

Music 352.2 20th Century to 1945
 Fall 2013 MW 4, noon-12:50
 Room 207 Hurd Center
 Prof. Larry Lipkis
 Office Hours TBA
 Final Exam: Dec. 11, 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.
 Course material and grades will be available on Blackboard.

Week	Date	Chapter	Topic/Composer	Listening list (Listening Journal pieces are in bold)
1	Aug. 26, 28	I, II	Historical context; Mahler	Mahler: <i>Symphony no 5</i> , iv Mahler: <i>Das Lied von der Erde</i> , ii
2	Sept. 4		Strauss	Strauss: <i>Till Eulenspiegel's Merry Pranks</i> Strauss: <i>Salome</i> ("Ah! Ich habe deinen Mund geküsst")
3	Sept. 9, 11	II K&P, pt. VI	Debussy Schönberg	Debussy: <i>Prelude to "L'Après-midi d'un Faune"</i> Debussy: <i>Piano Preludes</i> , "Des Pas sur la Neige," "Voiles," "La Cathedrale Engloutie" Schönberg: <i>Verklärte Nacht</i> (part V)
4	Sept. 16, 18	III	More Schönberg	Schönberg: <i>String Quartet no.2</i> , iv Schönberg: <i>Pierrot Lunaire</i> ("Nacht," "Der Mondfleck")
5	Sept. 23, 25	IV	New Tonalities: Stravinsky <i>Listening and Short answer quizzes no. 1 (on weeks 1-5)</i>	Stravinsky: <i>Rite of Spring</i>, Part I—1st two sections (to reh. 37) and Part II—final two sections (reh. 129 to the end) (LJ 1) Stravinsky: <i>Histoire du Soldat</i> "The Soldier's March," "Tango/Waltz/Ragtime"
6	Sept. 30 Oct. 2	IV	Bartok <i>Midterm (score ID and essay)—Oct. 2</i>	Bartok: <i>Allegro Barbaro</i> Bartok: <i>Music for Strings, Percussion, and Celeste</i> , i Bartok: <i>Concerto for Orchestra</i> , ii

7	Oct. 7, 9	IV	Other European Currents; Jazz before WW II	Ravel: <i>String Quartet, I</i> (LJ 2) Armstrong: “Struttin’ With Some Barbecue;” “Hotter Than That” Ellington: “East St. Louis Toodle-Oo;” “ <i>New East St. Louis Toodle-Oo</i> ”
8	Oct. 14, 16		No classes (Fall break and opera trip) <i>1st listening journal due--- Fri. Oct. 18</i>	
9	Oct. 21, 23	V	England <i>PowerPoint Projects due Oct. 21st</i>	Elgar: “Nimrod” from <i>Enigma Variations</i> Vaughan Williams: <i>Fantasy on a Theme by Thomas Tallis</i>
10	Oct. 28, 30	V, VI	America: Ives <i>Ives Day*</i>	Ives: <i>Piano Sonata #2 (“Concord Sonata”), iii</i> (LJ 3) Ives: <i>The Unanswered Question</i>
11	Nov. 4, 6	VI K&P, pt. VI	More American music: Gershwin and Beach Twelve-tone music <i>2nd listening journal due--- Fri. Nov. 8</i>	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		More twelve-tone music <i>Listening and Short answer quizzes no. 2 (on weeks 7-11) Serialism Day*</i>	Webern: <i>Concerto, op. 24, i</i> Berg: <i>Wozzeck</i> , Act III
13	Nov. 18, 20	VIII	Neo-Classicism <i>3rd listening journal due--- Fri. Nov. 22</i>	Satie: <i>Gymnopedie</i> , no. 1 Stravinsky: <i>Octet</i> , iii ; <i>Pulcinella</i> , i Prokofieff: <i>Romeo and Juliet</i> (“Gavotte”)
14	Dec. 4, 6	X XI	Influence of Politics; Review for final	Seeger: <i>String Quartet 1931</i> , iv; <i>Three Songs</i> , “Rat Riddles” Shostakovitch: <i>Symphony no. 5</i> , iv

* Theme day. Details will be discussed in class.

Grading

3 listening journals	30%
2 short answer quizzes	10%
2 listening quizzes	10%
Midterm	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 noon, 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 journals average about 1½ to 2½ single-spaced pages (about 800 to 1,200 words, depending on the length of the piece). Please submit the journal as an attachment to an email attachment on or before the due date.

Begin each journal 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 journal should be divided into three parts.

1. Introduction: Give background information on the composer and the specific piece you are discussing. (20% of the grade)

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. (60% of the grade)

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. (20% of the grade)

Important points:

- 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/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 paper is riddled with errors of any kind, including typos.
- Make sure your writing is lively and interesting to read.

An example of an excellent listening journal

Prelude to "L'Après-midi d'un Faune"

Claude Debussy

1894

Symphonic Poem

Introduction

Claude Debussy was born in 1862 near Paris. He studied at the Paris Conservatory, but his composition style, which included the deliberate use of parallel fifths, frustrated his teachers. Debussy admired the work of Fauré, and some of his music includes influences of Fauré's style. On the other hand, he disliked Wagner, referring to Wagner's compositions as a setting sun in the world of music. Musicians considered Debussy an Impressionist composer, though he disliked the term. His compositions often consist of lush orchestration and harmonies that leave the key ambiguous. He thought the French language was beautiful when sung, and he was especially adept at understanding the nuances of the language in his own songs.

He was fond of writing piano preludes and songs, as well as large orchestral compositions, and he developed his own perception of musical color in each piece. Debussy experimented with whole-tone scales and used this scale for most of the prelude, *Voiles*. He had a passion for rich, chromatic harmony and expressing the nuances of the French language.

