Course Description: Study of the composers and musical developments in European and American Art Music in the 20th and 21st centuries with an introduction to music from other world cultures. Samples of a broad spectrum of musical life in the twentieth and twenty-first centuries, including Art Music in common practice: orchestral, choral, band, chamber music, and solo repertoire, both instrumental and vocal; Musical Theater; Jazz; Pop and Rock; A cappella vocal music; Indigenous Music of Europe, Asia, Africa, North and South America, Australia and New Zealand. Compositional techniques, style characteristics, and relationships will be emphasized. This course will also introduce some computer applications and website design for musicians.

Prerequisite: Music History and Literature II (MU-355) or consent of instructor.

Class Schedule: Monday, Wednesday, Friday, 9:00 - 9:50 a.m., Thursday, 11:00 - 11:50 a.m.

Location: Marquis Hall Ray Rehearsal Room, Room 201


Reserve Materials: Supplementary reading, listening, and video viewing as assigned.

Special Events:
- Wozzeck Viewing Party: Sunday, Sept. 20, 4:00 – 6:30, Dr. Carson’s house (ask for directions). Chip in $5 for pizza, we provide beverages, chips, dessert.
- History III Student Recital, Thursday, Dec. 10, 7:30 p.m., Daehler-Kitchin Auditorium. (setup at 6:30)
- Other concert attendance TBA

Notebook: A notebook of all course materials is required. When this notebook is turned in at the final exam, it must contain every assignment, every handout, etc., or you will not get credit for them, even though they were submitted earlier in the term. Everything from this class goes in your notebook! Your notebook must also include brief notes on the required listening.

Grading: This is an extremely demanding class, requiring a large amount of preparation outside of class. The grading scale is high, and there is little room for error. Approximately one quarter of your grade is based on attendance, one quarter on tests, one quarter on writing and web assignments, and one quarter on your other assignments. Please see grading details on next page. All written assignments are expected to be the student's own original work with proper footnotes and references.
COURSE OBJECTIVES

Upon successful completion of this course, the student will have:

1. A basic knowledge of the major works of art music in the twentieth century
2. A basic knowledge of the major composers of art music in the twentieth century
3. A basic knowledge of the major stylistic developments of art music in the twentieth century
4. An increased awareness of different compositional styles
5. A more open attitude toward unfamiliar musical styles
6. An understanding of the interrelationship between different musical genres
7. A basic awareness of the interrelationship between music and other forms of art
8. A basic awareness of the interrelationship between music and some of the major historical events of the twentieth century
9. A structure for making qualitative judgements
10. A basic knowledge of twentieth century performance techniques
11. A basic knowledge of twentieth century compositional techniques
12. Opinions based on reason
13. An increased awareness of the presence of twentieth-century music in her or his life
14. Improved writing and research skills

To demonstrate the above competencies, the student will:

1. Recognize compositions at sight
2. Recognize compositions aurally
3. Answer questions about composers and performers
4. Answer questions concerning stylistic differences
5. Compose exercises for various instruments
6. Listen to and evaluate performances and recordings
7. Analyze musical compositions
8. Perform music in a stylistically appropriate manner
9. Prepare cogent arguments concerning the significance of various musics and musicians

GRADING DETAILS

REQUIRED WORK:

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TOTAL Required Points (100%) 1000

EXTRA CREDIT WORK:

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TOTAL Points Possible 1050

900 - 1050 = A  850 - 899 = B  800 - 849 = C  750 - 799 = D  0 - 749 = F

Students who miss ONE test or in class assignment will be allowed to make up their work, but ONLY the FIRST time!

After that any make up work must be done in the form of extra credit assignments.
Assignments will lose 20% in value each day that they are late, including weekends and holidays.
The Fine Print

Daily in class performance: A great portion of the value of this class will come from the lectures and the materials sampled in class. I could not possibly test you over everything we will discuss in class, nor every musical example I will play for you in class. I therefore attach great importance to attendance.

Concert Reviews: During the course of the semester, as I become aware of them, I will inform you of concerts which include music pertinent to the course. In addition to the five required concert reviews, you may select five additional concerts for extra credit from among many opportunities during the term. If you become aware of such a concert, please make sure that I hear about it. Whether attending a required performance or one for extra credit, the next time the course meets you need to submit a program and a one-page description of the music that pertains to this course. Listen not only for the quality of the performance, but also for how the piece meets your expectations. Compare it to other pieces we have discussed in the course. Explain how the piece seems similar to and different from other pieces by the same composer or in the same style or genre. These concerts MAY be used for other classes (recital hour, for example). Please create a separate, labeled section in your notebook for the five required (and any extra-credit) concert reviews.

Tests and Final Exam: These tests offer me the opportunity to assess your progress in listening and your attentiveness in class and during your reading sessions. The tests will include listening questions, and may contain some mixture of multiple choice, true/false, matching, fill-in-the-blank, short answer, and/or essay questions.

Recital Performance and Program Notes: Thursday, December 10, at 7:30 p.m., we will present a brief, informal recital of music based on compositional techniques from the late twentieth-century. Each of you will be required to collaborate with one other member of the class on the composition of a piece in the style of one (or more) of the composers whom we have studied (by that point in the term), and perform it as a member of a small ensemble (no groups larger than 6, please, none smaller than 2 – all composers must perform in the piece they have composed). Each piece will require program notes, about one paragraph in length, explaining how the piece is related to the style of the composer(s) they are emulating. You will be responsible for scheduling and preparing the musicians for your own piece, and for preparing all technical requirements. Your selections - title, composers, performers and their instruments, must be submitted in writing no later than Thursday, Oct. 1. Program notes and a copy of the score will be due on Friday, Oct. 30. Sometime between Oct. 21 and Nov. 18 you will need to schedule a ten-minute appointment for me to hear your piece (NO pieces longer than five minutes!).

Notebook: See page one.

Essays/Web-Based Projects: See following pages for more information about writing assignments.

* MU-458 is a Writing Emphasis Course. Students who do not earn at least a C (74%) average on the writing portion of the course, or who earn a score of zero on any writing assignment, will not earn a final grade any higher than C, regardless of their scores for the remainder of the course.
Writing Assignments/Web-Based Projects

MU-458 is a Writing Emphasis Course. Students must earn at least a C (74%) average on the writing portion of the course to ensure a final grade higher than C, regardless of their scores for the remainder of the course. Students will not earn writing emphasis if any of the writing assignments earn a score of zero.

One of my goals for this course is to assist you in the development of critical and persuasive skills in music listening. I know that you will hear new music for decades after completing this course, and you will be some of the musicians who will shape the way we listen to and appreciate music in the rest of this century. For this reason, I consider it important to aid you in the development of skills to help you assess the significance of music and composers, and of the ability to be persuasive in presenting your analysis. This course is also one of the courses where we test your knowledge of computer applications (an NASM requirement), thus the use of web-pages for assignment delivery, email for communication, and the requirement of web-page design. This is also a writing emphasis course, so we will be working on strengthening and refining your writing skills during the course of the term as well.

