

WESTMINSTER CHOIR COLLEGE OF
RIDER UNIVERSITY
Music Since 1900 MH345, Fall 2010
Syllabus

Professor Kendra Leonard
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Office hours: by appointment
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Class meeting: Section 1: MW 1:00-2:30 PM Cot
Section 2: MW 2:45-4:15 PM RC

Course Objectives

At the end of this course, students should:

1. Be familiar with the major composers and stylistic movements of Western art music in the twentieth century.
2. Be familiar with specific works and major genres of the twentieth century.
3. Be able to contextualize twentieth century art music in terms of major historical events and developments in other arts, including the visual arts and literature.
4. Understand the influence of non-Western musics and cultures on Western art music.
5. Be able to discuss important figures or works in twentieth century art music with a non-specialist audience.

Email

Your Rider email account is your email address for all official email communications from the University. You are expected to check your Rider email account on a frequent and consistent basis in order to stay current with University-related communications. Any email from me about this course will only be sent to your official Rider email address. Any communication from you to me must come from your Rider email address, must contain the course name (Music Since 1900) in the "Subject" line, and must use proper spelling and capitalization.

Academic Code of Conduct

Academic dishonesty includes any unauthorized collaboration or misrepresentation in the submission of academic work. In all written work, whether in class or out of class, the student's name on the work is considered to be a statement that the work is his or hers alone, except as otherwise indicated. Students are expected to provide proper citations for the statements and ideas of others whether submitted word for word or paraphrased. Failure to provide proper citations will be considered plagiarism and offenders will be subject to the charge of plagiarism specified in the statement of regulations.

Similarly, students are expected to adhere to all regulations pertaining to examination conduct. These regulations are designed to insure that the work submitted by the student on examinations is an honest representation of that student's effort and that it does not involve unauthorized collaboration, unauthorized use of notes during the exam, or unauthorized access to prior information about the examination.

In this course, the first instance of plagiarism or cheating will result in a grade of 0 for the assignment, and a report will be sent to the dean; a second instance of plagiarism will result in an

F for the course, and charges of academic dishonesty will be brought to the Academic Integrity Committee. See *The Source*, pages 10-16, for full information on the academic code of conduct.

If you are caught using a cell phone or other device, or have any devices out on your desk or otherwise visible during a quiz or test, you will receive a 0 for that quiz or test.

Required Text/Materials

Required texts and sources:

Morgan, Robert P., ed. *Anthology of Twentieth-Century Music*. New York: W. W. Norton, 1999. (Morgan)

Morgan, Robert P., ed. *Strunk's Source Readings in Music History: The Twentieth Century*, vol. 7. New York: W. W. Norton, 1999. (Strunk)

Morgan, Robert P. *Twentieth-Century Music: A History of Musical Style in Modern Europe and America*. New York: W. W. Norton, 1999. (Ant)

Naxos Music Library online (Naxos)

Technology Requirements

This course is on-line on Blackboard. The web address is Blackboard.rider.edu. You will need to have regular access to the internet to download materials and see announcements posted to Blackboard. Students who do not have this access at home will need to schedule time to do so either at the library or at other campus computing locations. Always back up your work, whether on a flash drive, via email, or through an online back-up service such as Syncplicity or Google Documents. Assignments will not be accepted late because of computer or printer problems.

Attendance

Attendance is expected. Attending class will help you learn the material and be better prepared for tests and assignments. If you miss class, it is your responsibility to get notes from a classmate and be prepared for the next class.

Special Needs Documentation

If you have special needs that will affect performance in this class, such as a documented learning disability, please provide me with your university documentation during the first week of class or as soon as you are documented. If you think you might have such needs, but have no documentation, please contact the E.O.P. office in the basement of Taylor.

Assessment Policies

Missed quizzes cannot be made up. Tests cannot be made up except in case of a documented emergency. Missed presentations cannot be rescheduled or made up except in case of a documented emergency. Documentation is required within 3 business days of the missed test or presentation for a make-up to take place.

Evaluation

Three tests (20% each): October 6, November 15, and December 13

Two unannounced quizzes (10% each)

You are responsible for reading and understanding all of the materials listed as assigned reading and listening, and may be tested on any of this material regardless of whether we have

discussed it in class. If you have trouble understanding material, it is your responsibility to meet with me to discuss it.

