

Music 354.2 Contemporary Music after 1945
Spring '16 MW 4th period (11:45 to 12:35)

L. Lipkis

Office hours TBA

Final Exam: Tuesday, May 3 at 3:00 PM

SYLLABUS

Week	Date	Topic	Listening (Multimedia LJ choices in bold) [O] = oversized score; [BB] = in blue binder
1	Jan. 18, 20	Jazz after WW II	Parker/Gillespie: "Shaw 'Nuff" Davis: "So What" Coleman: "Lonely Woman" Intro to the MMLJ and Music of the Holocaust
2	Jan. 25, 27	Music of the Holocaust England after WW I	Klein: <i>String Trio</i> (ii) Krása: <i>Brundibár</i> (Act I, sc. i-ii, viii; Act II, sc. vii) 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)
3	Feb. 1, 3	England (cont.) Music in the U.S--the traditionalists	Britten: <i>Peter Grimes</i>, Act II, sc. 1 [BB]; <i>Serenade for Tenor, Horn, and Strings</i> ("Dirge") Copland: <i>Music for the Theatre</i> (iii. Interlude, iv. Burlesque); <i>Rodeo</i> (iii. Saturday Night Waltz; iv. Hoe-Down)
4	Feb. 8,10	The traditionalists vs. the experimentalists	Barber: <i>Adagio for Strings</i> Cowell: "The Banshee" Partch: <i>Barstow</i> #1-3 (to 3:25) Varèse: <i>Density 21.5</i> ; <i>Intégrales</i>
5	Feb. 15,17	More music in the U.S. Listening and Short Answer Quizzes no. 1 (weeks 1-5), Feb. 17th	(Continuation of above)
6	Feb. 22,24	Latin America; Post-Modernism *Post-Modernism Day	Villa-Lobos: <i>Choros no. 10</i>; <i>Bachianas Brasileiras no. 5</i> (i) Chavez: <i>Xochipilli</i> [BB] Ginastera: <i>Estancia</i> ("Danza Final") Golijov: <i>La Pasion Segun San Marcos</i> (opening through "First Announcement") [BB] Piazzolla: <i>Hora Cera</i>

7	Feb. 29 Mar. 2	Midterm Mar. 2nd	Bernstein: <i>Mass</i> (IV. Confession) [O] Dello Joio: <i>Sonata #3</i> (i Theme and Variations) Walker: <i>Lilacs</i> (iii) [O] Zwilich: <i>Concerto Grosso 1985</i> (i) Larsen: <i>I It Am</i> (ii Life) [BB]
8	Mar. 7, 9,	Spring break, Mar. 7th	Continuation of above
9	Mar. 14, 16	Theorist-Composers; Integral Serialism and Indeterminacy *Indeterminacy Day Multimedia Listening Journal first submission due on Mar. 16th	Hindemith: Mathis Der Maler, i Messiaen: <i>Modes de Valeurs et d'Intensités; Vingt Regards sur l'Enfant Jésus</i> (v) [O]; <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> [O]
10	Mar. 21, 23	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. 28, 30	The New Pluralism	Berio: <i>Sinfonia</i> (movs. 2 and 3) [O] 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) [no score]
12	Apr. 4, 6	Minimalism and the New Tonality *Minimalism Day	Reich: <i>Different Trains</i> (movs. 1 and 2) [BB] Glass: <i>Einstein on the Beach</i> (Act IV, sc. 3-- "Spaceship") [BB]; <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>
13	Apr. 11, 13	Composers' Concert, Apr. 10**	
14	Apr. 18, 20	Music and the External World Multimedia Listening Journal final submission due on Apr. 18th	Corigliano: <i>Symphony no. 1</i> ("Tarantella" and "Giulio's Song") [BB] Adams: <i>Nixon in China</i> (opening) [BB]; <i>On the Transmigration of Souls</i> [O]; <i>Doctor Atomic</i> ("Batter my Heart")
15	Apr. 25, 27	Technology; Review for final	Stockhausen: <i>Gesang der Jünglinge</i> [no score] Lansky: <i>Six Fantasies on a Poem by Thomas Campion</i> [no score]

- *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, which will be to write a short listening journal entry on one of the pieces performed at the concert. This assignment will be due on Apr. 11th.**

Grading

Multimedia listening journal—1 st submission	10%
Multimedia listening journal—final submission	20%
2 short answer quizzes	15%
2 listening quizzes	15%
Midterm	10%
Class participation	10%
Final	20%

Attendance:

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:

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.

