



Mus 506
American Music
Fall Semester
Dr. Ron Pen

AMERICAN MUSIC SYLLABUS AND COURSE INFORMATION

Office: 5-B Fine Arts Building
Office Hours: M,W 9:00-10:00 and by appointment
Phone: 257-8183 (office) 257-4008 (Niles Center)
(606) 527-3536 (Clark County, long distance)
Mailbox: Faculty mailbox located in 105 Fine Arts Building
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Textbook: Crawford, Richard. *America's Musical Life: A History*.
New York, NY: W.W. Norton, 2001 (0-393-04810-1)
Alexander, J. Heyward. *To Stretch Our Ears: A
Documentary History of America's Music*. New York, NY: W. W. Norton
& Co., 2002. (ISBN 0-393-97411-1)

Listening Set: *America's Music* Recordings (a three-CD set to
accompany the text)

Supplemental Reading: Marroco, W. Thomas and Gleason, Harold.
Music in America: An Anthology. New York: W.W. Norton and
Company, 1964. (Out of Print, available on reserve)

Other readings may be assigned and placed on course reserve. Other
recordings will be placed on reserve in the Listening Center of the
Little Fine Arts Library.

Class Meeting: The course will meet Monday, Wednesday, and
Friday from 2:00 to 2:50 in the Fine Arts Building, room 6 in
accordance with the University Schedule.

Final Examination: The final examination is scheduled for:
Wednesday, December 15 at 1:00 PM in FA 6

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Course Evaluation:

- 1) There will be a mid-term examination based on reading, listening, and class lecture/discussion covering material studied prior to the mid-term point.
- 2) There will be a final examination based on reading, listening, and class lecture/discussion covering the entire semester. While the emphasis will be on material covered since the mid-term exam, the examination will be comprehensive in terms of vocabulary, large questions, and concepts relating to the entire semester.
- 3) There will be two papers: **a)** a short (five-page documentation of a "multicultural field work" project) paper, and **b)** a final paper (approximately ten pages in length) that must address **one** of three options: You may choose to address **(a)** all of the six guiding questions **(b)** address one of the six central guiding questions in more depth **(c)** write a "Dear Rich," letter that addresses the strengths and weaknesses of the text written by Richard Crawford. **This final paper is due on Friday December 3** (one week before the last class of the semester).

Each of the requirements will be weighted as follows in the determination of the final grade:

Field Work Paper	25%
Final Paper	25%
Mid Term Exam	25%
Final Exam	25%

Class participation will be factored in the final grade in a subjective way, particularly in determining the fate of "borderline" grades. Active involvement in class discussion and regular attendance contribute significantly in the resolution of a final grade.

Schedule of Topics: The schedule of topics lists assignments for reading and listening, both of which should precede discussion in class. The listening is available on the three-CD set and additional

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class anthology recordings that will be placed on reserve in the Listening Center of the Lucille C. Little Fine Arts Library.

Plagiarism: It is, naturally, assumed that all of your work will represent your own work. All written work taken from reference sources must be properly cited and footnoted. Instances of cheating and plagiarism will be subject to University policy. Intellectual integrity is the cornerstone upon which the academy is founded.

Attendance Policy: In order to be successful in this class, you will need to attend regularly. Most of the material covered on the two examinations will be drawn from class lecture and discussion. You are adults, and I shall treat you as such--you are responsible for your attendance. I do not have a specific policy of deducting letter grades for unexcused absences--but I do value class participation and will reward you accordingly as grades are assigned...

Course Objective: The major objective in this course in the history of American music is to enable upper class undergraduate and graduate students to gain an unbiased appreciation of the diversity of American musical expression from the Puritan colonies to contemporary postmodernism, while developing a sense of the historical and social context for the music. The musical repertoire surveyed in the course will comprise a significant representation of vernacular folk and popular styles as well as art music expression.

The course approach will be directed by musicological, ethnomusicological, and folkloric methodology. While the music will be examined in terms of stylistic analysis and historical perspective, it will also be viewed from the perspective of cultural context. The course will survey customary oral tradition as well as music drawn from formal, written tradition. Richard Crawford's text has a particular focus on the **performance** of American music (as opposed to the compositions or the composers of the music)



Course Thesis: French economist and critic, Jacques Attali stated that:

For twenty-five centuries, Western knowledge has tried to look upon the world. It has failed to understand that the world is not for the beholding. It is for hearing. It is not legible, but audial...we must learn to judge a society more by its sounds, by its art, and by its festivals, than by its statistics. **Music is more than an object of study: it is a way of perceiving the world.**

-Noise (3-4)

SIX GUIDING QUESTIONS

The following questions will provide a basic framework from which to perceive American society and its place in the world.

