

MUS 222: Fourth-Semester Music Theory

Session: M/W/F 10:35-11:25AM

Phone: 404-727-3835

Classroom: BRB 108

Instructor: Dr. Yayoi Uno Everett

Email: yeveret@emory.edu

Office: BRB 334

Required textbook:

Clendinning and Marvin, *The Musician's Guide to Theory and Analysis* (2004)

Joseph Straus and Neill Lerner, eds., *Sounding Off: Theorizing Disability in Music* (Routledge, forthcoming)

All reading materials from Clendinning and Marvin (chapters 30-36), Straus and Lerner, and CD recordings will be placed on on-line reserve under Everett and scores are available on 2-hour reserve at the Candler Music and Media library.

All announcements regarding the course will be made via learnlink conference site for this course (MUS222) on a daily basis. If you have questions or concern that you'd like to share with the class, please post it on the learnlink conference. Otherwise, please forward individual questions and concern to: yeveret@emory.edu.

Focus: study of musical forms and aesthetics in the literature of 20th-century art music with emphasis on major works composed up until World War II. Structural properties of the music, i.e., harmony, rhythm, pitch motives, texture, timbre, and form, will be examined in relation to the composers' aesthetic aim, trends in related arts, and extra-musical influences. In the second half of the course, we will examine different ways of interpreting music from the perspectives of ethnicity, diversity, and disability; readings and interpretive approaches based on discourses of narrativity, feminism, and subjectivity will be introduced, wherever relevant.

<i>Grading:</i>	Compositions (5% x 2 = 10%)	Midterm Exam (15%)
	Analysis assignments (8% x 5 = 40%)	Class Presentation (10%)
	Class Participation (5%)	Final Paper/Project (20%)

Analysis assignments: the instructor will hand out guidelines for completing a given analysis based on: 1) leitmotif and chromatic harmony (Wagner); 2) modality and form (Debussy); 3) atonality (Schoenberg); 4) twelve-tone (Webern); 5) additive rhythm (Messiaen) and changing meter (Stravinsky, Bartók). You will be required to turn in your answers (typed, double-spaced) at the beginning of class on the specified due date. Identical wording found between two assignments constitutes a form of plagiarism and will not be accepted. Late assignments will not be accepted unless with prior consent from the instructor.

Composition projects: students will be asked to turn in two short compositions in the modal and atonal/rhythmic styles of composition we will study. The instructor will provide guidelines and criteria for composing a modal composition and an atonal/twelve-tone/rhythmic (your choice) composition.

Midterm Exam: midterm will consist of 1) term identification, 2) listening identification of works studied in class, and 3) analysis and identification of a "mystery" composition based on the stylistic assessment of compositions studied between weeks 1 and 8. No make up or substitutions will be allowed without a written notice from a medical professional or from the Office of the Dean.

Class Presentation: during weeks 10 through 15, each student will prepare a 30-minute class presentation on a selected composer listed in the syllabus (beginning with Berg's violin concerto). You are responsible for providing concise biographical information on the composer, background information on the piece, and a concise analysis (all in a two-page handout).

Final Paper/Project: choose from the list of pieces included in page 4 and prepare an extensive analytic paper (10-12 pages) that expands on one or two of the analytical methodologies introduced in the class. A different work by a representative composer from any part of the twentieth or twenty-first century may be substituted upon negotiation with the instructor. If choosing an opera or symphonic work, focus on one particular movement or excerpted passages for analysis.

In lieu of a final paper, you may choose to work on a creative project, e.g., a score for collective improvisation with written instructions (modeled after Pauline Oliveros) or multimedia piece that integrates visual, aural, and kinesthetic activities (modeled after Laurie Anderson or Yoko Ono). For the latter, combine music, poetry, film, paintings, found objects, etc. to engage participants in exploring and communicating an aesthetic or philosophical theme through bodily gestures. Following the group performance, submit a 3-4 paper that reflects on your experience of the piece.

Attendance Policy: warning for failure will be given out to students who have missed more than three classes and two assignments within the first five weeks of class. Please note that after THREE unexcused absences, your cumulative grade for the course will drop by 5% per each additional absence. Absences can be excused only if accompanied by a note from a proper authority, e.g., medical doctor, parents, advisor. Chronic tardiness by more than 5 minutes will accumulate to one absence (2 tardiness = one unexcused absence).

