

# COMPOSITIONAL PRACTICES (c. 1925-55)

Music Composition 212, 412

(2016, 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. 9/15 (I'm away)

Tues. 10/18 (Fall Break)

Thur. 10/20 (I'm away)

Tues., Thur. 11/1-3 (I'm away)

Tues. Nov. 24 (Thanksgiving)

## Class content and deadlines

date	day	topic	Special deadlines	Theory topic
9/1	H	Introduction: trends in new music; bibliographic sources; thoughts on the relations between creativity and knowledge.		Pitch and pitch-class (pc) space. Integer notation
9/6	T	Analysis: Bartók, <i>Music for Strings, Percussion and Celesta</i> .		Tn, I, and intervals in pitch space

9/8	H	continued		Tn, I, and intervals in pc space
9/13	T	Lecture: Lucas/Fibonacci series; duration schemes and hierarchies.		Sets and set theory ops; $\langle \rangle$ , $\{\}$ , $()$ , and $[]$ notations
9/20	T	Analysis: Bartók, <i>Music for Strings, Percussion and Celesta</i> . continued		Set-classes in p and pc space
9/22	H	Analysis: Stravinsky, <i>Agon</i> .		dyadic, and trichordal set-classes
9/27	T	Analysis: Stravinsky, <i>Agon</i> .	<b>Composition Project I</b> (Based on Lucas/Fibonacci series)	The interval vector of a pc set
9/29	H	Lecture: Timbre, Register, and Articulation.	<b>Listening Quiz 1</b>	The invariance vector
10/4	T	Analysis: Varèse, <i>Ionization and Intégrales</i> .		Complementary pcsets and set-classes
10/6	H	Summary of Pitch-Class-Set Theory.		The world of set-classes. Invariance matrices. Z-relation
10/11	T	Analysis: Messaien, <i>Poemes pour Mi</i> .		"Modes of Limited Transposition" Complement theorem
10/13	H	Lecture: Carter, <i>String Quartet II</i> .		Back to the trichords
10/25	T	continued	<b>Composition Project II</b> (a short piece based on one or more set-class(es) with emphasis on harmony and timbre)	
10/27	H	Lecture: Twelve-tone technique: basic concepts and notations.		Rows and transformations
11/8	T	The row table	<b>Listening Quiz 2</b>	Row table symmetries
11/10	H	Analysis: Berg <i>Violin Concerto</i> .		Rotation
11/15	T	Analysis: Webern, <i>Symphony (I), opus 21</i> .		Total and partial row invariance
11/17	H	Lecture: Webern, <i>Variations</i>		

		<i>for Piano, opus 27</i> and <i>Concerto for Nine Instruments, opus 24.</i>		
11/22	T	Analysis: Dallapiccola, <i>Quaderno Musicale di Annalibera</i> , selected pieces.		
11/29	T	Lecture: European serialism, Messaien and Boulez. Analysis: Boulez, <i>Structures, Livre Ia.</i>	<b>Listening Quiz 3</b>	Parameter mappings
12/1	H	Lecture: Schoenberg's Twelve-tone combinatoriality		Regions and row quartets
12/6	T	Analysis: Schoenberg, <i>Piano Concerto</i> , opening measures; <i>Violin Concerto</i> , opening measures.		
12/8	H	Stravinsky Analysis. <i>A Sermon, A Narrative, and a Prayer</i>	<b>Composition Project III</b> (a short but sophisticated twelve-tone or serial piece)	rotational arrays
12/13	T	continued		

