

Music 354.2
 Contemporary Music after 1945
 Spring '08 MW 4th
 L. Lipkis

Text: Morgan, Twentieth Century Music

week	date	chapter	topic	Listening (journal entries in bold)
1	Jan. 14, 16		Music of the Holocaust England after World War II	Klein: <i>String Trio, ii</i> Krasa: <i>Brundibar</i> , (Act I, sc. 8, Act II, sc. 7) Schönberg: <i>Survivor from Warsaw</i> Walton: <i>Façade</i> (“Fanfare,” “Hornpipe,” and “En Famille”); <i>Henry V</i> (Agincourt)
2	Jan. 23	12	England after World War II (cont.)	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)
3	Jan. 28, 30		Jazz after 1945	Parker/Gillespie : “ Shaw ‘Nuff ” Davis: “So What” Coleman “Lonely Woman”
4	Feb. 4, 6	13	The United States	Copland : <i>Piano Variations; Appalachian Spring (suite)</i> Barber: <i>Adagio for Strings</i> Cowell: “The Banshee” Partch: <i>Barstow</i> #1-3 (to 3:25) Varèse: <i>Ionization</i>
5	Feb. 11, 13	14	Latin America	Villa-Lobos : <i>Choros no. 10; Bachianas Brasileiras no. 5 (i.)</i> Chavez: <i>Toccata for Percussion</i> Ginastera: suite from <i>Panambi</i>
6	Feb. 18, 20*	15	Historical Context Post-Modernism Day* LISTENING QUIZ AND JOURNAL #1 (weeks 1-5)	Golijov: <i>La Pasion Segun San Marcos</i> (opening through “First Announcement”) Piazzolla: <i>Tanguedia</i> and <i>Preludio y Fuga</i> Daugherty: <i>Metropolis Symphony</i> (“Red Cape Tango”)
	Feb. 25, 27		No classes; Work on PowerPoint projects	
8	Mar. 3, 5		Spring break!	

9	Mar.10,12*	16	Integral Serialism and Indeterminacy <i>Indeterminacy Day*</i>	Messiaen: <i>Modes de Valeurs et d'Intensités; Vingt Regards sur l'Enfant Jesu (V)</i> Stravinsky: <i>Agon</i> (movs. 1-4) Cage: <i>Sonata V; Aria</i> Stockhausen: <i>Zyklus, Aus den Sieben Tagen</i>
10	Mar. 17, 19		More Americana POWERPOINT PROJECTS DUE	Dello Joio: <i>Sonata #3</i> (1 st mov.) Walker: <i>Lilacs</i> (iii) Zwilich: <i>Concerto Grosso 1985</i> (i) Larsen: <i>Water Music</i> (i.)
11	Mar. 26	18	Innovations in Form and Texture	Pärt: <i>Cantus in memory of Benjamin Britten; Für Alina</i> Penderecki: <i>Threnody for the Victims of Hiroshima</i> Górecki: <i>Symphony no. 3</i> (i.)
12	Mar. 31, Apr. 2		The New Pluralism	Berio: <i>Sinfonia</i> (mov. 2 and 3) Crumb: <i>Black Angels (Part I)</i> Davis: <i>X</i> (Act. I, sc. 2)
13	Apr. 7, 9*	20	Minimalism and the New Tonality <i>Minimalism Day*</i> LISTENING QUIZ AND JOURNAL #2 (weeks 6, 9-12)	Reich: <i>Different Trains</i> (movs. 1 and 2); Glass: <i>Einstein on the Beach</i> (Act IV, sc. 3: "Spaceship"); <i>The Hours</i> ("I'm Going to Make a Cake") Del Tredici: <i>In Memory of a Summer Day</i> (first 10 minutes)
14	Apr. 14, 16	21	Music and the External World	Corigliano: <i>Symphony no. 1</i> ("Tarantella" and "Giulio's Song") Adams: <i>Gnarly Buttons</i> (ii. "Hoe-down: Mad Cow"); <i>On the Transmigration of Souls</i> Rzewski: <i>The People United Will Never Be Defeated</i> (theme and first six variations)
15	Apr. 21, 23	22	Technology; Music from the Composers' Concert**	Stockhausen: <i>Gesänge der Jünglinge</i> Lansky: <i>Six Fantasies on a Poem by Thomas Campion</i> TBA

* Non-mandatory. Participation or lack thereof will have no effect on your grade. Details will be discussed in class.

**Mandatory attendance. Please let me know in advance if you cannot attend, in which case you will receive an alternate assignment that will be due on the day of the concert (Apr. 25th).

grading:

2 listening journals	40%
2 listening quizzes	20%
PowerPoint 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.

You are expected to adhere to Moravian College's policy on academic honesty as described in the Student Handbook.

Remember: the Music Library is a non-circulating collection. Scores and other material placed on the reserve shelves must not be removed from the library except for purposes of legal photocopying or if permission has been given by a member of the faculty or staff.

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.)

Each entry should be divided into three parts. Parts 1 and 3 should each comprise about $\frac{1}{4}$ of the length, with part 2 making up the remaining half.

1. Introduction: Give a brief background on the composer and the specific piece you are discussing.

2. Analysis: 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.

3. Comparison: Compare this piece with other pieces with which you are familiar. Some useful comparisons are: 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; *please be specific!* After you make a musical comparison, you may, if you wish, also find an analogous work in the other arts, such as painting, literature, etc.

Helpful tips to improve your journal grades:

- The most important part of the entry is the analysis section. Make sure your information is accurate and has sufficient detail. Always give the big picture first (form, plot of opera, etc.) before going into the details.
- Refer to measure or rehearsal numbers in the score, not CD timings (unless no score is available).
- 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,” “there are a lot of chromatics,” etc.)
- Grammar and spelling count! Don’t just rely on spell checks.
- Remember: songs are songs and instrumental pieces are instrumental pieces!
- Make sure your writing is lively and interesting to read.
- Avoid redundancy, saying the same thing twice, or repeating yourself

Guidelines for PowerPoint Project*

You will work in teams of 4 or 5 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 March 17th. (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. *Avoid specific topics that have been covered in detail in class. 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
- Take full advantage of the medium so that your slides have a good mix of text and graphics.
- Time your presentation before class so you stay within the 5-8 minute limit; you will be docked if your presentation is significantly shorter or longer.
- Leave time for musical examples and make sure they are relevant to your talk
- Check your pronunciation carefully
- Avoid distracting fonts and special effects (tempting as they may be)
- Use teamwork to make your presentation (and those of your teammates) effective.
- PRACTICE YOUR PRESENTATION BEFORE YOU DELIVER IT

PowerPoint Project Grading Rubrics

Each student receives an individual grade on his or her presentation.

Content (50%)

1. Topic itself (well-focused; not too broad, not too narrow; appropriate amount of detail; accuracy, etc.)
2. Design of PowerPoint (mix of text and graphics; legibility of text; logical flow from one slide to the next)
3. Bibliography (good, reliable, and recent sources; mix of printed and online)

Oral Presentation (50%)

1. Organization (staying within time limit of 5 to 8 minutes; time well-budgeted; good use of audio examples if appropriate to topic; evidence of teamwork)
2. Delivery itself (clarity of voice, smooth, flowing presentation, eye contact with audience; grammar, pronunciation of names and terms.)

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.

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