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Action-Date: UWUCC App 4/30/02
Senate App 9/3/02

CURRICULUM PROPOSAL COVER SHEET
University-Wide Undergraduate Curriculum Committee

I. CONTACT

Contact Person Lorraine P. Wilson Phone 7-2391
Department Music

II. PROPOSAL TYPE (Check All Appropriate Lines)

COURSE _____
Suggested 20 character title _____
 New Course* MUSC 300 Black Music in America and Diaspora
Course Number and Full Title _____
 Course Revision _____
Course Number and Full Title _____
 Liberal Studies Approval + _____
for new or existing course Course Number and Full Title _____
 Course Deletion _____
Course Number and Full Title _____
 Number and/or Title Change _____
Old Number and/or Full Old Title _____
New Number and/or Full New Title _____
 Course or Catalog Description Change _____
Course Number and Full Title _____

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LIBERAL STUDIES

PROGRAM: _____ Major _____ Minor _____ Track _____
 New Program* _____
Program Name _____
 Program Revision* _____
Program Name _____
 Program Deletion* _____
Program Name _____
 Title Change _____
Old Program Name _____
New Program Name _____

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III. Approvals (signatures and date)

Jack Stamp 2/25/02
Department Curriculum Committee
 [Signature]
College Curriculum Committee

Lorraine P. Wilson
Department Chair
 [Signature]
College Dean

+ Director of Liberal Studies (where applicable)

*Provost (where applicable)

SYLLABUS OF RECORD

I. Catalog Description

**Black Music in America and Diaspora – 3 class hours
0 lab hours
3 semester hours
(3c-01-3sh)**

Prerequisite: None

Provides a survey of the body (roots) of music known as “black music” through a topical examination of selected styles, genres, and musicians. Through lecture, reading, discussion, videography and discography, its historical, socio-political, philosophical, religious influences and musical developments will also be explored. Students will examine the origins of African music as well as music created in cultures of the Black Diaspora.

II. Course Objectives

As outcomes of readings, discography, videography and other experiences in this course, the student will demonstrate through discussion, as well as through formal and informal activities and evaluation, that he/she has knowledge of:

- 1) distinctive characteristics of black music from its African roots to its diverse manifestations found in the U.S. and other places where African peoples developed new cultures**
- 2) history and aesthetics of the music of peoples who are of African descent**
- 3) cultural, societal and political forces of black musical expressions.**
- 4) the cultural roots of New Orleans music**
- 5) selected Black musicians (composers, performers and/or conductors) of western and non-western traditions**
- 6) the evolution of black cultural traditions**
- 7) the power of black music**
- 8) the process and product of Black music research**

III. Detailed Course Outline

- A. Defining Black Music 3 hours**
- 1. work songs**
 - 2. game songs**
 - 3. folk songs**
 - 4. blues**
 - 5. jazz**
 - 6. spirituals and gospel**
 - 7. rhythm and blues**
 - 8. soul**

- B. African Music Styles** **6 hours**
1. West African Traditional music and dance
 2. African Popular music styles
 3. South African music styles
 4. African Dancing and Playing instruments
- C. Black Music in Diaspora** **6 hours**
1. Latin American, Caribbean and South African musical styles
 - a. secular styles
 - calypso
 - mento
 - ska and rock steady
 - reggae
 - Black music of Peru
 - b. religious styles
 - kumina
 - candomble
 - santeria
 2. African American music styles in the United States **6 hours**
 - a. Early New Orleans music and musicians
 - Congo Square
 - Opera and classical music
 - Ragtime
 - Brass Band music and parades
 - Street cries
 - Early jazz
 - Jazz funerals
 - Pioneers of jazz (Buddy Bolden, Joe Oliver, Kid Ory, Louis Armstrong, Sidney Bechet)
 3. Carnival Celebrations **3 hours**
 - a. Trinidad's carnival
 - b. Bahamian Junkanoo
 - c. Black Indians of New Orleans
 4. Black composers, conductors, performers **6 hours**
 - a. Scott Joplin
 - b. Jelly Roll Morton
 - c. Blind Tom
 - d. James P. Johnson and J. Rosamond Johnson
 - e. Will Marion Cook
 - f. Harry T. Burleigh
 - g. R. Nathaniel Dett
 - h. Clarence Cameron White
 - i. William Grant Still
 - j. Eva Jessye
 - k. Marian Anderson

