

Music 399a: Studies in Twentieth-Century American Music

MW 11:30-12:45, SML 106. Visions of America: Competing concepts of musical style and purpose in the United States in the first half of the twentieth century. We examine some stylistic and cultural bases of both "art" and "popular" music and their often uneasy interrelationships. This is neither a survey course nor one concerned with mastering a body of "facts." Nor is it preoccupied with coming to aesthetic value judgments. Instead, it is a course in applying critical thinking and analysis to some very familiar musical styles: asking hard questions of differing—and highly representative—twentieth-century repertoires. Areas covered include Ives (Second Symphony, Concord Sonata, and other works); early blues and jazz (Bessie Smith, Robert Johnson; King Oliver, Louis Armstrong, Duke Ellington, and others); Copland (Third Symphony); Broadway and popular song—Jerome Kern (*Show Boat*) and Richard Rodgers (*South Pacific*). Some main questions to be faced are: What aesthetic/contextual/analytical tools do we need to "understand" differing pieces of music that spring from or respond to markedly differing/diverse American subcultures? What are our presuppositions in listening to any of these musics, and to what extent might we profit by examining these presuppositions critically?

The course will also make use of resources in Yale's music collection: the Charles Ives manuscripts and papers; and the Historical Sound Recordings Collection.

Required Purchases

Ives, Charles E. *Essays before a Sonata, The Majority, and Other Writings by Charles Ives*. Ed. Howard Boatwright (the *Essays* originally privately printed, 1920). New York: Norton, 1961 (with subsequent reprints).

Michener, James, *Tales of the South Pacific* (1946)

There will also be some photocopying expenses as the semester proceeds. The course requires you to read not only the required-purchase materials but also some other written material, to be placed on reserve or made available to you in other formats. You will often be asked to be prepared to discuss in class an article that you have read.

Closer Description

This is a course devoted to ideas, reading, thinking, discussion, and controversy. You will be assigned only a few pieces to which to listen, but we shall consider many of them in some detail, as springboards for thought. Most of the material is from the years 1910-1950. This course stresses critical thinking, the examination of our own judgmental axioms, and the clear presentation of ideas in written and spoken form.

This course will have neither a midterm nor a final exam.

As essentially a “thinking” course, the requirements for the student will be:

- **Accomplishing the assigned listening and reading on time.**
- **Class attendance and individual participation in discussions: both will be required and will be considered in the assigning of a final grade. (30% of final grade.)**
- **Three 7-10-page essays, 2500-3000 words each (more information to be provided during the semester). All three must be completed in order to pass the course. (Together, 50% of the final grade.)**
 - **Charles Ives Project (scores, manuscripts): comparison of a printed piece of music (or extract) with the available manuscript sources (Yale Music Library: Charles Ives Collection). DUE 6 OCTOBER.**
 - **Blues/Jazz Project (recordings): Comparison of multiple recordings or covers of an individual piece—or an essay on one or more pieces by Robert Johnson. DUE 3 NOVEMBER.**
 - **South Pacific project: Michener to Broadway to Hollywood [twice]. DUE EITHER DURING READING PERIOD OR EXAM WEEK (to be determined).**
- **Five much briefer e-mail responses or reactions—normally about two paragraphs in length—to selected pieces from the assigned reading. (Together, 20% of the final grade. All five must be accomplished and received by the due dates and times in order to receive full credit. Additionally, all five must be completed to receive an A in the course.) Send to: james.hepokoski@yale.edu.**
 - **Burkholder on Ives’s Second Symphony (“Top-Ten Points”)**
 - **Sherwood/Feder Debate (on Ives’s personality)**
 - **Metzer (on Ives’s Construction of His Childhood)**
 - **Sante (on Blues and Robert Johnson)**
 - **Crist and Pollack on Copland: Politics and Identity Issues.**

This course invites (and expects) classroom discussion and your active participation in it. You will be often be given aesthetic, analytical, or cultural questions to prepare to discuss as a group during the next class. While often preserving a lecture-format, the class (as befits the subject) will frequently be opened for “democratic” participation. Total agreement on any important point will (I hope) be rare.

In order to stress the diversity of varying American subcultures, this course deals with a selection of widely differing musics and aesthetics, chosen, in part, to display maximal contrast with each other. Each of us might feel most comfortable with a different segment of the assigned music; few of us will feel “at home” with it all. We shall try to deal with all of these styles on a plane of equal sympathy and understanding—as case studies in characteristically American music. One goal is to avoid evaluating one style by using the criteria or norms of a differing style. (In many instances, “evaluation” may be beside the point.)

