

University of Utah *School of Music*  
Music 3550, 20<sup>th</sup>-/21<sup>st</sup>-Century Styles & Techniques - Section 002  
*Spring 2021 Semester*

Pre-requisite: MUSC 2110 (Chromatic Harmony)

(This course is intended for music majors only)

Credit hours: 3 Units

Section 002: MWF from 9:40 to 10:30 a.m.

Lecture Venue: via Zoom

Instructor: Dr. Michael Chikinda

Office: via Zoom

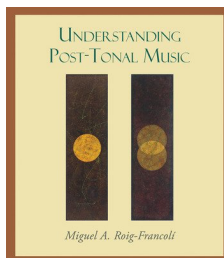
Collaborative Office Hour\*: M 4:15-5:15 p.m. (or individually scheduled appointments)\*

Email: [m.chikinda@utah.edu](mailto:m.chikinda@utah.edu)

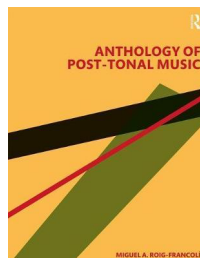
\*The collaborative office hour will be an indispensable resource in this class (see below); in addition, **questions about the course material are both welcomed and encouraged.**

**Required Textbook and Anthology\*\*:**

Text – *Understanding Post-Tonal Music*, 1<sup>st</sup> ed., by Miguel Roig-Francolí (Routledge, 2020), and the accompanying anthology: *Anthology of Post-Tonal Music: for use with Understanding Post-Tonal Music* (consult *Canvas* to determine which pieces will be addressed at the collaborative office hour). Both the textbook and the anthology must be at hand during the Zoom classes.



McGraw-Hill



Routledge

**\*\*The campus store offers home delivery.**

**Required Top Hat Membership:** this online resource is required and will be allocated a grade (see #1 under course evaluation).

**Required Materials:** manuscript paper and pencils with erasers; students are *strongly* encouraged to take detailed notes during the Zoom session.

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**Course Overview and Objectives:** This course is intended to introduce the student to many of the important compositional developments that occurred in the 20<sup>th</sup> and early 21<sup>st</sup> centuries. While this overview is meant to be comprehensive – taking into account the limits of present circumstances – it is not exhaustive, and students are encouraged to continue their

exploration of new music long after this course has ended. First and foremost, it is important to keep an open mind when becoming acquainted with the sundry styles of these two centuries. To be sure, some of this music may seem – after an initial hearing – inscrutable. Notwithstanding – by keeping an open mind – students will be able to achieve an intellectual appreciation (there may even come a time when an aesthetic appreciation is achieved). Some of the compositional developments that will be studied are: Atonality (Pan-Tonality), Twelve-Tone Technique, Serialism, Neoclassicism, Aleatoric Music, Spectralism, Sound Mass, Minimalism, Post-Modernism, Expansion of Music Temporality, and the New Complexity. After completing this course, students will be able to recognize clearly the conceptual underpinnings of each style (which will be fostered via listening, score study, analysis, and more listening), to apply the analytical methods used to evince them, and to gain an appreciation of the historical/cultural context in which each compositional development arose (the historical content discussed in this class – which is of necessity cursory – will be developed in Music History III).

**Teaching and Learning Methods:** the instructor will facilitate a comprehensive review of musical literature of the 20<sup>th</sup> & early 21<sup>st</sup> centuries. Students will listen to musical excerpts/examples, read selections from the required textbook (see the Weekly Schedule), engage in intensive score study, analyze musical excerpts/examples, participate in class discussion in a respectful manner, complete homework assignments based on the assigned readings and class discussion, complete questions via the *Top Hat* platform, participate in the discussion board, review two (2) virtual new-music concerts, and give serious attention and contemplation to the concepts raised in class.


