This is a lecture class that surveys the history of Western art music of the 20th and 21st centuries. Over the last hundred years, conventions of European and American musical culture have undergone several drastic changes, including the dissolution of common-practice tonality, the emergence of serial and indeterminate procedures, the integration of electronically generated or modified sound, radically extended techniques of instrumental and vocal performance, and the pervasive appropriation of jazz, popular music, and non-Western musical traditions. Many of these innovations were prompted by rapid developments in communication technology, which globalized musical culture by facilitating the exposure of an unprecedented variety of genres and styles from different historical periods and geographical locations. The widespread availability of recording and playback devices—from the phonograph to mp3 players—has especially impacted the manner in which composers, performers, and listeners create, produce, and consume music. The inevitable conflict of value systems that arises from the coexistence of such diverse modes of expression and reception continues to enrich the musical repertoire and pose challenges to fundamental assumptions of what constitutes both music and its history.

Our approach to studying a selection from this vast and varied repertoire will be both historical and analytical. We will consider trends in aesthetics, culture, politics, and extra-musical arts (e.g., painting, poetry, architecture, film, etc.), but our primary focus will be on the music itself. Our main task will be to examine representative works by prominent composers of the period and to consider primary source documents as well as more recent writings in order to grasp the context in which these works were conceived. Upon successful completion of this course, students will be able to: situate 20th- and 21st-century works into historical and cultural contexts; identify stylistic distinctions among works from this period through both critical listening and score study; identify important innovations in the evolution of major musical genres; chart the influence of composers from one generation or culture to another; discuss the impact of social, political, and aesthetic trends on the evolution of musical style; engage in informed discussions about the validity of various historical and cultural assumptions in the arts; and apply aspects of historical performance practice to their own instrumental and vocal studies.

Required Textbooks:


Required Listening:

Optional Textbook:


The textbooks, anthology, and CD compilation are available for purchase in the Aztec Shops Bookstore. It is crucial that the anthology is brought to every class meeting.

Class Website and Supplementary Listening:

Students may consult a website specifically designed for this course on Blackboard (http://blackboard.sdsu.edu) from any computer with internet access. The site includes a copy of the syllabus and course outline, selected handouts and scores, images of art works discussed in class, lists of key terms and people, essay assignments, discussion boards, a link to contact Prof. Smigel, and most importantly, MP3 recordings of supplemental works not available on the anthology CDs. These works are marked in the course outline below with double asterisks (**).

Evaluation:

2 Midterm Exams and Final Examination (3 @ 200 points: 600 points)
The exams, which are not cumulative, will consist of the identification of key terms and people, the identification of a selection of works studied in class, short answer questions pertaining to each listening excerpt, and the identification of text excerpts drawn from the source readings or from literature associated with a work studied in class. All exams will be given on the dates shown below in the course outline. You must be present on these dates unless you are prevented by a verified illness or emergency.

Essay Assignments (3 @ 75 points: 225 points)
Over the course of the semester, each student will be required to submit three written assignments (approximately 1000 words) that document her or his familiarity with the works and ideas presented in class. Prompts for these assignments will be posted on the Blackboard website. The essays must be grammatical, free of misspellings, organized clearly, and they should address relevant issues raised by the works in question. The due dates for the essays, which will be submitted on Blackboard, are shown in the course outline below.

Quizzes (3 @ 25 points: 75 points)
It is expected that every student will come to each class session prepared; reading and listening assignments are to be completed before attending the lecture. The class outline below specifies the assignments for each lecture topic. To encourage regular study habits, three unannounced quizzes will be given at random points during the semester. The quizzes will consist of the identification of works studied in class since the previous exam and the definition of key terms and people. There will be no opportunity to make up a missed quiz.

Composer Report (100 points)
Each student will be required to write a brief report (approximately 1000 words) on a 20th- or 21st-century composer who does not appear on the course outline. Possible composers for this project are posted on Blackboard under “Supplemental List of Composers.” Specific requirements for the content of this report will be provided in class. The assignment must be submitted on Blackboard by 9:30 a.m. on December 4.
**Grading Scale**

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**Other Notes:**

**Student Disability Services**

Students requesting academic accommodations based on a disability must first register with Student Disability Services ([http://www.sa.sdsu.edu/sds/index.html](http://www.sa.sdsu.edu/sds/index.html)) who will issue a verification letter. SDS is located in Calpulli Center, Suite 3101, and is open from 8:00 a.m. to 4:30 p.m., Mon-Fri; 594-6473.

**Course outline and assignments:**

**August 26:** Course Introduction

**August 28:** Impressionism and Symbolist Literature

  - Listening: Claude Debussy, *Chansons de Bilitis*: “La Flûte de Pan” (1898)**
  - Claude Debussy, *Trois Nocturnes*: “Nuages” (1899)
  - Reading: Burkholder, 790–95.
  - W/T #125.

