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Type of Experience	Date of Experience (month/day/year)	Year composed (pieces ONLY)	Composer (pieces ONLY: LAST, FIRST)	Title	Movement (title or #)	Performer or Author/Lecturer	Source (recordings only; e.g. Hamon, classical.edu, etc.)	Analytical comments using terminology from class. NOTE: this column must contain at least 150 characters to receive credit!
Listening to a recording	8/27/08	1937	Ginastera, Alberto	Danzas Argentinas	Danza del Viejo Boyero	Marta Argerich	classical.edu	Only a little over one minute in length, Danza del Viejo Boyero, or Dance of the Old Cowherd makes use of nearly the entire range of the piano. This piece begins in the middle and lower registers of the piano and moves up to the initial parts of the higher registers. This roughly middle register is home base throughout the first theme of this piece. The B theme exhibits a stretch to the upper register which soon gives way to an octave-by-octave return to the lower and middle registers. When the piece arrives at its tonal middle section, a surprisingly rich and low chordal sound is used after which a middle register is once again adopted. The piece finishes with a quick fliriting with a significantly high register. Though the movement begins abstractly with no particular tone center as a result of a pentatonic left hand and white-key-alternating right hand, it does offer a refreshing moment of tonality in the middle of its duration. During this brief, but tonally satisfying moment, the piece seems to be centered in a C major tonality. However, the tonality vanishes as abruptly as it arrives and a return to the whimsical theme takes place. The staccato nature of this piece accurat
Listening to a recording	8/31/08	1937	Ginastera, Alberto	Danzas Argentinas	Danza de la Mosa Donosa	Martha Argerich	classical.edu	The most tonal of the three pieces that make up the "Danzas", this movement features a simple and melancholic melody which is reminiscent of Argentine and Latin American folk music. The melody features a frequent counter melody which serves to constantly build up and release harmonic. This building and releasing of tension is what gives this piece its haunting or melancholic quality. Meanwhile, the left hand is occupied in a rocking accompaniment which is comprised of broken fifths which alternate throughout the piece creating a guitar-like lull which reminded me of a Spanish lullabye. On occasion, the lulling pattern stretched in order to support the harmonies established by the melody and counter-melody. As the music develops, the initially thin texture thickens to involve chords containing non-chord tones. The effect is a very broad, almost flat-sounding sonority. This is my favorite part of the movement as it provides a refreshing "splash" to the otherwise quite traditional harmony. Once it has reached its harmonic (and dynamic) climax, Danza de la Mosa Donosa, dwindles down once again to its initial texture of melody and accompani
Listening to a recording	9/1/08	1937	Ginastera, Alberto	Danzas Argentinas	Danza del Gaucho Matrero	Martha Argerich	classical.edu	The third and final of this three movement set of dances begins wildly! The piece begins loudly with no distinction of right hand or left hand as both are involved in a wild and incessant pattern that mirrors that in the other hand. The energy achieved by this technique is palpable. Momentarily, the right hand abandons the unrelenting pattern in order to stamp out rhythmically charged blurs of sound achieved by smashing seconds on top of the underlining pattern previously mentioned. This is followed by a break in the now-dizzing pattern at which point the left hand begins another pattern which seems to be comprised of arpeggiated fifths and sixths. Meanwhile, the right hand occupies itself by producing staccato chords of no particular tonality. The energy acquired through the use of patterns finally explodes into a beautiful, yet dissonant theme in which tonality is evident.
Listening to a recording	9/3/08	1984	Demus Jorg	Au pere lachais le tombeau	Au pere lachais	Jorg Demus	classical music library poni.smu.edu	Jorg Demus pays homage to the impressionist/early 20th century composers Ravel and Debussy. The piece features a simple melody which is very pleasing to the ear. Completely tonal, this work echoes Debussy's Clair de lune and other comparable works in its use of light, airy melody and flowing accompaniments and embellishments. Its use of arpeggiated accompaniment is reminiscent of that found in Clair de lune. As in the earlier work, Demus uses this type of accompaniment to push the melody forward in a sort of rubato much like the D flat flowing section of Clair de lune. Like its predecessor, Au pere lachais creates for the listener an atmosphere marked by the simple,
Listening to a recording	9/4/08	2001	Talbot Joby	Blue Cell	Blue Cell	Apollo Saxophone Quartet	classical music library poni.smu.edu	This work is quite odd. The fact that I have never heard of a saxophone quartet, it was interesting to find out that someone actually wrote such a thing! The piece opens with a crescendo on alternating thirds. Each saxophone features either a minor or major third. This motif of alternating thirds is interrupted occasionally by a stepwise motion which is completely atonal and seems to lead nowhere neither harmonically nor thematically. At times, a lone saxophone meandered above in the higher registers of its range while the lower range saxophones continued their dizzying pattern of thirds. Very strange.
