Music 310G – History of Jazz - Syllabus
Section 01 – 12:00 pm MWF, Robinson Hall 226 (Ray Charles PAC)
Section 02 – 1:00pm TR, Robinson Hall 226 (Ray Charles PAC)

Dr. Chad E Hughes
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Office Hours
MW 6:30pm, or by appointment

Textbook and other materials

ISBN: 978-0-393-93563-9

Youtube will be used for linking the student to streaming listening examples. This can be downloaded from the youtube.com website to desktops and laptops, or as an app. It is a free service, but you will occasionally have to listen to an advertisement. If you find the advertisements overly annoying, it is possible to purchase an upgraded version to bypass the ads.

Music links will be found on www.morehousehistoryofjazz.wordpress.com

Some materials will be delivered electronically through the OneDrive tab of Outlook o365. This will require the student to sign in using the new official college-assigned email address: Your.Name@morehouse.edu.

Course Description

This course provides a general survey of the history of jazz from its beginnings to the present. Major emphases are placed on the stylistic and evolutionary development of the music and the significant contributors to jazz styles. This course is designed as a jazz appreciation course for the general student and will fulfill the music requirement in the core curriculum.

Rationale

This course offers the general student an option other than the traditional Music Appreciation class to fulfill one of his Humanities requirements in the core curriculum. While all five of the General Education offerings by the Department of Music focus on familiarizing the student with basic elements of music (pitch, rhythm, timbre, style, form, etc.), this course uses jazz as its content for historical survey and repertoire of musical examples. It supports the mission of the College to teach the student about the history of African-Americans and highlights the centrality of African-American music to American music in general.

Expanded Description (Course Design)
Readings from the required textbook, reinforced by written homework assignments, and faculty lectures provide the chief means of presenting materials to the class. Class discussions centered around sessions devoted to listening to recordings of representative compositions by major contributors to jazz are designed to deepen the student's familiarity and appreciation of the genre. Additional independent listening assignments from Spotify and the internet (YouTube) are intended to augment the student’s understanding of the material. Unit tests, two major examinations (midterm and final), one essays, homework assignments, concert attendance, and class participation provide the chief means of evaluation.

**Course Goals**

1a. Students will be able to identify by definition or example basic musical elements (melody, harmony, rhythm, texture, timbre, style, and form) and relate them to their usage within the genre of jazz.

1b. When listening to a performance of jazz, students will be able to identify and discuss on an elementary level musical elements found within the performance (melody, harmony, rhythm, texture, timbre, style, and form).

2. Students will be able to list successive stylistic developments in the history of jazz; differentiate them by highlighting their specific musical characteristics, places of origin, and approximate years of development; and identify major contributors within each style.

3a. Students will be able to identify representative compositions from the standard canon of jazz repertory and discuss historical importance where applicable.

3b. Students will be able to recognize aurally and identify specific recorded performances from a select list of representative compositions from the standard canon of jazz repertory.

4. Students will be able to relate developments and trends in the history of jazz to concurrent events in American history, especially as they relate to the history of African-Americans in political and social contexts.

**Course Objectives**

1a. Given a definition or example of a specific musical element, students will identify correctly which musical element is being described.

OR

Given the name of a specific musical element, students will provide its definition and/or an example.

1b. Given a recording of a jazz performance and a set of possible solutions, students will correctly identify the style of the piece and its form. Students will compare and contrast the several choruses within the form, correctly citing at least one distinguishing feature of each.
2a. Given the name of a particular style of jazz, students will enumerate specific musical characteristics of the style, its approximate date (decade) of origin, and major contributors to the style.

OR

Given specific identifying characteristics, students will differentiate between contrasting styles of jazz.

2b. Given the name of a jazz artist, students will identify the artist's major contribution(s) to the development of jazz, including areas of instrumental/vocal performance and composition, and styles with which (s)he is associated.

OR

Given specific identifying factors, such as instrumental/vocal performance medium, stylistic association(s), historical contribution(s) for which (s)he is recognized, and/or composition, students will identify the artist in question.

3a. Given the title of a specific jazz composition or recording from the standard jazz repertory, students will identify its composer/performer and its relevance to the development of jazz history.

3b. After having listened to an excerpt from a recording chosen from a predetermined set of examples for consideration, the student will identify the name of the piece and the performer(s).

4. Given the title of a specific jazz composition or the name of a specific development or trend in the history of jazz, students will discuss its relationship to concurrent events in American history, especially as it relates to the history of African-Americans in political and social contexts.

