

THE UNIVERSITY OF NORTH CAROLINA AT ASHEVILLE
FACULTY SENATE

Senate Document Number 5819S
Date of Senate Approval 05/02/19

Statement of Faculty Senate Action:

APC Document 47 (MUSC): Increase the credit hours and offering pattern of MUSC 343, 346; Increase the credit hours and edit the descriptions of MUSC 344, 345, 347, 357; Increase the credit hours and change the titles and descriptions of MUSC 348 and 349

Effective Date: Fall 2019

1. Delete: On page 244, the entry for **MUSC 343:**

343 African American Music: Slavery to Swing (3)

Surveys the unique musical languages created by African Americans during the period from the arrival of the first African slaves in colonial America (1619) to the flowering of swing in the 1930s. The listening examples, readings, discussions and assignments are designed to illuminate historical African American musical practices while highlighting the relevance of African American musical history to today's musical cultures. See department chair.

Add: On page 244, in place of deleted entry:

343 African American Music: Slavery to Swing (4)

Surveys the unique musical languages created by African Americans during the period from the arrival of the first African slaves in colonial America (1619) to the flowering of swing in the 1930s. The listening examples, readings, discussions and assignments are designed to illuminate historical African American musical practices while highlighting the relevance of African American musical history to today's musical cultures. Each week, students will be expected to participate in challenging discussions, and to engage in group music making. Even years Fall.

2. Delete: On page 244, the entry for **MUSC 344:**

344 African American Music: R&B to Hip Hop (3)

Surveys the unique musical languages created by African Americans during the postwar era and focuses on five distinctive and durable styles: R&B, Soul, Funk, Techno and Hip-Hop. The listening examples, readings, discussions and assignments are designed to illuminate the connections between historic and contemporary African American genres. These connections are traced broadly by focusing on five themes present in each genre: sex, politics, appropriation, technology, and transnationalism. See department chair.

Add: On page 244, in place of deleted entry:

344 African American Music: R&B to Hip Hop (4)

Surveys the unique musical languages created by African Americans during the postwar era and focuses on four distinctive and durable styles: R&B, Soul, Funk, and Hip-Hop. The listening examples, readings, discussions and assignments are designed to illuminate the connections between historic and contemporary African American genres. These connections are traced broadly by focusing on four themes present in each genre: ownership, community, technology and sex. Each week, students will be expected to participate in challenging discussions, and to engage in group music making. Odd years Spring.

3. Delete: On page 244, the entry for **MUSC 345:**

345 Defining the Beatles: Music, Image and Influence (3)

Explores the cultural, social and musical history of the Beatles, paying particular attention to the role different media have played in defining their image. By examining music, literature (print media, biography, criticism and original writing by the Beatles) and video/film, this course investigates how the parties involved (e.g. record companies, critics, biographers, the audience, the Beatles themselves) have shaped the Beatles phenomenon and defined their legacy. See department chair.

Add: On page 244, in place of deleted entry:

345 Defining the Beatles: Music, Image and Influence (4)

Explores the musical and cultural history of the Beatles, paying particular attention to the role different media have played in defining their image. By examining music, literature (print media, biography, criticism and original writing by the Beatles) and video/film, this course investigates how the parties involved (e.g. record companies, critics, biographers, the audience, the Beatles themselves) have shaped the Beatles phenomenon and defined their legacy. This course involves extensive reading, writing, listening, and class discussion. Students will complete a research paper and corresponding presentation. Even years Fall.

4. Delete: On page 244, the entry for **MUSC 346:**

346 The Grateful Dead: Music, Counterculture and Society (3)

Explores the musical and cultural world of the Grateful Dead. Using music, literature and film, this course investigates the unique qualities of the Grateful Dead in order to discover why the group has had a profound and lasting impact on the world of contemporary music. See department chair.

Add: On page 244, in place of deleted entry:

346 The Grateful Dead: Music, Counterculture and Society (4)

Explores the musical and cultural world of the Grateful Dead. Using music, literature and film, this course investigates the unique qualities of the Grateful Dead in order to discover why the group has had a profound and lasting impact on the world of contemporary musical culture. This course involves extensive reading, writing, listening, and class discussion. Students will complete a research paper and corresponding presentation. Odd years spring.

