

**MUSIC 133: SEMINAR IN AMERICAN MUSIC:
THE RISE AND FALL OF TIN PAN ALLEY**

Spring Semester, 2003
Rose Rosengard Subotnik

COURSE DESCRIPTION: Focusing on the decades between the 1880s and the 1950s, this course examines social, musical and commercial forces behind the emergence and decline of Tin Pan Alley as well as changes in the substance, treatment, and significance of its songs during their years of popularity. Topics addressed include national identity and race relations as well as the difficulties of analyzing popular music.

GOALS OF COURSE:

The goal of this course is to give you a sound musical, historical, and critical sense of the Tin Pan Alley type of song, of the changes in style and role that characterized such songs over several generations, and of the various kinds of responses they have generated. Questions we will consider include

1) musical ones (e.g. What repertoires does the term “Tin Pan Alley song” designate? In what ways is it useful to discuss the musical characteristics of such songs [their history? their structure? the various styles and mediums that made use of such songs? the identity of the artists who presented them?]) How might we assign musical value to this general category of song, and how might we evaluate individual songs within this category? Why is the Tin Pan Alley song typically denigrated in contrast to jazz, blues, and rock music? What happened to this type of song in the late 1940s and the 1950s, both before and during the transition to rock and roll?);

and

2) cultural ones (e.g. what artistic, social, and economic needs did such songs serve? what effect did differences in mediums of distribution—e.g. sheet music, phonograph records, shows, radio—have on the aims, content, and effect of such songs? how did their role differ in different communities? how did the function and perception of such songs change over time?)

To help answer such questions, the course will focus on four kinds of materials:

--recent historical and critical studies of this repertory.

--older such studies.

--studies focused on specific songs.

--sheet music and recordings.

To some extent you will be able to weight your own choice of reading assignments, as well as your presentations, on the kinds of materials that interest you most. In order to give you a wide range of materials for study, I have included more items under each assignment that you can probably finish. It is likewise the case that we will read more each week than we can discuss in the seminar. The actual content of discussion each week will reflect a balance of my decisions and your interests. (For more information about reading assignments, and for preliminary information about listening activities, see below, “A Note On Assignments.”) My hope is that the combination of our studies as individuals and as a group will give each of you an extensive and intensive familiarity with the music of Tin Pan Alley while providing you with a well-rounded sense of the connections that various categories of Americans have had with the Tin Pan Alley song over the past 120 years.

BOOKS ORDERED FOR PURCHASE AT BROWN BOOKSTORE:

- Hamm, Charles. *Yesterdays: Popular Song in America*. (NY: Norton, 1983 [1979]. ISBN 0-393-30062-5. ML3477 H35
(To my surprise, this book has apparently gone out of print. The bookstore is seeking used copies. We are also planning to put photocopies of selected chapters in the Course Packet.)
- Furia, Philip. *The Poets of Tin Pan Alley: A History of America's Great Lyricists*. (NY: Oxford UP, 1992). ISBN 0-19-507473-4/ PS309.L8F8 1990 (Orwig).
(This book seems to run out of stock regularly, and this is one of those times. We are arranging to put chapters in the Course Packet.)
- Melnick, Jeffrey. *A Right to Sing the Blues: African Americans, Jews, and American Popular Song*. (Cambridge, MA: Harvard UP, 1999). ISBN 0-674-76976-7. ML3477.M45 1999
- Kenney, William Howland. *Recorded Music in American Life: The Phonograph and Popular Memory 1890-1945*. ISBN 0-19-510046-8. ML3477 K46 1999
- Friedwald, Will. *Stardust Melodies: A Biography of Twelve of America's Most Popular Songs* (NY: Pantheon Books, 2002). ISBN 0-375-42089-4.
- Stowe, David W. *Swing Changes: Big Band Jazz in New Deal America*. (Cambridge, MA: Harvard UP, 1994). ISBN 0-674-85826-S8 1994.

ALLEGRA COURSE PACKETS:

There are 3 course packets: (1) ; (2) and an optional packet (3) containing chapters from Hamm's *Yesterdays* for those unable to purchase the book.
The contents of all three are listed at the end of this syllabus.
Items in the course packet labeled "CP" in the assignments below.

