

**Music in American Cultures**  
Music 26AC – Spring 2015  
Tuesday/Thursday 9:30-11:00am  
320 Hertz Hall

**Instructor:** Professor Tamara Roberts

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

**Office:** Morrison 220

**Office hours:** Thursday 11am-12noon (please email in advance to schedule an appointment)

**Course Description:**

This course offers an introductory look at the diverse musical cultures of the U.S. We will explore music associated with four of the country's major racial/ethnic groups—Chicanos, African Americans, Asian Americans, and European Americans—with smaller forays into Afro-Caribbean and American Indian forms. In addition, 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 lay out an exhaustive survey of every culture or music in the U.S., we will focus on several key voices and moments within this 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, 2576 Bancroft Way, 510-848-8649). **Bring your course reader to every lecture and discussion section. We will use the readings for many in-class activities.**
- Most listening assignments are on the 26AC Spotify list. (If you do not have a Spotify account, sign up at [www.spotify.com](http://www.spotify.com).) Link to the course list on bCourses and click “follow” to listen from the Spotify app.
- Homework, viewing, weblinks, and additional audio assignments are posted on bCourses.
- Any assignment changes or major announcements will be announced in lecture or via email. **Make sure you are able to access the bCourses site and can receive messages.**

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 music class, you may be provided with access to copyrighted music that is directly related to the content of this course. It is our expectation that you will utilize these digital recordings 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 being provided to you is for nonprofit educational purposes only. To read more about UC's Policy and Guidelines on the Reproduction of Copyrighted Materials for Teaching and Research, visit:  
<http://www.universityofcalifornia.edu/copyright/systemwide/pgrcmtrgiii.html>

### **Course Promises:**

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

- Identify at least four racial/ethnic groups in the U.S. and a number of musical styles related to them 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 shifting racial dynamics in U.S. history and relate these changes to musical practices.
- Analyze dynamics of racial and cultural mixing in U.S. musical history.
- Determine 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 unless specifically noted to listen/view before lecture.

Homework and Quizzes (20 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 other sources; your responses should reflect your own voice and thoughts. Completed homework is due at the start of lecture. **Late work (even turned in later in class) will receive 0 points.** There will be two quizzes given in section.

Papers (125 points each): You will complete two short papers—a Musical Autobiography and a Concert Plan. Assignment details are posted on bCourses. Papers are due at the start of the assigned lecture day. **Late papers (even turned in later in class) will be docked 10 points, losing an additional 5 points each subsequent day.**

Exams (200 points each): There will be one midterm exam based on the material we have covered by that point and one final exam based on the entire content of the course. The tests will consist primarily of short-answer and multiple choice questions, listening identification, and, possibly, one short essay. **There will be no alternate or make up exams.**

Participation: Lecture meetings will include discussion, group problem solving, and other interactive elements in addition to standard lecturing. You will get the most out of these exercises 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: There are no laptops, cellphones, or tablets allowed in lecture (unless you have a specific DSP accommodation). Lectures slides will be posted on bCourses and you may take other notes on paper. If you are using a laptop or other device, GSIs will ask you to put it away. If you are told more than once, you will be asked to leave the lecture hall.

Academic Honesty: Cheating and plagiarism will not be tolerated. 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	150
Musical Autobiography	125
Concert Plan	125
Other homework and quizzes	200
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 around 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 Vandagriff (rsvandagriff@gmail.com) 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.**

### **Graduate Student Instructors:**

Christina Azahar, Rachel Colwell, Rama Gottfried, Arathi Govind, Inderjit Kaur, Hong-June Park, and Rachel Vandagriff (Head GSI)

### **Section breakdown:**

101 (Kaur) Th 4-5	105 (Colwell) F 1-2	109 (Gottfried) M 11-12
102 (Kaur) Th 5-6	106 (Colwell) F 2-3	110 (Govind) M 4-5
103 (Azahar) F 9-10	107 (Vandagriff) F 3-4	111 (Govind) M 1-2
104 (Azahar) F 11-12	108 (Gottfried) M 9-10	112 (Park) M 2-3
		113 (Park) 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. 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

