

## 6. The musical revolution

### Contemporary music



#### BLOCK 1 CULTURAL CONTEXT

1. Choose the right answer corresponding to the beginning statement from the ones given in relation to Impressionist music.

► Chronology of Impressionist music.

- ☐ Impressionism is an artistic trend that started in the early 19th century and lasted throughout the entire 20th century.
- ☒ Impressionism is an artistic trend extending from the late 19th century until approximately 1920.
- ☐ Impressionism is an artistic trend lasting for the entire 19th century, finishing in 1900.

► The social scene.

- ☐ The name of this artistic movement came from a painting by Monet called *Impressionism*.
- ☐ The name of this artistic movement came from a sculpture by Monet called *Impression, Sunrise*.
- ☒ The name of this artistic movement came from a painting by Monet called *Impression, Sunrise*.

► The cultural scene.

- ☐ At the beginning of the 19th century, Paris was the cultural centre of Europe and the setting for all the avant-garde trends.
- ☒ At the end of the 19th century, Paris was the cultural centre of Europe and the setting for all the avant-garde trends.
- ☐ At the end of the 19th century, Vienna was the cultural centre of Europe and staged the Universal Exhibition of Vienna in 1889.

► The musical scene.

- ☐ Impressionist composers continue with the music of the former period, Romanticism, because they like to maintain traditions.
- ☐ Impressionist composers seek inspiration in traditional and popular songs, often using ancient instruments.
- ☒ Impressionist composers believe that the former period, Romanticism, is exhausted, and search for new forms of musical expression.

2. Choose the right answer corresponding to the beginning statement from the ones given in relation to 20th century music.

► The social scene.

- ☐ The first half of the 20th century was a period of peace, in which Europe remained united and reached various agreements.
- ☐ In the period from 1900 to 1945 most countries in Europe enjoyed peaceful democratic governments, especially Germany and Spain.
- ☒ The period from 1900 to 1945 brought social tension, dictatorships and gave rise to two World Wars.

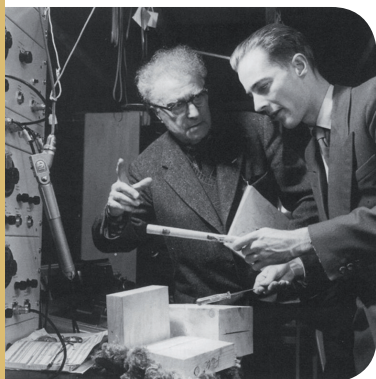
► The cultural scene.

- ☒ There is a wide diversity of cultural and artistic movements, with new and radical proposals.
- ☐ The 20th century brings more unification of art and culture, so it is characterised by very little diversity in artistic styles.
- ☐ The 20th century shows little interest in art, and therefore there are no new cultural and artistic movements.



► The musical scene.

- ☐ Music in the 20th century starts off with more Romantic ideas, with a musical style that continues with tradition and good taste.
- ☒ Music in the 20th century starts off with Atonalism, a revolutionary musical style that rejects traditional composing techniques.
- ☐ Just like in other artistic movements in the 20th century, music showed hardly any new movements, and continued with tradition, maintaining styles used in former periods.



► Composition.

- ☐ Composers were not interested in experimenting in their compositions, as they preferred to write for symphony orchestras.
- ☐ In this period, composers sought new ways to create, using tonal music as their inspiration, because this kind of music was more pleasing to the ear.
- ☒ During the 20th century, the search for new styles encourage composers to experiment, creating new experimental works and sometimes even extravagant compositions.

## BLOCK 2 MUSICAL CONTEXT. LISTENING

### 2.1. MUSIC IN IMPRESSIONISM

#### Listening 39



#### *Prelude to the Afternoon of a Faun* C. Debussy

The work you are going to listen to is called *Prelude to the Afternoon of a Faun*, based on a poem by the symbolist writer Stéphane Mallarmé. It is a series of scenes through which the dreams and desires of the Faun pass during the heat of his afternoon nap. Debussy set about “translating” the idea of the poem into music. After the poet heard Debussy’s music for the first time, he said to him: “*your music prolongs the emotion of my poem and illustrates the scene more vividly than colour does*”.

