Instructor Information
Dr. Brian F. Wright
Email: brian.wright@unt.edu
Office Number: MU305
Office Telephone: 940-369-8057
Office Hours: Tuesday/Thursday 2:00pm-3:00pm, or by appointment

Course Description
MUMH 5440 investigates select topics in the history of music in the United States. This semester’s focus will be on “Popular Music in Texas.” From Bob Wills to Willie Nelson, Buddy Holly to Stevie Ray Vaughn, and Selena to Beyoncé, the state of Texas has produced some of popular music’s most iconic figures. Over the course of the semester, we will explore significant styles in 20th century U.S. popular music, with a special emphasis on the music and musicians of Texas. The class is taught in a hybrid lecture/discussion format. For each unit, the first class will be a lecture on the history of a particular popular style, its characteristic elements, and its place in the wider context of American culture; the second class will be a group discussion, in which we will learn about and discuss notable Texas musicians operating within this style. No prior knowledge of American popular music or Texas history is required.

Course Goals
As long as you complete assigned readings, participate during class time, and continually interact with your professor and classmates, by the end of the course you will have:
- Developed a broad familiarity with key styles in the history of U.S. popular music
- Gained an understanding of Texas’s contributions to those styles
- Honed your skills as scholars, writers, and researchers
- Contributed to the ongoing academic study of Texas music

Course Materials
You are not required to purchase a textbook for this course. Instead, all assigned readings will be uploaded to the course’s Canvas site (available via canvas.unt.edu).

Supplementary readings and other research materials have been placed on reserve at Carrel 417 on the fourth floor of the Willis Library.
Assignments

1. **Discussion Profiles** (minimum of 5, cumulatively worth 25% of final grade)
   a. Over the course of the semester, you will be assigned notable figures in Texas music and will present a short profile of their career and a description of their musical style and important recordings. These profiles will form the basis of our weekly discussions.

2. **Mid-Semester Documentary Review** (worth 10% of final grade)
   a. You will write a formal 1,000-1,600 word review of a film/documentary connected to the history of music in Texas.

3. **Midterm Exam** (worth 10% of final grade)

4. **Final Exam** (worth 15% of final grade)

5. **Final Research Project** (worth 25% of final grade)
   a. Your final assignment will be to select a lesser known Texas musical figure, research their history and music, and then write an in-depth profile of them, including a biography, bibliography, and discography. After the class is over, these assignments will be deposited in the UNT Music Library for future researchers.

6. **Participation** (worth 15% of final grade)
   a. Your demeanor, attendance, punctuality, attitude, and preparedness are all components of your participation grade.

7. **Grade Breakdown**
   A: 89.5-100.0
   B: 79.5-89.4
   C: 69.5-79.4
   D: 63.5-69.4
   F: 0.0-63.4

**Attendance Policy**
Attendance is crucial to your success in this course. Important information outside of the material in our readings will be covered during our lectures and discussions. Your grade, therefore, depends greatly on your attendance in class. For this reason, three unexcused absences will cause your final grade in the class to be lowered by a full letter grade; four unexcused absences will result in failure of the course.

**Late Work Policy**
Unless I have approved a deadline extension *in advance*, late submissions will be lowered by a full letter grade per 24-hour period. Late penalties begin immediately. The Final Project cannot be turned in late.
Academic Integrity

Students caught cheating or plagiarizing will receive a "0" for that particular assignment or exam. Additionally, the incident will be reported to the Dean of Students (Office of Academic Integrity), who may impose further penalty. According to the UNT catalog, the term “cheating” includes, but is not limited to: a. use of any unauthorized assistance in taking quizzes, tests, or examinations; b. dependence upon the aid of sources beyond those authorized by the instructor in writing papers, preparing reports, solving problems, or carrying out other assignments; c. the acquisition, without permission, of tests or other academic material belonging to a faculty or staff member of the university; d. dual submission of a paper or project, or resubmission of a paper or project to a different class without express permission from the instructor(s); or e. any other act designed to give a student an unfair advantage. The term “plagiarism” includes, but is not limited to: a. the knowing or negligent use by paraphrase or direct quotation of the published or unpublished work of another person without full and clear acknowledgment; and b. the knowing or negligent unacknowledged use of materials prepared by another person or agency engaged in the selling of term papers or other academic materials.

