

University of Utah * School of Music * Spring 2022

MUSC 3550: 20th/21st Century Techniques (3 cr.)

Section 001: MWF 8:35-9:25a * Room: DGH 416

Course Modality: In-person

Instructor:

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

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

Materials:

1. Roig-Francoli, Miguel. *Understanding Post-Tonal Music*, **2nd edition**. (Routledge). ISBN: 978-0-367-35535-7
2. Roig-Francoli, Miguel. *Anthology of Post-Tonal Music*, **2nd edition**. (Routledge). ISBN: 978-0-367-35538-8
3. Staff paper (a notebook, or download some here: <http://www.musicshleaf.com/>)
4. A notebook or binder for note-taking.

Catalog Course Description:

This course covers diverse topics in music theory relevant to the study of 20th-century concert music. Topics may include Modernism, Neo-Classicism, Post-Modernism, chromatic and atonal voice leading, harmonic function based on symmetrical divisions of the octave, music at the limits of tonality, pitch-class set theory (with the emphasis on transpositional equivalence and inversive symmetry), pitch-centricity, and twelve-tone/serial procedures. The course may also cover musical practices prevalent since 1950, including minimalism, aleatoric procedures, and other techniques.

Prerequisites: "C" or better in MUSC 2110

Teaching and Learning Methods

Success in this course will be dependent upon student engagement. While the first three semesters of the music theory sequence are devoted to tonal music, MUSC 3550 focuses on *post-tonal* music. As a result, most of the concepts and techniques in this course are new. While there will be some dissemination of content by the instructor, formal lecturing will not be typical. Rather, student discussion regarding assigned musical study and readings will be expected as it both allows us to openly articulate our musical thoughts and as it fosters class community. Other teaching/learning methods will include group work, in-class exercises, and compositional exercises.

Course Objectives

In this course, students will...

- develop a better understanding of music from the 20th and 21st centuries
- develop a better understanding of the historical and philosophical context out of which modern music arose
- be better equipped to thoroughly analyze modern music
- be better equipped to interpret modern music and to give accurate, thoughtful, and persuasive performances of modern music
- gain experience utilizing the techniques studied in compositional projects

COURSE WORK

Homework Assignments (40% of overall grade (10 x 4%))

Homework assignments will make up a large portion of the required course work. Some assignments will come from the textbook while others will come from separate handouts. On occasion, we will work through a few homework problems in class, but we will do this as long as I sense that everyone is coming to class prepared. I reserve the right to collect an assignment without discussion. As a general rule, homework assignments will be submitted in **hard copy** form in class, and I will only accept assignments electronically if announced ahead of time. Assignments are generally due on Mondays with a couple exceptions due to holidays. (See schedule below.)

Late assignments: If late assignments are submitted before I grade the assignment for the class (within 24 hours is pretty safe), I will accept it with a 10-point deduction. (Late assignments may be submitted in the main music office.) If assignments are submitted after that but within one week, they will be given half credit and will most likely not be returned. Assignments that are late due to excused absences will not be penalized providing they are submitted within 24 hours. (Grace period may be lengthened in consultation with instructor.)

Reading Responses (15% of overall grade (10 x 1.5%))

Readings: Eleven reading response assignments are listed below in the course schedule (R1, R2, R3, etc.). All readings are in the Roig-Francoli textbook and all response assignments are scheduled for Wednesdays. Readings are due on the morning on which they are listed in the schedule. Additional reading assignments (mostly model analyses in the textbook) are scheduled for Friday, though no response is required for these.

Responses:

You are required to write responses to **ten of the eleven** Wednesday readings (you may skip one), with each response including at least **one** comment about the reading. Comments may include questions that come to mind, passages that you found insightful, passages you found confusing, or any other relevant thoughts. Give priority to any question(s) you wish to have answered in class. To receive full credit, each comment **must** include a reference to the passage to which your comment relates (include a page number), and questions should be as specific as possible. (Avoid comments such as, "I don't get derived tone rows." Rather, try to identify which part is confusing to you. "I don't understand what Roig-Francoli means by discrete subsets dividing a derived tone row into equal segments on p.171".)

RESPONSES DUE: Post your response to the appropriate Discussion Page in Canvas **by 8:00am on the day the reading is due.**

Two Composition Projects (20% (2 x 10%))

Each student will compose two composition projects. The first will be a group Percussion Project that must incorporate some of the rhythmic and metric developments covered in Chapter 10. The second project will be to compose a 12-tone invention for two melodic instruments or for piano. Further instruction and guidelines for both projects will be given in class.

Final Exam (20%)

There will be one final exam which will be cumulative. The exam will contain both a take-home portion and an in-class portion. In addition, a final exam analysis piece will be assignment in advance of the in-class portion of the exam. The final exam is scheduled for **Monday, May 2 at 8:00-10:00am.**

Attendance (0%)

Attendance and engagement in class is expected, as the quality of the course will depend largely upon it. While I will not be taking attendance, your attendance and participation is vital for your success in the course and for the best overall experience for everyone. There is a direct correlation between attendance and success.

