Contemporary Composition Techniques/Post-Tonal Music
MUS:731:001 M 4:30-7:10, Music 180, Fall 2019

Dr. Welstead, Office: FAM 171, Email: jonw@uwm.edu,
Office Hours: Posted on office door, Appointment by email

Textbook (Not Required): Contemporary Composition Techniques/Post-Tonal Music
Stefan Kostka & Matthew Santa, 5th/2nd Ed.
Materials will be supplied through Chapter Notes (Welstead) as handout and on D2L

Suggested Readings/Sources. On Reserve in the Music Library
- Paul Griffiths: Modern Music And After (Directions Since 1945)
  ML197 G76 1995
- David Cope: New Directions in Music
  ML197 C757 N5 1993
- Schwartz & Godfrey: Music Since 1945
  ML197.S35 1993
- Joseph Straus: Introduction to Post-Tonal Theory
  MT40.S96 2000
- Nicholas Cook: A Guide to Musical Analysis
  MT6 C775 G8 1987
- Paul Griffiths: A Concise History of Avant-Garde Music
  ML197 G74
- Jonathan Kramer: The Time of Music
  ML3850 K72 1988
- Robert Morgan: Twentieth-Century Music
  ML197. M675 1991
- Brian Simms: Music of the Twentieth Century, Style and Structure
  MT6.S534 M9 1986
- John Vinton: Dictionary of 20th Century Music
  RMU ML100 V5x
- Elliott Antkowetz: Twentieth-Century Music
  Welstead Copy
- The New Grove Dictionary of Music and Musicians
  ML100.N48 2001

Prerequisites: Open to Music Department graduate students who have completed entrance requirements for music theory; others admitted by consent of the instructor. Please let the instructor know as soon as possible if you need any special accommodations.

Course description: An introduction to Contemporary Composition Techniques/Post-Tonal, analytical methods and approaches, and how they can be utilized to analyze the systems, techniques, constructive principles and structural formations employed by twentieth and twenty-first-century composers. Listening, score analysis, preparing and presenting written/oral analyses will be the focus.

Learning goals and measurement: Upon successful completion of this course, students should:
- Develop multiple analytical methods and approaches for Composition Techniques/Post-Tonal Music;
- Enhance their ability to apply an analytical approach based on context relevant to a particular work;
- Improve their music analysis skills;
- Improve their ability to write, analyze, and discuss contemporary music in detail.

Student’s attainment of these objectives will be measured through in-class assessments of participation and discussion, take-home analysis, exams, and in-class presentation.

Grading Process: Five “benchmark-evaluations”. All have equal value toward 100% of the final semester grade. An additional 10% will be given (extra credit) on in-class performance and participation.
- 2 Written Exams (one Mid-Term, 1 Final Exam)
- 2 Listing Exams: Group I and Group II
- 1 In-Class Analysis presentations during the final meetings. More on this during class.
- 100%-94%=A 93%-90%=A- 89%-87%=B+ 86%-83%=B 82%-80%=B- 79%-77%=C+ 76%-73%=C 72%-70%=C-
  69%-67%=D+ 66%-63%=D 62%-60%=D- 59%-0%=F

Absence: Make-up Exams and Assignments: If you miss an exam or have not turned in written assignments you will have one week to make up the work or a zero will be recorded for the work/exam. No absence from an examination will be accommodated unless previous notification has been given.

Attendance is required: is mandatory and considered part of fulfilling the requirements of this course. Unexcused absences (without notice to instructor) will affect your final grade. Missing 2 unexcused meetings will drop your grade, one (1) letter name. Subsequent unexcused absences will lower your grade by 1 of 12 increments per absence.

Class missed for academic reasons (at the discretion of the department chair) or special circumstances (religious, military, etc.; see additional University policies below) will be excused when the instructor is given advance notice from the student. Illness will be excused with a note from your doctor.

Incomplete: may be granted to a student who has carried the course successfully until the end of a semester but who, because of illness of other unusual and substantiated cause, has been unable to take final exam or complete limited term work. An incomplete is not given unless you demonstrate to the instructor that you were prevented from completing course requirements as indicated Two Listening Exams: Listening Lists and Scores on separate handout

Two Written Exams (1 Exam Mid-Term and 1 Final Exam) will be drawn from the reading materials and lectures. In-Class Analysis presentation; You will also provide a short analysis presentation in the final weeks of the semester.
I will provide a list of appropriate works to choose from for analysis/presentation. We can negotiate your suggestions.

