Course Description:
This course will develop students’ knowledge of the music of the last 75 years with an emphasis on music of the last decade. Students will be familiar with major trends, as well as composers and compositions associated with those trends.

Central Question:
How does a deeper knowledge of contemporary repertoire help me develop as a composer? How do cultural, political, environmental, and economic influences affect the art composers create, and how does our environment affect us? How do we as people process and respond to life, including change, tragedy, oppression, adversity, conflicting ideologies, abundance, excess, failure, success, connectedness, isolation?

Grading Rubric:
50% Listening
50% Class Discussions

Weekly Listening:
Students will be responsible for listening to about an hour of music each week, while practicing affective, structural, and contextual listening. Students will be required to bring two questions in response to their listening each week.

Students will actively listen to provided playlists prior to class, employing affective, structural, and contextual listening strategies (see provided “How to Hear: Questions to Guide Your Listening” handout).

Letter Grades:
A 90-100% B 80-89% C 70-79% D 60-69% F below 60%

Attendance:
Students are allowed 3 unexcused absences; each additional absence lowers the semester grade by 3%. Excused absences include official University or School of Music activities, medical emergencies, religious observances, and documented illnesses. You must e-mail me to have your absence excused, before class if at all possible.

Academic Integrity (A-9.1):
You are expected to complete all homework, quizzes, and exams independently. Do not collaborate with other students on assignments. Any student caught cheating, plagiarizing, copying another student’s work, or willingly allowing another student to copy his/her own work will automatically receive a zero for the assignment or exam. Academic integrity is a responsibility of all university faculty and students. Faculty members promote academic integrity in multiple ways including instruction on the components of academic honesty, as well as abiding by university policy on penalties for cheating and plagiarism. Definition of Academic Dishonesty Academic dishonesty includes both cheating and plagiarism. Cheating includes but is not limited to (1) using or attempting to use unauthorized materials to aid in achieving a better grade on a component of a class; (2) the falsification or invention of any information, including citations, on an assigned exercise; and/or (3) helping or
attempting to help another in an act of cheating or plagiarism. Plagiarism is presenting the words or ideas of another person as if they were your own. Examples of plagiarism are (1) submitting an assignment as if it were one's own work when, in fact, it is at least partly the work of another; (2) submitting a work that has been purchased or otherwise obtained from an Internet source or another source; and (3) incorporating the words or ideas of an author into one’s paper without giving the author due credit. Please read the complete policy at http://www.sfasu.edu/policies/academic_integrity.asp

Withheld Grades Semester Grades Policy (A-54):
Ordinarily, at the discretion of the instructor of record and with the approval of the academic chair/director, a grade of WH will be assigned only if the student cannot complete the course work because of unavoidable circumstances. Students must complete the work within one calendar year from the end of the semester in which they receive a WH, or the grade automatically becomes an F. If students register for the same course in future terms the WH will automatically become an F and will be counted as a repeated course for the purpose of computing the grade point average.

Students with Disabilities:
To obtain disability related accommodations, alternate formats and/or auxiliary aids, students with disabilities must contact the Office of Disability Services (ODS), Human Services Building, and Room 325, 468-3004 / 468-1004 (TDD) as early as possible in the semester. Once verified, ODS will notify the course instructor and outline the accommodation and/or auxiliary aids to be provided. Failure to request services in a timely manner may delay your accommodations. For additional information, go to http://www.sfasu.edu/disabilityservices/.
Tentative Schedule

**Jan 27** – *Sinfonia*, Luciano Berio and the Advent of Postmodernism

Playlist: https://open.spotify.com/playlist/2rpDcwiCdlq8rcinJweqF?si=U8pgZVFWR9KkZM-YedbTiQ

**Feb 3** – *MAIM*, Chaya Czernowin, Trauma, and Experimentalism

Playlist: https://open.spotify.com/playlist/0NmeiNbugA9Jb90OoxvtSD?si=RsEr_wGYStmRbbf7bS4zw

**Feb 10** – *Bound to the Bow*, Ashley Fure, Trauma, and Stasis

Playlist: https://open.spotify.com/playlist/4vnzUaxyLByLyK1SMp8blu8?si=JeuoOeQDORXWA2NIT2TVWQd

Please also listen to Fure’s *Bound to the Bow* here: http://www.ashleyfure.com/bound

**Feb 24** – *Kits Beach Soundwalk*, Hildegard Westerkamp, Trauma, and Environmentalism

Playlist: https://open.spotify.com/playlist/0YBytvx5a0qBhyWSFYqyT7?si=dxLjiiJ-SQfntkEWyw53obA

Please also listen to Westerkamp’s *Kits Beach Soundwalk* here: https://www.youtube.com/watch?v=hg96nU6htLk

**Mar 2** – *Anthracite Fields*, Julia Wolfe, Trauma, and Simplicity

Playlist: https://open.spotify.com/playlist/4MVzy1QPaYT9TTaUQNSx14?si=6nGTVd8Q2OE8U12DHe7A

**SPRING BREAK**

**Mar 16** – *Voices from the Killing Jar*, Kate Soper, Trauma, and the Composer-Vocalist

Playlist: https://open.spotify.com/playlist/7L54c0QgjXWHFuuW5zWU?si=RiPPqXjW7T7iHxTjCje4Upg

**Mar 23** – *THE SOURCE*, Ted Hearne, Trauma, and the Information Age

Playlist: https://open.spotify.com/playlist/7rXbglQOMzKsUICpynACjC?si=dL1grRB-R3ePGqNCqCWUQw

**Mar 30** – *Radhe, Radhe: Rites of Holi*, Vijay Iyer, Revitalization, and the Crossover Artist

Playlist: https://open.spotify.com/playlist/6guiotLOFE0zRF9VFw8C4?si=pwnDXYUeSU6cotCu1Hv5QQ

**Apr 6** – *L’amour de loin*, Kaija Saariaho, Revitalization, and the Sublime

Playlist: https://open.spotify.com/playlist/5JUrFWbztFw49EvrjEoc5s?si=PyKyTLAwQLKh_cNv_y2Qw

**Apr 13** – Neo-Tonality: Revitalization or Regression?

Playlist: https://open.spotify.com/playlist/2er8NQgjKdnWoK9km8Zs?si=clHaNLygT3W9z4cGVWzLt

**Apr 20** - *Sustain*, Andrew Norman, Revitalization, and the Postmodern Modernist

Playlist: https://open.spotify.com/playlist/6ghkvhCAEmhXb4mF1RF4zj?si=9Y9_uzXISfSUNd7EnCeFCw

**Apr 27** – TBD