

The Impact of Immigration on the Arts

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INTRODUCTION

“Give me your tired, your poor,/Your huddled masses yearning to breathe free,/The wretched refuse of your teeming shore./Send these, the homeless, tempest-tossed, to me,/I lift my lamp beside the golden door!” (Emma Lazarus). Immigration is defined as the departure from one country to another for many reasons. Through the years, millions of people have moved from other countries to the United States of America. As these immigrants arrived in the New York Harbor, the Statue of Liberty is seen. On the base of this statue, the above poem is written. Coming to America represents sentiments and beliefs of freedom, opportunity, equality, and ethnic diversity. With this in mind, this curriculum unit is entitled, “The Impact of Immigration on the Arts.”

The rationale for developing this curriculum unit is to cultivate an awareness of the people and cultures that contributed to making America as well as to make the study of history more relevant to the students with regard to the woven fabric of American Arts. Moreover, students do not separate their learning into segregated compartments or subject areas. Therefore, it is crucial to the learning outcomes to innovatively correlate the arts with the academic subjects as much as possible in order to build on the wholeness of the students’ perspective and their connections to the multicultural society in which they live. This unit of study is important to the students for many reasons. First, the immigrants brought with them or introduced to America new traditions, ideas, musical styles and forms as well as customs. In addition, through the study of immigration, students will gain knowledge and learn lessons of sensitivity for different cultures and solutions for solving problems that are directly related to immigration. Another reason for studying this unit is to survey the laws and policies that are related to the philosophies of immigration and Naturalization Act plus the Refugee Relief Act. The study of immigration will enable the students to develop beliefs or to come to the realization that people of all nations and nationalities have similarities through music and mediums of self expression.

The discourse of study within this unit will be divided into the following eras. The eras of discussion are Immigration from 1841 to 1910, Immigration after World War I, Immigration after World War II, Policies of Immigration Laws, and Contributions Made to Music. The musical genres surveyed within the discourse of this unit will be from the following cultures: African, Latino, Jewish, and Czech. The teaching strategies or methodologies incorporated within the development of my curriculum unit will reflect the following principles for implementing the Texas Essential Knowledge and Skills from the state’s curriculum guidelines and Project CLEAR (Project Clarifying Learning to Enhance Achievement Results) from the Houston Independent School District’s curriculum guidelines in order to evoke critical thinking. They are: meditative, generative, directive, and collaborative strategies.

First, the meditative strategy will be implemented by encouraging the students to utilize research skills for investigating the history of immigration. In other words, this strategy will be used in the analysis of the laws and the trends of immigration within specific regions. The meditative strategy will enable the students’ enhancement through an investigation of the

epistemological developments (theoretical concepts) with reference to its limits and validity with regard to the society created by the immigrants as it relates to music. In addition, the musical forms, compositions, and composers will be examined.

Second, the generative strategy will be implemented by encouraging the students to develop insights into the lives and social structures of the immigrants. In addition, students will analyze distinctions between folk music and the cultural traditions. The generative strategy will enable the students' enhancement through application of concepts, theories, and practical aesthetic interpretations with regard to the music. In other words, the generative strategy will generate critical analysis and knowledge in the philosophical developments of class structures and other cultural issues which influenced musical practices.

Third, directive strategy will be implemented by me, the instructor. I will utilize this strategy in introducing the unit and the explanations of background information, such as socio-cultural influences of immigration, philosophies, vocabulary, written exercises, and procedures for assignments and projects.

Fourth, the collaborative strategy will be implemented by assigning group projects and discussion groups. Through the implementation of the above strategies in the development of this unit, the students will gain personal enhancements in the cultural diversity, famous immigrants, and the contributions made in the arts.

Upon completion of this unit the students would have developed an aesthetic appreciation for culture and music. The students would have developed an understanding of structural organization of musical compositions. The students will be able to correlate distinctions between melodic development and rhythmic structures and other devices utilized to implement idiomatic cultural influences. It will enable the students to develop an understanding between art music, folk, and popular music. Moreover, the students will develop an appreciation for experiencing new styles and forms of cultural traditions through music. The students would have learned that immigration is a reflection of social implications, spiritual, economic, and the artful blend of diverse cultures. Finally, this unit will enable the students to develop an understanding and tolerance for racial diversity because, "Art is not an end in itself, but a means of addressing humanity" (Modest Mussorgsky, Russian composer).

UNIT OBJECTIVES

This unit study will include the following objectives from the Texas Essentials Knowledge and Skills in Social Studies, and Music for grade 8 (Texas Education Agency Curriculum Codes). The students will examine geographical locations of the immigrants traveling from Europe to America as well as examine the areas settled in America using maps. They will examine the similarities and differences within the cultures among the African, Hispanic or Latino, Czech, and Jewish. They will investigate the relationships that existed between these societies with regard to cultural regions and cultural borrowing. Last, the students will examine the relationship that existed between the musicians within the artistic community. The students will analyze the ways in which societal issues impacted creative expression and identify examples of both musical compositions and the composers' backgrounds.

Unit objectives from the Houston Independent School District's Project Clarifying Learning to Enhance Achievement Results (Project CLEAR) are listed below. Students will develop a perspective on how musical forms from the past and present express and reflect economic, political, environmental, and cultural issues of any nation within a given period. They will determine stylistic similarities and differences between musical styles and forms with regard to compositional techniques.

The method for developing this unit is to provide the students with a “hands-on” experience of examining varying styles of compositions as works of art music. These objectives are included in the Project CLEAR music history objective number 2b, Texas Education Agency (TEA) codes 117.60c.1, 117.61c1, 117.62c.1, 117.63c.1, Texas Assessment of Knowledge and Skills (TAKS) codes, and Stanford 10 Test objective codes A1-A2, and T3 of Social Studies.

