

## Term Information

Effective Term Spring 2023  
*Previous Value* Spring 2016

## Course Change Information

### What change is being proposed? (If more than one, what changes are being proposed?)

We would like to change the credit hours from 2 to 3 credits.

### What is the rationale for the proposed change(s)?

A decision has been made to make this course a part of our required core courses for our degree program. Content has been added and contact hours of instruction have been added as a result.

### What are the programmatic implications of the proposed change(s)?

(e.g. program requirements to be added or removed, changes to be made in available resources, effect on other programs that use the course)?

Once this change is approved, we will be submitting appropriate curriculum sheets and maps for our degree programs.

Is approval of the request contingent upon the approval of other course or curricular program request? No

Is this a request to withdraw the course? No

## General Information

Course Bulletin Listing/Subject Area Music  
Fiscal Unit/Academic Org School Of Music - D0262  
College/Academic Group Arts and Sciences  
Level/Career Undergraduate  
Course Number/Catalog 2244  
Course Title African-American Musical Traditions  
Transcript Abbreviation Afr Am Mus Trad  
Course Description A study of selective genres and styles of music originating primarily in the African-American experience.  
Semester Credit Hours/Units Fixed: 3  
*Previous Value* Fixed: 2

## Offering Information

Length Of Course 14 Week, 12 Week  
Flexibly Scheduled Course Never  
Does any section of this course have a distance education component? No  
Grading Basis Letter Grade  
Repeatable No  
Course Components Lecture, Recitation  
Grade Roster Component Recitation  
Credit Available by Exam No  
Admission Condition Course Yes  
Admission Condition Visual or Performing Arts  
Off Campus Never  
Campus of Offering Columbus

## Prerequisites and Exclusions

### Prerequisites/Corequisites

### Exclusions

#### *Previous Value*

Not open to students with credit for 244 or AfAmASt 244.

### Electronically Enforced

No

## Cross-Listings

### Cross-Listings

## Subject/CIP Code

### Subject/CIP Code

50.0905

### Subsidy Level

Baccalaureate Course

### Intended Rank

Freshman, Sophomore, Junior, Senior

## Requirement/Elective Designation

Required for this unit's degrees, majors, and/or minors

## Course Details

### Course goals or learning objectives/outcomes

- Students will understand the function of African music and how the functional aspects of that music have evolved in the United States.
- Students will be able to identify and distinguish musical features of genres of music including spirituals, ragtime, blues, jazz, gospel, soul, funk, disco, house, techno, hip-hop, and rap
- Students will be able to describe the social, religious, and political context of African American musical genres and traditions
- *Introduce students to the history, sociology and cultural traditions of African American music.*

#### *Previous Value*

### Content Topic List

- African Music, its functions and traditions
- Birth of the Blues People
- Black secular folk music and its function.

#### *Previous Value*

- *Basic historical facts about African American music and the sociology from which it developed*
- *African American musical and cultural traditions*
- *Understanding how the music was and is performed through a study of the various performers, composers and their practices*

### Sought Concurrence

No

**COURSE CHANGE REQUEST**  
2244 - Status: PENDING

Last Updated: Vankeerbergen, Bernadette  
Chantal  
02/23/2022

**Attachments**

- MU2244\_Grid\_2023 for proposed syllabus 2 18 22.pdf  
*(Other Supporting Documentation. Owner: Banks, Eva-Marie)*
- African American Musical Traditions Syllabus 2017 (1) current syllabus 2 18 22.pdf: current syllabus  
*(Syllabus. Owner: Banks, Eva-Marie)*
- Music 2244 proposed syllabus 2 17 22.docx: proposed syllabus  
*(Syllabus. Owner: Banks, Eva-Marie)*

**Comments**

**Workflow Information**

Status	User(s)	Date/Time	Step
Submitted	Banks, Eva-Marie	02/18/2022 01:44 PM	Submitted for Approval
Approved	Hedgecoth, David McKinley	02/20/2022 10:12 AM	Unit Approval
Approved	Vankeerbergen, Bernadette Chantal	02/23/2022 03:06 PM	College Approval
Pending Approval	Cody, Emily Kathryn Jenkins, Mary Ellen Bigler Hanlin, Deborah Kay Hilty, Michael Vankeerbergen, Bernadette Chantal Steele, Rachel Lea	02/23/2022 03:06 PM	ASCCAO Approval

The Ohio State University School of Music  
Spring Semester 2017  
**African American Musical Traditions**

MUSIC 2244  
Instructor: Katie Graber  
Email: graber.84@osu.edu  
Phone: 614-679-6192

Hughes Hall 109  
Lectures: MW 10:20-11:15  
Office Hours: MW 12:30-1:30  
Office: Hughes 101E

### **Description**

This survey of African American music is designed to familiarize students with genres and musical styles from the time of slavery through the present. Through active listening and analysis, students will become familiar with these musical structures, sounds, and contexts. Through participation in campus events, students will consider the ongoing value and functions of African American musical traditions today.

### **Course Objectives**

- Students will be able to identify and distinguish musical features of genres of music including spirituals, ragtime, blues, jazz, gospel, soul, funk, disco, house, techno, hip-hop, and rap
- Students will be able to describe the social, religious, and political context of African American musical genres and traditions

### **Required Textbook**

*African American Music: An Introduction*. 2<sup>nd</sup> Edition. Edited by Mellonee V. Burnim and Portia K. Maulsby. New York: Routledge, 2006. Includes CD.

