

# MUSIC

## *An Introduction to the Music of the World War II Era*

- I. BASIC ELEMENTS OF MUSIC THEORY                      20%
  - A. Sound and Music
    - 1. Definitions
      - a. Music is sound organized in time
      - b. Music of the Western world
    - 2. Physics of Musical Sound
      - a. Sound waves
      - b. Instruments as sound sources
  - B. Pitch, Rhythm, and Harmony
    - 1. Pitch
      - a. Pitch, frequency, and octaves
      - b. Pitch on a keyboard
      - c. Pitch on a staff
      - d. Pitch on the grand staff
      - e. Overtones and partials
      - f. Equal temperament: generating the 12 pitches by dividing the octave
      - g. Scales: leading tone, tonic, dominant
      - h. Intervals
        - i. Intervals of the major scale
        - j. Minor scales and Blues inflections
      - k. Melody defined; example, using scale degrees
      - l. Contour
      - m. Range and tessitura
    - 2. Rhythm
      - a. Beat
      - b. Tempo
      - c. Meter: duple, triple, and quadruple
      - d. Rhythmic notation
      - e. Time signature
      - f. Simple and compound meter
      - g. Mixed and irregular meter
      - h. Syncopation
      - i. Polyrhythm
    - 3. Harmony
      - a. Common-practice tonality
      - b. Chords
        - i. Triads
        - ii. Inversions
      - c. Keys

- i. Keys and key signatures
    - ii. Hierarchy of keys: circle of fifths
  - d. Harmonic progression
    - i. Dissonance and consonance
    - ii. Diatonic triads
    - iii. The dominant triad's special role
    - iv. Bass lines
    - v. The dominant seventh chord
    - vi. Example: a harmonized melody
  - e. Other diatonic chords
  - f. Chromatic harmonies and modulation
  - g. Beyond common practice
- C. Other Aspects of Musical Sound
  - 1. Texture, Counterpoint, Instrumentation, More Timbre
  - 2. Dynamics, Articulation, Ornamentation
- D. Form in Music
  - 1. Perceiving Musical Form
  - 2. Elements of Form
    - a. Motive
    - b. Phrase
    - c. Cadence
    - d. Theme
    - e. Introduction and coda
  - 3. Common Forms
    - a. Repetition
    - b. Variation
      - i. Theme and variations
      - ii. 12-bar blues
      - iii. Improvisation
    - c. Contrast
      - i. Ternary and rondo forms
      - ii. 32-bar form
      - iii. Verse-chorus form
    - d. Development
      - i. Fugue
      - ii. Sonata form
- E. Which Is the Real Music? Scores, Recordings, and Performance

## II. MUSIC BETWEEN THE WARS

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### A. In the Great War's Aftermath

- B. Technology
  - 1. Radio Days (and Glimmers of TV)
  - 2. Music in the Round
  - 3. Filmmaking and the Quest for Synchronized Sound
    - a. Sound-on-film
    - b. Sound-on-disc
    - c. And the winner is . . .
  - 4. The Tail Wags the Dog?
    - a. Keep it snappy!
    - b. Rise of the crooners
    - c. The “cost” of sound film
      - i. Paying the price
      - ii. Changes in filmmaking
  
- C. Tin Pan Alley: A Place and a Style
  - 1. Tin Pan Alley’s “Golden Age”
  - 2. Patriotism Persists
  
- D. Operetta + Musical Comedy = Musical Theater
  - 1. An Old-World Import
  - 2. Speed! Speed!—The Musical Comedy Mania
  - 3. Enter the Gershwins
  - 4. Broadway + Jazz = *Girl Crazy*
  - 5. LISTENING COMPANION – LISTENING EXAMPLE 1: “I GOT RHYTHM,” FROM *GIRL CRAZY* (1930) – GEORGE GERSHWIN
  - 6. The Best of Both Worlds
    - a. Princess shows
    - b. A new show (boat) in town
    - c. LISTENING COMPANION – LISTENING EXAMPLE 2: “OL’ MAN RIVER” FROM *SHOW BOAT*, (1927) – JEROME KERN
    - d. (Not Always) Made in America
  
- E. Singing the Blues
  - 1. Origins
  - 2. The “Blue Devils”
  - 3. Building the Blues
  - 4. Country Blues
    - a. Only the good die young?
    - b. LISTENING COMPANION – LISTENING EXAMPLE 3: “CROSS ROAD BLUES” (ALTERNATE TAKE) (1936) – ROBERT JOHNSON
    - c. A direct descendant
  - 5. City / Classic Blues
  
- F. All Jazzed Up
  - 1. The “Cradle of Jazz”
  - 2. A Recipe for Jazz

3. The End of Storyville
4. Heading North
5. The “Swing-novators”
  - a. Fletcher Henderson
  - b. Edward Kennedy “Duke” Ellington
  - c. William “Count” Basie
6. Swing Goes Big
  - a. Records and radio
  - b. The Big Band “formula”

