



DEPARTMENT OF MUSICOLOGY  
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April 14, 2017

To: Muriel Mc Clendon, Chair  
General Education Governance Committee  
Attn: Myrna Dee C. Kikuchi, Program Representative  
A265 Murphy Hall  
Mail Code: 157101

From: Elisabeth Le Guin  
Department of Musicology

RE: Proposal for GE credit for Music History M73 and 69

On behalf of the department of Musicology, I am submitting the attached proposals to allow our new courses, Music History M73: Music & Religion in Popular Culture and Music History 69: Music & Politics, to satisfy the university's GE requirement in Visual and Performance Arts Analysis and Practice, Historical Analysis, and Social Analysis effective Fall 2017. These innovative new courses were designed with the principles of general education in mind and were created in an attempt to meet the increased demand for diverse popular music courses.

The Department of Musicology has been proposing new GE that address the aspects of listening and music that intersect with other disciplines such as social sciences, history, ethics, and politics. We would also like to use the experience and expertise of Professors Shana Redmond and Mark Kligman, whose research is addressing these topics. Please note that although courses in Music History have tended to be classified under "Visual and Performance Art Analysis and Practice," we are applying for Historical and Social Analysis GE credit, as well, in view of both the interdisciplinary nature of the topic and the broad spectrum of approaches explored in the course.

If you have any questions or require further clarification on our proposal, I can be reached at [leguin@humnet.ucla.edu](mailto:leguin@humnet.ucla.edu) or 310-206-5187.

**General Education Course Information Sheet***Please submit this sheet for each proposed course*

Department & Course Number Musicology and Ethnomusicology  
 Course Title Music and Religion in Popular Culture  
 Indicate if Seminar and/or Writing II course \_\_\_\_\_

1 Check the recommended GE foundation area(s) and subgroup(s) for this course

**Foundations of the Arts and Humanities**

- Literary and Cultural Analysis X
- Philosophic and Linguistic Analysis \_\_\_\_\_
- Visual and Performance Arts Analysis and Practice X

**Foundations of Society and Culture**

- Historical Analysis X
- Social Analysis X

**Foundations of Scientific Inquiry**

- Physical Science \_\_\_\_\_  
*With Laboratory or Demonstration Component must be 5 units (or more)* \_\_\_\_\_
- Life Science \_\_\_\_\_  
*With Laboratory or Demonstration Component must be 5 units (or more)* \_\_\_\_\_

2. Briefly describe the rationale for assignment to foundation area(s) and subgroup(s) chosen.

3. Music, Religion and Popular Culture all interact in various ways. The expressions of various religious traditions found in popular culture will frame the content of this course. By popular culture this is music of consumption directed to communities through recordings, concerts and/or video. Music of a religious tradition or individual performer will be highlighted, contextualized and serve as the focus. The primary focus of the course is on Jewish and Christian American traditions; other traditions will also be represented. The course will begin with popular music of Jewish traditions by denomination: Orthodox, Conservative and Reform. Contemporary Christian Music or Christian Popular Music will contrast and provide another religious tradition that works with and struggles creating new music in popular culture investigating evangelical, Protestant and other denominations. Further points of contact of new Orthodox and Christian music will be discussed looking into various media examples. The survey will conclude with consideration of other traditions and influences: Arabic and Middle Eastern, New Age and its cross fertilization with Native America traditions.

3. "List faculty member(s) who will serve as instructor (give academic rank):

Mark Kligman, Professor

Do you intend to use graduate student instructors (TAs) in this course? Yes X No \_\_\_\_\_

If yes, please indicate the number of TAs 1-2

4. Indicate when do you anticipate teaching this course over the next three years:

2015-16	Fall	_____	Winter	<u>x</u>	Spring	<u>75-100</u>
	Enrollment	_____	Enrollment	_____	Enrollment	_____
2016-17	Fall	_____	Winter	<u>x</u>	Spring	<u>75-100</u>
	Enrollment	_____	Enrollment	_____	Enrollment	_____

2017-18	Fall	_____	Winter	<u>x</u>	Spring	_____
	Enrollment	_____	Enrollment	_____	Enrollment	<u>75-100</u>

## 5. GE Course Units

Is this an ***existing*** course that has been modified for inclusion in the new GE? Yes \_\_\_ No x

If yes, provide a brief explanation of what has changed. \_\_\_\_\_

\_\_\_\_\_

Present Number of Units: \_\_\_\_\_ Proposed Number of Units: \_\_\_\_\_

6. Please present concise arguments for the GE principles applicable to this course.

❑ General Knowledge

Students will learn how music is situated in context and various methods of interpretation. Larger issues such as retention of tradition and innovation are relevant to popular music in religious communities. The role of religious authority and individual artistry is a core issue.

