

MUH 7938 MODERNISM AND POSTMODERNISM IN MUSIC, CA. 1900 TO THE PRESENT (16850)

University of Florida, Spring 2025
Monday 4:05-7:05 pm (Period 9-11), MUB 146

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FOCUS

The terms “modernism” and “postmodernism,” though widely used to describe a variety of musical trends in the twentieth and twentieth-first centuries, are elusive and resistant to simple definition. This problem is further complicated when these terms are linked to musical practices within different regional and cultural contexts. In order to understand issues such as the legitimization of the terms, communication of meaning, cultural hybridity, and notions of musical time and space, this course explores the concepts of modernism and postmodernism as applied to music from Europe, Latin America, and the United States from the early twentieth century to the present. It engages philosophical and musicological writings and explores music from composers such as Arnold Schoenberg, Igor Stravinsky, Henry Cowell, Heitor Villa-Lobos, Carlos Chávez, Philip Glass, John Zorn, Jocy de Oliveira, among others. The goal is for students to understand key ideas associated with the notions of modernism and postmodernism in music, develop scholarly and analytical tools, participate in the seminar, and write a research paper.

TEXTBOOK

Recommended Texts:

- Butler, Christopher. *Modernism: A Very Short Introduction*. Oxford UP, 2010.
- Butler, Christopher. *Postmodernism: A Very Short Introduction*. Oxford UP, 2002.

Additional reading materials will consist of chapters of books to be determined as the seminar progresses. Articles are available through the various e-storages for download. Please bring a printed copy to class for reference during discussions.

Listening materials and scores are available in the AFA Library. Recordings are also available electronically through the Naxos Music Library, available through the AFA Library webpage (<http://guides.uflib.ufl.edu/music>).

REQUIREMENTS AND GRADING

- Attendance and participation in seminar discussion is expected. Unexcused absences will lower the final grade by 5 points per absence. Tardiness will also affect the final grade. Missing an assigned presentation will result in a letter grade deduction.
- Seminar participants will present reading reports and lead discussions on one or more assigned readings. All participants are required to complete all assigned readings and participate in discussion.
- A **Research Paper** will expand on topics presented in class. In addition, students will be asked to prepare a handout and present the results of their papers in class. I will distribute handouts with detailed instructions and specific due dates in the second week of classes.

Grades will be based on the following

- Class Participation and Reports 40%
- Research Paper 60%

Grading scale

A: 94-100	B+: 88-90	C+: 78-80	D+: 68-70	E: 0-60
A-: 91-93	B: 84-87	C: 74-77	D: 64-67	
	B-: 81-83	C-: 71-73	D-: 61-63	

* Please keep in mind that C- is not a passing grade. Information on the conversion of grades to the University of Florida’s grade point averages can be found at <<http://www.isis.ufl.edu/minusgrades.html>>.

IMPORTANT DATES

- Essays will be due a week after the class presentation. I will assign specific dates to each seminar participant on our second class.

ADDITIONAL INFORMATION

1. **E-Learning:** students will be required to log on to CANVAS through the E-Learning system in order to submit the writing assignments online.
2. I will distribute handouts for the writing assignments as classes progress. Assignments are due at the beginning of class on the day they are due. A penalty of 10% per day (maximum of two days) shall apply to essays turned in late. Thereafter, no credit will be given. All written work must be submitted electronically through the E-Learning system to be graded. I will provide instructions on the handouts.
3. Opportunity for making up a presentation will be given only in cases of excused absences. An excused absence is defined as 1) a medical issue accompanied by a signed statement from your doctor, 2) a serious family emergency with a signed statement from parent or guardian, 3) an official University of Florida activity accompanied by a signed statement from an appropriate faculty representative with a two-week prior notification to instructor, 4) a religious holiday observance with a two-week prior notification to instructor, 5) military service or court-imposed legal obligations accompanied by written proof two weeks prior to absence. Failure to appear for an exam without prior arrangement will result in an E for that assignment.

