

Music 352.2 20th Century to 1945
 Fall 2012 MW 4 11:45-12:35
 Room 207 Hurd Center
 Prof. Larry Lipkis
 Office Hours TBA
 Final Exam: Th. Dec. 13th, 8:30 AM

SYLLABUS

Required text: Morgan: *Twentieth Century Music; Kostka and Payne (K&P), 6th ed.*
 Assigned readings from various texts will be placed on reserve in the Music Library
 Selected You Tube clips will also be assigned during the course of the semester

Week	Date	Chapter	Topic/Composer	Listening (journal entries in bold)
1	Aug. 27, 29	I, II	Historical context; Mahler	Mahler: <i>Symphony no 5, iv</i> Mahler: <i>Das Lied von der Erde</i> , ii
s2	Sept. 5		Strauss	Strauss: <i>Till Eulenspiegel's Merry Pranks</i> Strauss: <i>Salome</i> ("Ah! Ich habe deinen Mund geküsst")
3	Sept. 10, 12	II	Debussy Schönberg	Debussy: <i>Prelude to "L'Après-midi d'un Faune"</i> Debussy: <i>Des Pas sur la Neige, Voiles, La Cathedrale Engloutie</i> Schönberg: <i>Verklärte Nacht</i> (part V)
4	Sept. 17, 19	III	More Schönberg	Schönberg: <i>String Quartet no.2, iv</i> Schönberg: <i>Pierrot Lunaire</i> ("Nacht," "Der Mondfleck")
5	Sept. 24, 26		New Tonalities: Stravinsky Listening and Short answer quizzes no. 1 (on weeks 1-5)	Stravinsky: <i>Petrushka, tableaux I and II</i> Stravinsky: <i>Rite of Spring</i> , (Part I--first two sections; Part II—final two sections) Stravinsky: <i>Histoire du Soldat</i> "The Soldier's March," "Tango/Waltz/Ragtime"
6	Oct. 1,3	IV	More Stravinsky Journal no. 1 due	
7	Oct. 10		Bartok	Bartok: <i>Allegro Barbaro</i> Bartok: <i>Music for Strings, Percussion, and Celeste</i> , i Bartok: <i>Concerto for Orchestra, i, ii</i>

8	Oct. 15, 17	IV	Other European Currents; Jazz before WW II	Sibelius: <i>Symphony no. 4</i> , i Ravel: <i>String Quartet</i> , i Armstrong: “Struttin’ With Some Barbecue;” “Hotter Than That” Ellington: “East St. Louis Toodle-Oo;” “New East St. Louis Toodle-Oo”
9	Oct. 22, 24	V, VI	England PowerPoint Projects due Oct. 22nd	Elgar: <i>Enigma Variations</i> (“Nimrod”) Vaughan Williams: <i>Fantasy on a Theme by Thomas Tallis</i>
10	Oct. 29, 31	VI	America: Ives Ives Day*	Ives: <i>Three Places in New England</i> (“The Housatonic at Stockbridge”) Ives: <i>The Unanswered Question</i>
11	Nov. 5, 7		More American music: Gershwin and Beach Twelve-tone music	Gershwin: <i>Rhapsody in Blue</i> Beach: <i>Grand Mass in E-flat Major</i> (Kyrie) Schönberg: <i>Piano Suite, op. 25</i> (Gavotte and Musette)
12	Nov. 12, 14	IX	More twelve-tone music Listening and Short answer quizzes no. 2 (on weeks 7-11)	Webern: <i>Concerto, op. 24</i> , i Berg: <i>Wozzeck</i>, Act III
13	Nov. 19		More twelve-tone music Serialism Day*	K&P ch. 29, p. 552-563
14	Nov. 26, 28	VIII	Neo-Classicism Journal no. 2 due on Nov. 29th	Satie: <i>Gymnopedie</i> , no. 1 Stravinsky: Octet, ii, iii ; <i>Pulcinella</i> , i Prokofieff: <i>Romeo and Juliet</i> (“Gavotte”)
15	Dec. 4, 6	X XI	Influence of Politics; Other Europeans	Hindemith: <i>Mathis der Maler</i> , i Seeger: <i>String Quartet 1931</i> , iv; “Rat Riddles” Shostakovitch: <i>Symphony no. 5</i> , iv

* Theme day. Details will be discussed in class.

Grading

2 listening journals	40%
2 short answer quizzes	10%
2 listening quizzes	10%
PowerPoint presentation	10%
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.

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. Class participation counts for 10% of your final grade.

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.

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 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

Listening journal entries average about 1½ to 2 ½ single-spaced pages (about 800 to 1,200 words, depending on the length of the piece). You should submit the pieces in the order they appear in the syllabus. The journal can be submitted as an attachment to an email or as a hard copy.

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 ¼ of the length, with part 2 making up the remaining half.

1. Introduction: Give background information 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.

Important points:

- The most significant 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/or 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!! Read your entries out loud to yourself before you submit them. Your grade will be lowered a fraction or more if your entry has more many grammatical or spelling errors (including typos.)
- Make sure your writing is lively and interesting to read.
- Avoid redundancy, saying the same thing twice, or repeating yourself

Example of an excellent listening journal entry

A Child of our Time
Michael Tippett
1938
Oratorio

Introduction

Michael Tippett was born not long after the turn of the century in 1905. Hailing from London, England, he is easily regarded as one of the most prominent British composers of his time. He was only thirteen years old when he won a scholarship to Fettes College but his stay was short-lived; he quickly realized that this was not the place he wanted to study. Ironically, Tippett had absolutely no musical training as a child. It was not until he was eighteen when he began his composing career at London's Royal College of Music with Charles Wood and C.H. Kitson (Kingsbury). He graduated in 1928 and found a job teaching and was able to support his career as a freelance composer.

