

METAMORPHOSIS
A PEDAGOGICAL PHENOMENOLOGY OF MUSIC, ETHICS
AND PHILOSOPHY

by

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THESIS SUBMITTED IN PARTIAL FULFILLMENT OF
THE REQUIREMENTS FOR THE DEGREE OF

DOCTOR OF PHILOSOPHY

In the
Faculty of Education

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SIMON FRASER UNIVERSITY
Fall, 2009

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ABSTRACT

“Metamorphosis” draws a parallel between classical music and Western philosophy and attempts to analyze the transformative impact that this kind of music may have on education. The current thesis explores the possibility that all musics and art can mould character, for better or for worse, while acknowledging that absolute proof is not possible. This perspective is based on my thirty-five years experience as a composer, conductor and teacher of classical music. Most importantly, this thesis should be regarded as a proposal of qualitative research that has been applied to Western music and philosophy from a neo-Platonic perspective. “Metamorphosis” is a hypothesis – it brings forth new ideas and generates questions.

The first part – THE THEORY – proposes the term philosophic music. This term is intended to encourage a debate about aesthetics and art categories from a new perspective encompassing genres, periods and cultures. I believe that philosophic music may be found everywhere: in Asia, Africa or Europe; in classical music, jazz or punk. However, for reasons of subjective experience, concision and clarity the current dissertation focuses on Western classical music vis-à-vis our educational system in British Columbia. This chapter could also be regarded as another theoretical argument aiming to change the contemporary perspective on music as mere entertainment or vehicle for political and social

protest. I posit that philosophic music has an intimate relationship with philosophy in general and its association with the Good (in the Platonic sense).

The second part - THE METHOD – focuses on the importance of attentive listening as an active process and suggests a solution that may be applied in music classes to boost students' creativity.

Finally, the third part - THE TOOL: The Alternative Listening Program – presents a syllabus organized by grades (1 – 12), weeks and days. It offers more than six hundred musical titles ready to be used in the classroom by those interested to do so. All are accompanied by a compendium of audio sources.

“Metamorphosis” hopes to open doors that will encourage future research applied to other music genres, and possibly, other cultural environments.

Keywords: Music education; classical music; popular music; listening syllabus Grades 1-12; philosophic music; attentive listening; transformative music.

DEDICATION

To my wife, Elena (Ileana) whose constant and carrying support and limitless understanding have been the bedrock of my journey towards this thesis.

To my daughter, Andreea, always a relief and an inspiration.

To my father, conductor, composer and professor Emilian Ursu, whose steadfast admiration for the Western Civilization's accomplishments and passion for music as the bearer of a spiritual and philosophic message were a beacon of my childhood and of my early adult life.

ACKNOWLEDGEMENTS

First and foremost I would like to thank Dr. **Yarsolav Senyshyn** – my supervisor - whose passion, support and devotion were inspirational. His guidance was invaluable for the completion of this thesis. Dr. Senyshyn's incredible kindness and his towering intellectual and artistic stature – “un uomo universale”, a Renaissance man – will always represent for me an aspiration, an ideal yet to be attained.

A special thank to Dr. **Stuart Richmond** whose ideas about ethics, philosophy, and art greatly influenced my writing. An accomplished artist himself, Dr. Richmond expanded my horizon and generously gave up his own time in order to be at my side when I most needed him.

I would also like to express my appreciation to Dr. **Richard Kurth** and Dr. **Heesoon Bai** for their interesting insights. Their suggestions turned this thesis into a better, more limpid philosophical excursion.

Last but not least I would like to thank **Dr. Susan O'Neill**, the Chair of my Examining Committee. Under Dr. O'Neill's outstanding leadership and unparalleled balance my defence turned out to be a feast of intellectual enjoyment.

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INTRODUCTION

Education. Public education – unquestionably, a quintessential part of what we are, one of the most important components of human existence.

Music. Philosophic Music – As a life long composer of classical music and not a trained philosopher per se, I regard philosophic music as the language beyond language - a meta-language. As a life-long performer (conductor and pianist) I see it as one of the ways to search the Good in music (in the Platonic sense). As a life-long educator I consider the possibility that a possible conceptualization of philosophic music may be one of the highest forms of communication and meditation. It is certainly a complex form of human activity, a unique blend of rationality and emotion. The term proposed by this thesis is designated to transcend any given genres, time periods and cultures. As mentioned earlier in the Abstract of this dissertation, philosophic music explores the possibility that such an awareness can be found everywhere where human beings find a possible value in their respective musics and a *belief* in its *possible* ability to formulate character, for better or for worse: in India, in China, in Europe, anywhere; in classical music, in jazz or in any notion of popular music such as rock, punk, rap, etc. Being aware that defining such an elusive concept may imply the construction of new philosophic terms, acknowledging the risks involved in such an endeavour, and recognizing the enormity, and ultimately the

impossibility of the task, I started to examine my new concept of philosophic music from only three (limiting) perspectives:

1. Western classical music as an instantiation of Western philosophy.
2. Western classical music as a possible inducer of meditation and philosophical thought.
3. Western classical music – in its philosophical instantiation – as opposite to the mass-produced music and art.

However, it is paramount that the reader regards the current dissertation as a premise, a premise that could and should be pushed forward. Since the present thesis is a beginning, other studies need to be done and applied to other genres and other cultures in order to have a comprehensive view over what philosophic music may be for others and in order to validate the term.

Another very important observation: despite the fact that I analyze and pedagogically apply philosophic music exclusively from a classical Western point of view it is my strong belief that this kind of music may be found in other musical genres. The only reason I stopped short in venturing into those other uncharted territories was the fear that the time and the typographic space allotted to my doctoral endeavour will be both grossly abused.

From my life-long experience as a composer, conductor and teacher I think that public education and philosophic music put together at work may be a potentially powerful sources of transformative education. They could possibly be impending contributors to a better society regardless of its cultural origin.

While touching and analyzing some of the idiosyncrasies of the Western modern society - idiosyncrasies which have a direct impact on some of the aspects of our current educational system - this dissertation proposes a tool for the creation of more comprehensively educated and balanced behaved young generations. Specifically, *Metamorphosis* emphasizes the seriousness and profundity of what is generally called “classical music” by drawing a parallel between the latter and Western philosophy in general and attempts to analyze the transformative impact that this kind of music may have on education in general. The current work also looks at how the music phenomenon has evolved in the past century and how the general public dramatically changed its perspective in its regard; it warns against the danger of losing a part of the identity of the Western civilization; pleads for a more intense and comprehensive use of ‘serious music’ in the general curriculum; and finally, proposes a syllabus, a program for the implementation of ‘serious music’ (i.e., also the aforementioned and so-called ‘classical’ music inside regular classrooms).

The current thesis is constructed in 3 Parts that are conceived as an arch connecting the two main pillars of any human endeavour: theory and applicability.

The first part - *THE THEORY*. Philosophic Music – deals with what I consider, according to my experience, to be an intimate relationship between music and philosophy. It is a plea for changing the contemporary perspective on music as mere entertainment or vehicle for political and social protest. This part offers not only a generous panorama of the Western thought throughout more

than two millennia of Occidental civilization but also links these intellectual endeavours with similar ones that happened simultaneously in the realm of music. It proposes a new concept – philosophic music, which is not necessarily and dully ‘serious’ nor exclusively ‘classical’ since this musical period took just seventy-five years of our long and tormented history (1750 – 1825). The Theory also points out, analyzes and discusses the dramatic split between ‘classical’ and ‘popular’ music that happened in the second half of the twentieth century. This split – unique in the history of art – is carefully dissected and scrutinized in order to offer the reader with a cause. This part also signals how the ubiquitous roaring of the entertainment industry altered our views on art in general and music in particular and how it washed out almost completely the concept of attentive listening. “The Rift” offers an extensive comparative table between two musical extremes: bubble-gum music and the twentieth century experimentalists.

The second part is called *THE METHOD. Attentive Listening*. As the title suggests, this second chapter focuses on the importance of listening as an active process and suggests a solution that may be applied in music classes. This section presents Attentive Listening as a process *per se*, warns about the danger of losing it as an educational tool, and analyzes the possible causes of this loss.

Finally, the third part - *THE TOOL. The Alternative Listening Program/ALP, Alternatives 21* explains in detail the proposed syllabus (1 – 12) and presents it organized by grades, weeks and days. It offers more than **seven hundred musical pieces, five hundred titles, and more than six hundred musical samples engraved on a set of twelve CDs**. All accompanied by a

thirty-one-page compendium of audio sources and a comprehensive list of featured composers that includes the year, month, day and place of birth and death of each. This Program was the result of more than eighteen months of research and listening and constitutes *the very core* of the present thesis. Evidently, while this last part represents the pragmatic pillar of my endeavour, the first and the second ones represent the theoretical pillars.

This work will continue in the future with the creation of a comprehensive booklet containing facts and trivia about the lives of composers, historical events and spectacular or mysterious moments related to the music and times presented in the ALP. Young students are always attracted to fascinating stories and facts and these latter are excellent tools to unearth their interest for any subject matter.

Our children need us to open for them as many doors as possible to the outer and inner world. The current dissertation hopes to help opening one of these doors, a door which is about to be closed and locked with discreet and sometimes malevolent perseverance. This is why the subtitle of the ALP Program reads: "Bringing classical music back into our lives". As a teacher of music and social studies and history, it occurred to me that the trend of losing important parts of one's culture is not limited to the Western world; it happens as we speak all over the globe with dramatic consequences. The stubbornness of the entertainment industry in creating a global standardized culture while bringing a certain degree of intellectual comfort (sometimes) also tends to marginalize core elements of cultural identities.

Allow me to share with you a short but revealing story in this respect. Not too long ago I randomly asked one of my students what was he listening on his iPod. He told me it was Korean pop music. Evidently, I was pleasantly surprised, even enthusiastic: finally, a teenager who listens to something culturally sound and musically interesting. Then I asked him to let me listen too. To my most profound dismay, the 'Korean' music he was listening was just another product of the music industry – there was nothing Korean in it, except the words. I expected to hear some interesting application of the glorious pentatonic Asian music system. Nothing of the sort; just the same rhythm, mood and sound we are bombarded with every day in our Western world. I was witnessing first-hand how the mega-trend of the entertainment industry in creating a global standardized culture marginalized – in this case, annihilated - any reference to core elements of the Korean cultural identity.

I guess the point of my short story is that the young generations need to be granted an unmitigated right to know in order to have a fair chance to choose. As a teacher, I think that dim witted prejudice and fears of political incorrectness that may actually miss and distort the intended moral 'correction' have no room in the educational process.

In all honesty, this thesis hopes to help this process by adding another step to the spiral stair of Knowledge. *Metamorphosis* opens the door to new ideas, ideas with prospective adaptability to any other culture or civilization.

PART I. THE THEORY.

Note 1: As the present section refers to the Western world exclusively - for the reasons explained in the Introduction - the term "Western" should be always considered as being implied throughout the text.

Note 2: In my opinion, the Western civilization exceeds its European cradle and, wherever found, is defined by: the appetite for democracy and law (of Roman descent), the respect for rational and scientific discourse (of Greek descent) and a Judeo-Christian spiritual heritage.

1.1 Philosophic Music

The First Part of my thesis will seek to demonstrate that music is much more than mere amusement, technical proficiency or a vehicle for socio-political messages; it is also a part of the most profound and complex adventure of the human mind: the understanding of the world and of our place within it. In this first section a parallel between the evolution of Western music and that of Western philosophy will be drawn, a parallel that, in my opinion, unveils a striking commonality between these two fields of the human *psyche*¹. It appears that, in its most intricate structural identity, an important segment of Western music accurately reflects (and sometimes predicts) the main Western philosophical trends. In other words, I believe that this aforementioned segment of Western music is no less than another instantiation of philosophical thought. Hence the new concept I attempt to coin here: ***philosophic music***. The expression is not entirely new. It is in fact, derived from the Platonic concept of **philosophic artists**. In his *Republic*, Plato mentions **philosophic artists** as a special category of creators who "must wipe the slate of human society and human

habits clean” (223-224). The sense of my notion of *philosophic music* is not exactly this, although Plato’s assertion may be implied up to some point. The concept of *philosophic music* may be closer to the Aristotelian concept of “music [used] for intellectual enjoyment” (Aristotle, 197). I think philosophic music is to be found amongst the few ingredients that compose the quintessence of the human spirit. It is music created in rare moments of experiencing “the transcendence of the Good” (Murdoch, 58).

By putting this kind of intellectual music (more popularly named ‘serious’ – a relatively inaccurate definition, I believe) in the same cauldron as philosophy, the current section of my thesis hopes to provide one strong argument – among others – for not only keeping this kind of music as part of the curriculum but also emphasizing its role in classrooms. The implied argument will be that, like mathematics, the rigor and logic of this type of musical discourse is worth being unveiled for the benefit of a more complete, rounded education; an education aiming at providing its beneficiaries (our children) with powerful cognitive tools other than the pure empirical and pragmatic reasoning, albeit strongly related to it. Finally, I would like the reader to infer that ultimately there is not such a great a difference between scientific reasoning and artistic expression and that the former has a vital role in the shaping and evolution of what I call “philosophic music”. It is actually for this very reason – the harmonious and unique blend of rationality and emotion – that this kind of music, carefully designed by brilliant, elaborate minds, continues to inspire, radiate and instil a sense of order, equilibrium and proportion.

In addition to all of the above, this current section represents the rationale on which the last part (Part 4) of this thesis is based. The proposed Alternate Listening Program - a gradual implementation of 'serious' (philosophic) music in regular classrooms and – by extension – in our students' consciousness – needs indeed a serious theoretical foundation.

The spectacular evolution of Western music in a strictly logical frame is unique in the history of humankind: the idea of constructing in the name of one God, the aspiration to an elaborate ascension to a higher plane of existence, and the constant reminiscence of the Ancient Greek rationality, determined an enduring teleological vision. Music, along with architecture, philosophy and science, followed this path. God – omnipresent and implied in all intellectual endeavours - was present in the base note *ison*, in Byzantine music or *finalis*, in the Gregorian chant or *tonic*, after 1620. (No matter what name was appended to it, this basic sound was indeed the beginning and the end of all music until the late 19th century; it was the Alpha and Omega of all sounds.) God – explicit and explained through multiple layers of reasoning - could be found in the two/three-voice parallelisms of magisters Leoninus and Perotinus. God – debated and analyzed in various ways, through diverse voices – and God in the service of Man, His ultimate creation, was expressed by the development of polyphony (multiple voices acting independently under the umbrella of harmonic unity). And the parallels could continue.

This attempt to demonstrate that – besides other functions – an important segment of Western music is also another instantiation of philosophy, another facet of the human adventure of self-discovery tries to persuade the reader that our curricula should be enriched, by allowing ‘serious’ music and philosophy, along with A History of Religions and of Human Beliefs into the ‘select club’ of academic courses. In my opinion, this particular kind of music should be regarded as an intrinsic part of a mandatory cognitive class of subject matters.

philosophic music represents an extension of knowledge and of cultural information. It is the proof that music in general should be regarded not only as a field for relaxation, amusement, or technical proficiency, but also as another kind of communication, devised by the human mind to better convey the multitude of our experiences and interactions with the world . In other words, music could be an empirical tool that helps develop and shapes the axiological dimension of students. In this respect, music could be regarded as a meta-language and - as any language - requires a long and sustained training in order to be used and thoroughly understood.

The philosophical aspect of music, as well as its strong connection with science, should be an important part of the curriculum for several reasons which are listed below.

It helps the development of:

- Flexible, phenomenological thought.
- The ability of listening and meditating at the same time.
- The capability of analysis and synthesis on human matters.

It develops:

- Discipline of thought.
(Like mathematics, 'serious' music excels in the precision of its constructions and of syntactic complexities. The ineluctable logic and rigorous development of its morphological fabric transpires in every score.)
- Self-awareness;
(Through the experiences it proposes and through the emotional and rational effort it requires to be understood as well as through addressing multiple psychological levels).
- Self-control;
(through the posture required for attentive listening - the exercise of active meditation).
- Empathy ;
(through the sustained effort needed to understand the avatars of the great minds that composed different musical works and through the recognition that these avatars represent nothing more than real life experiences passed on to future generations).

It expands:

- The empirical and – consequently – ontological experience;
(through communicating other intense and unique life experiences, through their constant materialization in a sonorous form. In this respect, philosophic music is a never-ending empirical excursion into the ontological realm - what is it to be? what to exist is about? what are we? - and a

constant scrutiny of its boundaries - what is it to know?

what to think is about? what is the mind?)

- The cognitive abilities;
(It adds verticality to the linear, horizontal dimension of our daily lives.
The purpose of existence – a constant subliminal burden upon human
conscience - could become more limpid and, consequently, be made - at
least - bearable. Daily life could thus be made richer; personal or global
events could be better comprehended in a much broader, interdependent,
and synergetic context).
- The symbolic reasoning;
(through the use of metaphorical language - indispensable in discussions
about art in general; this will result in the development of above-average
communication skills).
- The breadth of each person's cultural event horizon;
- The productive creativity, leading to the development of a "creative mind" –
flexible, versatile and profound;
(This type of 'mind' is lately looked after by many marketing and
management companies signalling a very interesting paradigm shift in
corporate HR).
- A deeper, multi-layered understanding of Western history, and adjacently,
a better grasp of our contemporary society.

In the light of all of the above, I would like to propose a modified, enriched, version of the Integrated Resource Package (IRP) for Grades 8-12 Music (the capitalized passages are my amendments).

IRP MUSIC 8 -12 (Integrated Resource Package)
(Based on <http://www.bced.gov.bc.ca/irp/music810/murati.htm>)

- Develop literacy in music, including familiarity with the conventions of written music AND WITH THE SPECIFIC IDIOMS OF PHILOSOPHIC MUSIC.
- UNDERSTAND OTHER FUNDAMENTAL ASPECTS OF MUSIC, BESIDES THE ONE OF AMUSEMENT.
- DEVELOP THE ABILITY TO LISTEN AND FOCUS ON THE MUSICAL DISCOURSE AND ITS MEANING.
- DISCOVER, THROUGH ATTENTIVE LISTENING, THE BENEFITS OF MEDITATION, INTROSPECTION AND SELF-EXPRESSION.
- Develop competency in problem solving, critical thinking, and decision making through experiences with music.
- Investigate and experience emerging technologies that find application in music.
- Connect knowledge gained through experience in music with other aspects of their lives; CONNECT THE MUSICAL EXPERIENCE WITH THE BASIC ASPECTS OF LIFE (AN EMPIRICAL APPROACH TO LIFE THROUGH MUSIC).

- Use expressive skills AND ANALYTICAL PROCEDURES gained in music to convey meaning in other aspects of their lives AND TO BETTER UNDERSTAND THEM.
- Demonstrate AND DEVELOP understanding and appreciation of artistic and aesthetic expression INCULCING APPRECIATION OF THOSE RESULTED FROM DISCIPLINED AND RATIONAL COORDINATION OF THE MUSICAL ELEMENTS.
- Develop independence, self-motivation, and positive self-image through experiences with music.
- Practice co-operation AND EMPATHY in social interactions involved in the creation, exploration, and expression of music.
- Accept and respect the ideas of others by working together to create, explore, and express through music.
- Explore, create, and interpret self- and world awareness through the study of music and music traditions of world cultures.
- UNDERSTAND THE ROLE AND IMPORTANCE OF WESTERN PHILOSOPHIC MUSIC IN THE CONTEXT OF WORLD CULTURES AND AS A PART OF A MULTI-CULTURAL, GLOBAL SOCIETY.
- UNDERSTAND THAT MUSIC AS A UNIVERSAL VEHICLE OF HUMAN THOUGHT TOOK VARIOUS FORMS, OF WHICH NONE IS LESS IMPORTANT THAN THE OTHER.
- Develop discipline and confidence through experiences that demand focused and sustained practice.

- Appreciate the role of music in society AND AS AN IMPORTANT COGNITIVE TOOL (ALONG WITH PHILOSOPHY, SCIENCES, AND RELIGION).
- APPRECIATE THE ROLE OF REASON IN BUILDING HIGHLY COMPLEX STRUCTURES IN PHILOSOPHIC MUSIC.
- Contribute to society through music-related pursuits and careers.

In order for my readers to better understand what I understand by philosophic music I revisited some of the main aspects of Western philosophy and music hoping to create a sort of 'aerial view' of what I think is a uniquely interconnected cultural landscape.

1.1.1 OVERTURE (*Preambulum*)

Some particularities of philosophic music (art) as analyzed in this present dissertation seem to develop along three main vectors of equal magnitude.

First, in order to be fully understood, philosophic music (art), like philosophy, has to be taught. While the latter deals with notions that need to be assimilated before the building process of specific conceptual constructs can start, the former amasses semantic structures which may appear incomprehensible in the absence of a previous analysis of their intrinsic components - the idiomatic units.

Second, only philosophic music (art) can create "a Utopian moment which for an instant... might soften the hearts of those who have been hardened and take them beyond their harder masters" (Adorno, 59), be they our inescapable

coercive society or what Sir Francis Bacon called the “idolatrous” influence of our human nature upon our minds.

Third, due to its strong intellectual component, philosophic music is and was always firmly related to scientific thought in the sense that the acoustic environment was moulded for expressive purposes under reason’s strict control; hence, the need for an intensive training for creators, performers **and listeners** alike.

philosophic music (art) does not coincide with “serious music” although the two might intersect at some point. While serious music defines all *written music* in general, dedicated for performances in concert halls, philosophic music aims to define the quintessence of musical thinking in its utmost instantiations. From this perspective, not all the creation of a great composer can be defined as philosophic music. Likewise, philosophic music cannot be attributed only to a particular group of musicians. True, one could find more philosophic music in Johannes Brahms’s creation than in that of Antonio Salieri, for instance. But this doesn’t mean that the celebrated Italian, acting as court composer for the Austrian emperor Joseph II, didn’t open the doors of philosophic music. The operas *Heraclitus and Democritus* and *The Three Philosophers*, the cantata *Saul*, the *Requiem in c minor*, his offertorio, *Desiderium animae* (We need a soul), his *psalms* are only few among many works of philosophic music pertaining to this ill-perceived master. How else can be defined an opera built around the two forefathers of Western philosophy – Heraclitus, “the obscure” for whom everything was in flux (“*Pantha Rhei*”) and Democritus, the visionary who

first believed matter is made up of various imperishable indivisible elements which he called “*atomos*”?

It was specifically philosophic music (art), and not regular entertainment and decorations that were so feared by most of the despots in History. This apprehension is brilliantly expressed in Thomas Mann's "The Magic Mountain ". Herr Settembrini, one of the main characters in the novel, enunciates this historic dread succinctly and authoritatively:

“There is something suspicious about music, gentlemen. I insist that she is, by her nature, equivocal. I shall not be going too far in saying at once that she is also politically suspect.” (Mann, Chapter 4, 111).

And Mann’s strange character babbles on insisting that besides being dangerous and “politically suspect”, music is as harmful as hallucinogens.

Why was Herr Settembrini so frantically pleading against music, be it philosophical? Why was he so terrified by a bunch of apparently inoffensive sounds? It wasn’t the acoustics he feared but the message, the transformative subliminal effect of this kind of music. Indeed, music can be seen as a type of discourse. Emulating Lyotard’s classification of utterances (Lyotard, 156), we could say that music acts as a *performative* discourse when it exalts an obvious emotion and the receiver cannot but follow ‘the vibe’ with brainless docility. It acts as a *denotative* discourse when it leans on a performer’s brilliance; when it stirs applauses or boos related to that performer’s technical effectiveness. Finally, it acts as a *prescriptive* discourse when it takes political or social stands. philosophic music adds to Lyotard’s types of discourse another one – the

transfigurative discourse. This form of discourse acts at both cognizant and subliminal levels and can have a beneficial transformative impact - the psyche is liberated and revealed; the cocoon becomes butterfly.

The core of my parallel between music and philosophy will deal with what I consider to represent both the pinnacle and the collapse of modernity, and the beginning of post-modernity as illustrated in a particular moment of the history of (philosophic) music: Arnold Schoenberg.

A comprehensive understanding of the impact and significance of Arnold Schoenberg's music as a sonorous instantiation of the Western philosophical saga is paramount in my endeavour to demonstrate, that philosophic music followed closely if not identically diverse epistemological patterns and ontological attitudes, that, in fact, music and philosophy are just two branches of the same 'ontological' tree, that which I call philosophic music (art) has nothing to do whatsoever with entertainment or hedonistic delight. Schoenberg's accomplishments are used in this first part only as an example (although one of the most powerful), among many others, of such symbiosis. Since music was gradually degraded in the last century and "succumbed to commodity listening", since the vast majority of music is "delivered over to consumption for the price of its wages" (Adorno, 31), a short overview on both philosophy and music, in their most glorious manifestations, seems only reasonable.

1.1.2 ACT I (P R I M U S): The Word (*Logos*)

The History of Western culture saw the rise of several “astral hours” (Zweig 2003) which changed the course of thought and revolutionized its development.

After the disintegration of the Western Ancient world - an event of eschatological proportions - philosophers were burdened with a colossal legacy upheld by two main pillars: Aristotle and Plato. The more the early philosophers tried to escape this legacy, the deeper they were immersed into the labyrinth of their ancestors' amazing minds. The only escape appeared to be the new Christian approach. However, the attraction to the forefathers of Western Thought deepened, although now it was inescapably circumscribed to “one God, Father Almighty, Creator of Heaven and Earth” (The Nicene Creed of 381 AD).

St. Augustine sought all his life to prove the existence of God, but it was always by reference to the abstract philosophy of Plato. Although his analysis of the nature of time and his superb logical constructs dedicated to the defence of human freedom are impressive to the day, one cannot but acknowledge this illustrious thinker's dependence on Ancient philosophy.

Not long after Augustine, Boethius issued his *Commentary on the Isagoge by Porphyry* which set the basic terms to be employed in subsequent medieval discussion of the problem of the universals². Despite its undeniable originality, the work is a discussion of Aristotle's *Categories* and, furthermore, a carefully designed analysis of the differences between the Aristotelian essences and the

Platonic Forms. In Boethius' case too, the 'revered shadows' of the Ancient world orbiting "one and the only God" are overwhelmingly present.

Half a millennium later, Father Abelard was breathing fresh air into the same problem of the *universals* by sharply dividing the world into individual things, general terms, and reasoning processes. While only individual things were granted real existence by the good Father, general terms were devised to have universal applicability to things' common features, known only by a process of mental abstraction. The solution was novel, indeed, but the elements of his discourse were rooted into the same old Ancient world and still dedicated to the demonstrability of the unity of a universe designed by a Supreme Architect.

At the same time when Father Abelard strived to find the long-awaited solution to the *universals*, Anselm, the second archbishop of Canterbury, undertook the difficult task to prove again, almost seven centuries later after Augustine, the existence of God. In his *Prosologion (Addition)*, Anselm proposed the famous Ontological Argument, according to which God is understood as "*aliquid quod maius non cogitari potest*" ("that than which nothing greater can be conceived"). In his writings Anselm masterfully combined the Christian spirit and thought with – naturally! – the (neo) platonic metaphysics and Aristotelian logic. He created a form of dialectical question-and-answer which will influence the development of scholasticism during the next several centuries. Once again, the two Ancient 'gods of thought' proved to be inescapable.

Two hundred years later, Thomas Aquinas, "the angelic doctor" (McDermott 1998), built up a monumental synthesis of Christianity and

Aristotelian philosophy that is today the official doctrine of the Roman Catholic Church. Aquinas' numerous commentaries on the works of Aristotle bear witness to the unbreakable bond still in place between medieval thinkers and the Ancient Masters. Interestingly enough, Aquinas still struggled with the almost thousand-year-old dilemma of the nature of God. Over one and a half millennia did nothing to disassemble this connection. Unlike St. Augustine, Aquinas managed to find five ways to prove the existence of the Supreme Being in his unfinished masterpiece, *Summa Theologica*. In a perfectly Peripatetic spirit, "the angelic doctor" admitted that sometimes it is possible (and perhaps even desirable) to achieve true knowledge (God's nature included) by means of the rigorous application of human reason, although such crucial matters should be also accepted on the basis of divine revelation.

The philosophical adventure of the Western mind continued lively through Master William of Ockham's razor (the law of parsimony) which taught us that, "*Frustra fit per plura quod potest fieri per pauciora*" ["It is pointless to do with more what can be done with less"] (Boehner 1990); Pico della Mirandola's human microcosm and his dream of a theory of the unified system of thought; Erasmus' struggle to defend humanity's freedom and reveal the political and moral frauds of the Ecclesia; the Copernican revolution and its subsequent Keplerian aftermath. Until Sir Francis Bacon, ephemeral Lord Chancellor of England and ever-lasting gem of human thought, announced to the world that he devised a new method for achieving knowledge, based exclusively on careful observation and cautious eliminative induction, which he described in *The*

Advancement of Learning (1605) and *Novum Organum* (*New Organon*, 1620).

Bacon's utterance of deliverance of effective reasoning from the "idolatrous" influence of personal interest, human nature, social conventions, and academic philosophy, heralded the rise of a new era: modernity.

The new era will be inaugurated in fact by Galileo Galilee.

"We can communicate with God through the language of mathematics and physics". This revolutionary implied statement, uttered through Salviati's words (Galileo himself) in *Dialogue Concerning the Two Chief World Systems* (1632), marked, in my opinion, the beginning of modernity - that indestructible belief in the omnipotence of science. Although this discipline was ultimately seen just as an instrument for establishing an even more intimate connection between humans and their ubiquitous God, it was a more rational perception. Salviati-Galileo hoisted a hymn of praise to "the science of the human understanding" and to its divine essence "simply because it understood the nature of numbers" (103). The revered author shows "such veneration for the science of numbers" and of their "most hidden properties... or of the incommensurable and irrational quantities" that he is persuaded "that anyone who [reveals] them [is] tormented in the other world" (11). The glorious successor of the Peripatetics announced thus to the world the birth of Modernity. The ruling of Reason replaced that of God and the Western civilization was living its first "astral hour" in a thousand years.

Meanwhile, in the early 15th century, another "astral hour" was concocted in the crucible of the Western mind. Linear perspective in painting was first imagined by Brunelleschi, the great architect of the early Renaissance and put

down on paper by the genius of Leon Battista Alberti as a mathematical, scientifically proven system for creating the illusion of multidimensional objects and distance on a two dimensional surface (*De picture* - On Painting, 1435). Suddenly, the Western world was facing the disquieting fact that instead of an impersonal and abstract perspective on things, a multitude of viewpoints swarmed over the canvasses. God was still omnipresent, naturally, but now it was venerated from multiple angles and, implicitly, its singularity was under a subtle and insidious threat. It was the beginning of the multiplicity of perspectives on Truth, which will lead much later to the disintegration of one universal Truth into a plethora of individual, stand-alone Truths. The viewer's point made a gigantic step from the impersonal (implying universality) to the highly individualized (implying diversity).

Although the Brunelleschi-Alberti system could be construed as a prophecy of a new world of ideas, it will take half a millennium for it to be fulfilled. For more than one thousand years philosophy was unequivocally centered. Whether the object of this centrality shifted from idolatry for supernatural entity (God) to narcissistic adoration for human reason, or was an obsessively recurring reference to Ancient Greece's philosophers, has no relevance. What I think is relevant here is the enduring need for a point of reference, always assimilated as the one, indivisible and indisputable, universal truth.

The moment of rupture, heralding the end of modernity and consequently, the dissipation of centrality – another “astral hour” in the frantic saga of Western thought - was to be announced by the Nobel Prize winner for

physics (1932) Werner Heisenberg. In the spring of 1927 his *uncertainty principle*, according to which “the more precisely the position [of a subatomic particle] is determined, the less precisely the momentum is known in this instant, and vice versa” (American Institute of Physics), erupted upon the scientific community and disrupted the world of physics. Furthermore, not only did it widely open the gates for the *quantum theory* but also left them ajar for what will be defined a little later as post modernity. The center, the stability, the serene albeit ostensible clarity of thought disappeared. We are in the late 1920s and although more than two millennia have passed, the traces of “the Elders” seem – again and again - to be ineffaceable: “I think that modern physics **takes a definite stand...for Plato...** The resemblance of the modern views to those of Plato and the Pythagoreans can be carried somewhat further. The elementary particles in Plato's *Timaeus* are finally not substance but mathematical forms.” (Heisenberg , 71).

Just about the same time, a young musician, Arnold Schoenberg, one of the greatest composers of all time, destroyed the very fundament of music, as we (still) know it, marking both the pinnacle of modern mentality and its downfall. Music and philosophy were, once again, united as twin pathways of the journey of human mind towards metanoia - a predestined journey, instinctual and sentient, marked by continuing repentances and reformations.

1.1.3 ACT II (S E C U N D U S): The Sound (*Phonos*)

In Ancient Greece all subject matters believed to be fundamental for the human intellectual and spiritual completion (*episteme, noesis*) were defined as Liberal arts, that is, with no immediate economic purpose. They were rated one-to-seven on a scale in which one represented the most basic and seven the most advanced. Music was rated sixth, that is second in importance after Astronomy.

The Greek ideal 'curriculum' included:

1. Grammar
2. Rhetoric
3. Logic
4. Arithmetic
5. Geometry
- 6. Music**
7. Astronomy

This perfectly rounded curriculum was to be divided into two sections during the early Middle Ages: Trivium and Quadrivium. While the Trivium was designed to address the lower stage of education, the Quadrivium aimed for the superior one. Unabated, music maintained its status; it was included in the Quadrivium along with Arithmetic, Geometry, and Astronomy.

Our ancestors' reverence for music has to do, among other considerations, with the ancient world's fascination with numbers and proportions expressed in numeric terms. Music may be, indeed expressed in numbers: frequencies, diagrams of permutations, fractions, equations etc. No wonder

Johannes Kepler tried (true, unsuccessfully) to find the harmony of the celestial spheres and express it into definitive frequencies, mathematically articulated. Indeed, in 1619, the great astronomer published his *De cometis* and *Harmonice mundi* in which was announced the third of the Kepler's laws. Kepler saw the fascinating connection between music, as a sonorous expression of numbers, mathematics – as a pure theory of numbers -, geometry – as a volumetric instantiation of numbers, and Cosmos – as a macro-synthesis, a numeric essence, the quintessential equation of existence. Kepler hoped that his three mathematical statements (Laws), which accurately describe the revolutions of the planets around the sun, will find their ultimate completion in an actual equation and its acoustic instantiation – *Harmonice mundi*, the music of celestial bodies (spheres), a supreme arch of simplicity and universality. Indubitably, Master Johannes heard Pythagoras' whispers bridging the time: "*There is geometry in the humming of strings. There is music in the spacing of spheres.*" (Golea, 41-42).

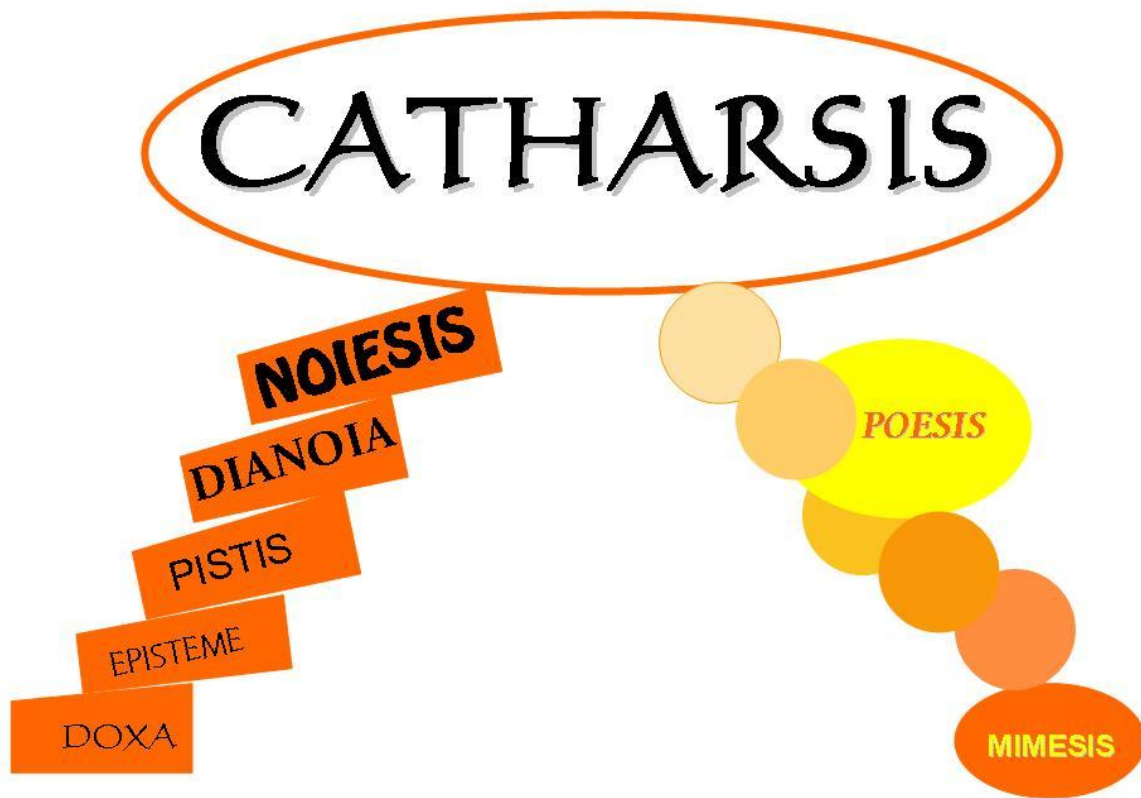
The illustrious line of composers that populated music history also represents a line of thinkers. Their major musical output wasn't linked with any form of entertainment but was rather the result of deep ontological and axiological meditations. Beethoven was able to argue with Goethe and if one read the two great men's recollections of their encounter at Teplitz, one would feel the great reciprocal respect laying underneath the apparent disagreement between the two great men. Nietzsche called Beethoven a "demi-god". Richard Wagner's theoretical and philosophical output is astonishing: *Der Nibelungen-*

*Mythus als Entwurf zu einem Drama*³ (1848), *Der Mensch und die bestehende Gesellschaft*⁴ (1849), *Die Revolution* (1849), *Über die Benennung "Musikdrama"*⁵ (1872) and many other among which, an unfortunate and incriminatory anti-Semitic writing. One of the most celebrated composers of the 20th century, Yannis Xenakis, was a founder of the *Centre d'Etudes Mathématiques et Automatiques* in Paris and of the *Center for Mathematical and Automated Music* at Indiana University. Xenakis wrote several treatises explaining his various theories. In the 12th century, Hildegard of Bingen, one of the first ever known composers, left us with a staggering collection of mystic visions, philosophic writings and ... Mandala drawings! The list of composers-philosophers is impressive and testifies about the complexity of those 'musical philosophers'. No wonder the first treaty of music theory was devised by Pythagoras himself! The concern of these minds with existential issues inculcated into some of their theoretical output, clearly illustrate that their musical creation wasn't the result of a random caprice or of a hedonistic urge, but a synthetic expression of reasoning and meditation. Their goal was to transcend words in their endeavour to explain the world and the purpose of human existence. They tried to give an ethereal consistency to the semantic 'flood' we are immersed in, being aware that "Words are inundated by significance" (Usher, Edwards, 128) and paradoxically, they may be drowned in it to the point of incomprehensibility. If the medium was different, their aspiration was the very same with that of great thinkers. Their creation rose well beyond entertainment, they knew that "the isolated moments of enjoyment prove incompatible with the immanent constitution of the work of art"

and that the work of art must go “beyond them to an essential perception...”
(Adorno, 28).

Indeed, Western music - and art for that matter- is a unique blend of rationality and emotion; it may be seen as a stubborn attempt to create Catharsis by jump-starting Noiesis through Episteme.

Let’s take a look of how ancient Greeks understood knowledge and art as a form of philosophy:



In the above diagram, Catharsis reigns above other concepts. Catharsis – the purification and profound change of the human psyche through consciously

and rationally induced emotion. Catharsis - the most important part of our journey to life.

The Greeks saw Knowledge as a stair-like process in which the lowest step also represents the lowest form of understanding. I noticed an interesting trend of both the Greek stair of knowledge and philosophical categories of art to converge towards Catharsis:

The steps of KNOWLEDGE

The steps of ART as another form of knowledge (philosophy)

<p><u>DOXA</u> – mere <i>opinion</i>; tenuous assertions.</p> <p><u>EPISTEME</u> – <i>basic</i> knowledge; the grasp of demonstrable truths about things.</p> <p><u>PISTIS</u> – where <i>belief</i> is born; the most accurate conception of nature and temporal things.</p> <p><u>DIANOIA</u> – where the <i>abstract</i> is born. The systematic knowledge of symbols: numbers, shapes, other mathematic entities. A disciplined application of understanding.</p> <p><u>NOIESIS</u> – <i>intuition</i>; the fundamental capacity of human reason to comprehend the true nature of reality in the Platonic sense; the world of Forms: Equality, Beauty, Truth, and the Good itself.</p>	<p><u>MIMESIS</u> - mere <i>imitation</i>. The simplest form of art; art as a strict impression of nature.</p> <p><u>POESIS</u> – where <i>metaphors</i> are born; artistic application of Dianoia. The nascent metaphors may trigger intuition (Noiesis) and intuition may – sometimes – lead into ...</p> <p><u>...CATHARSIS</u> – <i>metamorphic revelation</i> or epiphany. The psyche bounces forward in qualitative quantum leap.</p>
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Allow me to reiterate now: Western music - and art for that matter- may be looked upon as a stubborn attempt to create Catharsis by jump-starting Noiesis through Episteme.

The history of Western music had a fascinating trajectory after the collapse of the Roman Empire. It started with what is commonly known as the Gregorian Chant, a melodic single line, winding smoothly up and down a unwavering tone. The revolution of various sounds around a center has a captivating similarity with astronomy and the movement of heavenly bodies around stars. Although the first millennium of music unfolded in a rather ethereal resonant environment (the melodies were unfolding eerily *ad infinitum*) the center, the reference point was always present, as God was an unquestionable reality for the philosophers of the time. While the latter were in search for proofs for the existence of the omnipotent divinity and entered deeply into a dense forest of theoretical dissertations and demonstrations, their colleagues into contemplation of the world and human existence – the composers – ceaselessly reached new levels of sophistication of the musical discourse by superposing an increasing number of voices, at a rate of approximately one in three centuries. In doing so, musicians created a web of rules, very similar with those of scientists, dealing chiefly with the coherence of those intertwining voices and their obedience to a central gravity point (tone). By the early 1600s, a group of sounds coalesced around this gravitational point – the chord, a complex sonorous expression of the former single tone. It was around the time Galileo rebuked the

Copernican revolution and acknowledged another astronomic center, much more complex – the Sun. From the 1600s on, music evolved under the same sign of stability – the tonic chord – albeit on a more and more complex texture. The excursions outside the “solar system” of the Tonic Chord became more frequent and bolder; the musical discourse evaded further and further away from its center but always returned back; centrality was the foundation of all music. All the rules, laws, and regulations were created to support, expand and explain the increasingly complex relationships between sounds, groups of sounds, and multiple melodic lines that were developed. By the 1780s music reached an unprecedented clarity of form and equilibrium of proportions, still unsurpassed to nowadays. The rule of the Tonic (the center) was unchallenged and every work started and ended unequivocally on it. ‘The home key’ as it was referred to, defined and coordinated the musical discourse. Around it, a titanic edifice of sounds was built up, growing higher and larger as the time passed by. By the late 1800s this colossal construction almost overwhelmed the more-than-millenary center. The ventures outside the narrow Tonic circle were now long and roamed through alien ‘lands’. Sometimes even the beginning of a work avoided the Tonic! However, these gigantic rivers of sounds still ended on It. Yet, the coming back was more and more difficult to be achieved. The multiple voices and complex permutations as well as those distant ‘journeys’ outside the Tonic’s orbit made clear that the ‘gravitational field’ was seriously at risk.

Then, by the end of the 19th century, Richard Wagner and Gustav Mahler stretched the system to its limits. Their music created multiple Tonics, allowing

'the melody' to choose among several centers. Thus, they created a fluid Tonic which in turn, gave birth to a strong ambiguity and restlessness. At this point, it clearly appeared to everybody that the very unity of the system that had been celebrated for millennia as the acoustic expression of perfection, was in crisis. A return wasn't conceivable in a world dominated by an obsessive faith in progress; a development was impossible either since the system seemed to have reached its limits. The Nietzschean "*Gott ist tot*"⁶ lurked, literally, upon the world of sounds. Composers all over the world struggled to find a solution to this unprecedented problem without apparent hope. The tyrannical rule of the Tonic seemed inescapable and the once 'regular star' appeared to have turned into a 'white dwarf star' - it fed itself from the remnants still floating around, not being capable to generate energy from its own core; the force of its own gravity seemed to lead to a catastrophic implosion.

The 'Messiah' came from a Jewish ghetto in Vienna, under the shy incarnation of a young protégé of Gustav Mahler, freshly converted to Lutheranism⁷: Arnold Schoenberg. The solution Schoenberg proposed was of a disconcerting simplicity, as all great ideas are. He saw that the root of all torments music was undergoing at the dawn of the new century was the very center (Tonic) everybody wanted to override. Schoenberg realized at once that such a procedure was impossible since it assumed the avoidance of something still present, be it just in the background. The young musician came with a Solomon-like solution – annihilate it! Forget about any central point, it is of no use; on the contrary, it became a nuisance lately. Albeit there are actually twelve

tones in music (twelve different sounds) the Tonal system along with all medieval centered schemes presupposed a seven-note scale in which the first note (pitch) is the gravitational point. Each 'escape' (modulation) meant changing one seven-tone scale for another, starting on a different pitch. The new scale permitted the gravitation around a new center (the first note of that scale) and the problem of centrality was thus kept intact while some organized 'jaunts' (modulations) were admitted under very specific circumstances. The Schoenbergian revelation was so at hand, so close and at the same time so heretic that nobody dared to think of – as there were actually twelve different musical sounds, why not use them all, indiscriminately. No sound would prevail over its other eleven kin sounds; each of them would have equal rights and equal relevance.

Schoenberg started to apply the new system and in 1909 the first ever atonal music was born - *Klavierstücke* (Etude for piano) Opus 11, No. 1. The result was a definitely new kind of music. It matched the upheaval of insecurity and oppression of the *lumpen proletariat* in the expanding slums of an arbitrarily industrialized world. The new music raised the sense of strong ambiguity and restlessness, induced by Wagner and Mahler's sonorous discourses, to a new and unheard of level. By crossing a fifteen hundred years old golden rule, music transmuted itself into something else.

It became *angst*.

1.1.4 ACT III (T E R T I U S): Philosophic Music (*Meta-Phonos*)

Schoenberg's deadly attack on tonality (centrality) was not simply a destructive *coup de grace*. It also marked the raise of a new system which, despite being deprived of a point of reference, brought in an even more rigorous organization of sounds. This is why I think Schoenberg represents the convergent moment of both the zenith of modernism and its dramatic collapse. He is like Janus, the two-faced god of gates, beginnings, and endings. His over-structured new system looks back – it is a hymn to rationality ; his destructive will, which shattered a millennia-old center and allowed for the affirmation of multiple entities with inalienable autonomy, looks ahead – it is a gaze into the future, indubitably marking the birth of post-modernity.

The post-modern Schoenberg mirrors almost identically in his music what will be later generally acknowledged as the characteristics of post-modernity. From this perspective, Schoenberg can be seen as one of the first precursors of post-modernity⁸.

Post-modernism has been defined as “the final escape from the legacy of modern European theology, metaphysics, authoritarianism, colonialism, patriarchy, racism and domination” (Cahoone, 1). By destroying the tonality, Schoenberg realizes “the final escape from the legacy of modern Europe”, throws away the “authoritarianism, patriarchy and domination” of the Tonic over the musical discourse in general. His twelve-tone system asserts “the dynamic complexity of objects” and proclaims that “any law, concept, scheme, rule is prone to violation” (Cahoone, 10). Atonality dethrones the Tonic and claims that

“if anything is fundamental..., it is the *difference*” (Cahoone, 10). Schoenberg’s new vision about music parallels the utter scepticism of post-modernity regarding “the three great Western sources of cognitive norms: God, Nature, Reason” (Cahoone, 11) by refusing the reign of Tonic, Consonance and Key. The post-modern “denial of dualism” (Cahoone, 12) is present in Schoenberg’s music by the elimination of the centuries-old fundamental opposition between consonance and dissonance. Just like post-modernism “attends to the apparently excluded or marginalized elements of any system...” (Cahoone, 12) the twelve-tone system attends to the “excluded or marginalized” sounds surrounding the tonal center and proclaims equal rights amongst all the existing notes. The Schoenbergian edifice has an even deeper sense; it surpasses its admirable technicality - the *serialism*⁹ - and offers the world, for the first time, a practical representation of the “way of living with uncertainties, doubts, anxieties” (Smart, 12). Indeed, the former tonal system was not only hyper-centralized, paralleling the indisputable existence of an omnipotent and ubiquitous God over the world but also offered certainty by the harmonious alternation of dissonances and consonances. The ending of every single musical piece was a consonant one, a relaxation, a sigh of relief after an intense struggle. Through the certainty of the inevitable return to the home-key (tonic) and consonance, the ‘old’ system offered the audience the Utopia, the illusion of a virtually unavoidable ‘happy-ending’. The broken tonality ended this Utopia and threw the musical world into a sudden crisis of representation. Schoenberg’s music unfolds mercilessly, pouring in our consciences the essence of a ruthless and hopeless world. An agonizing waiting

in the middle of nowhere seconded by the expectation of nothingness (“*Erwartung*”, 1909, monodrama for soprano and orchestra) marks the end of the Utopia. Furthermore, the newly born music became hermetic for a large part of the audiences.

First, because of the stubborn and obtuse refusal to see the new reality, the public shut itself up from any possible incoming message. The illusion of security and comfort was sought; escapism was already at hand. The new society represented by Schoenberg’s music – contorted, deformed, insecure - tried to save face by aggressively selling entertainment on an ever growing scale “as an escape from the mechanized work process...” (Adorno, 137).

Entertainment was already the panacea for “recruiting strength in order to be able to cope with” (ibid) the mechanized work process again and again.

Secondly, because the meaning of the new music was increasingly “sustained through a mechanism of self-referentiality” (Smart, 20) which tended to obscure the message conveyed by the author. As Crook put it, "Schoenberg's music, Joyce's writing, Picasso's art become increasingly impenetrable to even an educated bourgeois audience" (Crook, Usher-Edwards, 14). The "self-referential process, [music's] hyper-rationalization" (Usher-Edwards, 14), on one hand, and the distorted perception of music as a necessarily entertaining activity on the other, have ended by depriving it of its most important function – liberating transcendence. Thirdly, because the general public lacked the endurance to face a disquieting call to acknowledge “the difference between pseudo-individuality and individuality, pleasure and happiness, consensus and freedom, pseudo-

activity and activity, illusory otherness and non-identical otherness” (Bernstein, 23). Confronted with the sheer novelty of Schoenberg’s music and its disguised but powerful message, the general public withdrew in the lukewarm complacency of a “conformity [that] ... replaced consciousness” (Adorno, 90). The rejection by the general public of Schoenberg’s music in the early 1910s (apart some enthusiastic small groups of scholars which hailed the composer as the herald of a new era) is strikingly similar with the nowadays sustained repudiation and denial of the new, post-modern, realities by large cultural, ethnic or national populations.

The post-modern character of Schoenberg must be completed by stressing that a number of themes in his works seem to confirm Max Weber’s prophetic words: “The gods would again ascend from their graves” (Smart, 111). Many of the musician’s compositions have a mystical or mythical approach: *Verklärte Nacht [Transfigured night]*, op. 4 (1899), *Pelleas und Melisande*, op. 5 (1902/03), *Pierrot lunaire*, op. 21 (1912), *Kol nidre*, op. 39 (1938), *Prelude to “Genesis”*, op. 44 (1945), *Dreimal tausend Jahre [Three times a thousand years]*, *Psalm 130 “De profundis”*, op. 50b (1950), *Modern psalm*, op. 50c, *Moses und Aaron [Moses and Aron]* (1930/32).

Despite the astounding similarity between Schoenberg’s musical constructs and post-modernity as a global phenomenon, the composer has, as mentioned earlier in this part, another opposite face which constitutes the pinnacle of what is generally defined as modern spirit.

First, the perfectly structured dodecaphonic system devised by Schoenberg after the (provoked) 'death of tonality' looks like an authentic hymn to reason. Serialism (dodecaphonic system) is a perfectly organized machinery in which permutations are allowed in a strictly controlled environment and repetitive structures occur with a unabated regularity. A 'series' of twelve sounds is repeated *ad infinitum* undergoing rigid transfigurations according to three basic techniques. The scheme is certainly a triumph of the intellect over 'Nature' – the mass of sounds. However, by an arbitrary twist of fate, it appears now that it replaced one tyrant – the Tonic – with another – the series. By proclaiming the string of twelve tones as the generating source of the new music, Schoenberg entrusted the abhorred sceptre of supremacy, once clinched by the Tonic, to a totalitarian 'Committee' which constituted itself into a supreme decisional forum. Unconsciously and against the composer's most profound beliefs, the system was somehow attuned with the totalitarian storm which was still to come upon Europe: Communism and Nazism.

Secondly, some of the narratives Schoenberg uses in his works are closely related with those of modernity. From the blaspheming nightmare of *Pierrot Lunaire*¹⁰ (1912) to the musical setting of the angry diatribe against totalitarianism in *Ode to Napoleon Buonaparte* (1942), from the unflinching faith in human reason of the main character of the opera *Moses und Aaron* (1932) to the unfathomable hope through resistance sprung from *A Survivor From Warsaw* (1947), Schoenberg's music breathes the air of modern ideas: evolution, progress, emancipation from serfdom. From this perspective, the Austrian

composer's work is teleological; it implies progress towards some goal, notwithstanding that, temporarily, the goal is not reached.

Thirdly, Schoenberg's musical output is rooted into the musical forms moulded during and after the Enlightenment: symphonies, themes and variations, concerts, quartets, cantatas, lieder¹¹ etc. This instinctive inclination suggests a profound attachment of the composer to the Western values, a modernist Eurocentricity.

