

MHL 591, 1920s American Music

Norton, office E301, phone 727-7051

Line number

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Office hours: MW 12:00-1:00 pm; TuTh 1:00-2:00; Fri by appointment only

This course explores various forms of 1920s classical, popular, and folk American music. Cultural/social context will be stressed.

Required texts:

- MHL 591 Course Pack available from Hayden Library Copy Center. Note: call ahead to see if a copy of the Pack is in stock before going to the Copy Center; you may need to order the pack, then pick it up approximately one hour after ordering.
- Other readings/listenings/viewings on reserve in Music Library.

Evaluation:

20% each Two in-class presentations, 30 minutes each

20% each Two short papers to accompany in-class presentations (8-10 pages each)

20% Final Exam

Final Exam Friday, May 7, 10:00-11:50 a.m.

General subject areas and provisional dates (course outline will be distributed after projects are assigned).

January 20

Intro

**January 22-Feb 5**

Introduction, timeline, general videos on 1920s, readings including NG recording and radio, chapters by Perrett and Tichi, Kirk

**Feb 10-Mar 4**

Art music: chapters by Watkins, Oja/Morgan, Oja, Lederman, Farwell, article in *The Strad*, Lahee

**March 9-April 1**

Pop music: Sanjek, Malone, NG Musical

Folk music: Arkell, Lornell, Densmore, Asheville Folk Festival

Religious: Reagon, Rodeheaver

April 6-May 4

Blues and jazz: Moore, NG Jazz, Oja, Schuller

Bibliography, course pack for MHL 591, 1920s American Music

Prof. Kay Norton, 727-7051, Music E 301

Excerpts from 4 *Grove Online* articles: (I-IV)

**I.** New Grove Jazz Online, "Recording," excerpts

By Gordon Mumma/Howard Rye, BK (I), Chris Sheridan (II, 1-3, 5-6), BK (II, 4, 7-9)

Recording, §I: Technological developments

1. The acoustical era: 1877-1925

(i) Cylinders and discs.

2. The electrical era: 1925-47

(i) Recordings for commercial distribution.

§II: History of jazz recording

1. Introduction.
2. Early recordings.
3. Major companies and the big bands.

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**II.** New Grove Music Online, “Radio,” excerpts

Siegfried Goslich, Rita H. Mead, Timothy Roberts/Joanna C. Lee

II. General history

The Americas

(ii) The USA.

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**III.** New Grove Music, “Musical [musical comedy, musical play],”

By John Snelson (1, 2(ii), 3(ii), 4, 5, bibliography), Andrew Lamb (2(i), 3(i))

2. To 1918. (i) History.

(i) History.

(ii) Approaches.

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**IV.** New Grove Music online “Jazz,” by Mark Tucker (text), Travis A. Jackson  
(bibliography)

4. The Jazz Age (1920–30).

Other sources:

Geoffrey Perrett. *America in the Twenties: A History*. New York: Simon and Schuster, 1982. 147-165; 508-513.

Elise K. Kirk. *Music at the White House: A History of the American Spirit*. Urbana: U of Illinois Press, 1986. 198-220; 392-395.

Andre Millard. *America On Record: A History of Recorded Sound*. Cambridge: Cambridge University Press, 1995. 136-175; 376-379.

Russell Sanjek. *American Popular Music and Its Business: The First Four Hundred Years*. Vol III, From 1900-1984. 74-90.

Gunther Schuller. *Early Jazz: Its Roots and Musical Development*. New York: Oxford U Press, 1986. 175-241; 386-389.

Glenn Watkins. *Pyramids at the Louvre: Music, Culture, and Collage from Stravinsky to the Postmodernists*. Cambridge, MA: Belknap/Harvard U Press, 1994. 187-212; 494-497.

Bernice Johnson Reagon, ed. *We’ll Understand It Better By and By*. Washington: Smithsonian Institution Press, 1992. by Reagon, 37-52; 59-61; 64-65; 343-349.

Other sources, cont. Norton, 1920s American Music

George O. Carney, ed. *The Sounds of People and Places: A Geography of American Folk and Popular Music*. Boston: Rowman and Littlefield, 1994. By Thomas Arkell, 55-62. By Christopher Lornell, 77-84.

Bill C. Malone. *Country Music U. S. A.: A Fifty-Year History by BCM*. Austin: University of TX Press for the American Folklore Society, 1968. 33-78.

Cecelia Tichi. *High Lonesome: The American Culture of Country Music*. Chapel Hill: Univ. of North Carolina Press, 1994. 1-50; 290-293.

Macdonald Smith Moore. *Yankee Blues: Musical Culture and American Identity*. Bloomington: Indiana U Press, 1985. 128-168; 190-197.

Robert P. Morgan, ed. *Modern Times: From World War I to the Present*. Englewood Cliffs, NJ: Prentice-Hall, 1993 (or Granada Group and Macmillan Press?). by Carol J. Oja, 206-230.

Permission denied by publisher. On reserve. Henry Charles Lahee. *Annals of Music in America: A Chronological Record . . .* Freeport, NY: Books for Libraries Press, 1922; repr. 1970.176-190.

Carol J. Oja. *Making Music Modern: New York in the 1920s*. Oxford: Oxford University press, 2000. 201-227; 297-310; 434-453.

Minna Lederman. *The Life and Death of a Small Magazine (Modern Music, 1924-1946)*. New York: Institute for the Studies of American Music, Brooklyn College of the City University of New York, 1983. xv-xvii; 3-21.

Arthur Farwell. “*Wanderjahre of a Revolutionist*” and *Other Essays on American Music*, ed. Thomas Stoner. Rochester, NY: University of Rochester Press, 1995. 235-241.

“Surviving in 1920s America, the Musical Art Quartet relied on a Network of Wealthy Patrons to Support Its work.” *The Strad* 108, no. 1282 (1 Feb 1997): 154-

Sources not included in course pack (web resources):

On the arts in the 1920s

<http://kclibrary.nhmccd.edu/decade20.html>

On Frances Densmore (collector of Native American music)

<http://www.music-cog.ohio-state.edu/Densmore>

On Homer Rodeheaver (white gospel recording artist)

[www.garlic.com/~tgracyk/rodeheaver.htm](http://www.garlic.com/~tgracyk/rodeheaver.htm)

On Mountain Dance and Folk Festival (1928), Asheville, NC

<http://www.folkheritage.org/75thannua.htm>