Music 472
History of American Music

Instructor: Dr. Jonathan Sturm
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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 (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/p2zxz975i3tnjggbxyi5x7yvpu3b8o95a

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 Read: PSALMODY AND EARLY AMERICAN SACRED MUSIC
   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 Read: AFRICAN AMERICAN MUSIC: ROOTS AND STYLES
   Listen:
   pp. 17-28 and African-American Music Origins and Spirituals
   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 Read: FOLK SONGS
   Listen:
   pp. 4-16 and Early Secular Music in America
   Barbara Allen (2 versions)
   John Hardy was a Desperate Man
   The Lexington Murder
   Farmer’s Curst Wife
   Portland Fancy
8 TRANSITION FROM ENGLISH TO AMERICAN SONG
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
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 Jeannie 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
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

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

RnhiL
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=H8GjJD826ye
Bix Beiderbecke: Singin’ the Blues
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-KlPFlb4NQ]
- Charlie Parker: Koko  [https://www.youtube.com/watch?v=okrNW6G170]
- John Coltrane: Giant Steps  [https://www.youtube.com/watch?v=30FTr6G53VU]
  also  [https://www.youtube.com/watch?v=62tIvfP9A2w]
- John Coltrane: Out of this World and Alabama  [https://www.youtube.com/watch?v=saN1BwlxJxA]

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 I
- 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=NVcwiXHk5F1
   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  Read:  LATE 20TH CENTURY MUSIC
   pp. 278-282
   Listen:  
   Philip Glass: Knee Play 2 from Einstein on the Beach  
   https://www.youtube.com/watch?v=flmqG8Y2AJk
   Reich: Violin Phase  https://www.youtube.com/watch?v=SuOVwR3wB4
   Harry Partch: The Letter
   English Phonemes (from SOURCE)

40  Read:  Recent American female composers
   Listen:  
   Joan Tower: Fanfare for the Uncommon Woman (#1, #2 and #6) all on YouTube
   Thea Musgrave, Ellen Zwilich, Jennifer Higdon, Gabriela Lena Frank, Zoe 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. L284  Wa Wan Press
M2. R4  Recent Researches in American Music
M2. R4 vol. 5  Music of Reimagle
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
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 86 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](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](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.