

**American Music**  
**MUS 342 (Unique Number: 22280)**  
**AMS 325 (Unique Number: 31105)**

**Spring 2019**  
M/W/F, 2-2:50pm  
MRH 2.634

Professor: Hannah Lewis  
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Office Hours: Tues. 2-4pm (please notify me in advance), or by appointment  
Pronouns: She/her/hers

**COURSE DESCRIPTION:**

This course surveys the history and impact of music in the United States from colonial times to the present, with an emphasis on music of the 20<sup>th</sup> century. The course progresses more or less chronologically, organized around topics and themes. We will delve into music's role in the cultural, social, and political landscape of American history from a range of genres, styles, and perspectives, including classical, popular, and folk traditions. Topics covered include nationalism, race and ethnicity, the role of technology in shaping and disseminating music, cultural register, and musical communities.

Musical background is not required for this course. We will mostly use recordings rather than scores (although we will discuss the changing nature of the musical score over the course of the semester). Regardless of musical skill level, you will be expected to listen closely to the works assigned for each class and to be prepared to discuss and write about the music in detail. During the semester, we will review any musical terms you will need for assignments. Together, we will listen to, analyze, and discuss music and its creation, reception and impact on American culture and history.

Research and writing are crucial components of the course. Prose is your vehicle for creative and intellectual expression. Focus intently on your writing; the investment will yield results. We will explore how strengthening research and writing skills can not only enrich our understanding of American music, but also can affect our engagement with music and culture outside the classroom.

**COURSE OBJECTIVES:**

By the end of the course, students will be able to:

- understand the cultural context of a range of musical styles and movements over the course of America's history

- recognize and describe general elements of these musical styles and identify influential musical works
- gain greater knowledge of American political, cultural, and social history through the country's musical history
- gain deeper understanding of how music both reflects and shapes various identities in American culture—including gender, race, ethnicity, and class—and how these categories have shifted over time
- become more aware of the contexts of our own music-making and listening in contemporary America
- strengthen research and writing skills, and understand how in-depth historical research can enrich our experience as musicians and/or audience members

### **WRITING FLAG:**

This course carries the Writing Flag. Writing Flag courses are designed to give students experience with writing in an academic discipline. In this class, you can expect to write regularly during the semester, complete substantial writing projects, and receive feedback from your instructor to help you improve your writing. You will also have the opportunity to revise one or more assignments, and you may be asked to read and discuss your peers' work. You should therefore expect a substantial portion of your grade to come from your written work. Writing Flag classes meet the Core Communications objectives of Critical Thinking, Communication, Teamwork, and Personal Responsibility, established by the Texas Higher Education Coordinating Board.

### **CULTURAL DIVERSITY IN THE UNITED STATES:**

This course carries the flag for Cultural Diversity in the United States. Cultural Diversity courses are designed to increase your familiarity with the variety and richness of the American cultural experience. You should therefore expect a substantial portion of your grade to come from assignments covering the practices, beliefs, and histories of at least one U.S. cultural group that has experienced persistent marginalization.

### **COURSE MATERIALS:**

#### **Readings:**

I strongly recommend you purchase the following texts, available at the UT Coop or any online bookstore.

- Judith Tick, ed., *Music in the USA: A Documentary Companion* (New York: Oxford University Press, 2008)
- Richard Crawford, *America's Musical Life: A History* (New York: Norton, 2001)

They are also on reserve in the Fine Arts Library. Additional readings will be available on Canvas or online.

### **Listening Assignments:**

Listening Assignments will be available on Canvas, Spotify, and/or YouTube.

### **Additional Materials:**

I will use Canvas to post additional readings, handouts, review materials, assignments, and essay prompts. Please check the site regularly.

### **ASSIGNMENTS AND EXPECTATIONS:**

Grade breakdown:

- 15% Attendance and Participation
- 15% Listening Quizzes (5 total, 3 points each)
- 20% Short Response Papers/Writing Assignments
- 20% Paper 1
  - 5% for sample paragraph and rough draft
  - 10% for completed paper
  - 5% for revised paragraph
- 30% Paper 2 (two different versions)
  - 10% for Paper 2a
  - 15% for Paper 2b
  - 5% for Reflection

A=94-100

B=83-86

C=73-76

F=59 and below

A-=90-93

B-=80-82

C-=70-72

B+=87-89

C+=77-79

D=60-69

### **Attendance and Participation:**

You are expected to attend all classes, complete all reading and listening assigned before each class, and participate in class discussion. You will be allowed **THREE** unexcused absences, and after that, your attendance grade will be affected.

We will work in class on many of the details pertaining to the written assignments; therefore, it is crucial to your success in the course that you make attendance a priority.

