

Subject: NOTICE of MOTION for SOMD Faculty Meeting 01.22.20
Date: Wednesday, January 8, 2020 at 4:58:29 PM Pacific Standard Time
From: Music School Dean
To: Music School Dean
CC: Mike Grose, Sabrina Madison-Cannon
Category: Anne
Attachments: UGC F19 Prop MUS 263 Syllabus.pdf

Dear faculty,

A **NOTICE of MOTION** from the SOMD Undergraduate Committee will be presented at our next faculty meeting on Wednesday, January 22, 2020.

The following new course has been proposed by the musicology faculty, and been approved by the SOMD Undergraduate Committee:

MUS 263: Tin Pan Alley, Blues and the Jazz Age (US. Popular Music, 1850-1930) This course lays the historical foundations for the development of popular music in the United States, covering blackface minstrelsy, spirituals and gospel, ragtime, Vaudeville, Tin Pan Alley, blues, early country, and early jazz.

(See attached syllabus for additional course details.)

The January meeting agenda and minutes from the November meeting will be distributed next week.

Reminder: Attendance is expected of tenured/tenure-track faculty and career instructors; please contact deanmus@uoregon.edu if you cannot be in attendance. Agendas, minutes, and notices of motion from previous faculty meetings are available at <https://blogs.uoregon.edu/somddean/> under "somd meetings".

Best,
Tiffany

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University of Oregon
Syllabus

**Tin Pan Alley, Blues and the Jazz Age
(US. Popular Music, 1850-1930)**

MUS 263

(CRN: xxxxx) 4 Credits

Larry Wayte

_____ Term (20__-20__)

[Day and Time; Rm. CLS ____]

Office Hours: _____

Email: Please use Canvas

Course Summary: In this class, we will study the origins and development of popular music in the USA from its roots in the mid-19th century through the 1920s. From the emergence of the blues through African American spirituals, work songs, and minstrelsy, to the Tin Pan Alley pop song style that gave popular music its first business model, this class explores the musicians, the styles, the dances, the technology, and the social fabric that became the primordial soup of contemporary popular music.

While we will learn many important musical concepts, this is primarily a history class.

Accordingly, our emphasis will always be on how music relates to the social, political, and economic context of its time, with the goal of illuminating new perspectives on contemporary culture.

The course is intended for all students, regardless of major, and no previous musical experience is required or expected.

Course Objectives: Lectures and class discussion will be devoted to the issues raised by the assigned readings, focused listening, and class discussion. The objectives of the course include:

- Understanding the cultural origins and resulting styles of popular music in the U.S. from 1850 to 1930.
- Identifying differences among styles of popular music that emerged in the U.S. before 1930, understanding how those differences reflect the social and political events and currents **of their time**, and knowing how to verbally interpret and describe those differences.
- Understanding why and how the popular music industry developed in the U.S. up to 1930, and how that industry shaped and reflected the popular music styles of that time.
- Identifying the changes in musical techniques, values, and technology that gave rise to different styles of popular music.
- The class will use both oral and written forms of communication to achieve these learning objectives, including in-class discussion about cultural and political issues expressed through popular music before 1930, and several short written essays.

Readings (assignments listed below under Class Schedule):

• Required Text:

- Larry Starr and Christopher Waterman, *American Popular Music: From Minstrelsy to MP3* (5th edition, 2019)
- Karl Hagström Miller, *Segregating Sound: Inventing Folk and Pop Music in the Age of Jim Crow* (2010)

Songs and Videos:

The Class Schedule (below) includes a list of the songs we will study during the course. Songs and videos used in class will be made available on YouTube playlists.

Grading:

- **Attendance:** 10%
- **Six Quizzes** (lowest score dropped): 10%
- **Midterm:** 35% (½ multiple choice, ½ essays)
- **Final:** 45% (½ multiple choice, ½ essays)
- **The midterm and final exams must be completed for course credit.**
- **There will be no make-up quizzes, and no late exams accepted without documented medical or personal emergencies.**
- Grading Scheme: A+ (Discretionary); A=94; A-=90; B+=87; B=83; B-=80; C+=76; C=72; C-=68; D=65
- I will not change final course grades (except due to calculation or grading errors), and I will not provide “extra credit” opportunities.
- Advice on reaching your grade goal: attend all lectures, take all the quizzes, pay attention and participate in class, take useful lecture notes, keep up with reading assignments, review your lecture notes before quizzes and exams.

Attendance: I will take attendance at random times during each class using the Acadly mobile app. If you do not bring a smart phone to class, let me know and I will enter you manually. Further instructions will be provided in class and through Canvas about how this process will work.

