Music 472
History of American Music

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Office Hours:  MWF: 9 a.m. or by appt.

Required Textbook:

Sturm class notes and anthology package. (Available at Copyworks)

Grading:

The grading for this course will be based upon the following criteria.

• Five tests: each 8% of the total course grade (total 40%)
  Each test covers only its unit’s material and is not cumulative.
• One Term paper of 10 pages length (20%)
• One final examination which is selectively cumulative over the course (25%)
• Class attendance and participation: (15%)

Tests will be made up only at the discretion of the instructor, and only with a doctor’s written note or evidence of a family emergency. In general, a missed evaluation such as a test will cause the next test to include the percentage of both quizzes. Example: you miss one test worth 15% of your grade. The next test will count 30%, thus accounting for all the percentage points with less hassle about make-up time.

All musical examples can be found on the Music Department Website under Courses

http://www.music.iastate.edu/courses/472/

BOOKMARK THIS URL. These examples are available 24/7 for your studying advantage or listening pleasure. You will need to know the username (music472) and password (sturm) to enter.

If you have a documented disability and anticipate needing accommodations in this course, please make arrangements to meet with me soon. Please request that a Student Disability Resource staff send a SAAR form verifying your disability and specifying the accommodation you will need.
1 Orientation and overview

UNIT 1: NATIVE AMERICAN MUSIC, PURITAN PSALMODY AND EARLY AMERICAN SACRED

2 Read: pp. 29-37 and Native American Indian
Listen: Stomp Dance (Cherokee—Eastern)
Pigeon's Dream Song (Menominee—Plains)
Butterfly Dance (San Juan Pueblo—Southwest)
Gambling Song (Klamath—Northwest)
Love Song (Lakota Sioux—Plains)
Scalp Dance (Comanche—Plains)
Ghost Dance (Pawnee—Great Basin)
Peyote Song (Lakota Sioux—Plains)

3 PSALMODY AND EARLY AMERICAN SACRED MUSIC
Read: pp. 140-148 and Early Caucasian Sacred and Important Sacred Music Composers . . .
Listen: Psalm 56 verse 12
Psalm 8
Amazing Grace (lined out)
Moravians: Der Herr ist mein Theil and Der Fruchte des Geistes ist Liebe and Hymn
Moravians: Trombone Choir excerpt
Music of the Shakers: Mother Ann’s Song, 'Tis the Gift to be Simple

4 TRIAL QUIZ
Read: pp. 148-161 and Singing Schools, FASOLA, and Fuging Tunes and William Billings and Revivalism
Listen: William Billings: I am the Rose of Sharon
William Billings: Chester (2 different versions)
Fuging Tunes: Amity (Read)
Montague (Swan)
FASOLA music: Wondrous Love (2 versions)
Amsterdam
Revival: In the Sweet By-and-By and Brighten the Corner where you Are
Lowell Mason: Nearer My God to Thee

5 EXTRA DAY

6 AFRICAN AMERICAN MUSIC: ROOTS AND STYLES
Read: pp. 17-28 and African-American Music Origins
Listen: African Drumming Song
Music in Praise of a Yoruba Chief
Call-Response chant
Ring Shout
Sheep Don't You Know the Road
Southern church service excerpt

7 TERM PAPER TOPICS DUE
Read: Spirituals
Listen: Troubled, Lord
Low down the Chariot and let me Ride
Ain't No Grave Can Hold My Body Down
Fisk Jubilee Singers: I'm a-Rollin' Through an Unfriendly World

8 TEST 1
UNIT 2: SECULAR MUSIC, FOLK MUSIC, LATINO MUSIC AND EARLY MUSICAL THEATER

9
FOLK SONGS
Read: pp. 4-16 and Early Secular Music in America
Listen: Barbara Allen (2 versions)
John Hardy was a Desperate Man
Life is a Toil
The Lexington Murder
Farmer’s Curst Wife
Portland Fancy

10
TRANSITION FROM ENGLISH TO AMERICAN SONG
(no reading)
Listen: William Byrd: The Queene’s Alman
Thomas Arne: Air from Artaxerxes (1762 British Vauxhall Gardens song)
James Hook: Caledonian Laddy
Supply Belcher: Heroism
Song on Liberty
Washington’s March
Washington and Lincoln Campaign Songs
The Last Rose of Summer

11
AFRICAN-AMERICAN SECULAR MUSIC
(no reading)
Listen: Chain Gang Song (Let Your Hammer Ring)
John Henry (3 versions)
Street Vendors selling Fruit and Shoe Shines
Dan Tucker (Black string band music)
Follow the Drinkin’ Gourd

