

## 312.35 • Music Since 1945

Mondays 12:40-1:55 & Wednesdays 11:10-12:25      3 Credit hours

Providence College

Winter 2010

**Instructor:** Dr. Karen Sunabacka

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**Office Hours:** Mon. 2:00-3:15, Wed. 8:30-11

Fri. 3:20-4:35, or by appointment

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## Syllabus

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### A. Course Description

Music 312.35 is the second of two courses devoted to twentieth-century music. It is designed to introduce students to some of the major compositional techniques, analytical approaches, and aesthetic trends in music composed between 1945 and the present.

### B. Course Objectives

During the course the students will be introduced to early twentieth-century music through; guided listening, music analysis, music research, concert attendance, class performances and presentations. They will also learn how the social and political scene of the late twentieth century influenced music. Through listening students will learn to differentiate different musical styles. They will also learn to write about and compose music while incorporating their own opinions and interpretations.

### C. Course Text & Materials

**Required:** Taruskin, Richard. *Music in the Late Twentieth Century*. New York: Oxford University Press, 2010. (Available in the bookstore)

**Optional:** Kostka, Stefan *Materials and Techniques of Twentieth-Century Music*. New Jersey: Prentice Hall, 1990. (Available in the bookstore.)

Every class you will need to bring:

1 binder, notebook or something that you use as your journal. You will need this for each and every class, as we will be doing most of the initial listening in class.

Pen or Pencil to write in your journal everyclass.

### Materials on Reserve at the Music Library

Various audio CDs,

Topical books and musical scores.

Master binder of additional reading materials.

### D. Grading Summary

Three Assignments	15%
Team Presentation & paper	20%
Midterm Exam	15%
Final Exam	30%
Journal	15%
Participation/Attendance	5%

### Numerical Grade Equivalents

A+= 97-100	B+= 87-89	C+= 77-79	D+= 65-69	F = 0-54
A = 93-96	B = 83-86	C = 73-76	D = 60-64	
A- = 90-92	B- = 80-82	C- = 70-72	D- = 55-59	

## E. Course Requirements

### Assignments

There will be three assignments in this class – two concert reports and a composition. For each of these assignments I will prepare a handout that will explain the assignment in more detail. For the **concert reports**, you are required to attend at least one night of two different new music concert series or festivals and write a paper about your experience. The **composition** will be based on techniques employed by composers of the late 20<sup>th</sup> Century.

### Journals

The journal is a way for you to engage with the things you read before and hear during each class. All the articles that I assign for you to read should have a short write-up about the content of each reading. Ten to thirty minutes of each class will be devoted to listening and you will journal during class about what you hear. Part of your participation grade will be based on your journal of the readings and I will check this every class. I will be gathering these journals on **Feb. 24<sup>th</sup>** and **April 21<sup>st</sup>**.

### Team Presentation and Paper

The presentation and paper allows you to engage with a particular composer, composition, topic, issue...etc, in more detail and then present this, with a group, to the class. Presentations can take the form of performances, lectures, or can be creative in other ways, but each student must submit a separate paper. A list of possible topics will be given, but feel free to be creative with this one! The proposal for your presentation and paper is due on March 17<sup>th</sup>.

## F. Course Policies

### Class participation and Attendance

I expect each student to be prepared to participate in each and every class. This means all the assigned readings should be completed and the papers should be ready (and handed in) **BEFORE** class begins. I will be keeping track of attendance and participation in class. Participation and Attendance in class is worth 5% of your grade.

### Late Assignment policy

If you are ill on the day of an exam, quiz, or paper deadline, you must inform Dr. Karen Sunabacka (via email or phone) of your absence **BEFORE** the class begins. Please identify yourself (name and class) when doing so. **Students are held responsible on the day they return for any work missed during an absence.** Written work and quizzes **MUST** be made up within a week of returning or the grade will convert to a zero. It is the responsibility of the student to set up a time with the instructor to make-up for a missed quiz.

**PLEASE NOTE:** All requests to have a final exam rescheduled must be approved by the Academic Committee in accordance with the Early Leave Policy (available in the College Academic Calendar [http://www.providencecollege.ca/college/programs/registrars\\_office/calendar/](http://www.providencecollege.ca/college/programs/registrars_office/calendar/)).

