

MUSIC

An Introduction to Early American Music

- I. BASIC ELEMENTS OF MUSIC THEORY 20%
 - A. Sound and Music
 - 1. Definitions
 - a. Music Is Sound Organized in Time
 - b. Music of the Western World
 - 2. Physics of Musical Sound
 - a. Sound Waves
 - b. Instruments as Sound Sources
 - B. Pitch, Rhythm, and Harmony
 - 1. Pitch
 - a. Pitch, Frequency, and Octaves
 - b. Pitch on a Keyboard
 - c. Pitch on a Staff
 - d. Pitch on the Grand Staff
 - e. Overtones and Partial
 - f. Equal Temperament: Generating the Twelve Pitches by Dividing the Octave
 - g. Scales: Leading Tone, Tonic, Dominant
 - h. Intervals
 - i. Intervals of the Major Scale
 - j. Minor Scales and Blues Inflections
 - k. Melody Defined; Example, Using Scale Degrees
 - l. Contour
 - m. Range and Tessitura
 - 2. Rhythm
 - a. Beat
 - b. Tempo
 - c. Meter: Duple, Triple, and Quadruple
 - d. Rhythmic Notation
 - e. Time Signature
 - f. Simple and Compound Subdivision
 - g. Mixed and Irregular Meter
 - h. Syncopation
 - i. Polyrhythm
 - 3. Harmony
 - a. Common-Practice Tonality
 - b. Chords
 - i. Triads
 - ii. Inversions
 - c. Keys
 - i. Keys and Key Signatures

- ii. Hierarchy of Keys: Circle of Fifths
 - d. Harmonic Progression
 - i. Dissonance and Consonance
 - ii. Diatonic Triads
 - iii. The Dominant Triad's Special Role
 - iv. Bass Lines
 - v. The Dominant Seventh Chord
 - vi. Example: A Harmonized Melody
 - e. Other Diatonic Chords
 - f. Chromatic Harmonies and Modulation
 - g. Beyond Common Practice
- C. Other Aspects of Musical Sound
 - 1. Texture, Counterpoint, Instrumentation, More Timbre
 - 2. Dynamics, Articulation, Ornamentation
- D. Form in Music
 - 1. Perceiving Musical Form
 - 2. Elements of Form
 - a. Motive
 - b. Phrase
 - c. Cadence
 - d. Theme
 - e. Introduction and Coda
 - 3. Common Forms
 - a. Repetition
 - b. Variation
 - i. Theme and Variations
 - ii. 12-Bar Blues
 - iii. Improvisation
 - c. Contrast
 - i. Ternary and Rondo Forms
 - ii. 32-Bar Form
 - iii. Verse-Chorus Form
 - d. Development
 - i. Fugue
 - ii. Sonata Form
- E. Which Is the Real Music? Scores, Recordings, and Performance

II. WORSHIP AND WORK 27%

- A. Music and Faith
 - 1. Leaving (Most of) the Old World Behind
 - 2. Sing, Sing a Psalm
 - a. Psalters from Overseas
 - b. A Home-Grown Psalter
 - c. Confused and Disorderly Noises
 - 3. By Note, Not by Rote
 - a. The Singing School Solution

- b. Tunebooks for Teachers
 - c. Resistance to Regular Singing and the Continuance of the Usual Way
 - 4. Onward to Polyphony
 - a. Made in America?
 - b. Daniel Read’s Biography
 - c. LISTENING COMPANION 1: “SHERBURNE” (1785) – DANIEL READ
- B. Other Religious Paths
 - 1. The Musical Moravians
 - 2. Esoteric Ephrata
 - a. The Ephrata Codex
 - b. Early Equality?
 - c. LISTENING COMPANION 2: “DIE SANFTE BEWEGUNG, DIE LIEBLICHE KRAFFT” (1746) – SISTER FÖBEN (CHRISTIANNA LASSLE)
- C. Foolish Songs and Ballads
 - 1. The Broadside Tradition
 - 2. Singing the News
 - a. The Death of Timothy Myrick as Source Material for “Springfield Mountain”
 - b. LISTENING COMPANION 3: “SPRINGFIELD MOUNTAIN” (AFTER 1761) – ANONYMOUS
- D. Music in the Military
 - 1. Music’s Role in the Military
 - 2. From the Battlefield to the Ballroom
 - 3. Tunes for Troops
 - a. Giles Gibbs, Jr.
 - b. LISTENING COMPANION 4: “LADY HOPE’S REEL” (1757) – ANONYMOUS
- E. African-American Musicians
 - 1. Land of the Free?
 - 2. Music among the Enslaved
 - a. Music in the Fields
 - b. LISTENING COMPANION 5: “WOH HOO” (TRADITIONAL) – ANONYMOUS