### **Listening Quizzes:**

Instead of a midterm or final exam, there will be 6 short quizzes over the course of the semester. The quizzes are intended to keep you up to date on your reading and listening. You will be asked to identify the composer/performer, the work, and the date (within 3 years), as well as to complete short answer prompts about key concepts from the assigned listening and reading. Quizzes will only cover material covered in class since the previous quiz. **There are no make-up quizzes, but I will drop your lowest quiz grade.**

### **Response Papers:**

There will be a series of brief (~1 page single-spaced) response papers due over the course of the semester. The response papers are intended to help you dig deeper into the course material, and will give you a chance to practice your writing regularly throughout the semester. Response papers must be printed out and handed in at the beginning of class on the day they are due. Unless you have an excused absence, **no late assignments will be accepted.** (Any response papers missed for an excused absence may be given an extension of up to one week, at my discretion, if I am notified in advance of the absence.)

### **Written Assignments:**

Paper 1: Review/Song Analysis Paper (750-1000 words): due Friday 3/1

Attend a concert featuring American music and write an analytical review, exploring the historical and cultural context of the music performed and analyzing its style. You must consult at least 2 sources to enhance your analysis. OR Choose a song or work on the syllabus up to this point and analyze the work in depth, exploring its historical and cultural context and its musical style. You must consult at least 3 additional sources not assigned in class. You will complete the paper in stages, bringing in a paragraph and a full draft in advance of the deadline, and will be expected to revise one paragraph based on feedback after the paper is completed. More details will be provided closer to the deadline.

Paper 2a and 2b: Trans-Historical Analysis: Paper 2a due Friday 4/12; Paper 2b due Sunday 5/12

Paper 2a (1500 words): Choose two class days from our syllabus that could be part of a trans-historical topic or theme (i.e. music and technology, music and race/ethnicity, music and politics). (You may include one class day that we have not yet covered, but you must complete the reading/listening in advance). Select one additional topic (a genre, historical period, composer, etc.) that's not included on the syllabus but that connects to the theme you've chosen and that you think could be included on the syllabus. Make a case for their points of connection. How do we understand these topics differently studying them in conjunction, rather than in isolation? Does grouping them under a single theme make us understand each topic in a different way? What biases do we risk by grouping them together?

Paper 2b (2000 words): Based on the material gathered for your first paper, rework the material from the first version of your paper into a think-piece that might be read by a general audience (think *New Yorker* or *Rolling Stone*), conveying the contemporary relevance of your trans-historical topic. This is a chance to be creative, and to experiment with a different writing style and tone. You will be asked to include a writing reflection with the final version of your paper. More details will be provided closer to the deadline.

### **Live Production:**

On Friday, February 8, at 8:00pm, we will attend Songs of Freedom at Texas Performing Arts. TPA has **\$10**. Payment must be received by me (cash only) by Monday, 1/28. If you cannot attend on 2/8, you must notify me by 1/28, and you are expected to attend the production on Sat. 2/9 instead (you are responsible for purchasing your own ticket).

## **COURSE POLICIES:**

### Absences and Late Work

- Absences: Excused absences are any absence for which you have a valid, verifiable excuse: a significant medical situation (with a doctor's note) or a university-sponsored performance (with appropriate documentation). Undocumented illnesses may not be counted as excused absences. You are responsible for contacting me in advance about any absences and for providing the appropriate documentation.
  - You will be allowed **THREE** unexcused absences, and after that, your attendance grade will be affected.
  - You are also responsible for any content that you miss due to absence, including assignments or in-class activities.
- Lateness: Arrive to class on time. If you are late to class three times it will count as one absence. (Please inform me in advance if there is a reason you expect to be late frequently, i.e. if you have a class right before this one on the other side of campus.)
- Late work: Late papers lose one grade point per day (A to A-, etc.), and receive a zero after one week past the deadline. No late response papers are accepted.
- Quizzes: There will be no make-up quizzes, but I will drop your lowest quiz grade.

### Laptops and Technology

- Laptops/tablets are permitted for note taking and referring to the readings. If you choose to use a laptop, please sit toward the front of the class. I reserve the right to prohibit the use of laptops if they are being used for other purposes during class. **If I catch unauthorized laptop use during class, you will receive an absence for that class meeting.** Studies show that you learn better if you take notes in a notebook rather than on a computer, so consider leaving the laptop at home or in your bag.
- No phones to be used during class (including texting, facebooking, and tweeting!). Turn off your ringers before entering the classroom. **You will get one warning, after which you will receive an absence for that class meeting.**

### Email and Communication Policy

Email is recognized as an official mode of university correspondence; therefore, you are responsible for reading your email for university and course-related information and announcements. You are responsible for keeping the university informed about changes to your e-mail address. You should check your e-mail regularly and frequently – I recommend daily, but at minimum twice a week – to stay current with university-related communications, some of which may be time-critical. Email is the primary mode of communication for this course. It is your responsibility to make sure that your email settings are such that you can receive official email from the university, and more specifically, through Canvas. I will do my best to respond to your emails in a timely manner. Please allow a 24-hour turnaround time for course-related emails, possibly longer on weekends/holidays.

