

Music 472

History of American Music

Instructor: Dr. Jonathan Sturm

Office: Music 211

Phone: 4-7399

E-mail: jsturm@iastate.edu

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

Required Textbook:

- Kingman, Daniel. American Music: A Panorama, 4th Concise Edition. Schirmer/CENGAGE Learning Books, 2012. (Available at the ISU Bookstore)
- **Sturm class notes and anthology package. (Available at Copyworks)**

Grading:

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

- Five (5) tests: each 8% of the total course grade (total 40%)
Each test covers only its unit's material and is not cumulative.
- 3 reflective essays of 3-5 pages in length: each 7% of the course grade (total 21%)
- Class attendance and participation: (19%)
- One final examination which is selectively cumulative over the course (20%)

*Tests will be made up **only** at the discretion of the instructor.*

All musical examples can be found on Canvas or CyBox at this link:
<https://iastate.box.com/s/p2zxz975i3tnjqgbxyi5x7vpu3b8o95a>

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.

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)*
Butterfly Dance (San Juan Pueblo—Southwest)
Gambling Song (Klamath—Northwest)
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 *Trombone Choir excerpt*
Music of the Shakers: Mother Ann's Song, 'Tis the Gift to be Simple
- 4** 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*
Fuging Tunes: *Amity (Read)*
Montague (Swan)
FASOLA music: *Wondrous Love (2 versions)*
Amsterdam
Revival: *Lowell Mason: Nearer My God to Thee*
- 5** **AFRICAN AMERICAN MUSIC: ROOTS AND STYLES**
Read: **pp. 17-28 and African-American Music Origins and Spirituals**
Listen: *African Drumming Song*
Music in Praise of a Yoruba Chief
Call-Response chant
Ring Shout
Southern church service excerpt
Troubled, Lord
Low down the Chariot and let me Ride
Fisk Jubilee Singers: I'm a-Rollin' Through an Unfriendly World

6 TEST 1

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

- 7** **FOLK SONGS**
Read: **pp. 4-16 and Early Secular Music in America**
Listen: *Barbara Allen (2 versions)*
John Hardy was a Desperate Man
The Lexington Murder
Farmer's Curs't Wife
Portland Fancy

- 8 **TRANSITION FROM ENGLISH TO AMERICAN SONG**
(no reading)
Listen: *Thomas Arne: Air from Artaxerxes (1762 British Vauxhall Gardens song)*
James Hook: Caledonian Laddy
Supply Belcher: Heroism
The Last Rose of Summer
- 9 **AFRICAN-AMERICAN SECULAR MUSIC**
(no reading)
Listen: *Chain Gang Song (Let Your Hammer Ring)*
Street Vendors selling Fruit and Shoe Shines
Dan Tucker (Black string band music)
Follow the Drinkin' Gourd
- 10 **LATINO TRADITIONS**
Read: **pp. 38-53**
Listen: *Al Pie De Este Santo Alta (alabado)*
Las Posadas (Christmas play)
El Corrido De Gregorio Cortez (Norteña corrido)
Mal Hombre (Cancion)
Para Los Rumberos (Caribbean Latino)
- 11 **EARLY SHOW TUNES AND 19TH CENTURY SONG TOPICS**
Read: **pp. 205-214 and 19th Century Songs**
Listen: *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
Henry Clay Work: Kingdom Coming
George F. Root: The Haymakers (excerpts)
- 12 **MINSTRELSY and Stephen Foster**
Read: **pp. 186-191 and Minstrel Show in Detail and pp. 190-191, 209-213 Stephen Foster**
Listen: *Dan Emmett: De Boatman's Dance*
James Bland: De Golden Wedding
Minstrel tune: De old Jawbone
Stephen Foster: Ellen Bayne, Beautiful Dreamer, and Jeanie with the Light Brown Hair
- 13 **SOUSA AND JAMES REESE EUROPE**
Read: **pp.214-216, 229-232 and 19th Century Music for Band**
Listen: *Sousa: Federal March (played by the Sousa Band)*
Washington Post March
James Reese Europe: Castle House Rag
- 14 **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
Bernard Herrmann: Murder Scene from "Psycho"
John Williams: Imperial March from "The Empire Strikes Back"
- 15 **EXTRA DAY**

16 TEST 2

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

- 17 **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,*
Raynor Taylor: Sonata for Piano with Violin
Reinagle: Piano Sonata in D
- 18 **TRYING TO ESTABLISH SERIOUS MUSIC, EUROPEAN STYLE:
THE “NEW ENGLAND SCHOOL”**
Read: pp. **Fry and Bristow and John Knowles Paine**
Listen: *George Frederick Bristow: Symphony #2 in D minor, 4th movt.*
John Knowles Paine: Symphony #2 “In Spring” (movts. 1 and 2)
Edward MacDowell: To a Wild Rose
- 19 **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
- 20 **EXTRA DAY**