The unit is designed to be a six week investigative study of the structural organization and compositional techniques of the following piano works: Scott Joplin’s *Entertainer* and *Maple Leaf*; Antonín Dvořák’s *Symphony No. 9 From the New World*; William Grant Still’s *Five Preludes for Piano*; George Gershwin’s *Rhapsody in Blue*; Aaron Copland’s *Fanfare for the Common Man*; and Ernesto Lecuona’s *Malagueña From “Andalucia (Suite Espagnole).”* In addition, the discourse will include information on the culture, educational training, and influencing factors that resulted in these composers’ unique styles. The unit will begin with an examination of the historical events before and during this era. Moreover, it will include information on the early life of Scott Joplin then proceed to Antonín Dvořák, William Grant Still to George Gershwin, Aaron Copland, and Ernesto Lecuona. Furthermore, it will include information illustrating the functions of cultural idioms within the thematic, rhythmic, and harmonic development and structure of each selected musical compositions.

UNIT BACKGROUND

“The first significant European presence in North America began with the voyage of Christopher Columbus and other explorers around the turn of the sixteenth century. These early expeditions were part of a wider age of exploration in which Europe began projecting its power around the world with Spain and Portugal in the lead” (Willis 12). Among the contributing factors in the settlement of America was the national rivalry between the European powers. Other factors contributing to the settlement of America were conflicts between religious groups and the wealth of minerals.

European and Eastern Immigrants

After the Colonial period of immigration, the periods of settlement are as followed. The first period of immigration was between 1840 and 1860. These immigrants were from Ireland, Germany, England, Scotland, Wales, and France. In the late 1880s, immigrants from northern and western Europe came. In 1896, immigrants from southern and eastern Europe came. These immigrants were from Italy, Austria, Hungary, Poland, and Russia. Other groups moving to America included the Jewish, Czech, Cuban, Chinese, and Japanese.

Czech Immigrants

From 1867 to 1918, Austria-Hungary was governed by a dual monarchy. “The empire was a patchwork of several ethnic groups which included the Germans, Croats, Magyars, Romanians, Bosnians, Herzegovinians, Poles, Slovenes, Ruthenians, Serbs, Slovaks, Czechs, and Jews. There were frequent conflicts among this group resulting from religious, ethnic, and cultural differences” (Willis 113). There were disagreements between this group and the government, also. “Given the rise of the nationalism in Europe during the early nineteenth and twentieth centuries, and the cultural tensions between the groups and the government increased” (Willis 113). In August of 1914, the heir to the Austrian-Hungarian throne was killed. As a result, Austria-Hungary formed an alliance with Germany and went to war with Serbia. France and Russia joined the war to fight Germany. Later, Britain joined the war to fight Germany because the German troops had invaded Belgium. These events began World War I.

In 1918, the German and Austrian-Hungarian troops were defeated. The government granted “self-determination” to all of the countries under its authority. On November 4, 1918, the United States allies signed an armistice. Austria, Hungary, Czechoslovakia, and Yugoslavia became

independent nations. Although ethnic conflicts between these countries did not end, more than seventy years later, many people from these region immigrated to America (Willis 113).

Jewish Immigrants

“From World War I through the end of the Cold War, tens of millions of people were murdered because they belonged to a particular ethnic or religious group” (Willis 191). This ethnic group was the Jews. The Jewish immigrants came to America to escape the Holocaust or genocide by the German Nazi.

These immigrants influenced the American musical culture by implementing or reflecting idioms from folk dances of their heritage. Many of these dance styles are known as Slavonic dances. “Scales and melodies drawn from traditional music were taken as a basis for melodic materials in compositions, the rhythms and forms of dances were elaborated and incorporated into instrumental music” (Hamm 413).

African Immigrant

The first African did not come to America as slaves but as indentured servants. Their status changed from indentured servants to slaves in the early seventeenth century. Although they were enslaved, their musical heritage brought a lasting influence on the music in America.

The Africans remained in slavery for hundreds of years. “The Civil War brought freedom from slavery to Afro-Americans” (Hamm 373). Cast aside in a prejudiced society, with little or no education, these people made noticeable progress from their emancipation to World War I. “This progress is epitomized in music” (Hamm 373). The African influenced music through the implementation of dynamics, expressive, rhythm, melodic, and harmonic. In addition, “white composers groping for means to make their music characteristically American, several generations of Afro-Americans created a body of music accepted in every part of the world as reflective of cultural elements distinctive to the United States” (Hamm 373).

Policies and Immigration Laws

Opposition to the large number of immigration began to emerge in the 1890s. The opposition to immigration stemmed from attitudes that were both racially and economically biased. During this time, many of “the opponents of unrestricted immigration were labor leaders that feared that the union members would lose their jobs to the immigrants” (Willis 54). Another reason to restrain the large number of immigrants was the attitudes of racial inferiority and superiority. As a result, the American Congress passed its first immigration statute in 1798. The first law passed by Congress to prohibit certain nationalities from entering the United States was the Chinese Exclusion Act (Oriental Exclusion Act). The stipulations within this act prohibited Chinese immigrant from seeking naturalization as well as prohibits Chinese laborers from entering the United States.

Additional immigration laws were passed in the years of 1875, 1882, 1892, and 1900. The government agency established in 1891 to control immigration was the Immigration and Naturalization Service. The purpose of this organization was to create guidelines and laws for immigration and naturalization. One law passed during this time was designed to exclude convicts and diseased people who depended upon public assistance and mental or insane people. The majority of the laws affecting immigration were passed between World War I and World War II. These laws are described in the sections below.

Immigration and Laws after World War I

The second major period impacting immigration was after World War I. After the Russian Revolution in 1917, American leaders were afraid that “immigrants radicals from Russia would come to the United States and try to incite revolution in the United States” (Willis 54). In 1921,

Congress set admission policies for racial quotas with considerations for national origins as the criterion for entry. This law was known as the Johnson-Reed Act of 1924. The quota law allowed each country to send only three per cent (3%) of the number of people of that nationality per year. This number was limited to only 375,000 people from other countries per year. In 1924, the Immigration Act changed the quota to two per cent (2%) as well as changed the base year to 1890.

The national-origin law came into effect in 1929. This law made changes in the American population composition. Countries could only send immigrants to America according to the proportion of people from that country living in America in 1920. In other words, this law concentrated on the national origin of the immigrant. It reduced the number of people entering the United States.

Immigration Law after World War II

After World War II, immigration had a dramatic increase of refugees seeking new homes. These refugees had been displaced because of the war. Congress passed laws known as the Displaced Persons Acts of 1948 and 1950. The provisions of these laws stipulated that only 400,000 immigrants from Europe could enter the United States. The guidelines of these laws established future quotas that were determined by national origins or countries. In 1943, China was given the same privileges as European countries. Japan did not receive the same privileges until 1952.

