

General Education Course Information Sheet

Please submit this sheet for each proposed course

Department & Course Number Musicology MUS HS 61
 Course Title Music in Los Angeles
 Indicate if Seminar and/or Writing II course _____

1 Check the recommended GE foundation area(s) and subgroups(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.

In this class we will analyze the history of music in Los Angeles, with special attention to historical, social, and cultural context. We will research and interpret cultural artifacts, documents of popular culture, performances, films, artworks, and recordings. For this reason, I have chosen the GE foundation areas listed above.

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

Tamara Levitz, Professor; Robert Fink, Professor

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

If yes, please indicate the number of TAs 2

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

2010-2011	Fall	_____	Winter	_____	Spring	_____
	Enrollment	_____	Enrollment	_____	Enrollment	_____
2011-2012	Fall	_____	Winter	_____	Spring	<u>X</u>
	Enrollment	_____	Enrollment	_____	Enrollment	<u>120</u>
2012-2013	Fall	_____	Winter	_____	Spring	<u>X</u>
	Enrollment	_____	Enrollment	_____	Enrollment	<u>120</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

In this course, students will learn to appreciate and interpret a wide range of musical styles. They will also learn about the cultural, social, economic, artistic, racial, and gendered history of Los Angeles and California. They will acquire skills that they can apply to interpreting and analyzing music and culture in other geographical and historical contexts.

❑ Integrative Learning

This course offers an exceptional opportunity for integrative learning in that it addresses the city in which students are living and learning and applies directly to events and experiences in their lives. Students will be required to make connections between their own history and experience in Los Angeles and issues raised in the course. They will also learn to work between several disciplines including Music, History, Cultural Studies, Art History, and Literature.

❑ Ethical Implications

Ethical issues will arise frequently in this course, especially when we discuss the history of racial politics in Los Angeles, the LA riots, the history of racial segregation in the city and how it determined musical developments, and the music in the Japanese internment camps during World War II. During each of these segments of the course, students will be confronted with and asked to negotiate and discuss ethical issues.

❑ Cultural Diversity

This class strongly emphasizes cultural diversity. We will explore the vast cultural diversity of Los Angeles, with a special focus on the music of the Japanese-American, African-American, European émigré, and Chicano populations of Los Angeles.

❑ Critical Thinking

Critical Thinking will be one of the most important elements of this class. Students will be required to read challenging texts and to think critically on their written assignments. They will also learn to think critically about musical and cultural analysis.

❑ Rhetorical Effectiveness

There will be some emphasis on rhetorical effectiveness on written assignments and class discussion, within the limit of possibility imposed by the size of the class.

❑ Problem-solving

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❑ Library & Information Literacy

Students will learn about the music library and on-line research on music.

(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) TOTAL Out-of-class time per week

10	(HOURS)
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GRAND TOTAL (A) + (B) must equal at least 15 hours/week

15	(HOURS)
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Prof. Tamara Levitz
 Office Schoenberg 2441
 Office Hours: by appointment
 E-mail: tlevitz@humnet.ucla.edu
 Website for class on **moodle**

TA's (Office: 2428 SMB)

Music in Los Angeles

In this class we will explore the history of music in the city of Los Angeles. We will begin with a segment on the Spanish missions and the history of Los Angeles, but then move quickly into music in the twentieth century, with a special focus on the European émigrés, the internment and post-war history of the Japanese-American community, Chicano and Mexican-American music to the present, African-American traditions including jazz on Central Avenue, the 1960s Laurel Canyon and rock scene, and finally, more recent history that includes developments in punk and hip hop. Whether we are exploring art music, avant-garde experimentation, rock, or protest music our aim will be to examine how the music engages with its social and political surroundings, and how it is shaped by historical circumstance and context.