Fourth, the dodecaphonic theory, while rejecting foundationalism (Tonality) re-affirms it by an even more draconic standardization of the musical discourse. Schoenberg accomplished what Baudrillard ironically defined as "our haunting [modern] ideal: ... to create order out of supposed disorder" (Smart, 99, emphasis added). The illustrious musician created order indeed, yet it was not from an *a priori* form of disorder but out of the entropy initiated by him.

1.1.5 CODA (P O S T – S C R I P T U M): *Phonosophia*

The succinct analysis of some specific intersections between a particular genre of music (art) and philosophy is just the first step in a long process aimed at proving that philosophic music is nothing else but **representational philosophy**. In other words, another instantiation of philosophical thought. Like the latter, philosophical music is always attuned to fundamental ideas and actually an intrinsic part of the human never-ending inquest for truth.

Philosophic music deals with forms and ideas in both Platonic and Aristotelian ways. Platonic, as it uses sound textures as ethereal representations

of the aspiration for ideal Forms and Aristotelian by implicitly advocating knowledge gained through the senses and intellectually directed pleasure. philosophic music (art) is always part of the philosophic mainstream but also leaves room for original perspectives. As a random example, philosophic music could be fathomed as a *possibilistic* view of the world¹²; or – at some historical point in its evolution – as a representation of Manichaeism¹³ (dissonance-consonance = anxiety-relief = evil-good); or as a symbiotic incarnation of the Kantian *phenoumena* (represented by sounds and musical structures/forms) and *noumena* (suggested by the message conveyed by philosophic music: ever-elusive, transient, pluri-semantic but always constantly charged with potential revelatory powers). Indeed, it seems that the primordial meta-narratives immanent to our subconscious are resuscitated with each experience of philosophic music. Every time they resurface, transfigured anew, they are wrapped into the sonorous experience and contribute to yet another attempt to reach the Absolute (supreme comprehension). This superior form of *dianoia* is offered through self-renunciation. If Bauman announced "the end of man" as a completion of "the work of nature by substituting reason for passion" (Bauman,131), philosophic music (art) systematically endeavoured to proclaim its own end ('the end of music/art'), a supreme sacrifice in the name of the re-creation of human conscience by substituting elaborated transcendence for amorphous reason. In other words, the supreme goal of philosophic music (art) is to transgress its own matter, to auto-dissolve its own physical components and disappear into pure, albeit conscientious transcendence. philosophic music (art)

yearned always to return to its initial cradle – the human psyche - transmuted into a superior epistemic and ontological component.

From this perspective, philosophic music is among the few ways "to arrest the inherent tendency of signs to refer to other signs, ad infinitum"(Parker, Usher-Edwards, 138); it appears to be a new acquired manner of understanding, one which would raise us beyond words. Thus the Lacanian view according to which "... we are born into language, which forms and structures our being" (Usher, Edwards, 68) could be surpassed. For if "language gives meaning" and "makes 'powerful' subjects [but] castrates them, deprives them of their being " (Usher, Edwards, 68), philosophic music (art) attempts to restore the "subjects' being" by carrying them towards another existential dimension in which *the referents, the signifieds and the signifiers* are released of their wordily constraints and hence capable of intertwining *ad libitum* for the good of Revelation alone. In this way, Lacan's "conjectural science" (Usher, Edwards, 72) may be given a new, more comprehensive and expanded dimension. It may become the long awaited "change in metaphysical forms, narratives of legitimacy and the organization of knowledge" enunciated by Lyotard (Usher, Edwards, 182) by escaping "the games of chaos" - "language games" - imagined by the same French philosopher (Usher, Edwards, 179).

The historical blend between philosophy and music/art is a mould, an intrinsic building material of the human psyche. Acknowledging it as such would make it, by necessity, an acquired component of our conscious. I call this 'mould' *Phonosophia*¹⁴, the wisdom of sounds and the wisdom through sounds; acquiring

noesis through *catharsis*. Baudrillard's 'hyperreality' (Bauman, 88) could thus be changed into a 'reality-in-itself' (to borrow Kant's category).

It is indeed time to turn our faces from the "wall of shadows" and leave the cave (Plato, 241). My Schoenbergian short demonstration is just one small step in the long journey ahead. The 'way out' is fortunately marked with the flickering lights of the endless Philo- and Phono- sophias entwined along the history of human thought.

1.1.6 ADDENDUM: The Proof (*Syllogismos* – συλλογισμός)

Structurally, Western (philosophic) music developed along three main vectors:

- From simple melody to complex harmonic and/or polyphonic structures; in other words it evolved from monophony – a single melodic line – to many independent voices playing or singing at once different "tunes" in a coherent way. Only played together those voices (instruments) revealed the whole sense of a particular music piece.
- From an eerie, fluid movement towards a very centralized one that eventually exploded into random pieces that ultimately (second half of the 20th century) coalesced again in a paradoxically controlled Brownian movement.
- From an almost amorphous state to a rigorously controlled syntax and morphology and then towards a controlled disorder, a

deterministic chaos, mimicking the behavior of certain nonlinear dynamical systems which, under specific circumstances, exhibit dynamics that are sensitive to initial conditions.

As shown earlier in this section, during its unique and spectacular structural evolution, (philosophic) music constantly intersected, occasionally coincided or even foreboded the trends of philosophical thought. Here is a table (still under construction and object to further research) that illustrates the intimate connections between music and philosophy.

YEAR/Period	MAIN TRENDS IN WESTERN PHILOSOPHY	THE DEVELOPMENT OF WESTERN MUSIC
700- 601 BC		ARION, Greek composer and poet, introduces the concept of strophe-antistrophe (the Dithyramb). This concept will be capital in the development of the antiphonal style in the Gregorian Chants (7 th century and on) and will be crucial in the creation of musical forms in the 17 th and 18 th centuries (call-and answer; Theme 1 and Theme 2 in the Sonata-Allegro form).
c. 500 BC	PYTHAGORAS	PYTHAGORAS Pythagoras' musical doctrine is based on concepts derived from mathematics and physics. He introduces the concept of octave in music (acoustics). He also is first in creating a musical

		<p>tuning system that uses the frequency relationships of all intervals based on the ratio 3:2. Modern equal temperament is closely related to the Pythagorean tuning system and was observed and introduced by the mathematician and music theorist Nicholas Mercator (c. 1620 – 1687). It played a crucial role in the development of keyboard instruments and, later on, of the piano. J.S. Bach dedicated to this system one his masterpieces, <i>The Well-Tempered Clavier</i> (1722), a series of 48 Preludes and Fugues on written on every possible key made possible by Mercator's equal temperament and, ultimately, by Pythagoras himself.</p>
c. 340 BC	ARISTOTLE	<p>ARISTOTLE</p> <p>Lays the foundations of music theory.</p> <p>"The customary branches of education are in number four; they are- (1) reading and writing, (2) gymnastic exercises, (3) music, to which is sometimes added (4) drawing... Concerning music a doubt may be raised- in our own day most men cultivate it for the sake of pleasure, but originally it was included in education, because nature herself, as has</p>

		<p>been often said, requires that we should be able, not only to work well, but to use leisure well; for, as I must repeat once again, the first principle of all action is leisure. ...therefore the question must be asked, what ought we to do when at leisure? Clearly we ought not to be amusing ourselves, for then amusement would be the end of life... It is clear then that there are branches of learning and education which we must study with a view to leisure spent in <u>intellectual activity</u>, and these are to be valued for their own sake; whereas those kinds of knowledge which are useful in business are to be deemed necessary, and exist for the sake of other things. And therefore our fathers admitted music into education, not on the ground either of its necessity or utility... There remains, then, the use of music for intellectual enjoyment..." (196,197. Emphasis added).</p> <p>"Enough has been said to show that music has a power of forming the character, and should therefore be introduced into the education of the young" (202. Emphasis added).</p>
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c. 300 BC	<p>ARISTOXENUS</p> <p>His theories had an empirical tendency. Aristoxenus thought that that the soul is related to the body as harmony to the parts of a musical instrument.</p>	<p>ARISTOXENUS</p> <p>Defines rhythm as tripartite: speech, melody, movement.</p> <p>He also continues the work of Aristotle and creates one of the first treatises in music. Although incomplete, his three books of the <i>Elements of Harmony</i>, constitute one of the first musical treatises.</p> <p>As paraphrased by Vitruvius, Aristoxenus layed the foundations for a better understanding of basic musical concepts (chromatic, diatonic, enharmonic, intervals etc).</p> <p>The simple mentioning of Pythagoras, Aristotle and Aristoxenus in relation to music shows beyond doubt that, if the inherent connection between music and philosophy could be questioned, the roots of the two are obviously common.</p>
c. 30 AD	Christ's crucifixion	<p>The impact of this event/legend was to be immense for the Western thought and expressivity.</p> <p>Not only (philosophic) music will start its development under the arches of churches but also its</p>

		contents and emotional impact will be imbibed with the Christian sensibility for centuries to come.
205 AD	<p>PLOTINUS</p> <p>He introduces the idea of The supreme, transcendent One. The One is beyond the concepts that we derive from our human experience. No attributes can be assigned to the One.</p>	<p>Ambrosian chants.</p> <p>Without a specific form and without measure, the Ambrosian chants seem to float eerily in the air, ostensibly escaping any attempt to organize the musical flow in a strict, pure rational manner. From today's perspective the beginning of the Western post-ancient thought appears to be on the very opposite rim to that where we are now: revealed God – rationalistic atheism;</p> <p>formless and non-measured music (melismatic) – extreme rationalization of sonorous structures.</p>
354-430	<p>AUGUSTINE</p> <p>Attributed: "To sing once is to pray twice" (<i>Qui bene cantat, bis orat</i>) literally "he who sings well, prays twice".</p> <p>The real passage is: "He who sings..., is not only singing, but also loving Him whom he is singing about/to/for" (Augustine, 336).</p>	<p>Augustine's adage establishes for ages to come that music is much more than mere entertainment or delight. It is a vehicle for introspection and of revelation. In modern terms, "not singing, but loving Him" suggests that music could connect humans with their deepest thoughts and could help them 'communicate' with their meta-cognitive powers being actually another form of philosophy.</p>
480 AD	BOETHIUS and the	BOETHIUS (521 AD)

	<p>problem of universals: whether these concepts are subsistent entities which would exist whether anyone thought of them, or whether they only exist as ideas. This topic concerning the ontological nature of universal ideas was one of the most vocal controversies in medieval philosophy.</p>	<p>Introduces Greek musical letter notation to the West.</p> <p>[The very connection between sound and alphabetical representation speaks of the intrinsic relationship between music and the written thought].</p>
600 AD		<p>Gregorian chant. Pope Gregory's "Antiphonar" – a collection of church chants.</p> <p>Pope Gregory founds the Schola Cantorum in Rome.</p>
602	<p>Beginning of the building of Arles Cathedral</p>	<p>The commencement of the construction of cathedrals – the largest and most complex buildings for centuries to come – coincides with the beginning of polyphony in music: building a complex musical construct out of multiple voices layered one on top of the other.</p>
610	<p>Mohammed's vision on Mount Herat.</p>	
650		<p>The use of Neumes – notation of groups of notes used in music (-1050)</p>
725	<p>In China, the Tang Empire is at the height of its power. An unprecedented development of culture and arts takes place all over the Empire.</p>	<p>Although the Chinese Imperial Court Orchestra attained an unprecedented breadth and stature, harmony or polyphony were still unknown and the use of</p>

		<p>the five-note scale (pentatonic) was still in place as it will be until nowadays.</p> <p>Chinese music, along with music in other various cultures for that matter, will remain ‘chained’ in their traditional boundaries for the centuries to come. As the matter of fact, this is the very reason they attracted Western artists and thinkers in the last two centuries. Their ancient, unaltered state – a condition lost in Western music/arts - was to be the messenger of major changes in Western arts.</p> <p>While in the other parts of the world, music was conserved in a pristine condition for millennia and will continue to be for the next two thousand years, the spectacular evolution of Western music unfolded in a strictly logical frame. From today’s perspective this evolution appears to be unique in the history of humankind. Music, along with architecture, philosophy and science followed a congruent teleological path.</p>
750		Wind organs, coming from Byzantium, replace water organs.
790		Schools of music established at

		<p>Paris, Cologne, Soissons and Metz, all under the supervision of the Schola Cantorum in Rome</p> <p>.</p> <p>The quest for unity that will move the Western music discourse towards a strong centrality starting in the 17th century had one of its first manifestations in an administrative form.</p>
850		Origin of church modes.
855		<p>Earliest attempts at polyphonic music.</p> <p>As in philosophy, music sung by two or more independent voices</p>
768 - 814	<p>The Carolingian Renaissance.</p> <p>Carolingian or Caroline minuscule is a script developed as a writing standard in Europe so that the Roman alphabet could be easily recognized by the small literate class from one region to another. Due to the unprecedented attention paid by the royal court to the WRITTEN WORD, books started to become objects of value. The high value of the knowledge encapsulated inside books had an immediate expression in those manuscripts' richly decorated covers. Knowledge, expressed by books, was treasured as a three-</p>	<p><i>"Musica enchiriadis"</i>, a musical manuscript using Latin letters for musical notation.</p> <p>It was inevitable that the Carolingian Renaissance gave birth to music books with superb calligraphy. It was also symptomatic that Latin letters were used for musical notation as the written word was the vehicle for Wisdom and Knowledge.</p>

	fold wonder: rare (difficult to procure and multiply hence, to transmit), esoteric (only the few had the knowledge and the intellectual capacity to understand it) and aristocratic (only the rich could afford it).	
900		Beginning of part songs in quasi-parallel fourths, fifths and octaves. The 'shadowing' of the single melody at a higher or lower pitch seems to emulate the trends in the Western philosophy to start looking at God – and by extension, to human existence - from different perspective.
980		Organ with four hundred pipes built at Winchester Monastery, England. "Antiphonarium Codex" in Montpelier – important musical manuscript .
1008		Berno, Abbot of Reichenau (d. 1048 writes his books on musical theory .
1026		Solmization introduced by Guido d'Arezzo; based on a <i>Hymn of St John the Baptist</i> : UT queant laxis REsonare fibris MIra gestorum FAMuli tuorum SOLve polluti LABii reatum

		<p>SAncte Johannes!</p> <p>Later, in the 17th century, UT will be replaced by DO (from <i>Domine</i> – God – the beginning word of most sacred music. Also, SA will be replaced by SI (from the initials of St. John – SJ). It is interesting to note that exactly as God was the beginning and the end of all philosophical dissertation until late in the 18th century, in the same way the musical discourse started and ended on a single note.</p>
1050		<p>Polyphonic singing replaces the Gregorian Chant.</p> <p>Time values are given to musical notes. The need for more structure and precision/rigor was more and more felt; the Aristotelian scientific method started to gain over the neo-Platonism.</p>
1070	<p>ANSELM OF CANTERBURY</p> <p>In his <i>Proslogion</i> (1078), Anselm brings the ontological argument for the existence of God:</p> <p>By definition, God is that being greater than which none can be conceived. God can be conceived of as just an idea, or as really existing. It is greater to exist than not to exist. Therefore, God must exist.</p> <p>Being the greatest conceivable</p>	

	being is an essential property of God. But to qualify as the greatest conceivable being, God must exist.	
1079-1142	<p>ABELARD</p> <p>Universal terms such as “oak trees” are just words that do not denote anything real over the many particular oaks that exist.</p> <p>Fixed more decisively than anyone before him the scholastic manner of philosophizing, with its object of giving a formally rational expression to the received ecclesiastical doctrine.</p> <p>Through him was prepared in the Middle Age the ascendancy of the philosophical authority of Aristotle</p> <p>The subjective intention determines, if not the moral character, at least the moral value, of human action</p>	<p>At the very same time, music predicated the same thing by using words as mere phonemes, a platform for the melismas, an omnipresent technique of the vocal chant.</p> <p>The motet (music adapted to speech) was more than a century away.</p>
1125		<p>Beginning of troubadour and trouvere music in France [the roots of popular music].</p> <p>Becomes organized after 1150.</p>
1150		<p>Ars Antiqua style:</p> <p>The introduction of rhythmic modes - patterns of long and short durations (or rhythms) imposed on written notes which otherwise appeared to be identical –</p>

		<p>coincides with the crystallization of a 'theology of reason' in which it was thought that God's presence should not only be metaphysically sensed but also rationally demonstrated. A proto-Cartesian trend made its way into the mainstream intelligentsia. As the Gnostics forcibly gave way to the canonical dogma, the even and unmeasured rhythm that made the early plainchant to float eerily from Earth to Heavens towards a indeterminable and non-identifiable God gradually gave way to a more and more strict, reason-controlled prosody. The will of better organizing the musical discourse heralds the Modal notation was developed by the composers of the Notre Dame School (1170-1250).</p>
c. 1182-1226	St Francis of Assisi	
1200		<p>"Faux Bourdon" style developed in England. (false bass – parallel voices moving isorhythmically). Professional 'bards' in Ireland. "Carmina Burana" – German collection of monastic songs.</p>
1225	<p>Thomas Aquinas: "Three things are necessary for the salvation of man: to know what he ought to believe; to know</p>	<p>Aquinas' binomial approach to knowledge (reason and revelation) is symptomatic for the development of</p>

	<p>what he ought to desire; and to know what he ought to do” (<i>Two Precepts of Charity</i>, in <u>Philosophy</u>, 266).</p> <p>He admitted that sometimes it is possible (and perhaps even desirable) to achieve true knowledge (God’s nature included) by means of the rigorous application of human reason, although such crucial matters should be also accepted on the basis of divine revelation.</p>	<p>(philosophic) music: here too one could notice a unique blend of rationality (reflected in linear structures as melodic-rhythmical constructs and complex forms, and in vertical architectures arisen from thousands of permuted sonorous bricks) and of emotional expression (all this rigorously controlled environment aims toward enlightenment, towards revelation). This unequalled blend of scientific and metaphysic thought present in (philosophic) music can be found in the words of Galileo Galilei , echoing, after four centuries, “the angelic doctor” (Aquinas):</p> <p>“We can communicate with God through the language of mathematics and physics”(Galileo Galilei, <i>Dialogue Concerning the Two Chief World Systems</i>, 1632)</p>
1238		Adam de la Halle – composer of musical plays. “Le jeu de la Feuillée”, first operetta (1262)
1250		Perotinus – Ars Antiqua Portable organ in use – “Portatio”

		Beginning of the choral Passion (the roots of the oratorio and cantata).
1271	Marco Polo's journey to China	
1265		Franco da Cologne and Pierre de la Croix develop the musical form of the motet (musica mensurata). Always trying to better communicate, music was adapted to speech and, consequently, started to be carefully measured in time. The intellectual control over the musical discourse increased.
1300	Meister Eckhart asserts the presence of God within the man's soul. This neo-Gnostic vision added a new dimension to the theologico-philosophical landscape. Meister Eckhart was sentenced to death for heresy. 'Fortunately', he died before the sentence of the Inquisition was pronounced (1327).	
c. 1288-1348	William of Ockham	
1322		Pope John XXII forbids the use of counterpoint in church music. [Too many voices at once, too many meanings at once].
1329		<i>Ars nova</i> , strongly contrapuntal style comes in use: two or more different melodies played/sung together. – [Here, I think, we

		could find the germs of the Renaissance's freedom of thought. Like free thinking, counterpoint will become the main musical technique for the next three centuries. A staunch counter-reaction to the interdictions of 1322].
1347	The Black Plague	
1364		Machaut – Mass for Four Voices – for the coronation of Charles V at Rheims.
1385	First court ball at the wedding of Charles VI with Isabella of Bavaria	
1440	Platonic Academy in Florence	
1445	Gutenberg's printing press.	
1463 - 1494	Pico della Mirandola The human microcosm and the dream of a theory of the unified system of thought .	This long obsession with universals and a unified system of thought will result in the advent of tonality in (philosophic) music: a strongly centered system in which all notes are the subject of a rigid hierarchy. The musical discourse will begin and end with the same note – the center, the Alpha and the Omega.
1494		Jean Mauburns: " <i>Rosetum exercitarum spiritualium</i> ", the first systematic study of musical instruments. [Notice the word <i>spiritualium</i> : it clearly suggests that learning an instrument involves much more than mere

		technical proficiency].
1499		The University of Oxford institutes degrees in music. This, I believe, may be regarded as the zenith of the recognition of music as being a major subject matter, closely related with philosophy and sciences.
c. 1478-1535 c. 1466-1536	Sir Thomas More's "Utopia". Desiderius Erasmus' "The Praise of Folly", a satirical attack on the Catholic Church and on the superstitions advocate of free will.	The overwhelming presence of the humanist thought and of ideal visions of perfect socio-political landscapes spread by More, Erasmus and Pico found its musical expression in the Madrigals prevailing over Motets in mid- and high-Renaissance. A newly-found confidence in Man's powers and, implicitly, destiny resulted in the rise of secular music's popularity and the adumbration of the sacred one.
1537		First conservatoires of music in Naples and Venice. The need for creating institutions of high education in music speaks for itself: music was definitely regarded as a complex subject matter that needed years to be assimilated in all its complexity.
1543	Copernicus – <i>De revolutionibus orbium coelestium</i> (On the	Although the existence of the world could not be conceived in the

	Revolutions of the Celestial Spheres) asserts that the Earth orbits the Sun. The conventional starting point of the Scientific Revolution.	absence of a centre, the idea swung a while between the Earth and the Sun. Likewise, musical centricity passed through an ambiguity of identity – still not tonal, but already leaving the modal system.
1547		Hemicus Glareanus – “ <i>Dodekachordon</i> ” – on the twelve church modes
1564		1 st Amati violin built.
1570		The culminating point of the vocal polyphonic a cappella style (Lasso, Palestrina).
1581		Coroso: <i>Il Ballerino</i> ” treatise in dance technique. Vincenzo Gallilei: <i>Dialogo della musica antica e moderna</i> ”
1596	Descartes: “The things we conceive very clearly and very distinctly are all true” (21). “...The mere fact of my existing and of there being in me the idea of a most perfect being, that is, God, demonstrates evidently that God too exists”(80).	The Cartesian thought together with the echo of the Greek rationalism will be at the origin of the remarkable development of form in music, especially the Sonata-allegro form, a perfect example of binomial logic and of cause and effect (17 th and 18 th centuries).
1600		First history of music (-1612) by Sethus Calvisius (1556-1615) – “ <i>Exercitationes musicae duae</i> ”
1620		Michael Praetorius – “ <i>Syntagma musicum</i> ” – a musical encyclopaedia.

1650 -		Begining of modern harmony (major-minor modes fully established) .
1651	<p>Thomas Hobbes explains the concept of the <u>social contract</u> in his <i>Leviathan</i>:</p> <p>Due to the scarcity of things in the world, there is a constant, and rights-based, "war of all against all" (<i>bellum omnium contra omnes</i>) (26). Life in the state of nature is "solitary, poor, nasty, brutish, and short" (76).</p> <p>"The passions that incline men to peace are fear of death, desire of such things as are necessary to commodious living, and a hope by their industry to obtain them" (78). He forms peaceful societies by entering into a <u>social contract</u>.</p>	
1722		<p>Rameau's <i>Treatise on Harmony</i>.</p> <p>In the light of Hobes' social theories, it is really interesting how music became more and more interested by a more controlled harmonic environment in which any dissonance was to be rigorously explained and resolved.</p>
1724	<p>Kant 1787 –<i>Critique of Pure reason</i>, 1788 – <i>Critique of Practical reason</i>, 1790 – <i>Critique of Judgement</i></p> <p>Kant maintains that our</p>	<p>The Tonic, the tonal centre of the musical discourse became by this time both a categorical imperative and a thing in itself. As a categorical imperative, the</p>

	<p>understanding of the external world has its foundations not merely in experience, but in both experience and <u>a priori concepts</u> – thus offering a non-empiricist critique of rationalist philosophy, which is what he and others referred to as his "Copernican revolution".</p> <p>Morals: there is a single moral obligation, which he called the "Categorical Imperative", and is derived from the concept of duty. He defined an imperative as any proposition that declares a certain action (or inaction) to be necessary. A <u>hypothetical imperative</u> would compel action in a given circumstance: <i>If I wish to satisfy my thirst, then I must drink something.</i> A <u>categorical imperative</u> would denote an absolute, unconditional requirement that exerts its authority in all circumstances, both required and justified as an end in itself. It is best known in its first formulation:</p> <p>"Act only according to that maxim whereby you can at the same time will that it should become a universal law" (Kant, 30).</p>	<p>tonic was an absolute, unconditional requirement that exerted its authority in all circumstances (musical instantiations).</p> <p>As a thing-in-itself (nomenon) the tonic was an innate musical category that the mind utilized in order to make sense of the sonorous experience.</p>
1748	David Hume: "All objects of human reason or	In music, Hume's assertion is clearly illustrated by the Classical

	enquiry may be divided into two kinds – relations of ideas and matters of facts” (Sect IV, Part I, § 20).	development of musical forms: “the relations of ideas” were the clearly-cut developments and intertwinements of themes inside a composition, while “the matters of facts” were the forms <i>per se</i> , out of which no music was conceivable. The mystic piety resulted from the intuition of God’s uncertain (but ubiquitous) substance - expressed in the ambiguity of form and in the eerie continuum of the medieval monody - became a severely mind-controlled medium used for a Cartesian expression of emotions – a unique paradox in the evolution of art in the world.
1826		Beethoven’s profound and metaphysical interrogation in his String Quartet No. 16 in F major Op. 135. Under the introductory slow chords in the last movement Beethoven wrote in the manuscript "Muß es sein?" (Must it be?) to which he responds, with the faster main theme of the movement, "Es muß sein!" (It must be!). The whole movement is headed "Der schwer gefaßte Entschluß" (The Difficult Decision).
1848 1859	Marx’s Communist Manifesto Darwin – “The Origin of Species”	

1859		<p>The premiere of Richard Wagner's "Tristan und Isolde", a harmonic breakthrough.</p> <p>As the century advanced and Marx and Darwin shook the world with their unheard-of ideas, Wagner starts to demolish (unconsciously, perhaps) the fundamentals of music in the last millennium and a half: unity and congruence.</p> <p>As Man was anxiously acknowledging his not-so-divine nature and as the (Western) world opened towards uncharted political horizons, (philosophic) music was undermined from the inside by the work of a genius. His deed will be finished in fifty years by Gustav Mahler and Arnold Schonberg.</p>
1905	Einstein's Theory of Relativity	
1909		<p>Schonberg's <i>Three Piano Pieces</i>, Op. 11 – first atonal music.</p> <p>It is at this particular point that <u>centrality</u> was <u>abandoned</u> and the idea of a <u>unified discourse</u>, <u>relinquished</u>. "God" was indeed 'dead' and the hope for universal truths vanished forever. The 12-tone system – with its lack of centrality and hence, of stability –</p>

		opened the gates to multiple-truths, globalism, and multi-culturalism; in a word – to post-modernity. Einstein’s concept of relativity struck the musical Cosmos with the force of a hurricane.
1921	Wittgenstein’s <i>Tractatus philosophicus</i> unveils with unprecedented force the relationship of language to reality and philosophical inquiry). 5.6: “The limits of my language mean the limits of my world.”	(philosophic) music – obsessed with the physical and semantic limits of sound that was regarded as a barrier in the way of expression and thought – tried to overcome this ‘impediment’ and turned from art into a scientific acoustic experiment. This was to become at the same time its limit and doom.
1927	HEISENBERG’s uncertainty principle according to which it is impossible to have a particle that has an arbitrarily well-defined position and momentum simultaneously.	From this point on, Western music followed “The Pandora’s Box” opened by Arnold Schonberg: free experiment aimed at breaking the barriers of sound itself. This path will lead to an esoteric quasi-scientific approach; (philosophic) music leaves the realm of expression and emotion in the hope of finding the ‘Philosopher’s stone’: a unifying theory in which science and art will be one and will serve together an obscure meta-cognitive, non-existent, human being.
1960 - 1980	Structuralism ; deconstructivism: Saussure, Strauss, Derrida,	1952 Pierre Boulez’s <i>Structures I</i> 1961 “ <i>Structures II</i>

	<p>Foucault, Lacan.</p> <p>Human behaviour is determined by various structures (Carl Levi-Strauss) and these behaviourally determining structures are made of underlying elements that are invariable (Derrida, Eisenman).</p> <p>The rebellious nature of Man wanted at some point, to change, to evade these invariant elements, to dramatically change the signifier and the signified (Saussure). In my opinion, this is exactly what Pierre Boulez, one of the leading composers of the 20th century, attempted to do.</p>	<p>They were the most successful of Boulez's works to use the technique of integral serialism, wherein many parameters of a piece's construction are governed by serial principles, rather than only pitch. Boulez devised scales of twelve dynamic levels, twelve durations, and twelve modes of attack, each to be used in a manner analogous to a twelve-tone row. The composer explains his purpose in this work:</p> <p>“I wanted to eradicate from my vocabulary absolutely every trace of the conventional, whether it concerned figures and phrases, or development and form; I then wanted gradually, element after element, to win back the various stages of the compositional process, in such a manner that a perfectly new synthesis might arise, a synthesis that would not be corrupted from the very outset by foreign bodies—stylistic reminiscences in particular” (Boulez, 46).</p>
.... And on....	<p>Theory of Chaos.</p> <p>The behavior of chaotic systems appears to be random, because</p>	<p>John Cage's aleatoric (chance) music.</p> <p>Some primary elements of a</p>

	<p>of an exponential growth of perturbations in the initial conditions. This happens even though these systems are deterministic in the sense that their future dynamics are well defined by their initial conditions, and with no random elements involved. This behavior is known as deterministic chaos, or simply chaos.</p> <p>Edward Lorenz's "butterfly effect" (1972).</p>	<p>composed work's realization are left to the determination of its performer(s). Usually, in these procedures, the chance element involves a relatively limited number of possibilities because they are ultimately defined by an initial condition (i.e. the performer's reason, logic, mood etc).</p>
<p>...and on...</p>	<p>Julia Kristeva: the semiotic is opposed to the symbolic, which refers to a more denotative mathematical correspondence of words to meaning.</p> <p>In this sense, Xenakis's stochastic music, leaves forever Kristeva's emotional semiotic world and exiles itself into a symbolic realm in which the sound is mathematically forced into meaning.</p>	<p>Iannis Xenakis' Stochastic music used probability, game theory, group theory, set theory, Boolean algebra, and frequently used computers to produce his scores. In music, stochastic elements are randomly generated elements created by strict mathematical processes.</p>

Although not yet completed, the table above shows, without the shadow of a doubt, that what I call philosophic music followed closely – and sometimes preceded – some of the most important philosophical and scientific trends not only by chance but also in a conscious, elaborate way. It also illustrates, I believe, that philosophic music has a strong rational component and doesn't

address only our basic instincts or emotions. Due to its complexity, philosophic music develops the musical memory - the capacity to remember melodic structures and the ability to observe the life of musical Themes. Thus, philosophic music refines the perception of reality and develops a certain rapport with time and temporality. philosophic music has the power of enhancing our perception of multiple realities and, thus, resulting in a more comprehensive capacity to understand the world and consequently, adding new strings to our cognitive instrument. It is like an immense, never-ending question on the purpose of existence perhaps best illustrated by Beethoven's words written under the introductory slow chords in the last movement of his last substantial work, the String Quartet No. 16 in F major Opus 135 (1826): "**Muss es sein?**" (**Must it be?**). To this disquieting question the composer answers with the faster main theme of the movement: "**Es muss sein!**" (**It must be!**). The whole movement unfolds under the title "**Der schwer gefaßte Entschluß**" (**The Difficult Decision**).

To the list of reasons that defend the right of philosophic music to a central place in the curriculum I may add three more:

1. The increasing need for spirituality in schools. In our kaleidoscopic and volatile *socioscape*, self-awareness and introspection could be critical to the way our children will confront their future. From the height of our painfully-conquered Cartesian mind I think we, the educators, will be able to examine and teach spirituality again without the danger of falling into the pit of mysticism or fanaticism. I also believe that this return to spirituality cannot be envisaged

without philosophic music. “Emotion – reason’s point of departure – is at the same time its point of return. Our domination over the consciousness leads us back (but on an evolutionary spiral) to a fecund unconsciousness under whose influence... spontaneous creative powers awaken ... Urged by the natural laws of human life, reason accedes to a new level of mysticism [spirituality]” (Faure, 20-21). In Faure’s view, reason returns to mysticism [spirituality] on another level as “an act of courage, not one of cowardice” (Ibid.).

2. The masses have **the right to become a global elite**. Just as we strived for and conquered the right to life, food, shelter, basic health and free speech - once the exclusive attributes of ruling classes - we should continue our struggle to uphold **the right of accessing ‘high art’/music** in order to become a global elite. By implementing a new perspective in education, ‘philosophic’/‘high’/‘serious’/etc music and art in general could be dethroned from their pejorative place – as esoteric manifestations of a select group – and given back to the general public. A popularization of ‘serious’/‘philosophic’/‘high’ music can take place only through education. In this respect, the oxymoronic expression ‘global elite’ will have a concrete instantiation and the scope of our democratic life will significantly widen. **Promoting high culture as mass culture** will make a world of difference for the generations to come.

3. The right to cultural survival.

A global revolution is unfolding as we speak, transforming the world with an unmatched power, disfiguring and reconfiguring communities almost overnight. The force of this continuous global metamorphosis is staggering not

only by its swiftness but also by its type. Never has humanity witnessed such an interlacing of races and cultures; never have we been challenged in such a profound way until today. The challenges we face are addressing the very identity of each individual on this planet or at least what everybody thought to be his or her identity until this socio-cultural typhoon came upon us all. Until not very long ago East and West, North and South were seen as sharply separated tectonic plates, subjects to permanent frictions on their edges but securely contained both culturally and socially. Today these 'plates' seem to melt into a more liquid form and start to produce a socio-cultural "cocktail".

In this context – both fascinating and seductive – cultures should struggle to preserve their identity. We, the educators have a crucial role in harmonizing the post-modern society – tolerant, flexible and interdependent – with our specific cultures. In my opinion, certain Western aspects of philosophic music together with the concept of 'high art' stand at the core of Western civilization's identity and ought not to be lost by inane prejudice, dim-witted neglect, or oblivious indifference.

1.2 The Rift: Classical and Popular

Currently, in our public schools there is a growing tendency to overlook the role of philosophic ('serious') music in education by over-emphasizing the entertainment factor. Music is generally looked upon from a utilitarian viewpoint: as a 'leisure' occupation, background environment (soundscapes, *muzak* – "elevator music"), pure energizer - an ingredient for boosting physical activity –

or, at most, a vehicle for social protest. The last approach follows the Marxist position according to which the true purpose of art is social criticism. Although this attitude gave to the (Western) world the liberating and emancipative wave of the 'counter-culture' of the 1950s, 60s and 70s, I think it is a grave mistake to limit music only to these several functional purposes. Unfortunately, it is precisely this tendency one can observe today. This trend has a huge impact on music education - the 'counter-culture' of the '60s has become the very center of culture in general, pushing the rest of the genres to the edges of our cultural landscape. And there is good reason for this phenomenon.

I will attempt to shed light on the factors that led Western music to an unprecedented ... '*schizo-ponia*' - a split between 'serious' and 'pop' music – and, more gravely, a sharp divide between the followers of these two genres; a divide that, more and more often, impedes a balanced music education. The following pages will also try to advocate moderation and objectivity in the process of music teaching: both genres should be equally represented in the classroom and while a number of theoretical aspects should be toned down at some levels, the entertaining side of music shouldn't be overemphasised either. As a spin-off of the aforementioned moderation I will later present a short idea of how to turn some aspects of this 'music-gone-astray' (20th century 'serious' music) into helpful teaching tools.

Since my (new) concept of *philosophic music* may impede on the effectiveness of the message of this second section, I chose to use the common locution, 'serious' music. The quotation marks are just a reminder of my own

reluctance regarding the suitability of this term to define such a complex association of genres and styles.

One last clarification before proceeding into “The Rift”: although I am well aware that Rock music is considered by connoisseurs to be a completely different ‘animal’ than the rest of pop music, even the staunchest fans of this phenomenon should recognize its immense popularity. Because of its widespread reputation and magnetism, aside from being a pivotal music genre and a powerful social catalyst, Rock *IS* also pop(ular) music. I was partly guided by Donald Clarke’s definition of the popular song: “the popular song may be defined as a song written for a single voice or a small vocal group, accompanied by a single chord-playing instrument or a small ensemble, usually first **performed in some sort of public entertainment** and afterwards published in the form of sheet music (or mechanically reproduced in the twentieth century); it is **written for profit, for amateur listeners and performers” (6)**.

Our world changes dramatically by the hour. It brings down ideologies, beliefs, trends, and cultural idiosyncrasies. Following the same trajectory of change, Music and implicitly, music education, underwent severe shifts of perspective. The most important seems to be a severe divide in the body of music in general: ‘serious’ and pop. Not only are these factions the subject of a reciprocal disregard but they also engaged in a deep despise of each other’s philosophies. Both the public opinion in general and music education in particular seem to be

'infected' with this judgmental epidemic. Those caught in the middle of this cleavage - the disadvantaged ones - are, as usual, our youngsters.

As a contemporary observer of the music life I would dare paraphrase Marx and Engels' opening statement in the *Communist Manifesto* and venture in saying that nowadays a spectre haunts the Western world – the spectre of 'serious' music. Defeated by mass-media and entertainment, almost forgotten in public schools, suspected of elitism and regarded as a 'dull' form of art by most of the younger generations, I personally witnessed how 'serious' music is slowly withdrawing from public life in the last forty years. "In contrast to previous centuries, popular music and learned music, the music of above and the music of below, have broken their ties with one another, just as science has broken its ties with the aspirations of men" (Attali, 102). I like to think that "the music of above and the music of below" refers to one other than a proletarian, neo-Marxist class stratification. Learned music is indeed the music of above because of its formidable power of enlightenment and of its sheer profoundness. "The music of above" has the power to drag our mundane flesh towards spiritual heights; it has the power to build the psyche, to complete it.

On the other hand, "mass music in the new form of the repetitive economy is... a process for the channelization of childhood. ... It establishes the youth as a separate, adulated society with its own interests and its own culture different from that of adults" (Attali, 109). While 'serious' music seemed to lock itself up in an ivory tower and wander in disarray "in an abstract search, in a theoretical corpus in crisis, and refused to accept the dominant trends and cultural codes",

pop music “addresses itself to a mass audience with the aim of inciting it to buy...” (Attali, 117). The enormous market created by the show-business, the gigantism of malls, and the colossal scope of digitally-mastered cinematography seem to be the symptoms of an illness of deformity: they look like societal *elephantiasis*. Inasmuch as *elephantiasis* generally results from the obstruction of lymphatic vessels, I believe that our society’s illnesses result from the obstruction of greatness, ideals, high art, and spirituality. And while contemporary ‘serious’ music willingly closed its doors right in the face of the general public, “mainstream pop has routinely offered two paths that you can go by. One is all happy times and hanging out and getting lucky and the other, at its most fruitful, might lasso you something venereal in the East Village if you yap about it long, loud, and boringly enough...” (Cooper and Smay, 270).

It is now more than clear that the last century saw indeed the emergence of an unnatural divide between what Aaron Copland calls “cultivated music” and the rest of the musical field. It is not only an unprecedented divide but also an unnatural one because before the birth of the twentieth century, music was much more integrated with the general public and the chasm between ‘serious’ and the ‘rest’ of music that grins at us since the 1950s was simply inexistent. This chasm is responsible for creating grave prejudices ranging from haughty dismissals of everything that is not sophisticated enough – sometimes to the limits of unintelligibility – to bitter accusations of ‘elitism’ aimed at all performances implying tail-coated symphonic orchestras, choruses, chamber ensembles, or soloists of all sorts. Music - a profoundly human phenomenon endowed with a

fantastic power to bring together people with different, even antagonistic, backgrounds - was mercilessly cut into two large 'camps' that look at each other with an estranged eye and consider each other as alien or even worse, harmful. It is, in my opinion, an intolerable state of things that must be changed because it influenced (and not for the better, unfortunately) music education in public schools, private studios, and even universities and conservatoires. Indeed, the trends are sharply divided within music pedagogy. While in public schools music classes (the so-called "explorations") are mainly centered around pop music and the entertaining aspect of the art of sounds, the private studios and conservatoires focus almost exclusively on 'serious' music. Both sides fail to cover the whole complexity of the musical phenomenon and thus to give their students the opportunity to enjoy and explore the vast (Western) musical realm. Moreover, there is an unspoken, quiet prejudice enveloping these two parties – one is implying through constant omission that 'serious' music is either a bore or too complex a manifestation to be understood by 'kids'; the other is either constantly discarding the contributions pop music brought to the musical expressivity in general or induces the idea that *pop equals bad, superficial, barbaric*. This situation reflects, undoubtedly, the profound split that has happened in the musical landscape in the last hundred years or so. It started with an imperceptible crack in the sonorous fabric and developed quite swiftly into a chasm of mythological proportions. This monstrous rift is now so large that the two opposite sides cannot hear each other anymore rendering the possibility of a dialogue almost impossible. 'Serious' music and pop music seem to be parted

forever and each camp is full of prejudices and resentments. How was this possible? After all, music – the supreme manifestation of the human spirit – has all the ingredients to be a coalescent phenomenon, with various facets, of course, but still, a phenomenon whose manifestations should – and were, up to a point – harmoniously developed and exist. Despite all this, the split happened. The attempt to understand how this phenomenon occurred is urgent, for this dramatic divide influences and acts upon music education in a most damaging way.

In order to proceed in finding the adequate tools to fight this state of affairs we should first try to understand the roots of this division. In other words, who's to blame? Or, even better, what were the mechanisms that favoured this artificially inflicted dichotomy? Where did we get it wrong? To attempt an answer we should first take a short look back in history. The past may sometimes be illuminating.

The Ancient Greeks looked at music as both an intrinsic part of their lives and a well-respected science, ranking it only second after Astronomy – considered to be the ultimate art-science. Pythagoras is given credit for the discovery of the mathematical rationale of the consonance. His followers applied his ratios (2:1 for an octave, 3:2 for a fifth, 4:3 for a fourth and 9:8 for a whole tone) to strings' lengths and devised a whole musical system. Later, Plato implicitly acknowledged music's inner power and social importance, although he

didn't have too much consideration for artists and poets and regarded them as representing the lower, less rational, part of the human nature (Plato, 345):

- Tell me then... which are the modes suitable for dirges?
- The Mixed Lydian [Mixolydian?] and the extreme Lydian [Hyperlydian?] and similar modes.
- Then we can reject them... even women... have no use for them.
- ...The Ionian and certain Lydian modes ... are the relaxing modes and ones we use for drinking songs [whereas] the Dorian and the Phrygian... represent appropriately the voice and accent of a brave man on military service... who faces misfortune, be it injury or death, or any other calamity, with the same steadfast endurance. ... These two modes, one stern, one pleasant, which will best represent sound courage and moderation in good fortune or in bad (Plato, 94-95).

And more: "Artists, that is philosophic artists, [the only category accepted in Plato's ideal State (348)] must "wipe the slate of human society and dhuman habits clean" (Plato, 223-224).

The Greeks left behind a superb and disconcertingly complex musical system in which the basic laws of acoustics intertwine with subtle aesthetic and expressive connections (musical modes/scales being assigned clear expressive functions). Music was harmoniously instated as a-fact-of-life.

The Middle Ages were an epoch of constant scrutiny of heaven and of an unabated hope for spiritual ascension expressed in the verticality of the gothic cathedrals. Oswald Spengler's superb analogy tells everything about how the

medieval mind worked. Indeed, music was still an intrinsic part of daily life, as well as an important section of the ladder leading to the heavens. Cathedrals and monasteries were filled with the rich sound of the Gregorian chants and, later, with more and more complex vocal polyphonies. Meanwhile, the *janglers* were filling the streets with their joyous *chansons* and *virelais*. As an epitome of unity in music, from time to time, the merry bands of these ambulant musician-actors performed religious plays with music (lyrical mysteries) for the general public. Music inside the cathedral; music in the streets; music inside the castle - they were all one and one was all.

The Renaissance brought with it all sorts of wonders. Among those, the printing press. This miraculous device made the massive multiplication of texts and songs possible. While ordinary people were educated and entertained by the *broad-sides* (large pieces of paper printed only on one side), the nobility delighted itself with one of the most florid and complex vocal counterpoints ever written. However, there was a frantic traffic between the two 'genres'. Not only the broadsides' ballads recycled folksongs but also these latter migrated quite often into the well-crafted and polished madrigals. Only the motet seemed to stay aside and have a personal, more intellectual, trajectory. A small, infinitesimal fracture appeared in the fine fabric of music. Nobody would notice it. But it was going to widen soon and with dramatic consequences.

However, for a time, music was majestically sailing the high waters of History, unabated in its triumphant progress. Although during the Golden Era of the Baroque and throughout Classicism composers were increasingly

preoccupied with the perfection of form and harmonic balance, many nations stayed closer in various ways to their musical traditions: in Italy the best tunes from the operas were whistled by barrow boys in the street, while German composers never hesitated to use folk tunes in their compositions. In England, “Henry Purcell’s *Dido and Aeneas*’ arias (songs) were sold in sheet music in the theatre between the acts” (Clarke, 6). Again, the good folks and music were closely tied.

In the 19th century, ‘serious’ music rapidly grew into a profound and complex web of sounds. The pieces were longer, hence the ideas unfolded majestically, on multiple levels. Harmony became heavy and sometimes rough. But even then, the German *lied* connected the popular song with the more sophisticated, ‘learned’ world. Although the split started in the late Middle Ages was now considerably larger, there still was a strong connection between the general public and ‘serious’ music and between the wealthy - or learned - and the popular music. Nevertheless, something was brewing in the deep waters of ‘cultivated’ music. It was like an unstoppable inertia, like a *Deus ex machina*. While the general public was still looking for sheer emotion expressed either by profound meditation or jubilant symphonic explosions, the Masters felt that their music was approaching a crisis. Richard Wagner seemed to reach the absolute fusion between music and drama; Gustav Mahler seemed to push tonality to the remotest possible limits; Claude Debussy already proposed another kind of language resulting from the mental obliteration of everything that had been done before. These were the sacrosanct Masters of Change, The Heralds of Impasse.

In reality, it wasn't an actual crisis; it was more like an urge to push the progress beyond a certain limit. That push would prove to be fatal for the unity of Man, Life and music. Music was mimicking the roaring Industrial Awakening with its blind confidence in unlimited progress. At the other end of the spectrum, "the problem of artists' sense of a public, of whom the artwork is *for* ... becomes chronic in the nineteenth and twentieth century as western industrial-capitalism and urbanization transforms the relatively stable class, and, later, gender, structure of earlier centuries" (Harris, 72). This obsession will lead the flocks of music-lovers towards a hollow super-technologically pre-fabricated mass of sounds expressing a quadraphonic (multi-phonic) nothingness.

Perhaps the nodal point where the split was turned into a pit and then a chasm was the emergence of Arnold Schoenberg. Schoenberg's twelve-tone system – a mathematically organized universe - created an ethos that matched the new advent of Expressionism - the aesthetic of grimace and suffering - perfectly. The new style came as liberation from the 'pinkish' and ossified norms of the then-worn-out Victorian period. It was at the same time a blunt statement about the misery and pauperism of the low-class (the *lumpen-proletariat*), and a glum perspective on human existence, on its futility and frailty. Atonality and, subsequently, serialism represented the musical corollary of this artistic movement. On the one hand, it extracted the human spirit from the whirl of blind Romantic passion and cast it into reason; on the other hand, it created a tensed sonorous universe, a music devoid of moments of relief, that seemed to be the

acoustic incarnation of the pure despair that seemed to have settled in the hearts and minds of the intelligentsia.

Evidently, both Expressionism and the twelve-tone system were the fruit of the same tree, a tree outgrown from the rich soil of historical necessity. Thenceforth, I think Schoenberg's structural adventure had such a phenomenal impact not only because the musical world was in a desperate need for a new system that would reorganize its discourse but also because – and maybe above all – it filled the art of sound with a new aesthetic and, consequently, new philosophical perspective. Expressionism found its sonorous representation; music found its Expressionistic way. The match was profound and inextricable.

Schoenberg's system sprung out of a stringent necessity. What came after was just a snobbish, although mostly unconscious, echo. The Viennese master's followers had just a solely intellectualist interest in music, hence a decadent one. Gradually, a dictatorship of reason insinuated itself in every aspect of creative process. Feelings and bursts of passion were outcast. The affects and their musical expression were banned from the 'temple of reason'. A wave of dry constructivism and abstruse scientism washed out any attempt of 'beautiful' music. If it was 'beautiful' it meant the public liked it; if the public liked it, it meant it was banal, hence useless. The Schoenbergian genius created – unwillingly – a monster; monster that denied the access of the public into its realm. The dryness and the obscure semantics slithering into concert halls created a hiatus, a void and the public interest turned to something else. Popular music took over. It was easy to understand and feel. In fact, the easier it was the better. And the

complacent nature of humans welcomed the cosiness of recognizable tunes and harmonic progressions. Comfort was increasingly sought. Everything seemed to unfold naturally until a hideous emptiness swallowed every inch of the artistic world: corporate entertainment. It encouraged a perpetual state of puberty, a superficial search for a superfluous identity that had nothing to do with “changing-the-world” for the better. The obsessive Top Ten calamitously washed out even the shores of ‘serious’ music with the force of a tsunami. “The most listened composers in the world”, “The most relaxing classics”, “The Greatest Arias” etc. invaded the shelves of all music stores. Insatiable, the charts gobbled even the great classics. They are responsible for the fact that Joseph Haydn, for example, – the father of the symphony and creator of some breathtaking musical pages - is much less ‘popular’ than Beethoven and Mozart. Most radio stations and “wired music” subscribe “to a factory-compiled tape which is identical in very urban area. Mass-produced pap is bad enough in a supermarket; and, for that matter, it is not too late **to ban wired music in public places, if music is thought to be of any value**... A law prohibiting any radio station from playing any track more than once a day (or even better, once a week) would still allow any station to play all the hits, but would require somebody somewhere to think about which records to play for the rest of the time. Such rules might result in jobs in radio for **people who actually like music**“(Clarke, 559).

But what has been done is done. ‘Serious’ music went over the board – it became obscure even to the professional composer, it sunk into an “analytic dogmatism” (Harris, 165). The public shrunk accordingly. Consequently, pop

music, or rather the ‘industrial pop’, took advantage and swelled like a gigantic bubble, encompassing all five continents and imposing itself as ultimate truth. This is actually my essential point – not only the two sides grew estranged from one another, but **each of them self-presented to their own public as the only possible form of music.**

To illustrate the calamitous cleft currently existing in music, I created a table that forces the two parties to stay side by side. Under the flashlight of public judgment.

1.3 Comparative table with the trends of ‘serious’ and pop music in the second half of the 20th century

The following table is an intentionally eclectic mixture of musical trends, styles, and philosophies. It illustrates what I consider to be the two extremes in music after 1950: the experimentalists and bubblegum-pop music. The list is by no means an exhaustive presentation of musicians and styles but rather a glance into the two opposite camps. The dramatic discrepancy in style and philosophy transpires even in the wording of these presentations and I think that the gigantic split that happened in music appears more than evident by the simple lecture of the texts below:

‘SERIOUS’ MUSIC

POP MUSIC

<p>EDGAR VARESE (1883 - 1965) Varèse's music features an emphasis on timbre and rhythm. He was the inventor of the term "organized</p>	<p>The Monkees (US)- “the Pre-Fab Four” (Cooper and Smay, 36). The Monkees, selected specifically to appeal to the youth market with their</p>
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sound", a phrase meaning that certain timbres and rhythms can be grouped together, sublimating into a whole new definition of sound. His use of new instruments and electronic resources led to his being known as the "Father of Electronic Music" while Henry Miller described him as "The stratospheric Colossus of Sound". He is also known for having re-introduced the 'Idée-fixe'¹⁵.

Ionisation (1929 - 1931) written for thirteen percussionists. *Ionisation* features the expansion and variation of rhythmic cells, and the title refers to the ionization of molecules. As the composer later described, "**I was not influenced by composers as much as by natural objects and physical phenomena**" (Schuller, 34).

Density 21.5 is a piece of music for solo flute written by Edgar Varese in 1936 and revised in 1946. The piece was composed for the premiere of a platinum flute, the density of platinum being close to 21.5 grams per cubic centimetre. *All Music Guide's* Sean Hickey says, "According to the composer, *Density 21.5* is based on two melodic ideas — one modal, one

manufactured personae and carefully produced singles, are seen as an original precursor to the modern proliferation of studio and corporation-created bands.

The Partridge Family

A pop group emerged from a TV sitcom turned into a bizarre religious cult. "The Partridge Family Temple is a religious organization devoted to the worship of the Partridge Family. Each character represents a different archetype: Shirley is the Virgin Mother Earth Goddess (hence no father on show), Keith is the Male Sex God King Christ (David Cassidy was chosen by Leith to be his human vessel for his mighty milk-flowing phallus), Laurie is the Holy Harlot Honey Whore of Babylon (just read Susan Dey's *Secrets on Boys, Beauty and Popularity* and you'll know what we mean), and Danny is the Trickster God. It's no coincidence that Danny declares on his solo album that he'll be your magician in the bubble magic world of milk and honey". He was the first and only being ever to deflower his own Mother, for Pete's sake!" (Cooper and Smay, 142).

atonal — and all of the subsequent material is generated from these two themes. Despite the inherent limitations of writing for an unaccompanied melodic instrument, Varèse expertly explores new areas of space and time, utilizing registral contrasts to [control] polyphonic continuity." The piece uses interval cycles, "inherently non-diatonic symmetrical elements" (83). Timothy Kloth interprets the head-motive or, "the molecular structure around which the entire composition is cast," (1991, p.2) as being the five-pitch-class motive which opens the piece, f-e-f#-c#-g. This is divided into two trichords, cell X, also Perle's head-motif, f-e-f#, and cell Y, f-c#-g.

Poème électronique is the first, electronic-spatial environment to combine architecture, film, light and music to a total experience made to functions in time and space. Under the direction of Le Corbusier, Iannis Xenakis' concept and geometry designed the World's Fair exhibition space adhering to mathematical functions. Edgar Varèse composed both concrete and vocal music which enhanced dynamic, light and image projections conceived by Le Corbusier.

