

COURSE SYLLABUS – SPRING 2022
MUSIC 553: TWENTIETH-CENTURY MUSICAL MODERNISM

CLASS MEETINGS: TH 11:00–12:15
Pottle 103

INSTRUCTOR: Everette Scott Smith
Office: Pottle Annex 167
Office Hours: By appointment
Written Messages: Leave in Mailbox in Music Dept. Office
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COURSE DESCRIPTION:

This course will provide an exploration into Twentieth-Century Music within the context of “modernism.” It will examine the many socio-cultural and musical languages applied over the last century including many of the artistic and literary “isms” of the period. Additionally we will discuss main cultural history and aesthetic practice as presented through these works, and non-musical players. The content is designed to:

- 1) widen your knowledge of, appreciation for, and ability to identify, describe, and critically assess modern repertoires from the past century
- 2) give you a sophisticated understanding of the social/cultural, aesthetic, stylistic, and functional aspects of that music.

COURSE OBJECTIVES:

Through the specific subject matter and content, this course is designed to assist students in:

- 1) gaining factual knowledge (terminology, classifications, methods, trends, etc.)
- 2) learning to apply course material (to improve analytical, critical, and creative thinking and research skills)
- 3) gaining a broader understanding and appreciation of intellectual and cultural
- 4) developing skills in expressing oneself orally and in writing
- 5) acquiring skills in working with others as part of a team

In order to facilitate the objectives listed above, this course is not exclusively lecture-based and requires active student engagement in various activities both inside and outside the classroom. In an effort to accommodate as many different learning styles as possible, student performance will be evaluated in a variety of ways, including (but not limited to): quizzes, in-class exercises, daily in-class discussions, written assignments, presentations, tests, etc.

REQUIREMENTS AND EVALUATION:

ASSIGNMENTS (90% OF YOUR FINAL GRADE)

Including two learning statements, an in-class presentation, two exams, and a research paper, the course assignments will engage students in research, analysis, critical thinking, and analytical/technical scholarly writing. In accordance with the university’s academic integrity policies please note that **all** work submitted for this course must be original to this course. (You may not use work prepared or submitted for another course without the permission of both instructors.) If you will be absent (for any reason) on a day when an assignment is due, you must hand it in ahead of time to avoid a late penalty.

PARTICIPATION (10% OF YOUR FINAL GRADE)

The learning process is most effective when all participants are prepared and actively engaged. To this end, I foster class discussions rather than exclusively lecture. Your verbal contributions to daily discussions will be largely of your own initiative. While I may provide some general prompts for discussion, all students are expected to come to every class session thoroughly prepared and to meaningfully contribute to the closed-textbook and open-note discussions, **demonstrating with their comments their thorough preparation and critical thinking skills**. Students must bring their reading and viewing/listening preparation notes to every class meeting; these will require careful study of the text and multiple viewings (and listening) to works. Each student's participation is evaluated and recorded for every class meeting. **Guidelines for how participation is graded are outlined in the corresponding section at the end of this document.**

Regarding Attendance: Participation necessitates **on-time** attendance to class. Lateness will affect your grade. Please note that if you arrive late, it is your responsibility to see me immediately after class so that I can record that you were in attendance. An absence will result in a "0" for participation for that day. I will excuse an absence for a university-related function with appropriate documentation; however, it must be cleared by me **before** the absence occurs. If you miss a class session, make sure that you get a copy of class notes from a colleague; you are responsible for all information discussed in class. One extra-credit option will be offered to allow students to make-up one absence of a personal nature (i.e., illness, family emergency, flat tire, out-of-town, overslept, etc.). Please be in class every day. Do not miss any classes. If there is a problem, let me know in advance. Please be on time. **Any anticipated absences for religious observation must be received in writing by the second week of class.**

Daily Work may consist of a variety of activities, including but not limited to: unannounced quizzes, collecting reading or viewing notes for that day's lecture, short in-class essays, response papers, group exercises, etc. Quizzes are designed to keep your studies on track. They may cover excerpts from assigned operas or information from the readings. You must be present to receive credit for daily work (except in the case of a documented university-related function).

