

MUS 062 PO -Spring 2017

Survey of American Music

Tuesday and Thursday: 2:45-4:00PM
Room: 212 Thatcher Music Building

Professor: Dr. Ty-Juana Taylor

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Office Location: Room 212 Thatcher Music Building

Office Hours: Tuesdays 1:00-2:00pm (or by appt.)

Course Objective:

Survey of American Music MUS 062 PO is a course intended to highlight several of the diverse music cultures that exist in North America. Throughout the semester, we will take a historical approach to discussing American music, through first focusing on indigenous cultures and their music. The second section of the course will be dedicated to music cultures that materialized with the colonization and development of America. The final section of the course will be dedicated to American music forged in the late 19th and early 20th century forward, paying particular attention to the impact and influence of African American culture and music on virtually all present-day popular music genres.

The objective of the course is to familiarize the class with the diverse landscape of the United States, before its independence up to today. Though this class will consist of both music and non-music majors, students will be taught the tools and then expected to analyze and discuss the basic components of music examples throughout the course (i.e. melody, harmony, rhythm, timbre, technique, instruments, etc.). This class merges music analysis, history, and culture together to offer a new angle in discussing music in North America, namely through a more informed lens.

Course Textbook:

The majority of the required reading can be found in the assigned text, *African American Music: An Introduction*, edited by Mellonee V. Burnim and Portia K. Maultsby. All additional course readings not found in the assigned textbook will be available via the Sakai site.

Attendance/Discussion Lead (20%):

Attendance is voluntary and not required. However, I do and will ask for student participation during class. Every week, two students will be assigned to facilitate 30-45 minutes of class discussion (a list for the semester will be created in week 1). Each week, these two facilitators must work together to highlight points in the assigned readings, create questions for the class, and discuss any themes or poignant aspects of the reading that they found interesting. The rest of the class is expected to participate in the discussion. In order to lead and/or participate in discussion, it is essential that everyone reads and listens to the assigned materials. For those who are unable to attend class, you must ask a peer to provide notes from class. Please note--I will not post any notes, lectures, power points, etc. online.

Listening Reports (20%):

Students are expected to submit **four** 1-2-page reports based on their brief musical and cultural analysis of THREE musical examples assigned for class. Students can select any of the listening examples assigned for the entire course, but they cannot use the same listening example more than once. Students are expected and required to use both the class readings and additional reference material to support their analysis. Please refer to the citation guide given for the correct citation format to use. Remember, failure to cite or reference sources is PLAGIARISM, an act liable for expulsion. Listening reports will account for 20% of the student's final grade.

Exams (40%):

There will be two exams (**March 9/ April 20**). Exam material will be drawn from class lectures, required readings, videos, and guest lectures. They are cumulative. The format of the exam is left to the discretion of the professor. However, the format will be discussed in detail at the review session prior to the exam date.

Final Paper/Presentation (20%):

The final paper/presentation will constitute 20% the final grade. Students are expected to submit a 5-7-page paper demonstrating their newly acquired musical vocabulary, music analysis skills, and knowledge. Students will be required to select a topic from the following: an instrument, ethnic group, or genre in American culture. This topic must be new, not anything previously discussed in class. During week 8 (**March 7**), students will be asked to submit a 250-word abstract of your paper topic. Failure to submit the abstract will result in a five-point deduction from the grade of your final paper.

After selecting a topic of their choosing, students are expected to give a history of the topic, contextualize it within its region, and find and analyze at least THREE music examples pertaining to the selected topic. Students are required to use at least FIVE academic sources (in addition to the reading material assigned in class) for their final paper. (REMINDER: Please refer to the citation guide given for the correct citation format to use. Remember, failure to cite or reference sources is PLAGIARISM, an act liable for expulsion.) Each student will be expected to deliver a 20-25-minute presentation on their paper to the entire class. This presentation must include at least 2 audio and/or video examples, pictures, and a list of all sources used in the paper.

Late Policy:

All assignments should be submitted on time. Grades will be reduced by **3% each day** the assignment is submitted late.