**Plagiarism**

Issues of academic integrity will be dealt with according to the policies outlined in the Academic Conduct section of the Student Handbook ([http://www.providencecollege.ca/college/student\\_life/](http://www.providencecollege.ca/college/student_life/)), the Providence College document entitled “Academic Dishonesty: The Problem of Plagiarism in Academic Writing,” in the Providence College Academic Formation Guide available in the Bookstore. Students are strongly encouraged to familiarize themselves with the policies and with the consequences attached to their violation.

**Laptops and other electronic devices**

Student use of information and communication technologies for purposes other than class note-taking is not allowed in the classroom, as students are expected to give their total attention to class activities. Use of cell-phones or iPods is never appropriate in the classroom, and use of laptop computers to play games, chat with others, browse the internet, or engage material not related to the class is always distracting to classmates and disrespectful to the instructor. Unlike some other post-secondary institutions, Providence has not yet found it necessary to ban laptops from the classroom, or prevent wireless internet access in classrooms. Only judicious use of them will keep it that way. **If you choose to take notes with your laptop I will ask you to email me your class notes at the end of each class.**

**PLEASE NOTE:** The Voluntary Withdrawal date is **March 12<sup>th</sup>, 2010**. (This is the last day to withdraw from the course without academic penalty.)

**COURSE OUTLINE**  
**Mus 312.35: Music Since 1945**

<b>Week 1</b>	
11 Jan Monday	<p><b>Introduction to Course</b></p> <ul style="list-style-type: none"> <li>• Syllabus, text, dates...etc.</li> </ul> <p><b>Historical Context – Music and the World in 1945</b></p> <ul style="list-style-type: none"> <li>• <b>Music:</b> Oliver Messiaen <i>Quartet for the end of time</i> (CD 1 Tr 1-5)  Aaron Copland <i>Third Symphony</i> (CD 11)</li> </ul>
13 Jan Wednesday	<p><b>Starting from Scratch</b></p> <ul style="list-style-type: none"> <li>• <b>Reading:</b> Taruskin Prelude and Ch 1: pp 1-26</li> <li>• <b>Music:</b> Oliver Messiaen <i>Quatre Études de rythme</i> (CD 1 Tr 6)</li> </ul>
<b>Week 2</b>	
18 Jan Monday	<p><b>Total Serialism</b></p> <ul style="list-style-type: none"> <li>• <b>Reading:</b> Taruskin – Ch 1 – pp 27-54</li> <li>• <b>Music:</b> Pierre Boulez <i>Structures Pour Deux Piano</i> (CD 1 Tr 7)</li> </ul>
20 Jan Wednesday	<p><b>Total Serialism (cont...)</b></p> <ul style="list-style-type: none"> <li>• Reading: Kostka – Ch 13</li> <li>☐ <b>Assign: Project I (Composition or Research Project)</b></li> </ul>
<b>Week 3</b>	
25 Jan Monday	<p><b>Indeterminacy: John Cage</b></p> <p><b>Reading:</b> Taruskin – Ch 2 – pp 55-76</p> <p><b>Music:</b> Cage - <i>Sonatas and Interludes for Prepared Piano</i> (CD 3 Tracks 2-4)</p>
27 Jan Wednesday	<p><b>Indeterminacy and Politics: Xenakis, Rzewski and Cardew</b></p> <ul style="list-style-type: none"> <li>• <b>Reading:</b> Taruskin – Ch 2 – pp 76-94</li> <li>• <b>Music:</b> Iannis Xenakis <i>Metastasis</i> (1954) (CD 4 tr 3)  Frederic Rzewski <i>The People United will never be defeated!</i> (CD 9 tr 9-12)  Cornelius Cardew <i>The Great Learning</i> (CD 9 tr 13)</li> </ul>
<b>Week 4</b>	
01 Feb Monday	<p><b>Indeterminacy and New Notations</b></p> <ul style="list-style-type: none"> <li>• <b>Reading:</b> Taruskin – Ch 2 – pp 95-101 &amp; Kostka Ch 14</li> <li><b>Music:</b> Morton Feldman <i>Projection 1</i> (CD 2 tr 11)  Morton Feldman <i>Extension 3</i> (CD 2 tr 12)  Earle Brown <i>Folio</i> (CD 2 tr 13-19)</li> </ul>
03 Feb Wednesday	<p><b>Cold War Serialism</b></p> <ul style="list-style-type: none"> <li>• <b>Reading:</b> Taruskin – Ch 3 p103-105, 116-117, 128-134</li> <li>• <b>Music:</b> Igor Stravinsky <i>Requiem Canticles</i> (CD 2 tr 2-10)</li> <li>☐ <b>Assign: Concert Report I</b></li> </ul>
<b>Week 5</b>	
08 Feb Monday	<p><b>Babbitt and Academicism</b></p> <ul style="list-style-type: none"> <li>• <b>Reading:</b> Taruskin – Ch 3 – pp 134-142, 153-173</li> <li>• <b>Music:</b> Milton Babbitt <i>Three Compositions for Piano</i> (CD 2 tr 1)</li> <li>➔ <b>Due: Project I (Composition or Research Project)</b></li> </ul>
10 Feb Wednesday	<p><b>No Class – Attend at least one concert of the New Music Festival</b></p>

