

University of Waterloo

Department of Music

Music 256

Music Since 1900

Syllabus (Fall 2023)

Lectures:	Tues & Thurs, 2:30 pm - 3:50 pm
Location:	Grebel Room 1208
Class Materials:	Available on Music 256 Learn Site
Instructor:	Dr. Laura Gray, Associate Professor, Music
Office Location:	Grebel, Room 1104
Student Hours:	T/Th 9:30-10:30, by appointment in person, WebEx, or by email anytime. WebEx Virtual Office: https://uwaterloo.webex.com/meet/ljgray
Email:	ljgray@uwaterloo.ca

Course Description:

A study of various musical genres in the twentieth century in the context of artistic, political, social, and technological movements since 1900. Topics include the effects of war, nationalism, and politics on musical trends; broad artistic concepts fuelling new musical ideas; the influence of popular musical culture on European art music; the contemporary composer's challenge to traditional musical ideals; the changing relationship between composer, performer, and audience; and critical and public reactions to new musical trends. The course will include lectures, class discussion, group and individual listening, and analysis of a curated collection of representative works from late 19th-century precedents to 21st-century works in various genres.

Prerequisite:

None, but Music 100 or Music 110 or the ability to read music and some basic knowledge of musical terms and theory may be beneficial. We will need to delve into some musical analysis, since much of the revolutionary aspects of 20th-century music involve the musical materials in individual works. But concepts and terms will be explained and demonstrated in class.

Course Goals and Learning Outcomes:

By the end of the semester you should be able to:

- Demonstrate solid knowledge of a body of modern and contemporary musical works and genres
- Place studied musical works into a broader historical context, making meaningful connections between music and social and artistic trends
- Communicate your ideas clearly, accurately and responsibly in written work in assignments
- Listen to music thoughtfully and critically

Course Requirements and Assessments

Some flexibility and choice are included in the assignments to accommodate different learning styles and individual student goals, while maintaining equitable requirements and assessment.

ASSESSMENT	DUE DATE (ALL ARE DUE IN LEARN DROPBOX BY 11:59PM ON THE DUE DATE)	GRADE WEIGHT
PARTICIPATION		5%
LISTENING QUIZ 1	Fri Oct 6	10%
LISTENING QUIZ 2	Fri Nov 3	10%
LISTENING QUIZ 3	Fri Dec 1	10%
WRITTEN ASSIGNMENT 1	Fri Oct 27	20%
WRITTEN ASSIGNMENT 2	Fri Nov 24	20%
FINAL ASSIGNMENT: A. CONCERT REVIEW OR B. BRIEF ESSAY ON A PIECE NOT STUDIED IN CLASS OR C. BRIEF ORAL PRESENTATION ON A PIECE NOT STUDIED IN CLASS	Tues Dec 5 Tues Dec 5 TBA	25%
TOTAL		100%

Notes on Assignments and Assessments:

Participation (5%):

- 5% is based on punctual attendance in person.
- Your presence and participation are valuable to the whole class.
- Please contact me if unavoidable circumstances prevent your attendance or punctuality. Absence due to illness or unforeseen circumstances will not be penalized.

Brief Listening Quiz 1 (10%):

- A listening quiz focusing on the musical features of pieces studied in the course (weeks 1-3).
- The quiz and instructions will be posted on Learn well ahead of the due date in the Assignments module.
- There will be audio files on Learn that correspond to unidentified excerpts on the quiz.
- The quiz is not directly administered or timed.
- Please submit to dropbox file.
- Due: Fri Oct 6

Brief Listening Quiz 2 (10%):

- A listening quiz focusing on the musical features of pieces studied in the course (weeks 4-6).
- The quiz and instructions will be posted on Learn well ahead of the due date in the Assignments module.
- There will be audio files on Learn that correspond to unidentified excerpts on the quiz.
- The quiz is not directly administered or timed.
- Please submit to dropbox file.
- Due: Fri Nov 3

Brief Listening Quiz 3 (10%):

- A listening quiz focusing on the musical features of pieces studied in the course (weeks 7-11).
- The quiz and instructions will be posted on Learn well ahead of the deadline and available in the Assignments module.
- There will be audio files on Learn that correspond to unidentified excerpts on the quiz.
- The quiz is not directly administered or timed.
- Please submit to dropbox file.
- Due: Fri Dec 1