Grading is calculated as follows:

Listening Reports (4x=5%) 20%

 Listening Report I 5%

 Listening Report II 5%

 Listening Report III 5%

 Listening Report IV 5%

Discussion Lead (2x=10%) 20%

Exams (2x=20%) 40%

 Exam 1 20%

 Exam 2 20%

Final Paper/Presentation 20%

 Final Paper 15%

 Final Presentation 5%

Total Points 100%

GRADING SCALE (not curved)

A+ = 98-100%; A = 93-97%; A- = 90-92%

B+ = 87-89%; B = 83-86%; B- = 80-82%

C+ = 77-79%; C = 73-76%; C- = 70-72%

D+ = 67-69%; D = 63-66%; D- = 60-62%

F = 59% and below

CHANGES IN COURSE OUTLINE: Some changes may be made in specific reading and other assignments during the course of the semester. Such changes will be described during lectures and posted on the website.

WEEKLY SCHEDULE:

Week 1 Jan. 17/19

Introductions/Music Terms

Required Reading:

Miller and Shahriari. 2006. Chapter 1. pp.11-25.

Miller and Shahriari. 2006. Chapter 2. pp. 27-45 (disregard music examples in text).

Floyd. 2008. pp. 111-121.

Week 2 Jan 24/26

Pre-Colonial America (Pre-1619-1776)

Topics: Native American Music and Early Pre-American Music

Required Reading:

Miller and Shahriari. 2006. Chapter 13. pp. 376-383.

Shelemay. 2001. Chapter 9. pp. 60-79.

Crawford. 2005. Chapter 20. pp. 236-248.

Miller and Shahriari. 2006. Chapter 13. pp. 343-360.

Steel. 2008. "Shape-Note Singing Schools." pp. 348-350.

Suggested Reading:

Southern. 1997. Chapter 2. pp. 23-41.

Required Listening:

2-1. Plains Chippewa: Rock Dance Song by Pembina Chippewa Singers- "Rock Dance Song"

2-2. Native American Flute by John Rainer Jr.- "Taos Pueblo Courting Song"

2-3. Cape Breton Fiddling by Buddy MacMaster- "E Minor Jig"

2-4. Ballad Singing by Edith B. Price- "Edward"

2-5. Pleasant View Old Regular Baptist Church lined Hymn- "And Must This Body Die"

2-6. Sacred Harp Singers at Hopewell Primitive Baptist Church- "Exhortation"

2-7. Alabama Sacred Harp Singer - "Sherburne"

Week 3 Jan 31/ Feb 2

Pre-Colonial America (Pre-1619-1776) cont'd

Topics: Early music by African slaves/ Cajun/Zydeco music

Required Reading:

Burnim and Maultsby. 2015. Part I. Chapter 3. pp. 34-48.

Shelemay. 2001. Chapter 8. pp. 260-280.

Ancelet. 2008. "Cajun Music." pp. 39-42.

DjeDje.1998. Chapter 5. "African American Music to 1900." pp. 103-134.

Suggested Reading:

Southern. 1997. Chapter 2. pp. 41-58.

Burnim and Maultsby. 2006. Chapter 2. pp. 35-41.

Required Listening:

- 3-1. Derique McGhee- Example of “Pattin’ Juba”
- 3-2. Joe Falcon’s Cajun Song- “Allons à Lafayette”
- 3-3. Clifton Chenier Zydeco Song- “Zydeco Sont Pas Salé”
- 3-4. Queen Ida Guillory Zydeco Song- “C’est Moi”

DUE February 2: Listening Report I

Week 4 Feb 7/9**Early American Music (1776-1865)**

Topics: Spirituals/ Ring Shouts/ Works Songs

Required Reading:

Burnim and Maultsby. 2015. Part I. Chapter 4. pp. 50-72.
Stewart. 1998. pp. 21-35.

Suggested Reading:

Southern. 1997. Part Two: Chapter 3. pp. 61-62, 71-89.
Southern. 1997. Chapter 5. pp.178-181.
Burnim and Maultsby. 2006. Chapter 3. pp. 51-66.
Burnim and Maultsby. 2006. Chapter 18. pp.587-595.

