

MUS 1120 – SURVEY OF JAZZ, ROCK, AND POP MUSIC  
FALL, 2018

**Department of Music**  
**Section 01, TR 9:30-10:45. Section 02, TR 11:00-12:15**  
**Humanities Bldg., Rm. 301**

### Instructor Information

**Instructor:** Dr. Molly M. Breckling

**Office:** Humanities rm. 333

**Office Phone:** 678-839-2432

**Office Hours:** MW: 9:00-9:45, 11:00-12:00, 1:00-2:00 R: 12:30-5:00, F: 9:00-9:45

**Email:** mbreckli@westga.edu (ALWAYS TRY EMAIL FIRST!)

### General Course Information

**Credit Hours:** 3

**Required Materials:** Larry Starr and Christopher Waterman. *American Popular Music: From Minstrelsy to mp3*. Fifth Edition. Oxford University, 2018.

**NOTE:** You will likely also receive the Downloadable Audio Access Code that comes with the book, so you can save the audio files and use them for study.

One package of 3x5 white lined notecards

All materials are available at campus bookstore.

You will need to activate your UWG email account (if you have not already done so) and be able to access CourseDen.

### Course Description:

The main emphasis of the course falls on helping you develop listening skills that might lead to a greater appreciation of musical styles, forms, and genres of jazz, rock, and popular music. Through doing this type of active and critical listening, you may grow in your abilities to recognize and discuss a great variety of music.

### Student learning outcomes

Students must demonstrate:

- (1) the ability to identify the basic elements of music;
- (2) the ability to identify the instruments associated with jazz, rock, and popular music;
- (2) understanding of the distinct styles of jazz, rock, and pop music;
- (3) the ability to recognize selected examples of music aurally;
- (4) the ability to discriminate among musics and articulate criteria for judgment;

### Course Evaluations – Method of Grading

**Exams:** 60%

Exam I (Sept. 11): 15%  
Exam II (Oct. 9): 15%  
Exam III (Nov. 8): 15%  
Exam IV (9:30 class, Thursday, Dec. 13 8:00-10:00 am)  
(11:00 class, Tuesday, Dec. 11 11:00 am – 1:00 pm): 15%  
Chapter Quizzes (8 in all) 16% (NOTE: These cannot be made up)  
Listening Paper: (Due Sept. 20) 10%  
Covers Paper: (Due November 15) 10%  
In Class Activities: TBA: 4% (NOTE: These cannot be made up)

## GRADE BREAKDOWN

- **A= 100 – 90**
- **B= 89 – 80**
- **C= 79 – 70**
- **D= 69 – 60**
- **F= 59**

## ASSIGNMENTS

**Tests:** Four exams will be administered throughout the term. Each will consist of several sections testing listening identification and analysis, comprehension of themes presented in readings and lecture, and the ability to synthesize those ideas into coherent, original thought in the form of an essay. Exam I (Sept. 11) will cover materials discussed regarding the musical elements through Chapter 7 and include all listening examples listed on the syllabus, readings from the text, and those readings posted on COURSEDEN. The second exam (Oct. 9) will cover materials discussed in Chapters 8-10 and include all listening examples listed on the syllabus, readings from the text, and those readings posted on COURSEDEN. The third exam (Nov. 8) will be taken on CourseDen and will cover materials discussed in Chapters 11-13 and include all listening examples listed on the syllabus, readings from the text, and those readings posted on COURSEDEN. The last exam (Dec. 13, 8:00-10:00 for Section 01 and Dec. 11, 11:00-1:00 for Section 02) will cover materials discussed in Chapters 14-15, and include all listening examples listed on the syllabus, readings from the text, and those readings posted on COURSEDEN, as well as over-arching themes that can be applied to the entire covered history of music, as presented throughout the course. Scantron is not used in this class.

**Listening Paper:** See CourseDen for details regarding this assignment

**Chapter Quizzes:** Multiple choice quizzes on the course reading, listening identification and musical features will be due 8 times during the term (see the schedule). These quizzes must be completed on CourseDen PRIOR to the due date and time. Late quizzes will not be accepted.

