

REQUIRED PURCHASESCharles E. Ives, Essays before a Sonata.Aaron Copland, The New Music 1900-1960.Irving L. Sablosky, American Music (a volume of the Chicago History of American Civilization)HIGHLY RECOMMENDED PURCHASES (from which extensive required reading is drawn)Frank Tirro, Jazz: A HistoryJames Michener, Tales of the South Pacific

THIS SYLLABUS contains the schedule of classes and listening and reading assignments. In addition to the required-purchase and recommended-purchase reading you are expected to be familiar with several other written accounts and essays (see pp. 5ff below). Some of these readings are marked with an asterisk in the assignments (*): these require to be summarized in written outline form and handed in by certain dates (see pp. 3 and 5ff below).

The course invites (indeed, expects) classroom discussion and your active participation in it. You will often be given aesthetic, analytical, or cultural questions to consider and prepare to discuss as a group during the next class. While preserving a fundamental lecture-format, the class (as befits the subject) will frequently be opened for "democratic" participation. Discussion, should it prove fruitful, may constitute the closing 15-25 minutes of some of the classes. Total agreement on any important point will probably be rare.

N.B. This course deals with an unusually wide selection of differing (some have argued, contradictory) musics and aesthetics. 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. The purpose of this course is to try to deal with all of these styles objectively and maturely (i.e., in the classically "disinterested" manner) -- on a plane of equal sympathy and understanding. The merits of this approach, as opposed to the voicing of fashionably entrenched value judgments and displays of individual "taste," will, I trust, be evident soon after the course begins.

Your FINAL GRADE will be based on the compiled results of several indices:

2 short, "FACTUAL" QUIZZES	20%
1 Jazz LISTENING I.D. QUIZ	10%
ASSIGNED WORK (*SUMMARIES, CLASS DISCUSSION, etc.)	15%
MIDTERM PAPER	20%
FINAL EXAM	35%

Office hours: Mon 11-12, Tues 2:30-3:30, or by appointment. I would be pleased to discuss any aspect of the course that concerns, puzzles, or interests you. Please stop by (if only for a chat) at least once.

Th 2/5 Introductory: Recurrent Intellectual Concepts in America's Cultural History
 T 2/10 Introductory: Examples of 19th-Century Music

COMPOSITIONS OF AN UNKNOWN INNOVATOR

Th 2/12 Ives
 T 2/17 Ives
 Th 2/19 Ives
 T 2/24 Ives
 Th 2/26 Ives

THE JAZZ AGE: THE 1920's

T 3/3 Sissie and Blake's Shuffle Along [QUIZ #1]
 Th 3/5 Shuffle Along; Blues
 T 3/10 Blues

INSERTION: WHITE ADAPTATIONS OF THE JAZZ IDIOM

Th 3/12 Gershwin's Rhapsody; Copland's Piano Concerto
 T 3/17 Kern's Show Boat
 Th 3/19 Ellington in the '20's and '30's; Henderson; Goodman; Swing [MIDTERM PAPER DUE]

THE SEARCH FOR AN AMERICAN CLASSICAL IDIOM: THE 1930's and EARLY 40's

T 3/31 Copland [et al.]
 Th 4/2 Copland [JAZZ LISTENING I.D. QUIZ]
 T 4/7 Copland

INSERTION: A BROADWAY MUSICAL OF THE LATE 1940's

Th 4/9 Rodgers and Hammerstein's South Pacific
 T 4/14 South Pacific
 Th 4/16 South Pacific

COPLAND IN THE 1950's

T 4/21 The Tender Land [QUIZ #2]
 Th 4/23 The Tender Land [and Barber's Knoxville]
 T 4/28 Connotations

AMERICA AND THE POST-WW II AVANT-GARDE: ANOTHER INNOVATOR

Th 4/30 Carter
 T 5/5 Carter
 Th 5/7 Carter
 T 5/12 Carter

FINAL EXAM

A NOTE ON THE ASSIGNED READING

Instead of following a regimented schedule for the "larger" reading assignments, you might prefer to begin this reading as soon as possible and gnaw away at it in spare moments. (I recommend beginning the first of these books immediately.)

