

# LISTENING LIST

## GETTING STARTED

Gamelan	Balinese gamelan music ( <i>WOMAD Talking Book</i> , Vol. 1, side 1 band 3) <i>Javanese Court Gamelan</i> , Vol. 2 (Nonesuch, H-72074)
Heterophony	'Hua San Liu', from <i>Popular Jiangnan Music</i> (Hong Kong Records, 4.340094 (cassette))
Messiaen	<i>Catalogue d'oiseaux</i> , any book
Schoenberg	No. 2 of <i>Sechs kleine Klavierstücke</i> , Op. 19

## 1 TIME

Bartók	'Six Dances in Bulgarian Rhythm', <i>Mikrokosmos</i> , Bk VI Concerto for Orchestra, 1st movement
Bernstein	'America', from <i>West Side Story</i>
Birtwistle	<i>Chronometer</i>
Davies	<i>Antechrist</i>
Debussy	'Jeux de Vagues', from <i>La Mer</i>
Gamelan	See 'Getting started' above
Haydn	Symphony No. 100 ('The Military'), last movement
Indian music	Ragas, <i>Songs of India</i> (Folkways, FG 3530)
Ives	'Putnam's Camp, Redding, Connecticut', from <i>Three Places in New England</i> <i>The Fourth of July</i>
Japanese music	<i>Japanese Treasures with Shamisen and Shakuhachi</i> (Lyricord, LLST 7228)
Messiaen	<i>Et exspecto resurrectionem mortuorum</i> , 1st and 2nd movements <i>Catalogue d'oiseaux</i>
Schoenberg	No. 2 of <i>Sechs kleine Klavierstücke</i> , Op. 19
Stravinsky	<i>Petrushka</i> , First Tableau <i>The Rite of Spring</i> : Part 1: 'The Adoration of the Earth' – Introduction Part 2: 'The Sacrifice' – Sacrificial Dance Symphonies of Wind Instruments

## 2 TUNE

African music	<i>Africa: South of the Sahara</i> (Folkways, FE 4503) a wave-shaped contour: Bulu song, band 28 a falling contour: Twa song, band 14
Bach	Fugue in C minor, from 48 <i>Preludes and Fugues</i> , Book 1
Bagpipe music	<i>Northumbrian Folk</i> (BBC Records, REC 118S) 'Rakish Paddy' ( <i>WOMAD Talking Book</i> , Vol. 1, side 2 band 5)

NOTE: Folkways recordings may be obtained through Stern's, 116 Whitfield Street, London W1P 5RW, telephone 01-387 5550.



Bartók	'Boating' from <i>Mikrokosmos</i> Bk V
Beethoven	Piano Sonata in G, Op. 79, 1st movement
Berio	<i>Folk Songs</i> , Songs 1 and 2
Chant	<i>Medieval Music: Sacred Monophony</i> , The Oxford Anthology of Music (OUP 161)
Chinese music	<i>China's Instrumental Heritage</i> (Lyrichord, LLST 792) <i>Chinese Classical Music</i> (Lyrichord, LL 72) <i>The Chinese Cheng</i> (Lyrichord, LLST 7302)
Handel	Courante from Suite in G
Indian music	<i>Ragas, Songs of India</i> (Folkways, FG 3530)
Medieval organum	<i>Early Medieval Music up to 1300</i> , side 3 band 5, <i>The History of Music in Sound</i> , Vol. 2 (EMI, HLP 4)
Messiaen	<i>Quartet for the End of Time</i> , III <i>Abîme des oiseaux</i>
Miles Davis	<i>Tallest Trees</i> (Prestige, 24012)
Mingus	<i>Mariachis (The Street Musicians)</i> RCA PL 10939
Mozart	Clarinet Quintet, 2nd movement Piano Sonata in F, K332, 1st movement Piano Sonata in C, K545, 1st movement

### 3 WORDS

Berio	<i>Sinfonia</i> , 2nd and 3rd movements
Britten	'Nocturne' and 'Hymn' from <i>Serenade</i> for tenor, horn and strings
Ives	Songs: 'The Circus Band' and 'Charlie Rutledge'
Marley	'Chant down Babylon' and 'Buffalo Soldier', on <i>Confrontation</i> (Island Records, 1983)
Schubert	<i>Erlkönig</i>
Tippett	Opening Chorus from <i>A Child of Our Time</i>
Weelkes	Madrigals: 'As Vesta was from Latmos Hill descending' and 'O Care, thou wilt despatch me'

### 4 CHORDS

Blues	<i>Muddy Waters at Newport</i> (1960) (Green Line Records, GCH-8022) <i>T-Bone Walker: The Collection</i> (Déjà Vu, DVLP 2047)
Lutoslawski	Symphony No. 3 (particularly opening sections)
Schoenberg	No. 2 of <i>Sechs kleine Klavierstücke</i> , Op. 19

### 5 TIMBRE

African music	<i>Africa: South of the Sahara</i> (Folkways, FE 4503) Use of the voice: Swazi Song, band 2 Bushman songs, bands 5 and 6
Berio	<i>Sequenza III</i> for female voice <i>Visage</i> <i>Thema (Omaggio a Joyce)</i>
Britten	'Prelude' and 'Postlude' from <i>Serenade</i> for tenor, horn and strings
Cage	<i>Sonatas and Interludes</i> (for prepared piano)



Crumb  
Ives  
  
Jazz  
(scat singing)  
Ligeti  
Messiaen  
Stockhausen  
Tibetan music

*Ancient Voices of Children*, Section IV  
'The Housatonic at Stockbridge', from  
*Three Places in New England*, beginning to ①  
Louis Armstrong, 'Skid-dat-de-dat' on *The Louis  
Armstrong Legend* (World Records, P42; 4-record set)  
*Aventures, Nouvelles Aventures, Lux aeterna*  
*Et exspecto resurrectionem mortuorum*, 3rd movement  
*Stimmung*  
*Tibet: Musique rituelle* (Radio France, OCR49 MM57)  
*Ancient and Oriental Music*, The History of Music in  
Sound, Vol. 1 (EMI, HLP1)  
*Ionisation*  
Five Pieces for Orchestra, Op. 10, 1st and 2nd pieces  
*Anticredos* (available from the composer, Trevor  
Wishart, c/o Music Dept, Keele University, Staffs.)

