

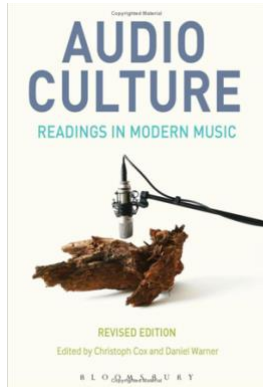
Recent trends in music through score study and analysis, composition exercises, and supplementary readings.

Credits: 3

Prereq:

Required Texts:

(available online via numerous vendors)



Cox, Christopher and Warner Daniel, eds. Audio Culture :
Readings in Modern Music.
(Bloomsbury Academic, 2017).

[\[amazosn.com\]](https://www.amazon.com)

Optional Texts:

N/A

Materials Required:

Blank Music Paper

(1) 16 GB Flash Drive (for backup)

Optional Material:

N/A

Grading:

18% Class Presentations (1 pt each, pass/fail)

21% Research Paper

15% Listening Reports (5 pts each)

16% Composition Excerpts (2 pts each)

30% Final Composition

Office: MUB 221

Office Phone No.: 273-3176

Office Hours: [see schedule](#)

Professor: Dr. James Paul Sain [\[email\]](#)

Studio/Lab Assistants: TBA

Policies:

- 1) All listening selections are available on YouTube; please plan your time accordingly. Having time to listen to the works critically and with due consideration is important. Listening to all of the works the night before the list is due reduces the effectiveness of the assignment.

- 2) Late work is not accepted.
- 3) Attendance is required at all classes. Should a class be missed, it is the student's responsibility to see that the lecture notes from the missed class are obtained from a classmate and any work assigned is completed by their return (a class list will be supplied to help facilitate this policy). After three (3) class absences your grade will be lowered one grade increment for each absence after three (ie A to A-, or C to C-).
- 4) All requirements of this course should be accomplished with personal resources (freeware is available as well as options for minimal cost). Some access to the immersive may be granted as the semester progressed based on interest and need of the course.
- 5) Plan early for your composition projects...things have a way of happening at the last minute.
- 6) The requirements, emphasis, and timing of this course may be changed or adjusted to meet the specific needs of the class as determined by the instructor.
- 7) All students of *The University of Florida* are expected to conduct themselves in a reasonable and professional manner at all times as described in the Student Honor Code; please refer to The Code for specifics.
- 8) UF Software Copyright Policy: All faculty, staff and students of the University of Florida are required and expected to obey the laws and legal agreements governing software use. Failure to do so can lead to monetary damages and/or criminal penalties for the individual violator. Because such violations are also against the University policies and rules, disciplinary action will be taken as appropriate.
- 9) UF Counseling Services - Resources are available on-campus for students having personal problems or lacking clear career and academic goals which interfere with their academic performance.

These resources include:
 - a. University Counseling Center, 301 Peabody Hall, 392-1575, personal and career counseling;
 - b. Student Mental Health, Student Health Care Center, 392-1171, personal counseling;
 - c. Sexual Assault Recovery Services (SARS), Student Health Care Center, 392-1161, sexual assault counseling;
 - d. Career Resource Center, Reitz Union, 392-1601, career development assistance and counseling;
 - e. University Police Department 352-392-1111 (or 9-1-1 for emergencies).
- 10) Students requesting classroom accommodation must first register with the Dean of Students Office in Peabody Hall. The Dean of Students Office will provide documentation to the student who must then provide this documentation to the Instructor when requesting accommodation.
 - a. Disability Resource Center 352-392-8565.
- 11) Students are expected to provide professional and respectful feedback on the quality of instruction in this course by completing course evaluations online via GatorEvals. Guidance on how to give feedback in a professional and respectful manner is available at gatorevals.aa.ufl.edu/students/. Students will be notified when the evaluation period opens, and can complete evaluations through the email they receive from evaluation results are available to students at gatorevals.aa.ufl.edu/public-results/
- 12) My office door is always open; please feel free to send me an email so that we can discuss class issues as the need arises.