12
LATINO TRADITIONS
Read: pp. 38-53
Listen: Al Pie De Este Santo Alta (alabado)
Las Posadas (Christmas play)
Las Abajenas (Jalisco)
El Corrido De Gregorio Cortez (Norteña corrido)
Mal Hombre (Cancion)
Para Los Rumberos (Caribbean Latino)

13
EARLY SHOW TUNES AND 19TH CENTURY SONG TOPICS
Read: pp. 205-214 and 19th Century Songs
Listen: selection from the musical play: The Indian Princess
James Hewitt: All Quiet on the Potomac Tonight
George F. Root: Battle Cry of Freedom
Septimus Winner: Out of Work
Mrs. Parkhurst: Father’s a Drunkard and Mother is Dead
The Hutchinson Family Singers: Hard Times Come Again no More
The Hutchinson Family Singers: Get off the Track
Henry Clay Work: Kingdom Coming
George F. Root: The Haymakers (excerpts)

14
EXTRA DAY: INITIAL BIBLIOGRAPHIES DUE

15
MINSTRELSY
Read: pp. 186-191 and Minstrel Show in Detail
Listen: Dan Emmett: De Boatman’s Dance
James Bland: De Golden Wedding
Minstrel tune: De old Jawbone
STEPHEN FOSTER

Read: Re-read pp. 190-191, 209-213 and Stephen Foster
Listen: Stephen Foster: Ellen Bayne, Beautiful Dreamer, and Jeanie with the Light Brown Hair

SOUZA AND JAMES REESE EUROPE

Read: pp.214-216, 229-232 and 19th Century Music for Band
James Reese Europe: Castle House Rag

VAUDEVILLE TO MOVIE MUSIC (AN OVERVIEW)

Read: pp. 192-95, 283-291 and Vaudeville
Listen: Harrigan and Hart: Babies on Our Block
George M. Cohan: The Yankee Doodle Boy
Irving Berlin: Puttin’ on the Ritz, and Cheek to Cheek
Selections from the Follies: Second Hand Rose, The Moon Shines on the Moonshine
Jerome Kern: Can’t Help Lovin’ Dat Man (Showboat)
Bernard Herrmann: Murder Scene from “Psycho”
John Williams: Imperial March from “The Empire Strikes Back”

TEST 2

UNIT 3: ART MUSIC 1 (1700s AND 1800s)

THE EARLIEST CLASSICAL MUSIC IN AMERICA

Read: pp. 174-185 and Gentlemen Amateurs, and Early Immigrant Composers
Listen: Hopkinson: My Days Have Been So Wondrous Free, and Come Fair Rosina
Raynor Taylor: Sonata for Piano with Violin
Reinagle: Piano Sonata in D

TWO “ODDBALLS” OF THE 19TH CENTURY

Read: pp. 250-253 and Anthony Philip Heinrich
Listen: Anthony Philip Heinrich: Grand March from “Barbecue Divertimento”
C. Jerome Hopkins: The Wind Demon, Rhapsodie Characteristique

TRYING TO ESTABLISH SERIOUS MUSIC, EUROPEAN STYLE: THE “NEW ENGLAND SCHOOL”

Read: pp. Fry and Bristow and John Knowles Paine
Listen: William Henry Fry: Overture to Macbeth
George Frederick Bristow: Symphony #2 in D minor, 4th movt.
John Knowles Paine: Symphony #2 “In Spring” (movts. 1 and 2)
Edward MacDowell: Sonata Eroica (movt. 1) and To a Wild Rose

GOTTSCHALK and BLIND TOM

Read: pp. 264-267 and Gottschalk
Listen: Gottschalk: The Banjo
Blind Tom Wiggins: The Battle of Manassas

EXTRA DAY

TEST 3
UNIT 4: RAGTIME, BLUES AND JAZZ

26 RAGTIME
Read: pp. 222-229, re-read pp. 229-232, and Ragtime and Scott Joplin
Listen: Scott Joplin: The Easy Winners and Maple Leaf Rag
        Eubie Blake: Bandana Days Rag
        Noble Sissle: In Honeysuckle Time

27 EXTRA DAY: ROUGH OUTLINES FOR TERM PAPERS DUE

28 BLUES
Read: pp. 103-118 and Blues
Listen: Ma Rainey: Countin’ the Blues
        Bessie Smith: Mean Old Bed Bug Blues
        Dippermouth Blues + the local “Stomp” interpretations based upon it:
        Sugarfoot Stomp (Chicago Style)
        Sugarfoot Stomp (New York Style)
        Sugarfoot Stomp (Benny Goodman)
        Robert Johnson: Preachin’ Blues