Paul Revere and the Riders (US) - an

Idaho short-order cook, Mark Lindsay first played with the band by crashing their set one night, jumping on stage to sing a number. Record-buying teenagers became divided - and so did the Riders' market ... a record filled with upbeat sunshine sounds and psychedelic influences. The musical style falls somewhere between "the Beatles' post *Pepper* rock and he *Super K* sound. ... Formulaic bubblegum is fun and senseless, replete with snappy drums and handclaps, and a surprising acoustic guitar bridge.... wonderfully gummy...the LP version is quieter" (Cooper and Smay, 87-88).

Herman's Hermits (Brit) –

Considered the precursors of bubblegum music, their trademark was simple, non-threatening. Their image as clean-cut "boys next door" made them easier to listen to and more accessible than other British Invasion bands. The change to Herman came after the owner of a pub that they were rehearsing in, remarked on his resemblance to the character Sherman

Varèse's work had always sought the abstract and, in part, visually inspired concepts of form and spatial movements. Among other elements for *Poème électronique* he used machine noises, transported piano chords, filtered choir and solo voices, and synthetic tone colorings. With the help of the advanced technical means made available through the Philips Pavilion, the sounds of this composition for tape recorder could wander throughout the space on highly complex routes.

Varèse composed the piece with the intention of creating liberation between sounds and as a result used noises not usually considered "musical" throughout the piece. It was written for the 1958 World's Fair.

ERNST KRENEK (1900 -1991)

Explored atonality and other modern styles

Krenek's music is in a variety of styles. His early work is in a late-Romantic idiom. He later embraced atonality, but a visit to Paris, during which he became familiar with the work of Igor Stravinsky and Les Six¹⁶ led him to

in *Peabody's Improbable History*, a supporting cartoon in *The Rocky and Bullwinkle Show*, which they misheard as Herman.

The Strangeloves - The Strangeloves were an American songwriting/production team in the 1960s that pretended to be an Australian band. Bob Feldman, Jerry Goldstein and Richard Gottehrer had already scored big hits, when they decided to invent the Strangeloves. According to the press releases, the Strangeloves were three brothers named Giles, Miles and Niles Strange that had grown up on an Australian sheep farm. The faked back-story, involving a sheep crossbreeding get-rich-quick scheme, didn't exactly capture the public's imagination but the music was indelible.

1910 Fruitgum Company (US)- the name of which is from a wrapper which lead singer Frank Jeckell found in his attic. Their music was based on playground games and nursery rhymes set to a simplistic but rocking beat. Featuring a rhythmic organ sound and

adopt **neo-classical** style. His opera *Johnny spielt auf* (Johnny Strikes Up, 1926), which is **influenced by jazz**, was a great success in his lifetime, playing all over Europe. In spite of Nazi protests, it became so popular that even a brand of cigarettes, still on the market today in Austria, was named "Johnny". He then started writing in a **neo-Romantic style** with Franz Schubert as a model, with his *Reisebuch aus den österreichischen Alpen* (Travel Book in the Austrian Alps) as prime example, before using **Arnold Schoenberg's twelve-tone technique**¹⁷; the opera *Karl V* (1931-33) is entirely written using this technique, as are most of his later pieces. In the *Lamentatio Jeremiae prophetae* (1941–42) **he combined twelve-tone writing with 16th century techniques of modal counterpoint**. He also composed **electronic and aleatoric music**.

Luigi DALLAPICCOLA (1904 –1975) is the author of **lyrical** twelve-tone compositions¹⁸. It is considered the first Italian serialist. With the adoption of serialism he never lost the feel for

a sing-along chorus... “long solos, experimental jams and a complete lack of hooks. ... too cheesy for real stoners... the *Fruitgum* lost its flavour” (Cooper and Smay,)80)

The Ramones (US) – A rock band often regarded as the first punk rock group. Johnny Ramone enforced a very strict dress code for the band consisting of Keds or Chuck Taylor all-star sneakers, torn jeans, t-shirt, often sleeveless and a rocker jacket - the Ramones 'uniform'. The Ramones pioneered a straightforward, stripped-down sound that was a far cry from the virtuosic musicianship and complex instrumentation that 1970s rock music had become known for. His simple, direct playing, consisting almost exclusively of distorted power chords with down-strokes, set the standard for many subsequent punk guitarists. Johnny's instructions when preparing for his first live performances with the group were to look and play *at* the audience, stand with the bass slung low between spread legs, and to walk forward to the front of stage at the same time as he did. Johnny Ramone

melodic line that many of the detractors of the Second Viennese School¹⁹ claimed to be absent in modern dodecaphonic music. His touch with instrumentation is noted for its impressionistic sensuality and soft textures, heavy on sustained notes by woodwinds and strings (particularly middle-range instruments, such as the clarinet and viola).

Olivier MESSIAEN (1908 – 1992)

Although strongly rooted in the Western culture²⁰, much of Messiaen's output denies the Western conventions of forward motion, development and diatonic harmonic resolution. This is partly due to the symmetries of his technique — for instance the modes of limited transposition do not admit the conventional cadences found in Western classical music. Messiaen was not interested in depicting aspects of theology such as sin; rather he concentrated on the theology of joy, divine love, and human redemption. Messiaen is credited with the invention of a new percussion instrument (the geophone)²¹ for *Des canyons aux étoiles...* Messiaen also used Ancient

was not a fan of guitarists who performed facing their drummer, amplifier or other band members.

The Osmonds (US) -The Osmonds' career started with a big break at Disneyland. The family members are well-known as devout members of The Church of Jesus Christ of Latter-Day Saints. They are credited with the creation of a bizarre sub-genre - the 'bubblegum soul'. In spite of their squeaky clean image, The Osmonds had a soulful, sometimes raucous sound which was a precursor of the power pop of later years. Their music abounds in churning bass lines and wailing guitar breaks.

Bay City Rollers – (Scottish) – “Their music holds up well due to the careful craftsmanship of Phil Coulter ; the Rollers' post-fame slide ranks with: child molestation and child pornography, vehicular manslaughter, suicide attempts, AIDS, financial mismanagement and fraud” (Cooper and Smay, 38). Their youthful, clean-cut image, distinct styling featuring tartan-trimmed outfits, and cheery,

<p>Greek rhythms, Hindu rhythms, Balinese and Javanese Gamelan, birdsong, and Japanese music. He considered the development and study of techniques to be a means to intellectual, aesthetic and emotional ends. In this connection, Messiaen maintained that a musical composition must be measured against three separate criteria: to be successful it must be interesting, beautiful to listen to, and it must touch the listener. Messiaen said that the terms "tonal", "modal" and "serial" (and other such terms) are misleading analytical conveniences and that for him there were no modal, tonal or serial compositions, only music with colour and music without colour. He invented and used extensively non-retrogradable (palindromic) rhythms. Messiaen considered his rhythmic contribution to music to be his distinguishing mark among modern composers. As well as making use of non-retrogradable rhythms, and the Hindu decî-tâlas²², Messiaen also made use of "additive" rhythms. This involves lengthening individual notes slightly or interpolating a short note into an otherwise regular rhythm. Messiaen</p>	<p>sing-along pop hits helped the group become among the most popular musical acts of their time.</p> <p>Lemon Pipers (US) - Though they produced primarily bubblegum pop, the Lemon Pipers actually wanted to play more psychedelic, drug influenced music. Their recording label, however, threatened to fire them unless they played more mainstream, commercially viable pop.</p> <p>Banana Splits – The only notable detail about this band is that it originated from an US animated series.</p> <p>Blondie - was noted for its eclectic mix of musical styles incorporating elements of disco, pop and reggae, while retaining a basic style as a New Wave band. Another strength of the band was the persona of Deborah Harry, the only female member of the group. Ken Tucker asserted that she performed with "utter aplomb and involvement throughout: even when she's portraying a character consummately obnoxious and spaced-out, there is a wink of awareness that is</p>
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was the creator of the *modes of limited transposition*. The symmetry inherent in these modes Messiaen described as containing "the charm of impossibilities." Messiaen included stylised birdsong in some of his early compositions (for example *L'abîme d'oiseaux* from the *Quatuor*),

John CAGE (1912 – 1992)

World-wide renown for his composition, *4'33"*, whose three movements are performed without playing a single note.

Cage was an early composer of what he called "**chance music**" —referred to by others as **aleatoric music**— where some elements are left to be decided by chance. John Cage put his **Zen Buddhist** beliefs into practice through music. He described his music as "purposeless play", but "this play is an affirmation of life—not an attempt to bring order out of chaos, nor to suggest improvements in creation, but simply to wake up to the very life we are living, which is so excellent once one gets one's mind and desires out the way and lets it act of its own accord." Hence comes his favourite saying *nichi nichi*

comforting and amusing yet never condescending." It also noted that Harry was the "possessor of a bombshell zombie's voice that can sound dreamily seductive and woodenly Mansonite [a hippie movement] within the same song" (*Rolling Stone*, July 2005).

The Jackson Five "created an animal that had never been preeviously existed: the black teen idol" (Cooper and Smay, 185). They were five adolescents specifically packaged and marketed by a record label for crossover pop success.

Talking Heads -combined punk rock pop, funk rock, new wave, art rock, and later, world music. They are known by neurotic vocals flirted with the darker style of post punk rock

Jellyfish - The Jellyfish Sound was a **potent stew of many sonic ingredients**.

Bow Wow Wow – Apparently the most important feature of this group was the very-teen singer Annabella Lwin. According to the 'legend' she was

kore kōnichi or, *every day is a good day*. Another famous composition by Cage, *HPSCHD* (1969), long-running multimedia work, incorporated the mass superimposition of seven harpsichords playing chance-determined excerpts from the works of Cage, Hiller, and a potted history of canonical classics, with fifty-two tapes of computer-generated sounds, 6,400 slides of designs many supplied by NASA, and shown from sixty-four slide projectors, with forty motion-picture films. *HPSCHD* demonstrated Cage's concern to enact a visceral experiential environment in which the myriad complexities of the individual elements combine together to negate the possibility of a single, dominant, centre of interest.

Bruno MADERNA (1920 - 1973)

Had a special attitude towards difficult sonorities. He created serial/atonal music as well as strange piano sound effects (clusters, playing on the strings). Maderna's favorite solo instrument was the oboe: this was the perfect '**aulodic**' media²³ that he was searching in order to build the

discovered while she was working at her parents' laundrette singing along to a Stevie Wonder song on the radio. The group's sound was a mix of her "girlish squeal", Balinese chants, surf instrumentals, New Romantic pop melodies, and Barbarossa's Burudi ritual music influenced tom tom drum beats.

The Go-Go's (1978) – The first all-woman rock band. Noticeable is the fact that this band wrote their own songs and played only their own. It might be interesting to add here a snippet from an interview by Jenny Stewart with Belinda Carlisle: "Have you ever had a nonsexual crush on a woman?" "Oh yeah, well, Debbie Harry was my first big crush... You know something? Believe me -- I've been there and I've done it all. Let's just put it that way." She revealed that the Go-Go's groupies were all female and said, "Well, without going into too much detail . . . I think all of us in the band, we've all had . . . we've all seen the experience you are probably wondering about. And, yeah, like I said, without going into too much detail, we've all been there and done that." (*PlanetOut*,

<p>'absolute melody'. Quadrivium - This masterpiece uses an enormous amount of players, and is influenced by the aleatory technique (chance music²⁴).</p> <p>Iannis Xenakis (1922 - 2001) composer and architect and major contributor to musical modernism. Xenakis' contribution to the modernist aesthetic arose from the understanding that things which happen according to rules can be changed without loss of overall meaning, and developed into a free-form polyphonic style focusing on large-scale emotional control and a generalistic approach to melody. His obsession in most of his titles was with ancient Greece. He is particularly remembered for his pioneering electronic and computer music, and for the use of stochastic mathematical techniques in his compositions, including probability (Maxwell-Boltzmann kinetic theory of gases in <i>Pithoprakta</i>, aleatory distribution of points on a plane in <i>Diamorphoses</i>, minimal constraints in <i>Achorripsis</i>, Gaussian distribution in <i>ST/10</i> and <i>Atrèes</i>, Markov chains in <i>Analogiques</i>), game theory (in <i>Duel</i></p>	<p>2007).</p> <p>Backstreet Boys (US) - everybody in Backstreet sings well enough to be a solo act. When “they settle a dance groove they rely heavily on a mid-'80s Gap Band vibe. But they make their money with the gooey ballads” (Cooper and Smay, 41).</p> <p>'N Sync (US) – “just as litigious, just as pretty, label-mates on Jive Records...” [just as Backstreet Boys] (41). The band's name reportedly comes from a comment that Justin Timberlake's mother made after the boys first met and harmonized together; she was impressed by how "in sync" their voices were. The wax likeness of the entire group is currently on display at Madame Tussaud, New York, in Times Square.</p> <p style="text-align: center;">*****</p> <p>While in 'serious music' formal structures reached a level of sophistication that borders incomprehensibility, form in popular music is non-evolutional, simple, sometimes even simplistic: most often sectional, the most common</p>
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and *Stratégie*), group theory (*Nomos-Alpha*), and Boolean algebra (in *Herma* and *Eonta*), Brownian motion (in *N'Shima*). Many of Xenakis's pieces are, in his own words, "**a form of composition which is not the object in itself, but an idea in itself, that is to say, the beginnings of a family of compositions**" (Varga, 98).

György Sándor LIGETI (1923– 2006)

Jewish Hungarian composer born in Romania who later became an Austrian citizen. Ligeti's music appears to have been subsequently influenced by his **electronic experiments**, and many of the sounds he created resembled **electronic textures**.

Atmosphères (1961) is written for large orchestra. Out of the four elements of music, melody, harmony, rhythm and timbre, the piece almost completely abandons the first three, concentrating on the texture of the sound, a technique known as **sound masses**. It opens with what must be one of the largest cluster chords ever written - every note in the chromatic scale over a range of five octaves is played at once. Out of the fifty-five

sections being verse, chorus or refrain, and bridge.

Here are several well-known styles in pop music.

COUNTRY

It has roots in traditional folk music, Celtic music, blues, gospel music, hokum, and old-time music and evolved rapidly in the 1920s.

Hillbilly is an often pejorative term referring to people who dwell in remote, rural, mountainous areas.

Hokum is a particular song type of American blues music - a humorous song which uses extended analogies or euphemistic terms to make sexual innuendoes.

ROCK

The massive popularity and eventual worldwide scope of rock and roll gave it an unprecedented social impact. Far beyond simply a musical style, rock and roll influenced lifestyles, fashion, attitudes, and language. The beat is basically a boogie-woogie blues rhythm with an accentuated backbeat, the latter almost always provided by a snare drum. Classic rock and roll is played with one electric guitar or two

string players ushering in the first chord, not one plays the same note. The piece seems to grow out of this initial massive, but very quiet, chord, with the textures always changing.

Ligeti coined the term “**micropolyphony**”. He explained micropolyphony as follows: "The complex polyphony of the individual parts is embodied in a harmonic-musical flow, in which the harmonies do not change suddenly, but merge into one another; one clearly discernible interval combination is gradually blurred, and from this cloudiness it is possible to discern a new interval combination taking shape" (in Cope, 101). From the 1970s, Ligeti turned away from total chromaticism and began to concentrate on rhythm. His music of the 1980s and '90s continued to emphasize complex mechanical rhythms, less densely chromatic idiom (tending to favour displaced major and minor triads and polymodal structures). He also used the **gamelan and African polyrhythms...**²⁵

Luigi NONO (1924 - 1990)

electric guitars (one lead, one rhythm), an electric bass guitar, and a drum kit. Keyboards are a common addition to the mix. The crossing of race-based social boundaries around race, for ragtime, swing, and later Rock'n'Roll, was the source of many moral panics in America inspired by pop music. In time the rock style gave birth to all sorts of minuscule subgenres as: arena rock, album rock, grunge, pub rock, glam rock, noise rock, roots rock etc. They promote a kaleidoscopic series of attitudes from a nonchalant 'let's-play-music-for-the-hell-of-it' (pub rock) to outrageous theatricality (glam rock) and from a melancholic look-back at the 'good lost tradition' (roots rock) to an ears-shattering racket of electric guitars, expressing youthful angst and post-modern sarcasm or blunt irony (noise rock).

PSYCHEDELIC MUSIC

It is easy to identify/stereotype music as being "psychedelic" by its potential use of elaborate studio effects (heavy reverb), exotic instrumentation (sitar), and surreal lyrics, but to strictly apply these and other elements as a basis for

Serialist composer²⁶. He became a leading composer of vocal, instrumental, and electronic music. He increasingly rejected the analytical approach of punctual serialism. Nono was committed to socialism. He joined the Italian Communist Party. His avant-garde music was also a revolt against bourgeois culture. Sought to bring music to factories. Operas. (*La fabbrica illuminata*, *Non consumiamo Marx*, *Intolleranza*) After 1956 Nono was increasingly interested in **electronic music**. After 1980 he resolutely turned to **live electronics**. He became increasingly **interested in the properties of sound as such**.

Luciano BERIO (1925 – 2003)

Berio is noted for his experimental work (in particular his 1968 composition *Sinfonia* for voices and orchestra) and also for his **pioneering work in electronic music**.

In 1968, Berio completed *O King*. Soon after its completion, the piece was integrated into what are perhaps Berio's most famous work, ***Sinfonia*** (1968-69), for orchestra and eight

musical classification is almost irrelevant.

In response to the onslaught of bubblegum pop, indie-pop bands emerged (*The Nodd*).

PUNK ROCK

was an anti-establishment rock music genre and movement that emerged in the mid-1970s. Punk bands, eschewing the perceived excesses of mainstream 1970s rock, created short, fast, hard music, with stripped-down instrumentation and often political or nihilistic lyrics. The associated punk subculture expresses youthful rebellion, distinctive clothing styles, a variety of anti-authoritarian ideologies, and a do-it-yourself attitude.

HIP HOP MUSIC

Also known as **rap music**, is a style of music which came into existence in the United States during the mid-1970s, and became a large part of modern pop culture during the 1980s. It consists of two main components: rapping (MCing) and DJing (production and scratching). Along with hip-hop

<p>amplified voices. The piece is in memory of Martin Luther King, who had been assassinated shortly before its composition. In it, the voice(s) intones first the vowels, and then the consonants which make up his name, only stringing them together to give his name in full in the final bars.</p> <p>Sequenza V. This piece calls for many extended techniques including multiphonics²⁷, rattling a mute against the bell of the instrument, glissandi, and producing sounds while inhaling. In addition, the trombonist must at one point turn to the audience and ask "Why?"</p> <p>Pierre BOULEZ (b. 1925 -)</p> <p>Boulez started to work with totally serialized, punctual entities. Later, he loosened the strictness of his total serialism²⁸ into a suppler and strongly gestural music, and did not publicly reveal much about these techniques, which limited further discussion.</p> <p>Boulez's strongest achievement in this method is his masterpiece Le marteau sans maître for ensemble and voice, from 1953-1957, one of the few works of advanced music from the fifties to remain in the repertoire. <i>Le marteau</i></p>	<p>dance (notably breakdancing) and urban inspired art, or notably graffiti, they compose the four elements of hip hop, a cultural movement that was initiated by inner-city youth, mostly African Americans and Latinos in New York City, in the early 1970s.</p> <p>The main aspects, or "elements," of hip hop culture are MCing (rapping), DJing, urban inspired art/tagging (graffiti), b-boying (or breakdancing, to most), and beatboxing. Most consider knowledge, or "droppin' science," as the sixth element. The most known "extended" elements are political activism, hip hop fashion, hip hop slang, double dutching (an urban form of rope skipping), or other elements as important facets of hip hop. Originating from socially marginalized groups, the hip hop culture is spontaneously nonconformist in relation to the western system of values and aesthetics.</p> <p>Beatboxing - the art of creating beats, rhythms, and melodies using the human mouth. The term 'beatboxing' is derived from the mimicry of the first generation of drum machines, then</p>
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was a surprising and revolutionary synthesis of many different streams in modern music, as well as seeming to encompass the sound worlds of modern jazz, the Balinese Gamelan, traditional African music, and traditional Japanese music. Boulez described one of the work's innovations, called “**pitch multiplication**”. Given two sets, the result of pitch multiplication will be the set of sums (modulo 12) of all possible pairings of elements between the original two sets. He worked with the idea of leaving the specific ordering of movements or sections of music open to be chosen for a particular night of a performance, an idea related to the polyvalent form of Karlheinz Stockhausen. Boulez experimented with what he called "controlled chance" and he developed his views on aleatoric music (chance music). While in Cage's music the performers are often given the freedom to improvise and create completely unforeseen sounds, with the object of removing the composer's intention from the music, in works by Boulez they only get to choose between possibilities that have been written out in detail by the composer—a method that, when

known as beatboxes.

RAVE MUSIC

consists of forms of electronic music for dancing that are associated with the rave scene. Most often, it is used to describe music that depends heavily on samples and is high energy.

ALTERNATIVE ROCK

describes punk rock-inspired bands on independent record labels that didn't fit into the mainstream genres of the time.

SHOEGAZING

The shoegaze label was invented by the British music press because many of the people in these bands spent a lot of time on stage altering the settings on their effect pedals during songs or looking down at their instruments, rather than interacting with audience. It looked like they were looking at their shoes, or "shoe-gazing," as well as causing them to appear shy onstage.

BAGGY

was a British dance-oriented music

applied to the successive order of sections, is often described as "**mobile form**".

Compositions have tended to be contemplated and expanded over a long period of time, during which they were performed in various stages of development. ...**explosante-fixe**..., At IRCAM²⁹ Boulez began to explore the use of electronic sound transformation in real time. Previously electronic music had to be recorded to tape, which thus 'fixed' it. The temporal aspect of any live music making in which it played a part had to be coordinated with the tape exactly. Boulez found this impossibly restrictive. Boulez fashioned a work in which the computer captured the resonance and spatialization of sounds created by the ensemble and processed them in real time.

Karlheinz STOCKHAUSEN (1928 -)

He is best known for his ground-breaking work in electronic music and **controlled chance in serial composition**. He characterizes many of these earliest compositions (together with the music of other, like-minded composers of the period) as

genre popular in the early 1990s.

Baggy was characterised by psychedelic and acid house-influenced guitar music, often with a *funky drummer* beat.

HEAVY METAL

With roots in blues-rock and psychedelic rock, the bands that created heavy metal developed a thick, heavy, guitar-and-drums-centered sound, characterized by highly amplified distortion and fast guitar solos. *All Music* declares, "Of all rock & roll's myriad forms, heavy metal is the most extreme in terms of volume, machismo, and theatricality."

DESERT ROCK

is a term given to several bands that originate from the Californian Palm Desert Scene. Often labelled *stoner rock* or considered a sub-genre thereof, the music might also contain heavy Latin influences, repetitive drum beats, and/or psychedelic elements.

HOUSE

House music derived from the disco

<p>punktueller Musik ("punctual" or "pointist" music, commonly translated as "pointillist"). Starting in 1953, he turned to electronic music and then introducing spatial placements of sound sources. His work with electronic music and its utter fixity led him to explore modes of instrumental and vocal music in which performers' individual capabilities and the circumstances of a particular performance (e.g., hall acoustics) may determine certain aspects of a composition. He calls this "variable form." Stockhausen also devised the "Polyvalent form" – in which the score is written so that the performance can start on any page, and it may be read upside down, or from right to left, as the performer chooses.</p> <p>Stockhausen also began to incorporate pre-existent music from world traditions into his compositions, explored the possibilities of "process composition" in works for live performance, culminating in the verbally described "intuitive music" compositions. In 1968 Stockhausen composed the vocal sextet <i>Stimmung</i>, for the Collegium Vocale Köln, an hour-long work based entirely on the overtones of a low B-</p>	<p>dance club culture. It is an eclectic amalgam of electronic (synth pop), Latino, reggae, rap etc woven on mechanical beats and deep basses that provided an unchanging, monotonous frame. Most of the House music is purely instrumental. Vocalists are used only with wordless melodic lines.</p> <p>ACID HOUSE</p> <p>House music is fragmented into different sub-styles: hip-house, ambient house etc. Acid-House was one of the most important. It generally uses simple tone generators (especially bass-generators) and tempo-controlled resonant filters.</p> <p>GARAGE RAP</p> <p>Electronic dance music that elevated the role of the MC from support to star. Grime, a subgenre of the garage rap, is a combination of rap and techno. The lyrics and music combine futuristic electronic elements and hoarse, guttural bass lines. It has an interesting experimental side which sometimes becomes downright bizarre. Grime is permanently struggling to absorb</p>
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flat.

Stimmung. According to the 1986 *Hyperion Singcircle* liner notes:

In each section a new overtone melody or 'model' is introduced and repeated several times. Each female voice leads a new section eight times, and each male voice, nine times. Some of the other singers gradually have to transform their own material until they have come into 'identity' with the lead singer of the section...by adopting the same...tempo, rhythm and dynamics. When the lead singer feels that 'identity' has been reached, he or she makes a gesture to another singer who leads the next section. Each model is a set of rhythmic phonetic patterns, often with actual words used as their basis, such as 'Hallelujah' or 'Saturday' “.

In 29 of the sections, 'magic names' are called out. These are the names of gods and goddesses from many cultures - Aztec, aboriginal and Ancient Greek, for instance - and have to be incorporated into the character of the model.

Stockhausen's conception of opera is based significantly on ceremony and ritual and his approach to characterisation shows the influence of

different styles into its own basic matrix.

TRANCE

Electronic music that unfolds in an extremely fast tempo. It is based on obsessively repeated phrases, motives and rhythmic figures that build up dynamically and are sometimes interrupted by breakdowns.

Both the melodic circular recurrence and the simple, redundant rhythmic canvass are most likely linked to the ability of repetitive micro-events to induce altered states of consciousness. A more mechanical, industrial instantiation of the psychedelic entourage.

WORLDBEAT

Like all other styles and sub-styles of popular music, Worldbeat is a purely Western created 'philosophy'. It is the epitome of the post-modern society whose obsession is to include, adapt and acknowledge the various cultures of the world. In this sense, Worldbeat could be regarded as a fruit of the newest Western ideology - multiculturalism. Frequently, this involves modernizing traditional sounds

Artaud in its rejection of psychological perspective³⁰.

Helikopter-Streichquartett, completed in 1993. In this, **the four members of a string quartet each perform from their own helicopter flying above the concert hall**. The sounds they play are mixed together with the sounds of the helicopters and played through speakers to the audience in the hall. Videos of the performers are also transmitted back to the concert hall. The performers are synchronized with the aid of a click-track³¹. Despite its extremely unusual nature, the piece has been given several performances, including one on 22 August 2003 as part of the Salzburg Festival to open the Hangar-7 venue. Since completing *Licht* (Light), Stockhausen has embarked on a new cycle of compositions, based on the hours of the day, titled *Klang* ("Sound"). The works from this cycle performed to date are First Hour: *Himmelfahrt* (Ascension), for organ or synthesizer, soprano and tenor (2004-5); Second Hour: *Freude* (Joy) for two harps (2005); Third Hour: *Natürliche Dauern* (Natural Durations) for piano etc...

with up-to-date technology, or borrowing the most relevant elements from Western pop and rock, which have spread all over the world and affected other nations' pop-music scenes to varying degrees. At its best, Worldbeat can produce unique hybrids and amazing eclecticism. In spite of these positive aspects – pretty rare, unfortunately - Worldbeat artists have been often savaged for uprooting traditional styles and diluting them for mass consumption. The majority of the Worldbeat artists who achieved a measure of popularity in the West came from Africa, a continent whose music — to make a broad generalization — had already exerted a tremendous influence on Western popular music throughout the 20th century.

The most commonly incorporated types of folk music include rai³², samba, flamenco, tango, qawwali³³, highlife³⁴ and raga³⁵.

<p>Krzysztof PENDERECKI (1933 -) - neo-romantic in his late years</p> <p><i>Threnody to the Victims of Hiroshima</i>. Sound mass composition "minimizes the importance of individual pitches in preference for texture, timbre and dynamics as primary shapers of gesture and impact." Developed from the modernist tone clusters and spread to orchestral writing by the late 1950s and 1960s, sound-mass "obscures the boundary between sound and noise" (Edward, 326-327). Penderecki combined serialism with tonal trends in <i>St Luke's Passion</i>. The tendency in recent years has been towards more conservative romanticism (<i>Cello Concerto No. 2</i> and the <i>Credo</i>).</p>	
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While the left column of the above-shown table abounds in sophisticated terms and concepts, the right column highlights mostly patterns behavioural or/and fashion-related patterns. The elements of music in this column appear to be less important than the personal history of the musicians involved. It was not my intention to use different writing styles; it just happens that the data available for each of these 'cases' mold the text at *their* will.

Evidently we are confronted with two extremes: one, pure intellectualist and hermetic, anti-expressive, and inclined towards a bizarre scientific

philosophy of art, the other, extrovertedly flamboyant, oppressively spectacular and ideologically shallow. Both sides seem to completely ignore that “In the modern world the function of art is to preserve and enhance its own sphere of civilizing human values in an increasingly dehumanising technological context” (Burgin, in Harris, 201).

In between these extremes there is a rich common ground. One example could be the strange advent of PROGRESSIVE ROCK in the 1960s. A combination of rock-pop and symphonic music, this genre created such stars as King Crimson, Emerson Lake & Palmer, Yes, Pink Floyd and many others. Their music crossed way beyond the barriers of pop or rock and entered a unique realm of elaborate music. *The Six Wives of Henry VIII* and *Journey to the Centre of The Earth* by Yes’s Rick Wakeman, as well as *Pictures At An Exhibition* by Emerson Lake & Plamer are vivid examples of this intriguing mixture of pop-rock-symphonic and opera engraved on so-called “concept-albums”. The culmination of this trend represented Tim Rice’s and Andrew Lloyd Webber’s *Jesus Christ Superstar*, a rock-opera of enormous success. An enormous success; the public is then prepared for more ‘sophistication’? Definitely. So why then, this staunch rejection of some contemporary ‘serious’ music? I think it is not the music, or the style, or the concepts that are rejected here but the aridity of expression. The arts, and especially music, are accessed through the most ineffable parts of the human *psyche* in both its original sense - mind and body, and in a more extended one that combines the *episteme*, *dianoia* and *noiesis*. As a result, the public will reject (instinctively) any musical happening that obliterates

one of these aspects. The scarcity of public for the concerts of contemporary 'serious' music is a sign that parts of that kind of music is rather a corpse than a living body. The zombie-like attitude about pop music or the mass hysteria that sometimes is triggered by it is a sign that some of that music is an abnormal excrescence on the human consciousness. However, these manifestations exist and must be presented to our students as they really are. In between there is a wealth of masterpieces of glorious sound and thought. Ignoring them would be a grave pedagogical mistake.

I think this 'grey' zone ought to be the starting point of reconciliation between the two 'opposite' sides - pop and 'cultivated' music. In my opinion, the richness of the musical expression as a perspective on life and existence – wherever and however it occurs – must be presented fully in music classes, any omission being an irreparable loss for our younger generations. In this context, Elie Faure's statement according to which whenever and however it takes place, "the doctrinal unification ruins the discernment" and, ultimately, [through aesthetic corruption] "the morals" (28) appears more adequate than ever. Although Faure warns us against any sort of doctrinal unification, there is one, a harmless and constructive one, that all of us should embrace in order to have a dialogue and to enrich music education: there is only one kind of music – **the one that reveals the Good**. Evidently, the mere use of such an elusive aesthetic category would entail some contemptuous frowning or sardonic smiles throughout the musicological world. In spite of the risks involved by this approach, I would venture in saying that the Good in music – as in art, for that matter – is not that

difficult to define. The starting point of a coherent definition of the Good in music should follow three main vectors. First, the acknowledgement that “music is more than an object of study: it is a way of perceiving the world. A tool of understanding“ (Attali, 4). Second, the definition should take into account the deep motivation of any creative act and its illuminating powers, once revealed to the public. “I create in order to know myself, and since self-knowledge is a never-ending search, each work is only a part-answer to the question “Who I am?” (Copland, 41). Third, the necessary inter-genre vector; our definition should bring into light that the Good in music reveals to us “new ways of articulating possible worlds through sound” (Susan McClary in Attali, 158) – in this respect, ‘serious’ music would lead the way - “and by demonstrating the crucial role music plays in the transformation of societies” (Ibid.) – for which pop music would offer some excellent examples. And maybe, as an addendum, we could add to all of the above that “**negative emotions cannot produce art**” (Copland, 111). Having in mind these three directions of inquiry and the addendum, we could start a process of reconsidering “good” music as a possible and not-so-equivocal aesthetic category. Thus we could have a viable tool for presenting in our music classes only the Good in music, *encompassing all possible genres*. We could also have a necessary basis for further in-class discussions and clarifications without which music would be mercilessly deprived of its very essence.

In any case, one matter appears clear to me: the Good in music is not confined by the barriers of genres. Wherever it happens and however it sounds, “good” music (the one that reveals the Good) conveys a constructive message to

the public, a message that makes the world even more comprehensible than it is and boosts our capacity to understand ourselves.

Do we live the twilight of the great Masters? Perhaps. A thing is certain: they are not “the bright lights of humanity” anymore. Nor are they any longer the only possible form of musical journey. Is this a catastrophe? Or an alleviation? I don’t think it actually matters. What does matter is that we, music educators, have the will to enlarge the field of our in-class presentations, to generously give our students **full access** to the wondrous musical adventure by including a variety of styles and genres. Neither bias, nor prejudice has place in education and especially in the arts. Music is not just mindless entertainment and psychotic excitement, nor is it a mere wall-paper anonymously decorating the space of our daily activities, and it is definitely not only an exclusive, hermetic and glum web of mathematical equations or convoluted philosophical axioms; these are just facets of a polyhedron - the facets of a gem amongst the other gems of humankind’s adventure through space and time.

The brilliant Hellenic mind carved in the marble of the Oracle of Delphi these words: “Nothing in excess”. We, music teachers, should definitely follow this challenging but most rewarding path. There is nothing to be gained from a “radical music history” – to paraphrase Jonathan Harris’ notion of “radical art history,” - or from a music appreciation that divides and excludes through omission vast areas of our sonorous experience. It is time for us to welcome ‘serious’ music back into the classroom.

Listening and trying to understand; understanding through listening.
Sound and thought. Expression and reason. John Cage stated once in one of his famous articles: "It is better ... **to listen to [a piece of music] than to misuse it as a means of distraction, entertainment, or acquisition of "culture"** " (64).
Indeed, there is more, much more to music than entertainment or dry constructivism.

1.4 The Music Room. How modern 'serious' music could be effectively put at work. A Practical Suggestion.

"Creativity, it has been said, consists largely of re-arranging what we know in order to find out what we do not know." (George H. Keller in Kostler, 92).

"The position of the teacher is itself the position of the one who learns, of the one who teaches nothing other than the way he learns" (Felman, 88).

* * * *

The idea of experimenting with sounds and getting music out of its 'conventional world' did indeed more harm than good from the perspective of the harmonious co-habitation between the general public and 'serious music'.
However, the new experimental era could hide some interesting aspects that may be converted into teaching methods and procedures. Here is one idea.

1.4.1 A Quick Review

Western music as we know it was built on a strict hierarchical seven-note system. The 'order of things' was severely observed and no 'pariah' could take the place of a 'lord'. This order, strictly enforced and implicitly obeyed, generated a set of complex interconnections which made possible the superb and incandescent evolution of the Western music, an evolution that spawns over four

centuries and is unmatched in the cultural history of the world. The seven-note system created a syntactic web that was subsumed to a larger, even more convoluted scheme - an entire morphologic universe, the universe of Forms.

1.4.2 Our Daily Classrooms

The public school system beneficiates of some very interesting music programs of music composition at late middle-school level and especially in the secondary level. In a fairly large number of schools, these programs are sustained by an impressive infrastructure - electronic labs and assorted state-of-the-art music software. Notwithstanding these technical facilities, the artistic results concocted behind their walls are far from being promising. The students are usually clung to their computers, vainly and chaotically rummaging for some 'cool' sound effects and then, reaching the limit of their abilities, return to a more comfortable, vegetative state - Internet gazing. The frustration is reciprocal – teachers long for an output that never comes although the 'freedom of improvisation' should have boosted students' creativity, while students try to make something out of a block which resembles more to a short and, alas, unorganized holiday. And yet, there is a way, a childishly simple one, to obtain spectacular results, that is coherent music compositions from students who didn't cover the labyrinth of a comprehensive music education. The main tool in this process could be inspired from the most controversial, hated, and admired of all musicians: the stark intellectualist Arnold Schonberg.

1.4.3 Schonberg, Again

By the early 1900s it had been a while since the music community had been looking forward to see the Tonal system brought to an end. A Messiah was needed in order to do so; a man who would know how to coherently destroy it and replace the 'chaos' thus resulted with something better and *new*.

Schonberg was to be The One. He declared a shattering war on Tonality and the absolute monarchy represented by the loathed Tonic. He proclaimed that all sounds are equal and brought the light to the world – the Order of Things was a sham, the Tyrant needed to die. Moreover, along with the centuries-old seven 'chosen' sounds Schonberg brought forth all twelve. The result was at first a terrible disorder, a sheer anarchy. To restore the order from the deliberately provoked 'chaos', Schonberg designed a set of draconic rules. Of these rules we will extract just a basic few which – in our view – will help students to quickly assemble a coherent musical composition.

1.4.4 De-composing Music Composition

Among the various mechanisms of the human understanding of the world, patterns, comparisons and classifications are definitely of great importance. Consequently, their role in the understanding of art is manifested by the existence of semantic structures which may appear incomprehensible in the absence of a previous analysis of their intrinsic components - the idiomatic units. These idiomatic units must be created and they are actually the heart of what it is usually called *inspiration*. Inspiration – a yet mystifying phenomenon – works

unaltered by reason only at the basic level where the idiomatic units are brewed. Music cannot be imagined without these units, commonly known as musical motives that generate long and complex structures. Musical motives are the bricks of any sonorous edifice, if we were to paraphrase Goethe's superb statement: "I call architecture frozen music". Indeed, from the other perspective, music may be defined as fluid architecture; it must be built wisely in order to become timeless or at least coherent. The coherence of any kind of art but especially music is given by the art of combining or permuting the idiomatic units (musical motives). Now, inspiration is a very thorny concept. It escapes any kind of assessment, classification or evaluation. To say, for instance, that Beethoven was *more inspired* in his 5th Symphony than André Le Nôtre, the well-known artist who created the Gardens of Versailles would be a really bad choice of words. Inspiration cannot be taught. It is a given, like faith, or courage, or natural beauty. This is why it is of a paramount importance to give students some tools with which the generating motives of a musical piece can be forged; not necessarily a masterpiece but at least a coherently assembled one. They need a technique to look at in the absence of inspiration; we need a final product to look at in order to assess our students' effort. One cannot select a group of students based on the degree of inspiration that visited each of them. Bizarre questions would follow – How often? How intense was it? How productive? Etc...

Furthermore, the assessment and evaluation could not be based whatsoever on the degree of inspiration poured into a musical piece by each student. It would be like marking a math problem based on the graphic style used to present it. On

the other hand, a teacher cannot ask students to create something out of nothing, in other words to order them to have inspiration. Explaining software and technology is not enough. Our students need some tools that will compensate the lack of creativity and will get them the grounds for a beginning.

1.4.5 Master Schonberg at work

The system devised by the Austrian composer was only apparently diverse. His series of twelve notes, if repeated *ad nauseam* would have been terribly tiresome. The basic rules to be taken from Schonberg's visionary enterprise address various ways in which music can be composed, that is built from the scratch in the absence of that unnerving and eerie occurrence - inspiration. They also address the key-idea of non-repetitiveness, of continuous variation while keeping intact the unity of the work. Schonberg's rules could be successfully applied to the more common seven-note tonal system.

- Notes will be numbered (1-7)
- Durations will be numbered (1 very long; 2 long; 3 medium; 4 short; 5 very short)
- Students will be encouraged to imagine as many permutations as possible. **The repetition of numbers will be allowed.**
- Once they will obtain (by chance) something they are satisfied with, they will keep it as their first motive - 1.
- Motives will be numbered.

- After the students will obtain a fairly large amount of motives (2, 4 or 8) they will apply the same permutation technique on their motives as they did with the sounds in the beginning.
- Another set of basic rules regarding the variation of the musical discourse are listed on one of the Annex 3.

IMPORTANT: There should not be any expectations for students to create their piece of music based on these rules. The entire purpose for introducing them is to try to boost any shadow of creativity that may hide inside our young and inexperienced composers. By experimenting with a very structured body of data, inspiration will spring out eventually and will take over. Once this takes place, the teacher will let their imagination fly freely.

1.4.6 But Why?

Too many times students in such programs are left at the so-called improvisational moods' beck and call. Improvisation is actually the highest form of applying well-grounded rules. It is the corollary of years of study because it refers to one's capacity to apply rules on the fly. There cannot be any coherent improvisation without some structure as well as there cannot be any possible beginning inspired by pure void. Master Schonberg offers us some possible tools to overcome these painful beginnings and to boost the dormant creativity that lays in each of us. Moreover, by structuring their environment from the very beginning, some students might feel attracted to experiment and create 'systems'

of their own. The level of abstraction is amplified by the use of numbers.

Connections could be made to advanced mathematics (say, trying to translate certain equations into music?) Paradoxically, in spite of its apparent rigidity, this method can open wide the gates of fantasy.

Schonberg's problem was his sheer inflexibility. Unfortunately for him, he didn't realize what marvels his system could produce in a more permissive context and what an amazing educational tool he was offering to music education.

* * * *

In my opinion, arts education - and especially music education - needs to be taught in a much more structured way. It is not enough to encourage random creativity. The great secret of art/music is how to channel creativity and organize it in a logical manner; how to actually inspire creativity; how to make sense of our psyche's empirical and subliminal messages; and ultimately, how to create perfection. "The idea of perfection is also a natural producer of order" (Murdoch, 60). We cannot teach perfection in the absence of some sort of constriction. It is exactly what Eisner thought of arts education in general: "The arts teach creativity within constraint" (Eisner, Ch. 10.).

1.5 Of Freedom, Love, Beauty, and Good

Now, why would one need or be recommended the experience of such kind of musical encounter? I think the ultimate reason would be: in order to

acquire wisdom, that is to see the Good. To see the wisdom of music, to accede wisdom through music – this is what I call *phonosophia*. philosophic music can unlock the gates of our cynical spirit and mind and, through freedom and Love, make us see the Beauty and ultimately, the Good.

“Art and morals are two aspects of a single struggle” (Murdoch, 40) as Beauty and Goodness “are part of the same structure” (Murdoch, 40). philosophic music “and the moral achievement which it represents” (Murdoch, 40) can teach us more about the main functions of ethics: Freedom, Love, Beauty and Good. It goes without saying that these functions are intimately connected and interwoven. One needs freedom in order to have access to love. Only through love “Beauty appears as the visible and accessible aspect of Good” (Murdoch, 68) and the latter may appear as reality. For *to love* means *to see* the object of love, to pay attention, to make “the effort to counteract... states of illusion” (Murdoch, 36). In order to do this one must be able to “unself” (Murdoch) oneself. philosophic music is definitely a “technique for the purification and reorientation of an energy which is naturally selfish...” (Murdoch, 53). We need such techniques in order to acquire freedom - “the experience of accurate vision which... occasions action” (Murdoch, 65). The active component in this brilliant definition is of a particular interest. It brings out the functions of moral philosophy from under the umbrella of a sterile mediation. It clearly shows that Freedom and Love – apart being conceptual - are dynamic and involve a continuous motion of the individual. We could say that this is how ultimate virtue may be acquired, through the active experience of freedom. To see the Good is our innate ability.

By putting it at work, by struggling to attain excellence in our “progressive attempt to see a particular object clearly” (Murdoch, 23) we could attain the ultimate virtue. (According to Plato, virtue is the excellence of one’s innate best talent).

As species, we failed until now to create an education that would train students to reach virtue (the interminable line of wars in our history stand witness to this apparently abrupt assertion). By re-centering our pedagogy in that direction we could generate spectacular changes. Genuine, un-blurred Beauty, as “the only visible quality that inspires love” (Richmond, 78) will appear in its true light – “as the visible and accessible aspect of Good” (Murdoch, 68). The Good, this “transcendent magnetic centre” (Murdoch, 73) for any moral life, should be sovereign over any other concept in humans’ actions, including education. Plato taught us that “the ultimate object of knowledge is the Good” (200). In this context, knowledge is ultimately the ascendance from illusion. Consequently, Murdoch’s assertion that “love is knowledge of the individual” (Murdoch, 27) has a refreshing tone of hope: it assumes that our primordial ego was permeated by the Good and that we still have the capacity to catch a glimpse of it. How many horrors could have been avoided throughout history if these precepts would have been taught and followed? The Good, as sovereign point of interest; the Good that “excludes the idea of purpose” (Murdoch, 69) in the immediate, utilitarian sense, should be the aim of any decent education. Unfortunately, “the concept of Good... has many false intermediaries invented by human selfishness” (Murdoch, 89). However, there are ways to correct this state of things. One of them may be philosophic music brought into education. “Human

beings are obscure to each other” (Murdoch, 32). Philosophic music adds transparency to human relationships. Philosophic music can bridge the gap between signifier and signified. Through the experience of philosophic music “subject and object [are] brought together in a harmonious and constructive relationship” (Richmond, 79). There is definitely more than one way toward cognition. Philosophic music offers a way to grow by listening; it is a way of *looking at*. As Spencer said – “To hear is to listen. To listen is to think” (Spencer, 74). This is what *phonosophia* is all about.

As I mentioned earlier, philosophic music demands a very special state of mind and spirit; it demands a genuine openness towards Beauty and Good. In order to actively improve the human psyche, these concepts must be taught. Or, rather, the ways leading to the perception and understanding of these concepts must be lit. If nothing else, revealing philosophic music to our students can help at least to alleviate “the disorder which reigns in the taste of the patron” (Lyotard, 17). In other words, to create aesthetically apt people.

PART II. THE METHOD: ATTENTIVE LISTENING

Motto: *"Milord, I should be sorry if I only entertained them. I wished to make them better."* Attributed to Georg Frederic Handel (1685 - 1759).

We have seen that our too much divided world is once more divided into classical and popular supporters. Why would education choose one over the other? I believe this is not a matter of choosing a certain camp but only of trying to offer our students a cultural horizon as wide as possible. Ultimately, the choice must be theirs. For most of the public, music is just... music. In my opinion there are, however, important differences - not of style or genre, they are not our concern in the current paper, but mostly of ethic, moral and aesthetic (trans) formation of one's self - and they need to be acknowledged especially when it is a matter of implementing music on a fairly large scale into the curriculum.

So ... what is music? Music is a coherent body of pitches and durations intentionally assembled into an intelligible format aiming at expressing and thus conveying, ideas and concepts through emotion. This definition could aspire to be comprehensive but not ultimate since the musical manifestations are numerous and range from children's games to Tibetan rituals, from rap songs to dry and abstract constructs especially in the Western cultural hemisphere. The third part of my thesis will analyze the impact of entertainment industry on our students, will emphasize the benefits of attentive listening, and will show the

transformative value of philosophic music while advocating its implementation into the regular curricula.

2.1 The multidimensional impact of philosophic music

Besides the external scientific approach to the fundamentals of this world, there is another one, internal, filtered through feelings and emotions – a kind of empiricism of the soul. Unfortunately, there is a while now since "an iron curtain has descended across" (Churchill, 1946) the human mind, sharply dividing the vast field of epistemology into scientific reasoning - identified with the 'beholder of truth' - and the artistic-philosophical one - identified as 'the trouble-maker' or worse, as an anarchic disrupter. It is my deep conviction that the more diverse our perspectives on this world, the clearer our 'vision' will become. I also believe that philosophic music has a multiple-level action. First, it accesses the sensorial level and provides a superficial pleasure. Secondly, it calls on the logical level - it requires and hence develops the ability to perceive patterns and formulae, hoisting the capacity of placing, replacing and permuting them in the space-temporal continuum. Thirdly, philosophic music forces semantic associations with the afore-mentioned patterns and formulae which, in the process, become non-verbal idioms. We could define this new stage as meta-linguistic. The fourth level at which philosophic music acts is the level of self-consciousness. It imposes the establishment of a two-ways communication with the aforementioned patterns and symbols and, in the process of defining them, induces a constant re-definition of the self. The self is thus re-discovered and spun up on an evolutionary spiral. Since "understanding is to distinguish and relate" (S.

Richmond, 2006) it appears that the second, third and fourth level act as steps in the general process of apprehending the world. Finally, philosophic music acts at a subconscious level. The permanent exercise of and contact with, Beauty moulds the intricate and invisible synapses of the 'hidden ego', transforming them for the better and subsequently, transfiguring the fundamental texture of the human nature. Everything is done through the subtle channels of sensibility - our "qualitative kind of seeing" (Dr Stuart Richmond). Indeed, philosophic music brings along subtlety. The more subtlety we bring into our being the more profound becomes our understanding of the world.

But why would be so important to 'profoundly' understand the world? I think that along with a comprehensive understanding of our Universe comes a sort of serene maturity which brings tolerance, inclusiveness, love, and an acute sense of the futility of all mundane matters. By acting on our psyche in a polyphonic way, at multiple levels, philosophic music is among the few fields which have the inherent power to change our inner self for the better and consequently, create a better world.

Understanding philosophic music and art in general is not an easy enterprise but a complex and a very personal one. This is why understanding philosophic music requires both training and guidance. Art apprehension - a path towards knowledge - appears to happen at three fundamental levels which could be paralleled with some of the Ancient Greek stages of knowledge. The semiotic level - a pretext for art understanding - teaches the signs that configure any work of art and offers methods to perceive them; it is the *Dianoia* of art. The semantic

level - a context for the art understanding - teaches how to understand signs and groups of signs (patterns, idioms, cognitive units); it is art's *Gnosis*. Finally, the transcendent level - the subtext of all art - occurs in its own time and at different intensities according to each individual; it cannot be taught, nor explained - it is *Noesis*. Philosophic music may be regarded as a pure essence of the human perception of the world; a perception undisturbed by the obsession of an immediate linguistic articulation. In a way, it could be imagined as a telepathic communication with the known Universe. Philosophic music is capable of transcending its own self and makes the listener to ignore or even more, to elude, the medium which produces the sounds; moreover, it will elude the form in which the body of sounds is cast. It will transpose the listener into a higher state of consciousness - a sort of meta-perception. Like an "undogmatic prayer" (Murdoch, 99), philosophic music will make the listener part of the act and will attempt to create the experience of individualized revelations; to make one see "the detail of the world" (Murdoch, 94) through one's own eyes. Although the ultimate result of any revelation might be one and indivisible, the paths to this ultimate enlightenment are innumerable, attuned to every single human psyche.

2.2 Virtuosity and introspection: music's inner and outer realms

Although philosophic music can be identified in some vocal scores, its full amplitude is manifested in instrumental works; it begins where words end.

Philosophic music generally deals with fundamental matters, as philosophy itself

does. Philosophic music takes over where philosophy seems to end. It uses human emotions that, when boosted by expression, surpass in depth any rational literary construct. Philosophic music has absolutely nothing to do with overt virtuosity although it most certainly implies a perfectly mastery of instrumental techniques and of all components related to interpretation and expression. Everything that is external to the process of building up a better human being is foreign to philosophic music. Perhaps one of the most striking examples of the dichotomy *brilliance - meditation* is Franz Liszt. Allegedly the first mega-star in history, after a flamboyant and triumphant career as a pianist, this Hungarian musician retired in profound meditation and produced some of the deepest orchestral philosophic music: the *Faust* and *Dante* symphonies and the tone poems *Orpheus*, *Torquato Tasso*, *Heroide Funebre*, *Hamlet*, *From the Cradle to the Grave* etc.

Franz Liszt was a great piano player; some scholars claim that he was the greatest ever. He also was one of the most profound composers. Philosophic music does not deny, on the contrary, it presupposes the mastering of an instrument at such levels that the mastering becomes invisible and not the central focus of the act. It “requires... a discipline” (Murdoch, 57) of body and spirit. However, the aim is not the performance *per se*. It is a place where the artist dissolves himself or herself into anonymity or “humbleness” as Iris Murdoch would say. It is a place where the artist offers the supreme sacrifice: his or her own identity and work for the sake of making the audience arise to the upper spheres of consciousness. Philosophic music definitely requires the same kind of

generosity from the part of the listener. The listener must want “to see as much reality in the work as the artist... and not ‘to use it as magic’ ” (Murdoch, 63). In other words, philosophic music cannot be used by any means as a drug, as a replacement; it is a definite anti-escapism pill. So why would one even bother to perform philosophic music if the ultimate goal was the reaching beyond materiality? Who needs performances at all? “Overt actions are important... because they are the indispensable pivot and spur of the inner scene. The inner cannot do without the outer.” (Murdoch, 42) The aim of the performing act is crucial. It can be aimed at personal excellence, or moral achievement, or relaxation. But also at releasing some dark forces which are genetically imprinted in all of us.

Philosophic music achieves “the vision of the real” (Murdoch, 63). It “silence[s] and expel[s] self” (ibid) and clearly “demands a moral discipline” (Ibid). Philosophic music is a definite way towards spiritual freedom that is towards the liberation from the tyranny of the self and from the “self-centered rush of ordinary life” (Murdoch, 63). Like “freedom is a function of the progressive attempt to see a particular object clearly” (Murdoch, 23) so is philosophic music a technique to acquire that function. Furthermore, once undertaken, this ‘technique’ transforms naturally into a meta-cognitive tool. “What is learnt here is... the real quality of human nature.” (Murdoch, 63). This is why philosophic music cannot and should not be listened, witnessed, experienced randomly. It is, by no means, background music or - using a relatively newcomer in the world of linguistics - ‘*muzak*’. It demands a very special state of mind and spirit; it demands a genuine

openness towards Beauty and Good.

2.3 The burden of entertainment

Unlike Adorno, I don't think there is something wrong with entertainment, nor with "the culture industry". What I do think is wrong is the overwhelming generalization of a certain type of 'art' and the proclamation of entertainment as the sole representative of 'the people'. It is not the entertainment to blame – all humans have the need and the inalienable right to moments of relaxation and merriment. It is the unfortunate superposition of one type of entertainment with *music in general* that had a devastating effect, altering the perspective on the art of sounds and on the educational perspective related to it.

