Techniques of Music Since 1900 (MUSI 2214), Spring 2011
Professor: Andrew Davis (email adavis at uh.edu)

copy of the course syllabus (in case of conflict, this copy supersedes any printed copy)

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.*
> --"BHN" refers to the Benjamin, Horvit, and Nelson *Techniques and Materials of Music* textbook. "BHN Anthology" refers to the Benjamin, Horvit, and Nelson *Music for Analysis* anthology.
> -- 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.

WEEK	DATE	TOPICS AND HANDOUTS	ASSIGNMENT DUE (due at class time on the day indicated)
1	**01/19**	Course introduction. Kostka ch. 1: "twilight of the tonal system" (pdf) (NOTE: I'm making the first two chapters of this text—reading material for this week and next week—available online; you're expected to have your own copy of the book after that time. It's available from any online bookseller, and will be available at the campus bookstore by about the second week of class.) Music: Wagner, Prelude to *Tristan und Isolde* (1859) (score | mp3)	
2	**01/24**	Kostka ch. 1: "twilight of the tonal system" (pdf) (NOTE: I'm making the first two chapters of this text—reading material for this week and next week—available online; you're expected to have your own copy of the	

		book after that time. It's available from any online bookseller, and will be available at the campus bookstore by about the second week of class.) Music: Berg, Four Songs op. 2, no. 2 (1908–09) (score | mp3)	
	01/26	Kostka ch. 2: alternative scale formations (pdf) (NOTE: I'm making the first two chapters of this text—reading material for this week and next week—available online; you're expected to have your own copy of the book after that time. It's available from any online bookseller, and will be available at the campus bookstore by about the second week of class.) Music: Debussy, Preludes Book I no. 2, "Voiles" ("Sails") (1909) (score | mp3)	
3	**01/31**	Kostka ch. 2: alternative scale formations Music: Debussy, Preludes Book I no. 2, "Voiles" ("Sails") (1909) (score | mp3) Ives, "The Cage," (1906) from *114 Songs* (score | mp3)	
	02/02	**Last day to drop or withdraw without receiving a grade.** Kostka ch. 2: alternative scale formations Bartok, Mikrokosmos vol. IV no. 101, "Diminished Fifth" (Mikrokosmos published serially from 1926–1937) (score | mp3 | my notes on the pitch content in this piece) Debussy, Preludes Book I no. 6, "Des pas sur la niege" ("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" audio for Ives "The Cage": mp3
4	02/07	Kostka ch. 3: alternative chord formations Music: Debussy, Preludes Book I no. 6, "Des pas sur la niege" ("Footprints in the snow") (1909) (score | mp3)	
	02/09	Kostka ch. 3: alternative chord formations Music: Ives, "The Cage," (1906) from *114 Songs* (score | mp3) Stravinsky, *Petrushka* (1911), end of the	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, as noted):

		Second Tableau; Third Tableau ([score](#) | [mp3](#)) Stravinsky, *Le Sacre du Printemps* (The Rite of Spring) (1913), Introduction and "Dance of the Adolescents" from Part I ([score](#) | [mp3—Introduction](#) | [mp3—Dance](#))	a) whole tone starting on G b) octatonic starting Eb-F c) pentatonic starting on B (there are several possibiities) d) diatonic lydian starting on D e) octatonic starting on A-Bb f) pentatonic starting on G (there are several possibiities) g) diatonic phrygian starting on F# h) whole tone starting on F#
5	02/14	**Quiz 1 (NOTE THE NEW DATE--ORIGINAL DATE WAS WEDNESDAY FEB 09):** this quiz 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). Kostka ch. 3: alternative chord formations Music: Stravinsky, *Petrushka* (1911), end of the Second Tableau; Third Tableau ([score](#) | [mp3](#)) Stravinsky, *Le Sacre du Printemps* (The Rite of Spring) (1913), Introduction and "Dance of the Adolescents" from Part I ([score](#) | [mp3—Introduction](#) | [mp3—Dance](#))	
	02/16	Kostka ch. 3: alternative chord formations Puccini, *Turandot* (1926, post.) ([score](#) | [mp3](#))	Assignment 3. Kostka p. 39 nos. 1, 2, 4, and 5. Must use the Kostka 3rd editrion for this assignment.
6	02/21	Kostka ch. 4: non-traditional voice leading, esp. the section on "voice leading in twentieth-century music" (and esp. "harmonic parallelism," or "planing") Parallels in music with contemporary visual art movements: [examples of impressionism in the visual arts](#) [examples of cubism in the visual arts](#) related: [Edward T. Cone's analysis of Stravinsky](#) (Serenade in A and Symphony of Psalms), from Cone, "Stravinsky: The Progress of a Method," in *Perspectives on Schoenberg and Stravinsky,* ed.	

