

BAIN MUSC 725
Contemporary Styles II (1945-80)

SYLLABUS

Instructor

Dr. Reginald Bain, Professor
Composition and Theory

Contact Information

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Office Hours: MTW 2:15-2:35 pm, or by appointment

Course Information

Term: Summer 2019, June 24-July 18 (*no class July 3-4*)
Format: Blended
Location: Music Building, R214
Time: MTWTh: 11:35 am - 2:15 pm
Website: <reginaldbain.com>

COURSE MODULES

1. Origins
2. Serialism
3. Texturalism & Timbralism
4. Electroacoustic Music
5. Tuning
6. Indeterminacy, Experimentalism & Minimalism
7. Integration

Description

Theory, analysis, writing, and aesthetics of compositional styles associated with new directions in classical music for the period 1945-80.

Course Materials

There is no required textbook for this course. Readings, scores, recordings, and analytical media will be made available in various electronic formats via the course website.

Instructional Methods

This course will be taught using multiple instructional methods including lecture, flipping, student-centered learning, and instructor-mentored student projects/presentations with associated critical discussion. The course will explore a wide variety of analytic approaches through model analyses of works in the broadly-defined course modules.

Course Objectives

Students will learn how to:

- Identify the set of principles that underlie a particular composer, composition, or stylistic movement
- Understand terms and concepts that describe musical materials, their transformation, and formal organization
- Use analytical techniques associated with *style analysis*, *post-tonal theory*, and *mathematical music theory*
- Use computer-aided analysis and composition software
- Navigate, and effectively utilize, electronic resources including digital books, articles, scores, recordings, and analytical media
- Engage in analytical discussions
- Plan, research, develop and execute an analytical oral presentation with supporting documentation

Requirements

Daily reading, listening, and analysis. Daily participation in class discussions. Daily use of the course website to access digital course materials that include: model analyses (see *Listening/Analysis*; see also *Analytic Approaches*); readings (see *Readings*, *Source Readings*, and *Theory Resources*); as well as links book excerpts, articles, digital reference sources (*Grove Music Online*, *Harvard Dictionary*, etc.), scores (*Alexander Street*), recordings (*Naxos*), websites, blog entries, analytical media, videos, and software. Three analytical take-home exams due at 11:35 am on the following days: Exam 1: Mon., July 1; Exam 2: Mon., July 15; Exam 3: Fri., July 19. Two online Thursday sessions (June 28 & July 12): The instructor will be available online during normal class hours at [<musc725@gmail.com>](mailto:musc725@gmail.com) to answer questions pertaining to the material covered on the exam – e-mail access is required. A final analytical oral presentation (15 min.) on a work since 1980 with supporting handout due on Wed., July 17 or Thurs., July 18. (An optional *composition-track* is available for the final presentation where students with sufficient background in composition may write/analyze an original work.)

University Academic Integrity Policy

As described on the university's *Carolinian Creed*, *Honor Code* and *Center for Teaching Excellence* websites, students are expected to practice the highest possible standards of academic integrity and classroom etiquette. Links to these documents are available on the course website under *Links for Students*.

Attendance Policy

The university attendance policy states the following: "Enrollment in a course obligates the student not only for prompt completion of all work assigned but also for punctual and regular attendance and for participation in whatever class discussion may occur. It is the student's responsibility to keep informed concerning all assignments made. Absences whether excused or unexcused do not absolve him or her from this responsibility. Absence from more than 10 percent of the scheduled classes, whether excused or unexcused, is excessive and the instructor may choose to exact a grade penalty for such absences." *Attendance will be taken every day.*

Other Policies

I am committed to making each day we meet an active, positive, focused and distraction-free learning experience for every member of the class. As such, I expect all students to adhere to the following policies and rules of etiquette:

- The *use of electronic devices* (smart phones, laptops, tablets, etc.) for purposes other than note taking, article consultation, score consultation, etc.) can be a significant distraction to others. Please restrict all use to class-related activities. Cell phones should be put in silent mode before the class begins.
- Please do not enter the classroom during *group-listening exercises* and *presentations*. Wait outside in the room until the instructor acknowledges an appropriate time to enter has arrived.
- *Custom course documents* will be distributed in class only once. If you miss class, it is your responsibility to ask a colleague to grab a copy of any printed handout for you. In the case of *illness* or *extended absence*, please make arrangements with the instructor (via e-mail) to save handouts and find out what was covered during your absence.
- Students are expected to be *fully attentive/engaged during the presentation of work by colleagues*.
- Students are expected to communicate ideas clearly and effectively. All work must reflect *acceptable standards of written English*. If you need help with your writing, the USC Writing Center (703 Byrnes Building, 803-777-2078) is committed to helping students take advantage of all the opportunities for learning that exist within the writing process.

