

Music Since 1945

Music History 5 – MUSC 3351 – F2006 – Tu/Th 3:00-4:30 – AC 406

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Introduction

This is your fifth of five courses in music history, but even the 2006 textbook edition still has not evenly distributed its contents across five historical periods. Although it contains seven chapters on each of the three middle periods (covering 1600 to World War II), it sandwiches this with twelve chapters on pre-1600 music but only two on music from after World War II. In the past, the vast majority of music scholars focused on music from before the twentieth century—often from well before it. Even in my own graduate study, the available offerings made it necessary for me to take half of my period-specific seminars on topics in Medieval and/or Renaissance music. Similarly, most academic music societies still slot very few conference sessions for papers on topics in areas such as technology, jazz, film and TV music, musical theatre, minimalism, the blues, country music, pop, rock, and hip-hop. Many of you will probably never experience a course in even any one of these areas. However, a rapidly growing percentage of today's music scholars explore such topics, and so will we—largely through some of their relevant writings.

Coursework

- **Readings** – outside of class, mainly from a course reader (textbook readings only up to Sept. 21)
- **Listening** – mostly in class, but closely related to the readings (esp. Sept. 26 to Nov. 14)
- **Discussions** – in class, with student participation component (Sept. 28 to Nov. 14, see below)
- **Presentation and Writing** – a brief, in-class intro to your research project; the resultant term paper

Library Reserves, Course Reader, and Related Materials

- to Sept. 21: *A History of Western Music*, 7th ed. & Norton Recorded Anthology of Western Music
- Sept. 28-Nov. 14: Course Reader & related listening:
some tracks at <http://internal.dal4.classical.com> or <http://www.wwnorton.com/web/listenonline>

Specific Assessment Requirements

- a **Comparative Essay** of 3-4 pages – due on Sept. 21 – worth **15%**
discuss the content of *AHoWM*'s 7th edition Ch. 34-35 with 1945- coverage in another textbook
- four in-class **Tests** of 40 minutes each – on Sept. 26, Oct. 12, Oct. 31, and Nov. 16
T1 on *AHoWM* Ch. 34-35; T2-T4 on course reader parts 1-3 – 10% each or **40% total**
- two-person **Discussion Leading** of one reader item (between Sept. 28 and Nov. 14) – **15%**
- **Term Paper** of 7-8 pages – due on Friday Dec. 8 – **30%**
on an approved topic not covered in textbook or reader; expectations/feedback as course proceeds
topic/outline due on Nov. 7; 10-minute, in-progress overview presentation between Nov. 16 and 30

Late assignments will be accepted, but with a penalty of 10% per day and only with instructor approval.

