



1886



1905



ca. 1907



1913



1920



1923



1931



1933



1939



1951



1953



1966

REQUIRED PURCHASES

White, Eric Walter, Stravinsky: The Composer and His Works. 2nd ed.
 Stravinsky, Igor, [Roland-Manuel, Alexis] Poetics of Music.
 Stravinsky, Igor, Cantata [score]

THIS SYLLABUS contains the schedule of lectures and the minimum daily listening and reading assignments. Besides the required-purchase reading you are expected to study several ADDITIONAL READINGS as part of the preparation for the writing of the first of TWO PAPERS. PLEASE READ PP. 3-6 BELOW VERY CAREFULLY.

Your FINAL GRADE will be based on the results of several requirements: "SHORT-ANSWER" QUIZZES (based on your reading of White) plus one LISTENING I.D. QUIZ and evidence of punctual completion of the assignments, including reading, listening and discussions, (together, 20%); PAPER NO. 1 (30%); PAPER NO. 2, together with three assignments leading to that paper (30%)--note that a substantial part of the grade will encompass process, diligence, and improvement, not only the final product); and the FINAL EXAM (20%). Failure to write either paper or to take the final exam will result in an automatic NE. The honor code applies strictly to all portions of this course: before collaborating in any way, clear it with me first. Examination dates may not be rescheduled. Note: NO MIDTERM.

OUR GOAL is this course is to acquire a BROAD HISTORICAL INTRODUCTION to the life and works of Stravinsky rather than to concentrate at length on any single aspect of his career. This course will introduce you to some of the main lines of current Stravinsky research, discussion, and analysis. It will provide you with a moderately secure basis from which you may continue to explore, analyze, or evaluate Stravinsky's output. In particular, we shall:

- 1) Become aurally familiar with a representative sample of Stravinsky's works--in all of his style periods (the assigned listening). You will be expected to be able to display reasonable familiarity with all the assigned works (their principal themes, motives, harmonies, textures, texts, etc.). Although brief, the selection of works is still broad enough to provide a sense of security that our knowledge is comprehensive, not spottily fragmentary. NB: THIS COURSE ASSUMES THAT YOU ARE ALREADY CLOSELY FAMILIAR WITH the Firebird, Petrushka, The Rite of Spring, the Octet, and the Symphony of Psalms.
- 2) Acquaint ourselves with the basic facts of Stravinsky's life and intellectual/historical environment: touches of politics, religion, and philosophy here and there.
- 3) Consider the principal elements of his compositional style and their progressive change throughout his career. Almost every lecture will contain a substantial analytical component. Understanding the syntax of Stravinskian composition will be one of our main goals; and this is appropriate for a composer who insisted that the structure of music is its own end. Expect, then, a strong theoretical bent to several of the lectures. NB: We are assuming here a fairly strong theoretical knowledge and a good acquaintance with Schoenbergian serialism.

OFFICE HOURS: MONDAY 2:45-4:15, or by appointment. Please do not hesitate to bring up anything that concerns, puzzles, or interests you. And please stop by during the weeks that you are preparing the papers--these individual discussions are invaluable!

SCHEDULE OF CLASS MEETINGS (NB: ONE EXTRA MEETING, SAT., 28 FEB)

- 3 Feb The Background: Russian Music in the 19th Century
 5 Feb In and Out of the Rimsky-Korsakov Orbit
- 10 Feb The Early Russian Period: Harmonic and Structural Aspects (I)
 12 Feb The Early Russian Period: Harmonic and Structural Aspects (II)
- 17 Feb The Early Russian Period: Harmonic and Structural Aspects (III)
 19 Feb The Sacred Spring: Aesthetics and Influences
- 24 Feb After The Rite
 26 Feb War, Exile, and a Long-Delayed Wedding
- 28 Feb EXTRA MEETING: Richard Taruskin (8:00 P.M., ROOM 223)
- 3 Mar A Russian Tale Internationalized: Tilting Away from Russia 25-MIN QUIZ
 5 Mar The Discovery of the Past
- 10 Mar Musical Objects
 12 Mar Stravinsky and Cocteau: The Case of the Complex Oedipus
- 17 Mar Oedipus Rex as Classic Drama
 19 Mar The Apollonian Aesthetic PAPER NO. 1 DUE
- SPRING BREAK
- 31 Mar The Impact of Neoclassicism LISTENING I.D. QUIZ
 2 Apr Stravinsky's Nose: A Manifesto (Bring White textbook to class)
- 7 Apr The Symphony in C, 2nd Movement: An Illustration of
 Tonal "Polarity" PAPER PROPOSAL DUE
- 9 Apr The Beginning of the American Period
- 14 Apr Orpheus' Lyre: The Apotheosis of Neoclassicism?
 16 Apr Credo in unum Deum
- 21 Apr At the Crossroads of Past and Future: Overviews of Ricerchers I and II
 of the Cantata OUTLINE FOR PAPER NO. 2 DUE THIS WEEK
- 23 Apr Explorations into the Serial World 25-MIN. QUIZ
- 28 Apr Sacred and Secular Rituals 1 1/2 PP. OF PAPER NO. 2 DUE
 30 Apr Dodecaphonic Lamentations; The Threni Manuscript Score (Mudd)
- 5 May Publicity and Criticism (Theoretical, Ideological, Personal) PAPER
 NO. 2 DUE
- 7 May Russia Revisited: Intimations of Death

