**Class code**  

**Instructor Details**  
Matěj Kratochvíl  
matej.kratochvil@seznam.cz

**Class Details**  
Music History IV  
Tuesday 8:45  
Location to be confirmed.

**Prerequisites**  
Music History III

**Class Description**  
The course provides an overview of the major trends in classical music of the last 100 years in the West. Special attention will be paid to the musical culture of Central Europe and particularly the Czech lands. Central compositional and aesthetic issues of 20th century music will be discussed on the basis of source texts as well as academic writings. Music, politics and nationalism, atonality and serialism, experimental and electronic music, the musical minimalism, and other topics will be covered.

**Desired Outcomes**  
Students are supposed to gain a good aural knowledge of the music discussed, understand main trends of its development and should become familiar with important names and styles of the 20th century music.

**Assessment Components**  
- Weekly homework – consisting in reading texts and writing reaction papers (2-3 pages)  
- Midterm papers – essay on selected topic concerning 20th century music (5-7 pages)  
- Final paper – essay on selected topic concerning 20th century music (10 pages)  
- Final exam – listening test and brief questions from the topics covered during the lectures

*This must include number of pages of written work and time of oral presentations.*
Failure to submit or fulfill any required course component results in failure of the class. Be as specific as possible about your expectations regarding student work

**Assessment Expectations**  
- **Grade A:** Excellent work in class, outstanding understanding of the subject, excellent papers and impeccable results in test  
- **Grade B:** Very good work in class and at home, excellent papers and good test results
Grade C: Good papers and sufficient results in tests, no missing assignments.
Grade D: Good effort during class and homework, passable papers
Grade F: Very poor results, lack of effort

Class participation/attendance: 15%
Reaction paper: 15%
Midterm paper: 20%
Final test: 15%
Final paper: 35%

Grade conversion

Grading Policy
NYU Prague aims to have grading standards and results similar to those that prevail at Washington Square. At the College of Arts and Sciences, roughly 39% of all final grades are in the B+ to B- range, and 50% in the A/A- range.
We have therefore adopted the following grading guideline: in any non-Stern course, class teachers should try to ensure that no more than 50% of the class receives an A or A-.
A guideline is not a curve. A guideline is just that-it gives an ideal benchmark for the distribution of grades towards which we work.

Attendance Policy
Each unexcused absences will result in your final grade being reduced by 3%. Absences only for medical reasons will be excused. To obtain an excused absence, you are obliged to supply either a doctor’s note or corroboration of your illness by a member of the housing staff (either an RA or a Building Manager). Absences due to travel will not be excused.

Late Submission of Work
Late submission of work is tolerated only exceptionally. The home works and papers need proper timing as they relate to the lectures.

Plagiarism Policy
According to the Liberal Studies Program Student Handbook, plagiarism is defined as follows:

Plagiarism is presenting someone else’s work as though it were one’s own. More specifically, plagiarism is to present as one’s own a sequence of words quoted without quotation marks from another writer; a paraphrased passage from another writer’s work; facts or ideas gathered, organized and reported by someone else, orally and/or in writing. Since plagiarism is a matter of
fact, not of the student’s intention, it is crucial that acknowledgment of the sources be accurate and complete. Even where there is no conscious intention to deceive, the failure to make appropriate acknowledgment constitutes plagiarism.

The College of Arts and Science’s Academic Handbook defines plagiarism similarly and also specifies the following:
“presenting an oral report drawn without attribution from other sources (oral or written), writing a paragraph which, despite being in different words, expresses someone else’s idea without a reference to the source of the idea, or submitting essentially the same paper in two different courses (unless both teachers have given their permission in advance).

Receiving help on a take-home examination or quiz is also cheating – and so is giving that help – unless expressly permitted by the teacher (as in collaborative projects). While all this looks like a lot to remember, all you need to do is give credit where it is due, take credit only for original ideas, and ask your teacher or advisor when in doubt.”

“Penalties for plagiarism range from failure for a paper, failure for the course or dismissal from the university.” (Liberal Studies Program Student Handbook)

**Required Text(s)**
Topics in 20th Century Music I + II, Reader compiled by Tereza Havelková, available at the library in several copies. Includes all texts referred to in the syllabus.

**Supplemental Texts(s) (not required to purchase as copies are in NYU-L Library)**
[Click here and enter information, including ISBN]

**Internet Research Guidelines**
[Click here and enter guidelines on Internet Research, if appropriate]

**Additional Required Equipment**
[Click here and enter information (e.g. camera and film, sketch book)]

**Session 1**
**Overview of the Course: European Music before WWI**
February 12
Strauss: Salome
Mahler: Symphony No. 8
Debussy: Nuages

**Session 2**
**Nationalism and Folklorism in Central / Eastern-European Music**
February 19
Stravinsky: Rite of Spring
Janáček: Glagolitic Mass
Bartók: Bluebeard’s Castle, Dance Suite
Overview:


Source readings:


Academic:


### Session 3

**Friday, February 22**

(make up for Tuesday classes)

**The Second Viennese School**

Schönberg: Funf Klavierstucke op 23, No 5, Pierrot Lunaire

Berg: Wozzek

Webern: Symphony op. 21


Source readings:


Schönberg, Arnold. From “Composition with Twelve Tones.” In *Source Readings in Music History*, pp. 1355-1366.

Session 4

Musical Paris Between the Wars

(Stravinsky, Satie, Cocteau, Le Six)


Source readings:


Session 5

Music and Politics, Germany and Russia Between the Wars

(Brecht / Weil, Hindemith, Prokofiev, Shostakovich)


Source readings:


Academic:

Session 6

March 19

Czech Music between the Wars

Martinů, Hába, Schulhoff, Ostrčil


Academic:


MIDTERM PAPERS DUE

Session 7

March 26

Avant-garde after WWII

Messiaen: *Turangalîla-Symphonie*

Boulez: *Le marteau sans maître*

Stockhausen: Kreuzspiel

Cage: Music of Changes


Source readings:


Spring Break
Session 8  
April 9
Concrete and Electronic Music

Luigi Russolo

Varese: Ionisation

Schaeffer: Etude aux chemins de fer

Stockhausen: Gesang der Junglinge


Source readings:


Session 9  
April 16
Composing with Timbre and Texture

Ligeti: Atmospheres, Requiem

Penderecki: Threnody

Lachenmann: Dal niente

Source Readings:


Session 10  
Postmodernism
April 23

Berio: Sinfonia
Stockhausen: Stimmung
John Oswald: Plunderphonics


Source readings:

Session 11

Czech Music after WWII

April 30

(Kabeláč, Eben, Kopelent, Fišer, Loudová)

Overview:


Session 12

Minimalism, New Simplicity

May 7

Reich: Come out
Glass: Einstein on the Beach
Feldman: Rothko Chapell
Cage: Ryoanji

Overview: Morgan, Robert P. *Twentieth-Century Music: A History of Musical Style in Modern Europe and America*: pp. 407-440 (Chapter XX: A Return to Simplicity)

Source readings:
### Academic:


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| Suggested Co-curricular Activities | Visit to selected contemporary music concerts or National Theatre Opera. Possibilities will be discussed during the semester. |