Listening to a recording	9/4/08	2003	Farrington, Iain	Fiesta!	Celebration	Christopher Herrick	classical music library poni.smu.edu	WOW! This work is like the Phantom of the Opera gone mad. Instantly, the work captures the attention with its frequent off-beat accents and anxious pedaling. A constant surge of sound is achieved by its jazz-inspired chords which grow in intensity even in their short duration. Through the use of these mini one-note crescendos, the entire piece lunges forward at the listener and provides relief from this ongoing pushing in its virtuosic figurations in the upper ranges of the organ. The piece ends suddenly and surprisingly on a major chord.
Listening to a recording	9/4/08	2003	Farrington, Iain	Fiesta!	Stride Dance	Christopher Herrick	classical music library poni.smu.edu	This movement immediately calls attention to its echoing of blues. The bass line follows a typical bass line of blues tunes (D-F#-G-G#-A) by transposing the pattern from tonic to dominant such as is the case blues/boogie. Over this bass line the upper registers of the organ are occupied with atonal and often jarring figurations which confuse the listener as to what he or she should be listening to: the hints of tonality in the bass line or the atonal upper activity which is hard to ignore in its intensity? I never did decide which should receive the majority of my attention. Perhaps it is this chaos with a hint of order which the composer intended.
Listening to a recording	9/4/08	21st century	Fitkin, Graham	Glass	N/A	Simon Haram, Graham Fitkin	classical music library poni.smu.edu	This work sounds like it belongs in a soundtrack to a movie based on a Nicholas Sparks novel. It is calm and lulling in its use of the piano and saxophone. The piano is engaged in tonal, yet slightly dissonant chords which serve as a background for the saxophone to soar above in longing lines. The entire work unfolds in this manner and seems to slyly avoid any real climax. Rather, it increases in intensity and recedes as the melody increases or decreases in range and dynamic.

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Performing in public	3/8/05	1937	Ginastera, Alberto	Danzas Argentinas	Danza del Viejo Boyero	Me	N/A	Danza del Viejo Boyero was quite interesting to learn. This was the first twenty-first century, non tonal work I learned. Because of my lack of experience with this type of work, I had become dependent on my ear to guide me through the score for scouting out wrong notes etc. Having to learn this piece really exposed my dependency on the tonal system. Not having tonal center or a traditional harmonic progression left me with no way to have something "sound wrong". Using my ear as a guide previously helped me learn music quickly, thus, learning this piece seemed to take forever.
Examining a score	9/10/09	1911	Ravel, Maurice	Valse Noble et Sentimentale	I	N/A	Alfred Mouleoudous' collection	My examining of the score came as a result of utter confusion in attempting to learn the work. Though not technically difficult, the piece does require great concentration and thought. The movement opens with four chords which serve as a motivic center for the rest of the movement. These opening chords appear to be mixed interval chords as the left hand plays quintal chords while the right hand occupies itself with an enharmonic d minor triad in first inversion with an added C. The fourth chord is a D# minor 7th with a split 5th. Upon closer examination, one also finds that the added or seemingly jarring pitches thrown into the otherwise tonal work are actually
Performing in public	3/8/05	1937	Ginastera, Alberto	Danzas Argentinas	Danza de la Mosa Donosa	Me	N/A	This is my favorite movement of the three Danzas. Learning this movement sparked my interest in the nationalist composers of twentieth century Latin America. It was an interesting experience in that I had grown up with the concept that any music worth studying came from Europe. However, this piece changed that and for the first time, I became interested in the musical traditions of the South America and my connection to them as a Latin American living in the Northern portion of the Americas. This piece features guitar-like sonorities throughout the piece and especially in the closing measures where the pitches of an open-string guitar are executed. Though beautiful, the most valuable lesson I took from learning this piece was learned as I examined my cultural and musical identity as a result of my interest in the piece.
