

Music 352.2 20th Century to 1945
 Fall 2009 MW 4 11:45-12:35
 Room 207 Hurd Center
 Prof. Larry Lipkis

SYLLABUS

Required text: Morgan: *Twentieth Century Music*

Selected You Tube clips will be assigned during the course of the semester

Week	Date	Chapter	Topic/Composer	Listening (journal entries in bold)
1	Aug. 31, Sept. 2	I, II	Historical context; Mahler	Mahler: <i>Symphony no I</i>, iii; <i>Das Lied von der Erde</i>, ii ("Der Einsame in Herbst")
2	Sept. 9		Strauss	Strauss: <i>Till Eulenspiegel</i> ; <i>Salome</i> ("Ah! Ich habe deinen Mund geküsst") (CD 2, tr. 11)
3	Sept. 14, 16	II	Debussy Schönberg	Debussy: <i>Prelude to "L'Après- midi d'un Faune"</i> Schönberg: <i>Verklärte Nacht</i> (part V : Adagio)
4	Sept. 21, 23	III	LL out on 23 rd More Schönberg	Schönberg: <i>Five Pieces for Orchestra, op. 16</i> , ii and iii. <i>Pierrot Lunaire</i> ("Nacht," and "Der Mondfleck")
5	Sept. 28, 30	IV	New Tonalities: Stravinsky	Stravinsky: <i>Petrushka</i> , tableaux I and II Stravinsky: <i>Rite of Spring</i>, (Part I--first two sections; Part II—final two sections)
6	Oct. 5,7		Bartok Listening quiz and Short answer quiz no. 1 (covers weeks 1-5)	Bartok: <i>Miraculous Mandarin</i> (opening through 1 st decoy game) <i>Music for Strings, Percussion, and Celeste</i> , i. <i>Concerto for Orchestra</i> , ii, iv
7	Oct. 14		<i>Journal no. 1 due</i>	
8	Oct. 19, 21		Ravel and other European currents	Ravel: <i>String Quartet</i> , i <i>Tombeau de Couperin</i> (Forlane and Rigaudon) Vaughan Williams: <i>Fantasy on a Theme by Thomas Tallis</i>

9	Oct. 26, 28	V	LL out on 28 th Jazz before WW II Group work on PowerPoint Projects.	Armstrong: “Struttin’ With Some Barbecue;” “Hotter Than That” Ellington: “East St. Louis Toodle-Oo;” New East St. Louis Toodle-Oo”
10	Nov. 2,4	VI	America: Ives and Beach PowerPoint Projects due	Ives: <i>Symphony IV</i>, iv; <i>The Unanswered Question</i>; <i>Concord Sonata</i>, iii. Gershwin: <i>Rhapsody in Blue</i> Beach: <i>Grand Mass in E-flat Major</i> (Kyrie)
11	Nov. 9, 11		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</i> , Act III
12	Nov. 16, 18	VIII	Neo-Classicism Listening quiz and Short answer quiz no. 2 (covers weeks 7-11)	Satie: <i>Gymnopedie</i> , no. 1 Stravinsky: <i>Octet</i> , ii, iii ; <i>Pulcinella</i> , i Prokofieff: <i>Romeo and Juliet</i> (“Gavotte”)
13	Nov. 23		<i>Journal no. 2 due</i>	
14	Nov. 30, Dec. 2	VII, X	Influence of Politics	Hindemith: <i>Mathis der Maler</i> , i Seeger: <i>String Quartet 1931</i> , iv; <i>Rat Riddles</i> Shostakovitch: <i>Symphony no. 5</i> , iv.
15	Dec. 7, 9		Music of the Holocaust; review	Klein: <i>String Trio</i> , ii Krasa: <i>Brundibar</i> (Act I, sc. i-ii, viii; Act II, sc. vii)

Grading

2 listening journals	40%
2 short answer quizzes	10%
2 listening quizzes	10%
PowerPoint presentation	10%
Attendance/Class participation	10%
Final	20%

Attendance policy:

Your attendance is expected at all class meetings. You will be allowed one unexcused absence without penalty. **After that, your final grade will be lowered by a fraction of a grade for each unexcused absence.** (e.g.: the highest grade possible with two unexcused absences is an A-, with three a B+, etc.) Absences are excused only with a note from the Health Center or equivalent health professional. If you are unable to come to class because of a weather-related problem, or other circumstances beyond your control, you must let me know within 24 hours after the absence.

Tardiness policy:

Class begins at 11:45, and if you are not in your seat at that time, you will be marked tardy. **Two tardies are equivalent to one unexcused absence.** If you feel there is a compelling reason why you were tardy, you must see me immediately after class.

Other policies:

You are expected to come prepared for class. This means that you should listen to the music to be discussed each week **before** coming to class, as well as be able to say something about the piece and its composer, if called upon to do so.