**Daily Responses:** Each class day will begin with your taking out a notecard, writing your name and the date, and briefly answering a question drawn from the days reading. Each class day will end with your responding to a question about the day's material on the other side of the card. These note cards will be collected AT THE END of every class period. Not all will be graded, but some will. Failure to turn in a card at the end of class will mean you will be marked absent for the day.

**Covers Paper:** See CourseDen for details regarding this assignment

**Written Work:** All written work is to be submitted electronically in .doc or .docx format in the CourseDen Dropbox. If your work is not saved in .doc or .docx format, I will be unable to open it, and cannot grade it or write comments on it. Most word processing programs give you the option to "Save As" and then you can select these formats. If you do not have a compatible program, you can create files for free at GoogleDocs (<https://docs.google.com/>). Now, just to see how many of you are still reading, I will tell you my dad's favorite joke. What is the difference between a duck? The newspaper. Don't get it? I do, but only on Sundays. Once graded, I will send your work back to you with a grade and suggestions for future improvement. To see these suggestions, do NOT integrate the changes made into your document, when prompted to do so upon opening. Hard copies of papers will NOT be accepted. Work must be in my inbox by 11:59pm on the specified due date. Work submitted after that time will be subject to the late work policy (specified below).

## UNIVERSITY POLICIES

### [University Policies Common Language](#)

#### FERPA

Due to the Family Educational Rights and Privacy Act (FERPA) of 1974, instructors cannot discuss any information pertaining to a student's grade via email or telephone unless the student signs an 1126 form waiving his or her FERPA rights

## CLASS POLICIES

1. **Attendance Policy:** while I aim to treat you like responsible adults and do not like the notion of taking attendance, doing so is required for paperwork purposes. I will take attendance (either actively, in written form, or silently) at the beginning of class. Once class activity has begun, I will no longer mark you present. If you enter class late and wish to be marked present (albeit tardy), it will be your responsibility to speak to me AFTER class. That said, walking in late is disruptive to the instructor and your classmates. Don't do it. The daily class schedule has been changed to give you more time to walk between classes, so if you have back-to-back classes, plan accordingly.

***If you are a student athlete***, please submit your game schedule to your instructor within the first two weeks of class. You may not miss class due to practice, however, with the proper game schedule documentation, your instructor will work with you on your absences due to your games. You **may not**, however, submit late work due to a game or a practice. It is your responsibility to follow the course schedule and be aware of any class material and / or homework.

**2. Observance of Religious Holidays** – Students may miss class to observe religious holidays under the following circumstances:

- Student must notify instructor in writing during the first two weeks of the semester
- Make-up work or alternate assignments will be provided. Students must submit make-up work by the assigned due date or they will not be accepted.

**3. Late work Policy**

Assignments must be turned in on time. Work that is submitted after that time, but within 24 hours will be deducted 10% of the final grade. Each 24 hours after the due date that passes before work is submitted will drop the grade by a further 10%. Work more than 10 days overdue will not be accepted. If extreme circumstances prevent you from submitting an assignment on time, contact the instructor as soon as possible to make alternate arrangements for turning in your work. Also note that some assignments, such as in-class activities and chapter quizzes, cannot be made up.

**4. Make-Up Exam Policy**

Make-up exams will not be offered except under extreme, documented circumstances. If you are unable to attend an exam, you must contact me by the end of that day to make alternate arrangements. If I do not hear from you by 11:59pm on the day of the exam, you will not be allowed to make it up. You will only be allowed one make-up exam during the course of the term, and only if you provide sufficient documentation to warrant to make-up.

In-class listening quizzes and activities cannot be made up.