### Honor Code

Students are expected to uphold the University of Texas Honor Code:

The core values of The University of Texas at Austin are learning, discovery, freedom, leadership, individual opportunity, and responsibility. Each member of the university is expected to uphold these values through integrity, honesty, trust, fairness, and respect toward peers and community.

### Plagiarism

According to the University of Texas Student Judicial Services, plagiarism occurs if you represent as your own work any material that was obtained from another source, regardless how or where you acquired it. For more information on plagiarism, see:

[http://deanofstudents.utexas.edu/sjs/scholdis\\_plagiarism.php](http://deanofstudents.utexas.edu/sjs/scholdis_plagiarism.php)

Any work submitted by a student in this course for academic credit will be the student's own work. Guidance on how to properly cite the sources you use in your essay will be given in class, so that you will be equipped to avoid unintentional plagiarism. ALL suspected cases of cheating and plagiarism may be reported to Student Judicial Services.

### Students with Disabilities

If you require special accommodations, you must obtain a letter that documents your disability from the Services for Students with Disabilities area of the Division of Diversity and Community Engagement (471-6259 voice or 471-4641 TTY for users who are deaf or hard of hearing). Present the letter to me at the beginning of the semester so we can discuss the accommodations you need. No later than five business days before an exam, you should remind me of any testing accommodations you will need. For more information, visit <http://www.utexas.edu/diversity/ddce/ssd/>.

### Religious Holidays

By UT Austin policy, you must notify me of your pending absence at least fourteen days prior to the date of observance of a religious holy day. If you must miss a class, an examination, a work assignment, or a project in order to observe a religious holy day, you will be given an opportunity to complete the missed work within a reasonable time after the absence.

## **SCHEDULE:**

[Note: Syllabus and assignments subject to change.  
Any updates and changes will be announced in class and on Canvas.]

### **WEEK 1: INTRODUCTIONS**

#### **Wed. 1/23: Introduction to the Course**

#### **Fri. 1/25: What is American Music?**

Listening (in class):

- “The Star-Spangled Banner”

## **UNIT 1**

### **Defining American Music in the 18<sup>th</sup>-19<sup>th</sup> centuries**

### **WEEK 2: SACRED MUSIC IN THE COLONIES AND NEW REPUBLIC**

#### **Mon. 1/28: Music in American Life; Psalmody**

Reading:

- Nym Cooke, “Sacred Music to 1800,” in *Cambridge History of American Music* (on Canvas)
- Tick, Introduction
- Tick, #2 (From the Preface to the First Edition of the *Bay Psalm Book*)
- Tick, #13 (William Billings and the New Sacred Music)
- Tick, #14 (Daniel Read on Pirating and “Scientific Music”)

Listening:

- (Bourgeois), “All People that on Earth do Dwell” (*Old Hundred*) (1562)
- William Billings, “Chester” (from *The New-England Psalm-Singer*) (1770)

Syllabus Acknowledgment Form and ticket payment due.

#### **Wed. 1/30: Sacred Harp**

Reading:

- Tick, #18 (Reverend Burkitt Brings Camp Meeting Hymns from Kentucky to North Carolina in 1803)
- Tick, #25 (The Fasola Folk, *The Southern Harmony*, and *The Sacred Harp*)

Listening:

- Daniel Read, “Sherburne” (1785)
- Traditional, “Wondrous Love”
- Ananias Davisson, “Idumea” (1816)

Response Paper 1 due: Song Analysis (“Chester” or “Wondrous Love”)

#### **Fri. 2/1: Blackface Minstrelsy**

Reading:

- Crawford, Ch. 11, “Blacks, Whites, and the Minstrel Stage”
- Optional: Dale Cockrell, “Jim Crow, Demon of Disorder,” in *American Music* (on Canvas)

Listening:

- “Turkey in the Straw” (aka “Zip Coon”) (1820s)
- Daniel Emmett, “Old Dan Tucker” (1843)

## WEEK 3: MINSTRELSY AND SLAVE SONGS

### Mon. 2/4: Blackface Minstrelsy (cont.)

#### Reading:

- Tick, #23 (Edwin P. Christy, Stephen Foster, and “Ethiopian Minstrelsy”)

#### Listening:

- Stephen Foster, “Camptown Races” (1850) and “My Old Kentucky Home” (1853)

### Wed. 2/6: Slave Songs and Spirituals

#### Reading:

- Crawford, Ch. 21, “Make a Noise! Slave Songs and Other Black Music to the 1880s”
- Tick, #41 (Frederick Douglass from *My Bondage and My Freedom*)
- Tick #98 (Zora Neale Hurston on “Spirituals and Neo-Spirituals”)

#### Listening:

- “Go Down, Moses”
- “Swing Low, Sweet Chariot”
- “Deep River”

Response Paper 2 due: Crawford chapter analysis

Thurs., 2/7, by 5pm: submit two questions (on Canvas) for Ulysses Owens, Jr.

