

**MU-458: Music History and Literature III - Music of the Twentieth Century**  
**Professor William S. Carson, D.M.A.**      **Telephone and Voicemail: 319-399-8520**  
**1220 First Avenue Northeast**                      **E-Mail: wcarson@coe.edu**  
**Cedar Rapids, IA 52402**                      **Home Page: <http://www.coe.edu/bands>**  
**Office: Marquis 203**                      **Hours: M 3:00 – 4:00, W 2:00 – 3:00**

**Course Description:** Study of the composers and musical developments in European and American Art Music in the 20th century with an introduction to music from other world cultures. Samples of a broad spectrum of musical life in the twentieth century, including Art Music in common practice: orchestral, choral, band, chamber music, and solo repertoire, both instrumental and vocal; Musical Theater; Jazz; Pop; 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 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

**Text:** Eric Salzman, *Twentieth-Century Music*, Englewood Cliffs, NJ: Prentice Hall, 2002  
Handouts for *Music of the Twentieth Century*, Cedar Rapids, IA: Privately Published, 2010 (these materials may be accessed on the web – [www.coe.edu/bands](http://www.coe.edu/bands) – or purchased from the instructor for a modest duplication fee).

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

**Special Events:**

- *Wozzeck* Viewing Party: Sunday, Sept. 19, 4:00 – 6:00, Dr. Carson's house (ask for directions). Chip in \$5 for pizza, we provide beverages, chips, dessert.
- History III Student Recital, Sunday, Dec. 12, 2:00 p.m., Daehler-Kitchin Auditorium. (setup at 1:15), pot-luck reception after
- 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 test**, 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 **notes** on the **required listening**.

**Grading:** This is a very 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.

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**COURSE OBJECTIVES**

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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 structure for making qualitative judgements
- (8) Opinions based on reason
- (9) An increased awareness of the presence of twentieth-century music in her or his life

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:	Points	X	Number	=	Total
Daily in class performance (25%)	5	X	50	=	250
Concert Reviews (5%)	10	X	5	=	50
Tests (15%)	50	X	3	=	150
Final Exam (10%)	100			=	100
Recital Performance and Program Notes (10%)	100			=	100
Notebook (10%)	100			=	100
*Essays/Web Assignments (10%)	50	X	2	=	100
*Research Paper – rough draft – hard copy (5%)	50			=	50
*Research Paper - final draft – electronic version (10%)	100			=	100
<b>TOTAL Required Points (100%)</b>					<b>1000</b>
<b>EXTRA CREDIT WORK:</b>					
Extra Course Meetings	5	X	3	=	15
Extra Concert Reviews	5	X	3	=	15
Perfect Attendance	20			=	20
<b>TOTAL Points Possible</b>					<b>1050</b>

900 – 1050 = A	850 - 899 = B	800 - 849 = C	750 - 799 = D	0 - 749 =F
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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 25% 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. You may select three 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:** Sunday, December 12, at 2:00 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 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, non smaller than 2). 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 Monday, Oct. 4. Program notes and a copy of the score will be due on Thursday, Oct. 28. Sometime between Oct. 29 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 website or handouts for more information about writing assignments.

**\* Because 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 will not earn a final grade any higher than C, regardless of their scores for the remainder of the course.**

The complete course schedule, including due dates of all reading and listening assignments, is available online at [www.coe.edu/bands](http://www.coe.edu/bands).

A hard copy may be purchased for a copying fee of \$2.

## 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.**

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: Wednesday, Oct. 6, Essay length: 1000 - 1500 words (50 points)

Most musicologists agree that Bach was 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 often 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 twentieth 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 twentieth 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.** You do not need to hand any PAPER in (except a marked rough draft and an outline) - I can grade your web site - simply email me your URL Not knowing how to use the web is no excuse. Learn how! I would be glad to have one demonstration day 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 we have comments or suggestions. Complete documentation and bibliography are required. This is a writing emphasis course, and 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 this and subsequent 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.

Essay #2 - Due: Wednesday, Nov. 3, Essay length: 1000 - 1500 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).

