

Music Theories and Styles of the 20th and 21st Centuries – SPRING 2006

College of William and Mary – Music 401
Mo/Wed 12:30pm - 1:50pm, Ewell Hall 154

Instructor: Marcus Bittencourt, Assistant Professor of Music

Office Hours: by e-mail appointment (with at least one day notice), 204 Ewell

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Required Materials:

Required book: Materials and Techniques of Twentieth-Century Music (3rd edition)
by Stefan Kostka

- All the requested music scores and the hand-outs given in class ;
- Pencils, pens and an eraser ;
- MUSIC STAFF PAPER !!!!!!!
- Two music staff transparencies ;
- A BLACK color dry-erase thin-point marker pen (for the transparencies) ;

This class continues the instruction from the Mus201, Mus202, and Mus301 courses, and is a study of the most important Schools, Composers and Music Theories of the 20th and 21st centuries. Topics include: Impressionism, Nationalism, Twelve-Tone Music, Serialism, Integral Serialism, Minimalism, Socialist Realism, Cubo-Futurism, Musique Concrete, Microtonality, New Complexity, Just-Intonation, Electronic Music, Spectralism, New Simplicity, etc. etc. Among the composers mentioned are: Janacek, Bela Bartok, Stravinsky, Prokofiev, Ravel, Villa-Lobos, Ginastera, Mahler, Alois Haba, Schoenberg, Honegger, Alban Berg, Webern, Poulenc, Kurt Weill, Shostakovich, John Cage, Benjamin Britten, Pierre Schaeffer, Pierre Henry, Stockhausen, Pierre Boulez, Hans Eisler, Phillip Glass, Milhaud, Xenakis, Gerard Grisey, Schnittke.

Grading is done in the following way:

A= 100-90% B= 89-80% C= 79-70% D= 69-60% F= 59-0%

Pluses and minuses are also used. There will be one midterm project and one final assignment. The actual schedule may change as I see your progress in the class. In case changes have to be made, these changes will be properly announced during class and the new rules will supersede the ones contained in this syllabus. Also, you are expected to participate actively in the class discussions and performing exercises. Your willingness, promptness and diligence to join those discussions and to tackle those exercises in class (as well as the homework assignments) will be the most important part of your grade. The midterm and final projects will be analytical papers on topics distributed during class on a date prior to the assigned deadline.

Attendance is very important. You are allowed only two excused absences per semester. In other words, those two excused absences don't count against your grades (any unexcused absence will be counted even if you have no excused absences). Please tell me in advance that you will be absent. You can call me at my office, e-mail me, or have a friend tell me. I will accept excuses if you tell me when you come to the next class at the latest.

If you have any problems or questions, please talk to me anytime. I will be very happy to help you out.

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Syllabus

Part I: Late Romanticism. The Twilight of Tonality. Mahler, Strauss, Schoenberg, Scriabin.
 Nationalism in Music: Imports and Allusions.

(1/18)
 1/23 1/25
 1/30 2/1
 2/6 2/8

Part II: 2nd Viennese School: Schoenberg, Berg, Webern. Expressionism.
 Dodecaphonic Techniques and Set Theory.
 Serialism, Integral Serialism, and further developments.

2/13 2/15
 2/20 2/22
 2/27 **3/1 midterm project due**

Part III: Pantonality, Polytonality, Atonality. Neo-modalisms.
 “Exotic” scales and music from “foreign” cultures.
 Impressionism, Socialist Realism (before and after). Cubo-Futurism.
 Neoclassicism.

3/6 to 3/8 (fall break, no classes)
 3/13 3/15
 3/20 3/22
 3/27 3/29

Part IV: Microtonality. Acoustic consonance and dissonance.
 Tuning Systems. Spectralism. Music as Organized Sound. Varèse, Xenakis.

4/3 4/5

Part V: Electroacoustic Music. Musique Concrète and Elektronische Musik.

4/10 4/12

Part VI: Political Engagement in Music: Kurt Weill, Hans Eisler, Paul Dessau.

4/17 4/19

Part VII: Cycles, Tautologies, Repetitions: Minimalism. Chance and Indeterminacy.

4/24 **4/26 final project due**

Contemporary Music Theories and Styles of the 20th and 21st centuries
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List of Readings

- A [Selections from Arnold Schoenberg's book "Fundamentals of Musical Composition"](#)
Arnold Schoenberg
- B [Distance, Direction, and Order](#)
Joseph Dubiel
- C [Composition with Twelve Tones](#)
Arnold Schoenberg
- D [Study on Costère's Lois Et Styles Des Harmonies Musicales](#)
Brian Ellard, Edmond Costère
- E [The Craft of Composition, book I](#)
Paul Hindemith
- F [On The Theory of Modulation](#)
Max Reger

List of Music Scores

- 1 [Beginning of Faust Symphony](#)
Franz Liszt
- 2 [Nuages Gris](#)
Franz Liszt
- 3 [Mazurca Op.24 no.2](#)
Fryderyk Chopin
- 4 [Excerpts from Songs and Dances of Death](#)
Modest Mussorgsky
- 5 [Excerpt from Orchestral Variations Op.30](#)
Anton Webern
- 6 [Piano Piece Op. 33a](#)
[MP3](#)
Arnold Schoenberg
- 7 [Examples of New Tonality](#)
various authors
- 8 [Sarabande No.2](#)
Erik Satie