

University of Utah * School of Music * Spring 2022

MUSC 6520: 20TH/21ST CENTURY ANALYSIS I (3 credits)

TOPIC: “Tone-Problems” in the First Quarter of the 20th Century

Wednesdays 4:10pm-6:40pm * Room: DGH 410

Course Modality: In-person

Instructor:

Dr. Luke Dahn * DGH 438 * Email: luke.dahn@utah.edu (preferred contact)

Office Hours: TBA and by appointment, either in person or via Zoom

Course Materials:

All assigned readings and listenings will be made available through Canvas.

CATALOG COURSE DESCRIPTION

An introduction to a variety of theories and techniques/strategies commonly employed in the analysis of atonal, twelve-tone, and other post-tonal compositional practices.

DESCRIPTION OF SPECIFIC TOPIC: “Tone-Problems” in the First Quarter of the 20th Century

The first quarter of the 20th-century produced fascinating music in richly-varied styles as composers sought new expressive means for responding to Wagnerian chromaticism and the collapse of the traditional tonal system it signaled. This course will explore the music of this time period, focusing on both well-known works that have found privileged place in the canon of 20th century Western art and lesser-known works that deserve more attention. Works by Casella, Prokofiev, Ravel, Debussy, Scriabin, Crawford Seeger, Stravinsky, Ives, Schoenberg and Berg will be studied, among others.

COURSE WORK

Weekly Readings and Reading Responses (25%) – As this is a seminar format course, our time will be devoted to reading and discussing articles and analyzing works related to the readings. Therefore, you should have the article and any relevant musical scores with you during class, and you must be prepared to discuss them. All articles and relevant PDF scores have been uploaded to the files section in Canvas. In addition, I will be creating a Canvas Page for each week which has links to the readings and scores. It is **important that you listen to the examples** as you read through the material.

Written Responses: Written responses are required for **9 of the 10 weeks** of required readings (Weeks 2-7, 9-12). You are at liberty to choose which week to skip, though keep in mind that the reading itself is still required and class participation still expected for the week you choose not to post a response.

These responses must include two elements:

- 1) Two Discussion questions – Write at least two discussion questions related to the reading material. We will use these to generate class discussion points.
- 2) Article response – Write an informal response (>300 words) to the required readings. Responses should not be simple blow-by-blow summaries of the assigned article(s). While you may summarize some concepts that you find interesting, you should try to engage in a more thoughtful manner with some aspect of the materials. You may call certain ideas or analyses into question or offer alternative approaches. You may refer to other works to which the article's approach might be effectively applied – or, even better, you might try to apply concepts in the article to another piece yourself.

Written responses must be posted to the corresponding Canvas discussion pages are due at 2:00pm on the day of class.

Weekly Assignments (25%) – Analytical assignments will also be given on a weekly basis. I will generally provide specific questions that must be answered in relation to a specific piece or concept. Clear instructions will be provided via Canvas each week.

Week 8 Analysis & Short Presentation (10%) – Week 8 will be devoted to short presentations (~15 minutes) on a piece of your choice (one that is related to the material discussed up to that point). You will also be asked to submit a 2-3 page doubled-spaced paper (approx. 800-1000 words) on the piece you analyze. Further instruction will be provided.

Final Project (25%) – Each student will choose one of the following three options for the final project.

- 1) Analytical Paper – You may write an analytical paper on a piece relevant to the course. Use of the analytical techniques discussed in the course is expected. However, you may certainly apply other post-tonal analytical techniques as well. Analytical papers should be 8-10 pages doubled-spaced with 12-point font (approx. 2000-2500 words). Quality of content is much more important than quantity. (A well-constructed chart, graph or example can sometimes convey content more effectively than a hundred words of prose.) Further clarification of expectations will be provided later in the semester. Papers will be graded on the following criteria:
 - Adherence to paper requirements.
 - Organization of content and neatness of examples.
 - Accuracy of analysis and proper use of analytical techniques.
 - Writing style: clarity and grammatical accuracy.
- 2) Composition-Analysis Project – Composition majors may compose a short work (e.g. a song, a piano prelude) in the style of or inspired by any of the piece studied in class or by any of the analytical methodologies introduced in class. A brief 3 to 5-page paper (approx. 1000-1200 words) on how the work is constructed as it relates to class material is required. (Note: Pre-existing works cannot be used, as these short pieces must be specifically composed as a response to class material.)
- 3) Performance-Analysis Project – Performance majors may give a mini-lecture-recital for their final presentation, performing a work relevant to the course material and writing a brief 3 to 5-page analysis paper on the piece (approx. 1000-1200 words).

Presentation (5%) – Weeks 13 & 14. The final two weeks of class are reserved for presentations. These presentations do not need to be formal. Rather, consider this an opportunity to share the research and analysis in your paper in order to engage in class discussion and to receive feedback. While your papers will not be due until Final Exam week, I do expect these presentations to be well-prepared and to include some analytical content.

