In this class you will become familiar with music by the twentieth century’s most important classical music composers, including Stravinsky, Ives, Debussy, Khachaturian, Bartok, Schoenberg, Webern, Berg, Ravel, Gershwin, Prokofiev, Shostakovich, Copland, Barber, Cage, Babbitt, Boulez, and Lou Harrison. A few full-length compositions will be explored, such as Stravinsky’s *Rite of Spring*, Ravel’s *Piano Concerto in G Major*, Bartok’s *String Quartet No. 4*, and Shostakovich’s *Symphony No. 5*, as well as many short compositions or individual movements excerpted from larger works.

In addition, you will get to know brief compositions of some composers that are alive and writing today, including Elliott Carter, Krzysztof Penderecki, Gerard Grisey, Elena Ruehr, John Adams, Jennifer Higdon, Arthur Krieger, and Osvaldo Golijov. Though history has not yet passed final judgment on them, getting to know their work will give you a sense beyond classical music’s ‘glorious past,’ but of its *here and now*.

**Learning Outcomes** -- by the end of the semester you will:

- be familiar with the greatest classical music composers since 1900
- be able to hear modern music with more depth and understanding, and articulate what you hear in writing with appropriate vocabulary.
- perceive the form and follow the phrases to access a work’s core content, i.e. its ‘meaning.’
- be aware of how every composition expresses not only something about the individual composer, but of the time and culture that surrounded its creation.
- be aware of the aesthetic philosophies of these composers -- i.e. how they felt (or feel) about classical music’s place in our culture and how they hope audiences, namely you, will respond.
- acquire an enriched understanding of European and American history through its music.

**Textbooks**


**Homework** each week will consist of thoughtful reading of short essays (plus a few longer ones) combined with robust amounts of active, engaged listening.

**Grading**

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<th>Component</th>
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<tr>
<td>Quizzes on listening and reading (nearly weekly)</td>
<td>30% (lowest one will be dropped)</td>
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<tr>
<td>5-8 page paper</td>
<td>15%</td>
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<td>Midterm exam</td>
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<td>Final exam</td>
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<td>Quality Participation</td>
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**Required Musical Events**

1. The San Francisco Symphony directed by Susanna Malkki
   - Friday, April 27, 8 p.m.
   - Davies Symphony Hall, San Francisco
   - Music of Prokofiev, Sibelius, and modern French master Gerard Grisey

**You are required to attend any four on-campus concerts this semester. Failure to do so will result in the lowering of your final grade:**

- Chamber Singers and Glee Club: May 6 at 4 pm and May 8 at 8 pm
- SMC Chamber Musicians; May 9 at 1 pm and May 10 at 8 pm
- SMC Jazz Band; April 28 at 8 pm and May 2 at 1 pm
- Voice of Broadway; April 13 at 7:30 pm
- Music Recital series; Feb. 29, March 21, April 19 all at 1 pm
- Junior and Senior Recitals: Stephanie Webster March 13; Jaclyn Magbitang March 16; Ross Venneberg April 27; Maria Calderazzo, date TBA.
Reading Assignments Come to class having read:

Feb. 15: Conversation with Claude Debussy, pp. 355-356 (just the interview w/Guiraud)
   In this dialogue with his former teacher, numerous music theory terms are used which represent a traditional
   perspective which Debussy is rejecting, such as, tonal scale, equal temperament, relative keys, modulation,
   French Sixth (a type of chord that traditionally demands a very specific resolution, which Debussy prefers
   leaving unresolved), fugal style (a musical form that demands much training and discipline).

   Charles Ives pp. 361 (bottom half of page) -362

   Bela Bartok pp. 378-79 (bottom of page) Terms to know: Triads are common 3-note chords -- in
   traditional and popular music, one triad leads to another in familiar patterns; polystonality refers to music being
   in two or more keys at once (an extremely new-fangled idea in the early 20th century).

   Ralph Vaughn Williams bottom of p. 381-382 Terms to know: Sonatas and fugues refer to two
   traditional complex musical forms.
Feb. 22: Igor Stravinsky, bottom of p. 372-376 (all of #132)
Terms to know: *mezzo-forte* (medium-loud); *crescendi* -- music becoming louder;
*diminuendi* -- becoming softer

March 1: Anton Webern, p. 405
Arnold Schoenberg, pp. 366-368 (all of #129)
Terms to know: *consonance* (notes that sound resolved, or sweet); *dissonance* (notes that sound unresolved, or harsh)

March 15: Henry Cowell and Maurice Ravel, pp. 406-8 (all of #145)

April 9: Igor Stravinsky, pp. 390 to top of 392; bottom half of pp. 393-394
Terms to know: *forte* (loud); *piano* (soft); *counterpoint* (synonymous with *polyphony* – two or more melodies playing simultaneously). Compare Stravinsky’s thesis with Wagner’s Romantic-era remarks on music being the expression of emotion and sensation, found on p. 319-20. Be able to explain both positions.

Arnold Schoenberg & Igor Stravinsky, #139 Terms to know: Muzio Clementi was a minor composer of piano music in the Classical Era; *quarter-tones* (adjacent notes on a piano are a half-tone apart from one another, so quarter-tones are even closer – they can’t be played on a piano or many other instruments.)

April 12: Essay by the Russian Association of Proletarian Musicians, #149
Terms to know: *bourgeoisie* (the capitalist ruling class); *proletariat* (the working class, who, in a communist revolution, supposedly liberate themselves from the oppression of the bourgeois and must continually guard against the re-establishment of bourgeois rule); *hypertrophy* (abnormal increase); *modal groundwork* (in this context, music traditionally constructed in a major or minor key); *hegemony* (leadership or dominance); *dialectical* (a common Marxist term meaning to progress logically rather than be manipulated artificially)

Composers on Trial, pp. 421-424; pp. 426-28
Terms to know: *formalist movement* (art where external form is more important than content – in this context a code for complex modern music); *Pravda* (the official newspaper of the Soviet Communist Party); *diatonic* (an old-fashioned major or minor scale); *polyphony* and *contrapuntal* music with two or more melodies played or sung simultaneously); *simple harmonic language* (music using simple, uncomplicated chords).

April 19: Aaron Copland, pp. 416-418
Terms to know: *tonal* (music in a key)

April 26: John Cage, #159 Terms to know: *Dada* (an early 20th century artistic movement based on anarchy, nonsense and chance – a reaction against the corruption of the modern world and the forces that led to world War I).

Milton Babbitt, pp. 481-484 Terms to know: *hermetic* (completely sealed, airtight; in this context it refers to composers completely isolated from the public).

May 3: #163 (Minimalism) and #164 (Fusion)