Written Assignment 1 (20%):

- A written response to one question that involves larger-scale issues of music, and artistic, philosophical and social trends in the first half of the twentieth century.
- There will be a choice of 2 or 3 questions for your response.
- Questions and instructions will be posted on Learn well ahead of the deadline and available in the Assignments module.
- Approximately 3 pages.
- Due: Fri Oct 27

Written Assignment 2 (20%):

- A written response to one question that involves larger-scale issues of music, and artistic, philosophical and social trends in the second half of the twentieth century.
- There will be a choice of 2 or 3 questions for your response.
- Questions and instructions will be posted on Learn well ahead of the due date in the Assignments module.
- Approximately 3 pages.
- Due: Fri Nov 24

Final Assignment (25%): Choose between 3 options:

A/ Concert Review:

- A review of a full online or in-person concert featuring music of the twentieth or twenty-first century.
- There will be a selection of several online (streamed or recorded) concerts, as well as live local performances, with links available on Learn.
- If you would like to review another concert, please check with me to ensure that the repertoire is in keeping with the assignment.
- Instructions will be available in the Assignments module.
- Approximately 3-4 pages.
- Due: Tues Dec 5

B/ Brief Essay on a piece not studied in class

- The essay should focus on a single work written since 1900, or a significant portion of a multi-movement work, not covered in class.
- The essay should focus on the work itself, including research and analysis, and stressing important compositional techniques and stylistic and historical features of your selected work.
- If you have trouble deciding, I can make some suggestions.
- Instructions will be available in the Assignments module.
- Consult me before embarking on your paper.
- Approximately 5 pages.
- Due: Tues Dec 5

C/ Brief Oral Presentation on a piece not studied in class

- A brief presentation in class on a single work written since 1900, or a significant portion of a multi-movement work, not covered in class.
- The presentation should focus on the work itself, including research and analysis, and stressing important compositional techniques and stylistic and historical features of your selected work.
- If you have trouble deciding, I can make some suggestions.
- Instructions will be available in the Assignments module.
- Consult me before embarking on your presentation topic.
- The presentation is 15 minutes with 5 minutes for questions and should include a 1-page handout for students.
- Date of presentation: TBA

Course Materials & Resources:

1. **Required Text:** J. Peter Burkholder, Donald J. Grout and Claude V. Palisca, *A History of Western Music*, 10th ed. New York: W.W. Norton, 2019. Access code with E-textbook. Available via the W Store at this link: <https://wstore.uwaterloo.ca/course-materials/my-booklook.html>
2. **Accompanying Recordings:** Streamed E-recordings available with e-text *A History of Western Music* access code at <https://digital.wwnorton.com/hwm10>
3. **Naxos Music Library:** A Music 254 playlist is available by following this link: [Naxos Music Library](#) → playlists → Conrad Grebel playlists → MUS 256 playlist.

(You may be prompted to sign in with your watiam username and password.)

***Maximum simultaneous UW users: 15**

4. **Recommended Anthologies (scores):** J. Peter Burkholder and Claude Palisca, eds., *The Norton Anthology of Western Music*, 8th ed., vol. 3. New York: W.W. Norton, 2019. Print copies only available via the W Store at this link: <https://wstore.uwaterloo.ca/course-materials/my-booklook.html>
5. **Information about previous 9th edition & used copies:**
 - The previous 9th edition of the text, *A History of Western Music*, and the 7th edition of the anthology and CDs are acceptable.
 - Please note, however, that there are some changes in page numbers, content and musical selections in the new edition.
 - Students must be registered at the Norton site for access to online recordings. Access to the recordings may be void with used texts.
 - All listening selections are available on the Naxos Music Library (although performances will vary).
 - A course schedule with page numbers and musical selections corresponding to the 9th edition will be posted on Learn.
 - NB: all students are responsible for all reading and listening assignments as indicated on the class schedule and assigned from the new edition of text, anthologies and recordings.
6. **Citation Guides (for essays or any reference in written work):**
 - a. Citation Guide: UWaterloo Chicago Style author-date [citation style](#)
 - b. Here Is another helpful [guide](#) (Western University) for citations for music research.
7. Library website: <http://www.lib.uwaterloo.ca/>
8. Oxford Music Online: a great resource for research, including Grove's Music Online. Click [here](#).
9. Additional materials will be available on the [Learn](#) site.