Required Listening:

- 4-1. Early African American Spiritual Choir - Example of Folk Spiritual
- 4-2. The Fisk Jubilee Singers, Arranged Spiritual - “Swing Low, Sweet Chariot”
- 4-3. Marian Anderson, Arranged Spiritual by Harry T. Burleigh- “Deep River”
- 4-4. Paul Robeson, Arranged Spiritual- “Didn’t My Lord Deliver Daniel”
- 4-5. Thomas J. Marshall, Field Holler- “Arwhoolie (Cornfield Holler)”
- 4-6. Work Song- “Rosie”
- 4-7. Work Song- “Hammer, Ring”

Week 5 Feb 14/16**Early American Music (1776-1865) cont’d**

Topics: Art and Classical Music/Minstrelsy

Required Reading:

Burnim and Maultsby. 2015. Chapter 8. pp. 138-160.
Burnim and Maultsby. 2015. Chapter 11. pp. 213-238.
Campbell. 1954. “The Musical Scores of George Gershwin.” pp. 127-139.
DjeDje. 2011. “Context and Creativity: William Grant Still in Los Angeles.” pp. 1-27.

Suggested Reading:

Southern.1997. Chapter 4. pp.97-126,
Southern. 1997. Chapter 7. pp.244-252,
Southern. 1997. Chapter 3. pp. 89-96.
Southern. 1997. Chapter 7. pp. 231-244.
Burnim and Maultsby. 2006. Chapter 8. pp. 211-216, 230-241.
Burnim and Maultsby. 2006. Chapter 7. pp.185-208.

Required Listening:

- 5-1. Thomas Green Wiggins Bethune (AKA Blind Tom), Art Music- *The Battle of Manassas* (1886)
 - 5-2. Francis Johnson, Art Music- *Philadelphia Firemen's Cotillion* (ca. 1814-1841)
 - 5-3. Stephen Foster, Parlor song - "My Old Kentucky Home" (performed by Paul Robeson)
 - 5-4. Thomas Dartmouth Rice, Minstrel song- "Jim Crow" (1833)
 - 5-5. Ernest Hogan, Minstrel song - "All Coons Look Alike to Me" (ca.1895)
 - 5-6. James Bland, Minstrel song- "Carry Me Back to Old Virginny"
 - 5-7. George Gershwin, Theatre- "It Ain't Necessarily So" (performed by Bing Crosby)
 - 5-8. Jerome Kern and Oscar Hammerstein II, Theatre- "Ol' Man River" (1927)
 - 5-9. George Gershwin, Theatre- "Rhapsody in Blue" (1924)
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Week 6 Feb 21/23**Post Antebellum American Music (1865-1960)**

Topics: Blues /Ragtime /Jazz

Required Reading:

- Burnim and Maultsby. 2015. Chapter 6. pp. 97-118.
Burnim and Maultsby. 2015. Chapter 7. pp.119-137.
Burnim and Maultsby. 2015. Chapter 9. pp.161-188.
DjeDje. 2016. "The (Mis)Representation of African American Music. . . ." pp.1-32.

Suggested Reading:

- Burnim and Maultsby. 2006. Chapter 4. pp. 79-124.
Burnim and Maultsby. 2006. Chapter 18. pp.595-598.
Burnim and Maultsby. 2006. Chapter 5. pp. 127-142.

Required Listening:

- 6-1. Ma Rainey, Blues - "Prove It On Me Blues" (1928)
 - 6-2. Bessie Smith, Blues- "Send me to the 'lectric Chair" (recorded 1927)
 - 6-3. Louis Armstrong and His Hot Seven, Jazz - "Potato Head Blues"
 - 6-4. Bessie Smith and Louis Armstrong, Jazz - "St. Louis Blues" (1925)
 - 6-5. Scott Joplin-"Maple Leaf Rag"
 - 6-5. Fats Waller, Ragtime- "Handful of Keys" (1929)
 - 6-6. Duke Ellington, Jazz- "Black and Tan Fantasy" (1927)
 - 6-7. Benny Goodman Trio, Jazz- "Body and Soul" (1935)
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Week 7 Feb 28/ March 2**Post Antebellum American Music (1865-1960) cont'd**

Topics: Gospel Music / RnB/ Country/Rockabilly/ Rock N' Roll

Required Reading:

- Burnim and Maultsby. 2015. Chapter 10. pp.189-213.
Burnim and Maultsby. 2015. Chapter 12. pp.239-276.
Hill. 2016. "Country Comes to Town. . . ." pp. 31-55.
Malone. 2008. "Country Music." pp. 48-55.
Welky and Keckhaver. 2013. "Rockabilly." pp. 39-40.

Suggested Reading:

- Burnim and Maultsby. 2006. Chapter 3. pp. 66-74.