A NOTE ON ASSIGNMENTS; POLICY ON ATTENDANCE.

(Reading)

The writing requirements for this course are not onerous. The reading assignments are substantial, though please keep in mind that each list of assignments is for an entire week, that is, for the equivalent of two 80-minute classes. I expect you to come to each class solidly prepared; but I do not expect you to read more than a reasonable amount during any week. At each class I shall indicate the readings that are most vital for the next session. You should read those and those among the remainder of the assignments according to your own interests; when you reach a reasonable time limit, stop. To help ensure that you approach the reading assignments throughout the semester in a spirit of good faith, I am asking you to keep a journal (see "Required Oral and Written Projects," below).

(Listening)

The syllabus does not include any listening assignments, although over the course of the term, I will probably put recordings on reserve to make them more easily accessible to you. We will, in any case, listen to (and at times perform) a good deal of music in class. I will choose much of the music heard in class but not all of it. It is our good fortune that Ed Hayslip, a longtime member of the Rockefeller Library staff, is willing to come to all our sessions. Ed, whose special interest is in black bands of the 1920s, has an encyclopedic knowledge of virtually all popular American music up to the early 1940s as

well as an extraordinary LP & CD collection; he has agreed to put his formidable resources, both mental and recorded, at our disposal. You yourselves are encouraged to propose and bring in music for our consideration--to the extent that time allows, I will do my best to accommodate your suggestions; and you should certainly consider the possibility of incorporating music into your presentations.

(Attendance)

The trade-off for my flexibility about writing, reading, and listening assignments is my stern requirements concerning attendance. I expect members of my seminars to attend EVERY class, even if (on RARE occasions), you come in unprepared. If you must miss a class for some unavoidable reason, you must do everything possible to notify me in advance. If that is impossible, you must let me know as soon as possible after the class why you missed it. I am not an ogre, but I take a dim view of needless class-cutting. Unexcused absences will be noted and may affect your final grade.

Please note: Prof. Perlman is trying to arrange a presentation by Jeffrey Melnick, one of whose books we study mid-course. I have tried to schedule our assignments so that we have read this book by the time Prof. Melnick comes. Although I will not require you to attend this presentation, I strongly urge that you do so. I will expand on this in class.

REQUIRED ORAL AND WRITTEN PROJCTS

I. Class Presentations (to be done singly or in pairs depending on size of class):

2 typed pages/15 minutes maximum if done singly;
[flexible] / 25 minutes maximum if done by a pair.

You are encouraged to bring in sheet music, CDs, DVDs, handouts, etc. Please budget the time for performing any songs into your allotted time.

These presentations typically define the heart of the course and constitute its most exciting aspect. You may make a presentation on any topic of interest to you and relevance to the course. Since these presentations must be spread out over the course of the semester, I will try to set up a schedule that suits your preferences. Let me know your preference as early in the semester as you possibly can. In a worst case scenario, we will need to use the final exam period to accommodate those remaining; let's try to avoid that. If you find yourself burning to give a second presentation, as sometimes happens, I will do my best to accommodate that wish as well.

II. John Hay Library Project. **Can be handed in any time up to the last day of Reading Period (May 6) unless you turn this project into your final project.**
Can be done in pairs.

We are fortunate to have in our own John Hay Library one of the best collections in the world of sheet music, scores, librettos, and other material associated with American song. The Hay collection may well be the best organized anywhere. It is directed by an extraordinarily knowledgeable librarian, Rosemary Cullen, who will put her expertise both in the music itself and in electronic research techniques at our disposal.

Each of you will be required to set up and carry out a small research project at the Hay Library. I shall attach to this syllabus a list of sample topics that Rosemary herself has provided. She is extremely generous with her time and efforts and will give you any help that you need at the Hay. For students particularly interested in topics related to the Hay collection, this project may be carried on over the course of the whole semester and

substituted for a final paper. Other students will be expected to turn in the results of their project by the start of Reading Period (Friday, April 25). Short reports done singly need not exceed 6 pp. and can be as short as 3-4 pp. Short reports done in pairs should aim at 6-8 pages. Final projects are expected to be more ambitious in content and also in length than short reports (say, 10-12 pp., though quality is more important). Check with me before you start.

