

MUH 6635: Seminar in American Music (28864)

University of Florida, School of Music, Spring 2023

Monday, periods 9-11 (4:05-7:00 pm), MUB 146

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Office Hours: Monday, period 8 and by appointment

FOCUS

This course examines major composers, works, and trends in American art music up to the present time. The focus will be on styles and techniques as well as on aesthetic and ideological principles underlying representative works. Selected readings and musical works will provide the basis for critical analyses of topics such as music and national identity, music and gender identity, music and post-modern thought, and multiculturalism in music. The arrangement is loosely chronological, focusing on individual composers or broader aesthetic trends. Underlying the entire course is the exciting opportunity for students to engage a variety of methodologies, from structural analysis to the exploration of philosophy and cultural studies for the interpretation of music and its codes. The assessment will be based on in-class presentations on assigned readings and a research paper, which will also serve as the basis for a 20-minute presentation during the seminar.

Recommended text

Gann, Kyle. *American Music in the Twentieth Century*. New York: Schirmer, 1997. Available free of charge online at <https://www.kylegann.com/AM20C.html>.

Additional reading materials are available in ARES, Canvas, and through various e-storages. For electronic access to recordings, visit the Naxos Music Library on the Music Library webpage (<https://guides.uflib.ufl.edu/music>). The Music Library holds most of the recordings required for this class, but many others are available on Youtube.

ASSESSMENT

Each week one or two seminar participants will lead discussion on the assigned readings. All participants are required to complete all assigned reading and participate in discussion. We will establish a rotation of discussion leaders at the beginning of the semester. Leaders will be responsible for submitting two or three questions related to the readings to the seminar one week in advance of the pertinent class and providing a handout summarizing the most important points for discussion.

The **Research Paper** and in-class **Presentations** will give students an opportunity to explore topics related to the materials discussed within the semester. Students will provide a handout and present the results of their research to the seminar on the assigned dates. The final version of the paper will be due a week later. A successful paper will follow the highest standards of the discipline and will address all comments and suggestions received during the presentation. I will provide further instructions as the semester progresses.

Make-ups for presentations and leading discussions are given only for excused absences. An excused absence is defined as 1) a medical issue accompanied by a signed statement from your doctor, 2) a serious family emergency with a signed statement from parent or guardian, 3) an official University of Florida activity accompanied by a signed statement from an appropriate faculty representative with a two-week prior notification to instructor, 4) a religious holiday observance with a two-week prior notification to instructor, 5) military service or court-imposed legal obligations accompanied by written proof two weeks prior to absence. Failure to appear for any of the assignments without prior arrangement will result in an E for that assignment.

Grades will be based on the following

- Leading Discussions and Class Participation 40%
- Research Paper 40%
- Paper Presentation 20%

Grading scale

| | | | | |
|-----------|-----------|-----------|-----------|---------|
| A: 94-100 | B+: 88-90 | C+: 78-80 | D+: 68-70 | E: 0-60 |
| A-: 91-93 | B: 84-87 | C: 74-77 | D: 64-67 | |
| | B-: 81-83 | C-: 71-73 | D-: 61-63 | |

* Please keep in mind that C- is not a passing grade. Information on the conversion of grades to the University of Florida’s grade point averages can be found at <<http://www.isis.ufl.edu/minusgrades.html>>.

ATTENDANCE

Regular class attendance is required of all students. Attendance is critical because much of the course material comes directly from in-class discussions and music analyses. Unexcused absences will lower your final grade by 3 points per absence. Examples of excused absences are listed above under “Makeups”.

IMPORTANT DATES

- Presentations: to be announced in the second class.

E-Learning: All students will be required to add this class in the E-Learning system in order to submit writing assignments online. Canvas will also hold important notices and materials for in-class discussion.

