

Music 354.2  
Contemporary Music after 1945  
Spring '12 MW 4<sup>th</sup> period  
L. Lipkis  
Office hours TBA

Text: Morgan, *Twentieth Century Music*

Week	Date	Chapter	Topic	Listening (journal entries in bold)
1	Jan. 16, 18		Music of the Holocaust	Klein: <i>String Trio</i> , (ii) Krása: <i>Brundibár</i> , (Act I, sc. i-ii, viii; Act II, sc. vii) Ullmann: <i>The Emperor of Atlantis</i> (Finale) Schoenberg: <i>Survivor from Warsaw</i>
2	Jan. 23, 25	12	England after WW I.	Walton: <i>Façade</i> (i, Fanfare, ii, Hornpipe); <i>Cello Concerto</i> (iii, Theme and Improvisations) <b>Tippett: <i>A Child of Our Time</i> (Part II, 9-16)</b> Britten: <i>Peter Grimes</i> , (end of Prologue; Act II, sc. 1; <i>Serenade for Tenor, Horn, and Strings</i> (“Dirge”))
3	Jan. 30, Feb. 1	13	Music in the U.S.: The Traditionalists	<b>Copland: <i>Music for the Theatre</i></b> (iii. Interlude, iv. Burlesque); <i>Piano Variations</i> (Theme and first three variations); <b><i>Rodeo</i> (iii. Saturday Night Waltz; iv. Hoe-Down)</b> ; Appalachian Spring (Doppio movimento to end) Barber: <i>Adagio for Strings</i>
4	Feb. 6, 8	13 [add: you tube]	More Music in the U.S.: The Experimentalists	Cowell: “The Banshee” Partch: <i>Barstow</i> #1-3 (to 3:25) Varèse: <i>Density 21.5</i> ; <i>Intégrales</i>
5	Feb. 13, 15	14	Latin America and Jazz  <b>Listening and Short Answer Quizzes no. 1 (weeks 1-5)</b>	<b>Villa-Lobos: <i>Choros no. 10</i></b> ; <i>Bachianas Brasileiras no. 5</i> (i) Chavez: <i>Xochipilli</i> Ginastera: <i>Panambí</i> (iii, Ronda de las doncellas; iv, Danza de los guerreros; xiii, Danza del Hechicero) Parker/Gillespie: “Shaw ‘Nuff” Davis: “So What” Coleman: “Lonely Woman”
6	Feb. 20, 22*	15	Historical Context; Post-Modernism *Post-Modernism Day <b>Listening Journal no. 1 due on Feb.</b>	Golijov: <i>Ainadamar</i> (i, Preludio de Agua y Caballo; ii Balada) Piazzolla: <i>Tanguedia</i> Bernstein: <i>Mass</i> (IV. Confession); Daugherty: <i>Metropolis Symphony</i> (“Red Cape Tango”)

			<b>22nd</b>	
7	Feb. 27, 29		More Americana	Dello Joio: <i>Sonata #3</i> (i, Theme and Variations) Walker: <i>Variations for Piano; Lilacs</i> (iii) Zwilich: <i>Concerto Grosso</i> 1985 (i) Larsen: <i>I It Am</i> (ii, Life)
8	Mar. 5, 7		Spring break!	
9	Mar. 12, 14*	16, 17	Integral Serialism and Indeterminacy  *Indeterminacy Day	Messiaen: <i>Modes de Valeurs et d'Intensités; Vingt Regards sur l'Enfant Jesu</i> (v); <i>Quartet for the End of Time</i> (iii-v) <b>Stravinsky: Agon</b> (i-iv) Cage: <i>Sonata V; Aria</i> Stockhausen: <i>Zyklus</i>
10	Mar. 19, 21	18	Innovations in Form and Texture  <b>Listening and Short Answer Quizzes no. 2 (weeks 6-10)</b>	Pärt: <i>Cantus in memory of Benjamin Britten</i> <b>Penderecki: Threnody for the Victims of Hiroshima</b> Górecki: <i>Symphony no. 3</i> (i) Carter: <i>String Quartet no. 3</i> (opening through bar 44)
11	Mar. 26, 28	19	The New Pluralism	Berio: <i>Sinfonia</i> (movs. 2 and 3) <b>Crumb: Black Angels (Part I)</b> Rochberg: <i>Music for the Magic Theatre</i> (Act II) Davis: <i>X</i> (Act. I, sc. 2)
12	Apr. 2, 4		<b>Power Point Projects due on Monday Apr. 2nd</b>	<b>Baila, nena</b> (Muñeira)
13	Apr. 9, 11*	20	Minimalism and the New Tonality  *Minimalism Day <b>Listening Journal no. 2 due on Apr. 11th</b>	Reich: <i>It's Gonna Rain</i> (part I); <i>Different Trains</i> (movs. 1 and 2); Glass: <i>Einstein on the Beach</i> (Act IV, sc. 3: "Spaceship"); <i>Satyagraha</i> (Act III, pt. 3); <i>The Hours</i> ("I'm Going to Make a Cake") Bryars: <i>Jesus' Blood Never Failed Me Yet</i>
14	Apr. 16, 18	21	Music and the External World	Corigliano: <i>Symphony no. 1</i> ("Tarantella" and "Giulio's Song") Adams: <i>Nixon in China</i> (opening); <i>On the Transmigration of Souls</i> ; <i>Doctor Atomic</i> ; <i>Battermy Heart</i>
15	Apr. 23, 25	22	Technology; Music from the Composers'	Stockhausen: <i>Gesänge der Jünglinge</i> Lansky: <i>Six Fantasies on a Poem by Thomas Campion</i>