❑ Integrative Learning

Integration will be finding the historical context of the music and understanding the genre and style. The song texts will be an important source for understanding what is expressed and its connection to the musical styles. Disciplines included will be: Music, History, Cultural Studies, Jewish Studies, Religious Studies, Literature.

❑ Ethical Implications

Ethical issues will include how communities respond to adversity and how they frame their ideals in America. Various issues such as separation from mainstream America, persecution (as in the Holocaust) and issues of in-group Jewish and Christian religious identity will be negotiated with larger America values.

❑ Cultural Diversity

This course will look at communities in America vis-à-vis the surrounding environment. Those who lived in various communities interacted in different neighborhoods and acquired a range of cultural influences. What is retained from tradition and what is acquired in new ideals and musical styles will illustrate a range of diversity.

❑ Critical Thinking

The issues that arise from the development and creation of new music requires an understanding of how members of religious communities see themselves and want to be seen by others. Analyzing the social context and implications of these choices will be the conceptual challenge. Students will have to think critically to show connections in a range of cultural, musical, and religious contexts.

❑ Rhetorical Effectiveness

Writing assignments and class discussions will allow students to express their ideas.

❑ Problem-solving

Developing a concept of identity through various means of personal expression will form interesting problems for analysis of music in various contexts.

❑ Library & Information Literacy

Students will learn how to access both library material in books and articles and music as well as online resources.

**(A) STUDENT CONTACT PER WEEK (if not applicable write N/A)**

- |   |          |         |
|---|----------|---------|
| 1. Lecture:   | <u>4</u> | (hours) |
| 2. Discussion Section:                                  | <u>1</u> | (hours) |
| 3. Labs:  | _____    | (hours) |
| 4. Experiential (service learning, internships, other): | _____    | (hours) |
| 5. Field Trips:   | _____    | (hours) |

**(A) TOTAL Student Contact Per Week** 5 **(HOURS)**

**(B) OUT-OF-CLASS HOURS PER WEEK (if not applicable write N/A)**

- |                                     |          |         |
|-------------------------------------|----------|---------|
| 1. General Review & Preparation:    | <u>2</u> | (hours) |
| 2. Reading                          | <u>2</u> | (hours) |
| 3. Group Projects:                  | _____    | (hours) |
| 4. Preparation for Quizzes & Exams: | <u>2</u> | (hours) |

5. Information Literacy Exercises:	_____	(hours)
6. Written Assignments:	<u>2</u>	(hours)
7. Research Activity:	<u>2</u>	(hours)
<b>(B) TOTAL Out-of-class time per week</b>	<b>10</b>	<b>(HOURS)</b>
<b>GRAND TOTAL (A) + (B) must equal at least 15 hours/week</b>	<b>15</b>	<b>(HOURS)</b>

**Ethnomusicology M73/Music History M73**  
**Music and Religion in Popular Culture**

Professor Mark Kligman  
 Mickey Katz Endowed Chair in Jewish Music  
[mkligman@arts.ucla.edu](mailto:mkligman@arts.ucla.edu)  
 Ostin Music Center 212  
 office hours:

**COURSE DESCRIPTION:**

Music, Religion and Popular Culture all interact in various ways. The expressions of various religious traditions found in popular culture will frame the content of this course. By popular culture this is music of consumption directed to communities through recordings, concerts and/or video. Music of a religious tradition or individual performer will be highlighted, contextualized and serve as the focus. The primary focus of the course is on Jewish and Christian American traditions; other traditions will also be represented. The course will begin with popular music of Jewish traditions by denomination: Orthodox, Conservative and Reform. Contemporary Christian Music or Christian Popular Music will contrast and provide another religious tradition that works with and struggles creating new music in popular culture investigating evangelical, Protestant and other denominations. Further points of contact of new Orthodox and Christian music will be discussed looking into various media examples. The survey will conclude with consideration of other traditions and influences: Arabic and Middle Eastern, New Age and its cross fertilization with Native America traditions.

The disciplinary orientation will primarily be an ethnographic cultural approach, through ethnomusicology and religious studies. Working with the perspective of the practitioners or insiders will ground our interpretation and analysis.

Your attendance and participation is important to ensure and engaging learning experience.

