

University of Utah * School of Music
MUSC 6521: 20th/21st Century Analysis II (3 cr.)
“1971-1977: New Freedom, New Frontiers”
 Fall 2018 * Wednesday 4:35pm-7:05pm * DGH 410

INSTRUCTOR:

Dr. Luke Dahn * DGH 438 * Email: luke.dahn@utah.edu (preferred contact) * Office phone: 801.585.3720
 Office Hours: Mondays 1:00-2:00p, Tuesdays 10:00-11:30a (or by appointment)

COURSE MATERIALS

All assigned readings will be made available almost entirely electronically through Canvas.

CATALOG COURSE DESCRIPTION

This course develops and extends aspects of the theoretical systems and analytical paradigms covered in MUSC 6520 through the close examination of individual works, composers, genres/styles, and/or systems of the twentieth and twenty-first centuries. Specific Topics will vary. Prerequisites: “B-“ or better in MUSC 6520.

DESCRIPTION OF SPECIFIC TOPIC: “1971-1977: New Freedom, New Frontiers”

The hegemony of modernist serialism that dominated the musical landscape in the middle of the 20th century began to show cracks in the 1960s. What followed was a period of extremely rich and diverse explorations as composers found new freedom to develop new concepts and techniques that affected virtually every parameter of music – pitch, timbre, texture, rhythm, form, temporality, etc. While some modernist stalwarts persevered during this time (e.g. Boulez, Babbitt), several key modernist figures defected (e.g. Rochberg, del Tredici). Important new musical voices emerged with entirely new modes of expression during this period as well (e.g. the minimalists and spectralists), while others navigated their own idiosyncratic courses among both various modernist and postmodernist paths.

This repertoire-centered course will focus on the seminal works composed between the fertile years of 1971 and 1977, using the most appropriate analytical techniques and consulting the most important and up-to-date analytical research related to this music. Previous experience with analysis of post-tonal music is not mandatory, although basic knowledge of set theory is preferable. (If a review of set theory is necessary for you outside of class, I will provide materials.)

COURSE WORK

Readings & Listening (0%) – Required readings and listenings will be assigned each week. Articles, scores and recordings will be provided electronically. The weekly essays (see below) and class discussions will relate to these reading and listening assignments, and students must therefore be prepared to engage in these discussions. *Important:* As our discussions will center on these materials, students must bring the assigned articles to class (either in print or electronic form). In addition, access to scores (in print or electronic form) will be beneficial and may be required in some cases.

12 Weekly Written Responses (50%) – Twelve written responses are required for the thirteen weeks of required readings (Week 2 through Week 14). You are at liberty to choose which reading to skip. These responses must include three elements:

- 1) Discussion questions – Write at least two discussion questions related to the reading material.
- 2) Article response – Write an informal response to the required readings. Responses should not be simple blow-by-blow summaries of the assigned articles but should engage in a more thoughtful manner with some aspect of the materials. Possibilities may range from a critical commentary of one reading, to a critical comparison of more than one reading, to an analysis of either the assigned piece (one that does not simply duplicate the readings, of course) or of another piece of a similar nature, to any other serious engagement with the ideas presented in the reading(s).
- 3) Listening response – Write a short, informal paragraph of response after listening to the required piece *with score*. These informal responses may resemble a subjective journal entry, but they must not essentially consist of “*I don’t like this piece because X, Y, Z.*” In your paragraph, give measure numbers (and perhaps even recording timings if possible) when referring to specific passages in the piece.

Weekly written responses are **DUE (via Canvas) at noon on the day of each class** and will be made available for all others in the class (so as to enhance class discussion). These will be graded primarily on completion and punctuality, though responses that do not demonstrate a thoughtful engagement with the materials may receive a deduction. (In the case of the latter, I will provide feedback in order to clarify expectations.) No minimum length is provided for these responses, as quality of response is certainly more important than quantity of response. If I feel that responses are too short, I will provide such feedback.

