

Course Schedule

(subject to change—see Moodle for the most current reading and listening assignments)

Week 1:

• Monday, August 27:

Topics: Introduction, Course Content, Syllabi, Meanderings

• Wednesday, August 29: What is Music Since 1900 Supposed to Cover, Anyway?

Assigned Reading (to be done before coming to class, as always):

Ross, Alex. "The Sounds of Music in the Twenty-First Century." *The New Yorker*, 27 August 2018 (article is attached below)

Explanation and Assignment:

This essay is, to some extent, a review of the book *Music after the Fall: Modern Composition and Culture since 1989*—but Alex Ross spends much of his time in this essay exploring the problems and possibilities of what music *is* in 2018.

What I'd like you to do:

Read the article, taking some notes on the following questions and coming to class ready to discuss it:

- What are some of the ways "musical composition" has been defined in the 20th century? Who was it trying to include/exclude?
- What are some of the debates and arguments over music that were mentioned in the essay?
- Ross gives a rough timeline of the twentieth century (around paragraphs 5-15)—(try) to construct a timeline by decade of some of the developments/people/trends he mentions in this section.
- What was a well-known problem with the "audience" for modern classical music? (around paragraphs 15-16)
- What are some of the approaches/ideas towards music making in the 21st century (paragraphs 16-21)?
- Do you notice any "isms" mentioned in the article? Make note of which ones....

• Friday, August 31: Breezy Refresh of the late 19th Century—Tchaikovsky

Assigned Reading:

Burkholder, Grout, Palisca, etc. *History of Western Music* (hereafter *HWM*), pages 740-746.

Note: I've attached a scan of those six pages, or you can use your own personal textbook. As you read, please make a note of what the text describes as major trends/debates in the late 19th century.

Assigned Listening:

One selection from Norton *Anthology of Western Music* (hereafter NAWM), Vol. II (the one from last semester)—I've attached a scan as a PDF below.

1) Tchaikovsky, Piotr. *Symphony No. 6 in B Minor, "Pathétique," Movement III*. Please read the accompanying text at the end and make some detailed notes about the form of the movement and whether or not this piece has extra-musical meanings (does it tell a story or convey some kind of idea?)

You're welcome to listen to whatever orchestra's version of this you would like, but I've provided a Youtube link on Moodle to help you out.

Week 2:

• Monday, September 3: Breezy Refresh of the 19th Century— Fauré

Assigned Reading:

Burkholder, Grout, Palisca, etc. *History of Western Music* (hereafter HWM), pages 740-746.

Note: I've attached a scan of those six pages below, or you can use your own personal textbook.

As you read, please make a note of what the text describes as major trends/debates in the late 19th century.

Assigned Listening:

One selection from Norton *Anthology of Western Music* (hereafter NAWM), Vol. II (the one from last semester)—I've attached a scan as a PDF.

1) Fauré, Gabriel. "Avant que tu ne t'en ailes," No. 6 from *La bonne chanson*. Please make sure to read the accompanying text in the anthology (you can find it at the end of the scanned pages) and make a note of how Fauré depicts the text and uses harmony in this song.

I've included on Moodle a Youtube link to a recording of this song.

• Wednesday, September 5: France at the *fin-de-siècle*—Debussy

Reading:

Burkholder, Grout, Palisca, *A History of Western Music* (HWM),

Chapter 31: pages 765-767, 770-771.

Chapter 32: pp. 790-796 (stop at Ravel).

Listening:

Norton Anthology of Western Music (NAWM), #167, pp. 34-53.

Claude Debussy, *Nocturnes*: No. 1, *Nuages*, symphonic poem

As always, please make sure to read/take notes on the accompanying text in the anthology (pages 51-53).

• Friday, September 7: Debussy Continued

Please review the musical content in *Nuages*, assigned on Monday.