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

\*\*Mandatory attendance. If you are unable to attend this concert, you will receive an alternate assignment that will be due on the day of the concert.

### **Grading**

2 listening journals	40%
2 short answer quizzes	10%
2 listening quizzes	10%
PowerPoint project	10%
Attendance/Class participation	10%
Final exam: Wednesday, May 2, 1:30 PM	20%

### ***Attendance policy:***

Your attendance is expected at all class meetings. You will be allowed one unexcused absence without penalty. **After that, your final grade will be lowered by a fraction of a grade for each unexcused absence.** (e.g.: the highest grade possible with two unexcused absences is an A-, with three a B+, etc.) Absences are excused only with a note from the Health Center or equivalent health professional. If you are unable to come to class because of a weather-related problem, or other circumstances beyond your control, you must let me know within 24 hours after the absence.

### ***Tardiness policy:***

Class begins at 11:45 and if you are not in your seat at that time, you will be marked tardy. **Two tardies are equivalent to one unexcused absence.** If you feel there is a compelling reason why you were tardy, you must see me immediately after class.

### ***Other policies:***

You are expected to come prepared for class. This means that you should 1) listen to the music to be discussed that week **before** coming to class, as well as 2) be able to say something about the piece and its composer, if called upon to do so.

Listening journals that are submitted late but within 24 hours of the due date will receive a fraction of a grade reduction. Journals submitted later than that will be docked a full letter grade. It is *always* better to take a late grade than to plagiarize in order to get the journal in on time. Please review the section on plagiarism in the Academic Honesty section of the Student Handbook (available online) and if you have any questions about what constitutes plagiarism, please see me.

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. If you remove scores from the library, you are depriving your fellow students the opportunity to complete the assignment.

Students are expected to observe all of the College's policies on Academic Honesty and Disruptive Classroom Behaviors, as specified in the Student Handbook. Please turn off all cell phones before entering the classroom.

### **What to include in a listening journal entry**

Write about 1½ to 2 pages, single-spaced, for each composition. Submit the pieces in the order they appear in the syllabus. They can be submitted as hard copies or electronically. 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 ¼ of the length, with part 2 making up the remaining half. The grading will be weighed accordingly.

1. Introduction: Provide a 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; *it is very important to 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:**

- 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. If there is a text, or if the piece is programmatic, be sure to relate the music to the words and story.
- 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 20<sup>th</sup> century-type sounds in this piece;” “there are a lot of chromatics,” etc.)
- Grammar and spelling count! Don’t just rely on spell checks.
- 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 *total* and no more than twenty-five.

The next-to-last slide must contain a bibliography that should have at least six entries. You should have a mix of printed and online sources.

