

James Barnes, Instructor barnesj@moravian.edu Office: Brethren's 303 Office Hours: TBA	T,Th 1:10 pm – 2 pm, Room TBA 610-861-1672 (office)
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Texts – Materials provided in class

Description

This is the fifth level of musicianship generally taken in the junior or senior year. Students will study actual repertoire that might be encountered by professional performers. The student work in this course is in full compliance with the federal definition of a two credit hour course.

Grade distribution and Criteria

Assignments	24%
Assessments (4)	36%
Attendance / Participation	40%

Assignments

- Most of the assignments are performance-based (vocal, rhythmic, played) and will be graded on the following point scale (.5 rounds up to the next number):

Prepared / Confident	Prepared	Often unprepared	Unprepared
A: 93-100 A-: 0-92	B+: 87-89 B: 83-86 B-: 80-82	C+: 77-79 C: 73-76 C-: 70-72	D+: 67-69 D: 63-66 D-: 60-63 F: 0-59
Confidently done Displays prep No errors	Few errors Minor tempo fluctuations Comfortably done Displays prep	Stops once Hesitates and/or too slow Multiple errors Needs more prep	Multiple stops Multiple errors Incorrect and/or inconsistent tempo Displays insufficient prep Unable to do

Assessments

- These will consist of assessments of your cumulative work on 1-4 part dictations, “authentic” vocal sight-reading, rhythmic dictations and performances, and aural recognition. Each assessment is based on 100 points each.
- There is no final assessment during final exams.

Attendance / Participation

- Please arrive just before the start of the class. If there is a random issue preventing you from on time arrival, please send me a text to let me know you are OK. If there is consistent reason to be late, please speak directly with me to work out a solution.
- Your participation and course contributions will assist in everyone's learning. Each unexcused absence or two late arrivals will result in subtracting 5 points from your final grade (not just from the 40% Class Attendance/Participation).
- A note from the Health Center or a physician is required for an illness excuse. The note is due one week after the absence. After that date it turns into an unexcused absence.
- If you are absent, you are responsible for obtaining assignments from a classmate and preparing those assignments for the next class. Since musicianship skills are built over time, absent students may be at a disadvantage in this course.
- You and your classmates will decide on a pre-arranged, collective “freedom” day this term. The freedom day carries no attendance penalty. You must all take the same day. You must give me 1 week's notice, so I can adjust the lesson plans.

Academic Honesty

Students must adhere to college-wide policies on academic honesty as described in the Student Handbook.

Disability Statement

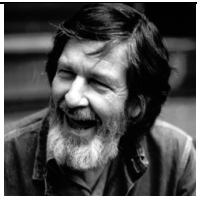



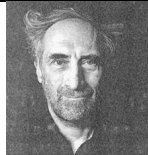

Students who wish to request accommodations in this class for a disability must contact Ms. Elaine Mara, assistant director of academic support services for academic and disability support, at the lower level of Monocacy Hall, or by calling 610-861-1401. Accommodations cannot be provided until authorization is received from the Academic Support Center.


	Week	Tuesday	Thursday
1	09/1 09/3	Course explanation Vocal ranges and Review	Cage – <i>Forever and Sunsmell</i> (1942) and <i>Amores</i> (1943) (mvts I and IV)
2	09/8 09/10	Crumb – <i>Madrigals, Bk I</i> (1965)	
3	09/15 09/17		Assessment #1
4	09/22 09/24	Zappa – <i>The Black Page</i> (ca. 1976)	<i>College Convocation (no class due to band move)</i>
5	09/29 10/01		Stockhausen
6	10/06 10/08	Rzewski – <i>Les moutons du Panurge</i> (1969)	Rzewski part deux
8	10/13 10/15	<i>No Class – Fall Break</i>	Boulez – <i>Le Marteau sans maître</i> (III. “L’artisanat furieux” – the furious craftsmanship) (1954/55/57)
9	10/20 10/22	Schoenberg and Webern	
10	10/27 10/29	Wolf	Assessment #2
11	11/03 11/05	Reich – <i>Clapping Music</i> (1972) and <i>Piano Phase</i> (1967)	
12	11/10 11/12	Graphic notation	
13	11/17 11/19		Assessment #3
	11/24 11/26		<i>No Class – Thanksgiving Break</i>
14	12/01 12/03	Riley – <i>In C</i> (1964)	
14	12/08 12/10	Assessment #4	Last class – Jingle Bell Rock


Notes:


The outline, goals, and activities presented in this syllabus are subject to the progress of learning. If changes are needed in grading and/or grading criteria, a complete explanation of new processes will be discussed and practiced to assist student success.

