

History of Music in the 20th and 21st Centuries

Code: 100643
ECTS Credits: 6

Degree	Type	Year	Semester
2500240 Musicology	OB	3	2

Contact

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Use of Languages

Principal working language: spanish (spa)
Some groups entirely in English: No
Some groups entirely in Catalan: No
Some groups entirely in Spanish: Yes

Teachers

Germán Gan Quesada

Prerequisites

There are no compulsory requirements for the inscription in this subject.

Objectives and Contextualisation

On successfully completing this subject, students will be able to:

1. Demonstrate knowledge of the main artistic and intellectual trends, and of the periodization of 20th- and 21st-centuries Music History, as well as of the musical languages and technological tools used in them.
2. Explain the development of the systems of music production, uses and reception of music repertoires within their sociopolitical and cultural contexts.
3. Analyse the impact of musical changes on the social groups and communities, emphasising their current results.
4. Deploy a critical approach regarding artistic and musical processes in their historical environment.
5. Make a proper use of the correct terminology concerning different methodologies applied to the study of musical trends developed throughout the 20th century and in present times.
6. Highlight the role of Women composers and musicians in 20th-century and Contemporary academic music composition.

Competences

- Critically analyse musical works from any of the points of view of the discipline of musicology.
- Developing critical thinking and reasoning and communicating them effectively both in your own and other languages.
- Identify and compare the different channels of reception and consumption of music in society and in culture in each period.
- Know and understand the historical evolution of music, its technical, stylistic, aesthetic and interpretative characteristics from a diachronic perspective.

- Relate concepts and information from different humanistic, scientific and social disciplines, especially the interactions which are established between music and philosophy, history, art, literature and anthropology.
- Relate knowledge acquired to musical praxis, working with musicians through the analysis and contextualisation of different repertoires, both related to historical music and to the different manifestations of contemporary music.
- Students must be capable of applying their knowledge to their work or vocation in a professional way and they should have building arguments and problem resolution skills within their area of study.
- Students must be capable of communicating information, ideas, problems and solutions to both specialised and non-specialised audiences.
- Students must have and understand knowledge of an area of study built on the basis of general secondary education, and while it relies on some advanced textbooks it also includes some aspects coming from the forefront of its field of study.

Learning Outcomes

1. Analysing ideas about an artistic phenomenon in a given cultural context.
2. Analysing the creators of an artistic phenomenon in a specific cultural context.
3. Analysing the recipients of an artistic phenomenon in a specific cultural context.
4. Apply the conceptualisation of philosophy, history, literature and anthropology to musical research.
5. Consider the subject as a whole and identify the context in which the processes studied are inscribed and their interrelationship with the elements and factors that are involved in their sociohistorical development.
6. Contextualise new tendencies in musical creation in general historical evolution and observe its incorporation in the sociopolitical panorama in which they are framed.
7. Contextualise musical works in their historical and cultural setting from a critical perspective.
8. Correctly identify the essential repertoire and the main composers of each historical period.
9. Critically identify the different orientations of musical praxis that musicians apply to the music of each historical period.
10. Define the processes of periodisation and stylistic classification and usual typology in the historical conceptualisation of the musical fact.
11. Identify and critically place different musical typologies in their historical periods.
12. Identify phenomena of the circulation of ideas in music proficiency.
13. Identify the complexity of music reception processes.
14. Identify the stylistic properties of each historical period.
15. Identifying the context of the historical processes.
16. Identifying the main and secondary ideas and expressing them with linguistic correctness.
17. Identifying the specific methods of history and their relationship with the analysis of particular facts.
18. Integrate knowledge acquired in the production of clear and concise appropriate to the academic and specialist communication.
19. Interpret the most important theoretical texts of each period.
20. Interrelate technological and scientific changes in each period with the creation and reception of music.
21. Link the periods of the history of music to periods of the history of art, in their similarities and differences.
22. Present knowledge about the history, art or other cultural movements.
23. Produce correct, precise and clear argumental and terminological writing of knowledge acquired, both in the area of musical specialisation and dissemination.
24. Recognise in musical praxis element of different cultures and different historical periods.
25. Solve problems of a methodological nature in the area of musicology.
26. Use specific vocabulary of history correctly.
27. Use the vocabulary of musicology related to each period of history.

Content

This subject is structured into the following units and seminars:

Unit 1. Modernism and Avant-garde trends: the beginning of the 20th century.

Seminar I. Revolution on Stage: Diaghilev's *Ballets Russes* (1909-1929).

Unit 2. Music during the inter-war period: *le retour à l'ordre*.

Unit 3. Music, Politics and Authoritarian regimes.

Seminar II. Let's go jazz. Jazz and academic composition in the 1920s and 1930s.

Unit 4. Music and cultural renovation; the 'Silver Age' in Spain and Catalonia.

Unit 5. Music(s) for a post-war world: Darmstadt and the second Avant-garde.

