

MUH 6635: Seminar in American Music (25681)

University of Florida, School of Music, Spring 2020

Monday, periods 9-11 (4:05-7:00 pm), online

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Office Hours: Monday, period 4 and by appointment (via zoom only in AY 2020-2021)

FOCUS

This course examines major composers, works, and trends in American art music up to the present time. The focus will be on styles and techniques as well as on aesthetic and ideological principles underlying representative works. Selected readings and musical works will provide the basis for critical analyses of topics such as music and national identity, music and gender identity, music and post-modern thought, and multiculturalism in music. The arrangement is loosely chronological, focusing on individual composers or broader aesthetic trends. Underlying the entire course is the exciting opportunity for students to engage a variety of methodologies, from structural analysis to the exploration of philosophy and cultural studies for the interpretation of music and its codes. The assessment will be based on in-class presentations on assigned readings and a research paper, which will also serve as the basis for a 20-minute presentation during the seminar.

Recommended text

Gann, Kyle. *American Music in the Twentieth Century*. New York: Schirmer, 1997. (available free of charge online at <https://www.kylegann.com/AM20C.html>)

Additional reading materials are available in ARES or electronically through various e-storages. For electronic access to recordings, visit the Naxos Music Library on the Music Library webpage (<https://guides.uflib.ufl.edu/music>). The Music Library holds most of the recordings required for this class, but many others are available on Youtube.

ASSESSMENT

Each week one or two seminar participants will lead discussion on the assigned readings. All participants are required to complete all assigned reading and participate in discussion. We will establish a rotation of discussion leaders at the beginning of the semester. Leaders will be responsible for submitting two or three questions related to the readings to the seminar one week in advance of the pertinent class and providing a handout summarizing the most important points for discussion.

The **Research Paper** and in-class **Presentations** will give students an opportunity to explore topics related to the materials discussed within the semester. Students will provide a handout and present the results of their research to the seminar on the assigned dates. The final version of the paper will be due a week later. A successful paper will follow the highest standards of the discipline and will address all comments and suggestions received during the presentation. I will provide further instructions as the semester progresses.

Make-ups for presentations and leading discussions are given only for excused absences. An excused absence is defined as 1) a medical issue accompanied by a signed statement from your doctor, 2) a serious family emergency with a signed statement from parent or guardian, 3) an official University of Florida activity accompanied by a signed statement from an appropriate faculty representative with a two-week prior notification to instructor, 4) a religious holiday observance with a two-week prior notification to instructor, 5) military service or court-imposed legal obligations accompanied by written proof two weeks prior to absence. Failure to appear for any of the assignments without prior arrangement will result in an E for that assignment.

Grades will be based on the following

- Attendance and Leading Discussions 40%
- Research Paper 40%
- Paper Presentation 20%

Grading scale

| | | | | |
|-----------|-----------|-----------|-----------|---------|
| A: 94-100 | B+: 88-90 | C+: 78-80 | D+: 68-70 | E: 0-60 |
| A-: 91-93 | B: 84-87 | C: 74-77 | D: 64-67 | |
| | B-: 81-83 | C-: 71-73 | D-: 61-63 | |

* Please keep in mind that C- is not a passing grade. Information on the conversion of grades to the University of Florida’s grade point averages can be found at <<http://www.isis.ufl.edu/minusgrades.html>>.

ATTENDANCE

Regular class attendance is required of all students. Attendance is critical because much of the course material comes directly from in-class discussions and music analyses. Unexcused absences will lower your final grade by 3 points per absence. Examples of excused absences are listed above under “Makeups”.

IMPORTANT DATES

- Presentations: to be announced in the second class.

ACADEMIC HONESTY

The theft of intellectual property is taken very seriously in this class. All student work must be original. Plagiarism or cheating will be dealt with according to the policies outlined in the university bulletin and student handbook (see www.dso.ufl.edu/judicial/procedures/studenthonorcode.php for more information). See the *Chicago Manual of Style* if you have any questions regarding proper citations in the humanities. A short guide is available at https://www.chicagomanualofstyle.org/tools_citationguide/citation-guide-1.html.

ADDITIONAL RESOURCES

1. If you have a documented disability and require accommodations to obtain equal access in this course, please contact me privately to discuss your specific needs. Please visit the Disability Resources Program office for more information. It is located at P202 Peabody Hall, E-mail accessuf@dso.ufl.edu; Phone 392-1261; TDD 392-3008.
2. Students are encouraged to use the Campus Writing Center for extra help with the writing assignments. Students who use the Writing Center must submit all drafts of the paper, including the suggestions and revisions from the center. If you are asked to use the writing center, you will be expected to do so and to submit all drafts of your paper. Information about the center is available at www.at.ufl.edu/r&w/.
3. Resources are available on campus for students having personal problems that affect academic performance or difficulty defining career and academic goals:
 - University Counseling Center for personal and career counseling; 301 Peabody Hall, 392-1575.
 - Student Mental Health for personal counseling; Student Mental Health Care Center, 392-1171.
 - Center for Sexual Assault/Abuse Recovery Services, Student Health Care Center, 392-1161.
 - Career Resource Center, career development assistance and counseling; Reitz Union, 392-1601.
4. Please do not hesitate to come by during office hours or contact me to schedule appointments. I am interested in your success and hope you will feel free to express any questions, ideas, or concerns you might have.

