

MUSIC

Music during the Cold War

- I. BASIC ELEMENTS OF MUSIC THEORY 20%
 - A. Sound and Music
 - 1. Definitions
 - a. Music Is Sound Organized in Time
 - b. Music of the Western World
 - 2. Physics of Musical Sound
 - a. Sound Waves
 - b. Instruments as Sound Sources
 - B. Pitch, Rhythm, and Harmony
 - 1. Pitch
 - a. Pitch, Frequency, and Octaves
 - b. Pitch on a Keyboard
 - c. Pitch on a Staff
 - d. Pitch on the Grand Staff
 - e. Overtones and Partial
 - f. Equal Temperament: Generating the Twelve Pitches by Dividing the Octave
 - g. Scales: Leading Tone, Tonic, Dominant
 - h. Intervals
 - i. Intervals of the Major Scale
 - j. Minor Scales and Blues Inflections
 - k. Melody Defined; Example, Using Scale Degrees
 - l. Contour
 - m. Range and Tessitura
 - 2. Rhythm
 - a. Beat
 - b. Tempo
 - c. Meter: Duple, Triple, and Quadruple
 - d. Rhythmic Notation
 - e. Time Signature
 - f. Simple and Compound Subdivision
 - g. Mixed and Irregular Meter
 - h. Syncopation
 - i. Polyrhythm
 - 3. Harmony
 - a. Common-Practice Tonality
 - b. Chords
 - i. Triads
 - ii. Inversions
 - c. Keys
 - i. Keys and Key Signatures

- ii. Hierarchy of Keys: Circle of Fifths
 - d. Harmonic Progression
 - i. Dissonance and Consonance
 - ii. Diatonic Triads
 - iii. The Dominant Triad's Special Role
 - iv. Bass Lines
 - v. The Dominant Seventh Chord
 - vi. Example: A Harmonized Melody
 - e. Other Diatonic Chords
 - f. Chromatic Harmonies and Modulation
 - g. Beyond Common Practice
- C. Other Aspects of Musical Sound
 - 1. Texture, Counterpoint, Instrumentation, More Timbre
 - 2. Dynamics, Articulation, Ornamentation
- D. Form in Music
 - 1. Perceiving Musical Form
 - 2. Elements of Form
 - a. Motive
 - b. Phrase
 - c. Cadence
 - d. Theme
 - e. Introduction and Coda
 - 3. Common Forms
 - a. Repetition
 - b. Variation
 - i. Theme and Variations
 - ii. 12-Bar Blues
 - iii. Improvisation
 - c. Contrast
 - i. Ternary and Rondo Forms
 - ii. 32-Bar Form
 - iii. Verse-Chorus Form
 - d. Development
 - i. Fugue
 - ii. Sonata Form
- E. Which Is the Real Music? Scores, Recordings, and Performance

II. WAR AND POSTWAR: REACTION AND REMEMBRANCE 28%

- A. Music in the Time of War
 - 1. A Surge of Americanism
 - a. The Brooklyn Cowboy
 - b. Displaced Dancers
 - c. Choreography for a Cowgirl
 - d. LISTENING EXAMPLE 1: RODEO, "HOE-DOWN" (1942) – AARON COPLAND
 - 2. To Our Great Ally, the Union of Soviet Socialist Republics
 - a. Roy Harris, American Symphonist

- b. Reaching Out to Russia
 - c. LISTENING EXAMPLE 2: SYMPHONY NO. 5, MVT. 1 (1942; PUBL. 1961) – ROY HARRIS
- B. Coping with the Aftermath
 - 1. Evoking Our Empathy
 - a. The Innovative Emigré
 - b. Tales from Survivors
 - c. LISTENING EXAMPLE 3: *A SURVIVOR FROM WARSAW*, OP. 46 (EXCERPT) (1947) – ARNOLD SCHOENBERG
 - 2. Wrestling with Racism
 - a. The Rodgers and Hammerstein Powerhouse
 - b. Michener and Musical Theater
 - c. Racism Onstage
 - d. Racism Offstage
 - e. LISTENING EXAMPLE 4: *SOUTH PACIFIC*, ACT II “YOU’VE GOT TO BE CAREFULLY TAUGHT” (1949) – RICHARD RODGERS
 - 3. Reconciliation Through a Requiem
 - a. Safety in the States
 - b. Commission for a Cathedral
 - c. Layers of Past and Present
 - d. LISTENING EXAMPLE 5: *WAR REQUIEM*, OP. 66, MVT. 6 “LIBERA ME: ‘LET US SLEEP NOW’ . . . ‘IN PARADISUM’” (EXCERPT) (1962) – BENJAMIN BRITTEN

