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| 1    | Jan.10, 12 | 12      | England after World War II          | Britten: *Peter Grimes* (Prelude to Act I; Act. II, sc.1; Passacaglia)  
*Serenade for Tenor, Horn, and Strings* (*Dirge*)                                                                                      |
| 2    | Jan.19     | 13      | The United States                   | Copland: *Appalachian Spring* (suite)  
Cowell: “The Banshee”  
Partch: *On the Seventh Day*... (first 5 mins.)  
Varese: *Integrales; Density 21.5*                                                                          |
| 3    | Jan. 24, 26| 13      | same                                 | same                                                                                                                                 |
| 4    | Jan. 31,   | 14      | Latin America; Jazz, part II        | Chavez: *Xochipilli*  
Villa-Lobos: *Bachianas Brasilieras* #5  
Ginastera: *Estancia* (“Danza final”)  
Golijov: *La Pasion Segun San Marcos*  
(opening through “First Announcement”)  
Parker/Gillespie: “Shaw ‘Nuff”  
Davis: “So What”  
Coleman: “Lonely Woman;” “Free Jazz”                                                                 |
| 5    | Feb. 7, 9  | 10,15,  | Hindemith, Messiaen and Integral    | Hindemith: *Mathis der Maler* (1st mov.)  
Messiaen: *Quartet for the End of Time* (movs. 3-5); *Modes de Valuers et d’Intensites* (opening 2 minutes)  
Stravinsky: *Agon* (movs. 1-4)                                                                                               |
|      |            | 16      | Serialism                            |                                                                                                                                 |
|      |            |         | LISTENING QUIZ AND JOURNAL #1 (weeks 1-4) |                                                                                                                                 |
| 6    | Feb. 14, 16| 16      | Indeterminancy                       | Cage: *Sonata V; Aria*  
Stockhausen: *Zyklus*                                                                                                                     |
| 7    | Feb. 21, 23|         | More Americana                       | Dello Joio: *Sonata #3* (1st mov.)  
Walker: *Variations for Piano, 1953*  
French: *Silhouettes at Sunrise* (1st mov)                                                                                                 |
| 8    | Feb. 28,   | 18      | Form and Texture                     | Pärt: *Cantus in memory of Benjamin Britten*  
Penderecki: *Threnody*  
Gorecki: *Symphony no. 3* (1st mov.)  
Ligeti: *Lux Aeterna*  
Carter: *String Quartet #3* (1st 5 mins.)                                                                                             |
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<td>Mar. 14, 16</td>
<td>Spring break</td>
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<td>11</td>
<td>Mar. 21, 23</td>
<td>Minimalism</td>
<td>Reich: <em>Music for 18 Instruments</em> (I); Different Trains (movs. 1 and 2) Glass: <em>Einstein on the Beach</em> (Act IV, sc.1), <em>The Hours</em> (“I’m Going to Make a Cake”) Bryars: <em>Jesus’ Blood Never Failed Me Yet</em></td>
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<td>12</td>
<td>Mar. 28, 30</td>
<td>New Tonality</td>
<td>Del Tredici: <em>In Memory of a Summer Day</em> (first 10 minutes) Rochberg: <em>String Quartet #3</em> (3rd mov.) Larsen: <em>I It Am</em> (exc.)</td>
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<td>13</td>
<td>Apr. 4, 6</td>
<td>Music and the External World</td>
<td>Davies: <em>Eight Songs for a Mad King</em> (1st 5 mins.) Adams: <em>Nixon in China</em> (Prelude; “I am the Wife of Mao Tse-Tung”); <em>Gnarly Buttons</em> (“Mad Cow”) Dun: <em>Symphony 1997</em> (“Song of Peace”)</td>
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<td>Apr. 11, 13</td>
<td>Technology; Music from the Composers’ Concert</td>
<td>Berio: <em>Omaggio a Joyce</em> Lansky: <em>Six Fantasies on a Poem by Thomas Campion</em></td>
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<td>POWERPOINT PROJECTS</td>
<td><em>TBA</em></td>
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<td>Apr. 25, 27</td>
<td>review</td>
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**Grading:**

- 2 listening quizzes: 20%
- 2 listening journals: 40%
- Collaborative multimedia presentation: 10%
- Attendance/Class participation: 10%
- Final: 20%

Your attendance is required at all class meetings. Any unexcused absence will result in a lower grade. Journals that are handed in late but within 24 hours of the due date will be receive a fraction of a grade lower. Journals handed in later than that will be docked a full letter grade.