Academic Honesty: Academic dishonesty will not be tolerated. Plagiarism is presenting the work of another as your own. Cheating on exams and using someone else’s ideas in a written paper without providing proper recognition of the source (plagiarizing) are serious matters. As a result of completing the registration form at the University of Florida, every student has signed the following statement: *“I understand that the University of Florida expects its students to be honest in all their academic work. I agree to adhere to this commitment to academic honesty and understand that my failure to comply with this commitment may result in disciplinary action up to and including expulsion for the University.”* The instructor of this course fully endorses this statement and will not tolerate academic dishonesty. All violations of academic honesty will be referred to the Dean of Students Office for disciplinary action without exception. Strictly enforced!
<http://www.dso.ufl.edu/judicial/procedures/studenthonorcode.php>

CLASSROOM POLICIES

Class periods will comprise a combination of lectures, presentations, and especially class discussions of assigned materials (readings, viewings, listenings). Please show up to class on time and prepared to discuss the week’s assigned materials. Your willingness to express your opinions and to critique and challenge the ideas found in the readings is valued in this class. Regular class attendance is required. Because we meet only once per week, missing more than one class will result in a lowering of your grade.

COVID Statement

As this course will be delivered face-to-face, following is strongly recommended:

In response to the recent spike in COVID-19 infections in this area, the following suggestions will help maintain your learning environment and to enhance the safety of our in-classroom interactions.

- It is recommended that you use face coverings at all times during class and within buildings.

- If you are experiencing COVID-19 symptoms ([Click here for guidance from the CDC on symptoms of coronavirus](#)), please use the UF Health screening system and follow the instructions on whether you are able to attend class. Click here for UF's guidance: <https://coronavirus.ufl.edu/>

Students with Disabilities

To request classroom accommodations, contact the Assistant Dean of Students/Director of the Disability Resources Program at P202 Peabody Hall or call 392-1261 (V), 392-3008 (TDD). The Dean of Students Office will provide documentation to the student who must then provide this documentation to the instructor when requesting accommodation.

E-mail etiquette: Please make every effort to see me in person as listed above or to solve your problem using the information and resources at hand. Please do not email me for information that you can get from a classmate, but feel free to email when you require my personal attention or need to make an appointment.

Students who need extra help with writing should make use of the University Writing Program. Information about the center is available at <https://writing.ufl.edu/writing-studio/>. If you are asked to use the writing studio, you will be expected to do so and to submit all drafts of the paper.

ADDITIONAL RESOURCES

1. If you have a documented disability and require accommodations to obtain equal access in this course, please contact me privately to discuss your specific needs. Please visit the Disability Resources Program office for more information. It is located at P202 Peabody Hall, E-mail accessuf@dso.ufl.edu; Phone 392-1261; TDD 392-3008.

2. Students are encouraged to use the Campus Writing Center for extra help with the writing assignments. Students who use the Writing Center must submit all drafts of the paper, including the suggestions and revisions from the center. If you are asked to use the writing center, you will be expected to do so and to submit all drafts of your paper. Information about the center is available at www.at.ufl.edu/r&w/.

3. Resources are available on campus for students having personal problems that affect academic performance or difficulty defining career and academic goals:

- *U Matter, We Care:* If you or someone you know is in distress, please contact umatter@ufl.edu, 352-392-1575, or visit [U Matter, We Care website](#) to refer or report a concern and a team member will reach out to the student in distress.
- *Counseling and Wellness Center:* [Visit the Counseling and Wellness Center website](#) or call 352-392-1575 for information on crisis services as well as non-crisis services.
- *Student Health Care Center:* Call 352-392-1161 for 24/7 information to help you find the care you need, or [visit the Student Health Care Center website](#).
- *University Police Department:* [Visit UF Police Department website](#) or call 352-392-1111 (or 9-1-1 for emergencies).
- *UF Health Shands Emergency Room / Trauma Center:* For immediate medical care call 352-733-0111 or go to the emergency room at 1515 SW Archer Road, Gainesville, FL 32608; [Visit the UF Health Emergency Room and Trauma Center website](#).
- *GatorWell Health Promotion Services:* For prevention services focused on optimal wellbeing, including Wellness Coaching for Academic Success, visit the [GatorWell website](#) or call 352-273-4450.

4. Please do not hesitate to come by during office hours or contact me to schedule appointments. I am interested in your success and hope you will feel free to express any questions, ideas, or concerns you might have.

SCHEDULE OF TOPICS (subject to change)

Note: If connecting off-campus, you will need to establish a VPN to access the electronic resources listed below. Please check the site on Canvas for more information.