In 1950, Congress passed the Internal Security Act. This law made restrictions on certain immigrants or aliens as well as prohibited people that were considered as a threat to the national security from entering America. In addition, the Immigration and Nationality Act was revised in 1952.

INFLUENCES OF THE IMMIGRANTS ON MUSIC

Because music and art are included as an activity of every person's culture, only the person who is knowledgeable about many styles can appreciate large varieties of different forms. More importantly, as a piano instructor, in order to cultivate development and proficiencies in artistic communication, interpretation, and expression, the student performers must be exposed to various methods of artistic expressions and develop an understanding of similarities and differences between them.

Through the exposure to serious music, the student becomes familiar with the composer's treatment of the musical elements as well as his or her unique style. In addition, since music is the reflection of the composer's inner thoughts through his creativity, the musical performance becomes a partnership between the composer and the performer. In other words, the performer must have an understanding of musical period, form, harmonic analysis, and expressional terms or markings (which are important for the interpretation of a piece). Furthermore, teaching makes learning more meaningful or relevant to the student when it implements strategies that are correlated with other areas of interest. For these reasons, the student needs to become aware of the influences of both culture and history within the arts.

Composers such as Dvořák, Joplin, Gershwin, Copland, Lecuona, and Still are known throughout the world. The international recognition has classified the compositions by these composers as extraordinary. The contributions made by George Gershwin include merging classical music with jazz. He gained recognition and fame after he composed a jazz piece for Paul Whiteman's band. The composition mentioned above is entitled *Rhapsody in Blue* and *Three Piano Preludes*. Scott Joplin contributed to compositional techniques implemented in Ragtime style of jazz. One of his popular compositions is entitled *The Maple Leaf Rag*. Aaron Copland gained recognition for incorporating American folk music, jazz, and serial techniques within his

compositions. A composition utilizing this technique is entitled, *Fanfare for the Common Man*. Antonín Dvořák is known for his *Symphony No. 9 From the New World*. Ernesto Lecuona is recognized for incorporating the Cuban and Latino idioms within his *Malagueña From "Andalucía (Suite Espagnole)"*. Another significant composer of American music is William Grant Still. He gains recognition for his *Afro-American Symphony*. His contributions are important to music because he was known as the "Dean of America's Black Composers."

Culture Borrowing and Interactions

"The European expansion that began with Renaissance voyages of exploration continued through the next four centuries. By the time of World War I, European and Russian colonies covered eighty-five per cent (85%) of the world's surface" (Kerman and Tomlinson 346).

As a result, the intermingling and interactions of the peoples and their cultures began to borrow methods of artistic expressions from each other. An example of this can be seen during the period of the Harlem Renaissance. During this time, Harlem was the central location for musicians. For the after hours, both African American and white performers would go to Harlem to hear the performance of black music. This exchange had a significant impact on the music of this time period. This exchange brought about influences that were illustrated in many of shows of the musical theater and dance to the concert halls. In other words, musicians and performers began to implement some aspects of the African American musical elements into their compositions. Later, elements from other cultures such as the Cuban, Caribbean idioms began to be implemented into compositions. A few of the composers implementing these techniques are Gershwin, Copland, and Lecuona.

MUSICAL GENRES OF PIECES IN THIS UNIT

The musical compositions discussed in this section are from the late nineteenth century and the twentieth century periods of music. These periods were chosen because American music began to gradually break away from the traditions of European music. By the end of the nineteenth century, the fabric of the American compositional forms had been woven by its musicians. At the turn of the century, changes in the musical styles and forms obvious and distinct. "There is no form which is peculiar or unique to the twentieth century" (Grout and Palisca 765). As a result the composers returned to some of the styles and form of the classical period but added cultural idioms. An example of this can be found in the compositions entitled, *Rhapsody in Blue* and *Three Piano Pieces* by George Gershwin and the *Five Piano Preludes* by William Grant Still. Other examples include *Symphony No. 9 From the New World* by Antonín Dvořák, *Fanfare for the Common Man* by Aaron Copland, and Ernesto Lecuona's *Malagueña From "Andalucía (Suite Espagnole)"*.

Symphony No. 9 From the New World was written while Dvořák lived in America. It was composed in the key of *E* minor. The main melodic motif incorporated the melody from one of the Negro Spiritual entitled, *Goin' Home*. This work included melodies from Native American songs, also. It was written in ternary form (ABA form).

Rhapsody in Blue was written in the concerto form for piano and orchestra. The concerto is a one-movement form (or classified as a large single-movement work). It is the "revival of the concerto grosso" (Wold and Cykler, 265). The only difference between Gershwin's concerto and the traditional concerto is that it was written in the jazzed context.

Five Piano Preludes were written as short compositions. They are differentiated by the tempo. In addition, this collection is written as if each one is a different section of a larger work. Moreover, these pieces are built on a polychord structure. The musical form in used in each piece is the ternary form (ABA from).

Malagueña From “Andalucia (Suite Espagnole)” was written as three contrasting types of Spanish folk melodies. These melodies originated in the southern regions of Málaga and Murcia. The rhythmic structure depicts the fandango dance. It is characterized by the music of the Romantic Period with a combination of both Spanish and gypsy folk rhythms in six movements. “The six movements evoke various Spanish sounds and scenes, alternating lyrical pieces with dance rhythms topped by spectacular runs” (Woodstra, Brennan, and Schrott 731).

Fanfare for the Common Man was written as part of a collection of eighteen fanfares composed by a group of American composers. This collection of songs was written during World War II. All of the participating composers were striving to reflect patriotism within these fanfares. The melodic motif is stated throughout the piece in various sections. In addition, it has an eastern flavor that is stated in the introductory motif (which uses parallel intervals of fourths and fifths).

The Entertainer and *Maple Leaf Rag* are written in the ragtime style. Of these two songs, “*Maple Leaf Rag* became a jazz standard and the novelty ragtime song” (Yanow 3). This style of music was a popular form of American music during the late 1890s to the mid 1910s. In addition, the ragtime style was regarded as “a complicated workout for the virtuoso pianist” (Yanow 3). This style of music was characterized by its march-like tempo and syncopated melodies. In addition, this style of music was also associated with dances such as the cakewalk. The cakewalk was “a dance marked by strutting and acrobatic movements” (Grout and Palisca 765). These pieces were written for piano as well as not improvised. The ragtime compositions are written in the AABBACC or the AABBACCDD song forms. Both of these pieces are classified as instrumental rags.

