MUSIC 120 SYLLABUS

MUSIC 120-900

MUSIC OF AFRICAN-AMERICANS

ONLINE LEARNING SECTION, FALL 2018

Instructor: HL Smith

Office:

Telephone:

E-mail: hlsmith@ccp.edu I try to respond to messages in a timely manner, Monday through Friday, 9AM until 9PM. I *may* be available later on evenings, and on weekends (6PM Friday- 9AM Monday), but I can't guarantee it.

Office Hours: Mon. 10:20AM-11:20AM, 1:50PM-2:50PM; Wed. 11:30AM12:30PM, 1:50PM-2:50PM; Friday 10:20AM-12:30PM.

Description: This course consists of a survey of music that evolved from the African-American experience in America: folk music, blues, gospel, jazz, rhythm and blues, and concert music. This course also discusses the instruments, singing style and performance practice of traditional West African music. *Fulfills the American/Global Diversity and Interpretive Studies requirements.*

Student Learning Outcomes:

Upon successful completion of this course, students should be able to:

- Recognize the instruments, singing style, and performance practice of traditional Sub-Saharan African music.
- Identify the basic components of African-American music, including its instrumentation, performance practice, vocal styles, and forms/genres.
- Listen to an unfamiliar piece of African-American music, place it in its correct chronology, and make educated guesses regarding its genre, all through acquired familiarity with musical elements unique to

AfricanAmerican music along with relevant African-American historical background.
- Discuss and defend aesthetic judgments about new and unfamiliar AfricanAmerican music to which they may be exposed.
- Recognize how African-American music has been influenced by music from other parts of the world, such as West Africa, China, Tibet and Brazil.

What You Will Need For this Class:

1. **You will not need to buy a textbook. All of your reading will be posted online, in CCP's Canvas Learning System. You will not need to know how to read music. You will not need to pay any money to hear the listening examples or the videos. I have posted the listening examples directly into Canvas. The videos are free, on You Tube.**

2. Since all of your work will be posted and done online, you must have a desktop computer or a laptop computer, with internet access, to do your assignments and quizzes. Canvas, the CCP online learning software, does not necessarily recognize or accept work submitted from a cell phone or a tablet computer. Therefore, you must do your work using a desktop computer or a laptop computer.

To do your work, you must log into Canvas, by going to:
https://ccp.instructure.com/login/canvas

Once you are in Canvas, click "Courses" on the left. Find "Music 120", and click it.

Finally, your computer **must** have Microsoft Word in order for you to write the music review due in Session 10. You will upload your review into Canvas, and according to my settings, Canvas won't recognize your review unless it is written in MS Word. Also, I can't accept a review submitted via e-mail or hard copy, because in order for your review to be graded, it must be uploaded **directly** into the Music Review Assignment in Canvas.

3. You will need to listen to examples of music, and therefore, your computer must have speakers, or it must have portals for headphones. Some of the listening examples will be done via YouTube. However, many examples are compositions that I have entered directly into Canvas. You will not have to pay a fee for any of the music that you assigned to hear. **Note: Use Google Chrome browser to do**

your Music 120 work. The listening examples that I have embedded into Canvas might not play properly if you use some other browser. Also, when you go from one listening example to another, pause for about 5 seconds in between, or Canvas might have trouble "catching up", to play the next example.

4. If your home computer stops working, be aware that you can use the computer lab at the CCP Main Branch, 1700 Spring Garden Street (Student Academic Computer Center, room B2-33, 8AM-9PM), or the student computer labs at any of the CCP regional centers:

Northeast Regional Center

12901 Townsend Road, Philadelphia, PA 19154
215.972.6372

Northwest Regional Center

1300 West Godfrey Avenue, Philadelphia, PA 19141
215.751.8773

West Regional Center

4725 Chestnut Street, Philadelphia, PA 19139 267.299.5850

The Free Library of Philadelphia also has computers available to the public at its branches throughout Philadelphia. Find the branch that is nearest to your home: https://libwww.freelibrary.org/locations/

Alternately, select a friend or neighbor who would allow you to use his/her computer in an emergency.

Now is the time to create a plan that you will implement in case your home computer stops working! Don't be caught unprepared!

5. You must select the ways by which I can send messages to you via Canvas or other e-mail. To accomplish this task, log into Canvas and click **Account** on the left side of the page. Next, click **Settings**. When the **Settings** page opens, find and click +**E-mail addresses**, and enter any e-mail addresses to which you want your

Canvas account linked. You may also link the telephone number for your cell phone, where you see "+ Contact Method".

