

MUH 6675 Seminar in 20th-Century Music (28802)

University of Florida, Spring 2024

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

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FOCUS

This seminar will examine seminal developments in 20th-century music and the conflict between paradigmatic shifts and preservation of the past. Units 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 develop their own case studies using research models discussed in the seminar. Weekly readings, focusing on specific compositions or concepts, will provide a framework for critical approaches to historiography and music 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.

READING MATERIALS

Selected chapters of books and articles are on reserve, electronically or in print, on ARES and 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. Additional materials will be posted on the course Canvas.

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. See University Policies at <https://catalog.ufl.edu/UGRD/academic-regulations/attendance-policies/>
- Seminar participants will write three short **Response Papers** (ca. 250 words each) to select assigned readings. This assignment is also meant to help students lead in-class discussion on two 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 20%
- Research paper and presentation 50%
- Response papers 30%

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	

IMPORTANT DATES

- I will assign specific dates for seminar participants to present in class during the semester in the second week of the semester.
- Response papers are due the day of article presentation/discussion, but no later than the following dates:
Response Paper 1: February 12
Response Paper 2: March 4
Response Paper 3: April 22
- The term paper will have its own deadlines, to be announced in the second week of classes.

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 (<https://elearning.ufl.edu/>) 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 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

Students with disabilities who experience learning barriers and would like to request academic accommodations should connect with the Disability Resource Center by visiting <https://disability.ufl.edu/get-started/>. It is important for students to share their accommodation letter with their instructor and discuss their access needs, as early as possible in the semester.

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 <https://sccr.dso.ufl.edu/process/student-conduct-code/> 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 are asked to use the writing center, you will be expected to do so and to submit all drafts of your paper. The writing studio is committed to helping University of Florida students meet their academic and professional goals by becoming better writers. Visit the writing studio online at <https://writing.ufl.edu/writing-studio/> or in 2215 Turlington Hall for one-on-one consultations and workshops.

2. 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 <https://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](#) (<https://counseling.ufl.edu/>) 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](#) (<https://shcc.ufl.edu/>).
- *University Police Department*: Visit [UF Police Department website](#) (<https://police.ufl.edu/>), 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 \(https://ufhealth.org/locations/uf-health-shands-emergency-room-trauma-center\)](https://ufhealth.org/locations/uf-health-shands-emergency-room-trauma-center).
- *GatorWell Health Promotion Services*: For prevention services focused on optimal wellbeing, including Wellness Coaching for Academic Success, visit the [GatorWell website \(https://gatorwell.ufsa.ufl.edu/\)](https://gatorwell.ufsa.ufl.edu/) or call 352-273-4450.

3. 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 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 (1/8): 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”
 dos Santos, “Alban Berg’s Eclectic Serialism”

Week 2 (1/15): MLK Holiday observed

Week 3 (1/22): 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 (1/29): 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 (2/5): 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 (2/12): Student Led Research and Discussion: “Schoenberg in America;”

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

Response paper 1 last day for submission

Unit II. American Music: From Ultramodernism to Populism

Week 6 (2/19): 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 Mécanique*

Week 7 (2/26): 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 (3/4): Student led research and discussion: Music and politics in America after 1945
Response paper 2 last day for submission

Week 9 (3/11): Spring Recess

Unit III. Stravinsky and Neoclassicism

Week 10 (3/18): 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 11 (3/25): 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 (4/1): 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 (4/8): Student led research and discussion: Indeterminacy after Cage in the US and Europe

Unit V. Minimalism, Post-Minimalism

Week 14 (4/15): 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 15 (4/22): Student led research and discussion: Recent trends in 21st-century music

Response paper 3 last day for submission

Final exam 4/29/2024 @ 3:00 PM - 5:00 PM (Although we will not have a final exam in this course, this will be the absolute last hard deadline for students to turn in any outstanding work.)

Additional Information

In-Class Recording policies:

Students are allowed to record video or audio of class lectures. However, the purposes for which these recordings may be used are strictly controlled. The only allowable purposes are (1) for personal educational use, (2) in connection with a complaint to the university, or (3) as evidence in, or in preparation for, a criminal or civil proceeding. All other purposes are prohibited. Specifically, students may not publish recorded lectures without the written consent of the instructor.

A “class lecture” is an educational presentation intended to inform or teach enrolled students about a particular subject, including any instructor-led discussions that form part of the presentation, and delivered by any instructor hired or appointed by the University, or by a guest instructor, as part of a University of Florida course. A class lecture does not include lab sessions, student presentations, clinical presentations such as patient history, academic exercises involving solely student participation, assessments (quizzes, tests, exams), field trips, private conversations between students in the class or between a student and the faculty or lecturer during a class session.

Publication without permission of the instructor is prohibited. To “publish” means to share, transmit, circulate, distribute, or provide access to a recording, regardless of format or medium, to another person (or persons), including but not limited to another student within the same class section. Additionally, a recording, or transcript of a recording, is considered published if it is posted on or uploaded to, in whole or in part, any media platform, including but not limited to social media, book, magazine, newspaper, leaflet, or third party note/tutoring services. A student who publishes a recording without written consent may be subject to a civil cause of action instituted by a person injured by the publication and/or discipline under UF Regulation 4.040 Student