

**Music in American Cultures (Music 26AC)**  
Fall 2018 ★ Tu/Th 11am-12:30pm ★ Hertz Hall

**Instructor:** Professor T. Carlis Roberts

**E-mail:** tr@berkeley.edu (professor will not respond to emails sent anonymously)

**Office:** Morrison 220

**Office hours:** Tu/Th afternoons, other times available by Skype (please email to schedule)

**Course Description:**

This course offers an introductory look at the diverse musical cultures of the U.S. We will primarily explore music associated with three of the country's racial/ethnic groups—Latinxs, African Americans, and European Americans—with smaller forays into Asian American, American Indian, and Afro-Caribbean forms. We will investigate the ways in which many of these styles are the product of long running interracial and intercultural dialogue, processes that continue to produce new hybrid forms. Because of the vast array of people and cultures in the U.S., this course necessarily presents only a selection of traditions. Rather than an exhaustive survey, we will focus on several key voices within a broader history, with emphasis on popular and folk genres. Over the course of the semester, you will gain an understanding of the myriad ways people use music to express individual and collective identities, the diverse ways people incorporate music into their lives, and how to understand music within a broader historical, political, and economic context. You will also be introduced to basic musical concepts and acquire listening skills that will enable you to better understand music in this course and beyond.

**Required materials:**

- Course reader (purchase at Copy Central, 2411 Telegraph Ave.). Bring your course reader to every lecture and section meeting.
- Access to bCourses for media homework, assignment details, announcements, and messages. Assignment and schedule changes will be announced in lecture and/or via bCourses.
- Access to Spotify (www.spotify.com). Most listening assignments are on the 26AC list. Link to the course playlist from bCourses and click “follow.”

**Copyright information:** Federal copyright laws protect all original works of authorship fixed in a tangible medium. When using material that has been written, recorded, or designed by someone else, it is important to make sure that you are not violating copyright law by improperly using someone else's intellectual property. The Department of Music is committed to upholding copyright law. As a student enrolled in this class, you may be provided with access to copyrighted media that is directly related to the content of the course. It is our expectation that you will utilize these digital materials during the course of the semester that you are enrolled in this class and will delete these recordings after the close of the course. The purpose and character under which these recordings are provided to you is for nonprofit educational purposes only.

**Course Promises:**

By the end of the semester, assuming you fulfill the expectations below, you will be able to:

- Identify musical styles related to at least three racial/ethnic groups in the U.S. from the 19<sup>th</sup>, 20<sup>th</sup>, and 21<sup>st</sup> centuries
- Interpret this music's aesthetic, political, and social meanings
- Understand a basic history of race in U.S. history as it relates to musical practices
- Analyze the effects of political and economic currents on artistic production
- Discuss your own musical background, experience, and production as a manifestation of personal identity and socio-political influences

## Course Expectations:

Reading and Listening/Viewing: Complete all readings by the date on which they are listed on the syllabus. After each class, review the listening/viewing examples presented that day.

Homework and Quizzes (30 points each): You will complete several homework assignments based on your reading and listening. Download the assignment from bCourses, print, and fill out by hand. Do not simply quote secondary sources; your responses should reflect your own voice and thoughts. Completed homework is due at the start of lecture or it is considered late. **Late work will be reduced by 10 points each day it is late.** Quizzes will be given in section.

Papers (125 points each): You will complete two short papers—a Musical Autobiography and a Performance Report. Assignment details are posted on bCourses. Papers are due at the start of the assigned lecture day. **Late papers will be reduced by 10 points each day they are late.**

Exams (200 points each): There will be one in-class midterm exam based on the material we have covered by that point. The midterm will consist of listening identification, multiple choice, and short-answer questions. There will be one take-home final exam based on the entire content of the course. The final will consist of multiple short essay questions. **There will be no alternate or make up exams.** If you cannot be present for the exams, you must take another course.

Participation: Lecture meetings will include listening/viewing, discussion, group problem solving, and other interactive elements in addition to lecturing. You will get the most out of these meetings if you come having thoroughly processed the reading and listening assignments. Bring your reader and notes to lecture and be prepared to actively engage with your classmates.

Technology: Laptops, tablets, etc. are to be used solely for taking notes. Turn off all ringers, alerts, etc. If you are using a device for purposes other than the course or in a manner that distracts your fellow students, GSIs will ask you to put it away. If you are told more than once, you will be asked to leave the lecture hall. The first two rows of the lecture hall are designated as a “no technology” zone. **Audio or video recording of lectures is strictly prohibited.**

Academic Honesty: Cheating and plagiarism will result in failing an assignment, exam, or the class. Any test or assignment submitted by you should be your original work that has not previously been submitted for credit in another course. In assignments, you may use words or ideas from other individuals only if you have fully identified the original source and extent of your use, usually in the form of a footnote or parenthetical citation. If you are not clear about the expectations for completing assignments, taking an exam, or proper citation, seek clarification from your GSI or Prof. Roberts beforehand.