- l. W.C. Handy
m. Duke Ellington
- | | |
|---|---------|
| 5. Black Gospel Musical tradition | 3 hours |
| a. Mahalia Jackson | |
| b. Others | |
| 6. The Power of Black Music | 6 hours |
| a. Performance Practices | |
| -black traditional | |
| -concert-hall | |
| -Congo Square | |
| -music making of Africa, Europe, the Carribean, Latin America | |
| b. Louis Armstrong- America's Musical Genius | |
| 7. Mid-Term and Final Examination Projects/ Examination | 5 hours |

IV. Evaluation Methods

The final grade for this course will be determined as follows:

- | | |
|---|-----|
| 1. Class participation, lectures, individual assignments.
Punctual and regular attendance, active discussion, inquiry, completion of weekly reading assignments and related written responses, participation in cooperative learning projects. | 20% |
| 2. Quizzes. Periodic unannounced quizzes will be given on listening and reading assignments | 10% |
| 3. Research paper. Students will prepare a 6-8 page paper on an approved topic. This paper will be graded on content and excellence in writing skills. | 20% |
| 4. Mid-term and Final Exam. These tests will consist of multiple choice, completion, true-false and short essay. | 40% |
| 5. Oral Presentation. Each student will be expected to present an oral presentation of their research project with discography- 20-25 minutes. | 10% |

Extra Credit will be provided for attendance and written report of 2 or more campus concerts recitals or musicals that feature Black music and/or musicians. 5%

V. Required Textbook:

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

Supplemental Books and Readings:

Book Chapters:

Davis, Nathan. 1996. *African American Music: A Philosophical Look at African American Music in Society*. Needham Heights, MA: Simon & Schuster: Chapter 2. "A Case for African American Music;" Chapter 3 "African retentions;" Chapter 4 "Africanization;" Chapter 11 "African American Religious Music in the United States."

Floyd, Samuel A. 1995. *The Power of Black Music*. New York: Oxford University Press: Chapter 2 "Transformations;" Chapter 3 "Syncretization and Synthesis: Folk and Written Traditions;" Chapter 4 "African-American Modernism, Signifyin(g), and Black Music;" Chapter 11 "Implications and Conclusions."

Manuel, Peter Lamarche. 1988. *Popular Musics of the Non-Western World: An Introductory Survey*. New York: Oxford University Press: Chapter 2 "Latin America and the Caribbean;" Chapter 3 "Africa."

Nettl, Bruno, et al. 1992. *Excursions in World Music*. Englewood Cliffs, NJ: Prentice Hall. Chapter 9 "Music in Latin America."

Stewart, Earl L. 1998. *African American Music: An Introduction*. New York: Schirmer Books: Chapter 3 "The Blues;" Chapter 4 "Gospel Music."

Articles:

Floyd, Samuel A. 1999. "Black Music in the Circum-Caribbean." *American Music* 15, no. 1:1-37

Jackson, Joyce Marie. 1995. "The changing nature of gospel music. A southern case study." *African American Review* 29, no. 2:185-200.

Maultsby, Portia K. 1990. "Africanisms in African-American music." In *Africanisms in American culture*, edited by Joseph E. Holloway, 185-210. Bloomington: Indiana University Press

_____. 1995. "A map of the music." *African American Review* 29, no. 2: 183-184.

Sands, Rosita M. 1991. "Carnival Celebrations in African and the New World: Junkanoo and the Black Indians of Mardi Gras." *Black Music Research Journal* 11, no. 1:75-92.

Course Videography

Chuck Davis, Dancing Through West Africa. 1992. Produced by Gorham Kindem and Jane Desmond. New York: Filmmakers Library, 1986; reissue, New York: Modern Educational Video Network. Videocassette. 28 min.

Dancing: Program 5, new worlds, new forms. 1998. Produced and directed by Orlando Bagwell; story by Rhoda Grauer. 1993; West Long Branch, NJ.: Kultur. Videocassette. 60 min.

The Land Where the Blues Began. 1990 Written and directed by Allen Lomax. Beverly Hills Calif.: PBS Home Video; distributed by Pacific Arts. Videocassette. 60 min.

Repercussions, A Celebration of African-American Music. Program 5, The Drums of Dagbon and Program 6, Caribbean Crucible. Produced by Penny Corke; directed by Geoffrey Haydon and Dennis Marks. 1984; Chicago, Ill.: Home Visions. Videocassette. 47 min.