Examining a score	9/11/08	1911	Ravel, Maurice	Valse Noble et Sentimentale	II	N/A	Mr. Mouleoudous' collection	The first few measures of this movement exhibit augmented a crawling pattern of augmented chords followed by major thirds in the right hand. As this motif is played, the left hand plays octaves alternating between a G octave and an F octave. These first eight measures serve as an introductory passage to the melody which debuts in measure nine and proves to be a quaint light-waltz melody accompanied by fifths arranged in two-note slurs emphasizing the second beat of each measure. The rest of the piece consists of the alternating between the introductory "creepy" melody and the more tonal, whimsical B melody. The end of this movement is a fifth which serves to seamlessly transition this movement to the next.
Examining a score	9/11/08	1911	Ravel, Maurice	Valse Noble et Sentimentale	III	N/A	Mr. Mouleoudous' collection	This contains a clear and distinguishable melody "jazzed" up by the addition of neighbor tones to the plain melody. A prominent feature during the first page of the work is its frequent use of seventh chords. The second system of the first page contains enharmonically-spelled dominant, major and minor seventh chords. The third system uses seventh chords in their diminished forms. Nearly the entire piece is comprised of right hand chords in the following position: third on the bottom with some form of a second on the top such as a seventh chord in first inversion. The left hand mainly maintains pen octaves as accompaniment. These patterns comprise most of the piece except for the last five measures in which quartal harmonies are mainly used.
Examining a score	9/12/08	1937	Ginastera, Alberto	Danzas Argentinas	Danza del Gaucho Matrero	N/A	My score	This piece is especially difficult to read because of its odd, ostinato pattern which occupies both hands. The mentioned pattern is spider-like consisting of thirds alternating in chromatic fashion (in the right hand) and open fifths crawling upward so that the bass note rises by a minor third followed by a minor second. This driving pattern is frequently interrupted by sharp, accented mixed interval chords. This alternation between ostinato and stomping chords gives in to a tertian and tonal section. Though tonal, there are non-chord tones thrown into the otherwise "normal" harmonies.
Listening to a recording	9/13/08	1909	Prokofiev, Sergei	Four Etudes Op. 2	I	El Bacha, Abdel Rahman	library recording	"WOW!"- That was my reaction for the first of the four etudes comprising this opus. This etude reminded me of a clock constantly running. I am not sure if it was the intention of the composer, but throughout my listening of this etude, I was very aware of the passing of time. My reaction to the piece was to ponder the significance of time and whether or not I am efficiently managing it. As I was questioning my ability to capitalize my time, I also found myself thinking about the continuity of time; the effect was almost as that of a film showing the changing seasons in rapid succession such as can be viewed on PBS or the Discovery channel. The etude seems to be an exercise in the rapid changing of dense chords across the entire span of the keyboard as well as an endurance builder.
Listening to a recording	9/13/08	1909	Prokofiev, Sergei	Four Etudes Op. 2	II	El Bacha, Abdel Rahman	library recording	The second etude is much more scalar in content than the first. The right hand occupied itself mainly with these scalar patterns while the left hand participated by taking certain parts of the melody. One section which really sparked my interest was the left hand's staccato passage which seemed particularly difficult to execute because of the speed at which this passage is taken. Though fast and seemingly difficult, this etude is very graceful. The scales and their supporting harmonies result in an exciting but quaint feel- This piece does not have the feel of a "monster piece" which is most notable for its rigorous physical demands but rather combines beauty and technique so that the listener is not only impressed by its physical challenges but also by its aural beauty.

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Listening to a recording	9/13/08	1909	Prokofiev, Sergei	Four Etudes Op. 2	III	El Bacha, Abdel Rahman	library recording	Perplexing in its use of harmony and octave placement, this etude requires excellent skills in passages of parallel thirds. Significant portions of the work were dedicated to the execution of such intervals at very high speeds while the left-hand provides atonal and striking staccato chords which gave these certain passages an element of abstraction resulting in a sense of admiration for the technical difficulty of this piece as well as consideration for the effort it must have taken to learn the work.