21 TEST 3

UNIT 4: RAGTIME, BLUES AND JAZZ

- 22 **RAGTIME**
Read: pp. 222-229, re-read pp. 229-232, and **Ragtime and Scott Joplin**
Listen: *Scott Joplin: Maple Leaf Rag*
Eubie Blake: Bandana Days Rag
Noble Sissle: In Honeysuckle Time
- 23 **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 (NY: Fletcher Henderson) <https://www.youtube.com/watch?v=h2XbL-BnihI>
Sugarfoot Stomp (Benny Goodman)
Robert Johnson: Preachin’ Blues
- 24 **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
Basin Street Blues <https://www.youtube.com/watch?v=H8GjJD826vc>
Bix Beiderbecke: Singin’ the Blues

- 25 **BIG BAND**
(no reading)
Listen: Duke Ellington: Mood Indigo <https://www.youtube.com/watch?v=bZyVBVFnrm4>
Glenn Miller: In the Mood https://www.youtube.com/watch?v=6vOUYry_5Nw

- 26 **BEBOP AND BEYOND**
Read: pp. 241-247 and **1950s and Beyond in Jazz**
Listen: Monk: Criss Cross <https://www.youtube.com/watch?v=f-K1pPlb4NQ>
Charlie Parker: Koko <https://www.youtube.com/watch?v=okrNwE6GI70>
John Coltrane: Giant Steps <https://www.youtube.com/watch?v=30FTr6G53VU>
also <https://www.youtube.com/watch?v=62tlvfP9A2w>
John Coltrane: Out of this World and Alabama
<https://www.youtube.com/watch?v=saN1BwIxJA>

- 27 **POST-BOP**
(no reading)
Listen: Dave Brubeck: Take 5 (Cool)
Mingus: Pithecanthropus
Ornette Coleman: Lonely Woman (Free Jazz)

- 28 **POST-BOP continued**
(no reading)
Listen: Third Stream: <https://www.youtube.com/watch?v=JZuoHy7KgcU>
Schuller: From Here to There https://www.youtube.com/watch?v=ty_4U3Ykbjg
Bossa nova: Jobim: New Wave (Bossa nova)
Jazz Fusion: Miles Davis: Right Off (from Tribute to Jack Johnson, 1971)
<https://www.youtube.com/watch?v=-8TdZfVj6tA>

- 29 **Extra Day**

30 TEST 4

UNIT 5: ART MUSIC 2: 20TH CENTURY

- 31 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)
- 32 Read: pp. 216-219, 256-262 and **Early 20th Century Composers**
Listen: Arthur Farwell: Inketunga's Thunder Song and Pawnee Horses
William Grant Still: Afro-American Symphony (movts. 3 and 4)
Gershwin: Piano Concerto in F, movt. 2 and Rhapsody in Blue (excerpt)
- 33 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."
- 34 (no reading)
Listen: Ives: Three Places in New England "Putnam's Camp"
Ives: Symphony #4 (movts. 1 and 4)
- 35 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"

- 36 **Read:** Conservative American Composers
Listen: Hanson: *Symphony #2, movt. 1*
 Barber: *Violin Concerto, movt. 2* <https://www.youtube.com/watch?v=NvcwiXHk5FI>
 Ned Rorem: *Stop all the Clocks (Song to Poetry by W. H. Auden)*
 [2 settings]
- 37 **Test 5**
- 38 **Read:** pp. 273-275 and 1950s and Beyond, Ultra Modernism in Music
Listen: John Cage: *Sonata V for Prepared Piano* <https://www.youtube.com/watch?v=jRHoKZRYBIY>
 George Crumb: *Voice of the Whale: Vocalise*
- 39 **LATE 20TH CENTURY MUSIC**
Read: pp. 278-282
Listen: Philip Glass: *Knee Play 2 from Einstein on the Beach*
<https://www.youtube.com/watch?v=fhmqG8Y2AJk>
Iron Horse #3
 Reich: *Violin Phase* <https://www.youtube.com/watch?v=Su1OvwR3wB4>
 Harry Partch: *The Letter*
 English Phonemes (from SOURCE)
- 40 **Recent American female composers**
Read: <https://www.allclassical.org/10-contemporary-women-composers-you-should-know/>
Listen: Joan Tower: *Fanfare for the Uncommon Woman* (#1, #2 and #6) all on **YouTube**
 Thea Musgrave, Ellen Zwillich, Jennifer Higdon, Gabriela Lena Frank, Zoë Keating, Kaija Saariaho,
 Julia Wolfe, Charlotte Bray, others
- 41 **Recent American female composers continued**
- 42 **Recent American female composers continued**

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

Policies

Attendance

Attendance is critical to understanding the material for this course. Students are expected to attend all scheduled classes and exams according to the college calendar. Missing scheduled classes and exams due to personal travel plans is not a college approved excuse and will result in missing any points allocated for those days. Additionally, if a student misses six (6) class periods in one semester without a university/faculty-approved excuse, he/she will lose one letter grade from the earned GPA in the course per class missed over #6 until the course cannot be passed.