### **Requirements**

- Two Written Exams (20% of grade)
- Two Listening Exams (10% of grade)
- Group presentation to public audience at OSU Jazz Festival, Saturday March 25 (15% of grade)
- Group poster project, to be displayed at Ohio Show Band performance Thursday March 23 (15% of grade)
- Reading comprehension assignments (this will vary from week to week, and could include outlines, quizzes, definitions, etc.) (20%)
- Regular attendance and participation: This grade will be a combination of your being present in class, doing in-class team assignments, and your teammates' evaluations of your contribution to your team. (20%)

### **Reading and Listening**

Students are expected to read the textbook chapters and listen to accompanying CD tracks prior to the class dates listed in the Course Schedule. You will be given a brief summary or comprehension assignment to complete along with each chapter. Take notes on the listening examples right away, as this will be helpful for Listening Exams.

### **Grading scale**

93-100% = A / 90-92% = A-  
87-89% = B+ / 83-86% = B / 80-82% = B-  
77-79% = C+ / 73-76% = C / 70-72% = C-  
67-69% = D / 0-66% = E

## **Descriptions of major assignments**

**Group presentation:** The OSU student Jazz ensembles will perform at the annual OSU Jazz Festival on Saturday, March 25, 3:30-6:30 p.m. Your group will be assigned to give brief introduction to one of those ensembles (about 5 minutes—each individual will speak for only about a minute). You will know their repertoire list ahead of time, and you will research the pieces, composers, and styles in order to give the audience some information about what they will hear. Part of your research will include group members attending a jazz ensemble rehearsal in order to understand how they approach musical coherence, improvisation, and musicianship.

Some possible topics to include in your presentation:

- What musical features were innovative at the time this piece was composed?
- When did this style develop, and who were some of the innovators?
- What are the composers known for, musically and otherwise?
- What aspects of the music are difficult to learn and perform?
- More generally, what makes these pieces or styles compelling, exciting, or interesting to listen to or analyze?

Grading:

- Individual presentation: was your portion informative and interesting? Organized and coherent?
- Did you attend a rehearsal of either a jazz ensemble or the Ohio Show Band?
- Group work: did your group coordinate in ways that minimized repetition, built on one another's content, etc.? Each group member will give an estimate of how much work was done by each individual.

**Poster Presentation:** The Ohio Show Band will perform at the OSU Jazz Festival on Thursday, March 23, at 8 pm. Each group will make a poster highlighting an aspect of the repertoire of this performance: timelines of genres, biographies of musicians, or analysis of songs. The posters will be displayed at the concert, and you are encouraged to attend as well. Part of your research will include group members attending a Show Band rehearsal in order to understand how they approach musical coherence, improvisation, and musicianship.

Grading:

- Content: is your poster organized and readable? Does it give relevant, new, and interesting information to the general public?
- Did you attend a rehearsal of either a jazz ensemble or the Ohio Show Band?
- Group work: each group member will give an estimate of how much work was done by each individual.

**Late Assignments and Missed Exams:** Late assignments will lose one letter grade per two days of lateness, unless documentation of medical or family emergency is provided. Students may not make up exams except in cases of severe illness or emergency. The exam times are posted in the syllabus so that you can plan ahead and be sure to attend. If you need to make up an exam, you will be asked to provide documentation, and you will be given a different exam from your classmates. It is impossible to guarantee that the exams will be precisely comparable (in other words, it is possible that the makeup exam would be more difficult than the original exam).

**Academic Misconduct:** It is the responsibility of the Committee on Academic Misconduct to investigate or establish procedures for the investigation of all reported cases of student academic misconduct. The term "academic misconduct" includes all forms of student academic misconduct wherever committed; illustrated by, but not limited to, cases of plagiarism and dishonest practices in connection with

examinations. Instructors shall report all instances of alleged academic misconduct to the committee (Faculty Rule 3335-5-487). For additional information, see the Code of Student Conduct ([http://studentaffairs.osu.edu/resource\\_csc.asp](http://studentaffairs.osu.edu/resource_csc.asp)).

**Disability Services:** Students with disabilities that have been certified by the Office of Disability Services will be appropriately accommodated, and should inform the instructor as soon as possible of their needs. The Office of Disability Services is located in 150 Pomerene Hall, 1760 Neil Avenue; telephone: 292-3307, TDD: 292-0901; <http://www.ods.ohio-state.edu/>

**Sexual Harassment and Misconduct:** Title IX makes it clear that violence and harassment based on sex and gender are Civil Rights offenses subject to the same kinds of accountability and the same kinds of support applied to offenses against other protected categories (e.g., race). If you or someone you know has been sexually harassed or assaulted, you may find the appropriate resources at <http://titleix.osu.edu> or by contacting the Ohio State Title IX Coordinator, Kellie Brennan, at [titleix@osu.edu](mailto:titleix@osu.edu)

**Diversity:** The Ohio State University affirms the importance and value of diversity in the student body. Our programs and curricula reflect our multicultural society and global economy and seek to provide opportunities for students to learn more about persons who are different from them. We are committed to maintaining a community that recognizes and values the inherent worth and dignity of every person; fosters sensitivity, understanding, and mutual respect among each member of our community; and encourages each individual to strive to reach his or her own potential. Discrimination against any individual based upon protected status, which is defined as age, color, disability, gender identity or expression, national origin, race, religion, sex, sexual orientation, or veteran status, is prohibited.

