**MUS 2209 Foundations of Atonal Music**

***Description:***

The course is a foundation to atonal music. It examines the background and factors that led to the rise of atonal music. The general and specific characteristics of atonal music are handled. In addition, the major instrumental and vocal forms, the main composers, and major representative works of the genre are analyzed.

***Objectives***

1. To understand the general characteristics of atonal music
2. To acquaint students with the commonly used technical language, and terms in the analysis of atonal music
3. To equip students with skills to be able to analyze simple atonal music pieces using the technical language, general analytical techniques, and terms of atonal music

*Course Outline*

Topic 1: Introduction

* + - An Overview of Western Art Music in the Twentieth- Century
* Terminologies Used in Twentieth-Century Music

Topic 2: Structural Principles and Compositional Materials of Twentieth-Century Music

Topic 3: Transition from Tonality to Atonality to Serialism

* Listening to Schoenberg’s Music

Topic 4: Structural Principle and Compositional Materials of Twentieth-Century Music

* Rhythm and Meter, Orchestration, Tone Color, and Texture in Twentieth-Century Music
* Listening to the Music of Stravinsky, Webern, and Ligeti

Topic 5: Music from 1900 t0 1945: Avant-garde Composition in Germany and Austria

* Listening to the Music of Berg, Strauss, and Schoenberg

Topic 6: Music from 1900 to 1945: Avant-garde Composition in France and Russia

* Listening to Debussy, Prokofiev and Stravinsky

Topic 7: Music from 1900 to 1945: Experimental Music in America

* Listening to the Music of Cowell and Ives

Topic 8: Music from 1900 to 1945: Musical Nationalism, Neoclassicism and Populism

* Listening to the Music of Stravinsky, Copland and Bela Bartok

Topic 9: Music from 1945: New Concepts for the Study of Modern Music

* Revival of the Avant-garde in America and Europe
* Listening to Messiaen, Stravinsky, Penderecki and Ligeti

Topic 10: Music from 1945: Indeterminacy

* Electronic Music
* Listening the Music of Cage and Stockhausen

Topic 11: Music form 1945: Musical Quotation/ “Eclecticism”

* Listening to the Music of Berio, Crumb, and Rochberg

Topic 12: Music form 1945: Process and Minimalism

* Listen to the Music of Glass, Reich, and Adams

Topic 13: Music form 1945: Influence of Non-western and Popular Musics

* Resurgence of Tonality or “Neoromanticism”
* Listening to the Music of Del Tredici and Schwatner

*Learning Outcomes*

1. An understanding of the major trends in twentieth century musical and compositional thinking
2. Knowledge of major musical figures and works of the atonal music and their socio-political and artistic contextualization
3. Acquisition of analytical tools necessary to support musicological arguments as well as to enhance musical performance and composition

*Methods of Teaching/Delivery*

Lectures, listening and watching (audio and video recordings), assigned readings, and class discussions and presentations

*Modes of Assessment*

Course Work:

* Attendance and Participation in class Discussions: 5%
* Weekly assignments: 15%
* Mid-semester test: 10%

Final Examination

Written: 70%

*Selected Readings*

Grout, Jay Donald and Palisca, Claude V. 1996.*History of Western Music.* New York: W.W. Norton & Company.

Lester, Joel. 1989. *Analytic Approaches to Twentieth Century Music*. New York. W.W. Norton & Company.

Morgan, Robert P. 1991. *Twentieth-Century Music*. New York: W.W. Norton and Company.

Schwartz, Elliot and Godfrey, Daniel. 1993. *Music Since 1945. Issues, Materials, and Literature.*New York: Macmillan Publishing Co.