

## MUH 6675 SEMINAR IN 20TH-CENTURY MUSIC

University of Florida, Fall 2017

Wednesday 4:05-7:05 pm (Period 9-11), MUB 146

Dr. Silvio dos Santos

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Office Hours: Monday period 4 (10:40:11:30 am) and by appointment

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### FOCUS

This seminar will examine seminal aesthetic developments in 20th-century music in light of the conflict between paradigmatic innovation and preservation of the past, as well as the role of music in politics. The course will center on topics such as the development toward twelve-tone serial compositions in the Second Viennese School, Ultramodernism, Neoclassicism, music and politics in 1930s America, Indeterminacy, and Minimalism. After each unit students will have an opportunity to explore case studies using research models discussed in the seminar. Analysis of selected works and weekly readings will provide the framework for critical approaches to historiography and musical analysis. Seminar participants will present reports on assigned readings, produce two research papers that expand the topics discussed in class—each paper will also require a class presentation. I will provide more information as the semester progresses.

### TEXTBOOK

As the reading materials will consist of chapters of books and articles, no textbook will be required for this course. Reading materials are on reserve on ARES at the AFA Library (Fine Arts Building A, 2nd floor). Articles are also available through the various e-storages for download. Please bring a printed copy to class for reference during discussions.

Listening materials and scores are available in the AFA Library. Recordings are also available electronically through the Naxos Music Library, available through the AFA Library webpage (<http://guides.uflib.ufl.edu/music>).

### REQUIREMENTS AND GRADING

- Attendance and participation in seminar discussion is expected. Unexcused absences will lower the final grade by 5 points per absence. Tardiness will also affect the final grade. Missing an assigned presentation will result in a letter grade deduction.
- Seminar participants will present a report in class and lead discussion on one or more assigned readings. All participants are required to complete all assigned readings and participate in discussion.
- Two **Research Papers (one short and another longer)** will expand on topics presented in class. In addition, students will present the results of their papers in class and will be asked to prepare a handout for the entire seminar. I will distribute handouts with detailed instructions and specific due dates in the second week of classes.

### Grades will be based on the following

- |                             |     |
|-----------------------------|-----|
| • Class Participation       | 15% |
| • Two Research Papers       | 50% |
| • Presentations and reports | 35% |

**Grading scale**

A: 94-100	B+: 88-90	C+: 78-80	D+: 68-70	E: 0-60
A-: 91-93	B: 84-87	C: 74-77	D: 64-67	
	B-: 81-83	C-: 71-73	D-: 61-63	

\* Please keep in mind that C- is not a passing grade. Information on the conversion of grades to the University of Florida's grade point averages can be found at <http://www.isis.ufl.edu/minusgrades.html>.

**IMPORTANT DATES**

- Essays will be due a week after the class presentation. I will assign specific dates to each seminar participant on our second class.

**ADDITIONAL INFORMATION**

1. Classes will begin promptly. Any student missing a class for any reason is responsible for getting notes and handouts from a fellow student, not the instructor. Turn off computers and cell phones. A pop quiz will be given every time a phone rings in class. Please do not eat in class or engage in other distracting activities.

2. **E-Learning:** students will be required to log on to CANVAS through the E-Learning system in order to submit the writing assignments online.

3. I will distribute handouts for the writing assignments as classes progress. Assignments are due at the beginning of class on the day they are due. A penalty of 10% per day (maximum of two days) shall apply to essays turned in late. Thereafter, no credit will be given. All written work must also be submitted electronically through the E-Learning system to be graded. I will provide instructions on the handouts.

4. Opportunity for making up a presentation will be given only in cases of excused absences. An excused absence is defined as 1) a medical issue accompanied by a signed statement from your doctor, 2) a serious family emergency with a signed statement from parent or guardian, 3) an official University of Florida activity accompanied by a signed statement from an appropriate faculty representative with a two-week prior notification to instructor, 4) a religious holiday observance with a two-week prior notification to instructor, 5) military service or court-imposed legal obligations accompanied by written proof two weeks prior to absence. Failure to appear for an exam without prior arrangement will result in an E for that assignment.

**Classroom Policies**

Classes will begin promptly. Students need to arrive on time, turn in assignments before sitting down, and stay for the entire class. In the rare case that you are unavoidably late, please enter quietly and take the first available seat. The period ends when the instructor dismisses the class. Preparations to leave (such as closing notebooks, rustling papers, and putting on your coat) before you are dismissed are disruptive; please avoid them. Do not exit before you are dismissed unless you have already advised the instructor that you must leave early (please do this before the period begins).