Rhythm of Resistance: The Black Music of South Africa. 1988. Produced and directed by Jeremy Marre. 1998; NY: Shanachie Entertainment. Videocassette. 47 min.

Roots, Rock, Reggae: Inside the Jamaican music scene. 2000. Produced and directed by Jeremy Marre. 1998; NY: Shanachie Entertainment. Videodisc/Videocassette. 60 min.

Salsa: Latin Pop Music in the Cities. 1988. Produced and directed by Jeremy Marre. 1979; New York: Shanachie entertainment. Videocassette. 52 min.

Say Amen, Somebody. 1997. Featuring Delois Barrett Campbell, Thomas Andrew Dorsey, Willie Mae Ford Smith. Produced and directed by George T. Nierenberg. New York: First Run Features, 1982; reissued, Santa Monica, Calif.: Xenon Entertainment Group. Videocassette. 100 min.

The Spirit of Samba, Black Music of Brazil. 1990. Produced and directed by Jeremy Marre. 1982; Newton, NJ: Harcourt Films, Shanachie Records. Videocassette. 50 min.

Zarico. 1986 Directed by Andre Gladu. Produced by Jacques Valle and Michel Brault. Ottawa, Canada: National Film Board of Canada. Videocassette. 58 min.

Course Discography

Baha Men. *Junkanoo!* Big Beat Records 92190-2. Compact disc. (1992)

Global Celebration: Authentic music from festivals and celebrations around the world. Ellipsis Arts CD 3231/3234. 4 compact disc set. (1993)

Global meditation: Authentic music from meditative traditions around the world. Ellipsis Arts: CD 3210A/D. 4 compact disc set. (1992)

Juju Roots: 1930's-1950. Rounder Records 5017. Compact disc. (1993)

Mambo Beat... The Progressive Side of Tito Puente and His Afro Cuban Jazz All star Orchestras, Vol. 1. RCA 74321-23870. Compact disc. (1994)

The Soul of Black Peru: Afro-Peruvian Classics. Luaka Bop/Warner Bros. 9 45878-2. Compact disc. (1995)

West Indies: An Island Carnival. Elektra Nonesuch 9 72091-2. Compact disc. (1991)

Bibliography

Brooks, Tilford. *American's Black Musical Heritage*. Englewood Cliffs, N.J.: Prentice-Hall, 1984.

Caldwell, Hansionia L. *African-American Music: A Chronology, 1619-1995*. Los Angeles: Ikoru Communications, 1996.

Davis, Nathan. *African-American Music: A philosophical Look at African-American Music in Society*. Needham Heights: Simon and Schuster Custom Publishing, 1996.

De Lerma, Dominique-Rene. "Black Composers In Europe: A Works List." *Black Music Research Journal* 10, no.2 (Fall 1990): 275-334.

Floyd, Samuel A. *The Power of Black Music*. New York: Oxford University Press, 1995.

Green, Mildred Denby. *Black Women Composers: A Genesis*. Boston: Twayne Publishers, 1983.

Handy, D. Antoinette. *Black Women in American Bands and Orchestras*. 2nd ed. Lanham, Md.: Scarecrow Press, 1998.

Haskins, James. *Black Music in American: A History through Its people*. New York: Thomas Y. Crowell, 1987. (High School level)

Holloway, Samuel E. *Africanisms in American Culture: "Africanisms in African American Music"* by Portia Maulsby. Indiana University Press, 1991.

Holly, Ellistine Perkins. *Biographies of Black Composers and Songwriters: A Supplementary Textbook*. Dubuque, Iowa: Wm. C. Brown Publishers, 1990.

Horne, Aaron. *Brass Music of Black Composers*. New York: Greenwood Press, 1996.

Horne, Aaron. *Keyboard Music of Black Composers*. New York: Greenwood Press, 1992.

Horne, Aaron. *String Music of Black Composers*. New York: Greenwood Press, 1991.

Horne, Aaron. *Woodwind Music of Black Composers*. New York: Greenwood Press, 1991

International Dictionary of Black Composers, edited by Samuel A. Floyd, Jr. 2 vols. Chicago: Fitzroy Dearborn Publishers, 1999.

Lems-Dworkin, Carol. *African Music: A Pan-African Annotated Bibliography*. New York: Hans Zell Publishers, 1991.

The New Grove Dictionary of American Music, edited by H. Wiley Hitchcock and Stanley Sadie. 4 vols. London: Macmillan, 1986.