GRADING:

Your final grade will be based on three major items:

Participation	5%
Exams (3@)	45%
Daily Writing Assignments	25%
Research Paper	25%

A score of 90% or above on any of the items constitutes an A; 80% or above a B, etc.

STATEMENT REGARDING DIVERSITY: Southeastern Louisiana University affirms its commitment to provide programs, resources, and policies that broaden perspectives on humanity and its diverse cultural expression locally, nationally, and internationally. This classroom community represents a safe space on campus. In our discussions and behavior, we will respect all aspects of people including (but not limited to): race, ethnicity, gender expression, sexual orientation, socioeconomic background, age, religion, and ability.

SELU's COMMITMENT TO THE AMERICANS WITH DISABILITIES ACT:

Southeastern Louisiana University seeks to maintain a supportive academic environment for students with disabilities. To ensure their equal access to all educational programs, activities, and services, federal law requires that students with disabilities notify the University, provide documentation, and request reasonable accommodation. If you need accommodation in this course, please notify me so that I can verify that the required documentation is filed with the Academic Affairs Office and that your accommodations plan is in place. You should also meet with Ms. Leigh Smith-Vaniz, the Services for Students with Disabilities Coordinator (office: Mims Hall 117, phone: 985.549.2247, email: disabilityservices@selu.edu).

ACADEMIC INTEGRITY: Academic integrity is one of the basic principles of a university

community. Southeastern Louisiana University encourages and expects the highest standards of academic honesty from all students. Cheating, plagiarism, or other forms of academic dishonesty are subject to disciplinary action. Plagiarism is the presentation of someone else's ideas as your own. All written work must be attributed to the correct source. Ideas from published material or from other people must be credited. It is unacceptable to:

- Copy another's work and claim it as your own.
- Download material from the internet without proper citation.
- Submit a paper, or substantial part of a paper that you have submitted for another class without the express permission of the instructors involved.
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REGARDING CHILDREN AND FAMILY IN THE CLASSROOM: It is the policy of Southeastern Louisiana University that the classroom is not a place for children, family members, or others not registered for the class. Additionally students are not to bring their family members for day care or baby sitting.

CONFERENCES AND OPEN COMMUNICATION: Education relies on open communication between students and faculty. I am always willing to discuss any aspect of the course that interests, puzzles, or concerns you. Please feel free to drop by my office during office hours or schedule an appointment.

TENTATIVE CALENDAR: The tentative course calendar, which is contained in this document and additionally on the class website, assures that students can complete assignments in a timely fashion. Students are fully responsible for all materials. Occasionally there may be supplemental preparation assignments not included in the course calendar. These will be announced.

REGARDING DEADLINES: Students should consult the course calendar and note test dates and assignment deadlines. If you foresee any legitimate conflicts with these dates, talk to me by the end of the second week of the semester. I will try to accommodate your needs. Otherwise, dates and deadlines are firm. Manage your time so that you will not place yourself under unnecessary pressure during the semester. Under no circumstances will the test dates or assignment deadlines be moved to accommodate individual preferences or vacation plans. Furthermore, the final exam will only be administered at the official date and time appointed by the university.

SYLLABUS CHANGE POLICY: This syllabus is a guide and every attempt is made to provide an accurate overview of the course. However, circumstances and events may make it necessary for the instructor to modify the syllabus during the semester and may depend, in part, on the progress, needs, and experiences of the students. Changes to the syllabus will be made with notice in class and/or via email.

CLASSROOM PARTICIPATION GUIDELINES

A FEW POINTS OF POLICY: Students must always be fully engaged in the classroom lecture and discussion. To that end:

- Students should not be distracted. This may include but is not limited to activities such as distracting other classmates, eating, reading, doing work for another class, and/or sleeping. I reserve the right to dismiss you from class for any behaviors that distract the classroom community.
- Students are not permitted to use laptops, iPads, or any other electronic devices during class. Cell phones must be turned off and stored in your bag. If you are caught using electronic devices during class, you will be excused from class and earn a zero for participation.

EVALUATION: Each student's participation is evaluated and recorded for every class meeting according to the following guidelines.

