



UNIVERSITY OF CALGARY
FACULTY OF ARTS
SCHOOL OF CREATIVE AND PERFORMING ARTS
Course Number and Title: MUSI 302, History of the Blues
Session: Summer 2018

Instructor Office Email Office Hours	John C. Reid jcreid@ucalgary.ca By appointment. Immediately after class is the best time for tutorial work, as questions that students may have are freshest in mind at that time, and students and instructor are both present already.
Day(s),time(s) and location of Class	Monday/Wednesday, 6:00 to 8:45 pm. CH F 202, July 3 to August 15, 2018.
Learning resources: required readings, textbooks and materials	Readings: “Blues (Paul Oliver),” https://tinyurl.com/yb3cn7ay “Blues Progression,” https://tinyurl.com/y759w6au “Blue Note,” https://tinyurl.com/ybo692d2 . Plus readings as noted in schedule below. Playlist of blues artists and their songs published in D2L and accessible via Spotify.
Prerequisites	N/A
Supplementary fees	N/A
Course description	Study of the impact of performers on the history of commercial music, focusing on selected performers such as The Beatles, Rolling Stones, Led Zeppelin, James Brown or Jimi Hendrix. This offering of MUSI 302 will focus on the Blues: Music and Performances.
Course learning outcomes	By the completion of this course, successful students will be able to: 1. Identify instruments of blues by ear and comprehend instrument roles in and aspects of arrangements in Blues. 2. Recognize various song forms of blues 912 bar blues, “rogue” 12 bar blues, AAA form, and Vamp form, and to track the unfolding of those forms in all of the songs from the Playlist for this course. 3. Be knowledgeable about the various styles and eras in the history of blues. 4. Recognize the various major blues innovators and performers, and their songs. 5. Speak knowledgeably about the music, eras, and main artists of Blues. 6. Identify elements in popular music such as melody, harmony, rhythm, form, syncopation, song lyrics, song construction, musical instrument roles, and other important aspects of musical terminology. 7. Identify approximately seventy of the main songs of the Blues repertoire. 8. Identify and speak knowledgeably about the main musicians involved with Blues.
Course schedule	Each week, students are asked to: <ul style="list-style-type: none"> • Read the relevant chapter of the Grove Music Online article “Blues” by Paul Oliver (accessible by students on U of C website, press tab “Libraries at the University”). • Read the relevant Grove Music Online articles on the blues musicians and music aspects indicated (accessible by students on U of C website, press tab “Libraries at the University”). • Listen to the relevant songs in the Playlist by the blues musicians indicated. All songs can be accessed for free in Spotify.

(Point of clarification: All songs on the Playlist are eligible to be played/tested in exams, regardless of whether they have been played in class or not.)

1. July 4. Introductions. Course Outline. Instrument identification.

2. July 9. Music Basics Terminology. 12-bar blues.

- Read: “Blues” prologue, Chapter 1. Definition, and Chapter 2. Origins.
- Read: “Blue Note,” “Blues Progression,” “Field Holler,” <https://tinyurl.com/ybpd2pz5> “Songster” <https://tinyurl.com/ybgflek2> , “Papa Charlie Jackson” <http://tiny.cc/bq0buy>.
- Listen: Muddy Waters, Got My Mojo Working (12-bar blues form-learning example); Bessie Smith, St. Louis Blues (by W.C. Handy, among the first blues to be published, 1914, cited in “Blues” Definition chapter; cited in “Bessie Smith” article; includes Louis Armstrong, trumpet), Papa Charlie Jackson (songster, cited in 1920s chapter).

3. July 11.

- Read: “Blues” Chapter 3. The 1920s: first recordings.
- Read: “Jug Band,” <https://tinyurl.com/ybyof349> “Washboard Band,” <https://tinyurl.com/ya99frdg> “Mamie Smith,” <https://tinyurl.com/ydeum63b> “Ma Rainey,” <https://tinyurl.com/yb5npyp9> “W.C. Handy,” <https://tinyurl.com/y8t7pru5> “Bessie Smith” (Oliver 2001 and 2002) <https://tinyurl.com/y96jh6uc> <https://tinyurl.com/ydeazcid> “Blind Lemon Jefferson,” <https://tinyurl.com/ya9gyrr9> “Charley Patton,” <https://tinyurl.com/ycq6hsfr> “Son House,” <https://tinyurl.com/ycetdm8y> “Tommy Johnson,” <https://tinyurl.com/ybttr7v> “Lonnie Johnson,” <https://tinyurl.com/ydxd5kks> “Blind Willie McTell,” <https://tinyurl.com/y8z6tavt> “Memphis Minnie.” <https://tinyurl.com/y962m48g>
- Listen: Mamie Smith, Ma Rainey, W.C. Handy, Bessie Smith, Blind Lemon Jefferson, Charley Patton, Son House, Tommy Johnson, Bukka White, Lonnie Johnson, Blind Willie McTell, Memphis Minnie.