29 DIXIELAND, CHICAGO, KANSAS CITY
Read: pp. 233-241 and Early Jazz
Listen: Eureka Brass Band: Just a Little While to Stay Here
        Armstrong: Hotter than That and Heebie Jeebies
        Bix Beiderbecke: Tia Juana

30 BIG BAND
Read: (no reading)
Listen: Fletcher Henderson: Jackass
        Duke Ellington: Ko Ko and New East St. Louis Toodle-Oo
        Count Basie: Taxi-War Dance

31 BEBOP AND BEYOND part 1
Read: pp. 241-247 and 1950s and Beyond in Jazz
Listen: Monk: Criss Cross
        John Coltrane: Out of this World
        Charlie Parker: Koko (BeBop)
        Miles Davis: Bitches Brew (Fusion) and Conception (Cool)

32 POST-BOP part 2
Read: (no reading)
Listen: Dave Brubeck: Take 5 (Cool)
        Art Blakey: New World (Hard Bop)
        Mingus: Pithecanthropus
        Ornette Coleman: Lonely Woman (Free Jazz)
        Cecil Taylor: Jiminy (Free Jazz)
        Schuller: Conversation (Third Stream)
        Jobim: New Wave (Bossa nova)
        Zawinul: Birdland

33 TEST 4
UNIT 5: ART MUSIC 2: 20\textsuperscript{TH} CENTURY

34 Read: pp. 253-256 and New England School Art Composers
   Listen: Amy Beach (Mrs. H.H.A. Beach): Symphony in E minor “Gaelic” (movts. 2 and 3)
   Chadwick: Hobgoblin

35 Read: pp. 216-219, 256-262 and Early 20\textsuperscript{th} Century Composers
   Listen: Charles Tomlinson Griffes: The Pleasure Dome of Kubla Khan
   Arthur Farwell: Inketunga’s Thunder Song and Pawnee Horses
   William Grant Still: Afro-American Symphony (movts. 3 and 4)
   Black Pierrot
   Gershwin: Piano Concerto in F, movt. 2 and Rhapsody in Blue (excerpt)

36 Read: pp. 269-271 and Ives
   Listen: Ives: At the River; The Camp Meeting; and General Booth Enters into Heaven (songs)
   Ives: Second Piano Sonata (“Concord”) “Thoreau movt.”

37 TERM PAPERS DUE
   (no reading)
   Listen: Ives: Three Places in New England “Putnam’s Camp”
   Ives: Symphony #4 (movts. 1 and 4)

38 Read: pp. 271-273, 275-277 and AVANT Garde
   Listen: Cowell: The Banshee
   Antheil: Ballet Mecanique
   Varèse: Hyperprism

39 Read: pp. 262-263 and Judeo-American Music
   Listen: Bernstein: Kaddish Symphony, Invocation and Kaddish 1
   Copland: Third Symphony, movt. 1
   Copland: Billy the Kid “Street in a Frontier Town”

40 EXTRA DAY

41 TEST 5

42 Read: Conservative American Composers
   Listen: Hanson: Symphony #2, movt. 1
   Barber: Violin Concerto, movt. 2
   Ned Rorem: Stop all the Clocks (Song to Poetry by W. H. Auden)
   [2 settings]

43 Read: pp. 273-275 and 1950s and Beyond, Ultra Modernism in Music
   Listen: John Cage: Sonata V for Prepared Piano
   George Crumb: Voice of the Whale: Vocalise

44 LATE 20\textsuperscript{TH} CENTURY MUSIC
   pp. 278-282
   Listen: Babbitt: Phenomena (2 versions)
   Philip Glass: Einstein on the Beach (violin solo)
   Iron Horse #3
   Reich: Piano Phase and Violin Phase
   Harry Partch: The Letter
   English Phonemes (from SOURCE)
At successful completion of **Music 472**, students will be able to identify by ear and by score a selection of repertoire deriving from a wide spectrum of influences over the history of American music, ranging from styles including: Native American, African American, Latino American, Folk Song, Vaudeville, Minstrel show, Jazz, and Classical. They will have written a term paper on a topic related to American music, including reference citations and bibliography, and to link American music trends to concurrent trends in art and theater.

### Additional Sources

**SCORES in the basement of Parks Library**

- M1. A13  Music in Kentucky
- M2  Anthology v. 44
- M2. L284  Wa Wan Press
- M2. R4  Recent Researches in American Music
- M2. R4 vol. 5  Music of Reinagle
- M3. J66  Collected works of Scott Joplin
- M4. F8  Stephen Foster: The Social Orchestra
- M21. F86  Fitzwilliam Virginal Book
- M22. G687  Collected Piano Works of Louisa Moreau Gottschalk
- M22. M138  Piano Works of MacDowell
- M22. T5  Virgil Thomson
- M25. C3  John Cage: Music of Changes