

MAM: Literature and Materials: 20th-Century American “Classical” “Analysis”

Course MA 513, Spring 2011

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MAM Literature and Materials Statement of Intent:

The Literature and Materials classes are the academic component of the Modern American Music (MAM) curriculum at the Longy School of Music. MAM Literature & Materials is a four-semester cycle that alternates between equal consideration of Jazz and Classical musics through historical, aesthetic and analytical lenses. In this regard, the MAM Literature & Materials cycle is academically unique. It is one of the few courses anywhere that delves into the similarities, contrasts, conflicts and relationships that make up the complex dynamism that exists among all realms of American Sonic Exploration.

Therefore, MAM Literature & Materials students should think of themselves as trailblazers, mapmakers — the PJE-censored “Introduction” to *A Thousand Plateaus: Capitalism & Schizophrenia* by Gilles Deleuze and Felix Guattari will be a constant reference for all four semesters. Along those lines we will define and address the issues of being ‘Modern American.’

Fall semesters will proceed mostly chronologically through the dates, details and aesthetics of the personae in questions. Maps will be made to show connections between composers, improvisers, musicians, as well as artists, celebrities, etc, almost in the manner of a soft science, as a kind of pop analysis.

Spring semesters will proceed chronologically through the scores and transcription of the actual music via an open-ended analytical framework that is comparative and connective in nature, a la *Sonic Design: The Nature of Sound and Music* by Robert Cogan and Pozzi Escot. Maps will be made that utilize actual printed (or transcribed) music as the main connector between composers, improvisers and musician, more in the manner of hard science.

For success in MAM Literature and Materials students will need:

- rigorous engagement with the course material
- expression of creative thought
- sound graduate-level scholarship and academic integrity
- dedication to this MAM aesthetic

Though the coursework will be demanding, rigorous and sometimes obtuse, students who dedicate themselves through all four semester will be rewarded with one of the most unique educational opportunities available to graduate students anywhere.

Primary Texts on Reserve at Bakalar Library:

Sonic Design: The Nature of Sound and Music by Robert Cogan and Pozzi Escot, MT6.C63.S6
an open-ended, inclusive and connective approach to analysis---a true groundbreaker

New Images of Musical Sound by Robert Cogan, MT6.C63.N5, 1984.
...analysis as a mapping...

CDs on Reserve at Bakalar Library:

Personal CD-R that includes pieces to be studied this semester by
Nancarrow, Ives, Cowell, Seeger, Varese, Carter, Cage.
Babbitt, Milton “All Set” Longy CD 3029

Babbitt, Milton, Piano works Longy CD 1355
Cage, John. Music of changes Longy CD 161
Glass, Philip. Einstein on the beach, Longy CD 1937
Ives, Charles, 1874-1954. Charles Ives the visionary, Longy CD 3421
Ives, Charles, 1874-1954. New England holidays, Longy CD 3410
Ives, Charles, 1874-1954. Songs, Longy CD 67
Nancarrow, Conlon, 1912. Studies for player piano, vol. V, Longy CD 6325
Seeger, Ruth Crawford, 1901-1953. The world of Ruth Crawford Seeger, Longy CD 6490
Varèse, Edgard, 1883-1965. Varèse, Longy CD 6407

Secondary Texts on Reserve at Bakalar Library:

Mavericks and Other Traditions in American Music by Michael Broyles. ML 390 .B862, 2004.
American Music in the Twentieth Century by Kyle Gann, ML 200.5 .G36 1997
Edgard Varèse: Composer, Sound Sculptor, Visionary ML 410 .V27 E325 2006

The Collected Works of Dr. Peter J. Evans

SONUS ML 1.S65

“A Dawning — Kentucky’s Log-Cabin Composer; Anthony Philip Heinrich” Vol.28 no.1, Fall 2007
“Palindromes: Universal Phenomena” Vol.26 no.1, Fall 2005.
“*Nocturnal*: The Sound Worlds of Edgard Varèse and Anaïs Nin” Vol.24 no.2, Spring 2004.

Online Resource: www.peterjevanstheorist.com

General Workflow & Analytical Maps:

Each week will involve at least one analytical assignment, with discussion in class. Students should do the work and be prepared to contribute to the conversation and submit materials to the instructor for informal evaluation. Students will be asked to choose among these assignments and submit their work at least twice over the course of the semester,

Students are expected to think about connections while engaged in each week’s assignment. Classroom activities, lectures, handouts, etc., will often involve map-making conjecture and article-cross-referencing. Students will be asked to participate in these types of conversations on a regular basis.

For spring semesters, it is not OK simply to say, for instance, that *Bitches Brew* is connected to Edgard Varèse, which we know historically since Teo Macero both studied with Varèse and produced for Miles, but now we must demonstrate connections through transcriptions, diagrams and a consistent use of analytical language....

Students will have two chances to do so in the manner of a formal assignment, once at the mid-term, and once at the Final. Final Projects can further develop mid-term maps. Final Projects can also include compositions and performances of ‘meta-compositions’... More details will be forthcoming as students show progress over the course of the semester...

