



UNIVERSITY *of* ALASKA ANCHORAGE

Department of Music

Bachelor of Music (BM)

Performance or Education Emphasis

Bachelor of Arts (BA), Music

Academic Assessment Plan

Version 3.0

Adopted by

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Introduction

The Department of Music awards two undergraduate music degrees:

- The Bachelor of Music (BM) degree is a professional degree in music. By focusing on the development of skills and concepts for success as a musician, students work to achieve a high level of technical competence in their performing area while gaining a broad knowledge of history, theory and literature. With tracks in Performance or Education, the BM degree gives students an inclusive and collaborative experience that fosters lifelong habits in performing, scholarship, teaching and community engagement.
- The Bachelor of Arts (BA) in Music degree offers a diverse curriculum for those desiring a broad liberal arts education with a focus in music. Students pursuing this degree will sample courses in each of the major musical areas (history, theory and performance) in addition to strengthening their artistry on their primary instrument or voice. The degree prepares students for graduate school, careers in education and a wide variety of other musical activities and professions.

Both music degrees are accredited by the National Association of Schools of Music (NASM).

Mission Statement

The UAA Department of Music fosters excellence in the preparation of music students for graduate school, teacher training or other careers in music. Music faculty and programs also serve as an important community resource in the training of pre-college talent. The Department seeks to serve the lifelong learning component of the university mission by offering the Alaskan community access to opportunities for continuing education.

With an impressive breadth and depth of talent at the undergraduate level, and an internationally recognized music faculty, the UAA Department of Music is a dynamic contributor to the cultural climate in Southcentral Alaska. Through teaching, performance, recordings, composition, publication, community outreach, and other creative and service-oriented endeavors related to the field of music the Department of Music provides leadership in the musical arts for the state of Alaska.

Assessment Process

This current assessment plan has been updated from a document that had been in place since Fall 2007. It defines three learning outcomes and outlines a plan for assessing the achievement of those stated outcomes. The revision of this plan has been developed by the music faculty collaboratively since the Fall of 2022 in conjunction with discussions of and actions on important changes to the curriculum and degree requirements of the program. These changes will go into effect in the Fall of 2023.

Program Student Learning Outcomes

Students completing a degree in Music will be able to:

- Demonstrate technical proficiency on a chosen instrument appropriate to the degree with an attendant functional proficiency on piano.
- Demonstrate and analyze through musical literacy the basic technical principles used in the construction of music and its basic forms.
- Communicate a knowledge of the various musical periods and representative forms from those periods in the social, artistic and political context of each.

UAA Core Competencies

The University has identified four core competencies that all students will develop during their undergraduate careers:

- Effective Communication: The knowledge and skills necessary to engage in effective communication in diverse contexts and formats.
- Creative and Critical Thinking: The knowledge and skills necessary for the critical exploration of issues, ideas, artifacts, and events in order to creatively design, evaluate, and implement a strategy to answer complex questions or achieve a desired goal.
- Intercultural Fluency: The knowledge and skills necessary to promote effective and appropriate interaction in a variety of cultural contexts, particularly in terms of the diverse populations of Alaska.
- Personal, Professional, and Community Responsibility: The knowledge and skills necessary to promote personal flourishing, professional excellence, and community engagement.

Table 1

Program Outcomes Assessment Tools and Administration

Tool	Description	Frequency/Start Date	Collection Method	Administered by
#1	Functional Piano Juries	End of each fall & spring semesters	Performance of specific requirements	Piano faculty
#2	Lesson Juries	End of each fall & spring semesters	Performance of two contrasting pieces at the appropriate level of study	All faculty who teach juried lessons for majors
#3a	Junior & Senior Recitals BM Performance majors	Students present: 1) A 30-minute Junior Recital that incorporates repertoire mastered as part of juried private-lessons at the 361 and 362 levels. 2) A 60-minute Senior Recital that incorporates repertoire mastered as part of juried private-lessons at the 461 and 462 levels. The recitals also require a pre-recital jury 6 weeks before the final recital.	Performance of recital program	Three selected faculty on recital committee
#3b	Senior Recital BM Education Emphasis majors	Students present a 30-minute Senior Recital that incorporates repertoire mastered as part of juried private lessons at the 461 and 462 levels. The recital also requires a pre-recital jury 6 weeks before the final recital.	Performance of recital program	Three selected faculty on recital committee

