

# Music 472

## History of American Music

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

**Required Textbook:**

Kingman, Daniel. *American Music: A Panorama, 4<sup>th</sup> Concise Edition*. Schirmer/CENGAGE Learning Books, 2012.

**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.*

**Class Assignment**

Underlined readings = readings in the BINDER.  
*Italics* = listening pieces on the web.

**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**



16                    **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*

17                    **SOUSA AND JAMES REESE EUROPE**  
Read:            **pp.214-216, 229-232 and 19<sup>th</sup> Century Music for Band**  
Listen:         *Sousa: Federal March (played by the Sousa Band)*  
                         *Washington Post March*  
*James Reese Europe: Castle House Rag*

18                    **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"*

## 19    TEST 2

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

20                    **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*

21                    **TWO "ODDBALLS" OF THE 19<sup>TH</sup> 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*

22                    **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*

23                    **GOTTSCHALK and BLIND TOM**  
Read:            **pp. 264-267 and Gottschalk**  
Listen:         *Gottschalk: The Banjo*  
                         *Night in the Tropics*  
*Blind Tom Wiggins: The Battle of Manassas*

24                    **EXTRA DAY**

## 25    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**  
Listen:          **(no reading)**  
                         *Dave Brubeck: Take 5 (Cool)*  
                         *Art Blakey: New World (Hard Bop)*  
                         *Mingus: Pithecanthropus*  
                         *Ornette Coleman: Lonely Woman (Free Jazz)*  
                         *Cecil Taylor: Jitney (Free Jazz)*  
                         *Schuller: Conversation (Third Stream)*  
                         *Jobim: New Wave (Bossa nova)*  
                         *Zawinul: Birdland*
- 33                    **TEST 4**

## UNIT 5: ART MUSIC 2: 20<sup>TH</sup> 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<sup>th</sup> 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."

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### **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 I*  
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<sup>TH</sup> 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)

## **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. B83 Colonial Williamsburg Harpsichord Music  
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