

Arizona State University Criteria Checklist for

CULTURAL DIVERSITY IN THE UNITED STATES [C]

Rationale and Objectives

The contemporary "culture" of the United States involves the complex interplay of many different cultures that exist side by side in various states of harmony and conflict. The history of the United States involves the experiences not only of different groups of European immigrants and their descendants but also of diverse groups of American Indians, Hispanic Americans, African Americans, and Asian Americans--all of whom played significant roles in the development of contemporary culture and together shape the future of the United States. At the same time, the recognition that gender, class, and religious differences cut across all distinctions of race and ethnicity offers an even richer variety of perspectives from which to view ourselves. Awareness of our cultural diversity and its multiple sources can illuminate our collective past, present, and future and can help us to achieve greater mutual understanding and respect.

The objective of the Cultural Diversity requirement is to promote awareness and appreciation of cultural diversity within the contemporary United States through the study of the cultural, social, or scientific contributions of women and minority groups, examination of their experiences in the U.S., or exploration of successful or unsuccessful interactions between and among cultural groups.

Proposer: Please complete the following section and attach appropriate documentation.

ASU--[C] CRITERIA			
CULTURAL DIVERSITY IN THE UNITED STATES			
YES	NO		Identify Documentation Submitted
		1. A Cultural Diversity course must meet the following general criteria:	
<input checked="" type="checkbox"/>	<input type="checkbox"/>	The course must contribute to an understanding of cultural diversity in contemporary U.S. Society.	Course Competencies, Course outline, Syllabus, Textbook TOC, Video Documentary Summaries, Assignment Examples
		2. A Cultural Diversity course must then meet at least one of the following specific criteria:	
<input checked="" type="checkbox"/>	<input type="checkbox"/>	a. The course is an in-depth study of culture-specific elements, cultural experiences, or cultural contributions (in areas such as education, history, language, literature, art, music, science, politics, work, religion, and philosophy) of gender*, racial, ethnic and/or linguistic minority groups** within the United States.	Course Competencies, Course Outline, Syllabus, Textbook TOC, Video Documentary Summaries, Assignment Examples
<input type="checkbox"/>	<input type="checkbox"/>	b. The course is primarily a comparative study of the diverse cultural contributions, experiences, or world views of two or more gender*, racial, ethnic and/or linguistic minority groups** within the United States.	
<input type="checkbox"/>	<input type="checkbox"/>	c. The course is primarily a study of the social, economic, political, or psychological dimensions of relations between and among gender*, racial, ethnic and/or linguistic minority groups** within the United States. *Gender groups would encompass categories such as the following: women, men, lesbians, gays, bisexuals, transgender individuals, etc. **Cultural, racial, ethnic, and/or linguistic minority groups in the U.S. would include categories such as the following: Hispanics, African Americans, Native Americans/First Peoples, Asian Americans, Jewish Americans, Muslim Americans, members of the deaf community, etc.	

Course Prefix	Number	Title	Designation
MHL	155	Survey of American Music	CULTURAL

Explain in detail which student activities correspond to the **specific** designation criteria.
Please use the following organizer to explain how the criteria are being met.

Criteria (from checksheet)	How course meets spirit (contextualize specific examples in next column)	Please provide detailed evidence of how course meets criteria (i.e., where in syllabus)
Example- See 2b. Compares 2 U.S. cultures	Example- Compares Latino & African American Music	Example- See Syllabus Pg. 5
1. Course contributes to an understanding of cultural diversity in contemporary U.S. society.	Course content integrates cultural diversity into the survey of folk, popular, and classical music in America. Ethnic influences are included in course competencies and outline. The supplementary video American Roots Music presents the story of the roots music revival of the twentieth century and includes audiovisual examples of styles such as the Tejano music of Flaco Jimenez, Clifton Chenier's zydeco, and contemporary Native American music of R. Carlos Nakai and Robert Mirabal. Course text material and recordings also provide context for ethnic music in America such as mariachi music, Cuban dance music, and Iraqi American music recorded at a wedding in Detroit. African American contributions form an important course component, as they encompass folk (blues), jazz, and classical music categories.	Course Competencies: 5: Describe examples of African American cultural and musical contributions to jazz and American popular music. 6. Describe the culturally diverse nature of American music, using specific supporting examples from folk, popular, and classical styles. 11. Explain the role of folk music in cultural identity and American social justice movements. Course Outline: IA,C,D: Folk and Ethnic Music (North American Indian, African American, Latino) IIID,E: Popular Music (rhythm and blues, hip-hop, rap) IV: Jazz V: Theater Music:Black musicians, Jewish composers Text Chapters (Correspond to syllabus weeks 2-5, 7-9, 13-14) 2. The African American Tradition-African Music and its Relation to Black Music in America 3. The American Indian Tradition-Indian Music and Acculturation 4. Latino Traditions 5. Diverse Traditions: French,

