

Techniques of Music Since 1900 (MUSI 2214), Spring 2008

Professor: Andrew Davis ([email adavis at uh.edu](mailto:adavis@uh.edu))

[Home page and syllabus](#) | [Daily schedule](#)



Daily schedule

[Shortcut to the current week](#) (assuming I remember to keep the link updated).


NOTES:

--CLASS ROSTERS: see what class you're in.

--class will meet with Professor Davis on days marked with boldface type in the "DATE" column below; class will meet all other days in small sections with the teaching assistants in the assigned rooms (see the class rosters for your TA and room assignments).

--"Kostka" refers to Stefan Kostka, *Materials and Techniques of Twentieth-Century Music*, 2d ed. (Prentice Hall 1999).

--"BHN" refers to the Benjamin, Horvit, and Nelson, *Techniques and Materials of Music*, 7th ed. "BHN Anthology" refers to the Benjamin, Horvit, and Nelson *Music for Analysis* anthology, 6th ed.

-- many files are in PDF format. To read these, you'll need the Adobe Acrobat Reader, [which you can obtain for free here](#).

--assignments are listed in the assignment column ON THEIR DUE DATE; assignments are due at the beginning of class.

--list of recordings for the course, with links to audio files. Audio files are password-protected; use the same username and password you use to access the "musicstudents" area on the school of music web site

(<http://www.uh.edu/musicstudents/>). All tracks are also available on CD--ask me for a copy.

WEEK	DATE	TOPICS AND HANDOUTS	ASSIGNMENT DUE (due at class time on the day indicated)
1	01/14	Course introduction. Kosktka ch. 1: "twilight of the tonal system" (pdf —the book should be available from the campus bookstore by the third week of class) Music: Wagner, Prelude to <i>Tristan und Isolde</i> (1859) (score mp3)	
	01/16	Kosktka ch. 1: "twilight of the tonal system" Music:	

		Berg, Four Songs op. 2, no. 2 (1908–09) (score mp3)	
2	01/21	No class: Martin Luther King day	
	01/23	Kostka ch. 2: alternative scale formations (pdf) (01/23: The book is apparently now available at the bookstore on Elgin Street; it should also be available at the campus bookstore soon, if it's not already.) Music: Debussy, Preludes Book I no. 2, "Voiles" ("Sails") (1909) (score mp3)	
3	<div style="border: 1px solid black; padding: 10px; text-align: center;"> <p>VERY IMPORTANT:</p> <p>I will use your official email address on file with the registrar's office to communicate with you by email. If you don't have the correct address on file, or you don't have that address set to forward to an account you read regularly, you won't receive any email communication from me.</p> <p>You're responsible for ensuring that your email address on file is correct so that you receive communication about the course. If you need instructions on how to do this, you may follow this link (which will require the same username and password used to access the "information for current students" page on the school of music's web site).</p> </div>		
	01/28	Last day to drop or withdraw without receiving a grade. Kostka ch. 2: alternative scale formations Music: Debussy, Preludes Book I no. 2, "Voiles" ("Sails") (1909) (score mp3) Ives, "The Cage," (1906) from <i>114 Songs</i> (score mp3)	
	01/30	Kostka ch. 2: alternative scale formations Bartok, Mikrokosmos vol. IV no. 101, "Diminished Fifth" (Mikrokosmos published serially from 1926–1937) (score mp3) Debussy, Preludes Book I no. 6, "Des pas sur la neige" ("Footprints in the snow") (1909) (score mp3)	Assignment 1. --part 1: complete this worksheet , nos. a, b, c, e, f, and g --part 2: complete this worksheet on Ives's "The Cage"
4	02/04	Kostka ch. 3: alternative chord formations	