III. Journals. To be handed in with Final Projects (see IV, below).

You are asked to write at least 4 paragraphs each week. I would prefer a typewritten format; if it is easier for you, however, you may keep all or parts of your journal in (a legible) handwriting.

Each paragraph should be generated by a separate assigned source. “Separate” can mean different chapters of the same book with the qualification that all four paragraphs should not come from the same book unless nothing else was assigned. If four or fewer sources or chapters were assigned in a given week, you need write only two paragraphs. What you write is up to you: it can be a summary of some important points; a quarrel you have with the writer; or some train of thought set in motion by the reading. A good journal will have entries worth your rereading when this course has faded into memory.

IV. Final Projects.

On any topic of your choice, as long it is relevant to the concerns of this course. It can be any sort of paper as long as the thinking is rigorous and any research involved, meticulous. (It can be a research paper, a critical analysis, or any other sort of essay.) Length is flexible; I prefer short, carefully thought-out and carefully written papers to long ones. A reasonable length might be 6-8 pages; but a good paper could be as short as 4 pp. or as long as 10 pp. (Please not much longer unless utterly necessary.) For those choosing to conflate the Hay Project and the Final Project, I recommend a length of 10-12 pp. You must clear your paper topic with me in advance.

Due date: Graduating Students: Friday, May 16, 12 noon. (last day of exams).

All other Students: Monday, May 19, 5 p.m.

All Students: Put in box, 2nd floor Orwig; be sure to sign sheet.

SCHEDULE OF CLASSES

(Assignments are provisional; they may be altered as the course develops.)

("TPA" = Tin Pan Alley)

WEEK 1.

Thurs., Jan. 23.

- 1) Background: Vernacular Song in Nineteenth-Century America, from Thomas Moore through the aftermath of the Civil War.
- 2) The problem of defining a Tin Pan Alley Song.

WEEK 2.

Thurs., Jan. 30. LATE NINETEENTH CENTURY/BIRTH OF TIN PAN ALLEY.

Assignment due:

Hayakawa, S.I. "Popular Song vs. The Facts of Life," in Rosenberg and White, pp. 393-401. [CP]

Aristides [Joseph Ep[stein]. "I Like a Gershwin Tune." *American Scholar* 64/2 (Spring, 1995), 167-74. [CP]

Doctorow, E.L., "Standards" [1991], *Jack London*, pp. 167-74.

Hamm, *Yesterdays*, Ch. 12: "The Old Home. . . Postwar Years," pp. 253-83
[optional CP]

Goldberg, Isaac, *Rise of Tin Pan Alley*:

Introduction (Gershwin): vii-xi. [CP]

Chap. 5, "Rise of TPA," pp. 84-137. [CP]

Tyler, Linda L. "'Commerce and Poetry Hand in Hand': Music in American Department Stores, 1880-1930." *JAMS* 45/1 (Spring, 1992) 75-120. [CP]

Furia, *Poets of Tin Pan Alley*, Ch. 1-2: "Blah Blah Blah"- "Early Alley," pp. 3-45 [CP]

Kenney, *Recorded Music in American Life*. Ch. 3: "The Victor Company," pp. 44-64.

WEEK 3.

Thurs., Feb. 6. TIN PAN ALLEY (EARLY)

Assignment due:

Hamm, *Yesterdays*, Ch. 13: "'After the Ball'/Birth of Tin Pan Alley," pp. 284-325.
[optional CP]

Goldberg, Chap. 6: "Rise of TPA: Ragtime," pp. 139-77. [CP]

Furia, *Poets of Tin Pan Alley*, Ch. 3-4 "Irving Berlin"; "1920s"; pp. 46-94. [CP]

Kenney, *Recorded Music in American Life*. Intro-Ch. 2: "Recorded Music and Collective Memory"- "Audience. . . Coney Island," pp. xi-xix and 3-43.