		Benjamin Boretz and Edward T. Cone, 155–94 (New York: Norton, 1972). Music: Debussy, Preludes Book I no. 6, "Des pas sur la niege" ("Footprints in the snow") (1909) (score | mp3) Debussy, Preludes Book I no. 10, "La cathédral engloutie" (1910) (score | mp3)	
	02/23	Read for today: Kostka ch. 7, the section on "proportion: the golden mean," (on non-traditional approaches to form). 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, preferring instead the term "neotonality"), 104–06 (on polytonality), and 107–08 (on pandiatonicism). Music: Bartok, Music for Strings, Percussion and, Celeste (1936) (score | mp3)	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	**02/28**	guest lecture: Suzanne Bloom. More on parallels in music with contemporary visual art movements (impressionsim and symbolism—see above). Notes on this material (PowerPoint file, .ppt, 3.9MB).	
	03/02	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, preferring instead the term "neotonality"), "polytonality," and "pandiatonicism." Debussy, *Images* series I no. 1, "Reflets dans l'eau" (1905) (score | mp3) (also Mussorgsky, *Pictures at an Exhibition,* "Great gate of Kiev"—score | mp3)	**due date extended to Monday March 07 (week 8):** Assignment 5. (also for assigment 5: score | mp3--this is a recording of Messiaen himself on an organ in Paris) my reading of pitch content in the Messiaen (there may be more than one possibility for some of this; what I've noted here is correct as far as I can tell).
8	03/07	Kostka ch. 5: non-traditional means of establishing tonality, esp. sections on "establishing a tonal center" (which is on pitch "centricity"—note Kostka (ch. 5) does not use this term, preferring instead the term "neotonality"), "polytonality," and "pandiatonicism." Handout: two analyses of the first nine	**due today:** Assignment 5. (also for assigment 5: score | mp3--this is a recording of Messiaen himself on an organ in Paris)

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measures of Stravinsky's Introduction to the *Rite of Spring* showing two different interpretations of pitch centricity. The one marked "Linear Graph (Travis)" is a copy of an analysis by mid-twentieth-century music theorist 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," *Journal of the American Musicological Society* 41, no. 2 (1988): 315–48.

For an interesting book on Stravinsky (esp. on his relationship to and use of the Russian folk traditions), see *Stravinsky and the Russian Traditions: A Biography of the Works Through Mavra* (Berkeley: University of California Press, 1996).

Music:
Stravinsky, *Petrushka* (1911), Third Tableau (score | mp3)
Stravinsky, *Le Sacre du Printemps* (The Rite of Spring) (1913), Introduction and "Dance of the Adolescents" from Part I (score | mp3—Introduction | mp3—Dance)

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Midterm exam

study guide for the midterm exam

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<tr><td colspan="4" align="center">Spring Break: week of March 14–18</td></tr>
<tr><td>9</td><td>**03/21**</td><td>

Kostka ch. 9: non-serial (or "free") atonality and pitch-class set theory.

Also read: Joseph Straus, *Introduction to Post-Tonal Music,* 2d ed. (Prentice Hall, 2000): 1–13 and 30–51, on basic pitch-class set theory.

Music:
Schoenberg*, Three Pieces for Piano* op 11, no. 1 (1909) (score | mp3)
Schoenberg, *Pierrot Lunaire* no. 8, "Nacht" (1912) (score | mp3)
Webern, *Three Songs* op. 25, no. 1, "Wie bin ich froh" ("How happy I am") (1934) (score | mp3)

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<tr><td></td><td>**03/23**</td><td>Kostka ch. 9: non-serial (or "free") atonality and pitch-class set theory</td><td></td></tr>
<tr><td>10</td><td>03/28</td><td>**NOTE: Tuesday Apr 05 is the last day to drop or withdraw with a W.**</td><td>Assignment 6.