**5. Other Classroom policies**

Cell phones and laptops are NOT allowed in the classroom. They provide more of a distraction than a benefit to learning, so respect those around you, and do not use them. If I find you using these items, I will ask you to put them away, further instances will be met with a written warning, and a third will result in your withdrawal from the course. BTW, holding your phone in your lap and texting during class is easy to spot from the front of the

room. You're not fooling anyone. So, don't insult my intelligence, and I won't embarrass you in front of your classmates.

## 6. Classroom Discussions and Controversial Issues

Music, by its very nature is a part of the culture and society in which it is created, and society is often times messy. There will be instances in our classroom where we will discuss issues that may be uncomfortable or controversial. It is important that we remember two things when these issues arise:

- 1) Everyone in the room is entitled to an opinion, and those opinions should be expressed with respect and freedom. Just because someone believes something that differs from you does not make that person “wrong,” “ignorant,” or “evil.” Part of learning critical thinking is parsing out both sides of an argument to determine the positions and reasonings on each side. If we approach controversies in this manner, we may find that we learn more about our own views. No one expects you to change your mind based on a differing opinion, but understanding those of others will make you a more compassionate and tolerant human being.
- 2) If/when a topic arises in class makes you uncomfortable, I would encourage you to live with that sense of unease for a few moments, to try to understand why you are responding in this way. Ask yourself whether your reaction is a “knee-jerk” response that you have without really thinking it through, or if it stems from something more specific, visceral, and deeply-seeded. Our classroom is intended to be a safe environment, where you can feel free to explore these ideas, if you feel comfortable doing so. You may also feel free to discuss with me privately any issues that you foresee or experience. If need be, we can make arrangements to alter a given activity. What is not permissible is to miss large amounts of course material with no explanation and later claim that class material made you uncomfortable.

**COURSE OUTLINE:** This schedule is subject to change at the instructor's discretion.

**NOTE:** Reading and listening assignments must be completed BEFORE the listed course meeting.

Th. 8/16: Course introduction. Syllabus.

Tu. 8/21: MUSICAL ELEMENTS: Sound, Melody, Harmony, and Texture

**Readings (on Courseden):** Kamien: pp. 4-7, 37-40, 45-47; Covach: pp. 2-13, 222-229

**Listening Assignment (on Courseden):**

“Blister in the Sun” - The Violent Femmes

“I Want You (She’s So Heavy)” - The Beatles

“You’re the Inspiration” – Chicago  
“Tom’s Diner” – Suzanne Vega  
“Scarborough Fair/Canticle” – Simon and Garfunkel  
“I Will Follow You into the Dark” – Deathcab for Cutie  
“Bohemian Rhapsody” – Queen

Th. 8/23: MUSICAL ELEMENTS Rhythm, & Form, Style & Technology

**Readings (on Courseden):** Covach: pp. 98-107, 358-367; Horner-Swiss: pp. 225-238

**Listening Assignment (on Courseden):**

“Let’s Dance to Joy Division” – The Wombats  
“Tennessee Waltz” – Les Paul & Mary Ford  
“A Day in the Life” – The Beatles  
“Take Me Out” – Franz Ferdinand  
“From Me to You” – The Beatles  
“Livin’ on a Prayer” – Bon Jovi  
“I’m Sitting on Top of the World” – Les Paul & Mary Ford

Tu. 8/28: 1760s-1945

**Reading Assignment:** Starr/Waterman, pp. 1-45

**Listening Assignment: Chapter 1**

“Barbary Allen”  
“Soldier’s Joy” sung performance  
“Soldier’s Joy” fiddle solo  
“Coo Coo”  
“Long John”  
“Stagolee”

Th. 8/30: 1760s-1945

JIGSAW CLASS 1: Based on your group number, study the following pages BEFORE class and be prepared to present the material to 3-4 of your classmates.