Groves, Robert W., "Americana as Revealed Through Old TPA Era Songs," in Bindas 1992B, pp. 25-41. [CP]

Hamm, "Genre, Performance, and Ideology in the Early Songs of Irving Berlin," in Hamm, *Putting Popular Music in its Place*, pp. 370-80. [CP]

WEEK 4.

Thurs., Feb. 13. NO CLASS. PROFESSOR OUT OF TOWN FOR A LECTURE.

(Will try to reschedule for Tues. Feb. 11 in Room 315.)

[PLEASE NOTE: IF CLASS CANNOT BE RESCHEDULED, ALL GROUPS OF ASSIGNMENTS THAT FOLLOW WILL HAVE TO BE RE-DATED.]

TIN PAN ALLEY: GOLDEN AGE/POPULAR STANDARD

Assignment due:

Hamm, *Yesterdays*, Ch. 14: "It's Only a Paper Moon/Golden Years," pp. 326-90.

[optional CP]

Goldberg, Chap. 8, "Ballyhoo" [on plugging], pp. 197-233.

Furia, *Poets of Tin Pan Alley*. Ch. 5-7: Hart, Ira Gershwin, Porter, pp. 95-180

[CP]

Pessen, Edward. "The Great Songwriters of Tin Pan Alley's Golden Age: A Social, Occupational, and Aesthetic Inquiry," *American Music* 3/2 (1985), 180-97.

[CP]

Roell, Craig H. "The Development of Tin Pan Alley." in Bindas 1992A, pp. 113-21 **[CP]**

Pessen, Edward, "Two Kinds of Woman in the TPA Song of the 1920s and 1930s," in Bindas 1992B, pp. 11-23. **[CP]**

Pessen, Edward. "Tin Pan Alley's Many Ways of Love 1920-1945," *Popular Music and Society*, 14/4 (1990): 39-47.

Horowitz, David A. "The Perils of Commodity Fetishism: Tin Pan Alley's Portrait of the Romantic Marketplace, 1920-1942," *Popular Music and Society*. 17/1 (Spring, 1993): 37-53. **[CP]**

WEEK 5.

Thurs., Feb. 20. TIN PAN ALLEY GOLDEN AGE/POPULAR STANDARD, CTD.

Assignment due:

Riesman, David, "Listening to Popular Music," in Rosenberg and White, pp. 408-17. **[CP]**

Stowe, *Swing Changes*, Intro-Ch. 4: "Conscription of Swing," pp. 1-179

Furia, *Poets of Tin Pan Alley*. Ch. 9-11: Dietz/Harburg, Dorothy Fields, Leo-Robin-Hollywood, pp. 195-243. **[CP]**

Ch. 13: Johnnie Mercer, pp. 263-82. **[CP]**

Hamm, "Towards a New Reading of Gershwin," Hamm, *Putting Popular Music in its Place*, pp. 306-24 **[CP]**

Kenney, *Recorded Music in American Life*, Ch. 8: Depression/Hits, pp. 158-81.

Baxendale, John, ". . . into another kind of life in which anything might happen. . ." Popular music and late modernity, 1910-1930," *Popular Music* 14/2 (1995), 137-54.

WEEK 6.

Thurs., Feb. 27. RACIAL AND ETHNIC ISSUES (1)

Assignment due:

Goldberg, Chap. 9, "Transition," pp. 234-58.

Kenney, *Recorded Music in American Life*, Ch. 4, 6-7: Ethnic, African American, Hillbilly, pp. 65-87, 109-57.

Melnick, *Right to Sing the Blues*, Intro-Ch. 4: Language/Culture of Black-Jewish Relations, Racialness of Jewish Men, Blackface to White Negro, African

American Music and Nation, pp. 1-164.

WEEK 7.

Thurs., Mar. 6. RACIAL AND ETHNIC ISSUES (2)

Assignment due:

Melnick, *Right to Sing the Blues*, Ch. 5-Epilogue: Melancholy Blues, Black-Jewish Relations, pp. 165-206.