### **Course Evaluation:**

1. Participation/*Top Hat* Platform – 20%
2. Virtual New-Music Concerts – 15% (2 x 7.5%)
3. Homework Assignments – 35% (5 x 7%)
4. Canvas Quizzes – 30% (6 x 5%)

**1. Participation/*Top Hat* Platform:** students are required to attend one Interactive Video Conferencing class (IVC) each week. These classes will be conducted via the Zoom platform that can be accessed via *Canvas*. **Students are strongly encouraged to turn on their cameras to create a dynamic online community and to participate fully in the online discussion.** In addition – as there is no inherent risk of contracting the Coronavirus in a virtual meeting room – participation at an IVC class is required to meet the learning objectives of this class. The *Top Hat* platform will also be used to encourage participation at an IVC class and to reinforce concepts presented in the lecture. Indeed, this will be a fun way to consider the ideas discussed, to help retain the material for future lectures and homework assignments (see #3 below), and to better appreciate how colleagues understand the material. Moreover, students receive full credit for *participating* – it is not graded for correctness. Students are required to purchase the *Top Hat* app. Lastly, a collaborative office hour is offered every Monday. While attendance is optional, it is *strongly encouraged* because we will be reviewing material, scores, and questions that will prepare students for the *Canvas* quizzes and the homework assignments. In addition, students who attend these collaborative office hours will

have a 1.5% bonus added to the present homework assignment for each collaborative office hour attended up to a maximum of a 3% bonus (see the schedule below for more details).

**2. Virtual New-Music Concerts:** students must attend a total of two (2) virtual new-music concerts throughout the term. Links to these concerts will be posted to *Canvas* (monitor the ‘Announcement’ board for further details). **Students must submit a 350- to 500-word concert report – by the due date listed below – in order to receive credit for this component.** Failure to submit this report by the due date will result in a score of zero. Comments should include, but not be limited to, the following considerations: the venue, the composer, the performer/ensemble, the medium, the stylistic genre, the conceptual underpinning of the work (*did the execution of the piece reflect the conceptual underpinning?*), your personal reaction, and the reaction of the audience. Lastly, the concert reports must be uploaded to *Canvas* no later than 5:00 p.m. on **Tuesday, April 27**, which is the last day of classes (students are encouraged to turn them in before this date).

**3. Homework Assignments:** a homework assignment – that is to be submitted for grading – will be uploaded to *Canvas* on the dates indicated in the weekly schedule, and students will have a week and a three-quarters in which to complete it. The open file-folder symbol, , indicates those dates on which a hard copy of the assignment is due. The assignments will address the material covered in the readings, video-tutorials, and Zoom classes. **It is expected that the homework assignments submitted for credit will be done independently** (for more information, please see the section on "Student Responsibilities").

**4. Canvas Quizzes:** there will be six (6) *Canvas* quizzes, consisting of ten questions each, given throughout the semester (check the ‘Announcement’ board on *Canvas*). The quiz will be available for a full week; any student who does not take the quiz in that timeframe will forfeit their right to do so.

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## Weekly Schedule of Topics and Due Dates

All textbook readings are to be done *in advance* of the class

*A date that is highlighted indicates an IVC class.*

Week 1, Ch. 1, “Pitch Centricity”





W, Jan. 20      Textbook, pp. 1-10 – Anthology #1 (Debussy)  
F, Jan. 22      Textbook, pp. 11-13 (Asynchronous – see *Canvas*)

Week 2, Ch. 1, Cont. & Ch. 2, “Pitch Centricity & Symmetry”

M, Jan. 25      Collaborative Office Hour via Zoom – Anthology #1 (Debussy) A1 +1.5%  
W, Jan. 27      Textbook, pp. 51-58: Scriabin – Prelude, Op. 31, No. 4 (1903)  
F, Jan. 29      Textbook, pp. 37-41 (Asynchronous – see *Canvas*)

Week 3, Ch. 2, Cont. & Ch. 3, “Introduction to Pitch-Class Set Theory”

M, Feb. 01      Collaborative Office Hour via Zoom – Anthology #7 (Bartók) A1 +3%  
Assignment #1 uploaded  
W, Feb. 03      Textbook, pp. 69-76 – Anthology #12 (Berg)