## Course Schedule

### Module 1: early history through jazz

Week 1: Jan. 9 and 11

Slave times, secular folk music (juba, hambone, fiddle)  
Minstrelsy, *Ben and Bert* video

Week 2: Jan. 18 (Jan 16 is MLK day)

Ragtime (Chapter 6)

Week 3: Jan. 23 and 25

Blues (Chapter 7)

Week 4: Jan. 30 and Feb. 1

Jazz (Chapter 9)

Week 5: Feb. 6 and 8

Jazz (Ch. 9 con't)  
Activities: start writing presentation

Week 6: Feb. 13 and 15

Review and Exam

**Module 2: Post-1960s popular music**

Week 7: Feb. 20 and 22

Gospel and Soul (Chapters 10 and 13)  
Video: *Ethnic Notions*

Week 8: Feb. 27 and Mar. 1

Research workshop  
Rhythm and Blues/R&B (Chapter 12)  
Video: *20 Feet from Stardom*

Week 9: Mar. 6 and 8

Funk (Chapter 14)

Week 10: SPRING BREAK

Week 11: Mar. 20 and 22 (**Jazz Festival, March 23-25** with Show Band and student ensembles)

Monday: group presentations, other groups give feedback  
Wednesday: work on presentations and display posters

Week 12: Mar. 27 and 29

Disco, House, and Techno (Chapters 15 and 16)

Week 13: Apr. 3 and 5

Hip hop and Rap (Chapter 17)  
Documentary: *Scratch*

**Module 3: Art/concert hall music**

Week 14: Apr. 10 and 12

Spirituals, concert spirituals (Chapter 4)  
Video: *Speak of Me as I am*

Week 15: Apr. 17 and 19

Art music (Chapter 8)  
Music theater (Chapter 11)

Week 16: Apr. 24

Review

Final Exam: Thursday, April 27, 10:00-11:45 a.m.

The Ohio State University School of Music  
Spring Semester 2023  
**Music 2244: African American Musical Traditions**

lecture + recitation format, 3 credits, 3 contact hours/week

Lectures: MW 10:20-11:15, Hughes Hall 109

Recitations: F 10:20-11:15

Instructor: Dr. Mark Lomax, II

GTA: TBD

Email: [lomax.13@osu.edu](mailto:lomax.13@osu.edu)

Phone: 614-374-7228

Office Hours: Zoom by appointment

**Description:**

This survey of African American music is designed to familiarize students with the function of African and African American genres and musical styles from pre-colonial Africa through the present. Through active listening and analysis, students will become familiar with these musical structures, sounds, and contexts. Through participation in campus events, students will consider the ongoing value and functions of African American musical traditions today. The class will meet for lectures on Mondays and Wednesdays 10:20-11:15, with recitation sections on Fridays with a graduate teaching assistant.

**Course Objectives:**

- Students will understand the function of African music and how the functional aspects of that music have evolved in the United States.
- Students will be able to identify and distinguish musical features of genres of music including spirituals, ragtime, blues, jazz, gospel, soul, funk, disco, house, techno, hip-hop, and rap
- Students will be able to describe the social, religious, and political context of African American musical genres and traditions

**Required Textbook:**

*African American Music: An Introduction*. 2nd Edition. Edited by Mellonee V. Burnim and Portia K. Maultsby. New York: Routledge, 2006. Includes CD.

— available in campus bookstores, and at [Amazon](#) and [Alibris](#).



## **Supplemental Recommended Texts:**

*African Music: A People's Art*. Francis Bebey. Westport, Connecticut: Lawrence Hill & Co. Publishers, 1975.

*The Music of Black Americans*. 3rd Edition. Eileen Southern. New York: W.W. Norton & Company, 1997.

Articles and videos as assigned.

## **Requirements:**

Two Written Exams (20% of grade)

Two Listening Exams (10% of grade)

Group presentations uploaded to class portal (date) (2 x 15%= 30% of grade)

Writing assignments: three 1-2 page papers synthesizing material covered (20%)

Regular attendance and participation: This grade will be a combination of your being present in class, doing virtual team assignments, your teammates' evaluations of your contribution to your team, and weekly contributions to class discussion. (20%)

## **Reading and Listening:**

Students are expected to complete assigned reading and listening prior to the class dates listed in the Course Schedule. You will be given a brief summary or comprehension assignment to complete along with each chapter. Take notes on the listening examples right away, as this will be helpful for Listening Exams.

## **Descriptions of major assignments:**

Group presentation #1: Your group will be assigned to present about two African American composers. One can be a composer of popular music (blues, R&B, hip-hop etc.) and the other must be a composer of music considered to be "art" music ("jazz" and classical). Presentations will consist of a powerpoint presentation with recorded narration to be uploaded to class portal for discussion. Part of your research will include group members listening to and reading about several compositions to understand how they approach musical style, improvisation, and form. You will know the years they lived and worked, what ensembles or soloists performed their work, whether and how their work was received. Lastly, your group will make an assessment based on the evidence gathered as to how this

composer fits within the continuum of Black music. Some possible topics to include in your presentation:

- What musical features were innovative at the time this piece was composed?
- What features from the African and/or African American musical tradition are present in the works cited?
- Who were some of the composer's influences?
- How did this composer gain the level of prominence that brought them to your attention?
- In what setting is this composer's music generally performed?
- More generally, what makes this composer's music compelling, exciting, or interesting to listen to or analyze?

Grading:

- Individual presentation: was your portion informative and interesting?
- Organized and coherent?
- Did you actively listen to the music to glean insightful perspectives to share with your group and the class?
- Group work: did your group coordinate in ways that minimized repetition, built on one another's content, etc? Each group member will give an estimate of how much work was done by each individual.

