

20th-Century Tonal Techniques (MUS 516/427)

Spring 2013

MWF 9:00–9:50

Instructor: Christopher Segall
Office: Moody Music 134
Office Hours: MWF 11:30–1:00 and 2:00–3:00
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Course Description

All-too-conventional wisdom holds that tonal composition ceased with the early-twentieth-century advent of atonality. Nothing could be further from the truth. The tradition of tonal writing has persisted unbroken through to the present day; as with any living practice, it has undergone significant transformations along the way. Part of the purpose of this course will be to understand and problematize notions of what tonal music is. A working definition might be music “in a key,” but in order to avoid being overly reductive, we will broaden the scope of enquiry to include all music written using the *techniques* of tonality—generally speaking, composition with scales and chords.

Analysis is the primary means by which we will study these techniques. A critical approach to analysis involves marshaling available evidence (aural, contextual, historical) in favor of a particular interpretation. You will argue for your analyses in discussion, through annotation of the score, and in prose. In this course you will acquire skills and methods that will enable you to analyze and understand a wide repertoire of twentieth-century music.

Prerequisite

MUS 595 or exemption (graduate)
MUS 217, minimum grade C- (undergraduate)

Grading Scheme

Analysis assignments and dictation tests	20%
Term Project #1 (Riley)	20%
Term Project #2 (Ives)	20%
Final Paper	40%

Recommended Books

There is no textbook for this course. The following two books, both on course reserve in the library, are recommended reading. (We will read three excerpts from the Tymoczko book.)

Dmitri Tymoczko, *A Geometry of Music: Harmony and Counterpoint in the Extended Common Practice* (New York: Oxford University Press, 2011)

Vincent Persichetti, *Twentieth-Century Harmony: Creative Aspects and Practice* (New York: Norton, 1961)

Resources

Course reserve. Books and scores available through the music library circulation desk. Check out items for 2 hours.

JSTOR. Online repository of scholarly journal articles. Access at jstor.org (on campus only) or through lib.ua.edu, under “Databases.”

IMSLP. Free public domain scores at imslp.org.

Blackboard. Access through myBama. I will post readings and scores not available through the library or online.

RILM. Searchable database of scholarly writings on music. Use this to compile the bibliography for Term Project #3. Access through lib.ua.edu, under “Databases.”

Naxos Music Library. Online listening library. Access at ua.naxosmusiclibrary.com (on campus only) or through lib.ua.edu, under “Databases.”

Attendance Policy

You are entitled to miss as many as six class meetings without any punitive effect on your final grade. No distinction will be made between “excused” and “unexcused” absences. After your sixth missed class, each subsequent absence will cause your final grade to be lowered by 1%. Please arrive to class on time.

Contacting Me

You and I are collaborators on your work in my class. You should be in touch with me *frequently*. Please do not hesitate to talk to me about anything related to the course, including questions about material or assignments. I highly encourage you to visit my office hours and email me regularly. You can get in touch with me in the following ways:

Visit me during office hours. My scheduled office hours are Monday, Wednesday, and Friday, 11:30–1:00 and 2:00–3:00. During this time I will leave my office door ajar. Feel free to drop by. You do not need to let me know that you’ll be coming in advance.

Visit me outside of my office hours. My scheduled office hours are merely the times that I am *guaranteed* to be in my office. You are welcome to drop by at other times as well. If I am in my office I will be happy to talk to you.

Schedule an appointment with me outside of my office hours. Outside of my scheduled office hours, I may or may not be in my office. If you want to ensure that I'll be there when you come by, email me in advance to schedule an appointment.

Email me. You can email me any time, and I will typically respond quickly, often in a matter of minutes. Even when musical notation is involved, there is no matter that you can't address over email, as long as your wording is clear and specific. When you're not able to meet with me email will be just as good.

Policy on Academic Misconduct

I encourage students to work together in and out of class. Any of piece of work that you submit *for a grade*, however, must be your own, individual work. By giving me a sheet of paper with your name on it, you imply that all work contained thereon is a product of your own independent effort and understanding.

It is good for classmates to review the material together, ask each other questions, and check over each other's work. It is bad for classmates to copy each other's answers, divide up homework assignments, or obtain solutions from others.