**Evaluation**

Test(3) = 10% each
Midterm Exam = 20%
Final Exam = 30%
Essay = 10%
Homework Assignment = .5%
Pop Quiz = .5%
The Grading Scale

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Academic Integrity

The Division of Humanities & Social Sciences at Morehouse College endorses the highest standards and expectations of academic honesty and integrity. Plagiarism or any other form of academic dishonesty will not be tolerated. Sanctions for violations of these standards include possible suspension or dismissal from the College. It is each student’s responsibility to be familiar with the expected codes and conduct as outlined in the Student Handbook and in the section on Academic Honesty in the Morehouse College Catalog.

Office of Disability Services

Morehouse College is committed to equal opportunity in education for all students, including those with documented disabilities. Students with disabilities or those who suspect they have a disability must register with the Office of Disability Services (“ODS”) in order to receive accommodations. Students currently registered with the ODS are required to present their Disability Services Accommodation Letter to faculty immediately upon receiving the accommodation. If you have any questions, contact the Office of Disability Services, 104 Sale Hall Annex, Morehouse College, 830 Westview Dr. S.W., Atlanta, GA 30314, (404) 215-2636, FAX: (404) 215-2749.

Course Outline (tentative)

Weeks One and Two:
Elements of Music (Chapter 1 - 4)

Week Three and Four:
Vocal Jazz, Jazz Form and Jazz Roots (Chapters 4)
Test One  Louis, NOLA, and Chicago
Week Four and Five:
  Swing Era: Kansas City, DC, and New York (Chapter 4)
  **Test Two: Basie and Duke**

Weeks Six and Seven:
  The Swing Era: Sweet bands (Chapters 7 through 10)
  **Midterm Exam: Big Band**

Week Eight to Eleven
  Bebop
  **Test**
  **Writing Assignment: Quantifying Four Recordings**

Week Twelve through Fifteen:
  Cool Jazz/Hard Bop/The 50’s/Avant-Garde (Chapters 11 through 15)
  Fusion/Historicism/Today (Chapters 16 through 19)

**Final Exam – Miles, and the Present**

**Suggested Bibliography**


**Attendance Requirements:**

3 Credit Hour Course = 3 hours of class missed (unexcused)

Thus, a student who misses three hours of class meeting time in a (three) 3 credit hour course triggers intervention, regardless of number of absences. Similarly, a student who misses one hour of class meeting time for a one (1) credit hour course triggers intervention. Hours of class missed, rather than number of absences, are most important when making a determination of need for intervention.

Students are expected to attend each class meeting. **Students who meet the threshold of (one) 1 unexcused hour of class time for each credit hour assigned to the course** will be referred to the Office of Student Success and may be administratively withdrawn from the course. Therefore, a student with two (2) unexcused hours absent from a 2 credit hour course or a student with three (3) unexcused hours absent from a 3 credit hour course is in violation of the attendance policy. **Failure to meet minimum attendance requirements may result in the loss of the student’s financial aid in accordance with federal financial aid requirements.**

Each class meeting is important, so class attendance should be taken from the first day of class. Students who enroll late, miss classes early in the semester, or are withdrawn and then re-enter the class are students who may need intervention. Our goal is to work with divisional advisors to intervene early and effectively to support all students.

Students are expected to attend each class meeting. Students with more than 3 unexcused absences will be referred to the Office of Student Success and may be administratively withdrawn from the course. Failure to meet minimum attendance requirements may
result in the loss of the student’s financial aid in accordance with federal financial aid requirements.

**Missed quizzes, tests, and required concerts will only be excused via an official excuse from Morehouse College.**

**EEO & Disability Statement:**

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**Academic Dishonesty:**

Morehouse College students are expected to conduct themselves with the highest level of ethics and academic honesty at all times and abide by the terms set forth in the Student Handbook and Code of Conduct. Instances of academic dishonesty, including, but not limited to plagiarism and cheating on examinations and assignments, are taken seriously and may result in a failing grade for the assignment or course and may be reported to the Honor and Conduct Review Board for disciplinary action.

**Syllabus is not a Contract:**

A syllabus is not a contract between instructor and student, but rather a guide to course procedures. The instructor reserves the right to amend the syllabus when conflicts, emergencies or circumstances dictate. Students will be duly notified.

**Inclement Weather Policy:**

In the event of inclement weather, the College will announce any closures via the emergency notification system and/or through local news outlets. Absent an official closure, students are not excused from attending class due to weather and any absences will be considered unexcused.