***Cell Phones and Electronics***

Turn off computers and cell phones. A pop quiz will be given every time a phone rings in class. Internet connectivity must be disabled if you plan on taking notes directly on your laptop. Please do not eat in class or engage in other distracting activities.

***Students Requiring Special Accommodations***

To request classroom accommodations, contact the Assistant Dean of Students/Director of the Disability Resources Program at P202 Peabody Hall or call 392-1261 (V), 392-3008 (TDD). The Dean of Students Office will provide documentation to the student who must then provide this documentation to the instructor when requesting accommodation.

**ACADEMIC HONESTY**

The theft of intellectual property is taken very seriously in this class. All student work must be original. Plagiarism or cheating will be dealt with according to the policies outlined in the university bulletin and student handbook (see [www.dso.ufl.edu/judicial/procedures/studenthonorcode.php](http://www.dso.ufl.edu/judicial/procedures/studenthonorcode.php) for more information). See the *Chicago Manual of Style* if you have any questions regarding proper citations in the humanities.

**ADDITIONAL RESOURCES**

1. If you have a documented disability and require accommodations to obtain equal access in this course, please contact me privately to discuss your specific needs. Please visit the Disability Resources Program office for more information. It is located at P202 Peabody Hall, E-mail [accessuf@dso.ufl.edu](mailto:accessuf@dso.ufl.edu); Phone 392-1261; TDD 392-3008.
2. Students are encouraged to use the Campus Writing Center for extra help with the writing assignments. Students who use the Writing Center must submit all drafts of the paper, including the suggestions and revisions from the center. If you are asked to use the writing center, you will be expected to do so and to submit all drafts of your paper. Information about the center is available at [www.at.ufl.edu/r&w/](http://www.at.ufl.edu/r&w/).
3. Resources are available on campus for students having personal problems that affect academic performance or difficulty defining career and academic goals:
  - Student Mental Health for personal counseling; Student Mental Health Care Center, 392-1171.
  - Center for Sexual Assault/Abuse Recovery Services, Student Health Care Center, 392-1161.
  - Career Resource Center, career development assistance and counseling; Reitz Union, 392-1601.
  - **Counseling Center**, 3190 Radio Rd.; Phone: 352-392-1575; Web: [www.counsel.ufl.edu](http://www.counsel.ufl.edu)
4. Please do not hesitate to come by during office hours or contact me to schedule appointments. I am interested in your success and hope you will feel free to express any questions, ideas, or concerns you might have.

**COURSE OUTLINE** (Subject to change)

N.B. These readings will be the basis of in-class discussions. Students are expected to look for further studies to help frame our discussions.

**Unit I. Schoenberg: From the Emancipation of Dissonance to Composition with Twelve Tones**

Week 1 (8/23): Course introduction; Cultural Background in *fin de siècle* Vienna  
Presentation on Mahler, Strauss, and early Schoenberg

Week 2 (8/30): Schoenberg and the Concept of Developing Variations

- Reading: Schoenberg, "Brahms Progressive" In *Style and Idea*  
Frisch, *Brahms and the Principle of Developing Variation*, Chapter 1  
Frisch, *The Early Works of Arnold Schoenberg, 1893-1908* (read chapters referring to the music below)
- Listening: String Quartet No. 1 in D minor  
Chamber Concerto No. 1

Week 3 (9/6): Schoenberg: The Emancipation of Dissonance

- Reading: Simms, *The Atonal Music of Arnold Schoenberg, 1908-1923*  
Carpenter, Schoenberg's *Erwartung* and Freudian Cases of Histories" *Discourses in Music* 3, no. 2. Available on the Internet: <http://www.discourses.ca/v3n2a1.html>
- Listening: *Erwartung*  
*Pierrot Lunaire*

Week 4 (9/13): Schoenberg, Toward Serial Compositions

- Reading: Haimo, *Schoenberg's Serial Odyssey*  
Haimo, "Developing Variation and Schoenberg's Serial Music," *Music Analysis*  
Schoenberg, Arnold. "Composing with Twelve-Tones," in *Style and Idea: Selected Writings of Arnold Schoenberg*. Edited by Leonard Stein. Translated by Leo Black. Berkeley: University of California Press, 1984.
- Listening: Suite Op. 23  
Suite Op. 25  
Variations for Orchestra

Week 5 (9/20): Student Led Research and Discussion: "Schoenberg in America"

**Unit II. American Ultramodernism and Populism**

Week 6 (9/27): Dissonant Counterpoint and other Resources

- Reading: Cowell, *New Musical Resources*.  
Rao, Nancy Yunhwa, "Cowell's Sliding Tone" *American Music* 23, no. 3 (2005): 281-323.  
Tick, "Dissonant Counterpoint Revisited," in *A Celebration of American Music*, ed. Richard Crawford et al., 405-22.
- Listening: Cowell, *The Banshee* and *Aeolian Harp*  
Cowell, *Quartet Romantic*  
Ruth Crawford, String Quartet  
Antheil, Airplane Sonata and *Ballet Mechanique*

Week 7 (10/4): Copland: Music and Politics

Reading: Gann, "Populism – the 1930s," 49-75.