**Grading:** All grading is done in points. Your grade will be calculated based on a possible 1000 points for the semester.

Section attendance/participation	200
Musical Autobiography	125
Performance Report	125
Homework & Quizzes	150
Midterm exam	200
Final exam	200

Letter grades start at the listed point values:  
A+ 970, A 930, A- 900, B+ 870, B 830, B- 800, C+ 770, C 730, C- 700, D+ 670, D 630, D-600, F <600

We cannot change your grading option to P/NP after the University deadline

**Waitlist:**

Students are added to the course according to their lecture waitlist position only. We will finalize enrollment by the third week of the term. **Attendance in lecture and section in the first two weeks is mandatory for maintaining your enrollment. If you miss class you may be dropped from the course.**

**Switching sections:**

If you cannot attend the discussion section for which you enrolled, change to another section online. If this puts you on the waitlist for that section, show up at the beginning of the section for which you are enrolled, make sure you connect with that GSI, and also attend the section that you want to be in. If the section you want to be in is full, speak to Head GSI Melissa Scott. (melissascott@berkeley.edu) about the possibilities for changing to a different section. **You must be enrolled in lecture and section to remain in the course. If you change sections and put yourself on a waitlist, you may be dropped from the course. There is no guarantee that a space will open up in your desired section so make sure you have back up course options.**

**Graduate Student Instructors:**

Virginia Georgallas, Peter Humphrey, Kim Sauberlich, Melissa Scott (Head GSI), Jon Turner, Parkorn Wangpaiboonkit, and Jacob Wolbert.

**Section schedule:**

101 (Humphrey) M 12-1	106 (Sauberlich) M 4-5	110 (Wangpaiboonkit) F 1-2
102 (Wolbert) M 12-1	107 (Georgallas) F 10-11	111 (Wangpaiboonkit) F 12-1
103 (Wolbert) M 1-2	108 (Turner) F 3-4	112 (Georgallas) F 12-1
104 (Humphrey) M 2-3	109 (Scott) Th 3:30-4:30	113 (Turner) F 2-3
105 (Sauberlich) M 3-4		

**For students with disabilities:**

If you need accommodations for a physical, psychological, or learning disability, please contact the Disabled Students' Program (<http://dsp.berkeley.edu/>).

**Statement on classroom behavior:**

This course requires open, frank discussion of race, gender, class, sexuality, and other issues of identity and politics. Students and instructors are expected to engage in these conversations with respect for one another's views and experiences. We come to this course from varied backgrounds but will do our best to use (or learn) appropriate terminology, non-aggressive communication, and patience as we navigate these complicated-yet-necessary dialogues. Purposely offensive comments or attacks on any member of the class will not be tolerated.

**COURSE SCHEDULE (subject to change)**

R: reader, S: Spotify, B: bCourses

<b>8/23</b>	<b>Introduction</b>
	S: "Water Fountain," "Redbone," "En el Dancefloor," "(You Make Me Feel Like) A Natural Woman"
<b>8/28</b>	<b>What is "American Music?"</b>
	R: Takaki, "A Different Mirror" (1-17) B: "God Bless America," "Oye Como Va"
<b>MIGRATION, CULTURE, AND IDENTITY</b>	

