

Music 40D: Twentieth-Century Music

M/W 9:30 a.m. – 10:50 a.m. MM 316



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CAC 3043

Website: <https://music.arts.uci.edu/abauer/7.3.index.html>

Course Description

This course surveys the development of musical style from the turn of the 1900s to century's end. Our focus will be on a series of canonic works effected profound shifts in compositional style, in response to their historical and cultural contexts. The course is designed provide you with a firm understanding of musical evolution during the long twentieth century, measured by extreme shifts in genre, technique and performance requirements.

A Quiz will be given at the end of Friday discussion section (except in Week 10, which will be devoted to review for the final). Discussion sections are therefore mandatory, although I will drop the lowest quiz grade at the end of term. All Reading and listening assignments will be available on the website (I will keep grades and send occasional announcements on Canvas). In addition to the Friday quizzes, there will be one final paper and a final exam, and your T.A. will keep a record of class participation. The Final Exam will be composed of Definitions, Short Answer Questions, and Identifications. The final paper is due at or before the final exam. You will choose a genre (art song, opera, symphony, string quartet, piano concerto, ballet, sonata etc., to be confirmed with me in week 7) and find at least **four** examples of it in the twentieth century (or beyond). I ask that you compare and contrast the way that particular genre responds to the past and the changing circumstances of its times. You may choose works we cover in class but are encouraged to investigate further., and to compare your genre with earlier versions you studied in Music 40B and 40C (ca. 2500 words). Feel free to share drafts with us before you hand in your final paper!

Assessment:

Nine Friday Quizzes on reading and listening (40%), Final paper (25%), Class Participation (5%), Final Exam (30%).

You are required to own Paul Griffiths, *A Concise History of Western Music* (hereafter CHWM). Available at The Hill, but scores and additional readings will be available at the website or on canvas.

Specific Objectives

We will cover a lot of information and music in this course. I encourage you to engage thoughtfully with music and ideas, supported by musical and cultural cues, as you piece them together and respond to them on a personal level: do try to understand the varied music we study, even if you don't immediately find it arresting. Similarly, I will expect you to be an active participant in class discussions and to ask questions and to seek clarification or explanation when something is not clear. Both Gabe and myself will keep office hours, and are always available on email.

Please listen to the assigned music ahead of class discussions and do the required reading. When possible bring scores with you.

Policies

I am asking students to refrain from using electronic devices (cell phones, laptop computers, and tablets) in class. I realize that this may be seen as a burden, but research supports the benefit of hand-

written notes, and I will provide notebooks if you don't have one, and I will frequently supplement lectures with printed handouts. On-time attendance at every class is assumed.

All requirements, dates, and deadlines are firm and non-negotiable; exceptions will be made only rarely and only in cases of serious hardship for which appropriate documentation has been provided.

Academic Honesty

The UCI policy on academic honesty (quoted below) governs every aspect of this course. If you have any questions about this policy, let me know and I will answer them.

Learning, research, and scholarship depend upon an environment of academic integrity and honesty. This environment can be maintained only when all participants recognize the importance of upholding the highest ethical standards. All student work, including quizzes, exams, reports, and papers must be the work of the individual receiving credit. Academic dishonesty includes, for example, cheating on examinations or any assignment, plagiarism of any kind (including improper citation of sources), having someone else take an examination or complete an assignment for you (or doing this for someone else), or any activity in which you represent someone else's work as your own. Violations of academic integrity will be referred to the Office of Academic Integrity and Student Conduct. The impact on your grade will be determined by the individual instructor's policies. Please familiarize yourself with UCI's Academic Integrity Policy (<https://aisc.uci.edu/policies/academic-integrity/index.php>) and speak to your instructor if you have any questions about what is and is not allowed in this course.

Important Dates

May 27 Memorial Day

June 12 Final Examination (8:00–10:00 a.m.)

Tentative Schedule

Week 1, April 1, 3	Intro to the course, Gustav Mahler, Richard Strauss, Claude Debussy, Maurice Ravel
Week 2, April 8, 10	The Second Viennese School (Arnold Schoenberg, Alban Berg, Anton Webern), Early Igor Stravinsky
Week 3, April 15, 17	Charles Ives, Béla Bartók, Twelve-tone music (Webern, Crawford Seeger)
Week 4, April 22, 24	Leos Janáček, Olivier Messiaen, Benjamin Britten, discussion of issues facing musical modernism
Week 5, April 29, May 1	Darmstadt School (Pierre Boulez, Karlheinz Stockhausen, Luigi Nono), John Cage and the American Experimental tradition
Week 6, May 6, 8	Duke Ellington, Luciano Berio, The Composer as specialist
Week 7, May 13, 15	György Ligeti, György Kurtág, Steve Reich and Minimalism, Toru Takemitsu
Week 8, May 20, 22	Kaija Saariaho, Gérard Grisey and Spectralism
Week 9, May 29	Late Ligeti, Tania Leon, Thomas Adès
Week 10, June 3, 5	Review for final