



CONCISE HISTORY OF WESTERN MUSIC

BARBARA RUSSANO HANNING

FIFTH EDITION
ANTHOLOGY UPDATE



Concise History of Western Music

5th edition Anthology Update

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CHAPTER 24

Vernacular Music in America



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Prelude – 1

- Vernacular music: musical traditions outside the concert hall
 - varied, vibrant traditions
 - impacted by prosperity, technology on music
 - growing importance of African Americans
 - intended to reach broad musical public
 - impact of recordings
 - preserved much more vernacular music
 - disseminated popular music

Prelude – 2

- Vernacular music: musical traditions outside the concert hall (cont'd)
 - lasting importance
 - permanence of much vernacular music rivaling classical music
 - some become classics in their own traditions
 - influences on composers in classic tradition
 - United States became leading exporter of vernacular music

Vernacular Styles and Genres – 1

- Band music
 - military origins, amateur wind band traditions remained strong
 - bands in colleges, schools, sporting events, concerts
 - community bands proliferated after Civil War
 - John Philip Sousa (1854–1932)
 - U.S. Marine Band (1880–1892), international prominence
 - 1892, organized his own band
 - annual tours of United States, several of Europe, world tour

F24-01



Vernacular Styles and Genres – 2

- Band music (cont'd)
 - repertory
 - marches, dances, arrangements, medleys, transcriptions of pieces by classical composers, virtuosic displays
 - Sousa composed for band
 - most famous march: *The Stars and Stripes Forever* (1897; NAWM 168)
 - known as “the March King”
 - African American musicians
 - turn of the century, black bands important in black and white social life in big cities
 - performed from notation, relatively little improvising

Vernacular Styles and Genres – 3

- Band music (cont'd)
 - swinging, syncopated style distinguished them from white bands
- Music of African Americans
 - many ethnicities; different languages, customs
 - traits of African American music
 - call and response
 - improvisation, based on simple formula
 - syncopation
 - repetition of short rhythmic or melodic patterns

Vernacular Styles and Genres – 4

- Music of African Americans (cont'd)
 - multiple layers of rhythm
 - bending or sliding pitches
 - moans, shouts, other vocalizations
 - instruments like the banjo, based on West African stringed instrument
- spirituals, greatest impact
 - religious song of southern slaves, oral tradition
 - texts, images, or stories from the Bible; hidden meanings
 - *Go Down, Moses*, first to appear in print, 1861

