



TRUE BLUE CORE

MUHL 1615 The City of Nashville and Its Music

Part of the

"History and Civic Learning "Explorations" Category"

3 Credit Hours

INSTRUCTOR INFORMATION

Instructor: Joseph E. Morgan

Office Location: Jones 100

Office Phone: 605-904-8043

Office FAX: What's a fax?

Email Address: Joseph E. Morgan

Office Hours: M,W 3-4 and Friday an hour after class and by appointment.

COURSE INFORMATION

Description

- The course studies the various populations and ethnic communities of Nashville, revealing connections between their origins, their music and place in the civic life of the city, as well as the way various city and state policies have impacted the presence and development of these communities and traditions.

Student Learning Outcomes (GenEd True Blue Core)

History and Civic Learning "Explorations" Category Outcome: Students will demonstrate civic learning by using knowledge, information, and understanding to comprehend civic identity and civic obligations in local and global contexts.

Objectives (Musical)

- Approach a definition of the term "Popular Music" and understand the complexities behind it.
- Analyze characteristics of Popular Music and Classical American Music from different cultural, chronological and geographical perspectives.
- Aurally identify different styles of American Music
- Aurally identify some major stylistic trends of American Music.

Describe the evolution of technology and the recording process
 Develop an understanding of the vocabulary of Popular Music
 Contextualize the music into the social and political history of Nashville
 Learn to synthesize gained knowledge of specific musical genres and apply to other genres

True Blue Outcome Rubric:

	Capstone 4	Milestones		Benchmark 1
		3	2	
Diversity of Communities and Cultures	Analyzes the issues and perspectives among <i>varied communities</i> . Analyzes what can be learned from this diversity <i>across</i> communities, locally <i>and/or</i> globally.	Identifies and describes the issues and perspectives among <i>more than one community</i> . Analyzes what can be learned from this diversity <i>within</i> communities, locally <i>and/or</i> globally.	Identifies and describes the issues and perspectives among at least <i>one</i> community. Has awareness of what can be learned from diversity of communities, locally <i>and/or</i> globally.	Expresses little recognition for diversity of perspectives in communities. Demonstrates little awareness of, or is indifferent or resistant to what can be learned from diversity of communities.
Analysis of Knowledge	Analyzes knowledge from a disciplinary perspective, making relevant, compelling connections to <i>some</i> of the following: civic life and identity, politics, government, workplace, and organizations.	Describes knowledge from a disciplinary perspective, making relevant connections to <i>some</i> of the following: civic life and identity, politics, government, workplace, and organizations.	Begins to connect knowledge from a disciplinary perspective, making relevant connections to <i>at least one</i> of the following: civic life and identity, politics, government, workplace, and organizations.	Begins to <i>identify</i> knowledge from a disciplinary perspective, and may intermittently connect knowledge with civic life and identity, politics, government, workplace, or organizations.
Analysis of Civic Action	Analyzes how civic actions may impact individual(s) AND communities.	Describes how civic actions may impact individual(s) or communities.	Identifies how civic actions may impact individual(s) or communities.	Demonstrates little understanding of how civic actions may impact individual(s) or communities.

Topics Covered & Readings

Units:

- 1) Medieval Nashville and those mounds

Bender, Albert. "Learn about and preserve Nashville's rich Native American History/Opinion." *The Tennessean*, 5/18/2022

Michael Moore et al. "One Hundred Years of Archaeology at Gordontown: A Fortified Mississippian Town in Middle Tennessee." *Southeastern Archaeology* 25(1) Summer, 2006.

Nettl, Bruno. "Native American Music," *Grove Dictionary of Music and Musicians* Published in print 26 November 2013: <https://doi.org/10.1093/gmo/9781561592630.article.A2251909>

Supplemental:

Miller, James V., Smith, Kevin E. "The Middle Tennessee Heartland," in *Speaking with the Ancestors*. Alabama: The University of Alabama Press, 2009.