- F, Feb. 05      Textbook, pp. 76-99 (Asynchronous – see *Canvas*)
- Week 4, Ch. 3, Cont.  
 M, Feb. 08      Collaborative Office Hour via Zoom – Anthology #12 (Berg) **A2 + 1.5%**  
**W, Feb. 10**      Textbook, pp. 76-86  
 F, Feb. 12      Textbook, pp. 86-92 (Asynchronous – see *Canvas*),  **Assignment #1 due**
- Week 5, Ch. 3, Cont.  
 M, Feb. 15      *Presidents' Day (no classes)*, **Assignment #2 uploaded**  
**W, Feb. 17**      Textbook, pp. 92-96 – Anthology #8 (Bartók)  
 F, Feb. 19      Textbook, pp. 96-100 (Asynchronous – see *Canvas*)
- Week 6, Ch. 4, “Analyzing Atonal Music”  
 M, Feb. 22      Collaborative Office Hour via Zoom – Anthology #8 (Bartók) **A2 + 3.0%**  
**W, Feb. 24**      Textbook, pp. 105-11 & 125 – Anthology #10 (Webern)  
 F, Feb. 26      Textbook, pp. 111-20 (Asynchronous – see *Canvas*),  **Assignment #2 due**
- Week 7, Ch. 4, Cont. & Ch. 7, “Twelve-Tone Music I: An Introduction”  
 M, Mar. 01      Collaborative Office Hour via Zoom – Anthology #10 (Webern) **A3 + 1.5%**  
                     **Assignment #3 uploaded**  
**W, Mar. 03**      Textbook, pp. 159-64 – “A Boat, Slowly Sailing” (Křenek)\*  
 F, Mar. 05      Textbook, pp. 168-71 (Asynchronous – see *Canvas*)  
 \*Score available via *Canvas*
- Week 8, **Reading Week** (No new content: an opportunity for review & questions)  
 M, Mar. 08      Collaborative Office Hour via Zoom – Questions & Discussion  
 W, Mar. 10      Review (Asynchronous – see *Canvas*)  
 F, Mar. 12      Review (Asynchronous – see *Canvas*)
- Week 9, Ch. 7, Cont., & Ch. 11, “Timbre & Texture: Acoustic†”  
 M, Mar. 15      Collaborative Office Hour via Zoom – “A Boat, Slowly Sailing” (Křenek)\* **A3 + 3.0%**  
**W, Mar. 17**      Online Reading, pp. 217-30 – Anthology #32 (Ligeti)  
 F, Mar. 19      Online Reading, pp. 231-36 (Asynchronous – see *Canvas*),  **Assignment #3 due**  
 †Chapter available via *Canvas*, \*Score available via *Canvas*
- Week 10, Ch. 11, Cont. & Ch. 14, “The Roles of Chance and Choice in Post-Tonal Music†”  
 M. Mar. 22      Collaborative Office Hour via Zoom – Anthology #32 (Ligeti) **A4 + 1.5%**  
                     **Assignment #4 uploaded**  
**W. Mar. 24**      Online Reading, 283-90 – Anthology #30 (Cage)  
 F. Mar 26      Online Reading, 290-96 (Asynchronous – see *Canvas*)  
 †Chapter available via *Canvas*
- Week 11, Ch. 14, Cont. & Ch. 13, “Simplifying Means”  
 M, Mar. 29      Collaborative Office Hour via Zoom – Anthology #30 (Cage) **A4 + 3.0%**  
**W, Mar. 31**      Textbook, pp. 321-23 – Anthology #38 (Pärt)  
 F, Apr. 02      Textbook, pp. 323-29 (Asynchronous – see *Canvas*),  **Assignment #4 due**

Week 12, Ch. 13, Cont. & Ch. 5, “Drawing on (and Reinterpreting) the Past...”  
 M, Apr. 05 Collaborative Office Hour via Zoom – Anthology #38 (Pärt) **A5 + 1.5%**  
**Assignment #5 uploaded**  
**W, Apr. 07** Textbook, pp. 129-35 – *Symphonie Classique* (Prokofiev)  
 F, Apr. 09 Textbook, pp. 135-42 (Asynchronous – see *Canvas*)

Week 13, Ch. 5, Cont. & Ch. 12, “Where Past and Future Meet...”  
 M, Apr. 12 Collaborative Office Hour via Zoom – *Symphonie Classique* (Prokofiev) **A5 + 3.0%**  
**W, Apr. 14** Textbook, pp. 300-02 – Anthology #35 (Crumb)  
 F, Apr. 16 Textbook, pp. 309-20 (Asynchronous – see *Canvas*), **Assignment #5 due**