OVERVIEW OF SIX COMPOSERS

The concept of implementing national pride or folk idioms as compositional technique started with the French and American revolutions. Many of these techniques were used by the composers of the Nationalistic Period of music. One composer of this period was Antonín Dvořák. Although he migrated to America, he only lived here for a short time before returned to Prague. He was a major influence of combining folk idioms into Classical forms. “American classical music during the period between 1900 and 1920 evolved in a kind of kaleidoscopic variety of directions” (Struble 66). During this time, American composers were less intrigued with the music of the European composers. As a result, the American composers began to seek ways to develop American classical compositions which concentrated on the themes of ethnic and folk music. Among the significant composers of this, and Aaron Copland.

Antonín Dvořák

Antonín Dvořák was a Czech composer. He is considered as one of the founders of the national school of music. He was born in Nelahozeves, a small village near Prague. At age sixteen, he went to study music in Prague. In 1862, he became a viola player in the Czech National Theater’s orchestra. He began composing during this time, also.

In 1873, his cantata entitled, *Hymnus* was the first public performance of his work which received recognition. Later, he applied for a government stipend through the submission of a symphonic score. As a result, the judges were very impressed with this work. He was given the three year stipend. In addition, this event established a lifetime friendship with Johannes Brahms as well as aided him in getting his music published.

Dvořák became the professor of music composition at the Prague Conservatory in 1891. His musical reputation was instrumental in him getting a position at the National Conservatory of Music in New York. While living in America, he composed the *New World Symphony*. He used the melody of an Afro-American spiritual (*Goin’ Home*) as the principle melody in this symphony. He returned to his native land in 1885.

Scott Joplin

“As a child, Scott Joplin studied music with a local German music teacher” (Southern 322). In 1884, he left home to pursue career playing professionally. He went to St. Louis, Missouri in 1885. In St. Louis, he gained “recognition for his piano rag skills” (Southern 322). In addition, he also developed his skills as a composer. He lived in St. Louis, Missouri from 1885 to 1893. “In 1894, Joplin appeared with a band at the Chicago’s World’s Fair and he formed the Texas Medley Quartet, with whom he performed in vaudeville” (Yanow 2). Later, he moved to Sedalia, Missouri “where his compositions began to be published by John Stark” (Yanow 2).

“It was with Ragtime that Scott Joplin became a composer of note” (Berlin 45). In other words, he gained recognition “in ragtime history” (Berlin 45) because “he was a composer of the idiom’s most refined and sophisticated piano rags” (Berlin 45). Scott Joplin’s music career as well as some of his higher educational training began after the move to Sedalia, Missouri. At Sedalia, he performed with a group called the Queen City Cornet Band. Later, he left the group to form his own band which consisted of a cornet, clarinet, E-flat tuba, baritone, drums, and piano. With this group he performed for engagements for both black and white audiences. In addition, he also played solo piano for events in town. A significant role of two establishments, Maple Leaf Club and the Black 400 Club, was connected to the success and exposure of Scott Joplin and his music. Joplin’s style of music was known as ragtime. Ragtime style was described as the combination of dance music and song form. During the late 1890s to the 1910s, “ragtime was America’s first national style of music” (Berlin vii). As a result, the development of the new form of music evolved into a new genre of music utilizing the piano as the principle instrument.

This new style of instrumental music caused “the white majority to embrace both Scott Joplin’s *Maple Leaf Rag* and Irving Berlin’s *Everybody’s Doing It*” (Berlin vii). As a result, Scott Joplin gained widespread recognition as a composer in 1899, especially, after the publication of his first ragtime musical work. His music was unique as well as different. Many newspaper and magazine articles were written about him. His compositional techniques include lively syncopated melodies with definite rhythms in the bass. His contributions include a large repertoire of piano pieces and a folk opera.

William Grant Still

William Grant Still studied at “Wilberforce University in Ohio from 1911 to 1914” (Southern 431). At this university, he studied with Friedrich Lehmann and George Andrews. In addition, he also studied “privately with George Chadwick in 1922 and Edgard Varese from 1923 to 1925” (Southern 431). At Wilberforce he arranged music for the various ensembles. In 1914, “he left college to play professionally with a dance orchestra” (Southern 431). In 1916, he was employed with W.C. Handy and “he made his first arrangements for band” (Southern 431). Later, Still moved to New York and was again employed with W.C. Handy. In 1921, he was employed with the Harry Pace’s Phonograph Company. One of his first serious compositions was entitled *Darker America*, in 1925. In 1926, he composed another serious composition entitled *Levee Land* (a composition that merged jazz idioms with traditional European techniques). “For more than fifteen years, Still composed primarily black nationalistic music in a variety of forms” (Southern 432).

“William Grant Still is considered to be a “patriarchal figure for Black composers” (Smith 39). He has been “credited with pioneering the way and establishing a place for the African American composer of twentieth-century art music” (Smith 40). William Grant Still in many ways is an extraordinary person because he achieved as a composer and arranger in spite of racial barriers. During his lifetime, “he participated in three musical trends in art music within the first half of the twentieth century” (Smith 41). The three trends are modernism, nationalism, and cultural movement. The cultural movement was known as the Harlem Renaissance (also called

the New Negro movement). This period spanned from 1919 to 1934. The Harlem Renaissance afforded African Americans opportunities and exposure in the arts. In addition, “Black vernacular music, such as jazz, blues, and musical theater thrived” (Smith 41). At the time of the Harlem Renaissance, he took part in many musical activities, such as jazz, popular music, art music, musical theater as a performer and an arranger. Still came to New York after an offer made by W.C. Handy to work in the Pace & Handy Publishing Company and to play in the band. He left this band in 1920. In 1921, he performed with a black musical revue as well as orchestrated several songs. Later, he worked for the Pace Recording Company (the Black Swan label) and a Harlem Orchestra. After leaving the Pace Recording Company, Still began work professionally as an orchestrator and arranger. During this time, Still met many influential people. His compositional technique was written in the romantic idiom and with strong American influences in the rhythmic structure. In other words, his techniques the use of black spirituals in a jazzed style. He gained widespread recognition through his *Afro-American Symphony*. His repertoire of compositions includes a large variety of works such as chamber, piano, orchestral, and choral.

