

Music 352.2: 20<sup>th</sup> Century to 1945  
 Fall 2015 MW 4, noon to 12:50  
 Room 207 Hurd Center  
 Prof. Larry Lipkis  
 Office Hours TBA  
 Final Exam: Tu. Dec. 15th, 1:30 PM

## SYLLABUS

No required text: Morgan: *Twentieth Century Music* will be placed on the reserve shelf 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 in Morgan | Topic/Composer   | Listening list* (Listening Journal pieces are in bold)   |
|------|------------------|-------------------|--|--|
| 1    | Aug. 31, Sept. 2 | I, II             | Historical context; Mahler   | Mahler: <i>Symphony no 5</i> , iv<br>Mahler: <i>Das Lied von der Erde</i> , ii   |
| 2    | Sept. 7, 9       | II                | Strauss  | Strauss: <i>Salome</i> (Salome's aria: "Ah! Ich habe deinen Mund geküsst")<br>Strauss: <i>Ariadne auf Naxos</i> (Zerbinetta's aria, "Grossmächtige Prinzessen")  |
| 3    | Sept. 14, 16     | II, III           | Debussy<br>Schönberg   | <b>Debussy: <i>Prelude to "L'Après-midi d'un Faune" (LJ no. 1)</i></b><br><a href="https://www.youtube.com/watch?v=m7b1FkZYarU">https://www.youtube.com/watch?v=m7b1FkZYarU</a> (re-creation by Joffrey Ballet of original choreography from 1912)<br>Debussy: <i>Piano Preludes</i> , "Des Pas sur la Neige," "Voiles," "La Cathédrale Engloutie"<br>Schönberg: <i>Verklärte Nacht</i> (part V) |
| 4    | Sept. 21, 23     | III               | More Schönberg   | Schönberg: <i>String Quartet no. 2</i> , iv<br>Schönberg: <i>Pierrot Lunaire</i> ("Nacht," "Der Mondfleck")  |
| 5    | Sept. 28, 30     | IV                | Stravinsky<br><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)<br>Stravinsky: <i>Petrushka</i> , Tableaux 1 and 2   |
| 6    | Oct. 5, 7        | IV                | Bartok<br><i>Midterm (score ID and essays)</i><br><i>Oct. 7th</i>            | Bartok: <i>Allegro Barbaro</i><br>Bartok: <i>Music for Strings, Percussion, and Celeste</i> , i<br>Bartok: <i>Concerto for Orchestra</i> , ii, iv  |

|    |                 |      |  |  |
|----|-----------------|------|--|--|
| 7  | Oct. 14         | V    | Jazz before WWII<br><i>1<sup>st</sup> LJ due Oct. 14<sup>th</sup></i>      | Armstrong: “Struttin’ With Some Barbecue;” “Hotter Than That”<br>Ellington: “East St. Louis Toodle-Oo;”<br>“ <i>New East St. Louis Toodle-Oo</i> ”   |
| 8  | Oct. 19, 21     | V    | Ravel  | Ravel: <i>String Quartet, i</i><br>Google slide presentations  |
| 9  | Oct. 26, 28     |      | <b>Google Slides Projects due Oct. 20<sup>th</sup></b>                     | More slide presentations<br>Oct. 28 <sup>th</sup> : trip to NY to see <i>Rigoletto</i>   |
| 10 | Nov. 2, 4       | VI   | England<br><b>Listening and Short Answer quizzes no. 2 (on weeks 6-10)</b> | Elgar: <i>Enigma Variations</i> (“Nimrod”)<br>Vaughan Williams: <i>Fantasy on a Theme by Thomas Tallis</i>   |
| 11 | Nov. 9, 11      | VI   | America: Ives<br><b>Ives Day**</b>   | Ives: <i>Three Places in New England</i> , iii (“The Housatonic at Stockbridge”);<br><b>Ives: Piano Sonata no. 2 “The Concord” iii (“The Alcotts”) (LJ no. 2);</b><br>Ives: <i>The Unanswered Question</i> |
| 12 | Nov. 16, 18     | IX   | More American music: Gershwin and Beach<br>Twelve-tone music               | Gershwin: <i>Rhapsody in Blue</i><br>Beach: <i>Grand Mass in E-flat Major</i> (Kyrie)<br>Schönberg: <i>Piano Suite, op. 25</i> (Gavotte and Musette)   |
| 13 | Nov. 23         | IX   | <b>2nd listening journal due on Nov. 23<sup>rd</sup> by 4 PM</b>           | No classes!! Happy Thanksgiving!   |
| 14 | Nov. 30, Dec. 1 | VIII | More twelve-tone music<br>Neo-Classicism<br><b>Serialism Day**</b>         | Webern: <i>Concerto, op. 24, i</i><br>Berg: <i>Wozzeck</i> , Act III<br>Satie: <i>Gymnopedie</i> , no. 1<br>Stravinsky: <i>Octet</i> , iii ; <i>Pulcinella</i> , i   |
| 15 | Dec. 7, 9       | X    | Influence of Politics;<br>Review for final                                 | Seeger: <i>Three Songs</i> (“Rat Riddles”)<br>Prokofieff: <i>Romeo and Juliet</i> (“Gavotte”)<br>Shostakovitch: <i>Symphony no. 5</i> , iv   |