FINAL EXAMINATION (covers entire semester--will probably include ca. 20-30 listening i.d.'s from the entire semester as a major component).

A NOTE ON THE ASSIGNED READING

1. From the White book you will be responsible for (and tested on) the details of the biographical portion, pp. 19-159; and the discussion of each individual work that you are assigned, pp. 174-543. Please do not underestimate the importance of absorbing and retaining this material. Ability to deal with larger concepts depends fundamentally on the ability to master a substratum of facts. "Bluffing" your way through concepts without the firm support of detail is pointless and hollow.
2. Pay special attention to the MUSICAL EXAMPLES in White: by the end of the course they should be very familiar to you. NB: You should be able to write a paragraph or two about what is "Stravinskian" about each of White's musical examples. THIS IS ALSO TRUE OF EVERY MUSICAL EXCERPT OR EXAMPLE DISCUSSED IN CLASS. The final exam may contain a few of these examples and ask you to do precisely this.
3. You should begin the reading for Paper No. 1 (see pp. 4-5 below) by 17 February at the latest. Spread it out over two or three weeks, and it should present no problem to you.
4. You should begin reading the Poetics by 19 March and finish your "first" reading of the book over Spring Break. This, too, is a book to be studied, wrestled with, disputed. Go through it slowly and re-read it often during the second half of the semester.

A NOTE ON THE ASSIGNED LISTENING

1. This course assumes (as mentioned on p. 1) that you are already closely familiar with The Firebird, Petrushka, The Rite of Spring, the Octet, and the Symphony of Psalms.
2. This course requires that you listen to each assigned piece twice or thrice; that you become familiar enough with it to recognize it easily; and that you intensely coordinate the readings and lectures with what you are hearing. The final exam will almost surely contain some sort of listening identification as a major component. The excerpts there will be "thematic" and memorable, and chosen because they were referred to in class or referred to specifically in the readings. You should recognize, by ear for instance, every theme or passage written out in White or your other readings, mentioned in class, or presented to you on a handout sheet. Thus, the best way to study, with or without the listening identification, is to try to locate aurally and/or hear everything mentioned in the lectures or in the readings. This is detailed listening. But it will stick with you.
3. NB: Do not fall behind with the listening schedule. This is the wisest course, the most enjoyable path through the semester. And keeping up with the work forms a substantial part of your final grade.

Paper No. 1: Due 19 March 1987 (NO EXTENSIONS)

Title: "The Rite of Spring and Some New Methodologies of Research: A Brief Summary."

Length: 10-14 typed, double-spaced pages.

Aim: To demonstrate a reasonable familiarity with some of the main lines of the recent "revolution" in early Stravinsky studies. Please Note: you need not absorb every detail of the readings listed below, but you should certainly have extracted their main points and methods of inquiry intelligently and accurately.

Please write as precisely and clearly as you can. A good way to think about the paper is to imagine that you are preparing a cogent summary of current issues in Stravinsky for someone not in this course--for someone, that is, who might wish to get some general overview of what has happened to Stravinsky studies since, say, the publication of the second edition of the Eric Walter White book. (In a sense, the paper can deal with the various reasons why such things as the White book--and the New Grove--do not give a fully up-to-date view of current thought about Stravinsky.)

You may use brief quotations to exemplify your points. Similarly, you should refer in endnotes to arguments and discussions that you cannot elaborate upon within the text of your paper: "For more information, see . . ."; "see, e.g., the discussion of _____ in . . ."; _____'s argument is disputed vigorously in . . ."; and so on. Please include endnotes and a bibliography at the end of the paper.

Consult the MLA Handbook (in the Con Library) for the proper format for the paper, and for the endnotes and bibliography.