- Each class session is worth 5 points.
- A student will earn one of five marks for each class session: 5, 4, 3, 2, or 0.
- A student will earn 5/5 points, provided s/he: arrives on time; actively contributes to the class discussion (by speaking) in a **substantive, meaningful, and balanced** fashion; and demonstrates very thorough preparation of the assigned materials.

- A student will earn 3/5 points, if s/he is tardy, less than actively engaged in the class discussion, and/or not demonstrating a very thorough preparation of the assigned materials.
- A student will earn a zero if s/he is absent and therefore unable to participate at all. A student will also earn a zero if s/he is present but distracted or distracting others at any point during the class discussion.
- A student may **occasionally** earn a “+”, which equates to 6/5 points (earning 1 point extra credit for the day’s participation), for demonstrating exceptional insight and/or preparation during the class discussion.

ASSIGNMENTS

GENERAL GUIDELINES FOR ASSIGNMENTS

- Assignments are expected to demonstrate clear presentation, precise organization, and polished prose, and they should contain no errors of grammar or spelling. They must be complete, submitted on time, and follow the instructions. **Each assignment will be evaluated using the corresponding rubric. Additional points will be deducted for failure to follow instructions.**
- Each assignment will only be accepted as a **single PDF file** (not as any other file format); a PDF assures that the document formatting remains fixed from user to user. I will show the class how this is done on Macintosh computers, which are available for student use campus-wide.
- For assignments that require the submission of hand-corrected hardcopy drafts, these should be submitted to the instructor at the beginning of class on the due date.
- **After class has begun, the assignment is considered late;** this ensures that students can attend class if they are not yet finished with an assignment. The penalty for lateness is the loss of one full letter grade for each day the assignment is late.
- Please refer to the specific instructions below for each assignment.

SOUTHEASTERN WRITING CENTER: Students are strongly encouraged to use the Southeastern Writing Center as a part of their writing process. Consultants are trained to assist students at any stage of the writing process. **You need to bring your completed work along with the assignment instructions and the corresponding evaluation rubric.** The Southeastern writing Center is located in 383 D Vickers Hall (DVIC 383). For more information please visit: http://www.selu.edu/acad_research/programs/writing_center/.

DAILY READING JOURNAL:

ASSIGNMENT: Each week you will be assigned readings. You will keep a written journal of these reading which are due on the day indicated in the course calendar.

JOURNAL ENTRIES: Your journal entries will entail two linked but distinct elements. The first of these is a **BRIEF** summary of the text under discussion. It should clarify the main points and central argument/thesis. At the end of each entry, you should articulate a **RESPONSE** to the reading. This can take the form of your stating why you did or did not agree with the author’s ideas, or can take the form of a question that the reading raised for you.

PURPOSE: The reading journal is designed to encourage the habits of careful, critical reading and effective writing. It should also help students prepare for engaged classroom discussion of the assigned texts.

FORMAT: Each entry is to be 1-3 pages, typed, double-spaced, with one-inch margins and Times New Roman font (12 point). **Staple your paper once in the upper left-hand corner.** Even though these are not formal papers, you need to strive for prose which is clear, concise, and carefully edited and proof- read.

GRADING: Individual entries will not be given a letter grade but will receive a minus (needs improvement), a check (good), or a plus (very good). The final grade for the reading journal will be based on your comprehension of the readings, your clarity of expression, and your sophisticated engagement with the material. **At the end of the semester, you will turn in all of your entries with instructor’s comments.** My grading of this work will seek out and credit improvement over the course of the semester.

DUE DATES: Your essays are due ON or BEFORE the day they are assigned. Late papers will incur a 50% penalty. You must complete *ALL* of these entries in order to receive a passing grade in the class.

Things to Consider While Reading:

- * What kind of text is this? Is the author trying to impart a broad overview of a period, a more focused analysis of a piece of music? In other words, what are the aims and structure of the text?
- * What kinds of evidence does the author use to support his or her claims?
- * What are the key points and conclusions put forward by the author?

Questions to Consider While Writing:

- * What is my central point in each paragraph?
- * Can I make my prose more concise, lively, and engaging for the reader?
- * Does what I've written make sense; will the reader follow and be persuaded by my discussion?

