



ARIZONA STATE UNIVERSITY

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GENERAL STUDIES PROGRAM COURSE PROPOSAL COVER FORM

Courses submitted to the GSC between 2/1 and 4/30 if approved, will be effective the following Spring.

Courses submitted between 5/1 and 1/31 if approved, will be effective the following Fall.

(SUBMISSION VIA ADOBE.PDF FILES IS PREFERRED)

DATE 02/06/09

1. ACADEMIC UNIT: School of Music
2. COURSE PROPOSED: Music 440 Music Since 1900 3
(prefix) (number) (title) (semester hours)
3. CONTACT PERSON: Name: Sabine Feisst Phone: 480 965 3114
Mail Code: 0405 E-Mail: Sabine.Feisst@asu.edu

4. ELIGIBILITY: New courses must be approved by the Tempe Campus Curriculum Subcommittee and must have a regular course number. For the rules governing approval of omnibus courses, contact the General Studies Program Office at 965-0739.

5. AREA(S) PROPOSED COURSE WILL SERVE. A single course may be proposed for more than one core or awareness area. A course may satisfy a core area requirement and more than one awareness area requirements concurrently, but may not satisfy requirements in two core areas simultaneously, even if approved for those areas. With departmental consent, an approved General Studies course may be counted toward both the General Studies requirement and the major program of study. (Please submit one designation per proposal)

Core Areas

Awareness Areas

- Literacy and Critical Inquiry-L
Mathematical Studies-MA
Humanities, Fine Arts and Design-HU
Social and Behavioral Sciences-SB
Natural Sciences-SQ SG

- Global Awareness-G
Historical Awareness-H
Cultural Diversity in the United States-C

6. DOCUMENTATION REQUIRED.
(1) Course Description
(2) Course Syllabus
(3) Criteria Checklist for the area
(4) Table of Contents from the textbook used, if available

7. In the space provided below (or on a separate sheet), please also provide a description of how the course meets the specific criteria in the area for which the course is being proposed.

CROSS-LISTED COURSES: [X] No [] Yes; Please identify courses:

Is this amultisection course?: [] No [X] Yes; Is it governed by a common syllabus? Yes

Jeffrey E. Bush, Assoc. Director
Chair/Director (Print or Type)

[Signature]
Chair/Director (Signature)



Date: _____

MHL 440 Music Since 1900

Course Description according to Course Catalog:

Examines stylistic trends, major composers and their works, and cultural contexts in music since 1900.

Arizona State University Criteria Checklist for

HUMANITIES, FINE ARTS AND DESIGN [HU]

Rationale and Objectives

The humanities disciplines are concerned with questions of human existence and meaning, the nature of thinking and knowing, with moral and aesthetic experience. The humanities develop values of all kinds by making the human mind more supple, critical, and expansive. They are concerned with the study of the textual and artistic traditions of diverse cultures, including traditions in literature, philosophy, religion, ethics, history, and aesthetics. In sum, these disciplines explore the range of human thought and its application to the past and present human environment. They deepen awareness of the diversity of the human heritage and its traditions and histories and they may also promote the application of this knowledge to contemporary societies.

The study of the arts and design, like the humanities, deepens the student's awareness of the diversity of human societies and cultures. The fine arts have as their primary purpose the creation and study of objects, installations, performances and other means of expressing or conveying aesthetic concepts and ideas. Design study concerns itself with material objects, images and spaces, their historical development, and their significance in society and culture. Disciplines in the fine arts and design employ modes of thought and communication that are often nonverbal, which means that courses in these areas tend to focus on objects, images, and structures and/or on the practical techniques and historical development of artistic and design traditions. The past and present accomplishments of artists and designers help form the student's ability to perceive aesthetic qualities of art work and design.

The Humanities, Fine Arts and Design are an important part of the General Studies Program, for they provide an opportunity for students to study intellectual and imaginative traditions and to observe and/or learn the production of art work and design. The knowledge acquired in courses fulfilling the Humanities, Fine Arts and Design requirement may encourage students to investigate their own personal philosophies or beliefs and to understand better their own social experience. In sum, the Humanities, Fine Arts and Design core area enables students to broaden and deepen their consideration of the variety of human experience.

Revised October 2008

Proposer: Please complete the following section and attach appropriate documentation.

ASU - [HU] CRITERIA			
HUMANITIES, FINE ARTS AND DESIGN [HU] courses must meet <i>either</i> 1, 2, or 3 <i>and</i> at least one of the criteria under 4 in such a way as to make the satisfaction of these criteria A CENTRAL AND SUBSTANTIAL PORTION of the course content.			
YES	NO		Identify Documentation Submitted
<input checked="" type="checkbox"/>	<input type="checkbox"/>	1. Emphasize the study of values, of the development of philosophies, religions, ethics or belief systems, and/or aesthetic experience.	
<input checked="" type="checkbox"/>	<input type="checkbox"/>	2. Concerns the comprehension and interpretation/analysis of written, aural, or visual texts, and/or the historical development of textual traditions.	
<input checked="" type="checkbox"/>	<input type="checkbox"/>	3. Concerns the comprehension and interpretation/analysis of material objects, images and spaces, and/or their historical development.	
<input checked="" type="checkbox"/>	<input type="checkbox"/>	4. In addition, to qualify for the Humanities, Fine Arts and Design designation a course must meet one or more of the following requirements:	
<input type="checkbox"/>	<input type="checkbox"/>	a. Concerns the development of human thought, including emphasis on the analysis of philosophical and/or religious systems of thought.	
<input type="checkbox"/>	<input type="checkbox"/>	b. Concerns aesthetic systems and values, literary and visual arts.	
<input checked="" type="checkbox"/>	<input type="checkbox"/>	c. Emphasizes aesthetic experience in the visual and performing arts, including music, dance, theater, and in the applied arts, including architecture and design.	
<input type="checkbox"/>	<input type="checkbox"/>	d. Deepen awareness of the analysis of literature and the development of literary traditions.	
		<p style="text-align: center;">THE FOLLOWING ARE NOT ACCEPTABLE:</p> <ul style="list-style-type: none"> • Courses devoted primarily to developing a skill in the creative or performing arts, including courses that are primarily studio classes in the Herberger College of the Arts and in the College of Design. • Courses devoted primarily to developing skill in the use of a language - <u>However, language courses that emphasize cultural study and the study of literature can be allowed.</u> • Courses which emphasize the acquisition of quantitative or experimental methods. • Courses devoted primarily to teaching skills. 	

Course Prefix	Number	Title	Designation
MHL	440	Music Since 1900	

Explain in detail which student activities correspond to the specific designation criteria. Please use the following organizer to explain how the criteria are being met.

