

## COURSE SYLLABUS

<b>COURSE TITLE:</b>	A Social History of American Music	<b>COURSE CODE:</b>	ARTS210
<b>PREREQUISITES:</b>	Academic Methodology	<b>SEMESTER:</b>	SPRING 2017
<b>INSTRUCTOR:</b>	Johanna LEVY	<b>CREDITS:</b>	3
<b>EMAIL:</b>	johannalevy@noos.fr	<b>SCHEDULE:</b>	Tuesdays 14h30-17h30

### COURSE DESCRIPTION:

American music, from its indigenous roots of the American Indian to experimental music of the 21<sup>st</sup> century has incorporated elements of ethnic, folk and classical music introduced by massive immigrations; the American musical journey is a soundscape of American Indian, European, African, Latin American interactions and transactions often interconnected through social unrest, the exchange of multi-cultural roots, yet preserving identify that creates the ties that bind the American people.

### COURSE OBJECTIVES:

American music is difficult to define, but through extensive reading and listening, writing and discussing, students will experience the panorama of what goes into musical melting pot and gain a deeper appreciation and understanding of the many faces of American music, its woven histories and influence on today's contemporary music scene

### EXPECTED LEARNING OUTCOMES:

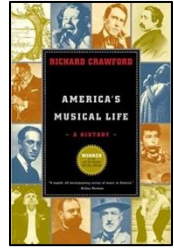
Upon completion of this course students should be able to:

- Students will learn: music terminology, basic notation, the use of form, and how to discuss music
- Students will understand historically: the European contribution and art music, ethnic roots and evolution of minstrels, blues, folk and jazz, and rock n' roll up to rap and hip hop that goes into the American melting pot.
- Students will learn how to research and present basic ethno-musicological research
- Students will be able to identify by ear specific classical American composers, as well as different historical and regional styles.
- Students will learn and play as a group simple rhythmic forms, which will deepen and expand listening sensitivity.
- Students will develop a greater appreciation of American music and music in general, be better equipped as a conscientious consumer, will develop listening skills to appreciate music beyond personal taste.

**MANDATORY TEXTBOOK:**

This course goes beyond following the textbook. Beyond lectures and seminars, there will be active in-class listening - students will hear and make live music, be required to attend and write about two concerts, engage in listening at home and keep on-line journals of active listening. Ethnographic research will be required for group presentations and a final paper.

Textbook: Richard Crawford. *America's Musical Life*. New York, W. W. Norton, 2005  
ISBN-13: 978-0393327267



*Music washes away from the soul the dust of everyday life. -Berthold Auerbach*

**Links and Additional Resources**

- How We Listen- Aaron Copland – you must read this 3 page paper! - <https://docs.google.com/document> Find and read this!
- Elements of Music- <http://www.wmich.edu/mus-gened/mus150/Ch1-elements.pdf>
- How to write the listening journal- this is essential reading! - <http://pegasus.cc.ucf.edu/~swarfiel/MUL2930/2930listening.html>
- Listening Strategy - <http://www.musiccog.ohio-state.edu/Huron/Talks/SMT.2002/handout.html> - <http://www.musiccog.ohio-state.edu/Huron/Talks/SMT.2002/handout.html>
- The American Library of Congress- you can surf around and find great old recordings - <http://www.loc.gov/jukebox/>
- American Roots Music – PBS- A must! Please become familiar with this site - <http://www.pbs.org/americanrootsmusic/>
- and list of other links from the above - [http://www.pbs.org/americanrootsmusic/pbs\\_arm\\_links.html](http://www.pbs.org/americanrootsmusic/pbs_arm_links.html)

**I strongly suggest that students sign up for Dropbox where I will put examples of music from class lectures- let's share music**

**EVALUATIONS:**

The final grade will be determined as follows:

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|-----|--|
| 25% | Midterm – terminology, analysis, listening & written response  |
| 30% | Class Participation – informal presentations, reading quizzes, and active participation in class discussion, and listening journal (see below) |
| 10% | Your Favorite American Music – 3-page paper properly sourced   |
| 35% | Final exam – 15% terminology, 20% for the essay  |

**Presence in class is mandatory. More than 2 absences will lead to a failing grade.**

**Listening Journal**

- Weekly listening will be assigned in class
- Each session two students will present a favorite song from a specific era.
- Please give historical background and context,
- Provide a brief music analysis, including form, lyrics and any interesting melodic, rhythmical or harmonic characteristics. (2-3 pages; be prepared to discuss in class).

*All music is folk music. I ain't never heard a horse sing a song. Louis Armstrong*

**COURSE SCHEDULE:**

<b>Dates</b>	<b>Session Content</b>	<b>Homework</b>
31-Jan-2017	How to listen, how to hear? Beethoven Symphony 5 Music terminology and notation How does music show social history?	HW- AML The First Song (chapter 1) –prepare a short group presentation choosing a tribe and music. Please pick the most historical sources possible
7-Feb-2017	<b>Presentations Native American Music</b>	HW- AML- Chapter 2- p 21-28 Question- How did singing psalms create America’s first music schools?  Chapter 3- p.38-45 Who was our first American Composer? Please bring 2 spoons per pair work
14-Feb-2017	Simple Ditties, colonial song, dance and making music at home The oral tradition, ballads and dance tunes The Irish Washerwoman Learn and play spoons	HW- AML- Chapter 4
21-Feb-2017	African Music in Early America (AML, chapter 6) Maintaining traditions Tis’ a Gift to Be Simple- Quaker song	HW- Group presentations (chapter 10 and 11) Send a proper outline with sources
28-Feb-2017	What did Alexis de Tocqueville find in the U.S? Lowell Mason- music for the masses (chapter 8) Gottschalk of Louisiana, p 331 Travel in the Winds, p387	
7-Mar-2017	<b>Minstrels, Parlor Yankee Doodle, Polka at Home, From Log Cabin to Concert Hall Songs Presentations</b> After the Ball- Tin Pan Alley, p 471 Review for Mid-term	HW  Research Paper Topic- bring in an outline draft with sources
14-Mar-2017	<b>Mid-term- 1 ½ hours, no book</b>  Make a Noise- Slave and Black Songs to the 1880’s P 407 Into Jazz- The Blues	HW- The Jazz Age Dawns-p 557-579
28-Mar-2017	To Stretch Our Ears, Charles Ives, p 495 Ragtime- p 538-546 This Land is Your Land- Woody Guthrie p 597 Jazz Goes National p. 619	

	Guest Artist	
4-Apr-2017	<b>Jazz Presentations</b> The Golden Age of American Theater, p 664 Classical Music in the Postwar Years- Elliot Carter p 689	HW- AML , The Rise of Rock and Roll, p 714-735
11-Apr-2017	<b>Quiz- The Rise of Rock and Roll</b> Bob Dylan- Blowing in the Wind The Melting Pot- La Bamba and Motown Minimalists- Philip Glass, Terry Riley, Steve Reich p 825-836	HW – Black Music and American Identity p 837- 851
18-Apr-2017	My Favorite Tunes- A Musical Journey Black and White Together- Film- Muscle Shoals From Rock to Rap	
25-Apr-2017	<b>Your Favorite Tunes- presentation with 2-3 page analysis of a song or music you like</b> New Trends in American Music Final Review- be up on terminology and important contributions.	

***Final Exams will be scheduled by the administration and will be posted by 31 Mar 2017. The last day of the semester is 12 May 2017. DO NOT PLAN ANY TRAVEL BEFORE THIS DATE AS THERE ARE NO MAKE-UP EXAMS.***