Final Analysis Paper (20%) – You will each write an analytical paper on a piece relevant to the course. You may choose to analyze a piece composed during the years 1971-1977 (or near to this date range) which was not analyzed in class, or you may choose to analyze a piece by one of the composers discussed during the course. Use of the analytical techniques discussed in the course is expected. However, you may certainly

apply other post-tonal analytical techniques as well. Further clarification of expectations will be provided later in the semester. **Papers are DUE Wednesday, December 12.**

Format: Your paper should be doubled-spaced with 12-point font.

Length: Your paper should be roughly 2500+ words in length, though consider this a very loose guideline. Quality of content is much more important than quantity. (A well-constructed chart, graph or example can sometimes convey content more effectively than a hundred words of prose.)

Papers will be graded on the following criteria:

- Adherence to paper requirements.
- Organization of content and neatness of examples.
- Accuracy of analysis and proper use of analytical techniques.
- Writing style: clarity and grammatical accuracy. [Note: Some grace will be shown towards those for whom English is a second language, within reason.]

Notable compositions from around the same time that will not be analyzed in class, as possible paper topics:

Adams: *Phrygian Gates* (1977); Berio: *Sequenz VI* for viola (1967), *Sinfonia* (1968), *...points on a curve to find...* (1974); Bernstein: *Mass* (1971); Boulez: *Rituel in memoriam Bruno Maderna* (1975); Carter: *String Quartet No. 3* (1971); del Tredici: *Final Alice* (1975); Drukman: *Lamia* (1975); Feldman: *The Viola in my Life, 1-4* (1970-71); Ferneyhough: *Unity Capsule* (1976); Górecki: *Symphony No. 3* (1976); Gubaidulina, *Offertorium* (1980); Kagel: *Ludwig van* (1969); *Musik für Renaissance-Instrumente* (1970); Ligeti: *Monument, Selbstportrait, Bewegung* (1976); *Le Grande Macabre* (1977); Maxwell Davies: *Eight Songs for a Mad King* (1969); Messiaen: *Des Canyons aux étoiles* (1974); Scelsi: *Dharana* (1975); Schnittke: *Concerto Grosso 1* (1977); Shostakovich: *Symphony No. 15* (1971); Stockhausen: *Tierkreis* (1975); Stravinsky: *Requiem Canticles* (1966); Zimmermann, *Requiem für einen jungen Dichter* (1967-69)

Paper Topic Proposal (5%) – DUE October 24. Your proposal should describe the piece(s) you plan to analyze, should provide brief historical context about the piece (only a short paragraph), should describe the analytical methods you expect to use, and should include a preliminary list of sources.

Presentation (10%) – Weeks 14 & 15. The final two weeks of class are reserved for presentations. These presentations do not need to be formal. Rather, consider this an opportunity to share the research and analysis in your paper in order to engage in class discussion and to receive feedback. While your papers will not be due until Final Exam week, I do expect these presentations to be well-prepared and to include some analytical content. I will accept paper drafts during these final two weeks if you wish to receive feedback prior to the final deadline.

Attendance & Participation (15%) – Attendance and participation are expected. This is a seminar course that will be centered on class discussion, so do not expect a lecture-format. Therefore, the quality of this course will depend on the engagement and preparedness of everyone. To receive full participation credit for each week, engagement is expected.

Excused Absences: I understand that emergencies come up. If you realize that you will not be able attend a class, please email me as soon as possible. Valid excuses include illness and school-sanctioned events. **To receive A&P credit for excused absences,** I ask that you type a 1-2 page response to any of the article responses submitted for that class. These can be submitted via Canvas.

Unexcused Absences: No opportunity to receive A&P credit will be offered for unexcused absences.

IMPORTANT DATES

Classes begin:	Monday, August 20	Last day to withdraw:	Friday, October 19
Last day to add & drop:	Friday, August 31	Thanksgiving break:	November 22-25
Labor Day:	Monday, September 3	Classes end:	Thursday, December 6
Fall break:	October 7-14	Final exam period:	December 10-14

BRIEF SEMESTER OUTLINE

(Subject to change with advance notice.)