**Research Paper based on the first two essays - Rough Draft Due: Thursday, Nov. 18(paper copy only)**

Web Pages and Links Due: Monday, Dec. 6 Essay length: 2000 - 3000 words plus bibliography, footnotes and links

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 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 rough draft must include your bibliography, but your Web formatting may be done after the rough draft is turned in. Post your final product on the internet (and e-mail me the URL), including links to at least three sites relating to each of the musicians discussed in your essay. (see grading chart on next page)

## Grading final paper

100 points

	possible	earned
content and organization	50	
Corrections	10	
Improvement	20	
formatting and proper footnotes	5	
3 print sources and source newer than 5	5	
Quote	5	
3 links per composer	5	
subtract one point for each misspelled word		
Total	100	0

### Advice 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.
- 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.
- You can't say anything that you don't know from first-hand experience without first saying from whom you got the information.
- 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 client significant, but how. 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.
- 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.

Other advice:

- 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.
- Don't use very. It's a very weak word. Your sentence is almost always just as strong without it.
- Always double-check any information you get from Wikipedia – anyone can write an article on Wikipedia!
- Don't split infinitives

COURSE SCHEDULE  
(Subject to Change)  
Listening List, Assignments, and Lecture Topics

Most of the musicians we will discuss are listed in one or more of the websites referenced from the History III homepage accessed through [www.coe.edu/bands](http://www.coe.edu/bands).

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 while listening in the library. When the library is not available, you may take advantage of the electronic reserves through the Blackboard system. Instructions may be found below, with the Listening List.

Day 1 - Monday, Aug. 30, Introduction  
Richard Strauss, Also Sprach Zarathustra

Day 2 - Wednesday, Sept. 1: Chapters 1 & 2: The Past and the Sources  
Richard Strauss, Der Rosenkavalier, Salome, Four Last Songs

Day 3 - Thursday, Sept. 2: Mahler Symphonies, LA1  
Gustav Mahler, Symphony No. 1, 2

Day 4 - Friday, Sept. 3: Chapter 3: Paris  
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. 6 - no class - Labor Day

Day 5 - Wednesday, September 8: The French, LA2  
Electronic Transcriptions: Tomita, Snowflakes are Dancing (Japan)  
Erik Satie, Three Waltzes of the Fastidious Dandy (video) - Scott Joplin, Maple Leaf Rag  
Trois Gymnopedies - Blood, Sweat, and Tears, Trois Gymnopedies  
Maurice Ravel, Bolero (World Music: Spanish Folk Music), Pavane pour une infante defunte  
Morton Gould, Pavane, John Coltrane, Impressions (African influence)

Thursday, September 9: No class – Rosh Hashanah

Day 6 – Friday, Sept. 10: From France to Russia, LA3  
Gabriel Faure, Requiem  
John Phillip Sousa, Stars and Stripes  
Garde Republicain: Florent Schmitt, Dionysiaques  
Alexander Skriabin, Symph #3, Poeme de l'extase  
Alexander Mosolov, The Iron Foundry (Technological influences)

Day 7 - Monday, Sept. 13: Chapter 4 -Vienna and the beginning of Atonality  
Arnold Schoenberg, Verklarte Nacht, Pierrot Lunaire (1912) Mondestrunken - Valse de Chopin, (1909)  
Anton Webern, Passacaglia, Op. 1

Day 8 - Wednesday, Sept. 15: More of the Second Viennese School, LA4  
Anton Webern, Five Pieces for Orchestra, Op. 10  
Alban Berg, Wozzeck

Day 9 - Thursday, Sept. 16: Chapter 5 - Stravinsky before the Rite  
Igor Stravinsky, L'Oiseau de Feu (1909-10), Petrouchka

Day 10 - Friday, Sept. 17: Practice Quiz, catchup

Sunday, Sept. 19: Wozzeck Viewing Party: 4:00 – 6:00, Dr. Carson's house

Day 11 - Monday, Sept. 20: Stravinsky breaks the mold, LA5  
Le Sacre du Printemps (1912)

Day 12 - Wednesday, Sept. 22: 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, Symphony of Psalms, Ebony Concerto, Star Spangled Banner