Essay #1 - Due: Thursday, Oct. 8, Essay length: 1000 - 1800 words (50 points)
Musicologists consider Bach the most important composer of the early 18th century, while Mozart dominates the later half. Beethoven's contributions were undeniably significant in the early 19th century, while Wagner and Brahms are debated as the major figures later in the century (Remember the three B's? Bach, Beethoven, and Brahms?). As we get closer to the present, though, it becomes more difficult to decide which innovations are most important. Your assignment is to do just that: List the three most significant musicians (based on your research and analysis) of the first half of the 20th century (AFTER Debussy, please). Cite specific compositions and compositional techniques and discuss influences. Then select one of the three and explain why this person is the SINGLE most important musician of the first half of the 20th century. Begin by writing too much and then editing down to a more reasonable length. In that way, only the most important information will remain in your completed essay. Post your results on the internet and then e-mail me the web address a your original word-processing document from which you created the web page. You do not need to hand any PAPER in (except a marked rough draft and an outline) - - simply email me your URL and the original word document you created before posting it on the web. Not knowing how to use the web is no excuse. Learn how! I would be glad to have a demonstration (outside of class) for those of you who have never done this before - we’ll figure out a schedule during class. Your site should include a link for sending e-mail to the author, in case viewers have comments or suggestions. Complete documentation (this means footnotes or endnotes using the notes and bibliography method from the Chicago Manual of Style) and bibliography are required (the bibliography should be part of the document you email me – not a separate document). This is a writing emphasis course: you need to read, proofread, and revise your paper. You will be docked one point for every incorrectly spelled word that my spellchecker can catch on these writing assignments. You will also be docked for obvious grammar errors. You will find that one of my main criticisms of your writing will be gaps in your logic. Read through your paper, before you submit it, as if you were someone who completely disagreed with the points you are trying to make, and see what holes are present in your argument so that you can remove any objections. Become persuasive and authoritative. Using quotes from impressive sources is good - but when you use a quote - make sure you explain where you got it - you must acknowledge the author in the text and in a footnote. This is not an opinion paper, which might allow first-person writing, but a persuasive paper, which should use formal writing.
You must have a rough draft and outline, and these are to be turned in (in hard copy) when the paper is due. You must have a meeting with a Coe Writing Center Consultant before submitting your paper. Document this meeting with a two-paragraph summary and description of the meeting (including date, time, location, who, etc.). All of these rules apply to all of the following writing assignments, including the first submitted draft of the final paper.

**Essay #2 - Due: Friday, Nov. 6, Essay length: 1000 - 1800 words**
If you thought Essay #1 was hard, now try to make the same evaluation of the second half of the twentieth century – even before we have discussed it in class! List the three musicians whom you consider the most significant (they do not have to be someone we discuss in class!). Again, cite specific compositions and techniques and discuss influences. Choose one of the three and explain why this person is the most important musician of the second half of the century. Again, begin by writing too much and editing down to a more reasonable length, and post your results on the internet, and provide me with the web address (you have to send the address to me again, as well as the word document, outline, submit rough draft with markings, and writing center meeting summary).

**Research Paper based on the first two essays**
First Submitted Draft Due: Thursday, Nov. 19 (graded like a final draft – 50 points, including an outline, a hard copy rough draft with markings, and a writing center summary) 2000 – 3500 words plus bibliography, footnotes

Web Pages and Links Due: Thursday, Dec. 10 Essay length: 2000 – 3500 words plus bibliography, footnotes and links, a revised and marked rough draft, and another writing center meeting

And now comes the real challenge - narrowing down from what you wrote earlier, and backing it up: Discuss the three musicians of the entire twentieth century whose contributions you consider the most significant. (Again, they might not be people we have discussed in class.) In light of our study since the other essays were written, you will need to re-evaluate the positions you took in the first two papers and either select new musicians or explain your reasons for not changing your selections. For each musician, cite at least three print-media (not internet) sources. At least one of your sources for each composer must be no more than five years old. Our textbook may be used, but does not count among the three sources required for each musician. Use proper footnotes and bibliography forms. I also require that you quote some authors whose opinions support your contentions, or who disagree and need to be refuted. It would surprise me if your conclusions about the second half of the century haven't changed since the second essay was written. I will expect very strong reasons for those of you whose opinions did not change, and in any case I expect your arguments to be different from those you used in the first two papers, and this time they must be even more strongly supported by statements made by experts. Finally, to finish, select one of the three and explain why this person is the SINGLE most important musician of the twentieth century! Your first submitted draft must include your bibliography, but your Web formatting may be done after the first submitted draft is turned in. Post your final product on the internet (and e-mail me the URL and the word document, submit outline, marked rough draft, and writing center summary), including links to at least three sites relating to each of the musicians discussed in your essay. (see grading chart next page)
Grading chart - final paper

100 points

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A new report ([http://news-service.stanford.edu/news/2005/february2/mozart-020205.html](http://news-service.stanford.edu/news/2005/february2/mozart-020205.html)], now says that the Mozart effect is a fraud. For you hip urban professionals: no, playing Mozart for your designer baby will not improve his IQ or help him get into that exclusive pre-school. He'll just have to be admitted into Harvard some other way.

Of course, we're all better off for listening to Mozart purely for the pleasure of it. However, one wonders that if playing Mozart sonatas for little Hillary or Jason could boost their intelligence, what would happen if other composers were played in their developmental time?

LISZT EFFECT: Child speaks rapidly and extravagantly, but never really says anything important.

RAFF EFFECT: Child becomes a bore.

BRUCKNER EFFECT: Child speaks very slowly and repeats himself frequently. Gains reputation for profundity.

WAGNER EFFECT: Child becomes a megalomaniac. May eventually marry his sister.

MAHLER EFFECT: Child continually screams - at great length and volume - that he's dying.

SCHOENBERG EFFECT: Child never repeats a word until he's used all the other words in his vocabulary. Sometimes talks backwards. Eventually, people stop listening to him. Child blames them for their inability to understand him.

BABBITT EFFECT: Child gibbers nonsense all the time. Eventually, people stop listening to him. Child doesn't care because all his playmates think he's cool.
Important Instructions for Writing Assignments

Imagine that you are a lawyer trying to prove a case:

- Don’t say anything that might make the other lawyer shout “objection, irrelevant!” If it doesn’t prove your point, don’t say it. Never state a fact (or use a quote) without justifying how it helps prove your point. This is not a biography. We don’t need to know where the person was educated, unless that somehow makes him or her significant.
- You can’t have an opinion that the person is significant, you need expert witnesses and evidence. Your opinion doesn’t matter – but a published author’s opinion does.
- You can’t use first person because no one cares what you think – we know you’re biased. We want evidence.
- NO FIRST PERSON!
- You can’t say anything that you don’t know from first-hand experience without first saying from whom you got the information. Attributions to authors, footnotes!
- Don’t use hyperbole – use facts and quotes.
- Have someone play the devil’s advocate – where are the holes in your reasoning? Then find a way of overcoming any possible objections to your conclusion.
- Like a good lawyer, you should probably start with an opening statement (introduction) and finish with a closing statement (conclusion). Your opening statement should not only say that you’re going to prove your clients significant, but how (but you probably should not give away who is going to win the competition – who wants to watch the contest when they already know who wins?). Perhaps you should even define what you mean by significant. At the conclusion you need to summarize how you reached the conclusion and restate the most important evidence or at least refer to the evidence listed previously.
- You should not present facts without explaining, in the same paragraph, how those facts support your thesis.
- One difference between you and a lawyer is that the lawyer states the conclusion at the beginning and then proves it. In this kind of paper, it is better to prove the significance of the composers, and then reach your conclusion about who is most significant.
- Avoid the vernacular. Imagine that your jury has some stuffy old Bostonians in it, and you need a unanimous verdict. Use language that won’t put off anyone.
- While you might discuss your composers in order of importance, you need to present the case for each composer in chronological order. No point in describing the murder first, then going back to explain how your client got to the location of the murder.
- It is doubtful that the composer’s birthdate or birthplace will be significant to your case. Even her or his training is not likely to be relevant. If you were defending someone accused of murder, would you need to tell the jury where and when she was born?
- Don’t be shy about stating your conclusion. A good lawyer would say, at the end of a presentation of a series of facts (also known as a paragraph) that “my client is innocent!” You should do the same – and then have a closing statement that shows the client’s innocence and summarizes the facts you presented in earlier paragraphs.
- Another way to say it: I don’t recommend stating your conclusion before you have proven it. That may seem counterintuitive, but I think it is enough to explain how you narrowed it to three composers during the introduction. Then, when you present your in-depth arguments for the three composers, that is where the evidence should help us determine which one belongs at the pinnacle. That way, by the time you are ready to state your conclusion, we have already come to the same conclusion. If you state your conclusion at the beginning, if we disagree, we will consider all the rest of your arguments with skepticism. If you save the conclusion for the ending, and prove it during the body of the paper, we have to listen to your case, and we have no choice but to agree.
Other advice (advice for good writing, requirements for these papers):

