

# Music History 126B – History & Analysis of Music 1888 to 1945 in “The West” – Winter 2008

Tuesday/Thursday, 11:00 a.m. – 12:50 p.m.  
Durrell Bowman, [bowman@ucla.edu](mailto:bowman@ucla.edu)

1440 Schoenberg Music Building

Office: 2424 Schoenberg  
Monday/Wednesday, 9:30 – 10:30 a.m.  
(or by appointment)

Section 1A: Friday, 11:00 – 11:50 a.m.  
Marcie Ray, [mlray@ucla.edu](mailto:mlray@ucla.edu)

Section 1B: Friday, 12:00 – 12:50 p.m.  
Eric Wang, [ejwang@ucla.edu](mailto:ejwang@ucla.edu)

1402 Schoenberg

Office: 2428/2438 Schoenberg

## Description

This course covers historical and cultural aspects of selected music in “The West” (Europe and North America) from late Romanticism (1888) to the end of World War II (1945). This includes aspects of art music, jazz, pop songs, country music, blues, swing, musical theatre, and film music. We begin with music used in silent film (1895-1927), because that is how most people heard 19<sup>th</sup>-century music and related styles. In addition, we explore examples of new music (up to 1945) by art music composers who also mainly worked in styles related to earlier music. We then consider newer approaches to art music (mostly up to 1914) from Germany, Austria, and France. Next, we study art music (mostly covering 1903-27) by Eastern Europeans and Russians (including folk influences) and by French and American composers (including jazz influences)—plus actual jazz. In the second half of the course (covering 1920-45), we move back to central Europe and to the Soviet Union—but also exploring music from the transition to sound film in those places. We spend the remainder of the quarter in the United States, considering music from Hollywood’s transition to sound film, the blues, the use of jazz and swing in animated films, New Deal and similar art music, musical theatre, and classic Hollywood film music.

## Texts

1. *The Rest is Noise: Listening to the Twentieth Century* – Alex Ross (Farrar/Straus/Giroux, 2007) (available at Ackerman)
2. Course Reader – Relevant Score Excerpts, plus Additional Readings on Other Topics (available at Course Reader Materials, 1141 Westwood Blvd.)

**Listening and Video Excerpts:** All items you need to know will be available online.

## Requirements

Two Listening Tests: 10% each (20% total), twenty-five minutes each (in-class, 1/29 and 2/26)

Midterm: 20%, fifty minutes (in-class, 2/12)

Paper: 15%, five pages, on a composer and/or work not otherwise covered (due at last class, 3/13)

Final: 35%, ninety minutes (Tues., 3/18, 3:00 p.m. – 4:30 p.m.)

Attendance/Participation: 10%, attendance at lectures and attendance/participation at sections

The listening tests comprise multiple-choice questions, but each question contains multiple blanks in order to cover issues other than just identification. The midterm and final include similar questions, but they also include questions for which you provide written answers. The final is partly cumulative.

## Weekly Schedule

The works listed after each of Chapters 1-4 and 6-8 (below) are given relevant score excerpts in the Course Reader, and the online Listening and Video Excerpts will include those same items. The Listening and Video Excerpts will also include other items mentioned in the same chapters, as well as items (most listed below) related to the additional readings also found in the Course Reader. The Course Reader is arranged in the order of study.