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		Kostka ch. 9: non-serial (or "free") atonality and pitch-class set theory. Music: Schoenberg, *Pierrot Lunaire* no. 8, "Nacht" (1912) ([score](#)	[mp3](#)) Webern, *Three Songs* op. 25, no. 1, "Wie bin ich froh" ("How happy I am") (1934) ([score](#)	[mp3](#))	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.] Straus, *Introduction to Post-Tonal Music* p. 13, part I, nos. 1a and b; p. 14, part II, nos. 1–4; part III nos. 1 and 2; p. 15, part IV, nos. 2a and b; p. 16, part VI, nos. 1 and 2; part VII no. 1. ([pdf of the Straus pages](#))
	03/30	Kostka ch. 9: non-serial (or "free") atonality and pitch-class set theory	
11	04/04	Kostka ch. 9: non-serial (or "free") atonality and pitch-class set theory	Assignment 7. Straus, *Introduction to Post-Tonal Music* 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](#)) advice and guidance: 1) read chapter 2, as assigned 2) in part I no. 2, remember to ignore all repeated notes in any set. Example: (4, 7, 2, 7, 11) is a 4-note set, not a 5-note set. This is the same as telling me CEGE is a 3-note triad (C major) with one note doubled, not a 4-note tetrachord. 3) in part II no. 2 all sets are in normal order as written. Most sets will remain in normal order after you transpose them. But this is not true in a few limited cases, including the set in letter B. (What's special about this transposition? What does it do to the set?) 4) If you read the chapter I think part III no. 2 will be clear. But in case it's not, just know that by the "I" (inversion" operation, Straus means to write the set in integer notation (i.e., 014), then subtract every member of teh set from 12 and write the new integer. So 014 becomes (0, 11, 8); you get this by doing 12-0=0,

				12-1=11, and 12-4=8. This is simply another way of turning the set upside down—exactly what I showed you in class. 5) also on part III no. 2, know that when Straus writes, for example," T4I," he means **first** invert the set (see my no. 4 above), **then** transpose it up four half steps. If you do the steps in the wrong order, you'll often get a different solution. Also, after you do this, you'll have to put the set in normal order (they usually won't come out in normal order—you'll have to reorder the notes). Example: according to my no. 4 above, 014 inverts and becomes 0, 11 8. But this is not in normal order; you have to rearrange it to 8, 11, 0.
	04/06	**Quiz 2 ;** more on the pc set theory—summary and discussion.		
12	04/11	"Interval class" and "interval class vector" (from Straus chapter 1); introduction to classical serialism. read: Straus, *Introduction to Post-Tonal Music:* 144–153. Music: Schoenberg, *Suite for Piano* op. 25, minuet and trio (1923–25) (score | mp3) Webern, *Three Songs* op. 25, no. 1, "Wie bin ich froh" ("How happy I am") (1934) (score | mp3)		
	04/13	Kostka ch. 10: classical serialism. Here's a blank matrix template--you can print copies of this to use as needed.		
13	04/18	Kostka ch. 10: classical serialism. time permitting: Babbitt, "Play on Notes" (1966) (score) (no recording available for this piece)	Assignment 8. Straus, *Introduction to Post-Tonal Music* 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.	
	04/20	Kostka ch. 10: classical serialism	Assignment 9. Straus, *Introduction to Post-Tonal Music* p. 164, part I, no. 3 (construct a matrix for rows a and b at the top of the page). (pdf)	

14	**04/25**	finish serialism: Milton Babbitt, "Play on Notes" (1966) ([score](#)) (no recording available for this piece)	
	04/27	resources for your use, on pitch-class set theory and the 12-tone theory: [pc set calculator (by David Walters)](#): this is an efficient, accurate calculator that provides information on pc set sets including (given any set of pcs, input by the user, in any order) normal order, prime form, interval class vector, Tn and TnI operations, and many others. [12-tone calculator (by Paul Nelson)](#): this calculator computes a 12 x 12 matrix, given any 12-tone row input by the user. Good for finding row transformations like I5, RI10, R4, etc. etc. presentation: Debussy's musical aesthetics.	
15	05/02	**course evaluations today.** presentations: neoclassicism; aesthetics of Arnold Schoenberg.	
Final Exam: Friday May 06, 8 am–11 am. [Final exam study guide.](#)			