Weekly Syllabus

<i>week</i>	<i>date</i>	<i>reading / repertory / assignments</i>
1	1/18 (Th):	overview: 20 th -century comp. Approaches to pitch, rhythm, and form Wagner, Prelude from <i>Tristan und Isolde</i> [DVD #1]
		Analysis assignment 1 (due 1/26): Wagner, Prelude from <i>Tristan und Isolde</i>
2	1/23 (Tu)	Clendinning and Marvin, chap. 30: introduction to modes

Debussy, "Cathedrale Engloutie"; "Voile" from Préludes, Book I
1/25 (Th): Bartók, "Song of the Harvest"; Ives, "Cage"

Analysis assignment 2 (due 2/02): Debussy, "Cathedrale Engloutie"

- 3 1/29 (Tu): class exercises in modal composition
2/01 (Th): Clendinning and Marvin, chap. 31: musical analysis with sets;
transposition (Tn) and inversion (In)

Composition 1 (due 2/09) modal composition

- 4 2/06 (Tu): Clendinning and Marvin, chap. 32: sets and set classes
normal form and prime form; set-class table
2/08 (Th): Webern, String quartet op.5, mvts. 3 and 4
5 2/13 (Tu): Schoenberg, Piano Piece, op.11/1
Clendinning and Marvin, chap. 33: ordered segments and serialism
2/15 (Th): Stravinsky, John Tavener, "The Lamb"

Analysis assignment 3 (due 2/23): +Schoenberg, Piano Piece, op.11/1
Reading: Straus, "Normalizing the Abnormal: Disability in Music and Music Theory,"
Journal of American Musicological Society (2006).

- 6 2/20 (Tu): Clendinning and Marvin, chap. 34: twelve-tone rows and row matrix
2/22 (Th): Schoenberg, String Quartet No.4, mvt. II

Analysis assignment 4 (due 3/02): Webern, "Das dunkle Herz" op.23/1

- 7 2/27 (Tu): Clendinning and Marvin, chap. 35: new ways to organize rhythm and meter
3/01 (Th): Stravinsky, *The Rite of Spring*

- 8 3/06 (Tu): class exercises in changing meter and polymeter
Review for midterm exam

3/08 (Th): **Midterm exam**

Composition 2: atonal or rhythmic composition (3/23)

- 9 3/12-18 [Spring Break!]

Narrative and Symbolism

- 10 3/20 (Tu): Berg, Violin Concerto [excerpts]
3/22 (Th): Grant Still, *Afro-American Symphony*
Readings: Carol Oja, "New Music and the New Negro: The Background of William
Grant Still's Afro-American Symphony," *Black Music Research* 12/2(1992): 145-170;
Lawrence Kramer, "Musical Narratology: A Theoretical Outline," *Indiana Theory
Review* 12 (1991): 141-162.

- Rhythmic Innovations**
- 11 3/28 (Tu): Varèse, *Ionisation*
Cage and Harrison, *Double Music*
3/30 (Th): Messiaen, *Quartet for the End of Time* [DVD #2]
- Assignment 5** (due 4/06): Messiaen, "Intermède" from the *Quartet for the End of Time*
- Exoticism and Extended Techniques**
- 12 4/03 (Tu): Cage, *Aria*; Penderecki, *Threnody for the Victims of Hiroshima*
4/05 (Th): Crumb, *Ancient Voices of Children* [video #1]
Pauline Oliveros, *Sonic Meditations*
Reading: Pauline Oliveros, "Harmonic anatomy: Women in Improvisation," pp.50-70.
- Social Realism and New Objectivity**
- 13 4/10 (Tu): Prokofiev, *Classical Symphony* (mvt.I)
4/12 (Th): Shostakovich, *Symphony No. 10* (excerpts)
Sofia Gubaidalina, *Johannes Passion*
- Parody and Quotation**
- 14 4/17 (Tu): Stravinsky's *The Rite of Spring* and *Fantasia* [DVD #4]
John Corigliano, *The Ghosts of Versailles* [video #2]
Reading: Nicholas Cook, "The Rite of Spring and Fantasia" from *Analyzing Multimedia*
- Madness in Postmodern theatre and Conceptual Art**
- 4/19 (Th): Peter Maxwell Davies, *Eight Songs for a Mad King* [DVD#4]
Yoko Ono, *Cut Piece*; Laurie Anderson, *Superman*
Reading: Yayoi Uno Everett, "Modeling Parody and Irony in Music by Weill, Maxwell Davies, and Andriessen." *Music Theory Online*, vol. 10/4, 2004.
- Social Commentary through Film**
- 15 4/24 (Tu): Carlos Saura, *Tango, no me dejes nunca* [DVD #5]
4/26 (Th): Ligeti's music and *2001 Space Odyssey* [DVD #6]
Philip Glass, *Koyaanisqatsi* [DVD #7]
- 16 5/01 (Tu): **FINAL PROJECT presentation [meet in Performing Arts Studio for a group performance of final projects]**
5/04 (Fr): Final Paper due

Sample topics for a Final Paper:

Bartók, *Music for Strings, Percussion, and Celesta*, mvt. 3
Shostakovich, *Symphony No.10* (mvt.4)
Stravinsky, "Sacrificial Dance" from *the Rite of Spring*
John Williams, Analysis of leitmotifs from *Star War Trilogy* (film)
John Corigliano, "Come now my darling" from *The Ghosts of Versailles* (opera)