Week 1 (1/9): Introduction: Overview of course materials and discussion of possible topics

Reading: *Grove Online*, “United States of America”

<https://doi.org/10.1093/gmo/9781561592630.article.28794>

Lowens, Irving. “John Tufts’ ‘Introduction to the Singing of Psalm-Tunes’ (1721-1744): The First American Music Textbook.” *Journal of Research in Music Education* 2, no. 2 (1954): 89–102. <https://doi.org/10.2307/3343691>.

Russo, Francis, “Music in Print: The New-England Tunebook”. *The Trinity Papers (2011 –present) (2012)*. <https://digitalrepository.trincoll.edu/trinitypapers/14>

Sarah Eyerly: “Mozart and the Moravians,” *Early Music* 47, no. 2 (May 2019): 161-82, <https://doi.org/10.1093/em/caz023>

Week 2 (1/16): MLK Day, observed

Week 2 (1/23): Forefathers

Reading: Gann, “Prelude” and Chapter 1 “Forefathers,” xiii-xvi and 1-26.

Joseph Horowitz, “Reclaiming the Past: Musical Boston Reconsidered,” *American Music* 19, No. 1 (Spring, 2001): 18-38.

Adrienne Fried Block, “Why Amy Beach Succeeded as a Composer: The Early Years,” *Current Musicology* 36 (1983): 41-59

Tunes of the Bay of Psalms Book (1698) (Canvas)

Listening: Billings, *Creation*, <https://www.youtube.com/watch?v=fpKHYe2gSU4>

Griffes, *The White Peacock*, https://www.youtube.com/watch?v=C87Z1_mOKFI

MacDowell, *Woodland Sketches*, Op. 51

<https://www.youtube.com/watch?v=cd6xnP5K7XI>

Beach: Symphony in E Minor (*Gaelic*), Op. 32; and

Prelude and Fugue, Op 8, <https://www.youtube.com/watch?v=n7XJfyS6gxxg>

Week 3 (1/30): Charles Ives: Music and Aesthetics

Reading: Gann, “Prelude” and “Forefathers,” xiii-xvi and 1-26.

Ives, *Memos*, 131-42; and *Essays Before a Sonata*.

Burkholder, *Charles Ives*, 1-32.

Feder, Stuart. “Charles Ives and The Unanswered Question,” *The Psychoanalytical Study of Society, Vol 10*. Routledge, 1984.

Tick, Judith. “Charles Ives and Gender Ideology,” In *Musicology and Difference*,

[https://www.fulcrum.org/epubs/jh343s673?locale=en#/6/188\[xhtml00000094\]!/4/4/1:0](https://www.fulcrum.org/epubs/jh343s673?locale=en#/6/188[xhtml00000094]!/4/4/1:0)

Listening: Ives, Concord Sonata

Ives, *Three Places in New England*

The Majority (Song)

Scherzo for String Quartet

String Quartet No. 2

Week 4 (2/6): Student Presentations and discussion
 Topic: Music in America before WWI

Week 5 (2/13): Music and Modernism in the 1920s

Reading: Gann, Chapter 2: "Ultramodernism – The 1920s," 27-48.
 Rao, Nancy Yunhwa, "Cowell's Sliding Tone."
 Tick, "Dissonant Counterpoint Revisited," in *A Celebration of American Music*, ed. Richard Crawford et al., 405-22.
 Spilker, John D. "The Curious Afterlife of Dissonant Counterpoint: Jeanette B. Holland's Class Notes from Henry Cowell's 1951 Advanced Music Theory Course." *American Music* 30, no. 4 (2012): 405–25. <https://doi.org/10.5406/americanmusic.30.4.0405>.
 Van Gelder, Pia. Henry Cowell and Dr. and Mrs Dower's "Tonal Therapy" Video: <http://95.216.75.113:8080/xmlui/handle/123456789/424>
 Cowell: *New Musical Resources*, DOI: <https://doi.org/10.1017/CBO9780511597329>

Listening: Cowell, *The Banshee* and *Aeolian Harp*
 Cowell, *Quartet Romantic*
 Varèse, *Ionisation*
 Ruth Crawford, String Quartet (1931)
 Antheil, Airplane Sonata and *Ballet Mechanique*

