Music in America

What makes music “American”

Early Background

Post-Civil War
- European Context
- European Trained Composers
- Great Symphony Orchestras
  - Boston, New York, Philadelphia
- 1860-1920 Conservatories

Wealth of Indigenous Material
- Indian Tribal Melodies
- Negro Spirituals
- Gospel Songs
- Church Hymns
- Ragtime, Blues, Jazz

Important “Americans”—early

Charles Ives (1874-1954)
- Transcendentalism
  - Reality through spiritual intuition
- Father (George)
- Polytonality
- Quarter tones
- Spatial Relations
- Organist
- Yale
- Insurance Business
- Composed on the Side
  - 1895-1917
  - Experimented Freely
- Concord Sonata
  - Performed 1927

Henry Cowell (1897-1965)
- Californian
- New effects from a piano
  - Strumming
  - Clusters
- Prepared Piano
- Indeterminacy
  - Chance Factors
- Tonality and Folk Music Later

Amy Cheney Beach
- Ruth Crawford Seeger
- William Grant Still
- African American
Later Background

Strange Time=Strange Music
- Atomic Age
- Cold War
- 60's Drug Culture

Redefining “MUSIC”
- Greek/Roman Ideals
- Zen Buddhism

Search for “True” Values
- Considerable Diversity
  - Serialism
  - Electronics
  - Indeterminacy
    - Aleatory/Chance
  - Traditionalism
  - Minimalism
  - Pluralism

Important “Americans”-later

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