

Music 352.2 20th Century to 1945
 Fall 2007 MW 4 11:30-12:20
 Room 207 Hurd Center
 Prof. Larry Lipkis

SYLLABUS

Required text: Morgan: *Twentieth Century Music*

Week	Date	Chapter	Topic/Composer	Listening (journal entries in bold)
1	Aug. 27, 29	I, II	Historical context; Mahler	Mahler: <i>Symphony no. 1, iii</i>; <i>Das Lied von der Erde, ii:</i> ("Der Einsame in Herbst")
2	Sept. 5		Strauss	Strauss: <i>Salome</i> ("Ah! Ich habe deinen Mund geküsst"); <i>Till Eulenspiegel</i>
3	Sept. 10, 12	II	Debussy Schönberg	Debussy: <i>Prelude to "L'Après Midi d'un Faune"</i> Schönberg: <i>Verklärte Nacht</i> , (v : Adagio)
4	Sept. 17, 19	III	More Schönberg, plus a special presentation by David Moulton on Messiaen's <i>Quartet for the End of Time</i>	Schönberg: <i>Five Pieces for Orchestra, op. 16, ii, iii, Pierrot Lunaire</i> ("Nacht," and "Der Mondfleck") Messiaen : <i>Quartet for the End of Time</i> (iii, iv, v)
5	Sept. 24, 26	IV	New Tonalities: Stravinsky	Stravinsky: <i>Petrushka</i> (tableaux 1 and 2); <i>Rite of Spring,</i> (Part I--first two sections; Part II—final two sections)
6	Oct. 1,3		More Stravinsky, plus a special presentation on music for the Oct. 4 th concert <i>Listening Quiz and Journal no. 1 due</i>	
7	Oct. 10	IV	Bartok	Bartok: <i>Miraculous Mandarin,</i> (opening through 1st decoy game); <i>Music for Strings, Percussion, and Celeste, i.</i> <i>Concerto for Orchestra, i, ii.</i>

8	Oct. 15, 17		PowerPoint projects due. View projects in class	
9	Oct. 22, 24	V	Other European currents	Janáček: <i>Jenůfa (exc.)</i> Sibelius: <i>Symphony no. 4, i</i> Ravel: <i>String Quartet, i</i>
10	Oct. 29, 31	VI	England and America; Vaughan Williams, Ives, and Beach	Vaughan Williams: <i>Fantasy on a Theme by Thomas Tallis</i> Ives: <i>Violin Sonata no. 2, iv: ("The Revival"); The Unanswered Question; Three Places in New England ("The Housatonic at Stockbridge")</i> Beach: <i>Grand Mass in E-flat Major (Kyrie)</i>
11	Nov. 5, 7		Twelve-tone and other music from the Viennese School	Schönberg: <i>Piano Suite, op. 25 (Gavotte and Musette)</i> Webern: <i>Concerto, op. 24, i.</i> Berg: <i>Wozzeck, Act III</i>
12	Nov. 12, 14	IX	Jazz before World War II	Armstrong: "Struttin' With Some Barbecue;" "Hotter than That" Ellington: "East St. Louis Toodle-Oo;" New East St. Louis Toodle-Oo"
13	Nov. 19		More serial music Listening Quiz and Journal no. 2	Berg: <i>Violin Concerto (exc.)</i>
14	Nov. 26, 28	VII, VIII X	Influence of Politics; Neo-Classicism	Stravinsky: Octet, ii, iii ; <i>Pulcinella, i</i> Hindemith: <i>Mathis der Maler, i</i> Weill: <i>Mahagonny</i> , ("Alabama Song") Seeger: <i>String Quartet 1931, iv; Rat Riddles</i> Prokofieff: <i>Romeo and Juliet ("Gavotte")</i> Shostakovitch: <i>Symphony no. 5, iv.</i>
15	Dec. 3, 5		Music of the Holocaust	Klein: <i>String Trio, ii</i> Krasa: <i>Brundibar, exc.</i> Schönberg: <i>Survivor from Warsaw</i>
16	Dec. 10		review	

grading: two listening journals	40%
two listening quizzes	20%
PowerPoint project and oral presentation	10%
class participation	10%
final exam	20%

You are expected to come to class having already read the material and listened to the excerpts to be discussed that day.