5. **Delete:** On page 244, the entry for **MUSC 347:**

347 Transatlantic Jazz (3)

Seminar course that chronicles the interaction of African American, American and European jazz perspectives over the past century of accelerating transatlantic musical and cultural exchange. Students will use a number of case studies to examine these interrelated and shifting perspectives in the context of broader geopolitical developments that have structured (and continue to structure) their interaction. Accordingly, the course is divided into three chronological periods: interwar, cold war, and post-cold war. Discussions will focus upon source readings, recordings and other materials and also important theories of transatlantic cultural exchange drawn from American, European and African and African American studies. See department chair.

Add: On page 244, in place of deleted entry:

347 Transatlantic Jazz (4)

This course chronicles the interaction of African American, American and European jazz perspectives over the past century of accelerating transatlantic musical and cultural exchange. Students will use a number of case studies to examine these interrelated perspectives in the context of geopolitical developments that have structured (and continue to structure) their interaction. Accordingly, the course is divided into three chronological periods: interwar, cold war, and post-cold war. Discussions will focus upon source readings, recordings and other materials and also important theories of transatlantic cultural exchange drawn from American, European and African and African American studies. The course is structured as a seminar, with students taking turns leading discussions and presenting on challenging readings. See department chair.

6. **Delete:** On page 245, the entry for **MUSC 348:**

348 Western Music History I (3)

Survey and analysis of Medieval, Renaissance, and Baroque music such as Gregorian chant, early polyphony, the Ars nova, Burgundian and Franco-Flemish composers, Italian madrigals, music of the Reformation, early opera, instrumental music, and the music of J. S. Bach. Students with credit for both MUSC 351 and 352 may not receive additional credit for MUSC 348. Fall.

Add: On page 245 in place of deleted entry:

348 Tonal Music: Origins & Early Practices (4)

Examination of the tonal practice period in Europe designed to familiarize students with basic tonal literature. Students will learn how to confront this musical material as it was composed and heard in its original historical and cultural context. Additionally, students will consider how the significance of this music has changed since its composition, and what its relevance is to our lives in the 21st Century. The course begins with a broad overview of the development and deconstruction of tonal harmony, considering primary documents, and then allows for in-depth examination of selected topics from the Medieval period through the Early Romantic period. Fall.

7. **Delete:** on page 245, the entry for **MUSC 348:**

349 Western Music History II (3)

Survey and analysis of 18th- through early 21st-century music such as comic opera, the development of the symphony, Haydn, Mozart, Beethoven, Romantic music, modernism, Schoenberg, Stravinsky, minimalism, and post-modernism. Students with credit for both MUSC 352 and 353 may not receive additional credit for MUSC 349. Spring.

Add: On page 245 in place of deleted entry:

349 Tonal & Post-Tonal Music: Practices and Possibilities (4)

Examination of tonal and post-tonal harmony in Europe and the U.S. over the 19th and 20th centuries designed to familiarize students with basic late- and post-tonal literature. Students will learn how to confront this musical material as it was composed and heard in its original historical and cultural context. Additionally, students will consider how the significance of this music has changed since its composition, and what its relevance is to our lives in the 21st Century. The course begins with a broad overview of the development and deconstruction of tonal harmony over four centuries, considering secondary documents, and then allows for in-depth examination of selected topics from the Romantic Period through the Modern Period and into the 21st Century. Spring.

8. **Delete:** On page 245, the entry for **MUSC 357:**

357 Jazz History (3)

A study of the development of jazz from its roots in ragtime and blues through contemporary acoustic and electroacoustic jazz styles. Even years fall.

Add: On page 245 in place of deleted entry:

357 Jazz History (4)

Examination of the history of jazz from its African roots in early 20th century New Orleans to the multiplicity of styles in the present day. In addition to establishing the who, what, and when of jazz history, students will build a meta-narrative of jazz history that will foster analysis and criticism of the primary narrative as it is being constructed. Over the course of the semester, students will engage in diversity-centered discussions that will focus on the power relationships that have traditionally defined jazz history, particularly in the areas of race, class and gender. Students will be encouraged to think critically about jazz history and the practices in which jazz musicians have engaged. Even years fall.

