

THE REST IS NOISE: A HISTORICALLY INTEGRATED APPROACH TO POST-TONAL PEDAGOGY

AMY FLEMING and AARON GRANT

While making connections to pre-existing knowledge is crucial to student learning, fostering such connections in a post-tonal theory classroom can be difficult. This article proposes a curricular approach to post-tonal undergraduate theory in which historical context provides an already familiar framework around which students can learn new information and skills. We present an example of such a curricular approach, framing an undergraduate post-tonal theory course around Alex Ross's *The Rest is Noise*. We demonstrate how instructors can use Ross's chapters as a backdrop for a variety of adaptable activities that intertwine music, its history, and the tools we use to understand it. Rather than prescribing one specific curriculum, the purpose of our article is to empower instructors to create their own historically-driven post-tonal curricula. In doing so, we demonstrate the importance of context for student learning and provide flexible materials that instructors can adapt for use when developing their own courses.



INTRODUCTION¹

Connecting new information to prior knowledge constitutes a key part of the learning process.² When students build these connections, they create what Susan A. Ambrose calls “rich, meaningful knowledge structures,” while failing to make them produces “sparse, superficial knowledge structures.”³ The former provide a robust foundation for subsequent learning and retrieval, while the latter restrict students to regurgitating facts only in very specific contexts.⁴ James Lang makes an even more pressing case for building connections, noting that without strong knowledge structures, “[students] have knowledge, in the sense that they can produce individual pieces of information in specific contexts; [but] what they lack is understanding or comprehension.”⁵

¹ The authors are listed alphabetically; both contributed equally to the content and composition of the article.

² Lang (2016, 91–112) and Ambrose et al. (2010, 40–65).

³ Ambrose et al. (2010, 45).

⁴ Ibid.

⁵ Lang (2016, 93).

While it is clear that making connections to pre-existing knowledge is crucial to student learning, fostering such connections in a post-tonal theory classroom can be difficult for two reasons. First, few students enter the classroom with prior knowledge about twentieth and twenty-first century music or its history. Additionally, while teachers can link some post-tonal analytical techniques to a student's previous theoretical studies (e.g., modes and scales), many of the tools we expect our students to master lack explicit parallels to tonal theory.

One way to address these challenges is to organize a post-tonal class around information with which students are already familiar, such as the broader history and events of the twentieth and twenty-first centuries.⁶ This article, therefore, advocates for an undergraduate post-tonal theory curriculum focused on the intertwining of post-tonal music, its history, and the tools we use to understand it. With our approach, students constantly link newly learned analytical concepts to their pre-existing historical knowledge, thereby fostering the “rich, meaningful knowledge structures” Ambrose describes. But pedagogical research suggests that the advantages of including historical context in a theory curriculum go beyond building such structures. Approaching problems from multiple perspectives supports a wealth of beneficial learning outcomes including helping students learn to solve problems more quickly,⁷ remember information longer,⁸ and develop a more complex understanding of the class's topic.⁹

We present an example of such a curricular approach, framing an undergraduate post-tonal theory course around Alex Ross's *The Rest is Noise*. Ross's engaging account of the history of twentieth-century music suits our approach in the way it blends music history, analysis, and the larger cultural, political, and historical context. The book also has several other benefits. First, Ross's fifteen chapters conveniently align

6 We know that most students will not enter the classroom as experts on twentieth-century history. Yet most will have been exposed to the broader events of the twentieth century through courses in American and/or world history in their pre-college education. Even if students enter the classroom having forgotten some (or most) of this information, research by Ambrose et. al (2010, 114–115) suggests that you can fill in these gaps and that students still reap the same benefits.

7 Ellis and Fouts (2001, 24).

8 Ibid.

9 Lattuca (2001, 145). This argument about the advantages of incorporating historical context into the theory curriculum also extends to the history of the theories we use to understand music. Roger Mathew Grant (2012, 21), for instance, makes a compelling argument that instructors should explain “where music theoretical knowledge comes from, what its histories are, who makes it, and why we believe in it.”

with a typical fifteen-week semester. Second, the roughly chronological layout not only places the context of historical events and compositional styles at the fore, but also provides a familiar organizing principle around which students can assemble their newly developing knowledge. Finally, *The Rest is Noise* includes many analytical insights that can serve as a starting point for more detailed analyses.¹⁰

This article shows how instructors can use Ross's chapters as a backdrop for a variety of adaptable activities that intertwine music and history, yet still cultivate sophisticated analytical insights. Such activities set our approach apart. While many authors have written about the pedagogy of post-tonal theory and analysis,¹¹ few sources have included historical context as such an integral part of a theory curriculum.¹² Yet emphasizing context is important.¹³ Not only does it enable students to make connections to their prior knowledge about history—allowing them to build a richer knowledge base—but it also helps them understand when and why to apply various analytical tools.¹⁴ Furthermore, it allows teachers to connect theoretical and

10 Though we advocate for using Ross's book for the reasons stated above, there is no reason this approach would not work with other books, articles, or supplementary handouts as the backdrop. One could, for instance, assign an article that addresses a certain time period and geographical location each week rather than drawing from a single book. Or if time were even more of an issue, instructors could simply assign excerpts of Ross's book or other articles. Any of these options could accomplish our goal of including historical context in the post-tonal theory curriculum. We have chosen *The Rest is Noise*, however, because we appreciate the way in which Ross skillfully situates contrasting compositional approaches and movements that occurred simultaneously in different locations, all within the confines of one highly engaging book.

11 The last decade of *JMTP* alone, for example, has seen articles by Geary and Komaniecki (2017), Ripley (2016), Sly (2011), Root (2010), Kleppinger (2010), Harter (2009), and Santa (2009).

12 Some theory textbooks do mention historical context, but this is most typically relegated to an introductory paragraph or two at the beginning of selected chapters, and not a factor within the rest of the chapter or consistently integrated into analytical assignments. Take, for example, Roig-Francolí's *Understanding Post-Tonal Music*: while later chapters, in particular, present the historical context of the new styles being introduced, the book does not consistently reinforce this context within the example analyses or homework assignments.

13 While context is crucial to our curricular approach, we want to reassure the reader that what we are describing is a theory—not a musicology—course. We do not suggest that the instructor spend all their time and energy teaching content that would normally be presented in music history courses. Rather, Ross's book (or some other source(s)) does the work of situating the student into the context of the music being studied. Instructors then build upon that context with historically-centered theoretical and analytical activities. As a result, the focus of the course still centers on traditional analytical and theoretical topics, but students' engagement with these concepts is enriched by the historical context.

14 Indeed, Ambrose et al. (2010, 96) have shown understanding when and why to apply various knowledge to be a necessary step towards mastery of material.

compositional topics to broader issues such as race, gender, religion, politics, and sexuality—topics that can be difficult to incorporate into a theory classroom.

Rather than prescribing one specific post-tonal theory curriculum, the purpose of our article is to empower instructors to create their own historically-driven post-tonal curricula. To do so, we will both demonstrate the importance of context for student learning and provide flexible materials that instructors can adapt for use when developing their own courses. The article unfolds in two parts. The first half details how to structure a post-tonal theory curriculum around Ross's fifteen chapters, and suggests a host of corresponding theoretical topics and activities that instructors can choose from to fill in that framework depending on their course objectives. The article then offers a day-by-day overview of one possible iteration of the curriculum. This section not only exemplifies one possible distillation of the activities from the previous section into a fully-formed, fifteen-week course, but it also provides an opportunity to discuss how these activities could be tailored to fit different instructional preferences. Having a complete course mapped out also allows us to demonstrate one additional benefit of our approach: the way in which the chronological nature of the curriculum naturally leads to an interleaved curriculum.

OVERVIEW OF THE APPROACH

The fifteen chapters of *The Rest is Noise* conform neatly to a typical fifteen-week semester, with each week corresponding to one chapter of Ross's book. Students can familiarize themselves with each week's material in one of several ways depending on time constraints and the preferences of the instructor: 1) each student could read every chapter; 2) one or more students could read the chapter, then prepare and distribute a brief summary of it prior to class; or 3) the instructor could choose key excerpts for students to read prior to class. In each case, instructors could post these summaries or discussion questions based on the excerpts to the discussion board section of the course's learning management system (LMS), where they could foster engagement with the material by requiring students to respond both to the chapter and to their classmates' comments on it.¹⁵

While all three options represent viable ways to promote students' engagement with the music's historical context, we have found that the second option promotes deeper engagement without overwhelming students with additional work. Each

¹⁵ Most major LMS platforms, including Canvas, Blackboard, and Moodle have discussion features that work well for these purposes.

student still has the opportunity to interact with Ross’s compelling account, yet is only responsible for preparing one or two summaries per semester. Moreover, because students can be assigned the chapter(s) at the beginning of the semester, they can plan their work well in advance.

Ross’s chapters are not merely supplementary material, but instead inform the content and activities of each week. To this end, Example 1 provides relevant theoretical topics for each chapter and a wealth of corresponding activities designed to help lead students towards mastery of various analytical, performative, and listening skills—all while constantly reinforcing the music’s cultural and historical context.¹⁶ Within Example 1, we present five categories of activities: analysis, aural skills, listening, writing, and model composition. We recommend first choosing one or more theoretical topics for each week from the given options displayed at the top of each chapter’s grouping, then finding accompanying activities that support the development of corresponding skills. Indeed, we envision Example 1 as a sort of choose-your-own-adventure approach to curriculum design that allows for numerous possible pathways depending on course goals, institutional circumstances, and learning objectives: if there is no aural skills component connected with the course, one can omit the activities listed in that category entirely; if an instructor favors developing writing or composition skills, they can choose to include more of those activities.¹⁷

Conversely, instructors should not feel limited by Example 1. In fact, we encourage instructors to intermix our suggested assignments with others of their choosing wherever needed. If one wants to include a capstone analytical project, for example, one can. Simply adjust the workload towards the end of the semester to accommodate a larger project and strategically incorporate tasks from the writing and analysis category of Example 1 throughout the semester to help students develop the requisite skills. Similarly, instructors should also feel free to use textbooks and their accompanying workbooks alongside our suggested activities. We have, for instance, had success augmenting analytical assignments from textbooks with a historical frame. For instance, Chapter 9’s activity on Dallapiccola’s “Die Sonne Kommt”—in which students analyze the piece then consider how his style of serialism differs from

¹⁶ All Examples in this article are presented as Appendices.

¹⁷ While we intend the example to provide a plethora of possible activities, suitable for a variety of different instructional styles, philosophies, and objectives, we are certainly not recommending that instructors attempt to include every activity or theoretical topic in one semester or try to complete every suggested topic or activity within each week. Chapter 3, for example, contains eight suggested theoretical topics and twenty-one activities. To cover all of these in a single week would be impossible. Rather, it is up to the instructor to choose activities that work best for their pedagogical goals.

Schoenberg's—was inspired by and draws from an analytical prompt from Jane Piper Clendinning and Elizabeth West Marvin's *The Musician's Guide*.¹⁸

The key to our approach—as exemplified by the Dallapiccola analysis—is that analytical assignments are an opportunity to encourage students to probe into the historical context of the music. Consider another example, drawn from Example 1. One analysis activity for Chapter 10 begins by inviting students to complete a guided analysis of excerpts from serial compositions by Schoenberg and his student, Webern. Rather than stopping there, however, the assignment then asks students to briefly compare the two approaches, thinking in particular about how Webern adapted his teacher's twelve-tone technique and made it his own. This task gives students the opportunity to practice analyzing serial music and reveals Schoenberg and Webern's unique approaches to twelve-tone writing—both goals of traditional post-tonal theory assignments. But by situating the analysis within a historical context, the task also encourages students to explore connections between their analytical findings and the music's historical context.¹⁹

Couching analyses in this way also helps to establish connections that foster learning and retention. In fact, pedagogical research has shown that incorporating assignments that ask students to examine problems from multiple disciplinary perspectives cultivates a wide range of positive educational outcomes. And although music history and music theory both belong to the same discipline in that both pertain to the study of music, the connections between intellectual domains that integrated analyses foster provide students with similar benefits. Such assignments teach students: 1) to solve broad, complex problems from several perspectives, 2) to critically evaluate sources, 3) to think about the larger context when assessing problems and their solutions, 4) to develop arguments, 5) to empathize and appreciate perspectives other than their own, and 6) to embrace ambiguity.²⁰

While our emphasis on historical context might raise concerns about sacrificing mastery of specific analytical techniques, assignments that look at problems from multiple perspectives have actually been shown to help students develop a more

18 Marvin and Clendinning (2016, 800).

19 Instructors might also consider adding a third composer to the discussion, inviting students to consider the possibility that Webern's style was shaped not just by his teacher, Schoenberg, but also by the subject of his dissertation, Renaissance composer Heinrich Isaac. See Shaftel (2004, xiii) for more information. Schreffler (1994) also offers a host of other insights into Webern's style, particularly his fascination with religious texts—a trait he shared with Schoenberg.

20 DeZure (2010, 372–373). See also Klein (1990), Haynes (2002), and Boix Mansilla (2005).

sophisticated understanding of the object of study.²¹ Indeed, by incorporating historical context alongside more traditional analytical assignments in such an intentional way, we are not diminishing the rigor of the theoretical and analytical content covered in our course, but rather enriching our students' experiences by helping them understand the complex relationships between post-tonal music, the historical context in which it was composed, and the tools we use to understand it.

Given the benefits outlined above, a number of assignments in Example 1 draw from research on interdisciplinary pedagogy. For example, in a popular type of interdisciplinary assignment called a "jigsaw," students first divide into two groups, each assigned to study a problem from a different disciplinary perspective. Then, the groups intermix, and the recombined groups work towards an integrated solution to the problem.²² The activities for Chapter 11 include such a task: first, groups of students consider excerpts from John Cage's *Two* from either a historical or an analytical perspective, then students from different groups collaborate to fuse those perspectives into a more comprehensive understanding of the work.

We use a similar task described by Haynes (2004) in the assignments for Chapter 4.²³ In this activity, each student writes three brief reactions—one historical, one analytical, and one integrated that synthesizes the previous two—to Edgard Varèse's *Octandre*. The integration at the end of the task enables students to consider what each perspective brings to the table and to determine when and how to use each.²⁴ Subsequent class discussions then allow students to deepen their understanding of the strengths, limitations, assumptions, and frameworks of each perspective.²⁵ As a result, students develop a richer understanding of both the music and the analytical technologies we teach them.²⁶

21 Lattuca (2001, 145).

22 DeZure (2010, 377). See also Barkley et al. (2014, 156–162).

23 Haynes (2004).

24 The task as a whole also reveals to the students just how difficult it is to completely strip out either history or theory from one's analyses, and how integrated the task of music analysis already inherently is.

25 DeZure (2010, 379).

26 Instructors may also modify these assignments so that students work on their own to look at a piece from one of several analytic perspectives then come together to integrate them. Doing so resonates with Grant's (2012) call to ensure that students know *when and why* a certain tool is most appropriate in a given circumstance.