		<p>Scandinavian, Arab, and Asian</p> <p>8. The Blues</p> <p>9. Rock Music-Rock's Ties to Rhythm and Blues, Hip Hop</p> <p>11. Urban Revivalism and Gospel Music - Black Gospel Music</p> <p>16. Jazz: The Emergence of Modern Jazz</p> <p>Video documentary American Roots Music video Episode 4. "focuses on the reassessment of diverse ethnic musics previously excluded from American 'folk' music, and their inclusion in a redefined 'American roots music.' This episode describes the flourishing of Cajun culture in southwest Louisiana, the popularization of tejano music in south Texas, and the evolution of Native American music forms. Episode Four also rounds out the series by exploring the state of American roots music today - where the blues, country and gospel genres are now and where they are headed in the 21st century. "</p> <p>Assignment Examples:</p> <p>Group discussion questions:</p> <p>Chapter 3 The American Indian Tradition: How does waila ("chicken scratch") music of the Papago, Pima, and Yaqui cultural groups in southern Arizona demonstrate the cultural diversity of the southwest United States?</p> <p>Chapter 5 Diverse Traditions:</p> <p>For each of the groups in Chapter 5 (French, Scandinavian, Arab, Asian), answer the following question: Based on what you learned about each group from the reading, and your own musical experiences, what conclusions can you draw about the cultural diversity of contemporary American popular music?</p> <p>Based on information in Chapter 9 of the text, answer the</p>
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		<p>following questions about hip hop culture: When did the music first appear? In what culture did it develop? What is its economic and cultural position in the twenty-first century?</p> <p>Test Essay Question: How does jazz music reflect the cultural diversity specific to New Orleans?</p> <p>Research Paper Topic: What is the role of music in cultural identity? In what ways should the preservation of traditional music making compromise with and adapt to modern society, and in what ways should ethnic music retain its musical integrity?</p>
<p>2a. The course is an in-depth study of culture-specific elements, cultural experiences, or cultural contributions of gender, racial/ethnic, and/or linguistic minority groups within the U.S.</p>	<p>Course content includes musical contributions of racial/ethnic groups such as African American, Native American, Hispanic American, and Asian American to all categories of American music. Specific elements of each group’s culture and music are studied through text descriptions and recorded examples, and students learn about the historical experiences of minorities in America as a context for the musical examples heard in recordings and watched on video. For example, forced relocation of American Indian groups is presented as a catalyst for development of acculturated musics such as Waila in southern Arizona. Elements of African American music such as call-and-response and syncopation are studied in early contexts of work songs and spirituals, and are followed through American history to show the substantial impact of African American music on popular secular music (rhythm and blues, rock), jazz, and gospel. To highlight the contributions of African American music, the text authors describe contemporary black gospel music as “multiracial and</p>	<p>Course competencies</p> <ol style="list-style-type: none"> 2: Identify examples of American Indian music and explain its role in traditional culture. 3. Classify musical examples according to major jazz styles and performers. 5: Describe examples of African American cultural and musical contributions to jazz and American popular music. 6. Describe the culturally diverse nature of American music, using specific supporting examples from folk, popular, and classical styles. 7. List major jazz styles in chronological order and explain social and cultural context for each. 9. Trace the history of American religious music from colonial times to the present, using examples of religious and cultural diversity to explain connections with folk and popular music. 11. Explain the role of folk music in cultural identity and American social justice movements. 12. Describe the development of rock and country music, including cultural factors and

	<p>multidenominational,” suggesting that gospel music has joined jazz and rock and roll in the “long succession of exports of American popular music — all of which have stemmed from African American roots” (Candelaria and Kingman, p. 171).</p>	<p>significant musicians.</p> <p>Course Outline: I: Folk and Ethnic Music IIIDE: Spirituals, revivalism, and gospel music IIIA3: Early musical theater IIIDE: Rock, hip-hop, and rap IV: Jazz VA2: Early theater music - black musicians on Broadway, Yiddish theater</p> <p>Text Chapters (Correspond to syllabus weeks 2-5, 7,9, 12-13, 17)</p> <p>2. The African American Tradition - African Music and Its Relation to Black Music in America</p> <p>3. The American Indian Tradition - Indian Music and Acculturation</p> <p>4. Latino Traditions - Secular Music from Mexico, Latin-Derived Influences in American Popular Music</p> <p>5. Diverse Traditions - The French Influence in Louisiana (Cajun and zydeco), The Scandinavian Influence in the Upper Midwest, The Asian Influence</p> <p>8. The Blues - Characteristics of the Blues, Blues at the Turn of the Century</p> <p>9. Rock Music - Rock's Ties to Rhythm and Blues, Reaching White Audiences</p> <p>11. Urban Revivalism and Gospel Music - Gospel Music after the Advent of Radio and Recordings (Secularization and Commercialization in Black Gospel Music)</p> <p>13: Popular Musical Theater and Opera</p> <p>15. Ragtime and Precursors of Jazz</p> <p>16. Jazz - The New Orleans Style</p> <p>17. The Search for an American Identity (Gershwin "Rhapsody in Blue," Still "Afro-American Symphony")</p>
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		<p>Video Documentary American Roots Music Episode One "explores such important turning points as the popularization of African-American spirituals by the Fisk Jubilee Singers" and "the creation of gospel music by Thomas A. Dorsey."</p> <p>American Roots Music Episode Three explores gospel music "from the Golden Gate Quartet to Rosetta Tharpe, Mahalia Jackson, and the crossover success of the Staple Singers. Urban migration from the Mississippi Delta to Chicago fosters the electrification of the blues, producing such giants as Muddy Waters and Howlin' Wolf."</p> <p>Video Documentary Broadway The American Musical Episode One: " 'Flo Ziegfeld was like the Broadway equivalent of the melting pot itself.' Ziegfeld's story introduces many of the era's key figures: Irving Berlin, a Russian immigrant who becomes the voice of assimilated America; entertainers, like Jewish comedienne Fanny Brice and African American Bert Williams, who become America's first 'crossover' artists."</p> <p>Video Documentary Copland and the American Sound explores and demonstrates the multicultural influences on the twentieth-century composer's music. Copland was "the son of a Jewish shopkeeper, who went to public school, took piano lessons, and was mitzvahed at the Kane Street synagogue—places all within a few blocks of each other. In this world, the young Copland heard a lot of Yiddish popular music, which grew out of a tradition filled with improvisation." When he studied with composition teacher Boulenger, she "encouraged him to be himself."</p>
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		<p>She wanted him to develop an American kind of style, based on the Jewish, jazzy, street music he knew so well."</p> <p>Assignment Examples:</p> <p>In-class group discussions:</p> <p>Chapter 2 African music and its relation to black music in America: To what extent is it African, and what evidence do we have of its African character? What were the contributions of Marion Anderson and Paul Robeson to twentieth-century American music?</p> <p>Chapter 4 Latino Traditions: Based on information from the videos and your text, analyze similarities and differences between Tejano music and Caribbean-influenced American music. What accounts for the similarities and differences? Include specific details about musical characteristics (such as instrumentation, style, and rhythm) and cultural roots of each type of music.</p> <p>Homework Assignment: Find recorded blues examples of three different textual themes described in Chapter 8. Using specific lyrics to support your ideas, describe how each song reflects the theme. How do these themes relate to the history and context of American blues music?</p> <p>Research Paper Topic: Analyze the relationship between at least two ragtime songs and two blues songs. How does your analysis compare with the historical and cultural relationship between the two genres?</p> <p>Essay Test Questions: Describe musical influences of the Caribbean on American popular music from the 1950s to the present. Describe musical influences of the blues on American popular music from 1940s to the</p>
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		present.
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MHL 155 Justification for Cultural Diversity Designation