Course goals:

1. The main goal of this course is to become familiar with the history of music in Los Angeles in the twentieth century and how it relates to the social, economic, racial, and cultural history of the city.
2. The second main goal of this course (equal to the first) is to learn to listen to, interpret, and write about music in a cultural context.
3. The third main goal is to become familiar with a wide range of musical repertoires.
4. Finally, the fourth goal is to engage critically with intellectual debates and secondary literature on the history of music in Los Angeles.

Required Texts: All readings and listenings will be available on the class website on moodle (accessible through www.my.ucla.edu)

Please note: You are REQUIRED to attend class, and the sections with your teachings assistants. Attendance will be taken at the sections, and if you are not present at these sessions, you will have marks deducted from your participation grade.

Late Papers: will be accepted without penalty only in highly unusual and extraordinary situations, in which you have a valid and acceptable excuse for needing more time. If you have not received such an extraordinary extension **24 hours before the due date** and yet still hand in a late paper, we will deduct a penalty of 5% a day (out of 100%).

Plagiarism:

At UCLA, it is a very serious offense to cheat on an exam, to copy your work from an existing source (or from a friend), or to use secondary sources without quoting them properly. If we discover that you have plagiarized your case is forwarded to the UCLA Office of Dean of Students for investigation. The consequences can be very severe. A helpful interactive online tutorial on plagiarism is available at:

<http://www.library.ucla.edu/bruinsuccess/>

Evaluation:

1. First Short Essay (5 pages) on assigned topic	20
2. Second Essay (7 pages) on assigned Topic	25
3. Midterm	25
4. Final	25
5. PARTICIPATION	5

Supplementary Reading:

Amy C. Beal, Negotiating Cultural Allies: American Music in Darmstadt, 1946-1956," *Journal of the American Musicological Society* 53, no. 1 (Spring 2000): 105-39.

Week 3: African-American Music in Los Angeles: Central Avenue Jazz, Rhythm and Blues, Charles Mingus, Motown

Listening:

Charles Mingus: *The West Coast Recordings*

Central Avenue Sounds: Jazz in Los Angeles (1921-1956)

Johnny Otis, "Harlem Nocturne," and "Barrelhouse Stomp"

Brenda Holloway, "Every Little Bit Hurts" [1964 album]; "You Make Me so Very Happy," "When I'm Gone"

Readings:

Introductory chapters from: *Central Avenue Sounds: Jazz in Los Angeles*, eds. Clora Bryant, Buddy Collette, William Green, Steven Isoardi, Jack Kelson, Horace Tapscott, Gerald Wilson, and Marl Young (Berkeley: University of California Press, 1988), maps, 1-13; 17-21; 89-93; 195-202; 305-310.

Supplementary Reading:

Kimasi L. Browne, "Brenda Holloway: Los Angeles's Contribution to Motown," in *California Soul: Music of African Americans in the West*, eds. Jacqueline Cogdell DjeDje and Eddie S. Meadows (Berkeley: University of California Press, 1998), 321-52.

Buddy Collette, *Jazz Generations: A Life in American Music and Society* (London: Continuum, 2001).

Lowell Dwight Dickerson, "Central Avenue meets Hollywood: The Amalgamation of the Black and White Musicians' Unions in Los Angeles," Ph.D. Dissertation, University of California Los Angeles, 1998.

Ted Gioia, *West Coast Jazz: Modern Jazz in California, 1945-1960* (New York: Oxford University Press, 1992).

Darnell Hunt and Ana-Christna Ramón, eds., *Black Los Angeles : American Dreams and Racial Realities* (New York : New York University Press, 2010). Note especially the chapter on SOLAR records by Scot Brown (pp. 266-82).

Mina Yang, "A Thin Blue Line down Central Avenue: The LAPD and the Demise of a Musical Hub," *Black Music Research Journal* 22, no. 2 (2002): 217-39.

