**Professor**

<table>
<thead>
<tr>
<th>Loren Kajikawa</th>
<th>Office Hours: 205 Collier House</th>
</tr>
</thead>
<tbody>
<tr>
<td>Office Hours: 205 Collier House</td>
<td>Tues, 1:00-3:00p.m.</td>
</tr>
<tr>
<td>Class Meets: 250 Clinical Services Bldg</td>
<td>Mon/Wed, 10:00-11:20p.m.</td>
</tr>
<tr>
<td>Mon/Wed, 10:00-11:20p.m</td>
<td><a href="mailto:kajikawa@uoregon.edu">kajikawa@uoregon.edu</a></td>
</tr>
</tbody>
</table>

**GTFs**

<table>
<thead>
<tr>
<th>Patricia Ibrahim (Thursday Sections)</th>
<th>Heather Lanctot (Friday Sections)</th>
</tr>
</thead>
<tbody>
<tr>
<td><a href="mailto:psinger470@aol.com">psinger470@aol.com</a></td>
<td><a href="mailto:hlanctot@uoregon.edu">hlanctot@uoregon.edu</a></td>
</tr>
<tr>
<td>Office Hours: Wed, 12-1pm</td>
<td>Office Hours: Mon, 11:30-12:30pm</td>
</tr>
<tr>
<td>Office: 5 Collier House</td>
<td>Office: 5 Collier House</td>
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</tbody>
</table>

**Music of the Americas (MUS 359)**

Why have a class called “music of the Americas”? What sense does it make to organize a course around such a vast geographical expanse including so many different cultures?

Four important factors (and their legacies) have shaped life in the Americas:

1. European colonization
2. The transatlantic slave trade
3. Economic industrialization and globalization
4. U.S. economic and political power

This course explores musical practices and musical communities that have been shaped by these forces and united by shared cultural resources. There is no way to cover the entire Americas in ten weeks, and many worthy topics will go unmentioned. To address this limitation, our course emphasizes a thematic approach to music and culture that I hope will inspire you to think critically about related subjects. For example, issues of race, ethnicity, and nationality, relationships between sacred and secular forms, and tensions between folk and popular music crop up in a variety of musical contexts across the Americas and around the globe.

This course emphasizes music in cultural context, its relationship to people and the societies they inhabit. Students will become acquainted with a variety of musical forms, performers, as well as key historical and cultural concepts. You will read about, listen to, and analyze music, and conduct some of your own research.

**Course Materials**

Course Readings: Available online as PDFs via Blackboard (“Assignments”), or you can make hard copies by visiting: Copy Shop @ 539 E 13th Ave, 541-485-6253

Listening and video examples will be available via Blackboard (“Assignments”)
COURSE REQUIREMENTS

Students are expected to attend class, to prepare reading and listening assignments, and to contribute to class discussions. Students are expected to complete assignments on time. Late assignments will not be accepted without the prior approval of the instructor or GTFs. Absence from discussion sections will adversely affect your grade (see below).

Grades will be determined as follows:

- Participation and Attendance: 10%
- Quizzes and Assignments: 20%
- Midterm Exam I: 15%
- Midterm Exam II: 20%
- Midterm Exam III: 20%
- Field Report: 15%

PARTICIPATION AND ATTENDANCE

Attendance is required in your discussion section. Absences will count against your participation and attendance grade. Should you not be able to make it to a particular meeting, please let your GTF know in advance. If you have a university-excused absence, present it with documentation no later than the next class period. If you are a listener and not a talker, and would prefer to remain silent for most of the time during class discussions, let your GTF know, and hand in your discussion notes ahead of time.

You are also expected to attend all lectures, and you will be responsible for material from in-class videos on the exams and quizzes. Powerpoint slides used in lecture will NOT be made available, so it is essential that you attend class regularly. If you miss a class, it is your responsibility to catch up on assigned listening and reading. I also suggest reviewing missed lectures with a classmate. We welcome your questions about class procedures and concepts. If something from lecture or discussion section is unclear, please interrupt us during class, or contact us by e-mail or at office hours.

