

Music 354.2
 Contemporary Music after 1945
 Spring '13 MW 4th period

L. Lipkis

Office hours TBA

Final Exam: Monday, April 29, 1:30PM

Text: Morgan, *Twentieth Century Music*

Week	Date	Chapter	Topic	Listening (journal entries in bold)
1	Jan. 14, 16		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	12	England after WW I	Walton: <i>Façade</i> (i Fanfare, ii Hornpipe); <i>Henry V</i> (“Agincourt”) Tippett: <i>A Child of Our Time</i> (Part II, 9-16) Britten: <i>Peter Grimes</i>, Act II, sc. 1 <i>Serenade for Tenor, Horn, and Strings</i> (“Dirge”)
3	Jan. 28, 30	12, 13	More England after WW I; Music in the U.S. (Copland)	Copland: <i>Piano Variations</i> (theme and first three variations); Suite from <i>Appalachian Spring</i> (nos. 5 through 8)
4	Feb. 4, 6	13	More Music in the U.S. (The Traditionalists); Jazz after WW II	Barber: <i>Adagio for Strings</i> Seeger: <i>String Quartet 1931</i> (iv); “Rat Riddles” Parker/Gillespie: “Shaw ‘Nuff” Davis: “So What” Coleman: “Lonely Woman”
5	Feb. 11, 13	13	More Music in the U.S. (The Experimentalists); Listening and Short Answer Quizzes no. 1 (weeks 1-5)	Cowell: “The Banshee” Partch: <i>Barstow</i> #1-3 (to 3:25) Varèse: <i>Density 21.5</i> ; <i>Intégrales</i>
6	Feb. 18, 20*	14, 15	Latin America; Post-Modernism *Post-Modernism Day Listening Journal no. 1 due on Feb. 20nd	Villa-Lobos: <i>Choros no. 10</i> ; <i>Bachianas Brasileiras no. 5</i> (i) Chavez: <i>Xochipilli</i> Ginastera: <i>Estancia</i> (“Danza Final”) Golijov: <i>La Pasion Segun San Marcos</i> (opening through “First Announcement”) Piazzolla: <i>Hora Cera</i> Bernstein: <i>Mass</i> (IV. Confession)

7	Feb. 25, 27		More Americana	Daugherty: <i>Metropolis Symphony</i> ("Red Cape Tango") Dello Joio: <i>Sonata #3</i> (i Theme and Variations) Walker: <i>Variations for Piano; Lilacs</i> (iii) Zwilich: <i>Concerto Grosso 1985</i> (i) Larsen: <i>I It Am</i> (ii Life)
8	Mar. 4 6		Spring break!	
9	Mar. 11, 13*	16, 17	Theorist-Composers; Integral Serialism and Indeterminacy *Indeterminacy Day	Hindemith: <i>Mathis Der Maler, i</i> 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) Stravinsky: <i>Agon</i> (i-iv) Cage: <i>Sonata V; Aria</i> Stockhausen: <i>Zyklus</i>
10	Mar. 18, 20	18	Innovations in Form and Texture Listening and Short Answer Quizzes no. 2 (weeks 6-10)	Pärt: <i>Cantus in memory of Benjamin Britten</i> Penderecki: <i>Threnody for the Victims of Hiroshima</i> Górecki: <i>Symphony no. 3</i> (i) Carter: <i>String Quartet no. 3</i> (opening through bar 44)
11	Mar. 25, 27	19	The New Pluralism	Berio: <i>Sinfonia</i> (movs. 2 and 3) Crumb: <i>Black Angels</i> (Part I) Rochberg: <i>Music for the Magic Theatre</i> (Act II) Davis: <i>X</i> (Act. I, sc. 2)
12	Apr. 1, 3		PowerPoint Projects due on Mon. Apr. 3rd	
13	Apr. 8, 10*	20	Minimalism and the New Tonality *Minimalism Day Listening Journal no. 2 due on Apr. 10th	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") Satie: <i>Satyagraha</i> (Act III, pt. 3) The Hours ("I'm Going to Make a Cake") Bryars: <i>Jesus' Blood Never Failed Me Yet</i> Baila, nena (Munira) ne - na, bai - la ne - na sen dei - a que vai en - cu ber - ta a min
14	Apr. 15, 17	21	Music and the External World	Corigliano: <i>Symphony no. 1</i> ("Taramella") and "Giulio's Song" Adams: <i>Nixon in China</i> (opening), <i>Of the Transmigration of Souls</i> ; <i>Doctor Atomic</i> ("Batter my Heart")
15	Apr. 22, 24	22	Technology; Music from the Composers' Concert**	Stockhausen: <i>Gesang der Junglinge</i> Lansky: <i>Six Fantasies on a Poem by Thomas Campion</i> TBA ne - na, bai - la ne - na sen dei - xa - re de bai a que vai en - cu - ber - ta a min po - u - co se me

- *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.

bai - lan e non pa - ran d'a - lu - mar E - a
 lu - ma den - tro de meu pei - to es - tá, E - a
 bai - lan e non - pa - ran d'a - lu - mar E - a
 lu - ma den - tro de meu pei - to es - tá E - a

Grading

5 listening journal entries	40%
2 short answer quizzes	10%
2 listening quizzes	10%
PowerPoint project	10%
Attendance/Class participation	10%
Final exam: Monday, April 29, 1:30PM	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 believe that 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. **Aim for about 800 to 1200 words.** Submit the pieces in the order they appear in the syllabus. **Please submit the journals 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 analoguous 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.
- **Make sure that your analysis is not simply a collection of details without a context (a “play-by-play” analysis). Details should be included if they clarify the form and help the reader to understand the piece.**
- 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.
- Make sure your writing is lively and interesting to read.

I will be happy to review and make suggestions on two drafts per entry if you attach them to emails. The last opportunity to submit drafts for my comments will be 6:00 PM in the evening before the due date.

Guidelines for PowerPoint Project*

You will work in teams of 4 or 5 to create a PowerPoint presentation on a specific topic (see below). You may use another presentation software, as long as it is supported by the college.

Depending on the amount of text per slide, there should be at least twelve slides *total* and no more than twenty-five per group.

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 short musical examples, if appropriate to your topic. Internet will be available, so you can embed YouTube clips or other visual or audio sources. **(Don't over-rely on You Tube to the exclusion of better versions on CDs).** The examples you use should be concise and specific to your topic and not be treated as background music to the oral presentation. **Be sure your audience understands the relevance of each musical example by giving them something specific to listen for.** *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. 3rd. (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

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 20th and 21st century music (e.g., Impressionism, Serialism, Neo-Classicism, Minimalism, etc.)
2. describe the compositional styles of major composers in the 20th and 21st centuries (e.g., Debussy, Schoenberg, Stravinsky, Glass, Adams, etc.)
3. recognize standard repertoire from the canon of 20th and 21st 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 20th and 21st 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 Elaine Mara, assistant director of learning services for academic and disability support at 1307 Main Street, or by calling 610-861-1510. Accommodations cannot be provided until authorization is received from the Academic Support Center.

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.

signature and date