Burnim and Maultsby. 2006. Chapter 17. pp. 558- 566.

DjeDje. 1993. "Los Angeles Composer of African American Gospel Music. . . ." pp. 412-457.

Required Listening:

- 7-1. Charles A. Tindley - "The Storm is Passing Over"
- 7-2. Thomas Dorsey - "Take My Hand, Precious Lord" (performed by Mahalia Jackson)
- 7-3. Louis Jordan- "Choo Choo Ch' Boogie" (1946)
- 7-4. T-Bone Walker – "Sail On Boogie" (1945)
- 7-5. Fats Domino- "The Fat Man" (1949)
- 7-6. Cliff Carlisle- "Tom Cat Blues"
- 7-7. Fiddlin' John Carson - "Old Joe Clark" (1926/7)
- 7-8. Hank Williams- "Lovesick Blues" (1949)
- 7-9. Johnny Cash- "Hey Porter" (1955)
- 7-10. Etta James – "Roll With Me, Henry" (1954)
- 7-11. Orioles- "Crying in the Chapel" (1953)
- 7-12. Little Richard "Tutti Frutti" (1955)
- 7-13. Bo Diddley – "Bo Diddley" (1955)
- 7-14. Chuck Berry-"Maybellene" (1955)
- 7-15. Mary Wells- "My Guy" (1964)

DUE March 2: Listening Report II

Week 8 March 7/ 9

Topics: Review/Exam

March 9: EXAM I

DUE MARCH 7: Paper Abstract

Week 9 March 14/16-Spring Break-NO CLASS

Week 10 March 21/23

Contemporary American Music (1960- Present)

Topics: Civil Rights/Black Power/Swinging 60s

Required Reading:

Burnim and Maultsby. 2015. Chapter 13. pp. 277-299.

Freeland. 2009. "We're a Winner. . . ." pp. 261-288.

Denisoff.1970. "Those on the Top Forty and Those of the Streets. . . ." pp. 807-823.

Burks. 1972. "Songs and Sounds of the Sixties. . . ." pp.122-132.

Suggested Reading:

Burnim and Maultsby. 2006. Chapter 19. pp. 598-638.

Burnim and Maultsby. 2006. Chapter 10. pp. 271-289.

Vincent. 2008. Chapter 4. pp.51-72.

Required Listening:

- 10-1. James Weldon Johnson and John Rosamond Johnson- "Lift Every Voice and Sing" (1926)
- 10-2. Protest Song- "We Shall Overcome"
- 10-3. The Temptations- "Ball of Confusion" (1970)
- 10-4. Julian "Cannonball" Adderley -"The Price You Gotta Pay to Be Free"(1972)

- 10-5. Gil Scot-Heron-“The Revolution Will Not Be Televised”- (1970)
 - 10-6. Nina Simone- “Mississippi Goddam-(1962)
 - 10-7. John Lee Hooker -“I Don’t Wanna Go to Vietnam” (1969)
 - 10-8. Marvin Gaye -“What’s Goin On” (1970)
 - 10-9. James Brown- “Say It Loud, I’m Black and I’m Proud” (1968)
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Week 11 March 28/30

Contemporary American Music (1960- Present)

Topics: Rock/ Funk

Required Reading:

Burnim and Maultsby. 2015. Chapter 14. 301-320.

Henderson. 1995. “Jimi Hendrix. . .”pp. 213-216.

Price. 1997. “Sources of American Styles ins the Music of the Beatles.” Pp. 208-232.

Suggested Reading:

Stewart. 2000. ‘Funky Drummer.’ pp. 302-318.

Wagner. 2003. ‘Domestication’ of Blue Notes in the Beatles’ Songs.’ Pp. 353-365.

Burnim and Maultsby. 2006. Chapter 11. 293-311.