Day 13 – Thursday, Sept. 23: 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 Boeuf sur le toit,  
La Creation du monde, Suite Francaise for Band (World Music: Europe: French Folk Songs)  
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 14 - Friday, Sept. 24: Chapter 7 - LA7  
Paul Hindemith, Hin und Zuruck, Clarinet Sonata, Mathis der Maler, Symphony in Bb for Band  
Carl Orff, Carmina Burana  
Leos Janacek, Sinfonietta  
Aram Khachaturian, Sabre Dance from Suite Gayaneh (World Music: Armenia)  
Dmitri Kabalevsky, Comedian's Galop

Day 15 - Monday, Sept. 27: 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 16 - Wednesday, Sept. 29: Test #1

Day 17 - Thursday, Sept. 30: Shostakovich Symphonies  
Dmitri Shostakovich, Symph. No. 1, No. 5, No. 7 (Franz Lehar - The Merry Widow), No. 9, No. 13

Day 18 - Friday, Oct. 1: Bartok, LA9  
Bela Bartok, Allegro Barbaro - Emerson, Lake, and Palmer, The Barbarian  
Music for Strings, Percussion, and Celeste; Mikrokosmos; Concerto for Orch. (1942-43)

Day 19 – Mon., Oct. 4: LA10  
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  
Ottorino Respighi, Pines of Rome (Introduction of technology in Art Music)

Day 20 - Wednesday, Oct. 6: Spanish and Latin American composers, , Essay #1 due  
Manuel DeFalla, Tri-Cornered Hat, El Amor Brujo (1914-15) World Music: Spanish Folk Music  
Joaquin Turina, Poema en forma de canciones  
Carlos Chavez, Sinfonia India (World Music: Native American rhythms, harmonies, instrumentation), Tocatta for Percussion

Day 21 - Thursday, Oct. 7: South Americans  
Heitor Villa-Lobos, Bachianas Brasilianas #9, Choros #10 (World Music: Native American Chant and rhythms),  
Alberto Ginastera, Estancia  
World Music: South America: Argentina: Astor Piazzola , Tango: Zero Hour

- Day 22 – Fri., Oct. 8: Recital Repertoire Due: Americans, Pt. I, LA11  
 Charles Ives, Unanswered Question (1906), Three Places in New England, The Circus Band, Psalm 67  
 George Antheil, Ballet Mekanique (1925)  
 Carl Ruggles, Men and Mountains, Sun-Treader
- Day 23 - Monday, Oct. 11: LA12  
 Roger Sessions, Black Maskers  
 William Grant Still, Miniatures for Fl, Ob, Piano, Symphony #3 (World Music: North America: Black American Culture)  
 Roy Harris, Symph. #3 (1937)  
 Howard Hanson, Symph #2
- Day 24 - Wednesday, October 13: LA13  
 Samuel Barber, Adagio for Strings, Knoxville, Summer of 1915, Commando March  
 Walter Piston, Three New England Sketches, III. Mountains  
 Peter Mennin, Canzona  
 William Schuman, New England Triptych  
 Vincent Persichetti, Symph. #6
- Day 25 - Thursday, October 14: Copland  
 Aaron Copland, Piano Variations, 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), Rodeo, Fanfare for the Common Man
- Day 26 - Friday, October 15: LA14  
 Aaron Copland, 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 resources)
- Day 27 - Monday, October 18: Chapter 9  
 Percy Grainger, Lincolnshire Posy (World Music: Europe: British Folk Music), Spoon River  
 Edward Elgar, Pomp and Circumstance, Enigma Variations  
 William Walton, Crown Imperial, Facade
- Day 28 - Wednesday, October 20  
 Gustav Holst, The Planets, First Suite, Second Suite (World Music: Europe: British Folk Music)  
 Vaughan Williams, Folk Song Suite (World Music: Europe: British Folk Music), Sinfonia Antarctica
- Thursday and Friday, Oct. 21 – 22: No class, Fall Break
- Day 29 - Monday, October 25  
 Benjamin Britten, Young Person's Guide to the Orchestra, War Requiem, The Burning Fiery Furnace  
 World Music: Asia: Indonesia and the Javanese Gamelan
- Day 30 - Wednesday, October 27: Italian Opera at the Beginning of the 20th Century, LA15  
 Giacomo Puccini, La Boheme (1896), Madame Butterfly (1904)  
 Traditional Dances of Japan, Folk Music of Japan, Folk Songs of Japan, Koto Consort
- Day 31 - Thursday, Oct. 28: Opera and Musical Theater, LA16, Recital Program Notes Due  
 Kurt Weill, The Three Penny Opera (1928) (Mack the Knife) - Ella Fitzgerald, Mack The Knife  
 George Gershwin, Porgy and Bess (1935), Summertime - Miles Davis, Oscar Peterson, Joe Henderson: Porgy and Bess
- Day 32 - Friday, Oct. 29: More Opera - Britain and More  
 Virgil Thomson, Four Saints in Three Acts  
 Benjamin Britten, Peter Grimes, Choral Dances from Gloriana, Death in Venice
- Day 33 - Monday, Nov. 1: Test #2
- Day 34 - Wednesday, Nov. 3: Essay #2 due  
 Douglas Moore, Ballad of Baby Doe (1956) (World Music: American Folk Music)  
 Leonard Bernstein, West Side Story, I Hate Music, Chichester Psalms (Hebrew text), MASS