Criteria (from checksheet)	How course meets spirit (contextualize specific examples in next column)	Please provide detailed evidence of how course meets criteria (i.e., where in syllabus)
1 Philosophies, religions, ethics, etc.	Judaism is discussed in connection w/Mahler & Schoenberg; Transcendentalism in connection with Charles Ives; Paganism is discussed in connection with Stravinsky and his work The Rite of Spring; Catholicism is discussed in connection with Messiaen's & Stockhausen's music; Zen Buddhism is discussed in connection with John Cage and Giacinto Scelsi	
2 Comprehension, interpretation, analysis of texts & historical developments	students have to analyze & interpret texts by composers and their commentators and musical scores throughout the whole semester, the course traces stylistic and historical developments of Western music	
3 Comprehension, interpretation, analysis of objects, images, spaces & 4 Analysis of aesthetic systems values & analysis of literature	musical works are compared to parallel artistic expressions in the visual arts and architecture musical works are compared to literary movements, styles as composers such as Mahler, Ives, Debussy, Schoenberg, Cage etc. set Asian, transcendentalist, symbolist, expressionist, dadaist poetry to music	Debussy/Ravel compared to Impressionism and symbolism; Satie compared to Dadaism & Cubism; Stravinsky's collaboration with Picasso is addressed; Schoenberg's association with the Blue Rider, Kandinsky, Kokoschka, Schiele, Loos; Xenakis's collaboration with Le Corbusier; Varèse & Futurism; Cage's association with Marcel Duchamp & Cage & Feldman's interactions with the New York School painters Rauschenberg, Guston, etc. Reich's, Glass's interactions with minimalist painters

<p>4c Emphasizes the aesthetic experience</p>	<p>the course involves much listening and screening; the course encourages creative responses to the materials discussed in class</p>	<p>please see all the items listed for each week from week 1-15, the audio examples are available through streaming audio; in addition all CDs and DVDs are placed on reserve; as to creative responses = performances see p. 5 on my syllabus</p>
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Syllabus for Music Since 1900

MHL 440/598 -- Music W 130

TTH 10:30-11:45 a.m.

Fall 2008

Instructor: Dr. S. Feisst

Welcome to the course! You may contact me about appointments, assignments, extra help, any problems that may arise, or questions about music in any of the following ways:

- I. My office is at E 517, my office phone # is 965- 3114; my home phone # is (480) 966 0530. My office hours are TTH 8:00-9:00 a.m., & TH 7:30-8:30 p.m. and by appointment. You may contact me during my office hours and at home. You may phone me there between 9:00 a.m. and 11:00 p.m. any day, including weekends.
- II. My e-mail addresses are Sabine.Feisst@gmail.com & Sabine.Feisst@asu.edu. I check both e-mail and voice-mail several times a day.

Teaching Tools

The School of Music does no longer allow me to copy handouts for you. I will use the online program Blackboard and you are required to print out the handouts and bring them to class. I may also post additional reading assignments as well as audio and film clips. [FYI: I can monitor your access of Blackboard through the control panel and will take this data into account when I calculate your class participation grade.]

Reading Assignments:

The required texts for this course are as follows:

1. Alex Ross, *The Rest Is Noise. Listening to the Twentieth Century* (New York: Farrar, Straus & Giroux, 1991)
2. William Duckworth, *20/20: 20 New Sounds of the 20th Century* (includes Audio CD), (New York: Schirmer Books 1999)
3. Additional texts posted on Blackboard.

Much of the material we will cover in class is in addition to the reading; I am not marching in lockstep with Ross & Duckworth. This way, we can cover more materials in the little time we have available for a huge repertoire of music.

I have also placed on reserve the following books which will be good sources for papers:

General Sources:

- Elliott Antokoletz, *Twentieth-Century Music* (Englewood Cliffs, NJ: Prentice Hall, 1992) ML197. A63 1992
- Michael Broyles, *Mavericks and Other Traditions in American Music* (New Haven: Yale UP, 2004) ML390 .B862 2004
- David Cope, *New Directions in Music* (Prospect Heights, IL: Waveland Press, 2001) ML197. C757 2001
- Christoph Cox and Daniel Warner (eds.), *Audio Culture: Readings in Modern Music* ML197 .A85 2004
- William Duckworth, *20/20: 20 New Sounds of the 20th Century* (includes Audio CD), (New York: Schirmer Books 1999) ML197. D84 1999
- Kyle Gann, *American Music in the Twentieth-Century* (New York: Schirmer, 1997) ML200.5 G36 1997
- Peter Garland, *Americas: Essays on American Music and Culture, 1973-80* (Santa Fe: Soundings Press 1982) ML198.5 .G37 1982
- H. Wiley Hitchcock, *Music in the United States. A Historical Introduction*, 4th ed. (Englewood Cliffs, NJ: Prentice Hall, 2000) ML200 .H58 1988

- Stefan Kostka, *Materials and Techniques of Twentieth-Century Music*, 2nd ed. (Upper Saddle River, NJ: Prentice Hall, 1999) MT40 .K8 1999
- Michael Nyman, *Experimental Music. Cage and Beyond*, 2nd ed. (Cambridge: Cambridge UP, 1999) ML197 .N85 1999
- Alex Ross, *The Rest Is Noise. Listening to the Twentieth Century* (New York: Farrar, Straus & Giroux, 1991) ML197 .R76 2007
- Eric Salzman, *Twentieth-Century Music*, 4th ed. (Upper Saddle River, NJ: Prentice Hall, 2002) ML197 .S17 2002

Specialized Books and Articles:

- Anderson** Roselee Goldberg, *Laurie Anderson* (New York: Harry Abrams, 2000) NX512 .A54 G65 2000
MUSIC
- Bartók** David Cooper, *Bartók: Concerto for Orchestra* (Cambridge: Cambridge UP, 1996) ML410 .B26 C66 1996
Peter Laki (ed.), *Bartók and His World* (Princeton: U. of Princeton Press, 1995) ML410 .B26 B272 1995
Halsey Stevens, *The Life and Music of Béla Bartók*, (Oxford: Oxford UP, 1953, Rev. ed. 1964) ML410 .B26 S8 1967
- Berg** Douglas Jarman, *Alban Berg: Wozzeck* (Cambridge: Cambridge UP 1989) ML410 .B47 J3 1989
Anthony Pople, *Berg: Violin Concerto* (Cambridge: Cambridge UP, 1991) ML410 .B47 P6 1991
- Cage** James Pritchett, *The Music of John Cage* (Cambridge: Cambridge UP, 1993) ML410 .C24 P7 1993
David Revill, *The Roaring Silence. John Cage: A Life* (New York: Arcade Publishing, 1992) ML410 .C24 R5 1992b
- Crawford** Joseph N. Straus, *The Music of Ruth Crawford Seeger* (Cambridge: Cambridge UP, 1995) ML410 .S44446 S77 1995
Judith Tick, *Ruth Crawford Seeger. A Composer's Search for American Music* (New York: Oxford UP, 1997) ML410 .S4446 T5 1997
- Debussy** Edward Lockspeiser, *Debussy: His Life and Mind*, 2 Volumes (New York: Macmillan, 1978) ML410 .D28 L85 v.1, v.2
Roger Nichols/Richard Langham Smith, *Claude Debussy: Pelléas et Mélisande* (Cambridge: Cambridge UP, 1989) ML410 .D28 N48 1989
Simon Trezise, *Debussy: La Mer* (Cambridge: Cambridge UP, 1994) ML410 .D28 T7 1994
- Electronic M.** Joel Chadabe, *Electronic Sound. The Past and Promise of Electronic Music* (Upper Saddle River, NJ: Prentice Hall, 1997) ML1380 .C43 1997
- Gershwin** David Schiff, *Gershwin: Rhapsody in Blue* (Cambridge: Cambridge UP, 1997) ML410 .G288 S27 1997
- Ives** H. Wiley Hitchcock, *Ives* (London: Oxford UP, 1977) ML410 .I94 H58
Henry and Sydney Cowell, *Charles Ives and His Music* (New York: Oxford UP, 1969) ML410 .I94 C6 1969
Geoffrey Block, *Ives: Concord Sonata: Piano Sonata No. 2* (Cambridge: Cambridge UP, 1996) ML410 .I94 B56 1996
- Mahler** Stephen Hefling, *Mahler: Das Lied von der Erde* (Cambridge: Cambridge UP, 2000) MT121 .M34 H44 2000
- Messiaen** Rober Sherlaw Johnson, *Messiaen* (Berkeley: U. of California UP, 1989) ML410 .M595 J6 1989
Anthony Pople, *Messiaen: Quatuor pour la fin du temps* (Cambridge: Cambridge UP, 1998) ML410 .M595 P58 1998
- Minimalism** K. Robert Schwarz, *Minimalists* (London: Phaidon, 1996) ML390 .S398x 1996
Keith Potter, *Four Musical Minimalists: La Monte Young, Terry Riley, Steve Reich, Philip Glass* (Cambridge: Cambridge UP, 2000) ML390 .P759 2000
Ingo Ahmels, *Hans Otte: Klang der Klänge (Sound of Sounds)*, trans. Steven Stanley (Mainz: Schott Musik International, 2006) ML410 .0864 A74 2006
- Monk** Deborah Jowitt (ed.), *Meredith Monk* (Baltimore: Johns Hopkins UP, 1997) ML410 .M72 M47 1997
- Multimedia** Richard Kostelanetz, *The Theatre of Mixed Means* (New York: Dial, 1968) PN3203 K6 (Hayden & West)

