

Music 472 History of American Music

Iowa State University, Fall 2016

Section 5529005

Meeting Time and Place: M W F 3:10 PM - 4:00 PM, Music 125

Credits: 3, meets U.S. Diversity Requirement

Prerequisites: Ability to read music; 9 credits from music, American literature, American history, art history

Professor **Miriam Zach, Ph.D.**, Charles and Mary Sukup Endowed Artist in Organ

Office: Music 210

E-mail: minerva@iastate.edu

Office Hours: by appointment

COURSE DESCRIPTION AND LEARNING OUTCOMES

We will explore the history and development of sacred and secular music in North America from approximately 1600 to the present, investigating the diverse cultural backgrounds that have contributed to the variety of contemporary musical styles via readings, recordings, lectures, discussions, and research experiences. Upon successful completion of Music 472, students will be able to identify, by hearing music and reading scores, a selection of repertoire from a wide spectrum of influences and styles in the history of American music, including Native American, African American, Asian American, Latino American, European American, Folk Song, Jazz, Classical, Minstrel shows to Movies. To some degree the content and direction of the course will be shaped by students' research interests. Students will present their research in class and write a paper on a topic related to American music including citations and bibliography, and be able to link American music trends to concurrent trends in art, theater, and/or film. Students are expected to actively listen to musical compositions of various styles and genres, be able to identify them by composer, title, historical context, and stylistic characteristics. Students will explore values, attitudes and norms that shape the cultural differences of people who live in the United States, and by the end of the course will have developed new insights from new perspectives.

REQUIRED TEXTBOOK

Candelaria, Lorenzo & Kingman, Daniel. *American Music: A Panorama*, 4th Concise Edition. Schirmer/CENGAGE Learning Books, 2012. ISBN-13: 978-0-495-91612-3

REQUIRED COURSE PACKET

Sturm, Jonathan. *ISU Music 472 History of American Music*, class notes and anthology packet, Fall 2013. (packet is available at Copyworks) Underlined readings = readings in the packet. *Italics* = listening pieces on the web.

REQUIRED LISTENING

4 CD set to accompany Lorenzo Candelabra & Daniel Kingman. *American Music: A Panorama*.
4th Concise Edition ISBN-13: 978-0-495-91621-5

We will analyze and organize data, primarily from these 4 CDs, within the structure of musicological charts (nationality, composer, title, historical style period, genre, language, medium, and style characteristics including form and extra-musical influences), and journals. Listening and reading lists will be provided.

Musical examples can be found on the Iowa State University Music Department Website under Courses <http://www.music.iastate.edu/courses/472/>
These examples are available 24/7 accessed by the username (music472) and password (sturm).

ADDITIONAL RESOURCES

There are many resources available in Parks Library: <http://www.lib.iastate.edu/> and online.

- Chase, Gilbert. *America's Music: From the Pilgrims to the Present*. New York: McGraw-Hill, 2nd ed., 1966; 3rd edition, University of Illinois Press, 1992. (Parks: ML200 .C5 1987)
- Hitchcock, H.Wiley. *Music in the United States: a historical introduction*. 3rd ed., Englewood Cliffs, New Jersey, Prentice-Hall, 1988. (Parks: Online access and physical copies.)
- Hitchcock, H.Wiley and Stanley Sadie, eds., *The New Grove Dictionary of American Music*, 4 vols., London: Macmillan, and New York: Grove's Dictionaries of Music Inc., 1986.
- Kushner, David Z., "Ernest Bloch: A Retrospective on the Centenary of His Birth," *College Music Symposium*, Vol. 20, No. 2 (Fall 1980), pp. 77-86.
- Kushner, David Z., "Jaromir Weinberger (1896-1967): From Bohemia to America," *American Music*, Vol. 6, No. 3 (Fall 1988), pp. 292-313.
- Lomax, Alan. *The Folk Songs of North America*. New York: Doubleday & Company, Inc., 1960. (text and scores from North, Southern Mountains and Backwood, West, Negro South)
- Zach, Miriam S. *The Choral Music of Ernst Toch*. Ph.D. Dissertation, University of Florida, 1993.
- Zach, Miriam S. *For the Birds: Women Composers Music History Speller*. Ames, IA: Culicidae Press, 2015. (1st ed. 2005) includes Amy Beach, Nadia Boulanger, Florence Price
- CD: Zach, Miriam S. *Hidden Treasures: 300 Years of Organ Music by Women Composers*, recorded in Princeton University Chapel, 1998.
- Florence Price pipedreams.publicradio.org/listings/20007/0742/
- _____ Amy Cheney Beach pipedreams.publicradio.org/listings/2013/1333/