Studying American music allows students to learn about unique musical elements of a variety of cultures and to experience the results of multicultural mixtures. While some ethnic musicians have retained traditional characteristics, many contemporary musicians are exploring combinations of traditional and mainstream popular styles, reflecting their own evolving cultural identities within the United States. African American music has long been an integral part of many types of American music, and students can develop a deeper appreciation for the breadth of its impact through historical review. By exploring the roots of American music, students can gain insight into the history of the diverse cultures in American society and awareness of the contributions of these groups to contemporary American music.

MCCCD MHL 155 Official Course Competencies/Outline

MHL 155 Course Competencies

1. Identify musical examples from American folk, popular, and classical styles of various historical periods (I-VI).
2. Identify examples of American Indian music and explain its role in traditional culture (I).
3. Classify musical examples according to major jazz styles and performers (IV).
4. Identify and describe stylistic traits of several major American classical composers (VI).
5. Describe examples of African American cultural and musical contributions to jazz and American popular music (I, III, IV, V).
6. Describe the culturally diverse nature of American music, using specific supporting examples from folk, popular, and classical styles (I, II, V, VI).
7. Contrast the development and role of classical music in America with that of Europe (V, VI).
8. List major jazz styles in chronological order and explain social and cultural context for each (IV).
9. Trace the history of American religious music from colonial times to the present, using examples of religious and cultural diversity to explain connections with folk and popular music (I, II, III).
10. Contrast musical theater of the “Golden Age” with productions of the last thirty years, providing supporting examples of shows and composers (V).
11. Explain the role of folk music in cultural identity and American social justice movements (I, III).
12. Describe the development of rock and country music, including cultural factors and significant musicians (III).

MHL 155 Course Outline

I. Folk and Ethnic Music

- A. North American Indian
 1. Musical characteristics
 2. Ritual and ceremonial traditions and purposes
 3. Contemporary trends and acculturated styles
- B. British/Celtic
 1. Musical and textual characteristics
 2. Ballads and instrumental folk traditions
- C. African American
 1. Musical characteristics and influences
 2. Spirituals and work songs
- D. Latino
 1. Mexican religious and secular music
 2. Caribbean and South American popular music
 - a. Clave rhythm and other musical characteristics
 - b. Influences on American popular music and dance
- E. French (Cajun and zydeco)

II. Religious Music

- A. Psalmody and tune books
- B. Singing-school movement
- C. Southern shape-note hymnody
- D. Spirituals
- E. Revivalism and gospel music

III. Secular and Popular Music

- A. Colonial period to twentieth century
 - 1. Popular dance and song
 - 2. Military and concert band music (John Philip Sousa)
 - 3. Early musical theater
- B. Country Music
 - 1. Early styles and characteristics (Carter Family, Jimmie Rodgers)
 - 2. Commercialization and dissemination through radio and recordings
 - 3. Western swing, honky tonk and other styles after 1940
 - 4. Bluegrass
 - 5. Neotraditionalism vs. contemporary popular styles
- C. Urban Folk Music (Woody Guthrie, Bob Dylan)
- D. Rock
 - 1. Early rock and roll characteristics
 - 2. Rhythm and blues and 1950s racial attitudes
 - 3. 1960s styles and connections to social movements
 - 4. Fragmentation and subgenres after 1970
- E. Hip-hop and Rap
 - 1. Origins and socio-cultural contexts
 - 2. Musical characteristics
 - 3. Relationship to mainstream musical culture

IV. Jazz

- A. Influence of minstrelsy, blues, ragtime, brass bands
- B. Musical characteristics
 - 1. Improvisation
 - 2. Structure and form
 - 3. Instrumentation and roles
- C. Styles and cultural context
 - 1. New Orleans multi-cultural roots (Louis Armstrong)
 - 2. Swing bands and jazz as popular dance music (Basie, Ellington)
 - 3. Bebop and jazz as complex listening music (Charlie Parker, Dizzy Gillespie)
 - 4. Avant-garde and connections with 1960s social movements (John Coltrane)
 - 5. Rock/funk fusion and electronic instruments in jazz (Miles Davis)
 - 6. Neotraditionalism and jazz as “America’s classical music” (Wynton Marsalis)

V. Theater and Film Music

- A. Musical theater
 - 1. Variety shows and vaudeville
 - 2. Early twentieth-century musical theater

