



MS 382 ADVANCED MUSIC THEORY II: FORM, STYLE AND IDEA IN THE 19TH AND 20TH CENTURIES
IES Abroad Vienna

DESCRIPTION:

Discussion on principles, methods and techniques of music analysis which were invented or have their roots in Vienna ((Schenker, Schönberg, Réti, ...). Analysis of pieces of music in connection with the development of compositional techniques in the last decades of the 19th century and the beginning of the 20th century (fin de siècle, Jugendstil, Impressionismus, Expressionismus). Comparison with other arts such as painting and poetry. Influence of Austrian composers in American exile (Schoenberg, Steiner, Korngold, etc.).

CREDITS: 3 credits

CONTACT HOURS: 45 hours

LANGUAGE OF INSTRUCTION: English

PREREQUISITES: Two or four semesters of music theory

METHOD OF PRESENTATION:

- Midterm exam
- Final exam
- Written assignment (second half of class)
- Class participation

REQUIRED WORK AND FORM OF ASSESSMENT:

- Presentation of the written assignment - 30%
- Midterm exam - 20%
- Final exam - 30%
- Written work - 20%

LEARNING OUTCOMES:

By the end of the course students will be able to:

- Do form analysis 19th to 20th century
- Understand combinations of different arts (music/poetry, music/painting, etc.)
- Compare form, structure, and idea in compositions by R. Strauss, G. Mahler, A. Schoenberg, E.W. Korngold, A. Berg and others

ATTENDANCE POLICY:

See IES Abroad Vienna Handbook.

CONTENT:

Session	Content
Session 1	Fundamentals of form
Session 2	Form and genres in 19th century music
Session 3	Form and genres in 20th century music

Session 4	Development of tonality in the fin de siècle
Session 5	Examples by R. Strauss and G. Mahler
Session 6	Examples of atonal compositions
Session 7	Principals of dodecaphony
Session 8	Composers in exile
Session 9	Opera in the 20th century
Session 10	Avant-garde compositions

REQUIRED READINGS:

- Auner, Joseph. A Schoenberg Reader. Documents of a Life. New Haven and London: Yale University Press: New
- Bruhn, Siglind. Signs in Musical Hermeneutics. The American Journal of Semiotics, Vol. 13, Numbers 1 to 4, Fall 1996
- Bruhn, Siglind. Musical Ekphrasis Composers Responding to Poetry and Painting. Interplay No. 2, Hillsdale, NY: Pendragon Press 2000
- Frisch, Walter. Schoenberg and his World. Princeton, New Jersey: Princeton University Press, 1999
- Meyer, Leonard B. Style and Music. Theory, History, and Ideology. Philadelphia: University of Pennsylvania Press 1989.

RECOMMENDED READINGS:

- Amon, Reinhard. Lexikon der Harmonielehre. Wien – München: Döblinger – Metzler 2005