Music in Europe and America Since 1900
MUS 253 - Spring 2005

Prof. Heather R. Buchman
hbuchman • List 233 • x4353
Office hours Mon. & Wed. 2:30-4 pm

“Any sounds in any combination and in any succession are henceforth free to be used in a musical
continuity.” – Claude Debussy as quoted by John Cage

Course Description and Objectives

Our objective is to gain an understanding of the major stylistic developments and composers of Western art
music since the beginning of the 20th Century, developing the following skills:

- Develop a knowledge base of various musical styles and the works of key figures of 20th-Century
  music, along with a sense of the musical, cultural, and historical context of their emergence
- Demonstrate aural recognition of the pieces and styles under study
- Understand the theoretical bases of different compositional styles and develop analytical skills in
  these styles
- Intelligently discuss and write about the philosophical and aesthetic underpinnings of 20th-Century
  music in relation to other events and developments in history, culture, and technology

Our inquiry will focus on the evolving responses to such questions as: How do we define what is art? What
materials can be considered as musical sound? What musical processes create the sense of form in 20th and
21st Century music? How do macro forces such as technological advances and globalization affect musical
composition? What roles do art and the artist play in society?

Class Preparation and Regular Assignments

Each class will involve a discussion in which everyone should be prepared to participate fully:

- Reading and listening assignments are to be completed for the day noted on the schedule below.
- Because of the unfamiliarity and range of musical languages employed in this era, multiple hearings
  over time of each assigned piece will be essential.
- Each student will keep a listening journal in which you record key things to listen for in the listening
  assignments, notes and observations while listening, and thoughtful reflections on the music. These
  journals will become study guides for the listening quizzes and will also be useful for your writing
  assignments. These will be handed in after each listening quiz.
- Writing assignments and analysis exercises will be assigned to help develop the above skills and to
  synthesize knowledge over the trajectory of the course.

Required Texts
Morgan, Robert Twentieth-Century Music
Morgan, Robert Anthology of Twentieth-Century Music

Additional readings will occasionally be assigned from Strunk Source Readings in Music History and Simms
Composers on Modern Musical Culture (on reserve in the Music Library).

Strongly Recommended Text:
Kostka, Stefan Materials & Techniques of Twentieth-Century Music (2nd ed.)
Excerpts of this book will be on electronic reserve. However, a good number of reading and analysis assignments will be from this book, and it is an invaluable reference on 20th Century music theory.

**Grading**

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<thead>
<tr>
<th>Assignment</th>
<th>Weight</th>
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<tbody>
<tr>
<td>Midterm I</td>
<td>20%</td>
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<tr>
<td>Midterm II</td>
<td>20%</td>
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<tr>
<td>Final Exam</td>
<td>20%</td>
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<tr>
<td>Writing Assignments</td>
<td>15%</td>
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<tr>
<td>Listening quizzes</td>
<td>15%</td>
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<tr>
<td>Class participation</td>
<td>10%</td>
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**Attendance**

Attendance and class participation are a part of the final grade; therefore, you are expected to attend all classes. Let me know immediately of any times that you will miss class for any reason; for any absences due to scheduled sports games, please notify me by the end of the second week of class. You are responsible for subject matter discussed and for finding out the assignments given in your absence.

Any more than two unexcused absences will result in the final grade being lowered by one-third letter grade per absence.

**Honor Code**

All work in this course must be done in accordance with the Hamilton College Honor Code. Listening and discussion of the material with classmates is encouraged; however, all work submitted for a grade must be strictly your own.

**Music Library Hours (basement of McEwen)**

<table>
<thead>
<tr>
<th>Day</th>
<th>Hours</th>
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<tr>
<td>Mon.-Thur.</td>
<td>9:30 am - 11:30 pm</td>
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<tr>
<td>Friday</td>
<td>9:30 am - 4:30 pm</td>
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<tr>
<td>Saturday</td>
<td>noon - 5:00 pm</td>
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<tr>
<td>Sunday</td>
<td>noon - 11:00 pm</td>
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Remember, the Music Library has a limited number of listening stations, and you are not the only music students using the library. If you wait until the last minute, you may not be able to do the listening assignment.