In preparing for the Paper No. 1 you should read (or, if indicated, browse through) the material listed on the following page. PLEASE NOTICE THE DATE OF EACH ITEM: A SENSE OF CHRONOLOGICAL ORDERING IS CRUCIAL. There are two subdivisions, analytical and cultural: within each subdivision it would be a good idea to deal with the assigned material in the order prescribed on the following page:

A. Theoretical

1. Elliott Antokoletz, review of Pieter C. van den Toorn, The Music of Igor Stravinsky [1983] Journal of the American Musicological Society, 37 (1984), 428-36. (Read carefully)
2. Pieter C. van den Toorn, The Music of Igor Stravinsky (New Haven, 1983). (Browse through briefly.)
3. Richard Taruskin, review of Allen Forte, The Harmonic Organization of The Rite of Spring [1978] Current Musicology, 28 (1980), 114-29. (Read to get a general sense of Forte's approach and Taruskin's response--notice that this discussion occurred before the more widespread acceptance of the octatonic idea in the 1980s--and notice that Taruskin calls explicitly for the methodology that he would later use in No. 5 below is)
4. Allen Forte, The Harmonic Organization of The Rite of Spring (New Haven, 1978). (Browse through briefly.)
5. Richard Taruskin, "Chernomor to Kashchei: Harmonic Sorcery; or, Stravinsky's 'Angle,'" Journal of the American Musicological Society, 38 (1985), 72-142. (Read carefully especially pp. 72-8, 92-4, 99-104, 110-13, 117-21, and 128-42; this is an extremely celebrated--and controversial--article.)

B. Cultural

1. Igor Stravinsky, The Rite of Spring; Sketches, 1911-1913 (Facsimile Reproductions . . .) (London, 1969). (Browse through.)
2. Richard Taruskin, "Russian Folk Melodies in The Rite of Spring," Journal of the American Musicological Society, 33 (1980), 501-43. (Read carefully; again, a very celebrated article.)
3. Richard Taruskin, "The Rite Revisited: The Idea and The Source of Its Scenario," Music and Civilization: Essays in Honor of Paul Henry Lang, ed. Edmond Strainchamps and Maria Rika Maniates (New York, 1984), pp. 183-202. (Read.)
4. Richard Taruskin, "From Subject to Style: Stravinsky and the Painters," Confronting Stravinsky: Man, Musician, and Modernist, ed. Jann Pasler (Berkeley, 1987). (Read.)

Paper No. 2: Due 5 May 1987 (NO EXTENSIONS)

THE REQUIRED PAPER (more information will be forthcoming later in the semester)

1. This is essentially a second-half-of-the-semester project.
2. Length: 10-14 pp., not including endnotes and bibliography.
3. Topic: Compare closely some aspect of Stravinsky's musical philosophy as expounded in the Poetics (and/or various other manifestos and statements) with one or more sections of the Cantata. (NB: Don't plan on introducing the basic structures of Ricercars I or II; they will be dealt with in class on 21 April.) Do these sections exemplify or contradict (either partially or totally) the philosophy of the Poetics? More information later.
4. This paper is to be very carefully and cautiously written, over a fairly long period of time (little bits of energy and thought over a long time, rather than three successive sleepless nights before the paper is due). Proper methods of scholarship are to be strictly observed in tone and format. There are four stages involved:
 - **a) The paper proposal (typed, ca. 150 words, with title); narrowing down your focus on a topic (i.e., a passage from the Cantata that interests you) as much as you can. Your proposal should be the product of your reading of the Poetics, your own interests, and quite a bit of thought. DUE 7 APRIL. Will be handed back with suggestions, etc. May lead to a short conference. Following the acceptance of the topic you should listen to your "sections" a dozen times and study them carefully; what is their function within the entire composition?
 - b) Individual Conference. Sketch out what you want to say in summary on a piece of paper, and come in and speak with me about it. This is the product of your own research, and should show the fruits of some close work. MAKE AN APPOINTMENT FOR THE WEEK 20-24 APRIL (or earlier, if you like). Your preparation and knowledge of your topic will be graded.
 - **c) The first 1 1/2 pp. in draft form (typed, double-spaced): your introduction. Due 28 April, but I recommend that you get it to me a few days earlier, in a private conference.
 - **d) FINAL PAPER, 10-14 pp. (which by this time should be a surprise to nobody); must be in "INSTANT PAPER" FORMAT. DUE 5 MAY. NO EXTENSIONS.

ASSIGNMENTS

NB: The White reading (from pp. 174-543) that corresponds to the listening assignment is always assumed, although not listed below.

3 Feb Listening: IS: Piano Sonata in F-Sharp Minor (1903-04)
 (IS: Cantata: you should be listening to this in spare moments in preparation for the 2nd 1/2 of the semester. Really "get to know" it!)

Reading: White: 19-31

NB. Read this syllabus completely and carefully; be sure you understand the nature of the assignments to come.

5 Feb Listening: IS: Symphony in E-Flat Major (op. 1) (1905-07)
 IS: Fireworks (Op. 4) (1908)

Reading: Remember to read what White has to say (pp. 174-543) about each assigned work--if musical examples are given, you should memorize them--play them at the piano.

