EXPANDED COURSE DESCRIPTION
MUSIC
School of the Arts, Media, Performance and Design
Music Department
FA / MUSI 3350 3.0 SECTION A
MUSIC OF THE AMERICAS
FALL 2019 / WINTER 2020

Last Modified Date: 08/16/2019

COURSE CALENDAR DESCRIPTION

Studies the various musical traditions that have been absorbed and transformed by the emerging civilizations of the New World. Topics include: the history of music in British North America; the blending of African, European and native idioms in Latin America and the Caribbean; the rise and development of jazz, blues and urban popular music including rock; the music and musical culture of minority groups; New World music in their cultural context. Prerequisites: Foundation courses. Course credit exclusion: FA/MUSI 3350 6.00. Previously offered as: FA/MUSI 2350 6.00.

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INSTRUCTOR(S)

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<tr>
<th>Name</th>
<th>Section / Format / Term</th>
<th>Contact Email</th>
<th>Contact Phone</th>
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<tr>
<td>Henderson, Alan E</td>
<td>Sec. A / LECT / F</td>
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SPECIAL FEATURES

Special Features

Music of the Americas is a course which attempts to give the student an overall sense of the broad sweep of musical traditions which have developed in the New World. Emphasis is placed on listening to, and being able to recognise, a wide range of performers and performances, instruments from different cultures and ‘stylistic’ approaches. Because of the vast number of ‘tribal’, ‘folk’, ‘popular’ and ‘art’ musics found in the Americas, it would be impossible to cover them all, but music representative of each category will be included in course study. Students should expect to have to learn a large number of terms covering various musical genres and practices. During the course, students will be introduced to a variety of skills, techniques and concepts used in the field of ethnomusicology. Foundation courses. Course credit exclusion: the former FA/MUSI 2350 6.0 and FA/MUSI 3350 6.0. Open to non-majors/minors by permission of the course instructor. Materials fee: $20.00.

Topics and Concepts

Overview of Areas of Study

Week 1:  General remarks. Overview of course. Discussion and definition of key terms
Week 2:  North American Indian Music - Overview:
Week 3:  North American Indian Music - Navajo
Week 4:  South American Indian Music: Overview
Week 5-6: Andean Folk and Popular Music
Week 7-9: Garifuna Music (Week 7 2nd half film)
Week 10: African American Music: Country Blues Styles to the Start of Chicago Blues
Week 11: Acculturation and Transference of Musical Characteristics and Repertoire in the Americas:
Week 12: Final tests.

Course Materials - Readings
Because of the broad scope of this course, it is expected that students will prepare for class by doing a certain amount of background reading. Because many students have, in recent years, found it difficult to make use of the library, Internet sites found at the SMIL website are listed below. Many of these offer short essays on historical topics. The New Grove Dictionary of Music and Musicians is available online and is highly recommended. The All Music Guide (www.allmusic.com) is another useful site. Basic suggestions under the heading of Grove Music Online of entries to read will be given out during the course. Liner notes found with sound recordings are often very useful as well.

The following books will be on reserve in the Sound and Moving Image Library: SMIL catalogue numbers are given for some items:

NOTE: This list may be expanded throughout the year.


Course Materials – Recordings
Because of the emphasis on listening to music in this course, it is expected that students will prepare for class by doing a certain amount of background listening. All recordings used in the course are on reserve in the Sound and Moving Image Library (SMIL). Many of these are also available online through the Smithsonian Global Sound and Naxos Music Library websites. Liner notes for those sound recordings are often available online as well and can be very useful.

Learning Outcomes with Examples
By the end of this course, the successful student will:

* have developed an overall sense of the broad sweep of musical traditions which shape music in the Americas
* have developed skills useful in understanding basic aspects of unfamiliar musical styles
* be more familiar with some basic ethnomusicological and analytical approaches to music
* have a greater understanding of the interactions between various musical
styles and their use in modern popular musical forms (e.g. film scores)
* have had experience in the skills necessary for creating discographical databases which may inform future research
* have developed listening skills useful in identifying musical characteristics of different cultures
* have developed an overall appreciation of the vast number of indigenous, folk, popular and art music traditions in North, South and Central America

Graded Assessment

Breakdown of Marking

| Assignment 1 | 7 |
| Assignment 2 | 8 |
| Assignment 3 | 9 |
| Listening test 1 | 8 |
| Test 1 | 8 |
| Listening test 2 | 10 |
| Test 2 | 10 |
| Listening test 3 | 10 |
| Test 3 | 10 |
| End of term paper | 20 |

TOTAL 100

This total will be translated into a Letter Grade mark using the university grading scheme (see below).
*Final course grades may be adjusted to conform to Program or Faculty grades distribution profiles.

Grading

The grading scheme for the course conforms to the 9-point grading system used in undergraduate programs at York (e.g., A+ = 9, A = 8, B+ = 7, C+ = 5, etc.). Assignments and tests will bear either a letter grade designation or a corresponding number grade (e.g. A+ = 90 to 100, A = 80 to 90, B+ = 75 to 79, etc.).