Although integrated activities have many benefits, we firmly believe that these activities best work in a post-tonal theory curriculum when instructors consistently distribute them into the course schedule alongside other types of tasks that focus solely on building analytical, listening, and score reading skills. We find, for instance, that in certain cases (particularly when students are first learning a concept), drill-based practice activities are invaluable.²⁷ It is crucial, however, to connect even those assignments back to the historical framework for the week.

Consider, for example, modes and symmetrical scales. When learning this topic, students should spend time both writing modes and scales and identifying them in compositions. But this activity takes on a new significance when connected back to a historical frame. With our approach, students might, for instance, first read Ross's description of the two *avant gardes* that formed in France and Germany at the turn of the century as exemplified by Schoenberg and Debussy. After listening to and comparing the two compositional approaches, identifying scales and whole-tone collections in excerpts from Debussy's music can feel like diving deeper into that story. Students not only see *how* Debussy used modes and scales, but in connecting those scales back to his experience attending the 1889 Paris Universal Exposition, they also begin to consider *why*.

No matter the task, though, framing class activities so that analytical tools and history go hand-in-hand only enhances our ability to teach the usual theoretical material. In addition to boosting students' retention by connecting it to their pre-existing and newly developing knowledge of twentieth- and twenty-first-century history, our approach also infuses the drills of a traditional theory class with a sense of "self-transcendent purpose,"²⁸ which James Lang has indicated helps generate intrinsic motivation.²⁹ Indeed, this is one of the most crucial learning benefits of our approach. In linking analytical insights with historical facts, even the repetition of drill-based activities can be made interesting because it all feeds into the larger course-spanning narrative—the intertwining of music, theory, and history. As such, our approach takes a cue from Ken Bain who suggests that students take the most ownership for their learning when engaged with questions or narratives that they find personally "important, intriguing, or just beautiful."³⁰

27 Many textbooks include useful drill-based activities that suit this purpose well, which is another reason using a textbook alongside Ross's book might be beneficial.

28 Lang (2016, 174).

29 Ibid.

30 Bain (2011, 197).

IMPLEMENTING THE APPROACH

One of the principal challenges of translating Example 1 into a usable curriculum is choosing which activities to use and which to omit. A key part of that is deciding how to balance breadth and depth. To use Brian Alegant’s terminology: should one “snorkel” or “scuba dive”?³¹ In this section, we will help instructors navigate that quandary by providing a sample daily course schedule for one possible iteration of a context-driven post-tonal theory course. This schedule serves several purposes. First, it offers a useful starting point for instructors designing their own courses. Second, it allows us to consider the decision-making processes involved in adapting Example 1 into a complete curriculum. Finally, the schedule provides an avenue for us to further explore the flexible nature of our approach by modeling its adaptability.

A Sample Course Schedule

Example 2 provides one possible implementation of Example 1 into a typical 15-week undergraduate post-tonal theory curriculum. Each week centers around a historical frame and corresponding theoretical topics, both of which are displayed in the left column of the example. Class activities and homework for each day populate the remaining columns, and grey boxes indicate exam dates.³²

In developing this sample course schedule, we have made a number of decisions, all of which draw from our own experiences. One must, for example, choose not just which theory topics to cover and which to omit for each week, but also how to order and pace those topics. Like many post tonal courses, we begin with material that links back to topics from previous semesters (e.g., extended tonality, modes, and scales), then gradually introduce new concepts (e.g., serialism, pitch-class set analysis, and timbre/texture in post-tonal music). We have also interspersed weeks that spotlight different composers or genres of music, but do not introduce new analytical techniques. For example, Week 7 focuses on analytical approaches to the music of Shostakovich and Prokofiev, while Week 9 addresses the analysis of texted music. Such weeks not only provide a break from the introduction of new concepts or analytical techniques, but they also offer an engaging way to review and synthesize previous material.

Furthermore, while the overall course is structured chronologically, with every week focusing on a new chapter of *The Rest is Noise*, we did make one minor adjustment

³¹ Alegant (2014).

³² We have chosen to place exams in Weeks 5, 10, and 15, but instructors can easily adjust the number and scheduling of exams depending on their preferences.

to that overall design in service of a progression of theoretical topics we believe is more pedagogically sound. Week 8 now focuses on Chapter 9, while Week 9 covers Chapter 8. These chapters offer one of several places in the book where reordering chapters does not affect the chronology of the course, since these chapters address the same period (1933–1945)—just with a focus on different geographical areas.³³ In switching Chapters 8 and 9, we allow students to spend two days reviewing and strengthening their understanding of basic serial techniques in the music of Dallapiccola in Week 8 before encountering rotational serialism in the music of Crawford Seeger at the end of Week 9.

In choosing to maintain the chronology of *The Rest is Noise*, the order in which we present theoretical topics within our example curriculum is naturally interleaved rather than blocked.³⁴ While most traditional courses present topics in discrete units, an interleaved course briefly introduces all topics at the start of the semester then circles back to those topics throughout the rest of the course. A blocked course that had to cover three topics in a typical fifteen-week semester might be divided into three five-week units, each addressing one of the three topics. An interleaved approach to the course, on the other hand, might introduce all three topics briefly in the first few weeks, then return to each one in more depth throughout the rest of the semester.³⁵ Though interleaving can take many forms,³⁶ circling back to previously learned material and “encountering it in multiple contexts so that [students] can continuously develop and refine their knowledge and skills” constitutes the crux of our approach.³⁷ Each topic still receives the same amount of time and depth, it is just no longer contained in its own discrete unit.

In surveying the layout of topics in Example 2, it becomes clear that, while not every topic is interleaved throughout the semester, broader topics are. Notice, for example, the appearance of serial music in Weeks 6–10 of our example course schedule. Rather than put serialism in its own self-contained unit, we have distributed

33 Chapter 7 also covers the same time period and could be interchanged with either Chapter 8 or 9 while keeping the chronology of the course intact.

34 Interleaving in the tonal music theory core has been explored in depth in Callahan (2017 and 2019).

35 Lang (2016, 68).

36 A traditional interleaved class that covered topics A, B, and C typically presents topics like so: ABCABCABCABC. But the class might also go ABABABCBCBABC. What matters most is that topics are constantly circled back to rather than chunked in units like AAAA–BBBB–CCCC.

37 Ibid., 82.

six classes on the subject across five weeks—alongside other topics relevant to contemporaneous music, such as triadic post-tonality, text and music, and set theory. We introduce serialism over two days in Week 6, then dedicate one day to the topic for several subsequent weeks.

The pedagogical benefits of an interleaved curriculum over a blocked one have been well documented.³⁸ We therefore consider the way our chronological approach naturally leads to an interleaved curriculum a distinct advantage. But in addition to its general learning benefits, the resulting interleaved schedule also supports one of the key goals of our approach: helping students better comprehend how music, its history, and the tools we use to understand it intertwine. Constantly re-encountering previously introduced theoretical topics in new compositional and historical contexts not only helps students improve long-term knowledge retention, but it also allows them to see how particular compositional approaches evolved over time, often in response to historical events—all while honing their analytical skills. Furthermore, juxtaposing disparate, but historically contemporaneous, compositional approaches helps students understand more clearly the way music history unfolded and that the tools we introduce early in the semester remain useful for music throughout the twentieth and twenty-first centuries. Indeed, this approach ensures, for example, that students never get the unintended impression that the advent of atonality resulted in the universal abandonment of centrality or that the birth of serialism was the death knell of triadic music.

³⁸ Investigations into the educational benefits of interleaving topics have shown several distinct advantages of interleaved courses over their blocked counterparts. First of all, an interleaved course takes advantage of two well-known methods for encouraging long-term retention of material: 1) spacing out learning over time; and 2) mixing up the types of activities one uses to develop skills (Lang 2016, 65). Furthermore, studies have shown that while students who learn topics in discrete blocks demonstrate more early performance gains, those who learn in an interleaved fashion dramatically outperform the blocked learners over time, particularly after the learning period has concluded (Lang 2016, 70 and Rohrer and Taylor 2007 & 2010). In short, while blocked learning may result in better initial test scores, interleaved learning produces both better long-term knowledge retention and improved mastery of skills in a variety of contexts. A key aspect of the interleaving approach, though, is that mastery is neither expected nor desired the first time one encounters a subject. Students may feel some anxiety moving on before they feel fully comfortable with the material. However, in repeatedly returning to topics, they grow increasingly knowledgeable and confident in a topic or set of skills with each new encounter. Indeed, as seen in research such as Callahan (2019), the initial sacrifices necessitated by an interleaved curriculum are more than compensated for by the long-term benefits.

Adjusting the Course Schedule

While Example 2 presents one way to introduce topics, it displays only one of many possible course schedules. Our hope is that the schedule and the earlier discussion about our ordering of topics give instructors a less daunting starting point for implementing our approach than the abundance of activities found in Example 1. While we feel our sample schedule strikes a healthy balance between introducing a wide breadth of theoretical topics and diving deeply into them, we also recognize that other instructors may have different styles or opinions. As such, instructors should feel free to realize our course schedule in full or to make adjustments. This section will give some guidance about making those adjustments depending on how one wants to balance breadth and depth, both in terms of the overall course structure and daily activities and assignments.

At the level of the semester, for instance, there are several places in our course schedule where one might choose to scuba dive deeper into prior topics rather than introduce new ones. Weeks 9 and 13 offer two particularly good places for this. For instance, our proposed Week 9 revolves around strengthening our students' skills with serialism and triadic post-tonality using texted music. However, instructors might instead choose to focus on just one of those theoretical tools, or even to substitute other concepts for which their students need additional practice. Similarly, in Week 13, rather than introducing the nuances of Messiaen's unique musical language (e.g., his use of birdsongs, invented chords, Indian *deçi-tâlas*, etc.), instructors could instead delve further into already familiar topics that are applicable to Messiaen's repertoire (e.g., modes, sets, triadic post-tonality, and serialism). Alternatively, one could revisit those topics using the music of other 1960s *avant-garde* composers that Ross discusses, such as Babbitt, Ligeti, Stockhausen, and Xenakis.

In creating their own version of this curriculum, though, instructors must consider how to balance breadth and depth not only on the large scale, but also on a weekly and daily basis. Our approach offers great flexibility at this level as well. Take, for example, Week 2. On Monday, we explore modes and scales in the context of Debussy's music. On Wednesday, we introduce the basic concepts behind sets (i.e., integer notation, cardinality, etc.) while examining some of Schoenberg's works. Finally, on Friday, we use guided analyses of excerpts from both composers' works to not only strengthen students' grasps of both modes/scales and basic set-theoretical concepts, but also to encourage them to explore how Debussy and Schoenberg represent the two *avant gardes* that Ross discusses in Chapter 2. In contextualizing both composers' music, students gain an appreciation for how these disparate compositional approaches

both developed in reaction to the same impetus: the instability of the early twentieth century.

The version of Week 2 we have presented in our schedule follows along with the two-pronged focus of Ross’s narrative from Chapter 2: the first two classes of Week 2 introduce two distinct theoretical topics, one related to Debussy and one to Schoenberg, and the third class allows students to delve deeper into both.³⁹ There are other ways to structure Week 2, though, that might suit the preferences of other instructors better. For example, one could cover the same theoretical topics but start Week 2 by addressing broader topics, narrowing the focus as the week progresses. Students could spend Monday’s class engaged in active, analytical listening, using pieces by several of the composers Ross mentions in Chapter 2, such as Debussy, Schoenberg, Ives, and Scriabin. This activity would utilize a “discovery learning”⁴⁰ or “inquiry-based learning”⁴¹ approach, asking students to think critically—and analytically—about the music they hear, focusing on what aspects of the music make these pieces sound similar or different. Wednesday and Friday’s classes could then focus on introducing the week’s theoretical topics and exploring the music of Debussy and Schoenberg in more depth.

Alternatively, if splitting the week’s focus between two theoretical topics seems overwhelming, the instructor could instead choose to spotlight either Debussy or Schoenberg and their associated theoretical topic and use the other composer merely as a foil, leaving the corresponding theoretical topic for another week. For example, one might decide to spend all of Week 2 focused on modes and scales in the music of Debussy. In-class and assigned analytical work could explore his music in greater detail, while the introduction of integer notation and sets could be postponed until Week 3. In this case, though, one should still take advantage of the richness of Ross’s contextual account of these two composers by incorporating short listening assignments and brief discussions that introduce students to Schoenberg’s *avant garde* and ask them to compare it to Debussy’s. This alternate schedule still preserves the interleaved nature of our approach at the level of the semester—instructors introduce extended tonality, modes/scales, and sets in Weeks 1–3 then revisit these topics in various contexts in later weeks—but does so at a pace that some instructors might prefer.

39 In this way, this week also interleaves topics at the weekly level.

40 Discovery learning was first introduced in Jerome Bruner’s *The Process of Education* and has since been explored in countless books and articles. Bruner (1960).

41 Shaffer (2013).

Each option represents a viable alternative to our proposed course schedule, demonstrating the ease of adjusting the suggestions in Example 2 to accommodate different balances of breadth and depth. Any curriculum will naturally ebb and flow between the two. Regardless of one's preferences, though, it is crucial to keep in mind that our interleaved structure means mastery is not required the first time a topic is introduced. Students will circle back to each topic introduced at the start of the course as they progress through the semester, so it is not a problem—and is, in fact, actually a benefit—that their initial forays into a topic are shallower dives. The introduction that students get in those initial dives will both give them basic training in a theoretical topic and spark curiosity so that with each subsequent interaction with a topic, they can plunge a little deeper.

CONCLUSION

This article has proposed a flexible approach to teaching undergraduate post-tonal theory in which connections between post-tonal music, its history, and the tools we use to understand it drive the course. As we have shown, structuring the curriculum around the chronology of the twentieth and twenty-first centuries has several benefits. First, it takes advantage of the fact that humans learn and retain information best when they can link material to prior knowledge. Students are encouraged, through carefully curated activities, to connect music and analysis to the events and trends of the twentieth and twenty-first centuries that many of our students will have prior experience learning. Indeed, framing the course around a chronological historical narrative such as the one presented in Alex Ross's *The Rest is Noise* gives students an already familiar mental framework within which they can master new concepts and analytical tools. Second, that chronological framework has the added benefit of naturally leading to an interleaved curriculum, which studies have shown also increases student understanding and retention of materials in comparison with a blocked presentation. Finally, by contextualizing the music and analytic technologies that we teach, we help our students to understand when and why to apply various analytical tools.

While we have provided numerous activities and one possible course schedule, we have only scratched the surface of the various ways to hone analytical skills within a contextualized framework. As such, our suggestions are just a starting point, and our hope is that instructors will take our approach and tailor it to fit their own teaching style, course requirements, and pedagogical goals. Whether an instructor takes the

entirety of our proposed course schedule or just one activity, whether they have their students read the entirety of *The Rest is Noise* or simply choose to add more stories from music history to their curriculum, what is most important is that instructors seek to add context to the work that is done in the undergraduate post-tonal theory classroom.

