

**MUS 344A: Music in the 20<sup>th</sup> and 21<sup>st</sup> centuries**

**M/W/F 9:15-10:15, Choir Room**

**Instructor: Brooke Joyce**

**brooke.joyce@luther.edu**

**ph. 387-1386 (office), 382-4552 (home)**

**office hours: M 11-12:30 / Th 1:30-3, Jenson-Noble 200B**

**Overview:** The end of the nineteenth century ushered in an era of intense creative activity in all the arts, especially music. In this course, we will begin with an examination of that incredible period of world history, the *fin-de-siècle*. From there, we will continue through the twentieth century, stopping at key locations where memorable and influential music was made.

**Goals:** The goals of the course are:

- to provide listening tools that enable one to enjoy and understand the complex sonic world of music created since 1900
- to provide students with opportunities to discuss and write about music
- to provide students with in-depth knowledge of specific topics related to contemporary music such that they can apply this knowledge to many musical situations

**Listening and Looking:** This class will shift between intense examinations of individual works and more macroscopic explorations of broader musical topics. We will spend 2-3 classes on each work/topic. Please listen to the music multiple times, both with and without the score. Mp3's of most works will be available on the course web page. The average weekly workload is approximately 25 pages of reading and 1-2 hours of listening. Specific deadlines for listening and reading assignments will be given.

**Grading:**

- Weekly e-mail responses (10): 30%
- Midterm essay: 10%
- Final reflective essay: 10%
- Class participation: 20%
- Final paper/project: 30%

**Writing (30%):** For each unit, I will ask you to respond to a musical work or reading by writing an e-mail in which you detail your thoughts and impressions *without the aid of outside research*. Specific questions and issues will be provided to guide your listening and writing. E-mail responses are due by 8 am. They should be in the 250-350 word range. You should both e-mail your response to me as well as print and keep a hard copy. On the final day of class (12/8) you will turn in a portfolio of your responses. I hope to see some development in your approach to thinking and writing about musical experience throughout the term. I invite you to periodically read each other's postings on KATIE. Though short, your responses should display proper use of terminology, grammar and syntax.

**Midterm Essay (10%):** During the second half of class on October 13, you will write an in-class essay focusing on the music we've studied thus far.

**Final Reflective Essay (10%):** On the final day of class, you will turn in a reflective essay on one or more works we've studied this semester—not necessarily your favorite pieces, but ones that caused you to react in some way. Your essay can take the form of a creative writing project, a journal entry, or an analytic

discussion. The point is to write about your reaction to something you heard that you think will stick with you beyond this course. The essay should be about 2 pages, double-spaced.

**Participation (20%):** There are three aspects I consider in this regard:

- Attendance—Needless to say, I expect you to attend every class. **More than two unexcused absences will be penalized.** Other than an emergency, if you need to be absent, please let me know in advance by speaking with me personally or via phone.  
**E-mail is not an acceptable communication for this purpose.**
- Participation—Participation in class discussion is essential. The discipline of writing weekly e-mail responses to the music should provide you with starting points. Aim to participate at least twice per week.
- Small Group Discussion—You will be assigned a date to lead a small group discussion in the second half of the course.

**Final Paper/Project (30%):** Students who do not have a research paper on a musical topic in their portfolio will write a 10-12 page paper. Students who have already written a significant research paper (senior paper or previous music history paper) may have the option of completing a creative project.

Creative projects can take any form—sonic, pictorial, literary. The only stipulation is that they should react to some idea encountered in the course (minimalism, stasis, alchemy of color, experimentalism, incorporation of folk elements, etc.). Aspiring composers are encouraged to utilize the instrumentalists in class to create an original composition or arrangement. Paper topics will be suggested in the latter half of the course.

**Materials:** Most readings appear in the course packet—additional readings and score excerpts will be distributed as handouts. Mp3's for each work will be provided on our course web page. Complete scores, as well as further listening and reading materials, will be on reserve in the library. The purpose of providing score excerpts is to give you something to examine more closely without requiring you to come into the library. It is important to listen to all of the assigned listening with the complete score, however.