#5	Final exam from MUS 232 (core theory course)	Every spring semester	In MUS 232. Assessment coordinator collects data.	Core course faculty
#6	Final exam & project from MUS 331 (capstone course)	Every fall semester	In MUS 331. Assessment coordinator collects data.	Capstone course faculty
#7	Final project from MUS 424, 425 or 426 (senior-level music history seminars)	Every spring semester	In MUS 424, 425 or 426. Assessment coordinator collects data.	Music History seminar faculty

NOTE: Students seeking a Bachelor of Arts, Music degree are not required to present a Junior or Senior recital as part of their degree.

Table 2

Association of Assessment Tools to Program Outcomes

Outcome	Functional Piano Juries	Lesson Juries	Recital	Final exam from core course MUS 232	Final exam & project from capstone course MUS 331	Final project from senior history seminar MUS 424, 425 or 426
Outcome #1 – Demonstrate technical proficiency on a chosen instrument appropriate to the degree with an attendant functional proficiency on piano.	1	1	1	0	0	0
Outcome #2 – Demonstrate and analyze through musical literacy the basic technical principles used in the construction of music and its basic forms	0	0	0	1	1	1
Outcome #3 – Communicate a knowledge of the various musical periods and representative forms from those periods in the social, artistic and political context of each.	0	0	1	0	1	1

0 = Tool is not used to measure the associated objective.

1 = Tool is used to measure the associated objective.

Appendix A: Demonstrated technical proficiency on a chosen instrument appropriate to the degree

Tool Description:

The junior and senior recitals indicate a high level of performance ability on the student's main instrument of study.

- Students seeking a **Bachelor of Arts**, Music degree are not required to present a Junior or Senior recital as part of their degree.
- Students seeking the **BM Education Emphasis** degree music present a 30-minute Senior Recital that incorporates repertoire mastered as part of juried private lessons at the 461 and 462 levels. This Senior Recital determines the private lesson grade for MUS 462.
- Students seeking the **BM Performance Emphasis** degree must present a 30-minute Junior Recital that incorporates repertoire mastered as part of juried private lessons at the 361 and 362 levels and a 60-minute Senior Recital that incorporates repertoire mastered as part of juried private lessons at the 461 and 462 levels. These recitals determine private lesson grades for MUS 362 and 462.

Recital repertoire must be approved by the student's private instructor (in consultation with the Division Head, Department Chair or Faculty Academic Advisor. Students must perform all selections in a pre-jury hearing at least six weeks prior to their recital date.

Factors that affect the collected data:

Students who are not ready for their recital are asked by their private lesson teacher, in consultation with the division head or department chair, to postpone the recital (usually the next semester) until a quality performance can be confidently given.

How to interpret the data:

Student recitals are in compliance with NASM standards (National Association of Schools of Music).

Appendix B: Demonstrated functional proficiency on the piano

Tool Description:

The Piano Proficiency examination must be passed prior to completion of 60 credits in the program. Music majors may be denied enrollment in certain upper-division music courses until this proficiency exam is passed.

All music majors have the the following requirements for the Piano Proficiency Exam:

A. Performance

One memorized piece consisting of either a Two-Part Invention by J.S. Bach or the first movement of one of the Op. 36 Sonatinas by Clementi (excluding Op. 36 No. 1). Repertoire other than the above pieces, must be approved prior to the performance jury.

B. Harmonization and Transposition: Part One

Demonstrate an ability to harmonize a melody using the I, IV, V7 chords in any position. The instructor and student will select 6 melodies from the text *Harmonization-Transposition at the Keyboard*. These will be prepared for the jury exam in all twelve keys. The jury will select at least one melody from the list to be performed. Students will demonstrate the ability to transpose this melody to another key (chosen by the jury). The melody must be played in an appropriate manner that would make the performance usable in a school or rehearsal setting.