**Reading Assignment: Chapters 2-3**

**Group Red:** Starr/Waterman, pp. 45-57

**Group Yellow:** Starr/Waterman, pp. 58-65

**Group Green:** Starr/Waterman, pp. 85-100

**Group Blue:** Starr/Waterman, pp. 73-84

**Listening Assignment:**

“Jeanie With the Light Brown Hair” composed by Stephen Foster (1854)  
“After the Ball” composed by Charles K. Harris (1892)  
“Castle House Rag” James Reese Europe’s Society Orchestra (1914)  
“Tiger Rag” Original Dixieland Jazz Band (1918)  
“Dipper Mouth Blues” Creole Jazz Band (1923)  
“West End Blues” Louis Armstrong and His Hot Five (1928)  
“Ain’t Misbehavin’” Louis Armstrong and His Orchestra (1929)  
“East St. Louis Toodle-Oo” Duke Ellington & His Washingtonians (1927)

Tu. 9/4: 1760s-1945

JIGSAW CLASS 2: Based on your group number, study the following pages BEFORE class and be prepared to present the material to 3-4 of your classmates.

**Reading Assignment: Chapters 4-5**

**Group Red:** Starr/Waterman, pp. 105-124

**Group Yellow:** Starr/Waterman, pp. 125-135

**Group Green:** Starr/Waterman, pp. 136-143

**Group Blue:** Starr/Waterman, pp. 144-156

**Listening Assignment:**

“Deed I Do” Ruth Etting (1926)

“My Blue Heaven” Gene Austin (1927)

“April Showers” Al Jolson (1921)

“April Showers” Al Jolson (1932)

“How Deep Is the Ocean?” Bing Crosby (1932)

“I Got Rhythm” Ethel Merman (1947)

“St. Louis Blues” Bessie Smith (1932)

“Tom Rushen Blues” Charley Patton (1929)

“That Black Snake Moan” Blind Lemon Jefferson (1926)

“Cross Road Blues” Robert Johnson (1936)

“Blue Yodel no. 2” Jimmie Rodgers (1929)

“Waiting for a Train” Jimmie Rodgers (1928)

“Dreaming With Tears in My Eyes” Jimmie Rodgers (1933)

“Gospel Ship” The Carter Family (1935)

“The Sun Didn’t Shine” The Golden Gate Quartet (1941)

“I Wanna Be a Cowboy’s Sweetheart” Patsy Montana (1935)

“Pretty Polly” Coon Creek Girls (1938)

“Remember Me (When the Candle Light)” Lulu Belle & Scotty (1940)

Th. 9/6: 1760s-1945

JIGSAW CLASS 3: Based on your group number, study the following pages BEFORE class and be prepared to present the material to 3-4 of your classmates.

**Reading Assignment: Chapters 6-7**

**Group Red:** Starr/Waterman, pp. 176-196

**Group Yellow:** Starr/Waterman, pp. 157-175

**Group Green:** Starr/Waterman, pp. 202-220

**Group Blue:** Starr/Waterman, pp. 221-246

**Listening Assignment:**

“Wrappin’ It Up” Fletcher Henderson & His Orchestra (1934)

“Taking a Chance on Love” Benny Goodman & His Orchestra (1940)

“Caravan” Duke Ellington & His Orchestra (1937)

“One O’Clock Jump” Count Basie & His Orchestra (1937)

“In the Mood” Glenn Miller & His Orchestra (1939)

“Paper Doll” The Mills Brothers (1942)

“Great Speckled Bird” Roy Acuff & His Crazy Tennesseans (1936)

“Cool Water” Sons of the Pioneers (1941)

“New San Antonio Rose” Bob Wills & His Texas Playboys (1940)

“Nancy (With the Laughing Face)” Frank Sinatra (1945)

"Nature Boy" Nat "King" Cole (1948)  
"Mambo No. 5" Perez Prado (1949)  
"Mambo Italiano" Rosemary Clooney (1954)  
"Choo Choo Ch'Boogie" Louis Jordan's Tympany Five (1946)  
"Black Night" Charles Brown & His Band  
"Hoochie Coochie Man" Muddy Waters (1954)  
"Mama, He Treats Your Daughter Mean" Ruth Brown (1953)  
"Hound Dog" Big Mama Thornton (1953)  
"It's Mighty Dark to Travel" Bill Monroe & His Bluegrass Boys (1947)  
"The Wild Side of Life" Hank Thompson & His Brazos Valley Boys (1951)  
"It Wasn't God Who Made Honky Tonk Angels" Kitty Wells (1952)  
"I'm So Lonesome I Could Cry" Hank Williams (1949)  
"Hey Good Lookin'" Hank Williams (1951)