4. July 16.

- Read: “Blues” Chapter 4: Piano Blues and the Northern Migration.
- Read: “Barrelhouse,” <https://tinyurl.com/yax8zobs> “Boogie Woogie,” <https://tinyurl.com/y8g93s8r> “Roosevelt Sykes,” <https://tinyurl.com/ybkorvms> “Pine Top Smith,” <https://tinyurl.com/ya7qfcwt> “Professor Longhair,” <http://tiny.cc/wq0buy> “Tampa Red” <http://tiny.cc/kr0buy>.
- Listen: Roosevelt Sykes, Pine Top Smith, Professor Longhair, Tampa Red.

5. July 18.

- Read: “Blues” by Paul Oliver: Chapter 5. 1930s Blues.
- Read: “Big Mama Thornton,” <https://tinyurl.com/yb2aom5p> “Sister Rosetta Tharpe,” <https://tinyurl.com/y9uva3wg> “Leroy Carr.” <https://tinyurl.com/ydecfexv>
- Listen: Big Mama Thornton, Sister Rosetta Tharpe, Leroy Carr.

6. July 23.

- Read: “Blues” by Paul Oliver: Chapter 6. Urban Blues.

- Read: “Jive,” <https://tinyurl.com/y736ke5c>
“Big Bill Broonzy,” <https://tinyurl.com/ya5zvyhh>
“Billie Holiday,” <https://tinyurl.com/y9xeognd>
“Count Basie,” <https://tinyurl.com/y7evbyu5>
“John Lee ‘Sonny Boy’ Williamson I,” <https://tinyurl.com/ya3py7e7> “Louis Jordan,” <https://tinyurl.com/y93pitgu>
“Robert Johnson.” <https://tinyurl.com/y9b79pnf>
- Listen: Big Bill Broonzy, Billie Holiday, Count Basie, John Lee ‘Sonny Boy’ Williamson I, Louis Jordan, Robert Johnson.

7. July 25. Mid Term Exam.

8. July 30.

- Read: “Blues” Chapter 7. Postwar Blues.
- Read: “Race Record,” <https://tinyurl.com/ycddlel5>
“Charles Brown,” <https://tinyurl.com/y9jkne77>
“T-Bone Walker,” <https://tinyurl.com/y8m29nu5>
“Fats Domino,” <https://tinyurl.com/y9mxrsve>
“Ray Charles,” <https://tinyurl.com/y9qulfuw>
“Sonny Boy Williamson II,” <https://tinyurl.com/ydeijm84>
“Chuck Berry,” <https://tinyurl.com/y737ze7b>
“Bo Diddley,” <https://tinyurl.com/y8zru7er>
“Muddy Waters,” <https://tinyurl.com/ybeq8cdf>
“Little Walter,” <https://tinyurl.com/y9rluyvc>
“Howlin’ Wolf,” <https://tinyurl.com/y8l5ke8n>
“Elmore James,” <https://tinyurl.com/y8tdgnph>
“John Lee Hooker,” <https://tinyurl.com/y8n78zzh>
“Jimmy Reed,” <http://tiny.cc/tr0buy>
“Bobbie Bland,” <http://tiny.cc/dx0buy>
“Little Junior Parker” <http://tiny.cc/ct0buy>
- Listen: Charles Brown, T-Bone Walker, Fats Domino, Ray Charles, Sonny Boy Williamson II, Chuck Berry, Bo Diddley, Muddy Waters, Little Walter, Howlin’ Wolf, Elmore James, John Lee Hooker, Jimmy Reed, Bobbie Bland, Little Junior Parker.

9. August 1.

- Postwar Blues (continued).