C. Sight Reading

BA majors: Demonstrate ability to sight-read a four-part chorale from a hymn book (selected by the jury).

BM majors: Demonstrate ability to sight-read a four-part chorale by J. S. Bach (selected by the jury). Students are required to present the jury with 12 prepared chorales. The jury will select one or more for the student to perform.

All chorales should be performed at the minimum tempo of MM = 68 to the eighth note. Students should demonstrate an ability to perform the selected chorale with a sense of artistic fluency and a steady pulse.

In addition to the above requirements, BM majors are also required to fulfill the following requirements:

B. Harmonization and Transposition: Part Two

Student will also be required to make a keyboard arrangement of one of the following songs:

Happy Birthday (in G major)

Alaska's Flag (in E-flat major)

The Star Spangled Banner (in A-flat major)
America, the Beautiful (in B-flat major)
America (My Country 'tis of Thee) (in F major)

The selected song and harmonization may be performed either from score or from memory. Students will not be asked to transpose these melodies. Sample accompaniments will be discussed during class. The arrangement must be played in an appropriate manner that would make the performance usable in a school or rehearsal setting.

D. Improvisation

Improvise a simple melody over a given simple chord-progression (I, IV, V7). The first four-measure phrase will end with a half cadence (Tonic to Dominant). The second four-measure phrase will end with a full cadence (Dominant to Tonic).

E. Figured Bass

Realize a simple figured bass of I, IV and V7 chords. Ability to play proper chords over a given figured bass line in major keys, up to two sharps and two flats. At student's discretion, either left hand alone or hands together.

Factors that affect the collected data:

Students can choose to pass all of the above requirements at one time or take several semesters to pass each separate requirement. Obviously success is contingent upon the student's previous piano experience and evidence of consistent practice throughout the semester. For the exam, students are graded on a 'Pass' or 'No Pass' basis.

How to interpret the data:

Students who receive a 'No Pass' are urged to practice more and retake the exam. (A 'No Pass' does not affect a student's GPA, rather the results are kept in each student's file in the Music office.)

MUS 156 (Functional Piano), a non-required course, is offered to majors for the purpose of practice and mastery of skills in order to pass the piano proficiency exam. Students may also elect to take private lessons in piano (MUS 163 – non-juried lessons for the major) if one-on-one instruction is more beneficial. They, of course, can choose to do both.

Piano proficiency requirements are in compliance with NASM standards (National Association of Schools of Music).

Appendix C: Lesson Juries

Tool Description:

All incoming music majors who have been screened successfully for juried private-lessons will be placed in MUS 161. Students seeking a BA Music degree must successfully complete four semesters of juried lessons (161, 162, 261 and 262). Those seeking the BM, Performance or Education Emphasis, must successfully complete all eight semesters.

Attending private lessons on a weekly basis is required in order to show growth and progress in repertoire and performance skills and to advance through juried instruction. Students are expected to practice daily and to maintain a consistent, structured practice-schedule that adequately prepares them for each weekly lesson.

At the end of each semester, students enrolled in juried private-lessons (the –61 and –62 courses) are required to participate in a juried performance. Juries are composed of the student's private instructor, the division head (who coordinates the jury process), and other faculty members appointed to the jury by the division head. Juries are held during finals week.

Pieces selected for performance must be from the semester's study and are chosen cooperatively by students and their instructors. Some performance areas (such as piano, guitar and voice) require memorization of all performed works. The jury is a major component of the private-lesson grade. Repertoire chosen for study at each level of instruction is dependent to some degree on student ability but must meet a predetermined minimum standard of difficulty at each level. Each individual instructor is responsible for guiding students through a course of study that most effectively develops their potential.