- Spell out numbers that are lower than 101.
- Don’t use contractions in formal writing.
- Use “who” or “whom” when referring to people, use “that” when referring to non-humans.
- Avoid very. It’s a very weak word. Your sentence is almost always just as strong without it. It is a red flag that your “facts” don’t have substance and you are trying to make them stronger by adding very: “This composer is important.” “This composer is very important.” The first sentence is stronger.
- Always double-check any information you get from Wikipedia – anyone can write an article on Wikipedia!
- No anonymous internet sources: If the article does not list an author, don’t use it (thefamouspeople.com, allmusic.com).
- Don’t use present tense to talk about dead people!
- Italicize foreign words (e.g. divisí, sprechstimme)
- Don’t split infinitives.
- Avoid passive voice.
- You can’t base something OFF something else. You need to base something ON something.
- All quotes require a footnote.
- Don’t introduce a quote by saying that the author “stated” or “said” something. Those words are not descriptive. Use “explained” or “pointed out” or something like that instead.
- All composition titles should either be italicized (large works) or in quotes (songs, smaller works).
- Double space the text of your paper. Don’t double space within bibliographic entries, but do double space between entries.
- Don’t use me as a source. Find it in print.

YOU MUST FOLLOW ALL THESE RULES OR YOU WILL LOSE POINTS!
The following list includes the pieces that will be played in class or required on your listening assignments. All assignments are listed on the due date. The listening assignments (LA1-23) include the works that will appear on listening tests. I strongly recommend that you read the program notes and personnel lists of every recording you listen to in the library. When available, please follow scores available in the library, or online. You may take advantage of the electronic reserves through the Moodle system. Instructions may be found below, with the Listening List.

Day 1 - Monday, Aug. 31, Introduction
Richard Strauss, Also Sprach Zarathustra

Day 2 - Wednesday, Sept. 2: Chapters 1 & 2: The Past and the Sources, LA1
Salome, Der Rosenkavalier, Four Last Songs
Maori “Haka”

Day 3 - Thursday, Sept. 3:
Gustav Mahler, Symphony No. 1, 2

Day 4 - Friday, Sept. 4: Chapter 3: Paris LA2
Claude Debussy, La Mer, Prelude a l'apres-midi d'un faune, Syrinx, Arabesques, Sunken Cathedral
World Music: Javanese Gamelan
Golliwog's Cakewalk, Bix Beiderbecke, In a Mist

Monday, Sept. 7 - no class - Labor Day

Day 5 - Wednesday, September 9: LA3
Erik Satie, Three Waltzes of the Fastidious Dandy (video) - Scott Joplin, Maple Leaf Rag
Trois Gymnopédies
Maurice Ravel, Bolero (World Music: Spanish Folk Music), Pavane pour une infante défunte
Morton Gould, Pavane, John Coltrane, Impressions (African influence)
Gabriel Faure, Requiem

Day 6 – Thursday, Sept. 10: From France to Russia
John Phillip Sousa, Stars and Stripes
Garde Republicain: Florent Schmitt, Dionysiaques
Alexander Skrjabin, Symph #3, Poeme de l'extase
Alexander Mosolov, The Iron Foundry (Technological influences)

Day 7 - Friday, Sept. 11: Chapter 4 - Vienna and the beginning of Atonality - the Second Viennese School, LA4
Igor Stravinsky, L'Oiseau de Feu (1909-10), Petrushka
Arnold Schoenberg, Pierrot Lunaire (1912) Mondstrunken - Valse de Chopin, (1909)

No class Monday, Sept. 14, Rosh Hashanah

Day 8 - Wednesday, Sept. 16
Anton Webern, Passacaglia, Op. 1
Anton Webern, Five Pieces for Orchestra, Op. 10
Alban Berg, Wozzeck

Day 9 - Thursday, Sept. 17: Practice Quiz, Chapter 5 - Stravinsky before the Rite
Igor Stravinsky, L'Oiseau de Feu (1909-10), Petrouchka

Day 10 - Friday, Sept. 18: Stravinsky breaks the mold, LA5
Le Sacre du Printemps (1912-13)

Sunday, Sept. 20: Wozzeck Viewing Party: 4:00 – 6:30, Dr. Carson's house
Day 11 - Monday, September 21: How do you top that? Stravinsky after Rite of Spring, LA6
   World Music: Europe: Bulgarian Folk Rhythms: Don Ellis, Electric Bath: Bulgarian Bulge
   Igor Stravinsky, Les Noces, L'Histoire, Ragtime, Pulcinella, Symphonies of Wind Instruments, Ebony Concerto

No class Wednesday, Sept. 23, Yom Kippur

Day 12 - Thursday, Sept. 24: Chapter 6 - Les Six
   Louis Durey
   Germaine Tailleferre, Concertino for Harp and Orchestra
   Georges Auric, Trois Interludes
   Darius Milhaud, (World Music: South America: Brazil), Le Bœuf sur le toit,
      La Creation du monde
   Brubeck, Blue Rondo a la Turk, Take Five (Paul Desmond)
   Francis Poulenc, Sonata for Clarinet and Piano (1962)
   Arthur Honegger, Le Roi David, Pacific 231

Day 13 – Friday, Sept. 25:  Chapter 7 - LA7
   Paul Hindemith, Hin und Zuruck, Clarinet Sonata, Mathis der Maler, Symphony in Bb for Band

Day 14 - Monday, Sept. 28: LA8, Chapter 8 - The Russians
   Sergei Rachmaninoff, Variations on a Theme of Paganini
   Sergei Prokofiev, Classical Symphony, Lieutenant Kije, Alexander Nevsky, Romeo and Juliet, Peter and the Wolf

Day 15 - Wednesday, Sept. 30:
   Aram Khachaturian, Sabre Dance from Suite Gayaneh  (World Music: Armenia)
   Dmitri Kabalevsky, Comedian's Galop
   Carl Orff, Carmina Burana
   Leos Janacek, Sinfonietta

Day 16 - Thursday, Oct. 1: Recital composition title, composers, performers, and instruments due
   Dmitri Shostakovich, Symph. No. 1, No. 5, No. 7 (Franz Lehar - The Merry Widow), No. 9, No. 13

Day 17 - Friday, Oct. 2:  Test #1

Monday, Oct. 5:  No class, Fall Break

Day 18 - Wed, Oct. 7:
   Bela Bartok, Allegro Barbaro
   Music for Strings, Percussion, and Celeste; Mikrokosmos; Concerto for Orch. (1942-43)

Day 19 – Thurs., Oct. 8: LA9, Essay #1 due
   Bela Fleck, Tales from the Acoustic Planet, World Music: Asia: Tabula Rasa (1997)
   Music of India and China (tabla, mohan vina, sitar, erhu, xiao)
   Zoltan Kodaly, Hary Janos  (World Music: Hungary)
   Scandinavia and Italy: Two extremes that weren't too extreme!
      Jean Sibelius, Finlandia, Symph. No. 2 (1901-02)
      Feruccio Busoni, Sonatina for Piano