Infectious Illness Policy Statement:

In response to recent viral illnesses, the following practices are in place to maintain your learning environment, to enhance the safety of our in-classroom interactions, and to further the health and safety of ourselves, our neighbors, and our loved ones.

- If you are sick, stay home and self-quarantine. Please call your primary care provider if you are ill and need immediate care or the UF Student Health Care Center at 352-392-1161 to be evaluated for testing and to receive further instructions about returning to campus.

Grading Scale:

A	100-94%
A-	93-90%
B+	89-87%
B	86-83%
B-	82-80%
C+	79-77%
C	76-73%
C-	72-70%
D+	69-67%
D	66-63%
D-	62-60%
E	59-0%

Course Outline

Week 1 (24 Aug)

- GETTING STARTED: what is this course and how will we achieve our goals
 - New Complexity
 - New Simplicity
 - Polystylism (Eclecticism)
 - Minimalism/Post Minimalism
 - Post Modernism
 - Spectralism
 - Totalism
 - Etc.

Week 2 (Aug. 31)

- Minimalism
 - Composer:** Johnson, Tom
 - Composer:** Reich, Steve
 - Composer:** Glass, Philip

Reading:

- Audio Culture – Theories
2. The Art of Noises
 3. The Liberation of Sound
 4. The Music of the Environment

Week 3 (Sept. 7)

- Post Minimalism
 - Composer:** Andriessen, Louis
 - Composer:** Lansky, Paul
 - Composer:** Marshall, Ingram
- Reading:**
- Audio Culture – Modes of Listening
11. Acousmatics
 13. Ambient Music
 16. Hearing Essay

*Declare Research Paper Topic***Week 4** (Sept. 14)**PERFORMANCE WEEK****Reading:**

- Audio Culture – Modes of Listening
21. The Prospects of Recording
 24. Plunderphonia

*Listening Report 1***Week 5** (Sept. 21)

- New Simplicity
 - Composer:** Górecki, Henryk
 - Composer:** Pärt, Arvo
 - Composer:** Tavener, John K.
- Reading:**
- Audio Culture – Practices, The Open Work
28. Poetics of the Open Work
 31. Transformations and Developments of Radical Aesthetics
 32. The Game Pieces

Week 6 (Sept. 28)

- Polystylism
 - Composer:** Bryars, Gavin
 - Composer:** Davies, Peter Maxwell
 - Composer:** Schnittke, Alfred
- Reading:**
- Audio Culture – Practices, Experimental Musics
35. Towards (a Definition of) Experimental Music
 39. The Generation Game: Experimental Music and Digital Culture

Week 7 (Oct. 5)

- Post Modernism
 - Composer:** Bolcom, William

Composer: Carter, Elliott

Composer: Ligeti, György

Reading:

Audio Culture – Practices, Improvised Musics

42. Change of the Century

45. Little Bands: A Nihilist Theory of Improvisation

46. Improvised Music After 1950: Afrological and Eurological Perspectives

Week 8 (Oct. 12)

PERFORMANCE WEEK

Reading:

Audio Culture – Practices, Minimalisms

50. Thankless Attempts as a Definition of Minimalism

52. Music as a Gradual Process

Week 9 (Oct. 19)

- Spectralism, part 1

Composer: Grisey, Gérard

Composer: Saariaho, Kaija

Reading:

Audio Culture – Practices, DJ Culture

57. Production-Reproduction: Potentialities of the Phonograph

60. Algorithms: Erasures and the Art of Memory

Listening Report 2

Week 10 (Oct. 26)

- Spectralism, part 2

Composer: Avram, Ana-Maria

Composer: Murail, Tristan

Reading:

Audio Culture – Practices, Electronic Music and Electronics

65. Electronic and Instrumental Music

69. Laptop Intimacy and Platform Politics

Week 11 (Nov. 3: **No Class – Dr. Sain Presenting in Ohio**)

Week 12 (Nov. 9)

- Totalism

Composer: Adams, John Luther

Composer: Gann, Kyle

Composer: Polansky, Larry

Week 13 (Nov 16)