- a. Black musicians on Broadway
 - b. Yiddish theater and Jewish composers
 - c. Musical comedies
 - 3. Folk opera: George Gershwin *Porgy and Bess*
 - 4. Mid-twentieth century Golden Age
 - a. Integration of music and drama
 - b. *Show Boat* and *West Side Story* (Kern, Bernstein, Sondheim)
 - c. Rodgers and Hammerstein and other significant composers
 - 5. After 1960
 - a. Expansion of source material
 - b. Multimedia and special effects
- B. Film music**
- 1. Influence of European romantic symphonic style
 - 2. Classical film score specialists
 - a. Bernard Herrmann (*Psycho*)
 - b. John Williams (*Star Wars*)
 - 3. Trends after mid-twentieth century
 - a. Original songs or instrumental themes written for film
 - b. Collections of popular songs instead of integrated film scores
 - c. Electronic instruments and effects
 - d. Wide range of musical styles (e.g., rock, jazz, country, ethnic)

VI. Classical/Concert Music

- A. Late nineteenth and early twentieth century**
 - 1. Professional orchestras and concert halls
 - 2. Universities and conservatories
 - 3. Second New England composer school
- B. American nationalistic style**
 - 1. Nationalism vs. universality
 - 2. Role of folk music
 - 3. Aaron Copland and other significant composers
- C. Twentieth-century innovations**
 - 1. Collages of sound (Charles Ives)
 - 2. Electronic and serial music (Milton Babbitt)
 - 3. Chance music (John Cage)
 - 4. Minimalism (Philip Glass, Steve Reich)
 - 5. Multimedia and concept music (Pauline Ontiveros)

CHANDLER-GILBERT COMMUNITY COLLEGE
Course Syllabus: Survey of American Music - MHL 155 (21430) Fall 2012

Meeting Times: Monday and Wednesday 12:40 – 1:55 p.m.

Location: A158, Chandler-Gilbert Community College, Pecos Campus

Instructor: Dr. Kaye Ferguson

E-mail: vivian.ferguson@cgc.edu

Telephone (Communication/Fine Arts Division Secretary): 480-732-7232

Office Hours: 10:00 – 11:00 a.m. Monday and Wednesday by appointment (other times also available).

COURSE DESCRIPTION (FROM MARICOPA COUNTY COMMUNITY COLLEGE DISTRICT)

History of the music of North America from the earliest American Indian music to the present. Introduction to the musical trends, composers, socioeconomic developments and trends, musical forms and styles that influence our modern American musical sense.

Required Materials (Book + 4CD set):

Candelaria, Lorenzo and Daniel Kingman. *American Music: A Panorama*. 4th concise ed. Belmont, CA: Thomson Schirmer, 2011.

Important Note! Read this syllabus carefully, and check with the instructor if you have any questions. Students will be notified by the instructor of any changes in course requirements or policies. Students are responsible both for the information contained in this syllabus and in the *Chandler-Gilbert Community College Student Handbook and Catalog*.

ASSIGNMENTS

Paper (three parts)	15%
Tests (four)	20%
Final Exam	10%
In-class quizzes/assignments	25%
Homework	30%

PAPER 15%

You will write a position paper about an issue in American music, supporting your claims with information from a variety of resources. You will select your topic from a list of choices. The assignment will be completed in three parts: Annotated bibliography (2.5%), Outline (2.5%), and Final Paper (10%). For detailed guides, see Assignments section of course Blackboard site.

TESTS (four, equally weighted, lowest grade dropped) – 20%

There is no make-up option for tests, but the lowest grade in this category will be dropped (reflected in Blackboard current grade average throughout semester). Tests include listening, short answer/essay, and multiple choice items, many of which require critical thinking skills such as application, analysis, and synthesis. Multiple-choice sections require use of a *scantron* sheet, available for purchase in the bookstore.

FINAL EXAM - 10%

The final exam is comprehensive, covering material from the entire semester. The exam contains listening, short answer/essay and multiple-choice sections. Many items of require critical thinking skills such as application, analysis, and synthesis. Multiple-choice section requires use of a *scantron* sheet, available for purchase in the bookstore.

IN-CLASS QUIZZES AND ASSIGNMENTS 25% (variable number, equally weighted, lowest two grades dropped)

There is no make-up option for in-class quizzes/assignments, but the lowest two grades in this category are dropped (reflected in Blackboard grade average throughout semester). Quizzes cover readings, listening, videos, and class activities. Some quizzes will be announced and others will be reading checks over assigned material listed in the course schedule. Items incorporating material from CD selections that accompany the text may include analysis of musical elements, instrument identification, and recognition/comparison of styles, composers, performers, and works. In-class activities may include group work.

HOMEWORK 30% (variable number - equally weighted)

Homework assignments are designed to help you engage with the material, improve your comprehension, practice writing and research skills, and gain feedback about your progress.

- Homework is due at the beginning of class and will not be accepted for credit after that time (even if you arrive late to class).
- Homework assignments must be word-processed to earn credit.
- If you need to miss class on an assignment due date, the homework assignment may be e-mailed in advance, but it must be sent before class starts on the due date to receive credit.
- See the chart below for general homework grading guidelines. (Numerical scores will be posted in the Blackboard Grade Center.)

A+ (100) A (95) A- (90)	B+ (88) B (85) B- (80)	C+ (78) C (75) C- (70)	D+ (68) D (65) D- (60)
Exceeds assignment requirements, shows thorough knowledge of material and context. Demonstrates critical thinking in analysis and draws insightful conclusions. Communicates clearly and logically using appropriate academic language with no substantial mechanical errors.	Meets assignment requirements. Shows basic knowledge of material with few mechanical errors, but may not always communicate clearly or demonstrate insight. Response may focus more on description than analysis.	Falls short of assignment requirements. Writes vague or general statements that reflect partial understanding of material. Writing may include distracting mechanical errors.	Fails to show understanding of material. Organization is illogical or confusing. Use of repetitive words or phrases, informal language, or mechanical errors may make writing difficult to understand.