Melnick, Jeffrey, "Tin Pan Alley and the Black-Jewish Nation," in Rubin and Melnick, Ch. 2, pp. 29-46. **(too late for CP; to be photocopied)**

Early, Gerald, "Devil in a Blues Dress," *Books & Culture*, Vol 5, no. 5 [September/October, 1999], 11-13. [CP]

Goldberg, Chap. 10, "King Jazz," pp. 259-96. [CP]

Furia, *Poets of Tin Pan Alley*, Ch. 12, "Swing Harlem Tunes," pp. 244-62. [CP]

Whitfield, *In Search of American Jewish Culture:*

"Musical Theater," pp. 59-87 + notes. [CP]

"Music," pp. 88-114 + notes. [CP]

"Race," pp. 139-67 + notes. [CP]

WEEK 8.

Thurs., Mar. 13. TIN PAN ALLEY GOLDEN AGE/POPULAR STANDARD, CTD.

Assignment due:

Friedwald, *Stardust Melodies*, Case Studies 1-4: pp. 2-141.

WEEK 9.

Thurs., Mar. 20. TIN PAN ALLEY GOLDEN AGE/POPULAR STANDARD, CTD.

Assignment due:

Friedwald, *Stardust Melodies*, Case Studies 5-8, pp. 142-275.

WEEK 10.

[Thurs., Mar. 27. NO CLASS; SPRING BREAK.]

WEEK 11.

Thurs., Apr. 3.

ED HAYSLIP'S CHOICE.

WEEK 12.

Thurs., Apr. 10. TIN PAN ALLEY GOLDEN AGE/POPULAR STANDARD, CTD.

Assignment due:

Friedwald, *Stardust Melodies*, Case Studies 9-12, 276-397.

WEEK 13

Thurs., Apr. 10. NO CLASS: PASSOVER

We will try to reschedule for Tues. April 15.

[OTHERWISE, AGAIN, SCHEDULE WILL NEED REVISING.]

DECLINE OF TIN PAN ALLEY TYPE SONG/RISE OF ROCK AND
ROLL.

Assignment due:

Kenny, *Recorded Music in American Life*, Ch. 9: National Life, pp. 182-201.

Stowe, *Swing Changes*, Ch. 5: "Swing and its Discontents," pp. 180-22;

Ch. 6: "Cracks in the Coalition," pp. 221-45.

Hamm, *Yesterdays*, Ch. 15-16: "The Rise of Rock and Roll," pp. 391-424,

"The Age of Rock," pp. 425-64. **[optional CP]**

Goldberg: Jablonski, "Supplement: From Sweet and Swing to Rock 'n' Roll,"

pp. 325-56. **[CP]**

WEEK 14.

Thurs., Apr. 24. DECLINE OF TIN PAN ALLEY, RISE OF RnR. CTD.

Assignment due:

Hamm, *Putting Popular Music in its Place*

Ch. 1: "Modernist Narratives and Popular Music," pp. 1-40. **[CP]**

Ch. 2: "Rock and the Facts of Life," pp. 41-54. **[CP]**

Ch. 3: "Changing Patterns in Society and Music: The US Since World War II,"
pp. 55-68 and 77-88. **[CP]**

From Bindas, 1992A: *America's Musical Pulse:*

Aquila, "Homogenization," pp. 269-80. **[CP]**

Weinstein, "Rock is Youth/Youth is Rock," pp. 91-98. **[CP]**

Warner, "Role/Image of African Americans in Rock and Roll," pp. 195-202.

READING PERIOD STARTS.

WEEK 15.

Thurs., May 1.

Assignment due:

Ennis, chap. 6: "The Streams Aligned," pp. 161-92 + notes. **[CP]**

chap. 7, "The Early Crossovers," pp. 193-228 + notes. **[CP]**

chap. 8, "The King and His Court," pp. 229-55 + notes. **[CP]**

WEEK 16.

[if needed, we can schedule a class on Tues. May 6, last day of reading period.]

EXAM PERIOD CONTINUES

WEEK 17.

Tues. May 13, 2-5. Scheduled exam period. Class will meet in this period if previous attempts at make-up classes have failed.

MAY 16 (Friday), 12 noon: Final Projects and Journals due from Graduating Students.

MAY 19 (Monday), 5 p.m. Last date for all others to hand in Final Projects and Journals.