LINK: https://policy.unt.edu/sites/default/files/06.003.pdf

Student Behavior

Student behavior that interferes with an instructor’s ability to conduct a class or other students' opportunity to learn is unacceptable and disruptive and will not be tolerated in any instructional forum at UNT. Students engaging in unacceptable behavior will be directed to leave the classroom and the instructor may refer the student to the Dean of Students to consider whether the student's conduct violated the Code of Student Conduct. The university's expectations for student conduct apply to all instructional forums, including university and electronic classroom, labs, discussion groups, field trips, etc.

LINK: Student Code of Conduct - https://deanofstudents.unt.edu/conduct

Access to Information – Eagle Connect

Your access point for business and academic services at UNT occurs at my.unt.edu. All official communication from the university will be delivered to your Eagle Connect account. For more information, please visit the website that explains Eagle Connect.

LINK: eagleconnect.unt.edu/

ODA Statement

The University of North Texas makes reasonable academic accommodation for students with disabilities. Students seeking accommodation must first register with the Office of Disability Accommodation (ODA) to verify their eligibility. If a disability is verified, the ODA will provide you with an accommodation letter to be delivered to faculty to begin a private discussion regarding your specific needs in a course. You may request
accommodations at any time, however, ODA notices of accommodation should be provided as early as possible in the semester to avoid any delay in implementation. Note that students must obtain a new letter of accommodation for every semester and must meet with each faculty member prior to implementation in each class. For additional information see the Office of Disability Access.

LINK: disability.unt.edu. (Phone: (940) 565-4323)

**UNT Policy Statement on Diversity**
UNT values diversity and individuality as part of advancing ideals of human worth, dignity and academic excellence. Diverse viewpoints enrich open discussion, foster the examination of values and exposure of biases, help educate people in rational conflict resolution and responsive leadership, and prepare us for the complexities of a pluralistic society. As such, UNT is committed to maintaining an open, welcoming atmosphere that attracts qualified students, staff, and faculty from all groups to support their success. UNT does not discriminate on the basis of race, color, national origin, religion, sex, sexual orientation, gender identity, gender expression, age, disability, genetic information, or veteran status in its application and admission process, educational programs and activities, employment policies and use of university facilities.


**2019-2020 Semester Academic Schedule (with Add/Drop Dates)**
https://registrar.unt.edu/registration/fall-registration-guide

**Academic Calendar at a Glance, 2019-2020**
https://www.unt.edu/catalogs/2019-20/calendar

**Final Exam Schedule**
https://registrar.unt.edu/exams/final-exam-schedule/fall

**Financial Aid and Satisfactory Academic Progress**
A student must maintain Satisfactory Academic Progress (SAP) to continue to receive financial aid. Students must maintain a minimum 3.0 cumulative GPA in addition to successfully completing a required number of credit hours based on total registered hours per term. Music scholarships require a 3.5 cumulative GPA. Students cannot exceed maximum timeframes established based on the published length of the graduate program. If a student does not maintain the required standards, the student may lose their financial aid eligibility.
If at any point you consider dropping this or any other course, please be advised that the decision to do so may have the potential to affect your current and future financial aid eligibility. It is recommended you schedule a meeting with an academic advisor in your college, an advisor in UNT-International or visit the Student Financial Aid and Scholarships office to discuss dropping a course. LINK: http://financialaid.unt.edu/sap

Retention of Student Records
Student records pertaining to this course are maintained in a secure location by the instructor of record. All records such as exams, answer sheets (with keys), and written papers submitted during the duration of the course are kept for at least one calendar year after course completion. Course work completed via the Blackboard/Canvas online system, including grading information and comments, is also stored in a safe electronic environment for one year. You have a right to view your individual record; however, information about your records will not be divulged to other individuals without the proper written consent. You are encouraged to review the Public Information Policy and the Family Educational Rights and Privacy Act (FERPA) laws and the university’s policy in accordance with those mandates. Link: http://ferpa.unt.edu/

Add/Drop Policy
Please be reminded that dropping classes or failing to complete and pass registered hours may make you ineligible for financial aid. In addition, if you drop below half-time employment you may be required to begin paying back your student loans. After the 12th class day, students must first submit a completed “Request to Drop” form to the Registrar’s Office. The last day for a student to drop a class in Spring, 2020 is March 30th. Information about add/drop may be found at: https://registrar.unt.edu/registration/fall-registration-guide

Campus Resources

General:
The University of North Texas has many resources available to students. For a complete list, go to: https://www.unt.edu/sites/default/files/resource_sheet.pdf

Writing Resources:
Visit the UNT Writing Lab for tutoring, workshops, and more: writinglab.unt.edu
Other UNT Writing Resources can be found at: https://tsgs.unt.edu/new-current-students/writing-resources
Counseling & Testing:
UNT’s Center for Counseling and Testing has an available counselor whose position includes 16 hours per week of dedicated service to students in the College of Music and the College of Visual Arts and Design. Please visit the Center’s website for further information: http://studentaffairs.unt.edu/counseling-and-testing-services.

