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## Course Syllabus

## American Art Music

## Music 440

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Course Objectives: This is an Oral Communications Flag course in the University Studies program. As such, it includes requirements and learning activities that promote the students' abilities to:

- a) earn significant course credit through extemporaneous oral presentations;
  - 1) Students earn course credit in three ways in this course—written exams (40%), oral presentations and discussions on assigned course readings (40%), and a lecture/ performance on a selected topic (20%).
  - 2) Topics for smaller presentations are listed for weeks 1 - 7, 11, 13, and 14. Students will select two topics for presentation, and will lead a class discussion on the significance of the composer or topic. Presentations should be ten (10) minutes or less in length. Form utilized, chief features of the work, and the historical significance of the work will be discussed and demonstrated. Students will be graded on presentation and knowledge of the selected topic. Each small presentation comprises 20% of the final grade.
  - 3) Larger presentations on topics not adequately covered in the text will require listening examples, a brief biography of each composer, musical scores, and either video tapes, CDs, or DVDs, as well as a typed, five-page paper. These presentations must not be read, but must be extemporaneous. Topics for large presentation are assigned for weeks 8, 9, 10, and 12. Students will discuss the importance of each composer to music history and the value of each work. Compositional style and influences, instrumentation, poetry, musical devices employed, etc., will be discussed. Presentations should be fifteen (15) minutes or less in length. Students will be graded on presentation and knowledge of the selected topic. Each large presentation comprises 20% of the final grade.
  - 4) The professor will provide written and oral responses to the small and large presentations.
- b) understand the features and types of speaking in their disciplines.
  - 1) Students will be exposed to pre-concert talks and will learn by example.
  - 2) Students will examine appropriate methods of speaking about music, such as lecture, discussion, etc.
- c) adapt their speaking to field-specific audiences.
  - 1) Because this is a 400-level course, students will know musical terminology and will use appropriate language suitable for the group they are addressing.
- d) receive appropriate feedback from teachers and peers, including suggestions for improvement.
  - 1) Following each oral presentation, students and the professor will indicate comprehension of the presentation and ask questions if further clarification is needed.
  - 2) Class members will write brief critiques on the large presentations so that immediate feedback is given.
  - 3) The professor will provide written and oral responses to the small and large presentations.
- e) make use of the technologies used for research and speaking in their fields; and learn the conventions of evidence, format, usage, and documentation in their oral and written presentations.
  - 1) Students will be encouraged to use Power point presentations, the internet for research,

Interlibrary loan services, as well as the Chicago Manual of Style and other aids in writing and expressing themselves articulately.

**1. Catalog description:**

Music in America from the time of the Puritans to the present day. Historical, biographical material and listening. For the general student as well as for music majors and minors. Prerequisite MUS 109 or equivalent.

**2. Statement of the major focus and objectives of the course:**

Purpose: The purpose of this class is to expose the student to: the contributions of major US composers to the genres of opera, art song, chamber music, orchestral works, and compositions for piano; the influence of folk and ethnic music on the panorama of US art music; the importance of jazz and country music to the development of US styles; the evolution of modernism, minimalism, and futurism in the US.

**3. Basic instructional plan and methods utilized:**

Lecture  
Group discussion  
Audio compact discs, opera videos  
Experiential activities (e.g., oral presentations of required reading and individualized topics)

**4. Course requirements and means of evaluation:**

30% 3 tests  
20% 1 lecture/performance on a composer of your choice from a selected list  
10% 1 final exam  
40% Oral presentations and discussions on assigned course readings (See the syllabus. Students will be assigned topics for each class meeting.

**The lecture/performance on a composer of your choice presentation** should include listening examples and a brief biography of the composer. The paper, about five typed pages, will be turned in to the professor. The ten minute talk must include a musical score and DVDs, video tapes, or CDs of the work or works presented. Suggested topics include: opera in the US prior to 1880; Wagnerism and US opera (pre-1900); the vocal or instrumental music of one of the following composers—Amy Cheney Beach, Arthur Farwell, George Chadwick, John Alden Carpenter, Jake Heggie, Lee Hoiby, Richard Hundley, Samuel Barber, Aaron Copland, John Duke, John Jacob Niles, Ned Rorem, Miriam Gideon, Florence Price, Nancy Van de Vate, or Libby Larsen; the choral music of John Adams, Barber, Bernstein, or Philip Glass; Chamber music by Stephen Paulus, Ellen Taaffe Zwilich, or Emma Lou Diemer; solo piano music by George Gershwin, Aaron Copland, or Samuel Barber. Topics and bibliographies are due **January 30**. An outline of your topic is due **February 13**. Your letter grade will be reduced by one letter if no outline or bibliography is prepared.