- Satie Stephen Whiting, *Satie the Bohemian. From Cabaret to Concert Hall* (New York: Oxford UP, 1999) ML410 .S196 W55 1999
- Schoenberg Walter Frisch, *Schoenberg and His World* (Princeton: Princeton UP, 1999) ML410 .S283 S36 1999
 Ethan Haimo, *Schoenberg's Serial Odyssey: The Evolution of His Twelve-Tone Method, 1914-1928* (New York: Oxford UP, 1992) ML410 .S283 H33 1989
 Charles Rosen, *Arnold Schoenberg* (Chicago: U. of Chicago Press, 1996) ML410 .S283 R65 1996
 Jonathan Dunsby, *Schoenberg: Pierrot lunaire* (Cambridge: Cambridge UP, 1992) ML410 .S283 D83 1992
- Shostakovich Laurel Fay, *Shostakovich. A Life* (New York: Oxford U. Press, 1999) ML410 .S53 F39 2000
- Stravinsky Richard Taruskin, *Stravinsky and the Russian Traditions, 2 Vol.* (Berkeley: U. of California Press, 1996) ML410 .S932 T38 1996b v.1 & v.2
 Paul Griffiths, *Igor Stravinsky: The Rake's Progress* (Cambridge: Cambridge UP, 1982) ML410 .S932 G74 1982
 Peter Hill, *Stravinsky: The Rite of Spring* (Cambridge: Cambridge UP, 2000) ML410 .S932 H55 2000
- Varèse Felix Meyer and Heidi Zimmermann, *Edgard Varèse: Composer, Sound Sculptor, Visionary* (Woodbridge, UK: Boydell Press, 2006) ML410.V27 E325 2006

Primary Sources -- Composers' Texts, Essays, Letters:

- Milton Babbitt, *Words about Music*, ed. S. Dembski and J. N. Strauss (Madison: U. of Wisconsin Press, 1987) ML60 .B125 1987
- Béla Bartók, *Essays*, ed. Benjamin Suchoff (London: Faber & Faber, 1976) ML410 .B26 A24 1993
- Alban Berg, *Letters to His Wife*, trans. Bernard Grun (New York: St. Martin's Press, 1978) ML410 .B47 A473
- *The Berg-Schoenberg Correspondence* (New York: W. W. Norton, 1986) ML410 .B47 A4 1987
- Pierre Boulez, *Notes of an Apprenticeship*, trans. H. Weinstock (New York: A. Knopf, 1968) ML60 .B796 R43
- John Cage, *Silence: Lectures and Writings* (Middletown, CT: Wesleyan UP, 1973) ML60 .C13 S5 1973
- Elliott Carter, *The Writings of Elliott Carter*, ed. E. and K. Stone (Bloomington: U. of Indiana Press, 1977) ML60 .C22
- Henry Cowell, *New Musical Resources* (Something Else Press, 1969) ML3800 .C78 1969
- Henry Cowell (ed.), *American Composers on American Music. A Symposium* (Stanford, CA: Stanford UP, 1933) ML200.5 C87 A5 1962
- Claude Debussy, *Debussy on Music. The Critical Writings of the Great French Composer Claude Debussy*, ed. François Lesure, trans. Richard Langham Smith (New York: Knopf, 1977) ML410 .D28 A333
- Morton Feldman, *Morton Feldman Says: Selected Interviews and Lectures 1964-1987*, edited by Chris Villars (London: Hyphen, 2006) ML410.F43 M6 2006
- Paul Hindemith, *The Craft of Musical Composition* (London: Schott, 1968) MT40 .H5 U64 1968 v.1 & v.2
- Charles Ives, *Essays Before a Sonata, The Majority, and Other Writings* (New York: W. W. Norton, 1970) PS3517 .V3 E7 1970
- Richard Kostelanetz and Joseph Darby (ed.), *Classic Essays on Twentieth-Century Music. A Continuing Symposium* (New York: Schirmer Books, 1996) ML55 .C6 1996
- Olivier Messiaen, *The Technique of My Musical Language* (Paris: A. Leduc, 1957) MT6 .M4482 1956 v.1 & 2
- Pauline Oliveros, *Software for People: Collected Writings 1963-1980* (Baltimore: Smith, 1984) ML60 .O44
- MUSIC
- Harry Partch, *Genesis of a Music, 2nd ed.* (New York: Da Capo, 1974) ML1400 .P3 1974
- Steve Reich, *Writings about Music* (New York: New York UP, 1974) ML60 .R35
- Steve Reich, *Writings on Music, 1965-2000* (New York: Oxford UP, 2002) ML60 .R352 2002
- George Rochberg, "Reflections on the Renewal of Music," *Current Musicology* 13 (1972), p. 75 Not on reserve
- George Rochberg, *The Aesthetics of Survival. A Composer's View of Twentieth-Century Music*, ed. William Bolcom (Ann Arbor: U. of Michigan Press, 1984) ML60 .R62 1984
- Ornella Volta, *Satie Seen Through His Letters* (London & New York: Marion Boyars, 1989) ML410 .S196 A4 1989
- Arnold Schoenberg, *Style and Idea*, ed. Leonard Stein (Berkeley: U. of California Press, 1984) ML60 .S374 1975x
- Arnold Schoenberg, *Letters*, ed. Erwin Stein, trans. Eithne Wilkins & Ernst Kaiser (London: Faber & Faber, 1967) ML410 .S283 A42 1965
- Elliott Schwartz and Barney Childs (ed.), *Contemporary Composers on Contemporary Music* (New York: Da Capo Press, 1978) ML197 .S33 1978