Group presentation #2: Your group will be assigned to present about any one genre of African American music. Presentations will consist of a powerpoint presentation with recorded narration to be uploaded to class portal for discussion. Part of your research will include group members listening to and reading about any related sub-genres to understand how musicians approached evolution within style. You will know the approximate years in which the genre was created and performed, what ensembles and/or soloists performed in this genre, and where the genre lives on the timeline of the African American music continuum. Lastly, your group will make an assessment based on the evidence gathered as to what elements gave birth to this genre of Black music. Some possible topics to include in your presentation:

- What innovative musical features came together to make this genre distinct and independent?
- Who were some of the composer's and what made their approach significant?

- In what way, if any, did or does this genre engage in the social political context of Blacks in America?
- How did this composer gain the level of prominence that brought them to your attention?
- In what setting is this genre generally performed? What is its function?
- More generally, what makes this musical genre compelling, exciting, or interesting to listen to or analyze?

**Grading:**

- Individual presentation: was your portion informative and interesting? Organized and coherent?
- Did you actively listen to the music to glean insightful perspectives to share with your group and the class?
- Group work: did your group coordinate in ways that minimized repetition, built on one another's content, etc? Each group member will give an estimate of how much work was done by each individual.

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misconduct to the committee (Faculty Rule 3335-5-487). For additional information, see the Code of Student Conduct <http://studentlife.osu.edu/csc/>

**Disability Services:** The University strives to make all learning experiences as accessible as possible. If you anticipate or experience academic barriers based on your disability (including mental health, chronic or temporary medical conditions), please let me know immediately so that we can privately discuss options. To establish reasonable accommodations, I may request that you register with Student Life Disability Services. After registration, make arrangements with me as soon as possible to discuss your accommodations so that they may be implemented in a timely fashion. SLDS contact information: [slds@osu.edu](mailto:slds@osu.edu); 614-292-3307; [slds.osu.edu](http://slds.osu.edu); 098 Baker Hall, 113 W. 12<sup>th</sup> Avenue.

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**Counseling and Wellness:** A recent American College Health Survey found stress, sleep problems, anxiety, depression, interpersonal concerns, death of a significant other, and alcohol use among the top ten health impediments to

academic performance. Students experiencing personal problems or situational crises during the quarter are encouraged to contact the [OSU Counseling and Consultation Service](mailto:sl-ccs@osu.edu) ([sl-ccs@osu.edu](mailto:sl-ccs@osu.edu); 614-292-5766) for assistance, support and advocacy. This service is free and confidential.

Week/ Class Meeting Date	Preparation	Class meeting content
Wk 1: Mon., Jan 9	<p>Before class, read &amp; listen:</p> <p>The Moors - <a href="http://blackhistorystudies.com/resources/resources/15-facts-on-the-moors-in-spain/">http://blackhistorystudies.com/resources/resources/15-facts-on-the-moors-in-spain/</a> (Links to an external site.)</p> <p>Hamza el din (L'Oud) - The Water Wheel (played in class) Explorer Series: The Water Wheel (Links to an external site.)</p> <p>- Housa Street music <a href="#">Africa Drum, Chant &amp; Instrumental Music - Hausa Street Music</a> (Links to an external site.)</p>	<b>African Music, its functions and traditions</b>
Wk 1: Wed., Jan 11	<p>Before class, read and listen:</p> <p>Burnim/Maultsby ch. 1: The translated African Cultural and Musical Past</p> <p>- Toumanie Diabate - <a href="https://www.britannica.com/topic/Mande">https://www.britannica.com/topic/Mande</a> (Links to an external site.) - Mande Variations (played in class) Toumani Diabaté - The Mande Variations (Full Album) (Links to an external site.)</p> <p>- Sympathetic vibrations/Cymatics - <a href="https://encyclopedia2.thefreedictionary.com/sympathetic+vibration">https://encyclopedia2.thefreedictionary.com/sympathetic+vibration</a> (Links to an external site.) - <a href="http://www.cymaticsource.com/newto.html">http://www.cymaticsource.com/newto.html</a> (Links to an external site.)</p> <p>Jali/Jalia/Jeli/Jelia/Griot tradition - <a href="http://www.thekoraworkshop.co.uk/kora-information/history/">http://www.thekoraworkshop.co.uk/kora-information/history/</a> (Links to an external site.)</p>	<b>Birth of the Blues People</b>

<p>Wk 1: Fri., Jan 13</p>		<p>GTA recitation sections: Introductions, review Focus recitation section: introductions</p>
<p>Wk. 2: Mon. Jan 16</p>	<p>—</p>	<p><b>No Class: MLK Day</b></p>
<p>Wk. 2: Wed. Jan. 18</p>	<p>Before class, read and listen:</p> <p>Burnim/Maultsby ch. 3: Secular Folk Music</p> <p>Folk Music of Ethiopia</p> <ul style="list-style-type: none"> <li>- Song of praise <a href="#">Song of Praise (Ethiopia)</a> - <a href="#">Mixed Voices with Tcherawata</a> (Links to an external site.)</li> <li>- Song to the Emperor <a href="https://youtu.be/JweuJ-JDr9I">https://youtu.be/JweuJ-JDr9I</a> (Links to an external site.)</li> <li>- Whoopin' (E. Dewey Smith) <a href="#">CNN: Pastor E. Dewey Smith Jr 'whoops' it up at the pulpit</a> (Links to an external site.)</li> <li>- <a href="#">Tembang Sunda</a> <a href="#">Sundanese Classical Music</a></li> <li>- <a href="#">senggot - Panabih Senggot: Panabih</a> (Links to an external site.)</li> </ul>	<p><b>Black secular folk music and its function</b> (education, entertainment, subversive resistance, human expression)</p> <p>- Teaser: <a href="#">Wade in the Water</a> meaning?!?!? To be continued!</p>
<p>Wk. 2: Fri. Jan. 20</p>	<p>- Synthesis paper (1 pg.): What is Afrikan music and what is its function? <b>Due by 1/27/23</b></p>	<p>Sections: review and discussion</p> <ul style="list-style-type: none"> <li>- clarity on synthesis paper</li> <li>- Key concepts: pre-colonial role of music, and continuum of Afrikan music related to function and performance techniques</li> </ul>