- New Complexity

Composer: Ferneyhough, Brian

Composer: Dillon, James

Composer: Finnis, Michael

Research Paper Due

Week 14 (Nov. 23: **No Class – Thanksgiving/Winter Holiday**)

*Listening Report 3***Week 15** (Nov. 27/29)

- Paper Presentations

Week 16 (Dec 4/6; Thursday & Friday, Reading Days)

- Review/Presentation of Final Composition

LISTENING REPORTS: A written critique of compositions on each listening list. These typed reports should contain objective prose describing the works on the listening list that demonstrates an understanding of the techniques used to produce the work as well as the aesthetic of the composition. Organize and articulate the commonalities and differences in each composer and the composition style they are representing within this course.

RESEARCH PAPER: Ten to fifteen (10-15) page report on an approved compositional technique or body of a contemporary composer's work; an additional bibliography/discography must be included (not included in the 10-15 page count for the body of the paper). See me for approval.

COMPOSITION EXCERPTS: Creative work to demonstrate an understanding and application of the principles and aesthetics discussed and experienced during this module within the compositional style discussed (16 meas).

FINAL COMPOSITION: Creative work to demonstrate an understanding and application of the principles and aesthetics discussed and experienced during the course of the semester utilizing the techniques observed in this course. These projects will be retained/archived. Do not hand in your only copy (64 meas).

SAFETY HINT: Always keep several back-up copies of your work on multiple disks; if you have a personal Macintosh you may wish to keep one copy on your personal hard-drive. Do not use the labs'/studio's hard-drives as personal storage devices. All drives are regularly cleaned of all unauthorized software, files, and documents. Do not reorganize any software on the platforms in the Electroacoustic Music Studio (MUB 340). Please sign in and out each time you use the studio.

Course Materials:

[Totalism as a New Rhythmic Paradigm](#), Kyle Gann (2006)

[Polystylism and Narrative Potential in the Music of Alfred Schnittke](#), Jean-Benoit Tremblay (2007)

Scores:

[51 Melodies for 2 electric guitars](#), Larry Polansky (1991)

[Unquiet Night, Mechanical Piano Study No. 10](#), Kyle Gann (2004)

Additional Resources:

[Liber Usualis](#) (historic notation), Solesmes (1961)

[Liber Usualis](#) (modern notation), Solesmes (1924)


Additional Resources:

Listening List (available on YouTube)




• LIST NO. 1 •

Minimalism




Tom Johnson (18 November 1939 -)

- **Vermont Rhythms** (2008) 
- **An Hour for Piano** (1971) 



Steve Reich (3 October 1936 -)

- **Music for 18 Musicians** (1976) 
- **Piano Phase** (1967)  (score)
- **Proverb** (1995)  (score)

Phillip Glass (31 January 1937 -)


- **Einstein on the Beach** (1976) 
- **Piano Etudes Book 1, No. 1** (2014) 
- **Mad Rush** (1979)  (score)

John Adams (15 February 1947 -)




- **American Berserk** (2001)  (score)
- **Chairman Dances, Nixon in China** (1985)  (score)

Post-Minimalism

Louis Andriessen (6 June 1939 -)



- **Registers for Piano** (1962) 
- **Menuet voor Marianne** (1983) 
- **Image de Moreau** (1999) 

Ingram Marshall (10 May 1942 -)

- **Fog Tropes** (1981) 
- **Gradual Requiem** (1980) 
- **Authentic Presence** (2001) 




Paul Lansky (18 June 1944 -)

- **Night Traffic** (1990) 




- **Semi-Suite** (1998) 
- **It All Adds Up to One** (2009) 

New Simplicity




Henryk Górecki (6 December 1933 - 12 November 2010)

- **Concerto for Harpsichord and String Orchestra**, Op. 40 (1980)  (score)
- **Three Lullabies**, Op. 49 (1980)  (score)
- **Amen**, Op. 34 (1975)  (score)

Arvo Pärt (11 September 1935 -)