All students in attendance at the University of Alabama are expected to be honorable and to observe standards of conduct appropriate to a community of scholars. The University expects from its students a higher standard of conduct than the minimum required to avoid discipline. Academic misconduct includes all acts of dishonesty in any academically related matter and any knowing or intentional help or attempt to help, or conspiracy to help, another student. The Academic Misconduct Disciplinary Policy will be followed in the event of academic misconduct.

Disability Accommodations

Students with disabilities are encouraged to register with the Office of Disability Services (348-4285). After initial arrangements are made with that office, please schedule an appointment with me or visit me during my office hours to discuss accommodations and other special needs.

Policy on Electronic Devices

The use of laptop and tablet computers, cell phones, MP3 players, and other electronic devices is forbidden.

UA Severe Weather Protocol

In the case of a tornado warning (i.e., tornado has been sighted or detected by radar, sirens activated), all university activities are automatically suspended, including all classes and laboratories. If you are in a building please move immediately to the lowest level and toward the center of the building away from windows (interior classrooms, offices, or corridors) and remain there until the tornado warning has expired. Classes in session when the tornado warning is

issued can resume immediately after the warning has expired at the discretion of the instructor. Classes that have not yet begun will resume 30 minutes after the tornado warning has expired provided at least half of the class period remains.

UA is a residential campus with many students living on or near campus. In general classes will remain in session until the National Weather Service issues safety warnings for the city of Tuscaloosa. Clearly some students and faculty commute from adjacent counties. These counties may experience weather-related problems not encountered in Tuscaloosa. Individuals should follow the advice of the National Weather Service for that area, taking the necessary precautions to ensure personal safety. Whenever the National Weather Service and the Emergency Management Agency issue a warning, people in the path of the storm (tornado or severe thunderstorm) should take immediate life-saving actions.

When West Alabama is under a severe weather advisory conditions can change rapidly. It is imperative to get to where you can receive information from the National Weather Service and to follow the instructions provided. Personal safety should dictate the actions that faculty, staff, and students take. The Office of Public Relations will disseminate the latest information regarding conditions on campus in the following ways: (1) weather advisory posted on the UA homepage; (2) weather advisory sent out through UA Alerts; (3) weather advisory broadcast over WVUA 90.7 FM; (4) weather advisory broadcast over WUAL 91.5 FM (Alabama Public Radio); (5) weather advisory broadcast over WVUA-TV, channel 7.

Disclaimers

At my discretion, all information in the syllabus and accompanying schedule is subject to change at any time.

With my permission obtained beforehand, you may make audio recordings of our class meetings for your personal use. Video recording is prohibited. You may not upload recordings, class materials, or class notes to the internet or share them with other students.

No class work will be accepted after 4:00 p.m. on Thursday, May 2.

Term Project #1

We will mount a class performance of Terry Riley's *In C*. Obtain a copy of the score from IMSLP; Riley has made it available through a Creative Commons license. Listen to at least two different recordings to familiarize yourself with the work.

Part 1: Write a program note of 3–5 pages in length (double spacing). Read through Robert Carl's book on *In C* (on course reserve). Although the tone of the book is more hagiographical than critical, it nevertheless provides an excellent source of information about the creation of the work. You do not need to refer to any other sources.

Because you are writing a program note and not a term paper, avoid the use of footnotes and inline citations. If you need to refer to a secondary source, incorporate the relevant information into the prose. Some examples: "In his monograph on *In C*, Robert Carl argues that..."; "According to musicologist Robert Carl..."; "Riley scholar Robert Carl suggests that...". Do not include publication information or page number when referring to secondary sources.

The program note is due on **Monday, February 4** at the start of class. The late penalty is 1% per 24-hour period. We will use the best assignment as the program note for our performance; late assignments will not be considered.

Part 2: We will hold rehearsals during our scheduled class meeting times on Monday, March 4 and Friday, March 8. Provide your own score and practice all modules in advance of the first rehearsal. The performance will take place during convocation on **Friday, March 8, at 12:00 p.m.**

Term Project #2

Write an analytical essay on the third movement (“The Revival”) of Ives’s Violin Sonata No. 2. You should submit an essay of 2 pages in length (double spacing) and a complete annotated score. Obtain a PDF score of the movement from the Blackboard site for the course; a score of the entire sonata is on course reserve.