And Finally:

- * I encourage you to read your papers aloud so that you can better detect any passages that might be awkward or unclear.

RESEARCH PAPER: Instructions will be posted to Moodle

COMPOSITION PROJECTS (2): Instructions will be posted to Moodle

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Spring 2022

Preparation items must be completed **prior** to the class in which they are scheduled for discussion and should inform your talking points for our class discussion.

DATE	TOPIC	REPERTOIRE	PREPARATION
H 1/20	First Class: Introduction, Expectations, & Syllabus		
F 1/21	Syllabus Quiz due by 5pm		Syllabus Quiz On Moodle
T 1/25	The German Romantic Legacy: Strauss & Mahler	Mahler: Wunderhorn Symphonies <i>Das Lied von der Erde</i> (1908–09) <i>Symphony 5: Adagietto</i> (1902)	Eric Sams, “Notes on a Magic Horn,” <i>The Musical Times</i> , cxv (1974), 556–9. Carl E. Schorske, <i>Fin-de-siècle Vienna: Politics and Culture</i> (New York: Knopf, 1980), Chapter 5 (“Gustav Klimt: Painting and the Crisis of the Liberal Ego”).
H 1/27	Freud’s Vienna 1885–1915	Schoenberg: <i>Verklärte Nacht</i> , op. 4 (1899) <i>Pelléas und Mélisande</i> , op. 5 (1902–03) <i>Gurrelieder</i> <i>Drei Klavierstücke</i> , op. 11 (1909) <i>Fünf Orchesterstücke</i> , op. 16 (1909) Anton Webern: <i>Six Pieces for Orchestra</i> , op. 6 (1910; rev. 1928) Alban Berg: <i>Altenberglieder</i> , op. 4 <i>Sieben frühe Lieder</i> (c. 1905–8) <i>Schliesse mir die Augen beide</i> (1907)	Carl E. Schorske, <i>Fin-de-siècle Vienna: Politics and Culture</i> (New York: Knopf, 1980), 3–4 David P. Schroeder, “Alban Berg and Peter Altenberg: Intimate Art and Aesthetics of Life,” <i>JAMS</i> 46 (1993): 261–94. Arnold Schoenberg, “New Music, Outmoded Music, Style and Idea,” in his <i>Style and Idea: Selected Writings of Arnold Schoenberg</i> , ed. Leonard Stein, trans. Leo Black (New York: St. Martins, 1975), 113–24.
T 2/1	Paris 1885–1915 Impressionism & Symbolism	Erik Satie <i>Vexations</i> (1893–94) <i>Trois Gymnopédies</i> (1888) <i>Gnossiennes</i> (1890–93) Claude Debussy <i>Ariettes oubliées</i> (1887) <i>Prélude à “L’après-midi d’un faun”</i> (1892–94)	Erik Satie, “A Composer’s Day,” in <i>A Mammal’s Notebook: Collected Writings of Erik Satie</i> , ed. Ornella Volta (London: Atlas, 1996), 104. Boulez, “Debussy: Orchestral Works” in <i>Orientations</i> (Cambridge, 1986), 318–22
H 2/3		Claude Debussy <i>Pelléas et Mélisande</i> (1893–95, 1901–2) <i>La Mer</i> (1903–05) “ <i>La cathédrale engloutie</i> ” from Book 1 of <i>Préludes</i> (1910) <i>Jeux</i> (1912–13) Maurice Ravel <i>Gaspard de la nuit</i> (1908) <i>Trois Poèmes de Stéphane Mallarmé</i> (1913)	Roger Nichols and Richard Langham Smith, Claude Debussy: <i>Pelléas et Mélisande</i> (Cambridge: CUP, 1989), 140–183
T 2/8	Decadence & Synesthetic Symbolism	Richard Strauss <i>Salome</i> (1903–05) Bela Bartók: <i>Duke Bluebeard’s Castle</i> (1911) Alban Berg: <i>Lulu</i> (1928–35) Igor Stravinsky: <i>Zvezdoliki/Le Roi des étoiles</i> (1911–12)	Der Blaue Reiter Almanac, ed. by Wassily Kandinsky and Franz Marc, documentary edition ed. & trans. Klaus Lankheit (New York: Viking Press, 1974), -Kandinsky, “The Yellow Sound” 115; -Schoenberg, “The Relationship to the Text” 26; -Musical selections beginning 226