CLASS SESSIONS: INITIAL PLAN
(THIS PLAN MAY BE MODIFIED AS THE SEMESTER PROCEEDS)

Rather than laying out all of the assignments in advance, we shall retain some flexibility in proceeding through the semester. The plan below represents the initial formulation.

For each session: normally, at least one or two individual pieces of listening will be assigned, as announced in class—things on which to focus for the next session—along with a few readings.

The listening for each session will be drawn from the Listening Assignments on pp. 5-6. Most of the selections are on reserve in the Music Library and will also be available on line at the Virtual Concert Hall.

The readings will be taken from the Selected Bibliography, pp. 7-10 (* and **). You will be asked to react or respond via e-mail to five or six of these readings. (See p. 2 above.) Readings are placed on reserve or made available to you in photocopy format.

W	3 Sep	Course Introduction and Ives	
M	8 Sep	Ives (“Alcotts” from the “Concord” Sonata)	
W	10 Sep	Ives (Second Symphony)	
M	15 Sep	Ives (Second Symphony – <i>Fourth of July</i>)	
W	17 Sep	Yale’s Ives Manuscript Collection	
M	22 Sep	Ives (“Emerson” from the “Concord” Sonata; <i>Essays before a Sonata</i>)	
W	24 Sep	Ives (<i>Essays</i> : “Prologue” / Epilogue”)	
M	29 Sep	Ives (Conclusion)	

W	1 Oct	Blues	
M	6 Oct	Blues (transcriptions, etc.)	IVES PROJECT PAPER DUE
W	8 Oct	Blues	
M	13 Oct	Blues: Robert Johnson	
W	15 Oct	Blues: Robert Johnson (and covers)	
M	20 Oct	1920s jazz (King Oliver, etc.)	
W	22 Oct	1920s jazz (King Oliver, Duke Ellington, etc.)	
M	27 Oct	1920s jazz (Duke Ellington)	

W 29 Oct Tin Pan Alley (Kern: *Show Boat*)

M 3 Nov Tin Pan Alley (Kern: *Show Boat*) ~~BLUES/JAZZ PROJECT PAPER DUE~~

W 5 Nov Copland (Introduction and Third Symphony)

M 10 Nov Copland (Third Symphony) BLUES/JAZZ PROJECT

W 12 Nov NO CLASS MEETING

M 17 Nov Copland (Third Symphony; *Fanfare for the Common Man*)

W 19 Nov Rodgers and Hammerstein (*South Pacific*)

FALL RECESS

M 1 Dec Rodgers and Hammerstein (*South Pacific*)

W 3 Dec Rodgers and Hammerstein (*South Pacific*)

SOUTH PACIFIC PROJECT PAPER DUE

Date to be determined (Reading Period or Exam Week): final class session: papers read on *South Pacific*.

LISTENING ASSIGNMENTS

CHARLES IVES

- Piano Sonata No. 2, "Concord, Mass" (c. 1916-19, rev. 1920s-1940s)
- Symphony No. 2 (1899-1902 and c. 1907-09)
- *The Fourth of July* (Third movement of *A Symphony: New England Holidays*) ([1912]; c. 1914-18; rev. c. 1930-31)
- Violin Sonata No. 2 (assembled c. 1914-17, rev. c. 1920-21)
- Violin Sonata No. 4 (assembled c. 1914-16)
- Eleven Selected Songs [follow the texts]
 - "At the River" (arr. 1916)
 - (compare with Aaron Copland, "At the River" from *Old American Songs, II* [1952])
 - "The New River" (1914-15; rev. 1921?)
 - "The Things Our Fathers Loved" (1917)
 - "The Greatest Man" (1921)
 - "Tom Sails Away" (1917)
 - "Remembrance" (arr. 1921 [based on orch. piece, *The Pond*, c. 1906, 1912-16])
 - "A Song for Anything" (c. 1921) [three stanzas—three different texts—with breaks between them]
 - "Majority" (arr. 1921 [based on a choral work, "The Masses," c. 1916, 1920-21])
 - "Nov. 2, 1920 (An Election)" (c. 1921)
 - "He is There!" (1917)
 - "They Are There!" (adapted 1942)
- Samplings from "Ives Plays Ives" (The Complete Recordings of Charles Ives at the Piano [1933-1948]) CRI CD 810 (released 1999). These four selections were recorded on 24 April 1943:
 - "They Are There!"—take one (abandoned; 1:59)
 - "They Are There!"—take two (3:30)
 - "They Are There!"—take three (2:44)
 - "The Alcotts" (5:02)