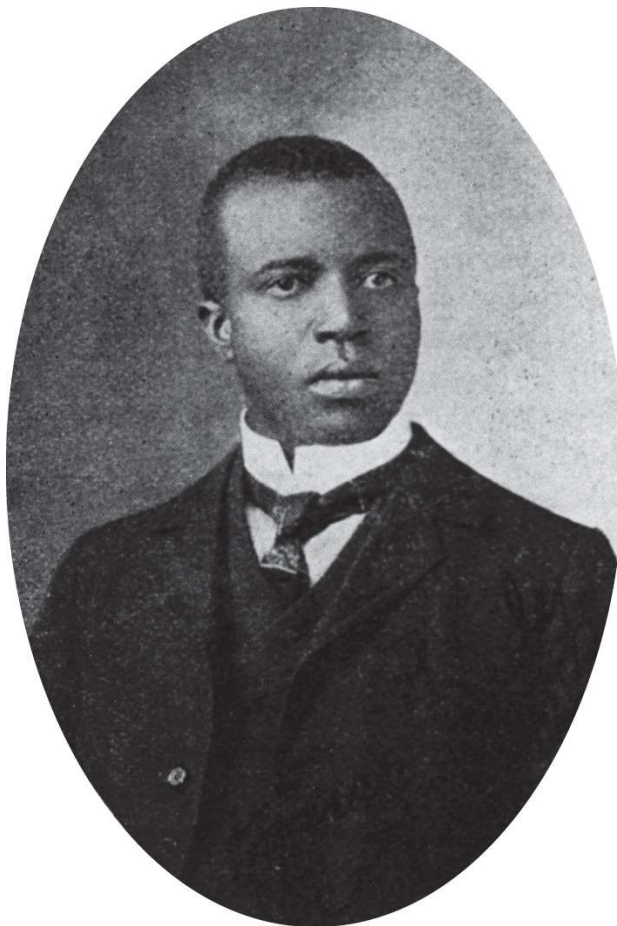
F24-02



Vernacular Styles and Genres – 5

- Music of African Americans (cont'd)
 - dissemination
 - spirituals arranged as songs with piano accompaniment
 - First Jubilee Signers popularized spirituals
 - 1870s, concert tours in United States and Europe
 - late 1800s, simultaneously folk music, popular songs
- Ragtime
 - featured syncopated (“ragged”) rhythm, regular marchlike bass, popular 1890s–1910s
 - syncopation derived from patting juba of American blacks

F24-03



Vernacular Styles and Genres – 6

- Ragtime (cont'd)
 - emphasis on offbeats
 - reflects complex cross-rhythms in African music
- Scott Joplin (1867–1917)
 - leading ragtime composer
 - son of a former slave, studied music in Texarkana, Texas
 - moved to New York in 1907
 - *Treemonisha* opera (1911), most ambitious work, not staged until 1972
 - best known for his piano rags

Vernacular Styles and Genres – 7

- Ragtime (cont'd)
 - *Maple Leaf Rag* (1899; NAWM 169), by Scott Joplin
 - follows form of a march, sixteen-measure strains
 - second strain, rhythms typical of ragtime
 - left hand: steady eighth-note pulse; bass notes and chords alternate
 - right hand: figures syncopate within and across the beat
 - impression of 3/16 meter in right hand, against 2/4 meter in left hand
 - mixture of European and African elements
 - repetition of short rhythmic pattern traced to African music
 - form, left hand pattern, harmony, derived from European sources

Ex24-01

17

f stacc.

This musical score is for measures 17 through 22 of a piece. It is written for piano in 2/4 time with a key signature of three flats (B-flat, E-flat, A-flat). The notation consists of a grand staff with a treble and bass clef. Measures 17 and 19 contain a whole rest in the treble staff, while measures 18, 20, 21, and 22 contain eighth-note patterns. Measures 17, 18, 20, 21, and 22 feature a forte (*f*) staccato accompaniment in the bass staff, consisting of eighth-note chords. Slurs are present over the eighth-note patterns in measures 18, 20, 21, and 22.

Popular Song and American Musical Theater – 1

- Popular song
 - later nineteenth century, gulf between art songs and popular songs
 - composers of popular songs sought to
 - entertain audience
 - accommodate amateur performers
 - sell sheet music
 - subjects
 - topics included: love, ethnic satire, new inventions, family, baseball

Popular Song and American Musical Theater – 2

- Popular song (cont'd)
 - songs for causes included: abolition, temperance, political campaigns, evangelism
 - interplay of convention and novelty
 - standard form: verse and refrain
 - one or more verses
 - thirty-two-measure refrain
 - refrain often scored for chorus
 - *After the Ball* (1892), by Charles K. Harris
 - begins with catchy phrase, “hook”
 - simple yet intriguing motive, waltz rhythm
 - sold millions of copies, making Harris rich

Ex24-02

A musical score for a song in G minor, consisting of four staves. The melody is written on a treble clef with a key signature of two flats (Bb and Eb). The lyrics are written below the notes, with some words hyphenated across measures. The score includes measure numbers 9, 17, and 25 at the beginning of their respective staves.

1 Af-ter the ball is o - ver, af-ter the break of morn, ____

9 Af-ter the dan-cers' leav - ing; af-ter the stars are gone; ____

17 Man-y a heart is ach - ing, if you could read them all; ____

25 Man-y the hopes that have van - ished af - ter the ball. ____

Popular Song and American Musical Theater – 3

- Popular song (cont'd)
 - Tin Pan Alley
 - district on West 28th Street in New York
 - 1880s, publishers specialize in popular songs
 - link between success on stage and sales of printed music
 - 1920s, rich time for American popular music
 - vaudeville troupes toured the Continent
 - operettas, revues, musicals attracted large audiences
 - 1920–1955, “Golden Age” of Tin Pan Alley