<p>Wk. 3: Mon. Jan. 23</p>	<p>Before class, read and listen: Burnim/Maultsby Ch. 7</p> <ul style="list-style-type: none"> <li>- Hammer Ring (from book CD)</li> <li>- Berda berda (worksong)<a href="#">Berta, Berta (Links to an external site.)</a></li> <li>- <a href="#">Ma Rainey</a></li> <li>- <a href="#">Bessie Smith</a></li> <li>- <a href="#">Robert Johnson</a></li> <li>- <a href="#">Muddy Waters</a></li> </ul> <p><a href="#">08 Viola Lee Blues.mp3</a> Play media comment. <a href="#">26 Crazy Blues.mp3</a> Play media comment.</p>	<p><b>The Blues</b></p>
<p>Wk. 3: Wed. Jan 25</p>	<p>Before class, watch documentary video: <b>The Blues</b>, and respond to prompt online: How does double entendre work in contemporary times? Does it have the same function as it does in the Blues? Why or why not? (1 prompt response and 3 comments on other posts)</p>	<p><b>The Blues</b></p>
<p>Wk. 3: Fri., Jan 27</p>		<p>GTA sections Focus section</p>
<p>Wk. 4: Mon. Jan 30</p>	<p>Before class, read and listen: Burnim/Maultsby Ch.4: Spirituals</p> <ul style="list-style-type: none"> <li>- <a href="#">Jesus Knows All About My Troubles</a> Play media comment.</li> <li>- <a href="#">Ezekiel Saw De Wheel</a> Play media comment.</li> <li>- <a href="#">Deep River</a> Play media comment.</li> </ul>	<p><b>Spirituals</b></p>
<p>Wk. 4: Wed. Feb. 1</p>	<p>Group chat prompt: How are the Spirituals and the Blues similar? How do they differ? How do they function together in African American Culture? (1 prompt response and 3 comments on other posts)</p>	<p><b>Wade In the Water: A Politics of Black Religious Music</b></p>
<p>Wk. 4: Fri. Feb. 3</p>	<p>Synthesis paper: How are the Spirituals and the Blues related? What is their function and what has their impact been on contemporary Black music? <b>Due Friday 2/10/23</b></p>	<p>GTA Sections: Review and discussion</p>



<p>Wk. 5: Mon. Feb 6</p>	<p>Before class, read and listen:</p> <p>Burnim/Maultsby Ch. 5</p> <ul style="list-style-type: none"> <li>- <a href="#">Let the Church Role On Play media comment.</a></li> <li>- <a href="#">Christian's Automobile Play media comment.</a></li> <li>- <a href="#">Mighty Clouds of Joy</a></li> <li>- <a href="#">Clarke Sisters</a></li> </ul>	<p><b>Evolution of Sacred Music</b></p>
<p>Wk. 5: Wed. Feb. 8</p>	<p>Before class, read and listen:</p> <p>Burnim/Maultsby Ch. 10</p> <ul style="list-style-type: none"> <li>- <a href="#">17 Take My Hand, Precious Lord.mp3 Play media comment.</a></li> </ul> <p>Traditional:</p> <ul style="list-style-type: none"> <li>- Choir music: Mississippi Mass Choir</li> <li>- Beginnings of Contemporary Gospel</li> </ul> <p>28 Oh Happy Day.mp3 Play media comment.</p> <ul style="list-style-type: none"> <li>- contemporary: Mississippi Mass Choir &amp;quot;Having You There&amp;quot; (<a href="#">Links to an external site.</a>)</li> <li><a href="#">Kirk Franklin</a></li> <li>Stomp - Kirk Franklin (<a href="#">Links to an external site.</a>)</li> </ul>	<p><b>Gospel</b></p>
<p>Wk. 5: Fri. Feb. 10</p>	<p>Group Presentation #1: Select Groups and start writing presentation on two (2) Afrikan American composers of two (2) differing genres. Presentations will consist of a powerpoint presentation w/ narration to be uploaded to class portal for discussion. <b>DUE Friday 2/24/23</b></p>	<p>GTA section discuss and review</p> <p>Synthesis paper: How are the Spirituals and the Blues related? What is their function and what has their impact been on contemporary Black music? <b>Due Friday 2/10/23</b></p>