Tu. 9/11: **EXAM I (Introductory Material and Chapters 1-7)**

Th. 9/13: 1956-1969

**Reading Assignment: Chapter 8**, Starr/Waterman, pp. 247-276

**Listening Assignment:**

"Shake, Rattle, and Roll" Big Joe Turner (1954)  
"Shake, Rattle, and Roll" Bill Haley & the Comets (1954)  
"Sh-Boom" The Chords (1954)  
"Sh-Boom" The Crew Cuts (1954)  
"Mystery Train" Junior Parker (1953)  
"Mystery Train" Elvis Presley (1955)  
"Maybelline" Chuck Berry (1955)  
"Long Tall Sally" Little Richard (1956)  
"Don't Be Cruel" Elvis Presley (1956)

Tu. 9/18: 1956-1969

**Reading Assignment: Chapter 8** Starr/Waterman, pp. 277-290

**Listening Assignment:**

"La Bamba" Richie Valens (1958)  
"Charlie Brown" The Coasters (1958)

**Chapter 8 quiz due on CourseDen at 11:59pm**

Th. 9/20: 1956--1969

**Reading Assignment Chapter 9:** Starr/Waterman, pp. 291-308

**Listening Assignment:**

"Be My Baby" The Ronettes (1963)  
"Uptown" The Crystals (1962)  
"My Girl" The Temptations  
"You Can't Hurry Love" The Supremes (1966)

**Listening Paper Due in CourseDen by 11:59pm**

Tu. 9/25: 1956--1969



**Reading Assignment: Chapter 9** Starr/Waterman, pp. 309-328

**Listening Assignment:**

- "Please Please Me" The Beatles (1962)
- "A Hard Day's Night" The Beatles (1964)
- "Yesterday" The Beatles (1965)
- "Eleanor Rigby" The Beatles (1966)
- "Good Vibrations" The Beach Boys (1966)
- "El Watusi" Charanga Moderna (1962)
- "A Taste of Honey" Herb Alpert & the Tijuana Brass (1965)

**Chapter 9 Quiz due on CourseDen at 11:59pm**

Th. 9/27: 1956-1969

**Reading Assignment: Chapter 10** Starr/Waterman, pp. 329-355

**Listening Assignment:**

- "You Send Me" Sam Cooke (1957)
- "A Change Is Gonna Come" Sam Cooke (1964)
- "Papa's Got a Brand New Bag" James Brown (1965)
- "Respect" Aretha Franklin (1967)
- "Like a Rolling Stone" Bob Dylan (1965)

Tu. 10/2: 1956-1969

**Reading Assignment: Chapter 10** Starr/Waterman, pp. 356--376

**Listening Assignment:**

- "Crossroads" Cream (1968)

**Chapter 10 quiz due by 11:59 pm on Course Den**

Th. 10/4: NO CLASS MEETING. HAPPY FALL BREAK!

Tu. 10/9: **EXAM II (Chapters 8-10)**

Th. 10/11 1970-1985

**Reading Assignment: Chapter 11** Starr/Waterman, pp. 377-385

Tu. 10/16: 1970-1985

**Reading Assignment: Chapter 11** Starr/Waterman, pp. 389-418

**Listening Assignment:**

- "Stairway to Heaven" Led Zeppelin (1971)
- "Oye Como Va" Santana (1971)
- "Love's Theme" Barry White & the Love Unlimited Orchestra (1973)
- "Love to Love You Baby" Donna Summer (1975)
- "Bad Girls" Donna Summer (1979)
- "Good Times" Chic (1979)

