

MUSIC 3606 (1996) ("HISTORY" [1860-present]) J. HEPOKOSKI

Teaching Assistants: Philip Ford and Andrew Chandler

REQUIRED PURCHASES

Donald Jay Grout and Claude V. Palisca, A History of Western Music, 4th Ed. (New York: Norton, 1988)--(with the assumption that you still have your copy from the last two quarters)

William Fleming, Arts & Ideas, 9th ed. (Fort Worth: Holt, Rinehart, and Winston) (ditto)

Tuesdays and Thursdays are devoted to lectures, which will often include "historical" analyses of individual compositions. The Friday sessions, supervised by the teaching assistants, will be devoted to: a strong review of the principal large-scale musical forms of European art music of this period; supervision of the required essays/outlines; and (often) a review of the week's lecture, reading, and listening material in preparation for the listening quizzes and midterm/final exams.

Two of the sessions (see p. 2) will begin with a ten-to fifteen-minute **LISTENING I.D. QUIZ**. (You will need to be able to identify excerpts from the assigned listening: composer, piece, and date). **Unlike last quarter, we will have no terms/concepts quizzes**--though ungraded samples and practice-runs may be given during the Friday sessions with the TA's. **Keep up with the assigned reading and listening. To miss a class or to fall behind--even for a session or two--is an extremely unwise strategy.**

FINAL GRADING is based on the results of one **MIDTERM** (33%), one **FINAL** (34%), and two **LISTENING I.D. QUIZZES** and **FOUR ARTICLE-SUMMARIES/REACTIONS** (together, 33%). For the article-summaries/reactions, see the last page of this syllabus.

A missed midterm or final exam will count as a failure: No "make-up" midterm or final exams will be given except in cases of emergency; plan ahead, especially, to be available to take the final exam on 5 June: do not schedule flights that leave before the final-exam date--you are responsible for planning ahead. To pass the course, each student must take both the midterm and the final; and each must hand in three of the four article-summaries/reactions. Failure to take either the midterm or the final, or to hand in three of the required essays, will result in an automatic failure for the course. (If you do not hand in the fourth essay, it will be assigned a separate grade of "F.")

Policy regarding the listening quizzes: **Unlike last quarter, neither of the listening i.d. quizzes may be missed; failure to take a quiz will result in a failing grade for that quiz.** Please note: The midterm and final will contain substantial listening components--here, too, you will be asked to identify extracts from the assigned listening. Grading is done on a limited and modified "curve": If the class's exam-points are "normally" distributed over a wide range a curve will be applied; on the other hand, if everyone does very well on any given quiz or exam, there is no reason why any grades other than A's and B's need be given. Conversely. . . . [etc.]

OFFICE HOURS: Tuesday after class, 11:00-12:30, or by appointment. Office: 158 Ferguson Hall.
E-mail hepok001@maroon.tc.umn.edu

The AIM of the course is to become familiar with a wide range of specific information about late-19th-century/20th-century European and American concert music. THIS COURSE EMPHASIZES:

- 1) LISTENING IDENTIFICATION (composer, piece, date) of the works assigned. You are expected to listen carefully to and to work to recognize the pieces assigned. The preparation of the thematic notebook (begun after the first class session and often reviewed) can be helpful as a reference tool. (See p. 3 below!)
- 2) LECTURE MATERIAL and (especially), ANY HANDOUT SHEETS OR DIAGRAMS, and the FRIDAY SUMMARIES OF INFORMATION. Suggestion: take twice as many notes as you think are necessary. Rewrite, correct, or complete your notes soon after the lecture. Review past lectures regularly and read all handed out material carefully. Try to absorb and retain the most important details of the analyses therein (know some specific chords, keys, main points, etc.)
- 3) IN THE READINGS: STYLISTIC GENERALIZATIONS, HISTORICALLY IMPORTANT COMPOSITIONS OR TECHNIQUES, IMPORTANT "FIRSTS," AND MUSIC'S INTERCONNECTIONS WITH SOCIOPOLITICAL HISTORY AND WITH THE OTHER ARTS.