- Day 35 – Thursday, Nov. 4: Chapters 10 and 11 - Schoenberg and "The System"  
 Arnold Schoenberg, Moses und Aron, A Survivor from Warsaw (1947) (World Music: Jewish Chant)  
 Alban Berg, Lulu (1928-1935), Violin Concerto (1935)
- Day 36 – Friday, Nov. 5  
 Anton Webern, Theme and Variations from Symph, op 21, mvt. II, Das Augenlicht, Op. 26 (1935)  
 Ernst Krenek, Johnny Spielt Auf, Monologues for Clarinet  
 Hans Werner Henze, Requiem
- Day 37 - Monday, Nov. 8  
 Olivier Messaien, Quartet for the end of time (1940), Oiseaux exotiques (1955-56)  
 Witold Lutoslawski, Livre pour Orchestra (1968), Dance Preludes
- Day 38 - Wednesday, Nov. 10: American Innovators, Chapter 12: LA17  
 Harry Partch, The Rose (Middle Eastern and Asian influence)  
 Henry Cowell, The Banshee (Irish Folk Music heritage)  
 Edgard Varese, Ionisation, Density 21.5
- Day 39 - Thursday, Nov. 11: Chapter 13: LA18  
 Edgard Varese, Equatorial, Nocturnal (completed by Chou) (World Music: Mayan chant)  
 Chou Wen Chung, Echoes from the Gorge (World Music: China)  
 Chinariy Ung, Inner Voices (World Music: Cambodia)
- Day 40 – Friday, Nov. 12: Electronic Music, Test #3 – takehome  
 Edgard Varese, Deserts (1954), Poeme Electronique (1958)  
 Pierre Schaeffer and Pierre Henry, musique concrete: Symphonie Pour Une Homme Seul
- Day 41 - Monday, Nov. 15: Chapter 14 - Ultra-Rationality and Serialism, LA19  
 Yannis Xenakis, Bohor I (1962)  
 Otto Luening and Vladimir Ussachevsky, Low Speed  
 Wendy (Walter) Carlos, A Clockwork Orange  
 Karlheinz Stockhausen, Gesang der Junglinge (1955-56), Kontakte (1959)
- Day 42 - Wednesday, November 17: Chapter 15 - The Composers Let Go  
 Luciano Berio, Sinfonia (1968)  
 Milton Babbitt, All Set (1957), Philomel (1964), Part I  
 John Cage, 4'33" (1952), Fontana Mix, Aria and Fontana Mix, Sonatas and Interludes (1951)  
 Paul Ignace, It Is for Orchestra  
 Earle Brown, Available Forms 1
- Day 43 - Thursday, Nov. 18: Chapters 16 and 17, LA20, Research Paper Rough Draft Due (Paper copy only)  
 Ornette Coleman, Free Jazz  
 Pierre Boulez, Le Marteau sans Maitre (1952-54, rev. 57)  
 George Crumb, Ancient Voices of Children (1970), Black Angels (1970)
- Friday, Nov. 19 – No class: College All-Star Band
- Day 44 - Monday, Nov. 22  
 Gyorgy Ligeti, Atmospheres, Requiem  
 Krzysztof Penderecki, Threnody: to the Victims of Hiroshima
- Tuesday, Nov. 23 through Friday, Nov. 26, No Class: Thanksgiving Break
- Day 45 - Monday, Nov. 29: Chapter 17  
 Bring Back the Audience: return to simplicity  
 Stan Getz and Samba, Chega de Saudade (World Music: South America: Brazil)  
 Cool/West Coast/Third Stream: Miles Davis/Gil Evans, Concierto de Aranjuez  
 Joaquin Rodrigo, Concierto de Aranjuez