Week 4: Mexican American and Chicano Music in Los Angeles
[First Assignment due]

Listening:

Historic Mexican-American Music, Vol. 10: Pachuco Boogie

Ritchie Valens: La Bamba

Los Alvarados, “Yo soy Chicano”

Lydia Mendoza, “La Rielera” (Basis for “Yo soy Chicano”)

Lobos: *Just another band from East LA* and “De Colores”

Readings:

George Lipsitz, “Cruising around the historical bloc: Postmodernism and Popular Music in East Los Angeles,” *Cultural Critique* 5 (winter, 1986-87): 157-77.

Anthony Macías, *Mexican American Mojo: Popular Music, Dance, and Urban Culture in Los Angeles* (Durham: Duke University Press, 2008).

Supplementary Readings:

Matt Garcia, “The ‘Chicano’ Dance Hall: Remapping Public Space in Post-World War II Greater Los Angeles,” in *Sound Identities: Popular Music and the Cultural Politics of Education* (New York: Peter Lang, 1999), 317-41.

Will Kaufman, “Remembrance and Resurrection: Ry Cooder’s *Chávez Ravine*,” *Popular Music and Society* 31, no. 5 (2008): 617-28.

Steve Loza, “Barrio Rhythm: Social Development since the Postwar Period” “A Chronicle of Musical Life: Los Angeles, 1945-90” and “Los Lobos: Just another Band from East L.A.,” in *Barrio Rhythm: Mexican American Music in Los Angeles* (Chicago: university of Illinois Press, 1993), 41-53; 54-130; 233-55.

Week 5 Orientalism in the American Avant-Garde, Asian American Music and Midterm [April 28]

Listening:

Henry Cowell, *Ostinato pianissimo* [1934]

Henry Cowell, *Ongaku* [1957]

John Cage and Lou Harrison, *Double Music* [1943]

Harry Partch, *Seventeen Lyrics of Li-Po*

Paul Chihara, “Minidoka” Music for *Farewell to Manzanar*

Reading:

Mina Yang, “The Transpacific Gaze: Orientalism, Queerness, and California Experimentalism,” in *California Polyphony: Ethnic Voices, Musical Crossroads* (Urbana: University of Illinois Press, 2008), 33-59.

Supplementary Reading:

Deborah Wong, *Speak it Louder: Asian Americans Making Music* (New York: Routledge, 2004).

Scott Kurashige, *The Shifting Grounds of Race: Black and Japanese Americans in the Making of Multiethnic Los Angeles* (Princeton: Princeton University Press, 2008).

Week 6: “Waiting for the Sun”: Rock and Roll in Los Angeles**Listening:**

The Beatles, “She Loves You” and “A Hard Day’s Night”

The Beach Boys, “Surfin’ USA” and *Pet Sounds*

The Byrds, *Turn, Turn, Turn*

Crosby, Stills and Nash

Joan Baez, *Ladies of the Canyon*

Legends of the Canyon (2009)

Reading:

Barney Hoskyns, “Sunset Nights, Jingle-Jangle Mornings” and “Ladies and Gentlemen of the Canyon,” in *Waiting for the Sun: A Rock ‘n’ Roll History of Los Angeles* [1993] (New York: Backbeat, 2009), 71-108; 191-247.

Secondary Reading:

Michael Walker, *Laurel Canyon: The Inside Story of Rock-and-Roll’s Legendary Neighborhood* (New York: Macmillan, 2007).

Lou Adler, Scott Calamar, and Harvey Kubernik, *Canyon of Dreams: The Magic and Music of Laurel Canyon* (New York: Sterling, 2009).

Week 7: The Watt’s Riots, 1968**Listening:**

Frank Zappa, *Freak Out*

The Doors

The Watts Festival and *Wattsstax*

Edwin Starr, “War”

Tierra, *City Nights*

Ruben Guevara, Con Safos, “c/s,” 1982

El Chicano, “Viva Tirado”

Readings:

David Reyes and Tom Waldman, “Rock and Revolution: Rockin’ in LA, 1970-96,” in *Land of a Thousand Dances: Chicano Rock ‘n’ Roll from Southern California* (Albuquerque: University of New Mexico Press, 1998), 103-58.

