

Columbia University
Spring 2018
Dr. Robb

**MASTERPIECES OF WESTERN MUSIC: MUSIC HUMANITIES
CLASS SCHEDULE**

*All reading and listening homework is to be completed before class for the date printed.
All assignments are due at the start of class. It is your responsibility to be familiar with
the deadlines. Any changes to the class schedule will be announced in class.*

Class	UNIT I: FUNDAMENTALS OF MUSIC		
1	<p>Tuesday, January 16 – Introduction to the course and concept of masterpieces <u>Elements of Music: Dynamics</u></p>		
2	<p>Thursday, January 18 – Music and writings of Copland. <u>Elements of Music: Rhythm, Meter, Tempo, and Genre: Discuss requirements for mandatory opera outing and payment.</u></p> <p><i>Read and be prepared to discuss in class:</i> Copland, Aaron, <i>What to Listen for in Music</i>, (New York: Signet Classic, 2002), 1st ed: 1939, 2nd ed: 1957. With forward and epilogue by Alan Rich and introduction by William Schuman. <u>Chapter 2</u>: ‘How we Listen’ pp. 7-15. If you have a deep interest, also read <u>Chapter 18</u>: ‘From Composer to Interpreter to Listener.’ Available for reference on Courseworks Unit 1: Elements of Music</p> <p><i>Listening:</i> Aaron Copland, ‘Hoe-Down’ from <i>Rodeo</i> (1942). The Copland reading and listening are available on Courseworks Unit 1: Elements of Music</p> <p><i>Courseworks:</i> On our class Discussion page under ‘Introductions,’ introduce yourself to your classmates and instructor, and respond to other student posts.</p> <p><i>Reading / Listening:</i> Study the following musical concepts in the Sonic Glossary: https://www1.columbia.edu/sec/itc/music/sonic/index.html</p> <table border="0" style="width: 100%;"> <tr> <td style="vertical-align: top; width: 50%;"> <u>Rhythm, Meter, and Tempo</u> Accent Beat Compound meter Downbeat Duple meter Meter Quadruple meter Rhythm Tempo </td><td style="vertical-align: top; width: 50%;"> <u>Dynamics and Tone Color</u> Crescendo Diminuendo / Decrescendo Pizzicato </td></tr> </table>	<u>Rhythm, Meter, and Tempo</u> Accent Beat Compound meter Downbeat Duple meter Meter Quadruple meter Rhythm Tempo	<u>Dynamics and Tone Color</u> Crescendo Diminuendo / Decrescendo Pizzicato
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3	<p>Tuesday, January 23 - <u>Elements of Music: Pitch, Melody, Harmony, Tonality, Mode, Scales, Tone Color, Instruments of the Orchestra, and Inside the Piano.</u></p> <p><i>Tuesday, January 23: I will collect payment for the Puccini, La Bohème Metropolitan Opera ticket. Please bring \$5.00 cash in exact change to class. This is the final day for payment.</i></p> <p><i>Reading / Listening:</i> Study the following musical concepts in the Sonic Glossary: https://www1.columbia.edu/sec/itc/music/sonic/index.html</p> <table border="0"> <tr> <td><u>Melody, Harmony</u></td><td><u>Tonality, Mode</u></td></tr> <tr> <td>Cadence</td><td>Arpeggio</td></tr> <tr> <td>Chord</td><td>Major mode</td></tr> <tr> <td>Consonance</td><td>Minor mode</td></tr> <tr> <td>Counterpoint</td><td>Scale</td></tr> <tr> <td>Dissonance</td><td></td></tr> <tr> <td>Interval</td><td></td></tr> <tr> <td>Octave</td><td></td></tr> <tr> <td>Register</td><td></td></tr> </table> <p><i>Listening:</i> Benjamin Britten, <i>The Young Person's Guide to the Orchestra</i>. Available on Courseworks Unit 1: Elements of Music. Follow along with this interactive guide: http://www.mhhe.com/socscience/music/kamien9e/part01/chapter02/youngpersonsguide/brittenguideinteractive.htm</p> <p><i>Listening:</i> Major-Minor training environment: http://ccnmtl.columbia.edu/projects/majmin/index.html</p> <p><i>Online Resources:</i> Use these interactive guides to navigate and learn about the sounds of the different orchestra instruments: Thirteen: http://www.thirteen.org/publicarts/orchestra/ Philharmonia Orchestra: http://www.philharmonia.co.uk/thesoundexchange/the_orchestra/instruments/</p> <p><i>Reading:</i> Kelly, Thomas Forrest, <i>First Nights: Five Musical Premieres</i>. New Haven: Yale University Press, 2000, pp. xi-xvi</p>	<u>Melody, Harmony</u>	<u>Tonality, Mode</u>	Cadence	Arpeggio	Chord	Major mode	Consonance	Minor mode	Counterpoint	Scale	Dissonance		Interval		Octave		Register	
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	UNIT II: MEDIEVAL AND RENAISSANCE MUSIC																		
4	<p>Thursday, January 25 – Medieval Music: Hildegard of Bingen, Pérotin, Countess of Dia and Anon. <u>Elements of Music: Texture</u></p> <p><i>Listening:</i> Hildegard of Bingen (1098-1179), “Columba aspexit,” plainchant sequence (Gregorian chant) Pérotin, <i>Alleluia: Nativitas</i>, organum (c. 1200) Pérotin, “Alleluia: Diffusa est gratia,” organum (c. 1200). Countess of Dia, <i>A chanter m’er</i>, Troubadour song, (c. 1175) Anonymous, “Sumer Is Icumen In,” round (late thirteenth century).</p>																		

	<p>These works are available on Courseworks under Unit 2: Medieval Music and Renaissance Music, Medieval</p> <p><i>Reading / Listening:</i> Study the following musical concepts in the Sonic Glossary: https://www1.columbia.edu/sec/itc/music/sonic/index.html</p> <p>Texture Homophony Imitative Polyphony Monophony Non-imitative polyphony Polyphony</p> <p>FRIDAY, January 26, 2018 by 5pm, last day to drop a core class</p>
5	<p>Tuesday, January 30 – Renaissance Music: Josquin and Weelkes <u>Elements of Music: Voice Types. Discussion Groups for Kelly Chapters are assigned (alphabetical). Discuss Elements of Music Quiz.</u></p> <p><i>Read and be prepared to discuss in class:</i> Bergeron, Katherine, Chapter 15: ‘Chant, or the politics of inscription’ in <i>Companion to Medieval and Renaissance Music</i> Ed. Tess Knighton and David Fallows, University of California Press: Berkeley and Los Angeles, 1992.</p> <p><i>Listening:</i> Josquin Desprez, <i>Ave Maria...virgo serena</i>, motet (c. 1475) Josquin Desprez, <i>Pange lingua</i> Mass ‘Gloria,’ and ‘Kyrie’ (c. 1510) Thomas Weelkes, <i>As Vesta was from Latmos Hill descending</i>, madrigal (1601) All of the Josquin works, the Weelkes and the Bergeron reading are available on Courseworks under Unit 2: Medieval Music and Renaissance Music, Renaissance</p> <p><i>Provisional In-Class Collegium Musicum performance of:</i> Josquin <i>Ave Maria</i></p>
	<p style="text-align: center;">UNIT III: EARLY BAROQUE MUSIC</p>
6	<p>Thursday, February 1 – Elements of Music Quiz and Monteverdi, <i>L’Orfeo</i>, Act I <u>Elements of Music: Ritornello and Chorus. Discuss requirements for Essay 2: Critical Listening</u></p> <p>Elements of Music Quiz: Full information about the Quiz is detailed on the Elements of Music Guidelines (available on Courseworks)</p> <p><i>Watch:</i> Act I, Claudio Monteverdi, <i>L’Orfeo</i> (1607), La Capella Reial de Catalunya, Le Concert des Nations (cond. Jordi Savall), dir. Gilbert Deflo, Gran Teatre del Liceu, Barcelona, 2002. Available on Naxos Video Library: Ensure that you select the English SUBTITLES option (bottom right corner). http://columbia.naxosvideolibrary.com.ezproxy.cul.columbia.edu/title/OA0843D/</p> <p>For an alternative video version of <i>L’Orfeo</i> (referenced in class): Zurich Opera House Chorus, Zurich Opera House Monteverdi Ensemble (cond. Nikolaus Harnoncourt), dir. Jean-Pierre Ponnelle, Opernhaus Zurich, 1978. Available on Naxos Video Library (select English subtitles): http://columbia.naxosvideolibrary.com.ezproxy.cul.columbia.edu/title/A05000881/</p>