There is not a textbook for this class, all readings will be posted on the course website.

Class Schedule:

**WEEK 1**

1) **Jan. 6 Introduction**

Mordecai Ben David “Hineni” early CCM; Matisyahu and POD  
 Music, Religion and Popular Culture

2) **Jan. 8 Foundations of Religions Traditions and Challenges in Popular Culture**

Sacred Music in Jewish Synagogues: Its Origins and Changes in America

READING:

Marini, Stephen A. “Introduction: What is Sacred Song,” *Sacred Song in America: Religion, Music and Public Culture*, pages 1-13

Watch YouTube Videos on Beatles:

<https://www.youtube.com/watch?v=rVwVIJydOde> -- Beatles Documentary on Bigger than Jesus (BBC Radio Program 60 minutes)

FURTHER READING:

Shandler, Jeffrey. Chapter 1 “Cantors on Trial.” *Jews, God, and Videotape: Religion and Media in America*, pp. 13-55.

## WEEK 2

### 3) Jan. 13 Fiddler on the Roof and Jesus Christ Superstar

1960s & 1970s musicals that transcended boundaries of religion and popular culture

READING:

Stowe, David. “Jesus on Broadway” in *No Sympathy for the Devil*, pp.34-57.

### 4) Jan. 15 Music in Jewish Life pre 1970s

Jewish life in American changes from its European origins and post WW II

READING:

Sapoznik, Henry. “The Golden Age of Yiddish Popular Music.” Chapter 3 in *Klezmer!: Jewish Music from Old World to Our World*: 69-89.

Kligman “Contemporary Jewish Music” 88-98

## WEEK 3

### 5) Jan. 20 Carlebach

Shlomo Carlebach’s Life and Music

READING:

Ophir (Offenbacher), Natan. “Singing Rabbi Becomes Famous.” Chapter 3 in *Rabbi Shlomo Carlebach: Life, Mission, and Legacy*: 77-113.

### 6) Jan. 22 1960s, 1970s and 1980s

Groups: Rabbi’s Sons, Deveykus; Artist: Moredecai Ben David

READING:

Kligman “On the Creators and Consumers of Orthodox Popular Music in Brooklyn”:259-293.

Kligman “The Media and the Message”: 9-11.

## WEEK 4

### 7) Jan. 27 1990s and 2000s

Avraham Fried, Modern Orthodox (Blue Fringe, Moshav Band, Soul Farm); Shwecky

READING:

Kligman “Contemporary Jewish Music” 98-115.

Stolow, Jerermy. “Communicating Authority, Consuming Tradition: Jewish Orthodox Outreach Literature and Its Reading Public.” In *Religion, Media, and the Public Sphere*, 73-90.

### 8) Jan. 29 Controversies and New Trends

LIPA, Maccabeats

READING:

Kligman Unpublished article on Lipa Schmeltzer

Meyer, Birgit and Moors, Annelies. Eds. "Introduction." In *Religion, Media, and the Public Sphere*, 1-25.

## WEEK 5

### 9) Feb. 3 Jewish Summer Camps and their Impact on Synagogue Music

Reading:

Cohen, Judah. "Reform Jewish Songleading and the Flexible Practices of Jewish-American Youth." In *The Oxford Handbook of Children's Musical Cultures*. Eds. Patricia Shehan

Campbell and Trevor Wiggins. Oxford: Oxford University Press, 201w.

### 10) Feb. 5 Reform & Conservative

Debbie Friedman, Safam, Craig Taubman

READING:

Kligman "Contemporary Jewish Music" 115-129.

Cohen, Judah. "Sing Unto God: Debbie Friedman and the Changing Sound of Jewish Liturgical Music." *Contemporary Jewry* (2014), online.

## WEEK 6

### 11) Feb. 10 Matisyahu

Reading:

Kaplan, Louis. "Yahweh Rastafari!: Matisyahu and the Aporias of Hasidic Reggae Superstardom." *The New Centennial Review* (2007): 15-44.

### 12) Feb. 12 CCM – Contemporary Christian Music, Part 1

CCM/CPM: Background and Development

READING:

Howard, Jay R. and Streck, John M. "Introduction: What, Pray Tell, Is Contemporary Christian Music?" Chapter 1 and "Origins and Oppositions: The Founding of CCM" Chapter 2 in *Apostles of Rock: The Splintered Word of Contemporary Christian Music*: 4-48.

