MPATC-UE 9078 - 002  Music Hist IV: Twentieth Century

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Instructor Details
Philippe CATHÉ

Class Details
Tuesday 3:15-4:55
604

Prerequisites

Class Description
Using scores and recordings as well as historical and literary documents, this course will draw a clear picture of the history of music—mainly but not only—Western and Art Music of the 20th and 21st Centuries.
(Lectures & Discussions)

Desired Outcomes
Knowledge of the main stylistic periods
Knowledge of the main events (dates and content)
Knowledge of the characteristics of the main styles
Global knowledge of the history of arts during the 20th and 21st Centuries

Assessment Components
Homework
Attendance & Participation 10%
Quizz 30%
Paper (investigation of a particular work or a musical style) (5-7 pages) 30%
Final Exam 30%
Failure to submit or fulfil any required course component results in failure of the class.

Assessment Expectations
Grade A: Outstanding Comprehension of the period, different musical styles and techniques.
Grade B: Excellent or Good Comprehension of the period and the different musical styles.
Grade C: Average Comprehension of the period.
Grade D:
Grade F:
NYU Paris aims to have grading standards and results in all its courses similar to those that prevail at Washington Square.

Academic accommodations are available for students with documented disabilities. Please contact the Moses Center for Students with Disabilities at 212-998-4980 or see their website (http://www.nyu.edu/life/safety-health-and-wellness/students-with-disabilities.html) for further information.

Here is NYU's Attendance Policy for students studying away at a Global Academic Center:

Study abroad at Global Academic Centers is an academically intensive and immersive experience, in which students from a wide range of backgrounds exchange ideas in discussion-based seminars. Learning in such an environment depends on the active participation of all students. And since classes typically meet once or twice a week, even a single absence can cause a student to miss a significant portion of a course. To ensure the integrity of this academic experience, class attendance at the centers is mandatory, and unexcused absences will affect students' semester grades. Students are responsible for making up any work missed due to absence. Repeated absences in a course may result in failure.

Beginning Fall 2014, at all Global Academic Centers, unexcused absences will be penalized with a two percent deduction from the student’s final course grade1.

Other guidelines specific to NYUParis include:

- **Attendance to class and all course-related events, even outside of regularly scheduled course times, is expected and mandatory.** Some class outings/make-up classes take place on Fridays.
- **Under no circumstances will non-University-related travel constitute an excused absence from class.** DO NOT book travel until you have received and carefully studied the syllabus of each of your classes.
- **If you are not sick enough to go to the doctor, you are well enough to go to class.** Doctor’s notes will be expected for all medical-related absences.
- **No tests, quizzes, or exams will be made up.** A missed test, quiz, or exam will result in a zero. Questions about this policy should be directed to the Academic Affairs team, not your professor.

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1 NYU’s "Policies and procedures for students studying away at a Global Academic Center"
• Students observing a religious holiday during regularly scheduled class time are entitled to miss class without any penalty to their grade. This is for the holiday only and does not include the days of travel that may come before and/or after the holiday. Students must notify their professor and the Academic Affairs team in writing via email one week in advance before being absent for this purpose, and are responsible for making up any work they will have missed.

New York University in Paris, as an academic community, is committed to free and open inquiry, to creating an intellectual and social environment that promotes this, and to upholding the highest standards of personal and academic integrity.

All NYUP students have the responsibility to uphold these stated objectives. As a member of this community, you accept the responsibility for upholding and maintaining these standards, which include refraining from all forms of plagiarism and cheating as detailed below.

Cases of plagiarism at NYUParis will be brought to the attention of NYUParis academic administration as well as the implicated student's home school Dean.

**PLAGIARISM**: a form of fraud, presenting someone else's work as though it were your own

- A sequence of words from another writer who you have not quoted and referenced in footnotes
- A paraphrased passage from another writer's work that you have not cited.
- Facts or ideas gathered and reported by someone else
- Another student's work that you claim as your own
- A paper that is purchased or "researched" for money
- A paper that is downloaded free of charge from the Internet

**CHEATING**

- Copying from another student's exam or quiz
- Giving or receiving unauthorized assistance (crib sheets, internet, etc.) during an exam or quiz
- Having someone take your exam
- Accessing an exam or quiz in an unauthorized fashion prior to its administration
- Collaborating with other students or unauthorized persons on a take home exam
- Using the same written material for two courses without the express permission of both instructors
- Fabricating or falsifying data

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2 NYU’s Expository Writing Department’s [Statement on Plagiarism](http://www.expositorywriting.nyu.edu/plagiarism)
3 NYU Statement on Plagiarism
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(if you wish, you can purchase this book, this can be discussed during the first course)
Additional Required Equipment

Session 1
January 19

Songs throughout the Twentieth Century
Gustav Mahler: Kindertotenlieder, I Nun will die Sonn’ so hell aufgehn’ (NAWM 165)
Gabriel Fauré: Le Plus Doux Chemin
Francis Poulenc: Les gars qui vont à la fête & La Reine de cœur

Session 2
January 26

From Spain to South America
Isaac Albeniz: Iberia (excerpts)
Maurice Ravel: L’Heure espagnole (excerpts)
Heitor Villa-Lobos: Bachianas Brasilieras No 5, I Aria (Cantilena) (NAWM 190)
Ástor Piazzolla: Libertango
Lalo Schifrin: Mission: Impossible
Silvestre Revueltas: Sensemaya

Session 3
February 2

From Ragtime to Jazz… And Beyond
Scott Joplin: Maple Leaf Rag (NAWM 164)
King Oliver: West End Blues (NAWM 183)
Darius Milhaud: La Création du monde, I (NAWM 185)
Maurice Ravel: Concerto pour la main gauche (excerpts)
William Grant Still: Afro-American Symphony, I Moderato Assai (NAWM 196)
Leonard Bernstein: Mass (excerpts)
The Rolling Stones: Honky Tonk Women

