AFRICAN-AMERICAN MUSIC IN CALIFORNIA
Spring 2007 - 4 Units
TTh 11:00 AM - 12:50 PM, SMB 1439
F 11:00-11:50 AM, SMB 1344
Ethnomu CM112 (ID# 208-372-200)
Ethnomu CM212 (ID# 608-072-200)
Afro-Am CM112 (ID# 104-352-200)
Afro-Am CM212 (ID# 504-072-200)

Professor: Dr. J. C. DjeDje
Office Hours: T 1:00 -2:00; W 11-12 PM (or by appt.) SMB 2539
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Email: djedje@ucla.edu
T.A.: Brian Hogan

Course Description: A historical and analytical examination of African-American music in California. Course examines history, migration patterns, and urbanism to determine their impact on the development of African-American music in California.

Aims and Objectives: To introduce the student to the music of African-Americans in California through a general discussion of the development of religious music, blues, jazz, art music, and various popular music styles. Attention will be given to the contexts for musical performance as well as the contributions of various individuals. Through readings, lectures, the viewing of films, and the analysis of music, it is hoped that student will have a greater understanding of the diverse musical traditions that have been created by African Americans in California. Also, the student will become more cognizant of the similarities and differences in the music in California with that of African Americans in other parts of the United States.


Course Reader. African-American Music in California. Spring 2007. The Reader, which includes notes for Listening Tapes, can be purchased at Course Reader Material, 1137 Westwood Bl. 1/2 block north of Wilshire (underneath Pizza Hut, next to Rite Aid). Monday -Friday 8 am – 6 pm, Saturday 10 am – 4 pm. Telephone: 310-443-3303. Also, additional readings may be suggested during the course of the quarter.

Listening: A composite tape including selected examples of music with notes are available for students’ listening in Powell Library. The notes for the Listening Tapes can be found in the Course Reader (pp. 217-263).

Exams: Three exams will be given: Exam 1 (after weeks 1-2); Exam 2 (after completion of Los Angeles material); Exam 3 (after completion of Bay Area & San Diego material). Exact dates will be announced. Exams may include essay (take home and in-class) and objective questions, covering general characteristics and concepts about African-American music in California in addition to material from class lectures, listenings, discussions, films, and library readings.
Creative Project (required of undergraduates). This should be submitted in the form of a paper (8-10 double-spaced typewritten pages, not including the title page or any other additions) and based on some type of research -- field trip, recording, or book materials. Cultural as well as musical data should be included. A one-page abstract of the proposed topic must be submitted and approved by the professor by May 1, 2007. A sentence outline of the paper with bibliography, which will be graded, should be submitted during May 17, 2007. The paper will be due June 5, 2007. For late papers, five points will be deducted from the creative project grade each day that the project is late. Note: Students should read Chapter 10 ("Discovering and Documenting a World of Music") of Worlds of Music by Jeff Todd Titon for ideas.

Extra Credit Work (not required of undergraduates): Extra credit work cannot be used to replace required course assignments such as exams, etc. It is only a means to improve one's grade or give credit to students who take the initiative to do additional work. Students may do only two of the following projects. Graduate students are required to do all of the following. Extra credit work can be submitted throughout the quarter, but everything will be due on June 7, 2007.

Field Trip. On occasion, the professor may suggest that students attend community or campus activities (concerts, lectures, etc.) to broaden the scope of the musical experience. A field trip report consists of 2-3 typed double-spaced pages (not counting the title page or any other additions) written in narrative style (no outlines) covering the following (if applicable): who performed, when and where did the performance occur, what was the makeup of the audience, what did you like and dislike, were there any specific rituals involved on the part of the audience or the performers, what was the function of the event, what was the function of the music in the event?

After answering the above questions, students should choose one or two aspects of the performance and discuss them briefly. The discussion can be concerned with a piece of music performed at the event, a type of performance ritual, etc. Whenever possible, students should try and relate their observations to material introduced in class. If there are questions about the suitability of a specific topic, see the professor or teaching associate.

Class Presentation. Students who are interested in giving a formal presentation to the class (report on additional readings, findings from research, performance of a specific song type or dance style, etc.) may do so for extra credit. All proposals must be submitted in writing for approval by the professor at least one week before the actual date of the presentation.

Term Paper (required of graduate students). This paper (15-20 typewritten pages, not including the title page or any other additions) should demonstrate that the student has knowledge of African-American music and culture in California. Cultural as well as musical data should be included. A one-page abstract of the proposed topic must be submitted and approved by the professor by May 1, 2007. A sentence outline of the paper with bibliography, which will be graded, should be submitted during May 17, 2007. The paper will be due June 5, 2007. For late papers, five points will be deducted from the term paper grade each day that it is late.

Grading: For undergraduates, the final course grade will be computed from the following:
Three exams 45%
Creative project 30%
Discussion Section 15%
Class participation 10%

For graduate students, the final course grade will be computed from the following:
Three exams 45%
Term paper 20%
Discussion Section 15%
Field trip and Class Presentation 15%
Class participation 05%
OUTLINE

WEEK 1. Introduction to Terminology, African Heritage, and African-American Music in the United States
Required Reading:
Listening: Tapes 1-4

WEEK 2. African-American History and Music in California: A Brief Overview
Required Reading:
California Soul, pp. 1-19
Further Reading:

WEEKS 3-6. Los Angeles
Required Reading:
California Soul, pp. 23-103, 125-143, 157-175, 277-351
Further Reading:
Listening: Tapes 5-10 (Los Angeles)

WEEKS 7-8. San Francisco Bay Area
Required Reading:
California Soul, pp. 112-123, 144-153, 157-175, 213-243
Further Reading:
Listening: Tapes 11-12 (San Francisco Bay Area)

WEEK 9. San Diego
Required Readings:
California Soul, 153-175, 244-274
Further Readings:
Listening: Tapes 13A-13C (San Diego)

WEEK 10. Summary and Review. Presentation of Student Projects

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REFERENCES

(*In Reader)


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________. 1998. The Legend of Bop City. New York: Carousel Film and Video. Videorecording. VHS Tape. 52 minutes. VR 781.65 (Owned by A.C. Bilbrew Library, County of Los Angeles Public Library).


_________. 1998. *Jazz on the Barbary Coast.* Berkeley, Calif.: Heyday Books in conjunction with the San Francisco Traditional Jazz Foundation and the California Historical Society. ML3508.S8 S26 S76 1998

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