

**New General Education Course Proposal**  
**MUS 3550G SURVEY OF AMERICAN MUSIC**

1. Catalog Description

**MUS 3550G. Survey of American Music.** AMERICAN MUSIC. (3-0-3) F, S.  
Introduction to American music including a discussion of Native American music and a survey of both the Cultivated and Vernacular traditions in American music from the Colonial Period until the present. Prerequisites: None. This course is writing active.

2. Student Learning Objectives

a) General Education Objectives

In successfully completing the course, students will:

- 1) Recognize, analyze, and compare the various aspects of music and music making for different periods in American history. (critical thinking)
- 2) Recognize, analyze, and compare the characteristics of the many genres, forms, and styles found in American music. (critical thinking)
- 3) Identify and analyze the underlying social/historical factors that have shaped changes in American musical practice. (critical thinking, citizenship)
- 4) Complete series of writing assignments and oral presentations about musical culture in America. (writing and speaking)

b) Specific Course Objectives

Students who successfully complete this course will:

- 1) Gain appreciation for a variety of musical types and develop critical listening abilities.
- 2) Gain insights into the richness and variety of American musical culture.
- 3) Acquire understandings of the basic musical vocabulary.

3. Course Outline

This course will meet for 15 weeks of 45 fifty-minute class periods.

Unit 1: Fundamentals  
Elements of Sound and Music

Unit 2: What is “American” Music?  
Influences (European and Non-European)  
Diversity

Unit 3: Native American Music

Unit 4: Colonial Music

Sacred music - Psalm Singing, The Bay Psalm Book  
Secular music - Folk Music

Unit 5: Revolutionary Period

Classicism, The Age of Reason  
Moravians and other European Influences  
Singing Schools - William Billings (First New England School)  
Early Bands - Fife and Drum Corps

Unit 6: Trends of the Nineteenth Century

Romanticism  
European Influences  
Reform Movements  
Split between the Cultivated and Vernacular Traditions  
Hymn Composers, The Sacred Harp, Spirituals  
Lowell Mason and Music Education

Unit 7: Civil War Era (Vernacular Music of the Nineteenth Century)

Civil War, Emancipation, Industrial Revolution  
Social Comment - Hutchinson Family Singers  
Cornet Bands and Quadrille Bands  
Minstrel Shows and Stephen Foster  
Civil War Songs

Unit 8: Cultivated Tradition in the Nineteenth Century

Romantic Virtuosos - Gottschalk  
American Nationalism - Heinrich  
Second New England School - Paine, Beach, etc.  
Edward MacDowell

Unit 9: Turn of the Century

Marches - Gilmore and Sousa  
Ragtime - Joplin

Unit 10: Early Twentieth Century

Technology and the Music Industry, ASCAP  
Tin Pan Alley  
The Golden Age of American Popular Song

Unit 11: The Musical Comedy

Unit 12: Blues, Jazz, and Rock 'n Roll

Country Music and Bluegrass

Unit 13: Cultivated Music in the Twentieth Century  
Mainstream - Copland, Barber, etc.  
Experimental - Ives, Cage, etc.

Unit 14: Other Topics  
Begin Student Presentations

Unit 15: Continue Student Presentations

#### 4. Evaluation of Student Learning

a) Achievement of student learning will be evaluated based on the following:

Two exams (Midterm and Final) 40%  
Exams will test student knowledge of information covered in the course and will require that students synthesize this information in analytical/comparative discussions in related essay questions.

Weekly writing assignments (based on reading and class discussions) 30%  
These assignments will require students to describe, analyze, and discuss the material and concepts encountered in class and in assigned reading.

Oral presentation (with AV media) accompanied by a research paper 20%  
Students will be required to demonstrate their ability to speak and write about music and cultural themes in this presentation/paper.

Class participation and discussion 10%

b) The weekly writing assignments, oral presentation, research paper, and essay questions on exams will serve to make this a writing-active course.

#### 5. Rationale

a) General Education Program Segment:  
This course fulfills requirements for the Fine Arts segment of the General Education curriculum by enhancing literacy and oral communication skills through written and spoken assignments, by providing opportunities for critical and reflective thinking about music and its history, and by promoting responsible citizenship through the focusing of attention on the interaction between music and society.

b) Justification of the Level of the Course:  
This will be an upper division course and will require writing and analytical skills commensurate with that level. There are no prerequisites for this course.

c) Similarity to Existing Courses:

This course does not duplicate any existing courses.

d) Requirement or Elective:

This course partially fulfills upper division requirements for students with a minor or concentration in music. It is also an elective for music majors.

6. Implementation

a) Faculty members to whom the course may be assigned: Doug DiBianco, Allan Horney, Peter Loewen, Patricia Poulter, Diane Boyd, George Sanders

b) Text and Supplementary Materials to be Used: Ferris, Jean. America's Musical Landscape, 3rd ed. New York: McGraw Hill, 1998.

Compact discs and videos on reserve at SMC of Booth Library

c) Additional Cost to Students: None

d) Term to be First Offered: Fall 2000

7. Community College Transfer: A community college course will not be judged as equivalent to this course.

8. Date Approved by the Department: March 9, 2000

9. Date Approved by the College Curriculum Committee: March 22, 2000

10. Date Approved by CAA:

Departmental Contact Person: Roger Stoner

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