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# MUS 352.2

## 20th Century to 1945 - Syllabus

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Fall 2011  
T,R 2:35-3:25 PM

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Office Hours: M,W

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### Overview

Study of the theory and history of music in the first half of the 20<sup>th</sup> Century.

### Goals

- ✚ Describe the major historical styles in the first half of the 20<sup>th</sup> Century (e.g., Impressionism, Neo-Classicism, etc.)
- ✚ Describe the compositional styles of major compositional change-agents in the first half of the 20<sup>th</sup> Century (e.g., Debussy, Schoenberg, Stravinsky, Prokofiev, etc.)
- ✚ Recognize standard repertoire from the canon of the first half of the 20<sup>th</sup> Century
- ✚ Analyze scores of pieces of contemporary music
- ✚ Synthesize information on contemporary music with larger issues related to the first half of the 20<sup>th</sup> Century in the arts, sciences, and politico-socio and global environments.

### Content

✚ Two listening journals	40%
✚ Three short answer quizzes	15%
✚ Three listening quizzes	15%
✚ Attendance/Class participation	10%
✚ Final	20%

### Evaluation

A / A-: 90 and above; prepared, thoughtful, correct  
B+ / B / B-: 80-89; prepared, understands concepts, few errors  
C+ / C / C-: 70-79; not always prepared, knowledge-based, misunderstandings  
D+ / D / D- / F: insufficient preparation, cannot synthesize course content

### Materials

Morgan: *Twentieth Century Music* and  
Anthology  
[Kostka and Payne, as needed]

### Milestones

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#### September 20

Listening & Short Answer Quizzes #1  
on weeks 1-3

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#### October 6

Listening & Short Answer Quizzes #2  
on weeks 4-6

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#### October 13

Listen Journal #1 due (Mahler,  
Debussy, Stravinsky)

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#### November 15

Listening & Short Answer Quizzes #3  
on weeks 6-11

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#### November 22

Listening Journal #2 due (Bartok,  
Ives, Honegger, Schoenberg)

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#### December 16 (Friday)

8:30 AM Final

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## Attendance Policy

Your attendance is expected at all class meetings. You will be allowed one unexcused absence without penalty (except on your presentation day). **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.

Class begins at 2:35, 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 send me an e-mail explanation within 3 hours after class, or see me before 4 pm the next day.

Due to marching band preparations, I do not expect to be able to meet directly after class until after Thursday, November 3<sup>rd</sup>.

## General 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 Student Handbook: [https://amos.moravian.edu/ics/icsfs/Academic\\_Honesty\\_Policy.pdf](https://amos.moravian.edu/ics/icsfs/Academic_Honesty_Policy.pdf).

Students are expected to observe all of the College's policies on Disruptive Classroom Behaviors, as specified in the Student Handbook.

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.

Unless requested otherwise, please turn off all cell phones before entering the classroom. Given the value and usefulness of some technologies, students bringing smartphones, laptops, touchpads, and the like, may be asked to use their technologies to assist during class.

**DISABILITY STATEMENT:** Any student who wishes to disclose a disability and request accommodations under the Americans with Disabilities Act (ADA) for this course first **MUST** contact Joseph Kempfer at the Learning Services office, 1307 Main St., Bethlehem (610) 861-1510.

## 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 ••• 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; *you must 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