Some scores in the basement of Parks Library:

- M21 .A57 1990 American women composers : piano music 1865-1915 Sylvia Glickman, editor.
- M1. A13 Music in Kentucky
- 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

M5 F76 S6 Stephen Foster: The Social Orchestra
M21. B83 H4 Colonial Williamsburg Harpsichord Music
M21. F86 Fitzwilliam Virginal Book
M22 G687 L4 Collected Piano Works of Louis Moreau Gottschalk
M22. M138 Piano Works of MacDowell
M22. T5 Virgil Thomson
M25. C3 John Cage: Music of Changes

RESEARCH TOPICS INCLUDE

Chapters in Sturm Course Packet (available at Copyworks)

Also:

First Nations Composer Initiative & CANOE

Oral History of American Music (OHAM) : Composers' Voices from Ives to Ellington

El Sistema in the States

The Silk Road Project with Yo-Yo Ma: *Music of Strangers* (2016) film

Appalachian Journey in the Blue Ridge Mountains: Mark O'Connor, Yo Yo Ma, Edgar Meyer

Music in America before, during, and after the Revolution: marches, patriotic songs, dances

Church Music in America (1820-1865) Moravians, Lowell Mason, Hymnody, Sacred Harp

19th-Century Songs and Piano Music in America including piano manufacturers

Spirituals, revival and gospel hymnody, minstrelsy (1820-1920)

New England School: institutional foundations, Edward McDowell, John Knowles Paine

Vernacular Tradition 1820-1920: dances, bands, mechanical instruments, ragtime

Popular Music of the 1920s, musical theatre, blues, jazz, Tin Pan Alley, Broadway musicals

In the groves of Academe: Sessions, Piston, Barber, Amy Beach, Florence Price

Jazz, Swing, Blues, Dixieland, Big Band, Ella Fitzgerald, Billie Holiday

Jazz, Swing, the Musical and Pop Song: Louis Armstrong, Duke Ellington, Benny Goodman,
Charlie Parker

Songs of the Great Depression (1929-34), World War II songs, Broadway musicals in 1930s and
1940s by George M. Cohan, Rodgers and Hammerstein (Oklahoma, South Pacific)

1950s and Beyond in Jazz, Post-Bop: Miles Davis, Dave Brubeck, Thelonious Monk, Coltrane

Americans in Paris: Charles Griffes and George Gershwin

Parisians in America: Nadia Boulanger and Cécile Chaminade

Stage Works of Douglas Moore and Gian Carlo Menotti

Pulitzer Prize for Music winners

Milton Babbitt/ Electroacoustic Music, Ussachevsky, Luening, Cage, Varèse, Moog (theramin)

Judeo-American Music: Leonard Bernstein, Ernst Toch, Aaron Copland, Ernest Bloch

American Pipe Organ Music and Instruments

Music of Samuel Barber and Ned Rorem

Music of the 1960s and 1970s: Rock, Musicals, Collage, Mixed Media (Pauline Oliveros)

African Roots: William Grant Still, Sweet Honey in the Rock, Paul Simon *Graceland*

Post-Minimalism: Riley, Reich, Glass, Adams

Performance Art: Joan La Barbara, Laurie Anderson

COURSE ASSIGNMENTS AND GRADING

Objectives will be met by attending and actively participating in each class session. E-mail your written work to minerva@iastate.edu on or before 11:59pm (Central Time) on the due date. The final grade takes into account your creative effort in:

Points	Task
300	Three (3) tests (each 100 points).
60	Three listening journals (typed, single-spaced) and musicological charts (1 journal + 3 charts (acapella, only instrumental, vocal + instrumental) = 20 points) due on test day
70	One (1) 45-minute in-class Research Presentation including content, organization, delivery, and illustrative material with musical examples and powerpoint images. E-mail your presentation with reference list (same as for your Term Paper) to minerva@iastate.edu at least 24 hours prior to your in-class presentation. You and your musical colleagues are welcome to sing and/or play your own musical examples.
70	One (1) 10-page Term Paper (=2000 words including annotated references) on the same topic as your in-class Research Presentation including annotated references with ten (10) sources for course colleagues. At least 5 of the sources are to be published print sources.
20	Song: Identify an international health challenge. Write lyrics to prevent and improve conditions of that challenge in two (2) languages (language other than English, and English). Use music as a communication tool to help people become aware of the challenge and possible solutions. Set your text to existing American music, or create your own musical composition. Teach the class your song. E-mail your lyrics and music to minerva@iastate.edu by 11:59pm (Central Time) on the due date.
20	Two (2) single-page, typed, double-spaced responses to guests in class (each 10 points); due one week after the guest presentation.
	Three (3) 3-page essays (typed, double-spaced) comparing, contrasting, and synthesizing selected readings and research experiences. E-mail your essays and reports to minerva@iastate.edu by 11:59pm (Central Time) on the due date (=one week after experience).
20	1. Soundscape: blind walk, lead, and be led, sing and play instrument blindfolded, view excerpts of film <i>At First Sight</i> . In your essay include: <ul style="list-style-type: none">- your reflection on experiences during the blind walk, leading and being led- your experiences singing and playing an instrument blindfolded- two brief bios of visually challenged American composers: first and last names, (birth-death years), age of onset, did they sing? play an instrument?