- **Hymn to a Great City**, for two pianos (1984) 
- **Annum per annum**, for organ (1980) 
- **Tabula Rasa** (1977)  (score)

John K. Travençolo (28 January 1944 - 12 November 2013)

- **Pratirupa** (2003) 
- **The Lamb** (1982) 
- **Eternal Memory** (1991) 

• LIST NO. 2 •

Polystylism



Gavin Bryars (16 January 1943 -)


- **Ramble on Cortona** (2010) 
- **The North Shore** (1993) 

Peter Maxwell Davies (8 September 1934 - 14 March 2016)

- **Eight Songs for a Mad King** (1969)  (score)
- **Second Fantasia On John Taverner's In Nomine For Orchestra** (1964) 
- **Symphony No.8 'Antartic'** (2000) 






Alfred Schnittke (24 November 1934 - 3 August 1998)

- **Concerto Grosso No. 1** (1976/77)  (score)
- **Symphony No. 1** (1972)  (score)




- **Piano Quintet** (1972/76)  (score)

Post Modernism




William Bolcom (26 May 1938 -)

- **Graceful Ghost Rag** (1970)  (score)
- **Concerto for Clarinet and Orchestra** (1988)
 - **Mvt 1** 
 - **Mvt 2** 
 - **Mvt 3** 
- **Symphony No. 5** (1989) 

Elliott Carter (11 December 1908 - 5 November 2012)




- **Variations for Orchestra** (1975) 
- **Catenaires for Piano** (2006) 
- **Sonata for flute, oboe, cello and harpsichord** (1952) 

György Ligeti (28 May 1923 - 12 June 2006)




- **Études for Piano** (1985-2001)  (score)
- **Lux Aeterna** (1966)  (score)
- **Double Concerto for Flute, Oboe and Orchestra** (1972)  (score)

Spectralism


Gérard Grisey (17 June 1946 - 11 November 1998)

- **Quatre chants pour franchir le seuil** (1998)  (score)
- **Transitoires** (1980/81)  (score)
- **Partiels** (1975)  (score)




Kaija Saariaho (14 October 1952 -)

- **Prelude for Piano** (2007)  (score)
- **Six Japanese Gardens for Percussion** (1994)  (score)
- **L'amour de loin** excerpt (2000) 

Ana-Maria Avram (12 September 1961 - 1 August 2017)

- **Voices of the Desert** (2005)  (score)
- **Swarms (III) for string orchestra** (1993/rev2009)  (score)
- **Orbit of Eternal Grace** (1998)  (score)




Tristan Murail (11 March 1947 -)

- **Ethers** (1978)  (score)
 - **L'Esprit Des Dunes** (1993/94) 
 - **La Mandragore for Piano** (1993)  (score)
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• LIST NO. 3 •

Totalism




John Luther Adams (23 January 1953 -)

- **Dream in White on White** (1992) 
- **Nunataks (Solitary Peaks)** for piano (2007)  (score)
- **Clouds of Forgetting, Clouds of Unknowing** (1991/1995) 

Kyle Gann (21 November 1955 -)




- **Long Night** (1980/81) 
- **Etude No. 10: Unquiet Night** (2004) 
- **Concord Spiral** (1991/95) 

Larry Polansky (16 October 1954 -)




- **Lonesome Road, The Crawford Variations** (2001) 
- **51 Melodies** (1991)  (score)
- **for Jim, I. Preamble** (for Jim Tenney) (1995) 

New Complexity




Brian Ferneyhough (16 January 1943 -)

- **Lemma-Icon-Epigram** (2004/05) 
- **String Quartet No. 2** (1979/80)  (score)
- **String Quartet No. 6** (2010)  (score)

James Dillon (29 October 1950 -)

- **Physis II** for large orchestra (1991) 
- **Nine Rivers: 8. Introitus** (1989/90) 
- **Piano Concerto "Andromeda"** (2005/06) 

Michael Finnissy (17 March 1946 -)

- **English Country Tunes** (1977)  (score)
- **Snowdrift for Piano** (1972)  (score)
- **Janne** (2015) 

- last update 22 August 2023 -