You are expected to observe departmental guidelines for attendance at recitals and concerts. Any unexcused absence will result in a lowered grade.

Note: Absences are excused only when you bring a note from the health center or from any physician.

If you arrive in class more than 10 minutes late, you will be considered absent (exceptions: weather problems or other circumstances beyond your control).

Listening journals are due by 4:00 PM on the due date. Late journals handed in within 24 hours of the due date will be docked one fraction of a grade (A- becomes B+). If they are handed in after 24 hours but within a week of the due date, you will be docked one full grade. Journals handed in after that will receive a zero. Extensions are granted only in emergency situations and must be requested in advance.

Students must adhere to college-wide policies on academic honesty, as described in the Student Handbook.

The goals of 20th Century Music to 1945

The two 20th Century half courses address the analytical skills and social historic concepts required for the development of an understanding of twentieth century music. By concentrating on listening, score study, readings, historical events, and projects the student will expand his or her current level of Western music since the late 1800s.

By the end of the two-term course, the student will demonstrate the ability to:

1. describe the major historical styles in 20th century music (e.g., Impressionism, Serialism, Neo-Classicism, Minimalism, etc.)
2. describe the compositional styles of major composers in the 20th century (e.g., Debussy, Schoenberg, Stravinsky, Glass etc.)
3. recognize standard repertoire from the canon of 20th century, as selected by their private instructors and the history instructors.
4. analyze scores of pieces of twentieth century music.
5. historically place composers and pieces within the twentieth century.
6. complete a collaborative multimedia (PowerPoint) project on a twentieth century composer. (This project will also have a graded speaking component).

What to include in a listening journal entry

Write about a page or so for each composition. Submit the pieces in the order they appear on the syllabus. Begin each entry at the top of the page and start with the following information:

1. Name of piece
2. Name of composer
3. Date of composition
4. Genre (ballet, string quartet, etc.)

Then provide a few paragraphs of both objective and subjective commentary. Each entry should be about one page, single-spaced.

Objective section: Begin with a brief background to the composer and/or the piece. This should be no more than a few sentences in length. Then describe the form of the piece, its harmonic/melodic language, use of text (if relevant), programmatic aspects (if relevant); stylistic features, etc. Include a brief discussion of any other elements of music that seem particularly significant.

Subjective section: Compare this piece with one or two other pieces with which you are familiar. Some useful comparisons are: to other works by this composer; other works by composers of this nationality and/or time period; other works in a similar genre (songs, strings quartets, etc.). Be sure to explain your comparisons.

Note: Listening journals should be largely your own observations and impressions. You may use CD notes and other peer-reviewed sources to help with the biographical and analytical sections.

A sample of an excellent submission by a recent student is on the following page.

Octet
Igor Stravinsky
1923
Chamber Music

Objective section:

Igor Stravinsky, widely regarded as one of the greatest composers of the 20th century, was born in Russia in 1882. After studying with Rimsky-Korsakov, he moved to Switzerland and later to France, where he collaborated with Diaghilev to produce his three great ballets. In 1939, he immigrated to America, where he died in 1971.

After the wild primitivism of *The Rite of Spring* and the elegant bitonality of *Petrushka*, Igor Stravinsky began to move toward a leaner, more economic style of composition. His 1920 move to Paris introduced him to the neo-classical young French composers, who influenced him to also look toward the simpler forms, tonalities, and rhythms of Baroque and Classical music. The *Octet* is a much different kind of neo-classical work than in *Pulcinella*: *Octet* is a purely original work, while much of *Pulcinella* is taken from the work of Pergolesi. Stravinsky referred to the *Octet* as a “musical object”, free of programmatic elements and expressive only of itself.