Attendance & Participation (10%) – Attendance and participation are expected. This is a seminar course that will be centered on class discussion, so do not expect a lecture-format. Therefore, the quality of this course will depend on the engagement and preparedness of everyone. To receive full participation credit for each week, engagement is expected.

Excused Absences: I understand that emergencies come up. If you realize that you will not be able attend a class, please email me as soon as possible. Valid excuses include illness and school-sanctioned events. **To receive A&P credit for excused absences,** I ask that you type a 1-2 page response to any of the article responses submitted for that class. These can be submitted via Canvas.

Unexcused Absences: No opportunity to receive A&P credit will be offered for unexcused absences.

Grade breakdown:

Reading responses	25%
Assignments	25%
Week 8 Presentation	10%
Final Project	25%
Final Presentation	5%
Attendance/Participation	10%

IMPORTANT DATES

Classes begin:	Monday, January 10	Last day to withdraw:	Friday, March 4
MLK Day:	Monday, January 17	Classes end:	Tuesday, April 26
Last day to add & drop:	Friday, January 21	Reading Day:	Wednesday, April 27
Spring break:	March 7-11	Final exam period:	April 28-May 4

BRIEF SEMESTER OUTLINE

(Subject to change with advance notice.)

Week 1: January 12	Alfredo Casella: Op.24 (1914)[Reading: Casella 1924]
Week 2: January 19	Prokofiev: Op.27/1 (1917); Ravel: <i>Tombeau</i> (1917), Prelude [Reading: Tymoczko 2011, 2008]
Week 3: January 26	Scriabin: Op.74 Preludes (1914)[Reading: Chang 2006, Davis 2002, Wai-Ling 1996, Perle 1984, Pope 1983]
Week 4: February 2	Stravinsky: <i>Rite of Spring</i> (1913)[van den Toorn 2017]
Week 5: February 9	Crawford Seeger: Preludes 6-9 (1927-28)[Reading: Medruno 2019, Mirchandani 1997]
Week 6: February 16	Ives: Songs, part 1 – “Mists” (1910), “The Things Our Father Loved” (1917)[Reading: Starr 1977, Johnson 1996]
Week 7: February 23	Ives: Songs, part 2 – “General William Booth Enters Heaven” (1914)[Reading: Smith 2011]
Week 8: March 2	Short Presentations
	SPRING BREAK: March 9
Week 9: March 16	Stravinsky: <i>l’Histoire du Soldat</i> (1918)[Reading: TBA]
Week 10: March 23	Schoenberg: <i>Pierrot</i> (1912)[Reading: TBA]
Week 11: March 30	Berg, Four Songs Op.2 (1910)[Reading: TBA]
Week 12: April 6	TBD: Webern: Movements for String Quartet Op.5 (1909); or Debussy: Preludes (1909-1913); or Alma Mahler: <i>Four Songs</i> (1915); or Bela Bartok: String Quartet No.2 (1915-1917); or Ravel: <i>Duo</i> for Violin & Cello (1922)
Week 13: April 13	Presentations I
Week 14: April 20	Presentations II
Week 15: April 27	<i>Reading Day: No Class</i>
FINAL PAPERS DUE:	Wednesday, May 4

FULL COURSE SCHEDULE & SOURCES

(Subject to change with advance notice)

Note: Required readings from the lists below will be announced each week.

Week 1: January 12 – Casella, *Nove Pezzi Op.12 (1914)*

Readings:

Casella, Alfredo. “Tone-Problems of To-Day” trans. Theodore Baker, *The Musical Quarterly*, Vol.10, No.2 (April 1924), 159-171.

Week 2: January 19 – Prokofiev *Five Songs Op.27/1 (1917)*, Ravel *Le Tombeau de Couperin (1917)*, Scriabin *Sonata No.5 (1907)*

Readings:

Tymoczko, Dmitri. *A Geometry of Music*. Oxford University Press, 2011. Pages 132-149, 307-314, 322-329.

Tymoczko, Dmitri. “Scale Networks and Debussy,” *Journal of Music Theory*, 48(2) (Fall 2004) p.219-294. **Note:** Only pp.250-254 required (section on Debussy’s “Le vent dans la plaine”).

Week 3: January 26 – Scriabin *Five Preludes, Op. 74 (1914)*

Readings:

Chang, Chia-Lun. “Five Preludes Opus 74 by Alexander Scriabin: The Mystic Chord as Basis for New Means of Harmonic Progression,” diss. The University of Texas at Austin, 2006. (Required pages TBA)

Week 4: February 2 – Stravinsky *Rite of Spring (1913)*

Readings (TBA from the following):

van den Toorn, Pieter. “The Rite of Spring Briefly Revisited,” *Music Theory Spectrum*, Vol. 39, No.2 (Fall 2017), pp. 158-181.

