

COMPOSITIONAL PRACTICES (c. 1925-55)

Music Composition 212, 412

(2018, Fall Term)

Instructor, Robert Morris

Time: Tuesday, Thursday; 10:00-11:15 am

Schedule

The following lists the topics and pieces we will cover during the term. Other pieces and composers may be added if necessary. I will try to keep to the following schedule, but I have found I get behind by mid-October. Please note that wherever we are in the schedule, the dates for the three projects and listening quizzes will remain inviolable.

There are two kinds of activities in this class: lectures and analysis. In lectures, I will hold forth; in analysis I may assign passages to members of the class to present. I will expect students to be prepared for the analysis no matter who is presenting. There will be short homework assignments from time to time.

I have copies of some of the pieces to pass out to the class; to obtain scores of other pieces, please buy them or use the Sibley library.

Note: we will not hold class on the following days:

Thur. 9/27 (I'm away)

Tues. 10/16 (Fall Break)

Thur. 10/18 (I'm away)

Tues. Nov. 24 (Thanksgiving)

Class content and deadlines

date	day	topic	Special deadlines	Theory topic
8/30	H	Introduction: trends in new music; bibliographic sources; thoughts on the relations between creativity and knowledge.		Pitch and pitch-class (pc) space. Integer notation; function concept and notation
9/4	T	Analysis: Bartók, <i>Music for Strings, Percussion and Celesta</i> .		Tn, I, and intervals in pitch space

9/6	H	continued		Tn, I, and intervals in pc space
9/11	T	Lecture: Lucas/Fibonacci series; duration schemes and hierarchies.		Sets and set theory ops; $\langle \rangle$, $\{\}$, $()$, and $[]$ notations
9/13	T	Analysis: Bartók, <i>Music for Strings, Percussion and Celesta</i> . continued		Set-classes in p and pc space
9/18	T	Analysis: Stravinsky, <i>Agon</i> .		dyadic, and trichordal set-classes
9/20	H	Analysis: Stravinsky, <i>Agon</i> .	Composition Project I (Based on Lucas/Fibonacci series)	The interval vector of a pc set
9/25	T	Lecture: Timbre, Register, and Articulation.	Listening Quiz 1	The invariance vector
10/2	T	Analysis: Varèse, <i>Ionization and Intégrales</i> .		Complementary pcsets and set-classes
10/4	H	Summary of Pitch-Class-Set Theory.		The world of set-classes. Z-relation.
10/9	T	continued		Invariance matrices.
10/11	H	Analysis: Messaien, <i>Poemes pour Mi</i> .		“Modes of Limited Transposition” Complement theorem
10/23	T	Lecture: Carter, <i>String Quartet II</i> .	Composition Project II (a short piece based on one or more set-class(es) with emphasis on harmony and timbre)	Back to the trichords
10/25	H	continued		
10/30	T	Lecture: Twelve-tone technique: basic concepts and notations.	Listening Quiz 2	Rows and transformations
11/1	H	The row table		Row table symmetries
11/6	T	Analysis: Berg <i>Violin Concerto</i> .		Rotation
11/8	H	Analysis: Webern, <i>Symphony (I), opus 21</i> .		Total and partial row invariance
11/13	T	Lecture: Webern,		

		<i>Variations for Piano, opus 27 and Concerto for Nine Instruments, opus 24.</i>		
11/15	H	Analysis: Dallapiccola, <i>Quaderno Musicale di Annalibera</i> , selected pieces.	Listening Quiz 3	
11/27	T	Lecture: European (total) serialism, Messaien and Boulez. Analysis: Boulez, <i>Structures, Livre 1a.</i>		Parameter mappings
11/29	H	Lecture: Schoenberg's Twelve-tone combinatoriality		Regions and row quartets
12/4	T	Analysis: Schoenberg, <i>Piano Concerto</i> , opening measures; <i>Violin Concerto</i> , opening measures.	Composition Project III (a short but sophisticated twelve-tone or serial piece)	
12/6	H	Stravinsky Analysis. <i>A Sermon, A Narrative, and a Prayer</i>		rotational arrays
12/11	T	continued		

Final Exam: To be scheduled within exam period, Dec 14-16 (F-Sun).

Other Matters

Sibley Library

Please check the reserve list for this course at the library on which I have placed the scores for the works covered in class.