	<p><i>Listening:</i> Monteverdi, <i>L'Orfeo</i> Toccata, Prologue and Act I. The entire opera (audio) for this unit is available to listen in Courseworks under Unit 3: Monteverdi, L'Orfeo. Focus your listening on: D1-01 Toccata D1-02 <i>Prologo</i> (Prologue) D1-04 <i>Lasciate i monti</i> (Come from your hills), Act I, chorus of Nymphs</p> <p><i>Study:</i> the following musical concept in the Sonic Glossary: <i>Ritornello</i> https://www1.columbia.edu/sec/itc/music/sonic/index.html</p> <p><i>Read and be prepared to discuss in class:</i> Two passages from Ovid's <i>Metamorphoses</i>: the story of Orpheus and Eurydice at the beginning of Book 10: http://etext.virginia.edu/latin/ovid/trans/Metamorph10.htm#_Toc484521418 and the death of Orpheus at the beginning of Book 11: http://etext.virginia.edu/latin/ovid/trans/Metamorph11.htm#_Toc485520961</p> <p><i>Reading:</i> PDF of <i>L'Orfeo</i> libretti is available on Courseworks under Unit 3: Monteverdi</p>
7	<p>Tuesday, February 6 – Monteverdi, <i>L'Orfeo</i> Act II and Act III <u>Elements of Music: Aria, Recitative <i>Secco</i> / <i>Accompagnato</i>, Basso Continuo</u></p> <p><i>Watch:</i> <i>L'Orfeo</i> Acts II and III (Liceu, 2002), available on Naxos Video Library (see above links).</p> <p><i>Listening:</i> <i>L'Orfeo</i> Act II and Act III. Available on Courseworks under Unit 3: Monteverdi. Focus your listening on: D1-07 <i>Vi ricorda, o boschi ombrosi</i> (Do you recall, O shady groves), Act II, aria D1-08 <i>Ahi, caso acerbo!</i> (Ah, bitter event, Ah, impious and cruel fate!), Act II, recitative (Beginning with Messenger, Silvia) D2-02 <i>Possente spirto</i> (O powerful spirit, awe-inspiring presence), Act III, Orfeo, aria</p> <p><i>Study:</i> the following musical concepts in the Sonic Glossary: <i>Basso Continuo, Recitative</i> https://www1.columbia.edu/sec/itc/music/sonic/index.html</p> <p><i>Reading:</i> Kelly pages 1-18. Chapter 1 from Kelly's <i>First Nights</i> is available as a PDF in Courseworks under Unit 3: Monteverdi (except pp. 8-18).</p>
8	<p>Thursday, February 8 – Monteverdi, <i>L'Orfeo</i> Acts IV and V <u>Elements of Music: Articulation, Melisma.</u></p> <p>DISCUSSION: Group 1 discussion leading of Kelly Chapter 1.</p> <p><i>Watch:</i> <i>L'Orfeo</i> Acts IV and V (Liceu, 2002), available on Naxos Video Library (see above links).</p> <p><i>Listening:</i> <i>L'Orfeo</i> Act IV and V. Focus your listening on: D2-07 beginning at 00:34. <i>Qual honor di te fia degno</i> (What honor could do you justice), Act IV, Orfeo, aria</p> <p><i>Study:</i> the following musical concepts in the Sonic Glossary: <i>Fermata, Melisma</i></p>

	<p>https://www1.columbia.edu/sec/itc/music/sonic/index.html</p> <p><i>Reading:</i> Kelly pp. 19-31. Chapter 1 from Kelly's <i>First Nights</i> is available as a PDF in Courseworks under Unit 3: Monteverdi (except pp. 8-18).</p> <p><i>Listening:</i> <i>L'Orfeo</i> Act V</p> <p><i>Reading:</i> Kelly pp. 31-59 and p. 351-2. If you have not done so already, please finish reading the libretti (including both Act V endings) posted on Courseworks. Chapter 1 (except pp. 8-18) from Kelly's <i>First Nights</i> and the libretti are available on Courseworks under Unit 3: Monteverdi.</p>