### Fri. 2/8: Special Guest: Ulysses Owens, Jr., Grammy-Award-winning drummer and Music Director of Songs of Freedom

#### Reading:

- Details about concert: <https://texasperformingarts.org/season/songs-of-freedom-mccullough-theatre-2019>
- Owens bio: <https://www.usojazzy.com/about/>
- Tammy Kernodle, “‘I Wish I Knew How It Would Feel To Be Free’: Nina Simone and the Redefining of the Freedom Song of the 1960s,” *Journal of the Society for American Music* 2, no. 3 (2008): 295-317 [selections] (on Canvas)
- “Joni Mitchell: An Interview,” in *The Pop, Rock, and Soul Reader* (on Canvas)

#### Listening:

- “Oh Freedom” (spiritual)
- Joni Mitchell, “Both Sides Now” (1969)
- Max Roach and Abbey Lincoln, “Driva’ Man” (1964)
- Nina Simone, “Mississippi Goddam” (1964)
- Nina Simone, “Everything Must Change” (1978)

**Friday, 2/8, 8:00pm, Bass Concert Hall: Songs of Freedom**

## WEEK 4: 19<sup>TH</sup>-CENTURY INSTRUMENTAL MUSIC

### Mon. 2/11: An American School of Composition

#### Listening Quiz #1 (in class)

#### Reading:

- Crawford, Ch. 15, “From Church to Concert Hall: The Rise of Classical Music”
- Tick, #30 (Early Expressions of Cultural Nationalism)
- Tick, #54 (Henry Lee Higginson and the Founding of the Boston Symphony Orchestra)

#### Listening:

- William Henry Fry, *Niagara Symphony* (1854)



### **Wed. 2/13: An American School of Composition (cont.)**

#### Reading:

- Tick, #37 (From the Journals of Louis Moreau Gottschalk)
- Tick, #56 (George Chadwick's Ideals for Composing Classical Concert Music)
- Tick, #60 (Amy Beach, Composer, on "Why I Chose My Profession")

#### Listening:

- Louis Moreau Gottschalk, "The Banjo" (1855)
- Amy Beach, *Gaelic Symphony*, Mvt. 2 (1896)
- George Chadwick, *Symphonic Sketches*, Mvt. 1 "Jubilee" (1895-1904)
- Edward MacDowell, "To a Wild Rose" from *Woodland Sketches* (1896)

Response Paper 3 due: Reaction to Songs of Freedom concert

### **Fri. 2/15: Musical Nationalism(s)**

#### Reading:

- Crawford, Ch. 19, "Edward MacDowell and Musical Nationalism"
- Tick, #57 (Late Nineteenth-Century Cultural Nationalism)

#### Listening:

- Antonín Dvořák, *Symphony No. 9* ("New World"), Mvt. 2 "Largo" (1893)
- Edward MacDowell, *Indian Suite*, Mvt. 4 ("Dirge") (1896)

Writing Task: Bring in 1 paragraph of Paper 1 (complete draft due Wednesday).

## **UNIT 2:**

### **Music/Media/Mass Culture in the First Half of the 20<sup>th</sup> Century**

#### **WEEK 5: RECORDING**

### **Mon. 2/18: The Phonograph**

#### Listening Quiz #2 (in class)

#### Reading:

- Crawford, Ch. 23, "Stars, Stripes, and Cylinders: Sousa, the Band, and the Phonograph"
- John Philip Sousa, "The Menace of Mechanical Music"  
(<http://explorepahistory.com/odocument.php?docId=1-4-1A1>)
- Mark Katz, "Causes," in *Capturing Sound* (excerpt: 10-29) (available online)

#### Listening:

- John Philip Sousa, "Stars and Stripes Forever" (1897)
- Selected early phonograph recordings (early 1900s)

### **Wed. 2/20: Race Records, The Blues, and Hillbilly Music**

#### Reading:

- Elijah Wald, "What Is Blues?" in *Escaping the Delta* (on Canvas)
- Karl Hagstrom Miller, excerpts from Ch. 6-7, *Segregating Sound* (available online)