2.3.1 Entertainment: *The Good*

Entertainment followed man throughout its history. The need to escape the daily struggle for survival, the celebrations of happy events in both our personal and community's lives, or a sheer urge to momentarily return into childhood made entertainment an intrinsic part of everyone's life. A world without entertainment would be a dead world. Entertainment makes us wittier, younger, and more energetic. It constantly brings into the world more colour and more wonder. Its contributions to the realm of art are indisputable: Cocteau, Gaudi, Satie, Glass, Armstrong, Oscar Peterson, Diaghilev, Boccaccio, Benvenuto Cellini, Fred Astaire, Le Nôtre and many others were the product of entertainment. It brought to us new forms of art – photography and cinema. As a

matter of fact, the insurmountable urge for entertainment might be the reason we have art at all. As a matter of fact theatre, painting, poetry, dances, and of course, music, could be regarded as nothing more than elaborate games. This form of happy celebration is the instantiation of one of our innate traits: the ludic. Moreover, entertainment is the materialization of joyfulness – an immanent disposition of human nature. In other words it is natural, it simply cannot be eluded, and it is part of what we are. Among other, more unfortunate states of spirit and mind, joyfulness represents the bright part of humanity; it doesn't do any harm. Or does it?

2.3.2 Entertainment: *The Bad*

Besides being regarded as an aesthetic 'object', music was also called upon to play various roles, to fulfill various societal functions: religious, ritualistic, ornamental (background music or artificial soundscapes), performing (created especially for virtuoso players and centered on technical brilliance), narrative, entertaining, and even... curative (music-therapy). The vast majority of music falls under the entertainment and ornamental categories. philosophic music is evidently, nothing of this sort. It encompasses the gap between niceness and beauty. Niceness - which is often confused with beauty - generally implies easy-recognizable patterns and consequently, mental and spiritual comfort. Instant recognisability (be it of musical motives, shapes, colours or terms) gives a state of restful mental and spiritual idleness; idleness deprived of any guilt since the majority of people approve of it and follow it unabated.

Satisfaction takes over our psyche and finishes the work of “zombification” (Codrescu, 210). Niceness does not have a transforming positive impact. It gives instant pleasure and satisfaction, not happiness. It cannot transfigure and does not transcend. Niceness is compulsively promoted by the entertainment industry because it is easily created (always based on studies of popularity and surveys targeting specific socio-cultural segments) and instantly assimilated by the masses of consumers. The individual will is annihilated and subdued by what Adorno calls “the culture industry”. Subsequently, rather than being a perpetual journey of discovery aiming at revealing fundamental truths about the self and the world, knowledge is treated “as a possession” (Adorno, 74), as a common commodity.

For Adorno, the expression “the culture industry” refers to “the standardization of the thing itself” (Adorno, 98). Applied to art, standardization destroys the very essence of it as a singular expression of a personal endeavour to discover, and then openly present, the reality of the world. Standardization destroys this very uniqueness and transforms the art object into a product and the public into a mass of consumers. I think this lies at the centre of Adorno’s cultural theory and it was too easily overlooked by those critics who hastened in labelling him as ‘elitist’.

philosophic music cannot be ‘industrialized’; standardization is fiercely opposed to any kind of originality. Any work of art - as a view of the world-as-it-really-is - is non-repeatable, represents a unique moment of revelation. Standardization just cannot be applied; it is a contradiction of terms. If applied -

that is, industrially multiplied, implying perfect similitude - the so-called work of art will be instantly deprived of all its characteristics aiming at uniqueness and will become a product; subsequently, its buyers will become consumers. The perpetually renewed collection of pop songs, created according to public polls, taste-studies, market trends, and age, gender and even ethnic groups (the so-called *socioscapes*) does not relate to art; they relate to the mass industry.

2.3.3 Entertainment: *The Ugly*

The overuse of the sound technology and the abuse of acoustic parameters beyond the limits of distortion is a desperate attempt to conceal what Max Weber called “the disenchantment” of the human identity and the loss of spirituality. Music becomes, at some point, a psychedelic drug and installs itself in the close vicinity of a demented noise. A deformed kind of sonorous act emerges - a deafening symphony of chaos that stirs dormant urges. The pleasure resulting from such an experience is “illusory because [it is] to some extent mixed with pain” (Plato, 323). A masochistic destruction of the self takes place; brains are washed, consciences are bended, wills are abashed. The exclusive and constant exposure to this kind of music (or rather, to these acoustic phenomena) leads to the penetration of the walls of our most hidden fears and perversions. What is supposed to be a sublime “form of the unsayable” (Sontag, 151) directed, among other things, to “wipe the slate of human society and human habits clean” (Plato. 223-224) turns into an infernal machinery of human disarticulation. The aesthetic and ethic perceptions are distorted to the

limits. Rational beings are turned into instinctual creatures. “A pantheon of best-sellers builds up” (Adorno, 31) deprived by any true aesthetic or philosophic meaning but following the criteria of public polls and social profiling. The “musical fetishism” (Adorno, 33) becomes a “law... of ritual observance” (Eagleton, 145), just another face of a “pathologically cultic” (Eagleton, 174) society, suddenly turned into a herd of fetishists. Continuous overt action obliterates the thought and “can release psychic energies which can be released in no other way” (Murdoch, 42). From a negative perspective, it is precisely how the entertainment industry alters our psyche every second. The ‘culture industry’ brainwashes the masses and condones addictions which target “the impulse to worship [which] is deep and ambiguous and old” (Murdoch, 97). Art, and music for that matter, “can be degraded by the substitution of self, usually in some disguise, for the true object of veneration” (Murdoch, 98). Like Peter Shaeffer’s horse, which was forced into divinity by a tormented spirit that lacked a solid ground (*Equus*); contemporary entertainment is forced into an unnatural aesthetic condition by an aesthetically-blind collective mind. And although Eagleton adversely argues that “the assumption of art as vividly particular is of fairly recent vintage” (75) I don’t think there is something wrong with this; it just shows a maturation of the Western culture. Constant entertainment awakens dormant desires which enslave our bodies and make them “eccentric to themselves” (Eagleton, 188). Never-ending entertainment exalts our sensorial level, destroying or altering at best, any sense of ‘construction’. As a way of life –

and only as a way of life - entertainment only deepens the illusory in which we 'live'.

In this context, philosophic music comes as an antidote “to the irresistible human tendency to seek consolation in fantasy” (Murdoch, 63).

2.4 On Education

From Plato to Dewey and even to the late deconstructivists, everybody seems to agree that the purpose of education must have something to do with morality and the formation of mind and spirit. Plato (195) tells us that “the object of knowledge is the unchanging reality”. This doesn't mean that everybody will be somewhat constraint to see or understand the same thing or give the same interpretation to various experiences and aspects of life. It means that the positive formative impact of this 'reality' is perennial; it will always transform the individual for the better. On the other hand, each individual will reach the Good on various personal ways and will be transfigured towards the same Good but following the paths chosen by his or her own psyche. “Beauty has patterns and structure but is individual and to some extent, free of rules” (Kant in Richmond, 87). Over two thousand years later, Lacan thinks that “teachers need to be trained to analyze what is represented in order to foreground *the affects*“(81). Derrida texts “suggests ... that the 'meaning' of education is not to be found in [the] 'outside' but rather in the 'inside'...” (Usher-Edwards, 145). Evidently, Derrida refers to the heart of a text. But what is a text's 'inside' if not the very entrails of the human psyche? A perennial mystery, the human psyche can be

uncovered through a process of continuous learning. “Learning to learn” (Lyotard, 179) should be not only a major prerequisite in higher education but also one of the main aims of education in general. Attentive listening and philosophic music bring forth both the scrutinizing of the *‘inside’* and the conscious *affective* experience. The acquaintance and subsequent communion with this kind of music is a perpetual process of training one’s abilities to learn. This is how education may become “an initiation into this world to become human”, a dependable assistant for our “emancipation from the mere ‘fact of living’” (Oakeshott, 72-73).

In general but particularly in education, knowledge should not be “translated into quantities of information” (Usher-Edwards, 166). Paradoxically, pure information doesn’t help too much in building a good life. It is useless in the understanding of the self and not at all enlightening in coming at peace with our human destiny. It doesn’t help us *to see*. On the contrary, the larger the pile of information, the more blurred our vision may become. “Learning must enlarge the imaginative vision of life otherwise it degenerates into accumulation” (Dewey, 288).

2.5 Philosophic music and education

One of the big problems of adolescence is the ambiguity and volatility of *personae*. We can say that teenagers live in a sort of a psychological no-man’s-land. They are captives in an indeterminate state between a not-entirely lost childhood (which they vehemently reject and overtly abhor) and a not-yet reached adulthood (which they regard as both despicable and seducing).

Their world is a world of brutal contradictions. They desperately try to understand the signifiers and signifieds that bombard them on a daily basis; they are frantically engaged in a deaf-mute dialogue with their peers and with the world in general; they run out of words and gestures once in a second; they are totally “lost in translation”. They are caught in an absurd, lawless *Panopticon*⁷ – they know they are observed but they have no idea how they ought to react or to behave. They permanently try to guess the rules of fitting into a society in which they also want to have a distinct voice. Their ego is suspended between the urge of being accepted and the search for individuality. This sort of emotional limbo makes them eccentric to both the environment and themselves.

The experience of philosophic music could help to extract the *ego* (Lacan’s *moi*) from its “Imaginary Order” and superimpose it on *I* (Lacan’s *je*) - “the Symbolic Order” (Usher-Edwards, 62-64). As a result, “the speaking subject” would be able to redefine itself, to better present itself to the world and consequently, make itself better understood. Meanwhile, the merged subject (*moi-je*) would be able to understand its counterparts. In other words, through the contact with philosophic music, a student would be repeatedly taken in a journey of self-rediscovery and while ‘on the road’ he or she will have the opportunity to acquire new understanding powers and to deepen their sympathetic and empathetic traits. Philosophic music definitely can help us to locate ourselves in

⁷ Michel Foucault’s metaphor. The Panopticon is 19th century Benthamite design for a prison, in which individual cells encircle a central observation point. Each individual is isolated from the others and subject to observation. However, as they cannot see those who observe them, they do not actually know whether they are being observed or not. For those within the cells, **the possibility of being observed is sufficient for them to tailor their behaviour** to what they believe it is expected. They ‘police’ themselves.

the dense and sometimes wild forest of language. Despite the fact that “words are inundated by significance” (Payne in Usher-Edwards, 128) there is always something beyond language.

A quite widespread dilemma about the purpose of education points to whether should it be intrinsic or instrumental (utilitarian). I don't think the one excludes the other. On the contrary, these two aspects are faces of the same coin. By advocating and applying an intrinsic type of education – focusing on the process of learning itself, learning for the sake of it, developing the ability to learn and the enjoyment of learning as an adventure, as a way of life – it implicitly becomes instrumental. What greater gain could be than creating generations more apt to rationally cope with the environment, with one another, and with the timely question of the meaning of existence? What greater utility can be expected than having new generations capable to assure the survival of the human race? Philosophic music and attentive listening could be among the great contributors in the implementation of such ‘intrinsic instrumentality’. Unfortunately, instrumentalism is still defined as “the desire for efficiency and rationality” (Usher-Edwards, 40). Maybe we should first endeavour to re-define some of the concepts whose meaning we take for granted.

Modernism sees education as emancipatory and empowering. (Usher-Edwards, 51). Post-modernism sees knowledge as “socially constructed, fragmentary, foundationless and validated by its usefulness rather than its scientific rigour”. (Usher-Edwards, 54). Music education should combine the modern perspective on education with the post-modern view on knowledge: it is

emancipatory, empowering, socially constructed and implicitly useful. It is definitely not fragmentary and foundationless. As the origins of music and art in general fade in the mists of time, art education could be considered as bringing forth echoes of our beginnings and reconciling us with a lost paradise. “Education ... is ultimately the search for a lost origin” (Usher-Edwards, 141). Occasional glimpses into our past can help consolidate our identity. Through attentive listening and philosophic music “humans [could] learn how to recognize themselves, how to become “*un miroir vivant, doué d’action interne*” (Leibniz in Oakeshott, 47).

2.6 Music education: just for fun?

Nowadays entertainment is always too loud, too fast and too furious. It crossed the boundaries of a simple diversion and broke into all fields and occupations. Sprung from the very core of the consumer society, the idea of incessantly having fun devours all communities. Global entertainment first took over our lives and now struggles to make them as shallow as possible. Education hastened to embrace *fun*. This giddy concept appeared to be endorsed by all the great thinkers. And for good reason: a relaxed learning environment contributes to better performances and improves the quality of students’ understanding. The problem with having fun nowadays is that it is required of everyone. It is made almost mandatory. It seems to become the panacea of 'good' life, a protection screen against the “unbearable Lightness of Being” (Kundera). We all live with the burden of excitement on our shoulders and everything that is obsessively

imposed turns into an unwanted saddle. This is why perhaps an increasing number of students roll up their eyes in exasperation when they are confronted with an overtly jolly teacher. Their response is unforgivably accurate: we are really not supposed to giggle relentlessly throughout life.

The perpetual motion and excitement in schools deprived education of several dimensions. First, it chased away depth. Nobody has time for depth or introspections; the *fun* must be maintained out there. Secondly, it altered considerably the range of choice. In the eighteen century it was unconceivable not to learn a little bit of Latin and Greek. Nowadays it is almost unconceivable to talk about classic works of art. It is simply outdated and lacks the digital lustre. The "heightened realization of meaning through selection and concentration" required by Dewey (249) from art education is equal to none. Today's schools - apparently, the representatives of "appreciation at its best" (ibid) - use the arts as the providers of *fun*. Nothing more.

In music education the situation is even worse. All students attending music classes expect loads of fun. And it is not their fault. It is the fault of a system that proclaimed that music must be only about overwhelming excitement. A pathological giddiness sweeps most music classrooms. Even the term "classic" appears to lose its meaning: it is often called to define pop music from the 40s and 50s. And in those music classes in which a more 'severe' approach is attempted "the emphasis is on skills rather than ideals" (Sarup 1993:138 in Usher-Edwards, 176).

So, what is wrong with popular culture and having fun with music? Nothing. Absolutely nothing. On the contrary, all the joyful approaches in music pedagogy are perfectly sound and work just fine. My concern is that they work *only* at a certain level – the immediate sensory one. What I am getting at here is that a very important dimension of music is left outside the curriculum. It is that dimension that can enrich and round up the psyche of our children and open a multitude of meanings, sensations, and feelings for them. Today's music education is mono-expressive. It points only at a narrow part of the art of sounds; a perfectly valid and useful part but still, a mere segment of an amazingly complex whole.

Most of the popular music and art bypass our cognitive abilities, do not solicit our 'little brain cells' but address only our basic sentient capacities. They are usually centered on the super-sizing of egos. Their socle is the stardom system, a system based on personal performance or even worse, personal appearance.

By contrast, philosophic music eludes any idea of performance. The audience is called upon *to listen*, not *to watch* a "self-aggrandizing" (Murdoch, 57) act; to acquire *phonosophia*, the ability to see the reality of the world-as-it-is through sounds and without egotistical interference. "...To concentrate attention upon suffering and sin... without falsifying the picture in some way while making it bearable..." (Murdoch, 71). Attentive listening and philosophic music are "something which is worth doing in itself" (Murdoch, 19). Only through this process the functions of morals can be achieved. Not rationally understood, not

primarily sensed but achieved and known. Listening to music is an atypical approach nowadays. One dances to music, or does homework, or just watches television, or plays video games. Nobody listens anymore. This state of things could be seen as a tragedy of Homeric proportions: the art of sounds is no longer *listened to* for its own sake and value. Imagine the masterpieces of painting decorating subway stations. Nobody would see them. They would simply offer a colourful background. It is ironic that the artistic improvement of our environment led to a “disenchantment” of art in general. There is no more time to see and listen; or it presupposes too much ‘fuss’. This is why it is hastily labelled as ‘dull’.

“The perception of beauty requires a contemplative frame of mind” (Richmond, 83). Contemplation, the lost dimension of education, must be somehow regained. With it we will be able to recover our ability to understand Freedom, Beauty, Love and Good. We will all become ethical beings. Philosophic music brings everybody together into an attempt of reaching meta-cognition (*metanoia*). From this perspective, it brings human beings together, in a common effort that echoes our universal trend, as species – finding the sense of (our) existence. As “freedom... is a function of the progressive attempt to see a particular aspect clearly” (Murdoch, 23), so is philosophic music a factor in acquiring that function;

“Moral change and moral achievement are slow” (Murdoch, 38). This is why philosophic music is not appealing: it does not offer immediate satisfaction. Instead, it requires a special state of contemplation. One *has to work his or her way* through the body of metaphors and signifiers. It is a slow journey of self-

discovery thorough which moral change might occur. “The development of consciousness in human beings is inseparately connected with the use of metaphor. Metaphors are... fundamental forms of our awareness of our condition...” (Murdoch, 75). Philosophic music may be regarded as a sonorous metaphor, a *metaphone*.

2.7 Students and sounds

In order to successfully introduce attentive listening and philosophic music in the curriculum a crucial condition must be met – start as early as possible. “Learning should take place at an optimum time, when the child has disposition”. Seizing “the season of aptitude and inclination” (Locke, 51 - §73) is of paramount importance for teachers that really want to “form the mind” (Ibidem, 70).

Little children excel in creating a world of their own. Why not trying to put this imagination at work through attentive listening? Directed imagination can be developed under a mild control. Training the capacity to build simple images at first and then more complex ones through the regular exercise of contemplating, of listening attentively, may become a ‘way of life’. An early and proper artistic education could unlock the stall in the understanding of abstract art, could avoid later the angst of “hyperrationalisation” and the apparent “increasing impenetrability” of art (Usher -Edwards, 14). The mere fact of stopping all kind of physical activity for a (short) while and focusing on the abstract world is in itself beneficial. It is a sort of listening to one’s own self. It is like a periodical revisiting

of an old friend – our conscience. Making of contemplation a habit will avoid the perception of philosophic music as ... “sad”.

This disconcerting association of an emotional quality (*sad*) with a whole musical genre ('classical') came up in my numerous discussions with students of all ages. After comprehensive and interesting debates, most of them agreed that “*sad*” indicates for them any act that forces a person (them, respectively) into introspection. This revelation came as a shock to me. I then realized how hard it must be for our younger friends to descend into their inner body, how complex and tortuous their internal world must be. It also dawned upon me that – among other things - the incessant fun imposed on them is to blame. It makes them shallow and spiritually idle. Indeed, there is nothing ‘Barbie-ish’ about self-analysis. There *are* serious matters to be dealt with, both inside and around us. I felt then that this acute anxiety of contemplating the world, this panic of being, may be alleviated if not 'cured' through a regular contact with Beauty, Love and Good. But first, students should be liberated of their own selves; as Iris Murdoch would say, they have to be taught the “suppression of the self” (Murdoch, 64).

The central point of music education should be “the appreciation of beauty” as an “adequate entry into the good life” (Murdoch, 63). Music education should aim to make students experience “good life” as a demise “of selfishness in the interest of seeing the real” (Murdoch, 63). Music education should underline that “great artists reveal the detail of the world” (Murdoch, 94) and that “the increased understanding of art reveals its unity through its excellence” (Murdoch, 94). Music education should emphasize that “the apprehension of beauty in art” is “a

temporarily located spiritual experience which is a source of good energy
“(Murdoch, 67). We, the music educators, should strive to teach our students the understanding of music as an ability – “the beholder’s share” (Richmond, 2006) - to make them perceive the “indexical quality” (Richmond, 2006) of a specific work. Besides being exciting and fun, music must also be presented as “the place of [the human race’s] most fundamental insight and the centre to which the more uncertain steps of metaphysics must constantly return” (Murdoch, 71). By launching our spirits and minds into a world of ideal concepts, philosophic music annihilates the mundane and offers a sort of aerial perspective over our existence: “In a moment everything is altered. The brooding self with its hurt voracity has disappeared... And when I return to thinking of the other matter is seem less important” (Murdoch, 82). Philosophic music may offer *the experience* of particular feelings and emotions that otherwise could be out of reach. And that experience would definitely change the way one sees his or her self, the others, and the world in general. Philosophic music is a definite way towards spiritual freedom that is, liberation from the tyranny of the self and from the “self-centered rush of ordinary life” (Murdoch, 64).

Philosophic music doesn’t need external supports like settings, words, choreography, images although they might be present in a subtle way. This is the key benefit of attentive listening. It trains our minds and senses *to see through* expression. Expression turns a specific part of human sensibility into a ‘third eye’ - the eye capable to recognize the two main pillars of ethics: Beauty and Good.

2.8 Epilogue in a minor-major key

The point of the current section is neither to impose philosophic music as being snobbishly fashionable nor to dismiss or boycott popular music and amusement activities in general. It is just an attempt to highlight the fact that our society over-emphasized the importance of *fun* and entertainment; that other forms of artistic manifestation are either completely under shadow or regarded as 'lame', 'incomprehensible', 'boring' or simply 'elitist'. This wide-spread view is damaging in two ways. First, it eludes the best of the human thought and feeling from the area of public interest. Secondly, it implies that teaching such things is useless and tedious. Thus, the most brilliant and profound musical acts in history are refused to students; the very pieces that could make a difference in the building of their conscience are thrown into oblivion.

The obsessive concept of *fun* should be replaced in music education with "*having a good time*". Semantics are crucial in shaping behaviour. While *fun* presupposes a state of sheer excitement and constant mental idleness, "*having a good time*" may be applied to an interesting reading, a job well done, or to a way of life. I am pretty sure that Einstein, Newton, Mozart, Verdi and other brilliant minds had indeed a good time all their life. Everybody can have "a good time" throughout life provided that he or she "creates a mind of principles" (Spencer, 69-70) to light the way. Ultimately, "having a good time" could mean coming at peace with oneself.

Fun and entertainment should remain among the main coordinates of music educational environments. They make every school-day a celebration.

They contribute to the comfort of both students and teachers. They turn schools into homes or playgrounds. However, we always should remember that there is something 'serious' about music education. Dancing, clapping, singing and having fun are not the only things that music can bring. Philosophic music and attentive listening unveil a world of spiritual adventure that continues with every new audition. It creates an urge for discovery and introspection. It increases "the value of school education [by] the extent in which it creates a desire for continued growth" (Dewey, 53). It also develops the ability to create a good time for one's entire life. By engaging human sensibility through expression, music "can see the eternal and immutable" (Plato, 204b) and can save us from being "lost in multiplicity and change. This is ultimately what should be taught" (Ibid).

The task of education in general is "to create fully autonomous subjects" (Usher-Edwards, 25). By fighting "the irresistible human tendency to seek consolation in fantasy" (Murdoch, 63) philosophic music is an antidote to the standardization of human reactions and urges. It is the declared enemy of stereotypes and dim-witted political correctness. Attentive listening and philosophic music create flexible minds and profoundly generous human beings. Implicitly, both attentive listening and philosophic music fight the trend of education to "become a 'service industry'" (Oakeshott, 71). In such an environment, knowledge would be reified and treated "as a possession" (Adorno, 74) instead of being a constant journey towards the discovery of the world and of the self.

“Prayer is ... an attention to God which is a form of love” (Murdoch, 53). Paraphrasing Iris Murdoch, philosophic music is “an attention” to the Good; a Good materialized by the powers and generosity of those who took a glimpse at it during their promethean endeavours – the artistic creation. Philosophic music is “a form of love” (Ibid). It is also “a natural producer of [spiritual and rational] order” (Murdoch, 60). Philosophic music offers a high level of organization always structured in a ‘perfect’ unity. The ideal of balance and perfect proportion subsumed to fundamental questions was and still is the everlasting journey undertaken by a philosophic artist with his or her every nascent work. Why not take advantage of all these treasures in our schools? Our “intellect naturally seeks unity” (Murdoch, 55). The coherence of a philosophic piece of music is so compelling that it should be just natural to be taught in schools from the earliest stages.

Music education is as vast as music itself. There are numerous methods and procedures at hand. Still, a music educator and a curriculum specialist should not forget that the core of music education rests not in providing pleasure through basic sensorial stimulations but in opening the channels towards the understanding of order, unity, love, freedom, beauty and good. “The exposure of the soul to” these values will “condemn the selfish part of it ... to death” (Simone Weil in Murdoch, 101). In the long term and from this perspective, the most fascinating outcome of attentive listening and philosophic music could be the emergence of a more generous world.

PART III . THE TOOL: THE ALTERNATIVE LISTENING PROGRAM

“Enough has been said to show that music has a power of forming the character, and should be therefore be introduced into the education of the young” – Aristotle. Politics. Book Eight, Part V.

As a life-long educator I came to the conclusion that although original, profound and complex theories are important, their applicability in the real world is central to both their validity and perennity. Important theoretical ideas in history were not just ‘great’; all of them had a transformative impact on society that is they were applicable to a certain segment of our lives and had significant and constructive repercussions on the segment upon which it was applied. In this respect it occurred to me that the basic dimensions of *Transformative Learning Theory* - psychological (changes in understanding of the self), convictional (revision of belief systems), and behavioural (changes in lifestyle) – although originally applied to adult education, may be well extended to regular education. It also occurred to me that especially the first (psychological) and the latter (behavioural) dimension could be successfully implemented **in the regular classroom** through a carefully directed approach to philosophic music. Therefore, looking back at all my theoretical considerations, I decided that – in order to have relevance - they should be accompanied by a practical approach. Moreover, since the questions raised by my thesis troubled me for more than a decade I also strongly felt that indeed something must be done in order to

reconcile the two 'worlds' of music and to somehow bring back into our daily life what I stubbornly called until now, philosophic music. Bearing in mind that between our daily popular culture (read: popular music) and philosophy (read: philosophic music) there is a long and meandering way, I thought that one method of 'travel' between these two distant points would be a soft but indefatigable sell of classical music. (Note that from now on "classical music" will be used instead of philosophic music, as we change our course towards the practical side of the matter). Turning back to the basics it's not an easy task after having happily jumped up and down the stairs of countless ivory towers. But it is refreshing and, in my opinion, always needed to be done.

The theoretical body encapsulated in the past pages of this dissertation may be summarized in very few words:

1. Music is not only mere entertainment. It is also a highly organized form of philosophy, transmitted through a meta-language, the language of emotions and transcendence, which I called *phonosophia*.

2. Currently there is an unprecedented chasm between most of the followers of popular and philosophic music, a chasm created by numerous factors, explained earlier in this thesis.

3. Listening, as an activity *per se*, is a "lost dimension of music education". By extension, a lack of focus and an epidemic of apparent attention deficit disorders-like symptoms can be observed in the younger generations of students, in all classrooms. Listening, as in "paying attention", seem to become an endangered species in the world of education.

4. It is been my experience of more than three decades of composing, performing and teaching that philosophic music and attentive listening could greatly contribute in adjusting and improving our students' academic and social performances by imposing order, structure and balance in their lives.

So, as Lenin so succinctly put it: "What is to be done?"

I strongly believe that part of the solution could be a coherent and well-coordinated listening program for all grades (1-12) that could be easily implemented in our public schools system. After more than one year and a half of intense research through countless music archives and exhausting (but very rewarding) months of musical audition I succeeded in creating such a program which I submit today to the public scrutiny. This program encapsulates not only a life dedicated to classical music but also one dedicated to education.

There it is.

3.1 The Program

The Alternative Listening Program – *Alternatives 21* is a long-term program designed to trigger/activate the interest of students for serious music as an alternate source of entertainment; a special kind, which Aristotle called "intellectual enjoyment" (Aristotle, 197). It offers another choice to the one-option experience offered by the music industry by presenting a selection of more than **450 titles** and **over 700 music pieces** of classical music. The program is by no means conceived for an 'exclusive club' of music appreciation buffs; on the contrary, its goal is to make serious music ... widely (and wildly) 'popular'. This is

why the ALP would be more effective if implemented outside the Music Room in coordination with other humanities departments of a school – English and languages, Communications, Social Studies. The ‘secondary effects’ of this program – in fact as important as its primary goal – will be:

1. The development of the ability to focus on a specific task for a certain amount of time (which will gradually increase along the years). This will be achieved through attentive listening which is nothing more than an exercise in concentration. Nowadays educators are confronted with an endemic lack of concentration in their classrooms and with a growing trend towards a multi-tasking anxiety. As Bauman stated, in our modern society “consumers are forbidden Goethe’s Faust declaration: “O moment, you are beautiful, last forever!” (Globalization, 85).

2. The development of ‘personalized’ imagination as opposite of the standardized ‘pre-packed’ imagination which is delivered by default every minute through the world-wide video machinery. As in Baudrillard’s hyperreality in which the virtual and the real are no longer separable, this ‘ready-to-use’ imagination is imposed on us every second by the video industry. Our mind is enslaved to a conundrum of images: the characters of a book will have the faces of well-known actors, the settings of a novel will match the latest digitalized landscapes presented in commercials and even their imaginary voices will be a copycat of our theatre’s THX systems (high-fidelity sound reproduction standard for movie theatres, screening rooms, home theatres, computer speakers, gaming consoles, and car audio systems; a quality-assurance system). The act of listening will set

free each student's original creativity, currently suffocated under the 'pre-packed' video phantasms which are emitted around us every second.

3. The widening of the students' cultural horizon and the expansion of their freedom of choice. In the first case, students will inevitably make contact with the sound of various historical periods about which they learn in their other classes. In the second case, our young offspring will be informed of another (musical) option available to them.

4. The refinement and sophistication of taste. Ideally, this will lead towards an improvement of the entertainment industry - a mass of well-informed and aesthetically savvy consumers will demand the supply of superior goods / products.

Besides all of the above, *Alternatives 21* is a way to mend back the broken relationship between the general public and serious music and thus to adjust the perception of serious music as an exclusive, even elitist field to a generally-accepted, popular one. The program hopes to achieve the enrichment of the popular culture by enriching the taste of the average music consumer.

Of course, this is neither the first, nor the last listening program that was and will be created. There are several good compilations out there addressed to children or young listeners. So why another one? As with all things, these approaches will be always subject to improvements. In this respect, *Alternatives 21* proposes a series of very important differences:

1. *Alternatives* is a **listening** program. The pieces will be played inside the classroom and not during lunch-time, over the school's speakers.

2. The number of pieces is much higher than regular music appreciation or listening programs.
3. This is a long-term program that spans over 12 years of education and introduces 420 pieces of classical music, structured in order of complexity: from short, simple tunes (Anderson's Typewriter (1), Korsakov's Flight of the Bumblebee (2) or Kreisler's Tambour chinois (3) to longer, complex pieces (Bartok's Piano Concerto No. 2 (10), Penderecki's Threnody for the Victims of Hiroshima (11), or Schonberg's Verklarte Nacht (12). This same criterion imposed the spread of the parts of some rather large pieces over several grades. An example is the ballet suite "Cinderella" by Prokofiev - while several parts of the suite are placed in Grade I, another part of the same ballet suite ("Pas de chale") can be found in Grade 12. The reason for this apparently big displacement is the complexity, the level of sophistication of Prokofiev's music. The great Russian composer was a very versatile composer and his musical discourse is moving nonchalantly from almost childish 'tunes' to extremely modern and abstract discourses inside the same piece.
4. Each piece will be repeatedly listened to for five days in a row and not simply rushed through in a single session. This procedure follows a two-folded purpose: cognitive-comprehensive and assimilatory. The cognitive-comprehensive dimension will offer the students the chance to remember some of the auditions for a longer time and, through reiteration, better understand them. The assimilatory facet will accelerate students'

- acceptance for this type of music – the featured piece of the week will have time to grow in them, to become familiar. Familiarity leads to comfort and comfort may, sometimes, be equated to enjoyment or pleasure.
5. Every 5 weeks there will be a review of the five previously played pieces: a piece a day. Reviewing is one of the key procedures for a better understanding and for consolidating one's knowledge. The cycle of 'five' is modified in Grade 4 because the logic of presenting the instruments of the orchestra imposed it. This grade starts with a six weeks package and then continues with the regular grouping of five. The instruments of the orchestra have been divided here into two groups (a six weeks group and a five weeks group, representing the woodwind section and brass, strings and piano, respectively).
 6. This program is not a simple compilation from existing audio sources which were previously created for children or young listeners. It is a compilation resulted from an original approach that required many years of listening and reflection and introduces no less than 420 titles carefully selected according to criteria that will be presented later in this dissertation. Inevitably, some of the pieces on my lists can be found in other compilations but never in the same succession or mix. Notable novelties are – among others: the presence of Renaissance music in lower grades - Hassler and Phalèse in Gr 1 or Praetorius in Gr 2; the presence of 'modern and sophisticated' composers in lower grades - Kodaly in Gr 1, Khachaturian and Debussy in Gr 2, Shostakovich in Gr 3 etc; lesser wide-

known composers and pieces throughout the whole program - i.e. Kalman, Biber, Chabrier, Fauré, Glinka, Marais, Lully, Paderevsky; the presence of Canadian music etc. These features have the potential to bring a 'fresh air' into the typical compilations for the young that usually permutate swap and swerve the same group of titles which are used almost *ad nauseam*.

7. *Alternatives 21* hopes to bring up a unique mix of styles, genres and musical periods thus having the potential to attract the younger generation into a 'new, uncharted territory' of sounds.
8. *Alternatives 21* is not meant exclusively for the Music Room (although I think it could be successfully implemented there too), nor to serve as a 'more intellectual' background music during recesses. It is directly addressed to a **focused** young audience inside a **regular classroom**. It is not a program addressed solely to specialists but to all teachers and principals interested to implement it. Albeit the ALP is not a music appreciation program, a minimum theoretical guidance may be offered to students at the beginning of each week of audition: title, name of the composer, period, very short history of the piece. The 'music appreciation' section may be more substantial in lower grades (1-8) and gradually diminish in high-school when the academic study requires more time and when, supposedly, students coming after seven or eight years of weekly auditions will inevitably have more knowledge and understanding on classical music. Nevertheless, the gravitational center of this program will always remain the **daily attentive listening**.

One may also hope that, as the ALP's musical journey will unfold, the curiosity of the students will be awakened and this program will implicitly encourage them to explore more.

9. The program will come not only with a list of titles but also with an adjacent set of ready-to-play audio CDs already organized by weeks and by grades. In the near future the current project will be enriched with twelve booklets containing intriguing facts about composers, historical events, characters or compositions – a sort of a Musical Curiosity Shop meant to grasp the young listener's attention, to exert a constructive fascination on the young mind and boost the inquisitiveness of the class. The audio samples of the current CDs have been individually recorded and carefully edited. **There are over 700 audio samples on the trial CDs attached to the present dissertation.**

10. The present Listening Program can be implemented immediately and easily into any school or School District - it doesn't require a structural change in the system; it doesn't even alter the existing schedules or timetables. Ideally, each audition should take place at the beginning of each school day, during the first minutes of the first morning class. The reasons for this routine are as follows:

- In the morning students are more settled (they are still 'waking up') so they are more prone to listen quietly and focus.
- The minds of our students are fresh and consequently more able to absorb information, hence remember it.

- All teachers need a 'quick prep' in the first minutes of a class (attendance, putting transparencies in order, connecting a DVD player/projector etc), so these auditions will be of help to them in this respect.

11. Last but not least, the ALP is a very flexible program. Not only it gives several alternate choices for each grade (listed at the end of each year of study) but also it permits permutations inside the same school year.

Nevertheless, the full potential of the program is reached when used in its original form, for reasons that will be explained bellow.

Selecting musical pieces for 12 levels of education in order of complexity was an enormous task to undertake. I personally listened to every single one of them and I assessed their complexity based on two approaches: analytical and holistic. While in my analytical approach I 'dissected' each piece into its basic components - **the elements of music** (melody, rhythm, harmony, texture, form and timbre) in my holistic one I assessed each piece's **accessibility**.

3.1.1 Criteria. The analytical approach.

Our brain recognizes the surrounding world by analyzing its components and synthesizing the information into patterns or categories. We understand music by consciously or unconsciously recognizing different patterns and creating categories and subcategories of sounds.

Melody is paramount in the understanding of a musical piece; it is the way the sounds flow from the beginning to the end of a musical piece. Melody is the horizontal dimension of music. In an abstract sense, melody is the repository of

"subject matter" or "idea" in many world music traditions. Melody is very important as "idea" in Western music. The Western view of melody is that it "means something" - it is what the music "is about". The melodic material of a given piece of music is what the overall piece is based upon and it is this basic "idea" to which all other elements in a composition relate. A melody could be ascending, descending, conjunct or disjunct. However, these technicalities are not important for the listener. What really counts for him/her is the clarity of the musical flow - of the "idea". Clarity is something very relative in music; it is perceived differently according to one's level of experience with music. The clarity of a melody may be related to:

- The number of notes of that melody. 'Too many notes' could blur the understanding for a beginner, while too few notes could be 'boring' for the advanced music-lover.
- The profile. If there are too many large leaps a melody may be not even perceived as such. On the other end, if there is no movement at all – say, a repeated note - the very concept of *melody* disappears.
- The continuity of the melody. If there are too many pauses the flow will be too fractured to be understood; if there is no pause at all, the melody will become an amorphous, monotonous static.

Rhythm is another major element in music. Rhythm gives the actual 'drive' of a musical discourse. It is indeed the embodiment of timely flow. As meter regulates and gives the pulse to a poem, rhythm organizes music in much the

same way. As the matter of fact, melody cannot be conceived without rhythm; the latter is embedded into the first. While for the beginner listener, a regulated, even monotonous, succession of beats could be satisfying, for the more advanced music consumer the complex organization of short-long durations may offer greater fulfillment.

Harmony is the vertical dimension of music. It covers and gives the character of a melody in the exact way in which clothes give character and personality to each of us. The meaning of a melody could be dramatically changed by the use of harmony. Harmony is based on complex relationships between groups of notes, called chords. In the same way in which our Universe is moved and shaped by opposing forces, harmony opposes stability with instability in music - in other words, it opposes consonance against dissonance in a balanced and highly controlled process. Consonances (stable chords) are points of arrival, rest, and resolution; dissonances are active and move the 'music drama' forward. Traditionally, dissonances have been considered harsh and the more often they are used, the more the music will express pain, grief, and conflict. A dissonant music is not 'pleasant'; it is music that questions, suffers, apprehends, forebodes. Subsequently, a completely consonant music will become monotonous and lacklustre. The concepts of consonance and dissonance and their antagonistic blend are perhaps the most important elements in what is usually called the "profundity" of a musical discourse.

Musical **texture** is the way the accompaniment and the melody are superposed and intertwined. We may have a melody sung/played just by itself (monophony); we may have a melody seconded by an accompaniment – the most usual texture in use (homophony); we also may have two or more different melodies of relatively equal interest performed simultaneously (polyphony); finally, we may have two or more variations of the same melody performed at the same time (heterophony). While monophony may be regarded as a bit too simplistic and uninteresting, polyphony and heterophony may be regarded as too complicated and, *in extremis*, unintelligible. Evidently, both positions are extreme and prejudiced. Early medieval music is almost exclusively monophonic but no specialist or music-lover considers it uninteresting. Late Renaissance music and most of the Baroque music are highly polyphonic but – again – no true connoisseur will define them as unintelligible. As in all aspects of life, music too requires practice and patience. One cannot demand a beginner to successfully listen to a complex musical piece. We all start learning by approaching the simpler concepts first.

Musical **form** is the organization of musical elements in time. In a musical composition, melody, rhythm, harmony, and texture interact to produce a sense of shape and structure. Musical form is created by repetition, contrast and variation. For instance, a piece is made up of a group of shorter melodies, called *themes*. A *theme* is a relatively short group of sounds organized in a meaningful way; “meaningful” for the composer and not necessarily for the listener. What is

important is that a theme is *created* for a certain purpose. For the general public, a theme should be singable or hummable, qualities that imply *memorable* – in the sense of *easily remembered*. If a theme lasts for 35 minutes and it is followed by a 30 minutes long second theme that will be a serious impediment to remember any of them. Furthermore, one of the most important elements of the musical form is the recurrence of themes inside a piece. For the listener, even more important is the ability to recognize these repetitions which gives a sense of comfort, of familiarity, of ‘pleasure’. In a very simplistic way, “Did you like it?” translates into: “Are you able to remember anything at all? Did you recognize patterns and themes during the performance?” Accordingly, it would seem that one should start the listening practice with pieces in which the themes are clearly stated (not too much variation), short, and cleanly profiled.

Timbre is the quality of a sound, its personality. For example, the clarinet has a different sound (timbre) than a violin even if both play the same pitch. In psychoacoustics (the study of subjective human perception of sounds), timbre is also defined as tone *colour*. The range of audio frequencies being heard by humans ranges typically between 20Hz and 20,000Hz. For reasons that have to do with the same human physiology of hearing the lower and higher spectrum are unpleasant for any human being. By extension, the extremes of each musical instrument are not very pleasurable and are used by composers to obtain special effects. Likewise, music played by medium-soft instruments in their medium and medium-high range is the most successful with younger children. In this respect

flutes, clarinets, glockenspiels, violins, xylophones etc are to be preferred to tubas, timpani or even trombones.

3.1.2 The holistic approach

Assessing the accessibility of different musical works for different levels of music listeners is a difficult task due to the volatility of the concept itself. Accessibility is not only linked with the aforementioned elements of music but also with the length, tempo, ending, mood, and even genre of a musical piece.

The **length** of a musical piece is paramount for the amateur listener. The younger the spectator, the shorter his/her attention span is. I was confronted here with an audience aged 5- 18, not only a group of highly original thinkers (we all were, at that time, weren't we?), but also one which is the most unstable, short-focused and energetic of all age groups. This age group (and not only) is assaulted every day, more than any other age group, by shocks of all kind coming at it in rapid successions - they jolt almost at every step in their daily life, be it because of the news, a gripping billboard, a hypnotic commercial, or a sudden burst of sound frenzy in their iPods, always connected to their ears and minds. They live intensely and hasty and their attention is fractured in hundreds of tiny bits by the whirl of all sorts of allurements, generously displayed by our consumerist society. It was obvious for me that in order to attract these age groups to classical music one should watch carefully the length of each piece; "short" was the first quality required.

Now, the length (timing) in music is of two kinds: objective and subjective. The objective timing is simply the length of a composition measured in minutes

and seconds. The subjective timing, on the other hand, is a more subtle concept and has to do with the quality of time spent during an audition. The subjective timing is subtly related to the tempo, mood and genre. Generally, a slow piece seems to 'pass by' slower than its objective time (i.e. three minutes of a slow movement are felt like five or even more). It goes the same for a sad, depressive piece, for a solo instrument or for a vocal one (opera arias, a cappella choir). The reasons for this strange temporal dichotomy are linked with: a. the restlessness of the aforementioned age group which has natural causes but also some important induced ones, b. the amount of the new 'raw information' (musical events) per second presented by a music composition, c. a communicational rift between the audience and the emitter, a rift caused by the obscurity of the emitted message (i.e. music). Most of the time, the message doesn't go through because it 'speaks' in a language the listener didn't learn or is not accustomed to. Let's take a closer look of these components of the subjective time:

a. The restlessness of our students has been already explained and is evident in all classrooms. We, the teachers, know very well how to adapt to it and to channel it towards constructive deeds. This perpetual state of unrest makes the task of the ALP more difficult but also may help in our daily struggle to channel this enormous energy towards constructive acts. It is this constant instability that makes the young listeners impatient, thus always looking for new experiences every second if possible. *Their* time is very different or the *real* time.

b. I consider musical 'raw information' any musical event: changes in rhythm, harmony, melody, orchestration etc. In slow pieces, musical events occur

slowly and their frequency is rather scarce. In layman's terms, there is no 'drive' to such a piece. It actually does not need to be, this is not the point of a slow movement; but teaching and learning this point takes years of auditions and this is what the ALP – among other things – aims to do. In order to get there, we have to offer our students a pleasant path, meaning that we have to bow to their needs. Therefore, the amount of slow pieces in the whole selection is low:

One in Grade 1 - week 14;

Four in Grade 2 - weeks 5, 33 – Days 1, 2, 4 - of which three (Days 1, 2, 4) are combined with fast pieces;

Two in Grade 3 - weeks 5, 8 (week 8 attempts to introduce a longer slow piece for the first time);

Two in Grade 4 – week 2: Day 3 and partly, Day 4;

Four in Grade 5 - weeks 11, 18 (here, this well-known piece will lead to a comfort zone that will compensate for the slow tempo), 28, and the alternate last group of choral pieces – two pieces with a total of 2 minutes and 30 seconds, followed by a fast one;

Three in Grade 6 weeks 9 (a bold, six minutes-long piece but with easy-to-remember themes and very melodious), 17, 28 (again, a very well-known piece);

Six in Grade 7 - week 1, days 1, 2, 3, 4 (all combined with fast movements), weeks 4 (partly slow), and 9;

Two in Grade 8 – weeks 9 (slow but majestic, with a climactic ending), 22 (a first attempt to present a more sophisticated musical discourse);

Two in Grade 9 – weeks 8 (a very popular piece), 25 (again, a well-known work);

Five in Grade 10 – weeks 9 (Day 2 – combined with a fast one), 15, 19, 25, and the alternate last piece;

Six in Grade 11 – weeks 2, 14 (partly slow), 19, 21, 25, 28;

The list ends with eleven slow pieces in Grade 12 weeks 2, 4, 5, 7, 10, 17, 20, 23, 25, 28, and 33).

Slower tempos were gradually introduced for older grades and are the reason for scattering one piece throughout the syllabus. An example can be Elgar's Nimrod variations: the climactic finale is placed in Grade 10 (week 31) while the well-known, introspective Nimrod (variation 9) is placed in Grade 12 (week 17).

The scarcity of musical events is also (falsely) detected by the beginner/young listener in instrumental pieces dedicated to solo instruments. The changes in range, dynamic, or even tempo are not 'rewarding' enough for our freshmen and are, most of the time, received with a sceptical attitude if not with a blunt refusal: he/she needs more colour, more variety of timbre. This is why the presence of solo instrumental pieces is rather modest in my selection: 30 pieces out of 420 titles (Grade 12 / 16, 19; Grade 11/ 27 and the last alternative piece; Grade 10 / 7; Grade 9 / 33, 29; Grade 8 / 0; Grade 7 / 9; Grade 6 / 28, 27, 23; Grade 5 / 19; Grade 4 / 0; Grade 3 / 11, 10, and the second alternative piece; Grade 2 / three of the alternative pieces; Grade 1 / 25, 22, 21, 20, 10, 9, 8, 7, 2, and three of the alternate pieces). The cluster of solo pieces in Grade 1 is

corresponding to two criteria: one, it is the first experience in listening and keeping things simple is of essence, two, the number of pieces for solo instruments fitting this age group is overwhelming. For the same reasons mentioned above, the instruments of the orchestra are not introduced by solo compositions but by Britten's orchestral variations on a theme by Purcell and by subsequent concertos for various instruments (Grade 4, weeks 2 – 9).

c. The obscurity of the emitted message is linked in my analysis mostly with the musical genre. It refers mainly to vocal scores, namely opera arias and a cappella choral pieces. In my experience of more than 25 years of teaching music at all levels for both amateurs and professionals I observed a pattern in the attitude of the young listener toward vocal music: surprise, puzzlement, and eventually a burst of laughter. Most of the students confessed later that they were amused and puzzled by the way the singer(s) sung. In other words, the classical vocal technique was so alien to their ears that the musical message not only didn't reach them but it became obscure, if not plainly comical. This is how I learned that vocal music should be approached gently, with great care and in an imperceptible progression from simple to complex.

The subjective time is the reason for some apparently random timing in the ALP's audition list. For instance:

Grade 7 - week 2: Although in Grade 7 students are supposed to 'bare' without difficulty a 5-6 minutes audition, this particular week comes with just 2 minutes of audition. There are two main reasons for this apparent inadvertency. First, this is a bel-canto aria and, as I explained before, this genre should be

approached gently, with caution. Even though at this point students will not be at their first experience of this kind, their endurance will be still quite limited.

Second, a week of 'lighter' audition is always welcomed after a 'heavy' one. The preceding week was indeed, pretty intense: every day proposed a different piece (although each 'piece' is actually a section of the same composition - *Pictures at an Exhibition*) - they will be perceived as different by the class).

Grade 11 - week 3: After two weeks of relatively 'heavy' 8 minutes and 8 minutes and 50 seconds of audition, *Alternatives 21* proposes a short one of only 4:45. There are two reasons here. First, it was intended to give the class a 'break' (it is always important to think of the students' needs and, why not, comfort). The second reason is related to style and period; the 3rd week proposes Renaissance music, a more 'alien' sonorous world than the regular Baroque, Classical or Romantic music. It is here where the subjective time was taken into consideration.

Giving 'breaks' to the class was actually another sub-criterion the ALP paid closed attention to. Another example in this sense is the apparent 'meagre' 3:33 minute session that suddenly comes up in Grade 12, week 33. There, the ALP took into consideration the two previous weeks of very demanding auditions which included "The Atonal Music Week" and "The Canadian Music Week".

Grade 10 - weeks 27, 28, 29. More than 8 minutes of a Prokofiev's Symphony may appear as daring. Prokofiev is not an easy-to-listen-to composer but he has some remarkably accessible, charming parts. The second movement of his Fifth is one of them; it will be therefore easy to listen to it for eight minutes.

The following week, the timing suddenly drops to almost half of the previous week. The reason is again, subjective timing. Here, I propose an aria from *Messiah*. As I already explained, classical singing is not always welcomed by the beginner listener. And even though we are talking Grade 10 here, the ‘endurance’ of a regular class will be quite low, especially when confronted with a Baroque aria, quite different in style and technique from the other bel-canto arias. The next week, timing drops even more – another ‘break’ to the class: a short, easy to remember Renaissance tune.

Grade 5 - week 15. This particular week proposes a sudden, whopping leap to 9 minutes and 20 seconds of audition. The reason is again, subjective time. Beethoven’s last movement of his Violin Concerto is based on such a happy, refreshing theme which recurs all over it (it is a Rondo) that I don’t think the students will have a problem in listening to it for more than 9 minutes. The frequent re-statement of the main theme will make it easy to remember, and consequently, will create the necessary comfort zone for any pleasant musical experience.

And the examples could continue.

All these aforementioned considerations made the length of the pieces a paramount criterion in the ALP’s process of title selection. The same length factor was important in my selection from a pure organizational perspective – the time which can be allocated for this kind of activity in a regular classroom. As I already stated before, the success and the originality of the ALP lay in its ubiquity and regularity – its applicability in a normal classroom was a decisive factor in the

construction of this program. This is why I carefully took into consideration that, in the real world, no math or science teacher will sacrifice more than a maximum of 10 minutes for such an adjacent activity. It may be noted that the length of pieces increases over the years but not in a mechanical way; other criteria guided me as well.

As I explained in the beginning of this section - The Holistic Approach - my assessment regarding the overall accessibility of a musical piece also took into account the ending of a piece and its mood. The two are intrinsically related. Dark, sombre pieces with soft endings are not at the top of a young listener. On the contrary cheerful, majestic or heroic compositions, with blasting finales will be always preferred. There are some interesting examples of mixed moods and endings: Brahms's 3rd Symphony or Dvorak's New World Symphony (it ends with a decrescendo on the last chord) for example, reunite an energetic mood with a soft ending. Consequently, the ALP comes with lesser sombre pieces and those which are used occur in older grades.

The accessibility parameters also guided me in choosing the pieces of the beginning and the end of a school year. My long practice as a performer (pianist, conductor) showed me that flamboyant compositions are always preferred to start and end a good concert program. I called them the 'strong pieces'. They are used in the beginning because the performer(s) need(s) to grab the public's attention; the same category of musical works is also used in the end of a concert because the last impression weights heavily in the public's overall appreciation of a concert. A classroom may be seen as an interactive

performance; sometimes it generates even syncretic acts. However, the teacher is the one who tunes up a classroom and gives the impetus necessary for a future and productive performance. Consequently, the ALP applied the method used for structuring a successful concert to every beginning and end of each school year:

Grade 1: **begins** with Anderson’s “Typing Machine” (a fascinating and amusing way to use ordinary objects as musical instruments)

ends with Beethoven’s first four Contredanses – a feast of joy and exuberance, perfectly fit for the completion of one’s first ever year in a school.

Grade 2: **begins** with a musical tale – a smooth way to immerse the second graders back into the world of music;

ends with two very well-known pieces by Bach. Both pieces are luminous and invite to a great summer break.

Grade 3: **begins** by re-connecting the students with the mood of their last week in class and that will charge them with the energy they need for a new school ye;

ends with an explosion of vitality and joy – summer break is here again!

Grade 4: **starts** with a humorous aria – it is always good to have a good laugh before going back to work;

ends with the poignant Symphony No. 5 by Beethoven – a piece that always makes the top 10 of classical compositions of all time in all the popular rankings as, for instance:

- <http://www.classicalcdguide.com/>: *The First 10 CDs of Your Classical Music Collection*;

- About.com - Classical Music. Slate, A. *Top 10 Symphonies You Should Own.*;

- slate.com – Gillhoed, M. *The top 10 classical music downloads on iTunes.* 2006.

Beethoven's 5th is listed even amongst ... cellular ringtones! It ranks second on the list displayed by the site *Top 10 Classical music ringtones* at <http://www.mobileringtones.com/top-10-classical-music-ringtones.html>

All of the above should be good enough reasons to qualify Beethoven's Fifth as a great school year closure.

Grade 5: begins with a very energetic piece that will throw the class in the midst of the mysterious and fascinating world of ... bandits!

ends with a general dance, naturally.

The same philosophy could be followed through all grades. Perhaps it is also worth mentioning the end of Grade 8 with Elgar's Pomp and Circumstance March No. 1, a piece that has become the epitome of graduation almost everywhere in the world. (In some school districts elementary students graduate in grade 8, in others, the graduation ceremony takes place in grade 7. The piece could be moved around accordingly).

Finally, the whole cycle ends vigorously. Grade 12 begins with a blast, a bacchanal of sounds – Poulenc’s Organ Concerto and ends in a very dramatic but energizing sound whirl – the last movement of Tchaikovsky’s Fourth. It is also symbolic that this symphony deals with Fate and – although apprehensive and sometimes ominous – its finale brings forth the hope and confidence in one’s potential. Indeed, the Finale of Tchaikovsky’s Fourth appears almost as a copycat of the mood of a high-school graduate.