Impact: These changes increase the credit hours of the current music history courses from 3 to 4. This change is part of the overall restructuring of our music history offerings, and will not affect staffing. In addition to satisfying departmental requirements, these courses also have functions within the LAC: 343, 344, and 357 are Diversity Intensive courses, while 345 and 346 are Arts-designated courses. The chairs and directors of the programs that use these courses have been notified of the increase in the credit hours.

For the B.A. and B.S. degrees, the two-course Music History requirement will become 8 hours rather than 6, as is currently the case. Four of those hours will be dedicated to the history of tonal harmony, historically associated with Europe and the U.S. (MUSC 348 or MUSC 349). The additional course will then be chosen from among the remaining music history courses. The B.F.A. will still require three music history courses, but only one from MUSC 348 and 349.

The additional credits will be compensated for by an adjustment in electives requirements from 6 to 4 hours for the B.A. degree, and the elimination of the required electives in the B.F.A. and B.S. degrees. Student

coursework will thus be more flexible and customizable, while the number of credit hours for the B.A. and B.S. degrees remains the same, and the credit hours for the B.F.A. decreases.

Even as MUSC 348 and 349, commonly full or over-enrolled, will reduce their enrollment, the Music Department's commitment to history will be maintained by expanding the possible courses that can be used to fulfill the requirement. Writing Competency evaluation will more equitably be spread across the Music faculty, as extant classes will correspondingly increase their enrollment (due to their new "music history" status).

Rationale: The revisions in the music history classes reinforce the Music Department's commitment to "history" as a crucial component to a Music degree. More broadly, it widens the possibilities for what a "history requirement" comprises, allowing students and their advisors to design a curriculum more aligned with their interests and career trajectory. All of our music history classes have extensive reading and writing assignments, a research paper, and generally carry a substantial student workload. These components of these classes will now be able to be fully explored and integrated through this change to the 4-credit model. The revisions in the area of Music History will 1) allow for adequate class time for lecture and discussion, 2) reflect the substantial student workload, which involves extensive reading and writing, 3) allow for more student choice within the Music History sequence, and 4) in certain cases, will result in fewer faculty preps.

The new course titles for MUSC 348 and 349 reflect current teaching practice: these two history classes are commonly not, and need not be, taken in sequence. One is not a prerequisite for the other, and removing the "I" and "II" makes this explicit. These new course designations broaden what "history" is understood to mean. "Tonal" and "Post-tonal" music are not simply or exclusively the purview of "the West", and though Europe and the United States figure prominently in these two courses, this need not be stipulated in the course title.

These revisions are the result of careful consideration after several years of delivering these degree programs. We believe that these changes will create a marked improvement in the students' educational experience. Anticipated staffing and enrollment information is listed below. Please note that there are multiple full-time faculty members that are qualified to teach all of these courses.

- **MUSC 343 - African American Music: Slavery to Swing**
 - Instructor: Dr. William Bares
 - Projected Enrollment: 25
- **MUSC 344 - African American Music: R&B to Hip Hop**
 - Instructor: Dr. William Bares
 - Projected Enrollment: 25
- **MUSC 345 - Defining the Beatles: Music, Image and Influence**
 - Instructor: Dr. Brian Felix
 - Projected Enrollment: 25
- **MUSC 346 – The Grateful Dead: Music, Counterculture and Society**
 - Instructor: Dr. Brian Felix
 - Projected Enrollment: 25
- **MUSC 347 – Transatlantic Jazz**
 - Instructor: Dr. William Bares
 - Projected Enrollment: 25
- **MUSC 348 - Tonal Music: Origins & Early Practices**
 - Instructor: Dr. Toby King
 - Projected Enrollment: 25
- **MUSC 349 - Tonal Music: Origins & Early Practices**
 - Instructor: Dr. Toby King
 - Projected Enrollment: 25
- **MUSC 357 – Jazz History**
 - Instructor: Dr. William Bares
 - Projected Enrollment: 25