Classroom Policies

Classes will begin promptly. Students need to arrive on time, turn in assignments before sitting down, and stay for the entire class. In the rare case that you are unavoidably late, please enter quietly and take the first available seat. The period ends when the instructor dismisses the class. Preparations to leave (such as closing notebooks, rustling papers, and putting on your coat) before you are dismissed are disruptive; please avoid them. Do not exit before you are dismissed unless you have already advised the instructor that you must leave early (please do this before the period begins).

Cell Phones and Electronics

Turn off your cell phones and do not engage in distracting activities, such as Facebook, in class.

ACADEMIC HONESTY

The theft of intellectual property is taken very seriously in this class. All student work must be original. Plagiarism or cheating will be dealt with according to the policies outlined in the university bulletin and student handbook (see www.dso.ufl.edu/judicial/procedures/studenthonorcode.php for more information). See the *Chicago Manual of Style* if you have any questions regarding proper citations in the humanities.

ADDITIONAL RESOURCES

1. If you have a documented disability and require accommodations to obtain equal access in this course, please contact me privately to discuss your specific needs. Please visit the Disability Resources Program office for more information. It is located at P202 Peabody Hall, E-mail accessuf@dso.ufl.edu; Phone 392-1261; TDD 392-3008.
2. Students are encouraged to use the Campus Writing Center for extra help with the writing assignments. Students who use the Writing Center must submit all drafts of the paper, including the suggestions and revisions from the center. If you are asked to use the writing center, you will be expected to do so and to submit all drafts of your paper. Information about the center is available at www.at.ufl.edu/r&w/.
3. Resources are available on campus for students having personal problems that affect academic performance or difficulty defining career and academic goals:
 - Student Mental Health for personal counseling; Student Mental Health Care Center, 392-1171.
 - Center for Sexual Assault/Abuse Recovery Services, Student Health Care Center, 392-1161.
 - Career Resource Center, career development assistance and counseling; Reitz Union, 392-1601.
 - **Counseling Center**, 3190 Radio Rd.; Phone: 352-392-1575; Web: www.counsel.ufl.edu
4. Please do not hesitate to come by during office hours or contact me to schedule appointments. I am interested in your success and hope you will feel free to express any questions, ideas, or concerns you might have.

Schedule of Topics

(subject to change)

1/13: Course Introduction

Reading

Silverman, Hugh J. "Modernism and Postmodernism." *Encyclopedia of Philosophy*. Ed. Donald M. Borchert. 2nd ed. Vol. 6. Detroit: Macmillan Reference USA, 2006. 316-319. *Gale Virtual Reference Library*. (To read this article online, you must use the "remote logon" feature on the AFA library website or use a VPN connection.)

1/27-2/10: Schoenberg Modernist

Listening

Schoenberg's major works

Reading

Butler, *Modernism and Postmodernism*

Frisch "Ambivalent Modernism," in *German Modernism*, 7-35

Janik "Critical modernist" in *Wittgenstein's Vienna Revisited*, pp. 15-36

Schorske: *Fin-de-siècle Vienna*

For a sample on how to write about a seminal book, see Allan Ross, "The Schorske Century," in <https://www.newyorker.com/culture/cultural-comment/the-schorske-century>

Downes. "Decadence, Music and the Map of European Modernism" In *Music and Decadence*

Karnes, "Introduction" and "The Sacred Spring" in *A Kingdom not of this World*, pp. 1-7 and 126-162.

2/17-3/10: Modernism in Latin America:

Heitor Villa-Lobos

Listening

Heitor Villa-Lobos: *Prole do Bebê*, Vol. 1, *Amazonas*, *Chôros No. 10*

Reading

Guérios, Paulo Renato. "Heitor Villa-Lobos and the Parisian Art Scene: How to Become a Brazilian Musician." *Mana* 1, no.se (Oct. 2006): 1-19.

Hamilton-Tyrrell, Sarah. "Mário de Andrade, Mentor: Modernism and Musical Aesthetics in Brazil, 1920–1945." *The Musical Quarterly* 88, no. 1 (2005): 7-34.