Following the ‘strength’ of a musical work also guided the way in which some of the movements of the same composition are presented in reversed order: Grade 5-week 17, Grade 6- week 11, Grade 8, week 15, Grade 9, week 2, Grade 10, week 13, Grade 12, week 19 etc.

Evidently, all the above mentioned criteria are intertwined and have been used as such.

Besides the set of criteria grouped under the Analytical Approach and the Holistic Approach, some other norms were used for the selection of the repertoire that represents the core of the ALP:

1. The number of weeks of a school year. The 2009-2010 school year was used as a reference. Winter and spring breaks were carefully considered as well as the Professional Development Days. There are 38 solid weeks in a school year. Therefore the ALP listening tables are organised into 12 groups (the grades) of 38 weeks cycles. Taking into account that every five weeks there will be a review (re-listen) week and that the last two weeks of school will be

reserved for the Top 10 Pieces of the Year, each grade has a load of 30 different musical pieces to audition.

<p>September 4 weeks ;</p> <p>Su Mo Tu We Th Fr Sa 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30</p> <p>OctoberNovemberDecember 4; 4; 3 wks</p> <p>Su Mo Tu We Th Fr Sa 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31</p> <p>Su Mo Tu We Th Fr Sa 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30</p> <p>Su Mo Tu We Th Fr Sa 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31</p>	<p>JanuaryFebruaryMarch 4; 4; 4 wks</p> <p>Su Mo Tu We Th Fr Sa 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 31 25 26 27 28 29 30</p> <p>Su Mo Tu We Th Fr Sa 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28</p> <p>Su Mo Tu We Th Fr Sa 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31</p>	<p>AprilMayJune 4; 4; 4 wks</p> <p>Su Mo Tu We Th Fr Sa 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30</p> <p>Su Mo Tu We Th Fr Sa 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30</p> <p>Su Mo Tu We Th Fr Sa 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30</p>
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Total: 39 weeks (with the winter/spring breaks taken out). 39 weeks minus 7 Pro D Days = 38 weeks.

2. Interestingly enough, **style** was not an element that influenced the current selection in a decisive way. That is, grouping the pieces according to their style or following a chronological path was of no concern. As it has been already stated before, this program is not meant to be a music appreciation syllabus although it could be successfully implemented anytime as such. However, the variety of styles presented to each grade was carefully taken into consideration. At a first glance, this amalgam may make the list appear rather eclectic but it will

definitely be attractive for our students. Variety and surprise are always excellent companions in the classroom.

3. Orchestral and instrumental works are prominently present in the ALP's lists. Listening to instrumental/orchestral music may be an excellent way to prevent the 'pre-packed' imagination, sold everywhere in bundles of video clips, to overwhelm the innate originality of thought of our youngsters (what I called earlier in this chapter, "personalized imagination"). It may also prove a very efficient method to attempt the reconstruction of the original creativity of those students who are already 'contaminated'. Indeed, not only the overwhelming majority of music 'listened' today is actually a simple background for numerous other activities but it is also accompanied by words (verses). I have no intention whatsoever to deny the depth and merits of vocal music but the simplistic (not *simple!*) display of pitches and rhythms assaulting us from everywhere are almost every time supported by verses – the message is thus imposed on us non-equivocally, by the firm will of the entertainment industry. Music finds itself again being a mere a support/background of something 'more important'. I would like to emphasize again that the value of vocal music is unquestionable – it gave birth to unforgettable compositions, from Allegri's *Miserere* to Stravinsky's *Oedpius Rex* and from uplifting national anthems to John Lennon's "*Imagine*" or Pink Floyd's "*The Wall*". However, pure instrumental/orchestral music – in its utmost instances – challenges the imagination more; there is no verbal explanation during the sonorous flow hence the effort to conceptualise, visualise, or verbalise it is greater. This is why instrumental/orchestral music serves the

purposes of the ALP better than vocal music. Notwithstanding these observations, *Alternatives 21* introduces a wealth of vocal music: from Bach and Handel oratorios to Mozart, Rossini, Donizetti, Verdi or Puccini's arias, from Medieval Gregorian Chant and Renaissance madrigals and motets to Weber's and Wagner's blasting choruses.

4. Finally, some general connections with the common curriculum were taken into consideration. The current repertoire was not built to perfectly match all other subject matters but, where it was possible and the other criteria allowed it, important intertwinements were operated. Here are some examples:

Grade 6 - week 20. Rossini's celebrated aria (*La calunnia*) talks about slander, defamation. This will allow expanded discussions about how harmful could gossiping be and why we shouldn't engage in such demeaning activity or listen to other colleagues who practice it. By extension, it could lead to the larger subject of bullying – always and rightfully present in grades 6-7.

Grade 7 – week 34 brings up Verdi's *Aida*. A good occasion to review what students learned about the Ancient Egypt and to make some comparisons about how the nineteenth century regarded this great civilization. Likewise, Grade 8 – week 9 may trigger an interesting discussion about the Roman Empire and the Roman Legions, units already discussed earlier in the curriculum. As mentioned before, Elgar's *Pomp and Circumstance March No. 1* ends Grade 8. (In some school districts elementary students graduate in grade 8, in others, the graduation ceremony takes place in grade 7. The piece could be moved around accordingly).

Grade 9 starts with a group of pieces that will match the Social Studies curriculum: the absolute monarchy (weeks 2, 3), the beheading on the scaffold will harmonize with the English and French Revolutions (week 5), Napoleon (weeks 9, 10), the War of Austrian Succession (week 14), the French-Austrian Wars (first alternate piece). A careful consideration was given to the English 9 curriculum: week 11 brings up Mendelssohn's *A Midsummer Night's Dream*, a perfect match to this Grade Shakespeare's approach.

Grade 10 opens with Dvorak's *New World* Symphony, a great connection to Social Studies 10 which deals with Canadian History. Moreover, the English curriculum was again taken into consideration: week 9 brings forth the immortal story of Romeo and Juliet while week 10 presents a modern variation to the celebrated Shakespearean play (*West Side Story*).

Grade 11 looks again into the Social Studies themes: week 14 is an excellent match to discussions about the post World War I years, The Great Depression and the birth of jazz, week 17 is strongly connected to World War II and week 21 illustrates the first atomic bombing in history. As far as the English curriculum is concerned, the presence of Verdi's *Macbeth* and *Othello* (weeks 15, 16) speaks for itself.

Finally, the massive presence of complex, introspective and philosophic music in Grade 12 should be a good companion to all of the humanities, be it History, English Literature, Theory of Knowledge or Psychology.

As far as the lower grades are concerned, story-telling and understanding *musical characters* are of essence. *Musical characters* are similar with the

attitudes and the behavioural patterns through which we perceive and understand (more or less) each other in real life. In general, we communicate not only through words but through the tone of voice, gestures/body language, and facial mimic. Each of us can be “signified” (Lacan, 121) by others only through being attached to a set of the aforementioned patterns. As Lacan put it: “No signification can be sustained other than by reference to another signification” (Lacan, 150). In fact, we are actually role-playing our way towards the others and - consciously or unconsciously - we build a character for ourselves, a character which is not necessarily who we really are but merely a form of protection and survival. In this respect we are indeed the captives of Wittgenstein’s “language games” which are “a form of life” (Wittgenstein 199: #23). So much are we all caught in these ‘games’ that at some point we tend to become a reflection of others; we see ourselves as others see us. In short, we understand each other by associating ourselves and our peers with typesets of characters. In music, the basic process to understand a composition is somewhat similar - the idiomatic units I was talking about in the first part of this thesis are coming together to form musical attitudes (‘characters’) and ‘psychological’ profiles. As the listener develops subtlety through practice and the music one listens to becomes more complex, the ‘musical characters’ develop into more profound and abstract entities. In time, ‘musical characters’ will be transfigured by adequate mental and emotional processes in *ideas* and *concepts*. At that point the meta-language of music will be ready to transcend any “language game”. The first steps of this rather complex process should be taken in the first grades by simple associations

with basic concepts: happy, sad, mean, nice, ominous, foolish, frantic, wise, heroic, etc.

As stated before, *Alternatives 21* is a very flexible program and any of the pieces could be moved around, inside the same grade, to befit teachers' needs.

While all of the considerations and criteria pointed out in this chapter were followed with a careful eye and ear, it must be emphasized that, more than anything else, *Alternatives 21* aims to offer a way for our regular students to have a 'first contact' with a world of aesthetics and with an ethos that seem to become more and more cryptic to the general public by simple neglect. Ultimately, this program represents an attempt to re-shape for the better the thought and behaviour of future generations through a closer contact with a world of generous ideas, complex emotions and philosophical thought; it also tries to re-sell an art that seems to slide inexorably into oblivion; and together with it, a crucial part of the heritage left by more than two thousand years of Western civilization.

3.2 The Alternative Listening Program: *Alternatives 21 –*

Bringing classical music back into our lives.

----- GRADE 1 -----

	COMPOSER	TITLE	TIMING
WEEK 1.	ANDERSON, Leroy	<i>The Typing Machine</i> (La machine à écrire). <i>Sandpaper</i> Ballet.	1 :35 3 :15
WEEK 2.	IBERT, Jaques	Histoires : 2. <i>Le petit âne blanc</i> . Les rencontres : V. <i>Les bavardes</i> .	2 :06 2 :18
WEEK 3.	ANTHEIL, Georges	<i>Le ballet mécanique</i> .	Play 3 minutes or play 5 fragment s of 2 :30 min (Day 1 - 5)
WEEK 4.	MOZART, Leopold	Cassation in G major, <i>Toy Symphony</i> : II. Menuet. III. Finale: Allegro.	3 :41 1 :19
WEEK 5.	MOZART, Leopold	Jagdsinfonie / Sinfonia da caccia/ Hunting Symphony for 4 Horns and orchestra: I. Allegro.	5:41
WEEK 6.	REVIEW	<u>Day 1.</u> Anderson – <i>The Typing Machine</i> . <u>Day 2.</u> Ibert – <i>Histoires, Rencontres</i> . <u>Day 3.</u> Antheil – <i>Le ballet mecanique</i> <u>Day 4.</u> Mozart, L. – <i>Toy Symphony</i> <u>Day 5.</u> Mozart, L - <i>Hunting Symphony</i>	
WEEK 7.	DAQUIN, Louis Claude	Suite No. 1 for Harpsichord (1st Book): 15. <i>Le coucou</i> . NOTE: Both versions - for piano and harpsichord – may be presented.	2:23
WEEK	COUPERIN, Francois	Pieces de clavecin, Book 2 : 6th Ordre in B	2:07

8.		flat major : <i>Le moucheron</i> .	
WEEK 9.	RAMEAU, Jean-Philippe	<i>La poule</i> . (both piano and Respighi's orchestration)	2 :51
WEEK 10.	SCHUMMAN, Robert	<i>Kinderszenen/Scenes d'enfants</i> op 15: No. 3. Blind Man's Bluff. No. 4. Pleading Child. No. 6. An Important Event. No. 9. Knight of the Hobbyhorse.	0:32 0:59 0:55 0:36
WEEK 11.	BIZET, Georges	<i>Jeux d'enfants</i> , petite Suite pour Orchestre, Op.22: 3. <i>La Toupie</i> (Impromptu). 5. <i>Le bal</i> (Gallop).	0:56 1:51
WEEK 12.	REVIEW	<u>Day 1.</u> Daquin – <i>Le coucou</i> . <u>Day 2.</u> Couperin – <i>Le moucheron</i> . <u>Day 3.</u> Rameau – <i>La poule</i> . <u>Day 4.</u> Schumann – <i>Kinderszenen</i> . <u>Day 5.</u> Bizet – <i>Jeux d'enfants</i> .	
WEEK 13.	BIZET, Georges	<i>Jeux d'enfants</i> , petite Suite pour Orchestre, Op.22: 1. Marche (<i>Trompette et tambour</i>).	2 :18
WEEK 14.	BIZET, Georges	<i>Jeux d'enfants</i> , petite Suite pour Orchestre, Op.22: 2. Berceuse (<i>La popuée</i>).	2 :56
WEEK 15.	MOZART, Leopold	<i>Sleigh Ride</i> (Schlittenfahrt): II. Allegretto. V. Rondo.	2:41 1:39
WEEK 16.	TELEMANN, Georg Philipp	Concerto a 4: I. Allegro. III. Allegro.	2:14 1:29
WEEK 17.	BOISMORTIER, Joseph Bodin	Cinquieme Gentillesse, Op. 45 : Gaiement. Premiere Serenade, Op 39 : Villageoise et deuxieme villageoise	2 :21, 1 :47

WEEK 18.	REVIEW	<u>Day 1.</u> Bizet –Marche <u>Day 2.</u> Bizet – Berceuse <u>Day 3.</u> Bizet – L’escarpolette, Les boules de savon <u>Day 4.</u> Telemann – Concerto a 4: I & III. <u>Day 5.</u> Boismortier – Gaiment, Villageoise	
WEEK 19.	MOZART, W. Amadeus	The Magic Flute. Act II: <i>Pa..pa.pa pa gena...</i>	2:20
WEEK 20.	MOZART, W. Amadeus	Piano Sonata No. 11 in A major, K 331: III. Turkish March (<i>Alla Turca</i>).	3:30
WEEK 21.	DEBUSSY, Claude	Children’s Corner: <i>The Snow is Dancing</i> .	2:45
WEEK 22.	DEBUSSY, Claude	Children’s Corner: <i>Golliwog’s Cake-Walk</i> .	2:42
WEEK 23.	KORSAKOV, Rimsky	<i>Flight of the Bumble-Bee</i> . NOTE: May be presented in various orchestrations.	1:20
WEEK 24.	REVIEW	<u>Day 1.</u> Mozart - The Magic Flute. <u>Day 2.</u> Mozart – Turkish March. <u>Day 3.</u> Debussy – <i>The Snow is Dancing</i> . <u>Day 4.</u> Debussy – <i>Golliwog’s Cake-Walk</i> . <u>Day 5.</u> Korsakov – <i>Flight of the Bumble-Bee</i> .	
WEEK 25.	MOZART, W. Amadeus	12 Variations for Piano on „ <i>Ah vous dirais-je maman</i> “, K 265. The first 3-4 variations. NOTE: Both versions - for piano and vocal – may be presented.	3:30 – 4:00
WEEK 26.	VILLA LOBOS, Heitor	Bachiana Brasileiras No. 2 for Chamber Orchestra <i>The Little Train from Caipira</i> : IV. Toccatta	4:22

WEEK 27.	RENAISSANCE music	Gervaise, Claude: Branle.	1:45
WEEK 28.	MOZART, W. Amadeus	Serenade No 13 in G major, K 525 <i>Eine Kleine Nacht Musik</i> : IV. Rondo.	2:44
WEEK 29.	KODALY, Zoltan	<i>Hari Janos</i> : Adventure 2: <i>Viennese Musical Clock</i> .	2:08
WEEK 30.	REVIEW	<u>Day 1.</u> Mozart - 12 Variations <i>Ah vous dirais-je...</i> <u>Day 2.</u> Lobos – The Little Train from Capiria <u>Day 3.</u> Renaissance – Branle. <u>Day 4.</u> Mozart - <i>Eine Kleine Nacht Musik</i> . <u>Day 5.</u> Kodaly - <i>Viennese Musical Clock</i> .	
WEEK 31.	MOZART, W. Amadeus	Symphony No 1 in E flat major, K 16: I. Molto Allegro	4:32
WEEK 32.	MOZART, W. Amadeus	Serenade for Winds No. 10 in B flat maj. K 361: VII. Finale. Molto Allegro.	3:24
WEEK 33.	PROKOFIEV, Sergei	<i>Cinderella</i> , Op.87. Act 3: First Galop. Second Galop.	1:42 0:55
WEEK 34.	PROKOFIEV, Sergei	<i>Cinderella</i> , Op. 87. Act I: The Spring Fairy Act 2: Duet Of The Sisters With Their Oranges.	1:25 1:30
WEEK 35.	BEETHOVEN, Ludwig van.	12 Contredanses WoO 14: Nos. 1, 2, 3, 4.	0:28, 0:32, 1:00, 0:28
WEEK 36.	REVIEW	<u>Day 1.</u> Mozart – Symphony No 1. <u>Day 2.</u> Mozart – Serenade for Winds No. 10. <u>Day 3.</u> Prokofiev – <i>Cinderella</i> . <u>Day 4.</u> Prokofiev – <i>Cinderella</i> . <u>Day 5.</u> Beethoven – Contredanses 1-4.	
WEEK	TOP 10 CLASSICAL PIECES OF THE YEAR (10 - 6).	Students' selection: <u>Day 1</u> - #10	

37.		<u>Day 2</u> - # 9 <u>Day 3</u> - # 8 <u>Day 4</u> - # 7 <u>Day 5</u> - # 6	----- -
WEEK 38.	TOP 10 CLASSICAL PIECES OF THE YEAR (5 - 1)	Students' selection: <u>Day 1</u> - # 5 <u>Day 2</u> - # 4 <u>Day 3</u> - # 3 <u>Day 4</u> - # 2 <u>Day 5</u> - # 1	----- -

ALTERNATE PIECES FOR GRADE 1

- MOZART, W. Amadeus. Piano Sonata No. 16 in C major, K 545 (*Sonata Facile*): I. Allegro. [2:52]
- RENAISSANCE music: Phalèse, Pierre. *L'Arboscello Ballo Furlano*. [1:03]
Hassler, Hans Leo. *Three Intradas: #3*. [1:09]
- BEETHOVEN, Ludwig van. Bagatelle in A minor WoO 59, *Für Elise*. [3:09]
- HAYDN, Franz Joseph. Symphony No. 3 in G major: III. Finale. Presto. [2:45]
- BIZET, Georges. *Jeux d'enfants*, 12 Pieces pour piano à quatre mains:
 - 1. *L'ecarpolette* (The Swing) [2 :12]
 - 7. *Les boules de savon* (Soap Balls) [1:15]

----- **GRADE 2** -----

	COMPOSER	TITLE	TIMING
WEEK 1.	PROKOFIEV, Sergei	<p>Peter and the Wolf</p> <p><u>Day 1:</u> Introduction. <i>The Story Begins.</i></p> <p><u>Day 2:</u> <i>The Bird.</i> <i>The Duck – Dialogue With the Birds.</i></p> <p><i>Attack of the Cat.</i></p> <p><u>Day 3:</u> <i>Grandfather.</i> <i>The Wolf.</i> <i>The Duck is Caught.</i> <i>The Wolf Stalks the Bird and Cat.</i></p> <p><i>Peter Prepares to Catch the Wolf.</i></p> <p><u>Day 4:</u> <i>The Bird Diverts/Distracts the Wolf.</i></p> <p><i>Peter Catches the Wolf.</i> <i>The Hunters Arrive.</i></p> <p><u>Day 5:</u> <i>The Procession to the Zoo.</i></p>	<p>2:43 0:56</p> <p>1:25 3:58</p> <p>2:19</p> <p>1:00 1:15 1:20 0:59</p> <p>1:25 2:03 2:21</p> <p>4:53</p>
WEEK 2.	SIBELIUS, Jan	<p>13 Pieces, Op. 76: No. 13. <i>Harlequinade.</i></p> <p>5 Pieces, Op. 25, <i>The Flowers:</i> No. 1. <i>Bells.</i></p> <p>13 Pieces, Op. 76: No. 9. <i>Arabesque.</i> No. 4. <i>Humoreque.</i></p>	<p>1:21</p> <p>1:15</p> <p>0:54 1:09</p>
WEEK 3.	BOCCHERINI, Luigi Rodolfo	<p>Quintetto per archi Op. 30, No. 6, <i>La Musica Notturna di Madrid:</i> III. <i>Los Manolos.</i></p> <p>Quintetto per archi Op. 20, No. 3: IV. <i>Presto.</i></p> <p>NOTE: The pieces could be presented alternatively (Day 1 – Day 2).</p>	<p>2:11 3:02</p>
WEEK 4.	BEETHOVEN, Ludwig van	12 Contredanses WoO 14: Nos. 5, 6, 7.	<p>1:07, 1:11, 0:33</p>
WEEK 5.	HAYDN, Joseph	Symphony No. 94 in G major <i>Surprise:</i> II. <i>Andante.</i>	<p>5:00</p>

WEEK 6.	REVIEW	<u>Day 1.</u> Prokofiev – Peter and the Wolf (excerpts). <u>Day 2.</u> Sibelius – Piano miniatures <u>Day 3.</u> Boccherini – String Quintets. <u>Day 4.</u> Beethoven – 12 Contredanses (5,6,7) <u>Day 5.</u> Haydn – Symphony No. 94.	
WEEK 7.	TCHAIKOVSKY , Pyotr Ilyich	The Nutcracker (1). Act II, Tableau III: Divertissement: e. <i>Reed Pipes Dance</i> (<i>Dance of the Toy Flutes</i>). Act I, Tableau I: March.	2:42 2:26
WEEK 8.	TCHAIKOVSKY , Pyotr Ilyich	The Nutcracker (2). Act II, Tableau III: Divertissement : f. <i>Mother Gigogne and the clowns</i> . Divertissement: d. Russian Dance(<i>Trepak</i>).	2:49 1:08
WEEK 9.	TCHAIKOVSKY , Pyotr Ilyich	The Nutcracker (3). Act II, Tableau III: Divertissement: c. <i>Chinese Dance</i> . Variation II: <i>Dance of the Sugarplum Fairy</i> .	1:04 2:14
WEEK 10.	SCHUBERT, Franz	<u>Day 1.</u> Piano Quintet in A major, Op. 114, D. 667, <i>Die Forelle</i> (The Trout) : IV. Tema con variazioni. <u>Day 2.</u> Die Forelle lied, D. 550	3-4 min. (excerpt) 2:10
WEEK 11.	BEETHOVEN, Ludwig van	12 Contredanses WoO 14: Nos. 8-12	0:28, 0:28, 0:57, 0:31, 1:40
WEEK 12.	REVIEW	<u>Day 1.</u> Tchaikovsky – The Nutcracker (1). <u>Day 2.</u> Tchaikovsky – The Nutcracker (2). <u>Day 3.</u> Tchaikovsky – The Nutcracker (3). <u>Day 4.</u> Schubert - <i>The Trout</i> .	

		<u>Day 5.</u> Beethoven – Contredanses 5- 7.	
WEEK 13.	MOZART, Wolfgang Amadeus	Piano Concerto No. 17 in G major, K 453: III. Allegretto.	Play the first 4-5 min.
WEEK 14.	KACHATURIAN , Aram	<i>Masquerade</i> Suite: V. Galop.	2 :46
WEEK 15.	BACH, Johann Sebastian	Anna Magdalena Notenbuch (Clavier- Buchlein III): <i>Bist du bei mir</i> , BWV 508 NOTE: The orchestral and vocal options should be played alternatively (Dya1 –Day 2).	2:30
WEEK 16.	COPLAND, Aaron	<i>Rodeo</i> , 4 Dance Episodes: 4. Hoe Down.	3:18
WEEK 17.	SUPPÉ, Franz von	<i>The Light Cavalry</i> Overture.	7:00
WEEK 18.	REVIEW	<u>Day 1.</u> Mozart – Piano Concerto No. 17. <u>Day 2.</u> Khachaturian – <i>Masquerade</i> Suite. <u>Day 3.</u> Bach – <i>Bist du bei mir</i> . <u>Day 4.</u> Copland – <i>Rodeo</i> . <u>Day 5.</u> Suppé – <i>The Light Cavalry</i> Overture.	
WEEK 19.	ANDERSON Leroy	<i>Bugler's Holiday</i> .	2:27
WEEK 20.	DUKAS, Paul	<i>The Sorcerer's Apprentice</i> . NOTE: Play it in two sessions, with storytelling. <u>Day 1</u> : 5-6 min. <u>Day 2</u> : 5-6 min. <u>Days 3-4</u> : Repeat the same procedure. <u>Day 5</u> : Play the whole piece on.	11:48
WEEK 21.	KACHATURIAN , Aram	Gayaneh : VII. <i>The Swords' Dance</i> (<i>Sabre Dance</i>).	2:39
WEEK 22.	HONEGGER, Arthur	<i>Pacific 231</i> .	5:51

WEEK 23.	RENAISSANCE music.	Moderne, Jaques: <i>3 Branles De Bourgogne & Branle Gay Nouveau</i>	3:40
WEEK 24.	REVIEW	<u>Day 1.</u> Anderson – <i>Bugler’s Holiday</i> . <u>Day 2.</u> Dukas – <i>The Sorcerer’s Apprentice</i> . <u>Day 3.</u> Khachaturian – <i>The Swords’ Dance</i> . <u>Day 4.</u> Honegger – <i>Pacific 231</i> . <u>Day 5.</u> Renaissance – <i>3 Branles</i> .	
WEEK 25.	VIVALDI, Antonio	The Seasons. <i>Winter</i> . I. Allegro non molto.	3:17
WEEK 26.	VIVALDI, Antonio	The Seasons. <i>Spring</i> : I. Allegro	3:15
WEEK 27.	VIVALDI, Antonio	The Seasons. <i>Summer</i> . III. Tempo impetuoso d’Estate.	2:45
WEEK 28.	VIVALDI, Antonio	The Seasons. <i>Autumn</i> : III. La caccia.	2 :56
WEEK 29.	TELEMANN, Georg Freiderich	<i>Don Quichotte</i> , Suite for Strings: 6. Der geprellte Sancho Panza (Sancho Panza Swindled). 9. Der Galopp der Rosinante (Donkey’s Galop). 10. Der Galopp der Don Quichotte (Don Quichotte’s Galopp).	1 :42 0 :36 1 :09
WEEK 30.	REVIEW	<u>Day 1.</u> Vivaldi – <i>The Seasons</i> . Winter. <u>Day 2.</u> Vivaldi – <i>The Seasons</i> . Spring. <u>Day 3.</u> Vivaldi – <i>The Seasons</i> . Summer. <u>Day 4.</u> Vivaldi – <i>The Seasons</i> . Autumn. <u>Day 5.</u> Telemann – <i>Don Quichotte</i> .	
WEEK 31.	MERCADANTE, Saverio	Flute Concerto in E minor: III. Rondo.	5:50
WEEK 32.	TELEMANN, Georg Philipp	<i>Die Tapferkeit</i> for Brass Ensemble.	1:43
WEEK	SAINT-SAENS, Camille	Le carnaval des animaux <u>Day 1</u> : 3. <i>Wild Asses</i> . 4. <i>Tortoises</i> .	0:36 2:46

33.		<p><u>Day 2</u> : 5. <i>Elephants</i> 6. <i>Kangaroos.</i></p> <p><u>Day 3</u> : 7. <i>Aquarium.</i> 9. <i>Cuckoo.</i></p> <p><u>Day 4</u> : 13. <i>The Swan.</i> 12. <i>Fossils.</i></p> <p><u>Day 5</u>: 11. <i>Piano Players.</i> 2. <i>Hens and Cocks.</i></p>	<p>1 :46 0 :55</p> <p>2:39 2:20</p> <p>2:49 1:21</p> <p>1:19 0:56</p>
WEEK 34.	PRAETORIUS, Michael	<i>Ballet des coqs.</i>	2:26
WEEK 35.	BACH, Johann Sebastian	Orchestral Suite No. 2 : 6. Menuet 7. Badinerie.	1:17 1:35
WEEK 36.	REVIEW	<p><u>Day 1.</u> Mercadante – Flute Concerto. <u>Day 2.</u> Telemann – <i>Die Tapferkeit</i> <u>Day 3.</u> Saint-Saens – Le carnaval des animaux. <u>Day 4.</u> Praetorius – <i>Ballet des coqs.</i> <u>Day 5.</u> Bach – Orchestral Suite No. 2.</p>	
WEEK 37.	TOP 10 CLASSICAL PIECES OF THE YEAR (10 - 6).	<p>Students' selection: <u>Day 1</u> - #10 <u>Day 2</u> - # 9 <u>Day 3</u> - # 8 <u>Day 4</u> - # 7 <u>Day 5</u> - # 6</p>	<p>_____</p> <p>—</p>
WEEK 38.	TOP 10 CLASSICAL PIECES OF THE YEAR (5 - 1)	<p>Students' selection: <u>Day 1</u> - # 5 <u>Day 2</u> - # 4 <u>Day 3</u> - # 3 <u>Day 4</u> - # 2 <u>Day 5</u> - # 1</p>	<p>_____</p> <p>—</p>

ALTERNATE PIECES FOR GRADE 2

- HAYDN, Franz Joseph. Flute Quartet in A major, Hob II:A4: I. Allegro brillante. [4:30]
- BRICCIALDI, Giulio. Wind Quintet, Series 10 No. 3: Allegro – Allegretto. [4:25]
- COPLAND, Aaron. Fanfare for the Common Man. [2:45]
- HAYDN, Franz Joseph. Notturmo No. 1 in C major, Hob. II:25: IV. Finale. Presto. [3:44]
- LOCATELLI, Pietro. Concerto Grosso in B flat Major, Op. 1 No.3:
V. Allegro [2:31]
Concerto Grosso in F major, Op. 7 No. 4:
IV. Allegro molto. [2:03]

----- **GRADE 3** -----

WEEK 1.	PRAETORIUS, Michael	Dances from Terpsichore : <i>Ballet des baccanales.</i>	3 :21
WEEK 2.	ANDERSON, Leroy	<i>Song of the Bells.</i>	3:15
WEEK 3.	HAYDN, Michael	Symphony in A major, P6: I. Allegro molto	3:54
WEEK 4.	TCHAIKOVSKY Pyotr Ilyich	Swan Lake, Op.20 (1). <i>Act IV : Dance of the Little Swans.</i> <i>Act III: A Ball at the Castle- Spanish Dance.</i>	1:30 2:20
WEEK 5.	TCHAIKOVSKY Pyotr Ilyich	Swan Lake, Op.20 (2). Act II: <i>By a Lake – Scene.</i>	2:28
WEEK 6.	REVIEW	<u>Day 1.</u> Praetorius – <i>Ballet des baccanales.</i> . <u>Day 2.</u> Anderson – <i>Song of the Bells.</i> <u>Day 3.</u> Haydn, M. – Symphony in A major, P6. <u>Day 4.</u> Tchaikovsky – Swan Lake (1). <u>Day 5.</u> Tchaikovsky – Swan Lake (2).	
WEEK 7.	MORLEY, Thomas	Madrigal: <i>Now is the month (time) of maying.</i>	1:58
WEEK 8.	RAVEL, Maurice	Mother Goose : <i>Les entretiens de la Belle et la Bête.</i>	4:12
WEEK 9.	WEBER, Carl Maria von	<i>Der Freischutz.</i> Act III: Hunter’s Chorus (Chorus of Huntsmen).	4:15
WEEK 10.	TARTINI, Giuseppe	Sonata for violin and basso continuo in G minor Op.1, No.4, <i>The Devil’s Trill:</i> II. Allegro energico The orchestrated variant, if possible.	4:00

WEEK 11.	KREISLER, Fritz	<i>Tambour chinois.</i>	3:36
WEEK 12.	REVIEW	<u>Day 1.</u> Morley – Madrigal. <u>Day 2.</u> Ravel – <i>Mother Goose</i> . <u>Day 3.</u> Weber – <i>Der Freischutz</i> . <u>Day 4.</u> Tartini– <i>The Devil’s Trill</i> . <u>Day 5.</u> Kreisler – <i>Tambour chinois</i> .	
WEEK 13.	MOZART, Wolfgang Amadeus	The Magic Flute, K 620 (1). Overture. NOTE: Without the slow Introduction.	5:15
WEEK 14.	MOZART, Wolfgang Amadeus	The Magic Flute, K 620 (2). Act II: <i>Ein Madchen oder Weibchen wunscht Papageno sich!</i> (Papageno).	4:10
WEEK 15.	MOZART, Wolfgang Amadeus	The Magic Flute, K 620 (3). Act II Scene III: “ <i>Der Holle Rache</i> ” (the aria of the Queen of the Night).	2:54
WEEK 16.	PURCELL, Henry	- Abdelazer Suite , Z 570: VIII. Hornpipe - The Virtuous Wife Suites, Z611: V. Allegro - Harpsichord Suite No. 6 in D major, Z 667: III.Hornpipe. - The 2 nd Part of Musick Hand-maid: Lessons 7-12: A New Irish Tune: <i>Lilliburlero</i>	0:40 0:57 1:06 0:34
WEEK 17.	BIZET, Geroges	L’Arlesienne, Suite No. 2: IV. Farandole	3:22
WEEK 18.	REVIEW	<u>Day 1.</u> Mozart – The Magic Flute (1). <u>Day 2.</u> Mozart – The Magic Flute (1). <u>Day 3.</u> Mozart – The Magic Flute (1). <u>Day 4.</u> Purcell – Hornpipe (VIII), Allegro, Hornpipe (III), Lilliburlero <u>Day 5.</u> Bizet – Farandole.	
WEEK 19.	MOZART, Wolfgang Amadeus	Symphony No. 35 in D major, K 385, “Haffner” : IV Finale. Presto.	4:02

WEEK 20.	PRAETORIUS, Michael	Dances from Terpsichore : <i>Ballet des sorciers et Ballet des princesses.</i>	3 :18
WEEK 21.	SHOSTAKOVIC H, Dmitri	Jazz Suite No 2. VI: Waltz 2.	3:14
WEEK 22.	MONTEVERDI, Claudio	L'Orfeo. Act I : Chorus - <i>Lasciate i monti</i>	2:49
WEEK 23.	MOZART, Wolfgang Amadeus	Le Nozze di Figaro, K 492. Overture.	4:11
WEEK 24.	REVIEW	<u>Day 1.</u> Mozart – Symphony No. 35. <u>Day 2.</u> Praetorius – <i>Ballet des sorciers et Ballet des princesses.</i> <u>Day 3.</u> Shostakovich – Waltz 2. <u>Day 4.</u> Monteverdi– L'Orfeo. <u>Day 5.</u> Mozart – Le Nozze di Figaro. Overture.	
WEEK 25.	MOZART, Wolfgang Amadeus	Serenade No 13 in G major, K 525 <i>Eine Kleine Nacht Musik</i> . I. Allegro.	4:10
WEEK 26.	BIZET, Geroges	L'Arlesienne, Suite No. 1 : II. Menuet.	2 :15
WEEK 27.	DELIBES, Leo	Coppelia. Act II: <i>Musique des automates Valse de la poupee.</i>	1:50 2 :03
WEEK 28.	BIZET, Georges	Carmen Suite No. 1: V. Les Toreadors.	2:25
WEEK 29.	MOURET, Jean Joseph CHARPENTIER , Marc-Antoine	Rondeau for Brass Ensemble. Te Deum for Brass Ensemble.	1:40 1:45

WEEK 30.	REVIEW	<u>Day 1.</u> Mozart – <i>Eine Kleine Nacht Musik</i> . <u>Day 2.</u> Bizet – L'arlesienne : Menuet. <u>Day 3.</u> Delibes – Coppelia. <u>Day 4.</u> Bizet– Carmen Suite No. 1. <u>Day 5.</u> Mouret, Charpentier – Rondeau, Te Deum.	
WEEK 31.	MARAIS, Marin	<i>Alcione</i> , Suite des Airs a jouer: Marche pour les matelots. Tempete.	1:20 1:34
WEEK 32.	SAINT-SAENS, Camille	Piano Concerto No. 2 in G minor: II. Allegro scherzando.	5:10
WEEK 33.	HAYDN, Franz Joseph	Notturmo No. 1 in C major, Hob. II:25. II. Allegro.	3:25
WEEK 34.	BORODIN, Alexander	Prince Igor. <i>Polovetsian/Polovtsian Dances</i> (1): I. Presto.	2:32
WEEK 35.	BORODIN, Alexander	Prince Igor. <i>Polovetsian/Polovtsian Dances</i> (2): IV. Allegro.	2:22
WEEK 36.	REVIEW	<u>Day 1.</u> Marais – Marche, Tempête. <u>Day 2.</u> Saint-Saens – Piano Concerto No. 2. <u>Day 3.</u> Haydn – Notturmo No. 1 in C major. <u>Day 4.</u> Borodin – <i>Polovetsian/Polovtsian Dances</i> (1) <u>Day 5.</u> Borodin – <i>Polovetsian/Polovtsian Dances</i> (2)	
WEEK 37.	TOP 10 CLASSICAL PIECES OF THE YEAR (10 - 6).	Students' selection: <u>Day 1</u> - #10 <u>Day 2</u> - # 9 <u>Day 3</u> - # 8 <u>Day 4</u> - # 7 <u>Day 5</u> - # 6	<hr/> <hr/>

WEEK 38.	TOP 10 CLASSICAL PIECES OF THE YEAR (5 - 1)	Students' selection: <u>Day 1</u> - # 5 <u>Day 2</u> - # 4 <u>Day 3</u> - # 3 <u>Day 4</u> - # 2 <u>Day 5</u> - # 1	 <hr/> <hr/>
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ALTERNATE PIECES FOR GRADE 3

- MOZART, Wolfgang Amadeus. Ingmar Bergman's *The Magic Flute*. [135min]
 If the technical capabilities permit, the teacher may decide to present this video in five (selected or not) fragments during one week (Days 1 – 5). The video should be presented to the class **ONLY AFTER** the LISTENING SESSIONS in the list are completed.

- PAGANINI, Niccolo. 24 Caprices op. 1: No. 1 in E major. [1:49]
- PRAETORIUS, Michael: Dances from Terpsichore : 4 Voltes. [3 :51]
- HAYDN, Franz Joseph: Trio for Piano, Violin and Cello in G Major, Hob. XV No. 25, "Gypsy Rondo". [3:12]
- HANDEL , George Frederic. 12 Concerti Grossi op 6. No 2 : II. Allegro. [3 :44]

----- **GRADE 4** -----

WEEK 1.	PERGOLESI, Giovanni Battista	La Serva Padrona. Part 1 : <i>Sempre in contrasti</i> (Uberto).	3:35
WEEK 2.	PURCELL, Henry BRITTEN, Benjamin “ “ “ “	A 5 DAYS INTRODUCTION TO THE INSTRUMENTS OF THE ORCHESTRA. Day 1. – Abdelazer Suite, Z 570: II. Rondo <i>Moor’s Revenge</i> . The Young’s Person’s Guide to the Orchestra: Theme. Day 2. - The Young’s Person’s Guide to the Orchestra: Variations A – E (Flutes, Oboe, Clarinets, Bassoons, Violins). Day 3. - The Young’s Person’s Guide to the Orchestra: Variations F – H (Violas, Cellos, Double Basses). Day 4. - The Young’s Person’s Guide to the Orchestra: Variations I – M (Harp, French Horns, Trumpets, Trombones, Percussion). Day 5. - The Young’s Person’s Guide to the Orchestra: Fugue. (Tutti / Full Orchestra).	1:15 2:04 3:45 3:38 5:00 2:48
WEEK 3.	BACH, Philipp Emmanuel	Flute concerto in D minor Wq 22 H. 425: III. Allegro di molto	6:10
WEEK 4.	ALBINONI, Tomasso	Oboe Concerto in F major, Op. 7 No. 9: I. Allegro III. Allegro	2:30 2:17
WEEK 5.	WEBER, Carl Maria von	Clarinet concerto No. 1 in F minor, Op. 73, J. 114: III. Rondo.	6:18
WEEK 6.	VIVALDI, Antonio	Bassoon Concerto in A minor, RV 498: I. Allegro III. Allegro	3:28 2:40

WEEK 7.	REVIEW	<u>Day 1.</u> Bach P.E. – Flute Concerto. <u>Day 2.</u> Albinoni – Oboe Concerto. <u>Day 3.</u> Weber – Clarinet Concerto. <u>Day 4.</u> Vivladi – Bassoon Concerto. <u>Day 5.</u> Pergolesi – La serva Padrona.	
WEEK 8.	MOZART, Wolfgang Amadeus	Horn Concerto No. 1 in D major, K. 412: II. Rondo. Allegro.	3:45
WEEK 9.	HAYDN, Franz Joseph	Trumpet Concerto in E flat Major HOB VIIe: III. Finale: Allegro.	4:08
WEEK 10.	WAGNER, Richard	Die Walkyrie. The Ride of the Walkyres. (trombones)	3:03
WEEK 11.	VIVALDI, Antonio	Violin Concerto in E flat major, Op. 8, No. 5, RV 253, <i>La tempesta di mare</i> : I. Allegro	2:55
WEEK 12.	HAYDN, Franz Joseph	Cello Concerto in C, Hob. VIIb, No. 1: III. Finale: Allegro molto	6:45
WEEK 13.	REVIEW	<u>Day 1.</u> Mozart – Horn Concerto. <u>Day 2.</u> Haydn – Trumpet Concerto. <u>Day 3.</u> Wagner – The Ride of the Walkyres (trombones). <u>Day 4.</u> Vivladi – Violin Concerto <i>La tempesta di mare</i> . <u>Day 5.</u> Haydn – Cello Concerto.	
WEEK 14.	MOZART, Wolfgang Amadeus	Piano Concerto No. 23 in A major, KV 488: III. Allegro assai.	7:45 (The last 4 minutes may be played).
WEEK 15.	SHOSTAKOVIC H, Dmitri	Jazz Suite No. 1. III – Foxtrot.	3:55

WEEK 16.	ROSSINI, Gioacchino	The Barber of Seville. Overture.	3:37 (skip slow Intro)
WEEK 17.	BEETHOVEN, Ludwig van	Symphony No. 9: IV. The first section: Andante maestoso, <i>Ode to Joy</i> .	3:40
WEEK 18.	MONTEVERDI, Claudio	<i>L'Orfeo</i> . Toccatta.	2:00
WEEK 19.	REVIEW	<u>Day 1.</u> Mozart – Piano Concerto No. 23. <u>Day 2.</u> Shostakovich – Foxtrot. <u>Day 3.</u> Rossini – The Barber of Seville. Overture. <u>Day 4.</u> Beethoven – <i>Ode to Joy</i> . <u>Day 5.</u> Monteverdi – <i>L'Orfeo</i> . Toccatta.	
WEEK 20.	STRAUSS, Johann	<i>Radetzky</i> March.	3:05
WEEK 21.	HAYDN, Michael MOLTER, Johann Melchior	Symphony in C major MH 37 (P2): IV. Allegro presto. Trumpet Concerto No. 2 in D major, MWV 4/13 (IV, 13): III. Allegro.	2:00 2:00
WEEK 22.	HANDEL, George Frederic	12 Concerti Grossi Op. 6. No 1: II. Allegro IV. Allegro.	2:00 2:40
WEEK 23.	ROSSINI, Gioacchino	The Barber of Seville. Act I: <i>Largo al factotum</i> (Figaro).	4:15
WEEK 24.	RESPIGHI, Ottorino	Ancient Airs and Dances, Suite No. 2: IV. Bergamasca.	5:04
WEEK 25.	REVIEW	<u>Day 1.</u> Strauss – <i>Radetzky</i> March. <u>Day 2.</u> Haydn – Symphony in C major MH 37. Molter - Trumpet Concerto No. 2. <u>Day 3.</u> Handel – Concerto Grosso Op.6 No.1.	

		<u>Day 4.</u> Rossini – <i>Largo al factotum</i> . <u>Day 5.</u> Respighi – Bergamasca.	
WEEK 26.	HAYDN, Michael	Symphony in G major 1c, MH 26: III. Menuetto. IV. Presto.	2:30 3:35
WEEK 27.	STRAUSS, Johann	<i>Trisch-Tratch</i> Polka.	2:48
WEEK 28.	HAYDN, Franz Joseph	Symphony No. 8 in G major, Hob. I:8, <i>Le soir</i> . I. Allegro molto.	3:52
WEEK 29.	ROSSINI, Gioacchino	<i>Wilhelm Tell</i> . Overture (excerpt).	3:10
WEEK 30.	HAYDN, Franz Joseph	Symphony No. 12 in E major, Hob. I:12 : III. Finale. Presto.	3:42
WEEK 31.	REVIEW	<u>Day 1.</u> Haydn, M. – Symphony in G major 1c. <u>Day 2.</u> Strauss – <i>Trisch-Tratch</i> Polka. <u>Day 3.</u> Haydn – Symphony No. 8 in G major. <u>Day 4.</u> Rossini – <i>Wilhelm Tell</i> . Overture. <u>Day 5.</u> Haydn – Symphony No.12 in E major.	
WEEK 32.	KÁLMÁN, Emmerich	Die Csárdásürstin (The Gipsy Princess). Act III: 1. Intermezzo.	2:26
WEEK 33.	BACH, Johann Sebastian	Orchestral Suite No. 2 In B Minor, BWV 1067: 2. Rondeau. 5A. Polonaise. 4. Bourrée 1 & 2.	1:45 1:12 1:39
WEEK 34.	MORLEY, Thomas	Madrigal: <i>Sing We and Chant It</i> .	1:45

WEEK 35.	MOZART, Wolfgang Amadeus	Serenata Notturna in D major, K 239: III. Rondo. Allegretto.	4:30
WEEK 36.	BEETHOVEN, Ludwig van	Symphony No. 5 Op. 67 in C minor: I. Allegro con brio.	6:00
WEEK 37.	REVIEW	<u>Day 1.</u> Kálmán – The Gipsy Princess. <u>Day 2.</u> Bach – Orchestral Suite No. 2. <u>Day 3.</u> Morley – <i>Sing We and Chant It.</i> <u>Day 4.</u> Mozart – Serenata Notturna in D major. <u>Day 5.</u> Beethoven – Symphony No. 5 in C minor.	
WEEK 38.	TOP 5 CLASSICAL PIECES OF THE YEAR (5 - 1)	Students' selection: <u>Day 1</u> - # 5 <u>Day 2</u> - # 4 <u>Day 3</u> - # 3 <u>Day 4</u> - # 2 <u>Day 5</u> - # 1	_____ —

ALTERNATE PIECES FOR GRADE 4

- HAYDN, Michael. Symphony in F major, P. 32: III. Rondeau. Vivace.
[4:00]
- DE FESCH, Willem: Flute Sonata in C minor, Op. 6, No. 6: II. Presto.
[2:27]
- DE FESCH, Willem: Flute Sonata in E minor, Op. 8a, No. 3: IV. Gigue.
Allegro. [2 :45]
- VIVALDI, Antonio: *L'estro armonico* : Concerto No. 3 in G major:
I. Allegro, III. Allegro
Concerto No. 4 in E minor:
III. Allegro [2:14, 2:22, 1:57]

----- **GRADE 5** -----

WEEK 1.	STRAUSS, Johann	<i>Banditten</i> Galopp Op. 378. (Bandits' Galopp).	2:35
WEEK 2.	PERGOLESI, Giovanni Battista	La Serva Padrona. Part 2 : <i>Son imbrogliato io gia</i> (Uberto).	3 :45
WEEK 3.	ORFF, Carl	Carmina Burana: I. <i>O Fortuna</i> . II. <i>Fortune plango vulnera</i> .	2:26 2:41
WEEK 4.	RESPIGHI, Ottorino	Ancient Airs and Dances. Suite No. 1: I. Balletto "Il Conte Orlando".	2 :50
WEEK 5.	STRAUSS, Johann	<i>The Blue Danube</i> .	Play 5 minutes.
WEEK 6.	REVIEW	<u>Day 1.</u> Strauss – <i>Banditten</i> Galopp. <u>Day 2.</u> Pergolesi – La Serva Padrona. <u>Day 3.</u> Orff – Carmina Burana. <u>Day 4.</u> Respighi – Balletto "Il Conte Orlando".. <u>Day 5.</u> Strauss, J. – <i>The Blue Danube</i> .	
WEEK 7.	HANDEL, Geroge Frederic	Messiah. Part II, Scene 7: God's triumph (<i>Allelujah</i> Chorus).	3:45
WEEK 8.	MOZART, Wolfgang Amadeus	Symphony No. 40 in G minor, K 550: I. Allegro molto	6:30
WEEK 9.	BOCCHERINI, Luigi Rodolfo	String Quartet in E major, Op. 11 No. 5, G 275: III. Minuetto.	3:35
WEEK 10.	VIVALDI, Antonio	Piccolo Concerto in C major, RV 443: I. Allegro III. Allegro molto.	3:45 2:45
WEEK 11.	GRIEG, Edvard	Peer Gynt Suite No. 2, Op. 55: IV. <i>Solvejg's Song</i> .	4:20 (Skip Intro).
WEEK 12.	REVIEW	<u>Day 1.</u> Handel – <i>Allelujah</i> Chorus. <u>Day 2.</u> Mozart – Symphony No. 40.	