SCHEDULE OF TOPICS (subject to change)

Note: You may need to establish a VPN in order to access the electronic resources listed below.

Week 1 (8/31): Introduction: Overview of course materials and discussion of possible topics

Reading: *Grove Online*, “United States of America”

<https://doi.org/10.1093/gmo/9781561592630.article.28794>

Sarah Eyerly: “Mozart and the Moravians,” *Early Music* 47, no. 2 (May 2019): 161-82, <https://doi.org/10.1093/em/caz023>

Week 2 (9/7): Labor Day, observed

Week 2 (9/14): Forefathers

Reading: Gann, “Prelude” and Chapter 1 “Forefathers,” xiii-xvi and 1-26.

Joseph Horowitz, “Reclaiming the Past: Musical Boston Reconsidered,”
American Music 19, No. 1 (Spring, 2001): 18-38.

Adrienne Fried Block, “Why Amy Beach Succeeded as a Composer: The Early Years,”
Current Musicology 36 (1983): 41-59

Listening: Billings, *Creation*, <https://www.youtube.com/watch?v=fpKHye2gSU4>

Griffes, *The White Peacock*, https://www.youtube.com/watch?v=C87Z1_mOKFI

MacDowell, *Woodland Sketches*, Op. 51

<https://www.youtube.com/watch?v=cd6xnP5K7XI>

Beach: Symphony in E Minor (*Gaelic*), Op. 32; and

Prelude and Fugue, Op 8, <https://www.youtube.com/watch?v=n7XJfyS6gxxg>

Week 3 (9/21): Charles Ives: Music and Aesthetics

Reading: Gann, “Prelude” and “Forefathers,” xiii-xvi and 1-26.

Ives, *Memos*, 131-42; and *Essays Before a Sonata*.

Burkholder, *Charles Ives*, 1-32.

Listening: Ives, Concord Sonata

Ives, *Three Places in New England*

The Majority (Song)

Scherzo for String Quartet

String Quartet No. 2

Week 4 (9/28): Student Presentations and discussion

Topic: Music in America before WWI

Week 5 (10/5): Music and Modernism in the 1920s

Reading: Gann, Chapter 2: “Ultramodernism – The 1920s,” 27-48.

Rao, Nancy Yunhwa, “Cowell’s Sliding Tone.”

Tick, “Dissonant Counterpoint Revisited,” in *A Celebration of American Music*, ed.

Richard Crawford et al., 405-22.

Cowell: *New Musical Resources*, DOI: <https://doi.org/10.1017/CBO9780511597329>

Listening: Cowell, *The Banshee* and *Aeolian Harp*

Cowell, *Quartet Romantic*

Varése, *Ionisation*

Ruth Crawford, String Quartet (1931)

Antheil, Airplane Sonata and *Ballet Mechanique*

Week 6 (10/12): Musical Experiments in America before WWII

Reading: Gann, Chapter 4: "Experimentalism"

Bob Gilmore, "The Climate Since Harry Partch," *Contemporary Music Review* 22, Nos. 1/2 (2003): 15–33.

Ronald V. Wiecki, "Relieving '12-Tone Paralysis': Harry Partch in Madison, Wisconsin, 1944-1947" *American Music* 9, No. 1 (1991): 43-66.

Listening: Partch: *Barstow*, *The Letter*, *December 1942*, and other relevant works.

Week 7 (10/19): Copland's Music Styles

Reading: Gann, "Populism – the 1930s," 49-75.

Copland: "The composer in Industrial America" in *Music and Imagination*, 96-111.

Crist, "Copland and the Politics of Americanism," In *Aaron Copland and His World*, ed. Carol J. Oja and Judith Tick.

Calum MacDonald, "Statements and Connotations: Copland the Symphonist," *Tempo* 213 (July 2000): 26-30.

Listening: Piano Variations

Chamber Symphony

Appalachian Spring

Lincoln Portrait

Connotations

Statements

Week 8 (10/26): Student Presentations and discussion

Topic: Stylistic and Theoretical Experiments in America Before WWII

Week 9 (11/2): The European "Influence" II

Reading: Babbitt: "Who Cares if you Listen" in MWW, 529-34.

Rochberg: "Music: Science vs. Humanism," in MWW, 534-38.

Mead, Andrew. "Still Being an American Composer."

Lochhead, "Hearing Chaos."

Robert Morris, Listening to Milton Babbitt's Electronic Music: The Medium and the Message," *Perspectives of New Music* 35, No. 2 (1997): 85-99.