A brief text written by Debussy himself for the programme handed out at the première explained the intention of the work and shed some light on the subject, although still written in poetical terms:

*“The music of this Prelude constitutes an entirely free illustration of a beautiful poem by Mallarmé. By no means is it meant to be a synthesis of the poem. It is rather a series of scenes through which the dreams and desires of the Faun pass during the heat of his afternoon nap. Then, tired of pursuing the timid flight of the nymphs and water fairies, he succumbs to an intoxicating sleep in which he can ultimately realise his dreams of possessing the entire natural universe”.*

This work has a structure which is more or less free, comprising four irregular sections (A-B-C-A’). Since it is quite long, we suggest that you listen to the first two sections with the help of the **Listening Guide** so you can get familiar with the musical elements it contains (Listening No. 10).

| Time      | LISTENING GUIDE  |
|-----------|--|
| SECTION A |  |
| (0:00)    | The piece begins with a <b>flute solo</b> , with what we can call a chromatic Arabesque.   |
| (0:25)    | Then we can hear chords from the orchestra in <b><i>p</i></b> (strings, oboes and horns), accompanied by the characteristic <b>arpeggios of the harp</b> , which give a dream-like quality to the sound.   |
| (0:59)    | We can again hear the <b>flute theme</b> , which is then taken up by the <b>oboe</b> .   |
| (1:39)    | We hear the orchestra making a gradual dynamic change in <b><i>crescendo</i></b> which will culminate in an <b><i>f</i></b> , only to return to a <b><i>diminuendo</i></b> that will finish with a brief <b>clarinet solo</b> , which then gives way to... |
| (2:04)    | ... the theme with which the flute started off, although using certain variations in its pattern.  |
| SECTION B |  |
| (3:20)    | The sound of the clarinet introduces Section B, where there is a dialogue between the clarinet and the flute.  |
| (3:50)    | There is an oboe solo in <b><i>p</i></b> , introducing various melodic motifs, followed by the orchestra in a gradual dynamic changes in <b><i>crescendo</i></b> and <b><i>animando</i></b> .  |
| (4:36)    | We hear a <b><i>diminuendo</i></b> and a slight <b><i>ritardando</i></b> , which takes us to a brief passage where the <b>clarinet</b> and the <b>oboe</b> play, taking us to the next section (C).  |

## 2.2. 20TH CENTURY MUSIC

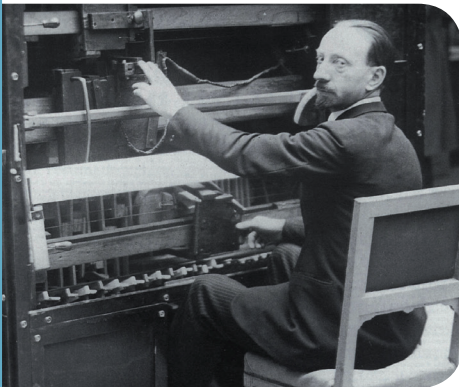
## 1. CHARACTER

Whereas in Romanticism and Impressionism composers sought music that would transmit a sensual message, in the 20th century they seek to discover sound effects by experimentation.

## Listening 40

*Awakening of Capital* L. Russolo

- a. This piece is a futuristic work that uses noise as a source for composition. Write at least three adjectives that could be related to the character of the piece you have listened to. \_\_\_\_\_  
*Strange, disconcerting, unnerving, extravagant, impressive...*
- b. Do you think that this music was created to express feelings of passion, love or sadness, as in Romanticism, or it is more a kind of experimentation in sound? \_\_\_\_\_  
*This is an example of experimentation in sound.*



## 2. GENRE

The purpose of music has undergone important changes throughout history, from music created to accompany text (Middle Ages), or for entertainment (Baroque), or the expression of feelings (Romanticism). The 20th century brings more "intellectual" art, addressed to cultured and elite audiences.