By restructuring the undergraduate post-tonal theory class, we empower students to relate the theoretical tools, analytical skills, and musical repertoire they learn throughout the semester to a larger narrative. Beyond the benefits described above, though, connecting theoretical material to such a narrative provides one final advantage to our approach: we can teach theory through stories. The pedagogical benefits of teaching this way are well documented,⁴² but Daniel Willingham perhaps put it best when he stated that “the human mind seems exquisitely tuned to understand and remember stories—so much so that psychologists sometimes refer to stories as ‘psychologically privileged,’ meaning that they are treated differently in memory than other types of material.”⁴³ In other words, by organizing the curriculum around historical context, we strengthen students’ investment in the theoretical concepts and analytical skills we teach by bringing the development of music history, its composers, and the repertoire we study to life.

42 Lang (2016, 182–184) and Cavanagh (2016, 14).

43 Willingham (2009, 66–67).

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APPENDIX

Example 1.

Set of Possible Topics and Activities for Each Chapter of *The Rest is Noise*.

Chapter 1 The Golden Age: Strauss, Mahler, and the Fin de Siècle	Possible Theory Topics	- Extended tonality - Pitch vs. pitch-class - Introduction to integer notation
	Aural Skills	- <u>Perform excerpts from <i>Salome</i></u>: sing and play various characters' music, particularly ones with more chordal accompaniments such as the opening Narraboth material and much of Jochanaan's music. Note, in particular, the differences between more tonal (e.g., Jochanaan) and more dissonant music (e.g., Salome).
	Analysis	- Much of <i>Salome</i> relies on "opposites." Identify and discuss the Strauss's use of contrasting materials, and analyze how those opposites are used for dramatic effect. - In <i>Salome</i>, identify, discuss, and compare and contrast motives associated with each character. How might Strauss's settings of these motives have riled up the censors who were worried about biblical characters performing "unspeakable acts?" - Ross notes that the premiere of <i>Salome</i> evidenced a shift to modernism, "illuminat[ing] a musical world on the verge of traumatic change" (10). As Ross says: the C-sharp minor of <i>Salome</i> is a "different sort of C-sharp minor from Bach's or Beethoven's" (7). Choose a passage from the opera and describe how Strauss's use of dissonance differs from that of his predecessors. Then, describe how that exemplifies the shift to modernism. - In the fifth lecture in the series "The Unanswered Question," Leonard Bernstein discusses Mahler's Ninth Symphony as a set of four farewells. Start going over the fourth movement in class together. Then, for homework, listen to Bernstein's lecture and finish a guided analysis of the movement.
	Writing	- Discuss how operas like <i>Parsifal</i> were the progenitors of social movements. - Write about the onset of modernism and how Strauss and Mahler exemplify this movement using several musical examples to support your claim.
	Listening	- Compare and contrast Strauss's tone poems and Mahler's symphonies.
	Model Composition	N/A
Chapter 2 Doctor Faust: Schoenberg, Debussy, and Atonality	Possible Theory Topics	- Modes and non-diatonic scales - Early atonality (introduction to pitch-class set theory) - Triadic Post-Tonality
	Aural Skills	- <u>Debussy</u>: a) Sing whole tone and pentatonic melodies from "Voiles," mixolydian melodies from "La cathédrale engloutie"; b) Sing excerpts from "La fille aux cheveux de lin" and "La flûte de Pan"; c) Sing <i>Syrinx</i>; d) Play and sing excerpts from the beginning of "Des pas sur la neige." - <u>Early atonality</u>: a) Sing atonal melodies from <i>Das Buch der hängenden Gärten</i>; b) Sing leitmotifs from Berg's <i>Wozzeck</i>.

Analysis	- <u>Debussy</u>: a) Analyze <i>Syrinx</i> using multiple analytical perspectives (Nattiez's motivic approach is one example); b) Analyze "La cathédrale engloutie" and some of Debussy's other piano preludes for his use of modes and other non-diatonic scales; c) Analyze Debussy's <i>Etude #3</i>, "Pour les quartes," tracing Debussy's use of new and old musical elements. - <u>Schoenberg</u>: a) Analyze "Angst und Hoffen" and other songs from <i>Das Buch der hängenden Gärten</i>; b) Analyze <i>Sechs kleine Klavierstücke</i>, op. 19; c) Analyze <i>Fünf Orchesterstücke</i>, op. 16 ("Farben" is an excellent example of <i>Klangfarbenmelodie</i>). - <u>Webern</u>: Analyze <i>Sechs Stücke für grosses Orchester</i>, op. 6, which Ross describes as "an incomparably disturbing work in which the rawness of atonality is refracted through the utmost orchestral finesse" (67) and "arguably the supreme atonal work" (68). - <u>Berg</u>: a) Trace old and new elements in <i>Drei Orchesterstücke</i>, op. 6; b) Explore the use of traditional and new elements in <i>Wozzeck</i>, tracing how each connects to specific characters or emotions (definitely study where the leitmotifs sung for aural skills are found); c) Examine the use of traditional forms in <i>Wozzeck</i>.
Writing	- Ross mentions several composers who pushed the boundaries of tonality, including Schoenberg, Liszt, Scriabin, and Ives. On page 63, he writes: "The teleological historian might describe all this activity as the collective movement of a vanguard, one that was bent on sweeping aside the established order. Yet each of these composers was following his or her own course, and in each case the destination was unique. Out of all of them, only Schoenberg really adopted atonality. What set him apart was that he not only introduced new chords but eliminated, for the time being, the old ones." Listen to some of the works he mentions by each of these composers, and write a response to this quote, thinking about the ways in which each composer independently pushed the boundaries and describing similarities and differences between their individual paths. - Ross describes two <i>avant gardes</i> that emerged simultaneously in two different locales: "The Parisians were moving into the brightly lit world of daily life," and "The Viennese went in the opposite direction, illuminating the terrible depths with their holy torches" (49). Choose a work by Debussy and a work by Schoenberg that were written in the same year and write a reaction to the idea of there being two distinct <i>avant gardes</i>. Discuss specific musical elements to compare and contrast these two approaches. In addition, consider how the cultural and political climates of Paris and Vienna may have contributed to the differences between these <i>avant gardes</i>.
Listening	- Ross claims that Webern's stripping away of Schoenbergian expressionism in his early forays into atonality actually make his music easier to listen to and track along with. Listen to Webern's <i>Fünf Stücke für Orchester</i>, op. 10, and also to any of the Schoenberg works Ross mentions. Come to class ready to discuss your thoughts on Ross's claim about the accessibility of these two composers' approaches to atonality. - Listen to Berg's <i>Wozzeck</i>. Trace old and new elements, and how the traditional and the new interact in Berg's music.
Model Composition	- Write a short piece that pushes beyond the limits of tonality in the style of Schoenberg's <i>Sechs kleine Klavierstücke</i>, op. 19. - Write a short piano piece in the style of Debussy's <i>Préludes</i> that incorporates some aspects typical of Debussy's style, such as the use of modes, whole-tone or pentatonic scales, planing, etc.

Chapter 3 Dance of the Earth: The Rite, the Folk, le Jazz	Possible Theory Topics	- Pitch vs. Pitch-class - Introduction to integer notation - Pitch-class set theory - Symmetry and inversion - Triadic Post-Tonality - Modes, scales, and octatonicism - Post-tonal rhythm and meter
	Aural Skills	- Conduct and perform the rhythms of “The Augurs of Spring” from Stravinsky’s <i>The Rite of Spring</i> (can also perform on piano). - Sing the original versions of folk tunes used in the music of Bartók, Stravinsky, and Janáček. Next, perform excerpts on your instrument that illustrate how these composers transformed folk tunes in their music. - Play and sing two-line pieces by Bartók (e.g., “Song of the Harvest” from <i>44 Duos for Two Violins</i>). - Be able to sing whole-tone, pentatonic, and octatonic scales, as well as any of the church modes. - Improvise melodies on scales and modes.
	Analysis	- In Class: Discuss the use/adaptation of folk songs in Janáček and Bartók from various standpoints including rhythm, mode, and affectation. For Homework: Analyze the use of folk songs in several passages from Stravinsky’s <i>The Rite of Spring</i> (see Taruskin (1996) and (1980) for details), and write a short paper comparing Stravinsky’s use/adaptation of folk songs in <i>The Rite</i> to that of Janáček and Bartók. - Explore the intermixing of styles in Milhaud’s <i>La création du monde</i>, particularly what Ross describes as “its elegant intermingling of Bach and jazz,” the latter of which reflects his time exploring jazz clubs in New York City. - In Class: Analyze the first movement of Milhaud’s Chamber Symphony No. 2, exploring, in particular, his use of polyscalarity, tonal centers, motives, and form. For Homework: Analyze of Bartók’s “Song of the Harvest” in a similar manner. - Analyze Ravel’s “Le Gibet,” addressing form, tonality, and the function of the ostinato. - Analyze the first movement of Tailleferre’s String Quartet, paying close attention to issues of motive and form. - Discuss Neoclassical elements in Ravel’s <i>Le Tombeau de Couperin</i>.

Writing	- Discuss how the intermixing of styles in early twentieth-century music is a reflection of the times. Include specific musical examples. - Discuss the different reflections of what Ross calls “the real” (i.e., the non-cosmopolitan scene) in the music of Ravel, Bartók, and Janáček. - Discuss the stylistic shifts that occurred in the music of Stravinsky, Bartók, and Ravel based on pieces mentioned by Ross. Speculate on the role that various historical and biographical developments may have had in those shifts. - The use of elements from other cultures in music has long caused controversy. Ross’s account suggests this can be done respectfully (e.g., Milhaud’s <i>La création du monde</i>) or problematically (e.g., Poulenc’s <i>Rapsodie nègre</i>). The appropriation of the music of other cultures has remained an issue in more recent music. For example, critics have noted how artists like Pat Boone and Elvis benefitted from performing black music in the early days of Rock and Roll. More recently, Caroline Shaw has drawn criticism for incorporating Inuit techniques into her Pulitzer-winning “Partita for 8 Voices” without acknowledging Inuit influences or crediting the Inuit vocal coaches who worked with Roomful of Teeth when premiering the work. Even Miley Cyrus has been critiqued for using hip-hop elements in her music and for comments she has made about hip-hop music. Choose a musician who has been accused of appropriation (either one of the examples listed above or another one you’re interested in) and write an essay about the circumstances of that accusation. Discuss both the critique and (if applicable) any response by the artist. After researching it, give your take on the situation, being sure to back up your argument by citing specific musical examples from pieces or songs written by that artist.
Listening	- Compare and contrast music by each of the members of <i>Les Six</i>. - Listen to a few different Neoclassical pieces by composers like Stravinsky, Satie, and Ravel. Discuss similarities and differences in their approaches. - Choose a piece based on a folk tune(s), then see if you can find and listen to ethnographic recordings of the original version(s) of the tune(s). Compare the two and identify which features are retained and which are altered in the composer’s adaptation. (Hint: Grainger’s recordings of English folksongs are widely available.) - In Chapter 2, Ross described how Debussy was first introduced to world music through the Paris Universal Exposition in 1889. In Chapter 3, we learn that many other composers in the late-nineteenth and early-twentieth century encountered world and popular music through similar events, through touring bands (including military bands), through imported sheet music, or through their experiences traveling to or living in other countries. The following pieces include elements that are borrowed from or imitate these world musics: 1) Poulenc’s <i>Rapsodie nègre</i> (African), 2) Debussy’s “Golliwog’s Cakewalk” (American ragtime) 3) Milhaud’s <i>Saudades do Brasil</i> (Brazilian), and 4) Stravinsky’s “Marche Chinoise” from <i>Le Chant Du Rossignol</i> (Chinese). Choose two to listen to, then come to class prepared to describe the musical elements in each piece that seem to be attempts to evoke so-called “exotic” cultures. How successful do you feel these attempts are at imitating these cultures (feel free to search for some authentic examples of the music of these cultures on your own for reference)? In addition, consider the effects of these references: Ross mentions that some artists (including Cocteau and Poulenc) were “condescending towards [their] African-American sources.” Having listened to a few pieces that draw from or imitate the music of cultures to which the composer did not belong, be prepared to discuss how you think the composer treats these other cultures in each of the pieces you listened to.

Chapter 4 Invisible Men: American Composers from Ives to Ellington	Possible Theory Topics	- Pitch-class set theory - Motivic integration and “composing out” - Intervallic analysis - Triadic Post-Tonality - Musical borrowing - Cumulative form - Jazz harmony
	Aural Skills	- Ta and conduct the opening rhythms of Varèse's <i>Density 21.5</i>. - Sing the opening of Varèse's <i>Density 21.5</i> and <i>Octandre</i>. - Play and sing two lines from the opening of Varèse's <i>Octandre</i>.
	Analysis	- Analyze the third movement of Ives's <i>Concord Sonata</i>, “The Alcotts.” Consider the use of tonal and atonal elements, borrowed tunes, and Ives's own remarks about the sonata. - Analyze the use of intervals, form, motives, sound clusters, and aggregates in Varèse's <i>Octandre</i>. - Write a brief paper analyzing <i>Octandre</i> from two diverging perspectives: a historical one considering its representation of Varese as “ultra-modernist” and a purely musical one. Then, write a second paper in which you integrate those perspectives into a comprehensive analysis. (To cut down on workload, this second paper can easily become a class discussion.) - Analyze Varèse's <i>Density 21.5</i> using motives, intervals, and aggregates. - Analyze selections from William Grant Still's <i>Levee Land</i>, focusing on the following elements that Ross mentions: “the singer delivers vocal lines in classic blues style, the orchestra surrounds her with a seething, discordant harmonic field, including polytonal chords similar to those that Ives used in <i>Three Places in New England</i>” (151). - Analyze the “cumulative form” of Ives's Second Symphony. - Practice identifying and analyzing pitch and pitch-class intervals using examples from the literature. In each case, first identify all intervals, then answer guided questions about recurring intervals, patterns, and motives to see how intervals can be used in musically interesting ways. - Analyze selections from Duke Ellington's <i>Black, Brown, and Beige</i>. Recommendation: choose one or more selections for this week, then circle back to the work later in the semester with an analysis of “Come Sunday” (see Week 13 activities).
	Writing	- Discuss how attitudes towards race affected various compositional practices (such as classical music's appropriation of jazz, Transcendentalism, and “ultra-modernism”) in the 1920s. Respond, in particular, to Ross's characterization of black composers as “invisible men” (133). - Compare the compositional approaches of Gershwin, Varèse, and Ives and how they reflect the 1920s. - Write about how various composers responded to public attention in the 1920s. - Discuss the ways in which European compositional practices affected American composers in the 1920s. Consider the following composers: Varèse, Thomson, Gershwin, and Ives. - On page 130, Ross writes that Carl Van Vechten, writing in 1917, “predicted that Irving Berlin and other Tin Pan Alley songwriters would be considered ‘the true grandfathers of the Great American Composer of the year 2001.’ Now that we are on the other side of 2001, spend some time reflecting and researching on this prediction. Who <i>was</i> the “Great American Composer of the year 2001”? Do you see the influence of Berlin and other Tin Pan Alley songwriters on his or her music? Be sure to consider specific musical elements, as well as cultural/ societal elements as they contribute to your decision/argument. (This would make for a great in-class discussion after they had spent some time working on this.)