Week 6 (2/20): Musical Experiments in America before WWII

Reading: Gann, Chapter 4: "Experimentalism"
 Bob Gilmore, "The Climate Since Harry Partch," *Contemporary Music Review* 22, Nos. 1/2 (2003): 15–33.
 Ronald V. Wiecki, "Relieving '12-Tone Paralysis': Harry Partch in Madison, Wisconsin, 1944-1947" *American Music* 9, No. 1 (1991): 43-66.
 Listening: Partch: *Barstow*, *The Letter*, *December 1942*, and other relevant works.

Week 7 (2/27): Copland's Music Styles

Reading: Gann, "Populism – the 1930s," 49-75.
 Copland: "The composer in Industrial America" in *Music and Imagination*, 96-111.
 Crist, "Copland and the Politics of Americanism," In *Aaron Copland and His World*, ed. Carol J. Oja and Judith Tick.
 Calum MacDonald, "Statements and Connotations: Copland the Symphonist," *Tempo* 213 (July 2000): 26-30.
 Listening: Piano Variations
 Chamber Symphony
Appalachian Spring
Lincoln Portrait
Connotations
Statements

Week 8 (3/6): Student Presentations and discussion
 Topic: Stylistic and Theoretical Experiments in America Before WWII

Week 9 (3/13): Spring Break

Week 10 (3/20): The European “Influence” II

- Reading: Babbitt: “Who Cares if you Listen” in MWW, 529-34.
 Rochberg: “Music: Science vs. Humanism,” in MWW, 534-38.
 Mead, Andrew. “Still Being an American Composer.”
 Lochhead, “Hearing Chaos.”
 Robert Morris, Listening to Milton Babbitt’s Electronic Music: The Medium and the Message,” *Perspectives of New Music* 35, No. 2 (1997): 85-99.
- Listening: Babbitt, *Philomel*: Section I
 Babbitt, Preludes, Interludes, and Postlude (1991)
 Rochberg, Symphony No. 2
 Rochberg, Oboe Concerto

Week 11 (3/27): John Cage’s Revolution

- Reading: Gann, “John Cage and the New York School Revolution,” 127-52
 Cage, “Experimental Music” in *Silence*, 7-12 (also in SR, 1300-1305).
 Bernstein, David. “John Cage, Arnold Schoenberg, and the Musical Idea,” in David Patterson *John*, ed. *Cage: Music, Philosophy, and Intention, 1933-1950*.
 Joseph, Branden. “‘A Therapeutic Value for City Dwellers’: The Development of John Cage’s Early Avant-Garde Aesthetic Position,” in David Patterson, ed., *John Cage: Music, Philosophy, and Intention, 1933-1950*.
- Listening: Sonatas and Interludes for Prepared Piano
 Music of Changes
Litany for the Whale
Five
Aria (for Cathy Berberian)

Week 12 (4/3): Three Composers: Oliveros, Tower, Zwilich

- Reading: Gann, “Post Cage Conceptualism,” 154-83.
 Oliveros, “Breaking the Silence,” available at www.deeplisting.org/pauline/writings/breaking.html
 “Deep Listening” and interview with Marc Weidenbaum available at www.disquiet.com/oliveros.html.
 Oliveros, “And Don’t Call Them ‘Lady’ Composers,” in *Software for People*.
 “Joan Tower: The Composer in Conversation with Bruce Duffie,” at <http://my.voyager.net/~duffie/tower.html>
 Glahn, *The Sounds of Place: Music and the American Cultural Landscape*.
 Duncan, “Ellen Taaffe Zwilich: Emerging from Mythos.”
- Listening: Oliveros, *I to IV*
 Oliveros, *Sound Patterns*
 Oliveros, *The Fool’s Circle* and “A Woman Sees How the World Goes with No Eyes,” from *Crone Music* (1990)
 Oliveros, *Bye, Bye Butterfly!*
 Tower, *Fanfare for the Uncommon Woman* Nos. 1-5
 Tower, *Petroushskates*
 Tower, *Turning Points*
 Zwilich, Chamber Symphony
 Zwilich, Concerto Grosso 1985; (in Palisca, *Norton Anthology of Western Music*, No. 150, and the *Norton Recorded Anthology of Western Music*, vol. 2).
 Zwilich, Symphony No. 1