MUSIC 133: THE RISE AND FALL OF TIN PAN ALLEY

Subotnik: Spring, 2003

CONTENTS OF COURSE PACKETS

(complete citations given in syllabus and in articles themselves)

COURSE PACKET (1)

- Hayakawa, S.I., "Popular Songs vs. The Facts of Life"
Aristides [Joseph Epstein], "Life and Letters: I Like a Gershwin Tune"
Doctorow., E.L., "Standards" [1991]
Tyler, Linda L., "'Commerce and Poetry Hand in Hand': Music in American Department Stores, 1880-1930."
Groves, Robert W., "Americana As Revealed Through Old Tin Pan Alley Era Songs."
Hamm, Charles, "Genre, Performance, and Ideology in the Early Songs of Irving Berlin."
Pessen, Edward, "The Great Songwriters of Tin Pan Alley's Golden Age: A Social, Occupational, and aesthetic Inquiry."
Roell, Craig H., "The Development of Tin Pan Alley."
Pessen, Edward, "Two Kinds of Woman in the Tin Pan Alley Song of the 1920s and 1930s."
Pessen, Edward, "Tin Pan Alley's Many ways of Love 1920-1945."
Horowitz, David A., "The Perils of Commodity Fetishism: Tin Pan Alley's Portrait of the Romantic Marketplace, 1920-1942."
Hamm, Charles, "Towards a New Reading of Gershwin."
Baxendale, John, "...into another kind of life in which anything might happen. . ."
Riesman, David., "Listening to Popular Music."
Goldberg, Isaac, *Tin Pan Alley*.
 Introduction (G. Gershwin)
 Ch. 5: Rise of Tin Pan Alley
 Ch. 6: Rise of Tin Pan Alley: Ragtime
 Ch. 8: Ballyhoo (or, the Ungentle Art of Plugging).
 Ch. 9: King Jazz
 Jablonski, Edward, in Isaac Goldberg: "Supplement: From Sweet and Swing to Rock 'n' Roll."

COURSE PACKET (2)

- Furia, Philip, *Poets of Tin Pan Alley*:
 Ch. 1: Blah, Blah, Blah, Blah Love: Alley Standards
 Ch. 2: After the Ball: Early Alley
 Ch. 3: Ragged Meter Man: Irving Berlin
 Ch. 4: Ragged and Funny: Lyricists of the 1920s
 Ch. 5: Funny Valentine: Lorenz Hart
 Ch. 6: 'S Wonderful: Ira Gershwin
 Ch. 7: The Tinpantithesis of Poetry: Cole Porter
 [Ch. 8: Conventional Dithers: Oscar Hammerstein]
 Ch. 9: Paper Moons: Howard Dietz and Yip Harburg
 Ch. 10: Fine Romances: Dorothy Fields and Leo Robin
 [Ch. 11: Hip, Hooray, and Ballyhoo: Hollywood Lyricists]
 Ch. 12: Swingy Harlem Tunes: Jazz Lyricists
 Ch. 13: Midnight Sun: Johnny Mercer
Notes

Early, Gerald, “Devil in a Blues Dress.”

Whitfield, *In Search of Jewish Culture*:

“Musical Theater:

“Music”

“Race”

From Hamm, Charles, *Putting Popular Music in its Place*:

Ch. 1: “Modernist Narratives and Popular Music.”

Ch. 2: “Rock and the Facts of Life.”

Ch. 3: “Changing Patterns in Society and Music: The US Since World War II.”

From Kenneth J. Bindas 1992A:

Weinstein, Deena, “Rock is Youth/Youth is Rock.”

Warner, Charles, R. “The Role and Image of African Americans in Rock and Roll.”

Aquila, Richard, “The Homogenization of Early Rock and Roll.”

Contents Bindas 1992A

Contributors to Bindas 1992A

Ennis, Philip H., *The Seventh Stream*:

Ch. 6: The Streams Aligned.

Ch. 7: The Early Crossovers

Ch. 8: The King and His Court

OPTIONAL COURSE PACKET (3)

Hamm, Charles, *Yesterdays*:

Ch. 12: ‘The Old Home Ain’t What It Used to Be’; or, American Song in the Postwar Years.”