#### Listening:

- Mamie Smith, "Crazy Blues" (1920)
- Bessie Smith (written by Handy), "St. Louis Blues" (1925)
- Robert Johnson, "Cross Road Blues" (1936)
- Jimmie Rodgers, "Blue Yodel #11" (I've Got a Gal) (1929)
- Gene Autry, "Silver Haired Daddy of Mine" (1931)

Writing Task: bring in complete draft of Paper 1

**Fri. 2/22: Special Guest: Amy Herzog, Associate Professor of Media Studies at Queens College, CUNY**

## **WEEK 6: NEW DIRECTIONS IN CLASSICAL AND POPULAR MUSIC**

### **Mon. 2/25: Ives**

#### Reading:

- Michael Broyles, "Precursors: Charles Ives and Leo Ornstein" in *Mavericks* (excerpt: 71-73, 82-91) (on Canvas)
- Tick, #62 (Paul Rosenfeld's Manifesto for American Composers)
- Tick, #63 (From the Writings of Charles Ives)

#### Listening:

- Charles Ives, *The Unanswered Question* (1908)
- Charles Ives, "Putnam's Camp" from *Three Places in New England* (1911-1914)
- Charles Ives, songs: "The Housatonic at Stockbridge" (1911), "General William Booth Enters Into Heaven" (1914), and "The Things our Fathers Loved" (1917)

### **Wed. 2/27: The Ultramodernists**

#### Reading:

- David Nicholls, "Avant-Garde and Experimental Music," in *The Cambridge History of American Music* (excerpt: 517-522) (on Canvas)
- Tick, #84 (The Inimitable Henry Cowell as Described by the Irrepressible Nicolas Slonimsky)
- Tick, #85 (Ruth Crawford Seeger and Her "Astonishing Juxtapositions")
- Tick, #86 (River Sirens, Lion Roars, All Music to Varèse)

#### Listening:

- Henry Cowell, *The Banshee* (1925)
- Ruth Crawford Seeger, *String Quartet*, Mvt. 3 (1931)
- Edgard Varèse, *Ionisation* (1931)

Response Paper 4 due: Reactions to Amy Herzog's talk.

### **Fri. 3/1: Tin Pan Alley**

#### Reading:

- Crawford, Ch. 24, "After the Ball: The Rise of Tin Pan Alley"
- Charles Hamm, "Irving Berlin and the Crucible of God" in *Songs from the Melting Pot* (reprinted in *The Pop, Rock, and Soul Reader*) (on Canvas)
- Tick, #71 (Irving Berlin on "Love-Interest as a Commodity" in Popular Songs)

#### Listening:

- Charles K. Harris, "After the Ball" (1891)
- Howard and Emerson, "Hello My Baby" (1899)
- Paul Dresser, "My Gal Sal" (1905)
- Irving Berlin, "Alexander's Ragtime Band" (1911)
- George Gershwin, "Swanee" (1919)

**Friday, 3/1 (5pm): Paper 1 due**

## WEEK 7: JAZZ AND ITS RESONANCES

### Mon. 3/4: Early Jazz

Listening Quiz #3 (in class)

Reading:

- Samuel A. Floyd, “The Negro Renaissance: Harlem and Chicago Flowerings” in *The Power of Black Music* (on Canvas)
- Langston Hughes, “When the Negro Was in Vogue” (excerpt: 224-227) and “Harlem Night Club” (both on Canvas)
- Tick, #73 (Ferdinand “Jelly Roll” Morton Describes New Orleans and the Discipline of Jazz)

Listening:

- Jelly Roll Morton, “Black Bottom Stomp” (1926)
- Louis Armstrong and his Hot Five, “West End Blues” (1928)
- Duke Ellington, “Black and Tan Fantasy” (1927)

### Wed. 3/6: Jazz in the mid-century

Reading:

- Tick, #104 (Duke Ellington on Swing as a Way of Life)
- Additional reading TBA

Listening:

- Count Basie and Lester Young, “Lester Leaps In” (1939)
- Additional listening TBA

Response Paper 5 due: Contextualize a primary source

### Fri. 3/8: George Gershwin and Symphonic Jazz

Reading:

- David Schiff, “Inception: The Aeolian Hall Concert” and “Invisibility: Ideology and Reception” in *Gershwin: Rhapsody in Blue* (on Canvas)
- Tick, #82 (George Gershwin Explains that “Jazz is the Voice of the American Soul”)

Listening:

- George Gershwin, *Rhapsody in Blue* (1924)
- Duke Ellington, *Black, Brown, and Beige* (1943)

## WEEK 8: MUSIC AND THE GREAT DEPRESSION

### Mon. 3/11: Aaron Copland and Musical Populism

Reading:

- Crawford, Ch. 28, “The Birthright of All of Us: Classical Music, the Mass Media, and the Depression”
- Aaron Copland, “The Composer in Industrial America” in *Music and Imagination* (on Canvas)
- Tick, #92 (Arthur Berger Divides Aaron Copland into Two Styles, and Copland Puts Himself Back Together Again)

Listening:

- Aaron Copland, *El Salón Mexico* (1937)
- Aaron Copland, “Hoe-Down” from *Rodeo* (1942)
- Aaron Copland, “Very Slowly,” “Allegro,” and “Fast” from *Appalachian Spring* (1944)

**Wed. 3/13: Lomax: Trip to Briscoe Center Archives**

Reading:

- Tick, #100 (John and Alan Lomax Propose a “Canon for American Folk Song”)

Listening:

- Lead Belly (Huddie William Ledbetter), “Where Did You Sleep Last Night,” “Goodnight Irene,” and “The Gallis Pole”

**Fri. 3/15: NO CLASS**

Writing Tasks (due on Canvas):

- Respond to Paper 1 comments. Revise 1 paragraph, and come up with writing goals for the rest of the semester.

**SPRING BREAK: MARCH 18-23**

**WEEK 9: GOLDEN AGES OF STAGE AND SCREEN**

**Mon. 3/25: Broadway**

Reading:

- Crawford, Ch. 32, “The Golden Age of the American Musical”
- Tick, #103 (The Innovations of *Oklahoma!*)
- Tick, #109 (Leonard Bernstein Charts an Epic Role for Musical Theater)

Listening:

- Kern/Hammerstein, “Ol’ Man River” and “Can’t Help Lovin’ Dat Man” from *Showboat* (1927)
- Rodgers/Hammerstein, “Oh What a Beautiful Mornin’” and “People Will Say We’re In Love” from *Oklahoma!* (1943)
- Bernstein/Sondheim, “America” and “Somewhere” from *West Side Story* (1957)

**Tues. 3/26, 7-9pm: Evening Screening of *Casablanca* (1942) and Film Shorts**

**Wed. 3/27: Hollywood**

Reading:

- Martin Marks, “Music, Drama, Warner Brothers” in *Music and Cinema* (on Canvas)
- Max Steiner, “Scoring the Film” in *The Hollywood Film Music Reader* (on Canvas)

Viewing:

- *Casablanca* (dir. Curtiz, music by Max Steiner) (1942)
- selected short films

**Fri. 3/29: Hollywood (cont.)**

Response Paper 6 due: Analyze a class topic

**UNIT 3:**

**Music and Contemporary Society**

**WEEK 10: POSTWAR POP**

**Mon. 4/1: Rock and Roll**

Reading:

- Crawford, Ch. 34, “Rock Around the Clock” (excerpt: 722-735)

- Tick, #112 (Elvis Presley in the Eye of a Musical Twister) (excerpt: 582-585)
- Tick, #113 (Chuck Berry in His Own Words)

Listening:

- Elvis Presley, “Hound Dog” (1956) and “Don’t Be Cruel” (1956)
- Bill Haley and the Comets, “Rock Around the Clock” (1954)
- Chuck Berry, “Roll Over Beethoven” (1956)
- Little Richard, “Long Tall Sally” (1956)

**Wed. 4/3: Interlude: Writing Across History**

Reading:

- Alex Ross, “When Music is Violence,” available at:  
<http://www.newyorker.com/magazine/2016/07/04/when-music-is-violence>
- Elizabeth Craft, “Politics invades the theater? It’s always been there,” available at:  
<http://archive.scrib.com/article.php?id=4653350&itype=CMSID>

Response Paper 7 due: Analyze a think piece.

**Fri. 4/5: TBA**

**WEEK 11: POST-WAR CONCERT-HALL CONTROVERSIES**

**Mon. 4/8: Serialism, Rhythmic Complexity, and Electronic Composition**

Listening Quiz #4 (in class)

Reading:

- Michael Broyles, “New Directions: The Serial Wars” in *Mavericks* (on Canvas)
- Milton Babbitt, “The Composer as Specialist,” in *The Collected Essays of Milton Babbitt*, ed. Peles (on Canvas)
- Tick, #130 (Elliott Carter on the “Different Time Worlds” in String Quartets 1 and 2)

Listening:

- Milton Babbitt, *Three Compositions* for Piano (1947)
- Elliott Carter, *String Quartet No. 1* (1951)
- Optional: Edgard Varèse, *Poème électronique* (1958)

**Wed. 4/10: Experimentalism: Cage and the New York School**

Reading:

- John Cage, “The Future of Music: Credo,” in *Silence* (on Canvas)
- Richard Taruskin, “No Ear For Music: The Scary Purity of John Cage” in *The New Republic* (on Canvas)