Week 1: August 22	Setting the Stage
Week 2: August 29	Pierre Boulez: <i>explosante-fixe</i> (1971) or Pierre Boulez: <i>Domaines</i> (1968)
Week 3: September 5	Morton Feldman: <i>Rothko Chapel</i> (1971); Pauline Oliveros: <i>Sonic Meditations</i> (1974)
Week 4: September 12	George Rochberg: <i>String Quartet No.3</i> (1971)
Week 5: September 19	George Crumb: <i>Makrokosmos I</i> (1972), <i>Makrokosmos II</i> (1973) [Paper Proposals DUE]
Week 6: September 26	György Ligeti: <i>Melodien</i> (1971); Luigi Nono: <i>...Sofferte onde serene...</i> (1976)
Week 7: October 3	Frederic Rzewski: <i>The People United Will Never Be Defeated</i> (1971)
	MIDTERM BREAK: October 10
Week 8: October 17	Steve Reich: <i>Drumming</i> (1971), <i>Clapping Music</i> (1972), <i>Six Pianos</i> (1973), <i>Music for 18 Musicians</i> (1976)
Week 9: October 24	Toru Takemitsu: <i>Winter</i> (1971) [Paper Proposal DUE]
Week 10: October 31	Gerard Grisey: <i>Periodes</i> (1974), <i>Partiels</i> (1975)
Week 11: November 7	Tristan Murail: <i>Memoire/Erosion</i> (1976), <i>Territoires de l'oubli</i> (1977)
Week 12: November 14	Iannis Xenakis: <i>Evryali</i> (1973)
Week 13: November 21	Arvo Pärt: <i>Fratres</i> (1977)
Week 14: November 28	Presentations
Week 15: December 5	Presentations
FINAL PAPERS DUE:	December 12

COURSE SCHEDULE & SOURCES

(Subject to change with advance notice)

Note: Readings assignments will be selected from the sources listed below.**Week 1: August 22 – Setting the Stage**

Readings:

- Griffiths, Paul. *Modern Music and After*, 3rd Edition. New York: Oxford (2010), pp. 165-189.
 Taruskin, Richard. “After Everything,” Chapter 9 in *The Oxford History of Western Music: Vol. 5 Music in the Late Twentieth Century*, New York: Oxford University Press (2010), pp. 411-472.

Week 2: August 29 – Boulez: *explosante-fixe* (1971)

Readings [to be assigned from the following]:

- Goldman, Jonathan. “Charting Mémoriale: Paradigmatic Analysis and Harmonic Schemata in Boulez’s *explosante-fixe*...”. *Music Analysis*, Vol. 27, No.2/3 (July-October 2008), pp.217-252
 Bradshaw, Susan. “...explosante – fixe...” *Tempo*, No. 106 (Sep., 1973), pp.58-59.
 Dal Molin, Paolo. “Composing an Improvisation at the Beginning of the 1970s,” in *Pierre Boulez Studies*. England: Cambridge University Press (2016), pp.270-300.

Week 2 (Alternative): August 29 – Boulez: *Domaines* (1968)

Readings [to be assigned from the following]:

- Losada, Catherine. “Between Freedom and Control: Composing Out, Compositional Process, and Structure in the Music of Boulez,” *Journal of Music Theory* 61:2 (October 2017), pp.201-242.
 Kim, Jinkyu. “A Study of *Domaines* and *Riul*: Two Serial Pieces Written in 1968 by Pierre Boulez and Isang Yun,” diss. Indiana University, 2018.
 Guldbrandsen, Erling. “Pierre Boulez in Interview, 1996 (I) Modernism, History and Tradition,” *Tempo*, 65, No. 255 (January 2011), pp. 9-16
 Boulez, Pierre. “Sonate, Que me Veux-tu?,” *Perspectives of New Music*, Vol. 1, No. 2 (Spring 1963), pp.32-44.