**September 2:** Stravinsky and the Russian Ballet

  - Listening: Igor Stravinsky, *Petrushka* (1911)**
  - Igor Stravinsky, *Le Sacre du printemps* (1913)
  - Reading: Burkholder, 829–34.
  - W/T #132.

**September 4:** Atonality and Expressionism

  - Reading: Burkholder, 810–18.
  - W/T #128.

**September 9:** Expressionist Opera

  - W/T #143.
September 11: Serialism

Listening: Arnold Schoenberg, Piano Suite, Op. 25 (1923)
Anton Webern, Symphony, Op. 21 (1928)
Reading: Burkholder, 818–22; 826–29.
W/T #129, 130, 131, 144.

September 16: “New Spirit” in France

Listening: Erik Satie, *Embryons desséchés* (1913)
Erik Satie, *Parade* (1917)**
Darius Milhaud, *La Création du monde* (1923)
Reading: Burkholder, 806–7.
W/T #140.

September 18: Neoclassicism

Listening: Maurice Ravel, *Tombeau de Couperin* (1917)**
Igor Stravinsky, Octet (1923)**
Igor Stravinsky, *Symphony of Psalms* (1930)
Reading: Burkholder, 835–39.
W/T #137, 138, 139.

September 23: Bartók and Eastern European Peasant Music

Listening: Béla Bartók, *Mikrokosmos* No. 123 (1926)
Béla Bartók, String Quartet No. 3 (1927)**
Reading: Burkholder, 839–46.
W/T #134.

September 25: Review; ESSAY #1 DUE

September 30: Exam #1

October 2: American Modernism

Listening: Charles Ives, *Central Park in the Dark* (1906)**
Charles Ives, “General William Booth Enters into Heaven” (1914)
Henry Cowell, *The Banshee* (1925)
Reading: Burkholder, 846–54.
W/T #127, 146.

October 7: Futurism

Listening: Edgard Varèse, *Hyperprism* (1923)
George Antheil, *Ballet mécanique* (1924)**
Reading: Burkholder, 807–8; 894–900.
W/T #158.
October 9: Musical Politics in Germany

Listening: Kurt Weill, *Die Dreigroschenoper* (1928)**
Paul Hindemith, *Symphony Mathis der Maler* (1934)
Reading: Burkholder, 877–78; 883–88.
W/T #147, 148.

October 14: Musical Politics in Russia

Listening: Dmitri Shostakovich, Symphony No. 5 (1937)
Sergei Prokofiev, *Alexander Nevsky* (1939)
Reading: Burkholder, 888–92.
W/T #149, 150.

October 16: Harlem Renaissance

Listening: George Gershwin, *Rhapsody in Blue* (1924)**
William Grant Still, *Afro-American Symphony* (1930)
Reading: Burkholder, 900–5.
W/T #145.

October 21: American Regionalism

Listening: Aaron Copland, *Appalachian Spring* (1943)
Samuel Barber, *Hermit Songs* (1953)
Reading: Burkholder, 901–2, 928.
W/T #148

October 23: American Experimentalism

John Cage, *Sonatas and Interludes* (1946–48)
Reading: Burkholder, 930–36; 943–44.
W/T #159.

October 28: Review; ESSAY #2 DUE

**October 30: Exam #2**

November 4: European Avant-Garde

Listening: Olivier Messiaen, *Quatuor pour la fin du temps* (1941)
Karlheinz Stockhausen, *Kreuzspiel* (1951)
Pierre Boulez, *Le marteau sans maître* (1955)
Reading: Burkholder, 922–26; 936–41.
W/T #153.
November 6: NO CLASS (AMS Conference)

November 11: NO CLASS (Veterans Day)

November 13: Electronic Music

Milton Babbitt, *Philomel* (1964)
Reading: Burkholder, 945–48.
W/T #161.

November 18: Textural Composition

Reading: Burkholder, 948–52.

November 20: Minimalism

Listening: Terry Riley, *In C* (1964)**
Philip Glass, *Einstein on the Beach* (1976)**
Steve Reich, *Tehillim* (1981)
Reading: Burkholder, 969–75.
W/T #163.

November 25: Musical Collage and Polystylistism

Alfred Schnitttke, Concerto Grosso No. 1 (1977)
Reading: Burkholder, 952–53; 979–82.
W/T #165, 168.

November 27: NO CLASS (Thanksgiving)

December 2: Post-Minimalism and Totalism

Reading: Burkholder, 971–75.
W/T #163.
December 4: Contemporary Fusion; COMPOSER REPORT DUE

Listening: John Zorn, *Forbidden Fruit* (1987)**
Mikel Rouse, *Dennis Cleveland* (1996)**
Reading: Burkholder, 982–86.
W/T #168, 171.

December 9: Review; ESSAY #3 DUE

December 11: FINAL EXAMINATION (8:00–10:00 a.m.)