	Listening	- Compare and contrast the music of Gershwin and Varèse. - Listen to the borrowed tunes Ives used in his Second Symphony, then listen to the symphony itself. Be prepared to discuss how knowing the tunes in advance shaped your hearing of the symphony. - On page 153–4, Ross writes that some African-American composers felt that their music was copied or appropriated by white composers. He specifically mentions Scott Joplin thinking Irving Berlin's "Alexander's Ragtime Band" stole from <i>Treemonisha</i> and William Grant Still's suspicion that Gershwin had plagiarized from him. Appropriation, borrowing, and sampling continue to be hot topics in the popular music world today, with pop artists such as Robin Thicke, Ariana Grande, Miley Cyrus, drawing criticism (and in some cases, even facing lawsuits). Assign various instances of these copyright/appropriation controversies to groups of students and have each group listen to the relevant works, then come to class to debate these case studies—being sure to draw upon specific musical elements as evidence. This works particularly well if students are assigned to be either the prosecution or the defense, and given the opportunity to argue the case in class. (This assignment overlaps a great deal with one in Chapter 3. Feel free to leave out or adjust slightly if you did this there.)
	Model Composition	- Compose a short piece that "composes out" a motive (provided by the instructor). - Compose a piece that uses aggregates as a musical unit.
	Possible Theory Topics	- Nationalism - Set-class analysis - New approaches to form (e.g., rotational form) - Modes, scales, and octatonicism - Triadic post-tonality - Symmetry and inversion
Chapter 5 Apparition from the Woods: The Loneliness of Jean Sibelius	Aural Skills	- Play and sing some early Bartók compositions (e.g., Rhapsody, Sz.26), then sing melodies from some of his later works (e.g., String Quartet No. 4) to compare. - Sing octatonic melodies from Bartók's String Quartet No. 4 (e.g., m. 15 or m. 55). - Identify the mode(s) and pitch center of the opening themes (mm. 1–18) from Florence Price's <i>Symphony #1</i> in E Minor. Consider, in particular, if the piece stays in one mode the entire time or not. - Play and sing excerpts from Szymanowski's <i>Mythes</i>, mvt. 1 (e.g., the outer voices of mm. 1–8 or mm. 78–86), which juxtaposes diatonic and chromatic intervals against pentatonic intervals. - Working in pairs, sing the outer voices of Szymanowski's <i>Metopes</i>, mvt. 1, m. 60 (white keys vs. black keys). For an added challenge, practice singing all voices together.
	Analysis	- Analyze Florence Price's <i>Symphony #1</i> in E Minor from the standpoint of form, mode, and motive. - Analyze Sibelius's <i>Symphony No. 7</i>, paying close attention to issues of form. - Analyze Bartók's String Quartet No. 4, mvt. 1. Identify and explore Bartók's use of whole-tone, chromatic, and octatonic collections, as well as the role of inversion and symmetry. Additionally, examine how this seemingly atonal work contains elements of older traditions in compositional techniques like cadences, tonal centers, large-scale form, and rhythms (note, especially the use of Hungarian folk rhythms). - Analyze Kaija Saariaho's use of scalar collections in <i>L'Amour de loin</i> (particularly Act IV, scene i) and <i>Sept papillons</i> (mvt. 3)

	Writing	- Ross notes how Nationalism surged in the first half of the 20th century, notably in the music of composers such as Bartók, Szymanowski, Grieg, Elgar, Vaughan Williams, Nielsen, and Sibelius. However, Ross fails to mention any Black composers in Chapter 5, despite a significant trend towards nationalism among Black composers in the early 20th Century. Southern (1997, 267–282) details the history and traits of several early 20th Century Black nationalists. Read the aforementioned excerpts from Southern's book, choose one of these composers, listen to their music (with a score, if possible), and describe their specific Nationalist tendencies and how they manifest themselves in the work you listened to. Cite specific musical examples to support your claims. - Discuss how the 19th-century understanding of the “genius” composer placed pressures on post-war musicians. - Choose three to four Finnish composers from Sibelius to Saariaho. Listen to their music and denote several characteristic compositional techniques. What, if any, Nationalist through-lines do you find? (Variant: Choose one Sibelius work analyzed by Ross and compare that to one by Saariaho and one by Bjork using the SHMRG categories we discussed previously—two other Nordic composers. What, if any, similarities do you find?)
	Listening	- Listen to pieces by several black, American nationalists (e.g., Florence Price, Harry T. Burleigh, Will Marion Cook, J. Rosamond Johnson, Clarence Cameron White, and R. Nathaniel Dett) to hear how their styles differ. - Read the dismal tale of <i>The Kalevala</i> (the compendium of the national legends of Finland) and listen to Sibelius' setting of it in <i>Kullervo</i>. Be prepared to discuss how Sibelius told the stories with music. - Listen to and compare music by three of the following Nationalistic composers from various countries: Florence Price (America), Grieg (Norway), Szymanowski (Poland), Vaughan Williams (Britain), Nielsen (Denmark), Sibelius (Finland), Rachmaninov (Russia), and Bartók (Hungary).
	Model Composition	- Write a piece in which symmetry and inversion play an important role. - Write a short atonal work that incorporates some of the features of tonality seen in Bartók's Fourth String Quartet. - Write a piece that features polyscalarity in a way similar to Szymanowski's <i>Mythes and Métopes</i>.
Chapter 6 City of Nets: Berlin in the Twenties	Possible Theory Topics	- Serialism - Triadic post-tonality - Hindemith's theories (see also Dan Harrison's 2016 book, <i>Pieces of Tradition: An Analysis of Contemporary Tonal Music</i>)
	Aural Skills	- Sing excerpts from Schoenberg's Fourth String Quartet, mvt 3 (e.g., mm. 614–18). - Sing mm. 1–6 of the vocal line to Schoenberg's <i>Drei Lieder</i>, op. 48/i. - Play and sing mm. 1–5 of the first movement of Schoenberg's Fourth String Quartet. - Play and sing the outer voices of the opening phrase of Hindemith's “Interlude” in F from <i>Ludus Tonalis</i>. For an added challenge, play the entire left hand.

	Analysis	- Analyze Hindemith's Interludes in G and F from <i>Ludus Tonalis</i>, focusing on its formal organization, approach to dissonance, and links to tonality. Connect this to material we saw in weeks 1–5 by situating Hindemith's compositional style as another 20th-century approach to tonality. - Analyze serial aspects in the trio of the fifth movement of Schoenberg's <i>Suite für Klavier</i>, op. 25, as well as his Fourth String Quartet. - Analyze Ursula Mamlok's use of inversionally related rows in the opening of <i>Panta Rhei</i> (mvt. 3). - Analyze Elisabeth Lutyen's use of serial techniques in her Bagatelles, Op. 48, No. 1. - Complete a guided analysis of serial aspects in Berg's <i>Violin Concerto</i> (this activity relates well to another one in Chapter 15 regarding Gubaidulina's <i>Offertorium</i>). - Analyze serial aspects in the first movement of Schoenberg's <i>Drei Lieder</i>, op. 48, and consider how the serial structure reflects the text.
	Writing	- Discuss how the music of the 1920s reflected the political conflicts happening in Berlin at the time. - Choose one of these conflicts that came to the fore in the 1920s to explore in more detail: a) Hindemith's "music for use" vs. Schoenberg's serialism, or b) Composers like Weill who embraced the public vs. composers like Schoenberg who rejected the public. In the process, discuss why Berlin in the 20s was the perfect time for these conflicts to come to the fore.
	Listening	- Listen to and be prepared to discuss how the music in <i>Lulu</i>, <i>Wozzeck</i>, or <i>Moses und Aron</i> is used for dramatic effect. - Listen to and consider why much of Hindemith's music can be described as "music for use." - Listen to Schoenberg's <i>Serenade</i>, Krenek's <i>Jonny spielt auf</i>, and Weill's <i>Street Scene</i> and describe the ways in which jazz and popular elements appear in each.
	Model Composition	- Compose a piece that imitates Hindemith's approach to tonality and his "music for use" concept. - Compose a miniature serial work with a binary form similar to the trio from Schoenberg's <i>Suite für Klavier</i>, op. 25.
Chapter 7 The Art of Fear: Music in Stalin's Russia	Possible Theory Topics	- Review and reinforce previous topics as applicable to the music of Stalinist Russia.
	Aural Skills	- Sing themes from Shostakovich's Leningrad Symphony. - Sing excerpts from Prokofiev's <i>Zdravitsa</i> and Shostakovich's <i>Anti-formalist Rayok</i> (sing individually and put parts together in class).
	Analysis	- Analyze some or all of the following Stalin-era works by Shostakovich, considering them in the context of their reception by the government and the public: <i>The Limpid Stream</i> (criticized for being too simple), Fourth Symphony (withdrawn by Shostakovich out of fear), Fifth Symphony (an apology for the Fourth Symphony and <i>Lady Macbeth of the Mtsensk District</i>), and the Leningrad Symphony (Seventh Symphony). - Do a guided analysis that compares two cantatas that were composed with vastly different aims: Prokofiev's <i>Zdravitsa</i> (a propaganda piece in praise of Stalin) and Shostakovich's <i>Anti-formalist Rayok</i> (a satirical cantata making fun of the anti-formalist Zhdanov decree). - Examine Shostakovich's use of twelve-tone melodies using excerpts from some of his later works. Then compare and contrast his treatment of the aggregate to that of serial composers discussed in Week 6. Discuss the analytical implications of the differing approaches.

	Writing	- Choose a lesser-known Soviet composer writing during Stalin's time and learn more about them and their music, their reception, and their relationship with Stalin, the government, and anti-formalism. In addition, listen to one or two pieces by this composer. In a short paper, discuss the composer, their relationship with the Soviet government, and the music to which you listened. - Read one or more documents related to anti-formalism in Soviet Russia and write a response (some possible readings include: http://soviethistory.msu.edu/1947-2/zhdanov/zhdanov-texts/against-formalistic-tendencies-in-soviet-music and http://soviethistory.msu.edu/1936-2/upheaval-in-the-opera/upheaval-in-the-opera-text/chaos-instead-of-music). - After analyzing them in class, write a response that compares Prokofiev's <i>Zdravitsa</i> and Shostakovich's <i>Anti-formalist Rayok</i> cantatas. - Write a few pages comparing and contrasting government-controlled music and patronage.
	Listening	- Listen to Shostakovich and Prokofiev's Fifth Symphonies and be prepared to discuss the differences in their styles. - Listen to Shostakovich's <i>Lady Macbeth of the Mtsensk District</i> and consider it in light of the strongly negative reception it received in Stalinist Russia. - Listen to one work Ross describes as being well received by the Soviets and one that was not well received and reflect upon why each may have been received as it was.
	Model Composition	N/A
Chapter 8 Music for All: Music in FDR's America	Possible Theory Topics	- Quartal and quintal harmonies - Octatonicism, pentatonicism, modes, etc. - Text and music - Triadic Post-Tonality - Rotational serialism - Interval cycles - Transformational Theory - Serialism
	Aural Skills	- Play and sing Copland's harmonizations of "Simple Gifts" (if necessary, have the students write a reduction to fit the keyboard skills level expected in the course), sing the melody against piano chords. - Sing excerpts from Barber's <i>Dover Beach</i>. - Sing quartal and quintal melodies found in Copland's music (e.g., Fanfare from the Third Symphony, etc.). - Play and sing mm. 1–13 of Copland's "Why do they shut me out of Heaven?," which uses many 4- and 5-cycles. - Continue with Bartók play-and-sings and duet singing using selections drawn from <i>Mikrokosmos</i> and the <i>44 Duos for Two Violins</i>.