Week 3: September 5 – Feldman: *Rothko Chapel* (1971); Oliveros: *Sonic Meditations* (1974)

Readings [TBA]:

- Johnson, Steven. “Rothko Chapel and Rothko’s Chapel.” *Perspectives of New Music*, Vol.32, No.2 (Summer 1994), pp. 6-53.
 Santarelli, Cristina. “From Vision to Sound: Morton Feldman and Abstract Expressionism,” *Music in Art*, Vol. 38, No.1-2 (Spring-Fall 2013), pp.223-242.
 Goldstein “Morton Feldman and the Shape of Time,” in *Perspectives on American Music since 1950* [Marriott ML200.5 P48 1999]
 Pasler, Jan. “Postmodernism, narrativity, and the art of memory,” *Contemporary Music Review* Vol.7 (1993), pp. 3-32.
 Miles, Stephen. “Objectivity and Intersubjectivity in Pauline Oliveros’s ‘Sonic Meditations’,” *Perspectives of New Music*, Vol. 46, No. 1 (Winter 2008), pp. 4-38.
 Tinkle, Adam. “Sound Pedagogy: Teaching Listening since Cage,” *Organised Sound*, 20(2) (2015), pp. 222-230.
 Alarcon, Ximena and Ron Herrema. “Pauline Oliveros: A shared resonance,” *Organised Sound*, 22(1) (2017), pp. 7-10.
 Bell, Gelsey and Pauline Oliveros. “Tracing Voice through the Career of a Musical Pioneer: A conversation with Pauline Oliveros,” *Journal of Interdisciplinary Voice Studies*, Vol. 2, No.1 (2017), pp. 67-78.
 Lange, Barbara. “The Politics of Collaborative Performance in the Music of Pauline Oliveros,” *Perspectives of New Music*, Vol. 46, No. 1 (Winter 2008), pp. 39-60.

Week 4: September 12 – Rochberg: *String Quartet No.3* (1971)

Readings [TBA]:

- Gross, Robert. “Rochberg the progressive, revisited: An analysis of the third string quartet,” *Perspectives of New Music*, 51(2) (Summer 2013), pp. 192-241.
 Berry, Mark. “Music, Postmodernism, and George Rochberg’s Third String Quartet,” in *Postmodern Music/Postmodern Thought*. (New York: Routledge (2002), pp. 235-248. [Marriott ML3800.P67 2002]
 Wierzbicki, James. “Reflections on Rochberg and ‘Postmodernism’,” *Perspectives of New Music*, Vol. 45, No. 2 (Summer 2007), pp. 108-132.
 Rochberg, George. “On the Third String Quartet,” in *Contemporary Composers on Contemporary Music*. [Marriott ML197.C7512 1998]
 Kramer, Jonathan. “Can Modernism Survive George Rochberg?” *Critical Inquiry*, Vol. 11, No.2 (December 1984), pp. 341-354.
 Reise, Jay. “Rochberg the Progressive,” *Perspectives of New Music*, Vol. 29, No.1/2 (Autumn 1980 – Summer 1981), pp. 395-407.
 Wood, Hugh. “Thoughts on a Modern Quartet.” *Tempo*, No.111 (December 1974), pp.23-26.

Week 5: September 19 – Crumb: *Makrokosmos I* (1972), *Makrokosmos II* (1973)

Paper Proposals DUE

Readings [TBA]:

- Bass, Richard. “Sets, Scales, and Symmetries: The Pitch-Structural Basis of George Crumb’s ‘Makrokosmos’ I and II,” *Music Theory Spectrum*, Vol. 13 No. 1 (Spring 1991), pp. 1-20.
- Bass, Richard. “Models of Octatonic and Whole-Tone Interaction: George Crumb and his Predecessors,” *Journal of Music Theory*, Vol. 38 No. 2 (Autumn 1994), pp. 155-186.
- Jiorle-Nagy, Linda. “A Study of Phrase Structures and Unifying Devices in George Crumb’s *Makrokosmos I and II*,” diss. Boston University, 1993.

