

MUT 4571: Twentieth Century Practice
MUT 6575: Analysis of Twentieth Century Music
(3 Credit Hours)

School of Music • College of the Arts
University of South Florida



**UNIVERSITY OF
SOUTH FLORIDA**

A PREEMINENT RESEARCH UNIVERSITY

COURSE SYLLABUS

Instructor:	Dr. Matthew Kennedy	Term:	Spring 2020
Office:	MUS 367	Class Meeting Days:	Tuesday/Thursday
Email:	mbkennedy1@usf.edu	Class Meeting Hours:	9:30-10:45am
Office Hours:	T/Th: 11:00-11:30am – Campus Walk 11:30am-12:30pm – Office	Class Location:	MUS 207

I. University Course Catalog Description

This course introduces music in the 20th century with an emphasis on post-tonal transformation theory. Topics for consideration include pitch-class set, serials, transformation, contour and other approaches to the analysis of 20th - century music represented in the music theoretical literature. Students in this course will increase their familiarity with 20th century music through listening and analysis. Learning activities will include rigorous study in music in post-tonal era, pitch-class set, transformation, score and form analysis. Students will be given the opportunity to develop their communication skills through regular written and oral discussion in class.

II. Course Prerequisites

Undergraduate Student must pass MUT 2117 (Music Theory IV) with a minimum of 70% (C-) prior to enrolling.

III. Course Objectives

We will explore the vast forms of musical language and analysis of music from 1899 through present day. By listening to representative examples, reading articles by composers and scholars, and learning post-tonal analytical methods, students will gain understanding of 20th/21st century compositions and appreciate the enormity of their far-reaching styles. The course culminates with a research project/presentation.

IV. Student Learning Outcomes (SLO's)

- Students will able to:
- Perform thorough Pitch-Class Set, IC, IP, and Contour-Class Identification.
 - Employ Primary Form, Normal Orders, and Forte Numbers in a manner consistent with recent research on repertoire of the 20th and 21st centuries.
 - Effectively describe their own ideas as well as those of other scholars in oral presentations, in an efficient and mindful learning environment that extends beyond the classroom.
 - Generate and evaluate worthiness of questions to be asked of post-tonal theory and works
 - Write short, analytical papers using standard writing formats (Chicago/Turabian), appropriate analytical narrative, and clear thesis statements.

V. Required Texts and Materials

Textbook: *Introduction to Post-Tonal Theory*. 4th Edition. Joseph N. Straus. W.W. Norton & Company
ISBN – 978-0-393-93883-8

Weekly
Readings: *Music in the Western World: A History in Documents*. 2nd ed. Piero Weiss and Richard Taruskin.
Schirmer, 2008.

The Rest is Noise. Alex Ross. Picador, 2008.

Note: these “Weekly Reading” books are on reserve at the USF Library.

Midterm Presentation

Articles: Milton Babbitt. “My Vienna Triangle” (1999) in *The Collected Essays of Milton Babbitt* (Princeton, 2003): pp. 466-88.

Joseph Straus. “Harmony and Voice Leading in the Music of Stravinsky.” *Music Theory Spectrum*, 36/1/1 (2014).

Amy Bauer. “The Other of the Exotic: Balinese Music as Grammatical Paradigm in Ligeti’s *Galamb Borong*.” *Music Analysis*, Vol. 27, No. 2/3 (July-October 2008): 337-72.

Richard Cohn. “Introduction to Neo-Riemannian Theory: A Survey and a Historical Perspective.” *Journal of Music Theory*, 42.2 (Autumn, 1998): 167-80.

Victoria Lindsay Levine & Bruno Nettl. “Strophic Form and Assymmetrical Repetition in Four American Indian Songs” in *Analytical and Cross-Cultural Studies in World Music*, ed., Michael Tenzer and John Roeder (Oxford, 2011): 288-315.

Elizabeth Hellmuth Margulis. “Moving by Nothing: Listening to Musical Silence.” *Journal of Music Theory*, 51/2 (Fall, 2007): 245-76.

Arnold Schoenberg. “My Evolution” in *Style and Idea*, ed., Leonard Stein, trans. Leo Black (University of California Press: 1975): 79-92.

Denise Von Glahn. “Pauline Oliveros” in *Music and the Skillful Listener: American Women Composer the Natural World*. (Indiana: 2013): 102-28.

Andrew Mead. “Cultivating an Air: natural Imagery and Music Making.” *Perspectives of New Music*, 52/2 (Summer 2014): 91-118.