Required Listening:

11-1. Ronettes’s -“Be My Baby” (1963)

11-2. The Beatles- “Norwegian Wood (This Bird Has Flown)” (1965)

11-3. Ike and Tina- “Proud Mary” (1971)

11-4. Jimi Hendrix -“Voodoo Chile (Slight Return)” (1968)

11-5. Jimi Hendrix-“Star Spangled Banner” (1969)

11-6. Sly and the Family Stone – “Everyday People” (1969)

11-7. War -“Slipping into Darkness” (1971)

11-8. Kool and the Gang – “Jungle Boogie” (1973)

11-9. Parliament- “Mothership Connection (1975)

11-10. Funkadelic-“As One Nation Under a Groove” (1978)

11-11. Ohio Players- “Skin Tight” (1974)

11-12. Earth, Wind, and Fire- “Shining Star” (1975)

DUE March 30: Listening Report III

Week 12 April 4/6

Contemporary American Music (1960- Present)

Topics: Disco/ Techno/Hip-Hop

Required Reading:

Burnim and Maultsby. 2015. Chapter 15. 320-335.

Burnim and Maultsby. 2015. Chapter 16. 335-353.

Burnim and Maultsby. 2015. Chapter 17. 354-390.

Kelley. 1996. “Kickin’ Reality, Kickin’ Ballistics.” pp.117-158.

Suggested Reading:

Alridge and Stewart. 2005. “Hip Hop in History: Past, Present, and Future.” pp.190-195.

Burnim and Maultsby. 2006. Chapter 12. 315- 328.

Burnim and Maultsby. 2006. Chapter 13. 331-350.

Burnim and Maultsby. 2006. Chapter 14. 353-386.

Required Listening:

- 12-1. Eddie Kendrick's- "Girl you Need a Change of Mind" 1973.
 - 12-2. Manu Dibango's -"Soul Makossa" (1972)
 - 12-3. MFSB's -"Love is the Message"
 - 12-4. Frankie Knuckles -"Your Love" (1987)
 - 12-5. Charivari *A Number of Names* (1981)*
 - 12-6. Juan Atkins- *Alleys of Your Mind* (1981)*
 - 12-7. Rhythim is Rhythim (a.k.a. Derrick May) -"Strings of Life" by (1987)
 - 12-8. Grandmaster Flash and the Furious Five's -"The Message"(1982)
 - 12-9. Afrika Bambatta & Soul Sonic Force - "Planet Rock" (1982)
 - 12-10. Sugar Hill Gang- "Rapper's Delight" (1979)
 - 12-11. Rock Steady Crew- "(Hey You) The Rock Steady Crew" (1983)
 - 12-12. Run DMC "King of Rock" (1985)
 - 12-13. Roxanne Shante's -"Roxanne's Revenge"
 - 12-14. MC Lyte *Lyte as a Rock* (1988)*
 - 12-15. Queen Latifah *All Hail the Queen* (1989)*
 - 12-16. Salt-N-Pepa *Hot, Cool & Vicious* (1986)*
 - 12-17. Public Enemy "Night of the Living Baseheads" (1988)
 - 12-18. NWA "Fuck tha Police" (1988)
 - 12-19. Kendrick Lamar- *To Pimp A Butterfly* (2015)*
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Week 13 April 11/13**Contemporary American Music (1960- Present)****Topic:** Music and Migration/American Music Today**Required Readings:**

- Shelemay. 2001. Chapter 3. "Music and Migration." pp. 61-96.
Miller and Shahriari. 2006. Chapter 14. "Discovering Yourself Through Music." pp. 387-395.

Required Listening:

- 13-1. Sheung Chi Ng -"Ng Baak Loi Gamsaan"
 - 13-2. Hanan and Esemble- "Wakef 'ala shat baher"
 - 13-3. *Con Duong Cai Quan* (The National Road Song Cycle)
- (Billboard Top Ten Jan. 6 2017)**
- 13-4. Rae Sremmurd- "Black Beatles"
 - 13-5. Migos ft. Li Uzi Vert- "Bad and Boujee"
 - 13-6. The Weekend- "Starboy"
 - 13-7. The Chainsmokers- "Closer"
 - 13-8. Bruno Mars- "24K Magic"
 - 13-9. Zay Hilfigerr and Zayion McCall-"Juju on That Beat"
 - 13-10. Ariana Grande-"Side to Side"
 - 13-11. DJ Snake- "Let Me Love You"
 - 13-12. Drake- "Fake Love"
 - 13-13. D.R.A.M.-"Broccoli"
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Week 14 April 18/20**Topic:** Review/Exam**April 20: Exam II**

DUE April 20: Listening Report IV

**Week 15 April 25/27
PRESENTATIONS**

**Week 16 May 2-Last Day of Class
PRESENTATIONS**

Final Exam May 9 2-5pm-NO CLASS