Ch. 13: ‘After the Ball’; or, The Birth of Tin Pan Alley

Ch. 14: ‘It’s Only a Paper Moon’; or, The Golden Years of Tin Pan Alley

Ch. 15: ‘Rock Around the Clock’; or, The Rise of Rock ‘n’ Roll

Ch. 16: ‘Sympathy for the Devil’; or The Age of Rock

JOHN HAY LIBRARY SAMPLE PROJECTS (courtesy of Rosemary Cullen)

1) Pick a year or a range of 2-3 years 1840-1960: what were the most popular songs? What does this say about the tastes and ideas of the period:

Useful source: Lax, Roger: *Great Song Thesaurus*.

2) Look at the songs and plays of Harrigan and Hart. What sort of picture do they give of the immigrant, urban New York of the 1880s and 1890s?

Useful sources:

Moody, Richard: *Dramas from the American Theatre 1762-1909*.

Moody, Richard: *Ned Harrigan: From Corlear's Hook to Herald Square*.

3) Choose one of these popular late 19th-20th century composers (most of whose names are not familiar today) and evaluate his/her work.

James A. Bland ("Carry Me Back to Old Virginny")

Paul Dresser ("On the Banks of the Wabash")

Charles K. Harris ("After the Ball")

James Thornton ("When You Were Sweet Sixteen")

Ernest R. Ball ("Will You Love Me in December as You Do in May?")

Carrie Jacobs Bond ("I Love You Truly")

Gus Edwards ("In My Merry Oldsmobile")

Fred Fisher ("Peg O' My Heart")

Joe Howard ("Hello, My Baby")

Egbert Van Alstyne ("Pretty Baby")

Harry Von Tilzer ("Put Your Arms Around Me Honey")

Percy Wenrich ("Moonlight Bay")

Harry Tierney ("Alice Blue Gown")

Richard Whiting ("Till We Meet Again")

Jimmy Monaco ("You Made Me Love You")

George W. Meyer ("For Me and My Gal")

Walter Donaldson ("Mammy")

Shelton Brooks ("Darktown Strutters Ball")

Milton Ager ("I Wonder What's Become of Sally")

Joe Burke ("Oh How I Miss You Tonight")

Con Conrad ("Ma! He's Making Eyes at Me")

J. Freed Coots ("Santa Claus is Coming to Town")

Ray Henderson ("Alabama Bound")

Jimmy McHugh ("I'm in the Mood for Love")

Joseph Meyer ("California Here I Come")

Harry Ruby ("Who's Sorry Now?")

Harry Warren ("I Only Have Eyes for You")

Mabel Wayne ("Ramona")

Harry M. Woods ("Side by Side")

Nacio Herb Brown ("Singing in the Rain")

Pete De Rose ("Deep Purple")

Jimmy Van Heusen ("But Beautiful")

Useful Sources: We have lots of lists of titles by these composers

Note: Do you think that to be a popular composer, it helps to be named "Harry"???

- 4) Pick a topic and trace it through popular sheet music:
 - Modern inventions (telephone, cars, airplanes, etc.)
 - Comic songs (“Yes, We Have No Bananas,” “Mairzy Doats,” etc.)
 - Orientalism in popular music (list of titles available)
 - Topical songs (fires, disasters, political events)
 - Alcohol and Prohibition
 - Nostalgia for the South
 - Attitudes towards various ethnic groups (African-American, Italian, Irish, German, etc.)
 - “Mother” songs; “Mammy” songs; “Baby” songs.
 - [Sports? One student a few years ago wrote about Baseball songs.]

- 5) Music relating to World Wars 1 and 2 is strikingly different.
 - What does this say about the changes in American society over thirty years?
 - Useful sources:
 - Most of the titles are in Josiah.
 - Subject search:
 - World War 1914-1918 Songs and Music
 - World War 1939-1945 Songs and Music American.
 - Rosemary has an article that talks about this a bit.

- 6) Film Music. There were many songs written specifically for films
 - Look at the Oscar winners from 1934 on (“The Continental”) and/or other original songs from films.
 - Useful source: Lax.

