

Introductory note:

Analysis of Music Since 1900 is an upper-level class intended to follow the sophomore year, during which students spend about six weeks on post-1900 compositional techniques and repertoire, including an introduction to whole-tone, modal, octatonic, set-theoretic, and serial techniques. If Analysis of Music Since 1900 constituted students' only exposure to analysis of post-1900 music, more time would need to be spent learning those basic skills, and the breadth of the course would necessarily be more limited. However, since students have had some exposure to those aspects of post-1900 music, the purpose of this course is to give students even more experience with those techniques already introduced in the sophomore year, and to introduce them to many more composers and techniques.

Additionally, this syllabus is for a 7.5-week summer course; in a typical 14-week semester, I include a full midterm in lieu of the smaller listening quizzes used during the summer, and assign several more composition and analysis assignments. In the summer, the pace is intense, but because students are taking fewer classes than in the regular term, they are able to take advantage of the immersion-like experience facilitated by this kind of course being offered in the summer.

Class enrollment: Usually around 15

MUT410: ANALYSIS OF MUSIC SINCE 1900 (4 CR)
SUMMER 2012

Instructor: Dr. Melissa Hoag

Time: 10:00 am-12:20 pm, Monday, Wednesday, Thursday

Course description: A study in compositional and analytical techniques for music of the 20th and 21st centuries.

Prerequisites: Successful completion (grade of 2.0 or higher) of MUT 214/215.

Required texts:

1. Charles Burkhart and William Rothstein, *Anthology for Musical Analysis*, 6th ed. (Postmodern Update.)
2. Mary Wennerstrom, *Anthology of Twentieth-Century Music*, 2nd ed.

Course objectives

MUT410 is an advanced elective in the core curriculum at Oakland University. As such, the goals of MUT410 provide a more advanced development of skills cultivated in earlier written music theory courses (MUT112, 114, 212, 214). By the end of MUT410, students should be able to:

1. Hypothesize a likely composer, compositional approach, and approximate date of composition for previously unknown works of Western art music composed after 1900, through either score study alone or listening alone.
2. Describe the pitch content, rhythmic-metric features, instrumentation, form, style, and genre of previously unknown works of Western art music composed after 1900, through either score study alone or listening alone.
3. Identify and describe in detail a number of representative works of Western art music composed after 1900.
4. Compose short model compositions that reflect an understanding of specific compositional approaches and stylistic features of Western art music composed after 1900.
5. Recall and apply in the context of essay and short-answer questions names, dates, works, stylistic features, and terminology associated with major compositional trends and composers of Western art music composed after 1900.
6. Analyze, using appropriate analytical techniques, works representative of various styles of Western art music written after 1900.

POLICIES

Attendance policy

If you miss class more than three times (note that three tardies equal a single absence):

1. You will not be able to score a passing grade of 2.0 in the course, and you will be asked to withdraw from the course.
2. The course will not count for major credit.

When you reach a total of three absences, you, your advisor and the music area head will be informed of the situation. Aside from the University Excused Absence policy, there are no excused absences within this attendance policy.

Academic integrity

Cheating and other forms of academic dishonesty are serious offenses and will be punished to the fullest extent. From the Oakland University Undergraduate Handbook: “All members of the academic community at Oakland University are expected to practice and uphold standards of academic integrity and honesty. Academic integrity means representing oneself and one’s work honestly. Misrepresentation is cheating since it means students are claiming credit for ideas or work not actually theirs and are thereby seeking a grade that is not actually earned” (93). If you are found responsible of academic misconduct you will receive a 0.0 for the course and will be referred to the Office of the Dean of Students for a hearing.

Academic conduct for this course includes, *but is not limited to*, the following:

- Copying homework assignments
- Cheating on exams or quizzes. This includes not only looking on other students’ papers, but also using notes, books, sheets of paper, writing on one’s hand, or other materials for extra help during the exam or quiz when not stated as allowable by the instructor.
- Copying or excerpting of prose without explicit footnotes referring to the page number and source of the original work.
- Using analytical ideas from books, articles, or websites to “help” you on homeworks. The instructor has catalogued existing analyses of assigned pieces and will be able to tell whether these sources have been used in your work.
- Copying or excerpting musical compositions in any way, shape, or form for composition projects also constitutes academic dishonesty. (Examples used for presentations are fine.)
- Using work previously submitted by the author for another course.