Chua, Daniel K. L. “Rioting with Stravinsky: A Particular Analysis of the *Rite of Spring*,” *Music Analysis*, 26/i-ii (2007), pp.59-109.

Woodruff, Eliot Ghofur. “Metrical Phase Shifts in Stravinsky’s *Rite of Spring*,” *Music Theory Online*, Vol.12 No.1 (February 2006). Link:

<https://mtosmt.org/issues/mto.06.12.1/mto.06.12.1.woodruff.html>

van den Toorn, Pieter and Dmitri Tymoczko. “Colloquy: Stravinsky and the Octatonic: The Sounds of Stravinsky,” *Music Theory Spectrum*, Vol. 25, No. 1 (Spring 2003), pp. 167-202.

Week 5: February 9 - Crawford Seeger Preludes 6-9 (1927-28)

Readings:

Tick, Judith. "Ruth Crawford's 'Spiritual Concept': The Sound-Ideals of an Early American Modernist, 1924-1930," *Journal of the American Musicological Society*, Vol. 44, No.2 (Summer 1991), pp. 221-261.

Medrano, Joshua. "A Niche of Her Own: The Nine Piano Preludes of Ruth Crawford Seeger" diss., Louisiana State University, 2019.

Week 6: February 16 - Ives, Songs Part 1: "Mists" (1910), "The Things our Father Loved" (1917)

Readings [TBD]:

Smith, Kenneth. "The Tonic Chord and Lacan's Object *a* in Selected Songs by Charles Ives," *Journal of the Royal Musical Association*, Volume 136, No.2 (2011), pp.353-398

Starr, Lawrence. "Style and Substance: 'Ann Street' by Charles Ives." *Perspectives of New Music*, Vol. 15, No.2 (Spring - Summer 1977), pp.23-33.

Week 7: February 23 - Ives, Songs Part 2: "General Booth Enters Heaven" (1914)

Readings:

Johnson, Timothy A. "Chromatic Quotations of Diatonic Tunes in Songs of Charles Ives," *Music Theory Spectrum*, Vol. 18, No.2 (Autumn 1996), pp.236-261.

Week 8: March 2 - Short Presentations

SPRING BREAK

Week 9: March 16 - Stravinsky *I'Histoire du Soldat* (1918)

Readings:

Smyth, David. "Stravinsky's sketches for the Great chorale," *Intégral: The Journal of Applied Musical Thought*, Vol. 25, pp.89-120.

Zur, Menachem. "Tonal Ambiguities as a Constructive Force in the Language of Stravinsky," *The Musical Quarterly*, Vol. 68, No.4 (October 1982), pp.516-526.

Week 10: March 23 - Schoenberg *Pierrot lunaire* (1912)

Readings:

Roeder, John. "Interacting Pulse Strams in Schoenberg's Atonal Polyphony," *Music Theory Spectrum*, Vol. 16, No.2 (Autumn 1994), pp.231-249.

Jenkins, J. Daniel. "Schoenberg's concept of ruhende Bewegung," *Theory and Practice*, Vol. 34 (2009), pp. 87-105.

Cherlin, Michael. "'Pierrot lunaire' as Lunar Nexus," *Music Analysis*, Vol. 31, No.2 (July 2012), pp.176-215.

Puffett, Kathryn. "Structural imagery: Pierrot lunaire revisited," *Tempo*, Vol. 60, No.237 (July 2006), pp.2-22.

Week 11: March 30 - Berg *Vier Gesänge, Op.2* (1910)

Readings:

Lind, Stephanie and John Roeder. "Transformational Distance and Form in Berg's 'Schlafend trägt man mich,'" *Music Theory Online*, Vol. 15, No.1 (March 2009). https://mtosmt.org/issues/mto.09.15.1/mto.09.15.1.lind_roeder.html

Wennerstrom, Ann. "Pitch Relationships in Berg's Songs, Op.2," *Indiana Theory Review*, Vol. 1, No.1 (1977), p.12.

Tucker, Gary Richard. "Tonality and Atonality in Berg's four songs, op.2," diss. University of Western Ontario 1995.

Ayrey, Craig. "Berg's 'Scheideweg': Analytical Issues in Op.2/ii," *Music Analysis*, Vol. 1, No.2 (July 1982), pp.189-202.