## WEEK 7

### 13) Feb. 17 CCM – Contemporary Christian Music, Part 2

Emerging groups

READING:

Chapter 3 Integrational CCM and Chapter 4 Transformational CCM in *Apostles of Rock*

### 14) Feb. 19 CCM – Contemporary Christian Music, Part 3

READING:

Hendershot, Heather. Chapter 3 "Why Should the Devil Have All the Good Music? Christian Music and the Secular Marketplace" In *Shaking the World for Jesus: Media and Conservative Evangelical Culture*, 52-84

Romanowski, William D. "Evangelicals and Popular Music: The Contemporary Christian

Music Industry.” Chapter 5 in Forbes and Mahan eds. *Religion and Popular Culture in America*: 103-122.

## WEEK 8

### 15) Feb. 24 Gospel Music

#### READING:

Burnim, Mellonee V. “Gospel.” Chapter 10 in *African American Music: An Introduction*. New York and London: Routledge, 2006: 189-212.

### 16) Feb. 26 Christian and Jewish Music in the Mainstream

Amy Grant, Madonna “Like a Prayer,” Leonard Kravitz “Who by Fire”

#### READING:

Hulsether, Mark D. “Like a Sermon: Popular Religion in Madonna Videos.” Chapter 4 in Forbes and Mahan eds. *Religion and Popular Culture in America*: 75-98.

Howard, Jay R. “Contemporary Christian Music: Where Rock Meets Religion.” *The Journal of Popular Culture* 26/1 (1992): 123-130.

## WEEK 9

### 17) Mar. 3 Arabic Popular Music Influences in Brooklyn Syrian Jewish Tradition

#### READING:

Kligman, Mark. *Maqām and Liturgy: Ritual, Music and Aesthetics of Syrian Jews in Brooklyn*. Detroit: Wayne State University Press, 2009. Chapter 4 “Syrian Music Life” and Chapter 9 “Overall Design of the Syrian Sabbath Morning Service,” pp. 53-72, 152-160.

### 18) Mar. 5 New Age Spirituality and Appropriating Native American Culture

#### READING:

Nekola, Anna. “‘More than just a music’: Conservative Christian anti-rick discourse and the U. S. Culture Wars.” *Popular Music* 32/3 (2013): 407-426.

## Week 10

### 19) Mar. 10 Retreats, Concerts and Revivals

#### READING:

Chidester, David. “The Church of Baseball, the Fetish of Coca-Cola, and the Potlach of Rock ‘n’ Roll. In Forbes and Mahan, . *Religion and Popular Culture in America*. Berkeley: University of California Press, 2000: 213-232.

### 20) Mar. 12 How Individuals Navigate the Music in the Spiritual Marketplace

#### READING:

Bloch, John P. 1998. *New Spirituality, Self, and Belonging: How New Agers and Neo Pagans Talk about Themselves*. Westport, CT: Praeger Grading:

Lynch, Gordon. “The Role of Popular Music in the Construction of Alternative Spiritual Identities and Ideologies.” *Journal for the Scientific Study of Religion*. Vol. 45, no. 4 (Dec. 2006): 481-488.

Farias, Miguel and Mansur Lalljee. 2008. "Holistic Individualism in the Age of Aquarius: Measuring Individualism/Collectivism in New Age, Catholic, and Atheist/Agnostic Groups." *Journal for the Scientific Study of Religion* 47(2):277-289.

### **Grading:**

- 30% Midterm (Due Week 6)
- 30% Final Due on Date of Published Final for the Course)
- 30% Writing Assignment (4 pages, Due end of Week 10)
- 10% Attendance and participation

The Midterm will be an essay that will be provided a week prior to the due date. The essay will be a 5-6 page paper based on the first 5 weeks of course material.

The Final will be a 5 page essay based on the course material with an additional investigation of a topic based on the ideas and concepts presented in class.

Writing Assignment is a 3-4 page essay on a musical group or genre where you will investigate several musical settings.

Graduate students who enroll in the course will have to do additional work.

### **Reading List:**

Burnim, Mellonee V. and Maultsby, Portia K. eds. *African American Music: An Introduction*. New York and London: Routledge, 2006, 2<sup>nd</sup> edition 2015.

Farias, Miguel and Mansur Lalljee. 2008. "Holistic Individualism in the Age of Aquarius: Measuring Individualism/Collectivism in New Age, Catholic, and Atheist/Agnostic Groups." *Journal for the Scientific Study of Religion* 47(2):277- 289.

Forbes, Bruce David, and Mahan, Jeffrey H., eds. *Religion and Popular Culture in America*. Berkeley: University of California Press, 2000.