In addition to the reserve materials, please purchase as soon as possible:

- 1) Course Packet for Music 344
- 2) Stravinsky, *The Rite of Spring* (score)
- 3) Berg, *Wozzeck* (libretto)
- 4) Büchner, *Woyzeck* (play)

Optional:

- 1) Beatles, *Sgt. Pepper's Lonely Hearts Club Band* (CD)
- 2) Coltrane, *A Love Supreme* (CD)
- 3) *20th Century Art Book*

## Course Schedule

### **Prelude: A century of innovation, technology, progress and noise (8/30)**

#### **I. The *fin-de-siècle* in Paris, Vienna and New Orleans (8/30-9/27)**

- Listening: Gamelan  
Mahler, Symphony no. 9  
Debussy, *Estampes, Preludes, Nuages*  
Ravel, *Daphnis and Chloe*  
Stravinsky, *The Rite of Spring*  
Schoenberg, various works  
Berg, *Wozzeck*  
Mississippi Delta Blues, early jazz, Harry T. Burleigh
- Readings: Bullard, "The Riot at The Rite: Not so Surprising After all"  
Stravinsky and Craft, excerpts from *Memories and Commentaries*  
Schoenberg, excerpts from *Style and Idea*  
Reich, "A Guide to *Wozzeck*"  
Berg, *Wozzeck* (libretto)  
Büchner, *Woyzeck* (play)  
Jazz Anthology Readings  
Blues Liner Notes
- \*\*\* Viewing: **SPECIAL VIEWING OF WOZZECK DVD: 9/15 or 9/16 in evening**  
E-mails: Due 9/6 (Stravinsky), 9/18 (Berg) and 9/25 (Jazz)

#### **II. Composing with numbers: Bartok's Fifth String Quartet (9/29-10/2)**

- Listening: Bartok, 5<sup>th</sup> string quartet
- Reading: Bartok, "The Influence of Peasant music on contemporary music"  
Vinton, "Bartok on his own music"  
"Numerical Aspects of Bartok's String Quartets"

#### **III. Copland and the Folk Tradition: *Rodeo* (10/4-10/6)**

- Listening: Copland, *Rodeo* and *Lincoln Portrait*  
Versions of "Bonaparte's Retreat"
- Reading: Nicholls, The Route of "Bonaparte's Retreat": From "Fiddler Bill" Stepp to Aaron Copland  
Jones, "La Forme Fatale": Aaron Copland and the Allure of Opera
- E-mail 4: Due 10/4 (Britten)

#### **IV. The Cold War: Shostakovich's 11<sup>th</sup> Symphony (10/9-10/11)**

- Listening: Shostakovich, *Symphony no. 11, The Year 1905*
- Reading: Taruskin, "Shostakovich and the Inhuman"  
Olkhovsky, "Music under the Soviets"
- E-mail 5: Due 10/9 (Shostakovich)

### **Midterm Essay: 10/13 (in-class)**

**V. The Rock Revolution and the Beatles' Sgt. Pepper's Album (10/20-10/25)**

Listening: Beatles, *Sgt. Pepper's Lonely Hearts Club Band*  
Reading: Excerpts from Cambridge Guide  
E-mail 6: Due 10/23 (Beatles)

**VI. "Let Sounds be Sounds:" John Cage and Morton Feldman (10/27-11/1)**

Listening: Cage, *Atlas Eclipticalis*  
Feldman, *Rothko Chapel*  
Reading: Cage, excerpts from *Silence*  
Cage Liner Notes  
Feldman, excerpts from *Give My Regards to Eighth Street*  
Ross, "American Sublime: Morton Feldman's Mysterious Musical Landscapes"  
E-mail 7: Due 10/27 (Cage reading)

**VII. East Meets West (11/3-11/8)**

Listening: Gagaku  
Takemitsu, *November Steps*  
Reading: Takemitsu, excerpts from *Confronting Silence*  
E-mail 8: Due 11/3 (Takemitsu)

**VIII. John Coltrane's Prayer (11/10-11/13)**

Listening: Coltrane, *A Love Supreme*  
Reading: Jazz Anthology

**IX. Performance Art (11/15-11/20)**

Listening: Anderson, *Big Science*  
Reading: Fluxus on-line resources  
E-mail 9: Due 11/17 (Anderson)

**\*\*\* FINAL PROJECT/PAPER PROPOSALS DUE 11/20**

**X. Minimalism (11/27-12/1)**

Listening: Reich, *Different Trains*  
Reading: Reich, excerpts from *Writings on Music*  
E-mail 10: Due 4/20 (Reich)

**XI. The Global Musical Village (12/4-12/8)**

Listening: Youssou N'Dour  
Deep Forest  
Llan de Cubel  
Simon, *Graceland*  
Reading: Hamm, "Graceland Revisited"  
Feld, "Pygmy Pop"

**\*\*\* Final Reflective Essay Due 12/8 in class**

**\*\*\* Final Project/Paper Due on Final Exam Date: 3:30-5:30, Tuesday, December 12**