Week 6: September 26 – Ligeti: *Melodien* (1971); Nono: *...Sofferte onde serene...* (1976)

Readings [TBA]:

- Bernard, Jonathan. “Ligeti’s Restoration of Interval and its Significance for his Later Works,” *Music Theory Spectrum*, Vol. 21, No.1 (Spring 1999), pp. 1-31.
- Nail, Ashley. “Misshapen Shadows, Broken Symmetries, Lustrous Glimmering: György Ligeti’s *Melodien* and Gustav Klimt’s Mosaics,” diss. Columbia University, 2014.
- Wilson, Charles. “Crystalizing the naïve idea: The Harmonic Process in Ligeti’s *Melodien*,” diss. University of London, King’s College, 1992.
- Macauley, Janice. “Aspects of Pitch Structure in György Ligeti’s *Melodien für Orchester*,” diss. Cornell University, 1986.
- Cardassi, Luciane. “Developing an Interpretation of Luigi Nono’s *...sofferte onde serene...*,” *Revista Vórtex, Curitiba*, Vol. 4, No. 3 (2016), pp. 1-10.
- Guerrero, Jeannie. “Rzewski and Nono: Their Defining Reactions to Political Theatre,” *Contemporary Music Review*, Vol. 29, No. 6 (December 2010), pp.575-589.
- Gorodecki, Michael. “Strands in 20th Century Italian Music: 1. Luigi Nono: A History of Belief,” *Musical Times*, Vol. 133, No. 1787 (January 1992), pp. 10-14, 16-17.
- Fox, Christopher. “Luigi Nono and the Darmstadt School: Form and Meaning in the Early Works (1950-1959),” *Contemporary Music Review*, Vol. 18, Part 2 (1999), pp. 111-130.
- de Assis, Paulo. “Exploring multi-temporalities: An orchestration of Luigi Nono’s *...sofferte onde serene...*,” *International Symposium on Performance Science*, 2013. URL: http://www.performancescience.org/ISPS2013/Proceedings/Rows/178Paper_deAssis.pdf

Week 7: October 3 – Rzewski: *The People United Will Never Be Defeated* (1971)

Readings [TBA]:

- Samberg, Sid. “Rzewski as Shaman: The Search for the Source of the Power behind *The People United will Never be Defeated!*,” *Contemporary Music Review*, Vol. 29, No.6 (December 2010), pp.661-672.
- Wason, Robert. “Tonality and Atonality in Frederic Rzewski’s Variations on ‘The People United Will Never Be Defeated!’,” *Perspectives of New Music*, Vol. 26, No. 1 (Winter 1988), pp. 108-143.
- Gendron, Bernard. “Rzewski in New York (1971-1977),” *Contemporary Music Review*, Vol. 29, No.6 (December 2010), pp. 557-574.
- Asplund, Christian. “Frederic Rzewski and Spontaneous Political Music,” *Perspectives of New Music*, Vol. 33, No. ½ \ (Winter-Summer 1995), pp. 418-441.
- Oteri, Frank. “Frederic Rzewski Visits America, (a conversation)” <https://nmbx.newmusicusa.org/frederic-rzewski-visits-america/> September 5, 2002.
- Beckman, Seth. “The Traditional and the Avant-Garde in Late Twentieth-Century Music: A Study of Three Piano Compositios,” diss. Ball State University, 1996.
- Melton, Laura. “Frederic Rzewski’s *The People United Will Never be Defeated!*: An Analysis and Historical Perspective,” diss. Rice University, 1998.

MIDTERM BREAK: October 10**Week 8: October 17 – Reich: *Drumming* (1971), *Clapping Music* (1972), *Six Pianos* (1973), *Music for 18 Musicians* (1976)**

Readings [TBA]:

- O’Brien, Kerry. “Hearing disorientation in Steve Reich’s *Drumming* (1971)” *Mitteilungen der Paul Sacher Stiftung*, Vol. 27 (April 2014), pp.36-40.
- Duker, Philip. “Resulting patterns, palimpsests, and ‘pointing out’ the role of the listener in Reich’s *Drumming*,” *Perspectives of New Music*, 51(2) (Summer 2013), pp. 141-191.
- Colannino, Justin, Francisco Gomez, and Gofried Toussaint. “Analysis of emergent beat-class sets in Steve Reich’s *Clapping music* and the Yoruba bell timeline,” *Perspectives of New Music*, 47(1) (Winter 2009), pp. 111-134.
- Saltini, Roberto Antonio. “Structural Levels and Choice of Beat-Class Sets in Steve Reich’s Phase-Shifting Music,” *Intégral*, Vol. 7 (1993), pp.149-178.

