

Summer Sessions 2026 Course Syllabus
Course: MUSI-1310 (Section: 71, CRN: 61069)
American Music



Instructor Information

Instructor	Dr. Blas Canedo Gonzalez
Email	canedoba@lamarpa.edu
Phone	(409) 984-6547
Office	Sam and Linda Monroe Performing Arts Center - Room: 142
Office Hours	M-F 9:00-10:00 AM

Additional Contact Information

Course Information

Description	General survey of various styles of music in America. Topics may include jazz, ragtime, folk, rock, and contemporary art music which promotes the appreciation of cultural expressions.
Required Textbooks	<i>Textbook Purchasing Statement: A student attending Lamar State College Port Arthur is not under any obligation to purchase a textbook from the college-affiliated bookstore. The same textbook may also be available from an independent retailer, including an online retailer.</i> Textbook Purchasing Statement: A student attending Lamar State College Port Arthur is not under any obligation to purchase a textbook from the college-affiliated bookstore. The same textbook may also be available from an independent retailer, including an online retailer. An Introduction to America's Music, 3rd Ed. Richard Crawford and Larry Hamberlin Waterman W.W. NORTON AND COMPANY, 2018 Print ISBN: 9780393668285, 0393668282 eText ISBN: 9780393428049, 0393428044
Additional Materials/Resources	None.
Corequisites/Prerequisites	None">None">None">None">None">None">None">None
Learning Outcomes	Upon successful completion of this course, students will: 1. Identify the elements, styles, and musicians representative of music within the chosen style(s). 2. Analyze the elements and structures of music using appropriate terminology. 3. Critically evaluate the influence of social, political, technological, and/or cultural ideas on the chosen musical style(s). 4. Articulate an informed personal reflection of the chosen American musical style(s). Students will engage in active listening to identify, interpret, distinguish, and critique the elements of music in instrumental and vocal music(classical, jazz, music for the stage and screen, and classic rock). (PSLO 1abdc; 3abed; 4abc). Students will be able to summarize the history and development of musical styles as connected to composers, musical terms, and music genres (PSLO 1abed; 3abed) Students will be able to map, associate, and compare the development of music with the different periods of human history (PSLO 1abed; 3abed; 4abc) Students will be able to describe and differentiate musical styles as related to cultural trends. (PSLO 1abed; 2abc;3abed) Students will be able to debate, propose, and participate with personal responsibility. (PSLO 4) Students will be able to appreciate the American song as an expression of social diversity, civic responsibility awareness of their own, and others' culture. (PSLO 5)
Core Objectives	Communication skills: Students will demonstrate effective written, oral, and visual communication. * Critical Thinking Skills: Students will engage in creative and/or innovative thinking, and/or inquiry, analysis, evaluation, synthesis of information, organizing concepts, and constructing solutions. * Teamwork: Students will demonstrate the ability to work effectively with others to support a shared purpose or goal and consider different points of view. * Social Responsibility: Students will demonstrate intercultural competency and civic knowledge by engaging effectively in local, regional, national and/or global communities. * Personal Responsibility: Students will demonstrate the ability to connect choices, actions, and consequences to ethical decision-making.
Lecture Topics Outline	We will be following the structure of the textbook which is divided into 5 parts. We will study specific information from each of the 5 parts. . Notice that we will focus on specific topics, terms, and names from each section. The First Week, PART I we will have an orientation session, course Introduction; syllabus review; and a pretest Week One. Secular and Sacred Music in the European Colonies Chapter 1: Nature Must Inspire the Thought: Sacred Music in the European ColoniesTrial Access Available; Chapter 2: The Favorite Passion of My Soul?: Secular Music in the Colonies and Early RepublicTrial Access Available Chapter 3: How Sweet the Sound?: Sacred Music in the New RepublicTrial Access Available; Chapter 4: Make a Noise: African American Music before the Civil War; Chapter 5: A Language of Feeling: Cultivating Musical Tastes in Antebellum America Chapter 6: The Ethiopian Business?: Minstrelsy and Popular Song through the Civil War. Second Week, PART II. America's Music From the Civil War Through World War I Chapter 7: All That is Native and Fine: American Indian Music, Folk Songs, Spirituals, and Their Collectors; Chapter 8: After the Ball: Band Music, Gospel Hymns, and Popular Songs after the Civil War; Chapter 9: To Stretch Our Ears: Classical Music Comes of Age; Chapter 10: Come on and Hear: Popular Music, Theater, and Dance at the Turn of the Century; PART III. America's Music from World War I through World War II Chapter 11: A Grasping of the Heart: The Rise of Blues and Gospel Music; Chapter 12: Hypnosis at First Hearing: Jazz in the Modern Era; Chapter 13: Where Book-Learning is Not: Country and Folk Music in the Modern Era

Chapter 14: Saying I Love You: in Thirty-Two Bars Popular Songs on Stage and Screen; Chapter 15: Organized Sound: Concert Music in the Modern Era; Chapter 16: A Thread Unwinding: Modernist Music during and after the Great Depression.