Week 14, Ch. 12, Cont., & Ch. 10, “Expanding the Limits of Musical Temporality”  
 M, Apr. 19 Collaborative Office Hour via Zoom – Anthology #35 (Crumb)  
**W, Apr. 21** Textbook, 245-53  
 F, Apr. 10 Textbook, 24-32 (Asynchronous – see *Canvas*) – Anthology #4 (Stravinsky)

Week 15, Ch. 14, “Into the Twenty-First Century”  
 M, Apr. 26 Collaborative Office Hour via Zoom – New Complexity (pp. 340-41)

**Minimum grade of 'C' required in Music Courses**

A grade of C or better is required in any music course to be counted toward graduation of a music major in the Bachelor of Music, or the Bachelor of Arts, degree programs. Students receiving a C- or lower in any music course must repeat that course and should not continue in the sequence until they have satisfactorily completed that course.

**Important Dates:**

Classes begin on Tuesday, January 19  
 Last day to add/drop classes: Friday, January 29  
 Last day to withdraw from classes: Friday, March 12  
 Holidays:  
 President’s Day, Monday, February 15  
 Reading Week: March 07-13  
**Concert Reports Due:** Tuesday, April 27 (must be uploaded no later than 5:00 p.m.)

**Letter Grade Breakdown**

(Passing grades are highlighted in green)

<b>A:</b> 94% – 100%	<b>B+:</b> 86% – 88%	<b>C+:</b> 76% – 78%	D+: 66% – 69	E: ≤ 59%
<b>A-:</b> 89% – 93%	<b>B:</b> 83% – 85%	<b>C:</b> 73% – 75%	D: 63% – 65%	
	<b>B-:</b> 79% – 82%	C-: 70% – 72%	D-: 60% – 62%	

**Announcement Board on Canvas:** students must routinely check the announcements that will provide important updates/information about the class.

### **University Policy Statements**

#### **COVID-19 Campus Guidelines**

**Students are required to self-report if they test positive for COVID-19.** To report, please contact:

COVID-19 Central @ The U  
[coronavirus.utah.edu](https://coronavirus.utah.edu)

To reduce the spread of COVID-19 on campus, **face coverings are required in all in-person classes for both students and faculty.**

Based on CDC guidelines, the University requires everyone to wear face coverings in shared public spaces on campus. **If you repeatedly fail to wear a face covering in class, you may be referred to the Dean of Students for a possible violation of the Student Code.**

Some courses may require in-person attendance due to hands-on coursework. Please read the syllabus and attendance requirements for the course thoroughly.

#### **Americans with Disabilities Act (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 this class, reasonable prior notice needs to be given to the Center for Disability Services, 162 Olpin Union Building, (801) 581-5020. CDS will work with you and the instructor to make arrangements for accommodations. All written information in this course can be made available in an alternative format with prior notification to the Center for Disability Services.

#### **Email Policy**

"A University assigned student email account shall be the University's official means of communication with all University of Utah students. The University reserves the right to send official communications to students by email with the full expectation that students will receive email and read these emails in a timely fashion."  
<https://financialaid.utah.edu/policies/email.php>

#### **Faculty and Student Rights and Responsibilities**

All students are expected to maintain professional behavior in the classroom setting, according to the Student Code (Policy 6-400), 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 (Policy 6-316), 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.

Defining Plagiarism: "Plagiarism means the intentional unacknowledged use or incorporation of any other person's work in, or as a basis for, one's own work offered for academic consideration or credit or for public presentation. Plagiarism includes, but is not limited to, representing as one's own, without attribution, any other individual's words, phrasing, ideas, sequence of ideas, information or any other mode or content of expression." (Policy 6-400, Student Code).

## 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 offence subject to the same kinds of accountability and the same kinds of support applied to offences against other protected categories such as race, national origin, colour, 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 Co-ordinator in the Office of Equal Opportunity and Affirmative Action (801) 581-3865, or the Office of the Dean of Students (801) 581-7066. For support and confidential consultation, contact the Centre for Student Wellness (801) 581-7776. To report to the police, contact the Department of Public Safety (801) 585-2677 (COPS).