QUIZZES AND ASSIGNMENTS

Quizzes will be given in discussion section and will be announced in lecture. Quizzes are designed to encourage you to review lecture material, listening examples, and reading assignments. In addition to quizzes, there will occasionally be short assignments for you to complete at home or in discussion section. There are no make-ups for missed quizzes and assignments, but we will drop your lowest score when calculating final grades.
**Midterm and Final Exams**

There will be THREE midterm exams (no final exam). Each will follow a similar format and include both multiple choice and essay questions. For listening examples, you should be able to identify the name of the performer, the title of the selection, and the national, cultural, and/or stylistic traditions to which they belong. Each listening example will also include follow-up questions asking about the music’s significance in light of all relevant material covered in class, including reading assignments.

**Field Report**

You will attend one live performance event during this term and produce a short report based on the questions provided below. We will periodically announce upcoming events in class, but it is your responsibility to find one that fits your schedule and/or budget (many events are free). One purpose of this assignment is to get you to hear/see musical performance from a tradition that you are not familiar with; should your favorite band be in town, attending their show is not the best way to complete this assignment. Attending an event featuring music you are only slightly familiar with (or have never heard at all) will present a better opportunity.

These event reports are due in discussion section within one week after the event you attend, and should be 2–3 typed pages. Your writing should show that you carefully listened to and observed the event, and thought about it afterward. Copying from program notes is not acceptable, but please hand in the written program if there is one. Be sure to take notes at and immediately after the event. Be specific in your observations. Describe what you saw and heard accurately to a reader who did not attend the event, while focusing on your personal, subjective reactions. You should be at an event for at least 2 hours. Your report will be evaluated by how well you discuss each of the following points. If you think that one or more of these points are not applicable, explain why. Points will be subtracted for spelling and grammatical errors and typos.

A. Describe what happened chronologically during the course of the event. What did you see and hear?
B. Describe the physical appearance of the performers and instruments.
C. Describe the behavior of the performers and the audience. How did the performers interact with each other and with the audience?
D. What did you learn about this type of music and/or dance by attending the event?
E. What unanswered questions do you still have about this music/dance after the event?
F. The event may contain a variety of music and/or dance styles. Compare them with each other.
G. Write your honest gut-level impressions, thoughts, and emotional reactions. How did your pre-concert expectations compare with what actually happened?
E-MAIL POLICY

During the school year, professors and GTFs receive an extraordinary number of e-mail messages. We will do our best to respond promptly to student e-mails. As a rule, you should understand your relationships to GTFs and professors as professional relationships. When corresponding by e-mail, always include a salutation (“Dear Prof. Kajikawa,” “Dear Ms. Ibrahim,” “Dear Ms. Lanctot”) and a closing that identifies who you are (“Sincerely, Chalino Sanchez”).

Please also note that we might not check our e-mail more than once per day, or at all on weekends or in the evening, and we might not have time to reply immediately. We will give low priority to messages requesting information available elsewhere, such as the course syllabus or Blackboard site. Please have patience and do not hesitate to follow up with a second e-mail or in person during office hours or before, during, or after class if we have not replied to e-mail.

 ELECTRONIC DEVICES

No screens. Wireless and handheld devices, cell phones, and laptop computers must be turned off and put away prior to class. Please do not text in class.

COURSE SCHEDULE

INTRODUCTION

JANUARY 9
THEMES AND ASSIGNMENTS
  Read: none
  Listen: none

JANUARY 11
MUSIC IN CULTURE
  Read: Jeff Todd Titon, “Worlds of Music” (1-32)
  Listen:
    Postal Workers “Cancelling Stamps at University of Ghana” (1975)
    Jeff Titon “Songs of hermit thrushes” (1999)
JANUARY 16 - MLK HOLIDAY (NO CLASS)

SACRED AND SECULAR FLOWS IN AFRICAN AMERICAN MUSIC

JANUARY 18

BLUES

Read: Jeff Todd Titon, “Music of Play” (165-178; 185-203)

Listen:

- Jimmie Rodgers “Train Whistle Blues” (1930)
- Bill Haley and His Comets “Shake, Rattle, and Roll” (1955)
- James Brown “Papa’s Got a Brand New Bag” (1965)
- Lazy Bill Lucas “Poor Boy Blues” (1970)
- Kokomo Arnold “Old Original Kokomo Blues” (1934)
- Robert Johnson “Sweet Home Chicago” (1936)
- Fred McDowell “Kokomo Blues” (1970)
- Magic Sam “You Don't Love Me” (1969)
- Otis Rush “Ain’t Enough Coming In” (1994)

JANUARY 23

GOSPEL

Read: Jeff Todd Titon, “Music of Worship” (145-156)

Listen: none

- Fisk Jubilee Singers “Keep Inching Along” (1926)
- Thomas A. Dorsey “If You See My Savior” (1934)
- Sister Rosetta Tharpe “This Train” (1938)
- Sam Cooke w/ The Soul Stirrers “Nearer To Thee” (1955)
- Mahalia Jackson “Precious Lord Take My Hand” (1961)
- New Bethel Baptist Church “Amazing Grace” (1977)
- Reverend C.L. Franklin “Two Fishes and Five Loaves of Bread” (c.1970)
JANUARY 25

SOUL AND CIVIL RIGHTS

Read: Brian Ward, Just My Soul Responding (183-216)

Listen:

- Ray Charles  “This Little Girl of Mine” (1955)
- Sam Cooke  “Bring It On Home To Me” (1961)
- Sam Cooke  “Bring It On Home To Me” **Live** (1963)
- James Brown  “I’ll Go Crazy” (1962)
- The Impressions  “Keep On Pushing” (1964)
- The Four Tops  “Reach Out I’ll Be There” (1966)
- Aretha Franklin  “Respect” (1967)

JANUARY 30

HOLY HIP HOP AND NEO-SOUL

Read: Christina Zanfagna, “Building ‘Zyon’ in Babylon” (145-161)

Listen:

- D’Angelo  “Playa Playa” (1999)
- D’Angelo  “The Root” (1999)
- Khanchuz  “How We Do It” (2005)
- Young Chozen  “Get Ya Mind Right” (2009)

FEBRUARY 1 – MIDTERM EXAM I
BORDER MATTERS AND MEXICAN MUSIC

FEBRUARY 6
BANDAS AND CONJUNTOS
Read: “The Corrido”
Listen:

- Trovadores Regionales “Gregorio Cortez” (c.1930)
- Don Santiago Jimenez, Sr. “Viva Seguin” (1947)
- Jesus Maya and Timoteo Cantu “Gregorio Cortez” (1949)
- Banda Sinaloense “Las Isabeles” (1971)

FEBRUARY 8
NARCOCORRIDOS
Read: Helena Simonette, *Banda* (201-254)
Listen:

- Los Tigres Del Norte “Contrabando y Traición” (1974)
- Chalino Sanchez “El Bandido Generoso” (1992)
- Chalino Sanchez “El Corrido de Badiraguato” (1993)
- Akwid “West Coast Corrido” (2004)

FEBRUARY 13
AL OTRO LADO (THE OTHER SIDE)
Read: George Lipsitz, “The Hidden History of Greater Mexico”
Listen:

- Los Tigres Del Norte “Jaula De Oro” (1985)
- El Chicano “Viva Tirado” (1970)
- Kid Frost “La Raza” (1991)
- Akwid “Esto Es Pa Mis Paisas” (2010)
- Los Tigres Del Norte w/Calle 13 “America” (2011)
FEBRUARY 15
CONCERT TRADITIONS – GUEST LECTURER: RICARDO ZOHN-MULDOON

Read: TBA
Listen: TBA

FEBRUARY 20
ROCK AND OTHER POPULAR MUSIC EN ESPAÑOL

Read: Sasha Frere-Jones “Traveling Man” / Josh Kun, “Conclusion to Audiotopia”
Listen:

- Manu Chao “Clandestino”/“Welcome to Tijuana” (1998)
- Manu Chao “Politik Kills” (2007)
- Café Tacuba “Noche Oscura” / “Labios Jaguar” (1992)
- Bostitch (Nortec Collective) “Polaris” (1998)