## Listening 41

*ST/10-1, 080262* I. Xenakis

Xenakis often used computers and mathematical statistics for composition. Compositions are based on the laws of statistics and probability, with random combinations using a large number of factors that make use of the calculation of probability in writing music.

- a. Do you think this type of music is popular or commercial? *No.*  
 Why? *Because it is not music that appeals to the public in general, since it has an experimental character and is not simply for aesthetic enjoyment.*

### 3. TEMPO AND BEAT

Irregular rhythms are used. Sometimes with complete freedom, and at others, with no bars. New signs are created to indicate speed, and alternating strong and weak beats disappear... producing rhythms that were totally unknown until now.

#### Listening 42

*The Rite of Spring* I. Stravinsky



a. Answer True (T) or False (F) to the following statements referring to the listening exercise:

- ☒ It has lots of rhythmic variety.
- ☐ It uses the same rhythm all the time, in regular form, with hardly any changes.
- ☐ The pulse is very clear, as there are percussion instruments that mark it out at all times.
- ☒ The instruments perform complex rhythmic figures (irregular).
- ☒ It has a vigorous, changing rhythm.
- ☐ It has a calm, relaxed rhythm.
- ☐ The speed accelerates little by little.

### 4. DYNAMICS AND DYNAMIC MARKINGS

Dynamics become extreme, often with sudden changes in intensity.

The 20th century brought a great many artistic movements, even contrasting trends, so we can find “radical” movements such as Futurism, that use noise in their compositions, along with returns to “classical” styles such as Neo-Classicism. In this century of such great change it is difficult to find a work from which any general characteristics can be extracted.

#### Listening 43

*Yes, Speak Out* C. Halffter



a. Mark the correct statement.

- ☐ This work has flat dynamics.
- ☒ There are subtle changes in intensity.
- ☐ The whole work uses a dynamic marking in p.
- ☐ It uses progressive dynamics in diminuendo.

b. From the following markings, circle the one that stands out most in this listening exercise.

*pp*

*mf*

*sfz*

*ff*



## 5. INSTRUMENTATION

Traditional instruments were played differently or modified in certain ways. Newly created instruments were used, such as electronic ones. Percussion instruments acquire greater importance.

- a. Write the name of the piece you hear.

### Listening 44

*Ionisation* E. Varèse

### Listening 45

*Momenti, per nastro magnetico* L. Berio

### Listening 46

*Helicopter String Quartet* K. H. Stockhausen



| NAME OF PIECE                        | INSTRUMENTATION                                   |
|--------------------------------------|---|
| <i>Helicopter String Quartet</i>     | Traditional instrument played in a different way. |
| <i>Momenti, per nastro magnetico</i> | Electronic instrument.                            |
| <i>Ionisation</i>                    | Percussion instruments.                           |

## 6. MELODY

The experimental character of some works gives rise to “strange” melodies or even the absence of melody. In a general way melody loses the leading role it has had in periods up to now, being replaced by other secondary elements, such as rhythm and texture, and even noises, voices and sounds created by artificial means.

- a. Connect each melody type with a listening exercise.

**Listening 47** *Variation for Piano* A. Webern

**Listening 48** *Kontaken* K. H. Stockhausen

- Flat melody
- Undulating melody
- Zigzag melody
- Absence of melody



## 7. TEXTURE

Harmonies are increasingly dissonant, even turning to noise. The use of dissonance is taken to the limit, with the traditional concept of tonality even disappearing at times, as sounds are used that would have been unthinkable for composers of previous periods, such as sirens, shouts and noises of all kinds.

### Listening 49

#### *Song of the Youths*

K. H. Stockhausen



a. Say which of the following statements is true.