III. THE PROPAGANDA WAR (MUSIC ON THE MOVE) 24%

- A. The Soviet Strategy
 - 1. The State Is Great
 - 2. Get Them While They’re Young
- B. Cultural Diplomacy, American-Flavored
 - 1. The Power of *Porgy*
 - a. Brothers on Broadway
 - b. Feeling “Blue”
 - c. *Porgy* Reaches New York
 - d. *Porgy* Leaves New York
 - e. Listen Again
 - f. *Porgy*’s Propaganda Potential
 - g. *Porgy* Reaches Russia
 - h. Pushback Toward *Porgy*
 - i. LISTENING EXAMPLE 6: *PORGY AND BESS*, ACT II “IT AIN’T NECESSARILY SO” (EXCERPT) (1935) – GEORGE GERSHWIN
 - 2. Over the Airwaves
 - a. The Voice of America
 - b. “Time for Jazz!”
 - c. Ellington, ASCAP, and BMI
 - d. LISTENING EXAMPLE 7: “TAKE THE ‘A’ TRAIN” (1941) – BILLY STRAYHORN

3. Launching the Jazz Missiles
 - a. Louis Points the Way (Sort Of)
 - b. Dizzy Gillespie, Jam-bassador
 - c. Bumps on the Road
 - d. Jazz 101
 - e. Why Jazz?
 - f. Reality for Jam-bassadors
 - g. LISTENING EXAMPLE 8: *THE REAL AMBASSADORS*, “REMEMBER WHO YOU ARE” (1961–62) – DAVE AND IOLA BRUBECK
4. The Classics on the Road
 - a. Have Ensemble, Will Travel
 - b. Military Music
 - c. The Solo Ambassadors
 - d. Scores as Ambassadors
 - e. Commissioning the Credendum
 - f. LISTENING EXAMPLE 9: *CREDENDUM (ARTICLE OF FAITH)*, MVT. 1 “DECLARATION: MODERATO CON FUOCO” (1955) – WILLIAM SCHUMAN
5. Not Ready to Rock
 - a. A Musical Orphan
 - b. Sounds of Protest

IV. BOTH SIDES OF THE IRON CURTAIN 28%

- A. Musical Bullying, Soviet-Style
 1. Socialist Realism
 2. The “See-Saw” Composer
 3. A Portrait of Stalin
 4. LISTENING EXAMPLE 10: SYMPHONY NO. 10 IN E MINOR, OP. 94, MVT. 2 “ALLEGRO” (1953) – DMITRI SHOSTAKOVICH
 5. More Post-Stalin Music-Making
- B. Musical Bullying, American-Style
 1. Wartime Flag-Waving
 2. Land of the “Free”
 3. Composers and Communism
 4. The Busbey Incident
 5. Saved by the Cold War
- C. Building New Bridges
 1. A Slight Thaw
 2. Regulating the Two-Way Street
 3. The First Wave from Russia
 4. Presenting: Prokofiev
 5. LISTENING EXAMPLE 11: SONATA FOR VIOLIN AND PIANO NO. 1 IN F MINOR, OP. 80, MVT. 1 (EXCERPT) (1946) – SERGEI PROKOFIEV
- D. A Shared Repertory
 1. A Soviet Pianist Plays Russian Music
 2. An American Pianist Plays Russian Music
 3. A Russian Writes Russian Music

4. LISTENING EXAMPLE 12: PIANO CONCERTO NO. 1 IN B \flat MINOR, OP. 23, MVT. 1
“ALLEGRO NON TROPPO E MOLTO MAESTOSO” (EXCERPT) (1875; REV. 1879 AND
1889) – PYOTR IL’YICH TCHAIKOVSKY
- E. The First Wave from America
 1. The Lacy-Zarubin Agreement
 2. Leonard Warren, Baritone
 3. Encore, Encore
 4. LISTENING EXAMPLE 13: “COLORADO TRAIL” (TRADITIONAL) – ARR. TOM
SCOTT
- F. More Americans Abroad
 1. Goodman Goes First
 2. Ellington in Person
- G. It’s Your Move
 1. Leaving the Motherland
 2. Defection on Stage
 3. A Cold War Musical
 4. LISTENING EXAMPLE 14: *CHESS*, ACT I “EMBASSY LAMENT” (1984) – BENNY
ANDERSSON/BJÖRN ULVAEUS
- H. Did It Work?