2) Post Contact

Heth, Charlotte. "Creek [Muskogee]," *Grove Dictionary of Music and Musicians* Published in print 26 November 2013: <https://doi.org/10.1093/gmo/9781561592630.article.A2284126>

Payne, John Howard, "The Green-Corn Festival of the Creeks," *The Aldine*, Vol 8(2) 1835.

3) United Nations (immigrants of the 18th & 19th Century)

Tim Sharp. "Four: The United Nations of Nashville." *Nashville Music Before Country in Images of America*. Mount Pleasant, S.C.: Arcadia Publishing, 2008.

Bobby Lovett. "Black Nashville during Slavery Times." *The African-American History of Nashville, Tennessee, 1780-1930: Elites and Dilemmas*. Fayetteville A.R.: University of Arkansas Press, 1999.

4) Civil War and the "Smokey Row" (Red Light District)

James Boyd Jones, Jr. "A Tale of Two Cities: The Hidden Battle against Venereal Disease in Civil War Nashville and Memphis." *Civil War History*, 31(3), 1985. P. 270-276.

Stanley F. Horn. "Nashville During the Civil War." *Tennessee Historical Quarterly* 4(1). March, 1945, pp. 3-22.

"Tennessee Civil War 150" *Songs and Stories*. Nashville: Nashville Public Television, 2017: <https://www.wnpt.org/tennessee-civil-war-150/songs-and-stories/>

5) Fisk University, Spirituals, and the Jubilee Singers

John Wesley Work. "7. The Tour of the Original Jubilee Singers." *Folk Song of the American Negro*. New York: Negro Universities Press, 1915.

"The Jubilee Singers Visit Girard College." *The Republican Banner* February 5, 1873.

"Walk together Children: The 150th Anniversary of the Fisk Jubilee Singers" Nashville Public Television, 2021 <https://video.wnpt.org/video/walk-together-children-the-150th-anniversary-unjn8p/>

6) Blues, Floods, and the Convict Lease Program

"Midnight Show at the Bijou Theater featuring Bessie Smith" *Nashville Banner*, May 28, 1926 (and other clippings on Bessie Smith, posted on D2L)

David Evans. "Bessie Smith's 'Back-Water Blues': The Story behind the Song" *Popular Music*, 26(1) p. 97-116.

"River May Go Two Feet Higher." *Nashville Banner*, 12/27/1926.

W. C. Handy. "Blue Diamonds in the Rough" *Father of the Blues: an Autobiography*. Ed. Arna Bontemps. New York: Collier Books, 1941 p. 150-154.

"Whittling Joe Turney: He Talks Entertainingly of His Work as Convict Gatherer." *The Nashville American* June 14, 1896. See also: <https://statesofincarceration.org/story/prison-profiteering-has-long-and-complex-history-tennessee>

James B. Jones, Jr. "Convict Lease Wars" *Tennessee Encyclopedia*.

<https://tennesseeencyclopedia.net/entries/convict-lease-wars/>

Supplemental:

Houston Baker Jr. "Introduction." *Blues, Ideology, and Afro-American Literature: a Vernacular Theory*. Chicago: University of Chicago Press, 1985. P. 1-14.