Week 12: April 6 - TBD Webern: Movements for String Quartet Op.5 (1909); **or** Debussy: Preludes (1909-1913); **or** Alma Mahler: *Four Songs* (1915); **or** Bela Bartok: String Quartet No.2 (1915-1917); **or** Ravel: *Duo* for Violin & Cello (1922)

Weeks 13 & 14: April 20 & 27 - Presentations (FINAL PAPERS DUE: May 4)

UNIVERSITY POLICY STATEMENTS

Official COVID-19 Campus Guidelines

University leadership has urged all faculty, students, and staff to **model the vaccination, testing, and masking behaviors** we want to see in our campus community. These include:

- Vaccination
- Masking indoors
- If unvaccinated, getting weekly asymptomatic coronavirus testing.

Vaccination

- **Get a COVID-19 vaccination** if you have not already done so. Vaccination is proving highly effective in preventing severe COVID-19 symptoms, hospitalization and death from coronavirus. Vaccination is the single best way to stop this COVID resurgence in its tracks.
- Many in the campus community already have gotten vaccinated:
 - More than 80% of U. employees
 - Over 70% of U. students
- Visit <http://mychart.med.utah.edu/>, <http://alert.utah.edu/covid/vaccine>, or <http://vaccines.gov/> to schedule your vaccination.

Masking

- While masks are no longer required outside of Health Sciences facilities, UTA buses and campus shuttles, **CDC guidelines now call for everyone to wear face masks indoors.**
 - Check the CDC website periodically for masking updates—<https://www.cdc.gov/coronavirus/2019-ncov/vaccines/fully-vaccinated-guidance.html>
 - Treat masks like seasonal clothing (i.e. during community surges in COVID transmission, masks are strongly encouraged indoors and in close groups outside).

Testing

- **If you are not yet vaccinated, get weekly asymptomatic coronavirus tests.** This is a helpful way to protect yourself and those around you because asymptomatic individuals can unknowingly spread the coronavirus to others.
 - Asymptomatic testing centers are open and convenient:
 - Online scheduling
 - Saliva test (no nasal swabs)
 - Free to all students returning to campus (required for students in University housing)
 - Results often within 24 hours
 - Visit alert.utah.edu/covid/testing
- **Remember: Students must self-report if they test positive for COVID-19 via this website:** <https://coronavirus.utah.edu/>.

ACCOMODATIONS AND POLICIES

Center for Disability & Access

801-581-5020

disability.utah.edu

ADA Statement

ADA Statement

The University of Utah seeks to provide equal access to its programs, services and activities for people with disabilities. If you will need accommodations in the class, reasonable prior notice needs to be given to the Center for Disability Services, 162 Olpin Union Building, 581-5020 (V/TDD). CDS will work with you and the instructor to make arrangements for accommodations. All information in this course can be made available in alternative format with prior notification to the Center for Disability Services.

Faculty and Student Rights and Responsibilities

All students are expected to maintain professional behavior in the classroom setting, according to the Student Code, spelled out in the Student Handbook. Students have specific rights in the classroom as detailed in Article III of the Code. The Code also specifies proscribed conduct (Article XI) that involves cheating on tests, plagiarism, and/or collusion, as well as fraud, theft, etc. Students should read the Code carefully and know they are responsible for the content. According to Faculty Rules and Regulations, it is the faculty responsibility to enforce responsible classroom behaviors, beginning with verbal warnings and progressing to dismissal from class and a failing grade. Students have the right to appeal such action to the Student Behavior Committee. Faculty...must strive in the classroom to maintain a climate conducive to thinking and learning. PPM 6-316. Students have a right to support and assistance from the University in maintaining a climate conducive to thinking and learning. PPM 6-400.

Addressing Sexual Misconduct

Title IX makes it clear that violence and harassment based on sex and gender (which includes sexual orientation and gender identity/expression) is a civil rights offense subject to the same kinds of accountability and the same kinds of support applied to offenses against other protected categories such as race, national origin, color, religion, age, status as a person with a disability

, veteran's status or genetic information. If you or someone you know has been harassed or assaulted, you are encouraged to report it to the Title IX Coordinator in the Office of Equal Opportunity and Affirmative Action, 135 Park Building, 801-

581-8365, or the Office of the Dean of Students, 270 Union Building, 801-581-7066. For support and confidential consultation, contact the Center for Student Wellness, 426 SSB, 801-581-7776. To report to the police, contact the Department of Public Safety, 801-585-2677(COPS).

Accommodations Policy

Some of the writings, lectures, films, or presentations in this course may include material that conflicts with the core beliefs of some students. Please review the syllabus carefully to see if the course is one that you are committed to taking. If you have a concern, please discuss it with me at your earliest convenience.

Wellness Statement

Personal concerns such as stress, anxiety, relationship difficulties, depression, cross-cultural differences, etc., can interfere with a student's ability to succeed and thrive at the University of Utah. For helpful resources contact the Center for Student Wellness; www.wellness.utah.edu; 801-581-7776.

Non-Contract Note

"The syllabus is not a binding legal contract. It may be modified by the instructor when the student is given reasonable notice of the modification."