Listening:

- John Cage, *Sonata II* (from “Sonatas and Interludes”) (1946-48)
- John Cage, *Music of Changes* (1951)
- John Cage, *4’33”* (1952)

Viewing:

- John Cage, *Water Walk* (1960) (on YouTube)

**Fri. 4/12: Experimentalism: The New York School**

Reading:

- David Nicholls, “Getting Rid of the Glue: The Music of the New York School” in *Journal of American Studies* (on Canvas) (focus on p. 335-344)

Listening:

- Morton Feldman, *For Franz Kline* (1962)

- Additional listening TBA

**Friday, 4/12 (5pm): Paper 2a due**

## **WEEK 12: THE 1960s**

### **Mon. 4/15: Musical Countercultures**

#### Reading:

- Tick, #116 (Bob Dylan Turns Liner Notes Into Poetry)
- Tick, #117 (Janis Joplin Grabs Pieces of Our Hearts)
- Tick, #119 (Jimi Hendrix, Virtuoso of Electricity)
- Tick, #122 (Charles Reich on the Music of “Consciousness III”)
- Tick, #125 (A Vietnam Vet Remembers Rocking and Rolling in the Mud of War)

#### Listening:

- Bob Dylan, “Blowin’ in the Wind” (1962) and “Like a Rolling Stone” (1965)
- The Beach Boys, “God Only Knows” (1966)
- Jimi Hendrix, “All Along the Watchtower” (1968)
- Janis Joplin, “Piece of My Heart” (1968)
- Creedence Clearwater Revival, “Fortunate Son” (1969)

### **Wed. 4/17: Jazz in the 1960s**

#### Reading:

- Tick, #120 (Amiri Baraka Theorizes a Black Nationalist Aesthetic)
- Tick, #123 (McCoy Tyner on the Jubilant Experience of Coltrane’s Classic Quartet)

#### Listening:

- Dizzy Gillespie, “Salt Peanuts” (1943)
- Miles Davis, “So What” (1959)
- John Coltrane, “My Favorite Things” (1961)

Response Paper 8 due: Analyze a scholarly article

### **Fri. 4/19: Motown, Soul, and Funk**

#### Reading:

- Crawford, Chapter 37, “Black-White Interactions” (excerpt: 792-798)
- Tick, #118 (“Handcrafting the Grooves” in the Studio)

#### Listening:

- The Supremes, “You Can’t Hurry Love” (1966)
- Gladys Knight and the Pips, “I Heard It Through the Grapevine” (1967)
- Aretha Franklin, “Respect” (1967)
- James Brown, “Papa’s Got a Brand New Bag” (1965)

## **WEEK 13: MINIMALISM/POSTMINIMALISM**

### **Mon., 4/22: Minimalism and Process Music**

#### Listening Quiz #5 (in class)

#### Reading:

- Michael Broyles, “Minimalism and Strange Bedfellows” in *Mavericks* (on Canvas)
- Tick, #134 (Steve Reich on “Music as a Gradual Process”)

#### Listening:

- Terry Riley, *In C* (1964)

- Steve Reich, *Come Out* (1966)
- Steve Reich, *Music for 18 Musicians* (1974-6)

### **Wed. 4/24: Minimalism (cont.)**

#### Listening:

- Philip Glass, “Opening,” “Rubric,” “In the Upper Room,” and Dances II and IX from *Glassworks* (1982)
- John Adams, “News Has a Kind of Mystery” and “I Am the Wife of Chairman Mao” from *Nixon in China* (1987)

### **Fri. 4/26: Performance Art**

#### Reading:

- RoseLee Goldberg, “The Art of Ideas and the Media Generation 1968 to 2000” in *Performance Art* (excerpts: 152-155, 184-191) (on Canvas)
- Tick, #133 (Pauline Oliveros, Composer and Teacher)
- Tick, #139 (Laurie Anderson does “Stand-Up” Performance Art)
- Tick, #140 (Meredith Monk and the Revelation of Voice)

#### Listening:

- Philip Glass, Knee Plays I, IV, and V from *Einstein on the Beach* (1975)
- Laurie Anderson, “O, Superman” (1981)
- Meredith Monk, excerpts from *Book of Days* (1990)
- Pauline Oliveros, excerpts from *Deep Listening*

## **WEEK 14: POSTMODERNISM AND SAMPLING**

### **Mon. 4/29: MTV, Pop, and Postmodernism**

#### Reading:

- Tick, #153 (MTV and the Music Video)
- Tick, #154 (Turning Points in the Career of Michael Jackson)
- Camille Paglia, “Venus of the Radio Waves,” in *The Pop, Rock, and Soul Reader* (on Canvas)
- Richard Gehr, “The MTV Aesthetic,” in *The Rock History Reader* (on Canvas)