<b>8/30</b>	<b>American Indian Powwow</b>
No sections 8/30, 8/31, 9/3	R: Perea, "Sounding Communities: Intertribal Pow-wow Music" (16-30) B: "What Is a Powwow?," "Hoka Hey," "Kiowa Flag Song," Northern Cree at Saddle Lake Pow-wow, Women's Jingle Dress at Gathering of Nations
<b>9/4</b>	<b>African Music in the Americas: Ring Shout &amp; Bomba</b>
	R: Rosenbaum, "We Never Did Let It Go By" (1-13) B: "Adam in the Garden," "Throw Me Anywhere, Lord," Rooftop Bomba
<b>9/6</b>	<b>African American Spirituals</b>
	R: Jones, "Joshua Fit the Battle of Jericho: Struggle and Resistance" (39-63) S: "Follow the Drinking Gourd," "Sometimes I Feel Like a Motherless Child" B: "Trying to Make Heaven My Home," "Joshua Fit the Battle of Jericho"
<b>9/11</b>	<b>European American Ballads</b>
<u>DUE:</u> <i>Homework 1</i>	R: Ferris, "Early Folk Music: British Traditions" (30-36) and Hyman, "The Child Ballad in America: Some Aesthetic Criteria" (235-239) S: "Barbara Allen" (Gladden), "Shenandoah," "Binnorie" B: "Barbara Allen" (Tarwater), "Twa Sisters"
<b>9/13</b>	<b>Mexican/American Corridos</b>
	R: Flores, "The Corrido and the Emergence of Texas-Mexican Social Identity" (166-177) S: "Gregorio Cortez (Parts 1 & 2)," "Contrabandistas Tequileros (Parts 1 & 2)" B: "La Rielera"
<b>9/18</b>	<b>Tin Pan Alley</b>
<u>DUE:</u> <i>Musical Autobiography</i>	<i>Bring reader to lecture</i> S: "I Dream of Jeanie With the Light Brown Hair," "Over the Rainbow," "After the Ball," "My Blue Heaven," "I Got Rhythm"
<b>RACE AND THE POPULAR MUSIC INDUSTRY</b>	
<b>9/20</b>	<b>Blues</b>
	R: Evans, "Blues: Chronological Overview" (79-96) S: "K.C. Moan," "Forked Deer," "Ma Rainey," "Call It Stormy Monday," "St. Louis Blues," "Crazy Blues," "Levee Camp Blues," "That Black Snake Moan" B: BB King demonstrates blues guitar
<b>9/25</b>	<b>Country</b>
	R: Appell and Hemphill, "Country Music" (127-141) S: "Keep on the Sunny Side," "Arkansas Traveler," "Waiting For a Train," "New San Antonio Rose" B: Instrument examples, "I'm Working on a Building"
<b>9/27</b>	<b>Guests from the Berkeley Old Time Music Convention</b>
<i>Quiz 1 in sections</i>	TBD
<b>10/2</b>	<b>"Race Records" and "Hillbilly Music"</b>
	R: Ferris, "Popular Music of the Civil War Era" (85-94) S: "Old Folks At Home" B: Vernon & Ryan minstrel act, clips from <i>A Plantation Act</i> , "Swanee"
<b>10/4</b>	<b>The Jazz Age</b>
<u>DUE:</u> <i>Homework 2</i>	R: Ogren, "Dance-Tested Records and Syncopop for the Millions" (87-110) S: "Jazz Me Blues," "Potato Head Blues," "King Porter Stomp," B: "In the Mood"
<b>10/9</b>	<b>MIDTERM EXAM</b> No blue book needed. Bring a pen or pencil and use the bathroom in advance.

<b>10/11</b>	<b>Asian American Jazz History</b>
	R: Fellezs, “Silenced But Not Silent: Asian Americans and Jazz” (69-74) Watch in lecture: <i>Forbidden City, USA</i> B: <i>I’ll Be Glad When You’re Dead, You Rascal, You</i> (watch in sections)
<b>PROTEST, POLITICS, AND CULTURAL REVIVAL</b>	
<b>10/16</b>	<b>Freedom Songs</b>
	R: Reagon, “The Civil Rights Movement” (598-623) S: “We Shall Not Be Moved,” “Ain’t Gonna Let Nobody Turn Me Round” B: Rosa Parks video, “Oh Freedom,” “Wade in the Water,” “We Shall Overcome” (x2)
<b>10/18</b>	<b>Bebop &amp; Free Jazz</b>
	S: “Koko,” “Free Jazz,” “Tthinittedalen,” “Psalm” B: “Psalm” with poetry
<b>10/23</b>	<b>Huelga Songs</b>
	R: Huerta, “When Sleeping Giants Awaken: Chicano Theatre in the 1960s” (23-29, 33) and Azcona and Rodríguez, <i>Rolas de Aztlán: Songs of the Chicano Movement</i> (2-8 and assigned songs) S: “Yo soy Chicano,” “El picket sign,” “No nos moverán,” “América de los Indios” B: “Solidarity Forever,” <i>Las Dos Caras del Patroncito</i>
<b>10/25</b>	<b>Anti-War Movement</b>
<u>DUE:</u> <i>Homework 3</i>	R: Lee, “Protest Music as Alternative Media During the Vietnam War Era” (24-38) S: “Universal Soldier,” “Talking Vietnam Blues,” “Talking Vietnam Potluck Blues,” “Ohio” B: Mario Savio speaking on Sproul steps, “Feel-Like-I’m-Fixing-To-Die Rag”
<b>SAMPLING, REMIXING, AND REMAKING CULTURE</b>	
<b>10/30</b>	<b>Roots of Hip Hop Rock</b>
	R: Norfleet, “Hip-Hop and Rap” (353-361) and Chang, “Necropolis: The Bronx and the Politics of Abandonment” (7-19) S: “The Revolution Will Not Be Televised,” “The Message,” “Rapper’s Delight” B: DJ Kool Herc’s merry-go-round, drum machine demo, <i>Wildstyle</i> excerpt, “The Message”
<b>11/1</b>	<b>No class meeting</b>
	Work on Performance Report
<b>11/6</b>	<b>Rock and Grunge</b>
<u>DUE:</u> <i>Perf. Report</i>	TBD
<b>11/8</b>	<b>Black Rock and Chicana Rock</b>
No sections 11/8, 11/9, 11/12	R: Vargas, “The Borderlands Rock Reverb of Gloria Ríos and Girl in a Coma” (216-226) S&B: TBD
<b>11/13</b>	<b>Case Study #1: <i>Graceland</i></b>
	R: Meintjes, “Paul Simon’s <i>Graceland</i> , South Africa, and the Mediation of Musical Meaning” (37-69) S: “Homeless,” “You Can Call Me Al” B: kwela example, “Umcolo Kawupheli,” “Diamonds on the Soles of Her Shoes”
<b>11/15</b>	<b>No class meeting</b>
	Individual review, homework, and prep for next week
<b>11/20</b>	<b>Case Study #2: “Rosa Parks”</b>