**Chapter 11 quiz due by 11:59 pm on Course Den**

Th. 10/18: 1970-1985

**Reading Assignment: Chapter 12** Starr/Waterman, pp. 419-433

**Listening Assignment:**

*Red Headed Stranger* (album) Willie Nelson (1975)

“Blue Eyes Cryin in the Rain” Willie Nelson (1975)

“Pedro Navaja” Willie Colon & Ruben Blades (1977)

Tu. 10/23: 1970-1985

**Reading Assignment: Chapter 12** Starr/Waterman, pp. 434-444

**Listening Assignment:**

“Psycho Killer” The Talking Heads (1977)

“The Message” Grandmaster Flash & the Furious Five (1982)

**Chapter 12 quiz due by 11:59 pm on Course Den**

Th. 10/25: 1970-1985

**Reading Assignment: Chapter 13** Starr/Waterman, pp. 445-465

Tu. 10/30: 1970-1985

**Reading Assignment: Chapter 13** Starr/Waterman, pp. 466-487

**Listening Assignment:**

“Lady” Kenny Rogers (1980)

“Sweet Dreams (Are Made of This)” The Eurythmics (1983)

“What’s Love Got to Do with It” Tina Turner (1984)

“Jump” Van Halen (1984)

“Sledgehammer” Peter Gabriel (1986)

Th. 11/1: NO CLASS MEETING. INSTRUCTOR IS ATTENDING A CONFERENCE.

Tu. 11/6: 1970-1985

**Reading Assignment: Chapter 13** Starr/Waterman, pp. 488-502

**Listening Assignment:**

“Like a Virgin” Madonna (1984)

“When Doves Cry” Prince & the New Power Generation (1984)

**Chapter 13 quiz due by 11:59 pm on Course Den**

Th. 11/8: **EXAM III (Chapter 11-13)**

Tu. 11/13: 1985-present

**Reading Assignment: Chapter 14** Starr/Waterman, pp. 503-521

**Listening Assignment:**

“Walk This Way” Run-DMC with Aerosmith (1986)

“Night of the Living Baseheads” Public Enemy (1988)

“What’s My Name?” Snoop Doggy Dogg (1993)

“U.N.I.T.Y.” Queen Latifah (1994)

Th. 11/15: 1985-present

**Reading Assignment: Chapter 14** Starr/Waterman, pp. 522-538

**Listening Assignment:**

“Holiday In Cambodia” Dead Kennedys (1980)

“Smells Like Teen Spirit” Nirvana (1991)

“Doo Wop (That Thing)” Lauren Hill (1998)

“Nowhere To Stand” k.d. lang (1989)

**Chapter 14 quiz due by 11:59 pm on Course Den**

**Covers Paper due in CourseDen at 11:59pm**

Tu. 11/20: NO CLASS MEETING. HAPPY THANKSGIVING BREAK!

Th. 11/22: NO CLASS MEETING. HAPPY THANKSGIVING BREAK!

Tu. 11/27: 1985-present

**Reading Assignment: Chapter 15** Starr/Waterman, pp. 555-570

Th. 11/29: 1985-present

**Reading Assignment: Chapter 15** Starr/Waterman, pp. 571-586

**Listening Assignment:**

“Bodysnatchers” Radiohead (2007)

“Hey Ya” Outkast (2003)

Tu. 12/4: 1985-present

**Reading Assignment: Chapter 15** Starr/Waterman, pp. 587-600

**Listening Assignment:**

“Top Dawg” Kendrick Lamar (2015)

“I” Kendrick Lamar (2015)

“Rolling in the Deep” Adele (2011)

“Shake it Off” Taylor Swift (2014)

**Chapter 15 quiz due by 11:59 pm on Course Den**

Th. 12/6 Exam Review

Tues. 12/11 11:00am-1:00pm

**FINAL EXAM for Section 02 (11:00 class)**

Thurs. 12/13 8:00-10:00am

**FINAL EXAM for Section 01 (9:30 class)**