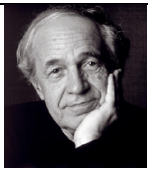
Please do not use electronic devices in this class unless asked to do so. My cell phone will be on until class begins for class related texts and messages.


<p>John Cage (1912-1992)</p> <p>1. Living Room Music 1940</p> <p>To Begin --</p> <p>two hand coordination</p> <p>polyrhythms beginning on the beat 4 vs 4; 5 vs 4</p> <p>Story (Gertrude Stein)</p> <p>Text effects as a result of common rhythms, dynamics, and expression</p> <p>How to teach polyrhythms</p>	
<p>2. Forever and Sunsmell 1942</p> <p>Text and solfège</p> <p>two-two time; polyrhythms beginning off the beat 3 vs 2</p> <p>Text (e.e. cummings)</p> <p>Text effects as a result of uncommon rhythms, dynamics, and expression</p>	
<p>3. Amores 1943</p> <p>Piano solo – final movement – two hand coordination – polyrhythms within polyrhythms</p> <p>polyrhythms 5 vs 2; 7 vs 2</p>	
<p>George Crumb (b. 1929) – Madrigals 1965, Book I</p> <p>I. Verte desnuda es recorder la tierra (To see you naked is to remember the earth)</p> <p>Solfège voice part to measures 1-5</p> <p>Octave displacement for voice part</p> <p>Mixed meter – 7/16; 5/16</p> <p>Polyrhythm 5 vs 3 with 16th rest and 2 grace notes</p> <p>Multiple grace notes before and after notes</p>	
<p>Frank Zappa (1940-1993)</p> <p>The Black Page 1976 (melodic and percussion parts)</p> <p>Common complex rhythms with 32nds – including quintuplets, sextuplets, and septuplets within a beat</p> <p>Polyrhythms and within polyrhythms – 5 vs 2; 3 vs 2; quintuplets, sextuplets within 3 vs 2</p> <p>Switching subdivisions between beats</p> <p>Solfège of melodic line</p>	
<p>Terry Riley (b. 1935)</p> <p>In C (1964)</p> <p>Minimalism</p> <p>Solfège from beginning to end – rhythm in non-metered context</p> <p>Controlled Chance – suspension of time</p>	
<p>Frederic Rzewski (b. 1938)</p> <p>Les Moutons de Panurge 1969 (The sheep of Panurge)</p> <p>Minimalism</p> <p>Solfège from beginning to end – rhythm in non-metered context</p> <p>Suspension of awareness</p>	
<p>Arnold Schoenberg (1874-1951)</p> <p>Friede auf Erden 1911, Op. 13</p> <p>Atonality – solfège each choral line (safb) to #1</p>	

<p>Anton Webern (1883-1945) Entflieht auf leichten Kähnen, Op. 2 1908 (Stefan George poem) Atonality – solfège each choral line (satb) m. 1-9 Double canon – but lines switched after first bars in tenor and bass lines</p>	
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<p>Igor Stravinsky (1882-1971) The Rite of Spring 1913 – ending rhythms Combinational writing – some similar/repeated measures Mixed meters – two hand independence Changes in length of beat (quarter, eighth, 16th)</p>	
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<p>Hugo Wolf (1860-1903) Lieder – abstract interval recognition #14, 35, 36 – solfège, dictation, preparation</p>	
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<p>Pierre Boulez (b. 1925) Le Marteau sans maître I. Avant “L’artisanat furieux” Rhythm over bar lines; teaching polyrhythms "L'Artisanat furieux", third movement of <i>Le Marteau sans maître</i>, by Pierre Boulez. Bar 3 is in $\frac{4}{3}/2$ time; Bars 24, 35, and 43 are in $\frac{2}{3}/4$ time.</p>	
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<p>Ian Anderson (b. 1947) "Thick as a Brick" (1972), in Jethro Tull – partially in 13/4</p>	
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<p>Native American Music - Ojibwe</p>	
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<p>Karlheinz Stockhausen 1928-2007 Ellen Taaffe Zwilich (B. 1939)</p>	
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Steve Reich (b. 1936)
Clapping Music (1972)
Piano Phase (1967)



Review of Maj7; Dom7; m/M7; min7; min7b5 (half dim); dim7; +7 (aug7)
Jingle Bell Rock harmonization
It Don't Mean A Thing