

Cal Poly SLO - Department of Music - Course Information
Music 334 (Music History IV: Music of the Modern Era) - Winter 2007

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Course Description: The catalogue tells you that this course spans the 20th century; in actuality, we will start in the late 19th century. We'll look at western art music from several perspectives: as individual masterworks, as representatives of various composers, as examples of particular styles and forms, as analytic 'problems,' and as artworks derived from changing social milieus. We'll emphasize the development of skills in talking and writing 'about' music. The course will include lectures and class discussions, assigned readings, oral presentations, written papers, and periodic examinations.

Required Course Materials:

Books and Scores:

Stolba, K. Marie. *The Development of Western Music: A History*. 3rd ed. Boston: McGraw-Hill, 1998.
Stolba, K. Marie, ed. *The Development of Western Music: An Anthology - Volume II (Preclassical through the Twentieth Century)*. 3rd ed. Boston: McGraw-Hill, 1998.
Simms, Bryan R., ed. *Music of the Twentieth Century: An Anthology*. New York: Schirmer, 1986.
Schoenberg, Arnold. *Verklärte Nacht and Pierrot Lunaire*. New York: Dover Publications, 1994.
Course Reader - available from Dr. McLamore's website (please print & bring to class)
<http://cla.calpoly.edu/~amclamor/334/index.html> (password will be distributed in class)
Supplemental Anthology - available for purchase from www.universityreaders.com/students
(from MU 320): Hacker, Diana. *A Writer's Reference*. 5th ed. Boston: Bedford Books, 2003.

Listening Materials:

Compact Disks to accompany *The Development of Western Music: An Anthology - Volume II (Nineteenth Century, Twentieth Century)* (Third Edition), edited by K Marie Stolba, Boston: McGraw-Hill, 1998.
Supplemental Listening - master composite recordings will be available for listening at
<http://cla.calpoly.edu/music/classes> or in the Music Department Office.

Please bring your scores with you every day, and please do your reading before each class.

Prerequisites: Music Research & Writing (MU 320), and Theory II, which was a prerequisite for MU 320. Music Appreciation is recommended; Music History I, II, and III are strongly advised, as is Music Theory IV.

Course Requirements:

- I. A Midterm Exam**, on February 8 (**30%**).
- II. A Final Exam**, on March 21 (**30%**).
- III. A Paper (25%)**. You will be assigned a piece from one of the anthologies, which will serve as the basis of your paper and your second presentation. Guidelines are in the Reader.
- IV. Two Class Presentations**. One of the presentations will be a 16-minute discussion of 2 songs from a cycle (**5%**), while the other presentation will be a 30-minute introduction to a composer and one of his/her works (**10%**). A good **handout** is expected each time, and your presentations will be graded on content, organization, and delivery. Please give me a copy of your **outline** before you begin. Guidelines are in the Reader.
- V. All components** of the course must be completed in order to receive a passing grade. Failure to meet presentation due dates will result in failing the course, unless you have met with me beforehand and we have agreed on a valid reason for a deadline extension.
- VI. Prompt and Regular Attendance is Required**. One absence or tardy will be allowed without penalty. **Each** successive absence or tardy (even if "just a minute or two late") will pull your course grade down a third of a letter (e.g., B to B- or C+ to C) unless you can provide clear documentation as to why the absence or tardy was beyond your control.