- 7) The Ryman, Opry, and the Honky Tonks on Broadway
Irwin Stambler and Grelun Landon. "Music City, U.S.A." *Golden Guitars: The Story of Country Music*. New York: Four Winds Press, 1972 pp 7-21.
Jerry Henderson. "Nashville's Ryman Auditorium." *Tennessee Historical Quarterly* 27(4), 1968 pp 305-328.
Kristine M. McCusker. "'Howdee! I'm Jes So Proud T'Be Here' Sarah Colley Cannon (Better Known as Minnie Pearl), World War II, and the Grand Ole Opry." *Lonesome Cowgirls and Honky-Tonk Angels: The Women of Barn Dance Radio*. Urbana: University of Illinois Press, 2008. Pp. 103-124.
Jamesha Gibson. *Tootsies World Famous Orchid Lounge*. National Trust for Historic Preservation, <https://savingplaces.org/stories/historic-bars-tootsies-world-famous-orchid-lounge> 2/18/2015
Supplemental:
Martin Rempe. "Entertainment for Everyone: The Nashville Ryman Auditorium before the Advent of Country Music." *Journal of Urban History* 47 (5).
- 8) The Jefferson Street Sound, Resistance and Urban Planning
Facing North: Jefferson Street, Nashville. Nashville Public Television: Nashville, 2020.
Dave Paulson. "The Smoldering Scene where Jimi Hendrix 'learned to play' was invisible to Music City." In the Hallowed Sound Series. *The Tennessean*, March 18, 2021
<https://www.tennessean.com/in-depth/entertainment/music/2021/02/01/nashville-jefferson-street-clubs-highlight-black-music-history/5489046002/>
Matthew Leimkuehler. "WLAC: The Powerhouse Nashville Station that Helped Introduce R&B to the World." In the Hallowed Sound Series. *The Tennessean*, September 23, 2021.
<https://www.tennessean.com/in-depth/entertainment/2021/09/23/wlac-radio-nashville-station-rb-soul-music/5606792001/>
"Freedom Riders: The Fresh The Student Leader (Diane Nash)" "The Fresh Troops" and "Parchman Prison." in American Experience, Public Broadcasting Service.
https://www.youtube.com/watch?v=GtHNxrpYzM&ab_channel=AmericanExperience%7CPBS
- 9) The Nashville Sound and the Creation of Music Row
Jensen, Joli. "From the Opry to Music Row," & "Patsy Cline" in *The Nashville Sound: Authenticity, Commercialization and Country Music*, Nashville: University of Vanderbilt Press, 1998.
Travis Stimeling. "The Musicianship of the Nashville Cats." *Nashville Cats: Record Production in Music City*. Oxford: University of Oxford Press, 2020. (on library)
- 10) Symphony and Stewardship in Black Bottom (aka Sobro)
Annual Report. Nashville Symphony, 2021/22.
https://www.nashvillesymphony.org/media/12282/21-22_annualreport.pdf
Bobby L. Lovett. "Black Bottom." *Tennessee Encyclopedia*. October 8, 2017.
<https://tennesseeencyclopedia.net/entries/black-bottom/>
Michelle Stinnard. "Modern Facility Reflects Neoclassical Design." *Stone World* 24(11).
George Pullen Jackson. "Is Music a Useless Diversion?" *Nashville Banner* February 13, 1921.

Tony Gonzalez. "Curious Nashville: How the 'Black Bottom' Neighborhood Got Its Name—and Lost It." *WPLN News* June 17, 2016. <https://wpln.org/post/curious-nashville-how-the-black-bottom-neighborhood-got-its-name-and-lost-it/>

Terry Klefstad. "Heritage." (Excerpt) *Crooked River City*. Jackson: University Press of Mississippi, 2018.

11) Murder, Vice, and Musics Mix in Printer's Alley

T. Blake Braddy. "#26 Skull's Rainbow Room" *Music City Murder* Podcast 2/6/2023

<https://musiccitymurder.libsyn.com/026-skulls-rainbow-room-l-mcm>

"Temperance Movement in Tennessee" *Prohibition in Tennessee* (Online Exhibit) Tennessee State Library and Archives, 2011.

<https://sharetn.gov.tnsosfiles.com/tsla/exhibits/prohibition/temperance.htm>

Randy Fox. "A Nostalgic Stroll through the Good Old Bad Old Days of Printer's Alley: The Guided Palace of Sin." *Nashville Scene* April 4, 2013. https://www.nashvillescene.com/news/a-nostalgic-stroll-through-the-good-old-bad-old-days-of-printers-alley/article_55ed8ece-7ca7-5b10-8b67-6e86d43e6a15.html

12) Refugees (Kurdish and Ethiopian)

General:

Jamie Winders. "'New Americans' in a 'New-South' City? Immigrant and Refugee Politics in the Music City." *Social & Cultural Geography*, 7(3), June 2006. 421-435.