Readings of Compositional Projects

We will have reading/performances of the projects in the evening on some mutually agreeable date shortly after the deadline. For each project write a short piece (about 1-3 minutes long) for players in the class; or get your own players to play your pieces. If you can, hold a brief preliminary rehearsal before the reading/performance session. You will be asked to introduce your piece to the class and tell us something about it including how it satisfies the nature of the project.

Quizzes

In each of the three quizzes, you will be asked to identify items from one of the three listening lists (see below) by ear alone (no notes, scores, or other aids). Approximately 7 to 10 musical examples on CD or tape will be played up to four times in the exam period, which will occupy a 20-minute period at the end of a class. There will be no “trick” questions. Experience has shown that “cramming” for this exam does not work, so stick to a schedule for listening—so many hours per week. The recordings of the items on the three listening list are on reserve at Sibley, also compiled on ten CDs. At the end of this document is a list of the content of the ten CDs.

Theory Topics

On the class schedule above there are theory topics upon which I will lecture for about 10-15 minutes at the beginning of each class. The text for these topics follows the very laconic but complete text called “Bob’s Atonal Music Primer” on my website. Also, you can read the “composition tutorial,” which goes into all the topics in greater detail.

<http://lulu.esm.rochester.edu/rdm/downloads.html>

click on:

[Bob's Atonal Theory Primer.](#)

[Compositional Tutorial.](#)

Final Exam

The final examination lasts 3 hours and will be held sometime during the exam period (see schedule). In the exam, you will be asked to write brief essays on composers and compositional trends and identify terms and concepts covered during the term. You may also be asked to write brief musical examples to illustrate a compositional technique.

Grades

Your final grade: depends on class participation (10%), the grades of the three quizzes (10% each), the grades of your three projects (15% each) and the final exam (15%).

Second Term

Second term topics will include: extensions of serial theory; electronic and computer music's influence on new music; new conceptions of musical space, form, and environment; notational innovations; new instrumental resources; indeterminacy, stochastic and aleatoric composition; micro-polyphony and “mass orchestration;” theater and ritual music; process music; neo-romanticism; minimalism; post-modernism.

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Listening List for Quizzes

Listening Quiz 1 (Sept. 25) **String Quartets and Violin Concertos**

Babbitt String Quartets II
Bartók String Quartets III through VI
Berg Lyric Suite
Berg Violin Concerto
Carter String Quartet II
Schoenberg Violin Concerto

Listening Quiz 2 (Oct. 30) **Piano solos, Piano, Concertos, and other works with Piano**

Boulez Structures, Book I
Boulez Marteau sans Maître
Dallapiccola Quaderno Musicale di Annalibera
Messiaen "Mode de valeurs et d'intensités"
Schoenberg Piano Pieces, opus 23
Schoenberg Piano Concerto
Stockhausen Piano Pieces, I through IV
Stravinsky Movements
Webern Variations for Piano, opus 27
Webern Concerto, opus 24

Listening Quiz 3 (Nov. 15) **Concerted Works and Song Cycles**

Babbitt Du (song cycle)
Bartók Music for Strings, Percussion and Celesta
Berg Three Pieces for Orchestra
Messiaen Chronochromie
Schoenberg Five Orchestra Pieces
Stockhausen Kontrapunkt
Stravinsky Agon
Stravinsky Variations for Orchestra
Varèse Ionization
Varèse Intégrales
Varèse Octandre
Webern Sinfonie, opus 21
Webern Songs, Opus 25

Listening list. YouTube sources (SS = scrolled score)