Third Week, PART IV. America's Music in the Postwar Era Chapter 17: New Sounds, Ancient Voices: Classical Music in the Postwar Era Chapter 18: An Art That Arises out of American Roots: Jazz, Musical Theater, and Film Music in the Postwar Era Chapter 19: Songs from the Tree of Life: Country and Folk Music in the Postwar Era Chapter 20: Good Rocking Tonight?: Popular Music in the Early Postwar Era Chapter 21: Stayin Alive: Popular Music in the Late Postwar Era. .

Fourth Week, PART V. America's Music since 1980 Chapter 22: Narrowing the Gap: Classical Music since 1980; Chapter 23: Thoroughly Postmodern: Film Music, Jazz, and Musical Theater since 1980 Chapter 24: Roots: Folk Music since 1980; Chapter 25: Alternatives: Popular Music since 1980, Part 1 Chapter 26: Remix: Popular Music since 1980.

Fifth and final week, review all five Parts, and final exam, essay format.

Major Assignments Schedule

This class follows the same order and structure from the textbook: An Introduction to America's Music, 3rd Ed. Richard Crawford and Larry Hamberlin Waterman W.W. NORTON AND COMPANY, 2018 Print ISBN: 9780393668285, 0393668282 eText ISBN: 9780393428049, 0393428044

June 1-7 Course PART I plus orientation session.

The First Week, PART I we will have an orientation session, course Introduction; syllabus review; and a pretest Week One. Secular and Sacred Music in the European Colonies Chapter 1: Nature Must Inspire the Thought: Sacred Music in the European Colonies Trial Access Available; Chapter 2: The Favorite Passion of My Soul?: Secular Music in the Colonies and Early Republic Trial Access Available Chapter 3: How Sweet the Sound?: Sacred Music in the New Republic Trial Access Available; Chapter 4: Make a Noise: African American Music before the Civil War; Chapter 5: A Language of Feeling: Cultivating Musical Tastes in Antebellum America Chapter 6: The Ethiopian Business?: Minstrelsy and Popular Song through the Civil War.

June 8-14: PART 2 and PART 3.

Second Week, PART II. America's Music From the Civil War Through World War I Chapter 7: All That is Native and Fine: American Indian Music, Folk Songs, Spirituals, and Their Collectors; Chapter 8: After the Ball: Band Music, Gospel Hymns, and Popular Songs after the Civil War; Chapter 9: To Stretch Our Ears: Classical Music Comes of Age; Chapter 10: Come on and Hear: Popular Music, Theater, and Dance at the Turn of the Century; PART III. America's Music from World War I through World War II Chapter 11: A Grasping of the Heart: The Rise of Blues and Gospel Music; Chapter 12: Hypnosis at First Hearing: Jazz in the Modern Era; Chapter 13: Where Book-Learning is Not: Country and Folk Music in the Modern Era Chapter 14: Saying I Love You: in Thirty-Two Bars Popular Songs on Stage and Screen; Chapter 15: Organized Sound: Concert Music in the Modern Era; Chapter 16: A Thread Unwinding: Modernist Music during and after the Great Depression.

June 15-21: PART 4.

Third Week, PART IV. America's Music in the Postwar Era Chapter 17: New Sounds, Ancient Voices: Classical Music in the Postwar Era Chapter 18: An Art That Arises out of American Roots: Jazz, Musical Theater, and Film Music in the Postwar Era Chapter 19: Songs from the Tree of Life: Country and Folk Music in the Postwar Era Chapter 20: Good Rocking Tonight?: Popular Music in the Early Postwar Era Chapter 21: Stayin Alive: Popular Music in the Late Postwar Era.

June 22 - June 28: PART 5

Fourth Week, PART V. America's Music since 1980 Chapter 22: Narrowing the Gap: Classical Music since 1980; Chapter 23: Thoroughly Postmodern: Film Music, Jazz, and Musical Theater since 1980 Chapter 24: Roots: Folk Music since 1980; Chapter 25: Alternatives: Popular Music since 1980, Part 1 Chapter 26: Remix: Popular Music since 1980.

June 29 - July 3: Review and Final Exam

Final Exam, essay format, to be submitted via Blackboard on Week 5 .

Quizzes, individual active listening assignments, and teamwork assignments TBA on a weekly basis

Final Exam Date

July 1, 2025 - 10:00 AM through July 3, 2025 - 3:00 PM

Grading Scale

90 - 100=A 80 - 89=B 70 - 79=C 60 - 69=D Below 59 = F

Determination of Final Grade

Final Exam 35% Quizzes 35% Class Participation 30%. This is an online class which means that your participation is going to be graded through the listening assignments, discussion boards, and quizzes that you submit on time. Not submitting your assignments on time constitute an absence.