- ☐ This work uses a monophonic texture, as all instruments play the same melody.
- ☐ This work uses a polyphonic texture, in which different melodies complement one another, with harmonic sounds.
- ☒ This is not a traditional texture, as experienced in former periods, because the composer seeks new sounds altogether.
- ☐ This is an example of an accompanied melody.

## 8. FORM

Although all the different musical styles appearing in the 20th century till today have certain features in common, the truth is that there is a huge variety of styles and trends.

a. Write the names of at least four new musical styles co-existing in this period.

*Futurism, electronic music, stochastic music, aleatoric music.*

## 2.3. DISCOVER 20TH-C INSTRUMENTS

a. Write the names of the following instruments, bearing in mind that all of them were used by composers in electronic and electroacoustic music.

- 1) Monophonic instrument based on valve technology capable of producing sinusoid waves with harmonics: *intonarrumori*
- 2) Box-like instrument with two antennas with which the player produces sounds by moving his hands between the antennas, without touching them: *Theremin*
- 3) A keyboard instrument with a dynamo to generate waves through "horn" speakers: *dynamophone*
- 4) Instrument with a keyboard played by a metal ring worn on the right hand to produce sound when moved horizontally: *Martenot*

**2.4. ORDERING CONCEPTS**

- a. Use the right words in the statements below and you'll get a summary of the essential features of musical movements in the 20th century.

extreme, dissonant, feelings, melody, irregular,  
percussion, Neo-Classical, intellectual, electroacoustic,  
electronic, traditional, rhythm, artificial

**Character**

- This period seeks sound effects instead of transmitting feelings.

**Genre**

- The 20th century brings more intellectual art, addressed to cultured and elite audiences.

**Tempo and beat**

- Irregular rhythms are used. Rhythm is sometimes free, even without bars.

**Dynamics and dynamic markings**

- Dynamics become extreme, often with sudden changes in intensity.

**Instrumentation**

- Traditional instruments were played differently or modified in certain ways.
- Newly created instruments were used, such as electric ones.
- Percussion instruments acquire greater importance.

**Melody**

- Some musical works do away with melody. Melody is replaced by other elements that had formerly been secondary, such as rhythm and texture, and composers often use noises, voices and sounds created by artificial means.

**Texture**

- Harmonies are increasingly dissonant, even turning to noise.

**Form**

- Numerous musical trends and styles arise: Dodecaphonism, Futurism, Musique concrète, electronic music, electroacoustic, aleatoric, stochastic and Neo-Classical.



## BLOCK 3 OTHER USEFUL DATA



1. Look at the musical scores in your textbook and answer the questions given below.

- a. Describe the differences between a score used to indicate sounds in the 20th century with a score from former periods. \_\_\_\_\_

*Composers need to invent symbols and signs that can represent what they want to transmit, and traditional or conventional staves are not enough for this.*

- b. What the reasons for these differences? \_\_\_\_\_

*20th century music breaks with everything that traditional music has held sacred until now. Experimental requires new musical techniques for expression.*

- c. Do you think that this new form of 20th century notation could be a problem for a player? Yes.

Why? *Because they used signs and notations that required an explanation from the composer so that the interpreter could understand his ideas.*

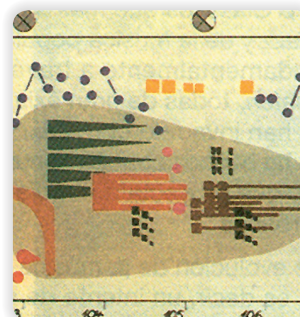
- d. Do you think musicians in the 20th century wanted to create a kind of “visual art” when writing their scores? Yes. Why? \_\_\_\_\_

*Because they used all kinds of graphics, drawings, colours, and visual marks to express their new music.*

- e. Is there a picture of a score in your student’s book that looks like a kind of painting? Yes.

Which one is it? Busotti.