Popular Song and American Musical Theater – 4

- Popular song (cont'd)
 - 1920s, popular song, music for theater inextricably linked
 - best-known songs made familiar in hit shows
 - sold as sheet music
 - publishers, songwriters counted on recordings to popularize tunes
 - sound technology for films, Hollywood musicals
 - Irving Berlin (1888–1989)
 - wrote both music and lyrics to his songs
 - one of America's most prolific, best-loved popular songwriters

Popular Song and American Musical Theater – 5

- Popular song (cont'd)
 - known for sentimental, patriotic tunes; *God Bless America*, *White Christmas*
 - mastered all current popular song genres
 - involved in every aspect of music business
- Musical theater
 - significant new genre featuring songs, dance numbers
 - styles from popular music, context of spoke play, comic or romantic plot

Popular Song and American Musical Theater – 6

- Musical theater (cont'd)
 - *Little Johnny Jones* (1904) by George M. Cohan, inaugurated American musical
 - *Give My Regards to Broadway, The Yankee Doodle Boy*
- musicals
 - complex collaboration of different artists
 - some were vehicles for star entertainers
 - increasing interest in integrated musicals
 - plot-driven, valued for dramatic impact
- *Show Boat* (1927), by Jerome Kern (1885–1945)
 - book and lyrics by Oscar Hammerstein II

F24-04



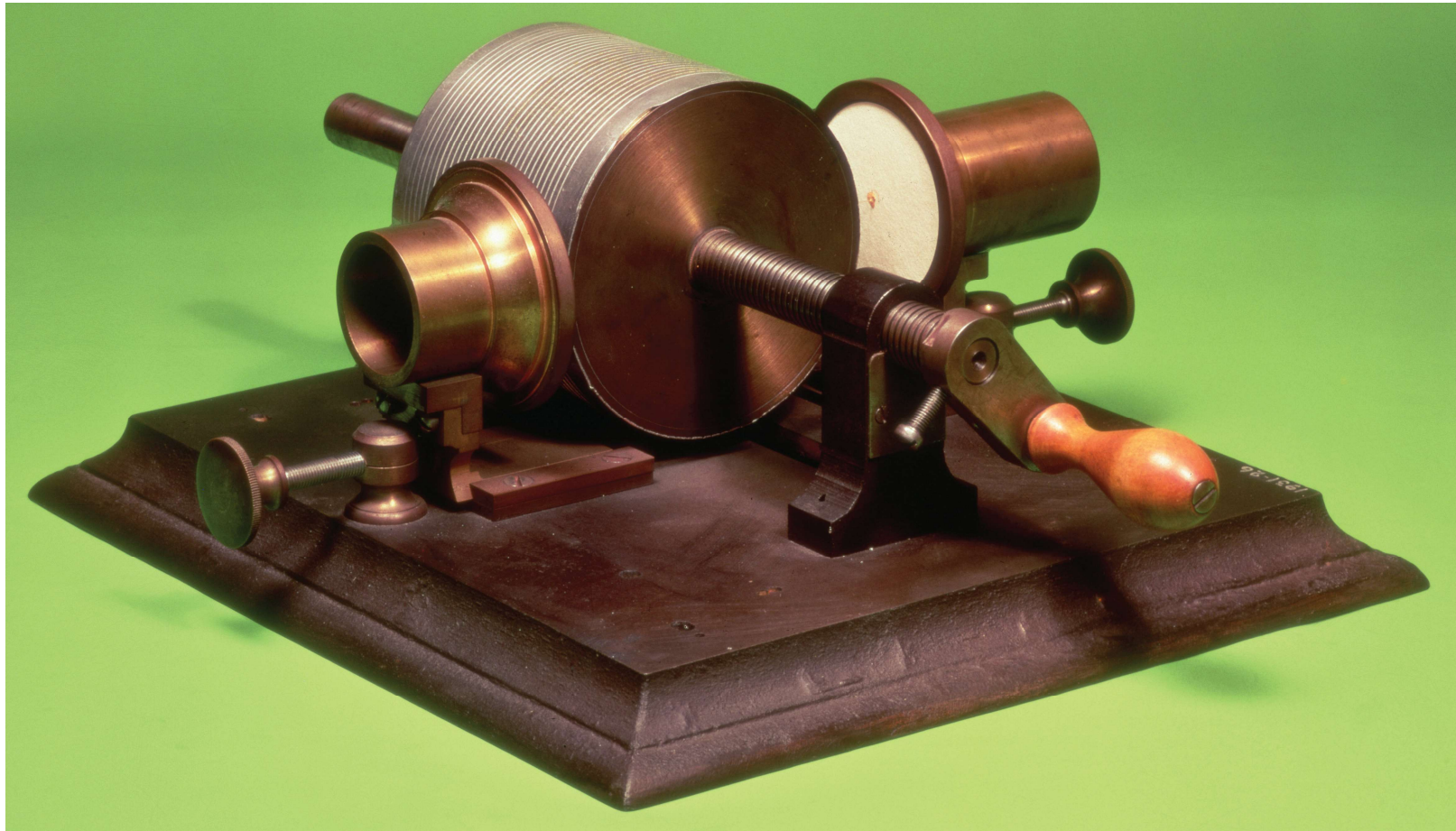
Popular Song and American Musical Theater – 7

