

MUS 343 • MUSIC HISTORY III

TWENTIETH AND TWENTY-FIRST CENTURY MUSIC

Course Description. Music History III is a survey of major works, stylistic currents, and artists in cultural, political, and social contexts from about 1880 to the present. The class will examine individual works from diverse regions and cultures—ranging from the avant-gardes of early twentieth-century Europe and Russia to the postmodern and cross-cultural musical practices of the present. The course will pursue the master narrative of Western music history (begun in MUS 341 and 342) and trace its immersion into the twentieth century's tide of globalization. The course lays the groundwork for further studies in music and other music-related cultural disciplines, and more generally for an understanding of contemporary music-cultural developments and debates. An important component of the course will be its emphasis on writing, analysis, and research techniques.

Expected Learning Outcomes.

The student will

- explain the chronological emergence of important genres, styles, techniques, and practices in Western and global music traditions;
- recognize important, representative musical works from those traditions, and understand and describe their aesthetic and technical qualities;
- implement advanced written and oral skills
- describe and explain important aesthetic concepts, theoretical constructs, methodologies, historical events, works, and artists; and
- implement critical and analytical skills for interpreting and evaluating the historical evidence and narratives that concern musical works.

It is strongly recommended that MUS 342 be completed before taking MUS 343.

Required Texts, Recordings, and Other Resources

Burkholder, J. Peter, Donald J. Grout, and Claude V. Palisca. *A History of Western Music*. 9th edition. New York: W. W. Norton, 2014. In fall 2014, the 8th edition may also be used if you already own it; a few works we will study are not, however, included in that edition.

Burkholder, J. Peter and Claude V. Palisca, eds. *Norton Anthology of Western Music*. 7th edition. Vol. 3. New York: W. W. Norton, 2014 [*NAWM*]. In fall 2014, the 6th edition may also be used if you already own it; a few works we will study are not, however, included in that edition.

Norton Recorded Anthology of Western Music. Vol. 3. New York: W. W. Norton & Company, 2014. You are strongly urged to purchase this, even though the anthology will be available on reserve in the music library. You will find it convenient and efficient to have your own copy of these recordings while taking Music 341, 342, and 343 [*NRAWM*].

Computer and Internet Access. All students are expected to have routine access to computer equipment for the purposes of document processing, electronic communications, and Internet access.

Additional materials will be placed on reserve in the University libraries or distributed as needed.

Course Requirements and Policies. Course requirements and policies are explained below. Students are obliged to read carefully, understand, and comply with each of the requirements and policies.

Attendance and Participation	19%
Assignments*	20%
Quizzes	3%
Midterm Examination	29%
Final Examination	29%

* Including WebCampus assignments and assessments.

Opportunity to earn extra credit through special assignments or projects may be offered to the class (but not individuals) at the instructor's discretion.

Writing skills: Clarity, logic, and good style are indispensable attributes of writing. Students whose writing and rhetorical skills need improvement are urgently encouraged to consult the University's Writing Center, which offers one-on-one or small group assistance with writing at no cost. The Writing Center is located in CDC-301. Although walk-in consultations are sometimes available, students with appointments will receive priority assistance.

Appointments may be made in person or by calling 895-3908. The student's Rebel ID Card, a copy of the assignment (if possible), and two copies of any writing to be reviewed are requested for the consultation. <http://writingcenter.unlv.edu/>

SYLLABUS

Some of the important themes that will emerge in the course of the semester include:

- Late Romanticism, Impressionism, Symbolism, and the Western Encounter with the "Other"
- European Modernisms
- Primitivism and Neoclassicism
- The World Wars and the Rebuilding of Western Musical Culture
- Marginal and Colonized Musical Cultures
- Indigenous Musical Styles and Their Reception in the Twentieth and Twenty-first Centuries
- Avant-gardes: Total Serialism, Aleatoric Music, Minimalism
- Music Performance, Composition, Listening in the Age of Digital Technology
- Postmodernism, World Music, and the Deconstruction of the Western Music Tradition

Class	Date	Topics	Anthology Works	Readings (8th ed.)	Readings (9th ed.)
1.	1/18	<i>Course Administration</i> Review: Romanticism and its Consequences	Wagner, <i>Tristan und Isolde</i> , Act 1, sc. 5 Brahms, Quintet in F Minor, Op. 34, i Musorgsky, Coronation Scene from <i>Boris Godunov</i> Dvořák, <i>Slavonic Dances</i> , No. 1 Strauss, <i>Salome</i> Wolf, “Lebe wohl” (assignment) Mahler, “Nun will die Sonn’ so hell aufgeh’n” from <i>Kindertotenlieder</i>	724–49, 756–58, 772–90	702–18, 719–761
2.	1/23				
3.	1/25	The Early Twentieth Century: The Classical Tradition	Debussy, Nocturne No. 1, <i>Nuages</i> Scriabin, <i>Vers la flame</i> , Op. 72	790–806	764–71, 778–99
4.	1/30	(cont.)			
5.	2/1		Rachmaninov, Prelude in G Minor, Op. 23, No. 5 Ravel, <i>Le tombeau de Couperin</i> Satie, <i>Embryons desséchés</i> , No. 3	795–97, 801–3, 806–9	799–811

