

TTh 9:45-11:15  
Talbot Library, Room 2  
Instructor: Jarek Paul Ervin  
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GA: Julie Susi  
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## ***Music Since 1900 (MH345)*** ***Fall 2017***

### **OVERVIEW:**

This class offers a survey of music since 1900, with a particular emphasis on Western art music. Along the way, we will discuss key trends in music composition (**serialism, jazz, rock and roll, minimalism**, etc.); key personalities (**Arnold Schoenberg, Pierre Boulez, Marvin Gaye, Julia Wolfe**, etc.); and aesthetic theories (**modernism, postmodernism, The Death of Classical Music**, etc.). We will also investigate the **philosophical, political, and cultural** contexts that guided an explosion of artistic experiments in this era. Ultimately, the goal of this class is 1.) to think about **why music followed the course it did** during one of the most chaotic and hopeful centuries of Western history, and 2.) to understand why this is one of the most **beloved**—and **controversial**—eras of music.

Key questions for the course will include:

- Who are the important figures in music since 1900, and why are they important?
- What makes “new music” new?
- Why was artistic avant-gardism desirable?
- What sort of future will classical music have—if any?

**Course Prerequisite: MH248**

### **COURSE OBJECTIVES:**

- Learn key schools, techniques, & trends in Western art music since 1900
- Theorize the aesthetic, philosophical, & cultural ends of modern/contemporary music
- Continue objectives of Music Historiography sequence:
  - Improve knowledge of music history
  - Develop oral communication & group discussion of music
  - Build research, critical thinking, & writing skills
  - Strengthen Information Literacy

### **REQUIRED TEXTS:**

Joseph Auner, *Music in the Twentieth & Twenty-First Centuries* (NY: Norton, 2013)

- ISBN: 978-0-393-92920-1

**ASSIGNMENTS:**

Homework & Attendance	25%
Tests (4)	40%
Midterm Paper & Presentation	15%
Final Paper	20%

***Homework & Attendance:***

Students are expected to do **Reading & Listening assignments** before each class and come to class prepared to discuss the material. Anyone appearing to be unprepared, disruptive, or unattentive will have a **3% deduction** per class. Students are allowed **two unexcused absences**. Any additional absences **not approved in advance** by the instructor will result in a **3% deduction** per class.

***Tests:***

Short tests, designed to measure Reading/Listening assignments and class discussion. Multiple choice, short answer, & drop the needle portions. Any test missed without prior notice results in an automatic **0**.

***Midterm Paper:***

A paper and presentation on a recent composer, style, or trend in music (2000-Present). Topic must be approved in advance by instructor. A handout with more details will be available later in the semester.

***Final Paper:***

A research paper on a topic related to the course material. Papers will be eight pages long (double spaced), thesis-driven, and feature a research component. Topic must be approved in advance by instructor. A handout with more details will be available later in the semester.

Topics might include:

- A major composer (e.g. **Shostakovich**) or a style (e.g. **impressionism**)
- A specific work (e.g. *The Rite of Spring*, *Lux Aeterna*, etc.)
- A recent trend, composer, or movement in music history
- A more general historical question (e.g. “**What is the future of classical music?**”)

**GRADING SCALE:**

A	>94%
A-	90%-93%
B+	87%-89%
B	83%-86%
B-	80%-82%
C+	77%-79%
C	73%-76%
C-	70%-72%
D+	67%-69%
D	63%-66%
D-	60%-62%
F	<59%

**ACADEMIC HONESTY STATEMENT:**

All students must abide by standards of academic honesty. Any student found to be cheating on an assignment—whether in class or during research—will receive an automatic **0** for the assignment and may be subjected to additional University-level discipline. Examples of infractions include:

- Using notes during a closed-note test
- Failing to acknowledge assistance on an assignment
- Turning in an assignment made for another class

**ACCESSIBILITY STATEMENT:**

My class is designed to be accessible and inclusive for all students. Hate speech of any kind is prohibited. Please be sensitive to the fact that other students in the class may approach the course from a range of perspectives, and work to contribute to a positive, inclusive classroom environment.

My class is also designed to be accessible to all students. Any student who has concerns about access based on a disability or other circumstance is encouraged to speak to me as soon as possible if they would like accommodations. I am happy to facilitate any such concerns within the confines of university policy.