Repertoire developed through the eight-semester sequence of juried lessons (four semesters for the BA major) should include representative pieces specific to each historical period. Students should perform music from at least two contrasting periods or styles at each jury. Pieces may not be repeated in subsequent jury examinations unless they are being presented as a pre-performance exercise for a junior or senior recital.

Factors that affect the collected data:

There are students who fall behind in their required study of their major instrument. This is most often due to lack of prior experience and/or basic skills before entering the program, though occasionally it's due to lack of an ability to manage time adequately or find motivation for consistent practice throughout the semester. Students who do not pass a particular level of juried lessons must retake that lesson level. The department recommends to those students not making adequate progress on their instrument that they enroll in MUS 163 (non-juried lessons) in order to build skills and practice techniques.

How to interpret the data:

Student juries are in compliance with NASM standards (National Association of Schools of Music).

Appendix D: Sample final exam from core theory course (MUS 232 – Music Theory IV)

MUS 232 – Final Exam In-Class Portion

I. Chromatic Harmony: For each of the following:

- create a strong harmonic progression of 4 different chords, treating the indicated chromatic chord as the second beat of a measure in a 4/4 meter
 - give a full figured bass and Roman numeral analysis
 - provide a 4-part SATB realization in strict chorale style
- A. Minor keys
B. Major keys

II. Partwriting with idioms:

- Complete the following in strict 4-part chorale style (SATB) In constructing your soprano line, use as many idioms as possible
- Provide a complete Roman numeral analysis and identify the cadence

Provide a complete Roman numeral analysis and identify the cadence.

III. Analysis:

- Analyze the following chord in the key of F Major; then give enharmonic re-spellings and provide Roman numeral and figured bass analyses for this chord in three additional keys.

IV. Short-answer questions:

- 1) Which chords will normally follow a Dominant function chord (V, V7, viio6, viio7)? 2) Which chords will normally follow the Submediant (vi or VI)?
- 3) Which chord(s) will normally follow a first inversion Supertonic (ii6 or iio6)?
- 4) Name all of the diatonic dominant-preparation chords.
- 5) Name all of the chromatic dominant-preparation chords that use the flat-6th scale degree:
- 6) Name all of the chromatic dominant-preparation chords that use the raised-4th scale degree: 7) Which chromatic dominant-preparation chord uses the flat 2nd scale degree?
- 8) Which secondary dominant is sometimes substituted for the tonic in order to mitigate a PAC? 9) What chromatic harmony is sometimes employed as an enharmonic pivot chord?
- 10) What is your favorite chromatic dominant-preparation chord?

V. Analysis of modulation

- The following passage begins in A minor. What key does it end in?
- Give a complete Roman numeral analysis, with figured bass.
- Be sure to clearly identify the pivot chord, giving chord symbols for both keys.
-

VI. Formal Analysis: Franz Joseph Haydn: String Quartet in G minor, Op. 20: Menuetto and Trio

A. Large-scale form:

- What large-scale form does Haydn use for the Menuetto and Trio (considering the Menuetto and Trio together)?
- Provide a **diagram of the large-scale form** that clearly shows the tonal design.

B. Menuetto:

- What form does Haydn use for the **Menuetto**, taken by itself?
- Is the form sectional or continuous? Is it a simple, rounded, or balanced form?
- Provide a **diagram of the Menuetto** that clearly shows the tonal design, accounting for all of the important cadences (be sure to give measure numbers).
- What kind of chord is found in bar 30? Is there anything unusual about the way in which it is approached and/or resolved?
- What kind of chord is found in bar 41? Is there anything unusual about the way in which it is approached and/or resolved?

Bonus: Any additional intelligent observations regarding form, phrase structure, chord-progressions, texture, motivic treatment, etc. will result in bonus points.