<p>Wk. 6: Mon Feb 13</p>	<p>Before class, read and listen:</p> <p>Burnim/Maultsby Ch. 13</p> <p>Frankie Beverly &amp; Maze <a href="#">Frankie Beverly And Maze - Joy And Pai</a> (Links to an external site.)</p> <ul style="list-style-type: none"><li>- Gladys Knight and the Pips <a href="#">Gladys Knight &amp; The Pips - Midnight Train to Georgia (Audio)</a> (Links to an external site.)</li><li>- Chaka Khan &amp; Rufus <a href="#">Rufus &amp; Chaka Khan - Tell Me Something Good</a> (Links to an external site.)</li><li>- Michael Jackson <a href="#">Michael Jackson - Rock With You (Official Video)</a> (Links to an external site.)</li><li>- Prince <a href="#">1999</a> (Links to an external site.)</li><li>- Roger Troutman &amp; Zapp <a href="#">Zapp &amp; Roger - Computer Love</a> (Links to an external site.)</li><li>- New Edition <a href="#">(Candy Girl)</a> (Links to an external site.)</li><li>- EnVogue <a href="#">En Vogue - Hold On - Music Video (1990)</a> (Links to an external site.)</li><li>- Mint Condition <a href="#">(Pretty Brown Eyes)</a> (Links to an external site.)</li><li>- TLC <a href="#">Baby Baby Baby</a></li></ul>	<p><b>Peace, Love and Soul!</b></p>
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<p>Wk. 6: Wed. Feb 15</p>	<p>Before class, read and listen:</p> <p>Burnim/Maultsby Ch. 12</p> <p>- Sam Cooke: <a href="#">Driftin Blues Sam Cooke / Driftin' Blues</a> (Links to an external site.) A change is going to come <a href="https://www.youtube.com/watch?v=XH25EUgFMml">https://www.youtube.com/watch?v=XH25EUgFMml</a> (Links to an external site.)</p> <p>- Aretha Franklin: <a href="#">Rock Steady Aretha Franklin - Respect [1967] (Original Version)</a> (Links to an external site.) <a href="#">Respect Aretha Franklin - Respect [1967] (Original Version)</a> (Links to an external site.) <a href="#">30 Saturday Night Fish Fry.mp3</a> Play media comment. <a href="#">31 Shake, Rattle &amp; Roll.mp3</a> Play media comment. <a href="#">32 Tutti Frutti.mp3</a> Play media comment. <a href="#">18 Sincerely.mp3</a> Play media comment. <a href="#">33 My Baby Loves Me.mp3</a> Play media comment.</p> <p>- <a href="#">Early James Brown</a></p>	<p><b>Rhythm &amp; Blues/R&amp;B</b></p>
<p>Wk. 6: Fri. Feb. 17</p>	<p>Group chat prompt: What are you hearing? How is the music alike and/or different? What is the function of this music? (1 prompt response and 3 comments on other posts)</p>	<p>GTA sections Focus section Group projects: <b>DUE Friday 2/24/23</b></p>
<p>Wk. 7: Mon Feb. 20</p>	<p>Before class, read and listen:</p> <p>Burnim/Maultsby Ch. 14</p> <p>- <a href="#">James Brown</a> - <a href="#">Parliament</a> - <a href="#">EWF</a> - <a href="#">War</a> - <a href="#">Barry White</a> - <a href="#">Curtis Mayfield</a></p> <p>Synthesis paper <b>DUE 2/24/23</b>: Discuss the respective lineage of the Blues and the Spiritual. Include artist names and musical examples (2 pages).</p>	<p><b>I want to get FUNKED up!</b></p>

<p>Wk. 7: Wed. Feb. 22</p>	<p>Before class, read and listen:</p> <p>Burnim/ Maultsby Ch. 9</p> <ul style="list-style-type: none"> <li>- King Oliver</li> <li>King Oliver's Creole Jazz Band:- "<u><a href="#">Dipper Mouth Blues</a></u>" (1923) (Links to an external site.)</li> <li>- <u><a href="#">Charlie "Bird" Parker &amp; John Burkes "Dizzy" Gillespie</a></u></li> <li>- <u><a href="#">Charlie Parker &amp; Dizzy Gillespie - Hot house</a></u> (Links to an external site.)</li> <li>- Chick Web</li> <li>Stompin @ The Savoy</li> <li><u><a href="#">Chick Webb - STOMPIN' AT THE SAVOY</a></u> (Links to an external site.)</li> <li>- <u><a href="#">Midnight @ Madhouse</a></u></li> <li><u><a href="#">Chick Webb - Midnite In A Madhouse [Dec. 17, 1937]</a></u> (Links to an external site.)</li> </ul>	<p><b>Jazz As Social Commentary</b></p>
<p>Wk. 7: Fri. Feb. 24</p>	<p>Synthesis Paper: Discuss the respective lineage of the Blues and the Spiritual. Include artist names and musical examples (2 pages). <b>Due 2/24/23</b></p>	<p>GTA section discuss and review for midterm</p>
<p>Wk. 8: Mon Feb. 27</p>	<p>Listening assignment: Listen to at least one track from the following albums:</p> <ul style="list-style-type: none"> <li>- Black, Brown, &amp; Beige (Ellington) <a href="https://youtu.be/yJqTUc_rTIM">https://youtu.be/yJqTUc_rTIM</a></li> <li>- Now's The Time (Charlie Parker) <a href="https://youtu.be/ryNtmkfeJk4">https://youtu.be/ryNtmkfeJk4</a></li> <li>- Change of the Century (Ornette Coleman) <a href="https://youtu.be/fpva1_of3L0">https://youtu.be/fpva1_of3L0</a></li> <li>- The Shape of Jazz to Come (Ornette Coleman) <a href="https://youtu.be/DNbD1JIH344">https://youtu.be/DNbD1JIH344</a></li> <li>- Kind of Blue (Miles Davis) <a href="https://youtu.be/vDqULFUG6CY">https://youtu.be/vDqULFUG6CY</a></li> </ul> <p>Group chat prompt: What are you hearing? How is the music alike and/or different? What is the function of this music? (1 prompt response and 3 comments on other posts)</p>	<p><b>Black Art Music Part. 1</b></p>
<p>Wk. 8: Wed. Mar. 1</p>	<p>Review and Exam DUE Friday 3/3/22 by 11:59p</p>	<p><b>***MIDTERM***</b> <b>(Available 3/1-3/3)</b></p>

