Music 1230
MUSIC SINCE 1945 (Honors College)
Spring, 2014
Tuesday 1:00-3:20 PM
Bellefield Hall, Room 309

Instructor: Dr. Iván Jiménez
Email: iej2@pitt.edu

Course Description
This Honors College course introduces students to the appreciation of Western Art music composed since 1945. During the first part of the semester, students will be asked to identify aspects of modernism and postmodernism in short musical excerpts guided by a variety of audio, visual, and conceptual metaphors. For the second part of the semester, students will complete reading assignments and work on either a short musical composition of their own or a short paper. Students’ compositions and papers will be presented to the rest of the class during the final weeks of the semester. Four aspects of postmodernism will be paid special attention to during the semester:

1. Influence (e.g., intertextuality, recontextualization, misreading, sound collage, cross-over, mash-up, plunderphones, surrealism in music, sampling in hip-hop, etc.)

2. Postmodern approaches to Humor (e.g., parody, irony, hyperbole in music, contrasting high and low art, sharp juxtapositions, style contradiction, non-sequitur, novelty songs, Auto-tune the News, SNL music sketches, etc.)

3. Focus on Perception (e.g., minimalism, hearing speech as music, hearing every-day sounds as music, musical ready-mades, self-referentiality, ambiguity, the cryptic in music, etc.)

4. Postmodern approaches to the Spiritual (e.g., holy minimalism, deep listening, drone music, ambient music, space music, plastic spirituality, tabula rasa aesthetic, neo-contemplative music, meditation music, new-age music, music therapy, furniture music, wallpaper music, etc.)

Class discussions will also explore connections between the different musical excerpts analyzed and pop-culture. No previous musical experience is required to enroll in this course. By the end of the course students are expected to have improved their ability to understand and appreciate very diverse ways of making music and thinking about music, and be able to translate that understanding to extra-musical situations.

Required Text

Books on Reserve at the Music Library


Course Website
Assignments will be available and submitted via the University’s Blackboard system (courseweb). Log on to Pitt’s courseweb with your username and password at https://courseweb.pitt.edu/. “Music since 1945” is included in your list of available classes on the right hand side of your entry page. Click this link to enter the class site.

Active pitt.edu Email Address
If the pitt.edu address is not the primary address, email forwarding must be enabled so that emails sent to the university provided account reach you. This can be achieved by logging into your technology account at http://accounts.pitt.edu/ and adding an address under the “Edit forwarding addresses” option.

Prerequisite
No previous music experience is required to take this class.

Course Requirements

1. Listening Exercises (13) 30% (credit/half-credit/no-credit)
2. Reading Reports (2) 15%
3. Concert Reports (2) 10%
4. Cumulative Mid-term Test 10%
5. Cumulative Final 15%
6. Final Project (paper/comp) 20%

1. Listening Exercises: musical excerpts for the listening exercises will be made available through courseweb. These musical excerpts are accompanied by no specific information (composer, performer, title, date of composition, etc.) in order to prevent that information from influencing your responses. Because these listening exercises are intended to serve as the practice necessary for the gradual development of a skill, and your analysis cannot be said to be totally right or wrong, the assignments will be graded on a credit/half-credit/no-credit system according to the date you electronically submitted your completed exercise:

   a. Listening exercises submitted before **Friday at midnight** receive **Full Credit**
   b. Listening exercises submitted after Friday at midnight but before class receive **Half Credit**
   c. Listening exercises submitted after class receive **No Credit**

Listening exercises should be completed **electronically** (word document) and submitted via our class courseweb. Word document versions of the listening exercises will be available on courseweb four days before due date. In addition to your electronic submission, please bring a **hard-copy** of your completed listening exercise to class so you can write down the name of the composer, title of the piece, date of composition, and take notes of our class discussion. You will need some of this additional information for the cumulative mid-term test and the cumulative final examination. Listening exercises are due before **Friday at midnight**, two days before our weekly session, so I can prepare our class discussion based on your responses. Excused absence to class **does not translate into an extension of the submission due date** for the listening exercises.

2. Reading Reports: two (2) reading reports will be required during the semester. For each reading report
you should find and transcribe five short passages (two to five sentences in length) from our text-book (Contemporary Composers on Contemporary Music) that relate to five different pieces discussed in class. The connection between the passages from the book and the pieces discussed in class should be concisely summarized in no more than five sentences. These reading reports will be graded according to the strength of the found connections and the clarity of your summaries. These reading reports should be submitted via courseweb. Word document templates for these reading reports will be available in course web.

3. **Concert Reports**: two (2) concert reports will be required during the semester. For each concert report you should attend a concert that includes at least on piece of contemporary classical music (music written after 1945; no popular music, folk-music, Jazz, etc.) Your report should provide information about the concert (date, place, performers, etc.), about the piece (composer, title, year of composition), and how that piece relates to at least five of the pieces discussed in class. These concert reports will be graded according to the strength of these connections and the clarity of your writing. These concert reports should be submitted via courseweb. Word document templates for these concert reports will be available in course web.

4. **Cumulative mid-term test**: this test consists of an aural identification exercise where you are asked to provide the title, composer, and categorization of five excerpts taken from the course’s listening exercises. This identification of excerpts is meant to encourage active listening of the excerpts during the semester. The memorization of the excerpts also promotes a more organic relationship between students and music at the same time helping them to establish solid points of reference for the categorization of excerpts.

5. **Final Examination**: the final examination consists of two sections: a listening exercise (similar to those used during the course) and an aural identification exercise.