Stravinsky’s break from the traditions inspired by German Romanticism can be seen in the orchestration of the *Octet*. As Stravinsky associated strings with the rampant emotionalism of Romanticism, the *Octet* is for flute, clarinet, and a pair each of bassoons, trumpets, and trombones, creating a cooler, more detached sound. The bassoon sound is very common this compositional period, creating a very whimsical sound.

Harmonically, the *Octet* is quite tonal, with some sequential chromaticism and diatonic scale runs. The forms of the last two movements of the *Octet* are also very clear, and are common to much of the Classical era. The second movement is a theme and variations, in which the first variation acts as something of a ritornello. Stravinsky labels the variations with letters, and so the form becomes Theme ABACDAE. The first variation (A) has an augmented version of the theme in the trombones, with a quickly ascending accompaniment in the winds. Variation B has the accompanimental pattern moved from the offbeat to the beat. Variation C puts the melody in the flute. The accompaniment of variation D fleshes out the accompanimental pattern into a running eighth note ostinato. The final variation has a drastic change in mood, meter, and mode, with a more minor feel and a change to 5/8.

The Finale is much like a rondo in form: ABACA’D. The A section is a highly whimsical melody in the bassoons and clarinets. The B section, beginning after sixty-one is more agitated, featuring the trumpet. C-rehearsal sixty-five—features the flute in a very rhythmic solo in which the off-beats are stressed. Although the A section does not return verbatim, snatches of related material can be heard in the bassoon and clarinet before the final, calmer D section at the rehearsal seventy-three.

Subjective section: The general mood of this piece reminded me of *Petrushka* in its juxtaposition of whimsical fancy and unsettled disquiet. The solo bassoons in the opening of the Finale reminded me a bit of Dukas’ *The Sorcerer’s Apprentice*, though the two pieces use the bassoons to create quite different moods.

Guidelines for PowerPoint Project

You will work in teams of three or four to create a PowerPoint presentation on a specific topic. You may select one of the topics on the syllabus or create your own topic relative to 20th century music to 1945 that is more specific, subject to my approval. *Once I approve a topic, you may not change it without consulting me first.*

Depending on the amount of text per slide, there should be at least twelve slides and no more than twenty (see examples on reserve shelf).

The next-to-last slide must contain a bibliography which should have at least six entries. No more than half of them may be web-based.

The last slide must contain a clear explanation of the division of labor in creating the project. *Every member of the team must be involved in the research, writing, and design/construction of the project. Each team member must have autonomy over his or her topic.*

There is a graded speaking component to this assignment which will equal 50% of your total grade for the project. Each student in the team will give an oral presentation which should be accompanied by musical examples, if appropriate. The presentation should be between five and eight minutes, and you will be docked if your presentation is significantly shorter or longer than that. The musical examples should be played separately and not embedded in the PowerPoint file. They should be concise and specific to your topic and not be treated as background music to the oral presentation. Also, be sure to check the proper pronunciation of any words or names in a foreign language.

The project should be submitted on a CD or emailed directly to me. The project is due by class time on Oct. 15th. (If emailed, it should be sent the day before class).

Helpful tips:

- Don't just read verbatim from the slides; engage your audience.
- Time your presentation before class so you stay within the 5-8 minute limit
- Leave time for short musical examples and be sure they are relevant to your talk
- Avoid distracting graphics, fonts, and special effects (tempting as they may be)
- Work as a team to make sure that the presentation is cohesive.

Note: This syllabus is subject to change. It is within my purview to apply qualitative judgment in determining the grades for all assignments and for the final grade. Students should expect 1-2 hours of homework per week for every hour of class.

Disclaimer

I hereby absolve Dr. Lipkis and Moravian College of any financial responsibility for psychological therapy, counseling sessions, medications, hospitalization, or long-term institutional care that may result from working on listening journals for this course.

Similarly, any damage done to personal or college-owned computers, or any property such as windows and walls that may be damaged in the event that the aforementioned computers are used as projectiles, will be my sole responsibility.

signature and date