The movement draws melodic material from the hymn tune *Nettleton*, commonly known as “Come, Thou Fount of Every Blessing.” Read J. Peter Burkholder, *All Made of Tunes*, 50–52 (Blackboard, also available on course reserve) for a brief discussion of the tune’s use in Ives’s String Quartet No. 1. The musical example on p. 51 contains the full melody for *Nettleton*, which will prove useful for your analysis of the violin sonata.

You do not need to refer to any secondary literature in your essay. (You may take it for granted that *Nettleton* appears without citing Burkholder.) The essay should explain and direct attention toward salient aspects of your annotated score. The essay should articulate a thesis statement that focuses the primary points of your analysis. It should not consist of an unconnected series of blow-by-blow observations.

Provide a catchy title that sums up your main argument. Examples: “Evocations of the Past: Ives’s Use of *Nettleton* in the Second Violin Sonata” (note: the use of *Nettleton* does not have to be the primary focus of your essay); “All Made of Modes: Rotations of the Diatonic in Ives’s Violin Sonata No. 2.” Do not title your essay “Term Project #2” or “My Ives Analysis” or something similarly banal. Use a title page that also contains your name so that this identifying information will not count toward your two-page limit. Do not exceed two pages of prose.

The project is due on **Wednesday, February 20** at the beginning of class. The late penalty is 1% per 24-hour period.

Term Project #3

Write an analytical paper on any composition that falls within the purview of this course. I must approve the topic of your paper no later than **Monday, February 25**.

Part 1: Compile an annotated bibliography dealing with your selected piece. You may include any piece of scholarly literature that concerns your piece or other works by the composer. Types of scholarly literature include: books published by academic presses, peer-reviewed journals, doctoral dissertations. You may not include non-scholarly sources, such as: popular-press or general-interest books, dictionaries and encyclopedias, newspaper and magazine articles, internet sites.

Read each item in your bibliography, and write a one- to two-paragraph critical summary of its primary argument. Your annotated bibliography should be five pages in length (double spacing), and it is due on **Monday, March 18** at the beginning of class. The late penalty is 1% per 24-hour period.

Part 2: Write an analytical paper of 8 to 10 pages in length (double spacing). Eight full pages is the minimum length; 10 pages is the recommended maximum but may be exceeded. Submit a complete annotated score with your paper. The paper should explain and direct attention toward salient points of your annotated score. The paper should articulate a thesis statement that focuses the primary argument of the paper. Include a catchy title on a title page.

The focus of your essay is an analysis. Your topic will therefore be something like “competing diatonic collections in the ‘Dirge’ from Britten’s *Serenade for Tenor, Horn, and Strings*,” not “the life and works of Benjamin Britten.” Avoid background information not specifically relevant to your paper topic.

Your essay must cite every item in your annotated bibliography. (You may cite additional scholarly items as well.) You will primarily be accounting for what has been previously said on your topic, in order to clear a space for your original observations. Use footnotes or inline citations, and provide a bibliography (not annotated) at the end of your paper. The bibliography, title page, and annotated score will not count toward the 8- to 10-page limit.

The final project is due on **Monday, April 22** at the beginning of class. The late penalty is 1% per 24-hour period.

Course Reserve List

Burkholder, J. Peter. *All Made of Tunes: Charles Ives and the Uses of Musical Borrowing*. New Haven: Yale University Press, 1995. **ML410 .I94 B87 1995**

Carl, Robert. *Terry Riley's In C*. New York: Oxford University Press, 2009. **ML410 .R499 C37 2009**

Fairclough, Pauline and David Fanning, eds. *The Cambridge Companion to Shostakovich*. New York: Cambridge University Press, 2008. **ML410 .S53 C36 2008**

Hindemith, Paul. *The Craft of Musical Composition, Book 1: Theory*, 4th ed. Trans. Arthur Mendel. New York: Associated Music Publishers, 1945. **MT40 .H523 vol. 1**

Persichetti, Vincent. *Twentieth-Century Harmony: Creative Aspects and Practice*. New York: Norton, 1961. **MT50 .P455 T9**

Reich, Steve. *Writings on Music: 1965–2000*. New York: Oxford University Press, 2002. **ML60 .R352 2002**

Straus, Joseph N. *Introduction to Post-Tonal Theory*, 3rd ed. Upper Saddle River, NJ: Pearson Prentice Hall, 2005. **MT40 .S96 2005**