- Musical theater (cont'd)
 - exemplifies new integrated approach
 - operatic in scope, interwoven referential themes and motives
 - serious social issues: racism, miscegenation
 - recent historical events: 1893 Chicago World's Fair
- George Gershwin (1898–1937)
 - composed classical music, popular songs, musicals
 - best-known songs feature lyrics by his brother, Ira Gershwin

F24-05



F24-06



F24-07



Popular Song and American Musical Theater – 8

- Musical theater (cont'd)
 - started writing for stage, moved toward integrated musicals, social satire
 - *Of Thee I Sing* (1931), first musical to win Pulitzer Prize
 - musicals catapulted several performers to fame
 - Fred and Adele Astaire, Ethel Merman, and Ginger Rogers
- *I Got Rhythm* (NAWM 190), by George Gershwin
 - composed for *Girl Crazy* (1930)
 - sung by Ethel Merman, became an instant hit
 - one verse, main interest in chorus
 - chorus in typical AABA form
 - chorus starts with catchy phrase, striking rhythm

Ex24-03

A musical score in G major (one sharp) and 4/4 time. The melody is written on a single staff. The first measure contains a quarter rest, followed by a half note G4, a quarter note A4, and a dotted quarter note B4. The second measure contains a dotted half note B4, a quarter note A4, and a quarter note G4. The third measure contains a quarter rest, followed by a half note G4, a quarter note A4, and a dotted quarter note B4. The fourth measure contains a dotted half note B4, a quarter note A4, and a quarter note G4. The lyrics are: I got rhythm, I got music.

I got rhythm, I got music,

Popular Song and American Musical Theater – 9

- Musical theater (cont'd)
 - syncopated rhythms draw on ragtime
 - style and energy attracted jazz musicians
 - chorus's harmonic progression, “rhythmic changes”
- Rogers and Hammerstein
 - best-loved shows
 - *Oklahoma!* (1943)
 - *Carousel* (1945)
 - *South Pacific* (1949)
 - *The King and I* (1951)
 - *The Sound of Music* (1959)

Popular Song and American Musical Theater – 10

- Musical theater (cont'd)
 - *Oklahoma!*
 - record-breaking run, over 2,000 performances
 - pivotal development in integrated musical
 - dramatic and comedic subplots
 - characters developed through dialogue and song
- Leonard Bernstein (1918–1990)
 - major presence: Broadway, classical music
 - 1944, New York Philharmonic last-minute replacement, overnight celebrity
 - *Our Town*, 1944 success on Broadway

F24-08



Popular Song and American Musical Theater – 11

- Musical theater (cont'd)
 - *West Side Story* (1957), retelling of *Romeo and Juliet*
 - lyrics by Stephen Sondheim (b. 1930)
 - book by Arthur Laurents
 - choreography by Jerome Robbins
 - set in gang-ridden New York City, 1950s
 - variety of musical styles: Afro-Caribbean dance styles, jazz, Tin Pan Alley formulas
 - juxtaposes highly contrasting styles
 - “Cool” from *West Side Story* (NAWM 208)
 - angular bebop introduction, cool jazz song
 - fugue, avoided normal tonal associations