SCHEDULE OF CLASS SESSIONS

T	26 Mar	Tchaikovsky / Brahms as Symphonist
Th	28 Mar	Brahms (continued) / Late Wagner
T	2 Apr	Modernism: Symphony (Mahler) // Modernism: Symphonic Poem and Opera (Strauss)
Th	4 Apr	French Instrumental Music, 1870-1900 (Saint-Saëns, Satie) // Symbolism and Impressionism: A New French Style (Debussy)
T	9 Apr	Sensualism and Mechanism (Ravel) // Russian Virtuosos and Mysticism (Rachmaninoff, Scriabin)
Th	11 Apr (Schoenberg,	The Dissolution of Tonality (Schoenberg) // Austrian Expressionism Berg Webern)
T	16 Apr	ESSAY 1 DUE // The Russians in Paris (Stravinsky) // <u>Petrushka</u> ; <u>The Rite of</u>
<u>Spring</u>		
Th	18 Apr	LISTENING I.D. QUIZ // Pioneer in the New World (Ives)// Parisian Irreverence (Satie)
T	23 Apr	Sudden Shifts in the Aesthetic Climate, I (1920s, 1930s): Radio,
Recordings,		American Jazz/Blues/Popular Music (Ellington,
Armstrong, Gershwin)		
Th	25 Apr	"I have discovered something . . ." (Schoenberg) // Weimar Germany (Weill)
T	30 Apr	ESSAY 2 DUE // Hungarian Nationalism (Bartók) // The Avant-Garde (Varèse)
Th	2 May	Neoclassicism (Stravinsky) // Parisian Music of the 20s (<u>Les six</u>)
T	7 May	MID-QUARTER EXAM (includes all listening, reading, lectures)
Th	9 May	American Composers of the 1910s, 1920s, and 1930s (Cowell,Crawford
Seeger,		Copland)
T	14 May	Communism and Soviet Music (Shostakovich, Prokofiev) // The Effect of the Third Reich (Hindemith, etc.)
Th	16 May	ESSAY 3 DUE // Mysticism and Protest (Messiaen) // Darmstadt and Total
Control		(Messiaen, Boulez)
T	21 May	CUMULATIVE LISTENING I.D. QUIZ // Indeterminacy (Cage, Brown, Feldman)
//		Stravinsky in America
Th	23 May	The Flowering of Electronic Music (Varèse) // Avant-Garde Rivals in the 50s (Boulez, Stockhausen)
T	38 May	ESSAY 4 DUE // Sound-Mass Composition (Xenakis, Ligeti, Penderecki) // Art
Music		of the 1960s: Computers, Collages, and Media Techniques (Berio, etc.)
Th	30 May	Art Music of the 1960s and 1970s: Minimalism and Political Music (Reich, Glass,
		Anderson) // Last Gasps: Music of the 1970s and 1980s: Beyond Modernism? (Gorecki, etc.)

FINAL EXAM: 1330-1530, Wednesday, 5 June, Room 225. Covers material from 23 April onward.

Do not plan to leave town or book flights that depart before this exam time.

LISTENING LIST

READ THIS FIRST: BE ABLE TO RECOGNIZE AND IDENTIFY MEMORABLE SELECTIONS FROM THE FOLLOWING PIECES (PRINCIPAL AND SECONDARY THEMES, SPECIAL EFFECTS, AND SO ON).

VIRTUALLY ALL OF THESE PIECES ARE WIDELY KNOWN BY THE CONCERT-GOING PUBLIC: THEY ARE SOME OF THE MOST ESSENTIAL AND FAMILIAR SELECTIONS FROM THE STANDARD REPERTORY. YOU NEED TO KNOW THESE WORKS NOT ONLY FOR THIS COURSE BUT (FAR MORE IMPORTANT) FOR YOUR GENERAL EDUCATION AS A MUSICIAN. (INDEED: THIS LIST PROVIDES ONLY THE MOST MEAGER OF BEGINNINGS.)