Course Outline

Reading

<u>Week 1</u>	<u>Jan. 9</u>	<u>Tues.</u>	<u>EMI's of the Modern Era</u>	Chapter 25
			1888 (Stolba) Wolf - <i>Anakreons Grab</i> (3:20)	
			1892 (Stolba) Fauré - <i>La bonne chanson: No. 9 "L'Hiver a cessé"</i> (2:55)	
			1901 (Stolba) Mahler - <i>Kindertotenlieder: No. 5 "In diesem Wetter, in diesem Braus"</i> (7:00)	
	<u>Jan. 11</u>	<u>Thurs.</u>	<u>Impressionism and Neoclassicism</u>	
			1892-94 (Stolba) Debussy - <i>Prélude à l'après-midi d'un faune</i> (10:38)	
			1894-1901 (Simms) Debussy - <i>Saraband</i> (5:02)	
<u>Week 2</u>	<u>Jan. 16</u>	<u>Tues.</u>	<u>The French (and Hints of Austria) - Library Report Due</u>	
			1901 (Stolba) Ravel - <i>Jeux d'eau</i> (4:52)	
			1916 (Suppl) Lili Boulanger - <i>Psalm 24</i> (3:53)	
			1920-23 (Simms) Schoenberg - <i>5 Piano Pieces, No. 4</i> (2:20)	
	<u>Jan. 18</u>	<u>Thurs.</u>	<u>The Austrian (Schoenberg)</u>	Chapter 26
			1926-28 (Stolba) <i>Variations for Orchestra</i> - Intro, Thema; Finale (7:50)	
			1936 (Simms) <i>4th String Quartet</i> (8:50)	
<u>Week 3</u>	<u>Jan. 23</u>	<u>Tues.</u>	<u>Schoenberg and the Second Viennese School</u>	
			1947 (Suppl) Schoenberg - <i>A Survivor from Warsaw</i> (6:05)	
			1922 (Stolba) Berg - <i>Wozzeck, Act III, Scene 2</i> (5:00)	
			1928-35 (Simms) Berg - <i>Lulu</i> - excerpt (2:30)	
	<u>Jan. 25</u>	<u>Thurs.</u>	<u>The Second Viennese School, cont.</u>	
			1908-10 (Simms) Berg - <i>4 Songs, No. 4</i> (2:40)	
			1928 (Stolba) Webern - <i>Symphonie Op. 21, mvt. 2</i> - excerpt (2:55)	
			1941-43 (Simms) Webern - <i>2nd Cantata, mvt. 5</i> (3:20)	
<u>Week 4</u>	<u>Jan. 30</u>	<u>Tues.</u>	<u>Schoenberg Presentations</u>	
			1912 (Dover Score) <i>Pierrot Lunaire, Op. 21</i>	
	<u>Feb. 1</u>	<u>Thurs.</u>	<u>Schoenberg Presentations</u>	
			1912 (Dover Score) <i>Pierrot Lunaire, Op. 21</i>	
<u>Week 5</u>	<u>Feb. 6</u>	<u>Tues.</u>	<u>Stravinsky and the Ballet - Interim Bibliography Due</u>	
			1910-11 (Simms) <i>Petrushka, scene 2</i> (4:00)	
			1913 (Stolba) <i>Rite of Spring, Part I "Adoration of the Earth"</i> (6:55)	
	<u>Feb. 8</u>	<u>Thurs.</u>	<u>Midterm</u>	
<u>Week 6</u>	<u>Feb. 13</u>	<u>Tues.</u>	<u>Stravinsky and the Voice</u>	
			1930 (Stolba) <i>Symphony of Psalms, mvt. 2</i> (6:15)	
			1944-48 (Simms) <i>Mass - "Credo"</i> (4:00)	
	<u>Feb. 15</u>	<u>Thurs.</u>	<u>Bartók - Outline Due</u>	
			1908 (Simms) <i>14 Bagatelles</i> (1:20, 1:05; 2:00; 1:55)	
			1936 (Stolba) <i>Music for Strings, Percussion & Celeste, 1</i> (7:52)	

