## Analysis of Post-Tonal Music (MUSI 6306) Spring 2006 Professor: Andrew Davis (email)

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## Daily schedule

## <u>Click to go to the current unit (assuming I keep the link updated)</u>.

Files in PDF format are marked with the PDF logo. To read the PDF files, you'll need the Adobe Acrobat Reader, which you can obtain for free here.

Recordings of all pieces (including those needed for assignments) are on reserve in the music library. All non-periodical sources are on reserve also; periodicals are non-circulating and always available in the library. See the <u>reserve list</u> for all call numbers.

WEEK	DATE	TOPICS AND HANDOUTS	ASSIGNMENTS
1	01/18	1) Music on the brink of atonality.	
2	01/23	Scores for unit 1: D <u>part 1</u>   D <u>part 2</u>   D <u>part 3</u>   D <u>part 4</u>        D <u>part 5</u>	Read (Mon 01/23): V. Kofi Agawu, "The Musical Language of Kindertotenlieder no. 2," <i>Journal of</i> <i>Musicology</i> 2, no. 1 (1983): 81–93.
		Topics: chromatic music, developing variation. Music: Brahms, "O Tod, o Tod, wie bitter bist du," <i>Four Serious Songs</i> op. 121 no. 3 (1896). Mahler, "Nun seh'ich wohl warum so dunkle Flammen," <i>Kindertotenlieder</i> no. 2 (1905). Strauss, <i>Salome,</i> op. 25 (1905). Berg, "Schlaffend trägt man mich," <i>Four</i>	Arnold Schoenberg, "Brahms the Progressive," in <i>Style and Idea</i> , ed. Leonard Stein, trans. Leo Black (New York: St. Martin's, 1975): 416–22 (on irregularity as a modern element in Brahms) and 429–41 (on Brahms's use of motive). NOTE: this book in shelved in the reference section of the library (near the periodicals) and is not on reserve.
	01/25	Music on the brink of atonality, cont. Topics: centric music, extended pitch resources, new formal strategies.	
3	01/30	<ul> <li>Music:</li> <li>Debussy, "Reflets dans l'eau," <i>Images</i> 1 (1905).</li> <li>Debussy, "Voiles," no. 2 from <i>Préludes</i> book 1 (1910).</li> <li>Debussy, "Des pas sur la neige," no. 6 from <i>Préludes</i> book 1 (1910).</li> <li>Ives, "The Cage" (1906).</li> </ul>	Read (Wed 01/25): Joseph N. Straus, Introduction to Post-Tonal Theory, 112–26.

	02/01	<ul> <li>Stravinsky, Symphony of Psalms mvt. 1 (1930).</li> <li>Bartók, "Diminished 5th," no. 101 from Mikrokosmos vol. 4 (1932–39).</li> <li>Ives, Violin Sonata no. 2, mvt. III ("The Revival") (1915–17).</li> <li>Ives, "General William Booth Enters into Heaven" (1914).</li> </ul>	
4	02/06	2) Free atonality and classic pitch-class set theory.	Essay 1 due (Monday 02/06). See the syllabus for details.
		Scores for unit 2 (including those needed for essay 2):	Read (Mon 02/06): Joseph N. Straus, Introduction to Post-Tonal Theory, chs. 1-2 (1-13, 30-52).
	02/08	Music: Schoenberg, <i>Three Pieces for Piano</i> op. 11, no. 1 (1909). Schoenberg, "Nacht," no. 8 from <i>Pierrot</i> <i>Lunaire</i> op. 21 (1912). Schoenberg, "Summer morning by the lake," no. 3 from <i>Five Pieces for Orchestra</i> op. 16 (1909).	Try these pc-set theory practice exercises for next time—we'll talk about them in class.
5	02/13		Answers for the pc-set theory practice exercises from last time— we'll talk more about this in class today. Let me know if you're convinced that any of my answers are incorrect.
	02/15	Three Songs op. 25 (1934).	
6	02/20		Read (for Monday 02/20): Allen Forte, <i>The Structure of Atonal Music,</i> 166¶2– 172¶1 (on Schoenberg, op. 16 no. 3).
	02/22		
7	02/27	<ul> <li>3) 12-tone music and serialism.</li> <li>Scores for unit 3 (including those needed for essay 3):</li> <li>part 1   part 2   part 3   part 4</li> </ul>	Read (for Mon 02/27): Joseph N. Straus, <i>Introduction to Post-Tonal</i> <i>Theory</i> , 144–62, 179–92, and 202– 07.
			<b>Essay 2 due (Monday 02/2/).</b> <u>See</u> the syllabus for details.
	03/01	Schoenberg, String quartet no. 4 op. 37, mvts. I, III (1936).	$\boxed{12 \text{Here's a template for drawing the}}_{12 \times 12 \text{ matrices}}$
8	03/06	Schoenberg, Suite for Piano op. 25, minuet and trio (1921–23). Webern, "Wie bin ich froh," no. 1 from <i>Three Songs</i> op. 25 (1934). Webern, Concerto for Nine Instruments op. 24, mvt. I (1931–34). Berg, Violin Concerto (1935). Stravinsky, <i>In Memoriam Dylan Thomas</i> , Dirge-Canons (1954). Babbitt, <i>Semi-Simple Variations</i> (1956).	Read (Mon 03/06): J. Peter Burkholder, "Berg and the Possibility of Popularity," in <i>Alban Berg:</i> <i>Historical and Analytical Perspectives,</i> ed. David Gable and Robert P. Morgan, 25–53 (New York: Oxford University Press, 1991).
	03/08		Final paper and presentation topics due today (Wed 03/08) by email to me before the beginning of class. See the syllabus for details.