IMPORTANT: NO RECORDINGS HAVE BEEN PLACED ON RESERVE. MULTIPLE COMPACT-DISC COPIES ARE AVAILABLE, HOWEVER, IN THE MUSIC LIBRARY. PLEASE USE THE CATALOG (LUMINA) TO FIND THE RECORDINGS TO WHICH YOU WISH TO LISTEN.

IN ALL CASES BE CERTAIN THAT YOU ARE LISTENING TO THE PROPER PIECE: DOUBLE-CHECK ALL TITLES, IDENTIFYING NUMBERS, AND SO ON, AGAINST THE FOLLOWING LIST. IN NO INSTANCES IS IT REQUIRED THAT YOU LISTEN TO ANY SPECIFIC PERFORMANCE. IN MOST CASES, THERE WILL ALSO BE "BACK-UP" LP'S AVAILABLE IN THE LIBRARY. (AGAIN: SINCE MOST OF THESE PIECES ARE THE MOST STANDARD OF STANDARD REPERTORY ITEMS, THEY ARE WIDELY AVAILABLE IN A VARIETY OF LOCATIONS.)

SCORES FOR MANY--MOST--OF THESE PIECES HAVE BEEN PLACED ON OPEN RESERVE. YOU ARE ENCOURAGED TO LISTEN TO THESE PIECES WHILE FOLLOWING THE SCORE. (BEFORE RETURNING THE SCORE: JOT DOWN THE MAIN THEMES IN A THEMATIC NOTEBOOK FOR FUTURE REFERENCE.)

Tchaikovsky, Symphony No. 6 in B Minor, "Pathétique" (1893), complete (see the above note on the available scores)

Brahms, Symphony No. 1 in C Minor (1876), complete

Brahms, Three Intermezzi, Op. 117, complete (1892)

Richard Wagner: Prelude to Parsifal (orig., 1877-78, prem. of music drama, 1882)

Gustav Mahler: Symphony No. 1 in D major, complete (1888, revised several times)

Gustav Mahler, Das Lied von der Erde (1907-09), one movement only (FOLLOW THE TEXT CLOSELY IN ALL TEXTED WORKS!!):

Song No. 1, "Das Trinklied vom Jammer der Erde"

Richard Strauss, Don Juan (1889), complete (BE CERTAIN THAT YOU FOLLOW THE PROGRAM OF THIS PIECE WHILE LISTENING TO IT!!)

Richard Strauss, Elektra, beginning [c. 15 minutes] (1909) (TEXT!!)

Camille Saint-Saëns: Danse macabre (1874)

Erik Satie: Gymnopédies (1888) (Listen to all three)

Claude Debussy: Prélude à L'après-midi d'un faune (1892-94)

Claude Debussy, La mer (1903-05), complete

Claude Debussy, four pieces from Préludes, Book I (1910) (piano solo) (BE SURE YOU KNOW WHAT THE TITLES MEAN, AND WHAT IMAGES THE PIECES ARE INTENDED TO EVOKE):

II. "Voiles"

VIII. "La fille aux cheveux de lin"

X. "La cathédrale engloutie"

XII. "Minstrels"

Maurice Ravel, Jeux d'eau (1901)

Maurice Ravel, Daphnis et Chloé, Suite No. 2 (1909-11), complete. (The opening "sunrise" is one of the most famous passages of twentieth-century music.)

Sergei Rachmaninoff, Piano Concerto No. 2 in C Minor (1901), complete

Alexander Scriabin, Piano Sonata No. 5 (1908) (complete in one movement)

Arnold Schoenberg, Three Piano Pieces, Op. 11 (1909), complete

Arnold Schoenberg, Five Orchestral Pieces, Op. 16 (1909), Nos. 1, 2, and 3 only

Arnold Schoenberg, Pierrot lunaire, Op. 21 (1912), songs 1-7, 21 only (TEXT!!)