Student Disability Resource Center

If you are registered with the Student Disability Resource Center (SDRC), please make sure I receive a copy of your accommodation letter during the first week of the course. I will work with you, and with SDRC as necessary, to make sure all accommodations are met. For more information, visit <http://www.sa.sc.edu/sds/>, LeConte R112A, or call (803) 777-6142.

Grading Scale

A = 90-100%; B+ = 85-89%; B = 80-84%; C+ = 75-79%; C = 70-74%; D+ = 65-69%; D = 60-64%; F = 0-59%

Grade Distribution

- 10% - Attendance, preparation, engagement, participation in class discussions, interaction with instructor/ colleagues
- 60% - 3 take-home exams (20% ea.)
- 30% - Final project/presentation

COURSE SCHEDULE

Calendar

	M	T	W	Th
June	24	25	26	27*
July	1	2	3	4
	8	9	10	11*
	15	16	17	18

† - Online Thursday session

Daily Schedule

Course Module

Week 1	June 25-28 Mon., 6/24 Tues., 6/26 Wed., 6/27 Thurs., 6/28 *	<i>Origins</i> <i>(Atonal Set Theory)</i> <i>Serialism</i> Exam 1
Week 2	July 1-2 Mon., 7/1 Tues., 7/2	<i>Texturalism & Timbralism</i> cont.
Week 3	July 8-11 Mon., 7/8 Tues., 7/9 Wed., 7/11 Thurs., 7/12 *	<i>Electroacoustic Music</i> <i>Tuning</i> <i>Indeterminacy & Experimentalism</i> Exam 2
Week 4	July 15-18 Mon., 7/15 Tues., 7/16 Wed., 7/17 - Thurs., 7/18 (Fri., 7/19)	<i>Minimalism</i> <i>Integration</i> FINAL PRESENTATIONS Exam 3

MUSIC LIBRARY RESERVE

Post-Tonal Theory & Analysis

Straus, Joseph N. 2016. *Introduction to Post-Tonal Music*, 4th ed. New York: Norton.

Style Analysis (1945-1980)

Cope, David. 2001. *New Directions in Music*, 7th ed. Long Grove, IL: Waveland. †

History (1945-1980)

Gann, Kyle. 1997/2005. *American Music in the Twentieth Century*. New York: Schirmer.

Griffiths, Paul. 1995/2011. *Modern Music and After - Directions Since 1945*. New York: Oxford University Press.

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

Schwartz, Elliott and Daniel Godfrey. 1993. *Music Since 1945: Issues, Materials, and Literature*. New York: Schirmer.

Taruskin, Richard. 2010. *Music in the Late Twentieth Century*. New York: Oxford University Press.

† - The course modules follow the basic outline of Cope 2001.

TOPICS FOR EXPLORATION

1. Origins
Debussy; Schoenberg & Webern; Bartók; Ives, Cowell & Varèse
2. Serialism
Schoenberg's Twelve-Tone Method; Webern's Path to New Music; Integral Serialism in Europe;
Babbitt's Total Serialism and Maximal Diversity; Stravinsky's Late Music; Integration
3. Xenakis's Stochastic Music
4. Sound Mass & Ligeti's Micropolyphony
5. Stockhausen: From Points to Groups
6. New Conceptions of Rhythm, Texture & Time
7. *Music Concrète, Elektronische Musik* & Early Tape Music
8. Spatial & Timbral Exploration
9. New Virtuosity & The Theatre of Sound
10. Non-Western Influences
11. Alternative Approaches to Tuning
12. Cage and the New York School
13. Aleatory, Improvisation, Mobile Form & Graphical Scores
14. Post-Cage Conceptual Art
15. Minimalism
16. Collage, Quotation & Polystylism
17. Electroacoustic Music Comes of Age
18. Spectralism
19. Crossing Over
20. New Simplicity
21. New Complexity
22. Music and Nature
23. Piano Masterworks
24. Symphony and Concerto