In addition, please do the following additional reading and listening on Debussy:

Reading:

Taruskin, Richard and Christopher H. Gibbs. *The Oxford History of Western Music* (2019), pages 643-648. (This gives you a bit of a different perspective on Debussy than our textbook). Reading attached as a scan. Please pay close attention to the "Impressionism versus Symbolism" debate.

Listening:

Debussy, Claude. *Estampes: Pagodes* (programmatic piano piece, 1903). PDF of score attached, and audio is attached as Youtube link. Please read the explanatory text as well (you'll find that at the end of the PDF).

Week 3:

• Monday, September 10: France Continued—Ravel

Reading:

HWM, pp. 796-799, 808-811.

Listening:

NAWM 168: Maurice Ravel, *Le tombeau de Couperin*, orchestral suite: Menuet

• Wednesday, September 12: Music in pre-WWI France—Satie and the Boulangers

Please review your readings/listening about Satie (we will finish those in class).

Reading on Satie:

HWM, pp. 796-799, 808-811.

Listening:

NAWM 171: Erik Satie, "Embryons desséchés," No. 3, de Podophthalma, character piece

Assigned Reading:

1) Taruskin, Richard. "New Possibilities for Women," from *The Oxford History of Western Music*, pages 651-652 (PDF attached)

2) Fauser, Annegret. "Lili Boulanger," from *New Historical Anthology of Music by Women*, ed. James R. Briscoe, pages 275-278 (PDF attached, please read this closely, as it also discusses the assigned Boulanger piece)

Assigned Listening:

Lili Boulanger, "Demain fera un an," from the song cycle *Clairières dans le ciel* (sheet music attached as PDF)

• **Friday, September 14: Paris and Primitivism (?) in 1913—*The Rite of Spring***

Assigned Reading:

History of Western Music (HWM), pages 812-813, 830-836
Handout on "Riot at the Rite of Spring" (PDF attached)

Assigned Listening:

Norton Anthology of Western Music (NAWM), #176
Igor Stravinsky, Excerpts from *The Rite of Spring* (1913)

Week 4:

• **Monday, September 17: Continue *Rite of Spring***

• **Wednesday, September 19: German innovations—Mahler**

Reading:

HWM, Chapter 32, pp. 778-790 (especially pages 781-790 on Mahler and Strauss)

** please note these page numbers are for the 9th edition (if for some reason you are using the 7th edition of the textbook this would be pages 770-780)

Listening:

Norton Anthology (NAWM) #165: Gustav Mahler, Kindertotenlieder, No. 1: "Nun will die Sonn'so hell aufgeh'n"

• **Friday, September 21: Richard Strauss, *Salome* and *Elektra***

Week 5:

- **Monday, September 24: Schoenberg, begin Russian traditions and Russian modernists**

Reading:

HWM, Chapter 33, page 812-820

* please note these page numbers are for the 9th edition of the textbook (if you are using the 7th edition, these would be pages 801-810).

HWM, Chapter 32, pages 799-803

** please note these page numbers are for the 9th edition of the textbook (if you happen to be using the 7th edition, the page numbers would be 790-795)

Listening:

NAWM #172: Arnold Schoenberg, *Pierrot lunaire*, No. 8 "Nacht" and No. 13, "Enthauptung"

NAWM #169: Sergei Rachmaninoff, *Prelude in G Minor*

NAWM #170: Alexander Scriabin, "Vers la flamme"

- **Wednesday, September 26: Finish Russian traditions and Russian modernists**
- **Friday, September 28: United States in the early 20th century—Joplin and Ives**

Listening:

NAWM Anthology #164: Scott Joplin, "Maple Leaf Rag"

Listen to Charles Ives, "General William Booth" (but will Ives song will not be on listening)

Week 6:

- **Monday, October 1: Exam #1 (1890s-late 1910s)**
- **Wednesday, October 3: Ives and the Blues**

Post-exam treat: No assigned reading or listening:

- **Friday, October 5: Second Viennese School—Berg**

Reading:

HWM, Chapter 33, pages 824-828

Listening:

NAWM #174, Alban Berg, *Wozzeck*, Excerpts

Week 7:

- **Monday, October 8: No class (Fall Break)**
- **Wednesday, October 10: French Interwar Musics**

Reading:

HWM, Chapter 34, pages 855-858; Chapter 35, pages 875-880

Listening:

NAWM #185, Darius Milhaud, *La création du monde*, Op. 81a, ballet: first tableau

- **Friday, October 12: 12-tone music**

Reading:

HWM, Chapter 33, pages 820-830

Listening:

NAWM #173: Arnold Schoenberg, *Piano Suite*, Op. 25

NAWM #175: Anton Webern, *Symphony Op. 21*, First Movement

Week 8:

- **Monday, October 15: Neoclassicism**

Reading:

HWM, Chapter 33, pages 836-840

Listening:

NAWM #177, Stravinsky, *Symphony of Psalms*, First Movement

- **Wednesday, October 17: American Experimentalism**

Reading:

HWM, Chapter 35, pages 892-896

Listening:

NAWM #192, Edgar Varèse "Hyperprism"

NAWM #193, Henry Cowell, "The Banshee"

- **Friday, October 19: American Popular Music**

Reading:

HWM, Chapter 34, pages 865-873

Listening:

NAWM #183: King Oliver, "West End Blues" (please look at both sheet music and transcription)

NAWM #181: George Gershwin, "I Got Rhythm"

Week 9:

- **Monday, October 22: Continue American Popular Music**

- **Wednesday, October 24: Russian Politics**

Reading:

HWM, Chapter 35, pp. 875-877, pp. 885-889

Listening:

NAWM #189: Dmitri Shostakovich, *Symphony No. 5*, Second movement

- **Friday, October 26: No in-class meeting, but American Symphonism & Chamber Music**

Reading:

HWM, Chapter 35, pages 875-877, 890 [US only], 892-893 [review of music in US], 896-897 [Ruth Seeger], 900-902 [William Grant Still].

Listening:

NAWM #196: William Grant Still, *Afro-American Symphony*, First movement, Moderato assai

NAWM #194: Ruth Crawford Seeger, *String Quartet 1931*, Fourth movement, Allegro possibile

Week 10:

- **Monday, October 29: Exam 2 [1910s-1939]**

- **Wednesday, October 31: No in-class meeting, but assignment online for Bartók**

Reading:

HWM, Chapter 33, p. 841-847

Listening:

Please listen (and take notes) on:

NAWM #178: Béla Bartók, "Mikrokosmos, No. 123: Staccato and Legato," etude

NAWM #179: Béla Bartók, *Music for Strings, Percussion, and Celesta*: symphonic suite, Third Movement

- **Friday, November 2: No in-class meeting, but assignment online for Villa-Lobos and Revueltas**

Reading:

HWM, Chapter 35, pp. 890-892

Listening:

NAWM #190: Heitor Villa-Lobos, "Bachianas Brasileiras," No. 1

NAWM #191: Silvestre Revueltas, "Homenaje A Federico Garcia Lorca"

Week 11:

- **Monday, November 5: Music during World War II—Messiaen and Music in the Camps**

We will do this work in-class, but you'll want to make sure you've read these pages and done the listening on your own as well:

Reading:

History of Western Music, Chapter 37, pages 930-933

Listening:

Norton Anthology of Western Music, # 201, Olivier Messiaen, *Quartet for the End of Time*, First Movement ("Liturgie de cristal")

- **Wednesday, November 7: Jazz in the 1940s and 1950s**

Reading:

History of Western Music, Chapter 34, pp. 868-872 and Chapter 36, pp. 907-91.

Listening:

NAWM #184, Duke Ellington, "Cotton Tail"

NAWM #197, Charlie Parker and Dizzy Gillespie, "Anthropology" (make sure to pay close attention to how this is put together)

• **Friday, November 9: Experimentalism and John Cage**

Reading:

History of Western Music, Chapter 37, pp. 923-927, 939-943.

