

Music 354.2
 Contemporary Music after 1945
 Spring '07 MW 4th
 L. Lipkis

Text: Morgan, Twentieth Century Music

week	date	chapter	topic	Listening (journal entries in bold)
1	Jan. 15, 17	12	England after World War II	Walton: <i>Façade</i> (Fanfare, Hornpipe and En Famille) Britten: <i>Peter Grimes</i> (Prelude to Act I, Act II, sc. 1); <i>Serenade for Tenor, Horn, and Strings</i> (Dirge) Tippett: <i>A Child of Our Time</i> (Part II, nos. 9-16)
2	Jan. 22, 24	13	The United States	Copland: <i>Piano Variations</i> ; <i>Appalachian Spring</i> (suite) Barber: <i>Adagio for Strings</i> Cowell: “The Banshee” Varèse: <i>Integrales</i> <i>Partch</i> : “Barstow” #1-3 (to 3:25)
3	Jan 29, 31		Jazz after 1945	Parker/Gillespie: “Shaw ‘Nuff” Davis: “So What” Coleman “Lonely Woman”
4	Feb. 5, 7	16	Messiaen and Integral Serialism	Messiaen: <i>Quartet for the End of Time</i> (movs. 3-5); <i>Vingt Regards sur l’Enfant Jesu</i> (V) Stravinsky: <i>Agon</i> (movs. 1-4)
5	Feb. 12, 14	14	Latin America LISTENING QUIZ AND JOURNAL #1 (weeks 1-4)	Villa-Lobos: <i>Choros no. 10</i> Chavez: <i>Xochipilli</i> Ginastera: <i>Estancia</i> (iv: “Danza final”) Golijov: <i>La Pasion Segun San Marcos</i> (opening through “First Announcement”) Piazzolla: <i>Hora Cero</i>
6	Feb. 19, 21	17	Indeterminacy	Cage: <i>Sonata V</i> ; <i>Aria</i> Feldman: <i>Rothko Chapel</i> Stockhausen: <i>Zyklus</i>
7	Feb. 26, 28		More Americana	Dello Joio: <i>Sonata #3</i> (1 st mov.) Walker: <i>Lilacs</i> (iii) Zwilich: <i>Concerto Grosso 1985</i> (i)
8	Mar. 5, 7		Spring break	

9	Mar. 12, 14	18	Innovations in Form and Texture	Pärt: <i>Cantus in memory of Benjamin Britten</i> Penderecki: <i>Threnody for the Victims of Hiroshima</i> Górecki: Symphony no. 3 (I) Ligeti: <i>Bagatelles for Winds; Lux Aeterna</i> Carter: <i>String Quartet #3</i> (1 st 5 mins.)
10	Mar. 19, 21	15, 19	Post-Modernism and The New Pluralism LISTENING QUIZ AND JOURNAL #2 (weeks 5-10)	Berio: <i>Sinfonia (mov. 2 and 3)</i> Crumb: <i>Black Angels</i> (Part I) Rochberg: <i>Music for the Magic Theatre (Act II)</i> Davis: <i>X</i> (Act. I, sc. 2) Bernstein: <i>Mass</i> (exc.)
11	Mar. 26, 28	20	Minimalism	Reich: <i>Different Trains</i> (movs. 1 and 2); <i>Music for Eighteen Musicians</i> (Pulses) Glass: <i>Einstein on the Beach</i> (exc.) <i>The Hours</i> (“I’m Going to Make a Cake”) Bryars: <i>Jesus’ Blood Never Failed Me Yet</i> (exc.)
12	Apr. 2, 4	20	New Tonality	Del Tredici: <i>In Memory of a Summer Day</i> (exc.) Larsen: <i>I It Am</i> (exc.)
13	Apr. 11		POWERPOINT PROJECTS	
14	Apr. 16, 18	21	POWERPOINT PROJECTS Music and the External World	Adams: <i>On the Transmigration of Souls</i> Corigliano: <i>Symphony no. 1 (Tarantella and Giulio’s Song)</i> Adès: <i>Powder Her Face</i> (exc.)
15	Apr. 23, 25	22	Technology; Music from the Composers’ Concert	Stockhausen: <i>Gesange der Jünglinge</i> Lansky: <i>Six Fantasies on a Poem by Thomas Campion</i> <i>TBA</i>

grading:

2 listening quizzes	20%
2 listening journals	40%
Collaborative multimedia presentation	10%
Attendance/Class participation	10%
Final	20%

Your attendance is required at all class meetings. Any unexcused absence will result in a lower grade. Journals that are handed in late but within 24 hours of the due date will be receive a fraction of a grade lower. Journals handed in later than that will be docked a full letter grade.

Note: Absences are excused only when you bring a note from the health center or from any physician.

If you arrive in class more than ten minutes late, you will be considered absent (exceptions: weather problems or other circumstances beyond your control).

What to include in a listening journal entry

Write about a page or so for each composition. Submit the pieces in the order they appear above. Begin each entry at the top of the page and include the following:

1. Name of piece
2. Name of composer
3. Date of composition
4. Genre (ballet, string quartet, etc.)

Then provide a few paragraphs of both objective and subjective commentary

Objective section: Give a very brief background to the composer and/or the piece. Describe the form of the piece, its harmonic/melodic language, use of text (if relevant), programmatic aspects (if relevant); stylistic features, etc. Include a brief discussion of any other elements of music that seem particularly significant.