**Final Exam: To be scheduled within exam period, Dec 15-17 (H-Sat).**

### 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. 29)

#### 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 (Nov. 8)

#### 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. 29)

#### 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	<a href="https://www.youtube.com/watch?v=CYF_EFnBqJM">https://www.youtube.com/watch?v=CYF_EFnBqJM</a>
Babbitt String Quartet II	M452 .B112.2	<a href="https://www.youtube.com/watch?v=vItciC1Lopo">https://www.youtube.com/watch?v=vItciC1Lopo</a>
Bartók Music for Strings, Percussion and Celesta	M1140.B37 M8	<a href="https://www.youtube.com/watch?v=54U8U13_NUQ">https://www.youtube.com/watch?v=54U8U13_NUQ</a>
Bartók String Quartet III	M452 .B29.3 min.	SS: <a href="https://www.youtube.com/watch?v=FXFR2n8kUhm">https://www.youtube.com/watch?v=FXFR2n8kUhm</a>
Bartók String Quartet IV	M452 .B29.6 min.	SS: <a href="https://www.youtube.com/watch?v=mTnbrLXEGjI">https://www.youtube.com/watch?v=mTnbrLXEGjI</a>
Bartók String Quartet V	M452 .B29.5 min.	SS: <a href="https://www.youtube.com/watch?v=Du07qCXkNa8&amp;">https://www.youtube.com/watch?v=Du07qCXkNa8&amp;</a>
Bartók String Quartet VI	M452 .B29.4 min.	SS: <a href="https://www.youtube.com/watch?v=sIMC_rOa77A">https://www.youtube.com/watch?v=sIMC_rOa77A</a>
Berg Lyric Suite	M452.B493 L99 1955a, min.	<a href="https://www.youtube.com/watch?v=64wipsVJe2I">https://www.youtube.com/watch?v=64wipsVJe2I</a>
Berg Three Pieces for Orchestra	M1045 .B493Om min	<a href="https://www.youtube.com/watch?v=CvYCllyPGUk">https://www.youtube.com/watch?v=CvYCllyPGUk</a> <a href="https://www.youtube.com/watch?v=HRngjldTUf0">https://www.youtube.com/watch?v=HRngjldTUf0</a> <a href="https://www.youtube.com/watch?v=6de0DpRIgwo">https://www.youtube.com/watch?v=6de0DpRIgwo</a>
Berg Violin Concerto	M1012 .B493 min	<a href="https://www.youtube.com/watch?v=wSUdZ0-7rWE">https://www.youtube.com/watch?v=wSUdZ0-7rWE</a> SS: <a href="https://www.youtube.com/watch?v=gd0dMs0MTg8">https://www.youtube.com/watch?v=gd0dMs0MTg8</a>
Boulez Marteau sans Maitre	M1613.3 .B763M min	<a href="https://www.youtube.com/watch?v=MS82nF85_gA">https://www.youtube.com/watch?v=MS82nF85_gA</a>
Boulez Structures, Book Ia	M214.B75 S8	<a href="https://www.youtube.com/watch?v=FIo15gWMheA">https://www.youtube.com/watch?v=FIo15gWMheA</a>
Carter String Quartet 2	M452 .C323 no.2	Available only in movements Introduction <a href="https://www.youtube.com/watch?v=JjXB2hAOzRk">https://www.youtube.com/watch?v=JjXB2hAOzRk</a> (I) Allegro fantastico <a href="https://www.youtube.com/watch?v=5ozpeBUZY0Y">https://www.youtube.com/watch?v=5ozpeBUZY0Y</a> Cadenza for Viola <a href="https://www.youtube.com/watch?v=dvZiWIrGfFw">https://www.youtube.com/watch?v=dvZiWIrGfFw</a> (II) Presto scherzando <a href="https://www.youtube.com/watch?v=O97RF-bNRIU">https://www.youtube.com/watch?v=O97RF-bNRIU</a> Cadenza for Cello <a href="https://www.youtube.com/watch?v=l_HI02cbj68">https://www.youtube.com/watch?v=l_HI02cbj68</a> (III) Andante espressivo <a href="https://www.youtube.com/watch?v=d6xoCnBr2GI">https://www.youtube.com/watch?v=d6xoCnBr2GI</a> Cadenza for First Violin <a href="https://www.youtube.com/watch?v=iA_dmq967HY">https://www.youtube.com/watch?v=iA_dmq967HY</a> (IV) Allegro <a href="https://www.youtube.com/watch?v=N-qL5mCONSM">https://www.youtube.com/watch?v=N-qL5mCONSM</a> Conclusion <a href="https://www.youtube.com/watch?v=KMxCBqvT7bQw">https://www.youtube.com/watch?v=KMxCBqvT7bQw</a>

