

Syllabus
MUSI 7000: Music After 1945
TTh 11:00 to 12:20, Room 123

Instructor: Peter Fischer Office: 103 (old M107)
Office hours: By Appointment Office phone: (806) 742-2270 ext 263
E-mail: peter.fischer@ttu.edu (best way to reach me)

Text: None required. See bibliographic material for recommended text materials and required readings of journal articles and scholarly research.

Course Description: A survey of representative composers, works, genres, history, and aesthetics for music after 1945, with insight into compositional techniques and styles.

Course Objectives: To understand the style differences of the many directions music took in the post WW II era. Students will be able to identify scores and audio selections of the works covered in the class. Students will be able to disseminate the compositional, historic, analytical, and aesthetic aspects of these representative works. Students will develop contemporary analysis techniques.

Course Assessment: The course objectives will be assessed through the following activities.

- Writing assignments
- Reading assignments
- Analysis assignments
- Midterm and Final Examinations: will include score identification, listening exam, and written essays
- One in-class presentations
- Paper (12-15 pages) on any musical topic from after 1945 (please approve with me)
- Discussion in class on assignments and readings

Reading, listening, and analysis will be assigned on a weekly basis. Students should be prepared to discuss this material in class.

Grading Policy: Students are responsible for all material covered in class and assigned for homework. Grading will be weighted as follows: Midterm: 25%, Final Exam: 25%, Presentation: 15%, Paper: 25%, Homework (written and analytical) and class discussion: 10%

Grading Scale: 90-100% = A, 80-89 = B, 70-79 = C, 60-69 = D, below 60% = F

Exams: Exams will not be given outside of the scheduled exam hour unless arrangements are made with the instructor prior to the exam. If an emergency arises, students must notify the instructor by calling the School of Music prior to the scheduled exam time. Messages left at the School of Music are dated and timed. There will be no exceptions to this exam policy unless the student's dean notifies the instructor otherwise.

Attendance: Attendance is required—there are only 10 class meetings, and I will cover a great deal of material in each class. If you are unable to attend class, please leave me an email message indicating the reason for your absence. Please refer to “Academic Information” in the graduate catalog.

Incompletes: The grade of incomplete is granted only in cases of serious, documented emergencies, and then only when permission has been obtained from the instructor.

ADA Compliance <http://www.depts.ttu.edu/opmanual/OP34.22.pdf>

Any student who, because of a disability, may require special arrangements in order to meet the course requirements should contact the instructor as soon as possible to make any necessary arrangements. Students should present appropriate verification from Student Disability Services during the instructor's office hours. Please note instructors are not allowed to provide classroom accommodations to a student until appropriate verification from Student Disability Services has been provided. For additional information, you may contact the Student Disability Services office in 335 West Hall or 806-742-2405.

Academic Integrity <http://www.depts.ttu.edu/opmanual/OP34.12.pdf>

It is the aim of the faculty of Texas Tech University to foster a spirit of complete honesty and high standard of integrity. The attempt of students to present as their own any work not honestly performed is regarded by the faculty and administration as a most serious offense and renders the offenders liable to serious consequences, possibly suspension.

“Scholastic dishonesty” includes, but is not limited to, cheating, plagiarism, collusion, falsifying academic records, misrepresenting facts, and any act designed to give unfair academic advantage to the student (such as, but not limited to, submission of essentially the same written assignment for two courses without the prior permission of the instructor) or the attempt to commit such an act.

a. “Cheating” includes, but is not limited to:

- (1) Copying from another student's test paper;
- (2) Using during a test materials not authorized by the person giving the test;
- (3) Failing to comply with instructions given by the person administering the test;
- (4) Possession during a test of materials that are not authorized by the person giving the test, such as class notes or specifically designed “crib notes.” The presence of textbooks constitutes a violation only if they have been specifically prohibited by the person administering the test.
- (5) Using, buying, stealing, transporting, or soliciting in whole or in part the contents of an unadministered test, test key, homework solution, or computer program;
- (6) Collaborating with or seeking aid or receiving assistance from another student or individual during a test or in conjunction with other assignment without authority;
- (7) Discussing the contents of an examination with another student who will take the examination;
- (8) Divulging the contents of an examination for the purpose of preserving questions for use by another when the instructor has designated that the examination is not to be removed from the examination room or not to be returned to or kept by the student;
- (9) Substituting for another person or permitting another person to substitute for oneself to take a course, a test, or any course-related assignment;
- (10) Paying or offering money or other valuable thing to or coercing another person to obtain an unadministered test, test key, homework solution, or computer program, or information about an unadministered test, test key, homework solution, or computer program;
- (11) Falsifying research data, laboratory reports, and/or other academic work offered for credit; and
- (12) Taking, keeping, misplacing, or damaging the property of the university or of another if the student knows or reasonably should know that an unfair academic advantage would be gained by such conduct.