Tymoczko, Dmitri. *A Geometry of Music: Harmony and Counterpoint in the Extended Common Practice*. New York: Oxford University Press, 2011. **MT50 .T98 2011**

Adams, *Phrygian Gates*. **M25 .A24 P5 1983**

Bartók, *Mikrokosmos*, vol. 4. **MT243 .B29 M4 v. 4**

Hindemith, *Ludus Tonalis*. **M25 .H5 L8 1971**

Hindemith, *Sonate für Oboe und Klavier*. **M246 .H56 S6 1967x**

Ives, Violin Sonata No. 2. **M219 .I96 no. 2 1951b score**

Messiaen, *Vingt Regards sur l'Enfant-Jésus*. **M25 .M47 V5x**

Pärt, *Orient & Occident*. **M1145 .P313 O65 2002**

Prokofiev, 9 Piano Sonatas. **M23 .P93 S6 K3**

Reich, *Four Organs*. **M585 .R4 F69 1980x**

Shostakovich, String Quartet No. 7. **M452 .S556 op. 108 1961x**

Shostakovich, *Three Fantastic Dances*. **M30 .S5 F3 1945x**

Class Schedule

1: Wednesday, January 9

2: Friday, January 11

Read: Dmitri Tymoczko, *A Geometry of Music*, 3–27. Read the Introduction (xvii–xviii), and also the Acknowledgements (vii–viii) because I am mentioned. **(course reserve)**

3: Monday, January 14

Analyze: Scriabin, “Rêverie,” op. 49, no. 3 **(IMSLP)**

4: Wednesday, January 16

Analysis Assignment #1 due

Analyze: Scriabin, *Feuillet d’album*, op. 58 **(IMSLP)**

Listen: Musorgsky, *Boris Godunov*, Prologue, Scene 2

5: Friday, January 18

Read: Dmitri Tymoczko, *A Geometry of Music*, 307–351 **(course reserve)**

Monday, January 21: Martin Luther King, Jr. Day

6: Wednesday, January 23

Analysis Assignment #2 due

Analyze: Debussy, *Préludes*, Book I, “La cathédrale engloutie” **(IMSLP)**

7: Friday, January 25

Read: Rebecca Leydon, “Debussy’s Late Style and the Devices of Early Silent Cinema,” *Music Theory Spectrum* 23/2 (2001): 217–241 **(JSTOR)**

8: Monday, January 28

Analyze: Messiaen, *Vingt Regards sur l’Enfant-Jésus*, mvt. 1, “Regard du Père” **(course reserve)**

9: Wednesday, January 30

Analyze: Tower, *Wild Purple* **(Blackboard)**

10: Friday, February 1

Read: Dmitri Tymoczko, “Stravinsky and the Octatonic: A Reconsideration,” *Music Theory Spectrum* 24/1 (2002): 68–102 **(JSTOR)**

11: Monday, February 4

Term Project #1: *In C* program note due

Analyze: Bartók, Bagatelle, op. 6, no. 6 (**IMSLP**)

12: Wednesday, February 6

Analyze: Bartók, *Mikrokosmos*, Vol. IV, no. 109 (“From the Island of Bali”), no. 115
 (“Bulgarian Rhythm”) (**course reserve**)

13: Friday, February 8

Dictation Test #1

Read: Volker Helbing, “Nocturne in Blue, Black and Poppy Red: Tonal and Formal Dramaturgy in the Third Movement of Ravel’s *Sonate*,” in *Tonality 1900–1950: Concept and Practice*, ed. Felix Wörner, Ullrich Scheideler, and Philip Rupprecht (Stuttgart: Franz Steiner, 2012), 173–186 (**Blackboard**)

Listen: Ravel, Sonata for Violin and Cello, mvt. 3 (**score on IMSLP**)

14: Monday, February 11

Read: Paul Hindemith, *The Craft of Musical Composition, Book 1: Theory* (4th ed.), 87–108.
 Also copy the large fold-out chart at the back of the book (“Table of Chord-Groups”).
 (**course reserve**)

15: Wednesday, February 13

Analysis Assignment #3 due

Read: Paul Hindemith, *The Craft of Musical Composition, Book 1: Theory* (4th ed.), 109–126
 (**course reserve**)

Analyze: Hindemith, *Ludus Tonalis*, Interlude in E-flat (**course reserve**)