**5. Textbooks:**

**American Music—A Panorama** by Daniel Kingman (with 5 CDs) (Schirmer-0-534-59832-3), and **American Opera** by Elise K. Kirk (University of Illinois Press-0-252-02623-3)

**Grading scale:** A 90-100    B 80-89    C 70-79    D 60-69    E below 60

**Attendance policy:** Daily attendance will prepare you for the tests. Involve yourself with the material by listening, reading, taking notes, and by participating in class. Ask questions when you need help.

**Tests:** All tests will be taken on time. Mini-lectures and oral class presentations will be presented on the days on which they are scheduled. No make-up tests will be given. Any test missed will result in the grade of zero. Mini-lectures will not be rescheduled. A missed presentation will result in the grade of zero.

Course Outline:

**Week 1** - Chapters 1 & 2 - Anglo-Celtic American/African American traditions (pp. 1-34)

**OPERA -Ch 10-** From the Black Perspective—meets criteria a, b, c, d, e

Types of ballads \_\_\_\_\_

Features of ballads \_\_\_\_\_

Joplin's *Treemonisha* \_\_\_\_\_

William Grant Still's *Costaso* \_\_\_\_\_

**Week 2** - Chapters 3 & 4 - American Indian and Hispanic/Latin traditions (pp. 35-80),

**OPERA -Ch. 8** - Native Americans through Symbolism and Song—meets criteria a, b, c, d, e

Nat. Am. themes in opera \_\_\_\_\_

Nat. Am. themes in opera \_\_\_\_\_

John Comfort Fillmore \_\_\_\_\_

Bimboni and *Winona* \_\_\_\_\_

Nevin's *Poia* \_\_\_\_\_

Herbert and *Natoma* \_\_\_\_\_

**Week 3** - Chapters 5 & 6 - other traditions and folk music (pp. 80-105)—meets criteria a, b, c, d, e

Bob Dylan and protest songs \_\_\_\_\_

The Civil Rights movement \_\_\_\_\_

Woody Guthrie \_\_\_\_\_

**Week 4 - TEST! - Chapters 1-6 , OPERA, Ch 8, 10**

Chapters 7 & 8 - country music, blues and soul (pp. 107 - 145)—meets criteria a, b, c, d, e

Relate MPR's A Prairie Home Companion to this chapter (tape a segment) \_\_\_\_\_

Contributions of W. C. Handy \_\_\_\_\_

Classic Blues and Blues singers \_\_\_\_\_

Style Characteristics of Country Music \_\_\_\_\_

**Week 5** - Chapters 9 & 10 (skip 11) - Rock, Pop Sacred (pp. 147 - 195)—meets criteria a, b, c, d, e

Discuss rock vocal technique w/ classical vocal technique \_\_\_\_\_

Discuss the contributions of the Beatles to art music \_\_\_\_\_

The music of William Billings \_\_\_\_\_  
“Tis the Gift to Be Simple” and Appalachian Spring \_\_\_\_\_  
Ives and his *Orchestral Set No. 2* \_\_\_\_\_

**Week 6** - Chapters 12, 13, 14 - Pop Secular Music (pp. 218-285), **OPERA -Ch. 4 - Mime, Melodrama, and Song; OPERA - Ch. 6 - In the Spirit of Comedy**—meets criteria a, b, c, d, e

Early American operas, *The Indian Princess* and *The Aethiop* \_\_\_\_\_

The operas of William Henry Fry \_\_\_\_\_

The musicals of George Gershwin \_\_\_\_\_

Compare *Madame Butterfly* with *Miss Saigon* \_\_\_\_\_

Victorian Women Opera Composers \_\_\_\_\_

Stephen Foster songs \_\_\_\_\_

John Phillip Sousa \_\_\_\_\_

**Week 7 - TEST! Chapter 7-14, OPERA, Chapters 4, 6**

Chapters 15,16, & 17 - Ragtime and jazz (pp. 286 - 330), Classical Music and the contemporary world (p. 333-338)—meets criteria a, b, c, d, e

