

Analysis Toward Performance: Music from the Inside Out TH527 (2 credits)

Dr. Peter J. Evans, instructor pje723@gmail.com 978-235-6463 (cell) Facebook Friendly
9:30-10:55, Wednesdays and Fridays

Course Objective: This class will focus on the idea that analysis, when viewed through the lenses of Musical Language, Space, Time, Color and Design, is a living and breathing tool that can help create informed performances and shape meaningful analyses.

On Reserve:

Cogan, Robert and Pozzi Escot. *Sonic Design: The Nature of Sound and Music*.

Call Number: MT6.C63S6

Cogan, Robert. *New Images of Musical Sound*. Call Number: MT6.C63N5 1984

Cone, Edward T. *Musical Form and Musical Performance*. Call Number: MT58.C65

Schenker, Heinrich; Salzer, Felix. *Five Graphic Music Analyses*. Call Number: MT 140.S2913 1969

Sessions, Roger. *The Musical Experience of Composer, Performer, Listener*. Call Number: ML60.S5

PJE-made CD: Bach, Haydn, Berlioz, Crawford-Seeger (...also as a youtube playlist)

For success in this class: Students should come to class having prepared the assignments, ready to play and actively engage the material. Each student will perform in class at least once a week, submit one three-paragraph report, complete an in-class analytical assessment, give at least two formal presentations, and write two academic papers, one short, one long.

Section 1, Sept. 4-Oct.4: (Re-) Acquaintance with Analytical Tool

J.S. Bach: *Well-Tempered Clavier I*, prelude I

H. Berlioz: *Requiem*, "Hostias"

R. Crawford Seeger, *Diaphonic Suite #1*, mvmt.1

- PJE will review written notes after each composition of Section 1
- Discussions of each composition will conclude with student performances of that composition

Short Paper: 250-350-word paper on student's choice of the most illuminating one or two measures from the compositions of Section 1

- From your point of view, why these measures are striking/important/eye-opening/etc.
- Include at least one music example that demonstrates your point. Music example(s) should include annotations and symbols to illustrate the points made in the paper. The examples should basically speak for themselves with words used to introduce and connect examples while providing brief commentary.
- Use proper bibliographic format.

Due Oct.11: music example of your measure(s)

Due Oct.18: paper built around music example

Students who present on these days will be given a one-class grace period

Section 2, Oct.9 - Nov.15:

A. Working through performance morphologies

B. Bit-by-bit performance of ...

C1. Wednesdays: *student-volunteered performances*

Each student will volunteer to perform and give a brief presentation on a piece with which they are well familiar and comfortable. Presentations should include discussion of the issues relating to analysis and/or performance and should include a photocopy of one pertinent page for all classmates. THESE SHOULD ALSO INCLUDE A CRITIQUE OF AT LEAST ONE RECORDING. Students should not discuss biographical materials about particular composers unless it is absolutely relevant to the music at hand.

The professor will review written notes after each in-class presentation in Section 2

C2. Fridays:

- a) student responses to Tuesday performances
- b) PJE lectures on diverse helpful topics

Nov.8: Final Project Decision

By this date, students must choose a piece that they are currently working on, new material, to analyze, present and perform in class for their final project. Choices will be submitted in writing at the beginning of class.

Section 3, Nov.20 - Dec.6: Final musings & Presentations of Student Projects

Dec. 11 & 13: Final Exam Periods

Final Project: Thesis-Lecture-Performance

topics, all in consultation with instructor:

- movement
- multi-movement
- style of a composer
- composer comparison
- all-encompassing theoretical thesis

specifics:

- presentation of personal analysis, 15 minutes
- performance based on analysis, not to exceed 5 minutes
- written report, 4-5 pages + musical examples

Students should approach and respond to the class material creatively!

Demonstrate analytical insight

Give an old piece a new twist

Improvise

Re-Compose

Incorporate non-musical devices: visual arts, poetry, dance, cinema, science, philosophy, etc.

Grade Rubric:

Attendance/Participation: 50%

One-Page Paper: 10%

Final Project - Presentation: 10%

Various in-class presentations and performances: 10%

Final Project - Written: 20% (see last page of syllabus)

Papers & Presentations will be graded on clarity, efficiency, succinctness and relevance to the class material. (see last page of syllabus)

Written assignments should be handed in when due, failure to do so will result in an assignment grade of '0' ('zero'). Late assignments will be accepted, though for a lesser amount of credit. Materials received by the following class period will receive a deduction of a third of a letter grade. Each subsequent day will result in a deduction of two-thirds of a letter grade.

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 instructor at least one class in advance. You are still responsible for assignments due, and they should be given to instructor prior to your absence. Late papers or written assignments will receive automatic grade deductions at the rate of 3 points per day.

Feeling unwell, waking up late, being stuck in traffic, 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.

The instructor reserves the right to un-enroll students who miss class during Section 1. Each student is allowed two absences without grade deductions. The third absence will result in a final-grade deduction of 5 points. Four or more absences will each result in final-grade deduction of 10 points. Students absent on scheduled performance or presentation dates will be automatically be given a zero for that assignment. Three late marks equal one absence. The instructor reserves the right to un-enroll students with multiple consecutive absences. More than 10 classes missed will result in automatic failure.

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

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

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

Academic dishonesty, particularly plagiarism and cheating, may result in automatic failure on the work in question and will be reviewed by the Conservatory Academic Council, which will make a recommendation for action to the Dean of the Conservatory. Depending on the nature and severity of the infraction, the student will be placed on Academic Probation or be recommended for Suspension or Dismissal.

Regarding Incompletes (p.90 of the Conservatory Catalog):

All coursework must be completed by the last day of the Examination Period of each semester. Students may formally petition their instructor to receive a grade of Incomplete. 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.

Online Resource: www.peterjevanstheorist.com

Suggested Reading, musical:

A Century of Recorded Music: Listening to Musical History by Timothy Day
The Definitive Biography of P.D.Q. Bach by Prof. Peter Schickele
Ruth Crawford-Seeger: A Composer's Search for American Music by Judith Tick
Miles Beyond: The Electric Explorations of Miles Davis 1967-1991 by Paul Tinggen
The Producer as Composer: Shaping the Sounds of Popular Music by Virgil Moorefield
The Real Frank Zappa Book by Frank Zappa with Peter Occhiogrosso

The Collected Works of Dr. Peter J. Evans within SONUS ML 1.S65

“Ruth Crawford Seeger’s *String Quartet 1931*: Four Views of Temporal, Harmonic and Timbral Non-Coincidence” Volume 33, No. 2 Spring 2013.
“Notes on a Textual Apprenticeship With Robert Cogan: An Extrapolative Variorum”
Volume 31, No. 2 Spring 2011.
“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.

Suggested Reading, non-musical fiction:

Sophie’s World by Jostein Gaarder
Pale Fire by Vladimir Nabokov
Ubik by Philip K. Dick
Cloud Atlas by David Mitchell
Hopscotch by Julio Cortazar

Suggested Reading, non-musical non-fiction:

Reality Hunger: A Manifesto by David Shields
The Blind Watchmaker by Richard Dawkins
Teacher in America by Jacques Barzun
Maps of the Imagination: The Writer as Cartographer by Peter Turchi
Thousand Plateaus by Gilles Deleuze and Félix Guattari

Guidelines / Suggestions on writing for Dr.Evans

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 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, either 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: **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—online sources should be used sparingly and only as a last resort.

10) 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.