	UNIT 4: LATE BAROQUE MUSIC
9	<p>Tuesday, February 13 – Handel's <i>Messiah</i> Part I <u>Elements of Music: Word Painting</u></p> <p><i>Listening:</i> George Frideric Handel <i>Messiah</i> (1741) Part I (ending with "His yoke is easy"). The entire oratorio in this unit is available to listen in Courseworks under Unit 4: Handel's Messiah. Focus your listening on: 1-03 <i>Every valley</i>, Part I 1-12 <i>For unto us a child is born</i>, Part I 1-14 <i>There were shepherds, And Lo, And the Angel said, And Suddenly</i>, Part I</p> <p><i>Study:</i> the following concept in the Sonic Glossary: <i>Word Painting</i> https://www1.columbia.edu/sec/itc/music/sonic/index.html</p> <p><i>Reading:</i> Kelly pp. 60-74 Handel and Jennens' libretto is available in Courseworks under Unit 4: Handel's Messiah</p>
10	<p>Thursday, February 15 – Handel's <i>Messiah</i> Part II <u>Elements of Music: Da Capo Aria, Fugue. Discuss requirements for Midterm Examination</u></p> <p><i>Listening:</i> <i>Messiah</i> Part II (ending with the "Hallelujah" chorus"). Available on Courseworks under Unit 4: Handel's Messiah: Focus your listening on: 1-21 <i>He was despised</i>, Part II 2-02 <i>And with his stripes we are healed</i>, Part II 2-21 <i>Hallelujah</i>, Part II</p> <p><i>Study:</i> the following musical concepts in the Sonic Glossary: <i>Da Capo Aria, Fugue</i> https://www1.columbia.edu/sec/itc/music/sonic/index.html</p> <p><i>Reading:</i> Kelly pp. 74-88</p>
11	<p>Tuesday, February 20 – Handel's <i>Messiah</i> Part III</p> <p>DISCUSSION: Group 2 discussion leading of Kelly Chapter 2</p>

	<p><i>Listening:</i> Part III (from “I know that my Redeemer liveth” through the “Amen”). Courseworks under Unit 4: Handel’s Messiah Focus your listening on: 2-23 <i>Since by man came death</i>, Part III</p> <p><i>Reading:</i> Kelly pp. 88-107</p>
12	<p>Thursday, February 22 – MIDTERM EXAM</p> <p>Full information about the exam is detailed on the Midterm Exam Guide available on Courseworks.</p>
13	<p>Tuesday, February 27 – Bach, Brandenburg Concertos and Puccini <i>La Bohème</i> <u>Discuss requirements for Essay 1: <i>La Bohème</i> Opera Paper (required opera attendance)</u></p> <p><i>Listening:</i> Johann Sebastian Bach, <i>Brandenburg</i> Concerto No. 5, (before 1721).</p> <p><i>Reading:</i> McClary, Susan. "The Blasphemy of Talking Politics During Bach Year," (1987) in <i>Reading Music: Selected Essays</i>, Hampshire, England Ashgate, 2007. The <i>Brandenburg</i> Concerto No. 5 and McClary reading are available on Courseworks under Unit 4: Bach, Brandenburg Concerto.</p> <p><i>Reading:</i> Read the synopsis of <i>La Bohème</i> (1896) here: http://www.metopera.org/Discover/Synopses/Synopses1/La-Boheme/</p>