		<p><u>Day 3.</u> Boccherini – String Quartet in E major.</p> <p><u>Day 4.</u> Vivaldi – Piccolo Concerto in C major.</p> <p><u>Day 5.</u> Grieg – <i>Solvejg's Song</i>.</p>	
WEEK 13.	HANDEL, George Frederic	12 Concerti Grossi Op. 6. No. 7: II. Allegro. V. Hornpipe.	3:05 3:20
WEEK 14.	BIZET, Georges	L'Arlesienne, Suite No. 1 : IV. Carillon.	03:44
WEEK 15.	BEETHOVEN, Ludwig van	Violin Concerto in D major, Op. 61: III. Rondo. NOTE: May be presented in two sessions: Days 1-2; repeat Days 3-4; full Rondo in Day 5. Or, the full Rondo may be presented in Day one and then repeated as shown above, in two sessions: Days 2-3 and Days 4-5.	9:20
WEEK 16.	BACH, Johann Sebastian	Brandenburg Concerto No. 3: I. Allegro	5:36
WEEK 17.	BRAHMS, Johannes	Hungarian Dances: Nos. 19, 3 and 18.	2:10, 2:14, 1:17
WEEK 18.	REVIEW	<p><u>Day 1.</u> Handel – Concerto Grosso No. 7.</p> <p><u>Day 2.</u> Bizet – Carillon.</p> <p><u>Day 3.</u> Beethoven – Violin Concerto.</p> <p><u>Day 4.</u> Bach – Brandemburg Concerto No. 3.</p> <p><u>Day 5.</u> Brahms – Hungarian Dances (19, 17, 18).</p>	
WEEK 19.	BACH, Johann Sebastian	<i>Jesu, Joy's of Man Desiring</i> , BWV 147. NOTE: May be presented in different orchestrations	2:35
WEEK 20.	BEETHOVEN, Ludwig van	Symphony No. 7 in A major, Op. 92: IV. Allegro con brio.	5:35

WEEK 21.	TELEMANN, Georg Philipp	Concerto for 3 Trumpets in D major: II. Allegro IV. Rondo.	2:57 1:53
WEEK 22.	SHOSTAKOVIC H, Dmitri	Piano Concerto No. 1 in C minor: IV. Allegro con brio.	6:15
WEEK 23.	DELIBES, Leo	Coppelia. Act II, No.17: Chanson.	3:55
WEEK 24.	REVIEW	<u>Day 1.</u> Bach – <i>Jesu, Joy's of Man Desiring.</i> <u>Day 2.</u> Beethoven – Symphony No. 7. <u>Day 3.</u> Telemann – Concerto for 3 Trumpets. <u>Day 4.</u> Shostakovich – Piano Concerto No. 1 <u>Day 5.</u> Delibes – Coppelia: Chanson.	
WEEK 25.	BACH, Johann Sebastian	Orchestral Suite No. 1: 3. Gavotte 1 & 2. 7. Passepied.	2:34 2:34
WEEK 26.	BEETHOVEN, Ludwig van	Symphony No. 8 in F major, Op. 93: II. Allegro Scherzando	4:00
WEEK 27.	BRAHMS, Johannes	Hungarian Dances. Nos. 5 and 6.	2:35, 3:40
WEEK 28.	PACHELBEL, Johann	Canon.	5:30
WEEK 29.	MOZART, Wolfgang Amadeus	Symphony No. 39 in E flat major, K 543: III. Menuetto.	4:15
WEEK 30.	REVIEW	<u>Day 1.</u> Bach – Orchestral Suite No. 1. <u>Day 2.</u> Beethoven – Symphony No. 8. <u>Day 3.</u> Brahms – Hungarian Dances (5, 6). <u>Day 4.</u> Pachelbel – Canon. <u>Day 5.</u> Mozart – Symphony No. 39	

WEEK 31.	HANDEL, George Frederic	Julius Caesar HWV 17. Act I, Scene 4: <i>Va tacito....</i>	5:30
WEEK 32.	RENAISSANCE music	Anonymus: Country Dance – Gavotte. Erasmus Widmann: <i>Sophia-Anna.</i> <i>Magdalena.</i> <i>Regina.</i>	2:28 2:22 0:54 1:10
WEEK 33.	SCHUMANN, Robert	Piano Concerto in A minor, Op. 54 : III. Allegro Vivace.	The last 4:06 min.
WEEK 34.	DINESCU, Violeta	<i>Frescoes.</i> No. 3, 5, 6: Allegretto.	3:00 (1:41, 0:56, 0:33)
WEEK 35.	RAVEL, Maurice	Daphnis et Chloe: <i>Danse Generale.</i>	3 :29
WEEK 36.	REVIEW		
WEEK 37.	TOP 10 CLASSICAL PIECES OF THE YEAR (10 - 6).	Students' selection: <u>Day 1</u> - #10 <u>Day 2</u> - # 9 <u>Day 3</u> - # 8 <u>Day 4</u> - # 7 <u>Day 5</u> - # 6	_____ —
WEEK 38.	TOP 10 CLASSICAL PIECES OF THE YEAR (5 - 1)	Students' selection: <u>Day 1</u> - # 5 <u>Day 2</u> - # 4 <u>Day 3</u> - # 3 <u>Day 4</u> - # 2 <u>Day 5</u> - # 1	_____ —

ALTERNATE PIECES FOR GRADE 5

- RESPIGHI, Ottorino: Ancient Airs and Dances. Suite No. 1 :
IV. Passo mezzo e mascherada. [3:28]
- BONONCINI, Giovanni. Trio Sonata No. 9 in B minor: 2. Vivace. [1:48]
Sinfonia Decima a 7: IV. Vivace [1:23]
- VIVALDI, Antonio: *L'estro armonico*:
Concerto No. 1 in D major: III. Allegro.
Concerto No. 2 in G minor: II. Allegro.
[2:33, 2:25]
- BACH, Johann Sebastian: Brandenburg Concerto No. 2 in F, BWV 1047:
III. Allegro assai. [2:47]
- INTERNATIONAL CHORAL MUSIC: *Zintombi* – Africa [0:50]
Och jungfru hon gar – Sweden. [1:00]
Polegnala e Tudora – Bulgaria [1:29]

----- **GRADE 6** -----

WEEK 1.	VERDI, Giuseppe	La Traviata. Act I : <i>Libiamo Ne' Lieti Calici</i> (Brindisi)	2:50
WEEK 2.	MUSSORGSKI, Modest	<i>Night on a Bald Mountain.</i>	Play 5 minutes.
WEEK 3.	GRIEG, Edvard	Suite Holberg, Op. 40: I. Prelude. Allegro Vivace.	2:41
WEEK 4.	SMETANA, Bedrich	The Bartered Bride. Overture.	4:21
WEEK 5.	LALO, Eduard	Symphonie Espagnole, Op. 21 : V. Rondo. Allegro.	7 :55
WEEK 6.	REVIEW	<u>Day 1.</u> Verdi – Brindisi. <u>Day 2.</u> Mussorgski – <i>Night on a Bald Mountain.</i> <u>Day 3.</u> Grieg – Suite Holberg. <u>Day 4.</u> Smetana – The Bartered Bride. <u>Day 5.</u> Lalo – Symphonie Espagnole.	
WEEK 7.	DVORAK, Antonin	8 Slavonic Dances, Op. 46 : No. 1 in C major.	4:21
WEEK 8.	BRAHMS, Johannes	Piano Concerto No. 2 in B flat major: IV. Allegretto grazioso.	9:29
WEEK 9.	BACH, Johann Sebastian	Johannes Passion. Part Two: 39. Chorus: <i>Ruht wohl...</i>	6 :50
WEEK 10.	BEETHOVEN, Ludwig van	Symphony No. 1 in C major, Op. 21: III. Menuetto.	3:55
WEEK 11.	HANDEL, George Frederic	12 Concerti Grossi Op. 6. No. 5: VI. Allegro. V. Allegro. II. Menuet. (in this order).	3:22, 2:55, 2:26

WEEK 12.	REVIEW	<u>Day 1.</u> Dvorak – Slavonic Dance No. 8. <u>Day 2.</u> Brahms – Piano Concerto No. 2. <u>Day 3.</u> Bach – Johannes Passion. <u>Day 4.</u> Beethoven – Symphony No. 1. <u>Day 5.</u> Handel – Concerto Grosso No. 5.	
WEEK 13.	ROSSINI, Gioacchino	L’Italiana in Algeri. Overture.	6:30 (Skip slow Intro)
WEEK 14.	BACH, Johann Sebastian	Concerto for 4 Harpsichords in A minor BWV 1065: I. Allegro.	3:54
WEEK 15.	MOZART, Wolfgang Amadeus	Symphony No. 39 in E flat major, K 543: IV. Finale. Allegro.	4:20
WEEK 16.	RENAISSANCE music	Mainerio, Giorgio: Schiarazula Marazula. Ungaresca. Caroubel, Pierre F.: Courante. Volte.	1:09 1:16 0:54 1:00
WEEK 17.	BACH, Johann Sebastian	Johannes Passion. Part Two: 15. <i>Christus, der uns selig macht.</i> Part One : 11. <i>Wer hat Dich so Geshlagen.</i>	1 :09 1:34
WEEK 18.	REVIEW	<u>Day 1.</u> Rossini – L’Italiana in Algeri. Overture. <u>Day 2.</u> Bach – Concerto for 4 Harpsichords. <u>Day 3.</u> Mozart – Symphony No. 39. <u>Day 4.</u> Renaissance – Marinerio and Caroubel. <u>Day 5.</u> Bach – Johannes Passion.	
WEEK 19.	VIVALDI, Antonio	L’estro armonico. Concerto No.8 in A minor “con due violini obligato”: I. Allegro III. Allegro	3:38 3:34

WEEK 20.	ROSSINI, Gioacchino	The Barber of Seville. Act I: <i>La calunnia.</i>	4:13
WEEK 21.	RENAISSANCE music	Praetorius, Michael: Gaillarde de la guerre. Reprinse. Valentin Haussmann : Tanz. Gaillarde. Johann H. Schein: Suite No. 4 in D major: IV.	1:10 1 :37 0:45 0 :55 1:25
WEEK 22.	ORFF, Carl	Carmina Burana: 6. <i>Tanz.</i> 10. <i>Were diu werlt alle min.</i> 24. <i>Ave formosissima.</i> 25. <i>O Fortuna.</i>	1:45 1:50 1:49 2:32
WEEK 23.	SCHUBERT, Franz	Impromptu in E flat major D 899 No. 2.	4:11
WEEK 24.	REVIEW	<u>Day 1.</u> Vivaldi – L'estro armonico. Concerto No.8. <u>Day 2.</u> Rossini – <i>La calunnia.</i> <u>Day 3.</u> Renaissance – Praetorius, Haussmann, Schein <u>Day 4.</u> Orff – Carmina Burana. <u>Day 5.</u> Schubert – Impromptu in No. 2.	
WEEK 25.	HANDEL, George Frederic	Messiah. Part I. 6. Chorus: <i>And He shall purify...</i> Part I. 12. Chorus: <i>For unto us a Child is born</i>	2:14 3:56
WEEK 26.	BEETHOVEN, Ludwig van	Symphony No 4 in B flat major, Op 60: IV. Allegro ma non troppo	5:10
WEEK 27.	BRAHMS, Johannes BACH, Johann Sebastian CHOPIN, Frederic	Waltz Op. 39 No.6 in C# major. Partita in B flat major BWV 825: 6. Gigue Etude in G flat major, Op. 10 No.5.	1:00 2:24 1:47

WEEK 28.	SATIE, Eric	Gymnopedie No. 1. NOTE: May be presented in different instrumental arrangements.	3:11
WEEK 29.	VIVALDI, Antonio	L'estro armonico. Concerto No. 6 in A minor: I. Allegro. III. Presto.	2:52 2:35
WEEK 30.	REVIEW	<u>Day 1.</u> Handel – Messiah. <u>Day 2.</u> Beethoven – Symphony No. 4 <u>Day 3.</u> Brahms, Bach, Chopin – Piano music. <u>Day 4.</u> Satie – Gymnopedie No. 1. <u>Day 5.</u> Vivaldi – Concerto No. 6.	
WEEK 31.	MOZART, Wolfgang Amadeus	Symphony No. 40 in G minor, K 550: IV. Allegro assai	5:10
WEEK 32.	CHABRIER, Emmanuel	España.	5:00
WEEK 33.	BACH, Johann Sebastian	Brandenburg Concerto No. 4 in G major, BWV 1049: III. Presto.	4:30
WEEK 34.	HAYDN, Franz Joseph	Divertimento in B flat major Op. 1, No. 1, Hob. III: I. Presto. V. Presto.	2:23 1:46
WEEK 35.	MENDELSSOHN, Felix	Symphony No. 4 in A major, Op. 90 <i>Italian</i> : IV. Saltarello: Presto.	5:30
WEEK 36.	REVIEW	<u>Day 1.</u> Mozart – Symphony No. 40. <u>Day 2.</u> Chabrier – España. <u>Day 3.</u> Bach– Brandenburg Concerto No. 4. <u>Day 4.</u> Haydn – Divertimento Op. 1, No. 1. <u>Day 5.</u> Mendelssohn – Symphony No. 4 <i>Italian</i> .	

WEEK 37.	TOP 10 CLASSICAL PIECES OF THE YEAR (10 - 6).	Students' selection: <u>Day 1</u> - #10 <u>Day 2</u> - # 9 <u>Day 3</u> - # 8 <u>Day 4</u> - # 7 <u>Day 5</u> - # 6	_____
WEEK 38.	TOP 10 CLASSICAL PIECES OF THE YEAR (5 - 1)	Students' selection: <u>Day 1</u> - # 5 <u>Day 2</u> - # 4 <u>Day 3</u> - # 3 <u>Day 4</u> - # 2 <u>Day 5</u> - # 1	_____

ALTERNATE PIECES FOR GRADE 6

- HAYDN, Franz Joseph: Symphony in F sharp minor, H I, No. 45 *Farewell.*:
VI. Finale. [6:47]
- KABALEVSKY, Dimitri. *Komedianti*, Op. 26. VI. Intermezzo. [0:52]
III. March. [1:19]
II. Galop. [1:37]
- HANDEL, George Frederic. Solomon: *The arrival of the Queen of Sheba.*
[3:15]
- MOZART, Wolfgang Amadeus: Symphony No. 40 in G minor, K 550: III.
Menuetto. [4:46]
- BACH, Johann Sebastian: Orchestral Suite No. 3 in D major, BWV 1068:
II. Air "On the G string". [5:30]

----- **GRADE 7** -----

WEEK 1.	MUSSORGSKI – RAVEL	Pictures at an Exhibition <u>Day 1.</u> (1). Promenade; The Gnome. (2). The Old Castle. <u>Day 2.</u> (3). Tuilleries/Children’s Dispute. (4). Bydlo. <u>Day 3.</u> (5). Ballet of the Unhatched Chicks. (6). Goldenberg and Schmuyle. (7). Limoges Market – The Great News. <u>Day 4.</u> (8). The Catacombs. (9). Baba Yaga. <u>Day 5.</u> (10). The Great Gate of Kiev.	2:34 4:27 0:59 3:26 1:13 2:13 1:18 1:58 3:29 5:28
WEEK 2.	VERDI, Giuseppe	Rigoletto. Act I, Scene 1: <i>Questa O Quella</i> .	1:55
WEEK 3.	SMETANA, Bedrich	Furiant.	2:31
WEEK 4.	GERSHWIN, George	<i>An American in Paris.</i>	6:46
WEEK 5.	BACH, Johann Sebastian	English Suite No 2 : 6. Gigue English Suite No. 3: 6. Gigue	3:03 2:22
WEEK 6.	REVIEW	<u>Day 1.</u> Mussorgski-Ravel – <i>Pictures at an Exhibition.</i> Highlights. <u>Day 2.</u> Verdi – Rigoletto. <u>Day 3.</u> Smetana – Furiant. <u>Day 4.</u> Gershwin – <i>An American in Paris.</i> Highlights. <u>Day 5.</u> Bach – English Suites No 2 and 3.	
WEEK 7.	HANDEL, George Frederic	12 Concerti Grossi Op. 6. No. 11: V. Allegro.	6:30
WEEK 8.	BEETHOVEN, Ludwig van	Symphony No. 8 in F major, Op. 93: IV. Allegro vivace.	7:00
WEEK 9.	SATIE, Eric	Gymnopedie No. 3.	3 :11

WEEK 10.	GRIEG, Edvard	4 Norwegian Dances : No. 2 in A major. No. 3 in G major.	2:14, 3:08
WEEK 11.	SAINT-SAENS, Camille	Symphony No. 3 in C minor, Op. 78, <i>Organ</i> : 2b. Maestoso. Allegro molto.	9:03
WEEK 12.	REVIEW	<u>Day 1.</u> Handel – Concerto Grosso Op. 6 No. 11. <u>Day 2.</u> Beethoven – Symphony No. 8 in F major. <u>Day 3.</u> Satie– Gymnopedie No. 3. <u>Day 4.</u> Grieg – Norwegian Dances 2 and 3. <u>Day 5.</u> Saint-Saens – Symphony No. 3, <i>Organ</i> .	
WEEK 13.	HAYDN, Franz Joseph	Symphony No. 83 In G Minor, H 1/83, <i>The Hen</i> : 4. Finale. Vivace.	3:50
WEEK 14.	VERDI, Giuseppe	Rigoletto. Act 3: <i>La donna e mobile</i> . Il Trovatore. Act 2, Scene 1 : <i>Anvil Chorus</i>	2:26 2:56
WEEK 15.	MOZART, Wolfgang Amadeus	Violin Concerto No. 5 in A major, K 219: I. Allegro aperto. NOTE: May be presented in two sessions (days) or just the final 5 minutes.	9:00
WEEK 16.	RENAISSANCE music	Anonymus: Pavana La Bataglia. Anonymus: Saltarello Zorzi/ Saltarello Torza. Anonymus: Pavana La Cornetta/Gagliarda La Traditora.	2:15 2:09 3:27
WEEK 17.	GRIEG, Edvard	Piano Concerto in A minor, OP. 16: III . Allegro moderato. NOTE: Play the last 5 minutes or in two sessions.	10:15
WEEK 18.	REVIEW	<u>Day 1.</u> Haydn – Symphony No. 83, <i>The Hen</i> . <u>Day 2.</u> Verdi – <i>La donna e mobile</i> .	

		<u>Day 3.</u> Mozart– Violin Concerto No. 5. <u>Day 4.</u> Renaissance – Pavana, Saltarello, Gaggiarda. <u>Day 5.</u> Grieg – Piano Concerto.	
WEEK 19.	TELEMANN, Georg Philipp	Concerto in C major for Recorder: IV. Allegro.	3:53
WEEK 20.	MOZART, Wolfgang Amadeus	Nozze di Figaro. Act 2: <i>Voi che sapete</i> .	2:44
WEEK 21.	DVORAK, Antonin	Humoresque No. 7 Slavonic Dance No. 15.	3:26 3:27
WEEK 22.	HANDEL, George Frederic	Dixit Dominus: 1. <i>Dixit Dominus</i> .	6:00
WEEK 23.	SMETANA, Bedrich	<i>Ma Vlast</i> , cycle of symphonic poems: II. <i>Vltava</i> . (Die Moldau).	The last 4:30 min.
WEEK 24.	REVIEW	<u>Day 1.</u> Telemann – Recorder Concerto. <u>Day 2.</u> Mozart – <i>Voi che sapete</i> . <u>Day 3.</u> Dvorak – Humoresque, Slavonic Dance. <u>Day 4.</u> Handel – Dixit Dominus. <u>Day 5.</u> Smetana – <i>Vltava</i> .	
WEEK 25.	HAYDN, Franz Joseph	Symphony No. 92 in G major, <i>Oxford</i> : IV. Finale. Allegretto.	4:20
WEEK 26.	GOUNOD, Charles	<i>Faust</i> : Act II - Soldier's Chorus.	2:50
WEEK 27.	HANDEL, George Frederic	Dixit Dominus: 8. Gloria Patri	6:19
WEEK 28.	MOZART, Wolfgang Amadeus	Nozze di Figaro, K 492 . Act I: <i>Non Piu Andrai</i> .	3 :55

WEEK 29.	LALO, Eduard	Symphonie Espagnole, Op.21: I. Allegro non troppo.	8:30
WEEK 30.	REVIEW	<u>Day 1.</u> Haydn – Symphony No. 92 <i>Oxford</i> . <u>Day 2.</u> Gounod – Soldier’s Chorus. <u>Day 3.</u> Handel – Dixit Dominus. <u>Day 4.</u> Mozart – <i>Non Piu Andrai</i> . <u>Day 5.</u> Lalo – Symphonie Espagnole.	
WEEK 31.	HAYDN, Franz Joseph	Divertimento (Cassation) in F major, Hob. II:F2: V. Rondo.	5:40
WEEK 32.	ENESCU, George	Romanian Rhapsody No. 1 in A major, Op. 11.	Play the last 6:15 minutes.
WEEK 33.	BACH, Johann Sebastian	Orchestral Suite No. 3 In D, BWV 1068: III. Gavotte	3:24
WEEK 34.	VERDI, Giuseppe	Aida. Act II, Scene 2: <i>Gloria all’Egitto</i> .	3:10
WEEK 35.	SMETANA, Bedrich	Dance of the Comedians.	5:00
WEEK 36.	REVIEW	<u>Day 1.</u> Haydn – Divertimento in F major. <u>Day 2.</u> Enescu – Romanian Rhapsody No. 1 <u>Day 3.</u> Bach – Orchestral Suite No. 3. <u>Day 4.</u> Verdi – Aida. <u>Day 5.</u> Smetana – Dance of the Comedians.	
WEEK 37.	TOP 10 CLASSICAL PIECES OF THE YEAR (10 - 6).	Students’ selection: <u>Day 1</u> - #10 <u>Day 2</u> - # 9 <u>Day 3</u> - # 8 <u>Day 4</u> - # 7 <u>Day 5</u> - # 6	_____
WEEK 38.	TOP 10 CLASSICAL PIECES OF THE YEAR (5 - 1)	Students’ selection: <u>Day 1</u> - # 5 <u>Day 2</u> - # 4 <u>Day 3</u> - # 3 <u>Day 4</u> - # 2 <u>Day 5</u> - # 1	_____

ALTERNATE PIECES FOR GRADE 7

- HUMMEL, Johann Nepomuk. Trumpet Concerto in E flat major:
III. Rondo. [3:40]
- BEETHOVEN, Ludwig van: Symphony No. 4 in B flat major, Op 60:
III. Allegro vivace. [5:45]
- BACH, Johann Sebastian: Double Violin Concerto in D minor BWV 1043:
I. Vivace. [4:00]
- JOHANN STRAUSS: *Voices of Spring*, waltz. [5:59]
- PURCELL, Henry. *Trumpet Voluntary*. [2:55]

----- **GRADE 8** -----

WEEK 1.	BACH, Johann Sebastian	Toccatta and Fugue in D minor BWV 565. NOTE: The two versions may be presented: organ and orchestral (Stokowsky),	3:42- Toccatta; 6:20 – Fugue
WEEK 2.	VERDI, Giuseppe	Requiem. II: Dies Irae.	2:30
WEEK 3.	MOZART, Wolfgang Amadeus	Requiem: III. Sequenzia: Dies Irae.	3:31
WEEK 4.	MENDELSSOHN, Felix	Symphony No. 3 in A minor, Op. 56 <i>Scottish:</i> II. Vivace non troppo.	4:27
WEEK 5.	RENAISSANCE music	Anonymus: Gagliarda.	3:53
WEEK 6.	REVIEW	<u>Day 1.</u> Bach – Toccatta and Fugue in D minor. <u>Day 2.</u> Verdi – Requiem. <u>Day 3.</u> Mozart – Requiem. <u>Day 4.</u> Mendelssohn – Symphony No. 3. <u>Day 5.</u> Renaissance – Gagliarda.	
WEEK 7.	HANDEL, George Frederic	12 Concerti Grossi Op. 6. No. 8: III. Allegro No. 9: VI. Gigue.	2:20 2:10
WEEK 8.	BEETHOVEN, Ludwig van	Symphony No. 1 in C major, Op. 21: IV. Allegro molto e vivace	5:55
WEEK 9.	RESPIGHI, Ottorino	Pini di Roma: 4. <i>I pini della Via Appia.</i>	5:47
WEEK 10.	PURCELL, Henry	<i>King Arthur.</i> Overture.	5:36
WEEK 11.	HANDEL, George Frederic	Messiah. Part I. 19. <i>His yoke is easy.</i> Part II. 39. <i>Let's break their bonds asunder.</i>	2:14 1:39

WEEK 12.	REVIEW	<u>Day 1.</u> Handel – Concerti Grossi Nos. 8, 9. <u>Day 2.</u> Beethoven – Symphony No. 1. <u>Day 3.</u> Respighi – Pini di Roma. <u>Day 4.</u> Purcell – <i>King Arthur</i> .. <u>Day 5.</u> Handel – Messiah.	
WEEK 13.	GRIEG, Edvard	From Holberg’s Time, Op.40: 3. Gavotte. 5. Rigaudon.	3:38 3:56
WEEK 14.	VIVALDI, Antonio	Concerto for 2 Luths: I. Allegro. III. Allegro.	3:50 2:07
WEEK 15.	BIZET, Geroges	Carmen Suite No.1: IV. Seguidilla. II. Aragonaise	1:55 2:21
WEEK 16.	HAYDN, Franz Joseph	Symphony No. 100 “Militay” in G major: IV. Finale: Presto.	4:50
WEEK 17.	BEETHOVEN, Ludwig van	Piano Concerto No 3 in C minor, Op. 37: III. Rondo.	8:54
WEEK 18.	REVIEW	<u>Day 1.</u> Grieg – From Holberg’s Time. <u>Day 2.</u> Vivaldi – Concerto for 2 Luths . <u>Day 3.</u> Bizet – Carmen Suite No.1. <u>Day 4.</u> Haydn – Symphony No. 100 <u>Day 5.</u> Beethoven – Piano Concerto No 3.	
WEEK 19.	DONIZETTI, Gaetano	Don Pasquale. Act III: Chorus: <i>Che Interminabile Andirivieni!</i>	4:06
WEEK 20.	RENAISSANCE music.	Giramo, Pietro A. : Canzonetta della Ninfe e Pastore. Dell’Arpa: Gagliarda. Spiardo, Giacomo: Ballo de’ Cigni.	1:42 1:38 3:29
WEEK 21.	MOZART, Wolfgang Amadeus	Requiem in D minor, K626: 2. <i>Kyrie</i> . 3. <i>Sequentia: Confutatis</i> .	2:16 2:24

WEEK 22.	TCHAIKOVSKY Piotr Ilyich	<i>The Seasons, OP. 37a: June.</i>	5:05
WEEK 23.	BIZET, Georges	Carmen. Act II: <i>Toreador's Song</i> (Chanson du Toreador).	5:03
WEEK 24.	REVIEW	<u>Day 1.</u> Donizetti – Don Pasquale. <u>Day 2.</u> Renaissance – Giramo, Arpa, Spiardo. <u>Day 3.</u> Mozart – Requiem. <u>Day 4.</u> Fauré – Requiem. <u>Day 5.</u> Bizet – Carmen.	
WEEK 25.	MOZART, Wolfgang Amadeus	Le Nozze Di Figaro, K 492. ACT I : Cavatina : <i>Se Vuol Ballar.</i>	2:38
WEEK 26.	STRAVINSKY, Igor	Sacre du printemps/ The Rite of Spring : L'adoration de la Terre/Adoration of the Earth : 2. The Harbingers/Augurs of Spring (Dance des Adolescentes/Dance of Young Girls).	3:20
WEEK 27.	BEETHOVEN, Ludwig van	Symphony No. 5 in C minor, Op. 67: IV. Allegro	9:15
WEEK 28.	TCHAIKOVSKY , Pyotr Ilyich	Piano Concerto No. 1 in B flat minor, Op. 23: I. Allegro non troppo e molto maestoso	Play the first 5 minutes.
WEEK 29.	ROSSINI, Gioacchino	La gazza ladra (The Thieving Magpie): Overture.	9 :50
WEEK 30.	REVIEW	<u>Day 1.</u> Mozart – Le Nozze Di Figaro. <u>Day 2.</u> Stravinsky – The Rite of Spring . <u>Day 3.</u> Beethoven – Symphony No. 5. <u>Day 4.</u> Tchaikovsky – Piano Concerto No. 1 <u>Day 5.</u> Rossini – La gazza ladra.	

WEEK 31.	TCHAIKOVSKY , Pyotr Ilyich	Symphony No. 5 in E minor, Op. 64: IV. Allegro vivace	The last 2:50 minutes ("the march")
WEEK 32.	LEHAR, Franz	The Merry Widow. Act III: <i>Ja, wir sind es, die Grisetten.</i>	2:31
WEEK 33.	PROKOFIEV, Sergei	Symphony No. 7 in C sharp minor, Op. 131: II. Allegretto.	The last 5 minutes.
WEEK 34.	BACH, Johann Sebastian	Orchestral Suite No. 4 In D major, BWV 1069: 3. Gavotte. 2. Bourree.	2:03 2:29
WEEK 35.	ELGAR, Edward	Pomp and Circumstance Marches, Op. 39: March No. 1 in D	5:34
WEEK 36.	REVIEW	<u>Day 1.</u> Tchaikovsky – Symphony No. 5. <u>Day 2.</u> Lehar – The Merry Widow. <u>Day 3.</u> Prokofiev – Symphony No. 7. <u>Day 4.</u> Bach – Orchestral Suite No. 4. <u>Day 5.</u> Elgar – March No. 1.	
WEEK 37.	TOP 10 CLASSICAL PIECES OF THE YEAR (10 - 6).	Students' selection: <u>Day 1</u> - #10 <u>Day 2</u> - # 9 <u>Day 3</u> - # 8 <u>Day 4</u> - # 7 <u>Day 5</u> - # 6	_____ —
WEEK 38.	TOP 10 CLASSICAL PIECES OF THE YEAR (5 - 1)	Students' selection: <u>Day 1</u> - # 5 <u>Day 2</u> - # 4 <u>Day 3</u> - # 3 <u>Day 4</u> - # 2 <u>Day 5</u> - # 1	_____ —

ALTERNATE PIECES FOR GRADE 8

- MOZART, Wolfgang Amadeus: Violin Concerto No. 7 in D major, K 271a:
III. Rondo. [9:00]
- RENAISSANCE music. Anonymus: Sinfonia antica. [4:03]
- MOZART, Wolfgang Amadeus: Symphony No. 41 *Jupiter*. IV. Allegro
assai. [6:04]
- ROSSINI, Gioacchino: Stabat Mater: 8. *Inflamatus*. [4:20]
- PAGANINI: Caprices op.1: No. 9 in E major. [2 :51]
- FAURÉ, Gabriel. *In Paradisum*. [3:23]

GRADE 9

WEEK 1.	LULLY, Jean-Baptiste	Le Bourgeois Gentilhomme : <i>Marche Pour la Ceremonie des Turcs.</i> <i>Gavotte.</i> Le Divertissement Royal : <i>Prelude des trompettes.</i> <i>Menuet pour les trompettes.</i>	2:03 1:44 1:41 1:41
WEEK 2.	RAMEAU, Jean-Philippe	Suite <i>Les Indes Galantes</i> : 21. Air pour les sauvages. 7. Air pour les deux Polonais. 9. Contredanse.	1:40 1:47 1:51
WEEK 3.	HANDEL, George Fredric	<i>Water Music</i> , Suite No. 2 in D major, HWV 349: III. Allegro. VII. Bourée.	2:25 1:56
WEEK 4.	LASSUS, Orlandus	Chanson: <i>Voir est beaucoup.</i> Madrigal : <i>Matona, mia cara.</i>	1:37 2:32
WEEK 5.	BERLIOZ, Hector	<i>Symphonie Fantastique</i> : IV. March to the Scaffold.	5:10
WEEK 6.	REVIEW	<u>Day 1.</u> Lully – Le Bourgeois Gentilhomme. Le Divertissement Royal <u>Day 2.</u> Rameau – <i>Les Indes Galantes</i> . <u>Day 3.</u> Handel – <i>Water Music</i> . <u>Day 4.</u> Lassus – Chanson and Madrigal. <u>Day 5.</u> Berlioz – <i>Symphonie Fantastique</i> .	
WEEK 7.	RENAISSANCE music	Biber, Heinrich I.: Sonata a 7.	5:47
WEEK 8.	VERDI, Giuseppe	Nabucco. Act III: Chorus of the Hebrew Slaves: <i>Va, pensiero...</i>	4:42
WEEK 9.	BEETHOVEN, Ludwig van	Symphony No. 3 in E flat major, Op 55 <i>Eroica</i> : III. Scherzo. NOTE: The (II.) Funeral March on the Death of a Hero, may be also played in connection with Socials 9 (Napoleon). First 2:30 minutes.	5:30]

WEEK 10.	TCHAIKOVSKY , Pyotr Ilyich	Overture 1812.	[Play the last 4 minutes]
WEEK 11.	MENDELSSOHN, Felix	A <i>Midsummer Night's Dream</i>, Op. 61. DAY 1. Act IV: Wedding March. Act II – March of the Fairies (Elves). DAY 2. Act V – Dance of the Rustics/Clowns(Begomask Dance/Tanz von Rupeln). Act I, Scene 1: Scherzo. DAY 3 = DAY 1 ; DAY 4 = DAY 2 DAY 5. Re-listen all parts.	4:00 2:31 1:53 2:45
WEEK 12.	REVIEW	<u>Day 1.</u> Renaissance – Biber. <u>Day 2.</u> Verdi – Nabucco. <u>Day 3.</u> Beethoven – Symphony No. 3 <i>Eroica</i> . <u>Day 4.</u> Tchaikovsky – Overture 1812. <u>Day 5.</u> Mendelssohn – <i>A Midsummer Night's Dream</i> .	
WEEK 13.	RENAISSANCE music	Blow, John: Pavane <i>Mille Regretz</i> . Biber, Heinrich: La Battalia a 10: 1. Sonata. 4. Presto. 6. Die Schlacht	1:54 1:45 1:06 0:47
WEEK 14.	HANDEL, George Fredric	<i>Music for the Royal Fireworks</i> : I. Overture. II. Bourree. IV. <i>La</i> <i>rejouissance</i> .	Play the first 1:30 1:58 3:30
WEEK 15.	ROSSINI, Gioacchino	La scala di seta (The Silken Ladder). Overture.	6:03
WEEK 16.	TELEMANN, Georg Philipp	<i>Tafelmusik</i> : Quator in D minor: II. Vivace. IV. Allegro.	3:56 3:52
WEEK 17.	BIZET, Georges	Carmen. Act I: Habanera.	4:17

WEEK 18.	REVIEW	<u>Day 1.</u> Renaissance – Blow, Biber. <u>Day 2.</u> Handel – <i>Music for the Royal Fireworks</i> . <u>Day 3.</u> Rossini – La scala di seta. <u>Day 4.</u> Telemann – <i>Tafelmusik</i> . <u>Day 5.</u> Bizet – Carmen. Habanera.	
WEEK 19.	BACH, Johann Sebastian	Piano Concerto in F minor, BWV 1056: I. Allegro moderato III. Presto.	3:19 3:24
WEEK 20.	VERDI, Giuseppe	Ernani. Act I, Scene 1 : Chorus - <i>Evviva!...</i>	3:39
WEEK 21.	SCHUBERT, Franz	Sonata in A major, Op. posth. 120, DV 664: III. Allegro.	5:17
WEEK 22.	PROKOFIEV, Sergei	Symphony No.1 in D major <i>Classical</i> : I. Allegro. III. Gavotte. IV. Molto vivace.	4:15 1:45 4:10
WEEK 23.	MONTEVERDI, Claudio	<i>Laudate Dominum</i> .	3:34
WEEK 24.	REVIEW	<u>Day 1.</u> Susato – Pavane <i>La Bataille</i> . <u>Day 2.</u> Bach – Piano Concerto in F minor. <u>Day 3.</u> Verdi – Ernani. <u>Day 4.</u> Prokofiev – Symphony No.1. <u>Day 5.</u> Monteverdi – <i>Laudate Dominum</i> .	
WEEK 25.	ALBINONI, Tomasso	Adagio in G minor.	3:41
WEEK 26.	PADEREWSKI, Jan	Humoresque de Concert, Op. 14: 1.Menuet célèbre.	3:51
WEEK 27.	BERNSTEIN, Leonard	Overture to <i>Candide</i> .	4:09

WEEK 28.	RENAISSANCE music	Anonymus (arr. Picket): Fanfare. Ansalone, Andrea: <i>La Scesa de'Pastori dal Monte</i> .	3:17 2:18
WEEK 29.	RACHMANINO V, Sergei	Prelude in C minor, Op. 23 No. 7. Prelude in B flat major, Op. 23 No. 2.	2:26 3:18
WEEK 30.	REVIEW	<u>Day 1.</u> Albinoni – Adagio. <u>Day 2.</u> PAderevski – Menuet célèbre. <u>Day 3.</u> Bernstein – <i>Candide</i> . <u>Day 4.</u> Renaissance – Anonymus, Ansalone. <u>Day 5.</u> Rachmaninov – Preludes.	
WEEK 31.	BRAHMS, Johannes	Symphony No. 3 in F major, Op. 90: III. Poco Allegretto.	5:49
WEEK 32.	STRAUSS, Johann	<i>Die Fledermaus</i> . Act II: The Laughing Song, <i>Mein Herr Marquis</i> .	3:30
WEEK 33.	PROKOFIEV, Sergei	Piano Sonata No. 7 In B Flat, Op. 83, <i>War</i> <i>Sonata</i> No. 2 : III. Precipitato	3:32
WEEK 34.	WAGNER, Richard	<i>Die Fliegende Hollander</i> (The Flying Dutchman): Act III, VII: Sailor's Song – <i>Steuermann, lass die Wacht!</i>	6:00
WEEK 35.	HOLST, Gustav	The Planets: IV. Jupiter, the Bringer of Jollity.	8:00
WEEK 36.	REVIEW	<u>Day 1.</u> Brahms – Symphony No. 3. <u>Day 2.</u> Strauss, J. – <i>Die Fledermaus</i> . <u>Day 3.</u> Prokofiev – Piano Sonata No. 7. <u>Day 4.</u> Wagner – <i>Die Fliegende Hollander</i> . <u>Day 5.</u> Holst – The Planets.	
WEEK 37.	TOP 10 CLASSICAL PIECES OF THE YEAR (10 - 6).	Students' selection: <u>Day 1</u> - #10 <u>Day 2</u> - # 9 <u>Day 3</u> - # 8 <u>Day 4</u> - # 7 <u>Day 5</u> - # 6	_____ —

WEEK 38.	TOP 10 CLASSICAL PIECES OF THE YEAR (5 - 1)	Students' selection: <u>Day 1</u> - # 5 <u>Day 2</u> - # 4 <u>Day 3</u> - # 3 <u>Day 4</u> - # 2 <u>Day 5</u> - # 1	_____
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ALTERNATE PIECES FOR GRADE 9

- HAYDN, Franz Joseph: Mass No.10 in C major- *Paukenmesse/Mass in time of war* :
 - II. Gloria: *Gloria in excelsis.* [2:33]
 - III. Credo: *Credo in unum Deo.* [1:31]
 - III. Credo: *Et vitam venturi...* [2:29]
- BACH, Johann Sebastian: Violin Concerto in A minor BWV 1041:
 - I. Allegro. [4:12]
- MOZART, Wolfgang Amadeus: Symphony No. 38 in D major, K 504, *Prager.* III. Finale. Presto. [6:50]
- TCHAIKOVSKY, Pyotr Ilyich: Piano Concerto in B flat minor Op.23:
 - III. Allegro con fuoco. [7:08].
- BEETHOVEN, Ludwig van: Symphony No. 2 in D major, Op. 36:
 - III. Allegro con brio. [6:10]
- SUSATO, Tielman. Pavane *La Bataille.* [4:36]

----- **GRADE 10** -----

WEEK 1.	DVORAK, Antonin	Symphony No. 9 <i>From the New World</i> : I. Allegro.	8:00
WEEK 2.	VERDI, Giuseppe	Nabucco. Overture.	7:45
WEEK 3.	VERDI, Giuseppe	Aida. Act II, Scene 2: Triumphant March and Ballet.	8:20
WEEK 4.	HANDEL, Geroge Frederic	12 Concerti Grossi Op. 6. No. 12: II. Allegro V. Presto	3:15 2:30
WEEK 5.	DE FALLA, Manuel	<i>El Amor Brujo</i> : Ritual Fire Dance.	3:30
WEEK 6.	REVIEW	<u>Day 1.</u> Dvorak – Symphony <i>From the New World</i> . <u>Day 2.</u> Verdi – Nabucco. <u>Day 3.</u> Verdi – Aida. <u>Day 4.</u> HAndel – Concerto Grosso No. 12.. <u>Day 5.</u> De Falla – Ritual Fire Dance.	
WEEK 7.	SCARLATTI, Domenico	Sonata in G minor K 450. Sonata in D minor K 159.	3:32 2:31
WEEK 8.	RICHTER, Franz Xaver	Symphony No. 52 in D major: I. Presto Assai. III. Presto Assai.	3:59 2:59
WEEK 9.	BERNSTEIN, Leonard	West Side Story DAY 1. Act I: <i>Mambo</i> . Act II Scene 1: <i>I Feel Pretty</i> DAY 2. Act II: <i>Somewhere</i> . Act I: <i>The Dance at the Gym</i> .	2:30 3:06 2:20 1:53
WEEK 10.	PROKOFIEV, Sergei	<i>Romeo and Juliet</i> – ballet suite. Act I, Scene 2: <i>Montagues and Capulets</i> (Dance of the Knights).	6:20

WEEK 11.	ROSSINI, Gioacchino	Stabat Mater: Finale: <i>Amen.</i>	5 :20
WEEK 12.	REVIEW	<u>Day 1.</u> Scarlatti – Piano Sonatas. <u>Day 2.</u> Richter – Symphony No. 52. <u>Day 3.</u> Bernstein – <i>West Side Story</i> . <u>Day 4.</u> Prokofiev – <i>Romeo and Juliet</i> . <u>Day 5.</u> Rossini – Stabat Mater.	
WEEK 13.	PEGOLESI, Givanni Battista	Stabat Mater: 11. <i>Inflamatus et accensus.</i> 8. <i>Fac, ut ardeat cor</i> <i>meum.</i>	2:50 2 :41
WEEK 14.	VERDI, Giuseppe	Rigoletto. Act I, Scene 2: Chorus: <i>Zitti, Zitti.</i> Il Trovatore. Act III, Scene 1: Chorus: <i>Squilli,</i> <i>Echeggi.</i>	1:30 2:07
WEEK 15.	HANDEL, George Frederic	Serse (Xerxes), HWV 40. Act I: <i>Ombra mai</i> <i>fu.</i>	3:30
WEEK 16.	ALBENIZ, Isaac	Iberia: II. <i>El Puerto.</i>	5:24
WEEK 17.	BACH, Johann Sebastian	Violin Concerto No. 2 in E major BWV 1042: I. Allegro.	7:40
WEEK 18.	REVIEW	<u>Day 1.</u> Pergolesi – Stabat Mater. <u>Day 2.</u> Verdi – Rigoletto. <u>Day 3.</u> Handel – Serse (Xerxes). <u>Day 4.</u> De Falla – Iberia. <u>Day 5.</u> Bach – Violin Concerto No. 2.	
WEEK 19.	DVORAK, Antonin	Rusalka. Act I: <i>Song to the Moon.</i>	5:35
WEEK 20.	BRAHMS, Johannes	Symphony No 4 in E minor: III. Allegro Giacoso.	6:35

WEEK 21	VERDI, Giuseppe	La forza del destino. Overture.	7:55
WEEK 22.	MOZART, Wolfgang Amadeus	Don Giovanni, K 527. Act I Scene 2: <i>La ci darem la mano.</i> <i>Fin ch'han dal vino.</i>	3:26 1:30
WEEK 23.	GLINKA, Mikhail	<i>Ruslan and Ludmila</i> : Overture.	4:57
WEEK 24.	REVIEW	<u>Day 1.</u> Dvorak – Rusalka. <u>Day 2.</u> Brahms – Symphony No 4. <u>Day 3.</u> Verdi – La forza del destino. <u>Day 4.</u> Mozart – Don Giovanni. <u>Day 5.</u> Glinka – <i>Ruslan and Ludmila</i> .	
WEEK 25.	PUCCINI, Giacomo	Turandot. Act 3, Scene 1: <i>Nessun dorma.</i>	3:10
WEEK 26.	BACH, Johann Sebastian	Piano Concerto in G minor BWV 1058. I. Allegro III. Allegro Assai.	3:50 3:50
WEEK 27.	SCHUBERT, Franz	Sonata in A major, Op. posth. 120, DV 664. I. Allegro moderato.	7:10
WEEK 28.	HANDEL, Geroge Frederic	Messiah. Part I: 16. Aria: <i>Rejoice, o daughter of Sion.</i>	4:10
WEEK 29.	RENAISSANCE music	Demantius: Polnischer Tanz – Galliarde.	3 :54
WEEK 30.	REVIEW	<u>Day 1.</u> Puccini – Turandot. <u>Day 2.</u> Bach – Piano Concerto in G minor. <u>Day 3.</u> Prokofiev – Symphony No. 5. <u>Day 4.</u> Handel – Messiah. <u>Day 5.</u> Renaissance – Demantius – Galliarde.	
WEEK 31.	ELGAR, Edward	<i>Enigma Variations</i> : Finale.	4:39

WEEK 32.	BARTOK, Bela	Piano Concerto No. 2 : III. Allegro molto.	6:01
WEEK 33.	FASCH, Johann Friederich	Trumpet Concerto in D major, FWV L:D1: II. Largo. III. Allegro.	1:50 3:04
WEEK 34.	BACH, Johann Sebastian	Cantata No. 197, BWV 197: <i>Gott Ist Unser Zuversicht.</i>	3:16
WEEK 35.	GERSHWIN, George	Piano Concerto in F: III. Allegro Agitato.	6:30
WEEK 36.	REVIEW	<u>Day 1.</u> Elgar – <i>Enigma</i> Variations. <u>Day 2.</u> Bartok – Piano Concerto No. 2 . <u>Day 3.</u> Fasch – Concerto in D major. <u>Day 4.</u> Bach – Cantata No. 197. <u>Day 5.</u> Gershwin – Piano Concerto in F.	
WEEK 37.	TOP 10 CLASSICAL PIECES OF THE YEAR (10 - 6).	Students' selection: <u>Day 1</u> - #10 <u>Day 2</u> - # 9 <u>Day 3</u> - # 8 <u>Day 4</u> - # 7 <u>Day 5</u> - # 6	_____ —
WEEK 38.	TOP 10 CLASSICAL PIECES OF THE YEAR (5 - 1)	Students' selection: <u>Day 1</u> - # 5 <u>Day 2</u> - # 4 <u>Day 3</u> - # 3 <u>Day 4</u> - # 2 <u>Day 5</u> - # 1	_____ —

ALTERNATE PIECES FOR GRADE 10

- BEETHOVEN, Ludwig van. Piano Concerto No. 5 *Emperor*. III. Rondo. [10:00]
- RENAISSANCE music : ANSALONE, Andrea: *Le' tre arie del Ballo Cabalieri*. [4 :26]
- BRAHMS, Johannes: Violin Concerto in D major, Op. 77: III. Allegro giocoso. [8:23]
- BEETHOVEN, Ludwig van: Concerto In C For Piano, Violin & Cello, Op. 56, *Triple* : III. Rondo *Alla Polacca*. [the last 4:50 minutes]
- LEONCAVALLO, Ruggero. Pagliacci. Act I: *Vesti la giubba*. [3:40]
- PROKOFIEV, Sergei. Symphony No. 5: II. Allegro marcato. [8:05]

----- **GRADE 11** -----

WEEK 1.	TCHAIKOVSKY , Pyotr Ilyich	Symphonie No. 6 in B minor, Op. 74, <i>Pathetique</i> : III. Allegro molto vivace.	8:00
WEEK 2.	WAGNER, Richard	Lohengrin. Prelude To Act 3: Bridal Chorus.	8:50
WEEK 3.	RENAISSANCE music	Blow, John: A Dance of Cupids from <i>Venus and Adonis</i> . Susato, Tielman: <i>Bergette Sans Roche</i> .	1:37 3:08
WEEK 4.	BRUCKNER, Anton	Symphony No. 7: III. Scherzo.	10:10 (Play the first 4 min or the last 3:30 min).
WEEK 5.	CHOPIN, Frederic	Waltzes: Waltz in D flat major, Op. 64, No.1, "Minute" Waltz in F major, Op. 34, No. 3 Waltz in E minor, No. 14, Op. posth. Waltz in A flat major, No. 16, Op. posth.	1:44 2:19 2:55 2:56
WEEK 6.	REVIEW	<u>Day 1.</u> Tchaikovsky – Symphonie No. 6. <u>Day 2.</u> Wagner – Lohengirn . <u>Day 3.</u> Renaissance – Blow, Susato. <u>Day 4.</u> Bruckner – Symphony No. 7 in E major. <u>Day 5.</u> Chopin – Waltzes.	
WEEK 7.	HANDEL, George Frederic	12 Concerti Grossi Op. 6. No. 10: I. Overture. II. Allegro. IV. Allegro. VI. Allegro.	2:53 2:15 2:20 1:39
WEEK 8.	STRAVINSKY, Igor	<i>The Firebird</i> : 5. Infernal Dance of Kastchei. 7. Finale.	4:23 3:12

WEEK 9.	MOZART, Wolfgang Amadeus	Don Giovanni, K 527 : Act I. <i>Madamina Batti, batti...</i>	5:20 3:35
WEEK 10.	VERDI, Giuseppe	La traviata. Overture.	4:15
WEEK 11.	STRAUSS, Richard	<i>Eine Alpensinfonie: Gewitter und Sturm, Abstieg (Thunderstorm, descent).</i>	4:00
WEEK 12.	REVIEW	<u>Day 1.</u> Handel – Concerto Grosso No. 10. <u>Day 2.</u> Stravinsky – <i>The Firebird</i> . <u>Day 3.</u> Mozart – Don Giovanni. <u>Day 4.</u> Verdi – La Traviata. <u>Day 5.</u> Strauss, R. – <i>Eine Alpensinfonie</i> .	
WEEK 13.	RENAISSANCE music.	Susato, Tielman: 7 Rondes: #7. Bergette “ <i>Dont vient cela</i> ”. Praetorius, Michael: Volte du Tambour et Trois Voltes.	1:55 2:21 5:02
WEEK 14.	GERSHWIN, George	<i>Rhapsody in Blue.</i>	14:00 (Play the first 8-9 minutes).
WEEK 15.	VERDI, Giuseppe	Macbeth. Preludio. Act I, Scene 1: <i>Che faceste?</i> <i>Dite su!</i>	3:28 2:48
WEEK 16.	VERDI, Giuseppe	Othello. Act II: <i>Si, pel ciel marmoreo guiro.</i>	3 :21
WEEK 17.	SHOSTAKOVIC H, Dmitri	Symphony No 7 in C major, Op. 60 <i>Leningrad.</i> I. Allegretto (“The Invasion” Theme).	10:00
WEEK 18.	REVIEW	<u>Day 1.</u> Renaissance – Susato, Praetorius. <u>Day 2.</u> Gershwin – <i>Rhapsody in Blue</i> . <u>Day 3.</u> Verdi – Macbeth.	

		<u>Day 4.</u> Verdi – Othello. <u>Day 5.</u> Shostakovich – Symphony No 7 .	
WEEK 19.	DONIZETTI, Gaetano	L'elisir d'Amore. Act II, Scene 2 : <i>Una furtiva lagrima.</i>	4:50
WEEK 20.	CHOPIN, Frederic	Piano Concerto No. 1 in E minor, Op. 13: III. Rondo.	9:15
WEEK 21.	PENDERECKI, Krzysztof	<i>Threnody for the victims of Hiroshima.</i>	9:00
WEEK 22.	PERGOLESI, Giovanni Battista	Stabat Mater: I. Duetto "Stabat Mater" [4:40]	
WEEK 23.	RAVEL, Maurice	Bolero. NOTE: Skip the middle 5 minutes.	15:00 (10 :00)
WEEK 24.	REVIEW	<u>Day 1.</u> Donizetti – L'elisir d'Amore. <u>Day 2.</u> Chopin – Piano Concerto No. 1. <u>Day 3.</u> Penderecki – <i>Threnody.</i> <u>Day 4.</u> Pergolesi – Stabat Mater. <u>Day 5.</u> Ravel – Bolero.	
WEEK 25.	WAGNER, Richard	Tannhauser. Act III: <i>The Pilgrim's Chorus.</i>	5:00
WEEK 26.	POULENC, Francis	Concert Champêtre: III. Finale. Presto.	8:05
WEEK 27.	BACH, Johann Sebastian	<i>Goldberg Variations:</i> Var. 18, Var. 20, Var. 29, Var. 30.	1:24, 1:52 2:10, 1:44
WEEK 28.	BARBER, Samuel	<i>Adagio</i> for Strings.	6:25
WEEK 29.	TELEMANN, Georg Philipp	Concerto in C major for Recorder: IV. Vivace	5:42
WEEK 30.	REVIEW	<u>Day 1.</u> Wagner – Tannhauser. <u>Day 2.</u> Poulenc – Concert Champêtre.	

		<u>Day 3.</u> Bach – <i>Goldberg Variations</i> . <u>Day 4.</u> Barber – <i>Adagio</i> for Strings. <u>Day 5.</u> Telemann – Recorder Concerto in C.	
WEEK 31.	BRAHMS, Johannes	Concerto In A Minor For Violin & Cello, Op. 102, <i>Double:</i> III. Vivace Non Troppo.	4:05 (selection : the first 1:39 min + the last 2:36 min)
WEEK 32.	HANDEL, George Frederic	<i>Clori, Tirsi e Fileno. Act II: Tra la fere la fera piu cruda.</i> (Tirsi).	4 :13
WEEK 33.	MASCAGNI, Pietro	Cavalleria rusticana: <i>Inneggiamo, Il Signor Non È Morto.</i>	3:48
WEEK 34.	BACH, Johann Sebastian	Cantata No. 58, BWV 58, " <i>Ach Gott, Wie Manches Herzeleid</i> " - Ich Bin Vergnügt In Meinem Leiden.	3:46
WEEK 35.	SHOSTAKOVICH, Dmitri	Ballet Suite No. 1: IV. Polka (from <i>The Limpid Stream</i>) VI. Finale. Galop (from <i>The Limpid Stream</i>) Ballet Suite No. 5: III. <i>The Dance of the Drayman.</i>	1:53 1:41 1:41
WEEK 36.	REVIEW	<u>Day 1.</u> Brahms – <i>Double Concerto</i> .. <u>Day 2.</u> Handel – <i>Clori, Tirsi e Fileno.</i> <u>Day 3.</u> Mascagni – <i>Cavalleria rusticana.</i> <u>Day 4.</u> Bach – <i>Cantata No. 58.</i> <u>Day 5.</u> Shostakovich – <i>Ballet Suites 1 and 5.</i>	
WEEK 37.	TOP 10 CLASSICAL PIECES OF THE YEAR (10 - 6).	Students' selection: <u>Day 1</u> - #10 <u>Day 2</u> - # 9 <u>Day 3</u> - # 8	

		<u>Day 4</u> - # 7 <u>Day 5</u> - # 6	—
WEEK 38.	TOP 10 CLASSICAL PIECES OF THE YEAR (5 - 1)	Students' selection: <u>Day 1</u> - # 5 <u>Day 2</u> - # 4 <u>Day 3</u> - # 3 <u>Day 4</u> - # 2 <u>Day 5</u> - # 1	— — —

ALTERNATE PIECES FOR GRADE 11

- KHACHATURIAN, Aram. Violin Concerto: III. Allegro Vivace. [9:19]
- BRAHMS, Johannes: Piano Concerto No. 1 in D minor, Op. 15:
III. Rondo (excerpt). [5:49]
- BEETHOVEN, Ludwig van: Symphony No.9: II. Molto vivace. [10:00]
- MOZART, Wolfgang Amadeus. Piano Concerto No. 15 in B flat major,
K 450: III. Allegro. [8:20]
- RACHMANINOV: Prelude in G minor, Op. 23, No. 5: *Alla Marcia*. [4:28]

----- **GRADE 12** -----

WEEK 1.	POULENC, Francis	Organ Concerto in G minor: 4. Allegro molto agitato. 2. Allegro giocoso.	2:40 2:14
WEEK 2.	BACH- STOKOWSY	<i>Komm susser Todt</i> , BWV 478.	5:00
WEEK 3.	MEDIEVAL music	<i>Salve Virgo Virginum</i> <i>Ah, si mon moine</i> <i>Adam lay Ibouden</i> <i>Verbum caro</i> <i>Miri it is</i>	1:44 2:18 3:10 2:34 2:33
WEEK 4.	WAGNER, Richard	Tristan und Isolde: <i>Mild und Leise</i> . (Liebestod).	6:21
WEEK 5.	PALESTRINA, Giovanni Pierluigi da	<i>Missa Papae Marcelli</i> : 1. Kyrie.	4 :38
WEEK 6.	REVIEW	<u>Day 1.</u> Poulenc – Organ Concerto in G minor. <u>Day 2.</u> Bach-Stokovsky – <i>Komm susser Todt</i> . <u>Day 3.</u> Medieval music. <u>Day 4.</u> Wagner – <i>Prelude and Death of Isolde</i> . <u>Day 5.</u> Palestrina – <i>Missa Papae Marcelli</i> .	
WEEK 7.	WAGNER, Richard	Gotterdammerung. <i>Siegfried's Funeral March</i> .	7:51
WEEK 8.	BACH, Johann Sebastian	Matthäus Passion BWV 224: 78. Chorus: <i>Wir Setzen Uns Mit Tränen Nieder</i> .	7:19
WEEK 9.	RACHMANINO V, Sergei	Piano Concerto No. 2 in C minor, Op. 18: III. Allegro Scherzando.	10:42 (The last 6-7 minutes may be also played).

WEEK 10.	ALLEGRI, Gregorio	<i>Miserere.</i>	12:15 (Play 8-9 minutes)
WEEK 11.	SAINT-SAENS, Camille	Piano Concerto No.2 in G minor, Op. 22: III. Presto.	6:37
WEEK 12.	REVIEW	<u>Day 1.</u> Wagner – Gotterdammerung. <u>Day 2.</u> Bach – Matthäus Passion. <u>Day 3.</u> Rachmaninov – Piano Concerto No. 2. <u>Day 4.</u> Allegri – <i>Miserere</i> . <u>Day 5.</u> Saint-Saens - Piano Concerto No.2.	
WEEK 13.	VERDI, Giuseppe	Les vêpres siciliennes (<i>I Vespri Siciliani</i>). Overture.	5 :55 (Skip Intro aprox 3 :10)
WEEK 14.	MUSSORGSKI, Modest	Boris Godunov. Prologue, Scene 2: <i>Slava!</i> (Glory!). Act I, Scene 2: Vralaam's Song: <i>In the town of Kazan.</i>	1:28 2:29
WEEK 15.	STRAUSS, Richard	<i>Till Eulenspiegel.</i>	The final 5:30
WEEK 16.	PAGANINI, Niccolo RACHMANINOV, Sergei	DAYS 1- 2: 24 Caprices Op. 1: No. 24 in A minor. DAYS 3 – 5: Rhapsody on a Theme by Paganini, Op.43: Var. 18-24	4:40 8:15
WEEK 17.	ELGAR, Edward	<i>Enigma</i> Variations: 9. Nimrod.	3:30
WEEK 18.	REVIEW	<u>Day 1.</u> Verdi – Les vêpres siciliennes. <u>Day 2.</u> Mussorgski – Boris Godunov. <u>Day 3.</u> Strauss, R. – <i>Till Eulenspiegel</i> . <u>Day 4.</u> Paganini, Rachmaninov: The main themes.	