Analysis	- Examine the third movement of Crawford Seeger's <i>String Quartet 1931</i> from the perspectives of harmony, motive, and transformational theory. Pay attention to how she creates momentum even through non-traditional means such as <i>Klangfarbenmelodie</i> and sound masses. - Analyze the fourth movement of Crawford Seeger's <i>String Quartet 1931</i>. Consider this movement from a contrapuntal/motivic perspective. Also, trace how the 10-note series introduced in Voice 2 is transformed over time using rotational transformations. - Analyze selections from Copland's jazz-influenced <i>Piano Concerto</i> (1926), modern/dissonant <i>Piano Variations</i> (1930), quartal/quintal <i>Fanfare for the Common Man</i> (1942), and idealized portrayal of America in <i>Appalachian Spring</i> (1944). Consider the stylistic diversity of Copland's music, react to the idealistic depiction of American that his music has become known for, and reflect upon his knowledge and use of jazz elements. - Examine the interaction of text and music in Barber's <i>Dover Beach</i>. - Analyze the role of form, counterpoint, motive, and cadence in Crawford Seeger's ninth <i>Piano Prelude</i>. Consider the outer parts separately, and also together. Don't forget to consider specific intervals between voices that might be more prominent than others. - Analyze Copland's "Why Do They Shut Me Out of Heaven?" Ruminant on how Copland uses form, tonality, register, and intervals to express the meaning of the text.
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Writing	- Watch <i>Citizen Kane</i>, then write about the role of music in the film (could leave this open or guide them to a few specific moments in which music plays a significant role). - “At its peak the FMP [Federal Music Project] supported sixteen thousand musicians and operated 125 orchestras, 135 bands, and 32 choral and opera units” (303). One of the challenges with government support of the arts is how it chooses which artists to fund and promote. This continues to be an issue today. Research how the United States and one other country of your choice fund the arts, thinking about these questions: What amount of the budget is allocated to supporting the arts (and how much of that goes to music)? What are the criteria for choosing who to fund? Are there detractors who dislike and speak out against the government’s involvement or its choices of who to support? To what extent do arts programs support arts education vs. new music vs. canonical repertoires? Write a paper that discusses your findings and expresses your thoughts about these issues and the complex cultural and political ramifications of the government being involved in the arts (particularly in lieu of Chapters 7 and 8’s depiction of the role of the government in Stalin’s Russia and FDR’s America). - Ross notes that “three major technological advances altered the musical landscape from the twenties onward” (286): electrical recording, radio, and movies with sound. Choose one of these advances and discuss what sorts of changes occurred because of that advance. Consider, in particular, the types of music that were popularized, what composers or performers grew in fame (and who was conspicuously left out), and how those changes affected the trajectory of classical music in the 1920s. - Ross specifically places Barber, Sessions, and Weill into three categories of American composers—traditionalists, elitists, and populists respectively—based on a 1938 Virgil Thomson article. First, listen to: 1) Barber’s <i>Dover Beach</i>, 2) Roger Session’s “On the Beach at Fontana,” and 3) selections from Kurt Weill’s <i>Eternal Road</i>. Then, list musical features that differ between each piece, citing specific moments in the score. Finally, write a couple paragraphs responding to the following questions: 1) Do you think that these categories are perfectly distinct from one another from a musical perspective? Why or why not?; 2) Do you feel these categories are still at play today? Choose a favorite piece for your instrument written in the last 20 years and decide what category—if any—that piece falls into. - The Rest is Noise was published in 2007. In 2009, a large body of work by the composer Florence Price was discovered in Illinois. Read Alex Ross’s 2018 article, “The Rediscovery of Florence Price,” then contextualize Price’s music within the political framework described in Chapter 8, specifically, pages 302–315. Put another way, how do you think Ross might have written this section if Price’s music had been discovered earlier?
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	Listening	- Listen to Bartók's <i>Concerto for Orchestra</i>, keeping in mind that Ross notes it as an example of pluralism. Come to class ready to discuss pluralism in this piece. Ross specifically mentions folk melodies, Debussyian impressionism, Schoenbergian expressionism, North African rhythms, Gypsy dances, quotes of Shostakovich, etc. Do you hear these? If so, where? - Copland became known as the "Dean of American Composers" and one of the most quintessentially "American"-sounding composers. Listen to 2–3 of the Copland works Ross mentions in this chapter and think about whether they sound "American," and, if so, how. Be prepared to defend your views in class. - Listen to and compare Copland's setting of Emily Dickinson's poem, "Why Do They Shut Me Out of Heaven?," to a setting of the same text by another composer. Without looking at the score to the non-Copland version, see how much you can discern just from listening. Consider how each composer treats Dickinson's text. - Listen to three different composers' settings of folk tunes and consider how they treat the original and how they add their own voice. Some possible composers you might consider listening to include Ives, Crawford Seeger, Bartók, and Crumb. (Note: a great source for folk tunes is the Archive of American Folk Song at the Library of Congress, which includes folk songs compiled by Ruth Crawford Seeger and John and Alan Lomax; see https://www.loc.gov/folklife/lomax/ for more information.)
	Model Composition	- Using some of Bartók's <i>Mikrokosmos</i> and <i>44 Duos for Two Violins</i> as a model, write a short piano piece (or instrumental duet) that focuses on either: a) octatonicism, b) pentatonicism, c) quartal/quintal sonorities, or d) modes. - Write a short piece that you think is in some way "American." Attach a paragraph explaining how you chose to express some aspect of the American nation musically.
Chapter 9 Death Fugue: Music in Hitler's Germany	Possible Theory Topics	- Serialism - Triadic Post-Tonality - Form in post-tonal music - Quartal harmony
	Aural Skills	- Sing excerpts from Hindemith's <i>Mathis der Maler</i> (explore musical representations of different characters, etc.). The symphonic adaptation also includes melodies that can be used for singing practice, such as the flute melody from mm. 39–54. Lightly scored sections like this one could also be used to practice ensemble singing. - Sing the tone rows used in any serial music analyzed this week (such as Dallapiccola's <i>Canti di prigionia</i>). Sing various combinations of row forms used throughout <i>Canti di prigionia</i> (e.g., P followed by I, I following by RI, etc.) - Sing the vocal line from the fourth of Strauss's <i>Vier letzte Lieder</i>, "Im Abendrot."
	Analysis	- Analyze selections from lesser-known serial works such as Zillig's opera <i>Das Opfer</i> and Klenau's opera <i>Michael Kohlhaas</i>. - Analyze selections from Hindemith's <i>Mathis der Maler</i>, focusing especially on how various characters and groups of characters are characterized musically in Act II. - Analyze the second movement of Hindemith's <i>Mathis der Maler</i> Symphony ("Grablegung") or any movement of his <i>6 Chansons</i>, focusing on Hindemith's approach to harmony, tonality, and form in the movement. - Analyze Strauss's <i>Vier letzte Lieder</i>, focusing especially on text painting and the uses of tonality. - Analyze shorter serial works by Dallapiccola such as "Die Sonne Kommt," and consider how his style differs significantly from Schoenberg's approach. - Analyze a number from Dallapiccola's <i>Canti di prigionia</i>. In particular, trace how it uses the "Dies Irae." Then, consider the piece's role as a protest; be ready to discuss this in class.

Chapter 10 Zero Hour: The US Army and German Music, 1945–1949	Writing	- Consider the tune “Deutschland über alles” and the different ways in which it has been used. Think about its composition, its eventual adoption as a national anthem, its use in Schulhoff’s <i>Symphonia germanica</i> and Ullmann’s <i>Der Kaiser von Atlantis</i>, and the controversy that follows it even now given the recent mistaken use of the first verse by the United States Tennis Association. - Ross claims that Dallapiccola’s style in <i>Canti di prigionia</i> is a synthesis of Stravinsky’s neoclassicism and Schoenberg’s dissonant language. Listen to it, then write a response that answers the following questions: Do you agree with Ross’s claim? Why or why not? Where do you find elements of Stravinsky and Schoenberg in <i>Canti</i>? - Research and write about the inconsistencies in the Nazi government’s treatment of music. As Ross describes, there is some music that one would not expect them to support that they did, and some that one would expect them to support that they did not. Choose one or two examples, listen to them, and write about their reception in Nazi Germany.
	Listening	- Ross writes about the Nazi’s 1938 public exhibition of so-called “degenerate music” in Düsseldorf. This “degenerate music” included a wide variety of composers and styles. Decca has released a series of recordings of “degenerate music” that was suppressed in Nazi Germany. Choose one of these recordings and listen to it; come to class ready to briefly describe what you listened to and why it was suppressed.
	Model Composition	- Write a short serial piece modeled after Dallapiccola’s “Die Sonne kommt!” (roughly 15–20 measures) based on a protest text. Write a short reflection on how your piece expresses the text and what aspects of “Die Sonne kommt!” you drew inspiration from.
	Possible Theory Topics	- Serialism - Triadic Post-Tonality
	Aural Skills	- Sing selections from Britten’s <i>The Holy Sonnets of John Donne</i> (e.g., “Batter my heart” and “Death be not proud”). - Sing rows and their permutations from any serial pieces analyzed this week. - Sing selections from Schoenberg’s “Dance Around the Golden Calf” from <i>Moses und Aron</i>.
	Analysis	- Explore derived rows through Webern’s <i>Concerto for Nine Instruments</i>, op. 24, mvt. 2. - Address the differences between Webern and Schoenberg’s approaches to serialism through an analysis of a work (or excerpts of a work) by both composers. Think, in particular, about how Webern adapted his teacher’s twelve-tone technique and made it his own. Webern pieces for analysis could include: <i>Variationen für Klavier</i>, op. 27; “Wie bin ich froh!,” op. 25/1; and <i>Concerto for Nine Instruments</i>, op. 24, mvt. 2. - Analyze selections from Britten’s <i>The Holy Sonnets of John Donne</i>. - Analyze excerpts (such as the first ten measures) from Schoenberg’s <i>Moses und Aron</i>. In addition, examine how Schoenberg represents different characters musically. - Analyze a song from <i>Book of the Hanging Gardens</i>. - Complete a guided analysis assignment focusing on Variation 4 from Webern’s String Quartet, op. 28, mvt. 1, and the opening of Webern’s Quartet, op. 22, mvt. 1.

	Writing	- Read excerpts from or a summary of “Music Control Instruction No. 1.” In light of this and Ross’s Chapter 10, write about what the aims of the U.S. occupying forces seemed to be when it came to music, how they tried to accomplish those aims, and to what extent they succeeded or failed. Also consider the ramifications—both positive and negative—that resulted from music being once again in the hands of the government. - Ross describes a clash between an <i>avant-garde</i> establishment and the classical establishment. Choose one piece from each of these schools, listen to them, and write a brief description of which school they belong to, how they exemplify those styles, and their reception.
	Listening	- John Donne’s poem “Batter my heart, three person’d God” was significant both to Benjamin Britten and to Robert Oppenheimer. John Adams’s 2005 opera, <i>Doctor Atomic</i>, which depicts Oppenheimer’s inner turmoil while working on the Manhattan Project, includes a striking setting of “Batter my heart.” Listen to both Britten’s and Adams’s settings of “Batter my heart” and think about how each expresses the text’s meaning. - Ross describes a concert that took place in the summer of 1949 that was sponsored by OMGUS. The program featured Riegger’s First String Quartet, Schoenberg’s String Trio, op. 45, and Ives’s Second String Quartet. Listen to these pieces and reflect upon their use in an OMGUS-sponsored concert.
	Model Composition	N/A
Chapter 11 Brave New World: The Cold War and the Avant-Garde of the Fifties	Possible Theory Topics	- Serialism - Aleatoric music - Timeline, graphic, and text notation - Rhythm and meter in music after 1945
	Aural Skills	- Sing rows and permutations of rows from any totally serial pieces analyzed in class (focus not just on pitches, but on other serialized elements like rhythm, etc.). - In-class performances of graphic notation works (Brown’s <i>December 1952</i>, Cardew’s <i>Treatise</i>, etc.). - Sing Schoenberg’s <i>Drei Satiren</i> (learn individual parts, put together in class). - Perform excerpts that illustrate Carter’s use of rhythm and metric modulations.

Analysis	- Explore various composers' approaches to serialism: a) Boulez, <i>Structures 1a and selections from Le Marteau sans maître</i>; b) Messiaen, <i>Mode de valeurs et d'intensités</i>; c) Babbitt, <i>Composition for Four Instruments, Composition for Twelve Instruments, Semi-Simple Variations</i>; d) Stockhausen, <i>Kreuzspiel</i>; e) Copland, <i>Piano Quartet, Piano Fantasy, Connotations, Inscape</i>; f) Stravinsky, <i>Canticum Sacrum</i>, mvts. 2 and 4, <i>Requiem Canticles, In Memoriam Dylan Thomas, Agon, Threni, A Sermon, a Narrative, and a Prayer, The Flood</i>; g) Lutyens, <i>Motet, Op. 27</i>; h) Mamlök, <i>Panta Rhei</i> (mvt. 3). - Explore, specifically, the use of total serialism in: a) Boulez, <i>Structures 1a</i> and selections from <i>Le Marteau sans maître</i>; b) Messiaen, <i>Mode de valeurs et d'intensités</i>; c) Babbitt, <i>Composition for Four Instruments, Composition for Twelve Instruments, Semi-Simple Variations</i>; d) Stockhausen, <i>Kreuzspiel</i>. Discuss why composers of that time might be drawn to that kind of compositional approach. - Analyze pp. 10–11 of Cathy Berberian's "Stripsody" - Complete a guided analysis of selections from Elisabeth Lutyens's <i>Motet, Op. 27</i>. - Analysis activity with John Cage's <i>Two</i>: Divide the class into two groups. Group 1 analyzes the piece from a historical standpoint: What style of music is this? What trends does it exemplify? Why did those trends come about? Group 2, then, considers the piece from a purely musical perspective from the standpoint of form, phrasing, and harmony. After some time, the two groups swap half their members. The new groups then create a cohesive analysis of this piece that integrates the two perspectives, noting in particular the elements of the piece that are traditional vs. innovative and the effect of those choices.
Writing	- Ross writes: "The irony of the broken Cage-Boulez friendship was that certain of Cage's chance pieces ended up sounding oddly similar to Boulez's total-serialist pieces. The young Hungarian composer György Ligeti pointed out the resemblance in two penetrating analytical articles of 1958 and 1960, concluding that Boulez and other serialist composers were not fully responsible for the outcome of their works. Their method obeyed a 'compulsion neurosis' that effectively randomized their musical material" (403). Having analyzed and listened to representative works of chance and of serialism, write about the similarities and differences between these musical approaches in terms of philosophy, culture, the role of the composer, and the resulting musical piece. - Read excerpts from Babbitt's "Who Cares if You Listen" and McClary's response, "Terminal Prestige." Write a short response paper that summarizes your thoughts on the issues, having read both Babbitt and McClary's perspectives. Come to class ready to discuss your ideas. - Listen to and research works that involve some amount of indeterminacy either in their composition or their performance. Write about the various kinds of indeterminacy that composers have employed, including: chance in the compositional process that results in a fixed score (e.g., Cage's <i>Music of Changes</i>), graphic notation that amplifies the role of the performer in creating the work and results in indeterminacy in each performance (e.g., Cardew's <i>Treatise</i>, Brown's <i>December 1952</i>), and a vast spectrum of possibilities in between these two (e.g., Stockhausen's <i>Klavierstück XI</i>, Rzewski's <i>Le Mouton des panurge</i>, Riley's <i>In C</i>, etc.) Ask yourself the question: what is indeterminate in each of these works? (One could ask the class to read selections from Umberto Eco's <i>The Open Work</i> as a gateway into this topic.) - Listen to excerpts from William Grant Still's Symphony No. 1, "Afro-American" and Aaron Copland's <i>Appalachian Spring</i>. Both of these pieces have explicit references to America in their titles. Write a brief reaction to the pieces, discussing similarities and differences between the two works and any elements in the music that seem to evoke some sort of "Americana." Make sure to cite specific musical excerpts to reinforce your points.

