

312.34 • Music of the Early Twentieth Century

Tuesday and Friday 11:10-12:25

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Wednesdays 11:10-12:20

Syllabus

A. Course Description

Music 312.34 is the first of two courses devoted to twentieth-century music. It is designed to introduce students to some of the major compositional techniques, analytical approaches, and aesthetic trends in music composed in the early twentieth-century (from approximately 1900 to 1945).

B. Course Objectives

During the course the students will be introduced to early twentieth-century music through; guided listening, music analysis, music research, concert attendance, class performances and presentations. They will also learn how the social and political scene of the early twentieth century influenced music. Through listening students will learn to differentiate different musical styles. They will also learn to write about and compose music while incorporating their own opinions and interpretations.

C. Course Text & Materials

Kostka, Stefan *Materials and Techniques of Twentieth-Century Music*. New Jersey: Prentice Hall, 1990. (Available in the bookstore.)

Every class you will need to bring:

1 binder, notebook or something that you use as your journal. You will need this for each and every class, as we will be doing most of the initial listening in class.

Pen or Pencil to write in your journal everyclass.

Materials on Reserve at the Music Library

Various audio CDs,

Topical books and musical scores.

Master binder of additional reading materials.

D. Grading Summary

Two Assignments	10%
Team Presentation & paper	25%
Midterm Exam	15%
Final Exam	30%
Journal	15%
Participation/Attendance	5%

Numerical Grade Equivalents

A+= 97-100 B+= 87-89 C+= 77-79 D+= 65-69 F = 0-54
 A = 93-96 B = 83-86 C = 73-76 D = 60-64
 A- = 90-92 B- = 80-82 C- = 70-72 D- = 55-59

E. Course Requirements

Assignments

There will be two assignments in this class – a New Music Festival report and a composition. For each of these assignments I will prepare a handout that will explain the assignment in more detail. For the **concert report**, you are required to attend at least two of the concerts presented during Winnipeg's New Music Festival and write a paper about your experience. The **composition** will be based on techniques employed by composers of the Early 20th Century.

Journals

The journal is a way for you to engage with the things you read before and hear during each class. All the articles that I assign for you to read should have a short write-up about the content of each reading. Ten to thirty minutes of each class will be devoted to listening and you will journal during class about what you hear. Part of your participation grade will be based on your journal of the readings and I will check this every class. I will be gathering these journals on Feb. 13th and April 14th.

Team Presentation and Paper

The presentation and paper allows you to engage with a particular composer, composition, topic, issue...etc, in more detail and then present this, with a group, to the class. Presentations can take the form of performances, lectures or can be creative in other ways, but each student must submit a separate paper. A list of possible topics will be given, but feel free to be creative with this one! The proposal for your presentation and paper is due on March 13th.

F. Course Policies

Class participation and Attendance

I expect each student to be prepared to participate in each and every class. This means all the assigned readings should be completed and the papers should be ready (and handed in) BEFORE class begins. I will be keeping track of attendance and participation in class. Participation and Attendance in class is worth 5% of your grade.

Late Assignment policy

If you are ill on the day of an exam, quiz, or paper deadline, you must inform Dr. Karen Sunabacka (via email or phone) of your absence **BEFORE** the class begins. Please identify yourself (name and class) when doing so. **Students are held responsible on the day they return for any work missed during an absence.** Written work and quizzes **MUST** be made up within a week of returning or the grade will convert to a zero. It is the responsibility of the student to set up a time with the instructor to make-up for a missed quiz.

Plagiarism

Issues of academic integrity will be dealt with according to the policies outlined in the Academic Conduct section of the Student Handbook (<http://prov.ca/studentLife/handbook.aspx>), the Providence College document entitled "Academic Dishonesty: The Problem of Plagiarism in Academic Writing," in the Providence

College Academic Formation Guide available in the bookstore, or in the Providence College Policies, Procedures, and Regulations (http://prov.ca/college/ac_pol-proc-reg.aspx). Students are strongly encouraged to familiarize themselves with the policies and with the consequences attached to their violation.

Laptops and other electronic devices

Student use of information and communication technologies for purposes other than class note-taking is not allowed in the classroom, as students are expected to give their total attention to class activities. Use of cell-phones or iPods is never appropriate in the classroom, and use of laptop computers to play games, chat with others, browse the internet, or engage material not related to the class is always distracting to classmates and disrespectful to the instructor. Unlike some other post-secondary institutions, Providence has not yet found it necessary to ban laptops from the classroom, or prevent wireless internet access in classrooms. Only judicious use of them will keep it that way.