Schedule and Topics

Wks/Dates	Chapter and/or Topics
Th. Se. 7	introductions; the problem with textbooks; overview/requirements; initial listening/discussion
1.1 Tu. 12	Unit 1—A Ridiculously Rapid Run-Through of Music Since 1945 1. <i>AHoWM</i> Ch. 34.1 (pp. 893-920): cold war, pluralism, popular, theatre, film, jazz, traditional, serial
1.2 Th. 14	2. <i>AHoWM</i> Ch. 34.2 (pp. 920-940): nonserial complexity, new sounds/textures, the avant-garde, etc.
2.1 Tu. 19	3. <i>AHoWM</i> Ch. 35 (pp. 941-965): global culture, “art,” technology, popular genres, minimalism, etc.
2.2 Th. 21	Comparative Essay —1945- in <i>AHoWM</i> 7 th ed. vs. in another textbook; then Test 1 rev./disc.
3.1 Tu. 26	Test 1 ; then “Starting Over” and an introduction to Unit 2, including listening/discussion
3.2 Th. 28	Unit 2—Art Music and the Avant-Garde (with Discussion Leading) course reader items: 1. Katz—“Causes,” from <i>Capturing Sound: How Technology Changed Music</i> (2004) 2. Gould—“The Prospects of Recording” (1966), in <i>Audio Culture</i> (Cox/Warner, 2005)
4.1 Tu. Oc. 3	3. Stravinsky—“The New Objectivity” and other excerpts (up to 1958-60, etc.) 4. Boulez & Babbitt on Schoenberg (1952-55); Cage—“The Future of Music,” etc. (1937-85)
4.2 Th. 5	5. Babbitt—“Who Cares if You Listen?” (1958), Rochberg—“Music: Science vs. Humanism” (1971) 6. Schafer—from <i>The Soundscape: Our Sonic Environment & the Tuning of the World</i> (1977)
5.1 Tu. 10	7. Small—“The Vision of a Potential Society,” from <i>Music—Society—Education</i> (1977) then Test 2 review/discussion of course reader items 1-7
5.2 Th. 12	Test 2 ; then an introduction to Unit 3, including listening/discussion
6.1 Tu. 17	Unit 3—Jazz, Film & Television Music, Musical Theatre & Minimalism (with Discussion Ldg) course reader items: 8. Kalinak—“Not Exactly Classical, but Sweet,” on <i>Laura</i> , from <i>Settling the Score</i> (1992) 9. bebop, free jazz & jazz-pop controversies; source readings in Walser’s <i>Keeping Time</i> (1999)
6.2 Th. 19	10. Knapp—“American Mythologies,” section on <i>Oklahoma!</i> , from <i>The American Musical...</i> (2005) 11. Bowman—“Cultural Literacy and the Rich Tapestry of Music in <i>The Simpsons</i> ” (2006)
7.1 Tu. 24	12. interview excerpts with Reich, Glass, and Adams (1991-5) 13. Fink—“Elvis Everywhere” from <i>Rock over the Edge</i> (Beebe et al, 2002)
7.2 Th. 26	14. McClary—“Time & Space in Laurie Anderson,” from <i>Feminine Endings</i> (1991) then Test 3 review/discussion of course reader items 8-14
8.1 Tu. 31	Test 3 ; then an introduction to Unit 4, including listening/discussion
8.2 Th. No. 2	Unit 4—Mainstream(s), Cross-Currents & Other Issues in Popular Music (with Disc. Ldg) course reader items: 15. Waksman—“Racial Distortions,” on Waters/Berry/etc., from <i>Instruments of Desire</i> (1999) 16. Brackett—“When You’re Lookin’ at Hank,” from <i>Interpreting Popular Music</i> (1995)
9.1 Tu. 7	Term Paper topic and one-page outline due 17. Warwick—“‘He’s Got the Power:’ the politics of production in girl group music” (2002/04) 18. Fast—“Performing Gender,” on Led Zeppelin, from <i>In the Houses of the Holy</i> (2001)
9.2 Th. 9	19. Holm-Hudson—“A Promise Deferred,” on ELP, in <i>Progressive Rock Reconsidered</i> (2002) 20. Bowman—“Genre, Demographics, and the Music of the Rock Band Rush” (2001/05)
10.1 Tu. 14	21. Walser—“Rhythm, Rhyme & Rhetoric in Public Enemy,” in <i>Ethnomusicology</i> (1995) then Test 4 review/discussion of course reader items 15-21
10.2 Th. 16	Test 4 ; then the first four term paper overview presentations
11 T/T 21-23	more term paper overview presentations
12 T/T 28-30	the remaining term paper overview presentations
13 Fri. De. 8	Term Paper due

Plagiarism and Academic Honesty

All students in this class are to read and understand the policies on plagiarism and academic honesty referenced in the Policies and Student Resources sections of the <http://plagiarism.dal.ca> website. Ignorance of such policies is no excuse for violations.

Dalhousie University subscribes to Turnitin.com, a computer-based service which checks for originality in submitted papers. Any paper submitted by a student at Dalhousie University may be checked for originality to confirm that the student has not plagiarized from other sources. Plagiarism is considered a serious academic offence, which may lead to loss of credit, suspension or expulsion from the University, or even to the revocation of a degree. It is essential that there be correct attribution of authorities from which facts and opinions have been derived. At Dalhousie there University Regulations which deal with plagiarism, and, prior to submitting any paper in a course, students should read the Policy on Intellectual Honesty contained in the Calendar or on the online Dalhousie website. The Senate has affirmed the right of any instructor to require that student papers be submitted in both written and computer-readable format, and to submit any paper to a check such as that performed by Turnitin.com. As a student in this class, you are to keep an electronic copy of any paper you submit, and the course instructor may require you to submit that electronic copy on demand. Copies of student papers checked by this process will be retained by Turnitin.com.

Information for Students with Disabilities

Students with disabilities should register as quickly as possible at Student Accessibility Services, if they want to receive academic accommodations. To do so, please phone 494-2836, email disabilities@dal.ca, or drop in at the Killam Library, G28.