14	<p>Thursday, March 1 – Puccini’s <i>La Bohème</i> (continued)</p> <p><i>Read and explore</i> the Columbia University and New York City Opera Project <i>website</i> on Puccini’s <i>La Bohème</i> here: http://www.columbia.edu/itc/music/NYCO/laboheme/index.html</p> <p><i>Read:</i> the full libretto of <i>La Bohème</i> here: Act I: https://www1.columbia.edu/sec/itc/music/reserves/librettos/La%20Boheme/act1.html Act II: https://www1.columbia.edu/sec/itc/music/reserves/librettos/La%20Boheme/act2.html Act III: https://www1.columbia.edu/sec/itc/music/reserves/librettos/La%20Boheme/act3.html Act IV: https://www1.columbia.edu/sec/itc/music/reserves/librettos/La%20Boheme/act4.html</p> <p><i>Watch:</i> The Institute for Research on Women, Gender, Sexuality (IRWGS) and Department of Music ‘Feminist to the Core: Puccini’s <i>La Bohème</i>’ panel. Speakers include, Naomi André (Associate Professor of Women’s Studies and Afroamerican and African Studies, University of Michigan), Mary Birnbam (Opera Director and Acting Teacher, Juilliard School), Lydia Goehr (Professor of Philosophy, Columbia University), and Annie Randall (Professor of Music, Bucknell University). Moderated by Professor Suzanne Cusick (Professor of Music, NYU). Performers: Maria Brea (singer), Nicolette Mayroleon (singer) and Cherie Roe (pianist): https://vimeo.com/241557675</p>
Met Opera Outing	<p>FRIDAY, MARCH 2, 8pm – METROPOLITAN OPERA OUTING: Puccini’s <i>La Bohème</i>. We will attend a performance at The Metropolitan Opera. Director: Franco Zeffirelli.</p> <p>Location: The Metropolitan Opera is located on the Upper West Side of Manhattan, between West 62nd and 65th Streets and Columbus and Amsterdam Avenues. Take the No. 1 train to 66th Street</p>

	(Lincoln Center) Station. Do not be late. For more information see the Metropolitan Opera Website: http://www.metopera.org/Season/2017-18-Season/boheme-puccini-tickets/
	UNIT 5: CLASSICAL MUSIC
15	<p>Tuesday, March 6 – Haydn and Mozart <u>Elements of Music: Sonata Form</u></p> <p><i>Listening:</i> Joseph Haydn, String Quartet in E flat, Op. 33 No. 2 ‘The Joke’ (1781) Wolfgang Amadeus Mozart, Symphony No. 40 in G Minor, K. 550, (1778). Both works (all movements) are available on Courseworks under Unit: 5 Haydn and Mozart</p>
16	<p>Thursday, March 8 – Beethoven Symphony No. 9, Movement I. (<u>Reminder Essay 2: Critical Listening Paper topics due after spring break</u>)</p> <p><i>Listening:</i> Ludwig van Beethoven Symphony No. 9 (1824) movement I. The entire work (except movement III) is available on Courseworks under Unit: 5 Beethoven, Symphony No. 9.</p> <p><i>Reading:</i> Kelly pp. 108-128</p>
	NO CLASSES TUESDAY, MARCH 13 AND THURSDAY, MARCH 15: SPRING RECESS
17	<p>Tuesday, March 20 - Beethoven Symphony No. 9, Movement II and Romanic Lied <u>Elements of Music: Scherzo and Trio.</u></p> <p><i>ESSAY 1: LA BOHÈME OPERA PAPER DUE: on Metropolitan Opera performance. Hard copy due at the start of class.</i></p> <p><i>Listening:</i> Beethoven Symphony No. 9. Movements II. Available on Courseworks under Unit: 5 Beethoven, Symphony No. 9 Franz Schubert, “<i>Erlkönig</i>” (The Erlking) (1815) Clara Schumann “<i>Der mond kommt still gegangen</i>” (The moon has risen softly) (1843) These works are available to listen on Courseworks under Unit 6: Schubert and Schumann</p> <p><i>Reading:</i> Kelly pp.128-160</p>
18	<p>Thursday, March 22 – Schubert’s <i>Winterreise</i> Lecture Performance and Demonstration</p> <p>Singer Christopher Herbert will discuss and perform Schubert’s <i>Winterreise</i> (1827) at Milbank Chapel at Teachers College. CLASS MEETS DIRECTLY AT MILBANK CHAPEL: 525 W. 120th St, between Amsterdam and Broadway. Here is a map for directions and information: http://www.tc.columbia.edu/media/media-library-2014/top-level-assets/27697_Entrance_Level_Map.pdf</p> <p><i>SELECTION OF TOPIC FOR ESSAY 2: CRITICAL LISTENING Paper DUE. Post on our Courseworks Discussion page under ‘Essay 2: Critical Listening Topic’.</i></p>

