



Governing Iowa's Public Universities

In accordance with [Board of Regents policy 3.20](#), the following required information is available below:

Fall 2026

- I. Course title and number as designated in the institutional course catalog**
MUS HIST 3200 Topics in Music History and Culture
- II. A course description including learning objectives that students are expected to achieve by the end of the course**
 - A. Course Description:**
 1. Study of music history (specific topics vary) including historical perspective in relation to style and development of music, and the function of music in society and culture. The course may be repeated for credit on a different topic.
 - B. Course Level Learning Objectives:**
 1. At the end of this course, undergraduate students shall demonstrate a more detailed and specialized knowledge of the history and styles of American music of the twentieth and twenty-first centuries [undergraduate PO#4; graduate PO#2]. Undergraduate students will demonstrate critical thinking (PO#5) through integration and synthesis of their understanding of music through written assignments.
- III. A general outline of the topics to be covered throughout the course:**
 1. Charles Ives
 2. Harlem Renaissance
 3. Mid-century Icons: Gershwin, Copland, Bernstein
 4. Post-War Eclectics: Cage, Crumb, Partch
 5. Minimalism: Riley, Reich, Glass, Adams
 6. Women Composers: Seeger, Tower, Higdon, Larsen
- IV. List of required textbooks, readings, and other materials necessary for the course**

David Thurmaier, “‘When Borne by the Red, White, and Blue’: Charles Ives and Patriotic Quotation,” *American Music* 32, no. 1 (Spring 2014): 46-81.

Charles Ives, *Essay Before a Sonata*.

John Andrew Johnson, “William Dawson, ‘The New Negro,’ and His Folk Idiom,” *Black Music Research Journal* 19, no. 1 (Spring 1999): 43-60.



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Governing Iowa's Public Universities

Rae Linda Brown, "The Woman's Symphony Orchestra of Chicago and Florence B. Price's Piano Concerto in One Movement," *American Music* 11, no. 2 (Summer 1993): 185-205.

Carol Oja, "'New Music' and the 'New Negro': The Background of William Grant Still's Afro-American Symphony," *Black Music Research Journal* 22 (2002): 107-130.

Annegret Fauser, "Aaron Copland, Nadia Boulanger, and the Making of an 'American' Composer," *The Musical Quarterly* 89, no. 4 (2006): 524-554.

Philip Gentry, "Leonard Bernstein's The Age of Anxiety: A Great American Symphony during McCarthyism," *American Music* 29, no. 3 (Fall 2011): 308-331.

Douglas Kahn, "John Cage: Silence and Silencing," *The Musical Quarterly* 81, no. 4 (Winter 1997): 556-598.

Jensen, Marc G. "John Cage, Chance Operations, and the Chaos Game: Cage and the 'I Ching.'" *The Musical Times*, vol. 150, no. 1907, 2009, pp. 97-102.

Andrew Stiller, "Where's That Sound Coming From? John Cage, George Crumb, and the World of Timbre," in *George Crumb and the Alchemy of Sound*, 37-56, eds. Steven Bruns & Ofer Ben-Amots (Colorado Springs, CO: Colorado College Music Press, 2005).

Richard Taruskin, "Collage as Theater," in *Music in the Late Twentieth Century*, Oxford History of Western Music, vol. 5 (Oxford University Press, 2010), 422-26.

Timothy A. Johnson, "Minimalism: Aesthetic, Style, or Technique?" *The Musical Quarterly* 78, no. 4 (1994): 742-73.

K. Robert Schwarz, "Steve Reich: Music as a Gradual Process: Part I," *Perspectives of New Music* 19, nos. 1 & 2 (1980-81): 373-392.

Robert Fink, "(Post-)minimalisms 1970-2000: the search for a new mainstream," in *The Cambridge History of Twentieth-Century Music*, edited by Nicolas Cook and Anthony Pople (Cambridge: Cambridge University Press, 2004), 539-556.

Randall Everett Allsup, "Sequoias, Mavericks, Open Doors . . . Composing Joan Tower," *Philosophy of Music Education Review* 19, no. 1 (2011): 24-36.

Eileen Strempel, "Try Me, Good King: Last Words of the Wives of Henry VIII: Libby Larsen's Royal Portraits of Song," *Journal of Singing* 64, no. 1 (Sept.-Oct. 2007): 11-20.



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David Krasnow and Julia Wolfe, "Julia Wolfe," *BOMB* 77 (Fall 2001): 66-71.

V. General description of the types of assessments used in the course (e.g., exams, papers, projects, experiential learning):

Five brief essay assignments based on broad topics in the course content.

1. "What is American Music, what is an American Composer?"
2. Describe the musical hallmarks of the Harlem Renaissance
3. Write a set of program notes for a work by a mid-century composer
4. The avant-garde vs. musical accessibility
5. Revisit "what is American Music, what is an American composer"

Midterm exam: questions posed based on topics covered in first half of semester

Final exam: questions posed based on topics covered in second half of semester