Quizzes: There will be **six on-line quizzes (on Canvas)**. Each quiz will consist of 15 multiple-choice questions. Quizzes will be made available on Wednesdays (beginning Week 2) and must be completed by midnight on Friday of that week. There will be no quiz the week of the midterm. You will have 30 minutes to complete each quiz after you start. **I will drop your lowest quiz score.** If you fail to take a quiz, you will get a zero on that quiz (**no makeups**). **Note: You will have a hard time answering the quiz questions correctly unless you attend class regularly.**

Midterm and Final Exams: The midterm and final exams will each consist of two parts, each worth half of that exam’s total score:

- **In-Class Multiple Choice Exam:** Part I of the midterm and final will be a set of multiple-choice questions answered in class, similar to those on the quizzes; Part II will be two short, take-home essays submitted on Canvas (see below). Each part will be worth 50% of the total exam grade.
- **Take-Home Essays:** Part II of the midterm and final will consist of two take-home essay questions, designed to take 1-2 hours to complete. You will respond to two questions with answers of **no more** than 500 words for **each** question (about 4-6 paragraphs). The questions will test your knowledge of the concepts, terms, people, and events discussed in class and in the assigned readings. These are open-book and open-note take-home essays, and you will have at least four days to complete them on your own schedule. The essay questions and detailed instructions will be provided the week before they are due.

Class Participation: I expect students to attend every class and participate in class discussions. I do my best to respect all constructive opinions and comments. Participating in class is the best way for you to stay engaged and make class time enjoyable. I expect students to let me know when I say something that requires clarification. Do not leave class confused.

Class Slides and Notes: I will not make my lecture slides or notes available outside the class. If you miss a class, it is your responsibility to **read the texts**, obtain notes from other students, or ask questions to compensate for a missed class. I will not repeat or summarize class lectures in my office hours.

Classroom Rules:

- **Except when used for attendance, I do not allow phones or other devices to be used in class and you must keep them off and out of sight during class.** (If you need to use a laptop to take class notes, you need a written request from the Accessible Education Center and you will be asked to sit in the front row.)
- **When I stand in front of the class to be lecturing, stop conversations and focus your attention on me. Do not make me ask for your attention.**
- When I play a music or video example in class, this is not meant as a time for you to socialize.
- Those who violate these rules may be asked to leave class.

Academic Misconduct: I take academic misconduct seriously. If you are unaware of the University's policies regarding academic conduct, please review them at <https://dos.uoregon.edu/academic-misconduct>. I will report any suspected cases of plagiarism or other academic misconduct to the Office of Student Conduct. If their investigation confirms academic misconduct, the likely result will be a failing grade in the course. To avoid plagiarism, only submit your own prose, unless you are deliberately quoting from an assigned reading or other source accompanied by a specific attribution (citation). *Resubmitting your written work from a previous course (at UO or elsewhere) is self-plagiarism and will be reported as academic misconduct.*

Email Policies:

- Only use Canvas to send me emails, and I will in turn respond only through Canvas.
- Before asking me a question about the course, please look through the syllabus to make sure the information is not stated there.
- Do NOT send me an email if you need to miss one class, need to be late, or need to leave early. However, please DO send me an email if you have an extended absence due to illness or personal emergency.
- Please DO send me an email if you have a computer/network problem that prevents you from taking a quiz. But please DO NOT send me an email to let me know that you forgot to take a quiz, as there are no makeup quizzes.
- Please DO NOT send me an email letting me know what grade you need to obtain in the class for a scholarship, a major, or other reason, and asking that I raise your grade accordingly.
- Please DO send me an email if you think an **error** has been made in grading one of your assignments, or in calculating your final grade.

The School of Music and Dance discourages 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*

I encourage students who want additional help with their writing or other academic skills to visit the **Teaching and Learning Center** (<http://tlc.uoregon.edu/>).

Class Schedule

Reading assignments are due on day listed

Week 1:

Class 1: Introduction and European Roots of American Popular Music and Dance

- Ballads, Waltzes, and Jigs
- **Reading:** Starr & Waterman, *American Popular Music*, Chapter 1 (Themes and Streams of American Popular Music)

Class 2: African Roots of American Popular Music

- **Reading:** Miller, *Segregating Sound*, Introduction

Week 2:

Class 3: Black-Face Minstrelsy and Stephen Foster

- T. D. "Daddy" Rice: "Jump Jim Crow" (1821)
- Stephen Foster: "Old Folks at Home" (1851)
- Stephen Foster: "I Dream of Jeannie" (1854)
- **Reading:** Starr & Waterman, Chapter 2 (Popular Music of the Nineteenth and Early Twentieth Centuries)

Class 4: Tin Pan Alley: The Popular Music Industry's Beginnings

- Charles K. Harris, "After the Ball" (1892)
- Harry Von Tilzer, "A Bird in a Gilded Cage" (1900)
- **Reading:** Miller, Chapter 1 (Tin Pan Alley on Tour)

Week 3:

Class 5: African American Work Songs and Spirituals

- Dinwiddie Colored Quartet: "Poor Mourner" (1902)
- Fisk Jubilee Singers: "Swing Low Sweet Chariot" (1909)
- **Reading:** Miller, Chapter 2 (Making Money, Making Music)

Class 6: Military Bands and Ragtime

- John Philip Sousa, "Stars and Stripes Forever" (1897)
- James Reese Europe, "Castle House Rag" (1914)
- Scott Joplin: "Maple Leaf Rag"
- **Reading:** Miller, Chapter 3 (Isolating Folk, Isolating Songs)

