EXPANDED COURSE DESCRIPTION
MUSIC
School of the Arts, Media, Performance and Design
Music Department
FA / MUSI 3310 3.0 SECTION A
MUSIC IN THE MODERN ERA
FALL 2019 / WINTER 2020

COURSE CALENDAR DESCRIPTION
Studies major musical developments from 1890 to 1950 in Europe and North America, with emphasis on the relationship between innovation and tradition and on problems of style and communication in an era of rapid social and cultural change. Prerequisites: Foundation courses, or permission of the Instructor for non-majors/minors. Previously offered as: FA/MUSI 3310 6.00.

INSTRUCTOR(S)

<table>
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<tr>
<th>Name</th>
<th>Section / Format / Term</th>
<th>Contact Email</th>
<th>Contact Phone</th>
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<tbody>
<tr>
<td>Markoff, Irene</td>
<td>Sec. A / LECT / F</td>
<td><a href="mailto:imarkoff@yorku.ca">imarkoff@yorku.ca</a></td>
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SPECIAL FEATURES

Course Instructor: Dr. Irene Markoff
362 ACE (tel: 416-736-5186)
E-mail: imarkoff@yorku.ca
Course Consultation Hours: By appointment

Time and Location:
Lectures on Thursdays from 2:30 to 4:30 in ACW 009 (*see lecture schedule in this document and on Moodle)

SPECIAL FEATURES
Prerequisite/Co-requisite: FA/MUSI 2201 3.0 – Counterpoint and FA/MUSI 2200 6.0 – Musics and Cultures II Open to non-majors/minors by permission of the course director.

Expanded Course Description:
This course seeks to develop knowledge of twentieth century (concert, theatre, and other) musical repertoire from Europe and North America from the perspective of historical developments and the socio-cultural and socio-political contexts in which such a diversity of groundbreaking compositional styles and performative idioms emerged. Central to the topics covered will be an investigation of the relationship between innovation
and tradition and the creation of stylistic and formal revolutions in an era of rapid cultural change.

The course involves lectures that will be supplemented by audio and video materials, musical scores, and the opportunity/option for a graded performance/presentation by students. The audio and video examples will be available on Moodle to prepare students for the listening components of tests and to increase their familiarity with the repertoire covered.

TOPICS and CONCEPTS

Course Texts/Reading and Listening Materials

Additional readings (and recordings) may be assigned or recommended during the course.

The *required text for the course is Music in the Twentieth and Twenty-First Centuries by Joseph Auner (W.W. Norton & Company, 2013). This text is available at the bookstore or can be purchased online at a cheaper rate. Two copies of the accompanying Anthology will be on reserve in SMIL with full scores and analyses of a select number of works.

Some invaluable electronic sources available through York are Oxford Music Online and Oxford History of Western Music (Taruskin) as are the following texts that will be on reserve in SMIL:

Grout, Donald J. and C.V. Palisca, ed.: Norton Anthology of Western Music, 4th ed., volume 2 (MT 91 N67 2001 V.1 or V.2) (*with CDs).
Ross, Alex: The Rest is Noise: Listening to the Twentieth Century (ML 197 R76 2007).

Additional Reading:
Belman, Jonathan, ed.: The Exotic in Western Music (MT 6 H37 1999).
Cox, Christopher and Daniel Warner, eds: Audio Culture: Readings in Modern Music (ML 197 A85 2004)

*Audio files, videos, and other materials for the course will be available on Moodle and CDs, DVDs and videos will be on reserve in SMIL. You can also make use of *Naxos, Music Online, and DRAM, online music streaming services that York subscribes to as well as Classical Scores Library for public domain scores online:  http://www.imslp.org/wiki/Main_Page

Tentative Lecture Schedule: Fall Term 2019

(* Required readings from the Auner text will be assigned on a weekly
basis and posted on Moodle; lecture notes will also be posted on Moodle.

**September 5**

**Introduction:** Modernism/Impressionism/Exoticism/Symbolism/Expressionism/Modernist Compositional Techniques

**Gustav Mahler:** Symphony No. 3 in D Minor, Mvt. 4

**Claude Debussy:** *Estampes:* “Pagodes”/ “La soirée dans Grenade”; “Golliwog’s Cakewalk”; *Prelude to the Afternoon of a Faun*

**Erik Satie:** “Le Yachting” (*Sports et divertissements*)

**September 12**

**Maurice Ravel:** *Jeux d’eau; Bolero, Rhapsodie Espagnole* (Mvt. IV – Feria), *Le Tombeau de Couperin: Menuet,* Piano Concerto in G Major: Mvt. I: *Shéhérazade*