10 Feb
 12 Feb
 17 Feb
 19 Feb

Listening: IS: The Firebird (1909-10)
 IS: Petrushka (1910-11)
 IS: Zvezdoliki (Starface) (1911-12)
 IS: The Rite of Spring (1911-13)

Reading: White: 32-50

Start the reading for Paper No. 1: get much (or most) of it done by early March.... (take careful, accurate notes on what you are reading).

NB. Please--Read carefully THIS SYLLABUS, pp. 4-5. See me if there are any questions.

24 Feb Listenings: IS: Three Japanese Lyrics (1913)
 IS: Le Rossignol (The Nightingale) (1908-09, 1913-14)
 IS: Three Pieces for String Quartet (1914)

Reading: Continue Paper No. 1 reading (you should be well underway by now). See pp. 4-5 of this syllabus.

26 Feb Listening: IS: Svadebka (The Wedding) (1914-17; 1917-21)

Reading: White: 51-71

And remember to read what White has to say (pp. 174-543) about each work assigned. Memorize (or commit solidly to your recognition memory) every musical example he gives: know where it occurs in the work, etc. Know what he says about the examples he gives. This is material for study.

Paper No. 1 Reading. NB: REMEMBER THE SATURDAY CLASS MEETING!

- 3 Mar Listening: IS: Five Easy Pieces (1916-17)
 IS: Histoire du soldat (The Soldier's Tale) (1918)
 IS: Rag-time (1918) (Start consolidating your listening experiences in preparation for the i.d. quiz after Spring Break)
Reading: Paper No. 1 Reading (you should be virtually done with it).
- 5 Mar Listening: IS: Pulcinella (1919-20)
 IS: Symphonies of Wind Instruments (1920)
- 10 Mar Listening: IS: Mavra (1921-22)
 IS: Octet (1922-23)
 IS: Serenade in A (1925)
Reading: White: 72-97
 IS: "Some Ideas about My Octuor," in White: 574-77.
- 12 Mar Listening: IS: Oedipus Rex (1926-27)
Reading: Your plans for the shape of Paper No. 1 should be well underway: do you have an outline for it? The paper is due 19 March (no extensions).
- 17 Mar Listening: IS: Oedipus Rex (1926-27)
NB: The next lecture will deal with an analysis of the "Variation de Calliope" from Apollo: you may wish to listen to it in advance!
- 19 Mar Listening: IS: Apollon musagète (Apollo) (1927-28) (NB: I.D. QUIZ IMMEDIATELY AFTER SPRING BREAK)
Reading: Poetics of Music, Lectures 1 and 2 (complete over Spring Break)
-
- 31 Mar Listening: Symphony of Psalms (1930)
Reading: IS: "A Warning," in White, 577-78.
 By this time you should have finished reading the Poetics of Music. You are also expected to know the basic Persephone myth (see Edith Hamilton, Mythology)

- 2 Apr Listening: IS: Persephone (1933-34)
 IS: Symphony in C (1938-40), 2nd movement (listen to it twice
 before the next class!)
Reading: White: 98-113
 IS: Poetics of Music, (re-read portions?)
 CANTATA PAPER proposal due, next session.
- 7 Apr Listening: IS: Symphony in C (1938-40)
- 9 Apr Listening: IS: Sonata for Two Pianos (1943-44)
 IS: Symphony in Three Movements (1942-45)
Reading: White: 114-23
- 14 Apr Listening: IS: Orpheus (1947)
Reading: White: 124-30
- 16 Apr Listening: IS: Mass (1944-48)
 For next class: Ricercars I and II of the Cantata
- 21 Apr Listening: IS: Cantata (1951-52)
Reading: White: 131-44
Cantata-Paper Outline Due this week: by appt. with JAH.
- 23 Apr Listening: IS: Septet (1952-53)
 IS: Three Songs from William Shakespeare (1954)
 IS: In memoriam Dylan Thomas (1954)
 The first 1 1/2 pp. of the Cantata-Paper are due on 28 April.
- 28 Apr Listening: IS: Canticum Sacrum (1955)
 IS: Agon (1953-57)
- 30 Apr Listening: IS: Threni (1957-58)
 The Cantata-paper is due at the next session: NB: do not
 skip the next class (5 May): your attendance at that
 session is crucial, for reasons that will be clear at that
 time.

- 5 May Listening: IS: A Sermon, A Narrative and a Prayer (1960-61)
IS: The Flood (1961-62)
Readings: White: 145-59
- 7 May Listening: IS: Variations (Aldous Huxley in Memoriam) (1963-64)
IS: Introitus (T.S. Eliot in Memoriam) (1965)
IS: Requiem Canticles (1965-66)