H 2/10	Expressionism	<p>Arnold Schoenberg: <i>Erwartung</i> (1909) <i>Pierrot Lunaire</i>, op. 21 (1912) <i>Die glückliche Hand</i>, op.18 (1910–13)</p> <p>Alban Berg: <i>Wozzeck</i> (1925)</p>	<p>Carl E. Schorske, <i>Fin-de-siècle Vienna: Politics and Culture</i> (New York: Knopf, 1980), Chapter 7 (“Explosion in the Garden: Kokoschka and Schoenberg”).</p> <p>Pierre Boulez, “Speaking, Playing, Singing: <i>Pierrot lunaire</i> and <i>Le Marteau sans maître</i>” in <i>Orientalisms</i> (Cambridge, 1986), 330–43</p> <p>Gary Schmidgall, “Berg” in <i>Literature as Opera</i> (NY: OUP, 1977), 289–313.</p>
T 2/15	LMEA No Class	LMEA No Class	LMEA No Class
H 2/17	Primitivism & The Russian Avant-Garde	<p>Igor Stravinsky: <i>L’Oiseaux de feu</i> (1909–10) <i>Petrushka</i> (1911) <i>Three Japanese Lyrics</i> (1912–13) <i>Pribaoutki</i> (1914) <i>Renard</i> (1916) <i>Histoire du soldat</i> (1918)</p>	<p>Thomas Forrest Kelly, <i>First Nights: Five Musical Premieres</i> (New Haven: Yale University Press, 2000), chapter on <i>Rite of Spring</i>.</p> <p>Robert Fink, “‘Rigorous (♩ = 126)’: ‘The Rite of Spring’ and the Forging of a Modernist Performing Style,” <i>JAMS</i> 52 (1999): 299–362.</p>
S 2/20	Paper Topic Due at 11:59 pm	Instructions on Moodle	Submit Via Moodle by 11:59pm
T 2/22	Neoclassicism	<p>Sergei Prokofiev: <i>Classical Symphony</i> (1916–17)</p> <p>Maurice Ravel: <i>Le Tombeau de Couperin</i> (1914–17)</p> <p>Igor Stravinsky: <i>Pulcinella</i> (1919–20) <i>Octet</i> (1922–23) <i>Symphony of Psalms</i> (1930) <i>Dumbarton Oaks</i> (1937–38)</p>	
H 2/24	Exam #1		Exam #1
T 3/1	Mardi Gras: No Class		Mardi Gras: No Class
H 3/3	Dodecaphony & Other European Trends	<p>Arnold Schoenberg <i>Drei Satiren</i> (1925/26) <i>String Quartet No. 4</i>, op. 37 (1936)</p> <p>Alban Berg: <i>Schliesse mir die Augen beide</i> (1925) <i>Lulu</i> (1928–35) <i>Violin Concerto</i> (1935)</p> <p>Anton Webern: <i>Concerto</i>, op. 24 (1931–34)</p> <p>John Cage: <i>Sonata for Clarinet</i> (1933)</p> <p>Igor Stravinsky: <i>In Memoriam Dylan Thomas</i> (1954) <i>Agon</i> (1957)</p>	<p>Arnold Schoenberg, “Composing with Twelve Tones,” in his <i>Style and Idea: Selected Writings of Arnold Schoenberg</i>, ed. Leonard Stein, trans. Leo Black (New York: St. Martins, 1975), 214–244.</p> <p>Gary Schmidgall, “Berg” in <i>Literature as Opera</i> (NY: OUP, 1977), 313–319.</p>