George Gershwin

George Gershwin “displayed a curiosity about music by attempting to reproduce tunes by ear” (Struble 97). “In 1913, he was employed as a pianist at a summer resort” (Struble 98). He became a high school dropout in 1914. He studied music most of his life. He began composing music at age 15. In 1919 he composed his first successful composition which was entitled “*La, La, Lucille*” (Struble 103).

Gershwin became famous on Broadway in 1920. The musical that contributed to his success was entitled *Scandals of 1920*, which resulted from a collaboration with George White (Struble 103). George Gershwin’s career as a composer and arranger began with his employment with Tin Pan Alley Publishers. He worked as a song plugger in this organization. Gershwin’s compositions include Broadway musicals, piano pieces, and a folk opera. Many of his compositions’ melodies are romantic in texture that are combined with jazz harmonies and rhythms as well as utilized the “Schillinger System of Music Composition” (Gilbert 6).

In 1919, Gershwin composed his first successful popular song entitled *Swanee*. In the 1920s, his popularity and fame grew with the Broadway musical entitled *Of Thee I Sing*. Moreover, this musical comedy was the first musical work to win a Pulitzer Prize. During Harlem Renaissance movement, “Gershwin frequently attended rent parties, especially those at which the pianists performed” (Floyd 21). As a result, both middle and upper-middle class whites were exposed to African American music. These interactions impacted jazz, musical theater, and art music. “It was in this and related ways that the continuity of Afro-American music spread to become part of the American musical traditions” (Floyd 22). With this connection, black-music scholars has linked *Summertime* from Gershwin’s opera *Porgy and Bess* as an adaptation of the African American spiritual entitled *Sometimes I Feel Like a Motherless Child* and that his melody *I Got Rhythm* was used in the beginning measures of Still’s *Afro-American Symphony* (his long time signature motive for his improvisation and compositions” (Floyd 21).

In 1924, *Rhapsody in Blue* established Gershwin as a serious composer of American music. In 1936, Gershwin returned to Hollywood to work for RKO on two pictures in which Fred Astaire was the star. In 1937, the next film in which he composed the entire musical score was *A Damsel in Distress*, with Fred Astaire as the star. After this film, Gershwin worked with his brother for Samuel Goldwyn on the score entitled, *Goldwyn Follies*. Only five songs of this film had been completed when George became ill. Gershwin died in 1937.

Ernesto Lecuona

Ernesto Lecuona was a Cuban composer. He was internationally recognized as a band leader for the known as Orquesta Cubana as well as his compositional techniques which incorporated both “Latin and Afro-Cuban elements” (Woodstra, Brennan, and Schrott 730). In addition, the style of his compositions is classified as popular music. Later, he became interested in composing more serious music. This style is classified as neo-Classical.

In 1931, he began composing music for movie industry. He worked as a film writer for MGM. Among his music for films are the following works: *Under the Cuban Skies*, *Free Soul*, and *Susana Lenox*. He composed numerous zarzuelas, also. *Rosa la China* was composed in 1932.

“In 1942, he received an Academy Award nomination for Best Song in Warner Brothers’ film *Always in My Heart*. One of his most popular postwar film efforts was in 1947 movie *Carnival in Costa Rica* (Woodstra, Brennan, and Schrott 730). Lecuona returned to live in Cuba. After Castro’s Communist regime gained control of Cuba, Lecuona returned to the United States. His collection of musical works include a total of “170 piano pieces, over 400 songs, 37 orchestral works, and 11 film scores” (Woodstra, Brennan, and Schrott 730).

Aaron Copland

“As one of the first wave of literacy and musical expatriates in Paris during the 1920s, Copland returned to the United States with the means to assume, for the next half century, a central role in American music as composer, promoter, and educator” (Woodstra, Brennan, and Schrott 308). He was internationally recognized for his musical genius.

Copland was the youngest child of Lithuanian Jewish immigrants. He began piano lessons at age thirteen. He studied music theory and composition with Rubin Goldmark. His piano teachers were Victor Wittgenstein and Clarence Alder. In 1921, he traveled to Fontainebleau, France to study at the American Conservatory. Later, he continued his studies in Paris with Ricardo Viñes and Nadia Boulanger. “In 1924, Boulanger performed his *Organ Symphony* with Koussevitzky conducting” (Woodstra, Brennan, and Schrott 308). This performance established a lasting friendship between Copland and Koussevitzky “that led to Copland’s teaching at the Berkshire Music Center from 1940 to 1965” (Woodstra, Brennan, and Schrott 308).

After he returned to America, his compositional style changed. He implemented techniques that incorporated “folk influences, a new melodic and harmonic simplicity, and an appealing directness free from intellectual pretension that were characteristic an American style” (Woodstra, Brennan, and Schrott 308). His collection of works included piano pieces, music for ballets, chamber ensembles, operas, and orchestral works. His most famous works are *Billy the Kid*, *Danzon Cubano*, *El Salon Mexico*, *Fanfare for the Common Man*, *Appalachian Spring*, and *Adagio for Strings*.

Cultural Influences

“In the transition from the nineteenth century Romanticism to the twentieth century Modernism was a period marked by violence and unrest”(Wold and Cykler, 239). During this time, World War I had ended (a few years before in 1918) and the beginning of the Great Depression begun in 1929. These conditions are captured and depicted through the audible sounds of musical tones within the compositions that reflect the composers’ individual techniques such as using non-traditional harmonic progressions, expressions, instrumentations, and metrical structures. In other word, the composers of this century, seeking individuality and self expression, has resulted in varied styles of atonal and microtonal music (which will be discussed in lesson three background). During this time another sociocultural influence that impacted music

was the American composer became less interested in the European composers. As a result, they were inspired to be more creative and utilize applications of “jazz rhythms, unusual instruments, free dissonances, numerical structures-that was not sanctioned in European music” (Gann 27). The American composer was not influenced by the European composers and therefore, “determined their own musical destiny” (Gann 27). The American composers utilized sounds of the different ethnic cultures or folk cultures through scales tones, rhythms, and instruments to produce new styles. This is especially true in the compositions created during the Harlem Renaissance era.