#### G. Classical Music between the Wars

1. Post-War Freedom
2. . . . Or Not So Free
3. Americans Spread their Wings
  - a. Experimentalism—new sounds, new techniques
    - i. Organizing sound
    - ii. Preparing the piano
    - iii. More piano-stretching exercises
    - iv. LISTENING COMPANION – LISTENING EXAMPLE 4: *THE BANSHEE* (c. 1925) – HENRY COWELL
  - b. Ultramodernism—not your father’s harmony
  - c. LISTENING COMPANION – LISTENING EXAMPLE 5: *STRING QUARTET 1931*, MVT. IV (1931) – RUTH CRAWFORD [SEEGER]
  - d. Nationalism
    - i. Dancing through history
    - ii. Adding color to concert music

#### H. Blurring the Boundaries

1. Classical Music and the Movie Theater
2. Tin Pan Alley and the Movie Theater
3. Classical + Jazz
  - a. Creating a world
  - b. “Blueing” the concert hall
  - c. LISTENING COMPANION – LISTENING EXAMPLE 6: *RHAPSODY IN BLUE* (1924) – GEORGE GERSHWIN
4. Classical + Musical Theater (+ Some Jazz)

### III. MUSIC DURING WORLD WAR II

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#### A. Office of War Information

1. Win Hearts
2. Uplift and Impress
3. Boost Morale of Troops
4. Heal with Music

- B. Tin Pan Alley during the War
  - 1. Telling War's Stories
  - 2. Laugh About It
  - 3. Here's to the Men (and Women!) in Uniform
  - 4. LISTENING COMPANION – LISTENING EXAMPLE 7: “PRAISE THE LORD AND PASS THE AMMUNITION!” (1942) – FRANK LOESSER
  - 5. Put Your Money Where Your War Is
  - 6. The Folks Back Home
  - 7. Tugging the Heart Strings
    - a. Coping with separation
    - b. Empty seats at the holiday table
  - 8. Songs Across the Sea
  - 9. Don't You Know There's a War On?
  
- C. Musical Theater during the War
  - 1. The New Team in Town
  - 2. LISTENING COMPANION – LISTENING EXAMPLE 8: “SURREY WITH THE FRINGE ON TOP” FROM *OKLAHOMA!* (1943) – RICHARD RODGERS
  - 3. Broadway in Wartime
    - a. American Theater Wing
    - b. It Ain't Necessarily So
    - c. America inherits “Kert While”
  
- D. Jazz during the War
  - 1. The Swing Kings
    - a. Unique, but the same
    - b. A swing hero
    - c. LISTENING COMPANION – LISTENING EXAMPLE 9: “IN THE MOOD” (1939) – JOE GARLAND
  - 2. Leaving the Dance Floor
    - a. Birth of bebop
    - b. How do you know it's bop?
    - c. Music for (not just) everyone
  
- E. Music in Wartime Films
  - 1. Bureau of Motion Pictures
  - 2. Harmony in Warfare
  - 3. LISTENING COMPANION – LISTENING EXAMPLE 10: “BOOGIE WOOGIE BUGLE BOY” FROM *BUCK PRIVATES* (1941) – DON RAYE AND HUGHIE PRINCE
  - 4. Life Imitates Art—Fighting an Oppressor
  
- F. Classical Music during the War
  - 1. Concertizing for the War
  - 2. Composing for the War
    - a. Patriotic images

- b. Fanfare by an uncommon man
- c. LISTENING COMPANION – LISTENING EXAMPLE 11: *FANFARE FOR THE COMMON MAN* (1942) – AARON COPLAND
- d. “Composers on war”
- e. Saluting America
- f. LISTENING COMPANION – LISTENING EXAMPLE 12: *AMERICAN SALUTE* (1943) – MORTON GOULD
- g. Closed and opened doors
- h. Made (but not born) in America
- i. LISTENING COMPANION – LISTENING EXAMPLE 13: *CONCERTO FOR ORCHESTRA, MVT. I* (1943) – BÉLA BARTÓK

#### IV. MUSIC IN THE WAR ZONE

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- A. The USA’s USO
  - 1. Taking It on the Road
  - 2. Something for Everybody
- B. A Taste for the Classics
  - 1. Rapt Audiences
  - 2. Technology Serves the Troops
- C. Music in the Ranks
  - 1. Singing in Uniform
  - 2. Playing in Uniform
    - a. Military bands (and other ensembles)
    - b. Music in the camps: comfort and torture
  - 3. Composing in Uniform
    - a. Music that transcends
    - b. LISTENING COMPANION – LISTENING EXAMPLE 14: *QUARTET FOR THE END OF TIME, MVT. I* “LITURGIE DE CRISTAL” (1940) – OLIVIER MESSIAEN
- D. Post-War Responses
  - 1. Tin Pan Alley
  - 2. Musical Theater
  - 3. Classical
    - a. A survivor from Warsaw
    - b. *War Requiem*