

MUSIC 603E – SEMINAR IN MUSICOLOGY

20th CENTURY MUSIC

Spring 2015, Wed 9:30-12:15, CY 103

Dr. Liviu Marinescu, Office: CY 228

Office hours: Wed 1:30-3, and by appointment

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Textbook: Required: *Twentieth-Century Music, An Introduction* by Eric Salzman (ISBN: 0-13-095941-3)

Recommended: *Strunk's Source Readings in Music History* by Robert P. Morgan, ed. (ISBN: 978-0393967005)
The Rest is Noise by Alex Ross (ISBN: 0-312-42771-9)

Course objectives and format:

The main objective of this course is to help you gain a deeper and more comprehensive understanding of the most important trends and turning points in the evolution of 20th century music throughout Europe and the United States. We will focus our attention on leading composers and styles, and on the works, performances and events that played a major role in the development of our recent music history.

Throughout the semester I will present nine lectures concerned with particular periods, styles and composers, during which I will also discuss the cultural context of the time and bring recordings and documents pertaining to these topics. You will be required to research and discuss a 20th century topic of your own choice (composer, style, period, location). Through this project, you will have an opportunity to become actively involved in the process of musicological research and connect more deeply with the material studied in class.

Regardless of who the lecturers are, each member of the class is expected to actively contribute to the analysis and discussions, by reading the assigned chapter(s) before the class, listening to music from that particular period, and participating in class debates. The discussion leaders will need to involve the entire class in various ways, by asking specific questions about the historical background, the composers involved, and their contributions to the development of music. My role will generally be to make sure that all essential topics are covered for each period and composer. If certain points are not discussed, I will try to direct the analysis leader or other members of the class towards that area.

During the first weeks of classes you will have the opportunity to decide which periods and composers you would like to study more closely, and when you will give your presentation. No later than a week after your presentation, you will be required to submit an essay of at least 10 pages that should include not only your opinions on that particular subject, but also information from various primary and secondary sources, a bibliography, and other appropriate materials (scores, photocopies of letters, reviews, etc.). No research papers will be accepted after the last day of classes.

Learning outcomes: following the successful completion of this course, students will be able to “demonstrate continuing development of individual talent, musical interests, and philosophies to be used creatively to preserve and extend the cultural heritage of music” and “demonstrate artistic and intellectual rigor in the organization, interpretation, communication, and dissemination of musical knowledge.”

<u>Evaluation:</u>	Test 1:	20% (specific questions and listening examples)
	Test 2:	20% (specific questions and listening examples)
	Research paper	20% (content, format, writing style and bibliography)
	Class presentation:	20% (content and presentation)
	Class participation:	20% (answering questions and participating in discussions)

If problems with comprehension arise, please make an appointment to see me during office hours. If you are unable to take a test or make your presentation due to exceptional circumstances (illness, emergency in the family, religious holidays, or some official college activities), let me know before the beginning of the class, and we will reschedule it within a week. In all other circumstances missed tests or presentations will receive zero points towards your final grade. The departmental policy on attendance states that each absence in excess of 10% of the total contact hours shall lower the final grade by 1/3 grade.

Cheating and plagiarism will not be tolerated in this class. According to the California Code of Regulations, academic dishonesty is an offense for which a student may be expelled, suspended, or given a less severe disciplinary action. More details regarding all academic dishonesty policies at CSUN can be found online at:
<http://www.csun.edu/catalog/policies/academic-dishonesty/>

The following schedule is only a general guide, and may have to be adjusted as we progress through the semester. Although certain chapters may require more or less time to cover, the general format of the course will be preserved.

Jan.	21	Introduction		
	28	Salzman: Foreword, Preface, 20 th Century Music and the Past, The Breakdown of Tonality, The Revolution: Paris (Chapters 1, 2, 3), and two online articles by Debussy and Satie		
Feb.	4	Salzman: The Revolution: Vienna, The Viennese School (Chapters 4, 10), and two online articles		
	11	Salzman: Stravinsky and Neo-Classicism, Neo-Classicism and Neo-Tonality in France, The Diffusion of Neo-Classicism and Neo Tonality (Chapters 5, 6, 7)		
	18	Salzman: National Styles (Chapter 8), and one online article about Bartók		
	25	TEST NO. 1		
Mar.	4	Class Presentations:		
		_____1	_____2	
		_____3	_____4	
	11	Salzman: Avant-Garde, Introduction: Before WWII (Chapter 12)		
	18	Salzman: Technological Culture and Electronic Music, Ultra-Rationality and Serialism, Anti-Rationality and Aleatory (Chapter 13, 14, 15), and one online article by Adorno		
	25	Salzman: The New Performed Music: United States, Post-Serialism: The New Performance Practice in Europe (Chapters 16, 17),		
Apr.	1	TEST NO. 2		
	8	Spring Break		
	15	Class Presentations:		
		_____5	_____6	
		_____7	_____8	
	22	Class Presentations:		
		_____9	_____10	
		_____11	_____12	
	29	Class Presentations:		
		_____13	_____14	
		_____15	_____16	
May	6	Post-modernism: Beyond Modern Music, Back to Tonality, The New Musical Culture (Chapters 18, 19, and page 262)		