SINCE MUCH OF THE CLASS DEPENDS UPON GROUP DISCUSSION OF THE ASSIGNMENTS, IT IS ESSENTIAL THAT YOU COMPLETE THIS READING (as well as the remainder of the assignments on the following pages) BEFORE THE DEADLINE.

Here, then, are the major reading projects that do not require formal outlines:

<u>Assignment</u>	<u>Finish reading before:</u>
1. Ives, <u>Essays before a Sonata</u> , pp. 3-102	19 February
2. Sablonsky, <u>American Music</u> (185 pp.--complete)	10 March
3. Copland, <u>The New Music</u> , pp. 97-168	31 March (read during Spring Break)
4. Michener, 2 stories from <u>Tales of the South Pacific</u>	9 April
a) "Our Heroine" (106-32)	
b) "Fo' Dolla" (156-216)	
also recommended [c) "An Officer and a Gentleman" (40-58)	
d) "A Boar's Tooth" (232-52)	
5. Hammerstein and Logan, <u>South Pacific</u> [book](273-366)	9 April

Four assigned readings on reserve for which the submission of a written sentence-outline (*) is required

*1. Van Wyck Brooks, "America's Coming of Age: 'Highbrow and Lowbrow.'" <u>DUE</u> 12 Feb
*2. Deems Taylor, "Music" [1921] 19 Feb
*3. Deems Taylor, "Music" [1938] 7 April
*4. Theodor Adorno, "Popular Music" 16 April

THE WRITTEN PAPER: INFORMATION (More information will be given later)

1. This is not, properly speaking, a "research paper," insofar as it will demand very little, if any, library "research." Its aim:
 - a) to replace the usual midterm exam,
 - b) to confront basic questions of the course in an organized way,
 - c) to immerse oneself more deeply into certain issues than is possible in class,
 - d) to exercise the fundamental skills of self-expression on paper.

2. 8 pp. minimum; typed; double-spaced; not on corrugated bond, please. (Try to keep your paper fairly close to the page minimum.)

3. Although I am open to other topic proposals, I suggest that you write the paper (due on or before 3/19) on one of two topics:
 - a) A penetrating critique or book review of Sablonsky's American Music, showing (I suppose) your awareness of the problems that Ives faced, Brooks's diagnosis of the American cultural dilemma, Taylor's critique of American musical culture, etc.

 - b) "Ives's Technique as a Communicator of 'Substance.'" A brief but incisive musical discussion of any section or piece of Ives's music not specifically analyzed in class, and the relating of your findings to his aesthetics in Essays before a Sonata.

ASSIGNMENTS

[I am assuming your prior familiarity with some Foster songs, Sousa marches, and Joplin rags.]

- 5 Feb-10 Feb Listening (ca. 75 minutes total: should be heard at least twice)
 Anthony Phillip Heinrich: "Barbecue Divertimento" (ca. 1823) /SLP 9064/
 Louis Moreau Gottschalk: "The Banjo" (1854-55)
 "Souvenir de Porto Rico"
 "The Union" (1862)
 Horatio Parker: 2 excerpts from Hora novissima (1892)
 a) No. 1, Intr. and Chorus, "Hora novissima."
 b) No. 2, Quartet "Hic breve vivitur"
 Edward MacDowell: Woodland Sketches, Op. 51, (at least Nos 1-5)
- Reading
 Begin Sablonsky's American Music (the more of the first few chapters you can bite off at one or two sittings, the better!) [Must be completed by March 10]
 *Van Wyck Brooks, "America's Coming of Age" "Highbrow and Lowbrow."
 (RESERVE) [outline due 12 Feb]
- 12 Feb-17 Feb Listening (ca. 45 minutes)
 Ives: The Celestial Railroad
 Ives: Piano Sonata No. 2, "Concord, Mass." (1911-15)
- Reading
 *Deems Taylor, "Music" from Civilization in the United States: An Inquiry by Thirty Americans [1921], ed. Harold E. Stearns, pp. 199-214 (RESERVE) [outline due 24 Feb]
 Begin: Ives, Essays before a Sonata (1919-20), complete, pp. 3-102.
 [Should be completed before 19 Feb]
- 19 Feb-26 Feb Listening
 Ives: String Quartet No. 2 (1913)
 Ives: Symphony No. 4 (1910-16)
- Reading
 Ives: Memos, pp. 64-67 [Fourth Symphony] (RESERVE)
 Elliott Carter: "The Case of Mr. Ives" (1939) "Ives Today: His Vision and Challenge" (1944) from The Writings of Elliott Carter, pp. 48-51, 98-102.
- 3 Mar Listening
 Sissle and Blake: Shuffle Along (1921)
- Reading
 Tirro, Jazz: A History, Ch. 4, "Ragtime," pp. 88-113.
 Robert Kimball, jacket notes to Shuffle Along