		<u>Day 5.</u> Elgar – <i>Enigma Variations</i> .	
WEEK 19.	BACH, Johann Sebastian	<i>Goldberg Variations</i> : Var. 1, Var. 7, Var. 19, Var. 8.	1:51, 1:47, 1:29, 1:52
WEEK 20.	MAHLER, Gustav	Symphony No 5 in C# minor. IV Adagietto.	9:08
WEEK 21.	MAHLER, Gustav	Symphony No 5. in C # minor. V Rondo Finale.	16:43 (Play the last 6-7 minutes).
WEEK 22.	PROKOFIEV, Sergei	Piano Concerto No. 1 in D flat major, Op. 10: I. Allegro brioso IV. Allegro scherzando	3:40 4:37
WEEK 23.	SCHONBERG, Arnold	<i>Verklarte Nacht</i> , Op. 4 (Transfigured Night) : IV. Molto tranquillo. <i>Kammersymphonie</i> , Op. 9: III. Viel Langsamer. NOTE: Alternate the two pieces (Day 1, Day 2).	5:26 3:20
WEEK 24.	REVIEW	<u>Day 1.</u> Bach – <i>Goldberg Variations</i> . <u>Day 2.</u> Mahler – Symphony No 5. IV Adagietto. <u>Day 3.</u> Mahler – Symphony No 5. V Rondo. <u>Day 4.</u> Prokofiev – Piano Concerto No. 1. <u>Day 5.</u> Schoenberg – Any of the two pieces.	
WEEK 25.	ATONAL MUSIC WEEK	Day 1. SCHOENBERG, Arnold. <i>5 pieces for orchestra Op 16</i> : I. <i>Premonitions</i> . IV. <i>Peripetia</i> . Day 2. SCHOENBERG, A. <i>Erwartung</i> : I. Szene. III. Szene. Day 3. SCHOENBERG , A. <i>Pierrot Lunaire</i> :	2:14 2:28 2:43 2:01

		<p>18. <i>Mondfleck</i>. 3. <i>Der Dandy</i> . 6. <i>Madonna</i>. 17. <i>Parodie</i>.</p> <p>Day 4. BERG, Alban. <i>Wozzek</i>: # 11. <i>Walzer</i>. #117. <i>Prelude – Country Dances</i>.</p> <p>Day 5. WEBERN, Anton. <i>6 pieces for orchestra</i>: IV. <i>Sehr Massig</i>. II. <i>Bewegt</i>.</p>	<p>0:58 1:29 1:53 1:29</p> <p>1:08 8:47</p> <p>4:31 1:22</p>
WEEK 26.	FRANK, César	Symphony in D minor: III. <i>Allegro non troppo</i> .	9:10
WEEK 27.	RAVEL, Maurice	Piano concerto in G: I. <i>Allegrement</i> . III. <i>Presto</i> .	5:15 3:56
WEEK 28.	RAVEL, Maurice	Piano concerto in G: II. <i>Adagio assai</i> .	9:17
WEEK 29.	Early RENAISSANCE music	Anonymus: <i>Goday, My Lord, Syr Christemasse</i> .	2:57
WEEK 30.	REVIEW	<p><u>Day 1.</u> Atonal music – Any of them at students' choice.</p> <p><u>Day 2.</u> Frank – Symphony in D minor.</p> <p><u>Day 3.</u> Ravel – Piano concerto in G (I, III).</p> <p><u>Day 4.</u> Ravel – Piano concerto in G (II).</p> <p><u>Day 5.</u> Early Renaissance – Anonymus.</p>	
WEEK 31.		<p>Day 1. CHATMAN, Stephen. Five British Columbian Folk Songs: V. <i>John Kanaka</i>.</p> <p>HARRIS, Lawren S. Suite for Piano Quintet: II. <i>Frolic</i> (Abstraction 30).</p>	<p>1:31</p> <p>2:58</p>

	CANADIAN MUSIC WEEK	<p>Day 2. PENTLAND, Barbara . Octet for Winds.</p> <p>Day 3. ARCHER, Violet . <i>Moods:</i> III. Whimsical. IV. Rhapsodic.</p> <p>Day 4. LOUIE, Alexina. <i>Demon Gate:</i> I. Precipice. III. Gate</p> <p>Day 5. HAMEL, Keith. <i>Lullaby.</i></p> <p>CHAMPAGNE, Claude. <i>Hercule et Omphale.</i> <i>Danse Villageoise.</i></p>	<p>8:29 (Play the first 4 minutes). 1:51 2:07</p> <p>The first 2:30 2:25</p> <p>2:00 (excerpt)</p> <p>3:00(excer pt) 2 :22</p>
WEEK 32.	PROKOFIEV, Sergei	<i>Cinderella.</i> Act I: Pas de Chale.	3 :31
WEEK 33.	PUCCINI, Giaccomo	La Bohème. End of Act I : <i>O Soave Fanciulla.</i> Gianni Schicchi: <i>O Mio Babbino Caro.</i>	4:08 2:12
WEEK 34.	BRUCKNER, Anton	Symphony No. 4 in E flat major, <i>Romantic:</i> III. Scherzo. Bewegt.	4 :47
WEEK 35.	TCHAIKOVSKY , Pyotr Ilyich	Symphony No. 4 in F minor, Op. 36: IV. Allegro con fuoco.	8:38
WEEK 36.	REVIEW	<p><u>Day 1.</u> Canadian music – Any of them at students’ choice.</p> <p><u>Day 2.</u> Prokofiev – <i>Cinderella.</i></p> <p><u>Day 3.</u> Puccini – La Bohème, Gianni Schicchi.</p> <p><u>Day 4.</u> Bruckner – Symphony No. 4.</p> <p><u>Day 5.</u> Tchaikovsky – Symphony No. 4.</p>	
WEEK	TOP 10 CLASSICAL PIECES OF THE YEAR	Students’ selection: <u>Day 1</u> - #10	

37.	(10 - 6).	<u>Day 2</u> - # 9 <u>Day 3</u> - # 8 <u>Day 4</u> - # 7 <u>Day 5</u> - # 6	<hr/> <hr/>
WEEK 38.	TOP 10 CLASSICAL PIECES OF THE YEAR (5 - 1)	Students' selection: <u>Day 1</u> - # 5 <u>Day 2</u> - # 4 <u>Day 3</u> - # 3 <u>Day 4</u> - # 2 <u>Day 5</u> - # 1	<hr/> <hr/>

ALTERNATE PIECES FOR GRADE 12

- SHOSTAKOVICH, Dmitri: Symphony No 9 in E flat major, Op. 70:

III. Presto. [2:49]
- BACH, Johann Sebastian: Mass in B minor:

I. Gloria: No. 4 *Gloria in excelsis*. [2:14]

IV. Osana...:No. 27 *Dona nobis pacem*. [3:35]
- HANDEL, George Frederic: Concerti Grossi Op. 6. No. 12 (all). [14:10]
- LISZT, Franz. Années de pèlerinage: *Au Lac de Wallenstadt*. [5:07]
- BRAHMS, Johannes: Symphony No. 4: IV. Allegro energico e passionato.

[8:15]
- POULENC, Francis: Organ Concerto in G minor:

2. Allegro Giocoso. [2:17]

4. Tempo allegro, molto agitato. [2:42]

(Optional): 7. Tempo introduction. Largo. [3:17]

APPENDICES

Appendix A

AUDIO SOURCES

Grade 1

- Wk. 1. *Favourite Musical Memories – the music of Leroy Anderson.* (2008). River Records.
- Wk. 2. *Ibert – Piano Music.* (2000). Hae-Wong Chang piano. Naxos.
- Wk. 3. *Antheil – Ballet Mecanique.* (2001). Philadelphia Virtuosi Chamber Orchestra. Daniel Spalding conductor. Naxos.
- Wk. 4. *Leopold Mozart – Kindersinfonie, Schlittenfahrt* (2009). Münchner Kammerorchester. Hans Stadlmair conductor. Tudor.
- Wk. 5. *Leopold Mozart – Kindersinfonie, Schlittenfahrt* (2009). Münchner Kammerorchester. Hans Stadlmair conductor. Tudor.
- Wk. 7. *Bach – Walther. Famous Works for Harpsichord.* (2006). Louis Beauséjour harpsichord. Analekta.
- Ultimate Piano Classics.* (2006). Vandra Nishry piano. DECCA.
- Wk. 8. *Couperin – le clavecin de Couperin.* (2005). Dom André Laberge harpsichord. Analekta.
- Wk. 9. *Rameau – Keyboard Suites.* (2007). Angela Hewitt piano. Hyperion.
- Respighi.* (1996). Academy of St Martin in the Fields. Neville Mariner conductor. EMI Classics.
- Wk. 10. *Radu Lupu – Schumann.* (1996). Radu Lupu piano. DECCA.
- Wk. 11. *Bizet – Symphony in C, Jeux d'enfants, Carmen Suites.* (2005). L'Orchestre national de France. Seiji Ozawa conductor. EMI Classics.

- Wk. 13. *Bizet – Symphony in C, Jeux d'enfants, Carmen Suites.* (2005). L'Orchestre national de France. Seiji Ozawa conductor. EMI Classics.
- Wk. 14. *Bizet – Symphony in C, Jeux d'enfants, Carmen Suites.* (2005). L'Orchestre national de France. Seiji Ozawa conductor. EMI Classics.
- Wk. 15. *Leopold Mozart – Kindersinfonie, Schlittenfahrt ...* (2009). Münchner Kammerorchester. Hans Stadlmair conductor. Tudor.
- Wk. 16. *Baroque.* (2003). Sirena Recorder Quartet. Dan Laurin, conductor. BIS.
- Wk. 17. *Boismortier – Ballets de Village.* (2000). Le Concert Spirituel. Hervé Niquet conductor. Naxos.
- Wk. 19. *Susan Hammond's Classical Kids – The Best of Mozart.* (2004). Children's Group.
- Wk. 20. *Classical Music for Kids.* (2007). Amathus Music.
- Wk. 21. *Debussy: Images 1&2, Children's Corner ...* (1990). Arturo Benedetti Michelangeli Piano. Deutsche Grammophon.
- Wk. 22. *Debussy: Images 1&2, Children's Corner ...* (1990). Arturo Benedetti Michelangeli Piano. Deutsche Grammophon.
- Wk. 23. *Violin Greatest Hits.* (2004). Henryk Szering violin. Charles Reiner piano. Universal Classics Group.
- The Legendary Trumpet Virtuosity of Rafael Méndez. Vol. 1.* (1995). Rafael Méndez trumpet. Summit Records.
- Rimsky-Korsakov: Sheherazade, Capriccio Espagnol & Flight of the Bumblebee.* (1992). New York Philharmonic Orchestra. Kurt Mazur conductor. TELDEC Classics.
- Wk. 25. *Susan Hammond's Classical Kids – The Best of Mozart.* (2004). Children's Group. *The Swingle Singers – Anyone for Mozart, Bach, Handel Vivaldi?* (1990). Universal Music Jazz France.
- Wk. 26. *Villa Lobos – Bachiana Brasiliras (Complete).* (2005). Nashville Symphony Orchestra. Kenneth Schermerhorn. Naxos.

- Wk. 27. *Music from the Renaissance*. (1994). Collegium Aureum. BMG/RCA Classics.
- Wk. 28. *Susan Hammond's Classical Kids – The Best of Mozart*. (2004). Children's Group.
- Wk. 29. *Kodály – Alfvén – Enescu*. (2008). Baltimore Symphony Orchestra. Sergiu Comissiona conductor. VOX.
- Wk. 31. *Susan Hammond's Classical Kids – The Best of Mozart*. (2004). Children's Group.
- Wk. 32. *Mozart – Serenades and Divertimenti for Winds. Vol. 5*. (1990). Members of the Academy of St. Martin in the Fields. Sir Neville Mariner conductor. PHILIPS.
- Wk. 33. *Prokofiev: Cinderella, Op. 87*. (1995). London Symphony Orchestra. André Prévin conductor. EMI Classics.
- Wk. 34. *Prokofiev: Cinderella, Op. 87*. (1995). London Symphony Orchestra. André Prévin conductor. EMI Classics.
- Wk. 35. *Beethoven: Dance*. (2005). Tapiola Sinfonietta. John Storgårds conductor. Ondine.
- Extra 1. *Susan Hammond's Classical Kids – The Best of Mozart*. (2004). Children's Group.
- Extra 2. *Music from the Renaissance*. (1994). Collegium Aureum. BMG/RCA Classics.
- Extra 3. *Susan Hammond's Classical Kids – The Best of Beethoven*. (2004). Children's Group.
- Extra 4. *Haydn: Early Symphonies*. (2008). Bamberger Kammerorchester. Alberto Lizzio conductor. DENON Essentials.
- Extra 5. *Jeux d'enfants – Bizet*. (2008). Andrée Joineau, Harry Cox piano. Les disques DEVA.

Grade 2

- Wk. 1. *Prokofiev's Peter and the Wolf*. (2006). Wiener Operntheater. Mario Rossi conductor. Boris Karloff narrator. Sheridan Square Records.
- Wk. 2. *Sibelius: Piano Miniatures*. (2003). Håvard Gimse piano. Naxos.
- Wk. 3. *Boccherini: Quintetti per archi*. (1997/2003). Quintetto Boccherini. Ensayo.
- Wk. 4. *Beethoven: Dance*. (2005). Tapiola Sinfonietta. John Storgårds conductor. Ondine.
- Wk. 5. *Haydn: The London Symphonies. Vol. 2*. (1994). Royal Concertgebouw Orchestra. Sir Colin Davis conductor. PHILIPS Classics.
- Wk. 7. *Tchaikovsky: The Nutcracker*. (2007). Bolshoi Theatre Orchestra. Bolshoi Theatre Children's Choir. Alexander Verenikov conductor. Pentatone.
- Wk. 8. *Tchaikovsky: The Nutcracker*. (2007). Bolshoi Theatre Orchestra. Bolshoi Theatre Children's Choir. Alexander Verenikov conductor. Pentatone.
- Wk. 9. *Tchaikovsky: The Nutcracker*. (2007). Bolshoi Theatre Orchestra. Bolshoi Theatre Children's Choir. Alexander Verenikov conductor. Pentatone.
- Wk. 10. *The Norton Recordings. Volume II: Schubert to the Present*. Eighth Edition. (1999). Emanuel Ax piano; Pamela Frank violin; Rebecca Young viola; Yo-Yo Ma cello; Edgar Mayer, double bass. Barbara Bonney soprano. Sony Music.
- Wk. 11. *Beethoven: Dance*. (2005). Tapiola Sinfonietta. John Storgårds conductor. Ondine.
- Wk. 13. *The Complete Mozart Edition : The Piano Concertos. Vol. 2*. (2006). Alfred Brendel piano. Academy of St. Martin in the Fields. Sir Neville Mariner conductor. PHILIPS.
- Wk. 14. *Khachaturian: Symphony No. 2, Masquerade Suite..* (2008). RTV Moscow Symphony Orchestra. Valentin Fedoseyev conductor. DENON Essentials.
- Wk. 15. *Eugene Ormandy – Original Jacket Collection*. (2008). Philadelphia Symphony Orchestra. Eugene Ormandy conductor. SONY.

- Sacred Songs – Placido Domingo.* (2002). Placido Domingo tenor. Sissel soprano. Orchestra Sinfonica e Coro di Milano “Giuseppe Verdi”. Marcello Viotti conductor. Deutsche Grammophon.
- Wk. 16. *Essential Aaron Copland.* (2003). Detroit Symphony Orchestra. Antal Dorati conductor. Universal Classics Group.
- Wk. 17. *Suppé - Overtures.* (1992). Detroit Symphony Orchestra. Paul Paray conductor. PHILIPS.
- Wk. 19. *Favourite Musical Memories – the music of Leroy Anderson.* (2008). River Records.
- Wk. 20. *Dukas.* (2006). Orchestre de la Suisse Romande. Armin Jordan conductor. Warner Classics.
- Wk. 21. *Khachaturian – Glazunov.* (1993). London Symphony Orchestra. Aram Khachaturian conductor. EMI.
- Wk. 22. *Honegger.* (1994). Symphonieorchester der Bayerischen Rundfunks. Charles Dutoit conductor. Erato.
- Wk. 23. *Music from the Renaissance.* (1994). Collegium Aureum. BMG/RCA Classics.
- Wk. 25. *Vivladi: The Four Seasons.* (2008). Academy of Ancient Music. Christopher Hogwood. L’oiseau-Lyre.
- Wk. 26. *Vivladi: The Four Seasons.* (2008). Academy of Ancient Music. Christopher Hogwood. L’oiseau-Lyre.
- Wk. 27. *Vivladi: The Four Seasons.* (2008). Academy of Ancient Music. Christopher Hogwood. L’oiseau-Lyre.
- Wk. 28. *Vivladi: The Four Seasons.* (2008). Academy of Ancient Music. Christopher Hogwood. L’oiseau-Lyre.
- Wk. 29. *Von Barok zur Moderne.* (1994). Junge Philharmonie Rhein-Neckar. Gerhard Ohnheister conductor. Rhein-Neckar-Kreises.
- Wk. 31. *Mercadante : Three Flute Concertos...* (2006). I solisti Veneti. Claudio Scimone conductor. Jean-Pierre Rampal flute. Apex.

- Wk. 32. *Turmmusik*. (2005). Lausitzer Blechbläser Ensemble. Lausitzer Kultur Verein & GEMA.
- Wk. 33. *Saint-Saens*. (2007). Mexico City Philharmonic Orchestra. Enrique Bátiz conductor. Regis Records.
- Wk. 34. *Praetorius: Dances from Terpsichore*. (1998). Ensemble Bourrasque & Westra Aros Pijpare. Bertil Färnlöf conductor. Naxos.
- Wk. 35. *Bach: Orchestral Suites*. (1997). Amsetrdam Baroque Orchestra. Ton Koopman conductor. Erato.
- Extra 1. *Haydn*. (1996). Linos Ensemble. Capriccio.
- Extra 2. *Briccialdi: I quarto Quintetti...* (2009). Quintetto Arnold. Milano Dischi
- Extra 3. *Essential Aaron Copland*. (2003). Los Angeles Philharmonic. Zubin Mehta conductor. Universal Classics Group.
- Extra 4. *Haydn*. (1996). Linos Ensemble. Capriccio.
- Extra 5. *Locatelli: Concerti Grossi*. (1998). Concerto Koln. TELDEC Classics.

Grade 3

- Wk. 1. *Praetorius: Dances from Terpsichore*. (1998). Ensemble Bourrasque & Westra Aros Pijpare. Bertil Färnlöf conductor. Naxos.
- Wk. 2. *Favourite Musical Memories – the music of Leroy Anderson*. (2008). River Records.
- Wk. 3. *Michael Haydn: Symphonies*. (1997). London Mozart Players. Matthias Bamert conductor. Chandos.
- Wk. 4. *Tchaikovsky: Swan Lake*. (2009). London Symphony Orchestra. André Prévin conductor. EMI.
- Wk. 5. *Tchaikovsky: Swan Lake*. (2009). London Symphony Orchestra. André Prévin conductor. EMI.
- Wk. 7. *O Lusty May – Renaissance Songs of Spring*. (1995). The Toronto Consort. David Fallis conductor. Dorian Records.

- Wk. 8. *Bolero*. (1997). Academy of St. Martin in the Fields. Sir Neville Martiner conductor. Haenssler Classic.
- Wk. 9. *Weber: Der Freischutz*. (2008). Cologne Radio Symphony Orchestra and Chorus. Erich Kleiber conductor. Opera d'Oro.
- Wk. 10. *Tartini: The Devil's Trill....* (1993). The Locatelli Trio. Hyperion.
- Wk. 11. *The Kreisler Album*. (1996). Joshua Bell violin. Paul Cocker piano. DECCA.
- Wk. 13. *Mozart : The Magic Flute (highlights)*. (2000). Bavarian Radio Symphony Orchestra. Bernard Haitink conductor. EMI Classics.
- Wk. 14. *Mozart : The Magic Flute (highlights)*. (2000). Wolfgang Brendel baritone. Bavarian Radio Symphony Orchestra. Bernard Haitink conductor. EMI Classics.
- Wk. 15. *Mozart : The Magic Flute (highlights)*. (2000). Edita Gruberová soprano. Bavarian Radio Symphony Orchestra. Bernard Haitink conductor. EMI Classics.
- Wk. 16. *Henry Purcell: Fantasias and Suites*. (2004). Chamber Orchestra of Hartford. Fritz Mahler conductor. George Malcolm harpsichord. ProArte Records.
- Wk. 17. *Stokowski Conducts Bizet and Messiaen*. (2006). The New York Philharmonic Orchestra. Leopold Stokowski conductor. Archipel Records.
- Wk. 19. *Mozart: The Symphonies*. (2006). Berliner Philharmoniker. Karl Böhm conductor. Deutsche Grammophon.
- Wk. 20. *Praetorius: Dances from Terpsichore*. (2008). New London Consort. Philip Pickett Naxos. L'Oiseau-Lyre.
- Wk. 21. *Shostakovich: The Jazz Album*. (1992). Royal Concertgebow Orchestra. Riccardo Chailly conductor. DECCA.
- Wk. 22. *The Speech of Angels*. (1995). New London Consort. Philip Pickett conductor. L'oiseau-Lyre.
- Wk. 23. *Mozart: Operas. The 250 Anniversary Edition. Vol 1*. (2004). Berliner Philharmoniker. Daniel Barenboim conductor. Erato.

- Wk. 25. *Susan Hammond's Classical Kids – The Best of Mozart.* (2004). Children's Group.
- Wk. 26. *Stokowski Conducts Bizet and Messiaen.* (2006). The New York Philharmonic Orchestra. Leopold Stokowski conductor. Archipel Records.
- Wk. 27. *Delibes: Coppélia.* (1992). Orchestre de l'Opéra de Lyon. Kent Nagano conductor. Erato Disques.
- Wk. 28. *Bizet – Karajan.* (1985). Berliner Philharmoniker. Herbert von Karajan conductor. Deutsche Grammophon.
- Wk. 29. *Turmmusik.* (2005). Lausitzer Blechbläser Ensemble. Lausitzer Kultur Verein & GEMA.
- Wk. 31. *Classique.* (1995). Le Concert des Nations. Jordi Sovall conductor. Radio France Internationale /RFI.
- Wk. 32. *Emil Gilels: Saint-Saens - Rachmaninov - Shostakovich.* (1993). Emil Gilels piano. Orchestre de la Société des Concerts du Conservatoire. André Cluytens conductor. Angel Records.
- Wk. 33. *Haydn.* (1996). Linos Ensemble. Capriccio.
- Wk. 34. *Borodin: Symphony 2...* (1995). Royal Stockholm Philharmonic Orchestra. Gennady Rozhdestvensky conductor. Chandos.
- Wk. 35. *Borodin: Symphony 2...* (1995). Royal Stockholm Philharmonic Orchestra. Gennady Rozhdestvensky conductor. Chandos.
- Extra 1. *The Magic Flute.* (DVD, 2000). Joseph Köstlinger tenor, Irma Urrila soprano et al. Ingmar Bergman director. Swedish Radio Symphony Orchestra. Eric Ericson conductor. Criterion.
- Extra 2. *The Essential Midori.* (2008). Midori Gotō violin. SONY/BMG.
- Extra 3. *Praetorius: Dances from Terpsichore.* (2008). New London Consort. Philip Pickett Naxos. L'Oiseau-Lyre.
- Extra 4. *Haydn: Piano Trios. Vol. 1.* (2009). The Florestan Trio. Hyperion.
- Extra 5. *Handel : Concerti Grossi Op. 6.* (1998). Academy of Ancient Music. Andrew Manze conductor. Harmonia Mundi.

Grade 4

- Wk. 1. *G. B. Pergolesi : La Serva Padrona.* (2004). Nicola Rossi-Lemeni baritone. Orchestra del teatro Alla Scala. Carlo Maria Giulini conductor. Urania.
- Wk. 2. *The Baroque Experience. Vol. 4.* (1991). Academy of Ancient Music. Christopher Hogwood conductor. L'oiseau-Lyre.
- Britten – Elgar.* (2006). Cincinnati Symphony Orchestra. Paavo Järvi conductor. Telarc International.
- Wk. 3. *Bach & Sons: Concerti.* (2008). Vaclav Kunt flute. Prague Chamber Orchestra. Milan Lajcic conductor. X5 Music Group.
- Wk. 4. *Albinoni: Concerti con oboe.* (2009). Paul Dombrecht oboe. II Fondamento. Fuga Libera.
- Wk. 5. *Weber : Clarinet and Bassoon Concertos.* (1997). Karl Leister clarinet. Berliner Philharmoniker. Rafael Kubelik conductor. Deutsche Grammophon.
- Wk. 6. *Michael McCraw – Vivaldi: Bassoon Concertos.* (2001). Seattle Baroque. Ingrid Matthews conductor. Centaur Records.
- Wk. 8. *Great Recordings of the Century.* (2005). Philharmonia Orchestra. Dennis Brain French Horn. Herbert von Karajan conductor. EMI Classics.
- Wk. 9. *Tommasi, Hummel, Haydn: Trumpet Concertos.* (1993). Jesus Lobez-Cobos trumpet. Orchestre de Chambre de Lausanne. Sergei Nakarokov conductor. Teldec Classics .
- Wk. 10. *Operamania. Vol 4.* (1993). Vienna Philharmonic. Georg Solti conductor. LONDON.
- Wk. 11. *Vivaldi: The 4 Seasons, La Tempesta fi Mare....* (2001). Massimo Quarta violin. Moscow Chamber Orchestra Constantine Orbelian. Delos.
- Wk. 12. *Haydn: Cello Concertos Nos. 1 & 2.* (2006). Msislav Rostropovich cello. Moscow Chamber Orchestra. Rudolph Barshai conductor. Pipeline Music.
- Wk. 14. *Mozart: 5 Concertos for Piano & Orchestra.* (2004). Clara Haskil piano. Vienna Symphony Orchestra. Pauls Sacher conductor. Urania.

- Wk. 15. *Shostakovich: The Jazz Album*. (1992). Royal Concertgebouw Orchestra. Riccardo Chailly conductor. DECCA.
- Wk. 16. *Karajan Festival. Vol. 4*. (1990). Berliner Philharmoniker. Herbert von Karajan conductor. Deutsche Grammophon.
- Wk. 17. *Beethoven : 9 Simphonien*. (2007). Berliner Philharmoniker and Wiener Singverein. Herbert von Karajan conductor. Deutsche Grammophon.
- Wk. 18. *Monteverdi: l'Orfeo*. (1993). Concertus Musicus Wien. Nikolaus Harnoncourt conductor. Teldec Classics.
- Wk. 20. *The Best of Vienna* (1999). Vienna Philharmonic. Herbert von Karajan conductor. Deutsche Grammophon.
- Wk. 21. *Michael Haydn: Early Symphonies*. (1999). Slovak Chamber Orchestra. Bohdan Warchal conductor. Cpo Records.
- Wynton Marsalis - Baroque Music for Trumpet*. (1990). Wynton Marsalis trumpet. English Chamber Orchestra. Sony.
- Wk. 22. *Handel : Concerti Grossi Op. 6*. (1998). Academy of Ancient Music. Andrew Manze conductor. Harmonia Mundi.
- Wk. 23. *Operamania. Vol 1*. (1993). Sherrill Milnes baritone. London Philharmonic. Silvio Varviso conductor. LONDON.
- Wk. 24. *Respighi: Belfagor Overture, Pines of Rome....* (1996). Los Angeles Chamber Orchestra. Neville Mariner conductor. EMI Classics.
- Wk. 26. *Michael Haydn: Early Symphonies*. (1999). Slovak Chamber Orchestra. Bohdan Warchal conductor. Cpo Records.
- Wk. 27. *The Best of Vienna* (1999). Vienna Philharmonic. Herbert von Karajan conductor. Deutsche Grammophon.
- Wk. 28. *Haydn: The Early Symphonies*. (2000). Orchestra Cantilena. Adrian Shepherd conductor. Chandos.
- Wk. 29. *The Most Essential Classical Music...* (2009). Tbilisi Symphony Orchestra. Jansyg Kakhidze conductor. X5 Music Group.
- Wk. 30. *Haydn: The Early Symphonies*. (2000). Orchestra Cantilena. Adrian Shepherd conductor. Chandos.

- Wk. 32. *Kalman: Die Csárdásürstin (The Gipsy Princess)*. (2005). Slovak Philharmonic Choir, Slovak Radio Symphony Orchestra, Richard Bonyngue conductor. Naxos.
- Wk. 33. *Bach: Orchestral Suites*. (1997). Amsetrdam Baroque Orchestra. Ton Koopman conductor. Erato.
- Wk. 34. *The King's Singers: All At Once Well Met, English Madrigals*. (1987). The King's Singers. EMI.
- Wk. 35. *Mozart*. (2005). Academy of St. Martin in the Fields. Sir Neville Mariner conductor. DECCA.
- Wk. 36. *Beethoven : 9 Simphonien*. (2007). Berliner Philharmoniker and Wiener Singverein. Herbert von Karajan conductor. Deutsche Grammophon.
- Extra 1. *Michael Haydn: Symphonies*. (1995). London Mozart Players. Matthias Bamert. Chandos.
- Extra 2. *De Fesch: Chamber Music*. (1998). Ensemble d'Auvergne. Globe.
- Extra 3. *De Fesch: Chamber Music*. (1998). Ensemble d'Auvergne. Globe.
- Extra 4. *Vivaldi: L'estro armonico*. (1994). Academy of St. Martin In The Fields. Sir Neville Mariner conductor. LONDON.

Grade 5

- Wk. 1. *The Best of Vienna* (1999). Vienna Philharmonic. Herbert von Karajan conductor. Deutsche Grammophon.
- Wk. 2. *G. B. Pergolesi : La Serva Padrona*. (2004). Nicola Rossi-Lemeni baritone. Orchestra del teatro Alla Scala. Carlo Maria Giulini conductor. Urania.
- Wk. 3. *Orff: Carmina Burana*. (2001). London Philharmonic Orchestra and Chorus. Zubin Mehta conductor. Teldec.
- Wk. 4. *Respighi: Belfagor Overture, Pines of Rome....* (1996). Los Angeles Chamber Orchestra. Neville Mariner conductor. EMI Classics.

- Wk. 5. *The Best of Vienna* (1999). Vienna Philharmonic. Herbert von Karajan conductor. Deutsche Grammophon.
- Wk. 7. *Handel: Messiah*. (1993). London Symphony Orchestra and Chorus. Sir Colin Davis conductor. PHILIPS.
- Wk. 8. *Mozart: The Symphonies*. (2006). Berliner Philharmoniker. Karla Böhm conductor. Deutsche Grammophon.
- Wk. 9. *Boccherini: Quintetti per archi*. (1997/2003). Quintetto Boccherini. Ensayo.
- Wk. 10. *Vivaldi : les concertos pour flute-piccolo*. (2000). Jean-Pierre Rampal piccolo. Orchestre National de France. Jean-Louis Beaumadier conductor. Calliope France.
- Wk. 11. *Grieg: Popular Orchestral Suites*. (1998). English Chamber Orchestra. Raymond Leppard conductor. PHILIPS.
- Wk. 13. *Handel : Concerti Grossi Op. 6*. (1998). Academy of Ancient Music. Andrew Manze conductor. Harmonia Mundi.
- Wk. 14. *Bizet – Symphony in C, Jeux d'enfants, Carmen Suites*. (2005). L'Orchestre national de France. Seiji Ozawa conductor. EMI Classics.
- Wk. 15. *Ane-Sophie Mutter – Beethoven: Violin Concerto*. (2002). Anne-Sophie Mutter violin. New York Philharmonic. Kurt Masur conductor. Deutsche Grammophon
- Wk. 16. *J.S.Bach : Brandenburg Concertos*. (1999). Orchestra of the Age of Enlightenment. Alison Bury violin and director. VIRGIN Classics.
- Wk. 17. *Karajan Festival. Vol. 1*. (1990). Berliner Philharmoniker. Herbert von Karajan conductor. Deutsche Grammophon.
- Wk. 19. *Great Pianists of the 20th Century – Dinu Lipatti*. (1998). Dinu Lipatti piano. PHILIPS Classics.
- Eugene Ormandy – Original Jacket Collection*. (2008). Philadelphia Symphony Orchestra. Eugene Ormandy conductor. SONY.
- Simply Baroque. Expanded Edition*. Amsterdam Baroque Orchestra. Yo-Yo Ma cello. Ton Koopman conductor.

- Essential Choral Classics.* (2006). Choir of King's College, Cambridge. Stephen Cleobury conductor. DECCA.
- Wk. 20. *Beethoven : 9 Simphonien.* (2007). Berliner Philharmoniker and Wiener Singverein. Herbert von Karajan conductor. Deutsche Grammophon.
- Wk. 21. *The Baroque Experience. Vol. 2.* (1991). Academy of Ancient Music. Christopher Hogwood conductor. L'oiseau-Lyre.
- Wk. 22. *The Overcoat – Music by Dmitri Shostakovich.*(2001). Angela Cheng piano. Jens Lindemann trumpet. The CBC Radio Orchestra. Mario Bernardi conductor. CBC Records.
- Wk. 23. *Delibes: Coppélia.* (1992). Orchestre de l'Opéra de Lyon. Kent Nagano conductor. Erato Disques.
- Wk. 25. *Bach: Orchestral Suites.* (1997). Amsetrdam Baroque Orchestra. Ton Koopman conductor. Erato.
- Wk. 26. *Beethoven : 9 Simphonien.* (2007). Berliner Philharmoniker and Wiener Singverein. Herbert von Karajan conductor. Deutsche Grammophon.
- Wk. 27. *Karajan Festival. Vol. 1.* (1990). Berliner Philharmoniker. Herbert von Karajan conductor. Deutsche Grammophon.
- Wk. 28. *Les plus grandes pages de la Musique Baroque.* (1996). Orchestre de chambre Jean- Francois Paillard. Jean-Francois Paillard conductor. BMG.
- Wk. 29. *Mozart: The Symphonies.* (2006). Berliner Philharmoniker. Karl Böhm conductor. Deutsche Grammophon.
- Wk. 31. *Handel: Giulio Cesare.* (1992). Jennifer Larmore alto. Concerto Köln. René Jacobs conductor. Harmonia Mundi.
- Wk. 32. *Renaissance Dance Music.* (2001). Collegium Terpsichore. Fritz Neumeyer conductor. Deutsche Grammophon.
- Wk. 33. *Schumann: Piano Concerto, Violin Concerto.* (1994). Martha Argerich piano. Chamber Orchestra of Europe. Nikolaus Harnoncourt conductor. TELDEC.
- Wk. 34. *Von Barok zur Moderne.* (1994). Junge Philharmonie Rhein-Neckar. Gerhard Ohnheister conductor. Rhein-Neckar-Kreises.

- Wk. 35. *DECCA Legends*. (1999). Choeur et Orchestre Symphonique de Montréal. Charles Dutoit conductor. DECCA.
- Extra 1. *Respighi: Belfagor Overture, Pines of Rome....* (1996). Los Angeles Chamber Orchestra. Neville Mariner conductor. EMI Classics.
- Extra 2. *Bononcini & Barbare: Cantate, Duetti, Sonate*. (2000). Etcetera. Fons Musicae. Monique Zanetti conductor.
- Italian Baroque Trumpet Music*. (2005). Crispian Steele-Perkins, Peter Holman trumpet. The Parley of Instruments. Stephen Keavy conductor. Helios.
- Extra 3. *Vivaldi: L'estro armonico*. (1994). Academy of St. Martin In The Fields. Sir Neville Mariner conductor. LONDON.
- Extra 4. *J.S.Bach : Brandenburg Concertos*. (1999). Orchestra of the Age of Enlightenment. Alison Bury violin and director. VIRGIN Classics.
- Extra 5. *Ori:Ginal – The Real Group*. (1996). Gazel Records.
- Bulgarian Folk Ensemble and Philip Koutev*. (1998). Gega New,
- Zibuyinhlazane*. (1991). Ladysmith Black Mambazo. Gallo Record Company, South Africa.

Grade 6

- Wk. 1. *Pavarotti Forever*. (2007). Luciano Pavarotti tenor. Joan Sutherland soprano. London Philharmonic Orchestra. Zubin Mehta conductor. DECCA.
- Wk. 2. *Mussorgski: Pictures at an Exhibition, A Night on a Bold Mountain*. (2004). Chicago Symphony Orchestra. Fritz Reiner conductor. RCA.
- Wk. 3. *Grieg: Popular Orchestral Suites*. (1998). English Chamber Orchestra. Raymond Leppard conductor. PHILIPS.
- Wk. 4. *Prague – The City of Music*. (1990). Prague Philharmonic Orchestra. Bohumil Kulinsky conductor. Multisonic.

- Wk. 5. *Great Performances – Lalo, Bruch* . (2007). Isaac Stern violin. Philadelphia Orchestra. Eugene Ormandy conductor. BMG.
- Wk. 7. *Brahms: 8 Hungarian Dances. Dvorak: 5 Slavonic Dances...* (1995). Berliner Philharmoniker. Herbert von Karajan conductor. Deutsche Grammophon.
- Wk. 8. *Brahms : Piano Concerto No. 2.* (1990). Vladimir Ashkenazy piano. Vienna Philharmonic. Bernard Haitink conductor. Polygram Records.
- Wk. 9. *Johann Sebastian: Bach: Johannes-Passion.* (1986). The English Baroque Soloists. The Monteverdi Choir. John Eliot Gardiner conductor. Deutsche Grammophon.
- Wk. 10. *Beethoven : 9 Simphonien.* (2007). Berliner Philharmoniker and Wiener Singverein. Herbert von Karajan conductor. Deutsche Grammophon.
- Wk. 11. *Handel : Concerti Grossi Op. 6.* (1998). Academy of Ancient Music. Andrew Manze conductor. Harmonia Mundi.
- Wk. 13. *Karajan Festival. Vol. 4.* (1990). Berliner Philharmoniker. Herbert von Karajan conductor. Deutsche Grammophon.
- Wk. 14. *J.S.Bach: Harpsichord Concertos III.* (2000). Christoph A. Noll et al. harpsichord. Cologne Chamber Orchestra. Robert Hill conductor. Naxos.
- Wk. 15. *Mozart: The Symphonies.* (2006). Berliner Philharmoniker. Karl Böhm conductor. Deutsche Grammophon.
- Wk. 16. *Renaissance Dance Music.* (2001). Collegium Terpsichore. Fritz Neumeyer conductor. Deutsche Grammophon.
- Wk. 17. *Johann Sebastian Bach: Johannes-Passion.* (1986). The English Baroque Soloists. The Monteverdi Choir. John Eliot Gardiner conductor. Deutsche Grammophon.
- Wk. 19. *Vivaldi: L'estro armonico.* (1994). Academy of St. Martin In The Fields. Sir Neville Mariner conductor. LONDON.
- Wk. 20. *Rossini: Il barbiere di Seviglia.* (2001). Giuseppe Taddei baritone. Orchestra simfonica e coro di Milano de la RAI. Fernando Previtali conductor. Preiser Records.

- Wk. 21. *Renaissance Dance Music*. (2001). Collegium Terpsichore. Fritz Neumeyer conductor. Deutsche Grammophon.
- Wk. 22. *Orff: Carmina Burana*. (2001). London Philharmonic Orchestra and Chorus. Zubin Mehta conductor. Teldec.
- Wk. 23. *Great Pianists of the 20th Century – Dinu Lipatti*. (1998). Dinu Lipatti piano. PHILIPS Classics.
- Wk. 25. *Handel: Messiah*. (1993). London Symphony Orchestra and Chorus. Sir Colin Davis conductor. PHILIPS.
- Wk. 26. *Beethoven : 9 Symphonien*. (2007). Berliner Philharmoniker and Wiener Singverein. Herbert von Karajan conductor. Deutsche Grammophon.
- Wk. 27. *Great Pianists of the 20th Century – Dinu Lipatti*. (1998). Dinu Lipatti piano. PHILIPS Classics.
- Dinu Lipatti... a Zurich et Amsterdam*. (1999). Dinu Lipatti piano. Palexa/EMI.
- Wk. 28. *Satie: Gymnopedies*. (2000). Aldo Ciccolini piano. EMI Classics.
- Wk. 29. *Vivaldi: L'estro armonico*. (1994). Academy of St. Martin In The Fields. Sir Neville Mariner conductor. LONDON.
- Wk. 31. *Mozart: The Symphonies*. (2006). Berliner Philharmoniker. Karl Böhm conductor. Deutsche Grammophon.
- Wk. 32. *DECCA Legends*. (1999). London Symphony Orchestra. Ataúlfo Argenta conductor. DECCA.
- Wk. 33. *J.S.Bach : Brandenburg Concertos*. (1999). Orchestra of the Age of Enlightenment. Alison Bury violin and director. VIRGIN Classics.
- Wk. 34. *Sinfonia Classica: Haydn – Symphonies and Divertimenti*. (2008). Sinfonia Classica. Gernot Süssmuth conductor. Landor Productions.
- Wk. 35. *Best of the 20th Century: Sir Georg Solti*. (2005). Chicago Symphony Orchestra. Sir Georg Solti conductor. Universal Music Enterprises.
- Extra 1. *Haydn: Symphonies 45 & 60*. (1990). Concertus Musicus Wien. Nikolaus Harnoncourt. Teldec.

- Extra 2. *Kabalevsky...* (2003). BBC Symphony Orchestra. Vassily Sinaisky conductor. Chandos.
- Extra 3. *The Baroque Experience. Vol. 4.* (1991). Academy of Ancient Music. Christopher Hogwood conductor. L'oiseau-Lyre.
- Extra 4. *Mozart: The Symphonies.* (2006). Berliner Philharmoniker. Karl Böhm conductor. Deutsche Grammophon.
- Extra 5. *Bach: Orchestral Suites.* (1997). Amsetrdam Baroque Orchestra. Ton Koopman conductor. Erato.

Grade 7

- Wk. 1. *Mussorgski: Pictures at an Exhibition, A Night on a Bold Mountain.* (2004). Chicago Symphony Orchestra. Fritz Reiner conductor. RCA.
- Wk. 2. *Operamania. Vol 3.* (1993). Vienna Philharmonic. Georg Solti conductor. LONDON.
- Wk. 3. *Karajan Festival. Vol. 1.* (1990). Berliner Philharmoniker. Herbert von Karajan conductor. Deutsche Grammophon.
- Wk. 4. *Gershwin Collection.* (2009). Orchestre Philharmonique de Monte-Carlo. Lawrence Foster conductor. Apex / Classic fM.
- Wk. 5. *Bach - Scarlatti...* (1986). Ivo Pogorelich piano. Deutsche Grammophon.
- Wk. 7. *Handel : Concerti Grossi Op. 6.* (1998). Academy of Ancient Music. Andrew Manze conductor. Harmonia Mundi.
- Wk. 8. *Beethoven : 9 Simphonien.* (2007). Berliner Philharmoniker and Wiener Singverein. Herbert von Karajan conductor. Deutsche Grammophon.
- Wk. 9. *Satie: Gymnopedies.* (2000). Aldo Ciccolini piano. EMI Classics.
- Wk. 10. *Grieg: Popular Orchestral Suites.* (1998). English Chamber Orchestra. Raymond Leppard conductor. PHILIPS.
- Wk. 11. *Saint-Saens - Poulenc.* (2001). Orchestre de la Société des Concerts du Conservatoire. Georges Prêtre conductor. Maurice Duruflé organ. EMI Classics.

- Wk. 13. *Haydn: The Paris Symphonies*. (1993). Academy of St Martin in the Fields. Sir Neville Mariner conductor. PHILIPS Classics.
- Wk. 14. *Operamania*. Vol 5. (1993). Luciano Pavarotti tenor. London Symphony Orchestra. Richard Bonyngé conductor. LONDON.
- Wk. 15. *Bach – Mozart: Violin Concertos*. (2008). Jasha Heifetz violin. London Symphony Orchestra. Alfred Wallenstein conductor. Naxos.
- Wk. 16. *The Speech of Angels*. (1995). New London Consort. Philip Pickett conductor. L'oiseau-Lyre.
- Wk. 17. *Great Pianists of the 20th Century – Dinu Lipatti*. (1998). Dinu Lipatti piano. Philharmonia Orchestra. Alceo Galliera conductor. PHILIPS Classics.
- Wk. 19. *The Speech of Angels*. (1995). New London Consort. Philip Pickett conductor. L'oiseau-Lyre.
- Wk. 20. *Operamania*. Vol 1. (1993). Brigitte Fassbaender soprano. Vienna Haydn Orchestra. István Kerestész conductor. LONDON.
- Wk. 21. *Prague – The City of Music*. (1990). Prague Philharmonic Orchestra. Bohumil Kulínský conductor. Multisonic.
- Wk. 22. *Handel: Gloria, Dixit Dominus*. (2001). Drottningholm Baroque Ensemble. Stockholm Bach Choir. Hillevi Martinpelto conductor. Bis.
- Wk. 23. *Prague – The City of Music*. (1990). Prague Philharmonic Orchestra. Bohumil Kulínský conductor. Multisonic.
- Wk. 25. *Haydn: Symphonies*. (1990). Cleveland Orchestra. George Szell conductor. SONY Classical.
- Wk. 26. *Operamania*. Vol 1. (1993). Ambrosian opera Chorus. London Symphony Orchestra. Richard Bonyngé conductor. LONDON.
- Wk. 27. *Handel: Gloria, Dixit Dominus*. (2001). Drottningholm Baroque Ensemble. Stockholm Bach Choir. Hillevi Martinpelto conductor. Bis.
- Wk. 28. *Operamania*. Vol 3. (1993). Tom Krause baritone. Vienna Haydn Orchestra. István Kerestész conductor. LONDON.

- Wk. 29. *Great Performances – Lalo, Bruch* . (2007). Isaac Stern violin. Philadelphia Orchestra. Eugene Ormandy conductor. BMG.
- Wk. 31. *Haydn*. (1996). Linos Ensemble. Capriccio.
- Wk. 32. *George Enescu – Complete Orchestral Works. Vol. 2*. (1993). Romanian National Radio Orchestra. Horia Andreescu conductor. Olympia.
- Wk. 33. *Bach: Orchestral Suites*. (1997). Amsetrdam Baroque Orchestra. Ton Koopman conductor. Erato.
- Wk. 34. *DECCA Legends*. (1999). Wiener Philharmoniker. Herbert von Karajan conductor. DECCA.
- Wk. 35. *Beethoven: Dance*. (2005). Tapiola Sinfonietta. John Storgårds conductor. Ondine.
- Extra 1. *Tommasi, Hummel, Haydn: Trumpet Concertos*. (1993). Jesus Lobez-Cobos trumpet. Orchestre de Chambre de Lausanne. Sergei Nakaroakov conductor. Teldec Classics .
- Extra 2. *Beethoven : 9 Simphonien*. (2007). Berliner Philharmoniker and Wiener Singverein. Herbert von Karajan conductor. Deutsche Grammophon.
- Extra 3. *The Baroque Experience. Vol. 2*. (1991). Academy of Ancient Music. Christopher Hogwood conductor. L’oiseau-Lyre.
- Extra 4. *The Best of Vienna* (1999). Vienna Philharmonic. Herbert von Karajan conductor. Deutsche Grammophon.
- Extra 5. *The Very Best of Henry Purcell*. (2009). The Unicorn Orchestra. Harry Ellis Dickson trumpet and conductor. Saland Publishing.

Grade 8

- Wk. 1. *Bach: Great Organ Works*. (1995). Peter Hurford organ. DECCA.
Eugene Ormandy – Original Jacket Collection. (2008). Philadelphia Symphony Orchestra. Eugene Ormandy conductor. SONY.
- Wk. 2. *Verdi: Requiem*. (1995). Konzertvereinigung, Wiener Staatsoperchor, Chor der Nationaloper Sofia. Wiener Philharmoniker. Herbert von Karajan conductor. Deutsche Grammophon.

- Wk. 3. *Mozart: Requiem.* (2001). Wiener Singverein. Berliner Philharmoniker. Herbert von Karajan conductor. Deutsche Grammophon.
- Wk. 4. *Mendelssohn: Symphonies 3 & 4.* (1995). Berliner Philharmoniker. Herbert von Karajan conductor. Tudor.
- Wk. 5. *The Speech of Angels.* (1995). New London Consort. Philip Pickett conductor. L'oiseau-Lyre.
- Wk. 7. *Handel : Concerti Grossi Op. 6.* (1998). Academy of Ancient Music. Andrew Manze conductor. Harmonia Mundi.
- Wk. 8. *Beethoven : 9 Symphonien.* (2007). Berliner Philharmoniker and Wiener Singverein. Herbert von Karajan conductor. Deutsche Grammophon.
- Wk. 9. *Respighi: Belfagor Overture, Pines of Rome....* (1996). Los Angeles Chamber Orchestra. Neville Mariner conductor. EMI Classics.
- Wk. 10. *Les plus grandes pages de la Musique Baroque.* (1996). Orchestre de chambre Jean- Francois Paillard. Jean-Francois Paillard conductor. BMG.
- Wk. 11. *Handel: Messiah.* (1993). London Symphony Orchestra and Chorus. Sir Colin Davis conductor. PHILIPS.
- Wk. 13. *Grieg: Popular Orchestral Suites.* (1998). English Chamber Orchestra. Raymond Leppard conductor. PHILIPS.
- Wk. 14. *Les plus grandes pages de la Musique Baroque.* (1996). Orchestre de chambre Jean- Francois Paillard. Jean-Francois Paillard conductor. BMG.
- Wk. 15. *Bizet – Symphony in C, Jeux d'enfants, Carmen Suites.* (2005). L'Orchestre national de France. Seiji Ozawa conductor. EMI Classics.
- Wk. 16. *Haydn: The London Symphonies. Vol. 2.* (1994). Royal Concertgebouw Orchestra. Sir Colin Davis conductor. PHILIPS Classics.
- Wk. 17. *Kissin - Beethoven. Complete Piano Concertos.* (2008). Evgeny Kissin piano. London Symphony Orchestra. Sir Collin Davis conductor. EMI.
- Wk. 19. *Operamania. Vol 3.* (1993). Vienna State Opera Chorus. Vienna State Opera orchestra. István Kerestész conductor. LONDON.

- Wk. 20. *The Speech of Angels*. (1995). New London Consort. Philip Pickett conductor. L'oiseau-Lyre.
- Wk. 21. *Mozart: Requiem*. (2001). Wiener Singverein. Berliner Philharmoniker. Herbert von Karajan conductor. Deutsche Grammophon.
- Wk. 22. *Yarsolav Senyshyn – The Poet*. (2007). Yarsolav Senyshyn piano. Platon Ptomotions.
- Wk. 23. *Operamania*. Vol 3. (1993). Tom Krause baritone. Choeur du Grand Théâtre de Genève. L'Orchestre de la Suisse Romande. Thomas Shippers conductor. LONDON.
- Wk. 25. *Operamania*. Vol 3. (1993). Thomas Allen baritone. London Philharmonic Orchestra. Sir Georg Solti conductor. LONDON.
- Wk. 26. *Stravinsky: The Rite of Spring...*. (2005). London Symphony Orchestra. Robert Kraft conductor. Naxos.
- Wk. 27. *Beethoven : 9 Simphonien*. (2007). Berliner Philharmoniker and Wiener Singverein. Herbert von Karajan conductor. Deutsche Grammophon.
- Wk. 28. *Lang Lang: Tchaikovsky – Mendelssohn..* (2003). Chicago Symphony Orchestra. Daniel Barenboim conductor. Deutsche Grammophon.
- Wk. 29. *Karajan Festival. Vol. 4*. (1990). Berliner Philharmoniker. Herbert von Karajan conductor. Deutsche Grammophon.
- Wk. 31. *Tchaikovsky: Symphony No. 5...* (2005). London Symphony Orchestra. Gennadi Rozhdestvensky. London Symphony Orchestra.
- Wk. 32. *Lehar: The Merry Widow*. Elizabeth Schwarzkopf soprano. London Philharmonia Orchestra. Otto Ackermann conductor. EMI Classics.
- Wk. 33. *Prokofiev: Symphony 7/ Simfonietta*. (1986). Royal Scottish National Orchestra. Neeme Jarvi conductor. Chandos.
- Wk. 34. *Bach: Orchestral Suites*. (1997). Amsetrdam Baroque Orchestra. Ton Koopman conductor. Erato.
- Wk. 35. *Elgar*. (1988). Philharmonia Orchestra. Sir John Barbirolli conductor. EMI.

- Extra 1. *Mozart. Vol.3.* (1999). Mela Tenenbaum violin. Czech Philharmonic Chamber Orchestra. Richard Kapp conductor. Essay Recordings.
- Extra 2. *The Speech of Angels.* (1995). New London Consort. Philip Pickett conductor. L'oiseau-Lyre.
- Extra 3. *Mozart: The Symphonies.* (2006). Berliner Philharmoniker. Karl Böhm conductor. Deutsche Grammophon.
- Extra 4. *Rossini: Stabat Mater.* (1996). Cecilia Bartoli soprano. Konzertvereinigung Wiener Staatsopernchor. Wiener Philharmoniker. Myung-Whun Chung conductor. Deutsche Grammophon.
- Extra 5. *Great Recordings of the Century. Paganini's 24 Caprices.* (2000). Itzhak Perlman violin. EMI.
- Extra 6. *Fauré: Requiem.* (1988). L'Orchestre Symphonique de Montreal. Charles Dutoit conductor. DECCA.

Grade 9

- Wk. 1. *Jean-Baptiste Lully : L'Orchestre du Roi Soleil.* (1999). Le Concert des Nations. Jordi Savall conductor. Alia Vox.
- Wk. 2. *Rameau: Les Indes galantes.* (1995). Orchestra of the 18th Century. Frans Brüggen conductor. Philips.
- Wk. 3. *Handel: Water Music...* (2008). Le Concert des Nations. Jordi Savall conductor. Alia Vox.
- Wk. 4. *Lassus: Madrigals and Motets.* (1981). Asfeld Vocal Ensemble. Wolfgang Helbich conductor. Teldec.
- The Hillard Ensemble – English and Italian Madrigals.* (2005). The Hillard Ensemble. Veritas.
- Wk. 5. *Berlioz: Symphonie Fantastique.* (2001). London Symphony Orchestra. Sir Collin Davis conductor. London Symphony Orchestra.
- Wk. 7. *The Speech of Angels.* (1995). New London Consort. Philip Pickett conductor. L'oiseau-Lyre.
- Wk. 8. *Operamania. Vol 2.* (1993). Vienna State opera Chorus. Vienna Opera Orchestra. Lamberto Gardelli conductor. LONDON.

- Wk. 9. *Beethoven : 9 Simphonien.* (2007). Berliner Philharmoniker and Wiener Singverein. Herbert von Karajan conductor. Deutsche Grammophon.
- Wk. 10. *Tchaikovsky : 1812, Marche Slave.* (1990). Gothenburg Symphony Orchestra. Gothenburg Symphony Brass Band. Churchbells of Gothenburg. Gothenburg Artillery Division. Neeme Järvi conductor. Deutsche Grammophon.
- Wk. 11. *Mendelssohn...* (2006). Gewandhausorchester. Kurt Masur conductor. Teldec.
- Wk. 13. *The Speech of Angels.* (1995). New London Consort. Philip Pickett conductor. L'oiseau-Lyre.
- Wk. 14. *The Baroque Experience. Vol. 4.* (1991). Academy of Ancient Music. Christopher Hogwood conductor. L'oiseau-Lyre.
- Wk. 15. *Karajan Festival. Vol. 4.* (1990). Berliner Philharmoniker. Herbert von Karajan conductor. Deutsche Grammophon.
- Wk. 16. *Telemann: Tafelmusik.* (1989). Musica Antiqua Köln. Reinhard Goebel conductor. Deutsche Grammophon.
- Wk. 17. *Operamania. Vol 1.* (1993). Marilyn Horne alto. Vienna State Opera Chorus. Vienna State Opera Orchestra. Henry Lewis conductor. LONDON.
- Wk. 19. *Bach: Keyboard Concertos.* (2006). Angela Hewitt piano. Australian Chamber Orchestra. Richard Tognetti conductor. Hyperion.
- Wk. 20. *Verdi: Ernani. Coro e orchestra di Teatro alla Scala di Milano.* (2007). Riccardo Muti conductor. EMI Classics.
- Wk. 21. *Yarsolav Senyshyn – The Poet.* (2007). Yarsolav Senyshyn piano. Platon Promotions.
- Wk. 22. *Prokofiev.* (1991). Chamber Orchestra of Europe. Claudio Abbado conductor. Deutsche Grammophon.
- Wk. 23. *The Speech of Angels.* (1995). New London Consort. Philip Pickett conductor. L'oiseau-Lyre.

- Wk. 25. *Les plus grandes pages de la Musique Baroque.* (1996). Orchestre de chambre Jean- Francois Paillard. Jean-Francois Paillard conductor. BMG.
- Wk. 26. *Great Pianists: Ignacy Jan Paderewski* (2008). Jan Paderewski piano. Naxos.
- Wk. 27. *Bernstein: Candide Overture...* (2006). Royal Philharmonic Orchestra. Carl Davis conductor. Sheridan Square Classical.
- Wk. 28. *The Speech of Angels.* (1995). New London Consort. Philip Pickett conductor. L'oiseau-Lyre.
- Wk. 29. *Tchaikovsky: Piano Concerto No. 1. Rachmaninoff: Preludes.* (1987). Sviatoslav Richter piano. Deutsche Grammophon.
- Wk. 31. *Brahms: Symphonie No. 3.* (1990). Berliner Philharmoniker. Claudio Abbado conductor. Deutsche Grammophon.
- Wk. 32. *Everybody's Opera.* (2006). Edita Gruberova soprano. Chor der Wiener Staatsoper. Wiener Philharmoniker. André Prévin conductor. Universal Music Classical.
- Wk. 33. *Kempf – Prokofiev.* (2003). Freddy Kempf piano. BIS
- Wk. 34. *Wagner: Die Fliegende Hollander.* (2008). Bayreuth Festival Chorus. Bayreuth Festival Orchestra. Wolfgang Sawallisch conductor. Opera d'Oro.
- Wk. 35. *Holst: The Planets.* (1994). Berlin Philharmonic Orchestra. Sir Colin Davis conductor. Philips Classics.
- Extra 1. *Haydn: Paukenmesse.* (1990). Chor des bayerischen Rundfunks. Bayerischen Rundfunks Symphonie-Orchester. Leonard Bernstein conductor. PHILIPS Classics.
- Extra 2. *Bach – Mozart: Violin Concertos.* (2008). Jasha Heifetz violin. London Symphony Orchestra. Alfred Wallenstein conductor. Naxos.
- Extra 3. *Mozart: The Symphonies.* (2006). Berliner Philharmoniker. Karl Böhm conductor. Deutsche Grammophon.
- Extra 4. *Tchaikovsky: Piano Concerto No. 1. Rachmaninoff: Preludes.* (1987). Sviatoslav Richter piano. Deutsche Grammophon.

- Extra 5. *Beethoven : 9 Symphonien.* (2007). Berliner Philharmoniker and Wiener Singverein. Herbert von Karajan conductor. Deutsche Grammophon.
- Extra 6. *The Speech of Angels.* (1995). New London Consort. Philip Pickett conductor. L'oiseau-Lyre.

Grade 10

- Wk. 1. *Dvorak: Symphony No. 9, "From the New World".* (1992). Berliner Philharmoniker. Herbert von Karajan conductor. Deutsche Grammophon.
- Wk. 2. *Karajan Festival. Vol. 4.* (1990). Berliner Philharmoniker. Herbert von Karajan conductor. Deutsche Grammophon.
- Wk. 3. *Operamania. Vol 5.* (1993). Coro e Orchestra dell'Accademia di Santa Cecilia di Roma. Carlo Franci conductor. LONDON.
- Wk. 4. *Handel : Concerti Grossi Op. 6.* (1998). Academy of Ancient Music. Andrew Manze conductor. Harmonia Mundi.
- Wk. 5. *Falla: El Amor Brujo.* (2008). New Philharmonia Orchestra. Frübeck de Burgos conductor. First Impression Music.
- Wk. 7. *Scarlatti: Keyboard Sonatas.* (1992). Ivo Pogorelich piano. Deutsche Grammophon.
- Wk. 8. *Richter : Symphonies...* (2007). London Mozart Players. Matthias Bamert conductor. Chandos.
- Wk. 9. *West Side Story – The 50th Anniversary.* (1998). Hayley Westenra, Vittorio Grigolo, Connie Fisher et al. Royal Liverpool Philharmonic Orchestra. DECCA Broadway.
- Wk. 10. *Prokofiev: Romeo and Juliet (complete Suites from the Ballet).* (2003). Cincinnati Symphony Orchestra. Paavo Järvi conductor. Telarc.
- Wk. 11. *Rossini: Stabat Mater.* (1996). Cecilia Bartoli soprano. Konzertvereinigung Wiener Staatsopernchor. Wiener Philharmoniker. Myung-Whun Chung conductor. Deutsche Grammophon.
- Wk. 13. *Pergolesi: Stabat Mater.* (1985). Margaret Marshall soprano, Lucia Valentini-Terrani alto. London Symphony Orchestra. Claudio Abbado conductor. Deutsche Grammophon.

- Wk. 14. *Operamania*. Vol 2. (1993). Ambrosian Opera Chorus. London Symphony Orchestra. London Opera Chorus National Philharmonic Orchestra. Richard Bonyngue conductor. LONDON.
- Wk. 15. *Jennifer Larmore – Where Shall I Fly?* (1995). Jennifer Larmore mezzo-soprano. Lausanne Chamber Orchestra. Jesus Lopez-Cobos conductor. Elektra.
- Wk. 16. *Albeniz – De Falla*. (1990). Orchestre de Paris. Daniel Barenboim conductor. Erato.
- Wk. 17. *Legendary Treasures: Henryk Szeryng. Vol. 1.* (2005). Henryk Szeryng violin. Romanian Radio Symphony Orchestra. Iosif Conta, conductor. Doremi Records.
- Wk. 19. *Operamania*. Vol 2. (1993). Pilar Lorengar soprano. Choeur du Grand Théâtre de Genève. L'Orchestre de la Suisse Romande. Thomas Shippers conductor. LONDON.
- Wk. 20. *Bruno Walter – The Edition*. (1995). Columbia Symphony Orchestra. Bruno Walter conductor. SONY Classical.
- Wk. 21. *Karajan Festival. Vol. 4.* (1990). Berliner Philharmoniker. Herbert von Karajan conductor. Deutsche Grammophon.
- Wk. 22. *Don Giovanni – Highlights*. (1995). Ingvar Wixel baritone, Martina Arroyo soprano. Orchestra and Chorus of the Royal Opera House, Covent Garden. Charles Taylor conductor. Philips.
- Operamania*. Vol 4. (1993). Lucia Popp soprano. Tom Krause baritone. Vienna Haydn Orchestra. István Kerestész conductor. LONDON.
- Wk. 23. *DECCA Legends*. (1999). London Symphony Orchestra. Sir Georg Solti conductor. DECCA.
- Wk. 25. *Operamania*. Vol 1. (1993). Giuseppe di Stefano tenor. Orchestra dell'Academia di Santa Cecilia di Roma. Franco Patané conductor. LONDON.
- Wk. 26. *Bach: Keyboard Concertos*. (2006). Angela Hewitt piano. Australian Chamber Orchestra. Richard Tognetti conductor. Hyperion.

- Wk. 27. *Yarsolav Senyshyn – The Poet.* (2007). Yarsolav Senyshyn piano. Platon Ptomotions.
- Wk. 28. *Handel: Messiah.* (1993). London Symphony Orchestra and Chorus. Sir Colin Davis conductor. PHILIPS.
- Wk. 29. *Music from the Renaissance.* (1994). Collegium Aureum. BMG/RCA Classics.
- Wk. 31. *Elgar: Enigma Variations.* (1995). Bournemouth Symphony Orchestra. George Hurst conductor. Naxos.
- Wk. 32. *Bartok: Piano Concertos.* (2007). Stephen Kovachevich piano. BBC Symphony Orchestra. Sir Colin Davis conductor. Philips Classics.
- Wk. 33. *Masters of the Trumpet.* (2005). Academy of the St. Martin in the Fields. John Wilbraham trumpet. Sir Neville Mariner conductor. Universal Classics Group.
- Wk. 34. *The Bach Album: Arias for Soprano and Violin.* (1992). Kathleen Battle soprano. Itzhak Perlman violin. Orchestra of St. Luke's. John Nelson conductor. Deutsche Grammophon.
- Wk. 35. *Great Recordings of the Century : Gershwin.* (2009). London Symphony Orchestra. Andre Prévin conductor. EMI / Classic FM.
- Extra 1. *Beethoven: Piano Concertos Nos. 2 and 5 Emperor.* (1998). Maurizio Polini piano. Wiener Philharmoniker. Karl Böhm conductor. Deutsche Grammophon.
- Extra 2. *The Speech of Angels.* (1995). New London Consort. Philip Pickett conductor. L'oiseau-Lyre.
- Extra 3. *Brahms: Violin Concerto.* (1997). Gidon Kremer violin. Wiener Philharmoniker. Leonard Bernstein conductor. Deutsche Grammophon.
- Extra 4. *Great Recordings of the Century : Beethoven – Triple Concerto.* (1997). David Oistrakh violin. Mstislav Rostropovich cello. Sviatoslav Richter piano. Berliner Philharmoniker. Herbert von Karajan conductor. EMI Classics.
- Extra 5. *Cavaleria Rusticana - I Pagliacci.* (2002). José Carreras tenor. Philharmonia Orchestra. Ambrosian Opera Chorus. Riccardo Muti conductor. EMI.

Extra 6. *Prokofiev: Symphony No. 5.* (1988). Leningrad Philharmonic Orchestra. Mariss Jansons conductor. Chandos.

Grade 11

- Wk. 1. *Tchaikovsky: Symphony No. 6 "Pathétique".* (2005). National Russian Orchestra. Mikhail Pletnev conductor. Virgin Classics.
- Wk. 2. *Operamania. Vol 2.* (1993). Vienna State Opera Chorus. Vienna State Opera orchestra. Sir Georg Solti conductor. LONDON.
- Wk. 3. *The Speech of Angels.* (1995). New London Consort. Philip Pickett conductor. L'oiseau-Lyre.
- Wk. 4. *Bruckner: 9 Symphonies.* (2003). Berliner Philharmoniker. Eugen Jochum conductor. Deutsche Grammophon.
- Wk. 5. *Chopin: Waltzes.* (1983). Claudio Arrau piano. Philips Classics.
Chopin: The Piano Works. (1997). Vladimir Ashkenazy piano. DECCA.
- Wk. 7. *Handel : Concerti Grossi Op. 6.* (1998). Academy of Ancient Music. Andrew Manze conductor. Harmonia Mundi.
- Wk. 8. *Stravinsky Conducts Firebird, Petrushka.* (1990). Columbia Symphony Orchestra. Igor Stravinsky conductor. Sony / BMG.
- Wk. 9. *Don Giovanni – Highlights.* (1995). Ingvar Wixel baritone, Martina Arroyo soprano. Orchestra and Chorus of the Royal Opera House, Covent Garden. Charles Taylor conductor. Philips.
- Wk. 10. *Karajan Festival. Vol. 4.* (1990). Berliner Philharmoniker. Herbert von Karajan conductor. Deutsche Grammophon.
- Wk. 11. *Richard Strauss: Eine Alpensinfonie.* (1993). Berlin Philharmonic Orchestra. Herbert von Karajan conductor. Deutsche Grammophon.
- Wk. 13. *The Speech of Angels.* (1995). New London Consort. Philip Pickett conductor. L'oiseau-Lyre.
- Wk. 14. *Gershwin: Rhapsody in Blue.* (2000). George Gershwin piano. Paul Whiteman clarinet and conductor. Paul Whiteman Orchestra. Digimonde Entertainment.

- Wk. 15. *Verdi: Macbeth*. (1984). Chor und Orchester der Deutschen Oper Berlin. Giuseppe Sinopoli conductor. Philips.
- Wk. 16. *Verdi: Otello*. (2006). Justin Diaz baritone. Orchestra del Teatro alla Scala di Milano. Lorin Maazel conductor. Justin Diaz baritone. EMI Classics.
- Wk. 17. *Shostakovich: "Leningrad" Symphony 7*. (2007). Rudolf Barshai conductor. Cologne West German Radio Orchestra. Regis Records.
- Wk. 19. *Operamania*. Vol 4. (1993). Giuseppe di Stefano tenor. Orchestra of the Royal opera House Covent Garden. Francesco Molinari-Pradelli conductor. LONDON.
- Wk. 20. *Ultimate Chopin*. (2006). Jorge Bolet piano. Orchestre Symphonique de Montréal. Charles Dutoit conductor. DECCA
- Wk. 21. *Penderecki: Orchestral Works*. (2001). Polish National Radio Symphony Orchestra. Krzysztof Penderecki conductor. EMI Classics.
- Wk. 22. *Pergolesi: Stabat Mater*. (1985). Margaret Marshall soprano, Lucia Valentini-Terrani alto. London Symphony Orchestra. Claudio Abbado conductor. Deutsche Grammophon.
- Wk. 23. *Karajan Festival*. Vol. 3. (1990). Berliner Philharmoniker. Herbert von Karajan conductor. Deutsche Grammophon.
- Wk. 25. *Grand and Glorious: Great Operatic Choruses*. (1994). Atlanta Symphony Chorus. Atlanta Symphony Orchestra. Robert Shaw conductor. Telarc.
- Wk. 26. *Poulenc...* (1997). George Malcolm harpsichord, conductor. Academy of St. Martin in the Fields. DECCA.
- Wk. 27. *Bach: Glodberg Variations*. (2000). Murray Perraiah piano. Sony.
- Wk. 28. *The Most Relaxing Classical Album... ()*. The Philadelphia Orchestra. Eugene Ormandy conductor. EMI.
- Wk. 29. *The Speech of Angels*. (1995). New London Consort. Philip Pickett conductor. L'oiseau-Lyre.
- Wk. 31. *Great Recordings of the Century : Brahms – Double Concerto*. (1997). David Oistrakh violin. Mstislav Rostropovich cello. Cleveland Symphony Orchestra. George Szell conductor. EMI Classics.

- Wk. 32. *Handel: Cor Fedele (Clori, Tirsi e Fileno)*. (2008). Roberta Invernizzi soprano. La Risonanza. Fabio Bonizzoni conductor. Glossa.
- Wk. 33. *Mascagni – Leoncavallo*. (2007). Maria Callas soprano. Orchestra e Coro di Teatro alla Scala di Milano. Tullio Serafin conductor. EMI Records.
- Wk. 34. *The Bach Album: Arias for Soprano and Violin*. (1992). Kathleen Battle soprano. Itzhak Perlman violin. Orchestra of St. Luke's. John Nelson conductor. Deutsche Grammophon.
- Wk. 35. *Shostakovich – Ballet Suites*. (1989). Scottish National Orchestra. Neeme Järvi conductor. Chandos.
- Extra 1. *Khachaturian, Prokofiev & Glazunov: Violin Concertos*. (2004). Julia Fischer violin. Russian National Orchestra. Yakov Kreisberg conductor. Pentatone.
- Extra 2. *DECCA Legends*. (1999). Clifford Curzon piano. London Symphony Orchestra. George Szell conductor. DECCA.
- Extra 3. *Beethoven : 9 Symphonien*. (2007). Berliner Philharmoniker and Wiener Singverein. Herbert von Karajan conductor. Deutsche Grammophon.
- Extra 4. *Mozart : Piano Concertos No. 15, 21 & 23*. (2001). Alfred Brendel piano. Academy of St. Martin in the Fields. Sir Neville Mariner conductor. Philips.
- Extra 5. *Tchaikovsky: Piano Concerto No. 1. Rachmaninoff: Preludes*. (1987). Sviatoslav Richter piano. Deutsche Grammophon.

Grade 12

- Wk. 1. *Poulenc...* (1997). George Malcolm organ. Academy of St. Martin in the Fields. Charles Dutoit conductor. DECCA.
- Wk. 2. *Stokowski: Bach Transcriptions*. (2008). The All-American Youth Orchestra. Leopold Stokowski conductor. BCCS Classics.
- Wk. 3. *Mediaeval Baebes: Salva nos*. (1997). Mediaeval Baebes. Virgin Records.

- Wk. 4. *Operamania*. Vol 4. (1993). Brigit Nilsson soprano. Wiener Philharmoniker. Hans Knappertsbusch conductor. LONDON.
- Wk. 5. *Early Music: Palestrina - Allegri*. (1995). Oxford Camerata. Jeremy Summerly conductor. Naxos.
- Wk. 7. *Wagner : Overtures. Vol 4.* (2006). Berliner Philharmoniker. Wilhelm Furtwängler conductor. Naxos.
- Wk. 8. *Bach: Matthäus-Passion*. (1990). Vienna Singverein. German State Opera Chorus. Berliner Philharmoniker. Herbert von Karajan conductor. Deutsche Grammophon.
- Wk. 9. *Emil Gilels: Saint-Saens - Rachmaninov - Shostakovich*. (1993). Emil Gilels piano. Orchestre de la Société des Concerts du Conservatoire. André Cluytens conductor. Angel Records.
- Wk. 10. *The Tallis Scholars – 25th Anniversary*. (1998). The Tallis Scholars. Peter Phillips conductor. Gimell / Polygram.
- Wk. 11. *Emil Gilels: Saint-Saens - Rachmaninov - Shostakovich*. (1993). Emil Gilels piano. Orchestre de la Société des Concerts du Conservatoire. André Cluytens conductor. Angel Records.
- Wk. 13. *Karajan Festival. Vol. 4*. (1990). Berliner Philharmoniker. Herbert von Karajan conductor. Deutsche Grammophon.
- Wk. 14. *Great Performances - Mussorgsky : Scenes from Boris Godunov*. (2006). Columbia Symphony Chorus. Columbia Symphony Orchestra. Thomas Schippers conductor. Sony.
- Boris Christoff : Russian Arias & Songs*. (1992). Boris Christoff bass. Philharmonia Orchestra of London. Herbert von Karajan conductor. EMI.
- Wk. 15. *Strauss: Don Juan, Till Eulenspiege...* (1990). Cleveland Orchestra. Lorin Maazel conductor. Sony.
- Wk. 16. *Ruggiero Ricci plays Sibelius, Paganini, Sarasate*. (2009). Ruggiero Ricci violin. Countdown Media.
- Lang Lang – Rachmaninov*. (2005). Lang Lang piano. Orchestra of the Mariinsky Theatre. Valery Gergiev conductor. Deutsche Grammophon.

- Wk. 17. *Elgar: Enigma Variations.* (1995). Bournemouth Symphony Orchestra. George Hurst conductor. Naxos.
- Wk. 19. *Bach: Glodberg Variations.* (2000). Murray Perraiah piano. Sony.
- Wk. 20. *Mahler: Symphony No. 5.* (2005). Chicago Symphony Orchestra. Claudio Abbado conductor. Deutsche Grammophon.
- Wk. 21. *Mahler: Symphony No. 5.* (2005). Chicago Symphony Orchestra. Claudio Abbado conductor. Deutsche Grammophon.
- Wk. 22. *Argerich: Prokofiev – Bartok.* (1998). Martha Argerich piano. Orchestre Symphonique de Montréal. Charles Dutoit conductor. EMI Classics.
- Wk. 23. *Schönberg : Verklärte Nacht; Kammer-symphonien Nos. 1 & 2.* (1990). Orpheus Chamber Orchestra. Deutsche Grammophon.
- Wk. 25. *Arnold Schonberg: Serenade; Five Pieces for Orchestra.* (1993). BBC Symphony Orchestra. Pierre Boulez conductor. Sony Classical.
- Arnold Schonberg:Pierrot Lunaire; Erwartung.* (1993). Jessye Norman soprano. Ensemble Intercontemporain. Pierre Boulez conductor. Sony Classical.
- Alban Berg : Lulu – Wozzek.* (1992). Orchester der Deutschen Opern Berlin . Karl Böhm conductor. Deutsche Grammophon.
- Michael Gielen : Mahler - Schubert – Webern.* (2000). SWR Sinfonieorchester Baden- Baden und Freiburg. Michael Gielen conductor. Hänssler Classic.
- Wk. 26. *Barbirolli.* New York Philharmonic. (2007). John Barbirolli conductor. Guild Historical.
- Wk. 27. *Ravel.* (2005). Pascal Rogé piano. Orchestre Symphonique de Montreal. Charles Dutoit conductor. DECCA.
- Wk. 28. *Ravel.* (2005). Pascal Rogé piano. Orchestre Symphonique de Montreal. Charles Dutoit conductor. DECCA.
- Wk. 29. *Music from the Renaissance.* Vol 2. (1994). Early Music Consort of London. David Murrow conductor. BMG/RCA Classics.

- Wk. 31. *Due North*. (1988). Vancouver Chamber Choir. Jon Washburn conductor. Centrediscs.
- Vancouver Visions*. (2005). Sarah Davis Buechner piano. Borealis String Quartet. Centrediscs.
- Disasters of the Sun*. (2006). Turning Point Ensemble. Owen Underhill conductor. Centrediscs.
- Crossroads*. (1992). James Campbell clarinet. Paul Brodie saxophone. Centrediscs.
- Louie: Music for a Thousand Autumns*. (2002). Members of the Esprit Orchestra. Alex Pauk conductor. Centrediscs.
- Legacy*. (2000). Elektra Women's Choir. Morna Edmundson. Centrediscs.
- Trahisons / Betrayals*. (2009). Orchestre de la Francophonie Canadienne. Jean- Philippe Tremblay conductor. Analekta.
- Opus Quebec*. (2006). Angèle Dubeau violin. Louise- Andrée Baril, piano. Analekta.
- Wk. 32. *Prokofiev: Cinderella, Op. 87*. (1995). London Symphony Orchestra. André Prévin conductor. EMI Classics.
- Wk. 33. *Operamania*. Vol 2. (1993). Carlo Bergonzi tenor. Renata Tebaldi soprano. Orchestra dell'Accademia di Santa Cecilia di Roma. Tullio Serafin conductor. LONDON.
- Operamania*. Vol 2. (1993). Renata Tebaldi soprano. Orchestra Del Maggio Musicale Florentine. Lamberto Gardelli conductor. LONDON.
- Wk. 34. *DECCA Legends*. (1999). Wiener Philharmoniker. Karl Böhm conductor.
- Wk. 35. *Tchaikovsky: The 6 Symphonies*. (2006). Los Angeles Philharmonic. Zubin Mehta conductor. Sony Classical.
- Extra 1. *Shostakovich: Symphonies Nos. 5 & 9*. (2004). Orchestra of the Kirov Opera of St. Petersburg. Valery Gergiev conductor. DECCA.
- Extra 2. *Enescu – Ferrier: Bach – Mass in B minor*. (1998). BBC Chorus. Boyd

Neel Orchestra. George Enescu conductor. BBC Music.

Extra 3. *Handel : Concerti Grossi Op. 6.* (1998). Academy of Ancient Music.
Andrew Manze conductor. Harmonia Mundi.

Extra 4. *Yarsolav Senyshyn – The Poet.* (2007). Yarsolav Senyshyn piano.
Platon Promotions.

Extra 5. *Brahms: Symphnoy No. 4.* (1998). Wiener Philharmoniker. Carlos
Kleiber conductor. Deutsche Grammophon.

Extra 6. *Poulenc...* (1997). George Malcolm organ, conductor. Academy of St.
Martin in the Fields. DECCA.

Appendix B: Audio CDs Appendix

Tracks – Weeks Identifier

GRADE 1

WEEK	TRACK
1	1, 2
2	3, 4
3	5 - 8
4	9 - 11
5	12
7	13, 14
8	15
9	16 -17
10	18 - 21
11	22, 23
13	24
14	25
15	26, 27
16	28, 29
17	30, 31
19	32
20	33
21	34
22	35
23	36 - 38
25	39, 40
26	41
27	42
28	43
29	44
31	45
32	46
33	47, 48
34	49, 50
35	51 - 54
Xtra	55
Xtra	56, 57
Xtra	58
Xtra	59
Xtra	60, 61

GRADE 2

WEEK	TRACK
1 Day 1	1, 2
Day 2	3, 4
Day 3	5 - 9
Day 4	10 - 12
Day 5	13
2	14 - 17
3	18, 19
4	20 - 22
5	23
7	24, 25
8	26, 27
9	28, 29
10	30, 31
11	32 - 36
13	37
14	38
15	39, 40
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17	42
19	43
20	44
21	45
22	46
23	47
25	48
26	49
27	50
28	51
29	52 - 54
31	55
32	56
33	57 - 66
34	67
35	68, 69
Xtra	70
Xtra	71
Xtra	72
Xtra	73
Xtra	74, 75

GRADE 3

WEEK	TRACK
1	1
2	2
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4	4, 5
5	6
7	7
8	8
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10	10
11	11
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14	13
15	14
16	15 - 18
17	19
19	20
20	21
21	22
22	23
23	24
25	25
26	26
27	27, 28
28	29
29	30, 31
31	32, 33
32	34
33	35
34	36
35	37
Xtra	38
Xtra	39
Xtra	40
Xtra	41
Xtra	42

GRADE 4

WEEK	TRACK
1	1
2	Day 1 2, 3 Day 2 4 - 7 Day 3 8 - 11 Day 4 12 - 16 Day 5 17
3	18
4	19, 20
5	21
6	22, 23
8	24
9	25
10	26
11	27
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14	29
15	30
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17	32
18	33
20	34
21	35, 36
22	37, 38
23	39
24	40
26	41, 42
27	43
28	44
29	45
30	46
32	47
33	48 - 50
34	51
35	52
36	53
Xtra	54
Xtra	55
Xtra	56
Xtra	57 - 59

GRADE 5

WEEK	TRACK
1	1
2	2
3	3, 4
4	5
5	6
7	7
8	8
9	9
10	10, 11
11	12
13	13, 14
14	15
15	16
16	17
17	18 - 20
19	21 - 24
20	25
21	26, 27
22	28
23	29
25	30, 31
26	32
27	33, 34
28	35
29	36
31	37
32	38 - 41
33	42
34	43
35	44
Xtra	45
Xtra	46, 47
Xtra	48, 49
Xtra	50
Xtra	51 - 53

GRADE 6

WEEK	TRACK
1	1
2	2
3	3
4	4
5	5
7	6
8	7
9	8
10	9
11	10 - 12
13	13
14	14
15	15
16	16 - 19
17	20 - 21
19	22 - 23
20	24
21	25 - 29
22	30 - 33
23	34
25	35, 36
26	37
27	38 - 40
28	41
29	42, 43
31	44
32	45
33	46
34	47, 48
35	49
Xtra	50
Xtra	51 - 53
Xtra	54
Xtra	55
Xtra	56

GRADE 7

WEEK	TRACK
1 Day 1	1, 2
Day 2	3, 4
Day 3	5-7
Day 4	8, 9
Day 5	10
2	11
3	12
4	13
5	14, 15
7	16
8	17
9	18
10	19, 20
11	21
13	22
14	23, 24
15	25
16	26 - 28
17	29
19	30
20	31
21	32, 33
22	34
23	35
25	36
26	37
27	38
28	39
29	40
31	41
32	42
33	43
34	44
35	45
Xtra	46
Xtra	47
Xtra	48
Xtra	49
Xtra	50

GRADE 8

WEEK	TRACK
1	1, 2
2	3
3	4
4	5
5	6
7	7, 8
8	9
9	10
10	11
11	12, 13
13	14, 15
14	16, 17
15	18, 19
16	20
17	21
19	22
20	23 - 25
21	26, 27
22	28
23	29
25	30
26	31
27	32
28	33
29	34
31	35
32	36
33	37
34	38, 39
35	40
Xtra	41
Xtra	42
Xtra	43
Xtra	44
Xtra	45
Xtra	46

GRADE 9

WEEK	TRACK
1	1 - 4
2	5 - 7
3	8, 9
4	10, 11
5	12
7	13
8	14
9	15
10	16
11 Day 1	17, 18
Day 2	19, 20
13	21 - 24
14	25 - 27
15	28
16	29, 30
17	31
19	32, 33
20	34
21	35
22	36 - 38
23	39
25	40
26	41
27	42
28	43, 44
29	45, 46
31	47
32	48
33	49
34	50
35	51
Xtra	52 - 54
Xtra	55
Xtra	56
Xtra	57
Xtra	58
Xtra	59

GRADE 10

WEEK	TRACK
1	1
2	2
3	3
4	4, 5
5	6
7	7, 8
8	9, 10
9 Day 1	11, 12
Day 2	13, 14
10	15
11	16
13	17, 18
14	19, 20
15	21
16	22
17	23
19	24
20	25
21	26
22	27, 28
23	29
25	30
26	31, 32
27	33
28	34
29	35
31	36
32	37
33	38, 39
34	40
35	41
Xtra	42
Xtra	43
Xtra	44
Xtra	45
Xtra	46
Xtra	47

GRADE 11

WEEK	TRACK
1	1
2	2
3	3, 4
4	5
5	6 - 9
7	10 - 13
8	14, 15
9	16, 17
10	18
11	19
13	20 - 22
14	23
15	24, 25
16	26
17	27
19	28
20	29
21	30
22	31
23	32
25	33
26	34
27	35 - 38
28	39
29	40
31	41
32	42
33	43
34	44
35	45 - 47
Xtra	48
Xtra	49
Xtra	50
Xtra	51
Xtra	52
Xtra	53

GRADE 12

WEEK	TRACK
1	1, 2
2	3
3	4 - 8
4	9
5	10
7	11
8	12
9	13
10	14
11	15
13	16
14	17, 18
15	19
16 Days 1-2	20
Days 3-5	21 - 28
17	29
19	30 - 33
20	34
21	35
22	36, 37
23	38, 39
25 Day 1	40, 41
Day 2	42, 43
Day 3	44 - 47
Day 4	48, 49
Day 5	50, 51
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27	53, 54
28	55
29	56
31 Day 1	57, 58
Day 2	59
Day 3	60, 61
Day 4	62, 63
Day 5	64 - 66
32	67
33	68, 69
34	70
35	71
Xtra	72
Xtra	73, 74
Xtra	75 - 79
Xtra	80
Xtra	81
Xtra	82 - 84

Appendix C

FEATURED COMPOSERS

ALBENIZ, Isaac (b. May 29, 1860, Campodron, Spain – d. May 18, 1909, Camboles Bains, France).

ALBINONI, Tomasso (b. June 6, 1671, Venice, Republic of Venice – d. January 17, 1751, Venice, Republic of Venice).

ANDERSON, Leroy (b. June 29, 1908, Cambridge Massachusetts – d. May 18, 1975, Woodbury, Connecticut).

ANSALONE / ANZALONE, Andrea (b. ?? – d. 1656, Italy).

ANTHEIL, Georges (b. July 8, 1900, Trenton, New Jersey – d. Feb 12, 1959, New York).

ARCHER, Violet (b. April 24, 1913, Montréal, Canada – d. February 21, 2000, Ottawa, Canada).

ARPA, Giovanni Leonardo Dell' (b. c.1525, Italy – d. 1602, Italy).

BACH, Johann Sebastian (b. March 21/31, 1685, Eisenach, Germany – d. July 28, 1750, Leipzig, Germany).

BACH, Carl Philipp Emmanuel (b. March 8, 1714, Weimar, Germany – d. December 14, 1788, Hamburg, Germany).

BARBER, Samuel (b. March 9, 1910, West Chester, Pennsylvania – d. January 23, 1981, New York).

BÁRTOK, Béla (b. March 25, 1881, Sînnicolau Mare, Austria-Hungary, now in Romania – September 26, 1945, New York).

BEETHOVEN, Ludwig van (b. December 17, 1770, Bonn, Germany – d. March 26, 1827, Vienna, Austria).

BERG, Alban (b. February 9, 1885, Vienna, Austria – d. December 24, 1935, Vienna, Austria).

BERLIOZ, Louis Hector (b. December 11, 1803, Côte Saint André – d. March 8, 1869, Paris, France).

BERNSTEIN, Leonard (b. August 25, 1918, Lawrence, Massachusetts – d. October 14, 1990, New York).

BIBER, Heinrich Ignaz von (b. August 12, 1644, Wartenberg, Austria – d. May 3, 1704, Salzburg, Austria).

BIZET, Georges (b. October 25, 1838, Paris, France – d. June 3, 1875, Bougival (Yvelines), France).

BLOW, John (b. February 23, 1649, Newark-on-Trent / North Collingham, Nottinghamshire, England – d. October 1, 1708, London, England).

BOCCHERINI, Luigi Rodolfo (b. February 19, 1743, Lucca, Italy – d. May 28, 1805, Madrid, Spain).

BOISMORTIER, Joseph Bodin (b. December 23, 1689, Thionville, France – d. October 28, 1755 Roissy-en-Brie, France).

BONONCINI, Giovanni (b. June 18, 1677, Modena, Italy – d. July 8, 1726, Modena, Italy).

BORODIN, Alexander (b. November 12, 1833, St. Petersburg, Russia – d. February 27, 1887, St. Petersburg, Russia).

BRAHMS, Johannes (b. May 7, 1833, Hamburg, Germany – d. April 3, 1897, Vienna, Austria).

BRICCIALDI, Giulio (b. March 2, 1818, Terni, Italy – December 17, 1881, Florence, Italy).

BRITTEN, Benjamin (b. November 22, 1913, Lowestoft, England – d. December 4, 1976, Aldeburgh, England).

BRUCKNER, Anton (b. September 4, 1824, Ansfelden, Austria – d. October 11, 1896, Vienna, Austria).

CAROUBEL, Pierre F. (b. ?1556 – d. 1610, ?Paris, France).

CHABRIER, Emmanuel (b. January 18, 1841, Ambert, Puy-de-Dôme, France – d. September 13, 1894 Paris, France).

CHAMPAGNE, Claude (b. May 27, 1891, Montreal, Canada – d. December 21, 1965, Montreal, Canada).

CHARPENTIER, Marc-Antoine (c. 1643, Paris, France – d. February 24, 1704, Paris, France)

CHATMAN, Stephen (b. February 28, 1950, Faribault, Minnesota -)

CHOPIN, Frederic (b. March 1, 1810, Żelazowa Wola, Duchy of Warsaw – d. October 17, 1849, Paris, France).

COPLAND, Aaron (b. November 14, 1900, New York – d. December 2, 1990, New York).

COUPERIN, Francois (b. November 10, 1668, Paris, France – d. September 11, 1733, Paris, France).

DAQUIN, Louis Claude (b. July 4, 1694, Paris, France – d. June 15, 1772, Paris, France).

DEBUSSY, Claude (b. August 22, 1862, Saint-Germain-en-Laye, France – d. March 25, 1918, Paris, France).

DE FALLA, Manuel (b. November 23, 1876, Cadiz, Spain – d. November 14, 1946, Alta Gracia, Argentina).

DELIBES, Leo (b. February 21, 1836, Saint-Germain-du-Val, France – d. January 16, 1891, Paris, France).

DEMANTIUS, Johann Christoph (b. December 15, 1567, Reichenberg / Liberec, Germany, now Czech Republic – d. April 20, 1643, Freiberg, Germany).

Dell'ARPA, Giovanni Leonardo (b. c1525, Naples, Italy – d. 1602, Naples, Italy).

DINESCU, Violeta (b. 1953, Bucharest, Romania; currently lives in Germany).

DONIZETTI, Domenico Gaetano Maria (b. November 29, 1797, Bergamo, Italy – d. April 8, 1848, Bergamo, Italy).

DUKAS, Paul (b. October 1, 1865, Paris, France – d. May 17, 1935, Paris, France).

DVORAK, Antonin (b. September 8, 1841, Nelahozeves, Austrian Empire / Czech Republic – d. May 1, 1904, Prague, Czech Republic).

ELGAR, Edward William, Sir (b. June 2, 1857, Lower Broadheath, England – d. February 23, 1934, Little Malvern, Worcester, England).

ENESCU, George (b. August 19, 1881, Liveni, Romania – d. May 4, 1955, Paris, France).

FASCH, Johann Friederich (b. April 15, 1688, Buttelstedt, Germany – d. December 5, 1758, Zerbst, Germany).

FAURÉ, Gabriel (b. May 12, 1845, Pamiers, France – d. November 4, 1924, Paris, France).

FESCH, Willem de (b. 1687, Alkmaar, Holland – d. January 3, 1761, London, England).

FRANCK, César (b. December 10, 1822, Liège, Belgium – d. November 8, 1890, Paris, France).

GERSHWIN, George (b. September 26, 1898, New York – d. July 11, 1937, New York).

GERVAISE, Claude (b. c.1525, France – d. 1560, France).

GIRAMO, Pietro Antonio (fl. 1619 – 1630, Naples, Italy).

GLINKA, Mikhail (b. June 1 / May 20, 1804, Novospasskoye, Russia – d. February 3 / 15, 1857, Berlin, Germany).

GRIEG, Edvard (b. June 15, 1843, Bergen, Norway – d. September 4, 1907, Bergen, Norway).

HANDEL, George Frederic (b. February 23, 1685, Halle, Germany – d. April 14, 1759, London, England).

HASSLER, Hans Leo (b. October 26, 1564, Nuremberg, Germany – d. June 8, 1612, Frankfurt am Main, Germany)

HAUSSMANN, Valentin (b. c.1565, Germany – d. c.1614, Germany; fl. Gerbstädt).

HAYDN, Franz-Joseph (b. March 31, 1732, Rohrau, Austria – d. May 31, 1809, Vienna, Austria).

HAYDN, Michael (b. September 14, 1737, Rohrau, Austria – d. August 10, 1806, Salzburg, Austria).

HOLST, Gustav (b. September 21, 1874, Cheltenham, Gloucestershire, England – May 25, 1934, London, England).

HAMEL, Keith (b. 1956, Morden, Canada -).

HONEGGER, Arthur (b. March 10, 1892, Le Havre, France – d. November 27, 1955, Paris, France).

HUMMEL, Johann Nepomuk (b. November 14, 1778, Poszony / Pressburg, Slovakia / Kingdom of Hungary – d. October, 17 1837, Weimar, Germany).

IBERT, Jaques (b. August 15, 1890, Paris, France – d. February 5, 1962, Paris, France).

KABALEVSKY, Dimitri (b. December 30, 1904, St. Petersburg, Russia – d. February 16, 1987, Moscow, USSR).

KÁLMÁN, Emmerich (b. October 24, 1882, Siófok, Hungary – d. October 30, 1953, Paris, France).

KHACHATURIAN, Aram (b. June 6, 1903, Tbilisi, Armenia – d. May 1, 1978, Moscow, USSR).

KODÁLY, Zoltán (b. December 16, 1882, Kecskemét, Hungary – d. March 6, 1967, Budapest, Hungary).

KORSAKOV, Nikolai-Rimsky (b. March 18, 1844, Novgorod, Russia – d. June 21, 1908, St. Petersburg, Russia).

KREISLER, Fritz (b. February 2, 1875, Vienna, Austria – d. January 29, 1962, New York).

LALO, Eduard (b. January 27, 1823, Lille, France – d. April 22, 1892, Paris, France).

LASSUS, Orlando (b. c.1530, Mons, Belgium – d. June 14, 1594, Munich, Germany).

LEHAR, Franz (b. April 30, 1870, Komarno, Slovakia - October 24, 1948, Bad Ischl, Austria).

LEONCAVALLO, Ruggero (b. March 8, 1857, Naples, Italy – d. August 9, 1919, Montecatini, Italy).

LISZT, Franz (b. October 22, 1811, Raiding / Doborjan, Austrian Empire – d. July 31, 1886, Bayreuth, Germany).

LOCATELLI, Pietro (b. September 3, 1695, Bergamo, Italy – d. April 1, 1764, Amsterdam, Holland).

LOUIE, Alexina (b. July 30, 1949, Vancouver, Canada -).

LULLY, Jean-Baptiste (b. November 28, 1632, Florence, Italy – d. March 22, 1687, Paris, France).

MAHLER, Gustav (July 7, 1860, Kaliště, Bohemia / Czech Republic – May 18, 1911, Vienna, Austria).

MARAIS, Marin (b. May 31, 1656, Paris, France – d. August 15, 1728, Paris, France).

MAINERIO, Giorgio (b. c.1535, Parma, Italy – May 3 / 4, 1582, Aquilea, Italy).

MASCAGNI, Pietro (b. December 7, 1863, Livorno, Italy – d. August 2, 1945, Rome, Italy).

MERCADANTE, Saverio (September 16, 1795, Altamura, Italy – December 17, 1870, Naples, Italy).

MENDELSSOHN, Felix (February 3, 1809, Hamburg, Germany – November 4, 1847, Leipzig, Germany).

MODERNE, Jaques (c.1494, Pinguento, Italy – 1561, Lyon, France).

MOLTER, Johann Melchior (b. February 10, 1696, Tiefenort, Germany – d. January 12, 1765, Karlsruhe, Germany).

MONTEVERDI, Claudio (b. May 15, 1567, Cremona, Italy – d. November 29, 1643, Venice, Italy).

MORLEY, Thomas (b. c.1557, Norwitch, England – d. October, 1602, London, England).

MOURET, Jean Joseph (b. 1682, Avignon, France – d. August 20, 1738, Charenton-le-Pont, France).

MOZART, Leopold (b. November 14, 1719, Augsburg, Germany – d. May 28, 1787, Salzburg, Austria).

MOZART, Wolfgang Amadeus (b. January 27, 1756, Salzburg, Austria – d. December 5, 1791, Vienna, Austria).

MUSSORGSKY, Modest (b. March 9/21, 1839, Karevo, Russia – d. March 16/28, 1881, St. Petersburg, Russia).

ORFF, Carl (b. July 10, 1895, Munich, Germany – d. March 29, 1982, Munich, Germany).

PACHELBEL, Johann (b. September 1, 1653, Nurnberg, Germany – d. March 3, 1706, Nurnberg, Germany).

PADEREWSKI, Igancy Jan (b. November 6, 1860, Kurylowka, Poland - d. June 29, 1941, New York).

PAGANINI, Niccolo (b. October 27, 1782, Genoa, Italy – d. May 27, 1840, Nice, France).

PALESTRINA, Giovanni Pierluigi da (b. February, c.1525, Palestrina, Italy – February 2, 1594, Rome, Italy).

PHALESE, Pierre / PHALESIUS, Petrus (c. 1507, Louvain, Belgium – c. 1575, Louvain, Belgium).

PENTLAND, Barbara (b. January 2, 1919, Winnipeg, Canada – d. February 5, 2000, Vancouver, Canada).

POULENC, Francis Jean Marcel (b. January 7, 1899, Paris, France – d. January 30, 1963, Paris, France).

PROKOFIEV, Sergei (b. April 15 / 27, 1891, Sontsovka / Krasne, Ukraine/ Russian Empire – d. March 5, 1953, Moscow, USSR).

PENDERECKI, Krzysztof (b. November 23, 1933, Debica, Poland -).

PERGOLESI, Giovanni Battista (b. 4 January 1710, Jesi, Italy – 16 or 17 March 1736, Pozzuoli, Italy).

PRAETORIUS, Michael (b. c. February 15, 1571, Creuzburg, Germany – February 15, 1621, Wolfenbüttel, Germany).

PURCELL, Henry (b. c. September 10, 1659, Westminster, England – November 21, 1695, London, England).

RAMEAU, Jean-Philippe (b. September 25, 1683, Dijon, France – d. September 12, 1764, Paris, France).

RAVEL, Maurice (b. March 7, 1875, Ciboure, France – d. December 28, 1937, Paris, France).

RESPIGHI, Ottorino (b. July 9, 1879, Bologna, Italy – d. April 18, 1936, Rome, Italy).

RICHTER, Franz Xaver (b. December 1, 1709, Holešov, Czech Republic – d. September 12, 1789, Strasbourg, France).

ROSSINI, Gioacchino (b. February 29, 1792, Pesaro, Italy – d. November 13, 1868, Passy, France).

SAINT-SAENS, Camille (b. October 9, 1835, Paris, France – d. December 16, 1921, Algiers).

SATIE, Eric (b. May 17, 1866, Honfleur, France – d. July 1, 1925, Paris, France).

SCARLATTI, Domenico (b. October 26, 1685, Naples, Italy – d. July 23, 1757, Madrid, Spain).

SCHEIN, Johann Hermann (b. January 20, 1586, Gr nhein, Germany – d. November 19, 1630, Leipzig, Germany).

SCHONBERG, Arnold (b. 13 September, 1874, Vienna, Austria– d. 13 July, 1951, Los Angeles, USA).

SCHUBERT, Franz (b. January 31, 1797, Vienna, Austria – d. November 19, 1828, Vienna, Austria).

SCHUMANN, Robert (b. June 8, 1810, Zwickau, Germany – d. July 29, 1856, Vienna, Austria).

SHOSTAKOVICH, Dmitri (b. September 12 / 25, 1906, St. Petersburg, Russia – d. August 9, 1975, Moscow, USSR).

SIBELIUS, Jan (b. December 8, 1865, H meenlinna, Finland – d. September 20, 1957, Ainola, Finland).

SMETANA, Bedrich (b. March 2, 1824, Litom sl, Czech Republic – May 12, 1884, Prague, Czech Republic).

SPIARDO, Giacomo (fl. 1620, Italy).

STOKOVSKI, Leopold (b. April 18, 1882, London, England – d. September 13, 1977, Nether Wallop, England).

STRAUSS, Johann (b. October 25, 1825, Vienna, Austria – d. June 3, 1899, Vienna, Austria).

STRAUSS, Richard (b. June 11, 1864, Mnich, Germany – d. September 8, 1949, Garmisch-Partenkirchen, Germany).

STRAVINSKY, Igor Fyodorovitch (b. June 5 /17, 1882, Oranienbaum / Lomonosov, Russia – April 6, 1971, New York).

SUPPÉ, Franz von (b. April 18, 1819, Split, Austro-Hungary / Croatia – d. May 21, 1895, Vienna, Austria).

SUSATO, Tielman (b. c.1512, ?Soest, Germany – d. c.1570, ?Flanders).

TARTINI, Giuseppe (b. April 8, 1692, Piran, Republic of Venice – d. February 26, 1770, Padua, Italy).

TCHAIKOVSKI, Pyotr Ilyich (b. April 25 / May 7, 1840, Votkinsk, Russia – October 25 / November 6, 1893, St. Petersburg, Russia).

TELEMANN, Georg Philipp (b. March 14, 1681, Magdeburg, Germany – June 25, 1767, Hamburg, Germany).

VERDI, Giuseppe (b. October 9 / 10, 1813, Le Roncole, Italy – d. January 27, 1901, Milan, Italy).

VILLA-LOBOS, Heitor (b. March 5, 1887, Rio de Janeiro, Brazil – November 17, 1959, Rio de Janeiro, Brazil).

VIVALDI, Antonio (b. March 4, 1678, Venice, Italy – d. July 28, 1741, Venice, Italy).

WAGNER, Richard (b. May 22, 1813, Leipzig, Germany – d. February 13, 1883, Venice, Italy).

WEBER, Carl-Maria von (b. November 18 - 19 , 1786, Eutin, Germany – d. June 5, 1826, London, England).

WEBERN, Anton (b. December 3, 1883, Vienna, Austria – d. September 15, 1945, Salzburg, Austria).

WIDMANN, Erasmus (b. September 15, 1572, Schwäbisch Hall , Germany – d. October 31, 1634, Rothenburg ob der Tauber, Germany).

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END NOTES

¹ Here used in its ancient Greek sense: concept of the self, encompassing the modern ideas of soul, self, and mind. The Greeks believed that the soul or "psyche" was responsible for behavior.

² Commonly shared features by objects or beings, said to instantiate the universal.

³ The Niebelungen Myth as the Outline of a Drama.

⁴ Man and the Existing Society

⁵ About the concept "Musikdrama"

⁶ "God is dead" in Fr. Nietzsche, *Ecce Homo*.

⁷ He will publicly return to Judaism in 1933.

⁸ The first atonal music is dated 1909, while the term post-modernism was used in 1917 by the German philosopher Rudolf Pannwitz to define *nihilism*.

⁹ Twelve-note system or dodecaphonic system resulted from atonality.

¹⁰ Moonstruck Pierrot.

¹¹ Art songs.

¹² The founder of *possibilism*, the German philosopher Alexius Meinong, drew a distinct line between the content of a mental act and its object. Meinong's fully developed theory of objects states that it is possible not only to think about 'the golden mountain' – even if it does not exist and may even be impossible – but also to know that it is most certainly made of gold.

¹³ Persian philosophy according to which there is a radical dualism between good and evil.

¹⁴ From Gr. *Phonos*, sound; *Sophia*, the intellectual virtue of wisdom which, according to Plato, is the ultimate achievement of the rational soul.

¹⁵ Recurring musical theme, associated with a particular person, place, or idea; also known as *leitmotif* (leading motive) and first introduced in the 19th century by Hector Berlioz. It was heavily used by Richard Wagner in his operas, luxuriously crowded with equally powerful characters.

¹⁶ Group of six composers whose music is often seen as a reaction against Wagnerism and Impressionism: Georges Auric, Arthur Honegger, Darius Milhaud, Francis Poulenc, Germaine Tailleferre, Louis Durey.

¹⁷ Technique consisting in the indiscriminate use of all twelve sounds following a general principle of non-repeatability. The twelve-tone technique (or dodecaphonic) uses series of twelve different sounds, hence the other name given to this style/procedure: serialism. The composer who devised this compositional technique was Arnold Schoenberg (1874 - 1951). The twelve-tone technique changed forever the landscape of 'serious' music

¹⁸ The twelve-tone technique naturally creates a very dry, arid musical discourse. For specialists, 'lyrical serialism' is almost an oxymoron. In this context, Dallapiccola's achievement was all the more notable.

¹⁹ Name given to a group of three remarkable composers, promoters of serialism: Arnold Schoenberg, Alban Berg, Anton Webern of whom the former was the teacher of the latter two. The First Viennese School - that had also a huge impact on the subsequent development of 'serious' music - included Joseph

Haydn, W.A. Mozart and L.v. Beethoven. Here too, the initiator (Haydn) was the mentor of both Mozart and Beethoven.

²⁰ He was a life-long organist in the church *La Trinité* in Paris.

²¹ The geophone is a drum filled with thousands of small lead pellets, and is played by swirling it around slowly so that the noise of the pellets resembles the sound of dry shifting earth.

²² Fixed rhythmic figures in Hindu music. For a complete table of deci-talas please see http://www11.ocn.ne.jp/~messiaen/musical_language/deci-tala_4-1.html

²³ *Aulody* is a word that mixes the Greek *aulos* (i.e. oboe) and melody.

²⁴ In **chance music** some element of the composition is left to chance or some primary element of a composed work's realization is left to the determination of its performer(s). The term became known to European composers through lectures by acoustician Werner Meyer-Eppler at Darmstadt Summer School in the beginning of the 1950s. According to his definition, "aleatoric processes are such processes which have been fixed in their outline but the details of which are left to chance" (56).

²⁵ Two or more different rhythms played simultaneously.

²⁶ He married Schonberg's daughter in 1955.

²⁷ Singing and playing at the same time.

²⁸ While the twelve-tone technique worked with series of twelve notes, total serialism proposes mega-series of all musical elements: pitch, duration, timbre, dynamics etc.

²⁹ Institut de Recherche et Coordination Acoustique/Musique.

³⁰ Antonin Artaud (1896 -1948), Fr poet, actor and philosopher. Although a fervent adept of the 'untainted good savage' theory, Artaud rejected all utopias as he believed that suffering was an essential dimension of human existence. Artaud strongly believed in the inextricable unity between spirit and body.

³¹ A technique of synchronizing music to images – or to other musical discourses - through a series of audio cues.

³² Algerian folk music, originated from Bedouin shepherds. An interesting mixture of Spanish, French, African and Arabic musical forms.

³³ East-Indian sacred music of the Chishti Sufis. Its tradition stretches back approx. 700 years.

³⁴ Musical genre that originates from Ghana, Sierra Leone and Nigeria. It is very popular in all of English-speaking West Africa. Highlife incorporates synth-driven sounds into its original structure characterized by jazzy horns and multiple guitars.

³⁵ East-Indian classical music that used micro-tones in its structure. The most famous musician that includes ragas in its performances is the world renown sitar-player Ravi Shankar.