Appendix E: Sample final exam and project from capstone course (MUS 331 – Form and Analysis)

Final Exam MUS 331 In-class Portion

I. Short-answer questions:

- 1) What is a fugal “exposition”?
- 2) What is a fugal “countersubject”?
- 3) In what way does the tonal design of a baroque concerto differ from that of earlier and simpler ritornello forms like the Baroque Rondeau?
- 4) What does the term “episode” mean when used to describe a part of a fugue?
- 5) What is a “retransition”? Where is the retransition located in a conventional sonata form? What other form(s) commonly make use of a retransition?
- 6) Sonata form(s) is (are) a complex and flexible way of organizing tonal music. As we have discovered, compositions that make use of sonata forms often depart in substantial ways from the “textbook” model of sonata form. Nonetheless, certain features do remain constant. Briefly discuss one or two of the essential characteristics of sonata forms that distinguish them from other forms:

II. Diagramming Forms:

Provide a conventional diagram for each of the following that illustrates how the thematic and tonal design are coordinated:

- Rounded Continuous Binary Form:
- Compound Ternary Form:
- Baroque concerto (ritornello) form: “Textbook” Sonata Form:
- Classical (“Double Exposition”) Concerto Form:

III. Post-Beethoven approaches to form: Briefly discuss one or two developments in the development of formal strategies after Beethoven. In what specific ways did Beethoven’s music influence the practice of later composers?

IV. Additional Questions about Haydn, Op. 20, No. 2 (you may refer to your scores and notes to answer these questions)

Movement I (*Moderato*)

- 1) What non-sonata form genre does Haydn allude to his treatment of the Primary Subject in bars 1-7 and 7-12 the exposition?
- 2) What kind of cadence is found in bars 33-34?
- 3) What key is suggested in bar 39?
- 4) What chord is found in bar 42?

- 5) In what sense might the viola part in bar 61 be said to toy with our expectations of sonata form?
- 6) What developmental technique does Haydn employ in bars 61-64?

Movement IV (Fuga)

- 1) Where does the last complete statement of the subject take place?
- 2) What contrapuntal technique(s) does Haydn begin to employ in bars 102?
- 3) What is distinctive about the very end of the movement (bars 156-162)?

The Quartet as a whole: What techniques does Haydn employ to give a large-scale sense of form to the quartet as a whole (what makes it more than a simple collection of independent movements)? In what way(s) does he manage to give a sense of “beginning – middle – end” to the quartet as a whole?

V. Listening: For each example, identify the composer and the title, and make one or two brief observations about each composition (large-scale form, phrase-structure, phrase- rhythm, specific developmental techniques, counterpoint, etc.).

Take-Home Portion of the Final Exam

F.J. Haydn, String Quartet in C Major, Op. 20, No. 2

For each movement, you should create a legible, well-organized diagram (on a separate sheet of paper), that clearly shows how the tonal design and thematic structure are coordinated. Be sure to use bar numbers to clearly indicate the location of large-scale sections, individual themes, and important key areas and cadences. You should also address the questions below.

I. First Movement: Exposition:

The primary theme (group) ends with a _____ cadence (PAC, IAC, HC, etc.) in measure_____. It begins and ends in the key of_____. Are there any subsidiary modulations/tonicizations? _____. If so, list the key(s) and measure number(s) in which they occur.

The transition begins in measure_____ and ends in bar_____ with a _____ cadence (PAC, IAC, HC...). Does it modulate directly to the secondary tonal area (STA)?_____. Or are there subsidiary modulations/tonicizations? _____. If there are, list the key(s) and measure number(s) in which they occur.

The second theme (group) is in the key of_____. It begins in measure_____, and ends with a _____ cadence in bar _____.

The closing (group) begins in measure _____ and ends in bar _____. Does the composer introduce new motivic/thematic ideas for the closing, or does he recycle ideas that were encountered earlier in the exposition?

If thematic/motivic ideas are recycled, where were they originally introduced (give measure numbers)?

Development:

How many different key areas are explored in the development? _____. List all of the keys that are tonicized or modulated to, along with the bar numbers of any cadences in those keys:

What key is the FOP (far out point)? _____ Where does it occur (which measure)?