b. “Plagiarism” includes, but is not limited to, the appropriation of, buying, receiving as a gift, or obtaining by any means material that is attributable in whole or in part to another source, including words, ideas, illustrations, structure, computer code, other expression and media, and presenting that material as one's own academic work being offered for credit.

c. “Collusion” includes, but is not limited to, the unauthorized collaboration with another person in preparing academic assignments offered for credit or collaboration with another person to commit a violation of any section of the rules on scholastic dishonesty.

d. "Falsifying academic records" includes, but is not limited to, altering or assisting in the altering of any official record of the university and/or submitting false information or omitting requested information that is required for or related to any academic record of the university. Academic records include, but are not limited to, applications for admission, the awarding of a degree, grade reports, test papers, registration materials, grade change forms, and reporting forms used by the Office of the Registrar. A former student who engages in such conduct is subject to a bar against readmission, revocation of a degree, and withdrawal of a diploma.

e. "Misrepresenting facts" to the university or an agent of the university includes, but is not limited to, providing false grades or resumes; providing false or misleading information in an effort to receive a postponement or an extension on a test, quiz, or other assignment for the purpose of obtaining an academic or financial benefit for oneself or another individual; or providing false or misleading information in an effort to injure another student academically or financially.

Student Absence for Observance of Religious Holy Day

<http://www.depts.ttu.edu/opmanual/OP34.19.pdf>

"Religious holy day" means a holy day observed by a religion whose places of worship are exempt from property taxation under Texas Tax Code §11.20.

A student who intends to observe a religious holy day should make that intention known in writing to the instructor prior to the absence. A student who is absent from classes for the observance of a religious holy day shall be allowed to take an examination or complete an assignment scheduled for that day within a reasonable time after the absence.

Absence due to officially approved trips – The Texas Tech University Catalog states that the person responsible for a student missing class due to a trip should notify the instructors of the departure and return schedule in advance of the trip. The student may not be penalized and is responsible for the material missed.

Civility in the Classroom

<http://www.depts.ttu.edu/studentaffairs/CampusCrime/documents/CivilityInTheClassroom.pdf>

Students are expected to assist in maintaining a classroom environment that is conducive to learning. In order to assure that all students have the opportunity to gain from time spent in class, unless otherwise approved by the instructor, students are prohibited from engaging in any other form of distraction. Inappropriate behavior in the classroom shall result, minimally, in a request to leave class.

Student Handbook and Code of Conduct

http://www.depts.ttu.edu/studentaffairs/publications/2008_2009_Handbook_and_Code.pdf

Tentative Schedule:

Music After 1945 (topics and schedule order)

Presentation, midterm, final

Presentations should be about 30-35 minutes, include a representative works list and a select bibliography including citations of academic/scholarly articles.

I suggest as starting points:

IIMP International Index to Musical Periodicals

JSTOR Journal Storage

Project Muse

Google Scholar

Topics and Schedule

Serialism, Total Serialism and 12-tone Primer

Set Theory Primer

Total Serialism

Olivier Messiaen (1908-1992): *Mode de Valeurs et d'Intensités* (1949)

Pierre Boulez (1925-): Structures 1a (1951-52)
Pierre Boulez: *Le marteau sans maître*: pour voix d'alto et 6 instruments
Stockhausen, Karlheinz: *Kreuzspiel*
Milton Babbitt (1916-): Three Compositions for Piano (1947), Composition for Twelve Instruments (1948)
Also Luigi Nono, Emmanuel Nunes, Charles Wuorinen,

Early Electronic

Pierre Schaeffer (1910-1995): *Etude aux Chemins de Fer* (1948)
Karlheinz Stockhausen: Studie I (1953) & Studie II (1954), *Gesang der Junglinge* (1955-56)
Edgard Varèse (1883-1965): *Poème Electronique* (1957-58)

More Recent Electronic

More Recent: Columbia-Princeton Studio, University of Illinois Experimental Music Studios, San Francisco
Tape Music Center, GRM, IRCAM, SEAMUS