- 7) Look at the earliest published songs by major composers, before their first big hits.
 - Irving Berlin. Before “Alexander’s Ragime Band.”
 - Jerome Kern. Before “They Didn’t Believe Me.”
 - George Gershwin. Before “Swanee” (There aren’t many!)
 - Cole Porter. Before “An Old Fashioned Garden” (ditto)
 - Richard Rodgers. Before “Manhattan.”
 - Vincent Youmans. Before “Tea for Two.”

- 8) There are two great periods of African-American musical theatre and cabaret: 1898-1911 and the 1920s. Look at some of the works of African-American composers from either period.

- 9) Sheet music cover illustration is often as fascinating as the songs themselves. Color cover illustrations (after the period of color lithography in the 1840s and 1850s) began in the 1890s with the work of Gene Buck. What is the role of the illustrator in marketing and popularizing the music? Look at the works of illustrators from several period, or follow the work of a single illustrator. Some names are
 - Gene Buck; Starmer; Ben and Georgianna Harris (Ben Jorj)
 - Useful Source: Lists and Examples Available.

WORKING BIBLIOGRAPHY

This list should identify sources of all incomplete citations in Assignments. Items marked with * have been requested for reserve at Orwig Music Library. [CDs will be put on reserve over the course of the semester, as needed.]

Please note: this bibliography makes no claim to comprehensiveness. I am happy to provide you with other bibliographies that I have compiled if you ask me; these include a variety of song books and sources on a variety of topics, including musical theater, nineteenth-century song, racial issues, middlebrow culture, sentimentality.

- Armitage, Merle, ed., *George Gershwin*, with new introduction by Edward Jablonski (NY: Da Capo Press, 1995 [1938]). ISBN 0-306-80615-0.
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INSTRUCTIONS FOR FILLING OUT INDEX CARDS:

Subotnik: Musical Theater and Song Courses

Please use both sides of card. Please precede each answer with the number of that item. Please also answer in a way that I can understand the information without referring to this key. That is, don't write "Yes." Write "Can read music." Don't write "None." Write "No previous music courses." Etc. Please answer honestly; this is not a test. (Did I say that?)

- 1) Your **name**, last name first. Please add phonetic spelling if you think I need it (I do).
e.g. Subotnik, Rose: *Sue-BOT-nik*
- 2) **Box number** at Brown
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- 4) **phone number at Brown**
- 5) **phone number at home** or during vacations (this will be used ONLY if I run into problems of grading over spring vacation or during finals week. I do not give out or save home numbers.)
- 6) What **semester** is this for you at Brown (Write: __th Semester)
- 7) Actual or projected **major(s)**:
- 8) Name of your **high school** and its **location** (city or town and state).
- [9] List **previous or concurrent music courses**, with approximate dates, using numbers (if Brown) or topics (& tell where taken), if any] Include this information:
Have [not] had **Music 55** (when, with whom?).
Have [not] had **Music 56** (when, with whom?)
- [10] Indicate briefly the degree to which you can **read music**. (very well, fairly well, with difficulty, now learning, not at all, etc.)
- [11] List **instruments** you play if any, with **number of years** studied (or: picked up by ear, etc.)] Are you in the applied music program or studying with a teacher at Brown? What program, what teacher?
- [12] Describe **any vocal training or specialties** you may have (+ no. of years of study, if any. Are you in the applied music program or studying with a teacher at Brown? What program, what teacher?
- [13] If you are a **theater person**, give me some idea of your **experience in musical theater** (number of years, where, kinds of roles, some representative works, etc.)
- [14] Describe any **dance training or specialties** you may have (+ no. of years of study, if any. Are you studying dance now?)
- [15] List any **musical groups** (formal or informal) you belong to at Brown.
- [16] List briefly **other past musical training, experience, talent** relevant to this course.
- [17] List **non-music courses** you've taken which are relevant to this course. If there are too many to list, give me a summary of the kinds of courses and where.
- 15) Please give your **reason(s)** for taking this course. In particular, how would you characterize your interest in musical theater?