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. Industrialization and globalization
4. U.S. economic and political power

This course explores musical practices and musical communities that have been influenced 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**

All required reading for this course is in the course reader, available for purchase at Copy Shop, 539 E. 13th Ave (near Patterson). The estimated cost is $35. Please purchase a copy immediately. Reading assignments should be completed by the date they are listed in the syllabus.
COURSE MATERIALS (CONTINUED)

Music and video examples will be available via Blackboard ("Course Materials"). For many of the music examples, I will create playlists using Spotify. If you do not already have an account, you can create one free of charge at www.spotify.com.

Content not available through Spotify, will be uploaded to Blackboard directly.

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 be penalized one whole grade per day unless an alternative agreement is reached with the instructor or GTF prior to the assignment’s due date. Absence from discussion sections will adversely affect your grade (see below).

Grades will be determined as follows:

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<th>Component</th>
<th>Percentage</th>
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<tr>
<td>Participation and Attendance</td>
<td>10%</td>
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<tr>
<td>Quizzes and Assignments</td>
<td>15%</td>
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<tr>
<td>Midterm Exam I</td>
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<td>Midterm Exam II</td>
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<td>Midterm Exam III</td>
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<td>Field Report</td>
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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. Only a few selected Powerpoint slides used in lecture (e.g., those featuring complicated graphics or text) will 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.

**3 Midterms**

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 title of the selection and the name of the performer. 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 Essay**

You will attend one live performance event during this term and produce an essay 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). If there is a written program for the event you choose, please save it and hand it in with your report.

Be sure to take notes at and immediately after the event. You should be at an event for at least 2 hours. 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. Here are some basic questions and suggestions to get you started:

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? How did your pre-concert expectations compare with what actually happened?
E. What unanswered questions do you still have about this music/dance after the event?
F. How can Jeff Titon’s “Music-Culture” model help you interpret what you witnessed?
G. How did what you observed compare to music covered in lecture and/or reading assignments for MUS 359?
After reviewing your notes, write an essay in which you present your thoughts about the event and relate them (when possible) to content from MUS 359 lectures, listening, and reading. Your writing should show that you carefully listened to and observed the event, and thought about it afterward.

Your report will be graded by the quality of your observations as well as by how well you express your ideas. Points will be subtracted for spelling and grammatical errors and typos. Simply listing answers to the questions above will not guarantee anything higher than a “C” grade. We are looking for well-composed essays with clear arguments. These essays are due via SafeAssign (accessible through a link on this course’s Blackboard page) one week after the event you attend, and should be approximately 4 pages in length (12pt Times font, double-spaced, 1-inch margins or roughly 800-1000 words in length).

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. White,” etc.) 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. 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 5

THEMES AND ASSIGNMENTS

Read: none
Listen: none
JANUARY 7

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)
Jimi Hendrix “Star Spangled Banner” (Live @ Woodstock) (1969)

SACRED AND SECULAR FLOWS IN AFRICAN AMERICAN MUSIC

JANUARY 12

DOCUMENTARY SCREENING: SOUNDTRACK FOR A REVOLUTION

Read: none

Listen: none

JANUARY 14

BLUES

Read: Albert Murray, Stomping the Blues (55-76; 93-128)

Listen:
Bessie Smith “St. Louis Blues” (1925)
Louis Armstrong “West End Blues” (1928)
Robert Johnson “Cross Road Blues” (1936)
Muddy Waters “Hoochie Coochie Man” (1954)
Charlie Parker “Blues for Alice” (1951)
Count Basie “One O’Clock Jump” (1957)
James Brown “Papa’s Got a Brand New Bag” (1965)
Jimi Hendrix “Voodoo Child (Slight Return)” (1968)
Joe Williams “Goin’ To Chicago Blues” (1973)
Prince “Kiss” (1986)

JANUARY 19 – MARTIN LUTHER KING, JR. DAY (NO CLASS)
JANUARY 21
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)
Sister Rosetta Tharpe  “Up Above My Head” (1960)
Sam Cooke w/ The Soul Stirrers “Nearer To Thee” (1955)
Mahalia Jackson        “Take My Hand, Precious Lord” (1961)
New Bethel Baptist Church “Amazing Grace” (1977)
Reverend C.L. Franklin “Two Fishes and Five Loaves of Bread” (c.1970)

JANUARY 26
SOUL AND CIVIL RIGHTS

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

Listen:

Ray Charles            “This Little Girl of Mine”
Sam Cooke              “Bring It On Home To Me”
Sam Cooke              “Bring It On Home To Me” **Live**
James Brown            “I’ll Go Crazy”
Sweet Honey in the Rock “Ain’ Gonna Let Nobody Turn Me ’Round”
The Impressions        “Keep On Pushing” (1964)
The Four Tops           “Reach Out I’ll Be There” (1966)
Aretha Franklin        “Respect” (1967)
Sam Cooke              “A Change Is Gonna Come” (1963)

JANUARY 28 – MIDTERM I (IN CLASS)
MUSIC OF THE U.S.-MEXICO BORDER REGION

FEBRUARY 2
DOCUMENTARY SCREENING: AL OTRO LADO (THE OTHER SIDE)