Pierson, Marcelle. “Voice, *Techné*, and *Jouissance* in *Music for 18 Musicians*,” *Twentieth-Century Music*, 13/1 (2016), pp. 25-52.
 Roeder, John. “Beat-Class Modulation in Steve Reich’s *Music*,” *Music Theory Spectrum*, Vol. 24, No. 2 (Fall 2003), pp. 275-304.
 Reich, Steve. “*Music for 18 Musicians* (1976)” in *Writings on Music*, New York: Oxford University Press (2002), pp. 87-91.
 [Marriott ML60 .R352 2002]

Week 9: October 24 – Takemitsu: *Winter* (1971) [Paper Proposal DUE]

Readings [TBA]:

Koozin, Timothy. “Octatonicism in Recent Solo Piano Works of Toru Takemitsu,” *Perspectives of New Music*, Vol. 29, No. 1 (Winter 1991), pp. 124-140.
 Deguchi, Tomoko. “Procedures of Becoming in Toru Takemitsu’s ‘Piano Distance’,” *Indiana Theory Review*, Vol. 30, No. 1 (Spring 2012), pp.45-73.
 Hutchinson, Mark. “Dreams, Gardens, Mirrors: Layers of Narrative in Takemitsu’s *Quotation of Dream*,” *Contemporary Music Review*, Vol. 33, No.4 (2014), pp. 428-446.
 Burt, Peter. “Projections on to an Eastern Mirror,” Chapter 7 in *The Music of Toru Takemitsu*. Cambridge: Cambridge University Press (2001), pp.110-131. [Marriott ML410.T134 B87 2001]
 Burt, Peter. “Modernist apogee: the early 1970s,” Chapter 8 in *The Music of Toru Takemitsu*. Cambridge: Cambridge University Press (2001), pp.132-159. [Marriott ML410.T134 B87 2001]
 Takemitsu, Toru and Roger Reynolds. “Roger Reynolds and Toru Takemitsu: A Conversation,” *Musical Quarterly*, 80(1), p.61-76.

Week 10: October 31 – Grisey: *Periodes* (1974), *Partiels* (1975)

Readings [TBA]:

Feron, François-Xavier. “The Emergence of Spectra in Gérard Grisey’s Compositional Process: From *Dérives* (1973-74) to *Les espaces acoustiques* (1974-85),” *Contemporary Music Review*, Vol. 30 No. 5 (October 2011), pp. 343-375.
 Hasegawa, Robert. “Gérard Grisey and the ‘Nature’ of Harmony,” *Music Analysis*, Vol. 28 No. 2/3 (July-October 2009), pp. 349-371.
 Goldman, Jonathan. “Boulez and the Spectralists between Descartes and Rameau: Who Said What about Whom?,” *Perspectives of New Music*, Vol. 48, No. 2 (Summer 2010), pp. 208-232.
 Hennessy, Jeffrey. “Beneath the Skin of Time: Alternate Temporalities in Grisey’s ‘Prologue for Solo Viola,’” *Perspectives of New Music*, Vol. 47 No. 2 (Summer 2009), pp. 36-58.
 Exarchos, Dimitris. “The Skin of Spectral Time in Grisey’s *Le Noir de l’Étoile*,” *Twentieth-Century Music*, 15/1 (2018), pp. 31-55.

Introductions to Spectralism:

Rose, François. “Introduction to the Pitch Organization of French Spectral Music,” *Perspectives of New Music*, Vol. 34 No. 2 (Summer 1996), pp. 6-39.
 Moscovich, Viviana. “French Spectral Music: An Introduction,” *Tempo*, New Series, No.200 (April 1997), pp. 21-27.
 Anderson, Julian. “A Provisional History of Spectral Music,” *Contemporary Music Review*, Vol. 19/2 (2000), pp. 7-22.
 Cornicello, Anthony. “An Introduction to Spectral Music,” Chapter 1 from “Timbral Organization in Tristan Murail’s *Désintégrations* and *Rituels*,” diss. Brandeis University, 2000.