BLUES (1920s; 1930s)

- *Legends of the Blues: Volume One* [anthology: Blind Lemon Jefferson, Mississippi John Hurt, Blind Willie Johnson, Lonnie Johnson, Leroy Carr, Peetie Wheatstraw, Big Bill Broonzy, Muddy Waters, and others. Columbia CD, CK 46215 ('Roots 'n' Blues' Series, 1990)]
- Bessie Smith:
 - "Yellow Dog Blues" (recorded 5 May 1925) (with Henderson's Hot Six, including Joe Smith, cornet; Charlie Green, trombone; Buster Bailey, clarinet; Coleman Hawkins, tenor saxophone; Fletcher Henderson, piano; Charlie Dixon, banjo)
 - "St Louis Blues" (14 January 1925) (w/Louis Armstrong, cornet)
 - "Reckless Blues" (14 January 1925) (w/Louis Armstrong)
- Selections from *Robert Johnson: The Complete Recordings*. [2 Columbia CD's, C2K 46222 ('Roots 'n' Blues' Series, 1990)]

EARLY JAZZ

- King Oliver, Louis Armstrong, etc., “Dippermouth Blues” / “Sugarfoot Stomp”
 - Multiple recordings from April 1923 onward (King Oliver, Fletcher Henderson, and others) (exact recordings to be announced)
- Duke Ellington, et al., from the later 1920s through the 1940s. Multiple recordings of:
 - “East St. Louis Toodle-oo”
 - “Black and Tan Fantasy”
 - “The Mooche”
 - “Mood Indigo”

JEROME KERN: *SHOW BOAT* (1927)

- *Show Boat* (1988 restoration of 1927 version; London Sinfonietta, John McGlinn, conductor; Frederica von Stade, Jerry Hadley, Teresa Stratas, etc. Angel compact disc: A23 0 777 7 49108 2 8)
- SELECTIONS: MULTIPLE RECORDINGS OF:
 - “Cotton Blossom” (the opening number)
 - “Ol’ Man River”
 - “Can’t Help Lovin’ Dat Man”

AARON COPLAND

- Suite from *Our Town* (from film score, 1940)
- Fanfare for the Common Man (1942)
- Symphony No. 3 (1944-46)

RODGERS AND HAMMERSTEIN: *SOUTH PACIFIC* (1949)

- Original Broadway Cast Recording (1949) (Sony Classics SK 60722; orig. produced by Goddard Lieberson, Columbia), Mary Martin, Ezio Pinza.
 - Includes “Bonus Tracks”: “Loneliness of Evening”; “My Girl Back Home”; Bali Ha’i”; Symphonic Scenario.
- Film Version of *South Pacific* (Twentieth-Century Fox, March 1958; dir. Joshua Logan, with Rossano Brazzi and Mitzi Gaynor) and Soundtrack from that movie
- Selections from *South Pacific* (1986--CBS Compact Disc MK 42205; London Symphony Orchestra, Jonathan Tunick, conductor; Kiri Te Kanawa, Jose Carreras, etc.)
- Second Film Version (television production, 2001), *Rodgers and Hammerstein’s South Pacific* (dir. Richard Pearce, with Glenn Close, Rade Sherbedgia, Harry Connick, Jr., etc.)

Selected Bibliography

(* = probable reading assignments)
(** = assigned and written reaction due)

Charles Ives

*Ives, Charles E. *Essays before a Sonata*, (1920). Rpt., ed. Howard Boatwright. New York: Norton, 1961 (with subsequent reprints).

We shall read at least:

["Foreword" and Introductory Note," pp. vii-xxiv.]
 "Author's Preface," pp. xxv.
 "Prologue," pp. 3-8.
 "Emerson," pp. 11-42.
 "The Alcotts," pp. 45-48.
 "Epilogue," pp. 70-102

*Ives, Charles E. *Memos*. Ed. John Kirkpatrick. New York: Norton, 1972. Samples:

12: on his father, pp. 44-48.
 15: on the Second Symphony, pp. 51-54.
 30: on the Concord Sonata, pp. 79-83.
 37: on *The Fourth of July*, pp. 104-06.
 43: on his father and wife, pp. 114-15.
 44: on Yale and Horatio Parker, pp. 115-16.
 52: on music and business, pp. 130-31.
 53: on gospel hymns, pp. 131-33.
 54: on emasculating America for money, pp. 133-36.
 Appendix 7: "Memos about the *Concord Sonata*," pp. 185-97.