Class participation:

Class participation means *class preparation*. You are expected to come prepared for each class, which means that you should listen to the music to be discussed each week and look at the scores, which are on the reserve shelf in the library, **before** coming to class. You should be prepared to discuss 1) the background of the composer, 2) the scoring of the piece, 3) the programmatic elements, if relevant, 4) the overall form, 5) anything else that you find interesting. *To receive an A for your class participation grade, you should participate in a meaningful way at least once a week.*

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

New for Spring 2016: The Multimedia Listening Journal!

The MMLJ is a digital listening journal that combines elements of a traditional listening journal and a Google slide or PowerPoint presentation. Like the traditional LJ, the MMLJ will be text heavy, though not as much as a traditional LJ, which contained 800-1200 words. The MMLJ will contain **600-900 words**. You will augment the text by using some of the following technologies, which are familiar to you from Technology Techniques and previous Google slides projects:

- Google images (labeled for reuse)
- You Tube, Vimeo, and DVD footage
- You Tube to mp3 convertors
- I-Movie
- Audio clips generated with the sound editor program Audacity
- Finale or Sibelius music notation software

The platform for the MMLJ will be PowerPoint or Keynote—your choice. DO NOT use Google Slides, as this platform does not support audio.

As with the traditional LJ, you will work independently on the MMLJ—*this is not a group project*. There is no group Google Slides project this semester.

You will select one of the 20 pieces in **bold** from the listening list. I have provided an example of a MMLJ on Google Drive—Hindemith's *Symphony: Mathis der Maler*--which can serve as a model for your MMLJ. (In order for you to hear the audio, you need to download the file onto your desktop and open it in PowerPoint).

Use the following bullet points as guidelines:

- Your MMLJ should contain between 12 and 16 slides.
- Each slide should contain a mix of text, graphics, and audio/video media. There should be media examples (audio, video, or both) on at least half of the slides.
- You should include material that is equivalent to the LJ Introduction and Analysis sections. Don't include a Comparison section.
- In the Introduction section, provide background information on the composer and the piece you are discussing. Identify stylistic periods and major works.
- In the Analysis section, 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. You must include excerpts from the score--either generated through a music software program or scanned from the score—and illustrate these examples with appropriate audio or video excerpts.
- The final slide should be a bibliography that contains at least four sources, at least one of which must be a printed source.

MMLJ Submissions:

On **Mar. 16th**, the first submission of the MMLJ is due. I will grade you on your work on both sections—the introduction and the analysis (see rubrics below). You should have at least 6 to 8 slides completed at this point. The slides should contain graphics and media and should be polished—*the first submission is not a rough draft*. You can solicit comments from me an unlimited number of times until 6:00 PM on Mar. 15th. You will share your first submission on Google Drive, and your classmates will be able to make comments and suggestions on a Google Docs document. The final submission is due on Google Drive on **Apr. 18th**. After I grade and comment upon your first submission, I will not provide any additional comments or suggestions leading up to the final submission. The grades on the first and final submissions count 10% and 20% of your final course grade, respectively. [add consequence for late submission]

Grading rubrics for MMLJ (both submission)

1. Content (adhering to bullet point guidelines above, accurate information, good organization, appropriate amount of detail, and lively, readable prose) (40%)
2. Graphics and media (effective and imaginative use of visuals, audio, and video) (40%)
3. Mechanical issues (grammar, punctuation, spelling, typos, etc.) (10%)
4. Bibliography (at least four sources; mix of printed and online) (10%)

Helpful tips for Content:

- As with the traditional LJ, the most important part of the MMLJ 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). The details should clarify the form and help the reader to understand the piece.
- Avoid clichés and vague or informal 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 as part of your Content grade! Don’t just rely on spell checks.
- Make sure your writing is lively and interesting to read.

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. recognize and analyze scores of pieces of contemporary music.
5. 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 per hour of class.

Students who wish to request accommodations in this class for a disability should contact the Academic Support Center, located in the lower level of Monocacy Hall, or by calling [610-861-1401](tel:610-861-1401). Accommodations cannot be provided until authorization is received from the Academic Support Center.