**Books on Reserve (Music Library)**

- Norton Anthology of Western Music, v. 2
- Burkhart: A n thology for M usical A nalysis
- Morgan: Twentieth-Century Music
- Morgan: A n thology of T wentieth-Century Music
- Simms: Composers on M odern Musical Culture
- Strunk: Source Readings in M usic History

**On-Campus Performances & Lectures - Attendance Required**

- Friday, Jan. 21 4:15p Bang on a Can lecture/demo, Wellin Hall
- 8p Bang on a Can All Stars Concert, Wellin Hall ($5 students)
  
  http://www.bangonacan.org/allstars.html

**On-Campus Performances - Recommended**

- Sunday, Feb. 20 8p Syracuse Symphony Orchestra ($5 students)
  Strauss Horn Concerto No. 1, Mahler Symphony No. 1
- Saturday, Apr. 9 8p The American Piano ($5 students)
**Other Resources**

**New Music Radio Program:**
Fresh Ink, host Neva Pilgrim of the Syracuse Society for New Music  
Sundays 2-3 pm, FM 89.5 WCNY

**Websites on 20th & 21st Century Music**

[http://www.amc.net/](http://www.amc.net/) American Music Center; an important resource organization for American composers and for those interested in learning more about contemporary American music

[http://www.newmusicbox.org/](http://www.newmusicbox.org/) NewMusicBox, a weekly “magazine” created by the AMC featuring interviews with composers, columns, and other articles of interest

[http://www.newmusicjukebox.org/](http://www.newmusicjukebox.org/) NewMusicJukebox, a website (also by AMC) where sound files and scores of contemporary composers are posted for listening and viewing online – a great new resource

[http://www.societyfornewmusic.org/snm/](http://www.societyfornewmusic.org/snm/) Syracuse Society for New Music – our nearest professional new music ensemble, regularly recognized statewide for its programming and high level of activity
Updates of the syllabus with regard to the class schedule and other assignments will be posted on Blackboard.

* indicates the score is in the Morgan Anthology of Twentieth-Century Music (NAWM) is the Norton Anthology of Western Music, which is on reserve in the Music Library. Pieces listed in brackets are recommended for supplemental listening.

Week One: Precursors of Change, Transitional Figures
Jan. 17
Reading: Morgan pp. 1-28 (Chapters 1 & 2)
Listening: Mahler Symphony No. 10: Adagio
       Strauss Salomé, Scene 1 *
       [Amy Beach Piano Quintet in f# minor, Op. 67]

19 France: Debussy, Satie
Reading: Morgan pp. 40-54 (Chapter 2)
Listening: Debussy Preludes I, No. 10 La cathédrale engloutie
           La Mer, Mvt. 1
           Satie Saraband No. 1 for piano
           [Lili Boulanger D’un Soir Triste and D’un Matin de Printemps]

Week Two: Atonality and Expressionism
24 – Schoenberg
Reading: Morgan pp. 62-77 (Chapter 3)
         Kostka pp. 176-190 (Chapter 9)
Listening: Schoenberg Orchestral Pieces, Op. 15, Nos. 1, 3 & 5 *
           Pierrot lunaire, Op. 21: Nacht (NAWM)

26 – Webern and Berg
Reading: Morgan pp. 77-88 (Chapter 3)
Listening: Webern Song, Op. 3, No. 1 *
           Bagatelle for String Quartet, Op. 9, Nos. 4 & 5 *
           Berg A.itenberg Lieder, Nos. 2 & 5 *

Week Three: Stravinsky’s Russian Period
Jan. 31 Listening Quiz 1
Reading: Morgan pp. 89-103 (Chapter 4)
Listening: Stravinsky Firebird Suite, Introduction and Danse infernale du roi Katschei
           Petrushka, 1* Tableau

Feb. 2
Reading:
Listening: Stravinsky The Rite of Spring (complete)

Week Four: Ives and Bartók
7
Reading: Morgan pp. 137-148 (Chapter 4)
Listening: Ives The Unanswered Question
           General William Booth Enters into Heaven *

9
Reading: Morgan pp. 103-110, 179-186 (Chapters 4 & 8)
Listening: Bartók Mikrokosmos, V. 6, Nos. 148, 140, & 144 *
           Music for Strings, Percussion, and Celeste, Mvts. 1 & 3
Week Five:
14 MIDTERM I (includes listening quiz)
16 NEOCLASSICISM: STRAVINSKY, MILHAUD, POULENC
Reading: Morgan pp. 151-166, 168-179 (Chapters 7 & 8)
Listening: Stravinsky Concerto for Piano and Winds, Mvt. 1 *
Milhaud La Création du monde
Poulenc Concerto in D minor for Two Pianos, Mvt. 2

