
LISTENING LIST

GETTING STARTED

Gamelan	Balinese gamelan music (<i>WOMAD Talking Book</i> , Vol. 1, side 1 band 3)
Heterophony	<i>Javanese Court Gamelan</i> , Vol. 2 (Nonesuch, H-72074) '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> (Lyrichord, 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 <i>48 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)
Handel	<i>The Chinese Cheng</i> (Lyrichord, LLST 7302)
Indian music	Courante from Suite in G
Medieval organum	Ragas, <i>Songs of India</i> (Folkways, FG 3530)
Messiaen	<i>Early Medieval Music up to 1300</i> , side 3
Miles Davis	band 5, <i>The History of Music in Sound</i> , Vol. 2 (EMI, HLP 4)
Mingus	<i>Quartet for the End of Time</i> , III Abîme des oiseaux
Mozart	<i>Tallest Trees</i> (Prestige, 24012)
	<i>Mariachis (The Street Musicians)</i> RCA PL 10939)
	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)
Lutosławski	<i>T-Bone Walker: The Collection</i> (Déjà Vu, DVLP 2047)
Schoenberg	Symphony No. 3 (particularly opening sections) <i>No. 2 of 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>
Britten	<i>Thema (Omaggio a Joyce)</i> 'Prelude' and 'Postlude' from <i>Serenade</i> for tenor, horn and strings
Cage	<i>Sonatas and Interludes</i> (for prepared piano)



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

6 TEXTURE

Bach	Fugue in C minor, from <i>48 Preludes and Fugues</i> , Book 1
	Chorales: 'Lass, o Herr, dein Ohr sich neigen' 'Jesu, meine Freude'
Britten	<i>St Matthew Passion</i> (the chorale settings)
Crumb	'Tema Seriale con Fuga', Part 2 No. VIII of <i>Cantata Academica</i> , <i>Carmen Basiliense</i>
Heterophony	<i>Ancient Voices of Children</i> , Section V
Ives	'Hua San Liu', from <i>Popular Jiangnan Music</i> (Hong Kong Records, 4.340094 (cassette))
Ravel	'Putnam's Camp, Redding, Connecticut', from <i>Three Places in New England</i> , beginning to ⑩
Stravinsky	<i>Boléro</i>
Tippett	<i>Petrushka</i> , First Tableau, beginning to ㉚
Webern	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	Symphony No. 5 in C minor
	Piano Sonata in F sharp, Op. 7
Berio	<i>Sinfonia</i> , 2nd and 3rd movements
Copland	Suite from the ballet <i>Appalachian Spring</i>
Lutosławski	<i>Jeux Vénitiens</i>
	<i>Chain I</i>
Schubert	'Gute Nacht', from <i>Winterreise</i> , Op. 89
Stravinsky	Symphony in C, 1st movement
	Symphonies of Wind Instruments
Varèse	<i>Intégrales</i>

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.

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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TUNE-SETTING	1 Adding a drone 2 Adding an ostinato 3 Adding chords 4 Using one instrument to play an introduction, an ending, and a simple accompaniment line
ORNAMENTS	1 Grace notes, singly or in groups 2 Leaning notes (appoggiaturas) 3 Turning shapes 4 Repeated notes 5 Sliding and slurring between notes 6 Trills
TEXTURES	1 A tune with simple harmony 2 A tune with complicated harmony 3 A tune plus parallel fifths (or other interval) 4 Using the upper region of the harmonic series 5 Using the lower region of the harmonic series 6 Using the whole spacing of the harmonic series 7 Drone/ostinato textures 8 Several tunes at once (polyphony, counterpoint) 9 Everybody has a different version of the <i>same</i> tune (heterophony)
CHORD TYPES	1 Triads (I, IV and V) 2 Using one interval (for example, the second) 3 Using many types of interval 4 Built out of a region of the harmonic series
USING TIMBRE	Using timbre means using 1 harmonics in different combinations 2 envelope: attack, sustain, release 3 resonance: the shape of the 'body' making the sound, and the material from which it is made

FINALLY

◆ COMPOSING IS MAKING SOMETHING WITH SOUNDS