You are advised to read the full statement on academic integrity as described in the Oakland University Undergraduate Handbook, as well as the Student Code of Conduct at the following URL: <http://www4.oakland.edu/?id=1610&sid=75>

Special Considerations

Students with disabilities who may require special considerations should make an appointment with campus Disability Support Services. Students should also bring their needs to the attention of the instructor as soon as possible.

Late assignments

Assignments submitted past the start of the class period on which they are due will be accepted until the end of the day for a maximum of 75% of the original point value. Assignments turned in between the day on which they were originally due and the next class period will be given a maximum of 25% of the original possible point value. Assignments turned in past the beginning of the class period following the due date will not be accepted.

Course details

Daily preparation: Class preparation is important for any academic class. However, due especially to the accelerated schedule of the summer session, you will need to fully commit to completing assigned class preparations on a daily basis. This includes any listening, reading, or study questions distributed by the instructor. While these small assignments are usually not graded, completing them will be key for your success in this course.

Composition projects: In order to help you internalize the various compositional techniques we will be learning this semester, you will submit two brief compositions. You will be asked to demonstrate a specific parameter or style in each composition, and to submit brief essays explaining how you have implemented these techniques. We will perform as many of these compositions in class as possible. More information will be provided as the due dates approach.

Analysis projects: Five analysis projects will be assigned throughout the semester. These projects are designed to allow you to clarify and internalize your understanding of the concepts studied in class through individual hands-on analysis. Note that these projects are intended to be completed on an individual basis, and not in groups (although the instructor will, at times, employ group work in other situations). Additionally, please resist the urge to search the web for answers for these projects. (See the paragraph on Academic Dishonesty, Syllabus, p. 2.) The purpose of these analysis projects is to determine whether you understand the material, not whether you can summarize someone else's understanding of the material. *Please work independently.*

Listening quizzes: There will be two listening quizzes throughout the semester. Listening quizzes will not only require you to identify the piece and the composer, but will also require you to know the composer's dates and nationality, and answer questions about the work's analytical makeup (pitch and rhythm content, form, genre, instrumentation, and any pertinent details discussed in class). You are advised to get in the habit of taking detailed notes every class period.

IMPORTANT: I will only rarely play listening excerpts that start at the beginning of a movement; usually, listening excerpts will start at some other point of formal articulation. This will ensure that you have learned the whole piece or movement, and not just memorized the first few measures. Please be sure you know the movement in its entirety, and that you can recognize and verbally describe each passage in detail (pitch content, motivic structure, rhythmic/metric structure, form, instrumentation, et cetera). A listening list will be posted on Moodle a minimum of a week in advance of any exam or quiz, and often much earlier.

Final exam: The final exam will comprise several components: listening, definition of terms and techniques, essay, and analysis. **Anything discussed in class may be required knowledge for the final exam.**

1. *Listening:* The listening component of the final will be similar to the earlier listening quizzes, but will be cumulative in nature and longer.

2. *Terms and techniques:* A list of terms and techniques will be posted to Moodle one week in advance of the final exam. Between ten and fifteen terms will appear on the final itself. Note that, in addition to providing a concise definition of each term, you will also need to mention any composer(s) and/or compositional style(s) with which the term or technique is associated, and to provide an example of a composition that features this technique, if applicable.

3. *Essay:* Two to three essay questions will be provided one week in advance of the final. Only one will be chosen for the final exam, though you should prepare all essays in advance. No notes will be allowed.

4. *Analysis:* The analytical component will comprise guided analysis of two to three unknown scores and one listening excerpt for which no score will be provided. The guided analysis questions will give you the opportunity to demonstrate your understanding of aspects of pitch structure, rhythmic structure, formal design, style, and instrumentation of some of the major compositional trends and composers active since 1900. You will then place each work within a historical framework by offering a hypothesis of a likely composer and date of composition, along with several specific musical reasons why you made this choice.

Final project: Near the beginning of the semester, you will be assigned a piece of music by the instructor. The final project will constitute a detailed analysis of your assigned piece, and comprises two components: a presentation and a handout to accompany your presentation.

1. Presentation

A sample rubric for the handout that will accompany your final presentation will be included with the more detailed project instructions, distributed separately from the syllabus.

2. Handout

You must prepare a handout for your final presentation that includes excerpts from the score with analytical notations that describe the pitch and rhythmic content of your piece. You should also include a form diagram and any relevant historical information about the piece and/or composer, as well as a clear summary of your analytical conclusions—the “main points” of your analysis. As much of your handout as possible should be typed or completed with a music notation program, although there are some exceptions to this. Examples of stellar presentation handouts from previous semesters are on file in my office.