Class	Date	Topics	Anthology Works	Readings (8th ed.)	Readings (9th ed.)
6.	2/6	Radical Modernists	Schoenberg, <i>Pierrot lunaire</i> , “Nacht” Berg, <i>Wozzeck</i> , Act III, scenes 2 and 3	810–26	812–36
7.	2/8	(cont.)	Schoenberg, Piano Suite, Op. 25 Webern, Symphony, Op. 21	810–29	820–30
8.	2/13	(cont.)			
9.	2/15		Stravinsky, <i>The Rite of Spring</i> Stravinsky, <i>Symphony of Psalms</i> , i Bartok, <i>Mikrokosmos</i> , No. 123	829–46	830–47
	2/20	Holiday	no class meeting		
10.	2/22	Between the Wars: Jazz and Popular Music	Smith, “Back Water Blues” Oliver, <i>West End Blues</i> Joplin, “Maple Leaf Rag” Gershwin, “I Got Rhythm” Ellington, “Cotton Tail”	855–74, 900	753–60, 771–77, 855–74
11.	2/27	(cont.)			

Class	Date	Topics	Anthology Works	Readings (8th ed.)	Readings (9th ed.)
12.	3/1	Between the World Wars: The Classical Tradition	Milhaud, <i>La création du monde</i> , 1st tableau Hindemith, <i>Mathis der Maler</i> , ii Shostakovich, Symphony No. 5, Op. 47, ii Revueltas, <i>Homenaje a Federico García Lorca</i> , i	877–87, 890–2, 894	875–92
13.	3/6	(cont.)			
14.	3/8				
15.	3/13		Copland, <i>Appalachian Spring</i> Still, <i>Afro-American Symphony</i> , i	901–3	847–54, 892–902
16.	3/15	Midterm Exam			
17.	3/20		Ives, “General William Booth Enters into Heaven” Cowell, “The Banshee” Varèse, <i>Hyperprism</i> Seeger, String Quartet 1931, iv	846–54, 894–900	
18.	3/22	Postwar Crosscurrents	Parker, “Anthropology” Bernstein, West Side Story Persichetti, Symphony for Band, Op. 69, I	915–16, 918–19, 953–55	903–22

Class	Date	Topics	Anthology Works	Readings (8th ed.)	Readings (9th ed.)
19.	3/27	Postwar Heirs to the Classical Tradition	Messiaen, <i>Quartet for the End of Time</i> , i Boulez, <i>Le marteau sans maître</i> , vi	922–26, 936–38, 939–40	923–33, 933–39
20.	3/29		Cage, <i>Sonatas and Interludes</i> , <i>Music of Changes</i> Penderecki, <i>Threnody: To the Victims of Hiroshima</i> Crumb, <i>Black Angels</i> Varèse, <i>Poème électronique</i> Babbitt, <i>Philomel</i> Ligeti, Etude No. 9, <i>Vertige</i>	930–36, 943–51, 975–76	939–57
21.	4/3	The Late Twentieth Century	Reich, <i>Tehillim</i> Adams, <i>Doctor Atomic</i> , Act I, “Batter My Heart”	969–75	957–81
22.	4/5		Pärt, <i>Seven Magnificat Antiphons</i> Gubaidulina, <i>Rejoice!</i> , v	977–78	981–992
	4/10	Spring Break	no class meeting		
	4/12	Spring Break	no class meeting		

Class	Date	Topics	Anthology Works	Readings (8th ed.)	Readings (9th ed.)
23.	4/17		Schnittke, Concerto Grosso No. 1, ii Higdon, <i>Blue Cathedral</i>	979–80	(cont.)
24.	4/19	(cont.)			
25.	4/24	The Twenty–First Century	Sheng, <i>Seven Tunes Heard in China</i> , No. 1 Golijov, <i>La Pasión, según San Marcos</i>	983–86	993–1009
26.	4/26	World Music, Music Criticism, and Music Research	(TBD)	(TBD)	(TBD)
27.	5/1	(cont.)			
28.	5/3	(cont.)			
		Final Exam			

Academic Misconduct—Academic integrity is a legitimate concern for every member of the campus community; all share in upholding the fundamental values of honesty, trust, respect, fairness, responsibility and professionalism. By choosing to join the UNLV community, students accept the expectations of the Student Academic Misconduct Policy and are encouraged when faced with choices to always take the ethical path. Students enrolling in UNLV assume the obligation to conduct themselves in a manner compatible with UNLV's function as an educational institution. An example of academic misconduct is plagiarism. Plagiarism is using the words or ideas of another, from the Internet or any source, without proper citation of the sources. See the *Student Academic Misconduct Policy* (approved December 9, 2005) located at: <https://www.unlv.edu/studentconduct/student-conduct>.