Joseph Straus. “Babbitt the Analyst.” *Music Theory Spectrum*, 34/1 (Spring 2012): 26-33

VI. Basis for Final Grade

As a combined class of undergraduate and graduate students, special consideration will be given for the different levels between these two groups. The level of expectation for students who enroll in MUT 6575 will be higher than students in MUT 4571. Your final grade is based upon the following criteria:

UNDERGRADUATE STUDENTS (MUT 4571)

Attendance (see "Attendance Policy")	10%
In-Class Assignments and Quizzes	45%
Score Analysis Essay (2/13)	10%
Score Analysis Peer-Review (2/20)	5%
Midterm Presentation (3/10 & 3/12)	10%
Research Project	
Final Paper (5/5)	20%
TOTAL	100%

GRADUATE STUDENTS (MUT 6575)

Attendance (see "Attendance Policy")	10%
In-Class Assignments and Quizzes	35%
Score Analysis Essay (2/13)	10%
Score Analysis Peer-Review (2/20)	5%
Midterm Presentation (3/10 & 3/12)	10%
Research Project	
Final Presentation [10%] (4/28)	
Final Paper [20%] (5/5)	30%
TOTAL	100%

The following grading scale will be used for this course:

100-98%	A+	79-78%	C+
97-93%	A	77-73%	C
92-90%	A-	72-70%	C-
89-88%	B+	69-68%	D+
87-83%	B	67-63%	D
2-80%	B-	62-60%	D-
		< 60%	F

Note: School of Music students must receive a 70% C- or higher in any major course to receive credit towards their degree.

Description of Letter Grades

100-90% - truly excellent work that shows a high degree of mastery of the subject. Very close to error-free and displays strong musical instincts and creativity.

89-80% - work that shows a solid command of the material, but contains a few errors without any major conceptual confusions.

79-70% - work that exhibits a mixture of understanding and misunderstanding, and the misunderstanding is of a comparatively deep and problematic nature.

69-60% - work reflecting a thorough/on-going failure to grasp the material.

< 60% - unacceptably poor and/or incomplete work

XI. Grade Dissemination

Graded tests and materials in this course will be returned individually *only by request*. You can access your scores at any time using the 'Grade' function of Canvas. Please note that scores posted to Canvas are unofficial and may not reflect the proper weighting of each section of your final grade. See "Basis for Final Grade."
Note: Assignments being assessed in a "Pass/Fail" grading system may NOT be turned in late for partial credit. Additionally, they must be received by 12:00pm on the day they are assigned.

XII. Course Policies: Grades

In-Class Assignments and Quizzes: Short writing and analytical assignments from our textbook will be assigned regularly throughout the semester as needed, often assigned on Thursdays and due on Tuesdays.

Weekly Reading and Listening Assignments: Each week a piece of music and a short reading assignment are listed in the course schedule. This assigned listening and reading is to be completed prior to class each Thursday, as they will be the primary topic of discussion to begin that class session each week.

Score Analysis Essay: A piece of music will be assigned to each student for critical review and analysis, producing a prose essay of your findings. Following the assignment, each student will be anonymously assigned two essays by their colleagues to peer-review following a specific rubric.

Undergraduate: 1.5 - 2 pages, double-spaced 12-point font, standard margins essay with analyzed score.

Graduate: 2 - 3 pages, double-spaced 12-point font, standard margins essay with analyzed score.

Midterm Presentation: Pairs of students (partner of your choosing), will present a 10-minute discussion based on an assigned article (see "Midterm Presentation Articles"). In addition to the listed duration requirements, each presentation must also feature visual aids related to your article's content.

Research Project: The semester will culminate in a large-scale research project, including a thorough score analysis of an assigned work of 20th century repertoire and a prose research paper.

Undergraduate

Final Paper: 6 - 8 pages, double-spaced 12-point font, standard margins, with a minimum of 8 sources.

Graduate

Final Paper: 8 - 10 pages, double-spaced 12-point font, standard margins, with a minimum of 12 sources.

Final Presentation: An oral presentation (12-minute presentation, 3 minute "Q&A") of your findings from the paper, including aural and/or visual aids. *Handouts for your colleagues are strongly encouraged.*

Late Work Policy: Weekly assignments are due at the start of the class they are assigned (9:30am). Late Assignments will be accepted for grade with the following deductions:

Day Of Class After 9:30am: 10% deduction

1 Day Late: - 20%

2 Days Late: - 30%

3 Days Late: - 40%

4 Days Late: - 50%

> 4 Days Late: No Grade (0%)

NOTE: *Contacting the professor as soon as possible regarding late work is always in your best interest. Note: make-up for an absence on the day of your Midterm Presentation or Graduate Research Presentation is not guaranteed and will be granted at the instructor's discretion.*

Grades of "Incomplete": The current university policy concerning incomplete grades will be followed in this course. Incomplete grades are given only in situations where unexpected emergencies prevent a student from completing the course and the remaining work can be completed the next semester. Your instructor is the final authority on whether you qualify for an incomplete. Incomplete work must be finished by the end of the subsequent semester or the "I" will automatically be recorded as an "F" on your transcript.