COURSE OUTLINE

Mus 312.34: Music of the Early Twentieth Century

Week 1

T 06 Jan	<p>Introduction to Course</p> <ul style="list-style-type: none"> • Syllabus, text, dates...etc. <p>Historical Context – Modernism and Maximalism</p> <ul style="list-style-type: none"> • <u>Reading</u>: Taruskin <i>The Oxford History of Western Music</i> - ch 47 (optional) • <u>Music</u>: Mahler – <i>Symphony No. 2 & Das Knaben Wunderhorn</i>
F 09 Jan	<p>Modernism and Maximalism cont... & Impressionism</p> <ul style="list-style-type: none"> • <u>Reading</u>: Taruskin – Ch. 47 & 48 (optional). Weiss - <i>Music in the Western World</i> - #133 – pp376-378 (required). Kostka – Ch 1 (required) • <u>Music</u>: Strauss - <i>Salome</i> Debussy - <i>Voiles</i>
Week 2	
T 13 Jan	<p>Impressionism</p> <ul style="list-style-type: none"> • <u>Reading</u>: Taruskin – Ch 48 (optional) Weiss - #125, pp355-358 & #126, pp358-360 (required) • <u>Music</u>: Satie – <i>Trois Gymnopédies</i> Ravel – <i>Boléro</i> Rimsky-Korsakov – <i>Scheherazade</i> Lili Boulanger – <i>Pie Jesu</i>
F 16 Jan	<p>Ballet, Tchaikovsky and Stravinsky...More Maximalism</p> <ul style="list-style-type: none"> • <u>Reading</u>: Taruskin – Ch 49 (optional) Weiss - #132, pp372-376 (required) • <u>Music</u>: Stravinsky – <i>Petrushka</i> and <i>The Rite of Spring</i>
Week 3	
T 20 Jan	<p>Transcendentalism I/ Atonality</p> <ul style="list-style-type: none"> • <u>Reading</u>: Taruskin – Ch 50 (optional) • <u>Music</u>: Berg – <i>Altenberg Lieder</i> Scriabin – <i>Prelude op. 48 no. 4 & op. 74 no 1 & no 4</i>
F 23 Jan	<p>Non-Retrogradable Rhythm and more!</p> <ul style="list-style-type: none"> • <u>Reading</u>: Kostka – Chapter 6 (required) • <u>Music</u>: Messiaen – <i>Les corps glorieux</i> and <i>Quatuor pour la fin du temps</i>
Week 4	
T 27 Jan	NO Class – Day of Prayer
F 30 Jan	<p>Containing Multitudes – Microtonality</p> <ul style="list-style-type: none"> • <u>Reading</u>: Taruskin – Ch 51 (optional) Kostka – Ch 2 (required) • <u>Music</u>: Ives – <i>Three Quarter Tone Pieces</i> Ruth Crawford Seeger – <i>Quartet</i> Ruggles – <i>Sun-treader</i>

Week 5

T 03 Feb	Class to Attend New Music Festival. No class at 11:10am. (Meet at Festival in the evening on Monday Feb. 2 or Tuesday Feb. 3)
F 06 Feb	Class to Attend New Music Festival. No class at 11:10am. (Meet at Festival in the evening on Wednesday, Thursday and/or Friday)

Week 6

T 10 Feb	Expressionism <ul style="list-style-type: none"> • <u>Reading</u>: Taruskin – Ch 52 (optional) Weiss - #128 - pp362-366 • <u>Music</u>: Schoenberg – <i>Five Pieces for Orchestra</i> and <i>Erwartung</i>
F 13 Feb	Non Serial Atonality – The Retreat to the Ivory Tower <ul style="list-style-type: none"> • <u>Reading</u>: Weiss - #129 & 130 - pp366-370 (required) <u>Music</u>: Berg – <i>Kammerkonzert</i> Webern – <i>Fünf Stücke</i> →Due: Concert Report and Journal I

Week 7

T 17 Feb	Non Serial Atonality (continued) <ul style="list-style-type: none"> • <u>Reading</u>: Kostka ch 9 (required) • <u>Music</u>: Webern – <i>Six Bagatelles for String Quartet</i> Schoenberg – <i>Three Piano Pieces and Six little pieces for piano</i>
F 20 Feb	Twelve-Tone Technique <ul style="list-style-type: none"> • <u>Reading</u>: Taruskin – Ch. 59 (optional) Weiss - #131 – pp370-372 (required) • <u>Music</u>: Schoenberg - <i>Variations for Orchestra Op. 31</i>