6. **Final Project**: the final project consists of either a 10-page paper or a two-minute composition. This project will include the following steps:
   a) Writing a 500-word proposal for your paper or composition based on one of the five passages analyzed in your first reading report and at least two chapters from two of the six books on reserve for the class (Ashby 2004, Cobussen 2008, Fink 2005, Gloag 2012, Lochhead 2002, and Young 2002).
   b) Writing the 10-page paper or composing the two-minute piece prefaced by a two-page prose introduction.
   c) Presenting to the rest of the class your 10-page paper or your two-minute piece (live performance or recording). Presentations and performances will be followed by class discussions.

**Attendance Policy**

Though attendance is not graded *per se*, more than three absences *will hurt* your grade. Attendance at all class meetings is mandatory. If you know you will be absent, you must have a valid reason and notify me (by email) beforehand. You are allowed one absence in the semester. The second absence will result in the reduction of the final course grade by one letter grade. Three absences will reduce the final grade by an additional letter grade. Four absences will reduce the final grade by a third letter grade. Five absences will result in a failing final grade for the course. **Tardiness will also be recorded** and consistent lateness to class will count against the one allowed absence.

**For Students with disabilities**

If you have a disability for which you are or may be requesting an accommodation, you are encouraged to contact both your instructor and Disability Resources and Services, 216 William Pitt Union, (412)648-7890/(412)383-7355(TTY), as early as possible in the term. DRS will verify your disability and determine reasonable accommodations for this course. A comprehensive description of the services of the DRS office can be obtained at [http://www.drs.pitt.edu/](http://www.drs.pitt.edu/)

**Academic Integrity Code**

As members of a community of learners, all students are expected to meet the obligations of honesty and respect for the ethical standards of the University community and of their chosen field of study. You are
therefore expected to familiarize yourself with the published rules and regulations governing academic integrity, a term meaning the ethical standards of integrity by which each student and faculty member is expected to operate.

Arts and Sciences Undergraduate Studies maintains an Academic Integrity Officer who handles disputes regarding the Academic Integrity Code, and an Academic Integrity Board consisting of both faculty and students, for negotiation of grievances between faculty and students. For more information or to speak with the Academic Integrity Officer about a grievance, please contact the Arts and Sciences Associate Dean’s Office in 140 Thackeray Hall at 412-648-6480.

For specific information, see Student Rights and Responsibilities in the Undergraduate Bulletin at http://www.ume.pitt.edu/bulletins/undergrad/index.html. You may read the full Academic Integrity Code online at http://www.as.pitt.edu/faculty/policy/integrity.html

Class Schedule: Music Since 1945 (Spring, 2014)

<table>
<thead>
<tr>
<th>Due dates (Fridays)</th>
<th>Electronic submission of Listening Exercises</th>
<th>Class Session</th>
<th>Class Day (Tuesdays)</th>
<th>Class Activity (numbers in parenthesis indicate musical excerpts)</th>
<th>Reports</th>
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</thead>
<tbody>
<tr>
<td>Jan 10</td>
<td>a) Listening Exercise 1 (1-5)(word.doc) b) Listening Exercise 2 (6-10)</td>
<td>1</td>
<td>Jan 7</td>
<td>Listening Exercise 1 (1-5)</td>
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<tr>
<td>Jan 17</td>
<td>LE3 (11-15)</td>
<td>2</td>
<td>Jan 14</td>
<td>Discussion of LE2 (6-10)</td>
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<tr>
<td>Jan 24</td>
<td>LE4 (16-20)</td>
<td>3</td>
<td>Jan 21</td>
<td>Discussion of LE3 (11-15)</td>
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<tr>
<td>Jan 31</td>
<td>a) LE5 (21-25)</td>
<td>4</td>
<td>Jan 28</td>
<td>Discussion of LE4 (16-20)</td>
<td></td>
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<tr>
<td>Feb 7</td>
<td>a) LE6 (26-30) b) Analysis of classmates’ responses to LE5</td>
<td>5</td>
<td>Feb 4</td>
<td>LE6 (26-30) will be completed in class b) Reading Report 1</td>
<td></td>
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<tr>
<td>Feb 14</td>
<td>a) LE Beatles</td>
<td>6</td>
<td>Feb 11</td>
<td>Discussion of students’ analysis of their classmate’s responses to LE3</td>
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<tr>
<td>Feb 21</td>
<td>a) LE7 (31-35) b) Analysis of responses to LE7</td>
<td>7</td>
<td>Feb 18</td>
<td>Discussion of LE Beatles</td>
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<td>Feb 28</td>
<td>a) LE9 (41-45)</td>
<td>8</td>
<td>Feb 25</td>
<td>Mid-term Test and class discussion</td>
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<tr>
<td>Mar 7</td>
<td>a) LE8 (36-40)(word.doc)</td>
<td>9</td>
<td>Mar 4</td>
<td>Discussion of LE8 (36-40)</td>
<td>b) Concert Report 1</td>
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<tr>
<td>Mar 11</td>
<td>No class</td>
<td>10</td>
<td>Mar 18</td>
<td>Spring Recess (no classes)</td>
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<td>Mar 21</td>
<td>LE10 (46-50)</td>
<td>11</td>
<td>Mar 25</td>
<td>Presentation of papers and compositions</td>
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<tr>
<td>Mar 28</td>
<td>LE11 (51-55)</td>
<td>12</td>
<td>April 1</td>
<td>Presentation of papers and compositions</td>
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<td>April 4</td>
<td>a) LE Rhythm</td>
<td>13</td>
<td>April 8</td>
<td>Discussion of LE Rhythm</td>
<td>b) Reading Report 2</td>
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<tr>
<td>April 11</td>
<td>a) LE CFST</td>
<td>14</td>
<td>April 15</td>
<td>Discussion of LE CFST</td>
<td>b) Concert Report 2</td>
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<td>April 24</td>
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<td>Cumulative Final</td>
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