His works mostly consisted of operas, choral pieces, chamber music and orchestral compositions, which often reflected his neo-baroque and neo-classical style. His oratorio, *A Child of our Time* is no different; this piece is similar to the Baroque era in that it is a sacred work that is modeled after pieces by Bach and Handel. This work was inspired by the events in 1938 when a Jewish refugee murdered German diplomat Ernst vom Rath after his family was unduly arrested. This story was originally the idea of the German author Odon von Horvath who wrote about the tribulations of Nazi soldier (Carpenter). This event resulted in *Kristallnacht* and thus foreshadowed the events of WWII and persecution of millions of victims in the concentration camps. Tippett composed this piece almost immediately after Britain declared war on Germany. He originally asked T.S. Eliot to write the lyrics to his oratorio but he refused due to the nature of text. Therefore, Tippett wrote the text himself, and thus reflects his pacifist beliefs. This work was premiered on March 19, 1944 at the Adelphi Theatre in London. Although the subject matter was somewhat disturbing to some viewers, the work was well revered by most.

Analysis

The form consists of three different parts: the first part foreshadows the actual events that ensue in the second part. Tippett refers to this in a similar manner, insisting that the first section reflects "great but general prophecies" (Burton). The second part is a narrative of the events that ensue. The final third part is the reflection of the events that unfolded or "commentary and judgment" (Burton). Overall, this three-part structure is similar to Handel's *Messiah*, also an oratorio that is divided into three parts.

The first section of part II, No. 9 (Chorus), is atmospheric in the sense there is no real sense of pulse due to the constantly changing meters. The changing time signatures mimic Stravinsky's additive rhythm style most commonly seen in the *Rite of Spring*.

No. 11, Double Chorus of Persecutors and Persecuted, contains many chromatic sequences within the melodies sung by each chorus. In this number, there were two choruses; this is the first and only time that Tippett uses this double arrangement throughout this work. The first chorus reflects the persecutors and the second reflects the persecuted. It is strange that at the end of this section the first chorus (who originally represented the persecutor) continues singing in the voice of the persecuted with the lyrics "We have no refuge" at measure 73.

Tippett's No. 13 Chorus of the Self-righteous is similar to Handel's Hallelujah chorus from *Messiah* due to its imitative texture. In addition, its melodic content in the alto part in

measure 3 sounds like a part of the opening melodic motif from Handel's chorus, starting with the lyrics, "For the lord God omnipotent reigneth."

For the first time since the beginning of part two, Tippett established one of the first stable tonal centers, in the key of G minor, in No. 15 Scena. In addition, this section also contains a consistent time signature with the introduction of the Mother as well as legato articulations in the accompaniment. Both of these features create and reflect both rhythmic and tonal stability. As soon as the male voice enters two measures after rehearsal 78, a jarring c# creates a tri-tone above the root of the chord in the accompaniment.

No. 16, A Spiritual, features imitative counterpoint just as before in No. 13. Its thematic material is also interesting in that it is based on the African American spiritual, "Nobody Knows the Trouble I've Seen." It is interesting to note the theme of oppression that appears both in his storyline as a whole and also as demonstrated through the spiritual. Each voice mimics the solo tenor voice with the same intervals and lyrics. This occurs in a round like fashion where the soprano and alto voices appear in pairs as well as the tenor and bass lines. The first time all parts (solo voices and SATB voices) line up is through the lyrics "Help me to drive old Satan away" in measures 85 through 86.

Overall, *A Child of our Time* reflects a series of events that unfold from the cruel oppression inflicted on the Polish-Jewish family. The message that Tippett reflected through his work spoke strongly against the subjugation and submission of those who were considered less than equals. His beliefs are revealed when Carpenter analyzes his motives: "Tippett sought to create a drama that was timeless, rather than political—a work that spoke more generally to the harshness of human oppression" (Carpenter). In addition, three of the movements are recitatives, harkening back to the Baroque oratorio. The recitative also draws similarities to the Passion settings of the same period.

Comparison

The thematic material from *A Child of our Time*, specifically No. 16, represents the oppression of the slaves. As previously mentioned, the lyrics come from the spiritual "Nobody Knows the Trouble I've Seen" and would be sung while working. The title *A Child of our Time* reflects on the story of the Polish-Jewish family and their son, who were oppressed by the Germans. Just as the Polish-Jewish people were exploited, so too were the slaves that Tippett wrote about in this movement. Tippett drew much of his inspiration from Bach—I believe that his thematic material is most notably reflected through Bach's *St. Matthew's Passion*. This piece represents the oppression of the Jesus through the chorale, "O Sacred Head, Now Wounded." The setting reflects Jesus hanging from the cross that he was nailed to. The lyrics account for the oppression, reading, "O Haupt voll Blut und Wunden, Voll Schmerz und voller Hohn" ("O head full of blood and wounds, full of pain and scorn"). In addition to its similar thematic content, both pieces are similar in the fact that they utilize a double chorus. Overall, Tippett's spiritual from *A Child of our Time* and Bach's chorale "O Sacred Head, Now Wounded" within *St. Matthew's Passion* both reflect oppression that afflicted all of humanity.

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 and the number of people in the group, there should be at least twelve slides *total* and no more than twenty.

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 or if your presentation is significantly less than five 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 Oct. 22nd. (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

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.

Students who wish to request accommodations in this class for a disability should contact Elaine Mara, assistant director of learning services for academic and disability support at 1307 Main Street, or by calling 610-861-1510. Accommodations cannot be provided until authorization is received from the Academic Support Center.

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