 Baron, Carol, review of J. Peter Burkholder, *All Made of Tunes*. *Journal of the American Musicological Society* 53 (2000), 437-44.

Block Geoffrey. *Ives: Concord Sonata: Piano Sonata No. 2*. Cambridge: Cambridge Univ. Press, 1997.

Burkholder, J. Peter. *All Made of Tunes: Charles Ives and the Uses of Musical Borrowing*. New Haven: Yale Univ. Press, 1995.

Burkholder, J. Peter. *Charles Ives: The Ideas behind the Music*. New Haven: Yale Univ. Press, 1985.

*Burkholder, J. Peter. "Ives, Charles (Edward)." *The New Grove Dictionary of Music and Musicians*. 2nd ed. Ed. Stanley Sadie and John Tyrell. London: Macmillan, 2001. 12: 685-713.

- **Burkholder, J. Peter.** "'Quotation' and Paraphrase in Ives's Second Symphony." *19th-Century Music* 11 (1987), 3-25.
- Burkholder, J. Peter. "The Organist in Ives." *Journal of the American Musicological Society* 55 (2001), 255-310.
- *Feder, Stuart. *Charles Ives: "My Father's Song."* New Haven: Yale Univ. Press, 1992. Samples:
- *"Prologue: Remembrance," pp. 1-5.
 - Ch. 6, "Boyhood and Its Veneration," pp. 85-102.
 - Ch. 9, "At Yale: Music and Musicians," pp. 131-50.
 - *Ch. 19, "Shadow on the Grass," pp. 284-91.
- Feder, Stuart. *The Life of Charles Ives.* Cambridge: Cambridge Univ. Press, 1999.
- Henderson, Clayton W. *The Charles Ives Tunebook.* Bibliographies in American Music 14. Warren, Mich: Harmonie Park Press, 1990.
- *Hepokoski, James. "Temps perdu." *The Musical Times*, Vol. 135 (December 1994), 746- 51.
- **Metzer, Bruce,** "'We Boys': Childhood in the Music of Charles Ives," *19th-Century Music* 21 (1997), 77-95.
- Perlis, Vivian. *Charles Ives Remembered: An Oral History.* New Haven: Yale Univ. Press, 1974; rpt. Urbana: Univ. Of Illinois Press, 2002.
- Rossiter, Frank. *Charles Ives and His America.* New York: Liveright, 1975.
- Sherwood, Gayle. *Charles Ives: A Guide to Research.* New York: Routledge, 2002.
- **Sherwood, Gayle.** "Charles Ives and 'Our National Malady.'" *Journal of the American Musicological Society* 54 (2001), 555-84. [cf. above, Feder, Ch. 19, "Shadow on the Grass"]
- **Stuart Feder,** "Heard Melodies are Sweet ('But Those Unheard Are Sweeter'): A Response to Gayle Sherwood." *Journal of the American Musicological Society* 54 (2001), 627-41.
 - **Gayle Sherwood,** "Ives and Neuraesthesia: A Response to Stuart Feder," *Journal of the American Musicological Society* 54 (2001), 641-44.
- Sinclair, James B. *A Descriptive Catalogue of the Music of Charles Ives.* New Haven: Yale Univ. Press, 1999.
- *Sinclair, James B., Gayle Sherwood, and J. Peter Burkholder.** "Ives, Charles: Works." *The New Grove Dictionary of Music and Musicians.* 2nd ed. Ed. Stanley Sadie and John Tyrell. London: Macmillan, 2001. 12: 695-709.

Blues; Robert Johnson; etc.

*Kernfield, Barry, and Allan F. Moore. "Blues Progression." *The New Grove Dictionary of Music and Musicians*. 2nd ed. Ed. Stanley Sadie and John Tyrell. London: Macmillan, 2001. 3: 737-38.

*Marcus, Greil. "Robert Johnson" from *Mystery Train: Images of America in Rock 'n' Roll Music*, 3rd rev. ed. New York: Dutton, 1990. Pp. 19-35.

*Oliver, Paul. "Blues." *The New Grove Dictionary of Music and Musicians*. 2nd ed. Ed. Stanley Sadie and John Tyrell. London: Macmillan, 2001. 3: 730-37.

Russell, T. *The Blues: From Robert Johnson to Robert Gray*. London, 1997.