Does the composer introduce new motivic/thematic ideas in the development? ____ If so, where? Give measure numbers:

Which motivic/thematic ideas from the exposition are further explored in the course of the development? List them, with measure numbers:

The retransition begins in bar _____, and ends in bar _____, with a _____ cadence.

Recapitulation:

The recapitulation begins in bar _____, with a restatement of the _____ (which) theme from the exposition.

Does the recapitulation remain in the tonic throughout? _____. If there are any subsidiary modulations/tonicizations, list the keys touched upon, along with the measures in which they occur?

How does the restatement of motivic/thematic ideas in the recapitulation compare to the exposition? Are themes omitted in the recap? Do they occur in the same order? Are they modified (lengthened, shortened, ornamented, further developed) in some way? How is the transitional motivic/thematic material from the exposition treated in the recapitulation?

Is there a coda or codetta? If so, where does it begin? What motivic/thematic ideas does it employ?

Bonus points: Any intelligent observations about the structure of the movement will result in bonus points. Among other things, you may wish to comment on the particular manner in which themes/motives are developed, the overall trajectory of the tonal design, and/or the use of hypermeter or texture to delineate formal functions.

II. Second Movement (Adagio) – This movement will not easily fit into any of the standard forms that we have studied. However, as with the other movements, you should prepare a diagram of the form (using measure numbers) that clearly shows how the thematic structure and the tonal design are coordinated.

Bonus points: Any additional intelligent observations about the structure of the movement will result in bonus points. You may wish to comment on the phrase structure, use of sequence, textural contrasts and/or the overall trajectory of the tonal design. In particular, you should consider the way in which the tonal design contributes to a sense of continuity between movements of the quartet.

III. Minuet and Trio

Taken together, the Minuet and Trio are an example of a large-scale _____ form (be as specific as possible, accounting for compound/simple, continuous/sectional, etc.)

The Minuet, by itself, is an example of (sectional/continuous) _____ (simple/balanced/rounded) _____ binary form.

The Trio, by itself, is an example of (sectional/continuous) _____ (simple/balanced/rounded) _____ binary form.

Here too, you should consider the way in which the tonal design contributes to a large-scale sense of continuity.

IV. Fuga – Make sure your diagram clearly indicates the thematic and tonal structure of this movement, using the terminology and following the model for fugal analysis that we have studied in this class (fugal exposition, episodes, middle and final statements, real vs. tonal answer, etc.).

Final Project Guidelines Due by midnight on Saturday, December 11th.

I. Create a diagram that clearly shows the ways in which the tonal design and thematic structure are coordinated.

II. Answer the following questions about the movement that you are analyzing. Include a copy of the score with main structural sections (tutti and solo exposition, development, retransition, recapitulation, cadenza, etc.) and thematic ideas clearly marked. You should also label important thematic ideas, key areas and cadences on the score. A .pdf scan is fine, as long as it is legible and includes all of your analytic observations.

1) How closely does your composition follow the “textbook” norms of the sonata forms that we have studied? In particular, consider whether thematic material that was initially presented in a contrasting key during the exposition is later restated in the tonic during the recapitulation. If not, is there some other way in which the composer has created a large-scale sense of tonal dissonance and then resolution? Is there a sense in which the movement could be understood as a type of “arch” form? Is there a sense of tonal “mirroring” in the tonal design (dominant in expo, mirrored by the subdominant in recap, or median in expo/submediant in recap)?

2) If you are analyzing a movement that can be understood as a classical “double exposition” concerto form, do the tutti and solo expositions use exactly the same thematic materials? If so, are they presented in the same order? If not, where are new themes introduced in the solo exposition (give measure numbers)? How does the tutti ritornello at the end of the exposition function? Does it serve to close off the exposition, functioning as additional closing material to confirm the secondary tonal area? Or does it initiate the modulatory/unstable harmonic design of the development? Does it do both? In what way does the recapitulation blend or reconcile features of the two expositions? Where is the cadenza located? What role does the final ritornello play? Is it simple closing material, or does it act like a longer, developmental

coda? Does the soloist continue playing? If so, does the soloist simply join in with the orchestra, or does it continue to have a “soloistic” role?