- March 11, 2019  Listening Exam Group I
- March 25, 2019  Written Exam #1
- April 29, May 6, 2019  In-Class analysis presentations (Approximately ½ hour each)
- May 6, 2019  Listening Exam Group II
- May 13, 2019  Final Exam – Normal class meeting time: 4:430-6:30 PM Music 180

**Projected Study Schedule:** Welstead/Kostka; **Contemporary Composition Techniques/Post-Tonal Music**

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<tr>
<th>Date</th>
<th>Notes</th>
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<tbody>
<tr>
<td>Jan 28-Feb 11</td>
<td>Welstead Notes: Chapter Notes: 1, 2, 3, 4</td>
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<td>Jan 28</td>
<td>20 Questions &amp; The Tonal Legacy, Diatonic to Chromatic, Scores-Discussion</td>
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<td>Feb 4</td>
<td>Bartok: 101 Dim. 5th, Changes of Time</td>
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<td>Feb 11</td>
<td>Debussy: Feux d’ Artifice, Prelude Book I: “Voiles” mm. 38-</td>
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<td>Feb 18-Mar 11</td>
<td>Welstead Notes: Chapter Notes: 5, 6, 7</td>
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<td>Feb 18</td>
<td>Satie: Gymnopedie No. 1, Schoenberg: Pierrot Lunaire</td>
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<td>Feb 25</td>
<td>Stravinsky: Symphony of Psalms</td>
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<td>Mar 4</td>
<td>Bartok: Music for Strings, Percussion &amp; Celeste</td>
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<td>Mar 11</td>
<td>Piston: Flute Sonata No. 1 (end Mvt. 1)</td>
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<td>Listing Exam No. 1</td>
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<th>Date</th>
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<tr>
<td>Mar 25-Apr 15</td>
<td>Welstead Notes: Chapter Notes: Welstead Set Theory, 9, 10, 11</td>
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<tr>
<td>Mar 25</td>
<td>Written Exam No. 1</td>
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<td>Apr 8</td>
<td>Welstead, Clarion Sweets</td>
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<td>Chance and Choice, Cage: Imaginary Landscape</td>
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<td>Apr 15</td>
<td>Cage: Fontana Mix w/Aria, A Room, Stockhausen: Zyklus</td>
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<td>Apr 22-May 6</td>
<td>Welstead Notes: Chapter Notes: 13, 14, 15</td>
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<td>Apr 29</td>
<td>Penderecki: Threnody for the Victims of Hiroshima, Welstead: Fo(u)r Percussionist(s)</td>
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<td>May 6</td>
<td>In Class Presentations</td>
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**In-Class Presentation:** A presentation analysis of no more than ½ hour. You must also turn in a typed and double-spaced outline or your presentation document which will be due at the end of the semester. This presentation of analytical nature, must focus on a Post-Tonal work. A suggested list will be provided. Suggested focus points:
- A selected compositional method or applied technique for one work.
- Analysis and discussion of a selected compositional technique and its influence or influences for others.
- The composer’s post-tonal explorations, aesthetic, or “school” of compositional affiliation.

The Official UWM University policies are available at [http://www.uwm.edu/DEPT/SECU/SyllabusLinks.pdf](http://www.uwm.edu/DEPT/SECU/SyllabusLinks.pdf). All students should know that the Secretary of the University has a web page dedicated to university policies. The page includes information on policies for religious observances, incompletes, academic misconduct, grade appeal procedures, final examination policy, students called to military service, discriminatory conduct, and complaint procedures. Additional links are included below so you may access the respective policies.

- Students with disabilities. [http://www4.uwm.edu/arc](http://www4.uwm.edu/arc)
- Religious observances. [http://www4.uwm.edu/secu/docs/other/S1.5.htm](http://www4.uwm.edu/secu/docs/other/S1.5.htm)
- Students called to active military duty. [http://www4.uwm.edu/current_students/military_call_up.cfm](http://www4.uwm.edu/current_students/military_call_up.cfm)
- Incompletes. [https://www4.uwm.edu/secu/docs/other/S_31_INCOMPLETE_GRADES.pdf](https://www4.uwm.edu/secu/docs/other/S_31_INCOMPLETE_GRADES.pdf)
- Discriminatory conduct (such as sexual harassment) [https://www4.uwm.edu/secu/docs/other/S_47_Discrimina_duct_Policy.pdf](https://www4.uwm.edu/secu/docs/other/S_47_Discrimina_duct_Policy.pdf)
- Academic misconduct. Cheating on exams or plagiarism are violations of the academic honor code and carry severe sanctions, including failing a course or even suspension or dismissal from the University. [http://uwm.edu/academicaffairs/facultystaff/policies/academic-misconduct/](http://uwm.edu/academicaffairs/facultystaff/policies/academic-misconduct/)
- Complaint procedures. Students may direct complaints to the head of the academic unit or department in which the complaint occurs. If the complaint allegedly violates a specific university policy, to the appropriate university office responsible for enforcing the policy. [https://www4.uwm.edu/secu/docs/other/S_47_Discrimina_duct_Policy.pdf](https://www4.uwm.edu/secu/docs/other/S_47_Discrimina_duct_Policy.pdf)
- Grade appeal procedures. A student may appeal a grade on the grounds that it is based on a capricious or arbitrary decision of the course instructor. Such an appeal shall follow the established procedures adopted by the department, college, or school in which the course resides or in the case of graduate students, the Graduate School. These procedures are available in writing from the respective department chairperson or the Academic Dean of the College/School. [http://www4.uwm.edu/secu/docs/other/S28.htm](http://www4.uwm.edu/secu/docs/other/S28.htm)