1) **Melting Pot or Multicultural.** How did we become a culture of many cultures--"E pluribus unum"? The polyglot nature of American society produced many kinds of music, including that of "indigenous" Amerindians, African slaves, European immigrants in both vernacular and cultivated idioms, and the gradual assimilation of these varying types resulted in an aggregate of styles commonly called "American music." In light of the cultural diversity and multi-ethnic identities in contemporary culture, are we indeed, a "melting pot" society?

It is important to note that what is commonly referred to as "American music" really neglects important music from the other Americas--Canada, Latin America, and South America. The scope of this class, unfortunately, can not encompass these other American musics--This will be largely a "USian" survey. The course will include some examination of ethnic diversity within the U. S., and the fieldwork project can be used to further enhance this dimension.



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2) **Chaos and Order.** How does the tension between chaos and order--liberty and structure--manifest itself in American culture, history, and society? Music reflects the great experiments in democracy. How much individual liberty is there in the vocal melodies of shape note hymnody? How much freedom can there be in individual expression bound within the structure of jazz improvisation? How do the polytonality and polyrhythmic structures of Charles Ives reflect the tension between the flux of daily life and the formality of written musical composition? How does John Cage's aleatoric experimentation examine the nature of chaos and order in a musical universe?

3. **Sacred and Secular.** What has been the changing role of Providence in American life? For the Puritans of the seventeenth century, music was a way of life, a reflection of the theocracy that dictated American life. The "Great Awakenings" spawned the gradual evolution of revival songs, spirituals, gospel, and evangelical movements employing hymn-singing. Following the Civil War music developed in an almost totally secular direction, although contemporary religious movements, such as "Pentecostalism," "New Age," and "Charismatic" movements have borrowed from secular musical expression.

4. **Music as a mirror of society.** How does music illuminate the stresses of our society? From the revolutionary war song "Chester" of William Billings to the parlor songs of Stephen Foster to the intensity of Charlie Parker's "Klactoveedsedsteen," American music has both reflected and shaped the nature of America's changing life styles. Music can be viewed as the public forum for the negotiation of ideas.

5. **Racial Tension.** How has music served to reflect, acerbate, or relieve racial tension in America. American music is, in many ways, the audible history of racial integration in America. Blues, jazz, ragtime, minstrelsy, rap, gospel, rock, and country all reflect the exclusion, assimilation, and integration of the African American peoples. How has music served to construct a common identity? How has music served to maintain individual racial identity? What is the relationship between race and class? How might this dialogue be extended beyond black/white relations to Asian, Hispanic, Arabic cultural and historical relations?

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6. **Who are we?** How do we define our national identity in terms of our music. When does "music in America" become "American music"? In what ways is culture in the United States different than the other Americas--Latin America, Canada, and South America? How does the music serve to reflect and construct national identity?

- SCHEDULE OF TOPICS -

Date	Topic
8/25	Introduction
8/27	Listening Overview
8/30	The First Inhabitants--Amerindian culture Reading: Crawford 1-14, Alexander 3-11 Native American CD on reserve
9/1	Amerindian culture continued Listening: CD 1:25
9/3	Sacred Music: Old World Retentions and New World Adaptations. Metrical Psalmody. Read: Crawford 15-28, Alexander 13-26 Listening: CD 1: 1,2
9/6	LABOR DAY (Academic Holiday, Last swim and picnic!)
9/8	Psalmody, Singing Schools, Symmes sermon, Tufts and Walter, William Billings Read: Crawford 29-55, Alexander 27-37
9/10	William Billings and New England tunesmiths Listening: CD1:3,4,5
9/13	Recreation of a Singing School Read <i>Musics of Multicultural America</i> (on reserve) 1-20 and ONE chapter on a specific musical culture of your choice. Choose a musical community to document with a short (five page) paper and accompanying video, audiorecording, photography. See handout on project.


