

Music Theory 301B

Twentieth-Century Theory and Analysis

Tuesdays, Wednesdays and Fridays 11:30-12:20

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Course Description and Goals

This course is devoted to the music of the second half of the twentieth century until the present day. This course will deal with analysis of both the production processes and the modes of reception of various works in this time period. Due to the large amount of political, technological and social changes that took place during this turbulent period it is impossible to cover every important musical development in this period. Therefore, it is important not only to study and analyze the assigned works but also to acquire a larger outlook about the time period and musical environment in which the works were created. In this way, we will deal with aspects of social, political, scientific and cultural history. Questions in class are encouraged.

Course Materials

A coursepack, containing the various works to be studied is available in the bookstore. "Twentieth Century Music" by Robert Morgan is the textbook for the class. Other readings will be assigned in the course of the semester. Both coursepack and textbook are required: you are expected to bring the coursepack to class. Both are available in the bookstore.

Course Policies

1) Attendance is mandatory. Please advise me ahead of time if you cannot attend a class. Acceptable reasons for not being able to attend are 1) A medical emergency involving you or a member of your family: you are required to provide a medical note, dated, from a physician 2) A car accident or breakdown: provide a note/documentation (dated) from the towing or car repair business that took care of your vehicle 3) Jury duty or other official obligations: provide a note/documentation (dated) from the concerned authorities 4) Death in the family: missing classes due to attendance at a funeral must be accounted for by a published funeral announcement and documentation of your relationship with the deceased. Please note that he

calendar states “Students are expected to attend all classes in which they are enrolled.” and “An instructor may refuse a student admission to a lecture or laboratory because of lateness, misconduct, inattention or failure to meet the responsibilities of the course. Students who neglect their academic work, including assignments, may be refused permission to write the final examination in a course.”
<http://web.uvic.ca/calendar2012/FACS/UnIn/UARe/index.html>

- 2) At the beginning of every class students are required to hand in a **signed** index card with your **name, student number, date of class, and one question** that arose from the class readings for that week. I will use these cards to track student attendance. Each card is worth a percentage of your participation grade (participation is 10% of class grade). On the day of a quiz or on the day when an assignment is due you do not need to hand in a card.
- 3) Please always bring the anthology of scores (course-pack) to class with you.
- 4) Reading and listening assignments should be completed before the relevant class. Success in the course is directly related to regular attendance and timely completion of all requirements.
- 5) Assignments are to be submitted in class on the due date.
- 6) There will be no make-up assignments or examinations. Missed tests or examinations may only be re-scheduled for serious health reasons or in extreme and unavoidable circumstances, and with appropriate documentation. Please remember that the final examination will be scheduled during the regular examination period.
- 7) Cheating and plagiarism are offences subject to serious penalty, and will not be tolerated. Please see the University of Victoria Policy on Academic Integrity for detailed guidelines on these issues:
<http://web.uvic.ca/calendar2016/FACS/UnIn/UARe/PoAcI.html>
- 8) Students with special needs should contact me as soon as possible to discuss accommodations.
- 9) This course sometimes deals with controversial issues (of political, social, religious and sexual nature). By taking this course you are agreeing to study, write about and discuss these issues.

Course Requirements and Grading

There will be weekly assignments, quizzes, as well as a mid-term project and a final exam/project.

Participation and attendance	10%
Assignments and quizzes	60%
Mid-term exam/project	15%
Final exam (on last day of class)	15%

Grading Scale

Letter grades will be assigned according to the following percent equivalents:

90-100%	A+
85-89%	A

80-84%	A-
77-79%	B+
75-76%	B
70-74%	B-
65-69%	C+
60-64%	C
50-59%	D
below 50%	F

Selected Texts (articles are on e-reserve)

Theory:

The Works of Karlheinz Stockhausen	Robin Maconie
Technique of My Musical Language	Olivier Messiaen
Messiaen, quatuor pour la fin du temps	Anthony Pople
The Music of John Cage	James Pritchett
Harmonic and Formal Processes	A. Roig-Francoli
in Ligeti's Net-Structure Compositions (article)	
Bloch, Schoenberg and Bernstein	David M. Schiller
Introduction to Post-Tonal Theory	Joseph Straus
Dynamic and Attack Associations	Wayne C. Wentzel
in Boulez's "Le Marteau sans maitre" (article)	
Symmetry and Pitch-Duration Associations	Steven D. Winick
in Boulez' "Le Marteau sans maitre"	

Cultural theory:

Cage	Paul Griffiths
Writings about Music	Steve Reich
Noise	Jaques Attali
The Dynamics of Disorder (article)	Richard Steinitz

History:

Modern Music	Paul Griffiths
Modern Music and After	Paul Griffiths
For the End of Time	Rebecca Rischin

Other:

Silence	John Cage
Essays	Morton Feldman
The Tuning of the World	R. Murray Schafer
The Cage/Boulez Correspondence	ed. Jean-Jacques Nattiez
The music of Pauline Oliveros	Heidi Von Gunden
The Other Tiger	Chaya Czernowin

Readings in Morgan: *Twentieth Century Music*:

Russia	235-238
Shostakovich	244-250
post-1945	325-332
Messiaen	335-340
Boulez	341-345

Cage	359-364
Feldman	365-366
Xenakis	392-397
Penderecki	386-388
Ligeti	389-390
Indeterminacy	359-378
Electronic music	461-463
Musique concrète	463-464
Studios	464-470
Live electronic	473-475
Minimalism	423-433
Schafer	454-455

A General Overview of works to be studied: (additional works will also be studied – changes might occur to list of pieces)

Week 1.: Messiaen. *Quatuor pour la fin du temps* Schoenberg: *A Survivor from Warsaw*

Week 2: Boulez: *Deuze Notations*. Cage: *Sonatas and Interludes*

Week 3: Cage: *2nd String Quartet* Boulez: *Le marteau sans maître*

Week 5: Cage: *Music of Changes, 4'33"* Stockhausen: *Kontakte, Klavierstücke 7 and 11*

Week 6: Ligeti: *2nd String Quartet* Giacinto Scelsi: *Trio à cordes*

Midterm

Week 7: Berio: *O King, Sinfonia*. Minimalism. Steve Reich: *Piano Phase*. Pauline Oliveros: *Bye Bye Butterfly*

Week 8: New Expressionism. African Influences. Ligeti: *Piano Etudes*

Week 9: New Forms: Kurtág: *Quasi una Fantasia*. Feldman: *Rothko Chapel*.

Week 10: French Spectral Music: Grisey: *Prologue, Partiels*

Week 11: Noise and Beauty. Lachenmann: *Gran Torso*. Ustvolskaya: *Piano Sonatas*

Week 12: New Complexity and Beyond. Ferneyhough: *4th String Quartet*. Czernowin: *Zohar Iver*. The future.

Final Exam