ATTENDANCE

Regular attendance and participation is vital to your success in this class. Excessive (more than two consecutive) absences create grounds for potential dismissal from the course. If you choose to withdraw from the course, you must meet deadline requirements and complete appropriate CGCC forms.

GRADES

- There are no extra credit options in this course, so it is important that you attend class regularly, plan carefully, and turn in assignments on time so you can earn the grade you want.
- Grades are posted on Blackboard and you are responsible for monitoring your grade.
- Be sure to save all of your returned papers and assignments. If you think an error has been made in grade posting, send me an e-mail through Blackboard as soon as possible, then bring the paper to class.

A=90-100%	B=80-89%	C=70-79%	D=60-69%	F=BELOW 60%
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NOTE: All assignments are scored using percentage, with 100 being the highest score possible.

GUIDELINES FOR WRITTEN ASSIGNMENTS

- Appearance
 - Neat, clean
 - Pages stapled before you come to class (double-sided printing encouraged)
- Format
 - Word-process all assignments. (Handwritten assignments will NOT receive credit.)
 - Double-space, 12-point Times New Roman font, 1-inch margins on all sides.
 - Heading on first page (may be single-spaced)
 - Student name
 - Instructor name (Dr. Ferguson)
 - Course number (MHL 155)
 - Date
 - Running head on all pages after first: Last name Page# (e.g., Henderson 2)
- Citations
 - Use MLA format (2009 guidelines)
 - Provide proper citations when quoting, paraphrasing, or using ideas of another person in any way. (No credit will be given for any assignment involving plagiarism or academic dishonesty.)
- Language
 - Use formal academic language (without contractions or slang).
 - Choose precise, specific words.
 - Use music terminology correctly.
 - Write clear, direct sentences.
 - Correct spelling and grammar errors before submitting paper.
- Content
 - Follow assignment guidelines carefully.
 - Show evidence of critical thinking.
 - Write in your own words, using minimal amount of directly quoted material.
 - Complete assignments individually unless otherwise specified. (If two papers contain sections of similar wording and structure, neither will receive credit.)

PLAGIARISM (SEE ALSO SEPARATE HANDOUT AND BLACKBOARD SITE)

Note: Students will not receive credit for any assignment involving plagiarism or academic misconduct. Plagiarism may result in a failing grade for the course, or additional consequences. Avoid plagiarism by using proper paraphrasing techniques and citing sources properly. The following information applies to ALL written assignments for this class, including homework in which you use the text as your resource.

Other examples of plagiarism/academic dishonesty include, but are not limited to, the following:

- Listing incorrect information for a source.
- Changing words while retaining the structure of another's work.
- Using someone else's ideas without proper citation.
- Submitting another person's work or collaborative work as your own.
- Submitting your own work completed previously for another class.

Additional resource regarding plagiarism available on course Blackboard site: Course Information>Writing

SCHEDULE (Subject to change based on class needs.)

Week 1

Music Fundamentals

📖 Preface

Week 2

📖 1 – The English-Celtic Tradition

📖 2 – The African American Tradition

Week 3

📖 3 – The American Indian Tradition

Week 4

📖 4 – Latino Traditions

📖 5 – Diverse Traditions

Week 5

📖 6 – Folk Music as an Instrument of Advocacy

Test 1 Chapters 1-6

Week 6

📖 7 – Country Music

Week 7

Due: Paper Annotated Bibliography

📖 8 – The Blues

📖 9 – Rock Music

Week 8

📖 9 – Rock Music

Test 2 Chapters 7-9

Week 9

📖 10 – From Psalm Tune to Rural Revivalism

📖 11 – Urban Revivalism and Gospel Music

Week 10

Due Monday 10/22: Paper outline/introduction

📖 12 – Secular Music in the Cities from Colonial Times to the Age of Andrew Jackson

📖 13 – Popular Musical Theater and Opera from the Jacksonian Era to the Present

Week 11

📖 14 – Popular Music from the Jacksonian Era to the Advent of Rock

Test 3 Chapters 10-14

Week 12

📖 15 – Ragtime and Precursors of Jazz

Week 13

Due: Final Paper

📖 16 – Jazz

Week 14

📖 17 – The Search for an American Identity

Test 4 Chapters 15-17

Week 15

📖 18 – Twentieth-Century Innovation and the Contemporary World

Week 16

📖 19: Film Music

Final review

American Roots Music: Episode Summaries (video)

Retrieved 27 Sept. 2012 from

http://www.pbs.org/americanrootsmusic/pbs_arm_episode_summaries.html

Episode One: When First Unto This Country traces the emergence of roots music in America from its European and African origins through its maturation into American musical genres such as spirituals, blues, country and gospel. For the first time, American "folk" music is defined as scholars and music industry entrepreneurs travel throughout the nation to record authentic cultural expression through field recordings, photographs, early newsreels, and ethnographic footage. "Hillbilly" and "race" records become profitable recording industry genres that popularize regional music. The emergence of radio broadens audiences and helps the cross-fertilization of various musical forms. Episode One explores such important turning points as the popularization of African-American spirituals by the Fisk Jubilee Singers, the birth of country music with the recording of the Carter Family and Jimmie Rodgers by Ralph Peer, the development of the Grand Ole Opry, and the creation of gospel music by Thomas A. Dorsey with commentary by Pete Seeger, Bonnie Raitt, Arlo Guthrie, Ricky Skaggs, Rufus Thomas and Keb' Mo' among many others.

