

University of Utah \* School of Music \* Fall 2021

**MUSC 6521: 20TH/21ST CENTURY ANALYSIS II (3 credits)**

**TOPIC: “CIRCA 1970: New Freedom, New Frontiers”**

**Wednesdays 4:10pm-6:40pm \* Room: DGH 410**

**Course Modality:** In-person

---

**Instructor:**

Dr. Luke Dahn \* DGH 438 \* Email: [luke.dahn@utah.edu](mailto:luke.dahn@utah.edu) (preferred contact)

Office Hours: by appointment, either in person or via Zoom

**Course Materials:**

All assigned readings and listenings will be made available 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: “CIRCA 1970: New Freedom, New Frontiers”**

The hegemony of modernist serialism that dominated the musical landscape in the middle of the 20<sup>th</sup> 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 during fertile time period from the late 1960s into the 1970s, using the most appropriate analytical techniques and consulting important 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**

**Weekly Requirements – Readings, Discussion Pages & Reading Responses (45%)** – As this is a seminar format course, our time will be devoted to discussing articles and musical works analyzed in them. Therefore, you should have the article and any relevant musical scores with you during class, and you must be prepared to discuss them. All articles and relevant PDF scores have been uploaded to the files section in Canvas. In addition, I will be creating a Canvas Page for each week which has links to the readings and scores. It is **important that you listen to the examples** as you read through the material.

Written Responses: Written responses are required for **11 of the 12 weeks** of required readings (Week 2 through Week 13). You are at liberty to choose which week to skip, though keep in mind that the reading itself is still required and class participation still expected for the week you choose not to post a response.

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.

**Written responses must be posted to the corresponding Canvas discussion pages are due at 2:00pm on the day of class.**

**Final Analysis Paper (30%)** – You will each write an analytical paper on a piece relevant to the course. You may choose to analyze a piece composed around the year 1970 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 15.**

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

**Length:** Your paper should be 8-10 pages (without examples) which is roughly 2000-2500 words. 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.

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); Crumb: several works from this period; del Tredici: *Szygy* (1966), *Final Alice* (1975); Druckman: *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); Oliveros: *Sonic Meditations* (1973); Scelsi: *Dharana* (1975); Schnittke: *Concerto Grosso 1* (1977); Shostakovich: *Symphony No. 15* (1971); Stockhausen: *Tierkreis* (1975); Stravinsky: *Requiem Canticles* (1966); Takemitsu: *Winter* (1971); Walker: *Piano Sonata No. 3* (1975); Xenakis: *Evrlyali* (1973); Zimmermann, *Requiem für einen jungen Dichter* (1967-69)

**Paper Topic Proposal (5%) – DUE October 27.** 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.

**Attendance & Participation (10%)** – 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 23	Last day to withdraw:	Friday, October 22
Last day to add & drop:	Friday, September 3	Thanksgiving break:	November 25-28
Labor Day:	Monday, September 6	Classes end:	Thursday, December 9
Fall break:	October 13-17	Final exam period:	December 13-17

**BRIEF SEMESTER OUTLINE**

(Subject to change with advance notice.)