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 that will equal 50% of your total grade for the project. Each student in the team will give a brief oral presentation of about 5-8 minutes. Your grade will be lowered if you run over or are short by more than one minute. You should use musical examples, if appropriate to your topic. Internet will be available, so you can embed YouTube clips or other visual or audio sources. The examples you use 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 Apr. 2nd. (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, or you may create your own topic that is more specific, subject to my approval. The topic should relate to contemporary classical music and jazz since 1945. *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:

- Make sure you choose a topic that is not too broad.
- Take full advantage of the medium so that your slides have a good mix of text and graphics.
- Stay within the 5-8 minute limit.
- Leave time for brief 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)
- Don't just read verbatim from the slides or your notes
- Use teamwork to make your presentation (and those of your teammates) effective.

- PRACTICE YOUR PRESENTATION BEFORE YOU DELIVER IT

### Example of an excellent listening journal entry

Zyklus  
Karlheinz Stockhausen  
1959  
Solo Percussion

#### Introduction

As an ambassador for the developing electronic movement in 20<sup>th</sup> century music and a restless, tireless innovator, Stockhausen has firmly established himself as a figure at the forefront of the avant-garde. Born in 1928 in Mödrath, Germany, Stockhausen's teenage years were both a source of adversity and inspiration, much of them spent as an orphan. He occupied himself in a variety of artistic pursuits, both literary and musical. It was his move to Paris that afforded him the opportunity to study with Messiaen and develop an acquaintance with Boulez and Schaeffer. Most significant however were his musical studies in the electronic music studio of Cologne and specifically those referring to techniques of integral serialism. Stockhausen's body of compositions represents combined interests in technologies, sciences and music making techniques. He would often incorporate mathematical principle into his works, including structures such as the Fibonacci sequence which would dictate patterns in dynamics, articulation and rhythm. Among his compositional exploits, both *Gesang der Jünglinge* (1955) and *Hymnen* (1966) represent his creation of innovative soundscapes through an amalgam of texts and electronic elements, the former combining syllables extracted from Biblical text, the latter, a assortment of national anthems with electronic accompaniment. His relatively recent death in 2007 left behind a fantastically original collection of works, forever influential in their incorporation of electronic instrumentation and integration of varied technological elements once foreign to the creation of music.

Stockhausen's solo percussion piece *Zyklus* (1959) was born of a competition initiated by the composer to seek out musicians adept enough to tackle the exceedingly demanding parts in his orchestral work *Gruppen* (1955). It effectively functions as an indeterminate etude for percussion, a medium for which there was admittedly little written. It represents a "Webernian" concept of complete unification of all sounds, contained within a single frame of organization. Among the most significant qualities of the score, it uses entirely alternate methods of notation.

#### Analysis

The word "Zyklus" roughly translates "cycle" and effectively summarizes the nature of this piece. The score is written thirteen groups of percussion instruments which are organized according to timbral relationships. Graphical symbols are used throughout the score to denote specific instruments and desired performance effects. *Zyklus* is divided into seventeen sections, referred to as periods. The indeterminate elements are at the forefront of the performance of this piece. The performer is instructed to begin anywhere in the score, though once begin; the remaining pages must be played in succession.

The instrumentation for this piece includes the following instruments which are arranged in a circular formation: marimbaphone, guero, suspended bells, 2 wood drums, side drum, four tam tams, two cymbals, a high hat, a triangle, vibraphone, four cowbells, a gong and tam-tam. The score for these instruments lends itself to complete inversion, be it upside-down, forward, backward, etc. Which progressing through these periods, the percussionist has the option of moving about the instruments in an either clock-wise or counter clock-wise motion.

Within this arrangement of seventeen periods, there are nine specific structure types which serve to manipulate the piece to varying degrees of indeterminacy. The first structure type is governed by a time

scale of thirty units. These units can be lingered upon and extended at the performer's discretion. At this structure type, the notation consists of a variety of symbols which represent that variety of attacks at the disposal of the percussionist. These attack variants include single attacks, groups of two or more attacks played in immediate succession and linear shapes which serve to represent sustained tones.

The form of spatial notation used by Stockhausen in this piece relates the shape and density of certain graphics to the production of sound. The larger and/or darker the shape on the page, the more forcefully it should be struck. Similarly, direction of the production of sound is always specified, the directions in the score denoting in which direction one must stroke an instrument or play glissandi.

The second structure-type is comprised of series of bracketed staves which are related to an overarching time grid. Within this time grid, the performer may interpret the given notations. These notations vary from isolated dots to more complicated vertical lines, the latter of which requires the playing of several repeated notes.