XIII. Course Policies: Technology and Media

Email: Email is the primary form of communication with the class. If you prefer to correspond via a non-USF email, please notify me and I will make accommodations. *Please be professional and courteous in your correspondence with the professor and teacher assistants.* This serves to best reflect your seriousness of purpose and interpersonal communication skills. A simple salutation ("Hello!" "Hi!" "GUTEN TAAAAAG!" etc.) goes a long way.

Phone Usage: Please don't. I have neither the desire nor the energy to police this aspect of our time together. Let's be respectful of each other and of the class.

XIV. Course Policies: Student/Faculty Expectations

Disability Access: Students with disabilities are responsible for registering with Students with Disabilities Services (SDS) in order to receive academic accommodations. SDS encourages students to notify instructors of accommodation needs at least 5 business days prior to needing the accommodation. A letter from SDS must accompany this request. Student Responsibilities – <http://www.asasd.usf.edu/Students.htm>
Faculty Responsibilities – <http://www.asasd.usf.edu/faculty/htm>

Sexual Misconduct/Sexual Harassment Reporting: USF is committed to providing an environment free from sex discrimination, including sexual harassment and sexual violence (USF System Policy 0-004). The USF Center for Victim Advocacy and Violence Prevention is a confidential resource where you can talk about incidents of sexual harassment and gender-based crimes including sexual assault, stalking, and domestic/relationship violence. This confidential resource can help you without having to report your situation to either the Office of Student Rights and Responsibilities (OSSR) or the Office of Diversity, Inclusion, and Equal Opportunity (DIEO), unless you request that they make a report. *Please be aware that in compliance with Title IX and under the USF System Policy, educators must report incidents of sexual harassment and gender-based crimes including sexual assault, stalking, and domestic/relationship violence. If you disclose any of these situations in class, in papers, or to me personally, I am required to report it to OSSR or DIEO for investigation.* Contact the USF Center for Victim Advocacy and Violence Prevention: (813) 974-5757.

Attendance Policy: Students are expected to attend classes. I will accommodate excused absences by making arrangements with students ahead of time (when possible) or by providing a reasonable amount of time to make up missed work (with a potential percentage deduction). An excused absence is granted when medical professional documentation has been received by the instructor. Your *absolute best* opportunity to succeed in this course is through regular class attendance. Life happens – I understand. All students will be allowed 2 unexcused absences without any deduction to your grade. Each additional absence will deduct 2% from your final grade.

0 absences = 10 points extra credit 1 absence = 5 points extra credit

Students missing EIGHT (8) or more class sessions will receive a final grade of 50% (F).

Tardy Policy: The class begins at 9:30am. Respect your classmates, your professor, and yourself by arriving a few minutes early so you are settled in and ready to participate. Your voice is needed.

Academic Conduct Policy: Academic dishonesty in any form will not be tolerated. If you are uncertain as to what constitutes academic dishonesty, please consult the University of South Florida's Student Handbook for further details. While collaboration is strongly encouraged in this course, plagiarism is not. If the professor finds students submitting the same assignment as a fellow student - either in print form or digitally - the student will immediately be awarded a MINIMUM of a failing grade in the class and possible extending to academic sanctions or a grade of "FF" depending on the severity of the situation.

Good Example: Working on assignments separately and then "grading" one another's assignment prior to its due date to see how others succeeded and how you may improve your own work.

Consequences: Stronger and deeper understanding of course subject matter and greater camaraderie with classmates.

Bad Example: Students working together to complete a single copy of an assignment, and/or submitting separate pictures or photocopies of said assignment, claiming it as solely their own work.

Consequences: All students involved fail the course and potentially face further academic sanctions at the discretion of the instructor and department.

End of Semester Student Evaluations: All classes at USF make use of an online system for students to provide feedback to the University regarding the course. These surveys will be made available at the end of the semester, and the University will notify you by email when the response window opens. Your participation is *highly encouraged and valued*. The results of student feedback are sent to departments and faculty members only after semester grades are already submitted, and student responses are reported only anonymously and in the aggregate to faculty.

Student Academic Grievance Procedures: The purpose of these procedures is to provide all undergraduate and graduate students taking courses within the University of South Florida System an opportunity for objective review of facts and events pertinent to the cause of the academic grievance. An "academic grievance" is a claim that a specific academic decision or action that affects that student's academic record or status has violated published policies and procedures or has been applied to the grievant in a manner different from that used for other students.