Copyright—The University requires all members of the University Community to familiarize themselves with and to follow copyright and fair use requirements. **You are individually and solely responsible for violations of copyright and fair use laws. The university will neither protect nor defend you nor assume any responsibility for employee or student violations of fair use laws.** Violations of copyright laws could subject you to federal and state civil penalties and criminal liability, as well as disciplinary action under University policies. Additional information can be found at: <http://www.unlv.edu/provost/copyright>.

Disability Resource Center (DRC)—The UNLV Disability Resource Center (SSC-A 143, <http://drc.unlv.edu/>, 702-895-0866) provides resources for students with disabilities. If you feel that you have a disability, please make an appointment with a Disabilities Specialist at the DRC to discuss what options may be available to you. If you are registered with the UNLV Disability Resource Center, bring your Academic Accommodation Plan from the DRC to the instructor during office hours so that you may work together to develop strategies for implementing the accommodations to meet both your needs and the requirements of the course. Any information you provide is private and will be treated as such. To maintain the confidentiality of your request, please do not approach the instructor in front of others to discuss your accommodation needs.

Religious Holidays Policy—Any student missing class quizzes, examinations, or any other class or lab work because of observance of religious holidays shall be given an opportunity during that semester to make up missed work. The make-up will apply to the religious holiday absence only. It shall be the responsibility of the student to notify the instructor **within** the first 14 calendar days of the course for fall and spring courses (excepting modular courses), or **within** the first 7 calendar days of the course for summer and modular courses, of his or her intention to participate in religious holidays which do not fall on state holidays or periods of class recess. For additional information, please visit: <http://catalog.unlv.edu/content.php?catoid=6&navoid=531>.

Transparency in Learning and Teaching—The University encourages application of the transparency method of constructing assignments for student success. Please see these two links for further information:

<https://www.unlv.edu/provost/teachingandlearning>

<https://www.unlv.edu/provost/transparency>

Incomplete Grades—The grade of I—Incomplete—can be granted when a student has satisfactorily completed three-fourths of course work for that semester/session but for reason(s) beyond the student's control, and acceptable to the instructor, cannot complete the last part of the course, and the instructor believes that the student can finish the course without repeating it. The incomplete work must be made up before the end of the following regular semester for undergraduate courses. Graduate students receiving "I" grades in 500-, 600-, or 700-level courses have up to one calendar year to complete the work, at the discretion of the instructor. If course requirements are not completed within the time indicated, a grade of F will be recorded and the GPA will be adjusted accordingly. Students who are fulfilling an Incomplete do not register for the course but make individual arrangements with the instructor who assigned the I grade.

Library Resources

Students may consult with a librarian on research needs. For this class, the subject librarian is https://www.library.unlv.edu/contact/librarians_by_subject. UNLV Libraries provides resources to support students' access to information. Discovery, access, and use of information are vital skills for academic work and for successful post-college life. Access library resources and ask questions at <https://www.library.unlv.edu/>.

Tutoring and Coaching—The Academic Success Center (ASC) provides tutoring, academic success coaching and other academic assistance for all UNLV undergraduate students. For information regarding tutoring subjects, tutoring times, and other ASC programs and services, visit <http://www.unlv.edu/asc> or call 702-895-3177. The ASC building is located across from the Student Services Complex (SSC). Academic success coaching is located on the second floor of the SSC (ASC Coaching Spot). Drop-in tutoring is located on the second floor of the Lied Library and College of Engineering TEB second floor.

UNLV Writing Center—One-on-one or small group assistance with writing is available free of charge to UNLV students at the Writing Center, located in CDC-3-301. Although walk-in consultations are sometimes available, students with appointments will receive priority assistance. Appointments may be made in person or by calling 702-895-3908. The student's Rebel ID Card, a copy of the assignment (if possible), and two copies of any writing to be reviewed are requested for the consultation. More information can be found at: <http://writingcenter.unlv.edu/>.

Rebelmail—By policy, faculty and staff should e-mail students' Rebelmail accounts only. Rebelmail is UNLV's official e-mail system for students. It is one of the primary ways students receive official university communication such as information about deadlines, major campus events, and announcements. All UNLV students receive a Rebelmail account after they have been admitted to the university. Students' e-mail prefixes are listed on class rosters. The suffix is always @unlv.nevada.edu. **Emailing within WebCampus is acceptable.**

Final Examinations—The University requires that final exams given at the end of a course occur at the time and on the day specified in the final exam schedule. See the schedule at: <http://www.unlv.edu/registrar/calendars>.

Any other class specific information—(e.g., absences, make-up exams, status reporting, extra credit policies, plagiarism/cheating consequences, policy on electronic devices, specialized department or college tutoring programs, bringing children to class, policy on recording classroom lectures, etc.)