Day 46 - Wednesday, Dec. 1: Chapter 19 - More of "Less is More" LA21  
Steve Reich, Come Out (1966), Different Trains, Electric Counterpoint

Day 47 - Thursday, Dec. 2  
Philip Glass, Einstein on the Beach - World Music: Asia: India, Ravi Shankar: John Coltrane, Alabama  
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 48 - Friday, Dec. 3: Don't Forget the Women, LA22  
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

Day 49 - Monday, Dec. 6: Don't Forget the Women, Part II, Chapter 20, Research Paper Final Draft Due (must return rough draft with it)  
Sofia Gubaidulina, Rejoice! Sonata for Violin and Cello: Mvt. V  
Joan Tower, Silver Ladders  
Libby Larsen, Sonnets from the Portuguese  
Shulamit Ran, Private Game

Day 50 – Wednesday, Dec. 8: Current Currents, Chapter 21 LA23  
David del Tredici, Final Alice  
Gorecki, Symph #3, Symphony of Sorrowful Songs (1976)  
(rehearse In C)

Day 51 - Thursday, Dec. 9  
Alfred Schnittke, String quartet No. 3  
Toru Takemitsu, Les Yeux Clos  
John Corigliano, Symph #1

Day 52 –Friday, Dec. 10: Evaluation Form  
Michael Daugherty, Metropolis  
David Lang, Are You Experienced

Sunday, December 12: Special Session: Recital, 2:00 p.m., D-K (1:15 setup)  
Terry Riley, In C (1968)

Day 53 – Monday, Dec. 13, Notebook Due, Takehome Final Examination Due  
Catch up

**Your final grade will be sent to you by email. 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.**

## COPLAND!

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 Mussourgsky 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 ahhhh! Aye 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 are yuh huh huh huh yuh you?  
ooh.  
oooooh.

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*

-  [MU458 Music History III](#)

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
  - Preludes for the Piano (book I) Sunken Cathedral CD M22.D29 P74 1987
  - 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, band 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
  - Pierrot lunaire (Op.21, 1912) CD M1625.S26 P5 1990
    - 1 – Mondestrunken; 5 – Valse de Chopin; 8 – Die Nacht; 18 – Der Mondfleck
- Anton Webern CD M3.1.W43 S69 1991
  - 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, Band 4, Dance of the Firebird; Band 18, Danse Infernale; Band 22 Finale
- Petrouchka, (1910-11); Disc 2, Band 1 - The Shrovetide Fair; Band 2 - The Crowds; Band 4 - Russian Dance; Band 7 - Dance of the Ballerina; Band 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 - band 1, band 2)
- L'Histoire du Soldat
  - CD M1520.S9 H4 1986 - Band 1 - The Soldier's March; Band 23 - Grand Chorales
- M3.1.S93, v. 7 - Ragtime for 11 Instruments
- M3.1.S93, v. 3 - Pulcinella Bands 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, Band 6 (first 4 or 5 minutes at least), La Creation du monde, Band 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, bands 1, 5, 6
  - Sonata for Clarinet and Piano, Mvt. I - CD M249 .G73 A7 1993, Band 13
- Arthur Honegger
  - Le Roi David CD M2000.H66 R6 1992, Bands 1, 3, 4, 5
  - Pacific 231 "Symphonic Movement" 1924 – CD M1000 .B48 F74 1998
- 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, bands 1, 21, 25
- Percy Grainger, Lincolnshire Posy CD M1200.C55 F36 1984
  - 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, bands 1-4, 12, 20, 26
- Sergei Prokofiev
  - Classical Symphony (1916) III - Gavotta CD M1000.N48 B47 1981
  - CD M3.1.P76 A43 1987, Band 9, Song from Lieutenant Kije
  - CD M1524.P77 R66 1984, Romeo and Juliet (1935-36), Band 1- Montagues and Capulets
  - CD M1420.P76 P47 1991, Peter and the Wolf (1936) - Introduction
- Aram Khachaturian, CD M1200.T66 A38 1988b, Band 12, Sabre Dance from Suite Gayaneh