A sample rubric for the handout that will accompany your final presentation will be included in the project instructions.

You are strongly encouraged to meet with me regarding your final project. Please begin work on your project early enough to ask questions.

Grade breakdown

Listening quizzes (2 @ 75 points each)	150
Analysis projects (5 @ 55 points each)	275
Compositions (2 @ 75 pts each)	150
Final presentation	75
Handout to accompany final presentation	100
Final exam	250
TOTAL:	1000

Grading scale: This scale demonstrates how the number of points you accrue in the class converts to Oakland's 4.0 scale. Your grade at the end of the semester will be a direct result of your total points in the class as shown on this scale.

950-1000	4.0	750-759.9	2.4
940-949.9	3.9	740-749.9	2.3
930-939.9	3.8	730-739.9	2.2
920-929.9	3.7	720-729.9	2.1
910-919.9	3.6	710-719.9	2.0 <u>PASSING</u>
890-909.9	3.5	700-709.9	1.9
870-889.9	3.4	690-699.9	1.8
850-869.9	3.3	680-689.9	1.7
830-849.9	3.2	670-679.9	1.6
820-829.9	3.1	660-669.9	1.5
810-819.9	3.0	650-659.9	1.4
800-809.9	2.9	640-649.9	1.3
790-799.9	2.8	630-639.9	1.2
780-789.9	2.7	620-629.9	1.1
770-779.9	2.6	610-619.9	1.0
760-769.9	2.5	<610	0.0

Course schedule (*subject to change*)

Week 1 (May 7, 9, 10)

- Monday Course overview
 Impressionism and extended pitch resources: The Music of Claude Debussy
- Wednesday Introduction to pitch-centric music: The music of Béla Bartók
- Thursday Bartók, continued
 The music of Igor Stravinsky

Week 2 (May 14, 16, 17)

- Monday Analysis Project #1 due
 Stravinsky, continued
- Wednesday Composition #1 (Impressionism) due
 Introduction to free atonality and PC-set theory
 Atonal music of the Second Viennese School: Schoenberg, Berg, and Webern
- Thursday Continuation of free atonality

Week 3 (May 21, 23, 24)

- Monday Analysis Project #2 due
 Introduction to serialism: The music of Schoenberg and Berg
- Wednesday Continuation of serialism
- Thursday Listening quiz #1
 Continuation of serialism (Babbitt, Dallapiccola)

Week 4 (May 28, 30, 31)

- Monday Analysis Project #3 due
 Continuation of serialism (Stravinsky)
- Wednesday Composition #2 (free atonality/set theory) due
 The music of Paul Hindemith
- Thursday The music of Charles Ives

Week 5 (June 4, 6, 7)

- Monday Analysis Project #4 due
 The music of Aaron Copland
- Wednesday Indeterminacy and aleatory: The music of John Cage and George Crumb
- Thursday Innovations in rhythm and texture: The music of Olivier Messiaen and Elliott Carter

Week 6 (June 11, 13, 14)

Monday Analysis Project #5 due
Messiaen and Carter, continued

Wednesday Minimalism and related styles: John Adams, Steve Reich, Terry Riley

Thursday Postmodernism: The music of György Ligeti

Week 7 (June 18, 20, 21)

Monday Listening quiz #2
Postmodernism, continued: The music of Astor Piazzolla, Kaija Saariaho,
Toru Takemitsu, Joan Tower

Wednesday Postmodernism, continued

Thursday Catch-up; Review for final exam

Week 8 (June 25, 26)

Monday Final presentations, 8:00 am-12:20 pm

Tuesday Final exam, 8:00-11:00 am

List of terms for final exam (in no particular order)