F24-09



Popular Song and American Musical Theater – 12

- The birth of film music
 - new technologies transformed film music
 - late 1920s, sound synchronized with film
 - *Jazz Singer* (1927), first “talking picture” starring Al Jolson
 - two categories of music in film
 - diegetic music, or source music: heard or performed by characters themselves
 - nondiegetic music, or underscoring: background music
 - movie musicals
 - 1930s, “Golden Age” of Hollywood musical

Popular Song and American Musical Theater – 13

- The birth of film music (cont'd)
 - Broadway's best-known composers wrote for movie musicals
 - Gershwin, Berlin, Kern, Porter
 - choreography of Busby Berkeley in many films
 - made Bing Crosby, Fred Astaire, Ginger Rogers international stars
 - offered escape from Great Depression
 - featured extraordinary talent
 - ticket prices were inexpensive compared to Broadway shows
- film scores
 - fully integrated into dramatic action

Popular Song and American Musical Theater – 14

- The birth of film music (cont'd)
 - many composers were European immigrants
 - applied language of Wagner and his successors
 - Max Steiner (1888–1971), immigrant from Vienna
 - worked on Broadway for fifteen years, arranger, orchestrator, composer
 - *King Kong* (1933), score by Steiner, established model for Hollywood film score
 - score organized around leitmotives
 - coordinates music with actions on screen
 - often marks particular movements with musical effects

F24-10



Popular Song and American Musical Theater – 15

- The birth of film music (cont'd)
 - music conveys mood, character, place through style
 - modernist techniques: intense dissonance for fright, extreme emotions
- Steiner wrote film scores through 1960s
 - *Gone with the Wind* (1939), *Casablanca* (1943)

Jazz – 1

- African American music played increasingly influential role in American musical life
 - 1920s, blues and jazz gained wide currency
 - 1920s known as the “The Jazz Age”
- Blues
 - one of most influential genres of early twentieth-century America
 - origin is obscure
 - likely stemming from rural work songs, other African American oral traditions
 - lyrics: disappointments, mistreatment, other troubles
 - words also convey defiance, will to survive

Ex24-04

1. When it rains — five days and the skies — turn dark — as night, — when it rains —

Basic progression: I IV I I

5 — five days — and the skies — turn dark — as night, — then

IV IV I I

9 trou-ble's tak-in' place in the low - lands — at night. — 2. I woke up —

V IV I I

1., 2., 3., 4., 5., 6.

Jazz – 2

- Blues (cont'd)
 - music expresses feelings implied in the words
 - freely syncopated rhythms
 - distinctive vocal or instrumental effects (slide, rasp, grow)
 - flatted or bent notes on third, fifth, seventh; blue notes
 - allows performers to display their artistry
- twelve-bar blues
 - W. C. Handy (1873–1958) “father of the blues”
 - publisher, blues songs in sheet music form 1912
 - solidified standard twelve-bar blues form
 - poetic structure
 - each poetic stanza has three lines
 - second line restates the first
 - third completes thought

F24-11

Measure:

Harmony:

Poetic structure:

1	2	3	4	5	6	7	8	9	10	11	12
I	I (IV)	I	I	IV	IV	I	I	V	V (IV)	I	I
A				A				B			

F24-12



Jazz – 3

- Blues (cont'd)
 - musical structure
 - each line sung to four measures of music, set harmonic pattern
 - first phrase remains on tonic chord
 - second phrase begins on IV, ends on I
 - third phrase starts on V, moves to I
 - *Back Water Blues* (1927, NAWM 191), Bessie Smith
 - Bessie Smith known as “Empress of the Blues”
 - brief piano introduction
 - seven stanzas follow same form, general melodic outline
 - unique timbres, phrasing, melodic sensibility in recording

Jazz – 4

- Early jazz
 - 1910s, development of jazz, African American roots
 - mixture of ragtime, dance music, elements of the blues
 - distinctive features of 1920s jazz
 - syncopated rhythm
 - novel vocal and instrumental sounds
 - unbridled spirit
 - improvisation was important element
 - recording industry, radio played key roles in growth and dissemination

Jazz – 5

- Early jazz (cont'd)
 - manner of performance
 - players extemporized arrangements
 - *Maple Leaf Rag* (1938 recording; NAWM 169b), played by Jelly Roll Morton (1890–1941)
 - anticipations of beats
 - swinging rhythm
 - many added grace notes
 - enriched harmony
 - weaving of brief motives into continuous line
 - New Orleans jazz
 - leading style of jazz after World War I
 - named after city of origin