Week 11: November 7 – Murail: *Mémoire/Erosion* (1976), *Territoires de l’oubli* (1977)

Readings [TBA]:

Trujillo, Ricardo Alonso Velasco. “Entrevista con Tristan Murail: Diálogo y Reflexión en Torno a la Música Espectral” (“Interview with Tristan Murail: Dialogue and Thoughts on Spectral Music.” *Cuardenos de música, artes visuales y artes escénicas*, 5(2) (July-December 2010), pp. 105-113.
 Fried, William. “Learning to perform Murail’s *Territoires de l’oubli*: Suggestive content in synonymous temporal musical notation,” *Perspectives of New Music*, 52(3) (Autumn 2014), pp. 69-92.
 Nonken, Marilyn. “‘La Notation Ne Peut Rendre Compte Du Fait’: Performing Murail’s ‘Territoire De L’Oubli,’” *Tempo*, Vol. 62, No. 244 (April 2008), pp. 2-10.
 Adler, Ayal. “Tristan Murail and spectral music,” *Music in Time*, (2005), pp. 89-97.
 Rovner, Anton Artad’evic. “An interview with Tristan Murail,” *20th-Century Music*, 5(12) (December 1998), pp. 1-3.
 Murail, Tristan. “After-thoughts,” *Contemporary Music Review*, Vol. 24 No. 2/3 (April/June 2005), pp. 269-272.

Week 12: November 14 – Xenakis: *Evryali* (1973)

Readings [TBA]:

Couroux, Marc. “*Evryali* and the Exploding of the Interface: from Virtuosity to Anti-virtuosity and Beyond,” *Contemporary Music Review*, Vol. 21, No. 2/3 (2002), pp. 53-67.
 Howard, Philip. “‘Evryali’: Beyond the Surface (What I Learned from ‘Evryali’ by Performing It),” *Perspectives of New Music*, Vol. 42, No. 2 (Summer 2004), pp. 144-157.
 Buquet, Marie-Françoise. “On *Evryali*,” in *Performing Xenakis*. Hillsdale, NY: Pendragon Press (2010), pp.65-70. [Marriott ML410.X45 P47 2010]

Arsenault, Linda. “Iannis Xenakis’s *Evryali*: An introduction to structure, meaning, and performance,” diss. University of Alberta, 1996.

Week 13: November 21 – Pärt: *Fratres* (1977)

Readings [TBA]:

Roeder, John. “Transformational Aspects of Arvo Pärt’s Tintinnabuli Music,” *Journal of Music Theory*, Vol. 55, No. 1 (Spring 2011), pp. 1-41.

Dies, David. “Defining ‘Spiritual Minimalism,’” in *The Ashgate Research Companion to Minimalist and Postminimalist Music*. Burlington, VT: Ashgate (2013), pp. 315-335.

Brauneiss, Leopold. “Musical Archetypes: The Basic Elements of the Tintinnabuli Style,” in *The Cambridge Companion to Arvo Pärt*. New York: Cambridge University Press (2012), pp. 49-75. [Marriott ML410.P1755 C36 2012]

Robinson, Thomas. “Analyzing Pärt,” in in *The Cambridge Companion to Arvo Pärt*. New York: Cambridge University Press (2012), pp.76-110.

Chikinda, Michael. “Pärt’s Evolving Tintinnabuli Style,” *Perspectives of New Music*, 49(1) (Winter 2011), pp. 182-206.

Skipp, Benjamin. “Out of Place in the 20th Century: Thoughts on Arvo Pärt’s Tintinnabuli Style,” *Tempo*, Vol. 63, No. 249 (July 2009), pp. 2-11.

Week 14: November 28 – Presentations

Week 15: December 5 – Presentations

FINAL PAPERS DUE: December 12

UNIVERSITY POLICY STATEMENTS

ADA Statement

The University of Utah seeks to provide equal access to its programs, services and activities for people with disabilities. If you will need accommodations in the class, reasonable prior notice needs to be given to the Center for Disability Services, 162 Olpin Union Building, 581-5020 (V/TDD). CDS will work with you and the instructor to make arrangements for accommodations. All information in this course can be made available in alternative format with prior notification to the Center for Disability Services.