Listening: Babbitt, *Philomel*: Section I (Suppl. CD; also in Palisca, *Norton Anthology of Western Music*, and the *Norton Recorded Anthology of Western Music*, vol. 2)

Babbitt, Preludes, Interludes, and Postlude (1991)

Rochberg, Symphony No. 2

Rochberg, Oboe Concerto

Week 10 (11/9): John Cage's Revolution

Reading: Gann, "John Cage and the New York School Revolution," 127-52

Cage, "Experimental Music" in *Silence*, 7-12 (also in SR, 1300-1305).

Bernstein, David. "John Cage, Arnold Schoenberg, and the Musical Idea," in David Patterson *John*, ed. *Cage: Music, Philosophy, and Intention, 1933-1950*.

Joseph, Branden. "'A Therapeutic Value for City Dwellers': The Development of John Cage's Early Avant-Garde Aesthetic Position," in David Patterson, ed., *John Cage: Music, Philosophy, and Intention, 1933-1950*.

Listening: Sonatas and Interludes for Prepared Piano

Music of Changes

Litany for the Whale

Five

Aria (for Cathy Berberian)

Week 11 (11/16): Three Composers: Oliveros, Tower, Zwilich

Reading: Gann, "Post Cage Conceptualism," 154-83.
 Oliveros, "Breaking the Silence," available at
www.deeplisting.org/pauline/writings/breaking.html
 "Deep Listening" and interview with Marc Weidenbaum available at
www.disquiet.com/oliveros.html.
 Oliveros, "And Don't Call Them 'Lady' Composers," in *Software for People*.
 "Joan Tower: The Composer in Conversation with Bruce Duffie," at
<http://my.voyager.net/~duffie/tower.html>
 Glahn, *The Sounds of Place: Music and the American Cultural Landscape*.
 Duncan, "Ellen Taaffe Zwilich: Emerging from Mythos."

Listening: Oliveros, *I to IV*
 Oliveros, *Sound Patterns*
 Oliveros, *The Fool's Circle* and "A Woman Sees How the World Goes with No Eyes,"
 from *Crone Music* (1990)
 Oliveros, *Bye, Bye Butterfly!*
 Tower, *Fanfare for the Uncommon Woman* Nos. 1-5
 Tower, *Petroushskates*
 Tower, *Turning Points*
 Zwilich, *Chamber Symphony*
 Zwilich, *Concerto Grosso 1985*; (in Palisca, *Norton Anthology of Western Music*, No. 150, and the *Norton Recorded Anthology of Western Music*, vol. 2).
 Zwilich, *Symphony No. 1*

Week 12 (11/23): Minimalism

Reading: Kann, "Minimalism," 184-217; and "New Tonality II – Postminimalism," 325-51.
 Tim Johnson, "Minimalism: Aesthetic, Style, or Technique?" *The Musical Quarterly* 78,
 No. 4 (1994): 742-73.
 Bernard, "The Minimalist Aesthetic in the Plastic Arts and in Music."
 Steve Reich, *Writings about Music*, in SR, 1385-90.
 Bernard, "Minimalism, Postminimalism, and the Resurgence of Tonality in Recent
 American Music."
 Leydon, "Towards a Typology of Minimalist Tropes"

Listening: Riley, *In C*
 Reich, *Piano Phase*
 Reich, *Come Out*
 Reich, *Music for 18 Musicians*
 Reich, *Different Trains*
 Glass, *Metamorphosis*
 Glass, *Einstein on the Beach*
 Glass, *Songs from Liquid Days*
 Adams, *Phrygian Gates*

Week 13 (11/30): Student Research Presentations and discussion

Week 14 (12/7): Student Research Presentations and discussion

SELECTED BIBLIOGRAPHY

1. Anthologies

Music in the Western World: A History in Documents (MWW), selected and annotated by Piero Weiss and Richard Taruskin (New York: Schirmer, 1984). ML 160 .M865 1984

Strunk's Source Readings in Music History (SR), rev. ed. Leo Treitler, general editor (New York: W. W. Norton, 1998). ML160 .S89 1998

Women in Music: An Anthology of Source Readings from the Middle Ages to the Present (WM). Edited by Carol Neuls-Bates (New York: Harper, ca. 1982). ML82 .W65 1982

2. Books and Articles

Babbitt, Milton. "Who cares if you Listen." In *Strunk's Source Readings in Music History*, rev. ed. Leo Treitler, general editor. New York: W. W. Norton, 1998.

Baltzis, Alexandros G. "Globalization and Musical Culture." *Acta Musicologica* 77, no. 1 (2005): 137-150. **ML5 .A18.**

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Burkholder, J. Peter. *Charles Ives: The Ideas Behind the Music*. New Haven: Yale University Press, 1985. **ML410.I94 B48 1985**

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- _____. "Minimalism: Aesthetic, Style, or Technique?" *The Musical Quarterly* 78, no. 4 (1994): 742-73. **ML1 .M725**
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3. Web Resources

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Interview with Joan Tower: <http://www.bruceDuffie.com/tower.html>

New Music Box: <http://www.newmusicbox.org/articles/category/articles/>

Music and Politics: <https://quod.lib.umich.edu/m/mp>

Copland Collection, Library of Congress, <https://www.loc.gov/collections/aaron-copland/about-this-collection/>