Structure type three uses series of points, groupings and lines which are all drawn within triangular figures. Within this structure type, specific instrumentation is requested of the performer but these groupings can be performed in the order determined by the performer. This structure is comparably more governed by rules of indeterminacy, with much of the selections being at the discretion of the musician.

Structure type number four consists of a fixed time grid over which the performer may use groups of strokes denoted by rectangles which are written above the time grid. This particularly structure allows for the creation of combinations of sounds and liberates the player in being able to again play the strokes in any desired order. Structure type five bears many similarities to the previous type with the exception "groups" being substituted for "points".

Structure type six is slightly more complex, involving groups of strokes contained within two rectangles which are connected by two arrows. Within this structure, the performer is required to alternate between points and groups or groups and points respectively.

The seventh structure type incorporates enlarged rectangles which are very similar to those of the structure types four and five. In this structure however, the instrumentation, in according with the enlarged score, is expanded to include other timbral effects.

Structure type eight introduces several bracketed rectangles, one of which may be selected for actual performance. These choices also represent two groupings of instruments, one being non-pitched, and the other obviously pitched. The performer may choose between these two classifications.

The final type, structure number nine offer the most extemporization to the performer. It is comprised of points lacking stems confined to a familiar time grid. Interpretation is derived from the notations placement within this grid. Volume and other variables are denoted through the size and shape of the points. This type culminates in the 17<sup>th</sup> period, at which point the greatest degree of discord is achieved and the performer then returns to the comparably tame first period.

The percussionist is, however, not entirely liberated in terms of the desired degree of sonic activity. Within the period organization is a system of varying levels of intensity of sound. Certain periods denote a focus on specific instrumental groupings, or higher concentrations of activity. What is produced is a highly organized, balanced, and symmetrical production of sounds throughout the various periods of the piece. The piece's nature is that of indeterminacy, integral serialism is also a component of its structure, and it is interwoven with specific elements of control which temper the numerous indeterminate elements.

## Comparison

This proved to be a difficult piece to draw reason comparisons to. Quite frankly, it is unlike any piece of music I have heard before in terms of its musical qualities. However, from a structural and philosophical perspective, it bears remarkable similarity to Cage's *Aria*. Both pieces are governed by an overarching unit of time measurement, with specific cells within the text referring to certain forms of sound production. Where *Zyklus* incorporates the use of percussion instrumentation, the *Aria* merely involves the human voice, yet both pieces request great levels of variety from their performers. Also notable, both pieces make use of strong elements of indeterminacy. In the cage score, certain marking translate to completely improvised responses.

## **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

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

1. describe the major historical styles in 20<sup>th</sup> and 21<sup>st</sup> century music (e.g., Impressionism, Serialism, Neo-Classicism, Minimalism, etc.)
2. describe the compositional styles of major composers in the 20<sup>th</sup> and 21<sup>st</sup> centuries (e.g., Debussy, Schoenberg, Stravinsky, Glass, Adams, etc.)
3. recognize standard repertoire from the canon of 20<sup>th</sup> and 21<sup>st</sup> centuries.
4. analyze scores of pieces of contemporary music.
5. present a multimedia report on a topic related to contemporary music.
6. synthesize information on contemporary music with larger issues related to 20<sup>th</sup> and 21<sup>st</sup> century topics in the arts, sciences, and politico-socio and global environments.

*Note: This syllabus is subject to change. It is within my purview to apply qualitative judgment in determining the grades for all assignments and for the final grade. Students should expect 1-2 hours of homework for every hour of class.*

*Students who wish to request accommodations in this class for a disability should contact Mr. Joe Kempfer, Assistant Director of Learning Services for Disability Support, 1307 Main Street (extension 1510). Accommodations cannot be provided until authorization is received from the office of Learning Services.*

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## Disclaimer

I hereby absolve Dr. Lipkis and Moravian College of any financial responsibility for psychological therapy, counseling sessions, medications, hospitalization, or long-term institutional care that may result from working on listening journals for this course. Similarly, any damage done to personal or college-owned computers, or to any property such as windows and walls that may be

damaged in the event that the aforementioned computers are used as projectiles, will be my sole responsibility.

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signature and date