<b>Week 6</b>	
15 Feb Monday	<b>No Class – Louis Riel Day</b>
17 Feb Wednesday	<p><b>Music and Electronic Media</b></p> <ul style="list-style-type: none"> <li>• <u>Reading</u>: Taruskin – Ch 4 – pp 175-195</li> <li>• <u>Music</u>: Karlheinz Stockhausen <i>Etude</i> (CD 7 tr 2) <i>Gesang der Junglinge</i> (CD 11) Luciano Berio <i>Thema: Omaggio a Joyce</i> (CD 7 tr 3)</li> </ul> <p>➔<b>Due: Concert Report I</b></p>
<b>Week 7</b>	
22 Feb Monday	<p><b>Music and Electronic Media</b></p> <ul style="list-style-type: none"> <li>• <u>Reading</u>: Taruskin Ch 4 – 198- 220 &amp; Kostka - Ch 12</li> <li>• <u>Music</u>: Babbitt <i>Philomel</i> (CD 11) Edgar Varèse <i>Poème Électronique</i> (CD 7 tr 1) Krzysztof Penderecki <i>Threnody for the Victims of Hiroshima</i> (CD 4 tr1)</li> </ul>
24 Feb Wednesday	<p><b>Mid Term Exam</b></p> <p>➔<b>Due: Journal I</b></p>
01 Mar	<b>No Class – Reading Week</b>
03 Mar	<b>No Class – Reading Week</b>
<b>Week 8</b>	
08 Mar Monday	<p><b>Britten and Peter Grimes</b></p> <ul style="list-style-type: none"> <li>• <u>Reading</u>: Taruskin – Ch. 5 – pp 221-250</li> <li>• <u>Music</u>: Britten – <i>Peter Grimes</i> (Video)</li> </ul> <p><input type="checkbox"/> <b>Assign: Proposal for Final Presentation</b></p>
10 Mar Wednesday	<p><b>The Challenge of Pop</b></p> <ul style="list-style-type: none"> <li>• <u>Reading</u>: Taruskin – Ch. 7 – pp 307-333</li> <li>• <u>Music</u>: Frank Zappa <i>The Return of the Son of Monster Magnet</i> (CD 5 tr 7) (from the album <i>Freak Out!</i>)</li> </ul>
<b>Week 9</b>	
15 Mar Monday	<p><b>The Challenge of Pop</b></p> <ul style="list-style-type: none"> <li>• <u>Reading</u>: Taruskin – Ch. 7 – pp 333-350</li> <li>• <u>Music</u>: Luciano Berio <i>Sinfonia X</i> (CD 5 tr 1-5)</li> </ul> <p><input type="checkbox"/> <b>Assign: Concert Report II</b></p>
17 Mar Wednesday	<p><b>Minimalism: A Harmonious Avant-Garde!</b></p> <ul style="list-style-type: none"> <li>• <u>Reading</u>: Taruskin – Ch. 8 – pp 351-372</li> <li>• <u>Music</u>: Terry Riley <i>In C</i> (CD 6 tr 5) Steve Reich <i>Come Out</i> (CD 7 tr 6) Pauline Oliveros <i>Suiren</i> (CD 6 tr 4)</li> </ul> <p>➔<b>Proposal for final presentation and paper due</b></p>