Week 4:

Class 7: The Early Record Industry: Edison vs. Berliner

- In-class examples of early recording technology and developments
- **Reading:** Miller, Chapter 5 (Talking Machine World)

Class 8: Vaudeville and Tin Pan Alley in the Early 20th Century

- George Cohan: "Give My Regards to Broadway" (1904)
- Irving Berlin: "Alexander's Ragtime Band" (1911)
- Nora Bayes: "Over There" (1917)
- **Reading:** Miller, Chapter 4 (Southern Musicians and the Lure of New York City)

Week 5:

Class 9: W.C. Handy and the Blues Queens

- Marion Harris: "St. Louis Blues" (1920)
- Mamie Smith: "Crazy Blues" (1920)
- Bessie Smith: "St. Louis Blues" (1925)
- Ethel Waters: "Organ Grinder" (1928)
- Lucille Bogan: "Alley Boogie" (1929)
- **Reading:** Miller, Chapter 6 (Race Records and Old-Time Music)

Class 10: Louis Armstrong and New Orleans Jazz

- The Original Dixie Land Jass Band: "Livery Stable Blues" (1917)
- King Oliver: "Dippermouth Blues" (1923)
- Jelly Roll Morton: "Black Bottom Stomp" (1926)
- Louis Armstrong: "West End Blues" (1928)
- **Reading:** Starr & Waterman, Chapter 3 (Social Dance and Jazz)

Week 6:

Class 11:

- **In-Class MIDTERM EXAM**

Class 12: George Gershwin and Paul Whiteman: Bringing Jazz to the Masses

- Paul Whiteman: "Birth of the Blues" (1926)
- George Gershwin: "Swanee"; "Rhapsody in Blue"
- **Reading:** Starr & Waterman, Chapter 4 (The Golden Age of Tin Pan Alley Song)

Week 7:

Class 13: Al Jolson: Minstrelsy's Stubborn Resistance to Change

- Al Jolson: *Plantation Act* video (1926); "Mammy" from *The Jazz Singer* (1927)
- Rudy Vallee: "Vagabond Lover" (1929)
- **Reading:** John Leland, *Hip: The History*, Chapter 1 (In the Beginning there was Rhythm: Slavery, Minstrelsy and the Blues)

Class 14: Southern Rural Blues in the 1920s: From Texas to Memphis

- Blind Lemon Jefferson, "That Black Snake Moan" (1926)
- Charley Patton: "Pony Blues" (1929)
- Tommy Johnson: "Canned Heat Blues" (1929)
- Son House: "Preachin' the Blues" (1930)
- Bukka White: "Shake 'Em On Down" (1930)
- Skip James: "Hard Time Killing Floor Blues" (1931)
- **Reading:** Miller, Chapter 7 (Black Folk and Hillbilly Pop)

Week 8:

Class 15: Ralph Peer and the Origins of Country Music

- Fiddlin' John Carson: "The Little Old Log Cabin in the Lane" (1923)
- Jimmie Rodgers, "Blue Yodel No. 11" (1928)
- The Carter Family, "Keep on the Sunny Side" (1928)
- Emmett Miller: "Lovesick Blues" (1928)
- **Reading:** Starr & Waterman, Chapter 5 (Race Records and Hillbilly Music, 1920s and 1930s)

Class 16: Northern Urban Blues in the 1920s: The Birth of Boogie

- Lonnie Johnson: "Crowing Rooster" (1928)
- Tampa Red and Georgia Tom: "It's Tight Like That" (1928)
- **Reading:** Elijah Wald, *Escaping the Delta*, Chapter 2 (Race Records: Blues Queens, Crooners, Street Singers, and Hokum), *first half* [*On Canvas as PDF*]

Week 9:

Class 17: Gospel Music in the 1920s

- Rev. Gates: "Death's Black Train Is Coming" (1926)
- Arizona Dranes: "I'll Go Where You Want Me to Go" (1927)
- Blind Willie Johnson – "Nobody's Fault But Mine" (1927)
- Thomas Dorsey: "If You See My Savior" (1926)
- **Reading:** Elijah Wald, *Escaping the Delta*, Chapter 2 (Race Records: Blues Queens, Crooners, Street Singers, and Hokum), *second half*

Class 18: Duke Ellington and the Cotton Club

- Duke Ellington: "Jubilee Stomp" 1928
- Duke Ellington: "East St. Louis Toodle-Oo" (1927)
- **Reading:** *Keeping Time: Readings in Jazz History* (Robert Walser, ed.): "The Caucasian Storms Harlem" (Chapter 15) and "The Appeal of Jazz Explained" (Chapter 16) [*On Canvas as PDF*]

Week 10:

Class 19: The New Media: Radio and Movies and their Impact on Popular Music in the 1920s

- In-class examples of early film and radio in the 1920s
- **Reading:** Russell Sanjek & David Sanjek, *American Popular Music Business in the 20th Century: "The Birth of Movies and the Decline of Vaudeville"* (Chapter 1) [*On Canvas as PDF*]

Class 20: In-Class Portion of Final Exam