Week Six:
21 MUSIC & POLITICS: HINDEMITH, SHOSTAKOVICH
Reading: Morgan pp. 220-229, 235-238, 244-250 (Chapter 10)
Listening: Hindemith Mathis der Maler, Mvt. 1
Shostakovich Symphony No. 5, Mvt. 1

23 AMERICAN POPULISTS – COPLAND, BARBER, SESSIONS
Reading: Morgan pp. 283-295 (Chapter 13)
Listening: Copland Appalachian Spring
Barber Knoxville Summer of 1915

Week Seven:
28 LISTENING QUIZ 2
AMERICAN EXPERIMENTALISTS – COWELL, VARÈSE, CRAWFORD SEEGER
Reading: Morgan pp. 295-314 (Chapter 13)
Listening: Cowell The Banshee
          Aeolian Harp *
          Varèse Hyperprism *
          Ruth Crawford Seeger String Quartet, Mvts. 3 & 4

Mar. 2 THE TWELVE-TONE SYSTEM
Reading: Morgan pp. 187-200 (Chapter 9)
Kostka pp. 197-212 (Chapter 10)
Listening: Schoenberg Piano Piece, Op. 33a *
          Variations for Orchestra, Op. 31: Intro, Theme, Variation 1 (NAWM)

Week Eight:
7 TWELVE-TONE CONT’D
Reading: Morgan pp. 200-219 (Chapter 9)
Listening: Webern String Quartet Op. 28, Mvt. 2 *
          Berg Lyric Suite, Mvt. 1 *
          Violin Concerto, Mvt. 1

9 MIDTERM II (includes listening quiz)
SPRING BREAK

Week Nine:
28 INTEGRAL SERIALISM
Reading: Morgan pp. 325-358 (Chapter 15 & 16)
Kostka pp. 261-275 (Chapter 13)
Listening: Babbitt Semi-Simple Variations *
          Boulez Structures I, 1st part

30 Listening: Messiaen Études, Mvt. 2: Modes de valeurs et d’intensités
          Messiaen Quartet for the End of Time, Mvt. 6: Danse de la fureur
Week Ten: **Indeterminacy and Notational Innovations: Cage et al.**

**Apr. 4 & 6**
- **Reading:** Morgan pp. 359-378 (Chapter 17)
  Kostka pp. 280-293 (Chapter 14)
- **Listening:** Cage TV Köln *
  — Sonata No. 1 for [prepared] piano
  — Music of Changes, Mvt. 4

Week Eleven: **Form and Texture; Technology**

**11**
- **Reading:** Morgan pp. 379-406 (Chapter 18)
  Kostka pp. 237-238 (Chapter 11)
- **Listening:** Penderecki Threnody for the Victims of Hiroshima *
  — Ligeti Atmosphères
  — Crumb Black Angels, Sections 6 & 7

**13**
- **Reading:** Morgan pp. 461-480 (Chapter 22)
  Kostka pp. 243-256 (Chapter 12)
- **Listening:** Stockhausen Gesang der Jünglinge
  — Varese Poème électronique
  — Subotnick Silver Apples of the Moon

Week Twelve: **Pluralism & Quotation; Pop and Non-Western Influences**

**18**
- **Reading:** Morgan pp. 407-422 (Chapter 19)
- **Listening:** Berio Sinfonia, Mvt. 3
  — Rochberg String Quartet No. 6, Mvt. 3
  — Schnittke Violin Concerto No. 4, Mvt. 2
  — Takemitsu A flock descends into the pentagonal garden

**18 & 20**
- **Reading:** Morgan pp. 441-460, 481-489 (Chapters 21 & 23)
- **Listening:** Bernstein Mass
  — Berio Sequenzas III & V
- **Viewing:** Video: The Sensual Nature of Sound
  — (Laurie Anderson, Meredith Monk, Pauline Oliveros)

**May 2**
- **Review, closing discussion**

**May 13 9 am**  **FINAL EXAM (Friday) (includes listening quiz)**