Campus Emergencies: In the event of an emergency, it may be necessary for USF to suspend normal operations. During this time, USF may opt to continue delivery of instruction through methods that include but are not limited to Canvas and email messaging and/or an alternate schedule. It's the responsibility of the student to monitor the Canvas site for each class for course specific communication, and the main USF, College, and department websites, emails, and MoBull messages for important general information.

Religious Observances: All students have a right to expect that the University will reasonably accommodate their religious observances, practices and beliefs. If you observe religious holidays, you should plan your allowed absences to include those dates.

XV. Important Dates to Remember

Drop/Add Deadline: Friday, January 17th 2020

Withdrawal Deadline: Saturday, March 28th 2020

XVI. Class Schedule*

Note: Dr. Kennedy will be in-residence at the Atlantic Center for the Arts from February 16th – March 4th. Classes occurring during this time period (in light grey below) will include Dr. Kennedy attending digitally and/or feature guest lecturers.

CLASS DATES (TUESDAYS)	READING/ASSIGNMENTS	CLASS DATES (THURSDAYS)	READING/ASSIGNMENTS
(1) 01/14	Ch. 1: Octave & Enharmonic Equivalences Read: <i>Questioning Basic Assumptions</i> - Busoni Listen: <i>Violin Concerto</i> (1935) – Alban Berg	01/16	Pitch and Pitch Class
(2) 01/21	Ch. 1: Intervals, Integer Notation, Mod 12 Read: <i>The Death of Tonality</i> – Webern Listen: <i>String Quartet</i> (1931) – Seeger	01/23	Pitch Intervals and Pitch Class Intervals
(3) 01/28	Ch. 1: Interval Class and Interval Vector Read: <i>Doctor Faust</i> - Ross Listen: <i>Five Piece for Orchestra</i> - Schoenberg	01/30	Spacing and Register
(4) 02/04	Ch. 2: Pitch Class Sets, Normal Form Read: <i>Approaching the Limits</i> - Moldenhauer Listen: <i>Twelve Short Pieces</i> (1973) - Wuorinen	02/06	Normal Form CONT. and Transposition (T_n)
(5) 02/11	Ch. 2: Inversion (I_n and $I_{n/y}$) Read: <i>New Developments in Serialism</i> - Boulez Listen: <i>Semi-Simple Variations</i> (1956) – Babbitt	02/13	Index Number and Set Class DUE: Score Analysis Essay
(6) 02/18	Ch. 2: Prime Form Read: <i>Stravinsky the Serialist</i> – Craft/Stravinsky Listen: <i>String Quartet No 6</i> (1952) - Lutyens	02/20	Segmentation and Analysis Due: Score Analysis Peer-Review
(7) 02/25	Ch. 3: Common Tones Under I_n & Symmetry Read: <i>New Topicality</i> – Adams/Corigliano Listen: <i>Common Tones in Simple Time</i> - Adams	02/27	Z-relation and Complement Relation
(8) 03/03	Ch. 3: Inclusion Relation Read: <i>Brave New World</i> - Ross Listen: <i>Le Marteau sans maître</i> (1955) - Boulez	03/05	Contour Relations
(9) 03/10	Ch. 3: Common Tones Under T_n & Symmetry MIDTERM PRESENTATION DAY 1 <i>No Read/Listen</i>	03/12	MIDTERM PRESENTATION DAY 2
03/26 – 3/22	NO CLASS – SPRING BREAK (GO VOTE, FLORIDA!)		
(11) 03/31	Ch. 4: Interval Cycles <i>No Read/Listen</i>	04/02	Voice-Leading
(12) 04/07	Ch. 4: Set-Class Space, Contextual Inversion Read: <i>Composer and Society</i> – Britten, et al. Listen: <i>Four Sea Interludes</i> (1945) - Britten	04/09	Triadic Post-Tonality
(13) 04/14	Ch. 5: Pitch Centricity and Collection Read: <i>The New Folklorism</i> – Bartók et al. Listen: <i>Concerto for Tpt and 5 Players</i> (1984) - Zwillich	04/16	Pitch Centricity and Collection CONT. Due: Work Cited List for Research Project
(14) 04/21	Ch. 6: Twelve-Tone Music Read: <i>On Composing w/ 12-Tones</i> - Schoenberg Listen: <i>Dolmen Music</i> (1981) – M. Monk	04/23	Twelve-Tone CONT.
(15) 04/28	GRADUATE RESEARCH PROJECT PRESENTATIONS	04/30	READING DAY
Research Project Paper Due by May 5th at 11:59pm			
HAPPY SUMMER BREAK!			

* Note: The Class Schedule is subject to revision.