

Overall Material in Music History III, Fall 2022 (other works were also covered in class)

Week 2: 21st Century Sounds. Sept 5-9

1. NAWM 226 [or 217]: Osvaldo Golijov, *La Pasión según San Marcos* (2000) (please listen to all three numbers), passion
2. NAWM 225: Caroline Shaw, *Partita for 8 Voices*: First movement, Allemande, suite for voices
3. Caroline Shaw, "Its Motion Keeps"
4. Use sheet music on Brightspace: Omar Thomas, "Of Our New Day Begun," work for wind ensemble

Week 3: Pianism @ the Turn of the 20th Century. Sept 12-16

5. Use sheet music on Brightspace: Cécile Chaminade, Excerpt from *Piano Sonata in C Minor*, I. Allegro, Movement I, piano sonata
6. NAWM 169 [or 164]: Scott Joplin, "Maple Leaf Rag," piano rag
7. NAWM 176 [or 169]: Sergei Rachmaninoff, "Prelude in G Minor," piano prelude
8. Use sheet music on Brightspace: Claude Debussy, Excerpt from *Estampes*, "Pagodes," programmatic piano piece

Week 4: Writing for the Voice. Sept 19-23

9. NAWM 170 [or 167]: Gustav Mahler, Excerpt from *Kindertotenlieder*, "No. 1—"Nun will die Sonn' so hell aufgeh'n," orchestral song
10. Use sheet music on Brightspace: Alma Mahler, "Der Erkennende," song
11. Use sheet music on Brightspace: Lili Boulanger, Excerpt from *Clairières dans le ciel*, "Demain fera un an," song cycle

Week 5: Experimenting with New Sounds. Sept 26-30

12. NAWM 180 [or 172]: Arnold Schoenberg, Excerpts from *Pierrot lunaire*, melodrama: a) No. 8: "Nacht" AND b) No. 13: "Enhauptung"
13. NAWM 201 [or 193]: Henry Cowell, "The Banshee," piano piece
14. NAWM 212: John Cage, "Sonata V," from *Sonatas and Interludes*, suite for prepared piano
15. AACM, thinking about institutions
16. Use sheet music on Brightspace: Kaija Saariaho, "NoaNoa," piece for flute and live electronics

Week 6: Expressing the Nation. Oct 3-7

17. Ralph Vaughan Williams, *Fantasia on a Theme of Thomas Tallis*
18. NAWM 175]: Gustav Holst, "Intermezzo," from *Suite No. 1 in E flat for Military Band*, suite for band

19. NAWM 204 [or 196]: William Grant Still, "First Movement: Moderato Assai," from *Afro-American Symphony*, symphony
20. Florence Price, *Piano Sonata in E minor*, Andante-Allegro
21. Use sheet music on Brightspace: Florence Price, "Song to the Dark Virgin," song for voice and piano
22. Ernest MacMillan, Claude Champagne, excerpts
23. Carlos Chavez, Silvestre Revueltas, excerpts
24. NAWM 203: Aaron Copland, "Excerpt with Variations on 'Tis a Gift to be Simple,'" from *Appalachian Spring*, ballet suite

Week 7: Music and Dance. Oct 12-14

25. NAWM 184 [or 176]: Igor Stravinsky, Excerpts from *The Rite of Spring*, ballet a) "Danse des adolescents" AND b) "Danse sacrée"
26. NAWM 193 [or 184]: Duke Ellington, "Cotton Tail," jazz composition (contrafact)

Week 8: Music & Politics—Working through Totalitarianism. Oct 17- Oct 21

27. NAWM 198 [or 189]: Dmitry Shostakovich, "Second Movement: Allegretto," from *Symphony No. 5*, symphony
28. NAWM 216 [or 208]: Krzysztof Penderecki, "Threnody for the Victims of Hiroshima," tone poem for string orchestra
29. NAWM 221 [or 213]: Sofia Gubaidulina, *Rejoice! Sonata for Violin and Violoncello*, Fifth movement: "Listen to the Still Small Voice Within"

Week 9: Music & Politics II. Oct 24-28

30. NAWM 210 [or 201]: Olivier Messiaen, "First Movement, Liturgie de cristal," from *Quartet for the End of Time*, quartet for violin, clarinet, piano, and cello
31. Music during the Holocaust
32. Girl Groups in the 1960s
33. Music and Civil Rights in the 1960s (Jazz, Folk, Etc)
34. Music and Revolutions in the 1960s (Karel Husa, *Music for Prague*)

Week 10: Music, Mobility, and Place. Oct 31-Nov 4

35. Guest lecture on mariachi
36. Use sheet music on Brightspace: Dame Ethel Smyth, Scene from Act I of the opera *The Wreckers*, opera
36. Use sheet music on Brightspace: Samuel Coleridge-Taylor, "Deep River," arrangement of spiritual
37. Territory Bands
38. All-Girl Swing Bands

Week 11: Mobility & Place / Opera & Musicals. Nov 7-11

39. NAWM 191 [or 182]: Bessie Smith, "Backwater Blues," classic blues
40. Use sheet music on Brightspace: Ferde Grofé, *grand Canyon Suite*
41. Duke Ellington, "Harlem Air Shaft"
42. Bruce Springsteen, "Youngstown"
43. NAWM 171 [or 166]: Richard Strauss, Excerpt from *Salome*, "Ach! Ich habe deinen Mund geküsst," opera
44. NAWM 208: Leonard Bernstein, "Cool" from *West Side Story*, musical

Week 12: Film Music. Nov 16-18

45. Examples from "silent" film, studio era, and pop music scores
46. Biopics discussion: examples from *Hilary and Jackie*, *Amadeus*, etc.

Week 13: Music, Humor and Satire. Nov 21

47. NAWM 179 [or 171]: Erik Satie, "No. 3: Podophtalma," from *Embryons desséchés*, character piece
48. Examples from Mozart, Jimi Hendrix, and Onyx Club Revue

Week 14: Why Make Music Complicated or Lacking in Emotion? Nov 28-Dec 2

49. NAWM 181b [or 173b]: Arnold Schoenberg, Piano Suite, suite, Minuet and Trio
50. NAWM 202 [or 194]: Ruth Crawford Seeger, "Fourth movement: Allegro possible," from *String Quartet* 1931, string quartet
51. NAWM 205 [or 197]: Charlie Parker and Dizzy Gillespie, "Anthropology," bebop tune and solo
52. NAWM 207: John Coltrane, "Giant Steps," jazz tune
53. Pierre Boulez, "Structures 1A"
54. Sheila Silver, Pia Gilbert, Ursula Mamlok
55. NAWM 213 [or 204]: John Cage, *Music of Changes*, chance composition for piano: Book I
56. John Cage, 4'33"

Week 15: Technology and Beyond.... Dec 5-9

57. NAWM 214 [or 206]: Edgard Varèse, *Poème électronique*, electro-acoustic tape piece
58. Pauline Oliveros, *Sonic Meditations*