

MUH 6675 Seminar in 20th-Century Music (19869)

University of Florida, Fall 2021

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

Dr. Silvio dos Santos

Office: MUB 223

Office Hours: Office Hours: By appointment only; via Zoom in fall 2021

Phone: (352) 273-3151

E-mail: sjdossantos@ufl.edu

FOCUS

This seminar will examine seminal developments in 20th-century music and the conflict between paradigmatic shifts and preservation of the past, as well as the role of music in politics. The course will center on topics such as the development of twelve-tone serialism and the concept of a “Second Viennese School,” Ultramodernism and populism in American music, 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. Weekly readings and focus on specific compositions will provide the framework for critical approaches to historiography and musical analysis. Seminar participants will present reports on readings, produce a research paper that elaborates on topics discussed in class—each paper will also require a presentation to the seminar. 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 write a short response paper to one of the assigned reading each week. This will help students lead in-class discussion on one or more assigned readings. All participants are required to complete all assigned readings and participate in discussion.
- The **Research Paper** will expand on topics and methodologies 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%
- Research paper and presentation 50%
- Weekly response papers 35%

Grading scale

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

* 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

- 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 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 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; 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/.

3. Resources are available on campus for students having personal problems that affect academic performance or difficulty defining career and academic goals:

- *U Matter, We Care*: If you or someone you know is in distress, please contact umatter@ufl.edu, 352-392-1575, or visit [U Matter, We Care website](#) to refer or report a concern and a team member will reach out to the student in distress.
- *Counseling and Wellness Center*: [Visit the Counseling and Wellness Center website](#) or call 352-392-1575 for information on crisis services as well as non-crisis services.
- *Student Health Care Center*: Call 352-392-1161 for 24/7 information to help you find the care you need, or [visit the Student Health Care Center website](#).
- *University Police Department*: [Visit UF Police Department website](#) or call 352-392-1111 (or 9-1-1 for emergencies).
- *UF Health Shands Emergency Room / Trauma Center*: For immediate medical care call 352-733-0111 or go to the emergency room at 1515 SW Archer Road, Gainesville, FL 32608; [Visit the UF Health Emergency Room and Trauma Center website](#).
- *GatorWell Health Promotion Services*: For prevention services focused on optimal wellbeing, including Wellness Coaching for Academic Success, visit the [GatorWell website](#) or call 352-273-4450.

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.

Covid Statement:

In response to COVID-19, the following practices are in place to maintain your learning environment, to enhance the safety of our in-classroom interactions, and to further the health and safety of ourselves, our neighbors, and our loved ones.

- If you are not vaccinated, get vaccinated. Vaccines are readily available at no cost and have been demonstrated to be safe and effective against the COVID-19 virus. Visit this link for details on where to get your shot, including options that do not require an appointment: <https://coronavirus.ufhealth.org/vaccinations/vaccine-availability/>. Students who receive the first dose of the vaccine somewhere off-campus and/or outside of Gainesville can still receive their second dose on campus.
- You are expected to wear approved face coverings at all times during class and within buildings even if you are vaccinated. Please continue to follow healthy habits, including best practices like frequent hand washing. Following these practices is our responsibility as Gators.
 - Sanitizing supplies are available in the classroom if you wish to wipe down your desks prior to sitting down and at the end of the class.
 - Hand sanitizing stations will be located in every classroom.
- If you are sick, stay home and self-quarantine. Please visit the UF Health Screen, Test & Protect website about next steps, retake the questionnaire and schedule your test for no sooner than 24 hours after your symptoms began. Please call your primary care provider if you are ill and need immediate care or the UF Student Health Care Center at 352-392-1161 (or email covid@shcc.ufl.edu) to be evaluated for testing and to receive further instructions about returning to campus. UF Health Screen, Test & Protect offers guidance when you are sick, have been exposed to someone who has tested positive or have tested positive yourself. Visit the [UF Health Screen, Test & Protect website](#) for more information.
 - Course materials will be provided to you with an excused absence, and you will be given a reasonable amount of time to make up work.
 - If you are withheld from campus by the Department of Health through Screen, Test & Protect you are not permitted to use any on campus facilities. Students attempting to attend campus activities when withheld from campus will be referred to the Dean of Students Office.
- Continue to regularly visit coronavirus.UFHealth.org and coronavirus.ufl.edu for up-to-date information about COVID-19 and vaccination.

COURSE OUTLINE (Subject to change)

N.B. These readings will provide the basis of in-class discussions. Students are expected to complement their readings with further studies to help frame our discussions.

Unit I. Schoenberg, Modernism, and the Concept of the “Second Viennese School”

Week 1 (8/25): Course introduction; Cultural Background in *fin de siècle* Vienna; Second Viennese School

Reading: Auner, “The Second Viennese School”
 Janik, “Vienna Revisited” excerpt, especially “Critical Modernism”
 Botstein, “Schoenberg and the Audience”

Week 2 (9/1): 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 (9/8): 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 (9/15): Schoenberg, Toward Serial Compositions

Reading: 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 (9/22): Student Led Research and Discussion: “Schoenberg in America”

Reading: Feisst, Sabine. *Schoenberg’s New World: The American Years*. New York: Oxford University Press, 2011.

Unit II. American Music: From Ultramodernism to Populism

Week 6 (9/29): 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.

Spilker, "The Origins of 'Dissonant Counterpoint'," *JSAM* 5, no. 4 (2011): 482-533.

Listening: Cowell, *The Banshee* and *Aeolian Harp*

Cowell, *Quartet Romantic*

Ruth Crawford, String Quartet (1931)

Antheil, Airplane Sonata and *Ballet Mechanique*

Week 7 (10/6): 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.

Ansari, "Aaron Copland and the Politics of Cultural Diplomacy," *JSAM* 5, no. 3 (2011): 335-365

Listening: *Appalachian Spring*

Rodeo

Fanfare for the Common Man

Lincoln Portrait

Week 8 (10/13): Student led research and discussion: "Music and politics in America after 1945i

Unit III. Stravinsky and Neoclassicism

Week 9 (10/20): Stravinsky, *The Rake's Progress* and Neoclassicism, cont.

Reading: Wheeldon, "Anti-Debussyism and the Formation of French Neoclassicism," *JAMS* 70, no. 2 (2017): 433-74.

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

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

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.

Listening: *Pulcinella Suite*

Octet for Winds

The Rake's Progress (as appropriate)

Week 10 (10/27): 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 11 (11/3): 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 12 (11/10): Student led research and discussion: "Indeterminacy after Cage in the US and Europe"

Unit V. Minimalism, Post-Minimalism

Week 13 (11/17): 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 14 (11/24): No classes; Thanksgiving

Week 15 (12/1): Music in the 21st Century

Week 16 (12/8): Student led research and discussion: "Recent trends in music in the 21st century"