20 2. Beyond Silence: wear earplugs for 24 hours (more details in class) In your essay include:

- your reflection on experiences while being hearing challenged during 24 hours including random acts of kindness that you observe and you do
- your experiences singing and playing an instrument blindfolded while hearing challenged
- two brief bios of hearing challenged American composers: first and last names, (birth-death years), age of onset, did they sing? play an instrument?

20 3. Acoustics, Architecture & Music - includes visit to Brombaugh organ in MET

600 Total Possible Points

GRADING CHART

A 571-600 A- 541-570 B+ 511-540 B 481-510 C+ 451-480 C 421-450 D 361-420 F 0-360

- A** You attend class regularly and contribute positively. All assignments are turned in on time, complete, accurate in content, and presented in a professional manner. Combined grade average on tests, assignments and class presentations is A or close to it.
- B** You complete all required assignments but one or more of the following may apply: (1) assigned work is mostly but not consistently thorough, accurate, or of high quality, (2) attendance and class involvement is inconsistent, and (3) test scores average to a B or C.
- C** You complete most of the required assignments but one or more of the following may apply: (1) the quality of the work is generally marginal, (2) test scores average no higher than a C, and (3) attendance and class participation is irregular.
- D** One or more of the following may apply: (1) all assignments are not completed or are of mostly poor quality, (2) test scores average to below a C, (3) attendance and class participation is poor.
- E** Most course requirements are NOT met satisfactorily.

ATTENDANCE

Carpe diem and be here now (be mindful). Objectives will be met by attending and actively participating in each class session. You are expected to attend all course meetings ready to begin on time, turn off your cell phone and electronic devices unrelated to course specific activities, and sign your name on the course attendance sheet at the beginning of each class. You are accountable for material covered in lectures, discussions, and research experiences. If you miss class, it is your responsibility to find out what you missed. If you must miss a class hour due to an excused absence (religious, health-related, or participation in an approved academic or athletic event) you should contact the instructor with a written excuse, in advance whenever and as soon as possible. Requirements for class attendance and make-up exams, assignments, and other work in this course are consistent with university policies. If a student is absent six or more times without official documentation (e.g. Student Health, Dean of Students) s/he will be at risk of failing the course. 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 points of two tests, for example, you miss one test worth 100 points, the next test will count 200 points thus accounting for all possible points.

COURSE CALENDAR

Caveat: The procedures and course calendar of topics and assignments are accurate as of August 20, 2016 but subject to change in the event of extenuating circumstances. The dates and topics of student research presentations depend on class enrollment, and thus are currently pending. Listed are potential research presentation topics. The dates of international guest visits, guest responses, and international health challenge song are also pending.

CITE YOUR SOURCES

Citations should include the name, title, place of publication, publisher, and date. Indicate when a thought is an original idea, or when and how it should be accredited to someone else through a reference. All research must include a bibliography citing all sources used. See Joseph Gibaldi. *MLA Style Manual and Guide to Scholarly Publishing*. (New York: Modern Language Association of America, 1998).

STUDENTS WITH DOCUMENTED DISABILITIES

If you have a documented disability and anticipate needing accommodations in this course, please make arrangements to meet with the professor within the first week of class. Please request that SDR staff send a Student Academic Accommodation Request (SAAR) form to the professor verifying your challenge and specifying the accommodation you will need. Iowa State University is committed to assuring that all educational activities are free from discrimination and harassment based on disability status. All students requesting accommodations are required to meet with staff in Student Disability Resources (SDR) to establish eligibility. A Student Academic Accommodation Request (SAAR) form will be provided to eligible students. The provision of reasonable accommodations in this course will be arranged after timely delivery of the SAAR form to the instructor. Students are encouraged to deliver completed SAAR forms as early in the semester as possible. SDR, a unit in the Dean of Students Office, is located in room 1076, Student Services Building or online at www.dso.iastate.edu/dr/. Contact SDR by e-mail at disabilityresources@iastate.edu or by phone at 515-294-7220 for additional information.