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Assignment Submission

Proper academic performance depends on students doing their work not only well, but on time. Accordingly, assignments for this course must be received on the due date specified for the assignment. Assignments and the research papers may be handed in to the course director at the end of class on the due date (see Course Outline). If the student is unable to attend that class, the work must be handed in to the Music Department Office and officially stamped with the date of submission.

Lateness Penalty

Assignments received later than the due date will be assessed a penalty of 5% per day to a maximum of seven days, after which late submissions will not be accepted. Exceptions to the lateness penalty for valid reasons such as illness, compassionate grounds, etc., may be considered by the Course Director but will require supporting documentation (e.g., a doctor’s letter). Any student who has a legitimate problem in
handing in work on time should talk to the course director before the due date.

Missed Tests
Students with a documented reason for missing a course test, such as illness, compassionate grounds, etc., which is confirmed by supporting documentation (e.g., doctor’s letter) may request accommodation from the Course Director. In these cases a new date to complete the test will be agreed upon between the Course Director and the student. Further extensions or accommodation will require students to submit a formal petition to the Faculty.

Assignments and tests
Assignments: Assignments are due one to two weeks after being announced.
The three Assignments are meant to give the student experience in working in areas of musical research such as transcription, musical analysis, repertoire study and discography.
Tests: All tests will be in a multiple choice/short answer format with no essay questions.
Test 1 will be a very short test (approximately 5-10 minutes) on materials covered to that point in the course, with emphasis placed on materials discussed in class.
Test 2 will be somewhat longer (approximately 20-25 minutes) on all materials covered to that point in the course.
Test 3 will be the longest (approximately 60-90 minutes) on all materials covered in the course. A slight emphasis will be placed on a) materials covered in Weeks 7-11 and b) materials discussed in class.
Listening Tests: All tests will be in the same format.
Listening Test 1 will be a very short test (approximately 5-10 minutes) on materials covered to that point in the course, with emphasis placed on examples discussed in class.
Listening Test 2 will be a short test (approximately 20-25 minutes) on materials covered to that point in the term, with emphasis placed on materials discussed in class. Pieces of music used in the test will come from a) materials played in class and b) materials listed in the weekly Listening Assignments.
Listening Test 3 will be a longer test (approximately 30-40 minutes) on all materials covered in the term. Emphasis will be placed on a) materials discussed in class and b) materials not covered in Listening Test 1 or 2.

Paper
End of term short paper. Paper due date TBA. The minimum length will be 2000 words / 8 pages (approximately 250 words/page). If significant original transcription is part of the project, this length can be negotiated down slightly. Internet websites will not be acceptable as sole primary sources. As this is a third-year level course, reasonably written English is expected, along with a proper bibliography, discography (if necessary) and set of footnotes. A recording of examples may be required depending on topic. Concise use of language will be valued more than “filler” prose (i.e. “I need thirty more words to reach the quota, so I’ll put in thirty useless adjectives”).
Note: Bibliographic entries for internet sources should follow the Chicago Style guidelines found on the SMIL website.

Additional Information
Attendance: Attendance is the responsibility of the individual student. It should be noted, however, that over the past number of years there has been a rather obvious correlation between class attendance and performance on tests and listening tests.

Last date to drop a fall term (F) course without receiving a grade: November 8, 2019
Last date to drop a winter term (W) course without receiving a grade: March 13, 2020
Last date to drop a full year (Y) course without receiving a grade: February 3, 2020

Academic Policies / Information
The Senate Academic Standards, Curriculum and Pedagogy Committee (ASCP) provides a Student Information Sheet that includes:
York's Academic Honesty Policy and Procedures / Academic Integrity Web site

* Access/Disability
* Ethics Review Process for Research Involving Human Participants
* Religious Observance Accommodation
* Student Code of Conduct

http://secretariat.info.yorku.ca/files/CourseInformationForStudentsAugust20121.pdf

Additional information:

* Academic Accommodation for Students with Disabilities
* Alternate Exam and Test Scheduling
* Grading Scheme and Feedback Policy

The Senate Grading Scheme and Feedback Policy stipulates that (a) the grading scheme (i.e. kinds and weights of assignments, essays, exams, etc.) be announced, and be available in writing, within the first two weeks of class, and that, (b) under normal circumstances, graded feedback worth at least 15% of the final grade for Fall, Winter or Summer Term, and 30% for ‘full year’ courses offered in the Fall/Winter Term be received by students in all courses prior to the final withdrawal date from a course without receiving a grade.

* Important University Sessional Dates (you will find classes and exams start/end dates, reading/co-curricular week, add/drop deadlines, holidays, University closings and more.

http://www.registrar.yorku.ca/enrol/dates/index.htm

* Manage my Academic record

http://myacademicrecord.students.yorku.ca/

* "20% Rule"

No examinations or tests collectively worth more than 20% of the final grade in a course will be given during the final 14 calendar days of classes in a term. The exceptions to the rule are classes which regularly meet Friday evenings or on Saturday and/or Sunday at any time, and courses offered in the compressed summer terms.

Final course grades may be adjusted to conform to Program or Faculty grades distribution profiles.

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Many courses utilize Moodle, York University’s course website system. If your course is using Moodle, click here to access it.

Moodle @ York University