			See the syllabus for details. [See also additional topics and sources for the paper.] Read (Wed 03/08): Joseph N. Straus, Introduction to Post-Tonal Theory, 174–78 (on Stravinsky, In Memoriam Dylan Thomas).
		Spring Break: March 13	3-17
9	03/20	More 12-tone music and serialism. Babbitt and Stravinsky. Analytical materials used in class: Babbitt, Semi Simple Variations, row matrix and row properties Babbitt, Semi Simple Variations, pitch organization, theme-var. I (mm. 1–12) Babbitt, Semi Simple Variations, rhythmic organization, theme-var. II Stravinsky, In Memoriam Dylan	Read (Mon 03/20): Milton Babbitt, "Who Cares if You Listen?" in <i>Contemporary Composers on</i> <i>Contemporary Music,</i> expanded edition, ed. Elliott Scwartz and Barney Childs with Jim Fox (New York: Holt, Rhinehart, and Winston, 1967).
	03/22	Thomas, structure in the first five measures	
10	03/27	4) Transformational theory of David Lewin. Music: Luigi Dallapiccola, "Simbolo," no. 1 from Quaderno Musicale di Annalibera (1952). This score is in the reading assignment. Be sure you come to class with a copy. Notes from class: Inventory of row forms and	Read (Mon 03/27): David Lewin, <i>Musical Form and Transformation: 4</i> <i>Analytic Essays,</i> ch. 1 (New Haven: Yale University Press, 1993) (on Dallapiccola, <i>Quaderno Musicale</i> no. 1).
	03/29	transformations in Dallapiccola, "Simbolo," mm. 1–16 and 17–46 (2 pages) Sequence of row forms in Dallapiccola, "Simbolo"	Essay 3 due (Wednesday 03/29). See the syllabus for details.
11	04/03	<ul> <li>5) Linearity and voice leading in posttonal music.</li> <li>Scores for unit 5:</li> <li>unit 5</li> <li>Music:</li> <li>Bartók, Suite for Piano op. 14, mvt. II</li> </ul>	

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	04/05	(scherzo) (1916).	
		Stravinsky, The Rite of Spring,	
		Introduction (1913).	
		Handouts:	
		Voice-leading theory	
		Straus's voice-leading models	
		(supplement to the handout—I meant to	
		include this in the voice-leading theory	
		handout, but overlooked it)	
		Image: The second se	
		analysis of the first 72 measures of Bartok,	
		op. 14 myt. II (if you want to print this, use	
		8.5x14 ["legal" size] paper)	
12	04/10	Presentations. See the syllabus for details.	
	$\frac{1}{04/12}$	[See also Padditional topics and sources for	
10	04/17	the paper.]	
13	04/17		
	04/19		
14	04/24	Presentation schedule	
	04/26		
15	05/01	Summary and conclusions.	Last class meeting (Monday 05/01).
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		Toxt for Mobiler "St. Anthony's Sermon to	
		the Fish"	
	05/03	Final namer due today by 4:00nm See	[Class does not meet today ]
	03/03	the syllabus for details [See also	
		madultional topics and sources for the	
		paper.]	

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