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<b>Week 10</b>	
22 Mar Monday	<p><b>Minimalism: Glass, Andriessen, Pärt and Tavener</b></p> <ul style="list-style-type: none"> <li>• <u>Reading</u>: Taruskin – Ch. 8 – pp 388-410 &amp; Kostka – Ch 15</li> <li>• <u>Music</u>: Glass <i>Einstein on the Beach</i> (CD 6 tr6) Pärt <i>Tabula Rasa</i> (CD 11)</li> </ul>
24 Mar Wednesday	<p><b>Postmodernism</b></p> <ul style="list-style-type: none"> <li>• <u>Reading</u>: Taruskin – Ch. 9 pp 411-429</li> <li>• <u>Music</u>: George Crumb <i>Ancient Voices of Children</i> (CD 4 tr 4-9) Peter Maxwell Davies <i>Eight Songs for a Mad King</i> (CD 8 tr 2)</li> </ul> <p>➔ <b>Concert Report II Due</b></p>
<b>Week 11</b>	
29 Mar Monday	<p><b>Postmodernism (cont...)</b></p> <ul style="list-style-type: none"> <li>• <u>Reading</u>: Taruskin - Ch. 9 pp 429-438, 460-472</li> <li>• <u>Music</u>: Sofia Gubaidulina <i>Symphony in 12 movements</i> Alfred Schnittke - TBA</li> </ul>
31 Mar Wednesday	<p><b>Canadian Music</b></p> <ul style="list-style-type: none"> <li>• <u>Reading</u>:</li> <li>• <u>Music</u>: Alexina Louie <i>Music for Heaven and Earth</i> (CD 6 tr 1) R. Murray Schafer <i>Garden of Bells</i> (CD 6 tr 2) Gordon Fitzell <i>Zipper Music</i> (CD 7 tr 5) And more...TBA</li> </ul>
<b>Week 12</b>	
05 Apr Monday	<p><b>Millennium's End</b></p> <ul style="list-style-type: none"> <li>• <u>Reading</u>: Taruskin – Ch 10 pp 473-491</li> <li>• <u>Music</u>: Brian Ferneyhough <i>Second String Quartet</i> (CD 10 tr 8) Meredith Monk on Video: <i>Four American Composers: Meredith Monk</i></li> </ul>
07 Apr Wednesday	<p><b>Millennium's End II</b></p> <ul style="list-style-type: none"> <li>• <u>Reading</u>: Taruskin – Ch 10 pp 491- 538</li> <li>• <u>Music</u>: Laurie Anderson <i>O Superman</i> (CD 5 tr 6) John Zorn <i>Forbidden Fruit</i> (CD 4 tr 10) John Adams <i>Nixon in China</i> (CD 11)</li> </ul>
<b>Week 13</b>	
12 Apr Monday	<p><b>Into the New Century</b></p> <ul style="list-style-type: none"> <li>• <u>Reading</u>: TBA</li> <li>• <u>Music</u>: Wende Bartley <i>The Handless Maiden</i> (CD 8 tr 3) Karen Sunabacka <i>Retreat: In The Minds of Our Daughters</i> (CD 9 tr 8) Lisa Bielawa <i>Kafka Songs</i> (CD 9 tr 1-7) Mark Applebaum <i>Sum=Parts cycle</i> (CD 10 tr 1-7)</li> </ul>
14 Apr Wednesday	<p>➔ <b>Presentations and Performances</b></p> <p>➔ <b>Due: Final Paper from Presentation</b></p>

**Week 14****FINAL – Wednesday April 21 11:00-1:00 – Recital Hall****➔Due: Journal II**

## Bibliography

Chadabe, Joel. *Electric Sound: The Past and Promise of Electronic Music*. Upper Saddle River, New Jersey: Prentice-Hall, 1997.

Gridley, Mark C. *Jazz Styles: History and Analysis*. 4th ed. Upper Saddle River, New Jersey: Pearson Education, 2003.

Grout, Donald Jay. *A History of Western Music*. New York: W.W.Norton. 1960.

Kostka, Stefan *Materials and Techniques of Twentieth-Century Music*. New Jersey: Prentice Hall, 1990.

McGee, Timothy J. *The Music of Canada*. Markham, Ontario: Penguin Books Canada, 1985.

Morgan, Robert P. *Twentieth-Century Music: A History of Musical Style in Modern Europe and America*. New York: W.W. Norton, 1991.

Plantinga, Leon. *Romantic Music: A History of Musical Style in Nineteenth-Century Europe*. New York: W.W. Norton, 1984.

Szatmary, David P. *Rockin' in Time: A Social History of Rock-and-Roll*. 5th ed. Upper Saddle River, New Jersey: Prentice Hall, 2000.

Taruskin, Richard. *The Oxford History of Western Music*. 6 vol. New York: Oxford University Press. 2005.

Weiss, Piero and Richard Taruskin. *Music in the Western World: A History in Documents*. 2<sup>nd</sup> ed. Belmont, California: Thomson Schirmer. 2008