LISTENING LIST FOR UNIT II  (Texts: T351, W-TC)

**Paul Hindemith (1895-1963)**  (T351, pp. 33-40)
*Ludus Tonalis* (The Game of Tones), 1942 (3rd *Interludium* and 4th *Fuga*)
Interlude (Scherzando) and Fugue in A  (W-TC: 139; T351: 27, 34)
[CD .H662 K1 v.4]  
Symphony *Mathis der Maler*, I, 1933/34  (T351: 30)  [CD .H662 G1.6-6]  

**Arnold Schoenberg (1874-1951)**  (T351, pp. 87-102)
*Five Pieces for Orchestra*, Op. 16, 1909, No. 3, "Colors" ("Farben")  (Burkhart & T351)  
[CD .B51465 G.1]  
*Six Short Pieces for Piano*, Op. 19, 1911, Nos. 2 and 4(W-TC: 171)  [CD ZK1.82]  
*Variations for Orchestra*, Op. 31, 1928, Introduction, Theme, and Variation I (W-TC, 179)  
[CD .S365 C6S.4-11]  
Piano Piece, Op. 33A, 1928  (Burkhart & T351)  [CD Zk1.82]  

**Anton Webern (1883-1945)**  (T351, pp. 103-108)
*Six Pieces for Orchestra*, Op. 6, 1909, No. 1, "Langsam" (W-TC: 266)  
*Variations for Piano*, Op. 27, 1936, 2nd mvt.  (Burkhart)  

**Alban Berg (1885-1935)**  (T351, pp. 109-122)
"Marie's Lullaby," Act I, Scene 3 (W-TC: 28)  
Act III, Orchestral Interlude between Scenes 4 & 5  

**Ruth Crawford Seeger (1901-1953)**  (T351, pp. 137-138)
*Piano Study in Mixed Accents*, 1930.  [CD .S4511 Ge-1]  
*String Quartet*, 1931, 4th mvt.  [CD .A6675 C4S.1]  

*Variaciones Concertantes* (c. 1954) (selections) Score on reserve:  m.s. M1003.G48  

**Igor Stravinsky (1882-1971)**  (T351, pp. 110)
*In Memoriam Dylan Thomas*, 1954, "Dirge-Canons" (Prelude) (W-TC: 238)  
[CD .S9126 D1.4-3]  

**Milton Babbitt (1916 - )**
"Play on Notes" for children’s voices and bells, 1966 (Burkhart, 524)  

**Luigi Dallapiccola (1904-1975)**  (T351, pp. 133-135; serialism, 123-132)
No. 6, “Fregi”  (W-MS: 518-521)  [LP-S .D1447 K1.1-1] or  [LP-S .S3924 K1.9-13]  

**Luigi Dallapiccola (1904-1975)**  (T351, pp. 133-135; serialism, 123-132)
No. 6, “Fregi”  (W-MS: 518-521)  [LP-S .D1447 K1.1-1] or  [LP-S .S3924 K1.9-13]
Silvestre Revueltas (1899-1940)

*Sensemayá*, 1937. [ALR2148]
1. **October 13-17: Hindemith (chromatic); analyzing pitch-class sets; Schoenberg & Webern (pre-serial)**
   - Hindemith: Series I & II, chord groups & harmonic fluctuation, step progression
   - Schoenberg: veiled tonality, extended tonality, *Grundgestalt*, developing variation, emancipation of the dissonance, *Sprechstimme, Klangfarbenmelodie*, unity of musical space

2. **October 20-24: Berg & Webern (pre-serial), Ruth Crawford;**
   - Webern: *Five Pieces for String Quartet*, Op. 5, No. 3 (W-MS, 437)
   - Webern: *Six Pieces for Orchestra*, Op. 6, No. 1 (W-TC, 266)
   - Ruth Crawford, *String Quartet*, 1931, 4th mvt. & *Piano Study in Mixed Accents*
   - Berg: *Wozzeck*, Op. 7 (selections)
     - Act I, Scene 3, "Marie's Lullaby" (W-TC, 28)
     - Act III, Orchestral Interlude between Scenes 4 & 5 (T351 & handout)

   **Assignment:** Pitch-class sets and Webern (pre-serial)

3. **October 27-31: Serial Techniques; Dallapiccola, Schoenberg & Webern; in contrast, Ginastera and Revueltas**
   - Introduction to serialism: Dallapiccola, et. al.
   - hexachordal combinatoriality

   **Assignment:** Serial Procedures (see T351 text, pp. 123-132)

   **Unit II project:** (expressive functions of dissonance)

4-5. **November 3-11: Berg, Stravinsky, Babbitt, Serial Works and Review**
   - Berg: *Violin Concerto* (excerpts) (W-TC, 40)
   - Babbitt: "*Play on Notes*" for children’s voices and bells, 1966 (Burkhart, 524)
   - Stravinsky: *Dirge-Canons* (Prelude) from *In Memoriam Dylan Thomas* (W-TC)

   **Unit II project:** due Monday November 10

**Listening Test II:** Wednesday, November 12
**Written Test II:** Thursday, November 13

**Unit II Analysis Project. Part I. Expressive functions of dissonance:** Provide an example of musical and/or artistic "dissonance"--dissonance used for expressive purposes in music, painting, poetry, film, dance, literature--and explain the expressive function of the dissonant aspect in the context of the example as a whole. Compare this treatment to the various contexts of dissonance we have studied this semester [for example, Hindemith (dissonance as distance along Series I; harmonic fluctuation), Crawford Seeger (dissonant counterpoint), Schoenberg (emancipation of the dissonance; dissonance as structure); Berg (tonality and atonality in relation
to normal and abnormal behavior, or to reality & dream), Webern (dissonance as symmetrical, static intervallic background), etc.].

**Part II.** Compose a short serial composition for two to three instruments (at least 16 or more measures). Use an instrumental combination that could be played by members of the class.

Notate your composition neatly in ink or use a computer notation program; provide a short (1-2 page) discussion of the style and technical aspects of your piece as it relates to the musical style and relate your piece to the compositional procedures of a model composition and composer (list tba).