Indeterminacy, Chance and Mobile Forms

John Cage (1912-1992): *Music of Changes* (1952)
Morton Feldman (1926-1987): *Durations I-V* (1960-61)
Earle Brown (1926-2002): *Folio* (1952-53)
Stockhausen: Klavierstücke XI (1956), *Aus den sieben Tagen* (1968)
Pierre Boulez: Piano Sonata No. 3 (1955-57/63, unfinished)
Witold Lutoslawski (1913-1994): *Jeux vénitiens* (1960-61), String Quartet (1964),
More Recent: Alvin Curran, Robert Ashley, Chris Brown, Fredric Rzewski, Cornelius Cardew

Presentations 1, 9.27, 10.2, 10.4

Sound Mass or Texture/Density

Iannis Xenakis (1922-2001): *Metastasis* (1953-1954)
György Ligeti (1923-2006): *Atmosphères* (1961), Requiem
Krzysztof Penderecki (1933-): *Threnody to the Victims of Hiroshima* (1960); *St Luke Passion*

Midterm 10.11.2012, Tuesday

Experimental Music Theatre and Post-Modernism

György Ligeti: *Aventures* (1962), *Nouvelles Aventures* (1962-1965)
Luciano Berio (1925-2003): *Sinfonia* (1968-69)
Mauricio Kagel (1931-): *Match* (1964), *Ludwig van* (1970)
Vinko Globokar (1934-): *Corporel* (1985), *Kaktus unter Strom* (1999)
Peter Maxwell Davies (1934-): *Eight Songs for a Mad King* (1969)
More Recent: Georges Aperghis, Thierry De Mey, Bernard Lang, Carola Bauckholt

Minimalism

Terry Riley (1935-): *In C* (1964)
Steve Reich (1936-): *Violin Phase* (1967), *Music for 18 Musicians* (1974-76)
Philip Glass (1937-): *Strung Out* (1967), *Music in Twelve Parts* (1971-1974)
Louis Andriessen (1935-): *De Staat* (1972-76), *Workers Union* (1975)
More Recent: Gavin Bryars, Michael Nyman, Arvo Pärt, John Adams, *Bang On a Can*, many operas, *Violin Concerto*

Spectralism

Gérard Grisey (1946-1998): *Les Espaces Acoustiques* (1974-1985), *Vortex Temporum* (1996)
Tristan Murail (1947-): *Mémoire/Erosion* (1976), *Gondwana* (1983)
Hugues Dufourt (1943-): *Saturne* (1979)
More Recent: Kaija Saariaho, Magnus Lindberg, Philippe Leroux, Philippe Manoury, Philippe Hurel, Marc-André Dalbavie, Julian Anderson, Claude Vivier

Crumb
Vox Balaenae
Ancient Voices of Children
Black Angels

New Complexity

Brian Ferneyhough (1943-): Etudes Transcendantales (1985), Shadowtime (1999–2004)
Michael Finnissy (1946-): English Country Tunes (1977/rev.1982-1985), Shameful Vice (1994)
James Dillon (1950-): Helle Nacht (1986–87), Introitus – Nine Rivers 8 (1989–90)
More Recent: Richard Barrett, Roger Redgate, Marc André, Joël-François Durand

New Simplicity and Neo-Romanticism

Wolfgang Rihm (1952-): Die Hamletmaschine (1983–1986), Sphere (1994)
George Rochberg (1918-2005): Music for the Magic Theater (1965), String Quartet No. 3 (1972),
David Del Tredici (1937-): Final Alice (1976), Child Alice (1980–81)
John Corigliano (1938-): A Dylan Thomas Trilogy (1960, rev. 1999), Violin Concerto (2003)
Nicholas Maw (1935-2009): Odyssey (1987) and The World in the Evening (1988)
More Recent: James MacMillan, Aaron Jay Kernis, Jennifer Higdon, Henryck Gorecki

Recent Wind Ensemble and Choral
Film Music

Ideas for presentations

Any of the subjects above, especially the “more recent” figures who we will probably not have much time to look at, if at all.

Also:

Some Other Influential Figures

Giacinto Scelsi (1905-1988)
Elliot Carter (1908-)
Bernd Alois Zimmermann (1918-1970)
Klaus Huber (1924-)
Hans Werner Henze (1926-)
György Kurtág (1926-)
Franco Donatoni (1927-2000)
Harrison Birtwistle (1934-)
Alfred Schnittke (1934-1998)
Helmut Lachenmann (1935-)
Jonathan Harvey (1939-)
Salvatore Sciarrino (1947-)

Final Exam at Scheduled Time