<u>Week 7</u>	<u>Feb. 20</u>	<u>Tues.</u>	<u>Ives</u>	
			1908	(Suppl) <i>Two Contemplations: "The Unanswered Question"</i> (5:35)
			1920	(Stolba) <i>2nd Piano Sonata "Concord"</i> - mvt. 3 "Alcotts" (4:35)
			1920-21	(Simms) <i>114 Songs</i> - "Charlie Rutlage" (2:35)
			1921	(Simms) <i>114 Songs</i> - "From <i>Paracelsus</i> " (2:55)
	<u>Feb. 22</u>	<u>Thurs.</u>	<u>Other Americans, in the Mainstream (or Not)</u>	
			1921	(Suppl) Beach - <i>A Hermit Thrush at Morn</i> (3:35)
			1930/1969	(Suppl) Still - <i>Afro-American Symphony</i> , mvt. 3 (3:25)
			1943-45	(Stolba) Copland - <i>Appalachian Spring</i> , Section 7 (7:55)
			1950	(Suppl) Carter – <i>Eight Etudes and a Fantasy for Woodwind Quartet</i> , Etude 7 (:56)
<u>Week 8</u>	<u>Feb. 27</u>	<u>Tues.</u>	<u>Other Americans, Pushing the Envelope - Paper Due</u>	Chapter 27
			1925	(Stolba) Cowell - <i>The Banshee</i> (1:40)
			1933	(Suppl) Seeger - <i>Rat Riddles</i> (3:21)
			1946-8	(Simms) Cage - <i>Sonatas and Interludes</i> , Sonata 5 (1:10)
			1951	(Simms) Cage - <i>Music of Changes</i> , mvt. 4, sect. 1 (1:35)
	<u>Mar. 1</u>	<u>Thurs.</u>	<u>Music from Frenchmen</u>	
			1887	(Simms) Satie - <i>Saraband No. 1</i> (5:10)
			1920	(Simms) Milhaud - <i>Saudades do Brasil</i> "Botafogo" (1:45)
			1923	(Simms) Varèse - <i>Octandre</i> , mvt. 1 (2:30)
<u>Week 9</u>	<u>Mar. 6</u>	<u>Tues.</u>	<u>Music for Keyboard</u>	
			1914	(Stolba) Scriabin - <i>Prelude</i> , Op. 74, No. 3 (:45)
			1939	(Simms) Prokofiev - <i>Piano Sonata No. 7</i> - mvt. 3 (3:15)
			1947	(Stolba) Babbitt - <i>Three Compositions for Piano</i> , No. 1 (1:25)
			1969	(Stolba) Messiaen - <i>Méditations sur le mystère . . .</i> , no. VII (6:20)
	<u>Mar. 8</u>	<u>Thurs.</u>	<u>Music for Voice (Second Presentations)</u>	
	Nicole		1943	(Simms) Britten - <i>Serenade for Tenor/Horn/Strings</i> "Dirge" (4:10)
	Sydney		1954	(Simms) Boulez - <i>Le marteau sans maître</i> , mvt. 3 - "L'artisanat furieux" (2:26)
	Amanda		1955	(Stolba) Ligeti - <i>Éjszaka / Night</i> (2:50)
<u>Week 10</u>	<u>Mar. 13</u>	<u>Tues.</u>	<u>More Music for Voice (Second Presentations)</u>	
	Laura		1964	(Simms) Berio - <i>Folk Songs</i> - "Black is the color" (2:35)
	Eddie		1969	(Simms) Davies - <i>8 Songs for a Mad King</i> – "Country Dance (Scotch Bonnett)" (4:45)
	Adam		1981	(Stolba) Reich - <i>Tehillim</i> (Psalms): Part IV (6:30)
	<u>Mar. 15</u>	<u>Thurs.</u>	<u>Music for Ensembles (Second Presentations)</u>	
			1951	(Simms) Stockhausen - <i>Kreuzspiel</i> : Intro & sect. 1 (3:05)
			1970	(Simms) Crumb - <i>Black Angels</i> , sects. 6 & 7 (1:20 / 2:40)
	Mark		1978	(Simms) Rochberg - <i>Sixth String Quartet</i> , mvt. 3 (8:10)
	Yomanda		1985	(Stolba) Zwilich - <i>Concerto Grosso 1985</i> , mvt. 1 (2:40)
<u>Finals</u>	<u>Mar. 21</u>	<u>Wed.</u>	<u>Final Exam (4:10-7 pm)</u>	