Course Outline: 14 total Fridays, 13 PJE lessons, 1 guest lecturer, 1 FINAL PERIOD
)compositions subject to change(

1/18 Week 1 - Intro / Theoretical Vocabulary
examples of Analysis, examples of Connective Analysis

1/25 Week 2 - Ives: *General William Booth Enters Heaven*

2/1 Week 3 - Cowell: *The Tides of Manaunaun, The Banshee, Aeolian Harp, Fabric*

2/8 Week 4 - Crawford-Seeger: *Diaphonic Suite #1, mvmt.1 and String Quartet 1931, mvmt.4*

2/15 Week 5 - guest speaker: Pozzi Escot

2/22 Week 6 - Varèse: *Nocturnal, Ionisation*

3/1 Week 7 - Carter: *Eight Etudes and Fantasy for Woodwind Quartet*

3/8 Week 8 - Analytical Map 1 Due, with brief in-class presentation (see p.4)

3/15 SPRING BREAK

3/22 Week 9 – Nancarrow, Studies 42, 45a, 45b, 45c, 48a, 48b, 48c, 49a, 49b, 49c

3/29 Week 10 - Babbitt: *Semi-Simple Variations*
due in class: one-page proposal of final ‘map/score’

4/5 - Week 11 – Reich: *Music for Pieces of Wood,* Reily: *In C*

4/12 - Week 12 - Cage: *Music of Changes*
due in class: extensive evidence of progress on project

4/19 - Week 13 - Zappa: *Lumpy Gravy*

Exam Period 4/26 - Final Presentations / Performances

Set Dates for Final Composition Project

Due March 29: one-paragraph proposal on final ‘map/score’

April 12: extensive evidence of progress on project

April 26: in-class presentation / performance

May 3: Final version due in PJE mailbox by NOON

Attendance Policy:

The first priority of a student is to attend all classes in a punctual manner. If you must miss a class please consult with professor at least one class in advance. You are still responsible for assignments due, and they should be given to instructor prior to your absence. Feeling unwell, waking up late, being stuck in traffic, gigs, needing more time to practice, etc., are not acceptable excuses for absence. Absences for medical reasons require a doctor's note; absences for family-related issues require consultation with the Dean of Academic Affairs.

Written assignments should be handed in when due, failure to do so will result in a grade of '0' ('zero'). Assignments handed in within a week will result in a grade one letter lower, work handed in after one week will be graded two letters lower.

The instructor will adjust the semester grade according to the number of classes missed. For the 13 meetings this semester one absence is allowed without grade deductions. Each absence beyond one will result in a semester-end grade lowered by 8% per each absence.

Prior consultation with professor can yield limited exceptions.

Absence on dates of presentations will result in a grade of '0' ('zero') that cannot be made up.

The instructor reserves the right to un-enroll or fail students with multiple absences.

The instructor reserves the right to immediately un-enroll or fail students with multiple consecutive absences.

Attendance Policy also applies to guest lecturers.

Grading Rubric:

Attendance / Participation / Assignments / Quizzes 55%

Mid-Term Analysis Map 15 %

FINAL PROJECT and related progress 30%

Graded work handed in late will receive at least a one-letter grade deduction per week.

The use of electronic communication devices is prohibited during class time. All such devices should be turned off before entering class. Students whose devices interrupt class will receive grade deductions for that day's work.

Students need to demonstrate mutual respect for others in class, despite differing levels of ability or experience.

Regarding Academic Integrity (p.101 of the Conservatory Catalog):

III. Academic dishonesty, particularly plagiarism and cheating, may result in automatic failure on the work in question and will be reviewed by the Conservatory Faculty Advisory Council. The student may be placed on Academic Probation or be recommended for Suspension or Dismissal.

Please see p.101 of the Conservatory Catalog for further information.

Regarding Incompletes (p.91 of the Conservatory Catalog):

This grade may be recorded only when a student is unable to complete primary course requirements on time due to illness or other compelling circumstances. An Incomplete may not be given primarily to allow a student to raise his or her grade to a passing grade for the course, ensemble, or lessons in question. Incomplete work must be remedied by the end of the subsequent semester. An "F" will be recorded for courses remaining incomplete after one semester or after petitioned extensions have expired.

Guidelines / Suggestions on writing for Dr.Evans (in no particular order)

- 1) The paper must reflect original thinking on part of the student:
Plagiarism: Copying papers off the internet or from anywhere else is strictly prohibited and will result in a failing grade!!! The citation of other's work can be used as a building block within your own paper, but cannot constitute the entirety or an abnormally-large percentage of your paper. Citations must be done in an academically-accepted style, see:
 - MLA (parenthetical reference) **Bakalar call number LB 2369 G53 2003**
 - Chicago (footnotes) **Bakalar call number Z253 C57 1969**
 - Bedford Handbook **Bakalar call number PE 1408 H277 2002**
 - Irvine's Writing about Music **Bakalar call number ML3797 I79 1999**
- 2) Consultation with PJE is encouraged at all times.
Early drafts, paper or e-mail, are most appreciated and will only help in the long run.
- 3) For writing issues (clarity, usage, grammar) see *The Elements of Style*, by William Strunk and E.B. White, **Bakalar call number E 1408 .S8 1979**.
- 4) Avoid any vague qualifiers, be specific and direct in your choice of language.
e.g. do not use the word 'very' in your paper, or any type of academic writing.
- 5) Provide music examples, wither within the text (preferred method) or at the end of the paper.
 - Clearly label all examples
 - Make examples neat by using pen and ruler or computer
 - Use arrows, colors, annotations to make example crystal clear to the reader
- 6) State your point and purpose clearly at the beginning of your paper, and constantly refer to your initial statements as you continue.
- 7) Proofread for spelling and grammar before submitting your paper or draft.
- 8) Specifications: **Cover page:** centered title; student's name, class title, instructor's name and date in lower r-h corner. **Body:** 1-inch margins on all four sides, Include page numbers in upper r-h corner. **Font:** Times New Roman, 12 pt, double-spaced
- 9) Wikipedia is not an acceptable bibliographic source—use online sources only as a last resort.
- 10) Once submitted papers will be evaluated with the highest academic standards. Students should submit work that reflects the course methodology. Dr. Evans reserves the right to ask for re-writes or to refuse papers based on content, approach, grammar, style, etc.
- 11) Creative presentation is always appreciated, and perhaps even graded more leniently, as long as the above stipulations are met.