*Listening Assignment 9*  
Janacek, Shostakovich, Bartok

- Leos Janacek, Sinfonietta, mvt. I, CD M1000.W53 M32 1991
- Dmitri Shostakovich
  - CD M1001.S53 R68 1997, Symphony No. 1, mvt. I, Symphony No. 5, mvt. IV, Symphony No. 7, mvt. I, Symphony No. 9, mvts. I and 5, Symphony No. 13, mvt. I
- Bela Bartok
  - Allegro Barbaro CD M22.B38 K67 1986
  - 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, Bands 2, 3
- Finland: Jean Sibelius
  - Finlandia, M1001.S567 P45 1997
  - Symph. No. 2 (1901-02) CD M1001.S567 P45 1997 **DISC 2**, Band 1, 3
- Italy: Ferruccio Busoni, Sonatinas #2 and #6 for Piano CD M25 .B9 T69 1996
- Italy: Ottorino Respighi, Pines of Rome CD M1000.R48 F65 1993, Bands 5, 7 (ending), 8
- Bela Fleck
  - Tales from the Acoustic Planet, CD M1366.F64 T36 1995 - band 8
  - Tabula Rasa CD M5.T33 T33 1996 - bands 1, 2, 6
- Spain: Manuel DeFalla CD M1003.F266 S66, bands 1, 3, 8, 9, 16
- Spain: Joaquin Turina, Poema en forma de canciones, #5 (band 20) CD M1619.C37 C36 1985
- Brazil: Heitor Villa-Lobos CD M1000.V56 M87 1996; Choros #10, Band 13; Bachianas Brasilianas #9
- Argentina:
  - Alberto Ginastera, Cancion al arbol del olvido (band 11) CD M1619.C37 C36 1985
  - Astor Piazzola: Tango: Zero Hour, CD M1356.P53 T3 1986, bands 1, 5

*Listening Assignment 11*  
"Those Crazy Americans"

- Charles Ives
  - Three Places in New England (1903-14) CD M1001.I66 T57 1991, Band 2
  - Unanswered Question (1906) CD M1001.I66 H66 1988, Band 7
  - Psalm 67 CD M2060 W47 .L55 1995
  - A Symphony: New England Holidays CD M1001.I66 H661988, Bands 1, 3
- George Antheil, Ballet Mecanique (1925), CDM3.1 .A57 B34 1992, Band 6

*Listening Assignment 12*  
More Americans. Less Crazy?

- Carl Ruggles, Sun-Treader M1000.I85 T5 1995
- Roger Sessions, Black Maskers, section 1, CD M1000.E38 H36 1992, band 4
- William Grant Still
  - Miniatures for Fl, Ob, Piano CD M178.C57 O36 1986
    - Band 12 - I Ride an Old Paint
    - Band 13 - Aldorido
    - Band 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, band 7, CD M1001.H23 A1 1992 v.1
- Samuel Barber
  - Adagio for Strings CD M1045.B36 M8 1992, band 5
  - Knoxville, Summer of 1915 CD CD M1045.B36 M8 1992, band 2
- Walter Piston, Three New England Sketches, Mountains, Band 11, CD M1000.P57 S94 1992
- 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, Band 1
- Symph. #3 (1944-46) CD M1001.c66 no.3 1986, Band 4
- El Salon Mexico 1936, M1000.C68 S3 1991
- Billy the Kid (1938) CD M1003.C6 A66 1987, Band 14, 17, 18
- Rodeo (1942) CD M1003.C6 A66 1987, Band 12
- Appalachian Spring (1943-44) CD M1003.C6 A66 1987, Band 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, Band 5