Reading, songs, or videos in [brackets] will not appear on exams

<b>1/20</b>	<b>Introduction to the course</b>	
	S: ["Billie Jean,"] ["Prairie,"] ["Qué Onda Guero,"] ["Natural Woman"]	
<b>1/22</b>	<b>What is "American Music?"</b>	
	R: Takaki, "A Different Mirror" (1-17) B: "God Bless America," "Oye Como Va"	
<b>FORMING THE NATION</b>		
<b>1/27</b>	<b>American Indian powwow – Guest Dr. John-Carlos Perea</b>	
	R: Perea, "Sounding Communities: Intertribal Pow-wow Music" (16-30) B: "What Is a Powwow? (watch before lecture)"	Homework 1 due
<b>1/29</b>	<b>African American spirituals</b>	
	R: Jones, "Joshua Fit the Battle of Jericho: Struggle and Resistance" (39-63) S: "Follow the Drinking Gourd," "Motherless Child" B: "Adam in the Garden," "Trying to Make Heaven My Home," "Joshua Fit the Battle of Jericho"	
<b>2/3</b>	<b>European American ballads</b>	
	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"	Homework 2 due
<b>2/5</b>	<b>Chicano corridos</b>	
	R: Flores, "The Corrido and the Emergence of Texas-Mexican Social Identity" (166-177) S: "Contrabandistas Tequileros," "Gregorio Cortez" B: "La Rielera"	Quiz in sections 2/5, 2/6, 2/9
<b>ROOTS OF THE POPULAR MUSIC INDUSTRY</b>		
<b>2/10</b>	<b>Tin Pan Alley</b>	
	S: "I Dream of Jeanie With the Light Brown Hair," "Over the Rainbow," "After the Ball," "My Blue Heaven," ["I Got Rhythm"]	Musical Autobiography due
<b>2/12</b>	<b>Blues</b>	
	R: Evans, "Blues: Chronological Overview" (79-96) S: "St. Louis Blues," "Crazy Blues," "Ma Rainey," "Stormy Monday Blues," ["Hound Dog,"] "Levee Camp Blues," "Black Snake Moan" B: ["Going to Chicago Blues"]	No sections 2/12, 2/13, or 2/16
<b>2/17</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"	Homework 3 due
<b>2/19</b>	<b>"Race Records" and "Hillbilly Music"</b>	
	Reading TBD S: "Old Folks At Home"	

