

Music 308: Music Since 1900

Instructor: David Schulenberg

Office: Campus Hall, Rm. 110

Class meetings: TBA (Tuesday afternoons?)

Office hours: Wednesdays, 9:30–10:30, and Thursdays, 1–2; Campus Hall, Rm. 110

This course, intended for music majors, explores European and American art music of the twentieth century, including the styles and compositional techniques described as post-romantic, impressionist, expressionist, atonal, twelve-tone, neoclassic, serial, aleatoric, electronic, minimalist, and collage. It is intended especially to provide training in score-reading and analysis; for this reason it focuses on new atonal and non-tonal approaches to composition that emerged during the half-century 1910–1960, as well as approaches that have been developed for analyzing them. But it also touches upon music from earlier and subsequent years as well, including attention to new types of notation used for so-called avant-garde composition of various types. During the period covered by the course, the European tradition of art music spread throughout the world, and previously established distinctions between “serious” and popular music, even between music and non-music, began to blur. In this course it is possible to cover only a tiny selection of the vast amount of music created during this period. We will focus on a number of influential stylistic developments in Russia, Germany, France, and the United States.

Work for the course. The most important work for this course is *listening*. Although the compositions are generally shorter than the nineteenth-century works studied in Music 491, the unfamiliarity of this music for many students makes it important to listen to selections repeatedly, in order to get to know them well. Listening should be done both with and without the score. If there is a verbal text (as in opera and song), you should read the text in translation before listening, then follow the words in the original language while listening.

Reading assignments provide background to the listening assignments; they also raise questions for class discussion. You are expected to come to each class having done both the assigned reading and the assigned listening, prepared to answer questions and engage in discussion of the assigned works.

Written assignments include four short worksheets that require you to prepare written answers for questions that range from straightforward factual items to philosophical and interpretive issues. Three more extensive written assignments include (1) an expanded worksheet on an early-20th-century work; (2) two worksheets on works from the 1930s; and (3) a formal paper on a work by a living composer.

Concert attendance. During the semester you must attend at least three concerts of music whose programs consist primarily of music composed since 1900. At least two of these concerts must be professional performances.

Textbooks. There are two required textbooks: Robert Morgan, *Twentieth-Century Music* (New

York: Norton, 1991); and idem, *Anthology of Twentieth-Century Music* (New York: Norton, 1992).

Grades. Class attendance and participation constitute 10% of the final grade, with deductions taken for unexcused absences or lateness to class. The four short worksheets each constitute 10%, the expanded worksheets 15% each, and the final paper 20%.

Objectives. This course is intended to meet Wagner College's goals of promoting:

- critical thinking and reflective practice
- an appreciation of and sensitivity to the arts;
- knowledge in depth and skill in a scholarly discipline, or, more specifically:
 - familiarity with a variety of musical repertoires
 - ability to analyze melody, counterpoint, form, and other aspects of music
 - ability to carry out research and writing in music

Course calendar. The “date” column assumes meetings on Tuesday of each week. Classes are scheduled on just twelve Tuesdays this semester.

Week	Date	Read*	Topic**
1	1/17	1	introduction; historical context
2	1/24	2	Mahler: Symphony no. 2, mvts. 1 and 3 R. Strauss: <i>Salome</i> , sc. 1 (p. 9)
3	1/31	3	Debussy: <i>Nuages</i> , from <i>Nocturnes</i> Scriabin: Piano pieces (p. 21): opp. 35/3, 56/4, 74/3
4	2/7	4	Schoenberg: from Five Orchestral Pieces, op. 16, nos. 1, 5 (p. 30) Stravinsky: from <i>Rite of Spring</i> (p. 107)
5	2/14	pp. 179–86	Bartók: <i>Mikrokosmos</i> , vol. 6: nos. 148/1, 140, 144 (p. 93) Bartók: String Quartet no. 4 first assignment due
	[2/21	no class:	Presidents’ Day holiday]
6	2/28	6	Ives: Fourth Symphony go over first assignment, prepare for second assignment
7	3/7	9	Schoenberg (12-tone): Piano piece, op. 33a (p. 64) Webern: Quartet, op. 28, 2d mvt. (p. 181) second assignment due

[3/14 no class: spring break]

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| 8 | 3/21 | 13 | Berg: <i>Wozzeck</i> , Act 3
Varèse: <i>Hyperprism</i> (p. 187) |
| 9 | 3/28 | 8 | Stravinsky: <i>Symphony in C</i>
Copland: from <i>Rodeo</i> (p. 270)
topic due for final paper |
| 10 | 4/4 | 16
17 | Stockhausen: <i>Kreuzspiel</i> (p. 376); Boulez: <i>Don</i> from <i>Pli selon pli</i>
Cage: readings; <i>Etudes australes</i>
outline due for final paper |

[4/11 no class: Passover]

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| 11 | 4/18 | 18 | Penderecki: <i>Threnody</i> (p. 393)
Berio: <i>Sinfonia</i> |
| 12 | 4/25 | 19
20–21 | Carter: <i>A Mirror on Which To Dwell</i> , no. 2 (p. 301)
Crumb: <i>Night of the Four Moons</i> , no. 1 (p. 386)
third assignment due: paper on contemporary music |

*numbers refer to chapters in Morgan, *Twentieth-Century Music*

**page numbers refer to Morgan, *Anthology of Twentieth-Century Music*