Week 13 (4/10): Minimalism

- Reading: Kann, "Minimalism," 184-217; and "New Tonality II – Postminimalism," 325-51.
 Tim Johnson, "Minimalism: Aesthetic, Style, or Technique?" *The Musical Quarterly* 78, No. 4 (1994): 742-73.
 Bernard, "The Minimalist Aesthetic in the Plastic Arts and in Music."
 Steve Reich, *Writings about Music*, in SR, 1385-90.
 Bernard, "Minimalism, Postminimalism, and the Resurgence of Tonality in Recent American Music."
 Leydon, "Towards a Typology of Minimalist Tropes"

Listening: Riley, *In C*

- Reich, *Piano Phase*
 Reich, *Come Out*
 Reich, Music for 18 Musicians
 Reich, *Different Trains*
 Glass, *Metamorphosis*
 Glass, *Einstein on the Beach*
 Glass, Songs from Liquid Days
 Adams, *Phrygian Gates*

Week 14 (4/17): Student Research Presentations and discussion

Week 15 (4/24): Student Research Presentations and discussion

Final Exam. 5/1/2023 @ 10:00 AM - 12:00 PM

SELECTED BIBLIOGRAPHY

1. Anthologies

- Music in the Western World: A History in Documents* (MWW), selected and annotated by Piero Weiss and Richard Taruskin (New York: Schirmer, 1984). ML 160 .M865 1984
- Strunk's Source Readings in Music History* (SR), rev. ed. Leo Treitler, general editor (New York: W. W. Norton, 1998). ML160 .S89 1998
- Women in Music: An Anthology of Source Readings from the Middle Ages to the Present* (WM). Edited by Carol Neuls-Bates (New York: Harper, ca. 1982). ML82 .W65 1982

2. Books and Articles

- Babbitt, Milton. "Who cares if you Listen." In *Strunk's Source Readings in Music History*, rev. ed. Leo Treitler, general editor. New York: W. W. Norton, 1998.
- Baltzis, Alexandros G. "Globalization and Musical Culture." *Acta Musicologica* 77, no. 1 (2005): 137-150. **ML5 .A18.**

- Bernard, Jonathan. "The Minimalist Aesthetic in the Plastic Arts and in Music." *Perspectives of New Music* 31, no. 1 (1993): 86-132. **JStor**.
- _____. "Minimalism, Postminimalism, and the Resurgence of Tonality in Recent American Music." *American Music* 21, no. 1 (2003): 112-33.
- Boretz, Benjamin. "On Thinking about Various Issues." *Perspectives of New Music* 27, no. 2 (1989): 38-42.
- Broad, Elaine. "A New X? An Examination of the Aesthetic Foundations of Early Minimalism." *Music Research Forum* 5 (1990): 51-62. **ML1 .M279**
- Burkholder, J. Peter. *Charles Ives: The Ideas Behind the Music*. New Haven: Yale University Press, 1985. **ML410.I94 B48 1985**
- Cage, John. *Silence*. Hanover, NH: Wesleyan University Press, 1961. **ML60.C13 S5 19667 [sic]; 780.8 C131s**
- Carl, Robert. "The Politics of Definition in New Music." *College Music Symposium*, vol. 29 (1989): 101-14. **780.5 C697**
- Copland, Aaron. *Music and Imagination*. Cambridge: Harvard University Press, 1952. **780.1 C784m**
- Crawford, Richard, R. Allen Lott, and Carol J. Oja. *A Celebration of American Music : Words and Music in Honor of H. Wiley Hitchcock*. Ann Arbor : University of Michigan Press, c1989. **ML200 .C44 1990**
- Duckworth, William. *Talking Music: Conversations with John Cage, Philip Glass, Laurie Anderson, and Five Generations of American Experimental Composers*. New York: Schirmer, 1995. **ML390 .D79 1999**
- Duncan, Scott. "Ellen Taafe Zwilich: Emerging from Mythos." *The Musical Woman: An Interdisciplinary Perspective* 3 (ca. 1986-1990): 410-38. **ML82 .M8**
- Feder, Stuart. "Charles Ives and The Unanswered Question," *The Psychoanalytical Study of Society, Vol 10*. Routledge, 1984.
- Fried Block, Adrienne. "Why Amy Beach Succeeded as a Composer: The Early Years." *Current Musicology* 36 (1983): 41-59
- Glahn, Denise von. *The Sounds of Place: Music and the American Cultural Landscape*. Boston: Northeastern University Press, 2004. **ML200.5 .V65 2003**
- Heisinger, Brent. "American Minimalism in the 80s." *American Music* 7, no. 4 (1989): 430-47.
- Horowitz, Joseph. "Reclaiming the Past: Musical Boston Reconsidered." *American Music* 19, No. 1 (Spring, 2001): 18-38.
- Imbrie, Andrew. "The Symphonies of Roger Sessions." *Tempo* 103 (1972): 24-32.
- Ives, Charles. *Memos*. Edited by John Kirkpatrick. New York: W. W. Norton, 1991. **780.92 I95i**