row segmentation	Expressionism
<i>Hauptstimme</i> (and its score symbol)	free atonality
<i>Nebenstimme</i> (and its score symbol)	pitch centricity
aggregate	Impressionism
invariance	changing meters
hexachordal combinatoriality	<i>commedia dell'arte</i>
derived row	asymmetrical meters
matrix	<i>Sprechstimme</i>
serialism (various types/approaches)	numerology
rows with fewer than twelve tones	canon
partitioning	serialism
extraction	P, R, RI, and I forms
Series I	matrix
Series II	metric ambiguity
natural law theorist	reharmonization
overtone series	ostinato
<i>Craft of Musical Composition</i>	set theory
Table of Chord-Groups	<i>Klangfarbenmelodie</i>
interval roots	retrograde
extended techniques	Fibonacci sequence
planing	Golden section
polymodal chromaticism	octatonic collection
discontinuity	modes
stratification	split-third chord
juxtaposition	extended-tertian sonority
<i>Grundgestalt</i> (basic shape)	quintal (Q5), quartal (Q4) sonorities
developing variation	pentatonic
neoclassical	whole-tone collection
subset	tone clusters
trichord	polytonality
tetrachord	metric modulation
normal order	<i>Klangfarbenmelodie</i>
best normal order	harmonics
aggregate	polyrhythm
prime form	postmodernism
transpositional equivalence	serial treatment of non-pitch elements
transpositional symmetry	Nadia Boulanger
inversional equivalence	tango
inversional symmetry	aggregate completion
octave equivalence	Indonesian gamelan music
segmentation	fugue on three subjects (triple fugue)
pitch class	cumulative form
set class	micropolyphony
Forte number	invertible counterpoint
complementary sets	minimalism
interval class	phase music
hexachord	quarter tones
pentachord	indeterminacy/aleatory
interval-class vector	
musical borrowing (quotation of pre-existing music)	

MUT410 repertoire list (compiled from works studied in class or on assignments)

(B=Burkhart Anthology; W=Wennerstrom Anthology; H=Handout)

Adams

“This is Prophetic!” from *Nixon in China* (B)

Babbitt

Semi-Simple Variations (B)

Play on Notes (B)

Bartok

String Quartet no. 6, mvt I and IV (W)

No. 33, “Song of the Harvest,” of *Forty-Four Violin Duos* (W)

Mikrokosmos: “Change of Time” (no. 126) (W)

Mikrokosmos: Six Dances in Bulgarian Rhythm, no. 1 (no. 148) (W)

Berg (atonal)

“Marie’s Lullaby,” Act I, Scene 3 from *Wozzeck* excerpt (W)

“Schlafend trägt man mich,” no. 2 of *Vier Gesänge*, op. 2 (B)

Berg (twelve-tone)

Violin Concerto (excerpts) (W)

Cage

For Paul Taylor and Anita Dencks (B)

Carter

Eight Etudes and a Fantasy for Woodwind Quartet (Etudes nos. 6 and 7, and no. 9 Fantasy) (W)

Copland

Appalachian Spring (W)

Crumb

Apparition (W)

Dallapiccola

“Simbolo,” No. 1 of *Quaderno Musicale di Annalibera* (B)

Goethe-Lieder Songs, No. 1, 2, 3 (W)

Debussy

“Des pas sur la neige” (from *Preludes*, Book I) (W)

Prélude à l'après-midi d'un faune

“Voiles” (from *Preludes*, Book I) (W)

Hindemith

“A Swan” from *Six Chansons* (B)

Fuga Prima in C from *Ludus Tonalis* (B)

Ives

General William Booth Enters Into Heaven (B)

Ligeti

No. 1 of *Ten Pieces for Wind Quintet* (B)

Galamb Borong (B)

Lux Aeterna (listening only)

Continuum (listening only)

Messiaen

Selections from *Quartet for the End of Time* (B, W)

Piazzolla

No. 6 of *Six Tango Etudes* for solo flute (B)

Reich

Tebillim I (listening only)

Riley

In C (B)

Saariaho

“Attente!” from *Quatre Instants* for soprano and piano (B)

Schoenberg (twelve-tone)

Suite for Piano, op. 25, Menuett and Trio (W)

Piano Piece, op. 33a (B)

Schoenberg (atonal)

Piano Piece, op. 11, no. 1 (B)

Summer Morning by a Lake (“Farben”), no. 3 of Five Pieces for Orchestra, op. 16 (B)

Pierrot Lunaire, no. 1, “Mondestrunken,” and no. 18, “Der Mondfleck” (H)

Six Short Pieces for Piano, op. 19, nos. 1, 2, 4 6 (W)

Stravinsky (Russian and Neo-classic)

Petrouchka (W)

The Rite of Spring, Introduction to Part II (B)

L'Histoire du Soldat: The Soldier’s March; Great Choral; Triumphal March of the Devil (W)

Stravinsky (serial)

“Full Fathom Five,” no. 2 of *Three Songs from William Shakespeare* (B)

Takemitsu

“Autumn,” *Rocking Mirror Daybreak* for violin duo, mvt. I (B)

Tower

“Wild Purple” for solo viola (B)