“The socio-cultural influences which may affect music are many and varied. Two great political revolutions, communism and fascism made deep impressions on musical compositions in the twentieth century” (Wold and Cykler 240). This revolution caused many composers and music teachers to be exiled to the United States. “Eventually, many of the universities and conservatories became dominated by German instructors and the Americans that had studied in Germany” (Grout and Palisca 763). Also, after World War I, large numbers of European workers migrated to America. These immigrants were from countries such as German, Austrian, Hungarian, Czech, and Slovak countries. These immigrants brought with them their musical heritage and traditions. As a result, these musical practices produced a variety of exotic expressions.

“The internationalism of all music cultures has resulted in the resurgence of interest of antique instruments of the Renaissance and Eastern cultures” (Grout and Palisca, 245). This is exceptionally true in popular music, such as jazz, etc. The music of this genre has many influences of cultural life. In other words, these songs depict cultural idioms through styles of songs, ornamentations of melody, rhythm, and expressions. During early years of the twentieth century, the revolt of youth has developed into “music of protest” (Wold and Cykler 245). During the ragtime era, the revolt of the youth to listen and dance to this style of music resulted in this music expanding and performed within other cultures.

LESSON PLANS

Lesson 1: Introduction to the History of American Music

Objective

The students will study the history of immigration from the exploration of America through the colonial events to World War II.

Materials

- Paper and Pens
- Reference Materials & Books
- Internet Access/Computer

Activity 1

- This lesson will begin with a trip to the school library to research the historical background of events, socio-cultural influences, countries that lead in the explorations and discovery of America.
- The students will use the reference books, the Internet, and history books to gather information about events and background information. This research paper will be divided into parts. In the first section of the paper, the students will investigate events before discovery. The second section will include information on immigration during the colonial period to 1860s. The third section will include information from 1870s to World War I and

immigration laws. The final section should include information on World War II to the present.

Activity 2

- The students will draw maps to illustrate or show the regions settled in America according to nationalities and the work force (specifically in the Northern industrial cities or communities).
- The students will construct charts on the existing racial issues and the influences on the work and living conditions within various communities. Last, the students will analyze the effects of the differing cultures maintaining their traditions and customs to the creation of the American art genres.

Activity 3

- The students will compare their information using a collaborative group discussion.
- The students will analyze the generalizations about immigrations with regard to the blending cultures in laying the foundations for American arts by constructing comparison charts.

Lesson 2: Analysis of Compositions of George Gershwin

Objective

Analyze the musical form and thematic development of George Gershwin's *Rhapsody in Blue*. In addition, the students will study contributions these composers made to the history of American music.

Materials

- *Pulse: A History of Music* (pages 63-66)
- CD Player and George Gershwin CD
- *Rhapsody in Blue* Scores
- Construction Paper (assorted colors)
- Scissors and Tape / Pencils or Pens
- Pianos
- *Music Activity Kit* and *Activities in Musical Composition*
- *The Language of Jazz*

Activity 1

- This lesson will begin with the students reading a short biographical sketch on George Gershwin.
- The students will identify the four stages of his career as a composer. Then the students complete a written exercise on George Gershwin and his life (from *Pulse: A History of Music*).
- The instructor will introduce the next segment of this lesson by giving an explanation of musical form. In addition, examples of the one-part song form, binary (two-part), and ternary (three-part) song forms will be identified by using examples of music from nursery rhymes and patriotic songs.
- The instructor will explain the terms in the vocabulary list as well as give examples.
- The instructor will demonstrate on the piano an example of a motif, phrase, period, sequence, and cadence point in order to demonstrate their correlations to musical form.
- The students will complete written exercises on phrases (refer to *Music Activity Kit* Section III, Exercises 13-15 and *Activities In Musical Composition*, Lessons 1-4).

Activity 2

- The students will listen to the composition entitled, *Rhapsody in Blue* in order to identify the musical form.
- In the beginning of the piece, ask the students to identify the number of measures in motif A (motif A is a nine bar phrase).
- The students will identify the number of measures in motif B (motif B starts at measure 10 and ends at measure 14 on the first beat on).
- The students to identify the contrasting differences between motif A and motif B.
- For the next step, ask the students to determine the beat and measure in which motif A returns (start at measure 16 to the first beat of measure 19).
- The students will analyze the role of the key change in measures 16 to 23 with regard to the treatment of motif A and motif B.
- The students will analyze the sections starting at measures 24 to 84 to determine if these measures are related to the development of motifs A and B or if they are introducing a new motif.
- The students will listen to *Rhapsody in Blue* in order to determine the start of closing theme or motive (starting at measure 324).

Activity 3

- On the next class period, the instructor will review the contrasting differences between phrases, periods, sequences, and cadence points.
- The instructor will give examples of each using one of the songs from the piano repertoire list.
- The students will analyze another song from the piano repertoire list by identifying phrases, periods, sequences, and cadence points.
- The students will complete written exercises (from *Music Activity Kit*, Section V (Exercises 11 and 13; Section VIII, Exercises 2-6, Section IX, Exercises 7 and *Activities in Musical Composition*, Lessons 19-23).
- The students will listen to *Rhapsody in Blue*. The students will analyze the phrase patterns or phrase divisions from measures 77 to 84 (examples of four measure phrases).
- The students will review measures 1 to 90 in order to identify the number of uneven measures.
- The students will listen to *Rhapsody in Blue* to determine the number of transitional themes found between measures 84 to 322.
- The student will discuss their findings in a large group forum.
- The students will give a verbal summary of the concepts learned about *Rhapsody in Blue*.

Activity 4

- The instructor will give an explanation of folk idioms using scales, phrases, modes, rhythms, chords, and embellishments.
- The instructor will demonstrate methods of implementing idioms in music (refer to Lesson 2 in *The Language of Jazz*).
- The students will complete written exercise from Lessons 32-34, and 40 in the *Activities in Musical Composition*.

- The students will play their solutions to each exercise at the piano.
- The instructor will evaluate each solution and discuss other alternatives with students.