Listening:

NAWM #203, John Cage, "Sonatas and Interludes, suite for prepared piano, Sonata V"

NAWM #204, John Cage, "Music of Changes, chance composition for piano: Book 1"

Week 12:

• **Monday, November 12: Modernisms of the 1950s and 1960s—
Pierre Boulez and Milton Babbitt**

Reading:

History of Western Music, Chapter 37, pp. 933-939, 947-950 (particularly section on Babbitt)

Listening:

NAWM #202, Pierre Boulez, *Le marteau sans maître*, Movement 6, "Bourreaux de solitude"

NAWM #207, Milton Babbitt, *Philomel*, Section I

• **Wednesday, November 14: Catchup on Cage**

Reading:

no new readings, but please make sure you have read the previously assigned pages and done the assigned listening on Milton Babbitt and John Cage.

• **Friday, November 16: Electronic Musics—Varèse again, and
Babbitt**

Reading:

History of Western Music, Chapter 37, pp. 945-950. [review section on Varèse]

Listening:

NAWM #206: Edgar Varèse, "Poème électronique"

Week 13:

- **Monday, November 19: Exam #3**
- **Wednesday, November 21: No class (Thanksgiving Recess)**
- **Friday, November 23: No class (Thanksgiving Recess)**

Week 14:

- **Monday, November 26: 1960s, politics, and protest—Shostakovich and Penderecki**

Reading:

History of Western Music, Chapter 37, pp. 950-93

Listening:

NAWM #208: Krzysztof Penderecki, "Threnody for the Victims of Hiroshima" (1960)
We will discuss Karel Husa's "Music for Prague" (1968) in class.

- **Wednesday, November 28: 1968 and Vietnam: Husa and George Crumb**

Reading:

History of Western Music, Chapter 37, pages 946-947

Listening:

1) NAWM #205, George Crumb, *Black Angels: Thirteen Images from the Dark Land*
2) George Crumb, *Vox balaenae: Vocalise* (.....for the beginning of time), 1971 — score is included in the audio link
You only need to listen to the opening "Vocalise" (up to 7:00 in the video). But it's a great piece, feel free to listen to the whole thing!

- **Friday, November 30: Minimalism and Second-Wave Feminism**

Reading:

History of Western Music, Chapter 38, pages 958-959, 975-981.

Listening:

Phase pieces (will be done in class — not pre-assigned)

NAWM #210, Steve Reich, "Tehillim," for four solo voices and ensemble: Part IV
NAWM #211, John Adams, "Short Ride in a Fast Machine," orchestral fanfare, (1986)

Week 15:

Monday, December 3: Events of the 1970s: Minimalism Continued

Reading:

Auner, Joseph. Selected pages from *Music in the Twentieth and Twenty-First Centuries: Western Music in Context*. W.W. Norton: 2013.

PDF attached

No assigned listening (all done in-class), but you might review last week's assigned listenings by Reich and Adams.

Wednesday, December 5: Continue 1970s—“Isms of the 1970s”

Review reading on Neo-Romanticism and Pauline Oliveros from Monday

Reading:

History of Western Music, Chapter 37, page 945 (Performance Art), Chapter 38, pages 960-963, 970-972

Listening:

In-class: George Rochberg, String Quartet #3

Pauline Oliveros, Sonic Meditations [in-class practice]

Laurie Anderson, "O Superman"

Friday, December 7: Border Crossings, Opening the Opera House, and the Orchestra Hall in the 2000s

Review reading on Neo-Romanticism and Pauline Oliveros from Monday

Reading:

TBA

Listening:

TBA

Final Exam Times:

Sec 001: 9:00-9:50am class: Fri, Dec. 14, 8:00-10:00 am

Sec 002: 10:00-10:50am class: Wed, Dec. 12, 10:15am-12:15pm

Sec 003: 12:00-12:50pm class: Mon, Dec. 10, 10:15am-12:15pm