	B: [clips from <i>The Jazz Singer</i> ,] [1950s minstrel act,] “Swanee”	
2/19 2/20	Optional concert and event: Nile Project Symposium (details on bCourses)	
<b>2/24</b>	<b>Early popular music technology – Guests Paul Johnson &amp; Richard Riley</b>	
	R: Ogren, “Dance-Tested Records and Syncopop for the Millions” (87-110)	Homework 4 due
<b>2/26</b>	<b>Introduction to jazz</b>	
	R: Szwed, <i>Jazz 101: A Complete Guide to Learning and Loving Jazz</i> (1-12, 18-42) S: [“Maple Leaf Rag,”] “Potato Head Blues,” “Jazz Me Blues,” “King Porter Stomp,” “Koko,” [“Night in Tunisia”] B: “Satin Doll,” “In the Mood”	
2/28	Optional event: Society for Ethnomusicology meeting (details on bCourses)	
<b>3/3</b>	<b>Portrait of a Jazz Legend: Duke Ellington – Guest Candice Hoyes</b>	
	B: read website for <i>On a Turquoise Cloud</i>	Homework 5 due
<b>3/5</b>	<b>Early Asian American jazz</b>	
	R: Fellezs, “Silenced But Not Silent: Asian Americans and Jazz” (69-74)	
<b>3/10</b>	<b>MIDTERM EXAM</b>	
	Exam will start promptly at 9:40am. No bluebook is needed, just bring pen or pencil. No notes or electronic devices of any kind will be permitted.	
<b>PROTEST AND CULTURAL POLITICS</b>		
<b>3/12</b>	<b>Freedom songs</b>	
	R: Reagon, “The Civil Rights Movement” (598-623) S: “Ain’t Gonna Let Nobody Turn Me Round,” “We Shall Overcome,” “A Change Is Gonna Come” B: “We Shall Not Be Moved,” “Oh Freedom,” “Wade in the Water”	
<b>3/17</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 Nov Moverán,” “América de Los Indios” B: “Solidarity Forever,” <i>Las Dos Caras del Patroncito</i>	Homework 6 due
<b>3/19</b>	<b>Anti-War movement and counterculture</b>	
	Reading and listening TBD	
<b>Spring Break</b> – No lecture (3/24, 3/26) or sections (3/19, 3/20, 3/30)		
<b>SAMPLING, REMIXING, AND REMAKING CULTURE</b>		
<b>3/31</b>	<b>Introduction to hip-hop</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	
<b>4/2</b>	<b>Hip-hop and gender</b>	
	B: <i>Hip-hop: Beyond Beats and Rhymes</i> (view before lecture), “Many Men,” “Excuse Me Miss,” “Bossy,” [“Pass That Dutch”]	
<b>4/7</b>	<b>Grunge</b>	
	R: Strong, “Grunge, Riot Grrrl and the Forgetting of Women in Popular Culture” (398-413) Listening and viewing TBD	Homework 7 due
<b>4/9</b>	<b>Black Rock</b>	
	B: read Black Rock Coalition website (before class), [“Rock Awhile,” “Johnny B. Goode,” “Up Above My Head,” “Hound Dog” (Presley), “Hound Dog” (Thornton), [“Skankin to the Beat/Party at Ground Zero,”] [“Sunless Saturday,”] [clip from <i>Everyday Sunshine</i> ,] [“Black Girl,”] [“Wolf Like Me”]	
<b>4/14</b>	<b>Chicana rock</b>	
	R: Vargas, “The Borderlands Rock Reverb of Gloria Ríos and Girl in a Coma” (216-226) S: “Mal Hombre,” “Muchachos Alegres,” “La Bamba,” more TBD	Homework 8 due
<b>4/16</b>	<b>Asian American in/visibility</b>	
	R: Whaley, “Black Bodies/Yellow Masks: The Orientalist Aesthetic in Hip-Hop and Black Visual Culture” (188-203) B: “Shimauta,” “Asian Girlz,” “Addictive,” live video of Asian Crisis, Red Baraat compilation, DJ Rekha interview	Quiz in sections 4/16, 4/17, 4/20
<b>4/21</b>	<b>Taiko – Guests Cal Raijin Taiko</b>	
	R: Yoon, “‘She’s Really Become Japanese Now!’: Taiko Drumming and Asian American Identification” (417-438) B: read Cal Raijin Taiko website (before class)	
<b>4/23</b>	<b>Bomba – Guests Dr. Pablo Luis Rivera and Rafael Maya</b>	
	B: “Bombango,” rooftop bomba (view both before lecture)	
<b>4/28</b>	<b>Fusion music</b>	
	R: Werner, “Ozomatli and the Myth of Purity: Notes on the Browning of America” (338-348) S: “Street Signs,” “(Who Discovered) America?” B: “Time So Serious/Mustt Kalandar,” “Wayo”	
<b>4/30</b>	<b>What is American music?</b>	
	Listening/viewing TBD	Concert Plan due
<b>5/5</b> <b>5/7</b>	Reading Week: <b>Optional review session</b> Thursday, May 7, 9:30-11am	
<b>5/13</b>	<b>FINAL EXAM: WEDNESDAY, May 13, 11:30am-2:30pm</b> Exam will start promptly at 11:40am. No bluebook is needed, just bring pen or pencil. No notes or electronic devices of any kind will be permitted.	

## **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

### **POWER OUTAGE:**

- If the power is out for more than 5 minutes, please evacuate the hall
- Emergency lighting will be on only temporarily – it WILL go out after 20 minutes
- Unplug all computers/audio visual equipment
- Do not re-enter the building until power returns or campus authorities approve

### **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**