay.	Essay frequently only narrates (retells the story). Essay digresses from one topic to another without developing ideas. Essay makes insufficient or awkward use of textual evidence.	Structure of essay is simplistic. Essay wanders from topic to topic and includes extraneous ideas. Paragraph breaks are inappropriate. Paragraphs are illogically arranged.	Essay includes some major grammatical or proofreading errors that interfere. Language is marred by colloquialisms, clichés, or repeated inexact word choices. Quotations are inappropriate or punctuated incorrectly.
F	Author has not understood the text, the discussions, or the assignment.	There is no discernable thesis.	Essay demonstrates little or no development. It may list facts or include misinformation. Essay does not use quotations, or fails to cite sources, or plagiarizes material.	Essay does not include transitions. Paragraphing is incoherent. Essay suggests poor planning or no serious revision.	Essay includes numerous grammatical and stylistic problems that seriously distract from the argument.