Wk. 8: Fri. Mar. 3		No Section: Midterm Due
Wk. 9: Mon Mar 6	<p>Before class, listen and respond:</p> <ul style="list-style-type: none"><li>- <a href="#">Dizzy Gillespie Interview: Interview with Dizzy Gillespie in Milwaukee</a> (Links to an external site.)</li><li>- <a href="#">Duke Ellington - Black, Brown And Beige (1958) (Full Album)</a> (Links to an external site.)</li><li>- <a href="#">Albert Ayler - Bells (1965) FULL ALBUM</a> (Links to an external site.)</li><li>- <a href="#">Delfeayo's Dilemma</a> (Links to an external site.)</li><li>- <a href="#">The Drum Also Waltzes</a> (Links to an external site.)</li><li>- <a href="#">Tribute to the Ticklers (Live)</a> (Links to an external site.)</li></ul> <p>Group chat prompt: What is Black improvisational Art Music? Why is it important? What function does it serve in Black culture and American culture generally? (1 prompt response and 3 comments on other posts)</p>	<b>Black Art Music Part. 2</b>

<p>Wk. 9: Wed. Mar. 8</p>	<p>Before class, read and listen:</p> <p>Nicholas Payton: <a href="https://nicholaspayton.wordpress.com/2014/04/30/black-american-music-and-the-jazz-tradition/">https://nicholaspayton.wordpress.com/2014/04/30/black-american-music-and-the-jazz-tradition/</a></p> <ul style="list-style-type: none"> <li>- Herbie Headhunters 1974 <a href="#">Herbie Hancock Headhunters 1974 (Links to an external site.)</a></li> <li>- Miles Smiles <a href="#">Miles Smiles 1966 (Links to an external site.)</a></li> <li>- Sun Ra Joyful Noise <a href="#">Sun Ra A Joyful Noise Movie (Links to an external site.)</a></li> <li>- Earth Wind and Fire: Reasons <a href="#">Earth, Wind &amp; Fire - Reasons (Official Music Video) (Links to an external site.)</a></li> </ul> <p>Group chat prompt: What do you think about the ideas Nicholas Payton put forth about what this music should be called? What are the social, political, and cultural ramifications of this discussion? (1 prompt response and 3 comments on other posts)</p>	<p><b>Black American Music?</b></p>
<p>Wk. 9: Fri. Mar. 10</p>		<p>GTA sections Focus section</p>
<p>Wk. 10 Mon. Mar. 13-17</p>	<p>***SPRING BREAK***</p>	<p>NO CLASS</p>
<p>Wk. 11: Mon. Mar. 20</p>	<p>Before class, read and listen:</p> <p>Burnim/Maultsby Ch. 15</p> <ul style="list-style-type: none"> <li>- Donna Summer <a href="https://youtu.be/v22YbORzDD0">https://youtu.be/v22YbORzDD0</a></li> <li>- Gloria Gaynor <a href="https://youtu.be/ARt9HV9T0w8">https://youtu.be/ARt9HV9T0w8</a></li> <li>- Chic <a href="https://youtu.be/aXgSHL7efKg">https://youtu.be/aXgSHL7efKg</a></li> <li>- Sylvester <a href="https://youtu.be/gD6cPE2BHic">https://youtu.be/gD6cPE2BHic</a></li> </ul>	<p><b>Disco, and House Music</b></p> <p>-</p>

<p>Wk. 11: Wed. Mar. 22</p>	<p>Before class, read &amp; listen:</p> <p>Burnim/Maultsby Ch. 16 and NPR article <a href="https://www.npr.org/2011/05/27/136655438/get-familiar-with-detroit-techno-10-essential-songs">https://www.npr.org/2011/05/27/136655438/get-familiar-with-detroit-techno-10-essential-songs</a></p> <ul style="list-style-type: none"> <li>- Electrifying Mojo <a href="https://youtu.be/b2_QF5i8m68">https://youtu.be/b2_QF5i8m68</a></li> <li>- Derrick May <a href="https://youtu.be/cuFE9wLKf0k">https://youtu.be/cuFE9wLKf0k</a></li> <li>- Jeff Mills (The Wizard) <a href="https://youtu.be/uapn-mknXVU">https://youtu.be/uapn-mknXVU</a></li> <li>- Direct Drive (Juan Atkins) <a href="https://youtu.be/E5kKUtTX0yU">https://youtu.be/E5kKUtTX0yU</a></li> </ul>	<p><b>Detroit!</b></p> <p>-</p>
<p>Wk. 11: Fri. Mar. 24</p>	<p>Group presentation #2: Select Groups and start writing presentation about any ONE (1) genre of Afrikan American music. Presentations will consist of a powerpoint presentation w/ narration to be uploaded to class portal for discussion.</p>	<p>GTA sections Focus section</p>
<p>Wk. 12: Mon. Mar. 27</p>	<p>Before class, read and listen:</p> <p>Burnim/Maultsby Ch. 17</p> <ul style="list-style-type: none"> <li>- Sugarhill Gang <a href="https://youtu.be/mcCK99wHrk0">https://youtu.be/mcCK99wHrk0</a></li> <li>- Roxanne Shante <a href="https://youtu.be/0eckRNcHCKA">https://youtu.be/0eckRNcHCKA</a></li> <li>- MC Lyte <a href="https://youtu.be/NGbn6eaZmCY">https://youtu.be/NGbn6eaZmCY</a></li> <li>- KRS-ONE <a href="https://youtu.be/9ZrAYxWPN6c">https://youtu.be/9ZrAYxWPN6c</a></li> <li>- Run-DMC <a href="https://youtu.be/IDoLySvgtg">https://youtu.be/IDoLySvgtg</a></li> <li>- Public Enemy <a href="https://youtu.be/mmo3HFfa2vjg">https://youtu.be/mmo3HFfa2vjg</a></li> <li>- Busta Rhymes <a href="https://youtu.be/EQzvQO2LcA4">https://youtu.be/EQzvQO2LcA4</a></li> <li>- Black Thought <a href="https://youtu.be/prmQgSpV3fA">https://youtu.be/prmQgSpV3fA</a></li> <li>- A Tribe Called Quest <a href="https://youtu.be/1QWEPdgS3As">https://youtu.be/1QWEPdgS3As</a></li> </ul>	<p><b>Hip-Hop &amp; Rap</b></p>
<p>Wk. 12: Wed. Mar. 29</p>		<p><b>For the Culture: Hip Hop vs. Rap</b></p>
<p>Wk. 12: Fri. Mar. 31</p>	<p>Synthesis paper <b>Due: 4/3/23</b> What are the four pillars of hip hop? Why is this music important? How did it change American culture? (1 prompt response and 3 comments on other posts)</p>	<p>GTA Sections: Review and discussion</p>