Week 8

T 24 Feb	Twelve-Tone Technique (continued) <ul style="list-style-type: none"> • <u>Reading</u>: Kostka ch 10 (required) • <u>Music</u>: Schoenberg – <i>Suite Op. 25</i> Berg – <i>Lyric Suite</i> Webern – <i>Symphony Op. 21</i> →Assign Composition project
W 27 Feb	Mid-term
T 03 Mar	No Class – Reading Week
F 06 Mar	No Class – Reading Week

Week 9

T 10 Mar	Social Validation <ul style="list-style-type: none"> • <u>Reading</u>: Taruskin - ch. 53. Weiss - #134 & 135 – pp 378-384 (required) • <u>Music</u>: Bartok – <i>Bagatelle op. 6 No. 5</i> and <i>Music for Strings, Percussion and Celesta</i>.
F 13 Mar	Pathos is Banned <ul style="list-style-type: none"> • <u>Reading</u>: Taruskin – Ch 54 (optional) Kostka – ch 8 (required) • <u>Music</u>: Stravinsky – <i>Octet</i> Schoenberg – <i>Pierrot Lunaire</i> →Proposal for final presentation and paper due

Week 10	
T 17 Mar	<p>Lost or Rejected Illusions</p> <ul style="list-style-type: none"> • <u>Reading</u>: Taruskin – Ch. 55 (optional) Weiss - #143 – pp403-405 (required) • <u>Music</u>: Prokofieff - <i>Love for three Oranges</i> Berg – <i>Wozzeck</i> <p>➔ Composition Due</p>
F 20 Mar	<p>Lost or Rejected Illusions (continued)</p> <ul style="list-style-type: none"> • <u>Reading</u>: Taruskin – Ch. 55 (optional) • <u>Music</u>: Weill – <i>Three Penny Opera</i> Hindemeith – <i>Sonata for Solo Violin</i>
Week 11	
T 24 Mar	<p>Les Six and Surrealism</p> <ul style="list-style-type: none"> • <u>Reading</u>: Taruskin - Ch. 56 (optional) Weiss - # 140 & 141 – pp396-402 (required) • <u>Music</u>: Satie Poulenc
F 27 Mar	<p>Jazz, Gershwin and Copland</p> <ul style="list-style-type: none"> • <u>Reading</u>: Taruskin – Ch. 57 (optional) Weiss - # 145 – pp406-408 (required) • <u>Music</u>: Debussy – <i>Golliwog's Cakewalk</i> Milhaud – <i>La Creation du Monde</i> Copland – <i>Fanfare for the Common Man</i> Gershwin – <i>Rhapsody in Blue</i> <i>Dixie Band One-Step</i> <i>West End Blues</i> <i>You've got to be Modernistic</i>
Week 12	
T 31 Mar	<p>Canadian Music</p> <ul style="list-style-type: none"> • <u>Reading</u>: TBA • <u>Music</u>: Claude Champagne Jean Coulthard Ernest MacMillan
F 03 Apr	<p>Music and Totalitarian Society</p> <ul style="list-style-type: none"> • <u>Reading</u>: Taruskin – ch 59 (optional) • <u>Music</u>: Orff – <i>Carmina Burana</i> Hindemith – <i>Ludus Tonalis</i> Schostakovich – <i>Symphony No. 5</i>
Week 13	
T 07 Apr	<p>➔ Presentations and Performances ➔ Due: Final Paper from Presentation</p>
F 10 Apr	No Class – Good Friday

Week 14

FINAL – Tuesday April 14 2-4 - Recital Hall

➔ **Due: Journal II**

Bibliography

Chadabe, Joel. *Electric Sound: The Past and Promise of Electronic Music*. Upper Saddle River, New Jersey: Prentice-Hall, 1997.

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Grout, Donald Jay. *A History of Western Music*. New York: W.W.Norton. 1960.

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McGee, Timothy J. *The Music of Canada*. Markham, Ontario: Penguin Books Canada, 1985.

Morgan, Robert P. *Twentieth-Century Music: A History of Musical Style in Modern Europe and America*. New York: W.W. Norton, 1991.

Plantinga, Leon. *Romantic Music: A History of Musical Style in Nineteenth-Century Europe*. New York: W.W. Norton, 1984.

Szatmary, David P. *Rockin' in Time: A Social History of Rock-and-Roll*. 5th ed. Upper Saddle River, New Jersey: Prentice Hall, 2000.

Taruskin, Richard. *The Oxford History of Western Music*. 6 vol. New York: Oxford University Press. 2005.

Weiss, Piero and Richard Taruskin. *Music in the Western World: A History in Documents*. 2nd ed. Belmont, California: Thomson Schirmer. 2008