10. August 8.

- “Blues” Chapter 8. Blues and the White Audience.
- Read: “Blues Rock,” <https://tinyurl.com/ybu43uvm>
“Jimmie Rodgers,” <https://tinyurl.com/ybr6oh2c>
“Albert Collins,” <https://tinyurl.com/y8njon7r>
“Leadbelly,” <https://tinyurl.com/y6ufcrsd>
“Joe Turner,” <https://tinyurl.com/ydyl8yda>
“Jimmy Rushing,” <https://tinyurl.com/y8ygenw5>
“(Mississippi) Fred McDowell,” <http://tiny.cc/gu0buy>
“Elvis Presley,” <https://tinyurl.com/ybwrq8xr>
“The Beatles,” <https://tinyurl.com/ycge9x3d>
“The Rolling Stones,” <https://tinyurl.com/yckrnqqt>
“Bob Dylan,” <https://tinyurl.com/ybkk3j8z>
“Paul Butterfield,” <https://tinyurl.com/y9hjt6jx>
“John Mayall and the Bluesbreakers,” <https://tinyurl.com/ycf5r93s> “Janis Joplin.” <https://tinyurl.com/ydxv6ibj>

	<ul style="list-style-type: none"> Listen: Jimmie Rodgers, Albert Collins, Leadbelly, Joe Turner, Jimmy Rushing, (Mississippi) Fred McDowell, Elvis Presley, The Beatles, The Rolling Stones, Bob Dylan, Paul Butterfield, John Mayall and the Bluesbreakers, Janis Joplin. <p>11. August 13.</p> <ul style="list-style-type: none"> Blues and the White Audience (continued). <p>12. August 15.</p> <ul style="list-style-type: none"> Read: "Blues" by Paul Oliver: Chapter 9. Conclusion. Read: "Otis Rush," http://tiny.cc/4u0buy "B.B. King," https://tinyurl.com/ychxk936 "Jimi Hendrix," https://tinyurl.com/ybtfhbks "Albert King," https://tinyurl.com/y9ovpwmk "Freddie King," http://tiny.cc/mv0buy "Etta James," https://tinyurl.com/ybe43z98 "Koko Taylor," https://tinyurl.com/ya96sq4g "Buddy Guy," https://tinyurl.com/y9t6jqy9 "Taj Mahal," http://tiny.cc/lw0buy "Robert Cray," https://tinyurl.com/ya2yzuhl "Stevie Ray Vaughan." https://tinyurl.com/y7bpkntg Listen: Otis Rush, B.B. King, Jimi Hendrix, Albert King, Freddie King, Etta James, Koko Taylor, Buddy Guy, Taj Mahal, Robert Cray, Stevie Ray Vaughan. 																																	
Assessment components	<p>All exams will be multiple choice. All readings, class lectures, film emphases, and listening list examples are eligible for the exams. (Point of clarification: All songs on the listening list are eligible to be played/tested in exams, regardless of whether they have been played in class or not.)</p> <p>Mid Term Exam 50%</p> <p>Final Exam 50%</p> <p>Scheduled by Registrar during Summer Session Final Exam period.</p>																																	
Assessment expectations	<p><u>Criteria That Must Be Met To Pass</u> A+ = 95%, A = 90%, A- = 85%, B+ = 80%, B = 75%, B- = 70%, C+ = 65%, C = 60%, C- = 55%, D+ = 50%, D = 45%, F = 40% and below.</p>																																	
Grading scale	<p>For the course as a whole, letter grades should be understood as follows, as outlined in the section F.1.1 Undergraduate Grading System of the Undergraduate Calendar for 2018-2019:</p> <table border="1" data-bbox="451 1409 1484 1948"> <thead> <tr> <th>Grade</th> <th>Grade Point Value</th> <th>Description</th> </tr> </thead> <tbody> <tr> <td>A+</td> <td>4.00</td> <td>Outstanding performance</td> </tr> <tr> <td>A</td> <td>4.00</td> <td>Excellent performance</td> </tr> <tr> <td>A-</td> <td>3.70</td> <td>Approaching excellent performance</td> </tr> <tr> <td>B+</td> <td>3.30</td> <td>Exceeding good performance</td> </tr> <tr> <td>B</td> <td>3.00</td> <td>Good performance</td> </tr> <tr> <td>B-</td> <td>2.70</td> <td>Approaching good performance</td> </tr> <tr> <td>C+</td> <td>2.30</td> <td>Exceeding satisfactory performance</td> </tr> <tr> <td>C</td> <td>2.00</td> <td>Satisfactory performance</td> </tr> <tr> <td>C-</td> <td>1.70</td> <td>Approaching satisfactory performance.</td> </tr> <tr> <td>*D+</td> <td>1.30</td> <td>Marginal pass. Insufficient preparation for subsequent courses in the same subject</td> </tr> </tbody> </table>	Grade	Grade Point Value	Description	A+	4.00	Outstanding performance	A	4.00	Excellent performance	A-	3.70	Approaching excellent performance	B+	3.30	Exceeding good performance	B	3.00	Good performance	B-	2.70	Approaching good performance	C+	2.30	Exceeding satisfactory performance	C	2.00	Satisfactory performance	C-	1.70	Approaching satisfactory performance.	*D+	1.30	Marginal pass. Insufficient preparation for subsequent courses in the same subject
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Academic accommodation	<p>Students seeking an accommodation based on disability or medical concerns should contact Student Accessibility Services (SAS); SAS will process the request and issue letters of accommodation to instructors. For additional information on support services and accommodations for students with disabilities, visit ucalgary.ca/access/accommodations/policy. Students who require an accommodation in relation to their coursework based on a protected ground other than disability should communicate this need in writing to their Instructor.</p> <p>The full policy on Student Accommodations is available at ucalgary.ca/policies/files/policies/student-accommodation-policy.pdf</p>															
Academic integrity, plagiarism	<p>The University of Calgary is committed to the highest standards of academic integrity and honesty. Students are expected to be familiar with these standards regarding academic honesty and to uphold the policies of the University in this respect. Students are referred to the section on plagiarism in the University Calendar (ucalgary.ca/pubs/calendar/current/k-5.html) and are reminded that plagiarism—using any source whatsoever without clearly documenting it—is an extremely serious academic offence. Consequences include failure on the assignment, failure in the course and possibly suspension or expulsion from the university. You must document not only direct quotations but also paraphrases and ideas where they appear in your text. A reference list at the end is insufficient by itself. Readers must be able to tell exactly where your words and ideas end and other people’s words and ideas begin. This includes assignments submitted in non-traditional formats such as Web pages or visual media, and material taken from such sources. Please consult your instructor or the Student Success Centre (TFDL 3rd Floor) if you have any questions regarding how to document sources.</p>															
SCPA Librarian	<p>Marc Stoeckle, MLIS, BA Learning & Services Librarian for <i>School of Creative & Performing Arts</i> and <i>School of Languages, Linguistics, Literatures & Cultures</i> Libraries & Cultural Resources, University of Calgary Ph: 403.220.6777, Email: mstoeckle@ucalgary.ca, Office: TFDL 160D</p>															
Student misconduct	ucalgary.ca/pubs/calendar/current/k-3.html															
FOIP	ucalgary.ca/legalservices/foip															
Emergency evacuation	<p>Assembly points for emergencies have been identified across campus. THE PRIMARY ASSEMBLY POINT FOR CRAIGIE HALL IS THE PROFESSIONAL FACULTIES FOOD COURT.</p> <p>For more information, see the University of Calgary’s Emergency Management website: ucalgary.ca/emergencyplan/assemblypoints</p>															