Day 20 – Fri., Oct. 9:  LA10
   Ottorino Respighi, Pines of Rome (Introduction of technology in Art Music)
   Spanish and Latin American composers
   Manuel DeFalla, Tri-Cornered Hat, El Amor Brujo (1914-15) World Music: Spanish Folk Music
   Latin Americans
   Carlos Chavez, Sinfonia India (World Music: Native American music), Tocatta for Percussion
   Heitor Villa-Lobos, Bachianas Brasilianas #9, Choros #10 (World Music: Native American Chant and rhythms)

Day 21 - Monday, Oct. 12:
   Charles Ives, Unanswered Question (1906), Three Places in New England, Psalm 67
   Charles Ives, New England Holidays
   George Antheil, Ballet Mecanique (1925)
   Carl Ruggles, Men and Mountains, Sun-Treader
   Roger Sessions, Black Maskers
   William Grant Still, Miniatures for Fl, Ob, Piano, (World Music: North America: Black American Culture)

Day 23 – Thursday, Oct. 15: Americana
   Roy Harris, Symph. #3 (1937)
   Howard Hanson, Symph #2
   Samuel Barber, Adagio for Strings, Knoxville, Summer of 1915, Commando March
   Walter Piston, Three New England Sketches, III. Mountains

Day 24 - Friday, Oct. 16: LA11
   William Schuman, New England Triptych
   Vincent Persichetti, Symph. #6
   Aaron Copland, Music for the Theater, El Salon Mexico (World Music: North America, Mexican Folk Rhythms, harmonies, melodic contours), Billy the Kid (World Music: North America: American Folk Music)

Day 25 - Monday, October 19: LA12
   Aaron Copland, Rodeo, Fanfare for the Common Man, The Tender Land, Appalachian Spring, Symph. #3, I Bought Me a Cat (World Music: North America: American Folk Music), Concerto for Clarinet and Orchestra, Lincoln Portrait (American Folk Music)

Day 26 - Wednesday, October 21: LA13
   Percy Grainger, Lincolnshire Posy (World Music: Europe: British Folk Music)
   Edward Elgar, Pomp and Circumstance, Enigma Variations
   William Walton, Crown Imperial, Facade

Day 27 - Thursday, October 22:
   Vaughan Williams, Folk Song Suite (World Music: Europe: British Folk Music), Sinfonia Antarctica

Day 28 - Friday, October 23: LA14
   Benjamin Britten, Young Person's Guide to the Orchestra, War Requiem
   World Music: Asia: Indonesia and the Javanese Gamelan
   Italian Opera at the Beginning of the 20th Century, LA15

Day 29 - Monday, October 26: Chapter 9, Opera and Musical Theater, LA16
   Giacomo Puccini, La Boheme (1896), Madame Butterfly (1904)
   Folk Music of Japan
   Kurt Weill, The Three Penny Opera (1928)
   George Gershwin, Porgy and Bess (1935), Summertime

Day 30 - Wednesday, October 28
   Virgil Thomson, Four Saints in Three Acts

Day 31 - Thursday, October 29: More Opera - Britain and More
   Benjamin Britten, Peter Grimes, Death in Venice
   Douglas Moore, Ballad of Baby Doe (1956) (World Music: American Folk Music)

Day 32 - Friday, Oct. 30, Recital Program Notes and a copy of the Score Due
   Leonard Bernstein, West Side Story, I Hate Music, Chichester Psalms (Hebrew text), MASS

Day 33 - Monday, Nov. 2: Chapters 10 and 11 - Schoenberg and "The System"
   Arnold Schoenberg, Moses und Aron, A Survivor from Warsaw (1947) (World Music: Hebrew Chant)
Day 34 - Wednesday, Nov. 4: Test #2

Day 35 - Thursday, Nov. 5:
Alban Berg, Lulu (1928-1935), Violin Concerto (1935)

Day 36 – Friday, Nov. 6: Essay #2 due
Ernst Krenek, Johnny Spielt Auf

Day 37 – Monday, Nov. 9
Olivier Messiaen, Quartet for the end of time (1940)
Witold Lutoslawski, Livre pour Orchestra (1968)

Day 38 - Wednesday, Nov. 11: American Innovators, Chapter 12: LA17
Harry Partch, The Rose (Middle Eastern and Asian influence)
Henry Cowell, The Banshee (Irish Folk Music heritage)

Day 39 - Thursday, Nov. 12: Chapter 13: LA18
Edgard Varese, Ionisation, Density 21.5, Equatorial, Nocturnal (completed by Chou) (World Music: Mayan chant)

Day 40 - Friday, Nov. 13: Chapter 14
Chou Wen Chung, Echoes from the Gorge (World Music: China)
Chinary Ung, Inner Voices (World Music: Cambodia)
Electronic Music Part 1

Day 41 – Monday, Nov. 16 Test #3 – takehome
Electronic Music Part 2
Edgard Varese, Deserts (1954), Poeme Electronique (1958)
Pierre Schaeffer and Pierre Henry, music concrete: Symphonie Pour Une Homme Seul

Day 42 - Wednesday, Nov. 18: LA19
Yannis Xenakis, Bohor I (1962)
Otto Luening and Vladimir Ussachevsky
Wendy (Walter) Carlos, Switched on Bach, A Clockwork Orange
Karlheinz Stockhausen, Gesang der Junglinge (1955-56)

Day 43 – Thurs., Nov. 19: Paper 3 First Submitted Draft Due, Chapter 15 - The Composers Let Go
Luciano Berio, Sinfonia (1968) (Swingle Singers, Roomful of Teeth, Pentatonix)
Milton Babbitt, Philomel (1964), Part I

Friday, Nov. 20 – No class: College All-Star Band

Monday, Nov. 23 through Friday, Nov. 27, No Class: NASM convention and Thanksgiving Break

Day 44 - Monday, Nov. 30: Chapters 16 and 17, LA20
John Cage, 4'33" (1952), Aria and Fontana Mix, Sonatas and Interludes (1951)
Paul Ignace, It Is for Orchestra
Earle Brown, Available Forms 1

Day 45 - Wednesday, Dec. 2: Chapter 18
Ornette Coleman, Free Jazz
Pierre Boulez, Le Marteau sans Maitre (1952-54, rev. 57)

Day 46 - Thursday, Dec. 3:
Gyorgy Ligeti, Requiem
Krzysztof Penderecki, Threnody: to the Victims of Hiroshima
Day 47 – Friday, Dec. 4: Less is More
  Bring Back the Audience: return to simplicity
  Stan Getz and Samba, (World Music: South America: Brazil)
  Cool/West Coast/Third Stream: Miles Davis/Gil Evans, Concierto de Aranjuez
  Joaquin Rodrigo, Concierto de Aranjuez
  Steve Reich, Come Out (1966)

Day 48 – Monday, Dec. 7: Chapter 19 - More of "Less is More" LA21
  Steve Reich - Different Trains, Electric Counterpoint
  Philip Glass, Einstein on the Beach - World Music: Asia: India, Ravi Shankar: John Coltrane, Alabama
  Terry Riley, In C (1968)

Day 49 – Wednesday, Dec. 9: Current Currents, Chapter 20 LA22
  John Adams, Short Ride on a Fast Machine (1986)
  World Music: Asia: China, Singing Bowls of Tibet
  World Music: Oceania: Polynesia: Steve Turre, conch shells and trombone

Day 50 – Thursday, Dec. 10: Paper Final Draft Due (must return rough draft with it)
  Don't Forget the Women, LA23, Chapter 21
  Amy Marcy Cheney Beach
  Ruth Crawford Seeger, String Quartet 1931
  Louise Talma, Leap Before You Look
  Meredith Monk, Turtle Dreams
  Ellen Taaffe Zwilich, Concerto for Trombone and Orchestra
  Joan Tower, Silver Ladders
  Libby Larsen, Sonnets from the Portuguese