Hendershot, Heather. *Shaking the World for Jesus: Media and Conservative Evangelical Culture*. Chicago and London: The University of Chicago Press, 2004.

Howard, Jay R. "Contemporary Christian Music: Where Rock Meets Religion." *Journal of Popular Culture*. Vol. 26, no. 1 (1992): 123-130.

Howard, Jay R. and Streck, John M. "The Splintered Art World of Contemporary Christian Music." *Popular Music*. Vol. 15, no. 1 (1996): 37-53.

- \_\_\_\_\_. *Apostles of Rock: The Splintered Word of Contemporary Christian Music*. Lexington: The University Press of Kentucky, 1999.
- Ingalls, Monique M., Mall, Andrew and Nekola, Anna E. "Christian popular music, USA." *The Canterbury Dictionary of Hymnology*. Canterbury Press, accessed December 16, 2014.
- Kaplan, Louis. "Yahweh Rastafari!: Matisyahu and the Aporias of Hasidic Reggae Superstardom." *The New Centennial Review*. Vol 17, no. 1 (2007): 15-44.
- Kligman, Mark. "The Media and the Message: The Recorded Music of Orthodox Jews in Brooklyn, NY," *Jewish Folklore and Ethnology Review* Special Issue on Media, ed. Jeffrey Shandler, (1994) 16/1: 9-11.
- \_\_\_\_\_. "On the Creators and Consumers of Orthodox Popular Music in Brooklyn, New York," *YIVO Annual*, vol. 23(1996): 259-293.
- \_\_\_\_\_. "Contemporary Jewish Music in America," *American Jewish Yearbook*, vol. 101 (2001): 88-141.
- Lynch, Gordon. "The Role of Popular Music in the Construction of Alternative Spiritual Identities and Ideologies." *Journal for the Scientific Study of Religion*. Vol. 45, no. 4 (Dec. 2006): 481-488.
- Marini, Stephen A. *Sacred Song in America: Religion, Music and Public Culture*. Urbana, Chicago and Springfield: University of Illinois Press, 2003.
- Meizel, Katherine. "A Singing Citizenry: Popular Music and Civil Religion in America." *Journal for the Scientific Study of Religion*. Vol. 45, no. 4 (Dec. 2006): 497-503.
- Meyer, Birgit and Moors, Annelies. Eds. *Religion, Media, and the Public Sphere*. Bloomington, Indiana University Press, 2006.
- Nekola, Anna E. "'I'll Take you There': The Promise of Transformation in the Marketing of Worship Media in US Christian Music Magazines." Eds. Monique Ingels, Carolyn Landau, Tom Wagner. *Christian Congregational Music Performance, Identity and Experience*. London: Ashgate, 2013: 117-136.
- \_\_\_\_\_. "'More than just a music': Conservative Christian anti-rock Discourse and the U.S. Culture Wars." *Popular Music*. Vol. 32, No. 3 (2013):407-426.
- \_\_\_\_\_. "Negotiating the Tensions of U.S. Worship Music in the Marketplace" in *The Oxford Handbook of Music and World Christianities*. Oxford University Press, forthcoming 2015.
- Ophir (Offenbacher), Natan. *Rabbi Shlomo Carlebach: Life, Mission, and Legacy*. Jerusalem, New York: Urim Publications, 2014.

Sapoznik, Henry. *Klezmer!: Jewish Music from Old World to Our World*. New York: Schimer Books, 1999.

Shandler, Jeffrey. *Jews, God, and Videotape: Religion and Media in America*. New York and London: New York University Press, 2009.

Stowe, David W. *No Sympathy for the Devil: Christian Pop Music and the Transformation of American Evangelicalism*. Chapel Hill: University of North Carolina Press, 2011.



# UCLA Course Inventory Management System

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## Revise a Course

Required fields are marked with a red letter **R**.