Internet and electronic communication device	elearn.ucalgary.ca/category/d21/ ucalgary.ca/emergencyplan/emergency-instructions/uc-emergency-app The in-class use of computers may be approved by your Instructor. Cell phones and other electronic communication devices should be silenced or turned off upon entering the classroom. If you violate the Instructor's policy regarding the use of electronic communication devices in the classroom, you may be asked to leave the classroom; repeated abuse may result in a charge of misconduct. No audio or video recording of any kind is allowed in class without explicit permission of the Instructor.
Safewalk	220-5333 anytime. ucalgary.ca/security/safewalk
Students' union and ombudsperson contacts	Student Union: su.ucalgary.ca/about/who-we-are/elected-officials/ Faculty of Arts reps: arts1@su.ucalgary.ca ; arts2@su.ucalgary.ca ; arts3@su.ucalgary.ca ; arts4@su.ucalgary.ca Graduate Student's Association: ucalgary.ca/pubs/calendar/grad/current/graduate-students-association-gsa-grad.html Student Ombudsman: ucalgary.ca/ombuds/contact
Midterm and final examination scheduling	Final examinations may be scheduled at any time during the examination period (June 28-30 for Spring 2018 term; Aug. 17-20 for Summer 2018 term) ; students should therefore avoid making prior travel, employment, or other commitments for this period. If a student is unable to write an exam through no fault of his or her own for medical or other valid reasons, documentation must be provided and an opportunity to write the missed exam may be given. Students are encouraged to review all examination policies and procedures: ucalgary.ca/registrar/exams/deferred_final
Deferrals of exams/term work	It is possible to request a deferral of term work or final examinations for reasons of illness, accident, family or domestic affliction, or religious obligations. Please check with your advisor if any of these issues make it impossible for you to sit an exam or finish term work by stated deadlines. ucalgary.ca/registrar/exams/deferred_final ucalgary.ca/pubs/calendar/current/g-6.html ucalgary.ca/pubs/calendar/current/g-7.html
SCPA Claim Your Seat Program: Student Guidelines	<ol style="list-style-type: none"> 1. The Claim Your Seat (CYS) program allows all University of Calgary students to attend on-campus School of Creative and Performing Arts (Dance, Drama and Music) events free of charge. 2. Depending on the performance, there is a limited number of seats available for CYS. There is not a guarantee that tickets will be available for all CYS patrons for every performance, based on audience size, demand, etc. 3. CYS tickets are a privilege. If a student receives a ticket to attend a performance, it is expected that they will respect the value of the admission and attend the performance. 4. Process for students: On the date of the performance, from the time the Box Office opens until 15 minutes prior to the performance start time, they arrive to the CYS table next to the Box Office and show their Unicard. If students arrive after 15 minutes prior to the performance start time, they can go to the Box Office and purchase a ticket at the student rate. Students should not go to the Box Office unless they are purchasing a ticket. 5. If students have a course requirement to attend a performance for a specific date, access to the tickets will be communicated by the instructor to University Theatre Services prior to the event. The best guarantee for a free ticket is to arrive early, up to 45 minutes prior to the performance start time. 6. Respect for the Front of House and theatre staff, performers and fellow patrons is an absolute requirement. Failure to comply with this will lead to being asked to leave the venue and could result in the revoking of CYS privileges.
Academic standing	ucalgary.ca/pubs/calendar/current/f.html
Campus security	220-5333. Help phones: located throughout campus, parking lots, and elevators. They connect directly to Campus Security; in case of emergency, press the red button.
Copyright	It is the responsibility of students and professors to ensure that materials they post or distribute to others comply with the Copyright Act and the University's Fair Dealing Guidance for Students. Further copyright information for students is available on the Copyright Office web page (library.ucalgary.ca/copyright).