		Music: Debussy, Preludes Book I no. 6, "Des pas sur la neige" ("Footprints in the snow") (1909) (score mp3)	
	02/06	<p>Quiz 1: this will ask you to write diatonic scales in various modes (as on assignment 1) write non-diatonic scales (as on assignment 2), and answer some short questions about the pieces we've studied so far (be prepared to identify them by giving title/composer/date, given a score or a recording).</p> <p>Kostka ch. 3: alternative chord formations</p> <p>Music: Ives, "The Cage," (1906) from <i>114 Songs</i> (score mp3) Stravinsky, <i>Petrushka</i> (1911), end of the Second Tableau; Third Tableau (score mp3) Stravinsky, <i>Le Sacre du Printemps</i> (The Rite of Spring) (1913), Introduction and "Dance of the Adolescents" from Part I (score mp3—Introduction mp3—Dance)</p>	Assignment 2: on a clean sheet of manuscript paper, write these scales in any octave, using any clef (there may be more than one possible answer for some): a) whole tone starting on G b) octatonic starting Eb-F c) pentatonic starting on B d) Hungarian minor starting on E (see the Benjamin/Horvit/Nelson text for this one) e) octatonic starting on A-Bb f) pentatonic starting on G g) whole tone starting on G h) whole tone starting on F#
5	02/11	<p>Kostka ch. 3: alternative chord formations</p> <p>Music: Stravinsky, <i>Petrushka</i> (1911), end of the Second Tableau; Third Tableau (score mp3) Stravinsky, <i>Le Sacre du Printemps</i> (The Rite of Spring) (1913), Introduction and "Dance of the Adolescents" from Part I (score mp3—Introduction mp3—Dance) Puccini, <i>Turandot</i> (1926, post.) (score mp3)</p>	
	02/13	<p>(tmea)</p> <p>Kostka ch. 3: alternative chord formations</p>	Assignment 3. Kostka p. 39 nos. 1, 2, 4, and 5.
6	02/18	<p>Kostka ch. 4: non-traditional voice leading, esp. the section on "voice leading in twentieth-century music" (and esp. "harmonic parallelism," or "planing")</p> <p>Music: Debussy, Preludes Book I no. 6, "Des pas sur la neige" ("Footprints in the snow") (1909) (score mp3) Debussy, Preludes Book I no. 10, "La cathédral engloutie" (1910) (score mp3)</p> <p>examples of impressionism in the visual arts examples of cubism in the visual arts</p>	

		Edward T. Cone's analysis of Stravinsky (Serenade in A and Symphony of Psalms), from Cone, "Stravinsky: The Progress of a Method," in <i>Perspectives on Schoenberg and Stravinsky</i> , ed. Benjamin Boretz and Edward T. Cone, 155–94 (New York: Norton, 1972).	
	02/20	<p>Read for today: Kostka ch. 7, the section on "proportion: the golden mean," (on non- traditional approaches to form).</p> <p>Read for next time: Kostka ch. 5: non- traditional means of establishing tonality, esp. 101–02 (on pitch "centricity"—note Kostka does not use this term, but prefers the term "neotonicity"), 104–06 (on polytonality), and 107–08 (on pandiatonicism).</p> <p>Music: Bartok, <i>Music for Strings, Percussion and, Celeste</i> (1936) (score mp3)</p>	Assignment 4. Kostka chapter 3, exercises, part A, nos. 1 and 4. You may need to refer to Kostka's chapter summary (and even ch. 3 in the text) for some of this.
7	02/25	<p>Kostka ch. 5: non-traditional means of establishing tonality, esp. sections on "establishing a tonal center" (which is on pitch "centricity"—note Kostka does not use this term, but prefers the term "neotonicity"), "polytonality," and "pandiatonicism."</p> <p>Handout: two analyses of the first nine measures of Stravinsky's Introduction to the <i>Rite of Spring</i> showing two different interpretations of pitch centricity. The one marked "Linear Graph (Travis)" is a copy of an analysis by Roy Travis; the one simply marked "Linear Graph" is by the author of the article from which I copied this, Allen Forte. Both examples are taken from Allen Forte, "New Approaches to the Linear Analysis of Music," <i>Journal of the American Musicological Society</i> 41, no. 2 (1988): 315–48.</p> <p>The book on Stravinsky I mentioned in class is Richard Taruskin, <i>Stravinsky and the Russian Traditions: A Biography of the Works Through Mavra</i> (Berkeley: University of California Press, 1996).</p> <p>Music: Stravinsky, <i>Petrushka</i> (1911), Third Tableau (score mp3) Stravinsky, <i>Le Sacre du Printemps</i> (The Rite of Spring) (1913), Introduction and "Dance of the Adolescents" from Part I (score mp3— Introduction mp3—Dance)</p>	