Course Policies

Instructor Policies**Academic Honesty**

Academic honesty is expected from all students, and dishonesty in any form will not be tolerated. Please consult the

LSC-PA policies (Section IX, subsection A, in the Faculty Handbook) for consequences of academic dishonesty.

Under any circumstance learning tools generated by artificial intelligence should substitute students' assignments and learning performance. Assessments on this course will be focused on student's performance in terms of authenticity and personal responsibility.

Academic Honesty: Academic honesty is expected. No copy and paste from an original source will be accepted and will be graded zero (0). This applies to everything: assignments, quizzes, and tests. I will not discuss your grades over the phone. Please set an appointment with me through email. Appointments will be face-to-face at my office or online through video conference. You will need to bring your LSC- PA ID card to your appointment either face to face or online.

Attendance Policy

This is an online course that is required to actively participate in every session.

Participation is graded. Participation means that you have to actively write on the discussion board, do your listening exercises, and follow up at least two times on any announcement on the Blackboard.

We will study the different chapters from the textbook every week. You will have an assignment every week and it counts as your class participation grade.

You will have at least one quiz every week, no late quizzes and no late assignments will be accepted.

Academic Honesty

Academic honesty is expected from all students, and dishonesty in any form will not be tolerated. Please consult the

LSC-PA policies (Section IX, subsection A, in the Faculty Handbook) for consequences of academic dishonesty.

Under any circumstance learning tools generated by artificial intelligence should substitute students' assignments and learning performance. Assessments on this course will be focused on student's performance in terms of authenticity and personal responsibility.

Additional Information**Institutional Policies****MyLSCPA**

Be sure to check your campus email and Course Homepage using MyLSCPA campus web portal. You can also access your grades, transcripts, academic advisors, degree progress, and other services through [MyLSCPA](#).

Academic Honesty

Academic honesty is expected from all students, and dishonesty in any form will not be tolerated. Please consult the LSCPA policies (Academic Dishonesty section in the Student Handbook) for consequences of academic dishonesty.

ADA Considerations

The Americans with Disabilities Act (ADA) is a federal anti-discrimination statute that provides comprehensive civil rights for persons with disabilities. Among other things, this legislation requires that all students with disabilities be guaranteed a learning environment that provides for reasonable accommodation of their disabilities. If you believe you have a disability requiring an accommodation, please contact the [Disability Services Coordinator](#), Room 117, in the Student Success Center. The phone number is (409) 984-6241.

COVID 19 Information

The Lamar State College Port Arthur (LSCPA) Student Code of Conduct COVID 19 Policy requires students who have been diagnosed with COVID 19 to report their condition directly to their local health department. Students should also contact their course faculty to report their quarantine status. In addition, this policy requires all students to wear face coverings when directly exposed to COVID 19 in compliance with the criteria included in the policy. For more information please refer to the COVID 19 link on the LSCPA website.

Facility Policies

No food or tobacco products are allowed in the classroom. Only students enrolled in the course are allowed in the classroom, except by special instructor permission. Use of electronic devices is prohibited.

HB 2504

This syllabus is part of LSCPA's efforts to comply with Texas House Bill 2504.

Mandatory Reporting of Child Abuse and Neglect

As per Texas law and LSCPA policy, all LSCPA employees, including faculty, are required to report allegations or disclosures of child abuse or neglect to the designated authorities, which may include a local or state law enforcement agency or the Texas Department of Family Protective Services. For more information about mandatory reporting requirements, see [LSCPA's Policy and Procedure Manual](#).

Title IX and Sexual Misconduct

LSCPA is committed to establishing and maintaining an environment that is free from all forms of sex discrimination, including sexual harassment, sexual violence, and other forms of sexual misconduct. All LSCPA employees, including faculty, have the responsibility to report disclosures of sexual misconduct, including sexual harassment, sexual assault (including rape and acquaintance rape), domestic violence, dating violence, relationship violence, or stalking, to LSCPA's Title IX Coordinator, whose role is to coordinate the college's response to sexual misconduct. For more information about Title IX protections, faculty reporting responsibilities, options for confidential reporting, and the resources available for support visit [LSCPA's Title IX website](#).

Clery Act Crime Reporting

For more information about the Clery Act and crime reporting, see the [Annual Security & Fire Safety Report](#) and the [Campus Security website](#).

Grievance / Complaint / Concern

If you have a grievance, complaint, or concern about this course that has not been resolved through discussion with the Instructor, please consult the Department Chair.

Department Information

Commercial Music, Visual and Performing Arts

Chair: [CASP](#)

Email: CASP

Phone: (409) 983-4921