*Listening Assignment 14*  
The British

- Edward Elgar
  - Enigma Variations , CD M1016.E55 C66 1991, Bands 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 Band 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, band 12
- Benjamin Britten
  - Young Person's Guide to the Orchestra CD M1000.B74 1990, Bands 2, 6, 18, 21
  - War Requiem (1961) CD M2010.B85 W3 1985, Bands 1, 6, 9

*Listening Assignment 15*

Opera, part I

- Giacomo Puccini
  - La Boheme (1896) CD M1500.P89 B6 1989, bands 1, 9, and 15
  - Madame Butterfly CD M1500 .P89 M3 1989, bands 18 and 23
- Rent, Jonathan Larson, CD M1500.L37 R45 1996, bands 3-4
- Japanese Koto Consort, CD M 1 .J37 K55, bands 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, band 15

*Listening Assignment 16*

Opera, part II

- George Gershwin, Porgy and Bess CD M1500.G48 P6, 1987, Disc 1, bands 1-2, 12, Disc 2, bands 3, 10, 14, Disc 3, Bands 13, 19
- Miles Davis, Porgy and Bess CD M1366.D39 P67 1987, Bands 5, 13
- Oscar Peterson, Porgy and Bess CD M1506.G48 P67 1993, Bands 1, 3
- Joe Henderson, Porgy and Bess CD M1366.H46 P67 1997, Bands 1, 2, 5, 7
- Virgil Thomson, Four Saints in Three Acts, CD M1500 T5 F68 1982, Disc 1, Band 1, Disc 2, Bands 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
  - Prelude, Fugue, and Riffs CD M3.1 .B48 B48 1998
  - West Side Story, CD M 1500 .B49 W4 1986 Track 1, 5, 6, 7, 9, 12, 15
  - Chichester Psalms, CD M 1999.B48 G66 1988, Bands 7, 8
  - Mass, CD M2010.B47 M67 1971, Bands 1, 2, 17, CD2, Bands 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, band 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, bands 1-2
- Anton Webern, Theme and Variations from Symph, op 21, mvt. II, CDM3.1.W43 S69 1991, disc 2, band 32

*Listening Assignment 18*

Twelve-Tone Composers and other Experiments

- Ernst Krenek, Jonny Spielt Auf CD M1500.K64 J6 1993, Bands 1, 2, 8
- Hans Werner Henze, Requiem, CD M1040.H46 R47 1994, Bands 1, 9
- Olivier Messaien
  - Quartet for the end of time CD M447.M47 Q35 1988, Bands 1, 6
  - Oiseaux Exotiques CD M1200.M48 O5 1994, Band 1
- Witold Lutoslawski, Livre pour Orchestra, CD M1.M95 1988, Disc 4, Band 1
- Harry Partch, The Rose, LP 3561
- Henry Cowell, CD M22.C87 P53 1993, Bands 1, 7, 9
- Edgard Varese CD M3.1.V37 B68 1990, Bands 1, 3
- Chou Wen Chung , Echoes from the Gorge, CD M3.1.C478 I56 1995
- Chinary Ung, Grand Spiral CD M3.1.U6 G7

*Listening Assignment 19*

Electronic Music

- Edgard Varese , Deserts, CD M 3.1.V37 N33 1996, Poeme Electronique, CD M1473.E44 1990
- Pierre Schaeffer and Pierre Henry, Symphonie Pour Une Homme Seul, CD M1.M95 1988, Disc 2, Band 1
- Yannis Xenakis , Concret P-H II, LP 663
- Wendy (Walter) Carlos, A Clockwork Orange (LP), side 2, Band 3
- Karlheinz Stockhausen , Gesang der Junglinge, LP203