"Tennessee Office for Refugees." Catholic Charities, Diocese of Nashville:

<https://tnrefugees.org/index.php/cultural-info/>

"Biggest Sources of Immigrants to Nashville." *Stacker*, April 21, 2022.

<https://stacker.com/tennessee/nashville/biggest-sources-immigrants-nashville>

Kurdish:

Komitas. *Kurdish Melodies* December, 1903. <https://archive.org/details/komitas-kurdish-music/mode/2up>

Joshua Levkowitz. "Who Are the Heroes, Hustlers and Innovators of Kurdish Wedding Music?" *Al-Monitor* May 29, 2019. <https://www.al-monitor.com/originals/2019/05/kurdish-wedding-singers-change-their-tune.html>

Ari Khalidi. "Musicians Detained in Turkey for Kurdish Songs at Wedding." *Kurdish 24* 2/25/2018.

<https://www.kurdistan24.net/en/news/8f810dae-5f24-427e-9947-f8aa6936447c>

"How One Family Is Hoping to Preserve the Art of Traditional Kurdish Music in Tennessee."

Wbir.com <https://www.youtube.com/watch?v=DtCBOqfYdul> February 23, 2022.

Katherine Ceicys. "What Is a 'Sister City'? Nashville Prepares for Cultural Exchanges with Erbil, the Capitol of the Kurdistan Region of Iraq." 90.3 WPLN <https://wpln.org/post/nashvilles-long-history-with-kurdish-immigrants-has-helped-form-a-new-sister-city-partnership-with-erbil/>

Ethiopian:

Emily Siner. "After Years of Division, Nashville's Ethiopian Churches Gather to Mark Reconciliation." 90.3 WPLN News August 20, 2018 <https://wpln.org/post/after-years-of-division-nashvilles-ethiopian-churches-gather-to-mark-reconciliation/>

Harry Kloman. "Grand Ole Ethiopian: A Road Trip to Nashville." *Ethiopian Food: Mesob Across America: A companion site to the book*. January 1, 2014.

<https://ethiopianfood.wordpress.com/2014/01/01/grand-ole-ethiopian-a-road-trip-to-nashville-with-stops-along-the-way/>

Coptic (Egyptian)

Gawdat Wasseff. "St. Mina Coptic Church Nashville Hymns." Soundcloud

<https://soundcloud.com/gawdat-wassef>

Martha Roy. "The Coptic Orthodox Church and Its Music." *Garland Encyclopedia of World Music*. Ed. Virginia Danielson, Routledge, 2001, 263-270.

"Coptic Pope to Bless Nashville Church." *The Commercial Appeal*. Aug. 22, 2000.

Lydia Yousief. "Coptic Nashville." *Publicorthodoxy.org* April 17,

2019. <https://publicorthodoxy.org/2019/04/17/coptic-nashville/>

13) Latinx in Nashville

Altha J. Cravey. "Toque una Ranchera, Por Favor." *Antipode* 35(3) pp. 603-621.

https://www.researchgate.net/publication/227547537_Toque_una_Ranchera_Por_Favor

"Nashville Population" Populationu.com. <https://www.populationu.com/cities/nashville-tn-population#nativity-by-place-of-birth>

James Chaney. "An Emerging Reactive Ethnicity Among Latinxs in Tennessee." *Journal of Ethnic and Cultural Studies*, 9(2) May 2022.

Josh Kun. "The New Sound of Mexico, Sung in a Nashville Accent." *The New York Times*. December 17, 2006.

Alexander Sebastian Dent. "Cross-Cultural "Countries" : Covers, Conjunction, and the Whiff of Nashville in Música Sertaneja (Brazilian Commercial Country Music) *Popular Music and Society* 28(2) pp. 207-227.