Wk. 13 Mon. Apr. 3	Group chat prompt: Share your thoughts on the topics addressed in the documentary (1 prompt response and 3 comments on other posts)	<b>Documentary: Beyond Beats and Rhymes</b>
Wk. 13 Wed. Apr. 5	Group chat prompt: Share your thoughts on the topics addressed in the documentary. Do you see similar behaviors and images now? Why do you think these images exist? Is it a true reflection of the culture? If yes, how? If no, why? (1 prompt response and 3 comments on other posts)	<b>documentary continued</b>
Wk. 13 Fri. Apr. 7	<b>Presentations due by Friday 4/7/23</b>	GTA Focus sections
Wk. 14: Mon. Apr. 10	<p>Before class, read and listen:</p> <p>Southern: Black Art Music 1900-1950 (pdf in carmen)</p> <ul style="list-style-type: none"> <li>- Will Marion Cook <a href="https://youtu.be/u3QRvM8_PEI">https://youtu.be/u3QRvM8_PEI</a></li> <li>- J.R. Europe <a href="https://youtu.be/4CUkTUZbTpE">https://youtu.be/4CUkTUZbTpE</a></li> <li>- R. Nathaniel Dett <a href="https://youtu.be/zEpFXDhW4M4">https://youtu.be/zEpFXDhW4M4</a></li> <li>- Harry T. Burleigh <a href="https://youtu.be/MjZWUIRrs2o">https://youtu.be/MjZWUIRrs2o</a></li> </ul>	<b>Black Concert Music</b>
Wk. 14: Wed. Apr. 12	<p>Before class, read and listen:</p> <p>Southern: Black Art Music in the Modern Era 1950-2000 (pdf in carmen)</p> <ul style="list-style-type: none"> <li>- <a href="#">tania leon ritual (Links to an external site.)</a></li> <li>- <a href="#">Grass (Links to an external site.)</a></li> <li>- <a href="#">We Shall Walk through the Valley (arr. U.S. Moore) (Links to an external site.)</a></li> <li>- <a href="#">Overture to Theater Set (Links to an external site.)</a></li> <li>- Four Women <a href="https://youtu.be/XT6f0MY8Eh8?t=3373">https://youtu.be/XT6f0MY8Eh8?t=3373</a></li> </ul>	<b>Contemporary Black Composers of Concert Music</b>



Wk. 14: Fri. Apr. 14		GTA Focus sections
Wk. 15: Mon. Apr. 17	<p>Read and complete before class:</p> <p>Read excerpt from The Black Composer Speaks (pdf in carmen)</p> <p>prompt: What is Black Art Music? Why is it important? What function does it serve in Black culture and American culture generally? (1 prompt response and 3 comments on other posts)</p>	<b>Identity, Authenticity &amp; Power: The Politics of Black Art Music</b>
Wk. 15: Wed. Apr. 19	<p>Before class, read and listen:</p> <p>Read Burnim/Maultsby Ch. 11</p> <ul style="list-style-type: none"> <li>- Shuffle Along: Election Day <a href="https://youtu.be/hXVPVJoP8SE">https://youtu.be/hXVPVJoP8SE</a></li> <li>- Dream Girls: And I Am Telling You <a href="https://youtu.be/rtnKl3ztz9w">https://youtu.be/rtnKl3ztz9w</a></li> <li>- The Wiz: You Can't Win <a href="https://youtu.be/3r1ssg1Llt4">https://youtu.be/3r1ssg1Llt4</a></li> <li>- Sarafina: The Sound of Freedom <a href="https://youtu.be/95g2jGLkMfo">https://youtu.be/95g2jGLkMfo</a></li> </ul>	<b>Musical Theatre</b>
Wk. 15: Fri. Apr. 21		GTA section discuss and review for final
Wk. 16 Mon. Apr. 24	EXAM REVIEW	<b>EXAM DUE BY 11:59p WED 4/26/23</b>