Week 1: August 25	Setting the Stage
Week 2: September 1	Pierre Boulez: <i>Domaines</i> (1968)
Week 3: September 8	Morton Feldman: <i>Rothko Chapel</i> (1971)
Week 4: September 15	George Rochberg: <i>String Quartet No.3</i> (1971)
Week 5: September 22	George Crumb: <i>Makrokosmos I</i> (1972), <i>Makrokosmos II</i> (1973)
Week 6: September 29	Sofia Gubaidulina: <i>Concordanza</i> (1971), <i>Ten Preludes for Cello</i> (1974)
Week 7: October 6	Frederic Rzewski: <i>The People United Will Never Be Defeated</i> (1971)
	MIDTERM BREAK: October 13
Week 8: October 20	György Ligeti: <i>Melodien</i> (1971)
Week 9: October 27	Hale Smith: <i>Evocation</i> (1966) [ <b>Paper Proposal DUE</b> ]
Week 10: November 3	Isang Yun: <i>Glissées</i> (1970)
Week 11: November 10	Steve Reich: <i>Six Pianos</i> (1973)
Week 12: November 17	Gerard Grisey: <i>Periodes</i> (1974), <i>Partiels</i> (1975)
Week 13: November 24	<b>TBD:</b> Arvo Pärt: <i>Fratres</i> (1977) <b>or</b> Pauline Oliveros: <i>Sonic Meditations</i> (1974) <b>or</b> Peter Maxwell Davies: <i>Eight Songs for a Mad King</i> (1969) <b>or</b> Xenakis: <i>Evryali</i> (1973)
Week 14: November 31	Presentations I
Week 15: December 5	Presentations II
<b>FINAL PAPERS DUE:</b> December 15	

**COURSE SCHEDULE & SOURCES**

(Subject to change with advance notice)

**Note:** Readings in red will be required unless otherwise announced.**Week 1: August 25 - Setting the Stage**

Readings:

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. 411-417, 422-445, 460-472.

**Week 2: September 1 - Pierre Boulez: *Domaines* (1968)**

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," *Tmepo*, 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 8 - Morton Feldman: *Rothko Chapel* (1971)**

Readings:

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]

**Week 4: September 15 - George Rochberg: *String Quartet No.3* (1971)**

Readings:

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 22 – George Crumb: *Makrokosmos I* (1972), *Makrokosmos II* (1973)**

Readings:

- 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 29 – Sofia Gubaidulina: *Concordanza* (1971), *Ten Preludes for Cello* (1974)**

Readings [TBD]:

- Berry, Michael. "The Importance of Bodily Gesture in Sofia Gubaidulina's Music for Low Strings," *Music Theory Online*, Vol.15, No.3 (October 2009). Available online: <https://mtosmt.org/issues/mto.09.15.5/mto.09.15.5.berry.html>
- Ewell, Philip A. "The Parameter Complex in the Music of Sofia Gubaidulina," *Music Theory Online*, Vol.20, No.3 (September 2013). Available online: <https://mtosmt.org/issues/mto.14.20.3/mto.14.20.3.ewell.php>
- Kahrs, Noah. "Consonance, Dissonance, and Formal Proportions in Two Works by Sofia Gubaidulina," *Music Theory Online*, Vol.26, No.2 (September 2020). Available online: <https://mtosmt.org/issues/mto.20.26.2/mto.20.26.2.kahrs.html>

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

Readings:

- 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. 1/2 (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 20 – Gyorgy Ligeti: *Melodien* (1971)**

Readings:

- 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.

Macaulay, Janice. "Aspects of Pitch Structure in György Ligeti's *Melodien für Orchester*," diss. Cornell University, 1986.

### **Week 9: October 27 – Hale Smith: *Evocatioin* (1966) [Paper Proposal DUE]**

Readings:

Maxile, Jr., Horace J. "Hale Smith's *Evocation*: The Interaction of Cultural Symbols and Serial Composition," *Perspectives of New Music*, Vol.42, No.2 (Summer, 2004), 122-143.

Caldwell, Hanson and Hale Smith. "A Man of Many Parts," *The Black Perspective in Music*, Vol.3, No.1 (Spring 1975), 58-76.

### **Week 10: November 3 – Isang Yun: *Glissées* (1970)**

Readings:

Turner, John W. "Performing Cultural Hybridity in Isang Yun's *Glissées pour violoncelle seul* (1970)," *Music Theory Online*, Vol.25, No.2 (July 2019). Available online: <https://mtosmt.org/issues/mto.19.25.2/mto.19.25.2.turner.html>

Duffie, Bruce. "An Interview with Isang Yun," *Sonus: A Journal of Investigations into Global Music Possibilities*, Vol.28, No.2 (Spring 2008), 43-51. Available online: <http://www.bruceDuffie.com/yun.html>