Episode Two: This Land is Your Land explores a period in which different strands of roots music become commercialized and visible through movies, television, radio and records. Concurrently, "folk music" is redefined to include newly written music for songs that often deal with social causes. Roots music is influenced by the labor movement, WWII, urban migration, progressive politics and the McCarthy era. During this episode, we see how roots genres, particularly country, are evolving. From the popularization of cowboy and western music through movies and radio to the development of western swing by charismatic band leader, Bob Wills, the creation of Bluegrass by Bill Monroe and Earl Scruggs and the innovations of "honky tonk" artists including Ernest Tubb, Lefty Frizzell and Hank Williams, country music is sprouting many branches from its roots. Episode Two also highlights the early folk revival with the emergence of Woody Guthrie and the recording of Lead Belly by John and Alan Lomax. Finally, we trace the origins of the blues scene in Memphis from a small radio station down in Helena, Arkansas where the blues were first broadcast to Elvis Presley's first big hit with Arthur "Big Boy" Crudup's blues song "That's All Right Mama." Commentary in this episode is provided by Earl Scruggs, Merle Haggard, Marty Stuart, Arlo Guthrie, Sam Phillips, Kitty Wells and B.B. King among many others.

Episode Three: The Times They are A-Changin' traces the continuing emergence of American roots music through a national awareness catalyzed by the folk and blues revivals. Gospel music's golden years are explored in this episode, from the Golden Gate Quartet to Rosetta Tharpe, Mahalia Jackson, and the crossover success of the Staple Singers. Urban migration from the Mississippi Delta to Chicago fosters the electrification of the blues, producing such giants as Muddy Waters and Howlin' Wolf. During this period, folk music and the blues become intertwined with youth culture and social and political causes like the Civil Rights and anti-war movements. The Newport Folk Festival presents a mixture of traditional blues, gospel and country artists with popular "folk" and protest singers of the time. Blues bands integrate and begin playing for integrated audiences, and Bob Dylan, the most prolific singer/songwriter of the generation, goes electric, causing quite a stir in the "folk" community.

Commentary in this episode is provided by Mavis Staples, Bonnie Raitt, Peter Yarrow, Pete Seeger, John Sebastian, Keith Richards, James Cotton and B.B. King among many others.

Episode Four: All My Children of the Sun focuses on the reassessment of diverse ethnic musics previously excluded from American "folk" music, and their inclusion in a redefined "American roots music." This episode describes the flourishing of Cajun culture in southwest Louisiana, the popularization of tejano music in south Texas, and the evolution of Native American music forms. Episode Four also rounds out the series by exploring the state of American roots music today - where the blues, country and gospel genres are now and where they are headed in the 21st century. Commentary in this episode is provided by Marc and Ann Savoy, Steve Riley, Flaco Jimenez, Edwin Hawkins, Robbie Robertson, Floyd Westerman, and Robert Mirabal among many others.

MHL 155 Assignment Examples: Cultural

In-class assignments/discussions

Criterion 1:

Chapter 3 The American Indian Tradition: How does *waila* (“chicken scratch”) music of the Papago, Pima, and Yaqui cultural groups in southern Arizona demonstrate the cultural diversity of the southwest United States?

Chapter 5 Diverse Traditions: For each of the groups in Chapter 5 (French, Scandinavian, Arab, Asian), answer the following question: Based on what you learned about each group from the reading and your own musical experiences, what conclusions can you draw about the cultural diversity of contemporary American popular music?

Chapter 9: Based on information in Chapter 9 of the text, answer the following questions about hip hop culture: When did the music and culture first appear? In what culture did it develop? What is its economic and cultural position in the twenty-first century?

Criterion 2a:

Chapter 2 African music and its relation to black music in America: To what extent is it African, and what evidence do we have of its African character? What were the contributions of Marion Anderson and Paul Robeson to twentieth-century American music?

Chapter 4 Latino Traditions: Based on information from the videos and your text, analyze similarities and differences between Tejano music and Caribbean-influenced American music. What accounts for the similarities and differences? Include specific details about musical characteristics (such as instrumentation, style, and rhythm) and cultural roots of each type of music.

Homework Assignments

Criterion 1: Based on information in Chapter 9 of the text, answer the following questions about hip hop culture: When did the music first appear? In what culture did it develop? What is its economic and cultural position in the twenty-first century?

Criteria 2a: Collect recorded blues examples of three different textual themes described in Chapter 8. Using specific lyrics to support your ideas, describe how each song reflects the theme. How do these themes relate to the history and context of American blues music?

Research Paper Topics

Criterion 1: What is the role of music in cultural identity? In what ways should the preservation of traditional music making compromise with and adapt to modern society, and in what ways should ethnic music retain its musical integrity?

Criterion 2a: Analyze the relationship between at least two ragtime songs and two blues songs. How does your analysis compare with the historical and cultural relationship between the two genres?

Test Questions

Criterion 1: How does jazz music reflect the cultural diversity specific to New Orleans?

Criterion 2a: Describe musical influences of the Caribbean on American popular music from the 1950s to the present. Describe musical influences of the blues on American popular music from 1940s to the present.

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American Music: A Panorama, Concise Edition, 4th Edition

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PART I: FOLK AND ETHNIC MUSICS.

1. The English-Celtic Tradition.

Imported Ballads. Listening Cue: “Barbara Allen” (H. J. Beeker). Features Common to Most Ballads. Naturalized Ballads. Listening Cue: “Gypsy Davy” (Woody Guthrie). Native Ballads. Listening Cue: “John Hardy” (The Carter Family). Print and the Ballad. Fiddle Tunes. Listening Cue: “Soldier’s Joy” (Marion Sumner). Print and the Fiddle Tune. Play-Party Songs 14. Listening Cue: “Old Man at the Mill” (Clint Howard, Fred Price, Doc Watson). Key Terms.