Class Expectations: MUTUAL RESPECT

Communicating with each other:

- In all of our communications, we need to treat each other with respect and conduct ourselves professionally (including students and your teacher too).
- Music can generate strong feelings and opinions and debate among people and sometimes communications can include comments that can hurt or offend others.
- If you experience any disrespectful behaviour in our class, please contact me directly.

Communicating with your teacher:

- Please keep in touch! I will endeavour to keep the lines of communication open and flowing.
- Please let me know if you are experiencing difficulties in meeting deadlines or managing your workload, or if there is something that I can do to improve your experience.

- You can contact me by email: ljgray@uwaterloo.ca to ask a question, set up a video or phone meeting, or meet in person in my office, Tues & Thurs 9:30-10:30am (CGR Room 1104) or in my WebEx virtual office: <https://uwaterloo.webex.com/meet/ljgray>

Due dates, Penalties and Attendance:

- Students are expected to attend in-person lectures. (Please see the schedule below.)
- Students are expected to submit assignments by the time and day indicated on the class schedule and on each assignment. Most due dates are Fridays 11:59pm ET.
- Please submit all assignments in the appropriate folder in the Dropbox on our class Learn site.
- Please be proactive and communicate with me about any difficulties meeting deadlines.
- **Grace Period:** I will provide a 3-day (72-hour) grace period for each submission. After the 3-day grace period (due date + 72 hours), a late penalty of 10% per week or part of a week will apply.
- I commit to being reasonable about due dates and course requirements.
- Please see information for self-declaring an absence (illness or extenuating circumstances) and upload the Verification of Illness form there: <https://uwaterloo.ca/arts/undergraduate/student-support/accommodations-illness-or-extenuating-circumstances>

Masking:

- Currently, masks are recommended but optional: We all have different opinions and practices around masking, so it is important that we respect each other's decision while protecting ourselves and others.
- We will continue to follow UW's protocols throughout the term.
- Please find information about COVID-19 protocols at this link: <https://uwaterloo.ca/coronavirus/>

Contingency Plans and Alternative Arrangements:

- If public health and university protocols prevent us from meeting in person (whether for one class, a week or longer), we will follow UW's directions.
- If illness prevents me from teaching in person for one class, we will cancel class. For more than one class, I will post a revised schedule for the remainder of the term.
- If there are any changes to the schedule or if I need to be absent, I will post a message on Learn and email all students.
- Accommodations will be made in consultation with me for students who are ill, must self-isolate, or must be absent from class. Accommodations could include online office hours, extended due dates, or other arrangements, depending on this situation.
- Make sure that you self-declare an absence on Quest and be in touch with me as soon as possible: <https://uwaterloo.ca/quest/help/students/how-do-i/self-declare-absence-undergraduate-students>

UW Policies on Academic Integrity & Campus Resources:

Academic Integrity

In order to maintain a culture of academic integrity, members of the University of Waterloo are expected to promote honesty, trust, fairness, respect and responsibility. Check the [Office of Academic Integrity webpage](#) for more information.

Discipline

A student is expected to know what constitutes academic integrity, to avoid committing academic offences, and to take responsibility for their actions. Check [the Office of Academic Integrity](#) for more information. A student who is unsure whether an action constitutes an offence, or who needs help in learning how to avoid offences (e.g., plagiarism, cheating) or about “rules” for group work/collaboration should seek guidance from the course professor, academic advisor, or the Undergraduate Associate Dean. When misconduct has been found to have occurred, disciplinary penalties will be imposed under Policy 71 – Student Discipline. For information on categories of offenses and types of penalties, students should refer to [Policy 71 - Student Discipline](#). For typical penalties check [Guidelines for the Assessment of Penalties](#).

Grievance

A student who believes that a decision affecting some aspect of his/her university life has been unfair or unreasonable may have grounds for initiating a grievance. Read [Policy 70 - Student Petitions and Grievances](#), Section 4. When in doubt, please be certain to contact the department’s administrative assistant who will provide further assistance.

Appeals

A decision made or penalty imposed under Policy 70 - Student Petitions and Grievances (other than a petition) or Policy 71 - Student Discipline may be appealed if there is a ground. A student who believes they have a ground for an appeal should refer to [Policy 72 - Student Appeals](#).

