

Las Positas College
3000 Campus Hill Drive
Livermore, CA 94551-7650
(925) 424-1000
(925) 443-0742 (Fax)

Course Outline for MUS 5

AMERICAN CULTURES IN MUSIC

Effective: Fall 2012

I. CATALOG DESCRIPTION:

MUS 5 — AMERICAN CULTURES IN MUSIC — 3.00 units

Music in twentieth century United States through the study of contributions of three selected groups from the following: African-Americans, Latin-Americans, Asian-Americans, European-Americans, and Native Americans. Emphasis on understanding diverse styles, and on integrating these styles into American music. Concert, religious, and folk-pop music will be included.

3.00 Units Lecture

Grading Methods:

Letter or P/NP

Discipline:

	MIN
Lecture Hours:	54.00
Total Hours:	54.00

II. NUMBER OF TIMES COURSE MAY BE TAKEN FOR CREDIT: 1

III. PREREQUISITE AND/OR ADVISORY SKILLS:

IV. MEASURABLE OBJECTIVES:

Upon completion of this course, the student should be able to:

- A. describe the contribution of the selected groups to the music of the United States;
- B. explain how these contributions have been integrated into American music;
- C. apply the basic vocabulary of musical discourse;
- D. analyze and discuss particular musical works with regard to style, technical elements, and possible cultural derivation;
- E. place American music in a historical context;
- F. develop and demonstrate a framework and the intellectual tools to differentiate one's own particular cultural or historical identity and that of others in their own terms.

V. CONTENT:

- A. Culture and ethnicity. Throughout the course, attention shall be given to:
 1. negotiation of ethnic identity through music;
 2. musical aesthetics and cultural values of the group;
 3. ethnic stereotyping and music;
 4. ownership and authenticity of styles;
 5. contributions and influences of the groups in the formation of the particular examples studied.
- B. The elements and materials of music
 1. Pitch
 2. Rhythm: meter, tempo
 3. Melody
 4. Timbre
 5. Texture: monophonic, polyphonic, homophonic
 6. Form and structure
 7. Harmony: tonality, atonality, whole-tone, pentatonic
 8. Medium
 - a. Vocal soloists and ensembles
 - b. Instrumental soloists and ensembles
- C. Folk and ethnic musics of the selected groups in North American
 1. African-American
 2. Latin-American
 3. Asian-American
 4. European-American
 5. Native American
- D. Popular sacred music
 1. Psalmody
 2. The singing school tradition
 3. Spirituals
 4. Gospel

- E. Popular secular music
 - 1. Concerts and dances
 - 2. Military music and bands
 - 3. Musical theater
 - a. Minstrelsy
 - b. Vaudeville
 - c. Operetta
 - d. The Revue
 - e. Modern American musical theater
- F. Popular song
 - 1. Stephen Foster
 - 2. Tin Pan Alley
- G. Art music
 - 1. Separation of "classical" and "popular" music
 - 2. Mid-nineteenth century to the Civil War
 - 3. Civil War to World War I
- H. Blues
 - 1. Origins
 - 2. Musical characteristics
 - 3. Styles
 - a. Soul
 - b. Rhythm and Blues
- I. Ragtime
 - 1. Origins
 - 2. Musical characteristics
- J. Jazz
 - 1. Pre-modern Jazz
 - a. Early Jazz – 1920s
 - b. Swing – 1930s
 - 2. Modern Jazz
 - a. Bop – 1940s
 - b. Cool Jazz – 1950s
 - c. Free Jazz – 1960s
 - d. Fusion – 1970s
- K. Country music
 - 1. Traditional
 - a. Old Time
 - b. Western
 - 2. Bluegrass
 - 3. Modern Country
- L. Rock
 - 1. Origins
 - 2. Ethnic influences
 - 3. Development from 1950s to present day
- M. 20th Century Art music
 - 1. American Avant-garde: A study of composers, such as Charles Ives, Henry Cowell, Harry Partch, Lou Harrison, John Cage and others
 - 2. Impact of technology
 - 3. New aesthetic concepts
 - 4. Minimalism
 - 5. Opera
- N. Film music

VI. METHODS OF INSTRUCTION:

- A. **Lecture** -
- B. Small group and whole class discussion
- C. Possible field trip. Example: attendance at a concert or cultural event
- D. Live presentations when available/feasible
- E. Films and recordings

VII. TYPICAL ASSIGNMENTS:

- A. Reading:
 - 1. Read Chapter 6 in American Music, A Panorama by Daniel Kingman, and be prepared to discuss the differences between country and city blues.
 - 2. Read Pages 329-339 in American Music, A Panorama by Daniel Kingman. Consider the attitude of Charles Ives toward the performance of his music and how it compares to that of musicians today.
- B. Writing, listening, problem solving/critical thinking:
 - 1. Write an essay discussing what you, or what non-Native Americans in general, might have to learn from the way Indians traditionally used and regarded music.
 - 2. Do a taped essay on the role of the disc jockeys, with a brief commentary on their delivery, content, and style.
 - 3. Select a recording of a jazz piece. Listen several times and then write a one-page commentary on the music. Describe the musical style of the piece (rhythm, melody, form, instruments, etc..) and its possible cultural influences. Include your personal emotional reaction to the music.
- C. Collaborative learning
 - 1. As a group, select a musical work that you consider representative of a particular culture, and play it for the class. Tell the class how the musical elements are used to create the style, and point out the important things to notice as they listen.
 - 2. Prepare an oral report (not to exceed 20 minutes) on the topic of Reggae music. You may divide the work of the project any way you wish (not every person must speak, for example) and you must cover the history and style of Reggae music and play representative examples. You will be graded 25% for history, 25% for style, 25% for quality of musical examples, and 25% for overall presentation.

VIII. EVALUATION:

A. **Methods**

- 1. Exams/Tests
- 2. Quizzes
- 3. Research Projects
- 4. Papers
- 5. Projects

6. Group Projects
7. Home Work

B. Frequency

1. Mid-term
2. Ten outside listening assignments
3. One group oral report
4. Two concert reports
5. Ten quizzes
6. One individual research project
7. Final examination

IX. TYPICAL TEXTS:

1. Kestin, David *I Hear America Singing, An Introduction to Popular Music.*, Prentice Hall, 2002.
2. Barkley, Elizabeth F. *Crossroads, The Multicultural Roots of Popular Music in America.* 2nd ed., Prentice Hall, 2006.
3. Candelaria, Lorenzo and Kingman, Daniel *American Music, A Panorama.* 4th ed., Schirmer Books, 2011.
4. Borroff, Edith *Music Melting Round, A History of Music in the United States.*, Scarecrow Press, 2003.
5. Hitchcock, H. Wiley *Music in the United States: A Historical Introduction.* 4th ed., Prentice Hall, 1999.
6. Baraka, Amiri *Blues People.*, Morrow Quill Paperbacks, 1963.
7. Roberts, John Storm *The Latin Tinge: The Impact of Latin American Music on the United States.* 2nd ed., Oxford University Press, 1999.
8. Southern, Eileen *The Music of Black Americans, A History.* 3rd ed., W. W. Norton & Company, 1997.
9. Joyner, David Lee *American Popular Music.* 3rd ed., McGraw-Hill, 2008.
10. Campbell, M. *Popular Music in America, The Beat Goes On.* Fourth ed., Schirmer Cengage Learning, 2013.

X. OTHER MATERIALS REQUIRED OF STUDENTS: