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 Partials
         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

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

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♭ 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

H. Did It Work?