- Karlheinz Stockhausen, *Stockhausen on Music: Lectures and Interviews* ed. Robin Maconie (London: Marion Boyars, 1989) ML410 .S858 A5 1989
- Igor Stravinsky, *Poetics of Music: in the Form of Six Lessons* (New York: A. Knopf, 1960) ML410 .S932 A13 1970
- Igor Stravinsky, *An Autobiography* (New York: W. W. Norton, 1962) ML410 .S932 A22 1990
- Igor Stravinsky, *Selected Correspondence*. 3 vols. ed. Robert Craft (London: Faber & Faber, 1985) ML410 .S932 A395 1982 v.1, v.2 & v.3
- Iannis Xenakis, *Formalized Music: Thought and Mathematics in Composition* (New York: Pendragon, 1990) ML3800 .X4 1992
- La Monte Young and Marian Zazeela, *Selected Writings* (Munich: H. Friedrich, 1969) ML410.Y74 A3

Interviews with Composers:

- William Duckworth, *Talking Music. Conversations with John Cage, Philip Glass, Laurie Anderson and Five Generations of American Experimental Composers* (New York: Schirmer Books, 1995) ML390 .D79 1995
- Richard Duffalo, *Trackings. Composers Speak With Richard Duffalo* (New York: Oxford UP, 1989) ML390 .D815 1989
- Cole Gagne/Tracy Caras, *Soundpieces. Interviews with American Composers* (Metuchen, NJ: Scarecrow Press, 1982) ML390 .S668
- Cole Gagne, *Soundpieces 2. Interviews With American Composers* (Metuchen, NJ: Scarecrow Press, 1993) ML390 .S6682
- Claude Samuel, *Olivier Messiaen. Music and Color. Conversations*, trans. B. Thomas Glasow (Portland: Amadeus Press, 1994) ML410 .M595 A3 1994 MUSIC
- Geoff Smith and Nicola Walker Smith, *New Voices. American Composers Talk about Their Music* (Portland: Amadeus Press, 1995) ML390 .S635 A5x 1995
- Mya Tannenbaum, *Conversations with Stockhausen* (Oxford: Oxford UP, 1987) ML410 .S858 A5 1987
- Edward Strickland, *American Composers. Dialogues on Contemporary Music* (Bloomington: Indiana UP, 1991) ML390 .S942 1991

Interesting 20th Century Women Composers to be explored:

Maryann Amacher	Laurie Anderson	Cathy Berberian	Johanna Beyer
Rebecca Clark	Ruth Crawford	Diamanda Galas	Sophia Gubaidulina
Joan La Barbara	Joëlle Léandre	Annea Lockwood	Ursula Mamlok
Meredith Monk	Pauline Oliveros	Kaija Saarijaho	Laurie Spiegel
Joan Tower	Galina Ustvolskaja	Julia Wolfe	Ellen Taffe Zwillich

Tolerance

The topics and materials covered in this course include works by LGBT composers and various materials definitely qualifying as PG-13.

Listening

Another principal obligation in this course is listening. The recordings and scores listed on the following pages have been placed on reserve for this course at the Music Library, Room W302, Music Building and are also available through streaming audio. I urge you to keep up with the assignments. The examination and two tests will include listening questions (listening counts 30% in the exam). There is nothing insignificant on this list, and it should be a pleasure to listen to these great 20th-century works.

Attendance, Paper Assignments, Class Presentations, Examinations, Grading

Class Attendance

I expect attendance at all class meetings. If you must miss a class, PLEASE NOTIFY ME WHY by e-mail on the same day; in case of illness you need to provide a certificate from your doctor. You must not miss more than TWO classes throughout the semester. THREE absences will lower your grade by one grade (B), FOUR by two grades (C), FIVE by three grades (D), etc. Thus, even if you do very well in the

exams, and papers you will fail this course with SEVEN absences. Please don't be late to class or leave class early, because this will affect your grade as well.

Attendance List

I will pass around an attendance list at the beginning of every class meeting. It will be your responsibility to sign and print your name otherwise your class attendance record will be negatively affected.

Papers and Class Presentations:

There is one paper assignment. The paper can focus on a single composition as seen within various contexts (historical, cultural, biographical, reception) or on a concept. Be prepared to give a class presentation based on the research paper topic or not (presentations should not be longer than 15 minutes). The paper must comprise a narrative of five-pages (for undergraduates) or seven-pages (for graduates), a cover page, an abstract page and a bibliography page. Shorter papers will get lower grades. The chosen paper topics need to get my approval. Papers featuring topics chosen without my approval will receive a lower grade. See guidelines for analysis and papers). **Please make sure you read and understand the problems and consequences of plagiarism as explained in the Guidelines for Analysis and Papers! Plagiarized papers will receive a grade of XE (due to academic dishonesty).** You will have to submit a paper copy of your paper (use of recycled paper is recommended). You will also have to submit the paper electronically through SafeAssign on Blackboard (SafeAssign involves a program to discover a large variety of plagiarism and also compares all electronically submitted student papers with each other. The paper and presentation can deal with selected aspects of a 20th century composer's work, aesthetic or philosophy, a small group of works of a 20th century composer or a compositional technique of the 20th century. You CANNOT write a paper on the biography of a composer. Whatever paper topic you choose, you will need my approval. The draft of the paper is due on 25 September, and the final version of the paper is due on 25 November. Please sign up for the presentation in class by 2 September. Make sure you turn in your paper on time. If you miss the deadline your grade will be lowered by one grade.

Performances

Performances of 20th-century works or work excerpts, the presentation of small compositions as creative responses to topics discussed in class are very welcome and will be credited. The performance activities may be carried out individually or collaboratively.

Examinations

There will be one exam (including a listening test) on 6 November and two Listening Tests on 2 October and 4 December. Plan to be present at each test/exam. Make-up tests/exams if permitted are always more difficult. Review sheets will be handed out two weeks before the examination.

Journal

After 6 November you will have to keep a Journal documenting your responses to 6 selected works and texts from the reading assignments covering the topics discussed during the time period after the exam. The Journal comprising 3 double-spaced pages replaces the final exam. It is due on 9 December.

Grading

1. Exam on 11/06	20 points
2. Listening Tests (10/02 & 12/04)	10 points
4. Journal (Due: 12/09)	10 points
3. Draft & Final Version of Paper (Due: 9/25 & 11/25)	40 points
4. Class presentation	10 points
5. Attendance, Punctuality, Participation	10 points
	= 100 points

Grades will be assigned according to the following scale:

A +	A	A-	B +	B	B -	C +	C	D	E
98-100	95-97	92-94	89-91	84-87	79-83	74-78	69-73	60-68	0-59

A = Excellent, superior work; B = Good work; C = Average work; D = Below average work;
E = Failing grade [An X added to an E indicates academic dishonesty]

Important Deadlines

August 25, 2008 Classes begin
August 29, 2008 Add/Drop Deadline – in person
August 31, 2008 Add/Drop Deadline – online
September 15, 2008 Herberger College Extended Add Period Ends
October 31, 2008 Course Withdrawal Deadline – in person
November 2, 2008 Course Withdrawal Deadline – online
November 3-23, 2008 Spring 2008 registration/Enrollment Appointments Begin
December 9, 2008 Complete Withdrawal Deadline/Last day of classes

Disability Accommodation Statement

If you require special assistance due to disability, please let me know at the beginning of the class so that I can accommodate your special needs.

