

## Music 34, Detailed Syllabus

INTRODUCTION—January 24 (M)

### “Half-step over-saturation”—Richard Strauss

*Music:* *Salome* (scene 1), Morgan 9

*Additional reading:* Richard Taruskin, *The Oxford History of Western Music*, vol. 4 (henceforth RT), (see *Reader*) 36-48

*Musical vocabulary:* Tristan progression, augmented chords, 9<sup>th</sup> chords, semitonal expansion/contraction, master array

Recommended listening: more of *Salome*

Recommended reading: Derrick Puffett, *Richard Strauss Salome*. Cambridge Opera Handbooks (Cambridge, New York: Cambridge University Press, 1989)

No sections in first week

UNIT 1—Jan. 26 (W); Jan. 31 (M)

### “Half-steplessness”—Debussy

*Music:* *Estampes*, No. 2 (La Soirée dans Grenade), Morgan 1; “Nuages” from *Three Nocturnes (Anthology)*, “Voiles” from *Preludes I (Anthology)*

*Reading:* RT 69-83

*Musical vocabulary:* whole-tone scales, pentatonic scales, parallelism, whole-tone chord, pentatonic chords, center of gravity/symmetry

Recommended listening: *Three Nocturnes*

SECTIONS start

UNIT 2—Feb. 2 (W); Feb. 7 (M)

### “Invariance”—Skryabin

*Music:* Prelude, Op. 35, No. 3; Etude, Op. 56, No. 4, Prelude Op. 74, No. 3, Morgan 21-25.

*Reading:* RT 197-227

*Vocabulary:* French6; altered chords; Skryabin6; tritone link; “Ecstasy chord,” “Mystic chord,” octatonicism (I)

Recommended reading: Taruskin, “Scriabin and the Superhuman,” in *Defining Russia Musically: Historical and Hermeneutical Essays* (Princeton: Princeton University Press, 1997), 308-359

Recommended listening: *Poème d’extase*; Alexander Krein, Sonata for Piano

UNIT 3—Feb. 9 (W); Feb. 14 (M)

### “Grundgestalt”—Schoenberg I

*Music:* Opus 16, No. 1, No. 5, Morgan 30-45.

*Reading:* RT 321-337, 341-343; Simms: *The Atonal Music of Arnold Schoenberg 1908-1923* (excerpt)

*Vocabulary:* atonal triads, set theory, Grundgestalt, “Aschbeg” set, organicism, Klangfarben melodie  
Recommended reading: Móricz, “Anxiety, Abstraction, and Schoenberg’s Gestures of Fear,” in *Essays in Honor of László Somfai on His 70<sup>th</sup> Birthday: Studies in the Sources and the Interpretation of Music*, ed. László Vikárius and Vera Lampert (Lenham, Maryland: The Scarecrow Press, 2005), 303-324.

Recommended listening: 2<sup>nd</sup> String Quartet

UNIT 4—Feb. 16 (W); Feb. 21 (M)

### “Modality and tonality”—Bartók

*Music:* *Bluebeard’s Castle* (opening); from *Mikrokosmos IV*, Nos. 148, 140, 144, Morgan 80-106)

*Reading:* Somfai’s entry in GROVE; RT 373-418; Móricz, “Cosmic Loneliness”

*Vocabulary:* pentatonic chords; major-minor chord; “alpha chords,” acoustic scale; “model” scales etc.

Recommended listening: *Miraculous Mandarin*; *Divertimento*

**FIRST PAPER DUE, topic TBA**

UNIT 5— Feb. 23 (W) Feb. 28 (M)

### “Octatonicism”—Stravinsky

Music: *Rite of Spring* excerpts (Morgan 107-127), “Chez Petrushka” from *Petrushka*  
Reading: RT “Chez Petrushka”; RT 152-182;  
Vocabulary: octatonic scales (harmonic, melodic), Petrushka chord, Rite chord, etc.  
Recommended listening: *Petrushka. Rite of Spring*

UNIT 5/1—March 2 (W)

**Neoclassicism—Stravinsky**

Music: Stravinsky, Octet (*Anthology*)

Reading: RT 478-493;

*Musical vocabulary*: neoclassical style; counterpoint; sonata form

**Oct. 11-14, Mid-semester break**

*March 7, Jerusalem Conference on Exile at UMass (video screening)*

UNIT 5—March 9 (W)

**Neoclassicism—Bartók**

First Piano Concerto etc.

SPRING BREAK March 12-20

UNIT 6—March 21 (M); March 23 (W)

**Nomos—Schoenberg II**

Music: Piano Pieces Op. 33a, (Morgan 64), *Survivor from Warsaw*, op. 46 (*Anthology*)

Reading: RT 680-710; Ethan Haimo, *Schoenberg's Serial Odyssey: The Evolution of his Twelve-tone Method, 1914-1928* (Oxford: Clarendon Press, 1990), excerpt

Vocabulary: pitch-class; pitch-set; Tonreihe; inversions; retrograde; transpositions; (P, R, I); twelve-tone technique; combinatoriality; etc.

UNIT 7—March 28 (M); March 30 (W)

**“...andere Planeten...”—Webern**

Music: Song, op. 3, No. 1; Bagatelles for SQ, op. 9, Nos. 4-5; SQ Op. 28 II (Morgan 11a-b. 12)

Reading: RT 719-741; 345-351

Vocabulary: magic square; properties of rows

Recommended listening: Symphony op. 21

UNIT 8—April 4 (M); April 6 (W)

**Melodious dodecaphony—Berg**

Music: *Five Orchestral Songs*, Op. 4, Nos. 2, 5; *Lyric Suite I*, Morgan 14a-b, 15

Reading: Berg in GROVE; RT 193-197, 710-719

Vocabulary: all-interval row; permutation; palindrome; aggregate harmony, “Mutter akkord”

Recommended listening: *Lyric Suite, Violin Concerto*

SECOND PAPER DUE, topic TBA (can be related to your chosen composer)

UNIT 9—Apr. 11 (M); Apr. 13 (W)

**Religious mysticism—Messiaen (*Anthology*)**

Music: *Quartet for the End of Times*

Reading: RT 227-242; Messiaen, *The Technique of my Musical Language* (Paris: Alphonse Leduc, 1944), excerpts

Vocabulary: added values; augmented and diminished rhythms; non-retrogradable rhythms; chord on the Dominant; Chord of Resonance; modes of limited transposition (invariance)

UNIT 9 continued—Apr. 18 (M); Apr. 20 (W)

Messiaen concert.

Review—Discussion (leftover)

*April 23, 7:30, Quartet for the End of Time, Bezanson Recital Hall, UMASS.*

**April 25, 27, May 2, 4**

STUDENT PRESENTATIONS: pieces can be chosen from Morgan's *Anthology* (Hindemith, Sessions, Copland, Elliot Carter, Britten, Babbitt, Ligeti, Stockhausen; Penderecki, Davies, Reich, Ives, Varèse...or others) PRESENTATIONS (you should work on your selected composer from the beginning of the semester; he/she should become your "specialty")