MSC HST M73 Music and Religion in Popular Culture		
<b>Check all requested revisions that apply:</b>		
<input type="checkbox"/> Renumbering <input type="checkbox"/> Title <input type="checkbox"/> Format <input type="checkbox"/> Requisites <input type="checkbox"/> Units <input type="checkbox"/> Grading <input type="checkbox"/> Description		
Multiple Listing: <input type="checkbox"/> Add New <input type="checkbox"/> Change Number <input type="checkbox"/> Delete		
Concurrent Listing: <input type="checkbox"/> Add New <input type="checkbox"/> Change Number <input type="checkbox"/> Delete		
	CURRENT	PROPOSED
<b>Department</b> <b>R</b>	7-character code <b>MUSCLG</b>	7-character code <b>MUSCLG</b>
<b>Requested Course Number</b> <b>R</b>	7-character code <b>MSC HST</b>  Course Number <b>M73</b>	7-character code <b>MSC HST</b>  Course Number M <input type="text" value="73"/> <input type="text"/> prefix   number   suffix
		<a href="#">Check box if Multiple Listed</a> <a href="#">Check box if Concurrent</a> <input checked="" type="checkbox"/> Multiple Listed Course <input type="checkbox"/> Concurrent Course
<b>Multiple Listed With</b>	7-character code <b>ETHNMUS</b>  Subject Area <b>Ethnomusicology</b>  Course Number <b>M73</b>	Enter 7-character code or Browse <input type="text" value="ETHNMUS"/>  Subject area - Browse for name <input type="text" value="Ethnomusicology"/> ▼  Course Number M <input type="text" value="73"/> <input type="text"/> <a href="#">Next</a> prefix   number   suffix
<b>Course Catalog Title</b> <b>R</b>	<b>Music and Religion in Popular Culture</b>	<input type="text" value="Music and Religion in Popular Culture"/>
<b>Short Title</b>	<b>MUSC&amp;RELGN-POP CLTR</b>	<input type="text" value="MUSC&amp;RELGN-POP CLTR"/> (19 character limit)
<b>Units</b> <b>R</b>	Fixed: <b>5</b>	<input checked="" type="radio"/> Fixed: <input type="text" value="5"/> <input type="radio"/> Variable: Minimum <input type="text"/> Maximum <input type="text"/> <input type="radio"/> Alternate: <input type="text"/> or <input type="text"/>
<b>Grading Basis</b> <b>R</b>	<b>Letter grade or Passed/Not Passed</b>	--- SELECT A GRADING BASIS --- ▼
<b>Instructional Format</b> <b>R</b>	Primary Format <b>Lecture</b>	Primary Format <input type="text" value="Lecture"/> ▼
		Hours per week <input type="text"/>
	Secondary Format <b>Discussion</b>	Secondary Format <input type="text" value="Discussion"/> ▼
		Hours per week <input type="text"/> <a href="#">Next</a>
<b>TIE Code</b> <b>R</b>	<b>LECS - Lecture (Plus Supplementary Activity)</b>	<input type="text" value="LECS - Lecture (Plus Supplementary Activity) [T]"/> ▼

	[T]	
<b>GE Requirement</b>	<b>R No</b>	<input type="radio"/> Yes <input checked="" type="radio"/> No If yes, submit a proposal to the GE Governance Committee.
<b>Requisites</b>		Include enforcement level (enforcement, warning, none). <input type="text"/>
<b>Course Description</b>	<b>R</b>	(Same as Ethnomusicology M73.) Lecture, four hours; discussion, one hour. Survey of popular music in religious traditions since the 1970s. Growth of music in Jewish denominations, including Orthodox, Reform, and Conservative, and Christian contemporary music, from evangelical to cross-over artists performing in mainstream. Credit for both courses M73 and M173 not allowed. P/NP or letter grading.
		(Same as Ethnomusicology M73.) Lecture, four hours; discussion, one hour. Survey of popular music in religious traditions since the 1970s. Growth of music in Jewish denominations, including Orthodox, Reform, and Conservative, and Christian contemporary music, from evangelical to cross-over artists performing in mainstream. Credit for both courses M73 and M173 not allowed. P/NP or letter grading.
		682 characters remaining
<b>Justification</b>	<b>R</b>	Justify the need and state the objectives for this course revision. Identify effects on other courses in your department or on courses or curriculum in other departments. List departments and chairs consulted and summarize responses.
		<input type="text"/>
		1080 characters remaining
<b>Syllabus</b>		A syllabus and/or reading list is required for new courses. <input type="button" value="Choose File"/> No file chosen Upload syllabus file. Read the <a href="#">upload instructions</a> for help.
<b>Supplemental Information</b>		<input type="text"/>
<b>Effective Date</b>	<b>R Winter 2017</b>	<input type="button" value="Select Term"/> <input type="button" value="Select Year"/>
<b>Contact</b>		Name <input type="text" value="MICHELE YAMAMOTO"/>
<b>Routing Help</b>		E-mail <input type="text" value="m.yamamoto@schoolofmusic.ucla.edu"/>