Lesson 3: Analysis of Piano Composition of Scott Joplin

Objective

Study the rhythmic and textural organization within the composition of Scott Joplin and his contributions to the history of American music. (Music TEKS 117.39.b. 8.1)

Materials

- *Pulse: A History of Music* (pages 83-90)
- CD Player and Scott Joplin CD
- *The Entertainer* and *Maple Leaf Rag* Scores
- Pencils or Pens and Pianos
- *Music Activity Kit* and *Activities in Musical Composition*
- *Rhythm Workbook Level III* and *Harmony Book II*
- *Jazz Improvisation Book II* and *The Jazz Language*

Activity 1

- This lesson will begin with the students reading a short biographical sketch on Scott Joplin.
- The students will complete a written exercise on Scott Joplin (from *Pulse: A History of Music*).
- The instructor and students will discuss the exercise, together.
- The instructor will define the terms in the vocabulary list and give examples.
- The instructor will give examples of meter, syncopation, jazzed rhythms, tempo terms and markings.
- The students will complete Lessons 3-6 in the *Rhythm Workbook Level III*, and *Music Activity Kit* Section V, Exercises 1, 4-5, 11 and 17.
- The students will practice the rhythm exercise on pages 54-55 in *Jazz Improvisation*.
- The students will practice composing examples of syncopation and rhythmic phrases in meters of 2/4, 3/4 or 4/4.
- The students will demonstrate their rhythm patterns. The instructor will make alternative suggestions.

Activity 2

- The instructor will review concepts of syncopated rhythms.
- The students will listen to the composition entitled, *The Entertainer* in order to classify the meter (as duple or triple, etc.).
- The students will listen additional times to identify or to determine the pulsation or stress patterns as well as phrases in which syncopation occurs.
- The students will complete written exercises in *Rhythm Workbook Level III* (Lessons 7, 9-10).
- The instructor and students will discuss these exercises together.
- Using the musical scores, the students will analyze each measure in the first section of *The Entertainer* to identify the measures containing syncopation.

- The instructor will explain the definition of texture.
- The instructor will demonstrate examples of texture through using nursery rhymes, canons, and patriotic songs.
- The students will listen to *The Entertainer* in order to describe the texture as monophonic, homophonic, or polyphonic. In addition, the students will identify the role of textural organization with regards to its relationship to form.
- The students will analyze other compositional devices such as tied notes and rhythm patterns in both treble and bass clefs.
- The instructor and students will discuss these concepts together.

Activity 3

- The students will listen to *Maple Leaf Rag*.
- The students will identify the measures containing syncopated rhythms within the first section.
- The students will complete exercises in *Activities in Musical Composition* (Lessons 31 and 33).
- The instructor and students will discuss the solutions together.
- The students will identify the contrasting differences and similarities between *the Entertainer* and *Maple Leaf Rag*.
- The class will discuss their results together.

Activity 4

- The students will listen to the composition entitled, *Maple Leaf Rag* in order to classify the meter (as duple or triple, etc.).
- The students will listen additional times to identify or to determine the pulsation or stress patterns as well as phrases in which syncopation occurs.
- Using the musical scores, the students will analyze each measure in the first section of *Maple Leaf Rag* to identify the texture.
- The instructor and students will discuss the results together.
- The instructor will explain other methods of implementing jazzed idioms as well as demonstrate these techniques (refer to chap. 3 in *Jazz Improvisation II*).
- The students will listen additional times to determine the treatment of rhythm to depict the usage of cultural idioms.
- Using the piano scores, the students will identify the rhythmic structures with regard to notations to achieve textural contrast and cultural idioms.
- The students will write a brief summary comparing the compositional techniques, differences, and similarities between the musical elements of melody, rhythm, texture, and usage of cultural idioms by Joplin/Gershwin.

Lesson 4: Analyzing the Usage of Folk Idioms in Instrumental Music

Objective

Study compositional techniques for implementing cultural idioms implemented in thematic development through the music of Antonín Dvořák.

Materials

- *Pulse: A History of Music* (page 75)
- CD Player/ *New World Symphony* CD and Score
- Sibelius Software and Slow Gold Software Programs
- Computers and Digital Pianos
- Paper and Pencils or Pens
- Floppy Discs

Activity 1

- This lesson will begin with the students reading and writing definitions for the vocabulary. Next complete the exercise on page 75 from *Pulse*.
- The students will listen to the CDs.
- The instructor will introduce the next segment of this lesson by giving an explanation of folk songs used in the thematic development and the compositional devices implemented to incorporate them.
- Examples of the structural organization will be classified on transparencies.
- The instructor will explain the terms in the vocabulary list as well as give examples to correlate with the pieces.
- The instructor will demonstrate on the piano an example of the modes, texture, canonic imitation, and other compositional devices in order to demonstrate their correlations with this period.
- The students will complete written exercise from *Activities in Musical Composition*, Lesson 9. The students will play their written exercises on the piano for feedback from the instructor.
- The students will listen to the symphony to identify structural devices.
- Using the Slow Gold music software on the computer, the instructor will locate track position for *New World Symphony*.
- The instructor will demonstrate for the students labeling, recording, and make multiple loop sections for musical analysis.
- The students will practice implementing these techniques for each section of this symphony (this assignment will take one week to complete). The instructor will save these files.

Activity 2

- The instructor will begin by reviewing the concepts of multiple looping.
- The instructor will introduce the techniques and concepts for wave view transformation using the Slow Gold software program.
- Using the invert selection command under graph options, the instructor will demonstrate the procedures for displaying the rhythm grids.
- The instructor will give explanations for interpreting and adjusting the rhythm grids. The students will practice using these procedures for each section.
- The students will analyze the contrasting differences between instrumental part and composition devices implemented. Using the printer, the students will print the scores. The students will verbally summarize the concepts learned and write the results of their analysis. The instructor will evaluate each solution.

Activity 3

- The teacher will explain compositional techniques and give examples of each.
- The students will complete Lesson 10 and 12 from *Activities in Musical Composition*. The teacher will evaluate the results.
- Using the Sibelius software, the students will implement techniques learned by composing an original composition using folk songs.