Generative Artificial Intelligence

This course includes the independent development and practice of specific skills, such as active listening and forming independent opinions. Therefore, the use of Generative artificial intelligence (GenAI) trained using large language models (LLM) or other methods to produce text, images, music, or code, like Chat GPT, DALL-E, or GitHub CoPilot, is not permitted in this class. Unauthorized use in this course, such as running course materials through GenAI or using GenAI to complete a course assessment is considered a violation of [Policy 71](#) (plagiarism or unauthorized aids or assistance). Work produced with the assistance of AI tools does not represent the author’s original work and is therefore in violation of the fundamental values of academic integrity including honesty, trust, respect, fairness, responsibility and courage ([ICAI](#), n.d.).

You should be prepared to show your work. To demonstrate your learning, you should keep your rough notes, including research notes, brainstorming, and drafting notes. You may be asked to submit these notes along with earlier drafts of your work, either through saved drafts or saved versions of a document. If the use of GenAI is suspected where not permitted, you may be asked to meet with your instructor to provide explanations to support the submitted material as being your original work. Through this process, if you have not sufficiently supported your work, academic misconduct allegations may be brought to the Associate Dean.

In addition, you should be aware that the legal/copyright status of generative AI inputs and outputs is unclear. More information is available from the Copyright Advisory Committee: <https://uwaterloo.ca/copyright-at-waterloo/teaching/generative-artificial-intelligence>

Students are encouraged to reach out to campus supports if they need help with their coursework including:

- [Student Success Office](#) for help with skills like notetaking and time management
- [Writing and Communication Centre](#) for assignments with writing or presentations

- [AccessAbility Services](#) for documented accommodations
- [Library](#) for research-based assignments

Intellectual Property

Students should be aware that this course contains the intellectual property of their instructor. Intellectual property includes items such as:

- Lecture content, spoken and written (and any audio/video recording thereof)
- Recordings of synchronous lectures.
- Lecture handouts, presentations, and other materials prepared for the course (e.g., PowerPoint slides)
- Questions from various types of assessments (e.g., assignments, quizzes, tests, final exams)
- Work protected by copyright (e.g., any work authored by the instructor or TA or used by the instructor or TA with permission of the copyright owner).

Course materials and the intellectual property contained therein, are used to enhance a student's educational experience. However, sharing this intellectual property without the intellectual property owner's permission is a violation of intellectual property rights. For this reason, it is necessary to ask the instructor for permission before uploading and sharing the intellectual property of others online (e.g., to an online repository).

Permission from an instructor or the University is also necessary before sharing the intellectual property of others from completed courses with students taking the same/similar courses in subsequent terms/years. Doing so without expressed permission is considered a violation of intellectual property rights.

Please alert the instructor if you become aware of intellectual property belonging to others (past or present) circulating, either through the student body or online. The intellectual property rights owner deserves to know (and may have already given their consent).

Academic freedom at the University of Waterloo

[Policy 33, Ethical Behaviour](#) states, as one of its general principles (Section 1), "The University supports academic freedom for all members of the University community. Academic freedom carries with it the duty to use that freedom in a manner consistent with the scholarly obligation to base teaching and research on an honest and ethical quest for knowledge. In the context of this policy, 'academic freedom' refers to academic activities, including teaching and scholarship, as is articulated in the principles set out in the Memorandum of Agreement between the FAUW and the University of Waterloo, 1998 (Article 6). The academic environment which fosters free debate may from time to time include the presentation or discussion of unpopular opinions or controversial material. Such material shall be dealt with as openly, respectfully and sensitively as possible." This definition is repeated in Policies 70 and 71, and in the Memorandum of Agreement, Section 6.

Territorial Acknowledgement

We acknowledge that we are living and working on the traditional territory of the Attawandaron (also known as Neutral), Anishinaabe and Haudenosaunee peoples. The University of Waterloo is situated on the Haldimand Tract, the land promised to the Six Nations that includes ten kilometers on each side of the Grand River.

For more information about the purpose of territorial acknowledgements, please see the [CAUT Guide to Acknowledging Traditional Territory](#)

Resources for Students:

Note for Students with Disabilities or Learning Differences

The [AccessAbility Services](#) office, located on the first floor of the Needles Hall extension (NH 1401), collaborates with all academic departments to arrange appropriate accommodations for students with disabilities without compromising the academic integrity of the curriculum. If you require academic accommodations to lessen the impact of your disability, please register with the AS office at the beginning of each academic term.