14) Women and Country (no readings, work on your final project)

- a) Dolly Parton
- b) Dixie Chicks
- c) Highwomen

15) The Center: Men and Country (no readings, work on your final project)

- a) Johnny Cash
- b) Garth Brooks
- c) Jason Isbell

Prerequisites and Co-requisites

None

COURSE MATERIALS

Required Textbooks

None, all are supplied on D2L

Supplementary Materials

None, but a free account on Spotify might be helpful.

ASSIGNMENTS:

"Written" Work

- 1st paper (1000 words) review from a visit to one of Nashville's Music Museums—worth 5%
- 2nd paper: Powerpoint Presentation of a neighborhood walking tour demonstrating the origins, history and current identity of chosen neighborhood. (must be from Nashville and contain a musical component)—worth 10%.

- 3rd paper (5 pages): A grant proposal for a project fulfilling an artistic need in a neighborhood (must be related to music)—Worth 15%.

Exams

There will be a midterm and a final containing: Listening—sound, style, artist, instrument, form, and title recognition, as well as multiple choice, short answer and essays.

Reading Quizzes

There will be quizzes from time to time on assignments from outside of class. I will primarily assign these to incentivize reading, attendance, and participation in class

Participation

Participation will be graded on your **constructive and positive participation** during those times that you are in attendance

Extra-credit may be available (I'll think of something) but only for those students who are trying and struggling to get the grade they want. If you miss a bunch of classes or slack off and fall behind in your work I will not wish to create extra-credit for you.

ASSESSMENT AND GRADING

Grading Procedure

Through written work and exams I will determine how well you have grasped the various outcomes listed above.

Quizzes	10%
Writing Assignments	30%
Midterm	20%
Final (Comprehensive of the whole semester)	25%
Participation (attendance)	15%

Grading Criteria for student work:

- **A and A–**: Earned by work whose superior quality indicates a full mastery of the subject, and in the case of A, work of extraordinary distinction—extraordinary typically means that this work is one of the top 3 or 4 submissions in any class.
- **B+, B, and B–**: Earned by work that indicates a strong comprehension of the course material, a good command of the skills needed to work with the course materials, and the student's full engagement with the course requirements and activities.
- **C+, C, and C–**: Earned by work that indicates an adequate and satisfactory comprehension of the course material and the skills needed to work with the course materials, and that indicates that the student has met the basic requirements for completing assigned work and participating in class activities.
- **D+, D, and D–**: Earned by work that is unsatisfactory but that indicates some minimal command of the course materials and some minimal participation in class activities that is worthy of course credit.
- **F**: Earned by work that is unsatisfactory and unworthy of course credit. This grade may also be assigned to students who do not submit required work in courses from which they have not officially withdrawn by the withdrawal deadline. Zero or F grades are assigned to students for missing work. These grades are included in the calculation of the final grade.

- Performance grades. This is not a class that tests talent, artistry, etc. For performance aspects of this class I will grade you wholly on effort alone.

As usual: A = 90-100; B= 80-89; C= 70-79; D= 60-69.... "-" ends at the -2 and "+" begins at the -8

Incomplete Grades

Incomplete grades are given rarely and only in extenuating circumstances. Page 56 of the [MTSU Undergraduate Catalog](#) states: "The grade I indicates that the student has not completed all course requirements because of illness or other uncontrollable circumstances, especially those which occur toward the end of the term. Mere failure to make up work or turn in required work on time does not provide the basis for the grade of "I" unless extenuating circumstances noted above are present for reasons acceptable to the instructor." Please refer to the Undergraduate catalog for the complete Incomplete Grade Policy.

Feedback

- Feedback will be given as soon as possible, 3 days (over the weekend) max.
- Assignments must be submitted to the Dropbox and will not be accepted via email.
- Assignment deadlines are in the Dropbox and on the calendar in D2L (check there before emailing me)

PARTICIPATION

Course Ground Rules

The following are expected of all students in this course:

- learn how to navigate in the learning management system; refer to your D2L resources within the course for help;
- address technical problems immediately; and
- be respectful to your instructor and peers; refrain from derogatory statements.