Read: none
Listen: none

FEBRUARY 4
CORRIDOS, BANDAS, AND NORTEÑOS

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)
- Los Hermanos Bañuelos, “El Lavaplatos” (1930)
- Banda Sinaloense, “Las Isabeles” (1971)
- Banda Sinaloense, “La Cacahuata” (1971)

FEBRUARY 9
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)
- Los Tigres Del Norte, “Jaula De Oro” (1985)
FEBRUARY 11
ROCK AND OTHER POPULAR MUSIC EN ESPAÑOL

Read: Oliver Wang, “The Journey of ‘Viva Tirado’” (348-366)
Robin Moore, “Music of Latin America: At the Boundary” (407-414)

Listen:

- Gerald Wilson: “Viva Tirado” (1962)
- Kid Frost: “La Raza” (1991)
- Akwid: “Esta Es Pa Mis Paisas” (2010)
- Manu Chao: “Clandestino”/“Welcome to Tijuana” (1998)
- Manu Chao: “Politik Kills” (2007)

FEBRUARY 16 – MIDTERM II (IN CLASS)

CARIBBEAN CULTURES: SOUNDED IDENTITY

FEBRUARY 18
DOCUMENTARY SCREENING: PAN! OUR MUSIC ODYSSEY

Read: none
Listen: none

FEBRUARY 23
TRINIDAD – STEEL PAN MUSIC & CARNIVAL

Read: Shannon Dudley, Carnival Music in Trinidad (1-22; 53-70)

Listen:

- Unknown (Trinidad): “Calinda” (1956)
- Cocoree Band: Tassa Drumming (1999)
Field Recording (Trinidad)  “Jean and Dinah”  (1956)
Starland Steel Band  “Back Bay Shuffle”  (1956)
Trinidad All Stars  “Minuet in G”  (1956)
Invaders  “Tom Cat Mambo”  (1957)
Phase II Pan Groove  “Backline”  (1986)
UW Students  “Backline” (in parts)  (c. 2001)
Renegades  “Pan in A Minor”  (1987)

**FEBRUARY 25**

**JAMAICAN REGGAE AND DUB**

**Read:** Michael Veal, “Electronic Music in Jamaica” (26-44)

**Listen:**
- Chin’s Calypso Quintet featuring Alerth Bedasse  “Night Food”  (1955)
- Bob Marley  “Judge Not”  (1962)
- Hopeton Lewis  “Take It Easy”  (1966)
- The Paragons  “On The Beach”  (1967)
- Delroy Wilson  “Better Must Come”  (1972)
- Bob Marley  “Exodus”  (1977)
- Abyssinians  “Satta Massa Gana”  (1975)
- King Tubby  “Satta Dub”  (1976)
- Slim Smith  “Ain’t Too Proud to Beg”  (c.1968)
- U-Roy  “Ain’t Too Proud to Beg” (version)  (c.1975)

**MARCH 2**

**NYUORICAN CULTURE AND THE BIRTH OF SALSA**

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

**Listen:**
- Joe Cuba  “Bang Bang”  (1965)
- Pete Rodriguez  “Micaela”  (1967)
- Willie Colón w/Hector Lavoe  “Skinny Papa”  (1967)
- Ray Barretto  “Deeper Shade of Soul”  (1968)
- Willie Colón w/Hector Lavoe  “Che Che Cole”  (1970)
- Willie Colón w/Hector Lavoe  “La Murga”  (1972)
- Fania All-Stars w/Cheo Feliciano  “Anacaona”  (1972)
- Celia Cruz  “Quimbara”  (1974)
Celia Cruz - live “Guantanamera” (1999)
Ruben Blades “Pedro Navaja” (1978)

MARCH 4
HIP HOP CULTURE IN 1970S NEW YORK
Read: Joseph Schloss Foundation (17-39)
Listen:
  Michael Viner’s Incredible Bongo Band “Apache” (1973)
  Bob James “Take Me To The Mardi Gras” (1975)

MARCH 9
REVIEW AND WRAP UP
Read: George Lipsitz, “World Cities and World Beat” (213-231)
Listen:
  Los Tigres Del Norte w/Calle 13 “America” (2011)

MARCH 11 – MIDTERM III

THERE IS NO FINAL EXAM FOR THIS CLASS!!!

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, 677 E 12th Ave, Suite 452, (541) 346-3123; aaeo.uoregon.edu
- Bias Response Team, 164 Oregon Hall, (541) 346-2037; bias.uoregon.edu
- Conflict Resolution Services, 164 Oregon Hall, (541) 346-0617
- Counseling & Testing Center, 2nd floor, University Health, Counseling, and Testing Center Building, (541) 346-3227; counseling.uoregon.edu
- Student Advocacy, 334 EMU, (541) 346-3722; pages.uoregon.edu/asuoosa

If you are registered with the Accessible Education Center, 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 Accessible Education Center.

- Accessible Education Center, 164 Oregon Hall, (541) 346-1155; aec.uoregon.edu