FEBRUARY 22 – MIDTERM II

CARIBBEAN CULTURES: SOUNDING IDENTITY

FEBRUARY 27
TRINIDAD I – STEEL PAN MUSIC

Read: Shannon Dudley, Carnival Music in Trinidad
Listen:

- Unknown (Trinidad) “Calinda” (1956)
- Field Recording (Trinidad) “Jean and Dinah” (1956)
- Starland Steel Band “Back Bay Shuffle” (1956)
- Trinidad All Stars “Minuet in G” (1956)
- Phase II Pan Groove “Backline” (1986)
- UW Students “Backline” (in parts) (c. 2001)
- Renegades “Pan in A Minor” (1987)
FEBRUARY 29

TRINIDAD II – SOCA AND CHUTNEY SOCA

Read: Jocelyn Guiibault, Governing Sound (169-202)

Listen:

- Austin Lyons “Pump It Up” (2000)
- Cocoree Band Tassa Drumming (1999)
- Brother Resistance “Cyar Take Dat” (1996)
- Drupatee Ramgoonai “Roll Up The Tassa” (1988)
- Rikki Jai “Hamareh Galeeyah” (2001)
- Machel Montano “You” (2005)

MARCH 5

JAMAICAN REGGAE AND DUB

Read: Michael Veal, “Electronic Music in Jamaica”

Listen:

- Jacob Miller “Baby I Love You So” (1975)
- King Tubby “King Tubby Meets Rockers Uptown” (1976)
- Abyssinians “Satta Massa Gana” (1975)
- King Tubby “Satta Dub” (1976)
- Horace Andy “Mr. Bassie” / “Mr. Bassie” (1972) / (1978)

MARCH 7

PUERTO RICO AND NUYORICAN CULTURES

Read: Juan Flores, “Cha-Cha With a Backbeat”

Listen:

- Joe Cuba “Bang Bang” (1965)
- Pete Rodriguez “Micaela” (1967)
- Ray Barretto “Deeper Shade of Soul” (1968)
- Willie Colon “Che Che Cole” (1972)
MARCH 12

B-BOY CULTURE IN THE BRONX

**Read:** Joseph Schloss *Foundation* (17-39)

**Listen:**

<table>
<thead>
<tr>
<th>Artist/Musician</th>
<th>Song Title</th>
<th>Year</th>
</tr>
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<tbody>
<tr>
<td>Michael Viner’s Incredible Bongo Band</td>
<td>“Apache”</td>
<td>(1973)</td>
</tr>
<tr>
<td>Marvin Gaye</td>
<td>“T Plays It Cool”</td>
<td>(1972)</td>
</tr>
<tr>
<td>The Jimmy Castor Bunch</td>
<td>“It’s Just Begun”</td>
<td>(1972)</td>
</tr>
<tr>
<td>Babe Ruth</td>
<td>“The Mexican”</td>
<td>(1972)</td>
</tr>
<tr>
<td>Bob James</td>
<td>“Take Me To The Mardi Gras”</td>
<td>(1975)</td>
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MARCH 14 – MIDTERM III

Students should be aware that the School of Music and Dance desires to discourage any sort of action that makes an individual feel uncomfortable or unwelcome. Students with concerns related to discrimination, bias, or sexual harassment are encouraged to contact the following office or offices should you wish to report such an incident and get help in resolving the incident.

- **Affirmative Action and Equal Opportunity Office**, 474 Oregon Hall, (541) 346-3123
- **Bias Response Team**, 164 Oregon Hall, (541) 346-1139
- **Conflict Resolution Services**, 164 Oregon Hall, (541) 346-0617
- **Counseling Center**, 210 Health and Counseling Center, (541) 346-3227
- **Student Advocacy**, 334 EMU, (541) 346-1141

If you are registered with the Office of Disability Services, you should make an appointment with the instructor as soon as possible to discuss any course accommodations that may be necessary. To request disability accommodations, register for services at the Office of Disability Services.

- **Office of Disability Services**, 164 Oregon Hall, (541) 346-1155