

Spring 2019

Meeting days: TTh		Instructor: Clemmons	Dr. Bill
Meeting times: 945a	830-	Phone: x2326	
Meeting location: 116	CMC	E-mail: billclemmons@pointloma.edu	
Final Exam: 730a	Thursday, 2 May at	Office location and hours: 131	CMC

PLNU Mission**To Teach ~ To Shape ~ To Send**

Point Loma Nazarene University exists to provide higher education in a vital Christian community where minds are engaged and challenged, character is modeled and formed, and service is an expression of faith. Being of Wesleyan heritage, we strive to be a learning community where grace is foundational, truth is pursued, and holiness is a way of life.

COURSE DESCRIPTION

Our course this semester is devoted to the music of the twentieth century and beyond. We will review a bit by looking at some music from the end of the nineteenth century, and the implications contained in that music. We then move through the music of several composers who have greatly influenced our views about music and music making. We end by looking at some current trends in art music of the late twentieth and early twenty-first century.

COURSE LEARNING OUTCOMES

The material in this course forms part of the Program Outcomes for the PLNU Department of Music under the heading of “essential competencies in musicianship skills.” I am going to assess the growth of your musicianship skills through a number of activities in and out of class, but a few of these assignments will be “signature assignments,” which are items that will form a part of your portfolio.

- You will demonstrate your mastery of the material in the class by writing four papers. The papers will be of increasing length and complexity. The first paper will be closely supervised. The next two less so.

- The final paper will present an original analysis of a composition from this past century that reflects a post-tonal approach. You will choose a composition within your performance area. You will analyze the piece throughout the semester, perform it in class at the end of the semester, then present your work as a written analysis for the final paper.
- You will complete one annotated bibliography of a composition by
 - generating a research list from RILM,
 - working with your colleagues to read the literature, then create abstracts of the articles and books.
- You will compose one soundtrack to a short film clip that reflects an advanced practice.
- There are several tests with which you will demonstrate your mastery of techniques such as set theory, CSEG analysis, 12-tone and advanced collections.

COURSE OBJECTIVES—WHAT I HOPE TO ACCOMPLISH

This semester we will cover:

- Impressionism, modality, and Debussy's contributions
- Expanded tonality in the music of Stravinsky and Bartok
- Serial, or 12-tone music in the works of the second Viennese school
- The analysis of atonal music through the eyes of pitch-class set theory
- Composing with electronic media
- More recent trends in the composition of art music
- Improvisation as a means of exploring a variety of these items

COURSE SCHEDULE AND ASSIGNMENTS

Course schedule and timeline is maintained on Canvas under the "Syllabus" navigation menu.

REQUIRED TEXTS AND RECOMMENDED STUDY RESOURCES

We will not always use a text, since most of what we do this semester involves listening to and analyzing music. However, for at least half of the semester we will refer to the ideas found in a great little text:

Straus, Joseph. *Introduction to Post-Tonal Theory*. Englewood Cliffs NJ: Prentice-Hall. First ed., 1990. 3d ed., 2004. 4th ed., 2016.

In addition, I highly recommend picking up a copy of:

University of Chicago Press. *The Chicago Manual of Style*. Chicago: Chicago Univ. Press. Several editions. Current edition is the 15th. 2003.

Or, its smaller cousin:

Turabian, Kate L. *A Manual for Writers of Term Papers, Theses and Dissertations*. Chicago: Univ. of Chicago Press. Curr ed., 6th. 1996.

Both of these are available on abebooks.com for only a few dollars. Please do not go out and retail a \$100 copy! They are also available in the reference section of our library and circulating copies are on the shelves. You may be able to find an earlier edition of the Straus text. However, please do not purchase the first edition. There were substantial changes made between the first and second editions.