5 Mar

Listening (ca. 42 min.--listed here by performer, not composer)

Ma Rainey: "Traveling Blues" (1929) /LP 4625 v.4/

Bessie Smith: "Down Hearted Blues" (1923) /LP 4624 v.1/

Bessie Smith: "Jailhouse Blues" (1923) /LP 4624 v.1/

Bessie Smith: "St. Louis Blues" (1925) (w/Louis Armstrong, tpt.) /LP 4624 v.1/

Bessie Smith: "Yellow Dog Blues" (1925) (w/Joe Smith/tpt.; Fletcher Henderson, piano) /LP 4624 v.3/

Bessie Smith: "Lost Your Head Blues" (1926)(w/Fletcher Henderson, piano) /LP 4624 v.3/

Bessie Smith: "Back Water Blues" (1927) (w/James P. Johnson, piano) /LP 4624 v.4/

Bessie Smith: "Empty Bed Blues" (1928)/LP 4624 v.4/

King Oliver's Creole Jazz Band: "Dippermouth Blues" (1923) (w/Louis Armstrong, cornet) /LP 4625 v.3/

Fletcher Henderson and His Orchestra: "Sugarfoot Stomp (Dippermouth Blues)" (1925) (w/Louis Armstrong)/LP 4625 v.7/

King Oliver and His Orchestra: "Sugarfoot Stomp (Dippermouth Blues)" (1926) /LP 4625 v.5/

Louis Armstrong: "Struttin' with Some Barbecue" (1927) /J-31/

Fletcher Henderson: "King Porter Stomp" (1928) /ALP 738, Rec. 2, Side 2/

Louis Armstrong: "Black and Blue" (1929) /J-34/

ReadingTirro, Jazz: A History, Ch. 5, "The Blues," pp. 114-48Tirro, Jazz: A History, Chs. 6-7, pp. 149-208Gunther Schuller, Early Jazz, "Bessie Smith," pp. 226-41 (RESERVE)Copland, The New Music, pp. 62-71 (containing portions of Copland's 1927 essay on jazz in Modern Music)

12 Mar

ListeningGershwin: Rhapsody in Blue (1924)Copland: Piano Concerto (1926-27)Reading

None

17 Mar

ListeningKern and Hammerstein: Show Boat (1927)Reading

To be announced

19 Mar

Listening

Duke Ellington: the first 12 pieces reissued on The Ellington Era: 1927-1940, Vol. 1 (Col. C3L 27)
 "East St. Louis Toodle-oo" (1927)
 "Hop Head" (1927)
 "Black and Tan Fantasy" (1927)
 "Jubilee Stomp" (1928)
 "The Mooch" (1928)
 "Hot and Bothered" (1928)
 "Blues with a Feeling" (1928)
 "Rockin' in Rhythm" (1930)
 "Lazy Duke" (1929)
 "Old Man Blues" (1930)
 "Mood Indigo" (1930)
 "It Don't Mean a Thing (If It Ain't Got That Swing)" (1932)

Fletcher Henderson: "The New King Porter Stomp" (1932) /ALP 738, Rec. 4 Side 1/

Fletcher Henderson: "King Porter Stomp" (1933) /ALP 738, Rec. 4, Side 1/

Benny Goodman: "King Porter Stomp" (1935)

Fletcher Henderson: "Christopher Columbus" (1936) /ALP 738, Rec. 4 Side 2/

Benny Goodman: "Sing, Sing, Sing" (1937) (w/Harry James, tpt.)/

Reading

Tirro, Ch. 8, beginning of Ch. 9, pp. 209-42

Schuller, Early Jazz, Ch. 7 "The Ellington Style..." pp. 318-57 (RESERVE)

SPRING BREAK (SUGGESTION?)