Madrid, Alejandro. "Renovation, Rupture, and Restoration: The Modernist Musical Experience in Latin America." In *The Modernist World*, pp. 409-16 Edited by Stephen Ross and Allana Lindgren. London and New York: Routledge, 2015.

Wright, Simon. "Villa-Lobos: Modernism in the Tropics." *The Musical Times* 128, No. 1729 (Mar., 1987): 132-33+135.

Carlos Chávez and Revueltas

Listening

Chávez: *Sinfonia India*; Revueltas: *Sensemayá*, *Colorines*

Reading

Béhague, Gerard. "Indianism in Latin American Art-Music Composition of the 1920s to 1940s: Case Studies from Mexico, Peru, and Brazil." *Latin American Music Review* 27, No. 1 (Spring/Summer 2006): 28-37.

Kolb-Neuhaus, Roberto. "Silvestre Revueltas's Colorines vis-à-vis US Musical Modernisms: A Dialogue of the Deaf?" *Latin American Music Review* 36, No. 2 (Fall/Winter 2015): 194-230.

Mayer-Serra, Otto. "Silvestre Revueltas and Musical Nationalism in Mexico." *The Musical*

Quarterly 27, no. 2 (April 1942): 123-45

3/17: Spring Break

3/24: Postmodernism and Music

Reading

Judy Lockhead, Introduction to *Postmodern Music, Postmodern Thought*. 1-11. [ML3845 .P84 2002](#)

Jonathan D. Kramer. "The Nature and Origins of Musical Postmodernism." In *Postmodern Music, Postmodern Thought* (Routledge, 2002), 13-26.

Susan McClary, "Reveling in the Rubble: The Postmodern Condition" In *Conventional Wisdom: The Content of Musical Form* (University of California Press, 2000), 139-69. [ML3795 .M35 2000](#)

Lochhead, Judy. "Retooling the Technique." Online

<http://www.mtosmt.org/issues/mto.98.4.2/mto.98.4.2.lochhead.html>

3/31: Postmodernism, cont.

Lawrence Kramer, "Prospects: Postmodernism and Musicology." In *Classical Music and Postmodern Knowledge* (University of California Press, 1995), 1-32.

Timothy D. Taylor, "Music and Musical Practices in Postmodernity." In *Postmodern Music, Postmodern Thought* (Routledge, 2002), 93-118.

David Brackett, "Where's it at? Postmodern Theory and the Contemporary Musical Field." In *Postmodern Music, Postmodern Thought* (Routledge, 2002), 207-31.

Dellantonio, Andrew. "Introduction." In *Beyond Structural Listening?: Postmodern Modes of Hearing*. Berkeley: University of California Press, 2004. Available online through the Smather's catalogue.

Johnston, Blair. "Between Romanticism and Modernism and Postmodernism: George Crumb's *Black Angels*." *Music Theory Online* 18, No. 2 (June 2012). Available online.

Kramer, Jonathan. "Postmodern Concepts of Musical Time." *Indiana Theory Review* 17 (1997)

4/7: Neo-Modernism

Dromey, Christopher. "Prospects of Neomodernism in the Music of Matthew Taylor and Peter Fribbins." *International Journal of Music Composition* vol. 7 (2013): 1-19. Available online.

Iddon, Martin. Review of *Musical Modernism at the Turn of the Twenty-First Century* by David Metzger. *Notes* 67, No. 2 (December 2010): 317-20.

4/14: Applying knowledge to recent trends in twentieth-first century music

Watch: kinect studies by Johannes Kreidler

<https://www.youtube.com/watch?v=UAlcTnvbBS0&feature=youtu.be&t=2m44s>

<https://www.youtube.com/watch?v=Tm8FUIJymeg>

Confused Travolta & Joker @ Ferneyhough ScoreFollower

<https://www.youtube.com/watch?v=Ux7i45GXgws>

4/21: Student Presentations