	Listening	- Listen to two chance compositions while reading the score and consider how the performer interpreted that score. Would this be how you performed this? Some possibilities include: Cage's <i>Music of Changes</i>, <i>Imaginary Landscape No. 4</i>, <i>Atlas eclipticalis</i>, or <i>Variations</i>; Earle Brown's <i>December 1952</i>; or Cornelius Cardew's <i>Treatise</i>. - Ross compares Elliot Carter's juxtaposition of independent layers to the rhythmic layering of the left and right hands in Art Tatum's jazz piano playing. Listen to one piece by Elliot Carter and one by Art Tatum. Come to class prepared to discuss what you listened to and the use of layering in each. - In this chapter, Ross mentions several composers who were influenced by world music: 1) Messiaen's use of Hindustani Indian rhythms as exemplified by <i>Quartet for the End of Time</i> (391); 2) Stockhausen's interest in jazz melodies as exemplified by <i>Kreuzspiel</i> and <i>Cross Play</i> (429); 3) Boulez's inclusion of elements of Balinese, African, and Japanese music in <i>Le Marteau sans maître</i> (433–4); and 4) Bernstein's use of bebop melodies and Latin rhythms in <i>West Side Story</i> (444). Choose two of these options, look up information about the world music that influenced these composers, and listen to the pieces Ross mentions. As you're listening, be sure to reflect upon how these influences manifest themselves in specific musical ways. Come to class prepared to discuss what you learned.
	Model Composition	- Write something using chance procedures (coins, dice, etc.), then write a reflection on composing with this procedure. - Compose a totally serial work, then write a reflection on composing with this procedure.
Chapter 12 "Grimes! Grimes!": The Passion of Benjamin Britten	Possible Theory Topics	- Triadic Post-Tonality - Neoclassicism
	Aural Skills	- Sing the vocal line from mm. 1–16 of Britten's "A Poison Tree." - Use mm. 26–39 of Britten's String Quartet No. 3, mvt. 5 for score-reading practice, try to perform this on the piano or sing as an ensemble. - Play and sing the opening of Shostakovich's Fugue in E-flat major from Op. 87.
	Analysis	- Analyze the final movement of Britten's Third String Quartet and compare it to <i>Death in Venice</i>, the opera on which it was based. - Analyze Britten's "A Poison Tree" from the standpoint of form, tonality, motive, and text painting. - Analyze the first movement of Shostakovich's String Quartet No. 8. Consider the quartet from a motivic standpoint, tracing Shostakovich's use of the DSCH motive. The second movement is also ripe for analysis. See Graybill (2005). - Ross notes that Shostakovich's late song cycles reflect the composer's life. Analyze one of the songs, considering, in particular, what about the music or text reflects his life. - Analyze the E-flat major fugue from Shostakovich's <i>24 Preludes and Fugues</i>, op. 87. Consider, in particular, the role of tonality in the fugue.
	Writing	- Discuss how and why Britten wrote music for "today" rather than for posterity. Where does this sentiment find its roots earlier in the century? How is his music similar or different to that earlier practice? - Discuss how Britten and Shostakovich each dealt with their own struggles both internally and politically; cite specific examples of how those struggles manifested in their music. - Consider how attitudes towards sexuality affected composers such as Britten and Szymanowski in post-war Europe, citing specific works that reflect their sexuality or internal struggle.

	Listening	- Listen to and reflect upon how Britten's <i>Death in Venice</i>, <i>Serenade</i>, and <i>Turn of the Screw</i> each deal with Britten's internal struggles. - Listen to Shostakovich's song cycles and consider whether they might express his inner conflict regarding his tenuous position within Stalinist Russia. - Listen to Britten's <i>War Requiem</i> and be prepared to discuss how it expresses antiwar sentiments and "folds the personal into the political, the secular into the sacred" (473). - Listen to Britten's <i>A Midsummer Night's Dream</i> and Shostakovich's 14th Symphony and contemplate the similarities and differences between these two composers' music.
	Model Composition	N/A
Chapter 13 Zion Park: Messiaen, Ligeti, and the Avant-Garde of the Sixties	Possible Theory Topics	- Messiaen's musical language - Avant-garde approaches of the 1960s - Serialism
	Aural Skills	- Be able to sing any of Messiaen's modes of limited transposition. - Extract 5–6 birdsongs from <i>Oiseaux exotiques</i> and sing them accurately (pitch and rhythm). - Aurally identify Messiaen's modes of limited transposition and invented chords. - Write a short piano piece that includes both a rhythmic and a harmonic cycle in the style of Messiaen, in which each cycle contains a different number of elements. Notate your piece and be able to play it on the piano.
	Analysis	- Have students read excerpts from Messiaen's <i>Technique de mon langage musical</i>, then analyze his music using what they learn. Analyze excerpts from some of the following pieces that exemplify different elements in Messiaen's music. Be sure to discuss how some of his compositions and musical devices might be seen as a reflection of Messiaen's faith (beyond just their topics/texts): - Messiaen's harmonic language: <i>Le Banquet céleste</i>, "Liturgie de cristal" and "Louange à l'Éternité de Jésus" from <i>Quatuor pour la fin du Temps</i>, "Cloches d'angoisse et larmes d'adieu" from <i>Huit Préludes</i>, "Le Verbe" from <i>La Nativité du Seigneur</i>, "Amen de la Création" from <i>Visions de l'Amen</i>, "Mode de valeurs et d'intensités" from <i>Quatre études de rythme</i>, etc. - Messiaen's use of birdsong: <i>Réveil des oiseaux</i>, <i>Oiseaux exotiques</i>, <i>Catalogue d'oiseaux</i>. - Messiaen and rhythm: - a) Use of Indian <i>ḍeḍi-tālas</i>, added values, non-retrogradable rhythms, rhythmic cycles, etc. - b) Use of rhythmic and harmonic cycles to communicate his beliefs about time, etc. (examples include "Liturgie de cristal" from <i>Quatuor pour la fin du Temps</i>, "Le Mystère de la Sainte Trinité" from <i>Les Corps Glorieux</i>, and "Perfecte conscius illius perfectae generationis" from <i>La Transfiguration de Notre-Seigneur Jésus-Christ</i>. - c) Other rhythmic procedures as seen in <i>Quatre études de rythme</i>. - Analyze Duke Ellington's "Come Sunday," considering, in particular, how this piece (as Ross mentions on page 485) exemplifies a tradition of musical works that "rejects or transcends" the horrors of the 20th century. - Having read selections from Susan McClary's "Terminal Prestige" alongside Chapter 11, explore feminist issues surrounding the <i>Philomel</i> myth. Begin with Babbitt's setting, and compare this with Rebecca Clarke's 1914 choral setting of Sir Philip Sydney's poem <i>Philomela</i>. Sydney's problematic text exemplifies what we now know as rape culture. Should this work still be performed? Does the fact that the piece was composed by a woman—who herself experienced childhood trauma at the hands of her father—impact your answer? If you think it should be performed, how might you write the program notes? (This can be split into several parts that take place over two homework assignments and a class period or two.)

	Writing	- Messiaen's faith was of the utmost importance to him. Choose one of the following pieces and write about how he used his music to express his theology, considering not just the topic (or text), but also melody, harmony, rhythm, timbre, etc.: <i>Quatuor pour la fin du Temps</i>, <i>Le Banquet Céleste</i>, <i>Méditations sur le Mystère de la Saint-Trinité</i>, or <i>Trois petites Liturgies de la Présence Divine</i>. You may research existing analyses and books/articles about these pieces, but be sure to cite them. - The following pieces all premiered in 1956: Cage, <i>Radio Music</i>; Dallapiccola, <i>Cinque canti per baritone e alcuni strumenti</i>; Messiaen, <i>Oiseaux exotiques</i>; Nono, <i>Il canto sospeso</i>; Shostakovich, String Quartet No. 6, and Stockhausen, <i>Gesang der Jünglinge</i>. Choose three, listen to them, then write a response about the different styles and approaches you heard.
	Listening	- The third movement of Berio's <i>Sinfonia</i> quotes more than 100 composers; as you listen, keep track what styles and composers you hear and ask how that affects your hearing. Ask why he might have chosen some of those styles or composers. - Listen to Penderecki's <i>Threnody to the Victims of Hiroshima</i>. Consider your initial response to the work. Would your response be different if the piece maintained its original title, <i>8'37"</i>? Now watch clips from various films that utilize excerpts from <i>Threnody</i>. Be prepared to discuss your reactions. - Listen for the periodicity and patterns that emerge from the chaos in Ligeti's <i>Poème Symphonique for 100 Metronomes</i>. Discuss your reactions. - Listen to the micropolyphony and sound masses of Ligeti's <i>Atmosphères</i>. Compare this to some of the sound masses you heard earlier in the course.
	Model Composition	- Write a short piece that uses at least one of Messiaen's rhythmic techniques (non-retrogradable rhythms, rhythmic cycles, Indian <i>deci-tâlas</i>, added values, etc.) and at least one of his pitch techniques (modes of limited transposition, birdsong, invented chords, harmonic cycles, etc.).
Chapter 14 Beethoven Was Wrong: Bop, Rock, and the Minimalists	Possible Theory Topics	- Pitch-class set theory - Segmentation in post-tonal music - Process music - Complex rhythms - Chance music - Jazz
	Aural Skills	- Ta and conduct the left hand of the first page of Feldman's <i>Triadic Memories</i>. - Learn both parts of Reich's <i>Clapping Music</i> and perform with a partner. - Sing the opening vocalise from Crumb's <i>Ancient Voices of Children</i>. - Work with a partner to perform the phasing effects used in Reich's <i>Piano Phase</i>. - Transcribe solos from Miles Davis's "So What."
	Analysis	- Consider Lucier's <i>I am sitting in a room</i>. Reflect upon how you might approach such a piece from an analytical perspective. Within your reflection, include a discussion of how this composition fits within the historical trends of the 60s and 70s. Does that help inform your analysis? - Provide an analysis of two Glass compositions, <i>Music in Fifths</i> and <i>Music in Contrary Motion</i>, that includes—but goes beyond—simple pitch-based perspectives. - Use Feldman's <i>Palais de Mari</i> to think about issues of segmentation. Use pitch-class sets to analyze the first three pages and consider how various motives/sets return throughout the work. For example, explore how echoes of the first measure can be traced throughout the piece from the standpoint of: pitch-class set analysis, register, motive, intervals, ordered and unordered sets, etc. How does tracing motivic transformations influence your hearing of the piece? Do any larger formal units arise? - Analyze "So What" by Miles Davis.

Writing	- Consider the influence of the Darmstadt school on the late 1960s and early 1970s. Trace how composers reacted to this school and discuss the styles of music that arose as a result of those reactions. - Compare music by a few minimalist and a few <i>avant-garde</i> composers of the late 1960s and early 1970s. Consider, specifically, how these different approaches affected their music in various ways. - Trace the origins of minimalism back to Charles Seeger, considering how and why the movement evolved the way it did in the music of Steve Reich and Philip Glass. - Ross discusses Charles Seeger's role in bringing music into the American university system. How did the establishment of compositional study in the academy affect subsequent compositional movements and ideas? - Discuss some post-war reactions to the Second Viennese School that flourished in the 1960s and 1970s. Consider why these reactions arose. - Ross claims that "Public Enemy's 'Welcome to the Terrordome' is the <i>Rite of Spring</i> of black America" (556). Listen to several scenes from the <i>Rite</i> (which we looked at in Chapter 3) and "Welcome to the Terrordome," then write a response in which you explain what you think Ross's claim means and whether you agree or disagree. Be sure to cite specific musical and historical elements about both pieces in your arguments.
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Listening	- Listen to and compare music by the “New Romantics” (including David Del Tredici, Lukas Foss, George Crumb, and William Bolcom) in the 1970s. - Choose pieces by “New Romantic” composers (Del Tredici, Foss, Crumb, and Bolcom) and “downtown” <i>avant-garde</i> composers (James Tenney, John Cage, Morton Feldman, Jackson Low, Al Hansen, George Brecht, and Dick Higgins) from the 1970s. Compare and contrast pieces from these two schools. - Listen to and be prepared to discuss similarities and differences between the music of West Coast minimalists (La Monte Young and Terry Riley) and New York minimalists (Steve Reich and Philip Glass). - Listen to a piece by three of the bebop composer-performers Ross mentions on page 518 (Dizzy Gillespie, Charlie Parker, Thelonious Monk, Miles Davis, John Coltrane, and Charles Mingus). As you’re listening, think about the SHMRG categories and take notes on what you’re hearing. Come to class prepared to discuss the pieces you chose to listen to and your analytical observations. - On page 516, Ross writes: “The wall separating classical music from neighboring genres appeared ready to crumble, as it had momentarily in the twenties and thirties, when Copland, Gershwin, and Ellington crossed paths at Carnegie Hall.” Some specific links between classical music/musicians and popular ones that Ross mentions in this chapter are listed below. Divide up these influences among the class. Have each student choose 1–3 of them to pursue. Students should do some more research into their assigned topics, listening to relevant pieces and learning more about the chains of influence, and then report back to the class in more detail. – Paul McCartney listening to Stockhausen, and using that influence in <i>Sgt. Pepper</i> – Ligeti listening to the Beatles’ <i>Sgt. Pepper</i> album – The Beatles’ “Revolution 9” including chords from Sibelius’s Seventh Symphony – Members of the Grateful Dead and Jefferson Airplane attending lectures that Stockhausen gave in 1966 and 1967 – Frank Zappa’s affinity for the music of Varèse – Reich et al borrowing elements of bebop and jazz – The Velvet Underground incorporating minimalist ideas (including drones adapted from Young) – David Bowie and Brian Eno going to concerts by Reich and Glass – Charlie Parker quoting <i>The Rite of Spring</i> in “Salt Peanuts” – Coltrane’s interest in the use of chords of fourths in Bartók’s Concerto for Orchestra – Reich listening to Bach, Stravinsky, Charlie Parker, Miles Davis, and Kenny Clarke as he was growing up – Phil Lesh (of the Grateful Dead) having a mind-altering experience listening to Mahler’s Sixth Symphony while on LSD – Brian Eno’s interest in the music of Cage and Young, which influenced his role in Roxy Music, his development of ambient music, and more – David Bowie’s adoption of “semi-minimalist forms” in the mid-1970s – Glass writing his Symphony No. 1, “Low,” in response to David Bowie’s <i>Low</i> album – The Who adapting techniques from Terry Riley (and referencing him in the title “Baba O’Riley”) – Sonic Youth’s minimalist influences (Reich and Glass)
Model Composition	- Compose a “mini-minimalist” piece that incorporates some sort of process. - Write a process piece in the style of Steve Reich. - Write a process piece in the style of Terry Riley. - Choose one “new romantic” composer and write a short character piece in the style of that composer.