One in-class presentation (20%)

On the first day of class you will sign up for a presentation topic and date. Your presentation will be a 15-minute talk incorporating visual and aural materials to give a non-specialist audience an overview of the topic and its importance in twentieth-century musical culture. You will also turn in a list of resources used in your presentation. This list must contain no fewer than three scholarly resources, cited according to MLA or APA style (your choice). Your presentation will be graded on factuality, your fluency and ease of presentation, your use of audiovisual materials, appropriateness and use of resources, and thoroughness.

Classroom Etiquette

Turn all cell phones and similar devices off before entering the classroom. The use of cell phones during class for calls, texting, or accessing the internet is forbidden. If you use a laptop to take notes, you must sit least one space away from each neighbor to every side. Do not eat during class.

Schedule

9/8/2010: Introduction

9/13/2010: The Turn of the Century

Reading: Morgan Chapter 1; Strunk: Babbitt, "Who Cares if You Listen;" Ziporyn, "Who Listens if You Care?"

Listening: Ant/Naxos: Strauss, *Salome*, scene 1

Presentations: Stefan Zweig; Maurice Maeterlinck

9/15/2010: Transitions

Reading: Morgan Chapter 2; Strunk: Busoni, *Sketch of a New Esthetic of Music*

Listening: Naxos: Mahler, Symphony 1, III; Mahler, Symphony 5, I; Satie, *Dessicated Embryos*

Presentations: Alma Mahler; Debussy, "La cathédrale engloutie"

9/20/2010: Atonality

Reading: Morgan Chapter 3; Berg, "Society for Private Music Performances in Vienna"

Listening: Ant/Naxos: Schoenberg, *Five Orchestral Pieces*, nos. 1 & 5; Naxos: *Pierrot Lunaire*

Presentations: Schoenberg, *Verklärte Nacht*; Schoenberg, *Erwartung*

9/22/2010: Atonality, con't

Reading: Morgan Chapter 9; Strunk: Schoenberg, "Composition with Twelve Tones"

Listening: Ant/Naxos: Berg, *Altenberg Lieder*, nos. 2 & 5; Webern, *Bagatelles*, nos 4 & 5

Presentations: Gustav Klimt and Oskar Kokoschka; Pablo Picasso

9/27/2010: Bartok

Reading: Morgan Chapter 4; Strunk: Bartok, "Two Articles on the Influence of Folk Music"

Listening: Ant/Naxos: Bartok, *Bluebeard's Castle* (opening); Naxos: Music for *Strings*, *Percussion and Celesta*

Presentations: Bartok's song collecting; Bartok's String Quartet No. 1

9/29/2010: Stravinsky

Reading: Strunk: Stravinsky, *Poetics of Music*

Listening: Naxos: Stravinsky, *The Firebird* and *Petrushka*

Presentations: The Russian Revolution; the Ballets Russes

10/4/2010: Stravinsky, con't

Listening: Ant/Naxos: Stravinsky, *Rite of Spring*

Presentations: Mikhail Fokine and Vaslav Nijinsky; Leon Bakst

10/6/2010: Test 1

10/11/2010: Fall break--no class

10/13/2010: Nationalisms

Reading: Morgan Chapters 5; Strunk: Russolo, *The Art of Noises*

Listening: Naxos: Kodaly, Sonata for Solo Cello, op. 8; Sibelius, *Finlandia*; Ravel, *Rapsodie Espagnole*

Presentations: Carl Nielsen; Ravel, *String Quartet*

10/18/2010: England and America before WWI

Reading: Morgan Chapter 6; Strunk: Lambert, *Music Ho!*; Ives, "Music and Its Future"

Listening: Naxos: Elgar, *Enigma Variations*; Vaughan Williams, *Pastoral Symphony*;

Ant/Naxos: Ives, *General William Booth Enters into Heaven*

Presentations: Vaughan Williams: *Riders to the Sea*; Ives: "Concord" Piano Sonata (No. 2)

10/20/2010: Between the wars

Reading: Morgan Chapters 7 & 8; Strunk: Cocteau, "Cock and Harlequin;" Satie, "Memoirs of an Amnesiac"

Listening: Ant/Naxos: Stravinsky, *Concerto for Piano and Winds*, I; Naxos: Milhaud, *Le Boeuf sur le Toit*; Poulenc, *Gloria*

Presentations: Georges Auric; Germaine Tailleferre

10/25/2010: After the war in Europe

Reading: Morgan Chapter 10, Strunk, Weill, "Shifts in Musical Production"

Listening: Naxos: Presentations: Duke Ellington: *Black and Tan Fantasy*; Weill: *Mahagonny*