2. The African American Tradition.

African Music and Its Relation to Black Music in America. Listening Cue: “Music in Praise of a Yoruba Chief” (Nigeria). Religious Folk Music: The Spiritual. Listening Cue: “Sheep, Sheep, Don’t You Know the Road” (Bessie Jones, Sea Island Singers). Listening Cue: “Jacob’s Ladder” (Paul Robeson). Secular Folk Music. Listening Cue: “Quittin’ Time Song” (Samuel Brooks). Listening Cue: “John Henry” (Arthur Bell). Key Terms.

3. The American Indian Tradition.

Music in Indian Life. Types of Songs According to Purpose. Listening Cue: “Pigeon’s Dream Song” (Louis Pigeon, vocal; Menominee, Northern Plains). Listening Cue: “Cherokee/Creek Stomp Dance” (Eastern Woodlands). Listening Cue: “Butterfly Dance” (San Juan Pueblo, New Mexico). Characteristics of Indian Music. Indian Music and Acculturation. Listening Cue: “Ghost Dance Song” (Pawnee Plains). Listening Cue: “Rabbit Dance” (Los Angeles Northern Singers) 41. Key Terms.

4. Latino Traditions.

The Legacy of the Spanish Conquest. Sacred Music from Mexico. Listening Cue: “Al Pie de Este Santo Altar” (Luis Montoya, vocal; Vincente Padilla, pito). Listening Cue: “Los Posadas” (Franquilino Miranda and group). Secular Music from Mexico. Listening Cue: “Las Abajeñas” (Mariachi Cobre). Listening Cue: “El Corrido de Gregorio Cortéz” (Los Hermanos Banda).

Listening Cue: “Mal Hombre” (Lydia Mendoza). The Caribbean and South America - Listening Cue: “Para los Rumberos” (Tito Puente). Key Terms.

5. Diverse Traditions: French, Scandinavian, Arab , and Asian.

The French Influence in Louisiana. Listening Cue: “Midland Two-Step” (Michael Doucet, Beausoleil). Listening Cue: “Zydeco sont pas salé” (Clifton Chenier). The Scandinavian Influence in the Upper Midwest - Listening Cue: “Banjo, Old Time” (LeRoy Larson, Minnesota Scandinavian Ensemble). Arab American Traditions. Listening Cue: “Zaffat al-Hilu” (Majid Kakka, Bells Band). The Asian Influence. Listening Cue: “Tampopo” (Nobuko Miyamoto). Key Terms.

6. Folk Music as an Instrument of Advocacy.

Listening Cue: “The Farmer Is the Man That Feeds Them All” (Fiddlin’ John Carson). The Urban Folk Song Movement of the 1930s and 1940s. Listening Cue “I Am a Union Woman” (Aunt Molly Jackson). Protest and Folk Song in the 1960s. Listening Cue: “Masters of War” (Bob Dylan). Freedom Songs and the Civil Rights Movement in the South. Listening Cue: “We Shall Overcome” (SNCC). Key Terms.

PART: II: THREE OFFSPRING OF THE RURAL SOUTH.

7. Country Music.

Enduring Themes. The “Country Sound”. Commercial Beginnings: Early Recordings, Radio, and the First Stars. Jimmy Rodgers: The Father of Country Music. Listening Cue: “Muleskinner Blues” (Jimmie Rodgers). The West: Cowboys, Honky-Tonks, and Western Swing. Listening Cue: “Cotton-Eyed Joe” (Bob Wills and His Texas Playboys). Postwar Dissemination and Full-Scale Commercialization. Listening Cue: “I’m So Lonesome I Could Cry” (Hank Williams). Listening Cue: “I’m Blue Again” (Patsy Cline). Listening Cue: “Blue Eyes Crying in the Rain” (Willie Nelson). The Persistence and Revival of Traditional Styles. Listening Cue: “Muleskinner Blues” (Bill Monroe and His Blue Grass Boys) 108. Listening Cue: “John Henry” (The Lilly Brothers). Key Terms.

8. The Blues.

Characteristics of the Blues. Listening Cue: “Countin’ the Blues” (Ma Rainey and Her Georgia Jazz Band). Listening Cue: “Prison Cell Blues” (Blind Lemon Jefferson). Listening Cue: “Preachin’ Blues (Up Jumped the Devil)” (Robert Johnson). Early Published Blues. Classic Blues. Blues and Jazz. Boogie-Woogie. Listening Cue: “Mr. Freddie Blues” (Meade “Lux” Lewis). Selling the Country Blues. Urban Blues. Blues at the Turn of the Century. Listening Cue: “Texas Flood” (Stevie Ray Vaughan). Key Terms.

9. Rock Music.

Rock’s Ties to Rhythm and Blues. Listening Cue: “Good Rockin’ Tonight” (Wynonie Harris). Listening Cue: “Rock Around the Clock” (Bill Haley and His Comets). Reaching White

Audiences. The Influence of Country Music. Listening Cue: “That’s All Right” (Elvis Presley). Trends from the 1960s to the Present. Listening Cue: “Good Vibrations” (The Beach Boys). Listening Cue: “The Star-Spangled Banner (Live at Woodstock)” (Jimi Hendrix). Listening Cue: “Eruption” (Van Halen). Listening Cue: “Sheena Is a Punk Rocker” (The Ramones). Hip Hop. Listening Cue: “Walk this Way” (Run-DMC). Key Terms.