Anton Webern, Six Pieces for Orchestra, Op. 6 (1913), complete

Alban Berg, Wozzeck, Act 3 (composed 1917-21, first performed 1925), (FOLLOW THE TEXT!!! Read commentary: Grout-Palisca)

Igor Stravinsky, The Firebird (1910), Suite (1919), complete

Igor Stravinsky, Petrushka (1911), first two tableaux only (c. 15 minutes)

Igor Stravinsky, The Rite of Spring (1912), complete

Charles Ives, The Unanswered Question (ca. 1906)

Charles Ives, "Concord" Sonata (1909-15), movements 2 and 3 only

Erik Satie, Parade (1917)

Four Selections from the Compact Disc, Legends of the Blues, (Columbia Roots 'n' Blues Series, Vol. 1, CK46215). (Note: for all blues/jazz/pop selections, you should know these pieces by title and performer.)

1. Bessie Smith (& Louis Armstrong), "St. Louis Blues" (1925)
2. Blind Lemon Jefferson, "Match Box Blues" (1927)
3. Lonnie Johnson, "Low Down St. Louis Blues" (1931)
4. Charley Patton, "Revenue Man Blues" (1934)
5. Leadbelly, "Fort Worth and Dallas Blues" (1935)

Two Selections from the Compact Disc, Louis Armstrong: The Hot Fives & Hot Sevens, vol. II (Columbia Jazz Masterpieces, CK 44253)

1. "Potato Head Blues" (1927) (Hot Seven)
2. "Melancholy" (1927) (Hot Seven)

Three Selections from Compact Disc, Duke Ellington and His Orchestra (1927-1934) (Bluebird CD, 6852-2 RB):

1. "Black and Tan Fantasie" (1927)
2. "East St. Louis Toodle-Oo" (1927)
3. "Mood Indigo" (1931)

Gershwin, Rhapsody in Blue (1924)

Arnold Schoenberg, Suite for Piano, Op. 25 (1921-23), first two movements only ("Präludium" and "Gavotte" [with Musette as trio], followed by a da capo of the Gavotte)

Kurt Weill, Mahagonny-Songspiel (1927), complete

Béla Bartók, Music for Strings, Percussion, and Celesta (1937), complete

Edgar Varèse, Intégrales (1924)

Edgar Varèse, Ionisation (1931)

Igor Stravinsky, Octet (1923), complete

Igor Stravinsky, Symphony of Psalms (1930), complete

Darius Milhaud, Le Bœuf sur le toit (1920)

Francis Poulenc, Concerto for Two Pianos and Orchestra (1932), complete

Henry Cowell: Selected Early Piano Music

1. "The Tides of Manaunaun" (c. 1912)
2. "The Banshee" (c. 1925)
3. "The Tiger" (c. 1928)

Ruth Crawford Seeger, String Quartet 1931, complete

Aaron Copland, Appalachian Spring (Suite) (1945), complete

Sergei Prokofiev, Violin Concerto No. 2 in G Minor (1935), complete

Dmitri Shostakovich, Symphony No. 5 in D Minor, Op. 47 (1937), first two movements

Paul Hindemith, Mathis der Maler (Symphony) (1934), complete

Olivier Messiaen, Three Little Liturgies of the Divine Presence (1944), first two movements

Olivier Messiaen, "Mode de valeurs et d'intensités" from (4) Etudes de rythme (1949-50)

Pierre Boulez: Structures for Two Pianos, Book I (1952), first ten minutes

Igor Stravinsky, In Memoriam Dylan Thomas (1954)

Igor Stravinsky, Agon (1953-57), complete

Edgar Varèse, Poème électronique (1958)

Pierre Boulez, Le Marteau sans maître (1955), first three movements

Karlheinz Stockhausen, Klavierstück XI (1956)

Gyorgi Ligeti, Atmosphères (1961)

Luciano Berio, Sinfonia (1969), second and third movements only. (NOTE THE TEXT! Note: if you don't know the third movement of Mahler's 2nd Symphony, listen to its first 6-7 minutes several times before listening to the third movement of the Sinfonia.)