	02/27	<p>Kostka ch. 5: non-traditional means of establishing tonality, esp. sections on "establishing a tonal center" (which is on pitch "centricity"—note Kostka does not use this term, but prefers the term "neotonicity"), "polytonality," and "pandiatonicism."</p> <p>Debussy, <i>Images</i> series I no. 1, "Reflets dans l'eau" (1905) (score mp3) (also Mussorgsky, <i>Pictures at an Exhibition</i>, "Great gate of Kiev"—score mp3)</p>	<p>Assignment 5. (also for assignment 5: score mp3--this is a recording of Messiaen himself on an organ in Paris)</p> <p>Due date: Friday 02/29 at noon, turned in to the main office. Write your instructor's name at the top of the page.</p>
8	03/03	<p>Kostka ch. 5: non-traditional means of establishing tonality, esp. sections on "establishing a tonal center" (which is on pitch "centricity"—note Kostka does not use this term, but prefers the term "neotonicity"), "polytonality," and "pandiatonicism."</p> <p>Music: Debussy, <i>Images</i> series I no. 1, "Reflets dans l'eau" (1905) (score mp3) (also Mussorgsky, <i>Pictures at an Exhibition</i>, "Great gate of Kiev"—score mp3)</p>	
	03/05	<p>Midterm exam</p> <p>study guide for the midterm exam</p>	
9	03/10	<p>Kostka ch. 6: non-traditional approaches to rhythm and meter, esp. changing meters (117–18), non-traditional meters (118–19), polymeter (120–23), ametricism (124–25), additive rhythms and "nonretrogradable" rhythms (Messiaen's term; 128–29), and isorhythms (133–134).</p> <p>Music: Stravinsky, <i>Petrushka</i> (1911), Third Tableau (score mp3) Stravinsky, <i>Le Sacre du Printemps</i> (The Rite of Spring) (1913), Introduction and "Dance of the Adolescents" from Part I (score mp3—Introduction mp3—Dance) Berg, Act III scene 3 from <i>Wozzeck</i> (1921) (score mp3)</p>	
	03/12	Kostka ch. 6 (see above)	
Spring Break: week of March 17–21			
10	03/24	<p>Kostka ch. 9: non-serial (or "free") atonality and pitch-class set theory</p> <p>Also read: Joseph Straus, <i>Introduction to Post-Tonal Music</i>, 2d ed. (Prentice Hall, 2000): 1–13 and 30–51, on basic pitch-class set theory.</p>	

		<p>Music: Schoenberg, <i>Three Pieces for Piano</i> op 11, no. 1 (1909) (score mp3) Schoenberg, <i>Pierrot Lunaire</i> no. 8, "Nacht" (1912) (score mp3) Webern, <i>Three Songs</i> op. 25, no. 1, "Wie bin ich froh" ("How happy I am") (1934) (score mp3)</p>	
	03/26	Kostka ch. 9: non-serial (or "free") atonality and pitch-class set theory	
11	03/31	<p>Tuesday April 01: Last day to drop or withdraw with a W.</p> <p>Kostka ch. 9: non-serial (or "free") atonality and pitch-class set theory</p> <p>Music: Schoenberg, <i>Pierrot Lunaire</i> no. 8, "Nacht" (1912) (score mp3) Webern, <i>Three Songs</i> op. 25, no. 1, "Wie bin ich froh" ("How happy I am") (1934) (score mp3)</p>	<p>Assignment 6.</p> <p>[Note that complete success on this and other assignments in this unit will require that you read the material in the Straus text and also use your notes from class.]</p> <p>Straus, <i>Introduction to Post-Tonal Music</i> p. 13, part I, nos. 1a and b; p. 14, part II, nos. 1–4; p. 15, part IV, nos. 2a and b; p. 16, part VI, nos. 1 and 2. (pdf of the Straus pages)</p>
	04/02	Kostka ch. 9: non-serial (or "free") atonality and pitch-class set theory	
12	04/07	Kostka ch. 9: non-serial (or "free") atonality and pitch-class set theory	Assignment 7. Straus, <i>Introduction to Post-Tonal Music</i> p. 54, part I, no. 2 (all); part II nos. 2 (all) and 3 (all); p. 55 part III no. 2 (all). (pdf of the Straus pages)
	04/09	<p>Quiz 2</p> <p>Kostka ch. 10: classical serialism</p> <p>Also read: Straus, <i>Introduction to Post-Tonal Music</i>: 144–153.</p> <p>Music: Schoenberg, <i>Suite for Piano</i> op. 25, minuet and trio (1923–25) (score mp3) Webern, <i>Three Songs</i> op. 25, no. 1, "Wie bin ich froh" ("How happy I am") (1934) (score mp3)</p>	
13	04/14	Kostka ch. 10: classical serialism	
	04/16	Kostka ch. 10: classical serialism	Assignment 8. Straus, <i>Introduction to Post-Tonal Music</i> p. 164, part I, nos. 1 (all) and 2 (all). (pdf) You only need to give your answers in integer format—

			not on the staff.
14	04/21	Kostka ch. 10: classical serialism. Music: Babbitt, "Play on Notes" (1966) (score) (no recording available for this piece)	Assignment 9. Straus, <i>Introduction to Post-Tonal Music</i> p. 164, part I, no. 3 (construct a matrix for rows a and b at the top of the page). (pdf)
	04/23	Kostka ch. 10: classical serialism	
15	04/28	Review and catch up; evaluations	
Final Exam: Wednesday May 07, 8:00–11:00am.			
Final exam study guide.			

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 URL: <http://www.uh.edu/~adavis5/musi2214>
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