The Writing and Communication Centre:

The Writing and Communication Centre is an academic support unit that supports students, staff, and faculty as they build communication excellence at the University of Waterloo. Writing a paper? Designing a portfolio? Giving a presentation? We're here to help you to work through all stages of the communication process. Visit www.uwaterloo.ca/writing-centre

Chosen/Preferred First Name:

If you want professors and interviewers to call you by a different first name, take a minute now to verify or tell us your chosen/preferred first name by logging into [WatIAM](#). Your chosen/preferred first name listed in WatIAM will be used broadly across campus (e.g., LEARN, Quest, WaterlooWorks, WatCard, etc). Note: Your legal first name will always be used on certain official documents. For more details, visit [Updating Personal Information](#).

Mental Health Support

All of us need a support system. The faculty and staff in Arts encourage students to seek out mental health support if they are needed.

On Campus

- Counselling Services: click [here](#) or email: counselling.services@uwaterloo.ca / 519-888-4567 ext. 32655
- [MATES](#): one-to-one peer support program offered by the Waterloo Undergraduate Student Association (WUSA) and Counselling Services

Off campus, 24/7

- [Good2Talk](#): Free confidential help line for post-secondary students. Phone: 1-866-925-5454
- Grand River Hospital: Emergency care for mental health crisis. Phone: 519-749-4300 ext. 6880
- [Here 24/7](#): Mental Health and Crisis Service Team. Phone: 1-844-437-3247
- [OK2BME](#): set of support services for lesbian, gay, bisexual, transgender or questioning teens in Waterloo. Phone: 519-884-0000 extension 213

Full details can be found online on the Faculty of Arts [website](#)

Download [UWaterloo and regional mental health resources \(PDF\)](#)

Download the [WatSafe app](#) to your phone to quickly access mental health support information.

Schedule: Music 256 (Fall 2023)

(Subject to change to accommodate student presentations and with agreement of class participants.)

Dates	Topic: Unit & Lessons	Listening Assignment: streamed NAWM = <i>Norton Anthology of Western Music</i> playlist, 10 th ed. ★ = Excerpts only on Naxos Music 256 playlist	Text Reading: <i>A History of Western Music</i> , 10 th ed.	Assignment Due Dates (all 11:59pm ET)
Th Sep 7	Lesson 1a: Introduction		Ch 31: 755-63	
Tu Sep 12	Lesson 1b: 19th-century Precedents & New Directions	★Musorgsky, “The idle, noisy day is ended”, Song No. 3 from <i>Sunless</i> ★Liszt, <i>Nuages gris</i> NAWM 153a: Wagner, <i>Tristan und Isolde</i> , Prelude	Ch 32: 770-73	
Th Sep 14 & Tu Sep 19	French Modernism: Lesson 2a: Debussy Lesson 2b: Ravel	NAWM 172: Debussy, <i>Nocturnes</i> , I: “Nuages” NAWM 173: Ravel, <i>Rapsodie espagnole</i> , a)I, “Prélude à la nuit” & b) II, “Malagueña”	Ch 32: 781-89	
Th Sep 21 & Tu Sep 26	The Russian Revolution: Lesson 3a: Scriabin Lesson 3b: Stravinsky	NAWM 177: Scriabin, <i>Vers la flamme</i> NAWM 184: Stravinsky, <i>The Rite of Spring</i> (a. “Dances of the Adolescent Girls” & b. “Danse Sacrale”)	Ch 32: 794-97 Ch 33: 822-27	
Th Sep 28 & Tu Oct 3 & Th Oct 5	The Viennese Revolution: Lesson 4a: Schoenberg & Atonality Lesson 4b: Berg & Webern	NAWM 180a: Schoenberg, <i>Pierrot Lunaire</i> , #8: “Nacht” NAWM 181: Schoenberg, Piano Suite, Op. 25: a. Prelude & b. Minuet & Trio NAWM 182: Berg, <i>Wozzeck</i> , Act III, a. sc. 2 & b. sc. 3 NAWM 183: Webern, <i>Symphony</i> , Op.21, I	Ch 33: 804-16 Ch 33: 816-22	Fri Oct 6: Listening Quiz 1 due
Oct 7-15	Thanksgiving	Reading Week	No classes or assignments	
Tu Oct 17	Lesson 5: Between the Wars I: Neoclassicism & Parody	NAWM 179: Satie, <i>Embryons desséchés</i> No. 3, “De Podophthalma” NAWM185: Stravinsky, Octet for Winds, I NAWM 194: Milhaud, <i>La création du monde</i> , Op. 81, 1st tableau	Ch 32: 799-803 Ch 33: 827-32 Ch 35: 869-76	
Th Oct 19 & Tu Oct 24	Between the Wars II: Lesson 6a: Classical & Folk Traditions – Hungary & Finland Between the Wars III: Lesson 6b: Music & Politics in the Soviet Union	NAWM 178: Sibelius, <i>Symphony</i> No. 4, III NAWM 186: Bartók, <i>Mikrokosmos</i> , No. 123 NAWM 198: Shostakovich, <i>Symphony</i> No.5, II	Ch 32: 797-99 Ch 33: 832-39 Ch 35: 880-84	
Dates	Topic: Unit & Lessons	Listening Assignment: streamed	Text Reading:	Assignment Due Dates