Read: Copland, The New Music, pp. 97-168 [Should be completed by 31 March]
 (You might also consider reading the two assigned Michener Tales during the break)

31 Mar-7 Apr

Listening

Copland: Piano Sonata (1939-41)

Copland: Symphony No. 3 (1946)

Harris: Symphony No. 3 (1939)

Sessions: Symphony No. 2 (1947)

Reading

Wilfrid Mellers, Music in a New Found Land, Ch. 4 (Copland), pp. 81-101,
 pp. 71-80 (Harris) and pp. 122-40 (Riegger and Sessions)(RESERVE)

*Deems Taylor, "Music," from America Now: An Inquiry into Civilization in the United States by 36 Americans [1938], ed. Harold E. Stearns,
 pp. 62-71 (RESERVE) [outline due 7 April]

Michener, 2 stories from Tales of the South Pacific [Must be read by 9 April]
 (RESERVE)

a) "Our Heroine"

b) "Fo' Dolla'"

(also recommended: "An Officer and a Gentleman"; "A Boar's Tooth")

Hammerstein and Logan, South Pacific [book] (RESERVE) [Must be read by 9 April]

9 Apr-16 Apr Listening

Rodgers and Hammerstein: South Pacific (1949)[original Broadway cast]
 Rodgers and Hammerstein: "My Girl Back Home" from South Pacific [movie soundtrack]

Reading

*Adorno, "Popular Music" from Introduction to the Sociology of Music, pp. 21-38 (RESERVE) [Outline due 16 April]

21 Apr-23 Apr Listening

Copland: The Tender Land (1954-55) (TAPE)
 Barber: Knoxville: Summer of 1915 (1952)

Reading

Mallers, Music in a New Found Land, pp. 194-203 (Barber) (RESERVE)
 Copland, The New Music, pp. 171-88

28 Apr

Listening

Copland: Connotations (1962)

Reading

None

30 Apr-12 May Listening

Carter: Piano Sonata (1946)
 Carter: String Quartet No. 1 (1951)
 Carter: Double Concerto for Harpsichord and Piano with 2 Chamber Orchestras (1961)

Reading

Elliott Carter, 4 essays from The Writings of Elliott Carter (RESERVE)
 a) "Charles Ives Remembered" (1974), pp. 258-69.
 b) "The Time Dimension in Music" (1965), pp. 243-47.
 c) "The Orchestral Composer's Point of View" (1970), pp. 282-300
 d) "Music and The Time Screen" (1976) pp. 343-65.

Ives on Camp-Meetings



Ives: "It was the way (the hymns) were sung that made them 'big' or 'little'--and I had the chance of hearing them 'big.' And it wasn't the music that did it. And it wasn't the words that did it. And it wasn't the sounds (transcendent, peculiar, bad, some beautifully unmusical)--but they were sung 'like the rocks were grown.' They knew what they were doing--it all came from something felt--way down and way up."

"At the outdoor camp-meeting services in Redding all the farmers, their families, field hands and friends for miles around would come afoot or in their farm wagons. I remember how the great waves of sound used to come through the trees when things like Beulah Land, Woodworth, Nearer My God to Thee, The Shining Shore, Nettleton, In the Sweet Bye-and-Bye, and the like, were sung by thousands of 'let-out' souls. The music notes and words on paper are about as much like what they were at those moments as the monogram on a man's necktie may be like his face. Father, who led the singing, sometimes with his cornet or his voice, sometimes with both voice and arms, and sometimes in the quieter hymns with a violin or French horn, would always encourage the people to sing their own way. Most of them knew the words and music (their version) by heart and sang it that way. If they threw the poet or composer around a bit, so much the better for the poetry and the music. There was power and exaltation in these great conclaves of sound from humanity.

Once when Father was asked: 'How can you stand it to hear old John Bell (who was the best stonemason in town) bellow off-key the way he does at camp-meetings?' his answer was: 'Old John is a supreme musician. Look into his face and hear the music of the ages. Don't pay too much attention to the sounds. If you do, you may miss the music. You won't get a heroic ride to Heaven on pretty little sounds!'"

Cowell, Ives, pp. 23-24

NB: See also Ives Essays, pp. 30-31, 80-81: fundamental statements about the effect of camp-meeting and revival tunes.