T 3/8	Futurism	<p>Darius Milhaud: <i>Machines Agricole</i> (1919)</p> <p>Arthur Honegger: <i>Pacific 231</i> (1923)</p> <p>Henry Cowell: <i>Aeolian Harp</i> (1923) <i>The Banshee</i> (1925)</p> <p>George Antheil <i>Ballet mécanique</i> (1925)</p> <p>Varèse: <i>Hyperprism</i> (1923) <i>Ionisation</i> (1929–31) <i>Poème électronique</i> (1958) <i>Density 21.5</i> (1936; re. 1946)</p>	<p>Marinetti, “The Founding and Manifesto of Futurism,” in <i>Futurist Manifestos</i>, ed. Apollonio Umbro (New York: Viking, 1970), 19–24.</p> <p>Luigi Russolo, “The Art of Noises: Futurist Manifesto,” Luigi Russolo, <i>The Art of Noises</i>, trans. Barclay Brown, Monographs in Musicology, no. 6 (New York: Pendragon, 1986), 23–30.</p>
H 3/10	Dada, Surrealism??, & The Absurd	<p>Erik Satie <i>Parade</i> (1917)</p> <p>Darius Milhaud: <i>Le Bœuf sur le toit</i> (1919–20) <i>La Création du monde</i> (1923)</p> <p>Maurice Ravel: <i>L’Enfant et les sortilèges</i> (1920–25)</p> <p>Francis Poulenc: <i>Les Mamelles de Tirésias</i> (1947) <i>La Voix humaine</i> (1958)</p>	<p>Erik Satie, Excerpt from <i>Memoirs of an Amnesiac</i> (1912)</p> <p>Guillaume Apollinaire, Program Note for <i>Parade</i> (1917)</p> <p>Jean Cocteau, Excerpt from <i>Cock and Harlequin</i> (1918)</p>
T 3/15	American Mavericks	<p>Charles Ives: <i>Unanswered Question</i> (1906) <i>Three Places in New England</i> (1912) <i>Charile Rutlage</i> (1920) <i>They Are There</i> (1943)</p> <p>Scott Joplin: <i>Treemonisha</i> (1911)</p> <p>William Grant Still: <i>Afro-American Symphony</i> (1930)</p> <p>George Gershwin: <i>Porgy and Bess</i> (1935)</p>	<p>Maynard Solomon, “Charles Ives: Some Questions of Veracity,” <i>JAMS</i> 40 (1987): 443–70; Plus a letter from J. Philip Lambert and Solomon’s response, <i>JAMS</i> 42 (1989): 204–18.</p> <p>Michael Broyles, “The Community of Ultramoderns,” in <i>Mavericks and Other Traditions in American Music</i>, 1 (New Have: Yale University Press, 2004), 113–150.</p>
H 3/17		<p>Virgil Thomson: <i>Four Saints in Three Acts</i> (1927–28) <i>The Mother of Us All</i> (1947)</p> <p>Aaron Copland: <i>Appalachian Spring</i> (1944)</p> <p>Samuel Barber: <i>Summer Music</i> (1955)</p>	<p>Nadine Hubbs, <i>Four Saints and the Queer Composition of America’s Sound</i>, in <i>Gay Modernists, American Music, and National Identity</i> (Berkeley: UC Press, 2000), 19–63</p>

T 3/22	Rituals, Liturgies, and Voices of War	Francis Poulenc: <i>Mass</i> (1937) Igor Stravinsky <i>Mass</i> (1944–48) Olivier Messiaen <i>Quatuor pour la fin du temps</i> (1940) <i>Turangalila-symphonie</i> (1946–48)	
H 3/24		Benjamin Britten: <i>War Requiem</i> (1961) Krzysztof Penderecki: “Dies Irae” from <i>Auschwitz Oratorium</i> (1967) Karel Husa: <i>Music for Prague</i> (1968) Ned Rorem: <i>War Scenes</i> (1969) Morton Feldman: <i>Rothko Chapel</i> (1972)	
T 3/29	Music in Theresienstadt	Horst-Wessel-Lied (1933) Flieg’, Deutsche Fahne, Flieg (1935) Hitlerleute (In dem Kampfe um die Haeimat) (1933) Spike Jones: Der Fuhrer’s Face (1943) Hans Krása: <i>Brundibar</i> (1938/1942) Ilse Weber: Ich wandere durch Theresienstadt Wiegala Lori Laitman: <i>I Never saw Another Butterfly</i> (1996)	Joža Karas, <i>Music in Terezín: 1941–1945</i> (Hillsdale, NY: Pendragon Press, 2008), Front Matter–16. Guido Fackler, “‘We all feel this music is infernal...’: Music on Command in Auschwitz.” in <i>The Last Expression: Art and Auschwitz</i> , ed. David Mickenberg, Corinne Granof, and Peter Hayes, (Evanston, Illinois: Northwestern University Press, 2003), 114–25.
H 3/31	Exam #2		Exam #2
F 4/1	Last day to Withdraw		Last day to Withdraw
S 4/3	Paper Prospectus Due	Instructions on Moodle	Submit Via Moodle by 11:59pm
T 4/5	Postwar and After Serialism	Olivier Messiaen: <i>Mode de valeurs et d’intensité</i> (1949) Pierre Boulez: <i>Le Marteau sans maître</i> (1952–54) <i>Pli selon pli</i> (1957–62) Karlheinz Stockhausen: <i>Gesang de Jünglinge</i> (1955–56) <i>Zeitmasze</i> Milton Babbitt: <i>Philomel</i> (1964) Roger Sessions: <i>Montezuma</i> (1963)	Milton Babbitt, “Who Cares if you Listen,” in <i>High Fidelity</i> (1958), 154–159.