Debussy wrote *Prelude à L'Après-midi d'un Faune* after hearing a poem by Mallarmé, "L'Après-midi d'un Faune," about a faun dreaming about nymphs. The piece begins with a single flute solo, which had never been done in music before Debussy, and the music transitions smoothly in and out, like sleep. In 1912, the Ballet Russe turned Debussy's piece into a ballet which was choreographed and performed by Nijinsky.

Analysis

This piece is in ABA' form. The A section contains the main theme in E major and gradually moves into a transition period. At m. 30, there is a brief resting point before the clarinet comes back in as a pick-up to m. 31 for the transition section, which lasts until m. 54. The B section begins in m. 55 in D-flat major, providing contrast to the previous section. Then in m. 79, the key changes back to E major, and the flute solo from the A section returns. This part, from m. 79 leading up to m. 93, is another long transition period before the recapitulation. The A' section begins in m. 94, continuing in E major, and the piece concludes with a coda at m. 106.

The flute has the primary melody much of the time in this piece, especially in the A and A' sections, including the first solo in m. 1. The solo consists of a dotted quarter tied to an eighth, followed by two sixteenth notes, a sixteenth-note triplet, a dotted eighth, and three sixteenth notes. The melody is rhythmically complex, but the execution of the solo makes the meter sound ambiguous. The piece is tonally ambiguous as well. Debussy uses many accidentals throughout the piece, including the solo in m. 1; he uses a whole tone scale in the piece, such as in m. 32, which further adds to the tonal ambiguity of the piece. Also, parts of the B section, like m. 62, allude to the motif from m. 28, which is a pattern of triplet sixteenth notes gradually moving downward. The B section, which

introduces a new, lyrical melody, also contains a pattern of triplet eighth notes that move back and forth between two notes. At m. 63, the pattern starts on A-flat and moves to G-natural; it gradually ascends in pitch until it reaches G-flat—an octave higher—and F in m. 67. In the transition period from the B to the A' sections, Debussy uses the main theme from the A section and augments it. This part of the B section is also in E major, which alludes to the A section and helps the piece transition into the A' section. Furthermore, Debussy uses a tri-tone motif throughout the A section and the B section to unify the two movements.

Mallarmé's "L'Après-midi d'un Faune" provided rich text for Debussy to use programmatically in his piece. In the poem, the faun is awed by the nymphs and wants to keep them forever. He wonders if it was reality or a dream. Debussy uses these ideas: his piece is tonally and rhythmically ambiguous, creating a dreamy quality; and the melody conveys a sense of longing, as if the faun is longing for the nymphs.

Stylistic features of *Prelude à L'Après-midi d'un Faune* include the indistinct beginning and end of the piece. The piece only begins with a flute solo and nothing else; at the end, the piece concludes very simply and quietly. This characteristic of the piece adds to the dream-like effect and produces a scene in accordance with Mallarmé's poem. The dreamy quality is also shown in the rhythm. Each part's melody contains many ties, especially over the downbeat like in m. 28 to 29. Debussy uses *ritardandos* as another method of controlling the tempo. As a result, the music ebbs and flows.

Comparison

Another composition by Debussy that is comparable to *Prelude à L'Après-midi d'un Faune* is the *Pastorale* section of his *Sonata for Flute, Viola and Harp*. Though the sonata was written over twenty years after *Prelude à L'Après-midi d'un Faune*, the piece contains many similarities. First, the piece begins with harp, but the harp quickly becomes accompaniment for the melody in the flute. The key signature determines that the piece is technically in F major; however, Debussy adds accidentals to the melody lines in every measure, especially m. 2 and 3 in the flute, making the piece tonally ambiguous. Furthermore, Debussy uses the motif in m. 28 from *Prelude à L'Après-midi d'un Faune* in m. 7 in the flute line. This time, though, the pattern of triplet sixteenth notes is ascending instead of descending. Finally, the rhythm is ambiguous in the sonata due to the way in which it is played, along with Debussy's use of ties over bar lines, like in m. 1 to 2 in the flute and m. 9 to 10 in the harp.

Outside musical works, Debussy's piece could best be compared to "Haystacks" by Monet. Monet was an Impressionist painter who was an expert at interpreting light on a subject. With "Haystacks," he painted a series of pieces on haystacks at different times of day and in different seasons to visualize the change in colors. Debussy wrote in a comparable manner; he was an expert at portraying melody in different light to achieve different colors in sound. For example, the flute melody at the beginning of *Prelude à L'Après-midi d'un Faune* repeats four separate times. Each time it repeats, the accompaniment is different, ranging from no accompaniment to the addition of harp, strings, clarinet and other instruments. This example can be compared to Monet's four depictions of "Haystacks," all of which were painted in different light. The result for Debussy was often a lush, full-bodied sound with a wide range of emotions and expressions. Likewise, Monet's result was of lush, rich colors in his paintings.

Guidelines for PowerPoint Project

(note: Prezi or other online presentation programs may be used if desired)

You will work in teams 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 slides per team.

The next-to-last slide must contain a bibliography that should have at least six entries. You should have about an equal mix of printed and online sources. Do not rely exclusively on encyclopedias or textbooks for printed sources; there are many excellent sources available at Reeves Library or through ILL. Be sure to consult WorldCat for 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.*

The project should be submitted on a disk or emailed directly to me. The project is due by class time on Oct. 21st. (If emailed, it should be sent the day before class).

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. Topics must relate to classical music or jazz from 1900-1945. *Avoid specific topics that have been covered in detail in class. Once I approve a topic, don't change it without consulting me first.*

Helpful tips to improve your grade:

- Don't 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