## READING/LISTENING SCHEDULE

### 09/12: Wagner & The Artwork of the Future

*Reading:*

- Wagner, "The Artwork of the Future"
- Auner, "Introduction"

### 09/14: Mahler & Musical Modernism

*Reading:*

- Auner (16-26)

*Listening:*

- Mahler, Symphony No. 2, "Resurrection" I. Allegro maestoso
- Beach, Piano Trio, Op. 150 I. Allegro

### 09/19: Debussy & Exoticism

*Reading:*

- Auner (26-33)

*Listening:*

- Debussy, *Prélude à l'après-midi d'un faune*
- Debussy, *Estampes*, I. Pagodes
- Debussy, *Deux arabesques*, I. Andantino con moto
- Debussy, String Quartet in G major, I. Animé et très décidé

## **09/21: Schoenberg & Expressionism**

### *Reading:*

- Auner (35-39, 45-54)
- Busoni, "Sketch of An Aesthetic of New Music"

### *Listening:*

- Schoenberg, *Verklärte Nacht*
- Schoenberg, *Pierrot Lunaire*
  - 1. Mondestrunken"
  - 8. "Die Nacht"
  - 18. "Der Mondfleck"
- Schoenberg, Five Pieces for Orchestra, Op. 16
  - I. Vorgefühle
  - III. Farben

## **09/26: Nationalism in America & Europe**

### *Reading:*

- Auner (56-70)
- Bartók, "The Influence of Peasant Music on Modern Music"

### *Listening:*

- Ives, *114 Songs*
  - 42. Serenity
  - 43. The Things our Fathers Loved
  - 51. Tom Sails Away
  - 105. Memories
- Bartók, String Quartet No. 04 (1928)
  - III. Non troppo lento
  - IV. Allegretto Pizzicato
  - V. Allegro Molto
- Janáček, *Jenůfa*, "Jenůfa's Prayer"

## **09/28: Stravinsky & Futurism**

### *Reading:*

- Auner (39-41, 70-76)
- Russolo, "The Art of Noises"
- Willsher, "Rite that Caused a Riot"

### *Listening:*

- Stravinsky, *Le sacre du printemps*
- Stravinsky, *L'Oiseau de feu*
- Russolo, Demonstration of Intonarumori
- Russolo, *Serenata for Intonarumori*

## **10/03: Popular Music (Part I)**

### *Reading:*

- Denning, *Noise Uprising*

### *Listening:*

- Mamie Smith, "Crazy Blues"
- Louis Armstrong & his Hot Five, "Heebie Jeebies"
- Josephine Baker, "Blue Skies"
- Sexteto Habanero, "Maldita Timidez"
- Gershwin, *Rhapsody in Blue*

## **10/05: Interwar Currents**

### *Reading:*

- Auner (80-95)

### *Listening:*

- Weill, *Die Dreigroschenoper*
  - "Overture"
  - "Die Moritat von Mackie Messer"
  - "Liebeslied"
- Weill, *Aufstieg und Fall der Stadt Mahagonny*

- Opening
- "Alabama Song"
- Varèse, *Ionisation*
- Antheil, *Ballet Mécanique*

## **10/10: In Defense of Tradition [TEST #1]**

### *Reading:*

- No Readings

### *Listening:*

- Strauss, *Salome*
  - "Salomes Tanz der sieben Schleier"
  - "Ah! Ich habe deinen Mund gekußt, Jochanaan"
- Rachmaninoff, Piano Concerto No. 2, I. Moderato

## **10/12: Neoclassicism**

### *Reading:*

- Auner (103-123)

### *Listening:*

- Stravinsky, *Symphony of Psalms*, Part I
- Boulanger, *3 Pieces for Cello & Piano*
  - 1. Modere
  - 2. Sans vitesse et a l'aise
  - 3. Vite et nerveusement rythme
- Ravel, *Le Tombeau de Couperin*
  - 1. Prelude
  - 2. Fugue

## **10/17: System Builders (Part I)**

### *Reading:*

- Auner (124-146)

### *Listening:*

- Schoenberg, Zwei Klavierstücke, Op. 33
  - I. Mässig
  - II. Mässig langsam
- Berg, *Wozzek*
  - Act 1, Scene 4: Passacaglia
  - Act 3, Scene 2: Invention on a Single Note
  - Act 3, Scene 4: Invention on a Six Note Chord
- Crawford, String Quartet
  - IV. Allegro possibile

## **10/19: Music During World War II**

### *Reading:*

- Auner (170-188)