ASSESSMENT AND GRADING

<u>Assignment distribution by percentage:</u>		<u>Sample grade scale:</u>	
Unit Tests in class (3)	25%	A=93-100	C=73-76
Unit Papers (4)	25%	A-=92-90	C-=70-72
Compositions	15%	B+=87-89	D+=67-69
Homework	10%	B=83-86	D=63-66
The final paper, analysis and performance	25%	B-=80-82	D-=60-62
		C+=77-79	F=0-59

THE FINAL PROJECT

The final project is a major part of the final grade and will be graded more strictly than any other assignment. You are asked to speak with your applied teacher at the beginning of the semester about adding a composition that is firmly in the atonal repertory. That is, a piece of twentieth-century music that does not work with tonal materials. You should be working on this piece with your teacher during the semester, we will work on creating an analysis of the work in our class. At the end of the semester you will perform for the class, present an analysis of the work to the class, then write up the analysis as a final paper.

Please consult with me about the music that you will be working on. I will need to know what piece it is by the second week of the semester. Music by such composers as Bernstein, Copland, and Barber may, or may not be suitable, in spite of the fact that they were written in the twentieth century. You must get my approval for all repertory. It should be a recital-level composition that is actively studied during the course of the semester, and performed during the last week of the course.

The assignment consists of a performance of your piece in class, including a small presentation about the piece, then a full analysis of the piece submitted as the final paper.

COMPOSITIONS AND THE FINAL COMPOSITION

During the semester there will be several compositions assigned which are prepared and performed in class. These will arise directly out of our class discussions and analyses. There will also be a single composition that will be due and performed at the end of the semester. As with the papers, it is expected that the composition submitted, corrected, and resubmitted. The composition should be in a

recognizable form, and should be about 3 minutes in length. It should be firmly in the atonal repertory and be scored using extended instrumental and compositional practices.

THE SECTION PAPERS

There are six different sections that are covered during the course of the semester. The sections are:

- Debussy and Impressionism
- Stravinsky
- “Free” Atonality and Set Theory
- Serialism and the Second Viennese School
- Technology and Electro-Acoustic Compositions
- Current Trends

For four of these sections we will complete papers containing an analysis of a composition. Learning to write clearly and effectively about our field is critically important to us as a branch of the humanities. During the course of the semester we will not only study musical ideas that have become important during the last century, but will also learn how to communicate these ideas in prose. You will receive a great deal of help on the first papers, then receive progressively less help as the semester progresses. I expect that you will purchase or consult a copy of the style manual listed at the front of the syllabus.

INCOMPLETES AND LATE ASSIGNMENTS

All assignments are to be submitted/turned in by the beginning of the class session when they are due—including assignments posted in Canvas. Incompletes will only be assigned in extremely unusual circumstances.

FINAL EXAMINATION POLICY

Successful completion of this class requires taking the final examination **on its scheduled day**. The final examination schedule is posted on the Class Schedules site. No requests for early examinations or alternative days will be approved.

PLNU COPYRIGHT POLICY

Point Loma Nazarene University, as a non-profit educational institution, is entitled by law to use materials protected by the US Copyright Act for classroom education. Any use of those materials outside the class may violate the law.

PLNU ACADEMIC HONESTY POLICY

Students should demonstrate academic honesty by doing original work and by giving appropriate credit to the ideas of others. Academic dishonesty is the act of presenting information, ideas, and/or concepts as one’s own when in reality they are the results of another person’s creativity and effort. A faculty

member who believes a situation involving academic dishonesty has been detected may assign a failing grade for that assignment or examination, or, depending on the seriousness of the offense, for the course. Faculty should follow and students may appeal using the procedure in the university Catalog. See Academic Policies for definitions of kinds of academic dishonesty and for further policy information.

PLNU ACADEMIC ACCOMMODATIONS POLICY

If you have a diagnosed disability, please contact PLNU's Disability Resource Center (DRC) within the first two weeks of class to demonstrate need and to register for accommodation by phone at 619-849-2486 or by e-mail at DRC@pointloma.edu. See Disability Resource Center for additional information.

PLNU ATTENDANCE AND PARTICIPATION POLICY

Regular and punctual attendance at all classes is considered essential to optimum academic achievement. If the student is absent from more than 10 percent of class meetings, the faculty member can file a written report which may result in de-enrollment. If the absences exceed 20 percent, the student may be de-enrolled without notice until the university drop date or, after that date, receive the appropriate grade for their work and participation. See Academic Policies in the Undergraduate Academic Catalog.