Faculty of Arts program advising and student information resources	<p>For academic advising, visit the Arts Students' Centre (ASC) for answers about course registration, graduation checks, and the 'big picture' on programs and majors. Drop in at SS102, email at ascarts@ucalgary.ca or call at 403-220-3580. You can also visit the Faculty of Arts website at arts.ucalgary.ca/undergraduate which has detailed information on common academic concerns.</p> <p>For academic success support, such as writing support, peer support, success seminars, and learning support, visit the Student Success Centre on the third floor of the Taylor Family Digital Library (TFDL), email them at success@ucalgary.ca or visit their website at ucalgary.ca/ssc/ for more information or to book an appointment.</p> <p>For enrolment assistance, including registration (add/drop/swap) changes, paying fees, and navigating your Student Centre, contact Enrolment Services at 403-210-ROCK [7625], by email at futurestudents@ucalgary.ca or visit them at the MacKimmie Block 117.</p>
Course outlines for transfer credit	<p>It is possible that you will be asked for copies of this outline for credit transfers to other institutions or for proof of work done. It is the student's responsibility to keep these outlines and provide them to employers or other universities when requested. Please ensure that outlines of all the courses you take are kept in a safe place for your future reference. Departments/Programs do not guarantee that they will provide copies.</p>
Letter of permission	<p>If you wish to study at another institution while registered at the U of C, you must have a letter of permission. You can submit your request through your Student Centre at MyUofC. Students must have the Letter of Permission before they take the course at another school. Failure to prepare may result in no credit awarded and could result in suspension from the faculty.</p>
Undergraduate associations	<p>DUS: Drama Undergraduate Society, CHC 005 uofcdus@gmail.com MUS: Music Undergraduate Society, CHF 219 undmusic@ucalgary.ca</p>