		NAWM = <i>Norton Anthology of Western Music</i> playlist, 10 th ed. ★ = Excerpts only on Naxos Music 255 playlist	<i>A History of Western Music</i> , 10 th ed.	(all 11:59pm ET)
Th Oct 26 & Tu Oct 31	The American Scene: Lesson 7a: Ives & Copland Lesson 7b: Cowell & Crawford	NAWM 189: Ives, Piano Sonata, "Concord, Mass., 1840-1860", III: "The Alcotts" NAWM203: Copland, <i>Appalachian Spring</i> , excerpt: <i>Variations on 'Tis the Gift to Be Simple</i> NAWM 201: Cowell, <i>The Banshee</i> NAWM 202: Ruth Crawford Seeger, String Quartet "1931", finale	Ch 33: 839-47 Ch 35: 893-895 Ch 35: 887-92	Fri Oct 27: Written Assignment #1 due
Th Nov 2 & Tu Nov 7	Postwar Heirs to the Classical Tradition Lesson 8a: Messiaen Lesson 8b: Serialism	NAWM 210: Messiaen, <i>Quartet for the End of Time</i> , I NAWM 211: Boulez, <i>Le marteau sans maître</i> , 6th movement: "Bourreaux de solitude"	Ch 37: 919-22 Ch 37: 925-32	Fri Nov 3: Listening Quiz 2 due
Th Nov 9	Lesson 9: Cage & Indeterminacy	NAWM 212: Cage, <i>Sonata and Interludes</i> , Sonata V 4'33"	Ch 37: 934-41	
Tu Nov 14 & Th Nov 16	Lesson 10a: New Virtuosity, Sounds & Textures Lesson 10b: Electronic Music	NAWM 214: Varèse, <i>Poème électronique</i> NAWM 215: Babbitt, <i>Philomel</i> , Section I NAWM 216: Penderecki, <i>Threnody for the Victims of Hiroshima</i>	Ch 37: 941-49	
Tu Nov 21 & Th Nov 23	Lesson 11: Accessible Modernism & the 21st Century	NAWM 218: Reich, <i>Come Out</i> NAWM 228: Adams, <i>Doctor Atomic</i> , I NAWM 220: Ligeti, Etude No. 9: <i>Vertige</i> NAWM 223: Pärt, <i>Seven Magnificat Antiphons</i> , Nos. 1 & 6	Ch 38: 971-985 CH39: 1008-9	Fri Nov 24: Written Assignment #2 due
Tu Nov 28 & Th Nov 30	Lesson 12: Late 20th Century: Interactions with Non-Western Musics & Classical Genres	NAWM 217: Bright Sheng, <i>Seven Tunes Heard in China</i> , "Seasons" NAWM 224: Saariaho, <i>L'Amour de Loi</i> , IV, sc. 3 NAWM 225: Shaw, Partita for 8 Voices: Allemande	Ch 38: 962-5 CH 39: 1001-6	Fri Dec 1: Listening Quiz 3 due
Tu Dec 5	Wrap up			Tues Dec 5: Final Assignment due