\*Sound files for the musical examples can be found on Music Player for Google Drive  
To access, go to Google Drive→settings→ manage apps→connect more apps→ type in “music player,” then click “connect” and allow plug in.

\*\* Theme day. Details will be discussed in class.

### **Grading**

|                                   |     |
|-----------------------------------|-----|
| 1 <sup>st</sup> listening journal | 10% |
| 2 <sup>nd</sup> listening journal | 20% |
| 2 short answer quizzes            | 10% |
| 2 listening quizzes               | 10% |
| Midterm (essays and score ID)     | 10% |
| Google slide 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:**

Class participation means *class preparation*. You are expected to come prepared for each class, which means that you should listen to the music to be discussed each week and look at the scores, which are on the reserve shelf in the library, **before** coming to class. You should be prepared to discuss 1) the background of the composer, 2) the scoring of the piece, 3) the programmatic elements, if relevant, 4) the overall form, 5) anything else that you find interesting.

Listening journals must be submitted electronically by 4:00 PM on the due date. LJs that are submitted late but within 24 hours 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.

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 you have been given permission by a member of the faculty or staff.

Students must observe all of the College's policies on Academic Honesty and Disruptive Classroom Behaviors, as specified in the Student Handbook. In particular, note the following sentence from the handbook: "*You may not work with others on out-of-class assignments, exams, or projects unless expressly allowed or instructed to do so by the course instructor.*"

## What to include in a listening journal entry

Listening journals average about 1½ to 2½ single-spaced pages (about 800 to 1,200 words). Please submit the journal as an attachment to an email or shared on Google Docs on or before the due date. Do not submit hardcopies. For the 1<sup>st</sup> LJ, you may submit an unlimited number of drafts for me to critique before you hand it. For the 2<sup>nd</sup> LJ, you are limited to one draft. [with both LJs, The final draft [for review] must be submitted by 6:00 PM on the evening 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. Identify stylistic periods and major works. (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. When you refer to the score, please use rehearsal numbers or letters. (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, and be as specific as possible. 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 journal is the analysis section. Make sure your information is accurate and has sufficient detail. Always give the big picture first (form, plot of opera or ballet, 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 or You Tube timings
- Avoid clichés and vague writing (“this piece is really interesting and has lots of depth to it;” “there are lots of 20<sup>th</sup> 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

### 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. His most successful operas were *King Priam*, *The Midsummer Marriage*, and *the Knot Garden*. His works often reflected his neo-baroque and neo-classical style. The 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." 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 Google Slides Presentation

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

You will work in teams to create a 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 or under 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 emailed to me or shared with me on Google Drive. The project is due by class time on Oct. 20<sup>th</sup>.

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 time limit, and help your teammates stay within that limit as well
- Leave time for musical examples and make sure they are relevant to your talk.
- Check your pronunciation carefully
- Avoid distracting or hard-to-read 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

## **Presentation 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 slide show (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 20<sup>th</sup> and 21<sup>st</sup> century music (e.g., Impressionism, Serialism, Neo-Classicism, Minimalism, etc.)
2. describe the compositional styles of major composers in the 20<sup>th</sup> and 21<sup>st</sup> centuries (e.g., Debussy, Schoenberg, Stravinsky, Glass, Adams, etc.)
3. recognize standard repertoire from the canon of 20<sup>th</sup> and 21<sup>st</sup> 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 20<sup>th</sup> and 21<sup>st</sup> century topics in the visual arts, literature, science, and politico-socio and global environments.

Students who wish to request accommodations in this class for a disability should contact the Academic Support Center, located on the lower level of Monocacy Hall, or by calling 610-861-1401. Accommodations cannot be provided until authorization is received from the Academic Support Center.

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### **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.

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Signature and date