Why? *Because his score looks like a painting or picture.*



### 3.1. COMPOSERS OF IMPRESSIONIST MUSIC



2. Connect each of the following Impressionist composers to the right statement below.

Erik Satie

Claude Debussy

Maurice Ravel

- a) The only totally “Impressionist” composer, so we can say that Impressionist music began and ended with him.
- b) French composer considered to be an eccentric and a non-conformist, in all aesthetic movements, from traditional to the avant-garde.
- c) French composer often labelled as an imitator of Debussy, although his ability to create orchestral colour was unique.
- d) French composer who, during the Exposition Universelle in Paris in 1889, heard exotic music from the Far East that broke with traditional concepts of consonance and dissonance.

## 3.2. COMPOSERS OF CONTEMPORARY MUSIC

3. Choose the right name for each of the 20th-century composers described below.

Stravinsky, Schönberg, Varese



- a) French composer and engineer who composed a work for the Brussels World Fair (1958) transmitted over 425 loudspeakers located inside the Philips Pavilion (designed by the architect Le Corbusier). Varèse
- b) Composer of the work entitled *The Rite of Spring*. Stravinsky
- c) Austrian composer who flagshipged a new compositional process, called atonalism, that broke all the compositional rules established until then. Schönberg
- d) Russian composer who sparked off one of the most famous riots in musical history in Paris. Stravinsky
- e) Composer of the work called *Poème électronique*. Varèse
- f) Composer who had to change some of the notes of his works to protect them under American copyrights. Stravinsky

## 3.4. ASSIMILATING CONCEPTS

4. The following text reflects the nature of Impressionist music. Complete the text using the words given below and you will understand the significance of Impressionism in music:

stop, time, brushstrokes, re-structured, dissonance, independent, imagination

The traditional attractive and resolute force of the sounds has been done away with, and sonority seems to stop, as if contemplating the reflections of a transparent immobile surface on which the former concepts of consonance and dissonance disappear as such. Thus, groups of re-structured chords are de-structured, and then independent, like tiny brushstrokes in different colours, awakening the senses and the imagination in a chromatic atmosphere that flows continuously through time and space.

5. Write the name of the 20th-century musical movement that corresponds to each definition.

Dodecaphonism, electronic music, Futurism, Musique concrète, Neo-Classicism, stochastic music

a) Music created in the laboratory using electronic means with no recording of ambient sounds.

Electronic music

b) Music inspired by former periods (Baroque, etc.). Neo-Classicism

c) Musical composition created using a computer and statistics. Stochastic music

d) Introduction of noise into musical compositions. Futurism

e) Rupture with tonality, disappearance of order and the organisation of sounds.

Dodecaphonism

f) Music created in the laboratory using recordings of natural sounds, cities, factories, etc.

Musique concrète.

6. Relate each style with a representative composer of that style.

1 Dodecaphonism

2 Futurism

3 Aleatoric music

4 Stochastic music

5 Neo-Classicism

6 Musique concrète

7 Electroacoustic music

8 Electronic music

5 I. Stravinsky

3 J. Cage

6 P. Henry

7 L. Berio

2 Russolo

8 Stockhausen

4 Xenakis

1 Schönberg



7. Relate each work with its composer.

1 *Laborintus II*

9 *Music for Strings, Percussion and Celesta*

5 *Stratégie for 2 orchestras*

2 *Meeting of Cars and Aeroplanes*

7 *Pulcinella*

3 *Variations for a Door and a Sigh*

6 *Pierrot Lunaire*

4 *Imaginary Landscape No. 1*

8 *Song of the Youths*

9 B. Bartok

7 I. Stravinsky

4 J. Cage

3 P. Henry

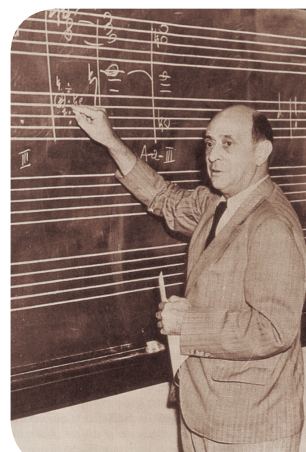
1 L. Berio

2 Russolo

8 Stockhausen

5 Xenakis

6 Schönberg



## BLOCK 4 PRESENT-DAY MUSIC

### THE 20TH CENTURY AND NEW MUSICAL TRENDS

These are some of the characteristics of the styles and trends of 20th century music and present-day music. Give the right style for the descriptions indicated below.