Kim, YeaJin. "An analytical method for atonal music that combines Strauss' pattern-completion and associational models with selection criteria based on cognitive considerations," Vol. 2 (2009). Available online: <https://osomjournal.org/issues/2/kim/>

### **Week 11: November 10 – Reich: *Drumming* (1971), *Clapping Music* (1972), *Six Pianos* (1973), *Music for 18 Musicians* (1976)**

Readings:

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 12: November 17 – Grisey: *Periodes* (1974), *Partiels* (1975)**

Readings:

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 13: November 24 – TBD:** Arvo Pärt: *Fratres* (1977) **or** Pauline Oliveros: *Sonic Meditations* (1974) **or** Peter Maxwell Davies: *Eight Songs for a Mad King* (1969) **or** Xenakis: *Evryali* (1973) **or** Toru Takemitsu: *Winter* (1971)

Readings [TBD]:

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 *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 20<sup>th</sup> Century: Thoughts on Arvo Pärt's Tintinnabuli Style," *Tempo*, Vol. 63, No. 249 (July 2009), pp. 2-11.

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.

Harvey, Jonathan. "Maxwell Davies's 'Song for a Mad King'," *Tempo*, No.89 (Summer 1969) 2-6.

Welten, Rudd. "'I'm Not Ill, I'm Nervous': Madness in the Music of Sir Peter Maxwell Davies," *Tempo*, No.196 (April 1996), 21-24.

Williams, Alan. E. "Madness in the Music Theatre Works of Peter Maxwell Davies," *Perspectives of New Music*, Vol.38, No.1 (Winter 2000), 77-100.

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.

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.

**Weeks 14 & 15: November 31 – Presentations (FINAL PAPERS DUE: December 15)**



## UNIVERSITY POLICY STATEMENTS

### Official COVID-19 Campus Guidelines

University leadership has urged all faculty, students, and staff to **model the vaccination, testing, and masking behaviors** we want to see in our campus community. These include:

- Vaccination
- Masking indoors
- If unvaccinated, getting weekly asymptomatic coronavirus testing.

#### Vaccination

- **Get a COVID-19 vaccination** if you have not already done so. Vaccination is proving highly effective in preventing severe COVID-19 symptoms, hospitalization and death from coronavirus. Vaccination is the single best way to stop this COVID resurgence in its tracks.
- Many in the campus community already have gotten vaccinated:
  - More than 80% of U. employees
  - Over 70% of U. students
- Visit <http://mychart.med.utah.edu/>, <http://alert.utah.edu/covid/vaccine>, or <http://vaccines.gov/> to schedule your vaccination.

#### Masking

- While masks are no longer required outside of Health Sciences facilities, UTA buses and campus shuttles, **CDC guidelines now call for everyone to wear face masks indoors.**
  - Check the CDC website periodically for masking updates—<https://www.cdc.gov/coronavirus/2019-ncov/vaccines/fully-vaccinated-guidance.html>
  - Treat masks like seasonal clothing (i.e. during community surges in COVID transmission, masks are strongly encouraged indoors and in close groups outside).

#### Testing

- **If you are not yet vaccinated, get weekly asymptomatic coronavirus tests.** This is a helpful way to protect yourself and those around you because asymptomatic individuals can unknowingly spread the coronavirus to others.
  - Asymptomatic testing centers are open and convenient:
    - Online scheduling
    - Saliva test (no nasal swabs)
    - Free to all students returning to campus (required for students in University housing)
    - Results often within 24 hours
    - Visit [alert.utah.edu/covid/testing](http://alert.utah.edu/covid/testing)
- **Remember: Students must self-report if they test positive for COVID-19 via this website:** <https://coronavirus.utah.edu/>.

## ACCOMMODATIONS AND POLICIES

### Center for Disability & Access

801-581-5020

[disability.utah.edu](http://disability.utah.edu)

ADA Statement

#### 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](http://www.wellness.utah.edu); 801-581-7776.

#### 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."