**September 19**

**Primitivism/Folk Sources – Bela Bartók:** *Allegro Barbaro; Sonatina; Romanian Folk Dances* (“Dance with Sticks”); *Six Dances in Bulgarian Rhythm*

**Igor Stravinsky:** *The Firebird; Petrouchka* (Scene 1 – The Shrovetide Fair; Scene 2 – Petrochuka’s Cell); **Neoclassicism**

*Pulcinella; Octet for Wind Instruments; Ralph Vaughan Williams: Pastoral Symphony; The Lark Ascending*

**King Crimson:** *Larks’ Tongues in Aspic*

**Heitor Villa-Lobos:** *Choros No. 10*

**September 26**

**Sergei Rachmaninoff:** Prelude in G Minor, op. 23. No. 5

**Alexander Skryabin:** Etude in C# Minor, opus 2, #1; *Vers La Flamme; Prometheus: Poem of Fire*

**October 3**

**Advanced Chromaticism/Atonality/Serialism – Arnold Schoenberg:** *Verklärte Nacht* (Transfigured Night); *Pierrot Lunaire,* Op. 21 (*Nacht*); Five Orchestral Pieces (*Farben*)

**Anton Webern:** Five Pieces for Orchestra, Op. 10, mvt. 1; Four Pieces for Violin and Piano, Op. 7, # 1; *Symphonie,* opus 21, mvt. 1

**Kurt Weill:** *Three Penny Opera* (Overture, Mack the Knife’s Ballad); *The Rise and Fall of the City of Mahagonny* (“Alabama Song”)

**October 10**

**MIDTERM EXAM**

**October 12-18**

**READING WEEK – No CLASS**

**October 24**

**Socialist Realism: Sergei Prokofiev:** *Alexander Nevsky* (7th movement: Alexander’s Entry into Pskov); Piano Sonata # 7 in B Major (last mvt.);

**Piano Concerto #3 in C Major, opus 26 (1st mvt.):**

**Dimitri Shostakovich:** Fifth Symphony (I&II); *Lady Macbeth of the Mtsensk District* (Act IV, final scene); String Quartet No. 8, Op. 110: III

*(1) Hand in a topic and thesis statement (typewritten) for your research paper in paragraph form together with a few sources concerning the topic you have chosen.*

*(2) Submit information (typewritten) concerning the concert that you will review OR the piece/pieces you have chosen for a performance/presentation as well as those who will present and perform with you or accompany you, if applicable.*
October 31  Prokofiev and Shostakovich, continuation; Charles Ives: Three Places in New England (II: Putnam’s Camp); “The Cage” Henry Cowell: Aeolian Harp; The Banshee; The Tides of Manaunaun; Sinister Resonance
Colin McPhee: Tabuh-tabuhan

November 7  Sound Masses – Edgard Varèse: Ecuatorial; Poème Electronique; Olivier Messiaen: Turangalîla Symphony
Futurists: Russolo (intonarumori); Theremin and Ondes Martenot; Musique Concrète (Pierre Schaeffer & Pierre Henry); Hugh Le Caine: Dripsody; Kaija Saariaho: Circle Map

November 14  Leonard Bernstein: West Side Story ("Mambo"/"America");
Afro-Cuban/Latin” musical genres (son, rumba, mambo;
Mexican huapango/huasteco)
Aaron Copland: Rodeo ("Hoedown" & "Bonaparte’s Retreat")
Indeterminacy/Chance/Sound & Silence – John Cage: 4’33’’; Sonatas and Interludes (Sonata V); Aria
Texture/Timbre/Micropolyphony – György Ligeti: Lux Eterna; Atmosphères

November 21  Performances-Presentations (Concert Report & Annotated Bibliography Due*)

November 28  Minimalism: Terry Riley (In C)
(*Research Essay Due) Philip Glass: Einstein on the Beach
Steve Reich: It’s Gonna Rain; Clapping Music; Music for Mallet Instruments, Voices and Organ; Violin Phase; The Beatles: “Within You, Without You”
Postmodernism: John Zorn – Speedfreaks
Christos Hatzis: Fertility Rites

LEARNING OUTCOMES
Through lectures, listening, scores, and readings, students will develop and strengthen their aural perception and master the skills required for discussing, analyzing, and writing about different styles of music in the historical/cultural continuum. One of the components/options for graded assessment (see below) involves an opportunity for the presentation and performance of original student compositions or repertoire related to the course.