For Canvas Support: Students can get help with Canvas by calling the IT Department Help Desk at 215-496-6000.

How The Course Is Arranged:

Music 120 is divided into 15 modules, one for each week of the semester. Within each module, you should start at the topic at the top of the module and work downward, item by item, to the quiz (the last entry in each module).

Evaluation:

Your final grade will be based upon your performance on fourteen quizzes, fifteen gradable discussions, and one assignment in which you will write a review of a piece of music. The quizzes will count as 75% of your final grade; the discussions will count 20%; the music review will count 5%. I evaluate each of the quizzes on a 100-point scale: 90-100=A; 80-89.99=B; 70-79.99=C; 60-69.99=D. Any grade lower than 60 will be a failing grade. The discussions and the review will be rated on a 10-point scale: 9-10=A; 8=B; 7=C; 6=D; any grade lower than 6 is a failing grade.

The quizzes will require you to be very familiar with the written material for Music 120. You must also understand and remember the listening assignments that come with each topic. Be sure to do the reading for each topic ***prior*** to doing the listening. All of the quizzes will use multiple-choice format.

Many of your listening assignments are linked to presentations on You Tube. When you see You Tube examples, click the hyperlink, NOT the square box that accompanies the hyperlink. For listening examples that I place ***directly*** into the Study Guide, click the arrow in the box.

Unless otherwise noted, each quiz will open on Friday morning at 9AM, and each quiz will close the following Thursday evening at 11:59PM.

Note that each week's quiz will not be visible in the module until 9AM on the start date of the quiz.

The discussions will require you to give insightful personal responses to the compositions that you are assigned to hear, and/or I may give questions that you

must discuss regarding the music. Read the instructions for each discussion carefully. Your discussion response must be at least a full paragraph in length. The maximum grade for each discussion is 10 points. I will evaluate the discussions according to the following standards:

1. Pertinence to the topic, **accurate statements**, 3 points. Make sure that your statements are correct. Don't say, for example, that vocalists perform in a given example that uses only an instrumental ensemble.
2. Thoroughness---not just one lone statement, but a statement backed up by a series of sentences, 3 points.
3. Correct grammar, spelling and punctuation, 2 points.
4. Submission of the response(s) before the last day, 2 points. If you submit your response on the last day, you will lose 2 points from the overall 10point discussion grade. A discussion is meant to be an interchange between the professor and the students, as well as an interchange between one student and fellow students. If you wait until the last day to submit your discussion response, other students might not have a chance to read it or to respond.

Your discussion response for *me* to read may be submitted only once. Responses *to your classmates' submissions* may be done any number of times.

Be aware, however, that your discussion response to me must pertain *directly* to the instructions given for that session's discussion. In some cases, this means that you must give your personal reaction to the musical examples given in that session's listening assignment. Explain *why* each composition moved you, or *why* it didn't move you. You must support your point of view with details. Was the melody of the composition engaging? Was the rhythm stimulating, i.e. did it make you want to dance? Alternately, was the rhythm hidden in the background? Did the notes of the harmony blend in a beautiful manner? Did the tempo (speed of the performance) seem correct for the mood of the piece? Were the dynamics (loudness and/or softness) appropriate? Were the choices of voices or instruments effective for the piece? Was the form of the composition easy to follow, or was the form too complex? If the example was a video, did the performers project the mood of the piece well? These are the types of details you should include in your discussion, although you are not limited to these items.

You may not discuss alternate compositions in place of those given in the listening examples. Everyone one must use the same frame of reference. You may not submit discussions that do not touch upon the required listening for that session. If, for example, I ask you to respond to the listening examples of ragtime music, you may not submit a discussion that centers on music from a different era. If you do, I will give your discussion a zero grade. You may not submit a discussion that is nothing more than a set of general statements about the subject for that session. A submission of that sort will also be given a zero grade. Follow the instructions for each discussion, ***exactly***.

Be sure to listen to ***all*** of the listening examples given in each week's session, so that you will become familiar with the sound of the music from each era that we study. Some of the quizzes contain two questions that are based entirely on the sound of listening examples for that session. You won't be able to answer these questions correctly unless you have listened to ***all*** of the examples.

Unless otherwise noted, each discussion will open on Tuesday evening at 10PM, and each discussion will close the following Tuesday evening at 9PM.