5% TBD Grade

Understanding that students have different learning styles and that each student excels at different types of assignments, the final 5% of the overall grade will be applied at the end of the semester to whichever category has the highest average:

- 1) Homework – becomes 45% of overall grade
- 2) Final Exam – becomes 25% of overall grade
- 3) Composition Projects – becomes 25% of overall grade

GRADE BREAKDOWN SUMMARY

40%	Homework Assignments
15%	Reading Responses
20%	Two Composition Projects (2 x 10%)
20%	Final Exam
5%	TBD – To be assigned to the above category with the highest grade at the end of semester
100%	

Grade Scale: A 100-93; A- 92-90; B+ 89-87; B 86-83; B- 82-80; C+ 79-77; C 76-73; C- 72-70; D+ 69-67; D 66-63; D- 62-60; E 59-0

IMPORTANT DATES

Classes begin:	Monday, January 10	Last day to withdraw:	Friday, March 4
MLK Day:	Monday, January 17	Classes end:	Tuesday, April 26
Last day to add & drop:	Friday, January 21	Reading Day:	Wednesday, April 27
Spring break:	March 7-11	Final exam period:	April 28-May 4

MUSC 3550 SCHEDULE**Spring 2022***(subject to change with advance notice)*

Wk	D	Date	Syllabus	Readings / Responses (due in Canvas 8:00am)	Assignments (due in class on date listed)
1	M	1.10			
	W	1.12			
	F	1.14			
2	M	1.17	<i>NO CLASS * MLK DAY</i>		
	W	1.19	Intro & Ch.1: Pitch Centricity, Motivic Cells	R1 pp.1-13	
	F	1.21		pp. 26-36	
3	M	1.24	Ch.2: Pitch Centricity, Symmetry		A1 (Ch.1)
	W	1.26		R2 pp. 41-57	
	F	1.28		pp. 57-61	
4	M	1.31	Ch.3: Pitch-Class Set Theory		A2 (Ch.2)
	W	2.2		R3 pp. 73-93	
	F	2.4			
5	M	2.7			A3 (Ch.3A)
	W	2.9		R4 pp. 93-106	
	F	2.11			
6	M	2.14	Ch.4: Analyzing Atonal Music		A4 (Ch.3B)
	W	2.16		R5 pp. 111-123	
	F	2.18		pp.129-131 (gray box)	
7	M	2.21	<i>NO CLASS * PRESIDENTS DAY</i>		
	W	2.23	Ch.10: Musical Temporality	R6 pp. 242-260	A5 (Ch.4)
	F	2.25	Introduction to Composition Project #1: Perc. Pieces		
8	M	2.28	Ch.7: Twelve-Tone Music I		A6 (Ch.10)
	W	3.2		R7 pp.164-178	
	F	3.4		pp.179-182	
3/7-3/11 * SPRING BREAK					
9	M	3.14	Twelve-Tone Music (continued)		
	W	3.16			A7 (Ch. 7)
	F	3.18			
10	M	3.21	Ch.8: Twelve-Tone Music II		COMPOSITION PROJECT #1 DUE
	W	3.23		R8 pp. 186-194,199-201	
	F	3.25	Introduction to Composition Project #2: 12-tone		
11	M	3.28	Composing 12-Tone Music: Considerations		A8 (Ch. 8)
	W	3.30		R9 Handout	
	F	4.1			
12	M	4.4	Ch.11: Aleatory, Texture, Timbre		A9 (12-tone project assignment)
	W	4.6		R10 pp.280-286, 298-300	
	F	4.8			
13	M	4.11	Ch.13: Integrating the Past		COMPOSITION PROJECT #2 DUE
	W	4.13		R11 pp.329-339	
	F	4.15		pp.346-351	
14	M	4.18	Ch.14: Minimalism		A10 (Ch. 11,13)
	W	4.20		R12 pp.356-364	
	F	4.22		pp.367-371	
15	M	4.25			
	W	4.27		READING DAY * NO CLASS	
	M	5.2		FINAL EXAM: 8:00a-10:00a	

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
- In unvaccinated, getting weekly asymptomatic coronavirus testing
- Quanteening after exposure

Vaccination

- **Get a COVID-19 vaccination and the booster shot recommended for pairing with your vaccine** 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.
 - University of Utah students are required (as of August 27, 2021) to complete a cycle of COVID-19 vaccination and booster shot with an approved vaccine, or complete an exemption form. The university provides three convenient vaccination options: Attend one of the regularly scheduled vaccine events at the Student Union on campus.
- Schedule an appointment with Student Health here.
- Visit <http://mychart.med.utah.edu/>, <https://alert.utah.edu/covid/vaccine/>, or <http://vaccines.gov/> to schedule your vaccination.

Masking

- While masks are not required outside of Health Sciences facilities, on UTA buses or 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>. With high transmission rates in Salt Lake County, the CDC recommends: “Everyone should wear a mask in public indoor settings.”
 - Treat masks like seasonal clothing (i.e., during community surges in COVID transmission, they should be worn indoors and in close groups outside).
 - In cases of classroom exposure, masks should be worn for the quarantine period (see details below).

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

Remember: Students, faculty and staff must self-report if they test positive for COVID-19 via this website: <https://coronavirus.utah.edu/>.

ACCOMODATIONS AND POLICIES

Center for Disability & Access

801-581-5020

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; 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."