The counselor for music students is:
Myriam Reynolds
Chestnut Hall, Suite 311
(940) 565-2741
Myriam.reynolds@unt.edu

UNT CARE Team:
Please visit the CARE Team website to tips to recognize students in distress and what you need to do in cases of extreme behavior or references to suicide: http://studentaffairs.unt.edu/care

COURSE SCHEDULE AND READINGS (SUBJECT TO CHANGE)
**ALL READINGS SHOULD BE COMPLETED BY THE FIRST DAY OF EACH UNIT**

Unit I: Introduction/History of Texas Vernacular Music
Readings:

<table>
<thead>
<tr>
<th>Date</th>
<th>Activity</th>
</tr>
</thead>
<tbody>
<tr>
<td>1/14</td>
<td>Lecture: Introduction to the Class/American Popular Music Pre-1900</td>
</tr>
<tr>
<td>1/16</td>
<td>Lecture/Discussion: Early History of Music in Texas</td>
</tr>
</tbody>
</table>
### Unit 2: Texas Rural Blues

**Readings:**


<table>
<thead>
<tr>
<th>Date</th>
<th>Lecture/Profile</th>
</tr>
</thead>
<tbody>
<tr>
<td>1/23</td>
<td>Discussion Profiles:</td>
</tr>
<tr>
<td></td>
<td>Blind Lemon Jefferson</td>
</tr>
<tr>
<td></td>
<td>Blind Willie Johnson</td>
</tr>
<tr>
<td></td>
<td>Huddie “Lead Belly” Ledbetter</td>
</tr>
<tr>
<td></td>
<td>Mance Lipscomb</td>
</tr>
<tr>
<td></td>
<td>Lightnin’ Hopkins</td>
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<tr>
<td></td>
<td>Alger “Texas” Alexander</td>
</tr>
</tbody>
</table>

### Unit 3: Classic Blues & Early Jazz

**Reading:**


<table>
<thead>
<tr>
<th>Date</th>
<th>Lecture/Profile</th>
</tr>
</thead>
<tbody>
<tr>
<td>1/28</td>
<td>Lecture: Blues Queens, Dixieland Jazz, and the 12 Bar Blues Form</td>
</tr>
<tr>
<td>1/30</td>
<td>Discussion Profiles:</td>
</tr>
<tr>
<td></td>
<td>Lillian Glinn</td>
</tr>
<tr>
<td></td>
<td>Belulah “Sippie” Wallace</td>
</tr>
<tr>
<td></td>
<td>Victoria Spivey</td>
</tr>
<tr>
<td></td>
<td>Hociel Thomas</td>
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<tr>
<td></td>
<td>Maggie Jones</td>
</tr>
</tbody>
</table>
### Unit 4: Music of Texas Immigrant Communities

**Readings:**


<table>
<thead>
<tr>
<th>Date</th>
<th>Activity</th>
</tr>
</thead>
<tbody>
<tr>
<td>2/4</td>
<td>Lecture: Accordion Musics: Polka, Conjunto, and Cajun Traditions</td>
</tr>
<tr>
<td>2/6</td>
<td>Discussion Profiles:</td>
</tr>
<tr>
<td></td>
<td>Lydia Mendoza</td>
</tr>
<tr>
<td></td>
<td>Narcisco Martinez</td>
</tr>
<tr>
<td></td>
<td>Tony De La Rosa</td>
</tr>
<tr>
<td></td>
<td>Adolph Hofner</td>
</tr>
<tr>
<td></td>
<td>Clifton Chenier</td>
</tr>
<tr>
<td></td>
<td>Harry Choates</td>
</tr>
</tbody>
</table>

### Unit 5: Early Country and Western Swing

**Reading:**


<table>
<thead>
<tr>
<th>Date</th>
<th>Activity</th>
</tr>
</thead>
<tbody>
<tr>
<td>2/11</td>
<td>Lecture: “Hillbilly” Records, the Great Depression, and Western Swing</td>
</tr>
<tr>
<td>2/13</td>
<td>Discussion Profiles:</td>
</tr>
<tr>
<td></td>
<td>Vernon Dalhart</td>
</tr>
<tr>
<td></td>
<td>Ernest Tubb</td>
</tr>
<tr>
<td></td>
<td>The Light Crust Doughboys</td>
</tr>
<tr>
<td></td>
<td>Bob Willis and his Texas Playboys</td>
</tr>
<tr>
<td></td>
<td>Ray Price</td>
</tr>
<tr>
<td></td>
<td>George Jones</td>
</tr>
</tbody>
</table>
### Unit 6: Swing and Postwar R&B