Classroom Disruption

At the discretion of the instructor, disruptive conduct includes a single serious incident or persistent conduct that unreasonably interrupts, impedes, obstructs, and/or interferes with the educational process. Disruptive conduct may be physical and/or expressive in nature and may occur in person or in a virtual setting. Examples of disruptive conduct may include, but are not limited to, the following: speaking without being recognized, interrupting, or talking over others; **arrival to class late or leaving early** without instructor permission; **the use of technology, such as cell phones**, computers, or other devices, without instructor permission, particularly in uses unrelated to course content; creation of loud or distracting noises either carelessly or with intent to disrupt; eating, sleeping, or carrying out other personal activities in class that are unrelated to course content without instructor permission; non-protected malicious or harassing or bullying speech or actions directed at instructors or students, such as personal insults, *ad hominem* attacks, name-calling, other abusive or ridiculing comments, or threats; gratuitous use of cursing/expletives or other speech that is not relevant to class discussion; inappropriate physical contact or threats of inappropriate physical contact directed at instructors or students; refusal to comply with instructor's request for appropriate conduct.

Academic Dishonesty

This class will follow Iowa State University's policy on academic dishonesty. Iowa State University expects that students will adhere to accepted standards of academic integrity. If plagiarism or cheating occurs in this course, the student caught cheating or plagiarizing will receive a zero on that assignment. A second occurrence will result in failure of the class. Additionally, anyone suspected of academic dishonesty will be reported to the Dean of Students Office.

<http://www.dso.iastate.edu/ja/academic/misconduct.html>

Accessibility Statement

Iowa State University is committed to assuring that all educational activities are free from discrimination and harassment based on disability status. Students requesting accommodations for a documented disability are required to work directly with staff in Student Accessibility Services (SAS) to establish eligibility and learn about related processes before accommodations will be identified. After eligibility is established, SAS staff will create and issue a Notification Letter for each course listing approved reasonable accommodations. This document will be made available to the student and instructor either electronically or in hard-copy every semester. Students and instructors are encouraged to review contents of the Notification Letters as early in the semester as possible to identify a specific, timely plan to deliver/receive the indicated accommodations. Reasonable accommodations are not retroactive in nature and are not intended to be an unfair advantage. Additional information or assistance is available online at www.sas.dso.iastate.edu, by contacting SAS staff by email at accessibility@iastate.edu, or by calling 515-294-7220. Student Accessibility Services is a unit in the Dean of Students Office located at 1076 Student Services Building.

Dead Week

This class follows the Iowa State University Dead Week guidelines as outlined in <http://catalog.iastate.edu/academiclife/#deadweek>

Harassment and Discrimination

Iowa State University strives to maintain our campus as a place of work and study for faculty, staff, and students that is free of all forms of prohibited discrimination and harassment based upon race, ethnicity, sex (including sexual assault), pregnancy, color, religion, national origin, physical or mental disability, age, marital status, sexual orientation, gender identity, genetic information, or status as a U.S. veteran. Any student who has concerns about such behavior should contact his/her instructor, [Student Assistance](#) at 515-294-1020 or email dso-sas@iastate.edu, or the [Office of Equal Opportunity and Compliance](#) at 515-294-7612.

Religious Accommodation

If an academic or work requirement conflicts with your religious practices and/or observances, you may request reasonable accommodations. Your request must be in writing, and your instructor or supervisor will review the request. You or your instructor may also seek assistance from the [Dean of Students Office](#) or the [Office of Equal Opportunity and Compliance](#).

First Amendment

Iowa State University supports and upholds the First Amendment protection of freedom of speech and the principle of academic freedom in order to foster a learning environment where open inquiry and the vigorous debate of a diversity of ideas are encouraged. Students will not be penalized for the content or viewpoints of their speech as long as student expression in a class context is germane to the subject matter of the class and conveyed in an appropriate manner.

COVID

Face masks encouraged: Because of the continuing COVID-19 pandemic, all students are encouraged—but not required—to wear face masks, consistent with current recommendations from the Centers for Disease Control and Prevention. Further information on the proper use of face masks is available at: <https://www.cdc.gov/coronavirus/2019-ncov/your-health/effective-masks.html>

Vaccinations encouraged: All students are encouraged to receive a vaccination against COVID-19. Multiple locations are available on campus for free, convenient vaccination. Further information is available at: <https://web.iastate.edu/safety/updates/covid19/vaccinations>

Vaccinations may also be obtained from health care providers and pharmacies.

Physical distancing encouraged for unvaccinated individuals: Classrooms and other campus spaces are operating at normal capacities, and physical distancing by faculty, staff, students, and visitors to campus is not required. However, unvaccinated individuals are encouraged to continue to physically distance themselves from others when possible.