1st week: Tues 26 Aug

Introduction to 20th Century Music – Materials, Methods, Survey

Read:

-- Duckworth, 20/20, "Twenty Questions about New Music, XV-XXIV"
-- Susan McClary, "Different Drummers: Theorising Music by Women Composers," in: *Music and Feminisms*, ed. Sally McArthur and Cate Poyton (Sydney: Australian Music Centre, 1999), 79-86 see Blackboard

1st/2nd weeks: Thurs 28 August & Tues 2 Sept

Extensions of Tonality I – Gustav Mahler (1860-1911) & Charles Ives (1874-1954)

Read:

-- Alex Ross, *The Rest Is Noise*, pp. 3-32
-- Duckworth, 20/20, Chapter 5: "Charles Ives: The Concord Sonata," 36-44

Listen to:

Gustav Mahler:

Das Lied von der Erde (The Song of the Earth). Listen to mvts 1, 3 & 6 of the song cycle-symphony (if possible to the whole work) CD 1241 & Score: M1613 .M212 L45 1988

Charles Ives:

1) Symphony No. 4 (1909-16). Listen at least to mvt 2 CD 1311 & Score: M1001 .I66 no. 4

- 2) Piano Sonata No. 2, "Concord, Mass." (1911-15). Listen at least to mvt 2: "Hawthorne" & mvt 3: "The Alcotts" CD 143 & Score: M23 .I92x no.2 1968
 3) *The Unanswered Question* for chamber ensemble (1906) CD 1312 & M1045 .I95 U53x 1985p

Optional: Watch:

- Mahler (D: Ken Russell) PN 1997 M2556 1998 DVD
 -- Ives: *A Good Dissonance Like a Man* (D: Theodor Timreck) ML410 .I94 G6x 1976 VIDEO

2rd/3th week: Thurs 4 Sep & Tues 9 Sept

Extensions of Tonality II – Claude Debussy (1862-1918), Maurice Ravel (1875-1937), Erik Satie (1866-1925)

Read:

- Ross, *The Rest Is Noise*, pp. 33-73
 -- Duckworth, 20/20, Chapter 1: "Claude Debussy: *Prelude to the Afternoon of a Faun* (1894), 1-10 & Chapter 7: "Maurice Ravel: *Bolero* (1928), 54-61

Listen to:

Claude Debussy:

- 1) *Prélude à l'après-midi d'un faune* for orchestra (Prelude to the Afternoon of a Faun after a poem by Stéphane Mallarmé, 1894) CD 4969 v.4 & Score: M1002 .D28 P7 1932
 2) *La Mer* (The Sea, 1905) for orch, Listen to mvt 1 CD8112 & Score: M1002 .D28 M4x 1970b
 3) *Préludes* for piano (1909-10 & 1912-13): Listen to "Les sons et les parfums tournent dans l'air du soir" (Sounds and scents turn in the evening air, after a poem by Charles Baudelaire) CD 2930 & Score: M25 .D4 P74x no.1 1986

Maurice Ravel:

- 1) *Daphnis et Chloé*, Suite No. 2 (Daphnis and Chloé, 1912). Listen to "Day Break" CD 2630 & Score: M1003 .R245 D32
 2) *Gaspard de la Nuit* for piano (Gaspard of the Night, 1908). Listen to "Ondine" CD 2949 & Score: M24 .R3 G3

Erik Satie:

- Gymnopédies* for piano (1888) CD 2196 & Score: M22 . S25 S2 1989

3rd/4th week: Thurs 11 Sept & Tues 16 Sept

Extensions of Tonality III – Igor Stravinsky (1882-1971) & Béla Bartók (1881-1945)

Read:

- Ross, *The Rest Is Noise*, pp. 74-119
 -- Duckworth, 20/20, Chapter 3: "Igor Stravinsky: *The Rite of Spring*," 20-27

Listen to:

Igor Stravinsky:

- 1) *Pétrouchka* (1911), ballet, Listen to tableau 1 CD 3082 & Score: M1520 .S9 P4x 1965
 2) *Le sacre du printemps*, ballet (The Rite of Spring, 1913). Listen to all of it. CD 319 & Score: M1520 S9 V44x 1970c

Béla Bartók:

1) *Music for Strings, Percussion, & Celesta* (1936) Listen to mvts 2 & 3 CD 1182 & Score: M1105 .B264 M92 1937

4th/5th week: Thurs 18 Sept & Tues 23 Sept

Neo-Classicism – Igor Stravinsky, Sergei Prokofiev (1891-1953), Dmitry Shostakovich (1906-75) Paul Hindemith (1895-1963), Aaron Copland (1900-90)

Read:

- Ross, *The Rest Is Noise*, pp. 215-259 and pp. 260-304
- Duckworth, *20/20*, Chapter 9: "Aaron Copland: *Appalachian Spring*," 71-80

Listen to:

Igor Stravinsky:

- 1) Octet for wind instruments (1923) CD 5131 & Score: M857 .S9 O3 1952
- 2) "Symphony of Psalms" for orchestra and chorus (1930, rev. 1948) CD 3685 & Score: M2020 .S882 S95 1948

Sergei Prokofiev:

Symphony No. 1 in D "Classical Symphony," op. 25 (1916-17). Listen to mvt 1. CD 2627 & Score: M1001 .P96 op. 25 C54

Dmitry Shostakovich:

String Quartet No. 8 (1960). Listen to the 1st mvt CD 1873 & Score: M452 .S556 S5 v.2

Paul Hindemith:

- 1) "Mathis der Maler"-Symphonie. Listen to mvt 1. CD 1313 & Score: M1001 .H66 M3
- 2) Optional: "Nobilissima Visione" (ballet suite) for orchestra (1939) CD 6310 & Score: M1003 .H65 N6
- 3) Optional: Symphonic Metamorphosis on Themes of Carl Maria von Weber for orchestra (1943) CD 1313 & Score: M1045 .H55 S9 1984

Aaron Copland:

"Appalachian Spring" (ballet) for orchestra (1942-3) CD 2304 & Score: M1045 .C77 A7

5th week: Thurs 25 Sept (Draft of Papers due)

Intersections between Classical Music and Jazz: From Scott Joplin (1868-1917) Through Gunther Schuller (* 1925)

Read:

- Ross, *The Rest Is Noise* pp. 120-156
- Duckworth, *20/20*, Chapter 2: "Scott Joplin: *Maple Leaf Rag*," 11-19 & Chapter 6: "George Gershwin: *Rhapsody in Blue*," 45-53
- Optional: Kyle Gann, "Interfaces with Rock and Jazz," from *American Music in the Twentieth Century*, pp. 291-324

Listen to:

Scott Joplin

Maple Leaf Rag CD3494 Score SHEET MUSIC 1899 B-6

George Gershwin

Rhapsody in Blue (1924) for piano & orchestra CD 2989 & Score: M1010 .G38 R43 1942

6th week: Tues 30 Sept & Thurs 2 Oct: I will be in Leipzig

You will view films and take a listening test.