### *Listening:*

- Shostakovich, String Quartet No. 08, Op. 110
- Britten, *War Requiem*
  - "Requiem Aeternam"
  - "Libera Me, Domine"

## **10/24: Nationalism Outside of Europe**

### *Reading:*

- Auner (148-152, 161-163)

### *Listening:*

- Chávez, Sinfonia No. 2, "Sinfonia India"
- Villa-Lobos, Chôros No. 10
- Still, *Afro-American Symphony*, I. Moderato assai



## **10/26: Modern Jazz**

### *Reading:*

- DeVeaux & Giddins, *Jazz*

### *Listening:*

- Charlie Parker, "Ko Ko"
- Miles Davis, "So What"
- Charles Mingus, "Boogie Stop Shuffle"
- Ornette Coleman, "Lonely Woman"
- Herbie Hancock, "Watermelon Man"
- Albert Ayler, "Ghosts"

## **10/31: Cage & Fluxus [MIDTERM PAPER]**

### *Reading:*

- Auner (199-210)
- "Music and the New Left" (463-465)
- *An Anthology of Chance Operations*

### *Listening:*

- Cage, "Sonata V"
- Cage, "Music for Marcell Duchamp"
- Cage, *Music of Changes*, I
- Paik & Moorman, "TV Bra for Living Sculpture"
- Ono, "Cut Piece"

## **11/02: Ligeti & Texture [TEST #2]**

### *Reading:*

- Auner (234-255)

### *Listening:*

- Ligeti, *Lux Aeterna*
- Penderecki, *Threnody for the Victims of Hiroshima*
- Grisey, *Partiels*

## 11/07: System Builders (Part II)

### Reading:

- Auner (190-199)
- Boulez, "Notes of an Apprenticeship"
- Babbitt, "Who Cares if You Listen?"

### Listening:

- Messiaen, *Quatuor pour la fin du temps*
  - I. Liturgie de cristal
  - II. Vocalise, pour l'Ange qui annonce la fin du Temps
  - VI. Danse de la fureur, pour les sept trompettes
- Boulez, *Le Marteau sans maître*
  - 1. Avant "l'Artisanat fureiux"
  - 3. "L'Artisanat furieux"

## 11/09: Music Technology

### Reading:

- Auner (212-232)

### Listening:

- Schaefer, *Etude aux chemins de fer*
- Subotnik, *The Wild Bull*
- Laurie Anderson, *O Superman* [Video]
- Wendy Carlos, Title Music for *A Clockwork Orange*

## 11/14: Popular Music (Part II)

### Reading:

- Starr & Waterman, *American Popular Music*

### Listening:

- The Supremes, "You Can't Hurry Love"
- The Beatles, "A Hard Day's Night"
- Ray Charles, "What'd I Say"
- Sam Cooke, "You Send Me"

- The Beatles, "A Day in the Life"

## **11/16: Music & Postmodernism**

### *Reading:*

- Auner (257-274)
- Rochberg, "Music: Science vs. Humanism" (484-488)

### *Listening:*

- Berio, *Sinfonia*
  - *III. In ruhig fliessender Bewegung*
- Larsen, *Songs from Letters (Calamity Jane to Her Daughter)*

## **11/21: No Class [THANKSGIVING RECESS]**

## **11/23: No Class [THANKSGIVING RECESS]**

## **11/28: Minimalism**

### *Reading:*

- Auner (278-297)
- Reich, "Music as a Gradual Process"

### *Listening:*

- Riley, *In C*
- Reich, *Music for 18 Musicians*, I. Pulses
- Reich, *Diferent Trains*, I. "America Before the War"
- Glass, *Koyaanisquatsi*
- Glass, *Glassworks*

### **11/30: After Minimalism [TEST #3]**

*Reading:*

- Fink, "Postminimalisms"

*Listening:*

- Lang, "Heroin"
- Adams, *Nixon in China*
- Wolfe, *Anthracite Fields*, II. "Breaker Boys"

### **12/07: Is Classical Music Dead?**

*Reading:*

- Vanhoenacker, "Requiem"
- Robin, "Classical Music Isn't Dead"

*Listening:*

- *Planetarium*, "Saturn"
- Shaw, Partita for 8 Voices, I. Allemande
- Bates, *Mothership*
- Byron, *Seven Etudes for Piano*, No. 3

### **12/10: FINAL PAPER DUE [EMAIL SUBMISSION]**