## 6 TEXTURE

Bach  
  
Britten  
  
Crumb  
Heterophony  
  
Ives  
  
Ravel  
Stravinsky  
Tippett  
Webern

Fugue in C minor, from *48 Preludes and Fugues*, Book 1  
Chorales: 'Lass, o Herr, dein Ohr sich neigen'  
'Jesu, meine Freude'  
*St Matthew Passion* (the chorale settings)  
'Tema Seriale con Fuga', Part 2 No. VIII of *Cantata  
Academica, Carmen Basiliense*  
*Ancient Voices of Children*, Section V  
'Hua San Liu', from *Popular Jiangnan Music* (Hong  
Kong Records, 4.340094 (cassette))  
'Putnam's Camp, Redding, Connecticut', from *Three  
Places in New England*, beginning to ②  
*Boléro*  
*Petrushka*, First Tableau, beginning to ②  
Concerto for Double String Orchestra, 3rd movement  
Concerto, Op. 24, for nine instruments, 2nd movement  
Five Pieces for Orchestra, Op. 10, 3rd piece

## 7 STRUCTURING

Beethoven  
  
Berio  
Copland  
Lutoslawski  
  
Schubert  
Stravinsky  
  
Varèse

Symphony No. 5 in C minor  
Piano Sonata in F sharp, Op. 7  
*Sinfonia*, 2nd and 3rd movements  
Suite from the ballet *Appalachian Spring*  
*Jeux Vénitiens*  
*Chain I*  
'Gute Nacht', from *Winterreise*, Op. 89  
Symphony in C, 1st movement  
Symphonies of Wind Instruments  
*Intégrales*



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# A COMPOSER'S RESOURCE BANK

The following is a summing-up of helpful procedures contained in the book. Refer to this section as an aid to your composing, and as a kind of checklist to assist your thinking and your musical imagination.

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## WAYS OF BEGINNING

- 1 A sudden beginning
- 2 Gradually getting going
- 3 Start with an accompaniment pattern, add the tune afterwards
- 4 A special introductory section

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## WAYS OF ENDING

- 1 Stop suddenly
- 2 Make the music 'collapse'
- 3 Gradually wind the music down, slowing the tempo
- 4 One instrument/voice settles on a long note, signalling the end
- 5 A fade-out ending
- 6 A special closing section, called a coda

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## STRUCTURES/ SHAPES

- Some possibilities
- 1 In sections
  - 2 Continuous music
  - 3 Building up to a climax

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## WAYS OF CONTINUING

- 1 Variation
- 2 Repetition
- 3 Contrast

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## CONTOURS

- 1 Constant repetition of one note
- 2 Adding notes on either side of a single note
- 3 Using a wave shape
- 4 Using a falling shape
- 5 Using an arch shape
- 6 Using an upward shape

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## TUNE-MAKING

- You can make a tune from
- 1 a scale of any type
  - 2 a chord or set of chords
  - 3 by making notes follow an imaginary (or a drawn) line
  - 4 by using unpredictability
  - 5 by mixing steps and leaps
  - 6 by filling in the spaces between long notes
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<b>TUNE-SETTING</b>	<ol style="list-style-type: none"> <li>1 Adding a drone</li> <li>2 Adding an ostinato</li> <li>3 Adding chords</li> <li>4 Using one instrument to play an introduction, an ending, and a simple accompaniment line</li> </ol>
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<b>ORNAMENTS</b>	<ol style="list-style-type: none"> <li>1 Grace notes, singly or in groups</li> <li>2 Leaning notes (appoggiaturas)</li> <li>3 Turning shapes</li> <li>4 Repeated notes</li> <li>5 Sliding and slurring between notes</li> <li>6 Trills</li> </ol>
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<b>TEXTURES</b>	<ol style="list-style-type: none"> <li>1 A tune with simple harmony</li> <li>2 A tune with complicated harmony</li> <li>3 A tune plus parallel fifths (or other interval)</li> <li>4 Using the upper region of the harmonic series</li> <li>5 Using the lower region of the harmonic series</li> <li>6 Using the whole spacing of the harmonic series</li> <li>7 Drone/ostinato textures</li> <li>8 Several tunes at once (polyphony, counterpoint)</li> <li>9 Everybody has a different version of the <i>same</i> tune (heterophony)</li> </ol>
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<b>CHORD TYPES</b>	<ol style="list-style-type: none"> <li>1 Triads (I, IV and V)</li> <li>2 Using one interval (for example, the second)</li> <li>3 Using many types of interval</li> <li>4 Built out of a region of the harmonic series</li> </ol>
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<b>USING TIMBRE</b>	<p>Using timbre means using</p> <ol style="list-style-type: none"> <li>1 harmonics in different combinations</li> <li>2 envelope: attack, sustain, release</li> <li>3 resonance: the shape of the 'body' making the sound, and the material from which it is made</li> </ol>
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## FINALLY

◆ COMPOSING IS MAKING SOMETHING WITH SOUNDS