- a) *Olivier Messiaen: La Liturgie de Cristal* ML410.M595 L58 2007 DVD
- b) *Sorceress of the New Piano* ML417 .T16 2008 DVD

7th week: Tues 7 Oct & Thurs 9 Oct

Abandoning Tonality/ Atonality & Expressionism: – Arnold Schoenberg (1874-1951), Alban Berg (1885-1935), & Anton Webern (1883-1945)

Read:

- Ross, *The Rest Is Noise*, pp. 178-212
- Duckworth, *20/20*, Chapter 4: "Arnold Schoenberg: *Pierrot lunaire*," 28-35

Listen to:

Arnold Schoenberg:

- 1) Second String Quartet in f# minor, op. 10 with soprano (1907-8). Listen to mvts 2 & 4 CD 1484 & Score: M452 .S36 op. 10 S7
- 2) Five Orchestral Pieces, op. 16 (1909) CD 4333 & Score: M1045 .S363 op.16 1952
- 3) *Pierrot Lunaire*, op. 21 (1912) for Sprechstimme & chamber ensemble, on poems by Albert Giraud translated by Otto Erich Hartleben. Listen to "Der kranke Mond" (The Sick Moon), "Der Mondfleck" & "O alter Duft aus Märchenzeit" (O Scent of Fabled Yesteryear) CD 1482 & Score: M1625 .S26 P5x 1990P

Alban Berg:

- 1) Piano Sonata, op. 1 (1908) CD 2948 & Score: M23 .B479 op. 1 O6
- 2) Optional: *Wozzeck* (1925), opera based on a play by Georg Büchner. Listen to Act III. CD 2194 & Score: M1500 .B48 W62 1955

Anton Webern:

- Five Orchestral Pieces, op. 10 (1911-13) CD 3905 & Score: M1045 .W29 op. 10 F8

8th week: Tues 14 Oct & Thurs 16 Oct

Dodecaphony and Integral Serialism – Schoenberg, Berg, Webern, Olivier Messiaen (1908-92), Pierre Boulez (* 1925), Karlheinz Stockhausen (1928-2007) & Milton Babbitt (* 1916)

Read:

- Ross, *The Rest Is Noise*, pp. 343-354
- Duckworth, *20/20*, Chapter 8: "Olivier Messiaen: *Quartet for the End of Time*," 62-70

Listen to:

Arnold Schoenberg

- 1) Suite for piano, op. 25 (1921). Listen to the 1st 2 mvts CD 518 & Score: M24 .S362 op. 25 S9
- 2) String Trio, op. 45 (1946) CD 3684 & Score: M351 .S355 op. 45 S7
- 3) Optional: Fourth String Quartet (1936) CD 1484 & Score: M452 .S36 op. 37

Alban Berg

- 1) Violin Concerto (1935). Listen to the first mvt CD 1540 & Score: M1012 .B47x 1996
- 2) Optional: *Lyric Suite* (1926) CD 7887 & Score: M452 .B485 L9

Anton Webern

Piano Variations (1936) CD 2987 & Score: M27 .W37 op. 27 V3

Olivier Messiaen:

- 1) Third Etude from *Quatre Etudes de rythme*, "Mode de valeurs et d'intensités" (Mode of Values and Intensities, 1949) for pn CD6009 v.3 & Score: M25 .M44 E85x
- 2) *Quatuor pour la fin du temps* (Quartet for the End of Time, 1940) for cl, vn, cello & pn (a lengthy but great piece!) CD 2590 & Score: M422 .M48 Q3P

Pierre Boulez

Le Marteau sans maître (The hammer without a master, 1954) for voice & chamber ensemble (required if recording is available) CD152 & Score: M1613.3 .B77 M3

Optional:

Karlheinz Stockhausen

Kontra-Punkte for chamber orchestra (1952) CD 8252 & Score: M942 .S75 K6 1974x

Milton Babbitt

Three Compositions for Piano (1947) CD 462 & Score: M25. B12 C6

9th week: Tues 21 Oct

Tone Clusters, Timbralism & Texturalism: Henry Cowell (1897-1965), György Ligeti (1923-2006), Krzysztof Penderecki (* 1933) & Iannis Xenakis (1922-2001)

Read:

-- Henry Cowell, "Tone Clusters," *New Musical Resources*, pp.117-139

Listen to:

Henry Cowell:

Piano Music (1914-25): "Aeolian Harp," "The Banshee," "The Tides of Maunaunau," "Harp of Life," "Lilt of the Reel," "Fabric" (these are very short pieces). CD3875 & Score: M22. C87 D3 & M22 .C69 A77x v.2

György Ligeti

Atmosphères (1961) for orchestra CD4295 & Score: M1045 .L73 A8 1971

Krzysztof Penderecki

Threnody for the Victims of Hiroshima (1960) for string orchestra CD 3132 & Score: M1145 .P4 T6 1969

Optional:

Iannis Xenakis

Metastasis (1954) for orchestra CD 3083 & Score: M1045 .X4 M5 1967

9th week: Thurs 23 Oct & Tues 28 Oct

Microtonality, Noise & New Rhythms – Alois Hába (1893-1973), Harry Partch (1901-74) & Edgard Varèse (1883-1965), Cowell, John Cage (1912-92), Lou Harrison (1917-2003)

Read:

- Duckworth, *20/20*, Chapter 15: "Ben Johnston: 4th String Quartet 'Amazing Grace'," 125-133
- Visit the website of the Harry Partch Information Center: harrypartch.com & look at & read about his instruments
- John Cage, "The Future of Music – Credo," *Silence*, pp. 3-7
- Luigi Russolo (1885-1947), "The Art of Noise (1913), New Acoustical Pleasures (1916)," in: Richard Kostelanetz/Joseph Darby, ed., *Classic Essays on Twentieth-Century Music. A Continuing Symposium* (New York: Schirmer, 1996), pp. 35-43

Listen to:

Charles Ives:

Three Quarter-Tone Piano Pieces (1903-24) CD2524 v.2 & Score M215 .I95 Q8

Harry Partch

- 1) *And on the Seventh Day Petals Fell in Petaluma* (1963-64, rev.1966) with the Gate 5 Ensemble conducted by Harry Partch. CD 127 (Score not available)
- 2) Optional: *Barstow* (1941, rev. 1968) with the Harry Partch Ensemble conducted by Danlee Mitchell. CRI 752, Harry Partch Collection, Vol. 2. CD 2212 & Score: M2 .R2376x v.39P 2000

Giacinto Scelsi (1905-88):

Quattro Pezzi (su una nota sola) for orchestra CD 3563 vol. 2

Edgard Varèse:

- 1) *Ionisation* (1929-31) for 13 percussionists CD 2180 & Score: M985 .V3 I56
- 2) Optional: *Amériques* CD 3906 & Score: M1045 .V32 A5 1973

John Cage & Lou Harrison:

- 1) *Third Construction* (1941) for four percussion CD 787 & Score: M485 .C33 C66x
- 2) John Cage/Lou Harrison (1917), *Double Music* (1941) for percussion quartet CD 4434 & Score: M485 .C3 D62x 1961

George Antheil (1900-59):

- 1) *Ballet Mécanique* (1923-25) for 16 player pianos, percussion, airplane propellers, siren CD3509 & Score: M985 .A5 B3 1959
- 2) Optional: View *Ballet Mécanique* DVD: Unseen cinema: early American avant-garde film, 1894-1941 (2005) PN1995.9.E96 U674 2005 DVD (Vol. 3)

Iannis Xenakis (1922-2001):

Psappha for percussion solo CD 8034

Elliott Carter:

Second String Quartet (1959), Etcetera KTC 1066 Carter: The Music for String Quartet, Arditti String Quartet. Listen to mvt 1. CD 738 & Score: M452 .C327 Q3 1998

10th/11th weeks: Thurs 30 Oct & Tues 4 Nov,

Chance Music, Indeterminacy & Open Form: John Cage, Morton Feldman (1926-87), Earle Brown (1926-2002), Christian Wolff (* 1934)

Read:

- Ross, *The Rest Is Noise*, pp. 355-410
- Duckworth, *20/20*, Chapter 10: "John Cage: *Sonatas and Interludes*," 81-89
- Optional: John Cage, *Silence. Lectures and Writings* (Middletown, CT: Wesleyan U. Press, 1973) highly recommended

Listen to:

John Cage:

- 1) *Sonatas & Interludes* (1948). Listen to pieces 1-5. CD 2556 & Score: M23 .C146 S7
- 2) Optional: *Music for Marcel Duchamp* for prepared piano CD 8018
- 3) *Aria* for solo voice CD 121 & M1621.2 .C2 A7 1960
- 4) *Cartridge Music* Mode Records 24 "Music for Merce Cunningham," 1991. Listen to an excerpt. CD 3567 & Score M1470 .C34 C4x 1960

Morton Feldman:

- 1) *Projections 1-5* (1950-51) with Philipp Vandré & the Turfan Ensemble, Mode Records. Listen to at least 2 of the *Projections*. CD 3560 & Score M922. F44 P8, M214. F35 P83
- 2) *Durations 1-5* (1961) with Philipp Vandré & the Turfan Ensemble. Listen to at least 2 of the *Durations*. CD 3560 & Score M422. F4 D9, M233. F4 D82, M322. F39 D93

Earle Brown:

December 1952. M1470 .B8 F8x FOL, Optional: *Times 5, Octet 1*. Score: *December 1952* from *Folio* (1952) printed in Morgan, p. 367 CD 2789 (has all 3 pieces) & Score of *Times 5*: M562 .B94 T5 Order Score for *Octet 1*

12th/13th week: Thurs 6 Nov: Exam (I will be at a Conference in Nashville.)

12th/13th week: Thurs 13 Nov & Tues 18 Nov

Musique Concrète & Electronic Music: Pierre Schaeffer (1910-95), Stockhausen, Babbitt & others

Read:

- Ross, *The Rest Is Noise*, pp. 444-472
- Duckworth, *20/20*, Chapter 14: "Alvin Lucier: *I am Sitting in a Room*," 116-124
- Optional: Joel Chadabe, *Electric Sound. The Past and Promise of Electronic Music* (Upper Saddle River, NJ: Prentice Hall, 1997)

Listen to:

Percy Grainger (1882-1961):

Free Music (1936), Mode Records 76, 1999 "Music from the Ether. Original Works for Theremin performed by Lydia Kavina," CD 3542

Pierre Schaeffer:

Etude aux chemins de fer (1948) CD 7084

Edgard Varèse:

Poème Electronique (1958) CD 7084

Morton Subotnick (* 1933)

Silver Apples of the Moon (excerpt, 1968) CD 7612

Optional:

Laurie Spiegel (* 1945):

Appalachian Grove (1974)

These are all very short pieces. Ellipsis Arts CD 3670, 3 CD-Collection: OHM: The Early Gurus of Electronic Music: 1948-1980 CD 7084

Karlheinz Stockhausen:

Gesang der Jünglinge (Song of the Youth). CD 6965 v.3

Milton Babbitt:

Philomel (1964) for soprano, recorded soprano and synthesized sound New World Records 80466-2, Milton Babbitt: *Philomel* With Bethany Beardslee, soprano. CD 1906 & Score not available

14th/15th weeks: Thurs 20 Nov & Tues 25 Nov (Final Version of Paper Due)

Minimalism: La Monte Young (* 1935), Terry Riley (* 1935), Steve Reich (* 1936), Philip Glass (* 1937), Meredith Monk (* 1942)

Read:

-- Ross, *The Rest Is Noise*, pp. 473-511 and 512-539

-- Duckworth, *20/20*, Chapter 12: "Terry Riley: *In C*," 100-107, Chapter 13: "Steve Reich:

Drumming," 1008-115, Chapter 16: "Philip Glass: *Einstein on the Beach*," 134-141, Chapter 20:

"Meredith Monk: *Atlas*," 169-177

Listen to:

La Monte Young:

The melodic version (1984) of the *Second Dream of the High-Tension Line Stepdown Transformer from the Four Dreams of China* (1962), with the Theatre of Eternal Music Brass Ensemble, Gramavision R2 79467, 1991 CD 7083

Terry Riley:

In C (1964) with Center for Creative & Performing Arts, led by Terry Riley, a terrific performance of *In C* by "ictus live" with the Blindman Quartet is recorded on Cypres CYP5601 CD 8252 & Score: M1470 .R55 I5 1964P

Steve Reich:

1) *Drumming* for 2 female voices, piccolo, bongos, 3 marimbas, & glockenspiel (1971). Listen to an excerpt of Part I. CD 5164 & Score: Not available

2) *Music for Eighteen Musicians* (1976) CD 41 & Score: M1543.5 .R45 M8 2000

Philip Glass:

1) *Music in Fifths* for electric org, 2 s sax, electronics (1969) CD 4221

2) Optional: *Two Pages & Contrary Motion* for electric organ (1969) CD 4221

3) Optional: *Music in Similar Motion* for flute, 2 soprano sax, 3 electric org, & electronics (1969), CD 4221

4) Optional: *Music with Changing Parts* for voice, winds, electric vn, electric org & electronics (1972), CD 4220

15th week: Tues 2 Dec & Thurs 4 Dec (Listening Test)

Music and Theater – Multimedia: Luciano Berio (1925-2003), George Crumb (* 1929), Robert Ashley (*1930)

Read:

-- Ross, *The Rest Is Noise*, pp. 541-543

-- Duckworth, *20/20*, Chapter 17, "Robert Ashley: *Perfect Lives*," 142-150, Chapter 18, "Laurie Anderson: *O Superman*," 151-159

Listen to:

Luciano Berio:

Optional: "Recital I for Cathy" (1972) for soprano & chamber orchestra **CD 1198 & Score: Not available**

George Crumb:

Black Angels (Images I, 1970) for stqu & electronic sound **CD6140 & Score: M452 .C7 B5x**

Robert Ashley:

1) *Perfect Lives. An Opera for Television* (1978-80) with Robert Ashley, "Blue" Gene Tyranny, Lovely Music LCD 4917. Listen/Watch to "The Bar" **M1500 .A84 P4 2005 DVD**

16th week: Tues 9 Dec (Journal Due)

Neo-Romanticism: George Rochberg (1918-2005), David Del Tredici (* 1937) & Joan Tower (*1938)

Listen to:

George Rochberg:

Third String Quartet (1972) with the Concord String Quartet, New World Records 80551-2. Listen to Part A and B. **CD 2525 & Score: M452 .R67 no.3 1976P**

Optional: David Del Tredici:

An Alice Symphony (1969, rev. 1976). Listen to an excerpt **CD 1456 & Score: M1613 .D31 A45 1983**

Joan Tower

Petroushskates (1980) for Pierrot ensemble. Listen to the entire piece. **CD 247 & Score: M522 .T65 P5x 1983P**

