

SAMPLE SYLLABUS

NYU Prague

MPATC-UE9078P01, MPATC-UE9078P02

Music History IV 20th Century

Spring 2020

Instructor Information

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- Email:
- Office hours:
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Course Information

- MPATC-UE9078P01, MPATC-UE9078P02
- Music History IV
- [Co-requisite or prerequisite, if any]
- [Face-to-face class meeting days and times]
 - [Class room number and building]

Course Overview and Goals

The course provides an overview of the major trends in classical music of the last 100 years in the West while also looking at the ways the classical music has become a global phenomenon. 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 listening, reading 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.

Upon Completion of this Course, students will be able to:

- 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.

Course Requirements

There will be three listening quizzes, two concert reflections, one longer writing assignment, midterm exam and a final exam.

Class Participation

Students are expected to actively participate in the discussion about the music and topics covered in particular session and to read the required texts before the session.

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

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Assignment 1

In the first two writing assignments (1-2 pages each), you will review two concerts we shall visit together. Deadline for this assignment will be announced during the first week of the semester along with the date of the concert.

Assignment 2

In the main essay (approx. 7 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. Students need to announce their choice of a composer by March 3rd, deadline for the draft of the essay (incl. structure of the text, list of relevant sources and literature) is April 7th, deadline for the finished paper is May 12th.

Tests & Quizzes

Midterm and final exam will include questions 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...

Each of listening quizzes will include music examples from previous weeks to be identified by title and composer. Audio examples will be available through NYU Classes.

Grading of Assignments

The grade for this course will be determined according to the following formula:

Assignments/Activities	% of Final Grade
Participation	10
Listening Quizzes	15
Writing Assignments (essay + concert reflections)	45
Midterm exam	15
Final exam	15

Letter Grades

Letter grades for the entire course will be assigned as follows:

Letter Grade	Percent
A	92.5% and higher
A-	90.0 – 92.49%
B+	87.5% - 89.99%
B	82.5% - 87.49%
B-	80% - 82.49%
C+	77.5% - 79.99%

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Letter Grade	Percent
C	72.5% - 77.49%
C-	70% - 72.49%
D+	67.5% - 69.99%
D	62.5% - 67.49
D-	60% - 62.49%
F	59.99% and lower

Course Schedule

Topics and Assignments

Week/Date	Topic	Reading	Assignment Due
Session 1 Tuesday, February 4	Overview of the Course; European Music before WWI		
Session 2 Tuesday, February 11	Folkloric and popular inspirations	Bela Bartok - The Influence Of Peasant Music On Modern Music	
Session 3 Tuesday, February 18	The Second Viennese School		
Session 4 Tuesday, February 25	Europe Between the Wars	Jean Cocteau - Cock and Harlequin	
Session 5 Tuesday, March 3	American Music Between the Wars		Choice of the composer for the essay.
Session 6 Tuesday, March 10	Czech Music between the Wars		
Session 7 Tuesday, March 17	Avant-garde after WWII	Milton Babbitt - Who Cares if You Listen?	Midterm test
Session 8 Tuesday, March 24	Music and New Technologies	Edgard Varese - The Liberation of Sound	
Session 9	Composing with Timbre and Texture		

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Week/Date	Topic	Reading	Assignment Due
Tuesday, March 31			
Session 10 Tuesday, April 7	Postmodernism in Classical and Popular Music		Draft of the essay
Spring Break April 11 - 19	Spring Break		
Session 11 Tuesday, April 21	Minimalism, New Simplicity	Steve Reich - Music as a Gradual Process	
Make-up Day Friday, April 24 (9am-5pm)	Make-up day for missed classes		
Session 12 Tuesday, April 28	Between composition and improvisation	Ornette Coleman - Change of the Century	
Session 13 Tuesday, May 5	Music at the Turn of the Century		
Session 14 Tuesday, May 12 (last day of classes)	Czech Music after WWII		Composer essay finished.
Session 15 Tuesday, May 19	Final exam		

Course Materials

Required Textbooks & Materials

- Source readings specified in the syllabus will be available through NYU classes
- We will use Grove Music Online (<https://www-oxfordmusiconline-com.proxy.library.nyu.edu/grovemusic/>) and The Oxford History of Western Music (<https://www-oxfordwesternmusic-com.proxy.library.nyu.edu/>) as references. Particular chapter and entries will be specified in class.

Supplemental Text (not required to purchase, copies available in NYU P Library)

- Insert optional textbook or material name - READER ??? MÁ! ☺
- Insert optional textbook or material name

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Resources

- **Access your course materials:** [NYU Classes](https://nyu.edu/its/classes) (nyu.edu/its/classes)
- **Databases, journal articles, and more:** [Bobst Library](https://library.nyu.edu) (library.nyu.edu)
- **Assistance with strengthening your writing:** [NYU Writing Center](https://nyu.mywconline.com) (nyu.mywconline.com)
- **Obtain 24/7 technology assistance:** [IT Help Desk](https://nyu.edu/it/servicedesk) (nyu.edu/it/servicedesk)
- **NYU Prague library:** [Tritius Catalog](https://nyu.tritius.cz/?lang=EN) (https://nyu.tritius.cz/?lang=EN)

Course Policies

Attendance and Tardiness

Absences only for medical reasons and for religious observance 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). To be excused for religious observance, you must contact the instructor and the Academic Director via e-mail one week in advance of the holiday. Your absence is excused for the holiday only and does not include days of travel associated with the holiday. Unexcused absences will be penalized with a 2% percent deduction from your final course grade for every week of classes missed.

Please note that Friday, April 24 (9am – 5pm) is reserved as a make-up day for missed classes. Do not schedule any trips for this day.

Academic Honesty/Plagiarism

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)

Classroom Etiquette

It is important for all of us to be able to concentrate on the listening and discussing music examples, therefore please be in time and try to limit any distractions (e.g. eating in class, leaving for bathroom) to minimum. Use of computers for taking notes is allowed, but it also should not distract our attention.

Disability Disclosure Statement

Academic accommodations are available for students with disabilities. Please contact the Moses Center for Students with Disabilities (212-998-4980 or mosescsd@nyu.edu) for further information.

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Students who are requesting academic accommodations are advised to reach out to the Moses Center as early as possible in the semester for assistance.