*Listening Assignment 20*

The Composers Let Go

- Luciano Berio - Sinfonia (1968) CD M3.1.B45 S55 1986, bands 2 and 3
- Milton Babbitt, Philomel (1964), Part I CD M 1473 .E44 1990
- John Cage
  - Sonatas and Interludes CD M21.M55 S6 1995, bands 4 & 5 (follow score)
  - 4'33" (1952), CD M178.A53W67 1994, band 3
- Ornette Coleman CD M1366.S556 pt. 5, bands 7-9
- John Coltrane
  - So What, CD M1366.S556 pt. 5, band 3
  - Giant Steps, Countdown, CD M1366.C64 G52 1988, bands 1, 3
  - Alabama, CD M1366.S556 pt. 5, band 6

*Listening Assignment 21*

Sorrow, Death, and Destruction give way to simplicity

- Pierre Boulez - Le Marteau sans Maître CD M1.M95 1988, disk 1, band 2, 3, 10
- George Crumb
  - Ancient Voices of Children (1970) CD M3.1.C78 E54 1987 (follow score)
  - Black Angels (1970) CD M450.K76 B63 1990 (follow score)
- György Ligeti, Requiem CD M3.1.L5 1985 (Sample this)
- Krzysztof Penderecki, Threnody: to the Victims of Hiroshima (1960) CD 1000 .P35 O73 2001
- Joaquín Rodrigo, Concierto de Aranjuez CD M125 .B73 J79 1993, band 2
- Miles Davis/Gil Evans, Concierto de Aranjuez CD M1366.D39 S47, band 1
- Steve Reich
  - Come Out, Clapping Music CD M3.1.R45 E35 1987, bands 1, 3
  - Electric Counterpoint, CD M3.1 .R45 A6 1997 band 4, Different Trains (Kronos), bands 1, 2
- Philip Glass
  - Einstein on the Beach, CD M1500.G54 E55 1979, band 1, Songs from Liquid Days, CD M 1621.4.G54 S66 1986, band 1
- Ravi Shankar CD M142.S5 S5 1993, band 1
- John Adams
  - Short Ride on a Fast Machine (1986) CD m1.R42 1990 pt. 2:4, band 34
  - Shaker Loops CD M1.S36 W32 1984, band 2, 4
- Singing Bowls of Tibet, CD M 298.5 .P73 S5 1981, band 1, 7

*Listening Assignment 22*

Don't Forget the Women!

- Ruth Crawford Seeger, String Quartet 1931, CD M3.1.S44 P6 1997, band 10
- Louise Talma, Leap Before You Look, CD M1620.S64 P37 1993, band 21
- Meredith Monk, Turtle Dreams (1983) CD M1497.M66 T8 1990, band 1
- Ellen Taffe Zwilich, Concerto for Trombone and Orchestra (1988) CD M1032.A647, band 12
- Joan Tower, Silver Ladders, CD M1000.T68 S5 1990, band 1
- Libby Larsen, Sonnets from the Portuguese (1991) CD M1619.A92 A7 1993, band 6

*Listening Assignment 23*

Contemporary Currents

- David del Tredici, Final Alice (1976) LP 4264, beginning, end
- Henryk Mikolaj Górecki, Symph #3, Symphony of Sorrowful Songs (1976) CD M1001.G66 no. 3 1988
- John Corigliano (b. 1938), Symphony #1 (1990) CD M 1001.C68 no. 1 1990, bands 1, 3
- Michael Daugherty, Metropolis (1993) CD M1000.D38 M48 1996, band 5
- David Lang, Are You Experienced (1990) CD M1200.S75 G73 1995, bands 2, 3, 8

## Major Music Prizes, 1984-2009

### Pulitzer Prizes: <http://www.pulitzer.org/bycat/Music>

- 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
- 1992 - *The Face of the Night, The Heart of the Dark*, Wayne Peterson
- 1991 - *Symphony*, Shulamit Ran
- 1990 - *Duplicates: A Concerto for Two Pianos and Orchestra*, Mel Powell
- 1989 - *Whispers Out of Time*, Roger Reynolds
- 1988 - *12 New Etudes for Piano*, William Bolcom
- 1987 - *The Flight Into Egypt*, John Harbison
- 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://www.louisville.edu/ur/onpi/grawemeyer>

- 2009 - *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

**History III**  
Study Guide - Test I

Chapters I-VII  
Listening Assignments 1-7  
Bernstein Videos  
Internet information on each composer

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

A new report (<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.