Copland: "The composer in Industrial America" in *Music and Imagination*, 96-111.

Crist, "Copland and the Politics of Americanism," In *Aaron Copland and His World*, ed. Carol J. Oja and Judith Tick.

Crist, "Copland and the Popular Front," *Journal of the American Musicological Society* 56, no. 2 (2003): 409-65.

Listening: *Appalachian Spring*

*Rodeo*

*Fanfare for the Common Man*

*Lincoln Portrait*

Week 8 (10/11): Student led research and discussion: "Music and politics in America after 1945"

### Unit III. Stravinsky and Neoclassicism

Week 9 (10/18): Stravinsky

Reading: Taruskin, Richard. "Review: Back to Whom? Neoclassicism as Ideology." *19th-Century Music* 16, no. 3 (1993): 286-302.

Paddison, Max. "Stravinsky as Devil: Adorno's Three Critiques." In *The Cambridge Companion to Stravinsky*, 192-202. Edited by Jonathan Cross.

Cambridge: Cambridge University Press, 2003.

Hyde, Martha M. "Stravinsky's Neo-classicism." In *The Cambridge Companion to Stravinsky*, 98-136.

Listening: *Pulcinella Suite*

Octet for Winds

*The Rake's Progress* (as appropriate)

Week 10 (10/25): Stravinsky, *The Rake's Progress* and Neoclassicism, cont.

Reading: Graybill, Roger. "Intervallic Transformation and Closure in the Music of Stravinsky." *Theory and Practice* 14/15 (1989/1990): 13-34.

Straus, Joseph. "The Progress of a Motive in Stravinsky's *The Rake's Progress*." *The Journal of Musicology* 9, no. 2 (1991): 165-85.

Chew, Geoffrey. "Pastoral and Neoclassicism: A Reinterpretation of Auden's and Stravinsky's *Rake's Progress*." *Cambridge Opera Journal* 5, no. 3 (1993): 239-63.

Week 11 (11/1): Stravinsky, *The Rake's Progress* and Neoclassicism, cont.

Reading: Carter, Chandler. "Stravinsky's 'Special Sense': The Rhetorical use of Tonality in *The Rake's Progress*." *Music Theory Spectrum* 19, no. 1 (1997): 55-80.

Carter, Chandler. "The Rake's (and Stravinsky's) Progress." *The American Journal of Semiotics* 13, nos. 1-4 (1996 [1998]): 183-225.

#### Unit IV. Indeterminacy: Cage and the “New York School”

Week 12 (11/8): John Cage’s Revolution

- Reading: Cage, “Experimental Music” in *Silence*, 7-12 (also in SR, 1300-1305).  
Bernstein, David. “John Cage, Arnold Schoenberg, and the Musical Idea,” in David Patterson *John*, ed. *Cage: Music, Philosophy, and Intention, 1933-1950*.  
Joseph, Branden. ““A Therapeutic Value for City Dwellers’: The Development of John Cage’s Early Avant-Garde Aesthetic Position,” in David Patterson, ed., *John Cage: Music, Philosophy, and Intention, 1933-1950*.

Listening: Sonatas and Interludes for Prepared Piano  
Music of Changes  
*Litany for the Whale*  
*Five*  
*Aria* (for Cathy Berberian)

Week 13 (11/15): Student led research and discussion: “Indeterminacy after Cage in the US and Europe”

#### Unit V. Minimalism, Post-Minimalism

Week 14 (11/22): Thanksgiving

Week 15 (11/29): Conceptualizing Minimalism

- Reading: Bernard, Jonathan. “The Minimalist Aesthetic in the Plastic Arts and in Music.” *Perspectives of New Music* 31, no. 1 (1993): 86-132.  
Johnson, Tim. “Minimalism: Aesthetic, Style, or Technique?” *The Musical Quarterly* 78, no. 4 (1994): 742-73.  
Carl, Robert. “The Politics of Definition in New Music.” *College Music Symposium*, vol. 29 (1989): 101-14. ML1 .C825  
Bernard, Jonathan. “Minimalism, Postminimalism, and the Resurgence of Tonality in Recent American Music.” *American Music* 21, no. 1 (2003): 112-33.

Listening: As appropriate

Week 16 (12/6): Student led research and discussion: “Recent trends in music in the 21st century”