The New Grove Dictionary of Jazz, edited by Barry Kernfeld. 2 vols. London: Macmillan, 1988.

Nketia, J.H. Kwabena. *The Music of Africa*. W.W. Norton & Company, Inc., New York 1974.

Roach, Hildred. *Black American Music: Past and Present*. Malabar, Fla.: Krieger Publishing, 1992.

Southern Eileen. *Biographical Dictionary of Afro-American and African Musicians*. Westport, Conn.: Greenwood Press, 1982.

Southern, Eileen. *The Music of Black Americans*. 3rd ed. New York: W.W. Norton, 1983.

Southern, Eileen. Ed. *Readings in Black American Music*. 2nd ed. New York: W.W. Norton, 1983.

Southern, Eileen, and Josephine Wright. *African-American Traditions in Song, Sermon, Tale and Dance, 1600's-1920: An Announced Bibliography of Literature, Collections, and Artworks*. New York: Greenwood Press, 1990.

Stewart, Earl L. *African American Music: An Introduction*. New York: Schirmer Books, 1998.

Tischler, Alice. *Fifteen Black American Composers: A Bibliography of Their Works*. Detroit: Information Coordinators, 1981.

Walker-Hill, Helen. *Music by Black Women Composers: A Bibliography of Available Scores*. CBMR Monograph no. 5. Chicago: Center for Black Music Research, 1995.

Walker-Hill, Helen. *Piano Music by Black Women Composers: A Catalog of Solo and Ensemble Works*. New York: Greenwood Press, 1992.

II. Course Analysis Questionnaire

Section A: Details of Course

- A1. This course is designed as an elective offering for music majors and as a controlled elective for Pan African Studies minors.
- A2. This course will not require changes in the content of existing courses in the Department of Music or requirements for the Pan African studies program.
- A3. This course has not been offered previously at IUP.
- A4. This course will not be offered as a dual-level course.
- A5. This course will not be offered for variable credit.
- A6. Similar courses are offered at many institutions. Examples:
The Ohio State University – African American Music History
University of California at Berkley – African American Music History
University of Massachusetts, Lowell – Introduction to Black Music
Georgia State University – History of Afro-American Music
- A7. An accrediting authority does not require this course. The National Association of Schools of Music (NASM) recommends contents of the course.

Section B: Interdisciplinary Implications

- B1. One instructor will be responsible for teaching this course.
- B2. No other department offers a course similar in content.
- B3. Two seats will be made available to students in the School of Continuing Education.

Section C: Implementation

- C1. Faculty resources are adequate. This course will be offered every two semesters alternating Fall and Spring, by an existing faculty.
- C2. a. Current classroom space allocations are adequate within the department.
b. Special Equipment is not required for this course.
c. Laboratory supplies or other consumable goods are not required for this course.

- d. Library holdings will need to be increased in order to accommodate additional resources; videography can be rented. Support will be provided by the Department of Music (Cogswell Library) and Pan African Studies program.
- e. No travel funds required specific to this course.

C3. The resources needed for this course are not funded by grant.

C4. There are no seasonal semester restrictions. This course will be offered every two semesters.

C5. One section of this course is anticipated for the semester offered.

C6. Thirty students can be accommodated in a section, based upon the space available and library resources.

C7. There are no enrollment limits or parameters imposed by a professional society.

Section D: Miscellaneous

No additional information is necessary.

Cogswell Music Library
Indiana University of Pennsylvania
310 Cogswell Hall
Indiana, Pennsylvania 15705-1087

(412) 357-5644



March 5, 2002

Dr. Gail Sechrist, Chair
UWUCC

Dear Members of the UWUCC,

I am writing in support of Dr. Lorraine Wilson's proposal for a course on "Black Music in America and Diaspora." This course would be very important in broadening the offerings of the Music Department into the areas of ethnic and "world" music. There are currently no courses entirely devoted to these areas in the Department, though the topics have been a part of other courses.

I am impressed that Dr. Wilson takes a broad view of "Black Music," including the traditional music of Africans, African-Americans, Caribbeans and South Americans as well as Black composers, performers and conductors. She covers this music by examining genres and stylistic characteristics together with its history.

Such a course would be extremely valuable to our undergraduate music majors. I strongly support Dr. Wilson's application.

Sincerely,

A handwritten signature in cursive script, appearing to read 'Carl Rahkonen'.

Carl Rahkonen
Ph.D. (Ethnomusicology)
Music Librarian / Professor

MAR 29 2002