19	<p>Tuesday, March 27 – Beethoven Symphony No. 9 (continued), Movement IV</p> <p>DISCUSSION: Group 3 discussion leading of Kelly Chapter 3</p> <p><i>Listening:</i> Beethoven Symphony No. 9. Movement IV and read the text translation, available on Courseworks under Unit: 5 Beethoven, Symphony No. 9.</p> <p><i>Reading:</i> Kelly pp. 160-179</p>
	UNIT 6: ROMANTIC MUSIC
20	<p>Thursday, March 29 – Berlioz <i>Symphonie Fantastique</i>, Movements I and II</p> <p><u>Elements of music: Program music and <i>idée fixe</i></u></p> <p><i>Listening:</i> Hector Berlioz <i>Symphonie Fantastique</i> (1830) Movements I and II. The entire work in this unit is available to listen to in Courseworks under Unit 6: Berlioz, Symphonie Fantastique</p> <p><i>Study:</i> the following musical concepts in the Sonic Glossary: <i>Tremolo, Arpeggio, Sequence</i> https://www1.columbia.edu/sec/itc/music/sonic/index.html</p> <p><i>Reading:</i> Kelly pp.180-225</p> <p><i>Website:</i> Use this interactive website to help you navigate the themes of the work: http://www.keepingsscore.org/interactive/berlioz-symphony-fantastique</p>
21	<p>Tuesday, April 3 – Berlioz <i>Symphonie Fantastique</i>, Movements III and IV</p> <p><i>Listening:</i> Berlioz <i>Symphonie Fantastique</i> Movements III and IV. Available on Courseworks under Unit 6: Berlioz, Symphonie Fantastique</p> <p><i>Reading:</i> Kelly pp. 226-255</p> <p><i>Website:</i> Use this interactive website to help you navigate the themes of the work: http://www.keepingsscore.org/interactive/berlioz-symphony-fantastique</p>
22	<p>Thursday, April 5 – Berlioz <i>Symphonie Fantastique</i>, Movement V</p> <p>DISCUSSION: Group 4 discussion leading of Kelly Chapter 4</p> <p><i>Listening:</i> Berlioz <i>Symphonie Fantastique</i>, Movement V. Available on Courseworks under Unit 6: Berlioz, Symphonie Fantastique</p> <p><i>Website:</i> Use this interactive website to help you navigate the themes of the work: http://www.keepingsscore.org/interactive/berlioz-symphony-fantastique</p>

	UNIT 7: TWENTIETH-CENTURY MUSIC
23	<p>Tuesday, April 10 – Debussy and Stravinsky <i>The Rite of Spring</i> Part I <u>Elements of Music: Cross Accents, Choreography and Costume</u></p> <p><i>Listening:</i> Claude Debussy, <i>Prélude à l'Après-midi d'un faune</i> (Prelude to the Afternoon of a Faun) (1894). Available to listen to on Courseworks under Unit 7: Debussy</p> <p><i>Listen or Watch:</i> Igor Stravinsky <i>The Rite of Spring</i> (1913) Part I “The Adoration of the Earth.” The entire work in this unit is available to listen to in Courseworks under Unit 7: Stravinsky, The Rite of Spring</p> <p><i>Study:</i> the following musical concept in the Sonic Glossary: <i>Cross Accent</i> https://www1.columbia.edu/sec/itc/music/sonic/index.html</p> <p><i>Reading:</i> Kelly pp.256-299</p> <p><i>Website:</i> Use this interactive website to help you navigate the themes of the work: http://www.keepingscore.org/sites/default/files/swf/stravinsky/full</p>
24	<p>Thursday, April 12 - Stravinsky <i>The Rite of Spring</i> Part I-II</p> <p>ESSAY 2: CRITICAL LISTENING PAPER DUE. Hard copy due at the start of class.</p> <p><i>Listen or Watch:</i> Stravinsky <i>The Rite of Spring</i> Part II “The Sacrifice”. Svalable to listen to in Courseworks under Unit 7: Stravinsky, The Rite of Spring</p> <p><i>Reading:</i> Kelly pp. 300-334</p> <p><i>Website:</i> Use this interactive website to help you navigate the themes of the work: http://www.keepingscore.org/sites/default/files/swf/stravinsky/full</p>