III. PERFORMING FOR PLEASURE 27%

- A. Native Americans and the Natural World
 - 1. First Nations Foundations
 - 2. A Democratic Role Model
 - 3. Music in the Eastern Woodlands
 - a. The Longhouse “Sings”
 - b. The Community-Building Social Dance
 - c. The Women’s Shuffle Dance
 - d. Viewing the Past Through the Present
 - e. LISTENING COMPANION 6: “HO WAY HEY YO” (C. 1993) – BETSY BUCK
- B. Music for Music’s Sake
 - 1. Francis Hopkinson’s Biography
 - 2. LISTENING COMPANION 7: “MY DAYS HAVE BEEN SO WONDROUS FREE” (1759) – FRANCIS HOPKINSON
- C. More Music for Music’s Sake

1. Concerts in the Colonies
2. More From the Moravians
 - a. Patriotic Non-Combatants
 - b. The First Fourth of July
 - c. Home-Grown Chamber Music
 - d. LISTENING COMPANION 8: *QUINTET NO. 6 IN E-FLAT MAJOR*, MVT. 3 “PRESTISSIMO” (1789) – JOHANN FRIEDRICH PETER
- D. Sociability in the English Tradition
 1. The Anacreontic Society
 2. Glee Clubs in the New Nation
 3. The Anacreontic Song Finds a New Home
 - a. Enter Francis Scott Key
 - b. LISTENING COMPANION 9: “THE ANACREONTIC SONG (TO ANACREON IN HEAVEN)” (EXCERPTS) (1771) – JOHN STAFFORD SMITH
- E. Theater (and Its Risks)
 1. The Birth of Ballad Opera
 2. Theater Comes to the Colonies
 3. Theater on “Pause”
 4. What Does “First” Mean?
 5. Hazards in the Orchestra Pit
 6. LISTENING COMPANION 10: *TAMMANY; OR, THE INDIAN CHIEF*, “ALKNOMOOK, OR THE DEATH SONG OF THE CHEROKEE INDIANS” (1794; ARR. C. 1800) – ANONYMOUS
 7. Other Roles for “Alknomook”

IV. MUSIC AND PATRIOTISM 26%

- A. John Dickinson, “Heart of Oak” and “The Liberty Song”
 1. LISTENING COMPANION 11: “THE LIBERTY SONG” (BASED ON “HEART OF OAK”) (1759/1768) – WILLIAM BOYCE
- B. Shaking Up the Singing Schools
 1. William Billings’s Biography
 - a. The New England Psalm-Singer
 - b. The Singing Master’s Assistant
 - c. LISTENING COMPANION 12: “CHESTER” (1770/1778) – WILLIAM BILLINGS
 2. Patriotic Music in the Colonies
 - a. Billings’s “Jargon”
 - b. Billings and the Bible
 - c. LISTENING COMPANION 13: “LAMENTATION OVER BOSTON” (1778) – WILLIAM BILLINGS
- C. The Struggle for Unity
 1. The Theatrical Battlefield
 2. LISTENING COMPANION 14: *THE FEDERAL OVERTURE* (KEYBOARD ARRANGEMENT; EXCERPTS) (1794) – BENJAMIN CARR