Bruce M. Tyler, “The Rise and Decline of the Watts Summer Festival, 1965 to 1986,” *American Studies* 31, no. 2 (Fall 1990): 61-81.

Week 8: Free Jazz**Listening:**

Ornette Coleman, *Free Jazz*

CD from *The Dark Tree* [listed under readings below]

LA Rebellion Film Retrospective

Reading:

Steve Isoardi and Roberto Miranda, *The Dark Tree: Jazz and Community Arts in Los Angeles* (Berkeley: University of California Press, 2006). See especially "Ballad for Samuel: The Legacy of Central Avenue and the 1950s Avant-garde in Los Angeles," and "Los Angeles and the Formation of the Underground Musicians Association (GMA)," and "The Giant is Awakened: The Watts Uprising and Cultural Resurgence."

George Lewis, "Improvised Music after 1950: Afrological and Eurological Perspectives," *Black Music Research Journal* 16, no. 1 (1996): 91-122.

Supplementary Reading:

Iain Anderson, *This is our Music: Free Jazz, the Sixties, and American Culture* (Philadelphia, Pa.: University of Pennsylvania Press, 2007).

João H. Costa Vargas, "Jazz and Male Blackness: The Politics of Sociability in South Central Los Angeles," *Popular Music and Society* 31, no. 1 (1 February 2008): 37-56.

Mark Gridley, "Misconceptions in Linking Free Jazz with the Civil Rights Movement," *College Music Symposium* 47 (2007): 139-55.

Charles Hersch, "'Let Freedom Ring!': Free Jazz and African-American Politics," *Cultural Critique* 32 (Winter 1995-96): 97-123.

George Lewis, *A Power Stronger than Itself: The AACM and American Experimental Music* (Chicago: University of Chicago Press, 2008).

Week 9: Punk and Postnational Los Angeles**Listening:**

X, *Los Angeles*

Dead Kennedy's, *Plastic Surgery Disasters*

Black Flag, *Damaged*

Readings:

Michelle Habell-Pallan, "Soy punkera, ¿y qué?": Sexuality, translocality, and Punk in Los Angeles and Beyond," in *Rockin' Las Américas: The Global Politics of Rock in Latin/o America* (Pittsburgh: University of Pittsburgh Press, 2004).

Marc Spitz and Brendan Mullen, eds., *We got the Neutron Bomb: The Untold Story of L.A. Punk* (New York: Three Rivers, 2001).

Week 10: Hip Hop and Postnational Los Angeles
[Second Assignment due May 31]

Listening:

Aztlán Underground
 Blackalicious
 Cypress Hill
 Dr. Dre
 Ice Cube
 Tupac

Readings:

Robin Kelley, "Kickin' Reality, Kickin' Ballistics: Gangsta Rap and Postindustrial Los Angeles," in *Droppin' Science: Critical Essays on Rap Music and Hip Hop Culture* (Philadelphia: Temple University Press, 1996).

Mina Yang, "After Sa-i-ku: Korean American Hip Hop since the Rodney King Uprising," in *California Polyphony: Ethnic Voices, Musical Crossroads* (Urbana, Ill. : University of Illinois Press, 2008), 118-36.

Supplementary Reading:

Helena Simonett, "Quest for the Local: Building Ties between Mexico and the United States," in *Postnational Musical Identities: Cultural Production, Distribution, and Consumption in a Globalized Scenario*, eds. Ignacio Corona and Alejandro L. Madrid (Maryland: Lexington Books, 2008).