H 4/7	Postwar and After International Avant-Garde	John Cage: Sonatas and Interludes (1946–48) Music of Changes (1951) 4'33" (1952) Williams Mix (1952) Fontana Mix (1958)	John Cage, <i>Silence: Lectures and Writings</i> (Middletown, CT: Wesleyan University Press, 1961), xii (Manifesto), 3–6 (“Future of Music Credo”), 60–61 (“ <i>Music for Piano 21–52</i> ”), 109–26 (“Lecture on Nothing”).
T 4/12	Minimalism	Riley: In “C” (1964) LaMonte Young: <i>Composition 1960 No. 7</i> (1960) Steve Reich: <i>Clapping Music</i> (1972) Julius Eastman: <i>Feminine</i> (1974) Phillip Glass: <i>Einstein on the Beach</i> (1975) <i>Akhmaten</i> (1984) John Adams: <i>The Death of Klinghoffer</i> (1991) <i>Dr. Atomic</i> (2005) Pauline Oliveros: <i>Sonic Meditations</i> (1971)	Watch <i>The Hours</i> Read NPR article about Julius Eastman: https://www.npr.org/sections/deceptivecadence/2021/06/21/1007150496/julius-eastman-a-misunderstood-composer-returns-to-the-light
H 4/14	The Quest for New Sounds Electronics and other Explorations	John Cage: Imaginary Landscape No. 4 (1951) Karlheinz Stockhausen: Elektronische Studie II Ligeti: Artikulation (1958) George Crumb: Black Angels (1970) Vox Balaenae (1971) Frank Zappa: The Perfect Stranger (1984)	
F 4/15	Application Abstract and PDF of conference piece due by 5pm		Submit Via Moodle
T 4/19	Spring Break: No Class		Spring Break: No Class
H 4/21	Spring Break: No Class		Spring Break: No Class

T 4/26	The New Virtuosity	<p>George Crumb: <i>Ancient Voices of Children</i> (1970)</p> <p>Luciano Berio: <i>Sequenza I</i> (1958) <i>Circles</i> (1960) <i>Sequenza III</i> (1965) <i>Sequenza VII</i> (1969; rev. 2000) <i>Opus Number Zoo</i> (1951; rev. 1970)</p> <p>Iannis Xenakis: <i>Evryali</i> (1973)</p> <p>Morton Feldman: <i>The King of Denmark</i> (1964)</p>	
H 4/28	Post-Modern Iterations	<p>Ned Rorem David Del Tredeci Valerie Coleman Jennifer Higdon Thomas Adès</p> <p>Other TBD</p>	
S 4/30	Louisiana Avant-Garde Music Conf.		9am-2pm Pottle Recital Hall
T 5/3	Film Music	TBD	Watch: <i>Edward Scissorhands</i>
H 5/5	Music and Protest	<p>Civil Rights Movements Nina Simone: <i>Mississippi Goddamn</i></p> <p>War in Vietnam Jimi Hendrix: <i>Star Spangled Banner</i></p> <p>Deaths of Eric Garner & Michael Brown G-Unit: <i>Ahhh Shit!</i> Lauryn Hill: <i>Black Rage</i> Pussy Riot: <i>I Can't Breathe</i></p> <p>Others TBD</p>	Last Day of Class
Sn 5/8	FINAL PAPER DUE 11:59pm		Submit Via Moodle
H 5/12	EXAM #3 10:15-12:15		EXAM #3 10:15-12:15