Possible Topics for Short Class Presentations

- Laurie Anderson: *O Superman*
- George Antheil : *Ballet Mécanique*
- Robert Ashley: *Perfect Lives* – Video Opera
- Béla Bartók: *Music for Strings, Celesta and Percussion*
- Alban Berg: *Violin Concerto*
- Alban Berg: *Wozzeck* -- Opera
- Luciano Berio, *Sequenza III* for voice (or *Sequenza* for fl., trb, oboe, guitar, viola, etc.)
- Luciano Berio: *Sinfonia*
- Leonard Bernstein: *West Side Story*, *Musical*
- John Cage: *Sonatas and Interludes for Prepared Piano*
- John Cage: *Concert for Piano and Orchestra*
- Aaron Copland: *Appalachian Spring* for Orchestra
- Morton Feldman: *Rothko Chapel*
- George Gershwin: *Rhapsody in Blue* for piano & orchestra

- George Gershwin: Porgy and Bess, Opera
- Philip Glass: Einstein on the Beach – Opera
- Philip Glass: Koyaanisqatsi – film score
- Charles Ives: Second Sonata “Concord, Massachusetts” for Piano
- Scott Joplin, Treemonisha, Opera
- György Ligeti: Volumina for Organ
- György Ligeti: Atmosphères
- Alvin Lucier: I am Sitting in a Room for a Speaker and Tape
- Gustav Mahler: Das Lied von der Erde (The Song from the Earth) f. Contralto, Bar., T. & Orch.
- Olivier Messiaen: Quartet for the End of Time for Clarinet, Violin, Cello & Piano
- Meredith Monk: Atlas, opera
- Carl Orff: Carmina Burana – Scenic Cantata
- Arvo Pärt: Miserere, vocal work
- Harry Partch: And on the Seventh Day Petals Fell in Petaluma for Self-Built Instruments
- Harry Partch: Barstow
- Krzysztof Penderecki: Threnody to the Victims of Hiroshima for Strings
- Maurice Ravel: Daphnis et Chloé for Orchestra & Chorus
- Maurice Ravel: Bolero for orchestra
- Steve Reich: Music for Eighteen Musicians
- Georg Rochberg: Third String Quartet
- Erik Satie: Parade, ballet
- Arnold Schoenberg: Pierrot Lunaire for Voice and Chamber Ensemble
- Dmitri Shostakovich: Lady Macbeth, Opera
- Dmitri Shostakovich: Symphony No. 5
- Karlheinz Stockhausen, Gesang der Jünglinge im Feuerofen/Song of the Youth
- Igor Stravinsky: Le Sacre du Printemps (The Rite of Spring) for Orchestra
- Igor Stravinsky: Symphony of Psalms for Chorus & Orchestra
- Edgard Varèse: Ionisation for Percussion
- Anton Webern: Symphony, op. 21
- Kurt Weill, Three-Penny Opera
- Kurt Weill, Seven Deadly Sins

Class Presentations can also be in the form of lecture-demonstrations/performances of Pieces featuring extended techniques: Cage’s prepared piano, Berio’s Sequenze, etc.

MHL 440/598 “Music Since 1900” – Layout of Classes -- Please sign up for a class presentation

<u>Intro: Materials/Methods</u>	Tues 26 Aug
<hr style="border-top: 1px dashed black;"/>	
<u>Extensions of Tonality I:</u>	Thurs 28 Aug
Mahler, Ives	
	Tues 2 Sept
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<u>Extensions of Tonality II:</u>	Thurs 4 Sept
Debussy, Ravel, Satie	
	Tues 9 Sept
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<u>Extensions of Tonality III:</u>	Thurs 11 Sept
	Tues 16 Sept
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<u>Neo-Classicism: Stravinsky</u>	Thurs 18 Sept
Prokofiev, Shostakovich, etc.	
	Tues 23 Sept
<hr style="border-top: 1px dashed black;"/>	

Jazz-Inspired Approaches

Thurs 25 Sept **Draft of Paper Due**

Tues 30 Sept **I will be in Leipzig – Listening Test - Film**

Thurs 2 Oct **I will be in Leipzig -- Film**

Atonality – Expressionism:
Schoenberg, Berg, Webern

Tues 7 Oct

Thurs 9 Oct

Dodecaphony – Integral
Serialism: Babbitt, etc

Tues 14 Oct

Thurs 16 Oct

Timbralism & Texturalism:
Cowell, Ligeti & Penderecki

Tues 21 Oct

Microtonality: Hába, Partch

Thurs 23 Oct

Noise & New Rhythms

Tues 28 Oct

Chance Music,
Indeterminacy, Open Form

Thurs 30 Oct

Tues 4 Nov

Thurs 6 Nov **Exam – I will be out of Town**

Electronic Music

Thurs 13 Nov

Minimalism: Riley, Reich, etc.

Tues 18 Nov

Thurs 20 Nov

Tues 25 Nov **Final Version of Paper Due**

Multimedia: Crumb
Ashley, Anderson

Tues 2 Dec

Thurs 4 Dec **Listening Test**

Neo-Romanticism
Rochberg, Tower

Tues 9 Dec **Journal Due**

**THE
REST
IS
NOISE**

**LISTENING TO
THE TWENTIETH CENTURY**



ALEX ROSS

Farrar, Straus and Giroux
New York

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PREFACE

In the spring of 1928, George Gershwin, the creator of *Rhapsody in Blue*, toured Europe and met the leading composers of the day. In Vienna, he called at the home of Alban Berg, whose blood-soaked, dissonant, sublimely dark opera *Wozzeck* had had its premiere in Berlin three years earlier. To welcome his American visitor, Berg arranged for a string quartet to perform his *Lyric Suite*, in which Viennese lyricism was refined into something like a dangerous narcotic.

Gershwin then went to the piano to play some of his songs. He hesitated. Berg's work had left him awestruck. Were his own pieces worthy of these murky, opulent surroundings? Berg looked at him sternly and said, "Mr. Gershwin, music is music."

If only it were that simple. Ultimately, all music acts on its audience through the same physics of sound, shaking the air and arousing curious sensations. In the twentieth century, however, musical life disintegrated into a teeming mass of cultures and subcultures, each with its own canon and jargon. Some genres have attained more popularity than others; none has true mass appeal. What delights one group gives headaches to another. Hip-hop tracks thrill teenagers and horrify their parents. Popular standards that break the hearts of an older generation become insipid kitsch in the ears of their grandchildren. Berg's *Wozzeck* is, for some, one

20/20

20 New Sounds of the 20th Century



William Duckworth

SCHIRMER BOOKS NEW YORK

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Introduction

I've heard it said that when Western classical music was first introduced into the Asian subcontinent the listeners there were mystified. They thought it all sounded alike. I don't know if that's true, but the story seems to be a good analogy for the state many of us find ourselves in today, particularly when it comes to the concert music of our own century. While it may not all sound alike, it can certainly appear confusing, sometimes thorny, and generally difficult to get a handle on. Under the circumstances, who can blame today's listeners for retreating to the security of Beethoven and Tchaikovsky? At least with the classics you know what you're going to get. But is this really where listeners want to be today, holed up and dug in behind some imaginary Maginot Line for music? Defending the nineteenth century against the advancing twenty-first? The twentieth century is over, after all, and we're still, in some instances, questioning music written fifty and even a hundred years ago.

Part of the problem listeners face today is that there's no such thing anymore as *The World's Twenty-Five All-Time Favorite Melodies*, or favorite anything else for that matter, that everyone can more-or-less agree upon, dutifully go off to hear, and use as a yardstick against anything new. Although you may occasionally catch somebody on television trying to sell the latest spin on the idea, the truth of the matter is that the various streams of music that flow through our lives now move through a delta, not the deep, sure, stylistic channels they occupied prior to this century. Today, something new (different, strange) is always

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