Don't submit any assignments just a few minutes before they are due. When many students try to make submissions at the last minute, a backlog develops in Canvas. The result is that some of the submissions do not enter Canvas, because the time runs out before all the assignments could be processed. I don't accept late assignments. I give them a zero grade. I do not re-open discussions after they have closed.

For the music review, you will need to write a critique of the assigned composition and its performance, according to my instructions. **Upload** your review into Canvas as a MS WORD document, .doc or .docx **DON'T** e-mail me your review, or leave a hard copy in my mailbox. ***You must upload your review directly into the Music Review Assignment in Canvas.***

Each quiz, discussion, and the music review will have a start date and an end date. Before the start date, and after the end date, you will not be able to access the assignment. Therefore, you must do your quiz, discussion entry, or music review during the time between the start date and end date. Keep in mind, also, that the time of the end date is the moment when Canvas *closes* the assignment. Thus, if an assignment has an ending time of 11:59PM, that is the time when Canvas *stops accepting* the assignment.

You must express yourself in **Standard English**, using correct grammar, in the discussions and in the music review. Slang, dialect, and/or the language of text messaging are unacceptable and will cause your grade to be lowered. For example, avoid the words "cool" and "nice" to describe music, because these words don't communicate a clear idea. In addition, don't write symbols in place of words.

Furthermore, I expect everyone to behave with civility in the discussions. Uncivil behavior, i.e. profanity, lewd remarks, accusatory remarks--- will not be tolerated and will be a cause for a zero grade.

Each quiz may be done only once. Each discussion entry for me to read may be submitted only once. The music review may be submitted only once.

Policy regarding violations of academic integrity

Violations of academic integrity can include, but are not limited to, cheating and plagiarism. Cheating is an intentional effort at deception or gaining of an unfair advantage in completing academic work. Plagiarism is the act of appropriating the work of another person and passing it off as one's own. Any student who assists another in an activity that constitutes a violation of academic integrity is also responsible and accountable for such a violation.

The following list is not exhaustive, but includes some common examples of plagiarism and cheating:

Copying original ideas, images, words, or design elements and using them *with or without* proper citation or permission of the author. **You may not copy another person's work, even if that author has given you permission.**

Deceiving the instructor to get more time for an assignment or examination.

Hiring someone to write an essay or complete other assignments.

Collaborating with classmates or others on an assignment. Only individual work is permitted.

Using unauthorized electronic devices or software during an examination

Allowing other students to copy exam responses or homework assignment answers so that they can pass it off as their own work.

Violations of academic integrity may open a student to disciplinary action as described in Article III, Section 3 of the Student Code of Conduct. Any such violations may also cause your grade on an assignment to be a zero.

I expect students to submit work that is entirely the result of their own individual efforts. In the discussions, for example, you must express ideas that are ***entirely your own***, not concepts from textbooks, encyclopedias, or the Internet.

Statement on Disability:

In order to receive classroom or testing accommodations, students with disabilities must be registered with the Center on Disability, and must provide their instructors with accommodation forms that have been prepared by a counselor in the Center.

Attendance Policy:

Attendance will be taken by means of student participation in the weekly discussions and quizzes. A student who does not participate for the equivalent of two weeks, without an acceptable and serious excuse, may be withdrawn from the course (CCP Policies and Procedures #5).

Course Outline:

Session 1: Musical Terminology, Part 1

Pitch, melody, dynamics, tone color, harmony, rhythm, polyrhythm, tempo, scale, consonance, dissonance.

Gradable Discussion 1: Introduce yourself to me, and describe your previous experience as a music listener. Give details.

Quiz 1: Musical Terminology, Part 1

Session 2: Musical Terminology, Part 2

Texture (monophonic, polyphonic, homophonic), musical form, wind instruments, stringed instruments, percussion instruments, electronic instruments, ostinato, tonality.

Gradable Discussion 2: Practice writing a critique of a piece of music.

Quiz 2: Musical Terminology, Part 2

Session 3: Indigenous Music of Sub-Saharan Africa

Group performance practice, improvisation, singing style, syncopation, emphasis on percussive sounds, emphasis on a rhythmic base, types of musical instruments, scales and tuning, the functional nature of music, the position of the musical leader.

Gradable Discussion 3: Comment on indigenous Music of Sub-Saharan Africa.

Listening Instructions for Quiz 3, regarding the example, *Alose*.