MUS 553: RUBRIC FOR FINAL PAPER

Criteria	Description	Points Possible	Points Earned
Thesis	(8) Purpose is clear and scope is narrow and focused; Original argument is readily apparent (7) Purpose is clear and scope is narrow and focused, but argument is not apparent or lacks originality (6) Purpose is not clear or scope is too broad (5) Purpose is not clear and scope is too broad (4-0) No apparent thesis statement (Unable to locate the thesis.)	8	
Introduction	(8) Establishes the narrative structure (main points to be explored further in the paper); explains how main points support the thesis; provides essential context for the thesis and asserts its significance (7) Establishes narrative structure, but does not explain how main points support the thesis (6) Introduces the topic, but lacks direction for the paper (5) Introduction is insufficient (4-0) No apparent introduction	8	
Body: Paper Organization	(8) Paragraphs arranged within the entire paper to present a clear, logical flow of the main ideas (7) Very few instances in which the paper organization is unclear or inconsistent (6) Occasional instances in which the paper organization is unclear or inconsistent (5) Frequent instances in which the paper organization is unclear or inconsistent (4-0) Saturated with instances in which the paper organization is unclear or inconsistent	8	
Body: Paragraph Organization	(8) Sentences arranged within each paragraph to present a clear, logical flow of the supporting ideas (7) Very few instances in which the paragraph organization is unclear or inconsistent (6) Occasional instances in which the paragraph organization is unclear or inconsistent (5) Frequent instances in which the paragraph organization is unclear or inconsistent (4-0) Saturated with instances in which the paragraph organization is unclear or inconsistent	8	
Conclusion	(8) Ties together the narrative (main points discussed in the paper); explains how main points support the thesis; reaffirms the significance of the thesis; proposes suggestions for further research. (7) Ties together the narrative, but does not explain how main points support the thesis (6) Conclusion summarizes the topic, but provides little cohesion for the paper (5) Conclusion is insufficient and/or abrupt (4-0) No apparent conclusion	8	
Support	(16) Detailed, relevant, significant evidence is provided to support all claims (14) Very few instances in which the evidence lacks detail, relevance, and/or significance (12) Occasional instances in which the evidence lacks detail, relevance, and/or significance (10) Frequent instances in which the evidence lacks detail, relevance, and/or significance (8-0) Saturated with instances in which the evidence lacks detail, relevance, and/or significance	16	
Word Choice	(8) Words are precise and articulate (7) Very few imprecise and/or inarticulate statements (6) Occasional imprecise and/or inarticulate statements (5) Frequent imprecise and/or inarticulate statements (4-0) Saturated with instances of imprecise and/or inarticulate statements	8	Types of inarticulate statements: awkward wording, vague wording colloquial speech, clichés, etc.
Spelling	(7) No misspelled words (6) Very few misspelled words (5) Occasional misspelled words (4) Frequent misspelled words (3-0) Saturated with misspelled words	7	
Grammar	(7) No grammatical problems (6) Very few grammatical problems (5) Occasional grammatical problems (4) Frequent grammatical problems (3-0) Saturated with grammatical problems	7	
Bibliography	(8) No formatting errors (7) Very few formatting errors (6) Occasional formatting errors (5) Frequent formatting errors (4-0) Saturated with formatting errors	8	
Footnotes	(8) No formatting errors (7) Very few formatting errors (6) Occasional formatting errors (5) Frequent formatting errors (4-0) Saturated with formatting errors	8	
Document Formatting	(6) No formatting errors (5) Very few formatting errors (4) Occasional formatting errors (3) Frequent formatting errors (2-0) Saturated with formatting errors	6	Types of word-processing errors: file name, font, pg #s, heading, etc.
	Subtotal	100	
	Total		