

MUS-1040: SURVEY OF AFRICAN-AMERICAN MUSIC

Cuyahoga Community College

Viewing: MUS-1040 : Survey of African-American Music

Board of Trustees:

January 2023

Academic Term:

Fall 2023

Subject Code

MUS - Music

Course Number:

1040

Title:

Survey of African-American Music

Catalog Description:

A chronological study of history of African American music from the 18th century to the present day. Oral traditions and performance practices studied in cultural and historical context. Sacred, folk, popular, and classical music, and precursors of jazz discussed. Focus on listening to and understanding African-American music.

Credit Hour(s):

3

Lecture Hour(s):

3

Lab Hour(s):

0

Other Hour(s):

0

Requisites

Prerequisite and Corequisite

None.

Outcomes

Course Outcome(s):

Describe major styles and traditions from the early African-American music up until present day

Essential Learning Outcome Mapping:

Critical/Creative Thinking: Analyze, evaluate, and synthesize information in order to consider problems/ideas and transform them in innovative or imaginative ways.

Objective(s):

- a. Describe the musical elements found in early African American folk and popular songs, using historical context and appropriate terms and contents.
 - b. Describe the musical and historical connections between early African American music and later styles and genres.
 - c. Recognize and describe designated works and composers within certain historical periods, using historical settings to annotate their evolution.
 - d. Define the terms and concepts which are used to describe the elements and techniques of African American music.
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Course Outcome(s):

Illustrate cultural aspects of the different styles and traditions in African American music as they relate to their creation and performance.

Essential Learning Outcome Mapping:

Cultural Sensitivity: Demonstrate sensitivity to the beliefs, views, values, and practices of cultures within and beyond the United States.

Objective(s):

- a. Discuss the instrumental traits in African American music that have influenced music in other genres.
- b. Discuss examples of African American music and artists that have encouraged the evolution of world-wide popular and jazz forms.

Course Outcome(s):

Discuss how modern music has been influenced by the globalization of African American musical styles.

Essential Learning Outcome Mapping:

Cultural Sensitivity: Demonstrate sensitivity to the beliefs, views, values, and practices of cultures within and beyond the United States.

Objective(s):

- a. Describe cultural differences and similarities between the folk, sacred, classical, and popular styles of African American music, and discuss how these styles are found in other American music.
- b. Use the timelines in the development of African American music to show the evolution from slavery to recent contemporary trends.

Methods of Evaluation:

- a. Essays
- b. Quizzes
- c. Written or oral reports on live performances
- d. Exams

Course Content Outline:

- a. The West African musical heritage
- b. The social significance and performance practices
- c. Early Africans in the English-speaking colonies
 - i. Character of colonial society
 - ii. Music making in colonial society
- iii. African music retention in the New World
 1. Slave festivals
 2. Prominent musicians
 3. Performance practices
- d. Music in the post-Revolutionary War era
 - i. Growth of Black community in the urban North and emergence of the independent Black church
 - ii. The camp meeting service
 - iii. Origins of Black hymnody
- e. Characteristics of antebellum folk music
 - i. Slave songs of the United States
 - ii. The social implications of early Negro music in the United States
 - iii. Origins of the Negro spiritual
 - iv. African American folk music
 1. Religious song traditions
 2. Dances of the 19th century
- f. Antebellum urban musicians (1790-1962)

- i. Primary sources of information
 - 1. Oral histories
 - 2. Collections of songs
 - 3. Published pieces the popular music
 - a. Ragtime
 - b. Tin Pan Alley and musical theatre
 - c. Blues
 - d. African church hymnals
- ii. Character of urban society (north and south)
- iii. Characteristics of music: musical genres
- iv. Black involvement in Ethiopian minstrelsy
- g. Music during the Civil War and post-war era
 - i. Primary sources of information
 - 1. Published pieces
 - 2. African church hymnals
 - 3. Collections of songs
 - ii. Black troops and military musicians
 - iii. Music in the contraband camps
 - iv. African-American minstrelsy and influences on Vaudeville
- h. Examination of composers of African ancestry and their compositions
 - i. Afro-European composers of the 18th and 19th centuries
 - ii. Afro-Caribbean composers of the 18th and 19th centuries
- i. International Origins of African-American music
 - i. Ghana
 - ii. Georgia Sea Island
 - iii. West African traditions
- j. General characteristics of music of African American classical composers
- k. Precursors of Jazz
 - i. Ragtime piano
 - 1. Structural patterns
 - 2. Influence of traditional African American tunes
 - 3. Influence of European piano music
 - ii. The Blues
 - 1. Structure of text
 - 2. Structure of melody
 - 3. Chordal structure

Resources

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Bontemps, Arna, ed. *Father of the Blues: An Autobiography*. Classic Reprint. Forgotten Books, 2018.

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Wilson, Joseph. *Sketches of the Higher Classes of Colored Society in Philadelphia*. BiblioLife, 2009.

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Damon, S. Foster. "The Negro in Early American Songsters" *The Papers of the Bibliographical Society of America*, Volume 28, 1934.

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Waterman, Richard. "African Influences on the Music of the Americas. Proceedings of the 29th Congress of Americanists, 1949" University of Chicago Press, 1952.

Burnim, Mellonee V. and Portia K. Maultsby. *African American Music, An Introduction*. 2nd edition. Routledge, 2015.

Dickerson, Dennis C. *The African American Episcopal Church: A History*. Cambridge, 2020.

Floyd Jr., Samuel A. *The Power of Black Music: Interpreting its History from Africa to the United States*. Oxford University Press, 1996.

Floyd, Sam, Melanie Zeck and Guthrie Ramsey. *The Transformation of Black Music: The Rhythms, the Songs, and the Ships*. Oxford University Press, 2017.

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Instructional Services

OAN Number:

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