Quiz 3: Indigenous Music of Sub-Saharan Africa

Session 4: Music of the Slaves

Work songs, field hollers, spirituals, and the ring shout.

Gradable Discussion 4: Comment on music of the slaves.

Listening Instructions for Quiz 4

Quiz 4: Music of the Slaves

Session 5: Blues, Part 1

The origin of the blues, its structure, vocal style, subject matter; country blues and city blues. Musicians covered include Huddie Ledbetter, Blind Lemon Jefferson,

Blind Willie Johnson, Robert Johnson, Ma Rainey, Bessie Smith, Mamie Smith, and W.C. Handy.

Gradable Discussion 5: Comment on country blues and city blues.

Listening Instructions for Quiz 5.

Quiz 5: Blues, Part 1

Session 6: Blues, Part 2

Urban blues, rhythm and blues, Motown sound. Musicians covered include Ray Charles, Shemekia Copeland, The Homemade Jamz Blues Band, and various Motown performers.

Gradable Discussion 6: Comment on urban blues.

Listening Instructions for Quiz 6.

Quiz 6: Blues, Part 2

Session 7: Ragtime

Its origin, the roles played by the pianist's hands, and the ways in which ragtime music became popular. Scott Joplin's life and work, including his piano rags and his opera, *Treemonisha*.

Gradable Discussion 7: Comment on ragtime music and Scott Joplin.

Listening Instructions for Quiz 7.

Quiz 7: Ragtime

Session 8: Early Jazz

Its origin, the typical instrumentation, the use of collective and individual improvisation; the difference in performance practice between white and black players, the making of the first jazz recording. Musicians covered include Willie Johnson, Louis Armstrong and Jelly Roll Morton.

Gradable Discussion 8: Comment on early jazz and improvisation.

Quiz 8: Early Jazz

Session 9: Swing (Jazz Orchestras)

Its origin, the size and instrumentation of the ensemble, the necessity for musicians to know how to read music, the emphasis on uniform music-making, and the role played by the arranger. Musicians covered include Fletcher Henderson, Count Basie, Duke Ellington, and The International Sweethearts of Rhythm.

Stride Piano

Its birth as an outgrowth of ragtime, the prominence of virtuosity, the similarities and differences between ragtime and stride piano. Musicians covered include Fats Waller, Art Tatum and Oscar Peterson.

Gradable Discussion 9: Comment on swing band music and stride piano music.

Quiz 9: Swing, Stride Piano

Session 10: Bebop, Charlie Parker, Thelonious Monk

Its origin, the prominence of individual improvisation, the emphasis on speed and virtuosity, the size of the typical bebop band, and the singular lifestyle of the bebop players. Musicians covered are Charlie Parker and Thelonious Monk.

Gradable Discussion 10: Comment on bebop.

Music Review Assignment: Students will write a review of McCoy Tyner's composition, *Walk Spirit, Talk Spirit*, performed by the McCoy Tyner Quartet.

Quiz 10: Bebop, Charlie Parker, Thelonious Monk

Session 11: Cool Jazz, World Music Explorations

Miles Davis: The focus on music that was serene and reflective, the de-emphasis on virtuosity, Davis' contribution as a performer and composer of cool jazz.

World Music Explorations

Connections between African-American music and musical cultures of Asia, Latin America, and other parts of the world. Compositions by Kenny Garrett, Wallace Roney, and Wayne Shorter, illustrating jazz with musical characteristics from China, Tibet, West Africa, and Brazil.

Gradable Discussion 11: Comment on the music of Miles Davis as well as compositions showing the influence of world music on jazz.

Quiz 11: Cool Jazz, World Music Explorations

Session 12: Concert musicians

Paul Robeson and Andre Watts as examples of the African-American contribution in concert music.

Gradable Discussion 12: Comment on Paul Robeson and Andre Watts.

Quiz 12: Paul Robeson, Andre Watts

Session 13: John Coltrane

Description of the legendary saxophonist-composer, along with representative compositions.

Gradable Discussion 13: Give your personal reaction to each of the three John Coltrane examples in this session's listening.

Quiz 13: John Coltrane

Session 14: Gospel Music

Its origin, the basic elements of this style, its development since the late 1800’s, and significant composers.

Gradable Discussion 14: Comment on gospel music.

Session 15:

Quiz 14: Gospel Music

Gradable Discussion 15: What has Music 120 meant to you?