Philip Glass, Glassworks (1982), first four pieces

Laurie Anderson, selections from Big Science (1982):

“From the Air”

“Big Science”

“O Superman (for Massenet)”

Henryk Gorecki, Symphony No. 3 (1976), complete (Most effective when heard as a whole. Take the time--along with a deep breath--and let it happen.)

The Four Required Article-Summaries/Reactions

Further guidelines--and the list of articles to choose from--will be announced soon into the quarter by the teaching assistants.

During the quarter you will be asked to read four musicological articles, essays, or chapters--choosing four from a list that will be given to you. There will be a deadline date for each of the four articles. For each of the four that you choose, you will be asked to provide a 1000-word document [500 + 500]:

--A 500-word sentence-outline summary of the article's content: your summary of the central points made in the article. The point: to boil down the article to its most essential points. We want to be certain that you have thoroughly understood the article and its significance within music-history studies. We will be assessing you on accuracy, on care of presentation, and (above all) on your ability to drive to essential points rather than becoming "lost" in less important detail. We want the laser-beam, not the fog-light.

--A 500-word reaction to or assessment of the article. You might want to analyze the author's logic or explore the assumptions/axioms that he or she uses in presenting the essential argument. Was it persuasive? Why? Controversial? Why? Significant new information? Why? Note: we are not looking here for a simple reaction of whether you "liked it" or not. Rather, we are looking for an analysis or careful assessment of its mode of argumentation and general persuasiveness or significance. You will be graded here on the depth and care of your thought, and on the quality of your prose presentation. (Note: You will not be graded on the basis of your opinion--different individuals may legitimately have different reactions to the same article. Write what you think, not what you think we want you to think. Just do it carefully and thoughtfully--and with a sense of fairness.)

The point of these assignments is to demonstrate considered, careful thinking about music and music-historical concepts

As always, we are looking for:

- careful argumentation in good, clear prose
- a solid assessment and understanding of the topic at hand ("getting the point")
- a demonstrated awareness of some of the further issues involved in the topic (getting "below the surface")
- the striking of an appropriate depth and tone

Again, these are not casual essays to be taken lightly; rather, they are formal papers.

Each of the article-summaries/reactions is to be typed, double-spaced, with approximately one-inch margins on all sides. Each is to be neatly prepared and carefully presented. Give your essay an appropriate title.

Don't plagiarize anything (of course!); **plagiarism (and the obtaining of unauthorized "help" in writing the paper [cheating] are serious offenses and will be treated as such:** In the reaction/assessment portion, acknowledge all sources with complete footnotes or endnotes--in proper footnote or endnote format. Please note that ideas themselves need to be footnoted--not only direct quotations. If you are offering or referring to someone else's assessment of anything, be sure that you attribute that idea properly, with a footnote or endnote--again, this refers to any idea, not only to direct quotations. Writing down someone else's idea "in your own words" is still plagiarism, unless those ideas are commonly shared (as "common knowledge") within a large scholarly community. When you do quote anything, quote it exactly--down to the comma, semi-colon, and accent. Do your own work:

The teaching assistants will be available to you as "prose consultants" and advisors. They can help you to plan and organize your paper. Please consult with them, individually or in groups, when you feel you need advice and/or help.

How you say what you have to say will be as important as what you say: write very carefully, in the clearest and cleanest prose that you command. Do not use colloquialisms or slang; similarly, do not "overwrite" with flowery or "academic" prose. Try for simple, clear English without being too breezy or casual. Misspellings and consistently poor grammar or syntax will be unacceptable.

In short: do your work carefully and revise your prose. Before handing it in I would suggest that you read it aloud (to someone?). Does it make sense? Does it present you in the best possible light?