Class Participation

Student participation is required in all aspects of the course. Please adhere to the following:

- participation is required; you are expected to attend the course every time it meets and participate;
- check the course homepage of D2L for important announcements from the instructor.

Academic Integrity/Misconduct

Please review the information on [Academic Integrity and Misconduct](#). The instructor will be submitting materials to an online service (Turnitin.com) which will review the work for plagiarism. Students should also review the report generated for each assignment and self-check for plagiarism. Information on how to cite work correctly is provided within the course modules or through the [University Writing Center](#). You may read more about how to avoid plagiarism from the [Office of the University Provost](#).

Plagiarism, cheating, and other forms of academic dishonesty are prohibited. Such conduct includes, but is not limited to:

- Submitting as one's own work, themes, reports, drawings, laboratory notes, computer programs, or other projects prepared by another person
- Knowingly assisting another student in obtaining or using unauthorized materials
- Submitting assignments previously used in other courses where you received credit for the work

- Improperly crediting or lack of crediting an original author's work

Students guilty of academic misconduct are immediately responsible to the instructor of the class. In addition to other possible disciplinary sanctions (including expulsion from the university), which may be imposed through the regular institutional procedures as a result of academic misconduct, the instructor has the authority to assign an "F" or zero for an activity or to assign an "F" for the course. Students guilty of plagiarism will be immediately reported to the Vice Provost for Academic Affairs.

I am True Blue

As a member of this diverse community, I am a valuable contributor to its progress and success. I am engaged in the life of this community. I am a recipient and a giver. I am a listener and a speaker. I am honest in word and deed. I am committed to reason, not violence. I am a learner now and forever. I am a BLUE RAIDER. True Blue!

Attendance Reporting

MTSU Administration requires that instructors complete an attendance report for each course each semester. Regular class attendance is required and will be monitored by: the D2L system report; participation in the discussion board; and timely submission of course assignments. If several class assignment submissions are missing, student attendance will be reported as "no longer attending."

STUDENT RESOURCES

Students with Disabilities

Middle Tennessee State University is committed to campus access in accordance with Title II of the Americans with Disabilities Act and Section 504 of the Vocational Rehabilitation Act of 1973. Any student interested in reasonable accommodations can consult the [Disability & Access Center \(DAC\)](#) website and/or contact the DAC for assistance at 615-898-2783 or [DAC Email](#)

Civics

"Are You Registered to Vote? Please check your registration, register for the first time, or re-register at your new address at mtsu.edu/vote."

Tutoring

MTSU Online supports multiple [Online Student Services](#).

Grade Appeals

[University Policy 313, Student Grade Appeals](#), provides an avenue for MTSU students to appeal a final course grade in cases in which the student alleges that unethical or unprofessional actions by the instructor and/or grading inequities improperly impacted the final grade.

Title IX

Students who believe they have been harassed, discriminated against or been the victim of sexual assault, dating violence, domestic violence or stalking should contact a Title IX/Deputy Coordinator at 615-898- 2185 or 615-898-2750 for assistance or review [MTSU's Title IX website](#) for resources.

MTSU faculty are concerned about the well-being and development of our students and are legally obligated to share reports of sexual assault, dating violence, domestic violence and stalking with the University's Title IX coordinator to help ensure student's safety and welfare. Please refer to [MTSU's Title IX website](#) or contact information and details.

Hope (Lottery) Scholarship Information

Do you have a lottery scholarship? To retain the Tennessee Education Lottery Scholarship

eligibility, you must earn a cumulative TELS GPA of 2.75 after 24 and 48 attempted hours and a cumulative TELS GPA of 3.0 thereafter. A grade of C, D, F, FA, or I in this class may negatively impact TELS eligibility.

If you drop this class, withdraw, or if you stop attending this class you may lose eligibility for your lottery scholarship, and you may not be able to regain eligibility at a later time.

For additional Lottery rules, please refer to your [Lottery Statement of Understanding form](#) or contact your [MT One Stop Enrollment Counselor](#).