industrial music, future pop, trance, chill out, synth pop, electro, house

- a) Hypnotic, stimulating music for listeners on the dance floor, using music, light, colour and movement.  
trance
- b) Music played with the latest technological advances: synthesizers, sequencers and programmed sounds.  
synth pop
- c) Electronic music used to rest and relax as opposed to the faster beat on the dance floor.  
chill out
- d) Non-commercial electronic genre called “anti-music”, arising in English in 1976 and using shouts, grunts, electric saws and videos in performances.  
industrial music
- e) Kind of disco music originating in Chicago in the early 1980s. Its name comes from The Warehouse but it also came from amateur DJs who created dance music at home.  
house
- f) Electronic dance music genre mixing various styles such as electronic body music (EBM), synthpop and trance. Fans have a military look with crew cuts, sweatshirts and military boots...  
future pop
- g) Style arising in 1982 as a fusion of funk, hip-hop and European electronic music. It uses drum machines, simple keyboard melodies, and lots of sound effects.  
electro



## BLOCK 5 MUSICAL CREATION

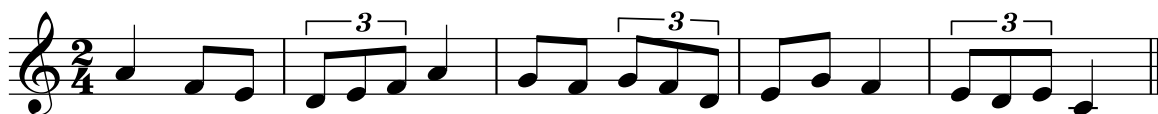
### 5.1. TRIPLETS AND DUPLETS

#### 5.1.1. The triplet

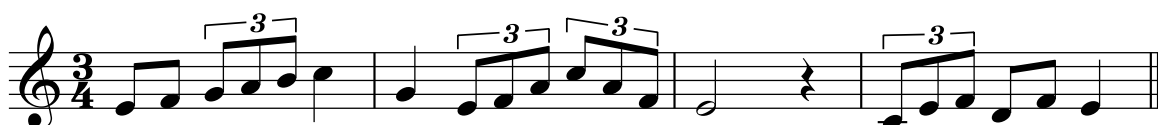


1. Draw in bar-lines.

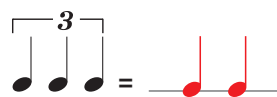
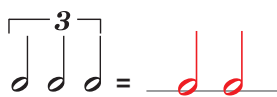
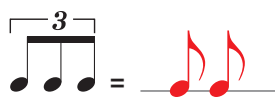
a)



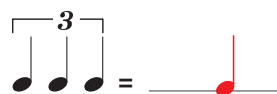
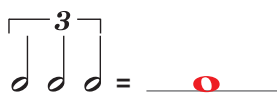
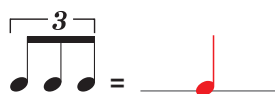
b)



