COURSE NUMBER AND TITLE: MUSI 3771 – Project Studio: Analysis

CREDITS & HOURS: 4 credit hours: lecture 3 hours, supervised lab 3 hours. The lab for this course consists of supervised chamber music rehearsals for the repertoire being studied and performed as part of the course.

REQUIRED PREREQUISITE:

MUSI 2013 Fundamentals of Musicianship IV and MUSI 2526 Introduction to Audio Technology II

PURPOSE:

This class integrates music theory, musicology, performance practice, and musicianship in intensive focus on a single musical genre or a single composer. The specific thematic topic changes each year. This term’s focus is on minimalism as exemplified by composers such as Steve Reich, Philip Glass, Terry Riley, and La Monte Young. Specifically, students will participate in ensembles in which they perform on traditional instruments complemented by technological artifacts and/or perform on instruments or interfaces not normally found in conventional ensembles, displaying musicianship skills necessary to perform expressively in these contexts.

LEARNING OUTCOMES:

Upon completion of the course, students will be able to:

1. Analyze a chamber work of musical minimalism in terms of its aesthetics, theory, and performance practice.
2. Effectively communicate musical analyses both in writing and orally.
3. Perform a chamber work of musical minimalism.
4. Describe the connection between their understanding of the aesthetics, theory, and performance practice of minimalism and the specific interpretive decisions they made in the performance of the selected work.

EXPECTATIONS:

**Preparation for class** includes completing assigned listening and reading and individual practice of music in preparation for rehearsals and performances.

**Analysis Paper and Presentation (1)** discusses an existing piece of solo or chamber music repertoire and its historical and aesthetic context, culminating in theory-informed recommendations about how that work should best be performed.

**Performance (1)** of the piece analyzed in the paper will require participation in rehearsals and a performance that take place outside of regularly scheduled class meetings. These will be publicized in advance and are required.

The analysis paper/presentation and performance are to be completed in groups of 2-4 students each, with the makeup of each group matching the instrumentation of the piece being analyzed. Many pieces by minimalist composers are written for unspecified instrumentation, creating opportunities for students who may not play instruments common in chamber music settings.

GRADING BREAKDOWN:

The following evaluative tools will be utilized in measuring progress towards obtaining the class objectives:

Analysis Paper / Presentation 50%

Performance 20%

Midterm 20%

Participation and attendance 10%

TOTAL 100%

All assignments, quizzes, and tests will be graded by points. The final grade for the course will be determined by dividing the total points earned by the number of points possible for each of the categories listed in Method of Evaluation. These numbers will be converted into a grade according to the following scale: A=100-90%, B=89-80%, C=79-70%, D= 69-60%, F= 59% and below.

GRADING POLICIES:

Homework assignments are due *by the beginning of class* ON THE DUE DATE. A penalty of one letter grade per day will be applied to all late assignments. Documented illnesses and family emergencies are excepted, of course. Quizzes and exams cannot be made up unless you have a valid, documented excuse.

ACADEMIC INTEGRITY: Students must do their own work on assignments, projects, and tests unless collaboration is previously specified and approved by the instructor. Students caught cheating will receive zero credit for that assignment/quiz/test and may be subject to further sanctions through the Office of Student Integrity. Students are expected to abide by the Georgia Tech Honor Code and avoid any instances of academic misconduct, including but not limited to:

1. Possessing, using, or exchanging improperly acquired written or oral information in the preparation of a paper or for an exam.
2. Substitution of material that is wholly or substantially identical to that created or published by another individual or individuals.
3. False claims of performance or work that has been submitted by the student.

Please refer to the published Georgia Institute of Technology Academic Honor Code for further information:

* osi.gatech.edu/plugins/content/index.php?id=46

STATEMENT REGARDING STUDENTS WITH DISABILITIES:

In accordance with the Americans with Disabilities Act, students with bona fide disabilities will be afforded reasonable accommodation. The ADAPTS Office will certify a disability and advise faculty members of reasonable accommodations. The web site for a student requesting accommodation is:

* <http://www.adapts.gatech.edu/plugins/content/index.php?id=12>

MATERIALS:

The following texts are required:

* Steve Reich, Writings on Music, 1965-2000.
* Cox and Warner, eds. Audio Culture.
* K. Robert Schwartz, Minimalists.

Additional reading assignments will be posted to T-Square.

The following listening is required (all available via Spotify):

* Steve Reich: Early Works (full album), Music for 18 Musicians, Different Trains
* Terry Riley: In C, A Rainbow in Curved Air
* Arvo Pärt: Tabula Rasa (full album)
* John Adams: Harmonielehre, Nixon in China
* Frederic Rzewski: Les Moutons Des Panurge
* Alvin Lucier: I Am Sitting In A Room
* Philip Glass: Glassworks (full album), Koyaanisqatsi (film)
* La Monte Young: The Well Tuned Piano
* Morton Feldman: Rothko Chapel
* John Cage: Four Walls; Number Pieces
* Laurie Anderson: O Superman, Home of the Brave

COURSE OUTLINE:

Week 1: Course Introduction; What is Minimalism Really About?

Week 2: Minimalism as Process (early Reich; Riley)

Week 3: Minimalism as Drone (Young)

Week 4: Minimalism as Repetition (later Reich, Adams, Glass)

Week 5: Minimalism as Silence (Feldman, Cage)

Week 6: Minimalism and Chance (Cage, Rzewski, Lucier)

Week 7: Minimalism and Multimedia (Adams, Glass); midterm exam

Week 8: Paper and Performance Introduction; Selection of Repertoire and Groups

Week 9: Bibliographic Research; Literature Review; Primary and Secondary Sources

Week 10: Performance Practice; Comparative Performance Analysis

Week 11: Perception and Cognition in Performance Practice

Week 12: Analysis Paper Presentations

Week 13: Rehearsal (master class format) of analyzed repertoire

Week 14: Additional rehearsal (master class format) of analyzed repertoire

Week 15: Final performance; course wrap up (revisit connections between theory, musicology, and performance practice)