Thursday, Dec. 10: Special Session: Recital, 7:30 p.m., D-K (6:30 setup)

Day 51 – Friday, Dec. 11:
  David del Tredici, Final Alice
  Gorecki, Symph #3, Symphony of Sorrowful Songs (1976)
  Alfred Schnittke, String quartet No. 3
  Toru Takemitsu, Les Yeux Clos

Day 52 – Monday, Dec. 14:
  John Corigliano, Symph #1, Soundtrack to The Red Violin
  Michael Daugherty, Metropolis
  David Lang, Are You Experienced, Soundtrack to Youth

Day 53 – Wednesday, Dec. 16, 5 pm – 7 pm - Evaluation Form, Notebook Due, Take-home Final Examination Due

Your final grade will be sent to you by email unless you request to be notified in some other fashion. You may pick up your notebook during the first two weeks of spring term. Any notebooks not picked up after Feb. 1 will be discarded.
I thought you would enjoy this e-mail I received a while back. See how many of the references you can identify:

The recent hit, Cop Land, is the first in the newest and hottest Hollywood genre, films based on the names of great composers. Some of the other films that will soon be arriving in a theatre near you:

**Moe's Art:** Moe (of Three Stooges fame), deciding that he's tired of a life of eye-poking and nose-tweaking, abandons his colleagues and sojourns to an uncharted South Sea island to pursue his dream of becoming an artist. After soul-transfiguring experiences, Moe realizes that performance art is his true **metier**, and with a grant from NEA, he is reunited with his Larry and Curly in a movingly emotional climax. This is a film that's not afraid to ask the question, "What's the big idea?" (and the answer is "Nyuk, nyuk").

**Shoe Man:** A charming romantic comedy about an idealistic young shoe salesman who falls in love with a candle-maker’s daughter (Miss Wick). Basically a good movie, though it gets a little crazy at the end.

**Barely O's:** The comic yet heart-warming saga of the inept 1988 Baltimore Orioles (locally known as "the O's"), who set a major league record for consecutive losses at the beginning of the season. The majority of critics are calling this film "fantastique"! (although a dissenting critic asserted, "If there hadn't been a title change, it would simply be Much Ado About Nothing!")

**Mendel's Son:** The illegitimate son of the famed geneticist Gregor Mendel (remember, he was a monk) attempts to build upon his father's legacy by experimenting with cloning, with predictably horrific results. A Scotch-Italian production, the film is characterized as having a "puckish" wit.

**Catch a Turian:** In the tradition of The Ghost and the Darkness, big-game hunters venture forth to darkest Armenia in pursuit of a mythical beast, known as the Turian, that demands to be "set free". The critics agree that, although this film borrows too heavily from other sources, it has a certain trashy charm to it.

**Hinder Myth:** A meek mild-mannered scholar totally dedicated to truth adopts a super-hero guise to battle falsehood, prejudice and myth where ever they lie. In spite of its overly earnest style, the film wins us over through the sheer integrity of its craft.

**Messy Anne:** A French film about a deeply religious but somewhat disorderly woman. The critics say that this movie is "for the birds".

**Bar Talk:** Filmed in a **cinema verite** style, this film brilliantly depicts the conversation between several famed inebriated composers, as they all coincidentally converge for an evening at a neighborhood bar and grill. Steve Buscemi as Mussorgsky and Brad Pitt as Sibelius are stand-outs in an all-star cast.

**Rock Man, Enough!** American audiences finally decide that they are sick and tired of hearing nonstop rock music used as a sonic backdrop for every conceivable occasion (obviously, this film is a fantasy).
Modern Composers' letters home from summer camp:

*From Arnold Schoenberg:*

Dear ma & pa. How are you? I am fine. Love Arnold. Arnold love, fine am
I. you
are how? pa & ma dear. dlonrA evoL .enif ma I ?uoy era woH .ap & am
reaD read
am & ap ?woh era uoy .I ma enif ,evol dlonrA

Love, Arnie

*From Phillip Glass:*

Hello heh heh hello, o-hell o-hell oh ellow ellow heh heh heh hello
mama mama
muh muh muh-mah, ah ah ah ahhh! Aye aye aye aye yam yam yam yam
Eye yam
yam Fie aye aye aye fuh fuh fuh fie un yun yun yun Hah hah aha hah ow
ow ow
wow
ow wow ow ow ah hah aha haha are are are yuh huh huh huh yuh you?
oooh.
ooooh.

Sincerely, Phil

*From John Cage:*
Listening Assignments

Please complete all listening assignments (LA) by the date listed in the course schedule.

Listening should be accomplished in Fisher Music Library, where you can also read liner notes and follow scores. If you are unable to visit the library during its regular hours, you may also access the listening assignments by visiting http://crnewmood.coe.edu/moodle/. After logging in, you should see this in the center:

My courses

If you haven’t already done so, enroll in eListening Reserves

Teacher: Richard Adkins

Scroll down to

MU458: Music History III: CARSON

Click on the folder link, and you should get a list of the current listening examples for the class.

Listening Assignment 1: Strauss and Mahler

Richard Strauss:
- Also Sprach Zarathustra (Solti) CD M1002.S91 A47 1991
- Four Last Songs, #4 CD M1002.S91 op.40 1989

Gustav Mahler:
- Symphony # 1 CD M1001.M21 no. 1 1980
- Symphony #2, finale CD M1001.M21 no. 2 1988
- Symphony #9, Mvt. I (all three parts) CD M1001.M21 no. 9 1986

Listening Assignment 2: Impressionism and Ragtime

Claude Debussy:
- Prelude a l'apres-midi d'un faune (all) CD M1000.D43 N63 1992
- Sirenes (from Nocturnes) CD M1000.D43 N63 1992
- La Mer III (Dialogue du vent et de las mer.) CD M1000.D43 N63 1992
- Syrinx CD M60.F55 1994
- Golliwog's Cakewalk (Children's Corner) CD M22.D29 W44 1986

Scott Joplin:
- Maple Leaf Rag CDM1366.S556, pt. 1

Satie:
- Trois Gymnopedies #1 CD M 22.S25R65 1984

Maurice Ravel:
- Bolero CD M1000.R38 O72 1988, Pavane pour une infante defunte (same CD)

Bix Beiderbecke:
- In a Mist M1366.B45 C68 1990

Listening Assignment 3

Gabriel Faure
- Requiem, Pie Jesu, CD M2010.F26, op. 48 1986, track 4

Florent Schmitt
- Dionysiaques, CD M 1200.U65 C66 1992c

Alexander Mosolov
- The Iron Foundry (1928) CD M 1000.C66 C5 1994
Listening Assignment 4
Arnold Schoenberg
1 – Monodramen; 5 – Valse de Chopin; 8 – Die Nacht; 18 – Der Mondfleck

Passacaglia, Op. 1; Five Pieces for Orchestra, Op. 10, #2, Lebhaft und zart bewegt

Alban Berg
Wozzeck CD M 1500.B48 W62 1988; Act I, scenes 1-3, Act III, scene 2 - "Invention on the Note B"

Listening Assignment 5
Igor Stravinsky, part I
CD M3.1.S93, v. 1
L'Oiseau de Feu; Disc 1, Track 4, Dance of the Firebird; Track 18, Danse Infernale; Track 22 Finale

Petrouchka, (1910-11); Disc 2, Track 1 - The Shrovetide Fair; Track 2 - The Crowds; Track 4 - Russian Dance;
Track 7 - Dance of the Ballerina; Track 15 - The Death of Petrushka

Le Sacre du Printemps - listen to ALL! (following score)