3) Did the composer provide a written-out cadenza? If so, does it function as expected?

4) Does your movement have a distinct “Development” section? If so, what thematic ideas are explored in the development? Are new themes introduced? If ideas from the exposition are used, where did they come from (be specific; give measure numbers)? Make note of one or two particularly interesting methods of development (fragmentation, sequence, imitation, inversion, etc.).

4) What is the FOP (most distant key), and where is it reached? Is there a distinct “retransition” passage? How is the dominant prepared (+6 chord, cadential 6/4, dominant prolongation, etc.)?

5) Does the composer use developmental techniques and processes elsewhere in the movement (within the expo, recap, cadenza, coda)?

6) Bonus points for any additional intelligent observations about the way your piece is structured. You may wish to consider the use of textural contrasts, hypermeter/phrase rhythm, etc.

**Appendix F: Sample Independent projects from senior music-history seminar
(MUS 424, 425 or 426)**

**Music History in the 20th and 21st Century (MUS 424)
Team-Based Final Projects**

The Manifesto of Futurism

Create a slide presentation (at least 10 slides) or a paper (5 pages) on the movement of Futurism. You can refer to that chapter in the textbook that is posted on Blackboard. There are also sources online that you can make reference to, including The Founding and Manifesto of Futurism: <https://www.encyclopedia.com/arts/culture-magazines/founding-and-manifesto-futurism#B>

Include in your presentation:

Definition of Futurism

Key figures in the development of the philosophy and its social context

Key figures in art and music

The tenets of the philosophy

Modernism

Create a slide presentation (at least 10 slides) or a paper (5 pages) on Modernism. What is the definition? Who were the key figures in the movement in art and music? How are the characteristics of Modernism displayed in music, and who were the key composers?

Neoclassicism

Listen to the lecture on Neoclassicism to be posted on 9/27. You can also read the relevant chapter in the Auer text, Chapter 6. Neoclassicism is a throwback to previous forms and aesthetics of music, while also encompassing new post-modernist ideas. Focus on the two pieces that I've listed below and provide an analysis, using my questions as a guideline. The scores are provided under the Partner Project II folder on Blackboard.

1) Poulenc's Cello Sonata 1st Movement

Present the piece as an example of Neoclassicism. Consider the following ideas:

Does it have a form? Which Neoclassical attributes does it reflect? How would you describe the musical language? Which period does he reference? Is the piece driven by: harmonic modulations, motivic or thematic variations, changes in texture or register? Give a brief historical context of this piece and Poulenc's compositional style. Here's a very dynamic performance of the whole sonata by a young artist: [Bruno Philippe - Poulenc Cello and Piano Sonata - Queen Elisabeth Competition 2017](#)

2) Stravinsky's Rake's Progress: Ann Trulove's Aria

Present this aria as an example of Neoclassicism.

What is the form of the aria? Which past period does it reference? How would you describe Stravinsky's musical language? How does it resemble the form of a classical, romantic, or baroque opera aria? Is there any word painting? (Reflection of textual meaning by musical representation). Here is a semi-staged concert version of the opera directed by Barbara Hannigan: [No Word from Tom, Stravinsky | Aphrodite Patoulidou | Gothenburg Symphony](#)

Minimalism

This was a major musical movement in the postmodernist period. Define the term, and provide the social context from which it was developed. List and describe its characteristics. Discuss who the founding composers were, and later representative composers. What is "Process Music"? Profile three composers and discuss a representative work by each of them. At least 20 slides should be included. Start with the Auner text as your first source as it covers this topic well.

Protest and Social Change

These were important elements in post-modernist music, crossing multiple genres such as integral serialism, chance, texture and minimalism. Discuss the work of composers such as Luciano Berio, Luigi Nono, Olly Wilson, George Crumb and Steve Reich. How were protest and social change represented in their music? Use the Auner text as a start to your research. At least 20 slides should be included.