EMIs of the 20th Century McLamore - Music 334

I. Melody

- non-vocal, more instrumentally conceived: large skips, changes of register, wide range.
- economical: things may be stated only once; often condensed if they appear a second time
- not as symmetrical as earlier eras
- fewer cadences than Romantic period
- ostinatos or quasi-ostinato figures often are important
- melodies sometimes serve to outline new rhythms, scales, and/or chords
- melodies not too dependent on chords; more free from harmonic effects
- scale tones lose feelings of activity (function)
- often complex doubling at odd intervals
- more linearly-conceived; often a return to counterpoint (with less harmonic dependence)

II. Harmony

- building chords in 3rds can still be used (tertian harmony)
- growing use of polychords
- some chord-building with new intervals (i.e. 4ths)
- "chords of addition" increasingly common (i.e.: tonic chords with added 6 or 2)
- functions of harmony:
 - A. tonal organization
 - B. can contribute to tone color
 - C. unifying device
 - D. can be non-functional, used as rhythmic device
- chord progressions can move in unexpected ways
- cadences often linearly conceived, not harmonically

III. Tone Organization

- different scales used: some church modes, pentatonic; newly-invented 5-tone scales, whole tone scales; adding of tetrachords together
- expanded tonality: all 12 tones freed with one tone as a center ("Dodecuple" scale); abolishes major & minor system
- polytonality - 2 tonalities juxtaposed
- atonality - may or may not be 12-tone; no "central" tone
- pan-diatonicism - all notes as equals; all tones have equal value
- chords can organize music, or even an interval or rhythm; takes the place of traditional tonal organization
- ostinato - in the bass, can have the effect of a pedal point; hypnotic after a time, so desire to move to other tonal levels is diminished

IV. Rhythm

- enormously important (as characteristic of an objective era)
- new freedom - some experimentation in Romantic era, but nothing spectacular
- contributes to vigor, athletic side of music; can project laughter & humor
- use of changing meters, or no barlines at all
- accentuation can replace barlines
- more derivations from a periodic pulse
- polyrhythm - can have different time signatures operating simultaneously
- primitive "pounding" rhythms popular in early part of century; usually non-functional chords—almost like Baroque motor rhythms
- non-symmetrical rhythms and time signatures (some from folk song influence, which also carry modal implications)
- notation changes (beams across barlines, new symbols)
- can be a very virtuosic element

V. Form

- not radical changes at first
- can be based on contrapuntal unfolding; i.e., in 12-tone writing, there often aren't repeated sections or a tonal framework (operating more like Baroque fugue—contrapuntal, but dissonant)
- sonata forms continue, but are modified; often just tones, rather than tonal levels, contrast against each other; sections not articulated as clearly; tend to blur, repetition not as exact—repeated, condensed. Things are more compact—"shoved together." Order of melodies often reversed in recap; creates 'arch' form
- 20th century not so concerned with innovation in form

VI. Instruments / Orchestration

- main media of 20th century is orchestra
- needed to preserve clarity & differentiation of line, polyphony
- smaller orchestra; emphasis on solo instruments ("economy of means")
- in chamber music, often wind sounds preferred (seen as less "personal"); strings often omitted
- lots of percussion; piano often treated as percussion instrument
- lots of 'bell' sounds; new percussion instruments
- instruments added to orchestral medium: saxophone, mandolin, guitar
- new effects from old instruments; extension of ranges; 'prepared' piano
- often elaborate performance instructions
- 20th-century composers don't care if sounds are beautiful; only if the sound conveys the contrapuntal line with clarity ("objective" mood)
- some sounds used for comic effect
- experimentation with voice: Sprechstimme, rhythmic reading, etc.
- electronic media area of enormous expansion