Jazz – 6

- Early jazz (cont'd)
 - centers on group variation of given tune
 - improvised or in same spontaneous style
 - counterpoint of melodic lines, alternating solos
 - call-and-response African idiom
 - twelve-bar blues, sixteen-measure strain from ragtime, or thirty-two-bar popular song form as starting point
 - rival between literate Creoles, untutored African Americans
 - leading musicians
 - cornettist Joe “King” Oliver (1885–1938)
 - trumpeter Louis Armstrong (1901–1971)
 - pianist Jelly Roll Morton (1890–1941)

Jazz – 7

- Early jazz (cont'd)
 - King Oliver and Louis Armstrong
 - Louis Armstrong played in King Oliver's Creole Jazz Band
 - Armstrong formed his own band, Hot Five, or Hot Seven
 - *West End Blues* (NAWM 192)
 - embodies classic New Orleans style
 - recorded by Hot Five in Chicago, 1928
 - “front line” of melodic instruments: trumpet, clarinet, trombone
 - rhythm section: drums, piano, banjo

F24-13



Jazz – 8

- Big bands and swing
 - 1920s, main function of jazz was to accompany dancing
 - availability of larger performance spaces for jazz
 - African American and white musicians organized big bands
 - typical dance band by 1930
 - brass, reeds, rhythm section of piano, drums, guitar, and double bass
 - guitar replaced the banjo
 - arrangers and composers
 - solos improvised, piece written down by arranger
 - wider variety of planned effects

F24-14



Jazz – 9

- Big bands and swing (cont'd)
 - borrowed sounds from modern classical music
 - extended chords, chromatic harmonies
 - typical big band featured a vocalist
 - the swing era
 - swing: combination of stylish arrangements with jazz rhythms
 - ignited dance craze across the country
 - most popular music from 1930s through late 1940s
 - white bands entered jazz world
 - Tommy Dorsey (1905–1956), Glenn Miller (1904–1944)

Ex24-05

a. Oliver: **Tempo Blues** 7

b. Armstrong: Blues _____ from my head to my shoes, _____ I'm blue to -

mf

Blues progression: Eb: I

10 day _____ I've got a mean e - vil feel - in' And I'm full of

13 gin. _____ On my way to the West End,

16 And there's where troub - les will be - gin;

Jazz – 10

- Edward Kennedy “Duke” Ellington (1899–1974)
 - One of the most influential American composers
 - most important composers of jazz to date
 - innovator, expanded boundaries of jazz
 - born in Washington, D.C.
 - son of a White House butler
 - studied piano from age seven
 - played throughout Washington area with his own group
 - 1923, moved to New York with the Washingtonians
 - 1950s and 1960s, several international tours sponsored by State Department

F24-15



Jazz – 11

- Edward Kennedy “Duke” Ellington (1899–1974) (cont’d)
 - won thirteen Grammy awards, seventeen honorary degrees, Presidential Medal of Honor in 1969, named member of the National Institute of Arts and Letters and of the Swedish Royal Academy of Music
 - major works: *East St. Louis Toodle-oo*; *Black and Tan Fantasy*; *Mood Indigo*; *Creole Rhapsody*; *Concerto for Cootie*; *Ko-Ko*; *Cotton Tail*; *Black, Brown and Beige*; and more than 1,300 other compositions
- 1927–1931, house band at Cotton Club in Harlem
 - Harlem’s preeminent nightclub
 - Ellington used band to experiment

Jazz – 12

- Edward Kennedy “Duke” Ellington (1899–1974) (cont’d)
 - tried out new pieces, effects, timbres, and voicings
 - longer jazz works: *Creole Rhapsody*, *Reminiscing in Tempo*
 - moved more to arrangements, ensemble passages with solos
 - emphasized unique talent of band members
 - *Black and Tan Fantasy* (1927), trumpeter
 - *Mood Indigo* (1930), clarinet and saxophone players
- the 1940s
 - peak of Ellington’s creative abilities
 - *Cotton Tail* (1940, NAWM 193)
 - tune at beginning, series of choruses over same progression

Ex24-06

Opening tune:

Fast swing ♩ = 240

B \flat Gm7 Cm7 F7 B \flat Gm7 Cm7 F7

mf

First chorus:

mp 3

Second chorus:

I 3 vi7 ii7 V7 I vi7 ii7 V7

Jazz – 13

- Edward Kennedy “Duke” Ellington (1899–1974) (cont’d)
 - contrafact, new tune over borrowed harmonic progression
 - chorus of *Gershwin’s I Got Rhythm*
 - “beyond category”
 - Ellington fought “jazz composer” label
 - considered his music “beyond category”
 - believed jazz was art music, listened to for its own sake
 - pushed boundaries of technology, convention
 - late 1940s, convinced record companies to record longer works on multiple sides
 - with Strayhorn rescored classical favorites for jazz band

TIMELINE

TIMELINE Vernacular Music in America				
Musical Events				
	<p>1877 Edison makes first sound recording</p> <p>1897 Sousa, <i>The Stars and Stripes Forever</i> (NAWM 168)</p> <p>1899 Joplin, <i>Maple Leaf Rag</i> (NAWM 169)</p> <p>1904 Cohan, <i>Little Johnny Jones</i></p>	<p>1913 Berlin Philharmonic records Beethoven's Fifth Symphony</p> <p>1922 King Oliver forms the Creole Jazz Band</p> <p>1925 Electric microphones introduced</p> <p>1927 Kern, <i>Show Boat</i>; Bessie Smith, <i>Back Water Blues</i> (NAWM 191)</p>	<p>1927–31 Ellington's band at the Cotton Club</p> <p>1928 Armstrong and His Hot Five record <i>West End Blues</i> (NAWM 192)</p> <p>1930 Gershwin, <i>I Got Rhythm</i> from <i>Girl Crazy</i> (NAWM 190)</p> <p>1933 Steiner, film score for <i>King Kong</i></p>	<p>1940 Ellington, <i>Cotton Tail</i> (NAWM 193)</p> <p>1943 Rodgers and Hammerstein, <i>Oklahoma!</i></p> <p>1948 LP records introduced</p> <p>1983 Philips and Sony unveil the CD</p>
Historical Events				
	1900			1960
	<p>1900 Freud, <i>The Interpretation of Dreams</i></p> <p>1903 Wright brothers fly first successful airplane</p> <p>1907 Braque and Picasso paint first cubist pictures</p> <p>1908 Ford designs the Model T automobile</p>	<p>1914–18 World War I</p> <p>1917 United States enters World War I; Russian Revolution</p> <p>1918–20 Britain and United States give women the right to vote</p> <p>1920 First sponsored radio broadcast in the United States</p>	<p>1922 Eliot, <i>The Waste Land</i>; Fascists take over government in Italy</p> <p>1929 New York stock market crash begins world-wide depression</p> <p>1933 Hitler comes to power in Germany</p> <p>1939 Steinbeck, <i>The Grapes of Wrath</i></p>	<p>1939–45 World War II</p> <p>1945 Cold War begins</p> <p>1968 Reverend Martin Luther King Jr. assassinated</p> <p>1969 First humans set foot on the moon</p>

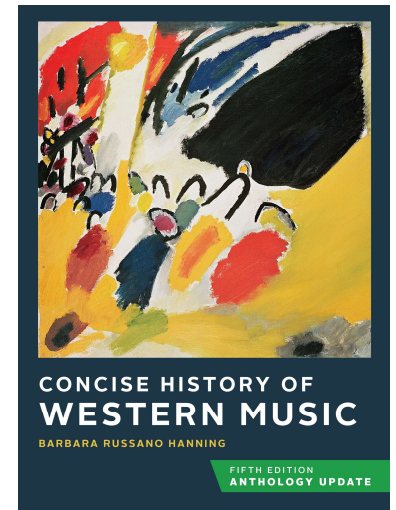
Postlude

- American popular music, jazz, and film music spread outward
 - huge impact on other countries
 - jazz in particular quickly spread
 - African American musician-soldiers introduced jazz to Europe, World War I
 - 1930s, European jazz tradition established
- New technologies
 - American vernacular styles reached audiences throughout Western world
 - music preserved, maintained popularity



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This concludes the Lecture Slide Set
for Chapter 24

by

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