## An 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.

Week	Dates	Morgan Chapters	Topic/Composer	Listening (Listening Journal composers in <b>bold/red</b> )
1	Aug 30 Sept 1	I, II	Historical context Mahler, Strauss	<b>Mahler: <i>Symphony no. 5, iv and v</i></b> Mahler: <i>Das Lied von der Erde</i> , ii (“Der Einsame in Herbst”) Strauss: <i>Ein Heldenleben</i> , Op. 40, I vi (1898)
2	Sept 6 Sept 8		Strauss, Debussy, Skryabin	Strauss: <i>Salome</i> (“Ah! Ich habe deinen Mund gekusst”) <b>Debussy: <i>Prelude to “L’Après-midi d’un Faune;” La Soiré Dans Grenade; La Cathédral engloutie; La Mer</i></b> ii Skryabin: <i>Piano Sonata No. 7, Op. 64, I</i> ; <i>3 Preludes</i> , Op. 35 iii; <i>4 Pieces</i> , Op. 56 (Desir); <i>5 Preludes</i> , Op. 74 iii (Allegro Drammatico)
3	Sept 13 Sept 15	II	Schönberg	Schönberg: <i>Verklärte Nacht</i> (part V: Adagio) Schönberg: <i>Acht Lieder</i> , Op. 6 iv (“Verlassen”); <i>Das Buch der hängenden Gärten, No. 7 and No. 11; Pierrot Lunaire</i> (“Nacht,” “Der Mondfleck”)
4	Sept 20 Sept 22	III	<b>Listen and Short Answer quizzes #1 on weeks 1-3</b>  Webern, Berg	Webern: <i>Funf Lieder</i> , Op. 3 I; <i>Funf Sätze für Streichquartett</i> , Op. 5 I; <i>Four Pieces for Violin and Piano</i> , Op. 7 III; <i>Six Bagatelles for String Quartet</i> , Op. 9 IV, V Berg: <i>Four Songs</i> , Op. 2 ii; <i>5 Orchesterlieder</i> , Op. 4 ii, v
5	Sept 27 Sept 29	IV	New Tonalties: Poulenc, Stravinsky	Stravinsky: <i>The Firebird</i> (end – Kastchei’s Spell is Broken); <i>Petrushka, tableaux I and II; Rite of Spring (Part I – final two sections; Part II – final two sections)</i> ;
6	Oct 4 Oct 6		More Stravinsky  <b>Listen and Short Answer quizzes #2 on weeks 4-6</b>	Stravinsky: <i>Les Noces</i> Part I, Scene 1;
7	Oct 11  Oct 13	V	<b>Oct 11 Fall Break</b>  <b>Listening Journal # 1 due (Mahler, Debussy, Stravinsky)</b> Bartok and Other European Currents	Bartok: <i>Allegro Barbaro; Music for Strings, Percussion, and Celeste</i> , i <b>Bartok: <i>Concerto for Orchestra, i and ii</i></b> Rachmaninov: <i>Piano Concerto No. 2 in c min</i> , Op. 18 i Kodaly: <i>Suite from Hary Janos</i> , I, III, V Vaughan Williams: <i>On Wenlock Edge</i> , 2 (“From Far, From Eve & Morning”) Holst: <i>The Planets</i> , 1, 2, 4 (Mars, Venus, Jupiter)
8	Oct 18 Oct 20	VI	America: Ives Les Six: Milhaud, Honegger	<b>Ives: <i>Three Places in New England (“The Housatonic at Stockbridge”)</i></b> ; <i>The Unanswered Question</i> Milhaud: <i>La Création du monde</i> , Op. 81 (Overture and 5 <sup>th</sup> Tableau) <b>Honegger: <i>Pacific 231</i></b>
9	Oct 25	VII, VIII	Neo-Classicism Stravinsky II	Stravinsky: <i>Pulcinella</i> , i, <i>Symphony of Pslams</i> , i

	Oct 27		<b>Dept. Trip to NYC is Oct 27</b>	
10	Nov 1 Nov 3	IX	Twelve-tone and the 2 <sup>nd</sup> Viennese School Schoenberg II, Webern II, Berg II	K&P ch. 29, p. 552-563] <b>Schönberg: <i>Piano Suite, op. 25 (Gavotte, Musette, Intermezzo, Gigue)</i>; <i>Piano Piece</i>, Op. 33a</b> Webern: <i>Symphony</i> , Op. 21, i; <i>Concerto</i> , Op. 24, i; <i>String Quartet</i> , Op. 28 ii Berg: <i>Wozzeck</i> , Act III
11	Nov 15 Nov 17	X	<b>Listening and Short answer quizzes on weeks 6-11</b>  Influence of Politics; Other Europeans	Hindemith: <i>Symphonic Metamorphosis on Themes of Carl Maria Von Weber</i> , iv; <i>Mathis der Maler</i> , i Prokofieff: <i>Classical Symphony</i> , i; <i>Alexander Nevsky</i> , ending – “Alexander’s Entry Into Pskov”) Shostakovich: <i>Sym no. 5</i> , i and iv Orff: <i>Carmina Burana</i> , i
12	Nov 22		<b>Journal #2 due Nov 29 (Bartok, Ives, Honegger, Schoenberg)</b>	
13	Nov 29 Dec 1		American Jazz before WW II	Joplin: <i>The Cascades</i> and <i>The Entertainer</i> Armstrong: “Heebie Jeebies” Beiderbecke: <i>Singin’ the Blues</i> Calloway / Big Bad Voodoo Daddy: <i>Minnie the Moocher</i> Ellington: <i>Cotton Club Stomp (Wall Street Wail)</i> Blue Rhythm Band: <i>St. Louis Wiggle Rhythm</i> Goodman: <i>Sing, Sing, Sing (With a Swing)</i> (1938) Gershwin: <i>They Can’t Take That Away from Me</i> (1937) (from <i>Shall We Dance</i> )
14	Dec 6			Review
	Dec 16	Friday	8:30 AM Final	JB in Chicago