2. Draw in the two equivalent notes.

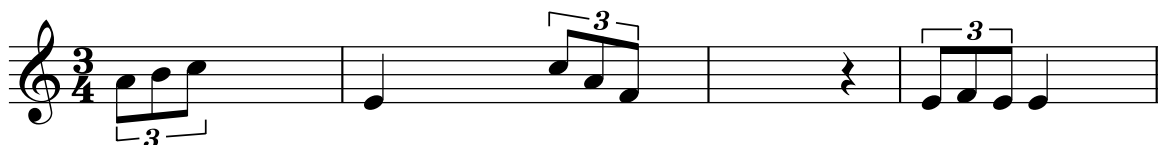


3. Draw in one equivalent note.

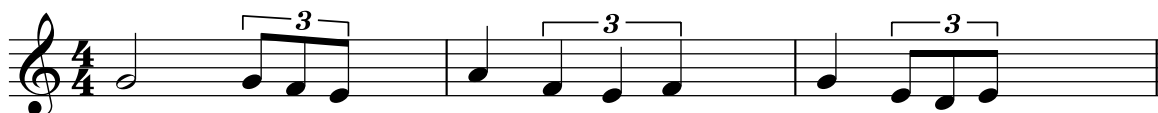


4. Complete the following staves.

a)



b)



**5. Draw in bar-lines.**

**a)**



**b)**



Three musical examples illustrating the expansion of a 2-measure rest into three eighth notes:

- Example 1: A 2-measure rest (represented by two whole notes) is equal to three eighth notes.
- Example 2: A 2-measure rest (represented by two whole notes) is equal to three eighth notes.
- Example 3: A 2-measure rest (represented by two whole notes) is equal to three eighth notes.

**a)**



**b)**



## MUSIC AND TECHNOLOGIES

The CD ROM gives you a series of activities in which you can practise what you've learned in this Unit.







## LISTENING EXERCISES

### UNIT 1. THE MIDDLE AGES

- Listening 1 *Crux fidelis*
- Listening 2 *Adorabo*
- Listening 3 *Sanctus*
- Listening 4 *Kyrie*
- Listening 5 *Te lucis ante terminum*
- Listening 6 *Muito debemos varoes Cantiga No. 2*
- Listening 7 *Santa Maria Strela do dia*
- Listening 8 *Muito debemos varoes (final fragment 1)*
- Listening 9 *Muito debemos varoes (final fragment 2)*
- Listening 10 *Medieval instrument*
- Listening 11 *Medieval instrument*
- Listening 12 *Medieval instrument*
- Listening 13 *Notre Dame Mass, Guillaume de Machaut*
- Listening 14 *Singing in the Middle Ages 1*
- Listening 15 *Singing in the Middle Ages 2*
- Listening 16 *Singing in the Middle Ages 3*

### UNIT 2. THE RENAISSANCE

- Listening 17 *Ave María, Tomás Luis de Victoria*
- Listening 18 *Texture 1 - Ave María, Tomás Luis de Victoria*
- Listening 19 *Texture 2 - Ave María, Tomás Luis de Victoria*
- Listening 20 *Ay, triste que vengo, Juan del Encina*
- Listening 21 *Guárdame las vacas, L. de Narváez*
- Listening 22 *Recercada, D. Ortiz*
- Listening 23 *Canario, C. Negri*
- Listening 24 *Singing in the Renaissance 1*
- Listening 25 *Singing in the Renaissance 2*
- Listening 26 *Singing in the Renaissance 3*

### UNIT 3. THE BAROQUE

- Listening 27 *Spring (1st Movement), A. Vivaldi*
- Listening 28 *Spring (2nd Movement), A. Vivaldi*
- Listening 29 *Spring (3rd Movement), A. Vivaldi*
- Listening 30 *Spring (introduction), A. Vivaldi*
- Listening 31 *Orchestra 1*
- Listening 32 *Orchestra 2*
- Listening 33 *Orchestra 3*
- Listening 34 *Timbre discrimination*
- Listening 35 *Virtuosity*
- Listening 36 *Fugue*
- Listening 37 *Concerto*
- Listening 38 *Rinaldo (Aria), G.F. Handel*
- Listening 38 *Dido and Aeneas, H. Purcell*
- Listening 40 *Instrumentation - Opera 1*
- Listening 41 *Instrumentation - Opera 2*
- Listening 42 *Instrumentation - Opera 3*
- Listening 43 *Opera melody 1*
- Listening 44 *Opera melody 2*
- Listening 45 *Sonata in D minor, D. Scarlatti*
- Listening 46 *Water Music (Minuet from Suite No. 1), G. F. Handel*
- Listening 47 *Music for the Royal Fireworks, G. F. Handel*
- Listening 48 *Zadok the Priest, G. F. Handel*
- Listening 49 *Brandenburg Concerto No. 2, J. S. Bach*
- Listening 50 *Hallelujah (from the Messiah oratorio), G. F. Handel*