## Q. Accommodations Policy (<http://regulations.utah.edu/academics/6-100.php>)

“Students are expected to take courses that will challenge them intellectually and personally. Students must understand and be able to articulate the ideas and theories that are important to the discourse within, and among, academic disciplines. Personal disagreement with these ideas and theories or their implications is not sufficient grounds for requesting an accommodation. Accommodations requested on such grounds will not be granted. The University recognizes that students' sincerely-held core beliefs may make it difficult for students to fulfill some requirements of some courses or majors. The University assumes no obligation to ensure that all students are able to complete any major. It is the student's obligation to determine – before the last day to drop courses without penalty – when course requirements conflict with the student's sincerely-held core beliefs. If there is such a conflict, the student should consider dropping the class. A student who finds this solution impracticable may request a content accommodation from the instructor. Though the University provides – through this policy – a process by which a student may make such a request, the policy does not oblige the instructor to grant the request, except in those cases when a denial would be arbitrary and capricious or illegal. This request must be made to the instructor in writing, and the student must deliver a copy of the request to the office of the department Chair or, in the case of a single-department college, to the office of the Dean. The student's request must articulate the burden the requirement would place on the student's beliefs.”

## Campus Safety

The University of Utah values the safety of all campus community members. To report suspicious activity or to request a courtesy escort, call campus police at 801-585-COPS (801-585-2677). You will receive important emergency alerts and safety messages regarding campus safety via text message. For more information regarding safety and to view available training resources, including helpful videos, visit [safeu.utah.edu](http://safeu.utah.edu).

## Center for Wellness & University Counselling Center

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](http://www.wellness.utah.edu); 801-581-7776; and the University Counselling Center: <http://counselingcenter.utah.edu>, 801-581-6826.

## O. Attendance Requirements (<http://regulations.utah.edu/academics/6-100.php>)

1. The University expects regular attendance at all class meetings. Instructors must communicate any particular attendance requirements of the course to students in writing on or before the first class meeting. **Students are responsible for acquainting themselves with and satisfying the entire range of academic objectives and requirements as defined by the instructor.**

2. Students absent from class to participate in officially sanctioned University activities (e.g., band, debate, student government, intercollegiate athletics) or religious obligations, or with instructor's approval, shall be permitted to make up both assignments and examinations. The University expects its departments and programs that take students away from class meetings to schedule such events in a way that will minimize hindrance of the student's orderly completion of course requirements. **Such units *must* provide a written statement to the students describing the activity and stating as precisely as possible the dates of the required absence. The involved students *must* deliver this documentation to their instructors before the absence.**
3. Except in cases of sudden illness or emergency, students shall, in advance of the absence, arrange with the instructor to make up assignments (see policy on pedagogical assignments in #2 of the course evaluation section above).
4. Unexpected University facility closures due to weather, emergency or disaster may occur from time to time. Students may be required to complete coursework missed due to these or other class cancellations; however, instructors requiring mandatory make-up sessions may not penalize students if they are unable to attend due to time conflicts, etc.

### **Non-Contract Note**

*“The syllabus is meant to serve as an outline and guide for the course, and it is not a binding legal contract. Please note that the instructor may modify it at any time with reasonable notice to students. The instructor may also modify the schedule at any time to accommodate the needs of the class. **Should students have any questions or concerns about the syllabus, it is their responsibility to contact the instructor for clarification.**”*

### *Ten Constructive Behaviors to Create a Trajectory for Success...*

- 1) Access *Canvas* routinely
- 2) When attending an IVC session (interactive video conferencing), arrive on time.
- 3) Turn on your camera, mute your mic, and stay for the *entire* session.
- 4) Take notes.
- 5) Read the textbook, supplement your notes, and highlight salient passages.
- 6) Ask questions.
- 7) Ask for help.
- 8) Take advantage of the collaborative office hours provided online.
- 9) Participate in all *Canvas* quizzes and turn in all homework assignments.
- 10) Consider how the class material *informs* the music you are learning and playing/singing.