New Course Proposal

Music History 61 Music in Los Angeles

Course Number Music History 61

Title Music in Los Angeles

Short Title MUSIC-LOS ANGELES

Units Fixed: 5

Grading Basis Letter grade or Passed/Not Passed

Instructional Format Lecture - 4 hours per week
Discussion - 1 hours per week

TIE Code LECS - Lecture (Plus Supplementary Activity) [T]

GE Requirement Yes

Major or Minor Requirement No

Requisites None

Course Description Lecture, four hours; discussion, one hour. Exploration of the history of music in the city of Los Angeles. From the Spanish missions and the history of Los Angeles to a greater emphasis on the music in the twentieth century, particularly with a special focus on the European émigrés, the internment and post-war history of the Japanese-American community, Chicano and Mexican-American music to the present, African-American traditions including jazz on Central Avenue, the 1960s Laurel Canyon and rock scene, and finally, more recent history that includes developments in punk and hip hop.

Justification Sustained interest in all of our GE offerings focused on popular music leads us to judge that the demand for courses on contemporary popular music continues to grow. The Musicology department currently does not offer a course that addresses the unique musical culture of Los Angeles. We expect this course to appeal to students who have taken the "City" freshman cluster, and to students in Geography, History, and other disciplines which emphasize the historical study of space and place.

Syllabus File [MH 61 Music in Los Angeles.doc](#) was previously uploaded. You may view the file by clicking on the file name.

Supplemental Information

Grading Structure First Short Essay (5 pages) on assigned topic 20%
Second Essay (7 pages) on assigned Topic 25%
Midterm 25%
Final 25%
PARTICIPATION 5%

Effective Date Spring 2012

Instructor Name Title
Tamara Levitz Professor

Quarters Taught Fall Winter Spring Summer

Department Musicology

Contact Name E-mail
BARBARA VAN NOSTRAND bvannost@ucla.edu

Routing Help

ROUTING STATUS

Music History 61

Role: Registrar's Publications Office

Status: Pending Action

Role: Registrar's Scheduling Office - Thomson, Douglas N (dthomson@registrar.ucla.edu) - 51441

Status: Added to SRS on 1/9/2012 9:08:52 AM

Changes: Short Title

Comments: No Comments

Role: FEC School Coordinator - Castillo, Myrna Dee Figurac (mcastillo@college.ucla.edu) - 45040

Status: Returned for Additional Info on 1/6/2012 4:37:13 PM

Changes: No Changes Made

Comments: Routing to Doug Thomson in the Registrar's Office

Role: FEC Chair or Designee - Meranze, Michael (meranze@history.ucla.edu) - 52671

Status: Approved on 1/6/2012 2:55:04 PM

Changes: No Changes Made

Comments: Myrna, if I remember correctly I don't have to worry about there not being a GE application form here even though it is being proposed as a GE course. I am approving it assuming that I am right. If I'm wrong about this we need to route it back.

Role: L&S FEC Coordinator - Castillo, Myrna Dee Figurac (mcastillo@college.ucla.edu) - 45040

Status: Returned for Additional Info on 1/6/2012 11:47:07 AM

Changes: No Changes Made

Comments: Routing to Michael Meranze for FEC approval

Role: Dean College/School or Designee - Schaberg, David C (dschaberg@college.ucla.edu) - 54856, 50259

Status: Approved on 1/6/2012 9:07:51 AM

Changes: No Changes Made

Comments: No Comments

Role: L&S FEC Coordinator - Castillo, Myrna Dee Figurac (mcastillo@college.ucla.edu) - 45040

Status: Returned for Additional Info on 1/5/2012 9:29:02 AM

Changes: No Changes Made

Comments: Routing to Dean Schaberg for approval

Role: Department Chair or Designee - Fink, Robert W (rfink@humnet.ucla.edu) - 67549

Status: Approved on 1/4/2012 4:07:59 PM

Changes: Justification

Comments: Edited course justification

Role: Initiator/Submitter - Van Nostrand, Barbara Clark (bvannost@humnet.ucla.edu) - 65187

Status: Submitted on 1/4/2012 1:54:16 PM

Comments: Initiated a New Course Proposal

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