Role of women in ragtime (p. 303, #2 for resources) \_\_\_\_\_

Jazz then and jazz now (p. 303, #4 - Dick Hammergren?) \_\_\_\_\_

Charles Ives, *Concord, Mass., 1840-1860* (piano sonata) \_\_\_\_\_

**Week 8** - Chapters 18, 19 - 1800-1870 (p. 339 - 379)

**Oral presentations on Wagnerism and US opera (pre-1900), Amy Cheney Beach, Arthur Farwell, George Chadwick, John Alden Carpenter, Heggie, Hoiby, Hundley**—meets criteria a - e

Louis Gottshalk \_\_\_\_\_ George Root \_\_\_\_\_

The nativist view \_\_\_\_\_ The 2nd New England School \_\_\_\_\_

Virgil Thomson \_\_\_\_\_ Copland’s *Billy the Kid* \_\_\_\_\_

William Grant Still \_\_\_\_\_

Choral music of Sessions and Thompson \_\_\_\_\_

**Week 9 & 10** - Chapter 20 - 20th Century Innovation (pp. 379 - 419)

**Oral presentations on George Gershwin, Barber, Copland, John Duke, John Jacob Niles, Ned Rorem, Miriam Gideon, Florence Price, Nancy Van de Vate, Libby Larsen**—meets criteria a, b, c, d, e

Charles Ives \_\_\_\_\_ Carl Ruggles \_\_\_\_\_

Ruth Crawford Seeger \_\_\_\_\_ Edgar Varése \_\_\_\_\_

John Cage \_\_\_\_\_ George Crumb \_\_\_\_\_

Henry Cowell \_\_\_\_\_ Modernism \_\_\_\_\_

Serialism versus Chance music \_\_\_\_\_

Music and new technology \_\_\_\_\_

“Performance art” \_\_\_\_\_

Samuel Barber, *Knoxville: Summer of 1915* (voice & piano or orch.) \_\_\_\_\_

**Week 11 - TEST! - Chapters 15 - 21**

Chapter 21 - More Hospitable Music (p. 421-433)—meets criteria a, b, c, d, e  
Minimalism \_\_\_\_\_  
Reconnection with music of the past \_\_\_\_\_  
Other music of Steve Reich \_\_\_\_\_  
Extra-musical associations \_\_\_\_\_  
Orchestral music of John Adams \_\_\_\_\_

**Week 12 - Chapter 22 - Opera ( pp. 433-448), OPERA, Chapter 11, p. 206**  
**Oral presentations on John Adams, Barber, Bernstein, Philip Glass, Copland, Stephen Paulus, Ellen Taaffe Zwilich, Emma Lou Diemer**—meets criteria a, b, c, d, e  
Gershwin's *Porgy and Bess* \_\_\_\_\_  
George Antheil \_\_\_\_\_  
Operas of Virgil Thomson & Gertrude Stein \_\_\_\_\_  
Opera and Jazz \_\_\_\_\_  
Marc Blitzstein \_\_\_\_\_

**Week 13 - OPERA, Chapter 12, p. 233 The Impact of Mass Media**—meets criteria a, b, c, d, e  
Menotti's operas \_\_\_\_\_ Eleanor E. Freer \_\_\_\_\_  
Douglas Moore \_\_\_\_\_ Menotti's *The Medium* \_\_\_\_\_

**Week 14 - OPERA, Chapter 13 & 14 pp. 253- 291**—meets criteria a, b, c, d, e  
Menotti's verismo operas \_\_\_\_\_  
Copland's *The Tender Land* \_\_\_\_\_  
Weill's *Mahagonny* and *Street Scene* \_\_\_\_\_  
Floyd's *Susannah* \_\_\_\_\_  
Herrmann's *Wuthering Heights* \_\_\_\_\_  
Julius Rudel \_\_\_\_\_  
Moore's *The Ballad of Baby Doe* \_\_\_\_\_  
Ward's *The Crucible* \_\_\_\_\_

**Final Exam - Cumulative**