16: Friday, February 15

Analyze: Hindemith, Oboe Sonata, mvt. 1 (**course reserve**)

17: Monday, February 18

Analyze: Ives, *114 Songs*, “The Things Our Fathers Loved” (**IMSLP**)

18: Wednesday, February 20

Term Project #2: Ives analysis due

Analyze: Ives, *114 Songs*, “The Cage” (**IMSLP**)

19: Friday, February 22

Read: Joseph N. Straus, *Introduction to Post-Tonal Theory* (3rd ed.), 158–168 (**course reserve**)

20: Monday, February 25

Term Project #3: Deadline to select work

Read: Dmitri Tymoczko, *The Geometry of Music*, 268–306 (**course reserve**)

Listen: Chopin, Mazurka in F Minor, op. 68, no. 4; Prelude in E Minor, op. 28, no. 4

21: Wednesday, February 27

Analyze: Wagner, *Tristan und Isolde*, Prelude to Act I (**IMSLP**)

22: Friday, March 1

Analyze: Debussy, *Prélude à “L’Après-midi d’un faune”* (**IMSLP**)

23: Monday, March 4

Term Project #1: *In C* rehearsal

24: Wednesday, March 6

Analysis Assignment #4 due

Read: Reed, S. Alexander, “*In C* on Its Own Terms: A Statistical and Historical View,”
Perspectives of New Music 49/1 (2011): 47–78 (**Blackboard**)

25: Friday, March 8

Term Project #1: *In C* rehearsal; performance at Convocation (12:00)

26: Monday, March 11

Analyze: Shostakovich, Three Fantastic Dances, op. 5, no. 2 (**course reserve**)

27: Wednesday, March 13

Dictation Test #2

Read: David Haas, “The Rough Guide to Shostakovich’s Harmonic Language,” in *The Cambridge Companion to Shostakovich*, 298–324 (**course reserve**)

Friday, March 15: Class cancelled

28: Monday, March 18

Term Project #3: Annotated bibliography due

Analyze: Shostakovich, String Quartet No. 7, mvt. 2 (**course reserve**)

29: Wednesday, March 20

Read: Christopher Segall, “The Common Third Relation in Russian Music Theory” (**Blackboard**)

30: Friday, March 22

Analyze: Shostakovich, Piano Sonata No. 2, mvt. 3 (**library non-circulating: M3 .S56x vol. 39**)

March 25–29: Spring Break

31: Monday, April 1

Analyze: Prokofiev, *Five Poems of Anna Akhmatova*, op. 27, no. 1 (**Blackboard**)

32: Wednesday, April 3

Read: Gregory Karl, “Organic Methodologies and Non-Organic Values: The *Andante caloroso* of Prokofiev’s Seventh Piano Sonata,” *Journal of Musicological Research* 18/1 (1998): 31–62 (**Blackboard**)

Listen: Prokofiev, Piano Sonata No. 7, mvt. 2 (**score on course reserve**)

Friday, April 5: Honors Day

33: Monday, April 8

Analysis Assignment #5 due

Analyze: Adams, *Phrygian Gates* (**course reserve**)

34: Wednesday, April 10

Read: Steve Reich, “Music as a Gradual Process,” in *Writings on Music*, 34–36 (**course reserve**)

Analyze: Reich, *Four Organs* (**course reserve**)

35: Friday, April 12

Read: K. Robert Schwarz, “Process vs. Intuition in the Recent Works of Steve Reich and John Adams,” *American Music* 8/3 (1990): 245–273 (**JSTOR**)

36: Monday, April 15

Analyze: Pärt, *The Beatitudes* (**Blackboard**)

37: Wednesday, April 17

Read: Paul Hillier, *Arvo Pärt* (New York: Oxford University Press, 1997), 86–97 (**Blackboard**)

38: Friday, April 19

Analyze: Pärt, *Orient & Occident* (**course reserve**)

39: Monday, April 22

Term Project #3: Final paper due

Analyze: Adès, *Arcadiana*, mvt. 5 (**Blackboard**)

40: Wednesday, April 24

Analyze: Adès, *Arcadiana*, mvt. 6 (**Blackboard**)

41: Friday, April 26

Read: John Roeder, “Co-operating Continuities in the Music of Thomas Adès,” *Music Analysis* 25/1–2 (2006): 121–154 (**JSTOR**)