Listening Assignment 6
Igor Stravinsky, part II
M3.1.S93, v. 1 Les Noces, (disc 3 - track 1, track 2)
L'Histoire du Soldat
- CD M1520.S9 H4 1986 - track 1 - The Soldier's March; track 23 - Grand Chorales
M3.1.S93, v. 7 - Ragtime for 11 Instruments
M3.1.S93, v. 3 - Pulcinella tracks 12, 21, 22
M3.1.S93, v. 7 - Symphonies of Wind Instruments
Stravinsky CD M1000.S77 L55 1997 - Star Spangled Banner reharmonization

Listening Assignment 7
Les Six, Hindemith, Orff, Grainger
Darius Milhaud CD M1003.M55 C74 1987
- Le Boeuf sur le toit, Track 6 (first 4 or 5 minutes at least)
- La Creation du monde, track 1 (first 4 or 5 minutes at least)

Dave Brubeck CD M1366.B78 T56 1997 - Time Out
- Blue Rondo a la Turk (3 or 4 minutes at least), Take Five (Paul Desmond) (3 or 4 minutes at least)

Francis Poulenc
Gloria (1959) CD M 2021.P6 P6 1988, tracks 1, 5, 6

Arthur Honegger

Paul Hindemith
Symphony in Bb for Band (1952) - mvt. I, mvt. III CD M1200 U65 C66 1994

Carl Orff, Carmina Burana CD M1530.07 C37, tracks 1, 21, 25

III Rufford Park Poachers
V Lord Melbourne
Listening Assignment 8
The Russians . . .
Sergei Rachmaninoff
Rhapsody on a Theme of Paganini CD M1010.V35 M67 1994, tracks 1-4, 12, 20, 26

Sergei Prokofiev
CD M3.1.P76 A43 1987, Track 9, Song from Lieutenant Kije
CD M1524.P77 R66 1984, Romeo and Juliet (1935-36), Track 1- Montagues and Capulets
CD M1420.P76 P47 1991, Peter and the Wolf (1936) - Introduction

Aram Khachaturian, CD M1200.T66 A38 1988b, Track 12, Sabre Dance from Suite Gayaneh

Listening Assignment 9
Janacek, Shostakovich, Bartok

Dmitri Shostakovich

Bela Bartok
Music for Strings, Percussion, and Celeste CD M1140.B37 M87 1990
Concerto for Orchestra CD M1042.B37 M45 1990

Listening Assignment 10
Nationalism Beyond Russia
Hungary: Zoltan Kodaly, Hary Janos, CDM1000.S42 S39 1989, Tracks 2, 3

Finland: Jean Sibelius
Finlandia, M1001.S567 P45 1997
Symph. No. 2 (1901-02) CD M1001.S567 P45 1997 DISC 2, Track 1, 3

Italy: Feruccio Busoni, Sonatinas #2 and #6 for Piano CD M25.B9 T69 1996

Italy: Ottorino Respighi, Pines of Rome CD M1000.R48 F65 1993, Tracks 5, 7 (ending), 8

Bela Fleck
Tales from the Acoustic Planet, CD M1366.F64 T36 1995 - track 8
Tabula Rasa CD M5.T33 T33 1996 - tracks 1, 2, 6

Spain: Manuel DeFalla CD M1003.F266 S66, tracks 1, 3, 8, 9, 16

Brazil: Heitor Villa-Lobos CD M1000.V56 M87 1996; Choros #10, Track 13; Bachianas Brasilianas #9

Argentina:
Astor Piazzola: Tango: Zero Hour, CD M1356.P53 T3 1986, tracks 1, 5

Listening Assignment 11
"Those Crazy Americans"

Charles Ives
Unanswered Question (1906) CD M1001.I66 H66 1988, Track 7
Psalm 67 CD M2060 .W47 .L55 1995
A Symphony: New England Holidays CD M1001.I66 H661988, Tracks 1, 3

George Antheil, Ballet Mecanique (1925), CDM3.1 .A57 B34 1992, Track 6
Listening Assignment 12
More Americans. Less Crazy?

Carl Ruggles, Sun-Treader M1000.I85 T5 1995

William Grant Still
Miniatures for Fl, Ob, Piano CD M178.C57 O36 1986
Track 12 - I Ride an Old Paint
Track 13 - Aldorido
Track 14 - Jesus is a Rock in a Weary Land

Roy Harris, Symph. #3 (1937) CD M1001.H35 no. 3 1987

Howard Hanson, Symph #2, mvt. III, track 7, CD M1001.H23 A1 1992 v.1

Samuel Barber
Adagio for Strings CD M1045.B36 M8 1992, track 5
Knoxville, Summer of 1915 CD CD M1045.B36 M8 1992, track 2

William Schuman, New England Triptych - Chester, CD M1001 I56 T57 1991

Vincent Persichetti, Symphony #6, mvt. I, CD 1200 .U65 C66 1993

Listening Assignment 13
The Dean of American Composers: Aaron Copland

Video: Aaron Copland: A Self-Portrait
Fanfare for the Common Man CD M1003.C6 A66 1987, Track 1
Symph. #3 (1944-46) CD M1001.c66 no.3 1986, Track 4
El Salon Mexico 1936, M1000.C68 S3 1991
Billy the Kid (1938) CD M1003.C6 A66 1987, Track 14, 17, 18
Rodeo (1942) CD M1003.C6 A66 1987, Track 12
Appalachian Spring (1943-44) CD M1003.C6 A66 1987, Track 8
The Tender Land: The Promise of Living, CD M3.1 .C66 pt.3 Disk 2, track 7
I Bought Me a Cat CD M1620.C66 43 1994, Track 5

Listening Assignment 14
The British

Edward Elgar
Enigma Variations , CD M1016.E55 C66 1991, Tracks 5, 6, 14, 19

William Walton
Facade CD M1003 .H765 P6 1996 track 9, 10, 18

Gustav Holst
First Suite CD M1200 .E22 F54 1994 Track 3
Second Suite CD M1200 .E22 F54 1994, track 7
The Planets CD M1003 .H765 P6 1996 Mars, Neptune

Vaughan Williams (1872-1958)
Folk Song Suite CD M1200 .E22 F54 1994, mvt. III (track 10)
Sinfonia Antartica CD M1001.V38 P48 pt. 5, mvt. 5 - Epilogue, track 12

Benjamin Britten
Young Person's Guide to the Orchestra CD M1000.B74 1990, Tracks 2, 6, 18, 21
Listening Assignment 15
Opera, part I
Giacomo Puccini
La Boheme (1896)  CD M1500.P89 B6 1989, tracks 1, 9, and 15
Madame Butterfly CD M1500 .P89 M3 1989, tracks 18 and 23
Rent, Jonathan Larson, CD M1500.L37 R45 1996, tracks 3-4
Japanese Koto Consort, CD M 1 .J37 K55, tracks 1 and 3
Kurt Weill, Die Dreigroschenoper, CD M1500 .W45 D7 1982 through Mack the Knife
Ella Fitzgerald, Mack the Knife, CD N1630.18.F58 E75 1992, track 15

Listening Assignment 16
Opera, part II
George Gershwin,  Porgy and Bess CD M1500.G48 P6, 1987, Disc 1, tracks 1-2, 12, Disc 2, tracks 3, 10, 14, Disc 3, Tracks 13, 19
Miles Davis, Porgy and Bess CD M1366.D39 P67 1987, Tracks 5, 13
Oscar Peterson, Porgy and Bess CD M1506.G48 P67 1993, Tracks 1, 3
Joe Henderson, Porgy and Bess CD M1366.H46 P67 1997, Tracks 1, 2, 5, 7
Virgil Thomson, Four Saints in Three Acts, CD M1500 T5 F68 1982, Disc 1, Track 1, Disc 2, Tracks 5, 7, 10, 11