Seminar III. Post-war avant-gardes in Spain and Catalonia (1945-1968): a hard way.

Unit 6. Postmodern pluralism (I): concept and practices of musical intertextuality.

Unit 7. Postmodern pluralism (II): musical actions, spatial and acousmatic experiences.

Unit 8. Rethinking form as process: minimalist trends.

Unit 9. The end of the Avant-garde paths: towards a new musical expression.

Unit 10. Sound gestures: new timbre resources and performance embodiment.

Unit 11. *Crossbreeding* and globalisation of music composition.

Unit 12. Music in the Digital Age: end of history or endless story?

Methodology

Throughout the course, theoretical-practical lectures, in which a conceptualization and synthetic approach of every unit will be provided, alternate with others of a more open nature (in-class commentaries of scores, auditions and texts, as well as seminars). These practical sessions will be developed in small groups, according to the size of the whole group.

In order to ensure a successful development of the students in the subject, two tutorials (one individual, another for the whole group) will be scheduled, to solve general enquiries on the syllabus and supervise the autonomous task of every student.

At the beginning of the subject's activities, a Campus Virtual will be opened as the only repository of the teaching materials and links needed for the preparation of the subject, according to its general schedule and to the legal © regulations. In this sense, this Campus Virtual is the reference space for the activities of the subject and for the communications related to it; any question concerning the subject is to be submitted, therefore, through Campus Virtual's mail and the lecturer will not answer enquiries sent to his main E-mail address.

Activities

Title	Hours	ECTS	Learning Outcomes
Type: Directed			
Analysis of selected scores	10	0.4	2, 3, 1, 4, 23, 5, 7, 10, 13, 12, 22, 8, 9, 15, 17, 11, 16, 14, 18, 6, 19, 20, 25, 26, 27, 21
Theoretical and practical sessions	26	1.04	2, 3, 1, 4, 23, 5, 7, 10, 13, 12, 22, 8, 9, 15, 17, 11, 16, 14, 18, 6, 19, 20, 25, 26, 27, 21

Type: Supervised

Group meetings - Text commentary and analytical seminars	11	0.44	2, 3, 1, 4, 23, 5, 7, 10, 13, 12, 22, 8, 9, 15, 17, 11, 16, 14, 18, 6, 19, 20, 25, 26, 27, 21
Individual tutorials	2	0.08	
Reading and commentary of bibliographical sources	28	1.12	2, 3, 1, 4, 23, 5, 7, 10, 13, 12, 22, 8, 9, 15, 17, 11, 16, 14, 18, 6, 19, 20, 25, 26, 27, 21
Type: Autonomous			
Search of bibliographical sources, preparations of text commentaries and analysis, and individual study	67	2.68	2, 3, 1, 4, 23, 5, 7, 10, 13, 12, 22, 8, 9, 15, 17, 11, 14, 18, 6, 19, 20, 25, 26, 27, 21

Assessment

Assessable activities are as follows:

- Two written exams, of theoretical-practical nature [April, 15, 2020; penultimate week of May 2020].
- Preparation of a dossier of complementary music examples, regarding units 1-6 and 8, an illustrative selection of which is copied at the end of this chapter. Additional information on the task's deadline and main features (length, layout...) will be provided at the beginning of the course.

All assessment activities are obligatory and independent. Following the academic schedule established by the Faculty, students may retake assessment activities they have failed or compensate for any they have missed, provided that those they have actually performed account for a minimum of 60% of the subject's final mark, and after discussing this possibility with the lecturer. The highest mark for these retaken activities is 6.

When publishing final marks prior to recording them on students' transcripts, the lecturer will provide written notification of a date and time for reviewing assessment activities. Students must arrange reviews in agreement with the lecturer.

In the event of the assessment activities a student has performed accounting for just 30% or less of the subject's final mark, their work will be classified as "not assessable" on their transcript.

Complementary music examples (illustrative list)

Unit 1

GUSTAV MAHLER, Symphony n. 5 (1902)
MAURICE RAVEL, String Quartet (1902/03)
CLAUDE DEBUSSY, La Mer (1903/1909)
SERGEI RACHMANINOV, The Bells op. 35 (1913)
ARNOLD SCHÖNBERG, Pierrot lunaire op. 21 (1912)
LEOŠ JANAČEK, Sinfonietta (1926)
ANTON WEBERN, Five pieces for String Quartet op. 5 (1909)

Unit 2

IGOR STRAVINSKY, Pulcinella (1920)
PAUL HINDEMITH, Kammermusik n. 1 op. 24/1 (1921)
ALFREDO CASELLA, Scarlattiana op. 44 (1926)

AARON COPLAND, El Salón México (1936)
ALBAN BERG, Violin Concerto (1935)
ALBERTO GINASTERA, Estancia op. 7 (1941), 'Malambo'