Faculty and Student Rights and Responsibilities

All students are expected to maintain professional behavior in the classroom setting, according to the Student Code, spelled out in the Student Handbook. Students have specific rights in the classroom as detailed in Article III of the Code. The Code also specifies proscribed conduct (Article XI) that involves cheating on tests, plagiarism, and/or collusion, as well as fraud, theft, etc. Students should read the Code carefully and know they are responsible for the content. According to Faculty Rules and Regulations, it is the faculty responsibility to enforce responsible classroom behaviors, beginning with verbal warnings and progressing to dismissal from class and a failing grade. Students have the right to appeal such action to the Student Behavior Committee. Faculty...must strive in the classroom to maintain a climate conducive to thinking and learning. PPM 6-316. Students have a right to support and assistance from the University in maintaining a climate conducive to thinking and learning. PPM 6-400.

Addressing Sexual Misconduct

Title IX makes it clear that violence and harassment based on sex and gender (which includes sexual orientation and gender identity/expression) is a civil rights offense subject to the same kinds of accountability and the same kinds of support applied to offenses against other protected categories such as race, national origin, color, religion, age, status as a person with a disability, veteran's status or genetic information. If you or someone you know has been harassed or assaulted, you are encouraged to report it to the Title IX Coordinator in the Office of Equal Opportunity and Affirmative Action, 135 Park Building, 801-581-8365, or the Office of the Dean of Students, 270 Union Building, 801-581-7066. For support and confidential consultation, contact the Center for Student Wellness, 426 SSB, 801-581-7776. To report to the police, contact the Department of Public Safety, 801-585-2677(COPS).

Accommodations Policy

Some of the writings, lectures, films, or presentations in this course may include material that conflicts with the core beliefs of some students. Please review the syllabus carefully to see if the course is one that you are committed to taking. If you have a concern, please discuss it with me at your earliest convenience.

Wellness Statement

Personal concerns such as stress, anxiety, relationship difficulties, depression, cross-cultural differences, etc., can interfere with a student's ability to succeed and thrive at the University of Utah. For helpful resources contact the Center for Student Wellness; www.wellness.utah.edu; 801-581-7776.

Incompletes policy

(I) Incomplete grade. Given for work not completed due to circumstances beyond your control. You must be passing the course and have completed at least 80% of the required coursework. Arrangements must be made between you and the instructor concerning the completion of the work. You may not retake a course without paying tuition. If you attend class during a subsequent term, in an effort to complete the coursework, you must register for the course. Once the work has been completed, the instructor submits the grade to the Registrar's Office. The "I" will change to an "E" if a new grade is not reported within one year. A written agreement between the student and the instructor may specify the grade to be given if the work is not completed within one year. Copies of the agreement are kept by the instructor and the academic department.

O. Attendance Requirements (<http://www.regulations.utah.edu/academics/6-100.html>)

1. The University expects regular attendance at all class meetings. Instructors must communicate any particular attendance requirements of the course to students in writing on or before the first class meeting. Students are responsible for acquainting themselves with and satisfying the entire range of academic objectives and requirements as defined by the instructor.
2. Students absent from class to participate in officially sanctioned University activities (e.g., band, debate, student government, intercollegiate athletics) or religious obligations, or with instructor's approval, shall be permitted to make up both assignments and examinations. The University expects its departments and programs that take students away from class meetings to schedule such events in a way that will minimize hindrance of the student's orderly completion of course requirements. Such units *must* provide a written statement to the students describing the activity and stating as precisely as possible the dates of the required absence. The involved students *must* deliver this documentation to their instructors before the absence.
3. Except in cases of sudden illness or emergency, students shall, in advance of the absence, arrange with the instructor to make up assignments (see policy on assignments in #4 of the course evaluation section above).
4. Unexpected University facility closures due to weather, emergency or disaster may occur from time to time. Students may be required to complete coursework missed due to these or other class cancellations; however, instructors requiring mandatory make-up sessions may not penalize students if they are unable to attend due to time conflicts, etc.

Non-Contract Note

"The syllabus is not a binding legal contract. It may be modified by the instructor when the student is given reasonable notice of the modification."