Listening Assignment 17
Opera, part III and The Viennese School
Benjamin Britten
Peter Grimes (1944-45) CD M1500 .B27 P48 1985, beginning and ending
Choral Dances from Gloriana (1953), CD M1495 .B74 G5 2001
Death in Venice (1973) - Highly recommended video: A Time There Was
Douglas Moore, Ballad of Baby Doe (1956) CD M1500 .M82 B35 1999
Leonard Bernstein
West Side Story, CD M 1500 .B49 W4 1986 Track 1, 5, 6, 7, 9, 12, 15
Mass, CD M2010.B47 M67 1971, Tracks 1, 2, 17, CD2, Tracks 12, 13
Arnold Schoenberg
Moses und Aron, CD M1500. S33 M67 1993 Disc 1 tracks 1, 4, 7, and 9
A Survivor from Warsaw, LP 4806 c.2, Side 1, track 1
Alban Berg
Lulu, CD M1500 .B48 L8 2000 Disc 2, Track 6
Violin Concerto to the Memory of an Angel, CD M 1012.M88 M88 1992 c.2, CD 3, tracks 1-2
Anton Webern, Theme and Variations from Symph, op 21, mvt. II, CDM3.1.W43 S69 1991, disc 2, track 32
Listening Assignment 18
Twelve-Tone Composers and other Experiments
Ernst Krenek, Jonny Spielt Auf CD M1500.K64 J6 1993, Tracks 1, 2, 8
Hans Werner Henze, Requiem, CD M1040.H46 R47 1994, Tracks 1, 9
Olivier Messiaen
  Quartet for the end of time CD M447.M47 Q35 1988, Tracks 1, 6
  Oiseaux Exotiques CD M1200.M48 O5 1994, Track 1
Witold Lutoslawski, Livre pour Orchestra, CD M1.M95 1988, Disc 4, Track 1
Harry Partch, The Rose, LP 3561
Henry Cowell, CD M22.C87 P53 1993, Tracks 1, 7, 9
Edgard Varese CD M3.1.V37 B68 1990, Tracks 1, 3
Chinary Ung, Grand Spiral CD M3.1.U6 G7

Listening Assignment 19
Electronic Music
Pierre Schaeffer and Pierre Henry, Symphonie Pour Un Homme Seul, CD M1.M95 1988, Disc 2, Track 1
Yannis Xenakis, Concret PH II, LP 663
Wendy (Walter) Carlos, A Clockwork Orange (LP), side 2, Track 3
Karlheinz Stockhausen, Gesang der Junglinge, LP203

Listening Assignment 20
The Composers Let Go
John Cage
  Sonatas and Interludes CD M21.M55 S6 1995, tracks 4 & 5 (follow score)
  4'33" (1952), CD M178.A53W67 1994, track 3
Ornette Coleman CD M1366.S556 pt. 5, tracks 7-9
John Coltrane
  So What, CD M1366.S556 pt. 5, track 3
  Giant Steps, Countdown, CD M1366.C64 G52 1988, tracks 1, 3
  Alabama, CD M1366.S556 pt. 5, track 6
Listening Assignment 21
Sorrow, Death, and Destruction give way to simplicity

Pierre Boulez - Le Marteau sans Maitre CD M1.M95 1988, disk 1, track 2, 3, 10

George Crumb
- Black Angels (1970) CD M450.K76 B63 1990 (follow score)

Gyorgy Ligeti, Requiem CD M3.1.L5 1985 (Sample this)


Joaquin Rodrigo, Concierto de Aranjuez CD M125 .B73 J79 1993, track 2

Miles Davis/Gil Evans, Concierto de Aranjuez CD M1366.D39 S47, track 1

Steve Reich
- Come Out, Clapping Music CD M3.1.R45 E35 1987, tracks 1, 3
- Electric Counterpoint, CD M3.1 .R45 A6 1997 track 4, Different Trains (Kronos), tracks 1, 2

Philip Glass
- Einstein on the Beach, CD M1500.G54 E55 1979, track 1, Songs from Liquid Days, CD M 1621.4.G54 S66 1986, track 1

Ravi Shankar CD M142.S5 S5 1993, track 1

John Adams
- Shaker Loops CD M1.S36 W32 1984, track 2, 4

Singing Bowls of Tibet, CD M 298.5 .P73 S5 1981, track 1, 7

Listening Assignment 22
Don't Forget the Women!


Louise Talma, Leap Before You Look, CD M1620.S64 P37 1993, track 21

Meredith Monk, Turtle Dreams (1983) CD M1497.M66 T8 1990, track 1

Ellen Taffe Zwilich, Concerto for Trombone and Orchestra (1988) CD M1032.A647, track 12

Joan Tower, Silver Ladders, CD M1000.T68 S5 1990, track 1


Listening Assignment 23
Contemporary Currents

David del Tredici, Final Alice (1976) LP 4264, beginning, end


John Corigliano (b. 1938), Symphony #1 (1990) CD M 1001.C68 no. 1 1990, tracks 1, 3


David Lang, Are You Experienced (1990) CD M1200.S75 G73 1995, tracks 2, 3, 8
Major Music Prizes, 1984-2014

**Pulitzer Prizes:** [http://www.pulitzer.org/bycat/Music](http://www.pulitzer.org/bycat/Music)

2015 – Anthracite Fields by Julia Wolfe
2014 – Become Ocean by John Luther Adams
2013 – *Partita for 8 Voices* by Caroline Shaw
2012 – *Silent Night: Opera in Two Acts* by Kevin Puts
2011 – *Madame White Snake* by Zhou Long
2010 – *Violin Concerto* by Jennifer Higdon
2009 – *Double Sextet* by Steve Reich
2008 – *The Little Match Girl Passion* by David Lang
2007 – *Sound Grammar* by Ornette Coleman
2007 – *Special Citation* – John Coltrane
2006 – *Piano Concerto: 'Chiavi in Mano'* by Yehudi Wyner
2005 – *Second Concerto for Orchestra* by Steven Stucky
2004 – *Tempest Fantasy* by Paul Moravec
2003 – *On the Transmigration of Souls* by John Adams
2002 – *Ice Field* by Henry Brant
2001 – *Symphony No. 2 for String Orchestra* by John Corigliano
2000 – *Life is a Dream, Opera in Three Acts: Act II, Concert Version* by Lewis Spratlan
1999 – *Concerto for Flute, Strings and Percussion*, by Melinda Wagner
1999 – *Special Award* - Duke Ellington on the 100th anniversary of his birth.
1998 – *String Quartet No. 2, Musica Instrumentalis*, by Aaron Jay Kernis
1998 – *Special Award* - George Gershwin on the 100th anniversary of his birth.
1997 – *Blood on the Fields*, Wynton Marsalis
1996 – *Lilacs for Voice and Orchestra*, George Walker
1995 – *Stringmusic*, Morton Gould
1994 – *Of Reminiscences and Reflections*, Gunther Schuller
1993 – *Trombone Concerto*, Christopher Rouse
1991 – *Symphony*, Shulamit Ran
1990 – *Duplicates: A Concerto for Two Pianos and Orchestra*, Mel Powell
1989 – *Whispers Out of Time*, Roger Reynolds
1986 – *Wind Quintet IV*, George Perle
1985 – *Symphony, RiverRun*, Stephen Albert
1984 – "*Canti del Sole*" for Tenor and Orchestra, Bernard Rands
Grawemeyer Award for Music (est. 1985): http://grawemeyer.org/
2015 – IN-SCHRIFT 2, Wolfgang Rihm
2014 – On the Guarding of the Heart, Djuro Zivkovic
2013 – Up-close, Michel Van der Aa
2012 – Violin Concerto, Esa-Pekka Salonen
2011 – La Commedia, Louis Andriessen
2010 - Spheres, York Hoeller
2009 - The Lost Art of Letter Writing, Brett Dean
2008 - Neruda Songs, Peter Lieberson
2007 - Static, Sebastian Currier
2006 - Concertante Op. 42, György Kurtág
2005 - Violin Concerto No. 2, George Tsontakis
2004 - Concerto for Violin and Orchestra, Unsuk Chin
2003 - L’amour de loin, Kaija Saariaho
2002 - Colored Field, Aaron Jay Kernis
2001 - Sur Incises, Pierre Boulez
2000 - Asyla, Thomas Ades
1999 - No Award
1998 - Marco Polo, Tan Dun
1997 - Ad Ora Incerta -- Four Orchestral Songs from Primo Levi, Simon Bainbridge
1996 - Double Concerto for Violin, Cello and Orchestra, Ivan Tcherepnin
1995 - Violin Concerto, John Adams
1994 - Fantasma/Cantos for Clarinet and Orchestra, Toru Takemitsu
1993 - Concerto for Violoncello and Orchestra, Karel Husa
1992 - Adagio for Large Orchestra, Krzysztof Penderecki
1991 - Symphony No. 1, John Corigliano
1990 - Silver Ladders, Joan Tower
1989 - Inner Voices, Chinary Ung
1988 - No winner
1987 - The Mask of Orpheus, Harrison Birtwistle
1986 - Etudes for Piano, Gyorgy Ligeti
1985 - Symphony No. 3, Witold Lutoslawski
To prepare for the test, I recommend the following method:
Once you have completed all the listening and reading, review the practice quiz and the syllabus, and try to use the practice quiz to determine what similar questions I might ask about the remaining composers. Review the piece that you think I might consider most important, based on your answers to the following questions:

What significant musical styles co-existed in the first two decades of this century?

What composers developed these styles and represented either the pinnacle of an older style's development, or the beginning of a newer style?

What pieces demonstrate these new stylistic endeavors?

Who were the most significant composers who we have studied?

What were their most significant works?

What works did they write that demonstrated new techniques?

What pieces were their most significant?

What pieces characterized their early works?

What pieces characterized their late works?
Quotes:

"He'd be better off shoveling snow." -- Richard Strauss on Arnold Schoenberg.

When told that a soloist would need six fingers to perform his concerto, Arnold Schoenberg replied, "I can wait."

"I would like to hear Elliot Carter's Fourth String Quartet, if only to discover what a cranky prostate does to one's polyphony." -- James Sellars

"Exit in case of Brahms" -- Philip Hale's proposed inscription over the doors of Boston Symphony Hall.

"Why is it that whenever I hear a piece of music I don't like, it's always by Villa Lobos?" -- Igor Stravinsky

"His music used to be original. Now it's aboriginal." -- Sir Ernest Newman on Igor Stravinsky

"If he'd been making shellcases during the war it might have been better for music." -- Maurice Ravel on Camille Saint Saens

"He has an enormously wide repertory. He can conduct anything, provided it's by Beethoven, Brahms or Wagner. He tried Debussy's La Mer once. It came out as Das Merde." -- Anonymous Orchestra Member on George Szell

Someone commented to Rudolph Bing, manager of the Metropolitan Opera, that George Szell is his own worst enemy. "Not while I'm alive, he isn't!" said Bing.

"After I die, I shall return to earth as a gatekeeper of a bordello and I won't let any of you in." -- Arturo Toscanini to the NBC Orchestra

"We cannot expect you to be with us all the time, but perhaps you could be good enough to keep in touch now and again." -- Sir Thomas Beecham to a musician during a rehearsal

"Jack Benny played Mendelssohn last night. Mendelssohn lost." -- Anonymous

The great German conductor Hans von Buelow detested two members of an orchestra, who were named Schultz and Schmidt. Upon being told that Schmidt had died, von Buelow immediately asked, "Und Schultz?"

"Her voice sounded like an eagle being goosed." -- Ralph Novak on Yoko Ono

"Parsifal is the kind of opera that starts at six o'clock and after it has been going three hours, you look at your watch and it says 6:20." -- David Randolph

"One can't judge Wagner's opera Lohengrin after a first hearing, and I certainly don't intend hearing it a second time." -- Gioacchino Rossini

"I liked the opera very much. Everything but the music." -- Benjamin Britten on Stravinsky's The Rake's Progress

"Her singing reminds me of a cart coming downhill with the brake on." -- Sir Thomas Beecham on an unidentified soprano in Die Walkyre

"My sole inspiration is a telephone call from a producer." -- Cole Porter

"Don't bother to look, I've composed that already." -- Gustav Mahler to Bruno Walter, who had stopped to admire mountain scenery in rural Austria.

"I would rather play 'Chiquita Banana' and have my swimming pool than play Bach and starve." -- Xavier Cugat

"(Musicians) talk of nothing but money and jobs. Give me businessmen every time. They really are interested in music and art." -- Jean Sibelius, explaining why he rarely invited musicians to his home.
"The amount of money one needs is terrifying." --Ludwig Van Beethoven

"I am not handsome, but when women hear me play, they come crawling to my feet." --Niccolo Paganini

"Flint must be an extremely wealthy town: I see that each of you bought two or three seats." --Victor Borge, playing to a half-filled house in Flint, Mich.

"If one hears bad music it is one's duty to drown it by one's conversation." --Oscar Wilde

"Critics can't even make music by rubbing their back legs together." --Mel Brooks

"Life can't be all bad when for 10 dollars you can buy all the Beethoven sonatas and listen to them for 10 years." --William F. Buckley Jr.

"You can't possibly hear the last movement of Beethoven's Seventh and go slow." --Oscar Levant, explaining his way out of a speeding ticket

"Wagner's music is better than it sounds." --Mark Twain

"I love Beethoven, especially the poems." --Ringo Starr

"If a young man at the age of 23 can write a symphony like that, in five years he will be ready to commit murder." --Walter Damrosch on Aaron Copland

"There are still so many beautiful things to be said in C major." --Sergei Prokofiev

"I never use a score when conducting my orchestra. Does a lion tamer enter a cage with a book on how to tame a lion?" --Dimitri Mitropoulos

"God tells me how the music should sound, but you stand in the way." --Arturo Toscanini to a trumpet player

"Already too loud!" Bruno Walter at his first rehearsal with an American orchestra, as the players reached for their instruments

(According to Bill Parker, Author, "The International Guide to Building a Classical Music Library", the above quote was made by conductor Fritz Busch, not Bruno Walter. The disputed quotation comes from 1934, when Dr. Busch was invited to leave Germany and take over the Glyndebourne Festival in England. The orchestra members were told over and over again in advance of his arrival that the stern Dr. Busch felt that modern musicians played Mozart much too loudly, and that if they wanted to keep their jobs they'd better learn to play more softly. By the time Busch arrived the musicians were almost paralyzed with nerves. On his first day, Busch strode up to the podium, lifted his baton and just stood there, motionless, waiting... until one of the players cleared his throat slightly and Busch, with a twinkle in his eye, cried "ALREADY too loud!" The orchestra burst into merry laughter, and went on to enjoy five seasons of great performances of Mozart operas with their beloved conductor.)

"I really don't know whether any place contains more pianists than Paris, or whether you can find more asses and virtuosos anywhere." --Frederic Chopin

"When she started to play, Steinway himself came down personally and rubbed his name off the piano." --Bob Hope, on comedienne Phyllis Diller

"Never look at the trombones; it only encourages them." --Richard Strauss

"In opera, there is always too much singing." --Claude Debussy