PART III: POPULAR SACRED MUSIC.

10. From Psalm Tune to Rural Revivalism.

Psalmody in America. Listening Cue: “Amazing Grace” (Congregation of the Old Regular Baptist Church). The Singing-School Movement. Listening Cue: “Chester” (The Old Sturbridge Singers). Listening Cue: “Amity” (The Old Sturbridge Singers). The Frontier and Rural America in the Nineteenth Century. Listening Cue: “Wondrous Love” (Anonymous 4). Music Among Smaller Independent American Sects. Listening Cue: “ ’Tis the Gift to Be Simple” (The United Society of Shakers). Key Terms.

11. Urban Revivalism and Gospel Music.

Urban Revivalism After the Civil War: The Moody-Sankey Era of Gospel Hymns. Listening Cue: “In the Sweet By-and-By” (The Harmonieon Singers). The Billy Sunday —Homer Rodeheaver Era: Further Popularization. Listening Cue: “Brighten the Corner Where You Are” (Homer Rodeheaver). Gospel Music After the Advent of Radio and Recordings 173. Listening Cue: “Give the World a Smile” (The Stamps Quartet). Listening Cue: “He Got Better Things for You” (Memphis Sanctified Singers). “Swing Down, Chariot” (Golden Gate Quartet). Key Terms.

PART IV: POPULAR SECULAR MUSIC.

12. Secular Music in the Cities.

From Colonial Times to the Age of Andrew Jackson. Concerts and Dances. Listening Cue: “The College Hornpipe” (Rodney Miller). Bands and Military Music. Listening Cue: “Lady Hope’s Reel” (American Fife Ensemble). Listening Cue: “Washington’s March” (The Liberty Tree Wind Players). Musical Theater. Listening Cue: “Chorus of Adventurers” from The Indian Princess (Federal Music Society Opera). Popular Song. “Junto Song” (Seth McCoy). Key Terms.

13. Popular Musical Theater and Opera.

From the Age of Andrew Jackson To the Present. Minstrelsy and Musical Entertainment Before the Civil War. Listening Cue: “De Boatman’s Dance” (Ensemble). From the Civil War Through the Turn of the Century. Listening Cue: “The Yankee Doodle Boy” (Richard Perry). The First Half of the Twentieth Century. The Musical in Its Maturity: Show Boat to West Side Story. Listening Cue: “Cool” West Side Story (Original Broadway Cast). The Musical Since West Side Story. Opera in America. Listening Cue: “It Ain’t Necessarily So” (Lawrence Tibbett). Key Terms.

14. Popular Music from the Jacksonian Era.

To the Advent of Rock. Popular Song from the 1830s Through the Civil War. Listening Cue: “Get Off the Track” (The Hutchinson Family Singers). Listening Cue: “Hard Times Come Again No More” (The Hutchinson Family Singers). Listening Cue: “The Battle Cry of Freedom” (George Shirley). Bands and Band Music from the Civil War to John Philip Sousa. Listening Cue: “The Washington Post March” (Advocate Brass Band). Popular Song in the Gilded Age. Tin Pan Alley: Popular Music Publishing Becomes an Industry. Listening Cue: “Brother, Can You Spare a Dime?” (Bing Crosby). Key Terms.

PART V: JAZZ AND ITS FORERUNNERS.

15. Ragtime and Precursors of Jazz.

The Context of Ragtime from Its Origins to Its Zenith. Listening Cue: “Hello! Ma Baby” (Don Meehan, Dave Corey). The Musical Characteristics of Ragtime. Listening Cue: “Maple Leaf Rag” (Scott Joplin). The Decline and Dispersion of Ragtime. Listening Cue: “If Dreams Come True” (James P. Johnson). Precursors of Jazz. Listening Cue: “Eternity” (Eureka Brass Band). Listening Cue: “Just a Little While to Stay Here” (Eureka Brass Band). Key Terms.

16. Jazz.

The New Orleans Style: The Traditional Jazz of the Early Recordings. Listening Cue: “Dippermouth Blues” (King Oliver’s Creole Jazz Band). Listening Cue: “Hotter Than That” (Louis Armstrong and His Hot Five). Chicago’s Jazz Scene in the 1920s. The Swing Era and the Big Bands. Listening Cue: “Ko-ko” (Duke Ellington and His Orchestra). The Emergence of Modern Jazz: Bop as a Turning Point. Listening Cue: “KoKo” (Charlie Parker). Listening Cue: “Out of This World” (John Coltrane). Jazz Since the 1970s. Listening Cue: “Bitches Brew” (Miles Davis). Key Terms.

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18. Twentieth –Century Innovation and the Contemporary World.

Charles Ives: American Innovator. Listening Cue: Four New England Holidays, Charles Ives (Chicago Symphony Orchestra). New York “Modernism”. Listening Cue: Hyperprism, Edgard Varèse (Columbia Symphony Orchestra). Midcentury Modernism. The West Coast: Cowell and

Partch. Listening Cue: “The Banshee” (Henry Cowell). New Technology and the New Music. Minimalism. Listening Cue: Piano Phase (Steve Reich). Multimedia Art and Concept Music. Classical Music and the Contemporary World. Listening Cue: The Bushy Wushy Rag, Philip Bimstein (Equinox Chamber Players). **Key Terms.**

19. Film Music.

A Realistic Film of the American West. Two Films About the Small Town and the Big City. Three Career Film Composers. Listening Cue: “The Murder” Psycho, Bernard Herrmann (Los Angeles Philharmonic). Listening Cue: “The Imperial March” Star Wars, John Williams (London Symphony Orchestra). The American Panorama on Film. **Key Terms.**

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