Dallapiccola Quaderno Musicale di Annalibera	M24 .D144q	SS: <a href="https://www.youtube.com/watch?v=Kb6PxV6f4C4">https://www.youtube.com/watch?v=Kb6PxV6f4C4</a>
Messiaen Chronochromie	M1045 .M585C	<a href="https://www.youtube.com/watch?v=_0b7mpiz-xc">https://www.youtube.com/watch?v=_0b7mpiz-xc</a>
Messiaen "Mode de valeurs et d'intensités"	M25 .M585Mo	SS: <a href="https://www.youtube.com/watch?v=cJBGJAYAQ8">https://www.youtube.com/watch?v=cJBGJAYAQ8</a>
Schoenberg Piano Concerto	M1011 .S365 Op.42	SS: <a href="https://www.youtube.com/watch?v=JEY9lmCZbIc">https://www.youtube.com/watch?v=JEY9lmCZbIc</a>
Schoenberg Five Orchestra Pieces	M1045 .S365 op.16	<a href="https://www.youtube.com/watch?v=xXdJfabr-6I">https://www.youtube.com/watch?v=xXdJfabr-6I</a> <a href="https://www.youtube.com/watch?v=YQt70EBQZ5g">https://www.youtube.com/watch?v=YQt70EBQZ5g</a>
Schoenberg Piano Pieces, opus 23	M25 .S365 op.23	Note: from 19:10 to 29: 10 <a href="https://www.youtube.com/watch?v=1wWKbToipO8">https://www.youtube.com/watch?v=1wWKbToipO8</a>
Schoenberg Violin Concerto	M1012 .S365 1939a	<a href="https://www.youtube.com/watch?v=ramcVkeLGIQ">https://www.youtube.com/watch?v=ramcVkeLGIQ</a>
Stockhausen Kontrapunkt	M1045 .S864 K No.1 min	<a href="https://www.youtube.com/watch?v=mDkHem_jMEw">https://www.youtube.com/watch?v=mDkHem_jMEw</a>
Stockhausen Piano Pieces, I through IV	M25 .S8645.2	Note: from 00:00 to 7:24 <a href="https://www.youtube.com/watch?v=mmimSOOry7s">https://www.youtube.com/watch?v=mmimSOOry7s</a>
Stravinsky Agon	M1520 .S912 Ag Folio	<a href="https://www.youtube.com/watch?v=eaHcT70RcsA">https://www.youtube.com/watch?v=eaHcT70RcsA</a>
Stravinsky Movements	M1010 .S912M	SS: <a href="https://www.youtube.com/watch?v=y0lQUQzMD-8">https://www.youtube.com/watch?v=y0lQUQzMD-8</a>
Stravinsky Variations for Orchestra	M1003.S912 V1min.	<a href="https://www.youtube.com/watch?v=LBCVKi5jpFM">https://www.youtube.com/watch?v=LBCVKi5jpFM</a>
Varèse Intégrales	M1045 .V292I	<a href="https://www.youtube.com/watch?v=yBS_Yzb7JCc">https://www.youtube.com/watch?v=yBS_Yzb7JCc</a>
Varèse Ionization	M985.V37 I6	<a href="https://www.youtube.com/watch?v=EmDaI_H6buE">https://www.youtube.com/watch?v=EmDaI_H6buE</a>
Varèse Octandre	M862.V296 O21	<a href="https://www.youtube.com/watch?v=CvMhyp4W2bw">https://www.youtube.com/watch?v=CvMhyp4W2bw</a>
Webern Variations for Piano, opus 27	M27 .W376 op.27	SS: <a href="https://www.youtube.com/watch?v=5hZXpDGQ-0M">https://www.youtube.com/watch?v=5hZXpDGQ-0M</a>
Webern Concerto, opus 24	M985 .W42	<a href="https://www.youtube.com/watch?v=BqFetTU05wE">https://www.youtube.com/watch?v=BqFetTU05wE</a>
Webern Sinfonie, opus 21	M1001 .W376 op.21min.	<a href="https://www.youtube.com/watch?v=dlpYYhJFXEM">https://www.youtube.com/watch?v=dlpYYhJFXEM</a>
Webern Songs, Opus 25	M1621 .W376L Op.25	<a href="https://www.youtube.com/watch?v=uEW-iOB6E64">https://www.youtube.com/watch?v=uEW-iOB6E64</a>