- 1 Jan. 8: Introductions and an Overview of Issues, Approaches, and Requirements  
Jan. 10: Connections to Earlier Styles; Course Reader—Film Music, including *The Birth...*; Sibelius, etc.
- 2 Jan. 15/17: Chapter 1—The Golden Age: Strauss, Mahler, and the *Fin de Siècle* (1-18, 18-32)
  - R. Strauss - *Salome*, Mahler - Symphony No. 6
- 3 Jan. 22/24: Chapter 2—Doctor Faust: Schoenberg, Debussy, and Atonality (33-52, 53-73)
  - Debussy - *Prelude to 'The Afternoon of a Faun'*, Schoenberg - 2<sup>nd</sup> Quartet, Webern - 6 Pieces, Berg - *Wozzeck*
- 4 Jan. 29: twenty-five minute **Listening Test 1 (10%)** at the start of class, then:  
Jan. 29/31: Chapter 3—Dance of the Earth: The *Rite*, the Folk, *le Jazz* (74-97, 98-119)
  - Stravinsky - *The Rite of Spring*, Janáček - *Jenůfa*, Bartók - 14 Bagatelles, Milhaud - *Creation of the World*
- 5 Feb. 5/7: Chapter 4—Invisible Men: American Composers from Ives to Ellington (120-43, 143-56)
  - Ives - *3 Places in New Engl.*, Kern - *Show Boat* (+CR), Gershwin - *Porgy & Bess*, Ell. - *Black, Brown & Beige*
 This week includes: Course Reader—Ragtime & Early Jazz:
  - Joplin - “Maple Leaf Rag,” J.R. Europe,
  - Oliver - “Dippermouth Blues,” Armstrong - “West End Blues,” Ellington - “East St. Louis Toodle-oo”
- 6 Feb. 12: fifty-minute **Midterm (20%)** at the start of class, then:  
Feb. 12/14: Chapter 6—City of Nets: Berlin in the Twenties (178-94, 194-212)
  - Krenek - *Jonny Strikes Up*, Brecht/Weill - *The Three-Penny Opera*, Schoenberg - *Moses and Aron*
 Feb. 14 includes: Course Reader—From Silent Films to Sound Films, Part A: Germany and France
  - Excerpts from: *The Cabinet of Dr. Caligari*, *The Blue Angel*, *M*; *Napoléon* (Honegger)
- 7 Feb. 19/21: Chapter 7—The Art of Fear: Music in Stalin’s Russia (215-44, 244-59)
  - Shostakovich - *Lady Macbeth of the Mtsensk District*, Prokofiev - Symphony No. 5
 Feb. 21 includes: Course Reader—From Silent Films to Sound Films, Part B: USSR and Britain
  - Excerpts from: *The Counterplan* (Shostakovich), *Alexander Nevksy* (Prokofiev); *Blackmail*, *The 39 Steps*
- 8 Feb. 26: twenty-five minute **Listening Test 2 (10%)** at the start of class, then:  
Feb. 26: Course Reader—From Silent Films to Sound Films, Part C: USA
  - Excerpts from: *Ben-Hur* (Axt), *Don Juan* (Axt), *The Jazz Singer* (Silvers, arr.; songs by Berlin, etc.)
 Feb. 28: Course Reader—Tin Pan Alley; Country Music, including
  - Merman - “I Got Rhythm,”
  - Crosby - “Brother, Can You Spare a Dime?,” Carter Family - “Gospel Ship,” J. Rodgers - “Waiting for a Train”
 Feb. 28: Course Reader—Classic Blues and Country Blues, including:
  - B. Smith: “St. Louis Blues,” “Thinking Blues”; R. Johnson: “Cross Road Blues”
- 9 March 4: Chapter 8—Music for All: Music in FDR’s America (260-304)
  - Copland - Piano Variations & *Billy the Kid*, Crawford - *String Quartet 1931*, Blitzstein - *The Cradle Will Rock*
 March 6: Course Reader—American Musical Theatre; Animation, Jazz & Swing
  - Excerpts from: *42<sup>nd</sup> Street*, *The Wizard of Oz*, *Oklahoma!* (Rodgers & Hammerstein)
  - Excerpts from: *I’ll Be Glad When You’re Dead...*, *Clean Pastures*, *Coal Black...*, *I Love to Singa*
- 10 March 11/13: Course Reader—Hollywood Film Music, 1933-45
  - Excerpts from: *King Kong* (Steiner), *Robin Hood* (Korngold), *Stagecoach*, *Gone with the Wind* (Steiner)
  - Excerpts from: *Citizen Kane* (Herrmann), *Casablanca* (Steiner), *Laura* (Raksin)

**Paper (15%):** due Thurs. 3/13, 11:00 a.m.

**Final (35%):** Tues., 3/18, 3:00 p.m. – 4:30 p.m.