Chapter 15 Sunken Cathedrals: Music at Century's End	Possible Theory Topics - Minimalism - Pärt's tintinnabuli technique - Triadic Post-Tonality - Postmodernism - Interval cycles - Transformational theory - Set theory - Spectralism - Integration of post-tonal techniques into popular music
	Aural Skills - Using a reduction of "This is Prophetic" from Adams's <i>Nixon in China</i>, learn to a) sing the voice part both on solfège and on text, and b) play the reduced piano part. For advanced students, play and sing together. - Sing the bass oboe melody from mm. 11–18 of the second movement of Adès's <i>Asyla</i>. This melody is comprised of three registers of semitone pairs that make chromatic, octatonic, and hexatonic collections (see Roeder 2006 for more on this). Be able to sing each register individually and the whole melody together. Also take note of Adès's use of interval cycles in this excerpt. - Play and sing Pärt's <i>Für Alina</i>, which uses his tintinnabuli technique. Play the bass octaves and one of the upper parts while singing the other upper part (be able to switch). - If you're looking for a fun challenge for an in-class activity, engage with the New Complexity movement by choosing a short excerpt from Ferneyhough's <i>Études Transcendentales</i> and trying to work out the quarter tones and complex rhythms as a class.
	Analysis - Analyze selected arias from <i>Nixon in China</i>, such as "News has a kind of mystery" (Richard Nixon), "We no longer need Confucius" (Mao), "This is Prophetic" (Pat Nixon), "Oh! what a day" or "I have my brief" (Kissinger), "I am the wife of Mao" (Madame Mao), and "I am old and cannot sleep" (Chou). How are each of these six people characterized in these arias, particularly in light of the political themes of the opera? How do various musical elements contribute to this? How does Adams' minimalism compare/contrast with the music of earlier minimalists? (Timothy Johnson's book <i>John Adams's "Nixon in China": Musical Analysis, Historical and Political Perspectives</i> is a useful reference). - Learn about Pärt's compositional approach by analyzing <i>Sieben Magnificat Antiphonen</i>, which features straightforward but varied approaches to his tintinnabuli style. These pieces are also excellent for group singing in class. - Compare Gubaidulina's <i>Offertorium</i> with Berg's <i>Violin Concerto</i>. How does each composer use serialism to deconstruct (and ultimately reconstruct) themes by Bach? (See p. 577 of <i>The Rest is Noise</i> for context.) - Analyze the use of quotation and allusion in Joan Tower's <i>Petrouskates</i>. Focus on Tower's allusions to and quotations of the Stravinsky ballet Tower's work references. - Do a guided analysis of excerpts from Chen Yi's <i>Northern Scenes</i>. (This works particularly well from a set-theoretical perspective.) - Analyze one movement from Tan Dun's <i>8 Colors for String Quartet</i>. Consider, in particular, Ross's comment about Chinese "New Wave" composers, that their "ignorance of tradition turned out to be a sort of bliss: they could start with a blank slate" (565). Indeed, Ross notes the way that Tan juxtaposes Romantic orchestration with 20th-century techniques and folk melodies he grew up hearing. Which elements of this music sound familiar and which seem unfamiliar? Relatedly, what analytical techniques we have learned seem to be helpful for this music, and what aspects of the music do they not account for? - Use Adès's <i>Asyla</i> as a means for discussing polystylism and juxtapositions of different collections (see Travers 2005). - Use "Auf den Wasser zu singen," the third movement of Adès's <i>Arcadiana</i>, to discuss interval cycles, octatonicism, transformational theory, and other non-pitch-class set approaches to analysis (see Roeder 2009).

Writing	- John Adams has frequently tackled contemporary and political topics in his music. Listen to one of the following works and write about its engagement with contemporary or political issues, its reception, and your reaction to it: <i>Nixon in China</i>, <i>The Death of Klinghoffer</i>, <i>Doctor Atomic</i>, and <i>On the Transmigration of Souls</i>. Consider, in particular, how and why Adams's compositional style might be particularly apt for this type of social commentary. - Ross notes that new classical music coalitions such as Kayhan Kalhor's performances at Lincoln Center and Yo-Yo Ma's Silk Road Project "[renew] the old folkish projects of Bartók, Janáček, the young Stravinsky, and Falla" (566). Watch Kayhan Kalhor discuss his composition "Silent City" before a Silk Road Ensemble performance (https://youtu.be/OWX3VLnoH_s), as well as the performance itself (https://youtu.be/s804M9uGiAM). Then, write a response that discusses how this performance does or does not resemble "the search for the real" Ross describes in Chapter 3. - John Adams won the 2003 Pulitzer Prize for Music for his composition <i>On the Transmigration of Souls</i>, which was written as a "memory space" commemorating the victims of September 11, 2001, terrorist attacks on America. Other classical pieces written in response to 9/11 include John Corigliano's <i>One Sweet Morning</i>, Michael Gordon's <i>The Sad Park</i>, Steve Reich's <i>WTC 9/11</i>, and Joan Tower's <i>In Memory</i>. Listen to two of these works and write about how these composers used their music to respond to the tragic events. Include specific musical aspects of the works in your reflection. - Controversy has surrounded John Adams's <i>The Death of Klinghoffer</i> since its premiere. Write a three-page response that engages with the music, its topic, and the surrounding controversy: the first page should argue that the opera is anti-Semitic and should not be performed; the second that the opera is not anti-Semitic and should be performed; and the third should express your actual opinions of the opera, the protests and surrounding controversy, and whether you think it should be performed.
Listening	- Ross states that current classical music is marked by a newfound globalism. He mentions six composers that should be included on a "comprehensive list of significant voices in contemporary music" (562–3): Franghiz Ali-Zadeh of Azerbaijan, Chen Yi of China, Unsuk Chin of South Korea, Sofia Gubaidulina of Russia, Kaija Saariaho of Finland, and Pauline Oliveros of the United States. Choose two of these composers, listen to two or three of their compositions, and write a short response that summarizes your impressions of their style. Do you hear any similarities between these works and other music we have studied this semester? - If you didn't do the "Batter my heart" comparison in Chapter 10, you could do it here. - From the following list of pieces briefly mentioned in the chapter, listen to two or three: David Lang, <i>the so-called laws of nature</i>; Brian Ferneyhough, Second String Quartet; György Ligeti, Trio for Violin, Horn, and Piano; Toru Takemitsu, <i>November Steps</i>; Alfred Schnittke, First Symphony; Gérard Grisey, <i>Les Espaces acoustiques</i>. Come to class prepared to discuss what distinguishes each composer's style, how the music you listened to engages with or reacts to earlier compositional trends, and so on.
Model Composition	- Write a choral piece in the tintinnabuli style of Arvo Pärt's <i>Sieben Magnificat Antiphonen</i>: invent a rule-based system for your piece, then choose or write a text, and let the rules produce the music.

Example 2.
One Potential Course Schedule.

Week & Topic	Day	Class Activities	Homework
<u>Week 1</u> <u>Theory Topic</u> Extended Tonicity in Early 20th-Century Music <u>Historical Frame</u> Mahler and Strauss as bridges to modernism	M	- Introduction to the class, particularly the interleaving component. - Discovery learning activity: listening to 20th-century music.	- Comment at least two times on the summary of <i>The Rest is Noise (TRiN)</i> Chapter 1 that is posted to the learning management system (LMS); one of those must be a response to another student comment. (Instructors should post this summary prior to class.)
	W	- Review Ross chapter, and introduce historical frame for the week: Mahler and Strauss as bridges to modernism. - Analyze excerpts of Mahler's Ninth Symphony, mvt. 4, showing how the piece exemplifies modernism, paying close attention to his use of harmony and dissonance. - Start guided analysis HW based on Bernstein's characterization of the movement as a "farewell."	- Finish guided analysis HW of excerpts from Mahler's Ninth Symphony, mvt. 4. - Listen to Bernstein lecture on the movement (optional).
	F	- <i>Salome Day</i>: 1) In-class group analysis of characters from Salome: have each group identify and analyze music associated with a character in the opera. 2) Have a class discussion comparing and contrasting each character's music. Along the way, discuss about how Strauss's settings might have riled up the censors who were worried about biblical characters performing "unspeakable acts."	- Have one student or a group of students read and create a summary of Chapter 2 from <i>TRiN</i> then post it to the LMS by noon on Saturday. - Every student must comment at least twice on the summary; one of those must be a response to another student comment.
<u>Week 2</u> <u>Theory Topic</u> Modes & Scales (Part 1); Atonality (Part 1) <u>Historical Frame</u> The French and German <i>avant gardes</i> of the early 20th century	M	- Review of Chapter 2 of <i>TRiN</i>, particularly emphasizing Ross's two <i>avant gardes</i>—Debussy in France and Schoenberg in Germany—as a frame for the week. - Introduction to modes and scales through examples from Debussy.	- Practice writing modes and scales; identify modes and scales from excerpts from the literature.
	W	- Introduction to pitch vs. pitch-class, integer notation, and sets. - In-class analytical practice reinforcing the above concepts using excerpts from Debussy and the Second Viennese School	- Listen to (but don't look at the scores for) a work by Debussy and a work by Schoenberg that were written in the same year. In a short written response, react to these two pieces as possible representatives of two distinct <i>avant gardes</i>. Discuss specific musical elements that you hear (even if you are not quite sure how to describe or talk about them yet) that connect or distinguish these two pieces and their composers. Because this is without a score, use timestamps when describing specific moments in the pieces; be sure to cite your recordings!

	F	- Discuss the findings from the previous night's homework—completed without a score. - Then, continue exploring the two <i>avant gardes</i>—this time with scores—through a guided analytical assignment with Debussy and Second Viennese School. One group (or groups) analyzes the opening of Schoenberg's "Nacht," and another group analyzes excerpts from Debussy's "Des pas sur la neige." Note, in particular, Schoenberg's use of recurring interval patterns and chromatic motives in contrast with Debussy's use of modes and pitch centers. - Conclude class by discussing the differences between these approaches.	- Have one student or a group of students read and create a summary of Chapter 3 from <i>TRiN</i> then post it to the LMS by noon on Saturday. - Every student must comment at least twice on the summary (one of those must be a response to another student comment).
<u>Week 3</u> <u>Theory Topic</u> Modes & Scales (Part 2) <u>Historical Frame</u> Folk music in the early 20th century	M	- Brief review of modes and scales. - Class discussion about Chapter 3 of <i>TRiN</i>, particularly emphasizing the first half which focuses on Janáček, Ravel, Bartók, and Stravinsky's use of folk songs as a way to cast off the refinements of city life in their music and create new compositional styles. - Group analysis practice: Discuss the use/adaptation of folk songs in Janáček and Bartók from various standpoints including rhythm, mode, and affectation.	- Armed with a list of folk-song sources from Taruskin (1980) and Taruskin (1996), choose three folk songs that were set in <i>The Rite</i> and write a few paragraphs comparing Stravinsky's settings to the examples from Janáček and Bartók.
	W	- Introduction to polyscalarity using <i>Firebird</i>. - Practice analyzing several polyscalar passages from the literature.	- Listen to the first movement of Milhaud's Chamber Symphony No. 2 several times with a score. Come to class ready to discuss the form, tonality, and use of scalar materials.
	F	- Analyze the first movement of Milhaud's Chamber Symphony No. 2 as a group. Each group will explore the piece from a different angle including Milhaud's use of 1) polyscalarity, 2) pitch centers, 3) motives, & 4) form. Have each group present their analyses to the class, then conclude class by synthesizing the four approaches into a cohesive analysis.	- Every student: Create a form chart and complete a guided analytical assignment of Bartók's "Song of the Harvest" exploring Bartók's use of scalar materials, rhythm, and motives. - Have one student or a group of students read and create a summary of Chapter 4 from <i>TRiN</i> then post it to the LMS by noon on Saturday. - Every student must comment at least twice on the summary; one of those must be a response to another student comment.

<u>Week 4</u> <u>Theory Topic</u> Atonality (Part 2); Analysis with Sets (Part 1) <u>Historical Frame</u> Race, politics, and the “ultra- modernism” of the 1920s.	M	- Class discussion about Chapter 4 of <i>TRiN</i>, focusing, in particular, on the various ways composers reacted to the political and racial climate of the 1920s. - Introduction to and practice analyzing pieces with pitch vs. pitch class intervals through an analysis of the opening section of Varèse's <i>Octandre</i> (this week will focus on this piece).	- Practice identifying and analyzing pitch and pitch-class intervals in real music using examples from the literature including: 1) The opening of Gubaidulina's “Ten Preludes for Solo Cello, No. 1”; 2) The opening of Crawford Seeger's “Diaphonic Suite No. 1”; and 3) the opening vocal line from Babbitt's “The Widow's Lament in Springtime.” In each of these short excerpts, first identify all intervals, then answer guided questions about recurring intervals, patterns, and motives to see how intervals can be used in musically interesting ways.
	W	- Introduction to normal form and transposition. - In-class analytical worksheet with normal form and transposition using excerpts from <i>Octandre</i>, Gershwin, Ives, and Still. Be sure to mention that normal form and transposition can help to illuminate different things than the tonal analytical language of previous semesters, and that there is a time and place for both styles of analysis. - Finish class by comparing these examples, and relating the differences to Ross's discussion of how composers reacted to racial and political changes in the 20s. Discuss, in particular, Ross's characterization of Still and other black composers as “invisible men.”	- Practice with normal form and transposition using examples from the literature.
	F	- Introduction to inverting of sets - Practice transposing and inverting sets in the abstract and by tracing motives throughout the rest of <i>Octandre</i>.	- Write three brief analytical reactions (250–400 words each). Reaction 1 will analyze at <i>Octandre</i> from a purely musical perspective. Reaction 2 will discuss <i>Octandre</i> from a historical perspective. How does it exemplify Varèse's status as an “ultra-modernist”? (Reactions 1 and 2 will be summaries of the week's class discussion.) Reaction 3, then, combines those perspectives into a cohesive analysis that blends theory and history. - Have one student or a group of students read and create a summary of Chapter 5 from <i>TRiN</i> then post it to the LMS by noon on Saturday. - Every student must comment at least twice on the summary (one of those must be a response to another student comment).

	F	- Walk through the first movement of Schoenberg's "Drei Lieder," op. 48, putting into practice the twelve-tone operations learned on Wednesday. Build a matrix, label the first few row forms (give them the rest), look at relationships, and answer questions about row deployment and choices of rows, etc. In addition, consider how the serial structure reflects the text.	- Construct a matrix and label row forms in the trio of the fifth movement of Schoenberg's Suite für Klavier, op. 25. - Have one student or a group of students read and create a summary of Chapter 7 from <i>TRiN</i> then post it to the LMS by noon on Saturday. - Every student must comment at least twice on the summary (one of those must be a response to another student comment).
<u>Week 7</u> <u>Theory Topic</u> Analytic Approaches to Shostakovich and Prokofiev (No new theory topics; use this time to reinforce material covered in weeks 1–6) <u>Historical Frame</u> Music in Stalin's Russia	M	- Introduce Shostakovich and Prokofiev's context and stylistic approaches. - Then divide the class into two groups and have one look at excerpts from Prokofiev's <i>Zdravitsa</i> (a propaganda piece in praise of Stalin) and the other look at excerpts from Shostakovich's anti-formalist <i>Rayok</i> (a satirical cantata making fun of the anti-formalist Zhdanov decree). Give each group a list of questions to guide their analyses.	- Continue analysis begun in class.
	W	- Continue examination of Prokofiev and Shostakovich pieces from last class and homework, having students from each group meet with students from the other group in order to compare and contrast the two approaches, both from a historical perspective and a compositional one. Then discuss as a class.	- Write a response that compares Prokofiev's <i>Zdravitsa</i> and Shostakovich's <i>Rayok</i> cantatas, based on the analyses and discussions from class. Ensure that you include discussion of both the music itself and the historical frame for the pieces.
	F	- Discuss Shostakovich's use of twelve-tone melodies using excerpts from some of his later works. - Have students compare and contrast Shostakovich's treatment of aggregates to that of serial composers we discussed in Week 6. Discuss the analytical implications of the differing approaches.	- Have one student or a group of students read and create a summary of Chapter 9 from <i>TRiN</i> then post it to the LMS by noon on Saturday. - Every student must comment at least twice on the summary (one of those must be a response to another student comment).
<u>Week 8</u> <u>Theory Topic</u> Serialism (Part 2); Triadic Post-Tonality (Part 2)	M	- Class discussion about Chapter 9 of <i>TRiN</i>, particularly focusing on the historical frame for the week: the effect of the oppressive compositional environments within Hitler's Germany and Mussolini's Italy - Discussion of row properties and practice with analyzing twelve-note series - Guided analysis of selections from Dallapiccola's <i>Il Prigioniero</i> as a review of serialism and an example of a protest piece against totalitarian oppression.	- Complete a worksheet on row properties and label row forms in Dallapiccola's "Die Sonne kommt" In addition, come to class ready to discuss Dallapiccola's choices of rows and how the serial structure of the piece reflects the text's meaning and syntax.