#### UNIT 4. CLASSICISM

- Listening 1** *Eine Kleine Nachtmusik (1st Movement), W.A. Mozart*
- Listening 2** *Eine Kleine Nachtmusik (2nd Movement), W.A. Mozart*
- Listening 3** *Eine Kleine Nachtmusik (3rd Movement), W.A. Mozart*
- Listening 4** *Eine Kleine Nachtmusik (4th Movement), W.A. Mozart*
- Listening 5** *Dynamics*
- Listening 6** *Extracts of The Magic Flute, W.A. Mozart*
- Listening 7** *Quintet, W. A. Mozart*
- Listening 8** *Turkish March, W. A. Mozart*
- Listening 9** *Concerto, C. Stamitz*
- Listening 10** *Form in the Classical Period 1*
- Listening 11** *Form in the Classical Period 2*
- Listening 12** *Form in the Classical Period 3*
- Listening 13** *Symphony No. 94 (Surprise), Haydn*
- Listening 14** *Symphony No. 40 (1st Movement), W. A. Mozart*

#### UNIT 5. ROMANTICISM - NATIONALISM

- Listening 15** *The Moldau, B. Smetana (complete)*
- Listening 16** *The Source of the Moldau River*
- Listening 17** *The Moldau (Two Springs)*
- Listening 18** *Forest Hunt*
- Listening 19** *Peasant Wedding*
- Listening 20** *Moonlight: Dance of Water Nymphs*
- Listening 21** *The Moldau Theme*
- Listening 22** *The Rapids*
- Listening 23** *The River at its Widest Point*
- Listening 24** *Prague and the Vysehrad Castle*
- Listening 25** *The Mouth of the River*
- Listening 26** *Eine Kleine Nachtmusik, W. A. Mozart*
- Listening 27** *Waltz No. 7 in C# minor, F. Chopin*
- Listening 28** *Form in the Romantic Period 1*
- Listening 29** *Form in the Romantic Period 2*
- Listening 30** *New World Symphony, A. Dvorak*
- Listening 31** *Sonata, P. Hindemith*
- Listening 32** *Concerto, A. Glazunov*
- Listening 33** *Musical fragments*
- Listening 34** *Morning Mood, E. Grieg*
- Listening 35** *In the Steppes of Central Asia, A. Borodin*
- Listening 36** *Titan, G. Mahler*
- Listening 37** *Tosca, G. Puccini*
- Listening 38** *Widmung, R. Schumann*

#### UNIT 6. IMPRESSIONISM - CONTEMPORARY MUSIC

- Listening 39** *Prelude to the Afternoon of a Faun, C. Debussy*
- Listening 40** *Awakening of Capital, L. Russolo*
- Listening 41** *ST/10-1,080262, I. Xenakis*
- Listening 42** *The Rite of Spring, I. Stravinsky*
- Listening 43** *Yes, Speak Out, C. Halffter*
- Listening 44** *Ionisation, E. Varèse*
- Listening 45** *Momenti, per nastro magnetico, L. Berio*
- Listening 46** *Helicopter String Quartet, K. H. Stockhausen*
- Listening 47** *Variation for Piano, A. Webern*
- Listening 48** *Kontaken, K. H. Stockhausen*
- Listening 49** *Song of the Youths, K. H. Stockhausen*