GRADED ASSESSMENT
The final grade for the course will be based on the following components weighted as indicated:

Midterm Exam 20% (Oct.10)
Final Exam 20% (official exam period, date TBA)
Research Paper (*see below) 30% (due Nov. 28); topic & paragraph with thesis statement & a few sources, due: Oct. 24)
Concert Report OR Performance with Oral Presentation OR
Annotated Bibliography (see Moodle for details) 20%
(Concert Report & Performance/Presentation information due Oct. 24; Completed Annotated Bibliography & Concert Report due Nov. 21; Performances/Presentations: Nov. 21)
Attendance and Participation 10%
Exams (midterm and final) will include (1) identification of terms (definitions), (2) a listening component (recognition of excerpts and their stylistic features in point form and multiplechoice format), (3) a multiple choice section, and (4) a short answer question section (full sentences).

The Research Paper should be 7-8 pages in length (about 2400 words) and should be devoted to a subject that relates to the course and interests you, but also meets with the approval of the instructor. You will be required to submit a brief outline of the topic you plan to research (with a thesis statement) together with a few bibliographical references early in the term (Due October 24).

In-text citations (parenthetical) are requested rather than footnotes and the Chicago Manual of Style should be referred to for issues of style in writing and preparing bibliographies (*Go to researchguides.library.yorku.ca/music for assistance in writing about music, for links to the Chicago Manual of Style, and to familiarize yourselves with music resources at York).

The bibliography should include articles from academic journals (JSTOR is a good source) as well as books (at least two) and dissertations (these can be accessed through ProQuest – York Libraries). E-resources are permitted, but not Wikipedia which is questionable and should be avoided.

Guidelines for the concert report, annotated bibliography, and performance/presentation are available on Moodle. You will choose only one of these options. *The annotated bibliography, if chosen, should include sources for the research essay.

The written work you submit, whether in the form of a paper or an exam, must be written by you in your own words. Any written paper or exam that is copied from another student paper, or from printed sources without appropriate citations, will not be considered an appropriate fulfillment of the assignment and will receive a failing grade.

Assignment Submission: Proper academic performance depends on students doing their work not only well, but on time. Accordingly, assignments for this course must be received on the due date specified for the assignment. NOTE: In the event that a student must turn in materials at a time other than a class meeting, he/she must deliver them to the Department of Music office where they will be stamped with a date and time and then delivered to the instructor. No other means of submission is acceptable.

Lateness Penalty: Assignments received later than the due date will be penalized one half-letter grade per day that assignment is late. Exceptions to the lateness penalty for valid reasons such as illness, compassionate grounds, etc., may be entertained by the Course Instructor but will require supporting documentation (e.g., a doctor’s letter).

Missed Tests: Students with a documented reason for missing a course test, such as illness, compassionate grounds, etc., which is confirmed by supporting documentation (e.g., doctor’s letter) may request accommodation from the Course Instructor. A make-up test will then be promptly set up after consultation with the Course Instructor. Further extensions or accommodation will require students to submit a formal petition to the Faculty.

ADDITIONAL INFORMATION

Last date to drop a fall term (F) course without receiving a grade: November 8, 2019
Last date to drop a winter term (W) course without receiving a grade: March 13, 2020
Last date to drop a full year (Y) course without receiving a grade: February 3, 2020

Academic Policies / Information
The Senate Academic Standards, Curriculum and Pedagogy Committee (ASCP) provides a Student Information Sheet that includes:
York's Academic Honesty Policy and Procedures / Academic Integrity Web site
• Access/Disability
• Ethics Review Process for Research Involving Human Participants
• Religious Observance Accommodation
• Student Code of Conduct

http://secretariat.info.yorku.ca/files/CourseInformationForStudentsAugust20121.pdf Additional information:
• Academic Accommodation for Students with Disabilities
• Alternate Exam and Test Scheduling
• Grading Scheme and Feedback Policy

The Senate Grading Scheme and Feedback Policy stipulates that (a) the grading scheme (i.e. kinds and weights of assignments, essays, exams, etc.) be announced, and be available in writing, within the first two weeks of class, and that, (b) under normal circumstances, graded feedback worth at least 15% of the final grade for Fall, Winter or Summer Term, and 30% for ‘full year’ courses offered in the Fall/Winter Term be received by students in all courses prior to the final withdrawal date from a course without receiving a grade.

• Important University Sessional Dates (you will find classes and exams start/end dates, reading/co-curricular week, add/drop deadlines, holidays, University closings and more.
http://www.registrar.yorku.ca/enrol/dates/index.htm
• Manage my Academic record http://myacademicrecord.students.yorku.ca/
• "20% Rule"

No examinations or tests collectively worth more than 20% of the final grade in a course will be given during the final 14 calendar days of classes in a term. The exceptions to the rule are classes which regularly meet Friday evenings or on Saturday and/or Sunday at any time, and courses offered in the compressed summer terms.

Final course grades may be adjusted to conform to Program or Faculty grades distribution profiles.

Many courses utilize Moodle, York University’s course website system. If your course is using Moodle, click here to access it.
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