Session 4
February 16

D’Indy and the Schola Cantorum
Vincent d’Indy: String Quartet No 2 (excerpts)
Guy Ropartz: Trio en la mineur (excerpts)
Albert Roussel: Padmâvatî (excerpts)
Vincent d’Indy: Poème des rivages (excerpts)

Session 5
February 23

Claude Debussy and « Symbolism »
Claude Debussy: Nocturnes, I Nuages (NAWM 167)
Claude Debussy: Pelléas et Mélisande, Act IV (excerpt)

Session 6
March 8

Ravel’s Generation
Maurice Ravel: Le Tombeau de Couperin, Menuet (NAWM 168)
Maurice Ravel: Valses nobles et sentimentales, I
Maurice Ravel: Daphnis et Chloé (excerpts)
Charles Koechlin, Les Heures persanes (excerpts)
Florent Schmitt, La Tragédie de Salomé (excerpts)

Session 7
March 15

Serialism
Arnold Schoenberg: Pierrot lunaire (excerpts) (NAWM 172)
Arnold Schoenberg: Piano Suite, op. 25 (excerpts) (NAWM 173)
Pierre Boulez: Le Marteau sans maître, VI Bourreaux de solitude (NAWM 202)

Session 8
March 22

Before and After The Rite of Spring
Nicolas Rimsky-Korsakov: The Little Golden Coquerel (excerpts)
Igor Stravinsky: The Rite of Spring (excerpts) (NAWM 176)
Mossslov: Les Fonderies d’acier
Arthur Honegger: Pacific 231

Session 9
March 29

Some Independent Composers
Erik Satie: Embryons desséchés, III De Podophtalma (NAWM 171)
Béla Bartók: Music for Strings, Percussion and Celesta, III Adagio (NAWM 179)
Charles Ives: General William Booth Enters into Heaven (NAWM 180)
Charles Koechlin: Les Bandar-Log, op. 176 & Le Docteur Fabricius, op. 202 (excerpts)
Edgard Varèse: *Hyperprism* (NAWM 192)

### Session 10

**America**

**April 1**

Aaron Copland: *Piano Variations*

Walter Piston: *Symphony No. 6, II Scherzo - Leggerissimo vivace*

Ruth Crawford Seeger: *String Quartet 1931, IV Allegro possibile* (NAWM 194)

Aaron Copland: *Appalachian Spring* (excerpt) (NAWM 195)

Leonard Bernstein: *Chichester Psalms* (excerpts)

Elliott Carter: *Caténaires* (NAWM 218)

### Session 11

**Repetition**

**April 5**

Terry Riley: *In C* (excerpts)

Steve Reich: *Tehillim*, Part IV (NAWM 210)

John Adams: *Short Ride in a Fast Machine* (NAWM 211)

Guillaume Connesson: *Supernova*

### Session 12

**Opera... and Beyond**

**April 12**

Irving Berlin: *Cheek to Cheek*

Benjamin Britten: *Peter Grimes* (NAWM 200)

Leonard Bernstein: *West Side Story, Cool* (NAWM 198)

Kaija Saariaho: *L'Amour de loin*, Act IV, Scene 3 (NAWM 216)

Michel Legrand, Jacques Demy: *Les Parapluies de Cherbourg* (excerpts)

### Session 13

**Into Sound**

**April 15**

Louis and Bebe Barron: *Forbidden Planet*

Gérard Grisey, *Les Espaces acoustiques, III Partiels*

David Hykes, *Solar Winds* (excerpts)

The Beatles: *Sergeant Pepper’s Lonely Hearts Club Band*

Emerson, Lake and Palmer: *Pictures at an Exhibition* (excerpts)

Bebe Barron: *Mixed Emotions*

### Session 14

**Into Time**

**May 3**

Olivier Messiaen: *Quatuor pour la Fin du Temps, I Liturgie de cristal* (NAWM 201)

Olivier Messiaen: *Réveil des Oiseaux*

Dave Brubeck: *Blue Rondo a la Turk*

Ravi Shankar: *Raga Dhun*

Pritam & Salim-Suleiman: *Dhoom 2*

Krzysztof Penderecki: *Threnody for the Victims of Hiroshima* (NAWM 208)

Pink Floyd: *Wish You Were Here, Shine on You Crazy Diamond* (I-IX)

### Session 15

**Final Exam (1 & ½ Hour)**

**May 10**

**Classroom Etiquette**

- No eating in class.
- No cell phones in class.
- No laptop computers in class unless permission is expressly given by your professors.
- Leaving class to go to the bathroom or yawning in class is considered rude in France.

**Required Co-curricular Activities**

**Suggested Co-curricular Activities**

Attending concerts, listening to (French) radio broadcasts, especially France Musique (91.7 MHz or through the Internet), playing music, joining a choir...
Full professor in musicology at Paris-Sorbonne University, Philippe Cathé is both a music theorist focusing on harmonic music from the end of Renaissance till present time and a musicologist, specialist of the composers Charles Koechlin and Claude Terrasse and, more generally, of French music of the end of the nineteenth and the first half of the twentieth century. He works on developing Nicolas Meeûs’ theory of harmonic vectors. Besides, he saves a part of his time to analyze the importance of sound in films. He is also a regular musical commentator on French musical radio station France Musique. He is member of the Institute of Research in Musicology IReMus (UMR 8223).

For further details, positions held, list of main publications, conferences, see: http://www.iremus.cnrs.fr/fr/membres-permanents/philippe-cathe