- 9/15 Oral Tradition: Song and Dance, the ballad
Read: Crawford 56-82
Listening: CD1:7,8
- 9/17 **NO CLASS** (Instructor is at Society for American Music Board Meeting). Formulate direction for fieldwork project.
- 9/20 Concert and Operatic Life in the Colonies
Read: Crawford 83-101, Alexander 38-62
Listening: CD 1:9
- 9/22 Federal art music: Gentleman Amateurs
Jefferson, Hopkinson, Franklin
Listening: Gentleman/ Amateur CD on reserve
- 9/24 African American Roots: oral traditions
Read: Crawford 102-124
Listening: African Roots CD on reserve
- 9/27 Education and Reform: Lowell Mason
Read: Crawford 125-155 Alexander 66-90
Listening: CD1:11
- 9/29 Free Day to "Catch Up"
- 10/1 **FALL BREAK** (academic holiday!)
- 10/4 The Fasola Folk: Rural hymnody
Reading: Crawford 156-172 Alexander 96-109
Listening: CD 1:12
- 10/6 The Theatre/Blackface Minstrelsy
Read: Crawford 173-220 Alexander 110-134
Listening: CD 1:13, 14, 15



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- 10/8 **MID SEMESTER EXAMINATION**
(October 18 is the midpoint of the semester)
- 10/11 Music Publishing and the Parlor Song
Reading: Crawford 221-271 Alexander 135-161
Listening: CD1: 16, 17,18, 19
- 10/13 Stephen Foster and Henry Clay Work
Listening: Foster/Work CD on Reserve
- 10/15 Discussion and Presentation of Fieldwork Projects
FIELD WORK PROJECTS ARE DUE
- 10/18 From the Battlefield to the Gazebo: The Band
Read: Crawford 272-292 Alexander 162-170
Listening: CD 1:20,
- 10/20 Dawning of Music in America: Heinrich,
Fry, Bristow and Dwight's Journal
Read: Crawford 293-330 Alexander 171-204
Listen: Heinrich/Fry/Bristow CD on Reserve
- 10/22 Classical Music: Gottschalk, Beach, McDowell
Read: Crawford 331-371
Listen: CD1:21,22, 23,24
- 10/25 The Critic in America: Dwight's Journal and the "Santa
Claus Symphony"
Readings on Reserve. Journalistic-style concert review
Due. Audience Reception and Taste Making in America.
- 10/27 African American: Roots to Flowers
Read: Crawford 407-428 Alexander 205-219
Listen: CD 1:26

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- 10/29 Hallowe'en: An Audeography
- 10/31 **HALLOWEEN** (Trick or Treat!)
- 11/1 Elections: The Intersection of Music and Politics
- 11/2 **PRESIDENTIAL ELECTIONS** (No Class, be sure to vote!)
- 11/3 Rise of the Music Industry
Read: Crawford 429-491 Alexander 296-312
Listen: CD 1:27, 28, 29 CD 2:1, 2, 3
- 11/5 To Stretch Our Ears: Charles Ives
Read: Crawford 495-523 Alexander 328-333
Listen: CD 2:4, 5, 6
- 11/8 Charles Ives, Continued
Listen: Charles Ives CD on Reserve
- 11/10 Come On and Hear: Early 20th Century
Read: Crawford 524-556 Alexander 334-347
Listen: CD 2:7,8,9,10,11
- 11/12 African American Popular Music
Read: Crawford 557-577 Alexander 348-356
Listen: CD 2:12, 13
- 11/15 Porgy and Bess -- American grand opera?
Listen: Porgy/Gullah CD on Reserve
- 11/17 The Rise of American Opera
Guest Lecture by Tedrin Lindsay
- 11/19 The Birthright of Us All: Classical Music and the
Depression--Populism
Read: text: Crawford 580-596 Alexander 359-381
Listen: CD 2:14, 15

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11/22 All That is Native and Fine: Folk Music
Read: Crawford 597-618
Alexander 382-393
Listen: CD 2:16, 17

11/24 Thanksgiving Eve (No class)

THANKSGIVING BREAK (11/2528)



11/29 It Don't Mean a Thing--if it ain't got that Swing:
Jazz and the Harlem Renaissance
Read: Crawford 619-663 Alexander 394-413
Listen: CD 2:18, 19, 20, 21, CD 3:1

12/1 Age of the American Musical
Read: Crawford 664-688 Alexander 414-417
Listen: CD 3:3,4,5

12/3 Popular Music Industry: Rock, Country, Blues, Gospel
Read: Crawford 714-735, 778-798 Alexander 434-450
Listen: CD 3:9,10,11
FINAL PAPER IS DUE

12/6 Minimalism and Postmodernism: Glass, Reich, and
Adams
Read: Crawford 813-836 Alexander 464-471
Listen: CD 3:17,18

12/8 End of the Long and Winding Road: Conclusions
Read: Crawford 853-859 Alexander 472-491
Listen: CD 3:15, 16, 19, 20

12/10 Free Day to Catch Up, Review, Conclusions

12/15 **FINAL EXAMINATION at 1:00 PM**