**Class code**
MPATC-UE 9078

**Instructor Details**
Matěj Kratochvíl
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**Class Details**
Music history IV

Wednesday 10:15-11:50

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**
There will be four listening quizzes, two writing assignments and a final exam.
In one writing assignment (approx. 3 pages), you will review a concert we shall visit together, in the second (approx. 5 pages) you shall present selected 20th century composer, including brief biography, stylistic features and important works as well as your own thought on his music.

Grading:
25% Attendance, Participation, Listening Quizzes,
45% Writing Assignments
30% Final Exam

**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

**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-P Library)  
Internet Research Guidelines  
Additional Required Equipment

Session 1  
Wednesday, Feb 4  
Overview of the Course; European Music before WWI

Strauss: Salome  
Mahler: Symphony No. 7  
Debussy: Sirenes

Session 2  
Wednesday, Feb 11  
Folkloric and popular inspirations  
Reading:  

Stravinsky: Rite of Spring  
Janáček: Glagolitic Mass  
Bartók: Dance Suite, 5th String Quartet  
Charles Ives: Three Places in New England

Session 3  
The Second Viennese School
Reading:

Schönberg: Fünf Klavierstücke op 23, No 5, Pierrot Lunaire
Berg: Wozzek
Webern: Symphony op. 21

**Session 4**
**Wednesday, Feb 25**
**Europe Between the Wars**

Reading:
Morgan, Robert P. *Twentieth-Century Music: A History of Musical Style in Modern Europe and America*: pp. 151-186 (Chapter VII: The Historical Context: Europe After World War I & Chapter VIII: Neo-Classicism)

Satie: Vexations, Parade
Kurt Weill: Die Dreigroschenoper
Prokofiev: Symphony No. 1, Alexander Nevy
Shostakovich: Symphony No. 2

**Session 5**
**Wednesday, March 4**
**Czech Music between the Wars**

Martinů, Hába, Janáček

**Session 6**
**Wednesday, March 11**
**American Music Between the Wars**

Henry Cowel, George Gershwin, Ruth Crawford Seeger, Aaron Copland

**Session 7**
**Wednesday, March 18**
**Avant-garde after WWII**

Messiaen: *Turangaîla-Symphonie*
Boulez: *Le marteau sans maître*
Stockhausen: Kreuzspiel
Cage: *Music of Changes*


**Session 8**
**Wednesday, March 25**
**Music and New Technologies**

Luigi Russolo
Varese: *Ionisation*
Schaeffer: *Etude aux chemins de fer*
Stockhausen: *Gesang der Junglinge*

Reading

**Session 9**
**Composing with Timbre and Texture**
Wednesday, April 1
Ligeti: Atmospheres, Requiem
Penderecki: Threnody
Lachenmann: Dal niente
George Crumb: Black Angels

Readings:

Spring Break
April 6-10

Session 10
Wednesday, April 15
Postmodernism in Classical and Popular Music
Berio: Sinfonia
Stockhausen: Stimmung
John Oswald: Plunderphonics

Reading:
Eco, Umberto: “The Poetics of the Open Work.” In: Audio Culture, pp. 167-175

Session 11
Wednesday, April 22
Minimalism, New Simplicity
Reich: Come out
Glass: Einstein on the Beach
Feldman: Rothko Chapell
Cage: Ryoanji

Reading:

Session 12
Wednesday, April 29
Music Since 1970
Arvo Pärt: Cantus in Memoriam Benjamin Britten
Alfred Schnittke, Concerto Grosso No. 1
Tan Dun: On Taoism

Session 13
Wednesday, May 6
Czech Music after WWII
Kabeláč, Eben, Kopeleent, Fišer

Reading:

Session 15
Final exam will include question concerning key terms and names of the 20th century music: e.g. short explanation of twelve-tone method, three composers using folkloric inspirations in their work etc...

Classroom Etiquette

Required Co-curricular Activities

During the semester, we shall visit at least two concerts with music from the 20th century.

Suggested Co-curricular Activities