#### Listening/Viewing:

- The Buggles, “Video Killed the Radio Star” (1979)
- Michael Jackson, “Beat It,” “Billie Jean,” and “Thriller” (1982)
- Prince, “Little Red Corvette” (1983)
- Madonna, “Material Girl” (1984)

### **Wed. 5/1: Hip Hop**

#### Reading:

- Jeff Chang, “Furious Styles” in *Can’t Stop Won’t Stop* (on Canvas)
- Tricia Rose, *Black Noise*, excerpts (1-9, 51-61) (on Canvas)

#### Listening:

- The Sugarhill Gang, “Rapper’s Delight” (1979)
- Grandmaster Flash and the Furious Five, “The Message” (1982)
- Afrika Bambaataa, “Planet Rock” (1982)
- Public Enemy, “Fight the Power” (1989) and “Bring the Noise” (1987)

Response Paper 9: analyzing feedback and brainstorming (experimenting with form)

### **Fri. 5/3: Hip Hop (cont.)**

#### Reading:

- TBA

#### Listening:

- Dr. Dre, “Let Me Ride” (1993)
- Salt-n-Pepa, “Shoop” (1993)
- Other songs TBA

## **WEEK 15: AMERICAN MUSIC IN THE 21<sup>st</sup> CENTURY**

### **Mon. 5/6: “Classical Music” in the 21<sup>st</sup> Century**

#### Listening Quiz #6 (in class)

#### Reading:

- Alex Ross, “The Sounds of Music in the Twenty-First Century,” *New Yorker* August 27, 2018 (<https://www.newyorker.com/magazine/2018/08/27/the-sounds-of-music-in-the-twenty-first-century>)
- Robert Fink, “Classical Music as...Whatever,” in “Elvis Everywhere,” *American Music* 16, no. 2 (1998) (on Canvas)

#### Listening:

- Jennifer Higdon, *blue cathedral* (2000)
- Nico Muhly, “Mothertongue” I-IV from *Mothertongue* (2008)
- Caroline Shaw, “Allemande” and “Courante” from *Partita for 8 voices* (2012)
- Julia Wolfe, *Anthraxite Fields* (2014), selections
- Tune-Yards, “Heart Attack” and “Now As Then” from *I can feel you creep into my private life* (2018)

### **Wed. 5/8: Remix and Participatory Culture**

#### Reading:

- Lawrence Lessig, excerpts from *Remix* (11-15, 68-83) (available at: <http://www.scribd.com/doc/47089238/Remix>)
- Henry Jenkins, “Nine Propositions Towards a Cultural Theory of YouTube (2007) (available at: [http://henryjenkins.org/2007/05/9\\_propositions\\_towards\\_a\\_cultu.html](http://henryjenkins.org/2007/05/9_propositions_towards_a_cultu.html))

#### Listening/Viewing:

- DJ Shadow, excerpts from *Entroducing...* (1996)
- Girl Talk, excerpts from *All Day* (2010) (available for download at <http://illegalart.net/girltalk/shop/>)
- Pharrell Williams, “Happy” and video remakes (at <http://wearehappyfrom.com/>) (2013)
- Other viral songs/videos TBA

### **Fri. 5/10: Popular Music of Today; Course Wrap-Up**

#### Reading:

- Daphne Brooks, “How #BlackLivesMatter started a musical revolution,” <https://www.theguardian.com/us-news/2016/mar/13/black-lives-matter-beyonce-kendrick-lamar-protest>

#### Listening:

- Kendrick Lamar, “Alright” (2015)
- Beyoncé, “Formation” (2016)

**Sunday, 5/12 (5 PM)— Paper 2b and Writing Reflection Due**



**SYLLABUS ACKNOWLEDGMENT FORM – MUS 342/AMS 325 American Music (Lewis), Spring 2019**

**Due Monday, 1/28/2019 in class.** I will not enter any grades into the gradebook until you return this signed form.

NAME: \_\_\_\_\_ UT EID: \_\_\_\_\_

By signing below, I acknowledge that I have read the syllabus for MUS 342/AMS 325 Spring 2019; I understand the attendance policy and other guidelines, and assignment due dates described on that syllabus; and I agree to those guidelines and due dates.

I also agree to attend the TPA concert *Songs of Freedom* on Friday, February 8, at 8pm, and have enclosed **\$10** (in cash) for the ticket. If I cannot attend the concert, I have provided an explanation to Prof. Lewis (written in the space below) and have made plans to attend on Saturday, 2/9 instead.

Signature \_\_\_\_\_ Date \_\_\_\_\_