- Johnson, Tim. Harmonic Vocabulary in the Music of John Adams: A Hierarchical Approach.” *Journal of Music Theory* 37, no. 1 (1993): 117-56. **ML1 J68**
- _____. “Minimalism: Aesthetic, Style, or Technique?” *The Musical Quarterly* 78, no. 4 (1994): 742-73. **ML1 .M725**
- Kingman, Daniel. *American Music: A Panorama*. New York: Schirmer, 1990. **ML200 .K55 1990**
- Korsyn, Kevin E. *Decentering Music: A Critique of Contemporary Musical Research*. Oxford: Oxford University Press, 2003.
- Leydon, Rebecca. “Towards a Typology of Minimalist Tropes.” *Music Theory Online* 8, no. 4 (2002): n.p.
- Lochhead, Judith. “Hearing Chaos.” *American Music* 19, no. 2 (2001): 210-46.
- Lowens, Irving. “John Tufts’ ‘Introduction to the Singing of Psalm-Tunes’ (1721-1744): The First American Music Textbook.” *Journal of Research in Music Education* 2, no. 2 (1954): 89–102. <https://doi.org/10.2307/3343691>.
- Mead, Andrew. “Still Being an American Composer: Milton Babbitt at Eighty.” *Perspectives of New Music* 35, no. 2 (1997): 101-26.
- Morgan, Robert P. *Twentieth-Century Music: A History of Musical Style in Modern Europe and America*. New York: W. W. Norton, 1991. **ML197 .M675 1991**
- Oliveros, Pauline. *Software for People: Collected Writings 1963-80*. Baltimore: Smith, 1984.
- Patterson, David W., ed. *John Cage: Music, Philosophy, and Intention, 1933-1950*. New York: Routledge, 2002. **ML410.C24 J625 2000**
- Polin, Claire. “Why Minimalism Now?” In *Music and Politics of Culture*. New York: St. Martin, 1989. **ML3800 .M88 1989**
- Rao, Nancy Y. “Cowell’s Sliding Tone and the American Ultramodernist Tradition.” *American Music* 23, no. 3 (2005): 281-323.
- Reich, Steve. *Writings about Music*. New York: New York University Press, ca. 1974. **ML60 .R35**
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NX504 .S77 1993.

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 New York: Facts on File, 1995. **ML200 .S95 1995**

Thomson, Virgil. *American Music since 1910*. New York: Holt, Rinehart, and Winston, [ca. 1971].
 ML200.5 .T5

Tischler, Barbara L. *An American Music: The Search for an American Musical Identity*. New York:
 Oxford University Press, 1986. **ML200.5 .T55 1986**

3. Web Resources

American Music Resource: <http://www.amrhome.net/> (for bibliographies)

Interview with Joan Tower: <http://www.bruceduffie.com/tower.html>

New Music Box: <http://www.newmusicbox.org/articles/category/articles/>

Music and Politics: <https://journals.publishing.umich.edu/mp/>

Copland Collection, Library of Congress, <https://www.loc.gov/collections/aaron-copland/about-this-collection/>