**Sante, Luc. "The Genius of Blues." *The New York Review of Books*. 11 August 1994. Pp. 46-52 (review of Peter Guralnick, *Searching for Robert Johnson* and related books).

Duke Ellington (1920s)

*Tucker, Mark. From *Ellington: The Early Years*. Urbana and Chicago: Univ. of Illinois Press, 1991. Pp. 219-58 ("Hot Jazz," including remarks on several pieces ["East St. Louis Toodle-oo" on pp. 248-58]).

Jerome Kern, Tin Pan Alley, etc.

*Furia, Philip. *The Poets of Tin Pan Alley*. New York: Oxford, 1990.

Ch. 1, "Blah, Blah, Blah, Blah, Love: Alley Standards," pp. 3-18.

Ch. 8, "Conventional Dithers: Oscar Hammerstein," pp. 181-94.

Aaron Copland

*Butterworth, Neil. "The Third Symphony" from *The Music of Aaron Copland* (Gloucester: Toccata Press, 1985), pp. 103-11 [includes much of Copland's program notes and analysis from the premiere].

*Copland, Aaron, and Vivian Perlis. From *Copland Since 1943*. New York: St. Martin's Press, 1989. Pp. 60-73 [on the *Third Symphony*].

Crist, Elizabeth Bergman. "Aaron Copland's Third Symphony from Sketch to Score," *The Journal of Musicology* 18 (2001) 377-405.

**Crist, Elizabeth Bergman. "Critical politics: the reception history of Aaron Copland's Third Symphony." *The Musical Quarterly* 85 (2001), 232-63.

Crist, Elizabeth Bergman. "Copland and the Popular Front." *Journal of the American Musicological Society*, 56 (2003), 000-000.

**Pollack, Howard. *Aaron Copland*. New York: Henry Holt, 1999. Pp. 270-87 [politics, 1930s and 1940s], pp. 410-19 [on the Third Symphony], pp. 518-31 ("Identity Issues").

*Pollack, Howard. "Copland, Aaron." *The New Grove Dictionary of Music and Musicians*. 2nd ed. Ed. Stanley Sadie and John Tyrell. London: Macmillan, 2001. 6: 398-406.

Richard Rodgers

*Block, Geoffrey. "Rodgers, Richard (Charles)." *The New Grove Dictionary of Music and Musicians*. 2nd ed. Ed. Stanley Sadie and John Tyrell. London: Macmillan, 2001. 21: 494-97.

*James Michener, *Four Stories from Tales of the South Pacific*

main sources for the musical:

a) "Our Heroine" (106-32)

b) "Fo' Dolla" (152-216)

and minor sources:

c) "An Officer and a Gentleman" (40-58)

d) "A Boar's Tooth" (232-52)

*Hammerstein and Logan, *South Pacific* (book; i.e., text of the Broadway musical: on reserve).

*Block, Geoffrey, ed. Brief articles anthologized in *The Richard Rodgers Reader*. New York: Oxford Univ. Press, 2002:

Gerald Mast, from "As Corny as Kansas in August" [1987], pp. 87-[at least] 94 and 100-04.

Joshua Logan, "What Is a Richard Rodgers?" [1976], pp. 133-46 [on *South Pacific*].

Mary Martin, "There's Hope for Everyone" [1976], pp. 146-52 [on *South Pacific*].

George Jean Nathan, "The Musical Stage" [1953], pp. 163-67 [reactions to R&H]

Leonard Bernstein, "Moving in the Direction of Opera" [1959], pp. 167-72.

Winthrop Sargent, from "You Can't Force It" [1961], at least pp. 202-08.

Rodgers: "How to Write Music in No Easy Lessons" [1939], pp. 261-65.

Rodgers: "'Introduction' (with Oscar Hammerstein) to *The Rodgers and Hammerstein Song Book*" [1958], pp. 281-84.

Rodgers: "Hammerstein: Words by Rodgers" [1960], pp. 284-89.

Rodgers: "Opera and Broadway" [1961], pp. 289-93.

Rodgers: "A Composer Looks at His Lyricists" [1967], pp. 299-303.

Rodgers: "Reminiscences of Richard Rodgers" [1969], pp. 311-17 [on *South Pacific*].

Green, Stanley, ed. *Rodgers and Hammerstein Fact Book*. Rev. ed. New York: Lynn Farnol Group, 1980. Pp. 560-78 [cataloguing *South Pacific* performances].