Note: Absences are excused only when you bring a note from the health center or from any physician.

If you arrive in class more than ten minutes late, you will be considered absent (exceptions: weather problems or other circumstances beyond your control).
What to include in a listening journal entry

Write about a page or so for each composition. Submit the pieces in the order they appear above. Begin each entry at the top of the page and include the following:

1. Name of piece
2. Name of composer
3. Date of composition
4. Genre (ballet, string quartet, etc.)

Then provide a few paragraphs of both objective and subjective commentary

Objective section: Give a very brief background to the composer and/or the piece. 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.

Subjective section: Compare this piece with other pieces with which you are familiar. Some useful comparisons are: to other works by this composer; other works by composers of this nationality and/or time period; other works in a similar genre (songs, strings quartets, etc.). Be sure to explain your comparisons. Optional: describe your own personal reaction to this piece.

Sample from a student’s journal:

Objective section: The Rite of Spring is the third of three early ballets written by Stravinsky that established his reputation as a major composer. The premiere was considered a scandal; the booing was so loud that the dancers couldn’t hear the music. “Augurs of Spring” is the section that comes right after the Introduction, and is meant to represent a ritual dance by the young women of the early Russian tribes. The movement seems through-composed to me. Stravinsky makes prominent use of the “Rite” chord--a combination of F-flat major, and E-flat dom. 7th. He pounds this chord out in the strings with heavy accents. The meter is duple for most of the movement, but off beat accents make the rhythm seem unpredictable. A melody that is first heard in the horns at rehearsal 25 sounds like a folk tune. It is tossed about the orchestra until a grand climactic section takes the melody (at 34), which leads right into the next movement.

Subjective section: I liked this section a lot, although the pounding rhythms gave me a headache after a while. When I saw the video, I thought that the dancing was perfectly matched to the music. I would compare this work to Allegro Barbaro by Bartok, since they both use folk material in an aggressive, rhythmic way. It also reminds me of the opening of Beethoven’s Waldstein sonata, because of the repeated chords.
Guidelines for PowerPoint Project*

You will work in teams of 3 or 4 to create a PowerPoint presentation on a specific topic (see below).

Depending on the amount of text per slide, there should be at least twelve slides and no more than twenty (see examples on reserve shelf).

The next-to-last slide must contain a bibliography which should have at least six entries. No more than half of them may be web-based.

The last slide must contain a clear explanation of the division of labor in creating the project. Every member of the team must be involved in the research, writing, and design/construction of the project. Each team member must have autonomy over his or her topic.

There is a graded speaking component to this assignment which will equal 50% of your total grade for the project. Each student in the team will give a brief oral presentation (about 5-8 minutes), which should be accompanied by musical examples, if appropriate. The examples should be played separately and not embedded in the PowerPoint file. They should be concise and specific to your topic and not be treated as background music to the oral presentation. Also, be sure to check the proper pronunciation of any words or names in a foreign language.

The project should be submitted on a CD or emailed directly to me. The project is due by class time on April 19th. (If emailed, it should be sent the day before class).

Topics:

You may select a subject that is one of the topics on the syllabus (e.g. Minimalism, Music of Latin America, etc.) or create your own topic that is more specific, subject to my approval. Once I approve a topic, you may not change it without consulting me first.

* Note: This semester, there will be two other options: 1) an individual (i.e., non-collaborative) PowerPoint project or 2) an individual ten-page paper instead of a PowerPoint presentation.

Helpful tips to improve your grade:

- Don’t just read verbatim from the slides
- Time your presentation before class so you stay within the 5-8 minute limit
- Leave time for musical examples and make sure they are relevant to your talk
- Avoid distracting graphics, fonts, and effects (tempting as they may be)
Outcomes for MU 352.2 and 354.2 (as listed in the Departmental Self Study, 2000)

By the conclusion of the two-term course, students will demonstrate the ability to

1. describe the major historical styles in 20th century music (e.g., Impressionism, Serialism, Neo-Classicism, Minimalism, etc.)
2. describe the compositional styles of major composers in the 20th century (e.g., Debussy, Schoenberg, Stravinsky, Glass, etc.)
3. recognize standard repertoire from the canon of 20th century, as selected by their private instructors and the history instructors.
4. analyze scores of pieces of twentieth century music.
5. historically place composers and pieces within the twentieth century.
6. present a multimedia report on a twentieth century composer.