Subjective section: Compare this piece with other pieces with which you are familiar. Some useful comparisons are: to other works by this composer; other works by composers of this nationality and/or time period; other works in a similar genre (songs, strings quartets, etc.). Be sure to explain your comparisons. Optional: describe your own personal reaction to this piece.

Sample from a student's journal:

Objective section: [typically, you should begin with a couple of sentences of biographical information about the composers. In this case, the student had done so in the previous entry]

After the wild primitivism of *The Rite of Spring* and the elegant bitonality of *Petrushka*, Igor Stravinsky began to move toward a leaner, more economic style of composition. His 1920 move to Paris introduced him to the neo-classical young French composers, who influenced him to also look toward the simpler forms, tonalities, and rhythms of Baroque and Classical music. The *Octet* is a much different kind of neo-classical work than in *Pulcinella*: *Octet* is a purely original work, while much of *Pulcinella* is taken from the work of Pergolesi. Stravinsky referred to the *Octet* as a "musical object", free of programmatic elements and expressive only of itself.

Stravinsky's break from the traditions inspired by German Romanticism can be seen in the orchestration of the *Octet*. As Stravinsky associated strings with the rampant emotionalism of Romanticism, the *Octet* is for flute, clarinet, and a pair each of bassoons, trumpets, and trombones, creating a cooler, more detached sound. The bassoon sound is very common this compositional period, creating a very whimsical sound.

Harmonically, the *Octet* is quite tonal, with some sequential chromaticism and diatonic scale runs. The forms of the last two movements of the *Octet* are also very clear, and are common to much of the Classical era. The second movement is a theme and variations, in which the first variation acts as something of a ritornello. Stravinsky labels the variations with letters, and so the form becomes Theme ABACDAE. The first variation (A) has an augmented version of the theme in the trombones, with a quickly ascending accompaniment in the winds. Variation B has the accompanimental pattern moved from the offbeat to the beat. Variation C puts the melody in the

flute. The accompaniment of variation D fleshes out the accompanimental pattern into a running eighth note ostinato. The final variation has a drastic change in mood, meter, and mode, with a more minor feel and a change to 5/8.

The Finale is much like a rondo in form: ABACA'D. The A section is a highly whimsical melody in the bassoons and clarinets. The B section, beginning after sixty-one is more agitated, featuring the trumpet. C-rehearsal sixty-five—features the flute in a very rhythmic solo in which the offbeats are stressed. Although the A section does not return verbatim, snatches of related material can be heard in the bassoon and clarinet before the final, calmer D section at the rehearsal seventy-three.

Subjective section: The general mood of this piece reminded me of *Petrushka* in its juxtaposition of whimsical fancy and unsettled disquiet. The solo bassoons in the opening of the Finale reminded me a bit of Dukas' *The Sorcerer's Apprentice*, though the two pieces use the bassoons to create quite different moods.

Helpful tips to improve your journal grades:

- Be consistent; make the last journal entry as good as the first
- Provide a couple of sentences of biographical information at the beginning of the objective section
- The most important part of the entry is the analysis in the objective section. Make sure your information is accurate and has sufficient detail
- Avoid clichés and vague writing (“this piece is really interesting and has lots of depth to it;” “there are lots of 20th century-type sounds in this piece;” etc.)
- In the subjective section, be sure to explain your comparisons.
- Avoid redundancy, saying the same thing twice, or repeating yourself
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Guidelines for PowerPoint Project*

You will work in teams of 3 or 4 to create a PowerPoint presentation on a specific topic (see below).

Depending on the amount of text per slide, there should be at least twelve slides and no more than twenty (see examples on reserve shelf).

The next-to-last slide must contain a bibliography which should have at least six entries. No more than half of them may be web-based.

The last slide must contain a clear explanation of the division of labor in creating the project. *Every member of the team must be involved in the research, writing, and design/construction of the project. Each team member must have autonomy over his or her topic.*

There is a graded speaking component to this assignment which will equal 50% of your total grade for the project. Each student in the team will give a brief oral presentation (about 5-8

minutes), which should be accompanied by musical examples, if appropriate. The examples should be played separately and not embedded in the PowerPoint file. They should be concise and specific to your topic and not be treated as background music to the oral presentation. Also, be sure to check the proper pronunciation of any words or names in a foreign language.

The project should be submitted on a CD or emailed directly to me. The project is due by class time on April 11th. (If emailed, it should be sent the day before class).

Topics:

You may select a subject that is one of the topics on the syllabus (e.g. Minimalism, Music of Latin America, etc.) or create your own topic that is more specific, subject to my approval. Once I approve a topic, you may not change it without consulting me first.

Helpful tips to improve your grade:

- Don't just read verbatim from the slides or your notes
- Time your presentation before class so you stay within the 5-8 minute limit
- Leave time for musical examples and make sure they are relevant to your talk
- Check your pronunciation carefully
- Avoid distracting graphics, fonts, and effects (tempting as they may be)
- Use teamwork to make your presentation (and those of your teammates) effective

Outcomes for MU 352.2 and 354.2 (as listed in the Departmental Self Study, 2000)

By the conclusion of the two-term course, students will demonstrate the ability to

1. describe the major historical styles in 20th century music (e.g., Impressionism, Serialism, Neo-Classicism, Minimalism, etc.)
2. describe the compositional styles of major composers in the 20th century (e.g., Debussy, Schoenberg, Stravinsky, Glass, etc.)
3. recognize standard repertoire from the canon of 20th century, as selected by their private instructors and the history instructors.
4. analyze scores of pieces of twentieth century music.
5. historically place composers and pieces within the twentieth century.
6. present a multimedia report on a twentieth century composer.