Lesson 5: Analysis of Piano Compositions of William Grant Still and Aaron Copland

Objective

Analyze the role tonal color, chords, and tempo to depict cultural idioms within *Five Piano Preludes* and *Fanfare for the Common Man*. The students will study the life and compositions of William Grant Still and his contributions to the history of American music (Music TEKS 117.39.b. 8.1).

Materials

- *Pulse: A History of Music* (pages 97-98 and 104)
- CD Player
- *Africa: Piano Music of William Grant Still* CD and *Copland* CD
- *Fanfare for the Common Man* and *Five Piano Preludes* Scores
- *Music Activity Kit* and *Activities in Musical Composition*
- *Master Theory Levels II-III*
- *Harmony Book II* and *Jazz Improvisation Book II*
- *The Language of Jazz*

Activity 1

- This lesson will begin with the students reading a short biographical sketch on William Grant Still and Aaron Copland.
- The students will complete a written exercise on William Grant Still and Aaron Copland in *Pulse: A History of Music* on pages 97 and 104.
- The instructor and students will discuss the exercises together.
- The instructor will explain the definitions for the terms in the vocabulary list.
- The instructor will explain the theoretical rules, harmonic progressions, and chord structures using examples.
- The students will complete exercises in *Music Activity Kit* (Section VII, Exercise 10-11), *Master Theory Book IV* (Lesson 4) and *Harmony Book II* (Lessons 1-5).
- The students will play their solutions on the piano.
- The instructor will demonstrate examples of diagramming chords (refer to *The Language of Jazz* Lesson 2).
- The students will practice diagramming chord in various keys.
- The instructor will make corrections as needed.
- On the next class period, the instructor will explain modes.
- The instructor will give examples of the constructing modes from major scales (refer to Lesson 3 in *The Language of Jazz*).

- The students will practice constructing modes from major scales in various keys.
- The students will play their examples on the piano. The instructor will make corrections as needed.

Activity 2

- The instructor will explain the theoretical rule for composing dominant seventh, ninth, and thirteenth chords.
- The students will practice composing these chords in various keys. The students will play their examples on the piano.
- The instructor will explain the resolutions and alterations for secondary dominants (refer to Lesson 5 and 7 in *Harmony Book II*).
- The students will complete Lessons 3 and 11 from *Master Theory Book IV* by composing secondary dominants and polychords.
- The students will play their examples on the piano.
- The students will listen to *Five Piano Preludes*. The students will identify the harmonic progression within the first section.
- The students will listen to determine the difference between *Prelude I* and *Prelude II*.
- The students will discuss their results with the instructor.
- The students will listen to determine the difference between *Prelude III, IV, and V*. The students will discuss their results with the instructor.

Activity 3

- The instructor will explain Lesson 44 from *Master Theory Book I*.
- The student will complete the exercises as well as play examples on the piano.
- The students will listen to Copland's *Fanfare for the Common Man*.
- The students will determine the differences between musical terms prelude and fanfare.
- The instructor will explain the compositional devices implemented to depict cultural idioms with regard to modes, harmony, rhythm, etc. in both pieces.
- The students will listen additional times to identify examples of idioms within the measures the usage of the intervals in the development of the thematic.
- The students discuss their results with the instructor.
- The students will write a brief summary comparing the compositional techniques of both composers. In addition, the students will evaluate each of the compositions with regard to form, style, and harmonic structures as well as give their reactions to the compositions studied.

Lesson 6: Ernesto Lecuona: Dance Rhythms of the Afro-Cuban Culture

Objective

Analyze folk idioms through the study of Latin dance rhythms and thematic development.

Materials

- CD Player and *Malagueña* CD
- *Jazz Improvisation II* and *Master Theory Book II*
- *Activities in Musical Composition*
- Manuscript Paper and Pencils

- Pianos and *Malagueña* Score
- Maps of Cuba/Latin America/ Caribbean Countries
- VCR and *Buena Vista Social Club* Video

Activity 1

- Using the maps, the instructor will explain the geographical locations of Cuba and the Latin American countries.
- The students will watch a video entitled, *Buena Vista Social Club* to identify various styles of Cuban dance music from 1940s to 1960s.

Activity 2

- The teacher will review the highlights of the video entitled, *Buena Vista Social Club*.
- The instructor will explain the terms in the vocabulary list as well as give examples of the rhythm patterns of the tango, rumba, calypso, mambo, tango, salsa, and sambo.
- The teacher will reiterate the locations of the Cuba/Latin American/Caribbean countries and give highlights on techniques used to reflect cultural idioms within music.
- The teacher will explain Lesson 59 from *Master Theory Book II*. The students will complete written Lesson 59 and Lesson 17 from *Activities in Musical Composition*.
- Using the rhythm functions on the digital pianos, the teacher will play an example of the calypso rhythm.
- The teacher will explain the cultural origin of this rhythmic style.
- The teacher will explain Lesson 31 from *Activities in Musical Composition*.
- The students will create their own calypso rhythms using the rhythm functions on the digital pianos.
- The students will write the notations for their rhythm patterns on manuscript as well as complete Lesson 31.
- Evaluation and corrections will be determined by the instructor.

Activity 3

- The teacher will explain Lessons 32-34 from *Activities in Musical Composition*. The students will complete written Lesson 32-34.
- The students will play their solutions at the piano.
- Evaluation and corrections will be determined by the instructor.

Activity 4

- The students will listen to the composition entitled, *Malagueña (Suite Espagnole)* in order to classify the meter (as duple or triple, etc.).
- The students will listen additional times to identify or to determine the pulsation or stress patterns as well as phrases in which syncopation occurs.
- Using the musical scores, the students will analyze each measure in the first section of *Malagueña* to identify the texture.
- The instructor and students will discuss the results together.
- The instructor will explain other methods of implementing jazzed idioms as well as demonstrate these techniques (refer to chap. 3 in *Jazz Improvisation II*).

- The students will listen additional times to determine the treatment of rhythm to depict the usage of cultural idioms (refer to Lesson 31 in *Activities in Musical Composition*).
- Using the piano scores, the students will identify the rhythmic structures with regard to notations to achieve textural contrast and cultural idioms.
- The students will write a brief summary comparing the compositional techniques, differences, and similarities between the musical elements of melody, rhythm, texture, and usage of cultural idioms by Joplin/Gershwin/ Lecuona.

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