<u>Historical Frame</u> Music in the Totalitarian Government s of the 1930s and 1940s	W	- Class discussion of HW (“Die Sonne kommt”). Consider, in particular, the structure of the row, the setting of the text, the use of invariances, and the differences between Dallapiccola’s and Schoenberg’s approaches to serialism. - Begin work on composition HW assignment.	- Write a short serial piece modeled after Dallapiccola’s “Die Sonne Kommt” (roughly 15–20 measures) based on a protest text. Write a short reflection on how your piece expresses the text and what aspects of “Die Sonne kommt” you drew inspiration from.
	F	- Analyze excerpts from the second movement of Hindemith’s <i>Mathis der Maler</i> Symphony (“Grablegung”), focusing on Hindemith’s approach to harmony, tonality, and form in the movement. - Conclude class with a discussion about the differences between Hindemith’s and Dallapiccola’s approaches to protest music.	- Complete a guided analytical assignment on Hindemith’s 6 <i>Chansons</i>, Mvt. 3, focusing on Hindemith’s use of harmony, tonality, and form. - Have one student or a group of students read and create a summary of <i>Chapter 8</i> from <i>TRiN</i> then post it to the LMS by noon on Saturday. - Every student must comment at least twice on the summary; one of those must be a response to another student comment.
<u>Week 9</u> <u>Theory Topic</u> Text & Music; Serialism (Part 3) <u>Historical Frame</u> American Music in the Middle of the Century	M	- Introduction to the analysis of texted music through an analysis activity focusing on Barber’s <i>Dover Beach</i>. - Consider, in particular, Barber’s setting: is it effective? What does the original text on its own mean? Does that meaning change when the text is paired with Barber’s music? What about when it is part of Barber’s setting? Does he amplify the original meaning, inject a new meaning, undermine it, etc.? If you were setting this text, what would you do? In all cases, be sure to address instrumentation, melody, harmony, rhythm, meter, etc.)	- First, listen to <i>Dover Beach</i> again, then listen to: 1) Roger Sessions’s “On the Beach at Fontana” and 2) selections from Kurt Weill’s <i>Eternal Road</i>. - Next, list musical features that differ between each piece, citing specific moments in the score. - Finally, write a couple paragraphs responding to the following questions: 1) Ross specifically places Barber, Sessions, and Weill into three categories of American composers—traditionalists, elitists, and populists respectively—based on a 1938 Virgil Thomson article. Do you think that these categories are perfectly distinct from one another from a musical perspective? Why or why not?; 2) Do you feel these categories are still at play today? Choose a favorite piece for your instrument written in the last 20 years and decide what category—if any—that piece falls into.

	W	- Analyze Copland's "Why Do They Shut Me Out of Heaven?" Ruminates on how Copland uses form, tonality, register, and intervals to express the meaning of the text.	- Listen to and compare Copland's setting of Emily Dickinson's poem, "Why Do They Shut Me Out of Heaven?" to a setting of the same text by another composer. Without looking at the score to the non-Copland version, see how much you can discern from just listening. Then, write two short responses. In the first, discuss any similarities or differences you hear between the two versions you listen to (citing specific moments in the recording). In the second, compare each composer's treatment of Dickinson's text.
	F	- "Serial" Day: Review principles of serialism discussed in previous weeks, then introduce another approach to serialism: rotational serialism. Use the fourth movement of Crawford Seeger's <i>String Quartet 1931</i>. Consider this movement from a contrapuntal/motivic perspective, but also trace how the 10-note series introduced in Voice 2 is changed over time through rotational transformations.	- Have one student or a group of students read and create a summary of Chapter 10 from <i>TRiN</i> then post it to the LMS by noon on Saturday. - Every student must comment at least twice on the summary (one of those must be a response to another student comment). - In preparation for the exam next week, every student should complete a homework worksheet on serialism and pitch-class set analysis that focuses on finding prime forms, identifying row properties, performing serial operations on rows, etc.
<u>Week 10</u> <u>Theory Topic</u> Review of Serialism and Set Theory <u>Historical Frame</u> Music in Germany after WWII	M	- Class discussion about Chapter 10 of <i>TRiN</i>, focusing, in particular, on the Darmstadt school, its emergence, and their reverence for the Second Viennese School. - Introduction to Webern, his music, and his rise in popularity after his accidental death in 1945. - Exploration of derived rows through Webern's <i>Concerto for Nine Instruments</i>, op. 24, mvt. 2. Be sure to use this piece to discuss how Webern's use of serialism differs from other composers we have discussed, particularly Webern's teacher, Schoenberg.	- Guided analysis assignment focusing on Variation 4 from Webern's <i>String Quartet</i>, op. 28, mvt. 1 and the opening of Webern's <i>Quartet</i>, op. 22, mvt. 1
	W	- Complete a guided analysis assignment on "Angst und Hoffen" from <i>Das Buch der hängenden Gärten</i> as a way of reviewing set theory for the exam. - Discuss how and why Schoenberg was so popular in Darmstadt.	- Review for the exam.

	F	- Exam #2 on serialism, pitch-class set analysis, and text/music analysis.	- Comment at least two times on the summary of <i>TRiN</i> Chapter 11 that is posted to the LMS; one of those must be a response to another student comment. (Instructors should post this summary prior to noon on Saturday.)
<u>Week 11</u> <u>Theory Topic</u> Timeline, Graphic, & Text Notation; Rhythm and Meter after 1945 <u>Historical Frame</u> <i>Avant-garde</i> music in the 1950s and the Cold War	M	- Class discussion about Chapter 11 of <i>TRiN</i>, focusing on how the Cold War affected compositional trends. - Introduce and discuss timeline, graphic, and text notation - During class time, listen to and compare performances of several chance pieces including: the opening of Berio's <i>Sequenza III</i>, Earle Brown's <i>December 1952</i>, and Cornelius Cardew's <i>Treatise</i>. Have students create their own performances of these pieces (<i>December 1952</i> works quite well for this).	- Guided analysis of Cathy Berberian's "Stripsody," pages 10–11.
	W	- Introduce and discuss aleatoric music - Analysis activity with John Cage's <i>Two</i>: Divide the class into two groups. Group 1 analyzes the piece from a historical standpoint: What style of music is this? What trends does it exemplify? Why did those trends come about? Group 2, then, considers the piece from a purely musical perspective from the standpoint of form, phrasing, and harmony. After some time, the two groups swap half their members. The new groups then create a cohesive analysis of this piece that integrates the two perspectives, noting in particular the elements of the piece that are traditional vs. innovative and the effect of those choices.	- Read excerpts from Babbitt's "Who Cares if You Listen" and McClary's response, "Terminal Prestige." Write a short response paper that summarizes your thoughts on the issues, having read both Babbitt and McClary's perspectives. Come to class ready to discuss your ideas.
	F	- Spend half the class discussing Babbitt and McClary's articles. - In the second half of class, briefly introduce three metric devices used in music after 1945: 1) metric modulation, 2) ametric music, and 3) polymeter.	- Complete an analytical worksheet on rhythm and meter after 1945. - Have one student or a group of students read and create a summary of Chapter 12 from <i>TRiN</i> then post it to the LMS by noon on Saturday. - Every student must comment at least twice on the summary (one of those must be a response to another student comment).
<u>Week 12</u> <u>Theory Topic</u> Triadic Post-Tonality (Part 3)	M	- Class discussion about Chapter 12 of <i>TRiN</i>, focusing on how sexuality and politics affected many composers after the war in ways that were reflected in their music. - Lecture/discussion of selections from Billy Budd: note, in particular, the themes of sexuality and Britten's use of tonality, particularly the bitonality in the opening.	- Analytical assignment on Britten's "A Poison Tree."

<u>Historical Frame</u> Politics and Sexuality in Post-War Music	W	- Class analysis discussion: use the homework on “A Poison Tree” to scuba dive into the piece and create a cohesive analysis, showing how Britten used musical form, tonality, motives, and text painting to illustrate the text.	- Listen to the second movement of Shostakovich’s 8th String Quartet with a score, then read Roger Graybill’s analysis of the movement. Come to class ready to discuss Graybill’s analysis.
	F	- Begin class with a brief discussion about Shostakovich’s life and relationship to Britten. - Scuba dive into the 2nd movement of Shostakovich’s 8th String Quartet. Note, in particular, the tonality, form, and motivic design of the movement.	- Analysis assignment focusing on tonality and form in Shostakovich’s E-flat major prelude from his <i>24 Preludes and Fugues</i>, op. 87. - Have one student or a group of students read and create a summary of Chapter 13 from <i>TRiN</i> then post it to the LMS by noon on Saturday. - Every student must comment at least twice on the summary; one of those must be a response to another student comment.
<u>Week 13</u> <u>Theory Topic</u> Messiaen <u>Historical Frame</u> The <i>avant-garde</i> of the 1960s	M	- Introduction to some elements of birdsong, rhythmic procedures (e.g., non-retrogradable rhythms, rhythmic cycles), harmonic language (modes of limited transposition, new types of chords, etc.). Spend the day looking at excerpts that exemplify these traits.	- Have students complete a worksheet that has them practicing identifying and writing some of the same types of stylistic elements discussed in class, including modes of limited transpositions, non-retrogradable rhythms, and new types of chords.
	W	- Guided group in-class analyses of excerpts from the following works that ask students to identify the elements of Messiaen’s style discussed on Monday: <i>Quatuor pour la fin du Temps</i>, <i>Le Banquet Céleste</i>, <i>Méditations sur le Mystère de la Saint-Trinité</i>, and <i>Trois petites Liturgies de la Présence Divine</i>. - Discuss how these pieces and compositional devices might be seen as a reflection of Messiaen’s faith (beyond just their topics/texts).	- Do a guided analysis of <i>Quatuor pour la fin du Temps</i>, mvt. 5

	F	- Spend the first half of class discussing the homework as a class. - Spend the second half of class considering Messiaen's approach to serialism through a lecture on <i>Mode de valeurs et d'intensités</i>.	- The following pieces all premiered in 1956: Cage's <i>Radio Music</i>; Dallapiccola's <i>Cinque canti per baritone e alcuni strumenti</i>; Messiaen's <i>Oiseaux exotiques</i>; Nono's <i>Il canto sospeso</i>; Shostakovich's <i>String Quartet No. 6</i>; and Stockhausen's <i>Gesang der Jünglinge</i>. Choose three, listen to them, then write a response about the different styles and approaches you heard, citing specific moments within each piece. - Have one student or a group of students read and create a summary of Chapter 14 from <i>TRiN</i> then post it to the LMS by noon on Saturday. - Every student must comment at least twice on the summary (one of those must be a response to another student comment).
<u>Week 14</u> <u>Theory Topic</u> Timbre and Texture in Post-Tonal Music; Process Music/ Minimalism <u>Historical Frame</u> Uptown vs. Downtown Music in the 1960s and 1970s	M	- Model analytical approaches to Crumb's music by walking students through the role of timbre, texture, theatricality, and harmony in "Music of Shadows (for Aeolian Harp)" from <i>Makrokosmos</i>, Volume I. - Begin analytical homework assignment: Divide the class into groups, and have each group analyze a short movement by Crumb (e.g., his <i>Madrigals</i>, shorter movements from the first two volumes of <i>Makrokosmos</i>, or songs from his <i>American Songbook</i> series) from four different perspectives: 1) timbre, 2) texture, 3) theatricality, 4) harmony.	- Summarize your analytical findings from class in a brief paper. First, compile your group's findings on the role of timbre, texture, theatricality, and harmony in your group's Crumb piece. Then, discuss which analytical approaches you found most helpful for understanding Crumb's music and why. Be sure to cite specific examples from the score when making your argument.
	W	- Introduction to minimalism and process music.	- Consider the differences between the music of West Coast minimalists (La Monte Young and Terry Riley) and New York minimalists (Steve Reich and Philip Glass). Choose a piece by two of these composers and respond to the following prompt: What about these works makes them minimalist? Consider what they have in common and what differs.
	F	- Spend 10–15 minutes discussing the homework. - Consider, as a class, Miles Davis's "So What," which Ross describes as a "proto-minimalist piece, defined by the dreamlike slowness of the harmonic rhythm" (519).	- Write your own mini-minimalist piece that uses some sort of process. - Have one student or a group of students read and create a summary of Chapter 15 from <i>TRiN</i> then post it to the LMS by noon on Saturday. - Every student must comment at least twice on the summary (one of those must be a response to another student comment).

<u>Week 15</u> <u>Theory Topic</u> Quotation and Allusion; New Approaches to Minimalism <u>Historical Frame</u> Postmodernism and music written at the end of the century	M	- Class discussion about Chapter 15 of <i>TRiN</i>, focusing on postmodernism, polystylism, and Adam's music. - As a class, analyze two arias from <i>Nixon in China</i>, such as "News has a kind of mystery" (Richard Nixon), "We no longer need Confucius" (Mao), "This is Prophetic" (Pat Nixon), "Oh! what a day" or "I have my brief" (Kissinger), "I am the wife of Mao" (Madame Mao), and "I am old and cannot sleep" (Chou). In the discussion, compare how the two chosen characters are characterized in these arias, particularly in light of the political themes of the opera. How do various musical elements contribute to this?	- Write a short paper considering how Adams's minimalism compares/contrasts with the music of earlier minimalists. Be sure to include musical examples to support your claim. (Timothy Johnson's book <i>John Adams's "Nixon in China": Musical Analysis, Historical and Political Perspectives</i> is a useful reference).
	W	- Use Tower's <i>Petrouskates</i> as a frame for discussing intertextuality, quotation, and allusion. - Begin work on HW: An analysis of Corigliano's "Come now, my darling" from an intertextual perspective.	- Complete a formal analysis of Corigliano's "Come now, my darling," then analyze it from an intertextual perspective: where does the music draw from Mozart and where does it clearly diverge in style?
	F	- Discuss ways in which popular music of the 20th- and 21st-centuries has incorporated techniques from composers discussed throughout this class, and how this fusion links to historical trends of the 21st century. Two particularly good songs include "A Day in the Life" by The Beatles and "An Echo, A Stain" by Björk. - Review for the exam	- Review for Final Exam
Final Exam			