**Reading:**


<table>
<thead>
<tr>
<th>Date</th>
<th>Topic</th>
</tr>
</thead>
<tbody>
<tr>
<td>2/18</td>
<td>Lecture: Jazz as Popular Music, WWII, The Great Migration, and the Rise of Rhythm &amp; Blues</td>
</tr>
</tbody>
</table>
| 2/20 | Discussion Profiles:  
Jack Teagarden  
Eddie Durham  
Charlie Christian  
T-Bone Walker  
Big Mama Thornton  
Charles Brown |

### Unit 7: Early Rock ‘n’ Roll

**Reading:**


<table>
<thead>
<tr>
<th>Date</th>
<th>Topic</th>
</tr>
</thead>
<tbody>
<tr>
<td>2/25</td>
<td>Lecture: Rise of Youth Culture: From R&amp;B to Rock ‘n’ Roll and Rockabilly</td>
</tr>
</tbody>
</table>

**NO CLASS ON 2/27 (GRANTWRITING WORKSHOP)**

**DOCUMNETARY PAPER DUE BY 2/29**

<table>
<thead>
<tr>
<th>Date</th>
<th>Topic</th>
</tr>
</thead>
</table>
| 3/3  | Discussion Profiles:  
Buddy Holly  
Roy Orbison  
Buddy Knox  
Gene Summers  
Johnny Carroll  
Ronnie Dawson |
## Unit 8: ‘60s Rock

**Reading:**


### 3/5
- Lecture: The British Invasion and its Progeny

**NO CLASS ON 3/10 OR 3/12 (SPRING BREAK)**

### 3/17
- Discussion Profiles:
  - Sir Douglas Quintet
  - The Bobby Fuller Four
  - Sam the Sham
  - The Chessmen
  - Larry and the Blue Notes

**MIDTERM ON 3/19**

## Unit 9: Texas Blues Rock

**Readings:**


### 3/24
- Lecture: Creating a New Market for the Blues: The British Blues Revival, Psychedelic Rock, and Guitar Gods

**NO CLASS ON 3/26 (SOCIETY FOR AMERICAN MUSIC CONFERENCE)**

**PRELIMINARY BIBLIOGRAPHY FOR FINAL PROJECT DUE BY 3/28**

### 3/31
- Discussion Profiles:
  - Janis Joplin
  - Albert Collins
  - Johnny Winter
  - ZZ Top
  - The Fabulous Thunderbirds
  - Stevie Ray Vaughn
### Unit 10: Outlaw, Singer-Songwriter, and Alt-Country

**Readings:**
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**4/7 Discussion Profiles:**
- Willie Nelson
- Waylon Jennings
- Guy Clark
- Townes Van Zandt
- Steve Earle
- Lyle Lovett

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### Unit 11: Hip Hop

**Reading:**

4/9 Lecture: Hip Hop from New York to Houston

**4/14 Discussion Profiles:**
- DJ Screw
- Geto Boys
- UGK
- Big Moe
- Slim Thug
- Chamillionaire
Unit 12: Modern Popular Music

Reading:

<table>
<thead>
<tr>
<th>4/16</th>
<th>Lecture: Popular Music in the 1980s and Beyond</th>
</tr>
</thead>
<tbody>
<tr>
<td>4/21</td>
<td>Discussion Profiles:</td>
</tr>
<tr>
<td></td>
<td>Selena</td>
</tr>
<tr>
<td></td>
<td>Dixie Chicks</td>
</tr>
<tr>
<td></td>
<td>Beyoncé</td>
</tr>
<tr>
<td></td>
<td>Gary Clark Jr.</td>
</tr>
<tr>
<td></td>
<td>Kelly Clarkson</td>
</tr>
<tr>
<td></td>
<td>Miranda Lambert</td>
</tr>
</tbody>
</table>

Unit 13 – Final Project Presentations

| 4/23 |                                    |
| 4/28 |                                    |
| 4/30 | Class Wrap Up and Review           |

FINAL EXAM MAY 7TH – THURSDAY 10:30AM-12:30PM