

Kurzusleírás (tematika)

Kurzus neve: Modern Music History				
Teacher: Bálint Veres, veresbal@mome.hu				
Code: B-AE-502;	Curriculum place: ES	Recommended semester: See intranet	Credits: 5	Weekly class hours: 4
Related codes: ER-THEO-BA	Type: lecture	Is it elective? Yes	Szab.vál. esetén sajátos előfeltételek:	
A kurzus kapcsolatai (előfeltételek, párhuzamosságok):				
The aim of the course: The aim of the subject is to contribute to the student's individual learning goals and the realization of his / her learning plan by providing an opportunity to look beyond the boundaries of his / her own narrower and wider field of study; or provides an opportunity to further delve into the investigation of a particular problem.				
Learning outcomes Knowledge: Students understand connections, suggestions, approaches outside of their narrower field of expertise. They know problems, approaches and solutions beyond their fields. Skill: Students will be informed in areas beyond their field of expertise. They communicate with those with different mindset. Attitude: Students are open to crossing the boundaries of their own field of expertise. They seek to find information and gain knowledge in other areas.				
Topics: The course aims to expand students' general education in the field of music. The series of lectures that involves a wide range of music listening, historic and aesthetic introductions and commentaries provides an overview about the most important creators and works of Western music from the last third of the 19th century onwards. It also offers the possibility to discuss openly the difficulties and issues that arise in regards of modernist music.				
Learning process: SZEPT. 14. 1. Introduction SZEPT. 21. 2. Roles and Exchanges (Paganini, Berlioz, Berio) SZEPT 28. 3. Where is the subject? (Mahler, Berio, Górecki) OKT. 5. 4. Rag and bone music (Liszt, Satie, Bartók, Lachenman, Kurtág) OKT. 19. 5. The archaic (Satie, Debussy, Stravinsky, Cage, Schnebel) OKT. 26. 6. Moment and Process (Tchaikovsky, Feldman, Reich, Silvestrov) OKT. 31. 7. Natural Processes (Debussy, Ligeti, Cage, Xenakis)				

- NOV. 2. 8. Music and Transcendence (Ives, Messiaen, Cage, Pärt)
- NOV. 9. 9. „Luft von anderem Planeten“ (Schönberg, Boulez, Stockhausen)
- NOV. 16. 10. The ethnic and the exotic (Bartók, Berio, Kagel)
- NOV. 23. 11. New sounding materials (Russolo, Varese, Schaeffer, Cage, Lucier)
- NOV. 30. 12. The classical (Prokofiev, Shostakovich, Haas)

The lectures are followed by q&a and open discussions, every week students will be provided with additional sound/video/reading materials. Attendance of classes is required (max. 3 absences). At the end of the course students will pass a written class exam.

Learning environment: classroom.

Evaluation:

When minimum requirements are met (see above) students are admitted to take the closing exam in the exam period.

Calculation of the grade:

Minimum 90% of the closing written exam is required to have the highest grade (5), each 10% decrease results in lower grades (80% = 4; 70% = 3; 60% = 2).

Bibliography:

ADORNO, Theodor Wiesengrund: Philosophy of Modern Music [1949], The Seabury Press, New York, 1973.

CAGE, John: Silence, Wesleyan University Press, 1961.

DAHLHAUS, Carl: Über Sinn und Sinnlosigkeit in der Musik, in Die Musik der sechziger Jahre, hrsg. Rudolf Stephan, Schott, Mainz, 1972, 90-99. o.

DENHOFF, Michael: Einfach, minimal, simpel. Über die Reduzierung der kompositorischen Mittel, Vortrag, Hamburg, 1994, <http://www.denhoff.de/einfachminimal.htm>.

DENHOFF, Michael: Der kleine Unterschied, Komponieren mit wenig Material, Vortrag am 14. 02. 2004 in Würzburg, beim Workshop-Tag „reduziert – komponiert“ im St. Burkardus-Haus. <http://www.denhoff.de/reduktioninmusik.htm>

MCCALLA, James: Twentieth-Century Chamber Music, Routledge, New York – London, 2003.

MELLERS, Wilfrid: Erik Satie and the "Problem" of Contemporary Music, in Studies in Contemporary Music, Dennis Dobson, London, 1947, 16-42. o.

NYMAN, Michael: Experimental Music. Cage and Beyond, Cambridge University Press, 1999.

TARUSKIN, Richard: The Oxford History of Western Music. Oxford University Press, 2005.

TOOP, David: Ocean of sounds, Serpent's Tail, 1996.

Other information:

The language of the course is English

Recognition of previous studies:

Full recognition is possible

Consultation hours and place:

U417 – Monday, 14:00