Composer and piece	Call number	Link to recording on WWW
Babbitt Du (song cycle)	M1621.4 .B112d	https://www.youtube.com/watch?v=CYF_EFnBqJM
Babbitt String Quartet II	M452 .B112.2	https://www.youtube.com/watch?v=vItciC1Lopo
Bartók Music for Strings, Percussion and Celesta	M1140.B37 M8	https://www.youtube.com/watch?v=54U8U13_NUQ
Bartók String Quartet III	M452 .B29.3 min.	SS: https://www.youtube.com/watch?v=FXFR2n8kUhM
Bartók String Quartet IV	M452 .B29.6 min.	SS: https://www.youtube.com/watch?v=mTnbrLXEGjI
Bartók String Quartet V	M452 .B29.5 min.	SS: https://www.youtube.com/watch?v=Du07qCXkNa8&
Bartók String Quartet VI	M452 .B29.4 min.	SS: https://www.youtube.com/watch?v=sIMC_rOa77A
Berg Lyric Suite	M452.B493 L99 1955a, min.	https://www.youtube.com/watch?v=64wipsVJe2I
Berg Three Pieces for Orchestra	M1045 .B493Om min	https://www.youtube.com/watch?v=CvYCllyyPGUK https://www.youtube.com/watch?v=HRngjldTUf0 https://www.youtube.com/watch?v=6de0DpRIgwo
Berg Violin Concerto	M1012 .B493 min	https://www.youtube.com/watch?v=wSUdZ0-7rWE SS: https://www.youtube.com/watch?v=gd0dMs0MTg8
Boulez Marteau sans Maitre	M1613.3 .B763M min	https://www.youtube.com/watch?v=MS82nF85_gA
Boulez Structures, Book Ia	M214.B75 S8	https://www.youtube.com/watch?v=FIo15gWMheA
Carter String Quartet 2	M452 .C323 no.2	Available only in movements Introduction https://www.youtube.com/watch?v=JjXB2hAOzRk (I) Allegro fantastico https://www.youtube.com/watch?v=5ozpeBUZY0Y Cadenza for Viola https://www.youtube.com/watch?v=dvZiWirgFew (II) Presto scherzando https://www.youtube.com/watch?v=O97RF-bNRIU Cadenza for Cello https://www.youtube.com/watch?v=l_HI02cbj68 (III) Andante espressivo https://www.youtube.com/watch?v=d6xoCnBr2GI Cadenza for First Violin https://www.youtube.com/watch?v=iA_dmq967HY (IV) Allegro https://www.youtube.com/watch?v=N-qL5mCONSM Conclusion https://www.youtube.com/watch?v=KMCBqvT7bQw

Dallapiccola Quaderno Musicale di Annalibera	M24 .D144q	SS: https://www.youtube.com/watch?v=Kb6PxV6f4C4
Messiaen Chronochromie	M1045 .M585C	https://www.youtube.com/watch?v=_0b7mpiz-xc
Messiaen "Mode de valeurs et d'intensités"	M25 .M585Mo	SS: https://www.youtube.com/watch?v=cJBGJAYAQ8
Schoenberg Piano Concerto	M1011 .S365 Op.42	SS: https://www.youtube.com/watch?v=JEY9ImCZbIc
Schoenberg Five Orchestra Pieces	M1045 .S365 op.16	https://www.youtube.com/watch?v=xXdJfabr-6I https://www.youtube.com/watch?v=YQt70EBQZ5g
Schoenberg Piano Pieces, opus 23	M25 .S365 op.23	Note: from 19:10 to 29: 10 https://www.youtube.com/watch?v=1wWKbToipO8
Schoenberg Violin Concerto	M1012 .S365 1939a	https://www.youtube.com/watch?v=ramcVkeLGIQ
Stockhausen Kontrapunkt	M1045 .S864 K No.1 min	https://www.youtube.com/watch?v=mDkHem_jMEw
Stockhausen Piano Pieces, I through IV	M25 .S8645.2	Note: from 00:00 to 7:24 https://www.youtube.com/watch?v=mmimSOOry7s
Stravinsky Agon	M1520 .S912 Ag Folio	https://www.youtube.com/watch?v=eaHcT70RcsA
Stravinsky Movements	M1010 .S912M	SS: https://www.youtube.com/watch?v=y0lQUQzmD-8
Stravinsky Variations for Orchestra	M1003.S912 V1min.	https://www.youtube.com/watch?v=LBcVKi5jpFM
Varèse Intégrales	M1045 .V292I	https://www.youtube.com/watch?v=yBS_Yzb7JCc
Varèse Ionization	M985.V37 I6	https://www.youtube.com/watch?v=EmDaI_H6buE
Varèse Octandre	M862.V296 O21	https://www.youtube.com/watch?v=CvMhyp4W2bw
Webern Variations for Piano, opus 27	M27 .W376 op.27	SS: https://www.youtube.com/watch?v=5hZXpDGQ-0M
Webern Concerto, opus 24	M985 .W42	https://www.youtube.com/watch?v=BqFetTU05wE
Webern Sinfonie, opus 21	M1001 .W376 op.21min.	https://www.youtube.com/watch?v=dlpYYhJFXEM
Webern Songs, Opus 25	M1621 .W376L Op.25	https://www.youtube.com/watch?v=uEW-iOB6E64