	R: Alridge, "From Civil Rights to Hip Hop: Toward a Nexus of Ideas" (226-249) B: "Rosa Parks," Rosa Parks describes her arrest
<b>11/22</b>	<b>No class meeting</b>
No sections 11/22, 23, 26	Holiday
<b>11/27</b>	<b>Case Study #3: "Addictive"</b>
<u>DUE:</u> <i>Homework 4</i>	R: Roberts, selections from <i>Resounding Afro Asia</i> (TBD) B: "Addictive," "Thoda Resham Lagta Hai," "Kaliyon Ka Chaman"
<b>11/29</b>	<b>What is American music?</b>
	B: "The Star Spangled Banner," "Lift Ev'ry Voice and Sing/The Star Spangled Banner," Rene Marie at State of City address
<b>12/4 &amp; 12/6</b>	<b>Reading Week</b>
	12/3 sections DO meet 12/6 GSI-led review session in lecture hall
<b>12/10</b>	<b>Take-Home Final Exam DUE in hard copy to your GSI by 12noon</b>

### **EMERGENCY INFORMATION FOR HERTZ HALL**

Your emergency evacuation assembly area is **the lawn just south of Hertz Hall.**

In the event of an emergency, **exit the building and report to the rolltaker in the assembly area.** Follow instructions from your instructor and Music Department staff.

### **EARTHQUAKE:**

- Hold in place. Cover your head with your arms, a binder, or your laptop computer. It is unsafe to duck under pianos.
- When the shaking stops exit through the building:
  - If you are in the hall:
    - The safest route will likely be through the door near the front of the stage on your right as you face the stage (no windows nearby)
    - Other exits are through the upper lobby and down the stairs or through the door near the stage to your left. From either of these exits be aware that there may be broken glass or other debris
    - If you are in a wheelchair and in the upper area of the hall, go to the Designated Waiting Area in the upper lobby. Stay away from the windows. A Disabled Evacuation Chair is located in the downstairs lobby
    - If you are in a wheelchair and in the lower area of the hall, exit through the doors to the left of the stage. Proceed with caution as there may be broken glass in the hallway
  - If you are on the stage:
    - The safest route will likely be through the door near the front of the stage on your left as you face the audience (no windows nearby)
    - Other exits are through the Green Room and through the doors to the right of the front of the stage. From either of these exits be aware that there may be broken glass or other debris
    - If you are in a wheelchair, exit through the Green Room
- Proceed to the Music Department Emergency Assembly Area just south of Hertz Hall

### **FIRE:**

- If you see a fire, exit the building, pulling the fire alarm on the way out
- If the fire alarm is sounding, exit the building immediately
- Proceed to the Music Department Emergency Assembly Area just south of Hertz Hall
- Do not re-enter the building until campus authorities approve entrance

### **EMERGENCY SERVICES:**

- UC Police and all emergencies number from campus phones: **911**
- UC Police and all emergencies number from cell phones: **(510) 642-3333**
- UC Police non-emergency number: **(510) 642-6760**