25	<p>Tuesday, April 17 - Stravinsky <i>The Rite of Spring</i> Part II</p> <p>DISCUSSION: Group 5 discussion of Kelly chapter 5</p> <p><i>Website:</i> Use this interactive website to help you navigate the themes of the work: http://www.keepingscore.org/sites/default/files/swf/stravinsky/full</p>
26	<p>Thursday, April 19 – Schoenberg and Berg <u>Elements of Music: Atonality, Serialism, Twelve-Tone Composition, Sprechstimme</u></p> <p><i>Listening:</i> Arnold Schoenberg, <i>Pierrot Lunaire</i> (1912). Read the text here: https://www1.columbia.edu/sec/itc/music/reserves/librettos/Pierrot%20Lunaire/pierrot.html</p> <p><i>Listening:</i> Alban Berg, <i>Wozzeck</i> (1923). Focus your listening on Act III, available on Courseworks.</p>

	<p><i>Reading:</i> Babbitt, Milton, ‘The Composer as Specialist’ (“Who Cares if you Listen?” from <i>High Fidelity</i>, VIII/2 (February, 1958) 38-40, 126-27).</p> <p>This interactive website is a valuable resource to help navigate the themes of <i>Pierrot Lunaire</i>: http://ccnmtl.columbia.edu/projects/pierrot/ Login: pierrot / melodramas</p> <p>Study the following musical concept in the Sonic Glossary: <i>Twelve-Tone Composition</i> https://www1.columbia.edu/sec/itc/music/sonic/index.html</p> <p>The Schoenberg <i>Pierrot Lunaire</i>, Act III from Berg’s <i>Wozzeck</i> and the Babbitt reading is available to listen to in Courseworks under Unit 7: Schoenberg, Berg and Babbitt</p>
27	<p>Tuesday, April 24 – Jazz: Armstrong, Ellington, Parker, Fitzgerald and Evans <i>Elements of Music: Improvisation. Provisional in-class jazz demonstration</i></p> <p><i>Listening:</i> Louis Armstrong, “Potato Head Blues” (1927) and “Weather Bird” (1928) Duke Ellington, “Daybreak Express” (1933) Ella Fitzgerald and Duke Ellington, “Take the A Train” (1957) Charlie Parker, “Charlie’s Wig” (1947) Bill Evans, “Santa Claus is Coming to Town” (1964)</p> <p><i>Reading:</i> Hodson, Robert, Chapter 1 “Musical Roles and Behaviors.” In <i>Interaction, Improvisation, and Interplay in Jazz</i>. New York: Routledge, 2007 pp. 24–34. All of these jazz works and Hodson reading are available on Courseworks under Unit 7: Jazz</p> <p>Study the following musical concept in the Sonic Glossary: <i>Jazz Standard</i> https://www1.columbia.edu/sec/itc/music/sonic/index.html</p>
28	<p>Thursday, April 26 – American Composers: Cage, Ives, Crawford Seeger, Reich, Conclusions of the Course</p> <p><i>Listening:</i> Charles Ives, The Unanswered Question (1908) Ruth Crawford Seeger: Piano Study in Mixed Accents (1930) John Cage, 4’ 43’’ (1952) Steve Reich, <i>It’s Gonna Rain</i>, Part I and II (1965) Steve Reich, <i>Music for 18 Musicians</i> (1974-1976)</p> <p><i>Reading:</i> Kelly pp. 335-339 Straus, Joseph N., <i>The Music of Ruth Crawford Seeger</i>, Chapter 4 ‘Crawford’s music in its contexts,’ Cambridge, England: Cambridge University Press, 2003</p> <p>All of these works the Strauss reading are available to listen to in Courseworks under Unit 7: Music in the 20th Century, Cage, Ives, Crawford Seeger, Reich</p>
	<p>FINAL EXAM: date is To Be Announced. It is provisionally projected to be on Thursday, May 10 from 1:10-4pm. Please await confirmation before making travel plans. Full information about the exam is outlined on the Final Exam Guide, available on Courseworks.</p>