Unit 3

SERGEI PROKOFIEV, Overture on Hebrew Themes (1919)

OLIVIER MESSIAEN, Quatuor pour la fin du temps (1940)

BENJAMIN BRITTEN, Les Illuminations (1940)
ANDRÉ JOLIVET, Les Trois Complaintes du Soldat (1940)
DMITRI SHOSTAKOVICH, Symphony n. 8 (1941)

Unit 4

EDUARD TOLDRÀ, Vistes al mar (1921)
MANUEL DE FALLA, El Retablo de Maese Pedro (1923)
ÓSCAR ESPLÁ, La nochebuena del diablo (1923)
ERNESTO HALFFTER, Sonatina (1928)
GUSTAVO PITTALUGA, La romería de los cornudos (1930)
BALTASAR SAMPER, Ritual de pagesia (1935)
ROBERT GERHARD, Albada, interludi i dansa (1936)

Unit 5

PIERRE HENRY, Symphonie pour un homme seul (1950)
KARLHEINZ STOCKHAUSEN, Gesang der Jünglinge (1955/56)
IANNIS XENAKIS, Achorripsis (1956)
KARLHEINZ STOCKHAUSEN, Zyklus (1959)
HENRI POUSSEUR, Scambi (1958)
PIERRE BOULEZ, Pli selon pli (1959), 'Improvisation I sur Mallarmé'
ROBERT GERHARD, Symphony n. 3 'Collages' (1960)
JOSEP MARIA MESTRES QUADRENY, Quartet de Catroc (1962)
GYÖRGY LIGETI, Nouvelles aventures (1962/65)
LUCIANO BERIO, Sequenza III (1966)
WITOLD LUTOSŁAWSKI, Trois poèmes d'Henri Michaux (1963), 'Le Grand Combat'

Unit 6

KARLHEINZ STOCKHAUSEN, Hymnen (1966)
MAURICIO KAGEL, Ludwig van (1970)
ALFRED SCHNITTKE, String Quartet n. 3 (1983)
LUCIANO BERIO, Rendering (1989/90)
BENET CASABLANCAS, Full d'àlbum (1993)
XAVIER BENGUEREL, Llibre Vermell (1988)
SOFÍA GUBAIDULINA, Reflections on B-A-C-H (2002)
JOAN MAGRANÉ, Madrigal. Musik mit Gesualdo (2012)

Unit 8

TERRY RILEY, In C (1964)
CARMELO A. BERNAOLA, Sinfonía en Do (1974)
TOMÁS MARCO, Pulsar (1986)
PHILIP GLASS, String Quartet n. 3 'Mishima' (1985)
ARVO PÄRT, Berliner Messe (1990)
JOHN ADAMS, Dr. Atomic (2005)

Assessment Activities

Title	Weighting	Hours	ECTS	Learning Outcomes
Commented dossier of musical examples	40%	2	0.08	2, 3, 1, 4, 23, 5, 7, 10, 13, 12, 22, 8, 9, 15, 17, 11, 16, 14, 18, 6, 19, 20, 25, 26, 27, 21
Final examen	30%	2	0.08	2, 3, 1, 4, 23, 5, 7, 10, 13, 12, 22, 8, 9, 15, 17, 11, 16, 14, 18, 6, 19, 24, 20, 25, 26, 27, 21
Intermediate exam	30%	2	0.08	2, 3, 1, 4, 23, 5, 7, 10, 13, 22, 8, 9, 15, 17, 11, 16, 14, 18, 6, 19, 20, 25, 26, 27, 21

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Additional Bibliography

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Álvarez Cañibano, Antonio et al. (eds.). *Compositoras españolas: la creación musical femenina desde la Edad Media hasta la actualidad.* Madrid: INAEM, 2008.

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Wittje, Roland. *The Age of Electroacoustics. Transforming Science and Sound*. Cambridge, MA / London: The MIT Press, 2016.

Web resources

Databases and general webpages:

- The Living Composers Project [www.composers21.com]
- Base de Documentation sur la musique contemporaine (B.R.A.H.M.S.), IRCAM [brahms.ircam.fr]
- Colección Digital de Música Española (CLAMOR), Fundación Juan March [digital.march.es/clamor/]
- Associació Catalana de Compositors (ACC) [www.accompositors.com]

Journals:

- *Perspectives of New Music* [www.perspectivesofnewmusic.org], 1962-
- *Contemporary Music Review* [www.tandfonline.com/loi/gcmr20#.UdsA0KxmPKc], 1984-
- *Leonardo Music Journal* [<https://www.mitpressjournals.org/lmj>], 1991-
- *Cahiers de l'IRCAM* [<http://web4.ircam.fr/270.html>], 1992-
- *Organised Sound* [<https://www.cambridge.org/core/journals/organised-sound>], 1996-
- *Espacio sonoro* [espaciosonoro.tallersonoro.com], 2004-
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