10/27/2010: Danger and Politics: Music in Soviet Russia

Reading: Strunk, *Pravda*, "Chaos Instead of Music;" Volkov, *Testimony*; Paul Mitchinson, "The Shostakovich Variations" (<http://paulmitchinson.com/articles/the-shostakovich-variations>) and "Wishful Thinking" (<http://paulmitchinson.com/articles/wishful-thinking>)

Listening: Naxos: Shostakovich, *Lady Macbeth of Mtsensk*, Symphony No. 10

Presentations: Prokofiev, *Alexander Nevsky*; Prokofiev, *War and Peace*

11/1/2010: Other Europeans and England

Reading: Morgan Chapters 11 & 12

Listening: Naxos: Falla, *El Amor brujo*, Walton, *Faade*, Ant/Naxos: Britten, *Peter Grimes*, Interlude IV and Act II, Scene 2, Naxos: Tippett, *A Child of Our Time*, Parts 1 & 5
Presentations: Orff *Schulwerk*; Britten, *The Turn of the Screw*

11/3/2010: No class—instructor at AMS meeting

11/8/2010: The US

Reading: Morgan Chapter 13; Strunk: Partch, “Patterns of Music;” Varese, “The Liberation of Sound”

Listening: Ant/Naxos: Copland, “Hoedown” from *Rodeo*; Naxos: Barber, *Knoxville: Summer of 1915*; Ant/Naxos: Cowell, *Aeolian Harp*; Varese, *Hyperprism*

Presentations: Nadia Boulanger; Ruth Crawford Seeger

11/10/2010: Latin America

Reading: Morgan Chapter 14

Listening: Naxos: Villa-Lobos, *Bachianas brasileiras* No. 5; Ginastera, *5 Canciones populares argentinas*

Presentations: The Aztec Renaissance; Diego Rivera

11/15/2010: Test 2

11/17/2010: Serialism

Reading: Morgan Chapters 15 & 16; Strunk: Boulez, “Tendencies in Recent Music;” Stockhausen, “The Concept of Unity in Electronic Music”

Listening: Naxos: Messiaen, *Quartet for the End of Time*, I, II, and V; Ant/Naxos: Stockhausen, *Kreuzspiel*, I; Naxos: Stravinsky, *Agon*

Presentations: Luciano Berio; George Perle

11/22/2010: Indeterminacy and Innovations

Reading: Morgan Chapters 17 & 18; Strunk: Cage, “Experimental Music;” Xenakis, “Free Stochastic Music”

Listening: Naxos: Cage, *Sonatas for Prepared Piano*, Xenakis, *Erikhthon*, Ant/Naxos: Penderecki, *Threnody for the Victims of Hiroshima*, Ligeti: *Le Grand Macabre*, Act I, Scene I; Carter, String Quartet No.1

Presentations: Toru Takemitsu; Le Corbusier

11/24/2010: No class—Thanksgiving break

11/29/2010: Pluralism

Reading: Morgan Chapter 19; Strunk: Dalhaus, “Music--or Musics?”

Listening: Naxos: Rochberg, *Nach Bach*; Maxwell Davies, *Eight Songs for a Mad King*, I; Reich, *Music for Mallet Instruments, Voices, and Organ*

Presentations: David Del Tredici; Nicholas Slonimsky

12/1/2010: Minimalism & new tonalities

Reading: Morgan Chapter 20; Strunk: Reich, *Writings About Music*

Listening: Naxos: Riley, *In C*; Reich, *Piano Phase*; Adams, *Phrygian Gates*
Presentations: Lou Harrison; Bohlen–Pierce scale

12/6/2010: The external world and electronic music

Reading: Morgan Chapters 21 & 22; Strunk: Connor, *Postmodern Culture*

Listening: Naxos: Crumb, *Vox balaenae*; Adams, *Nixon in China*, Act I, Scene I and Act III;
Rzewski, *The People United Will Never Be Defeated!*; Danger Mouse, *The Grey Album*

Presentations: Michael Daugherty; R. Murray Schafer

12/8/2010: Music Today

Reading: Morgan Chapter 23; Strunk: Rieger, “‘I Recycle Sounds’: Do Women Compose Differently?”

Listening: Naxos: Higdon, *blue cathedral*; Zwilich, *Violin Concerto*; Corigliano, *The Red Violin Concerto*; Saariaho, *6 Japanese Gardens*

Presentations: Joan Tower; Shulamit Ran

12/13/2010: Test 3