Listening journals that are submitted late but within 24 hours of the due date will receive a fraction of a grade reduction. Journals submitted later than that will be docked a full letter grade. Extensions are granted only in emergency situations and must be requested in advance. It is *always* better to take a late grade than to plagiarize in order to get the journal in on time. Please review the section on plagiarism in the Academic Honesty section of the Student Handbook (available online) and if you have any questions about what constitutes plagiarism, please see me.

Remember: the Music Library is a non-circulating collection. Scores and other material placed on the reserve shelves must not be removed from the library except for purposes of legal photocopying or if permission has been given by a member of the faculty or staff. If you remove scores from the library, you are depriving your fellow students the opportunity to complete the assignment.

Students are expected to observe all of the College's policies on Academic Honesty and Disruptive Classroom Behaviors, as specified in the Student Handbook. Please turn off all cell phones before entering the classroom.

What to include in a listening journal entry

Write about a page to a page and a half for each composition. Submit the pieces in the order they appear in the syllabus. Begin each entry at the top of the page and include the following:

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

Each entry should be divided into three parts. Parts 1 and 3 should each comprise about $\frac{1}{4}$ of the length, with part 2 making up the remaining half.

1. Introduction: Give a brief background on the composer and the specific piece you are discussing.

2. Analysis: 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.

3. Comparison: Compare this piece with other pieces with which you are familiar. Some useful comparisons are: 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; *please be specific!* After you make a musical comparison, you may, if you wish, also find an analogous work in the other arts, such as painting, literature, etc.

Helpful tips to improve your journal grades:

- The most important part of the entry is the analysis section. Make sure your information is accurate and has sufficient detail. Always give the big picture first (form, plot of opera, etc.) before going into the details. If there is a text, or if the piece is programmatic, be sure to relate the music to the words and story.
- Refer to measure or rehearsal numbers in the score, not CD timings (unless no score is available).
- Avoid clichés and vague writing (“this piece is really interesting and has lots of depth to it;” “there are lots of 20th century-type sounds in this piece,” “there are a lot of chromatics,” etc.)
- Grammar and spelling count! Don’t just rely on spell checks.
- Despite what iTunes thinks, songs are songs and instrumental pieces are instrumental pieces!
- Make sure your writing is lively and interesting to read.
- Avoid redundancy, saying the same thing twice, or repeating yourself

Example of a good listening journal entry

Octet
Igor Stravinsky
1923
Chamber Music

Introduction

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.

Analysis

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.

Comparison

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 4 or 5 to create a PowerPoint presentation on a specific topic (see below).

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

The next-to-last slide must contain a bibliography that should have at least six entries. You should have a mix of printed and online sources.

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 that will equal 50% of your total grade for the project. Each student in the team will give a brief oral presentation of about 5-8 minutes. Your grade will be lowered if you run over by more than two minutes. You should use musical examples, if appropriate to your topic. Internet will be available, so you can embed YouTube clips or other visual or audio sources. The examples you use 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 Nov. 2nd. (If emailed, it should be sent the day before class).

Topics:

You may select a subject that is one of the topics on the syllabus, or you may create your own topic that is more specific, subject to my approval. *Avoid specific topics that have been covered in detail in class. Once I approve a topic, you may not change it without consulting me first.*

Helpful tips to improve your grade:

- Don't just read verbatim from the slides or your notes
- Take full advantage of the medium so that your slides have a good mix of text and graphics.
- Stay within the 5-8 minute limit.
- Leave time for musical examples and make sure they are relevant to your talk
- Check your pronunciation carefully
- Avoid distracting fonts and special effects (tempting as they may be)
- Use teamwork to make your presentation (and those of your teammates) effective.

- PRACTICE YOUR PRESENTATION BEFORE YOU DELIVER IT

PowerPoint Project Grading Rubrics

Each student receives an individual grade on his or her presentation.

Content (50%)

1. Topic itself (well-focused; not too broad, not too narrow; appropriate amount of detail; accuracy, etc.)
2. Design of PowerPoint (mix of text and graphics; legibility of text; logical flow from one slide to the next)
3. Bibliography (good, reliable, and recent sources; mix of printed and online)

Oral Presentation (50%)

1. Organization (staying within time limit of 5 to 8 minutes; time well-budgeted; good use of audio examples if appropriate to topic; evidence of teamwork)
2. Delivery itself (clarity of voice, smooth, flowing presentation, eye contact with audience; grammar, pronunciation of names and terms).

Outcomes for MU 352.2 and 354.2 (as listed in the Departmental Self Study, 2000)

By the conclusion of the two-term course, students will demonstrate the ability to

1. describe the major historical styles in 20th and 21st century music (e.g., Impressionism, Serialism, Neo-Classicism, Minimalism, etc.)
2. describe the compositional styles of major composers in the 20th and 21st centuries (e.g., Debussy, Schoenberg, Stravinsky, Glass, Adams, etc.)
3. recognize standard repertoire from the canon of 20th and 21st centuries.
4. analyze scores of pieces of contemporary music.
5. present a multimedia report on a topic related to contemporary music.
6. synthesize information on contemporary music with larger issues related to 20th and 21st century topics in the arts, sciences, and politico-socio and global environments.

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