Listening to a recording	9/13/08	1909	Prokofiev, Sergei	Four Etudes Op. 2	IV	El Bacha, Abdel Rahman	library recording	The last and shortest of the four etudes begins with a driving pattern in the lower registers of the piano. These sections of driving energy are interrupted by quick, staccato chords followed by short passages in which tension was built and left unresolved as the characteristic driving pattern returned. The general feel of the piece is that of restlessness and anxiety. The entire work surges forward and does not allow the listener a moment to breathe. The final measures of the piece contain rapid, successive octaves which reach their final point and suddenly end the piece leaving the listener nearly breathless.
Assigned Reading	9/15/08	N/A	Simms, Bryan	Music of the Twentieth Century	chap. 10	N/A	Reserve List	France, Germany and England. He explains that the World War I left such an impact on every aspect of life that even artists were reevaluating their art and the ideals behind it in hope of healing what the author describes as an "unhinged society". This sudden reassessment of the arts led some composers to a return to classical elements of music. Such composers included Hindemith who believed that music should not advance beyond the understanding of the public. Other composers used as examples of this return to melodic emphasis and subjectivity include Busoni, Stravinsky, Poulenc and the other members of "The Six" and Strauss.
Listening to a recording	9/18/08	1936	Olivier Messiaen	Poems Pour Mi	Le Maison	Gweneth-Ann Jeffers (Soprano)	classical music library poni.smu.edu	This short movement of the work opens with a brief crawling introduction in the accompaniment which continues underneath the soprano's voice. The singer comes in seconds later singing minor thirds. These opening minor thirds are reiterated several times, implying that they are somehow important to the structure of the movement. This section characterized by the use of thirds is followed by a couple of sections of relative "dryness" in which the piano simply provides a few chords in the beginning of the measure while the soprano is involved in some form of recitative. After going back and forth from recitative to melody the movement ends quietly and peacefully.
Attending a performance	9/17/08	1931	Ravel, Maurice	Concert in G major	I	Thomas Schwan	N/A	The first movement opens with tinkling sounds arising out of the high registers of the piano. These figures unfold to reveal a jest-like melody in the orchestral part. The piano enters and exhibits the heavy use of fourths which at times seem to be augmented fourths. The first theme is lyrical but is interrupted by the entry of hammer-like dissonant chords. The lyrical theme is ended abruptly by a highly percussive section which dissolves into a passage similar to the opening which included the memorable high, bell-like sounds. Some of the orchestral chords are reminiscent of jazz. The movement ends with high energy.
Attending a performance	9/17/08	1931	Ravel, Maurice	Concert in G major	II	Thomas Schwan	N/A	This movement opens without the orchestra- Just the soloist. The opening is a waltz in E major. However, unlike a typical "long-short-short" left-hand accompaniment, this accompaniment is spiced up with plenty of non diatonic added notes. The orchestra enters a few minutes into this waltz adding a music box quality to the sonorities of the piano. The effect is quite magical and my imagination soon found imagery to go along with what my ears were hearing. I know it's cheesy but it did sound like being inside a snow-globe... sigh.
Attending a performance	9/17/08	1931	Ravel, Maurice	Concerto in G major	III	Thomas Schwan	N/A	The third movement is very percussive. It features a pseudo melody that could be identified in the opening seemed to be pentatonic. Throughout the course of the first few bars, chromatic scales and augmented triads keep the piece moving quickly with machine-like precision. Though tonal the tonal centers change nearly constantly and even disappeared completely during certain sections. The movement was very short and ended with a series of cluster chords.
Attending a performance	9/17/08	1944	Olivier Messiaen	Vingt Regards sur l'enfant Jesus	II Regard de l'etoile	Jason Ballman	N/A	This movement of the work began with contrasting sections of secundal chords and creeping lines which were executed in a parallel fashion between the right hand and left hand on opposite sides of the range spectrum. The movement also contained the considerably frequent planing of mixed-interval chords in both hands. This was followed by a section of quintal and quartal chords in the right hand while the left hand took over the "melody" which was then repeated in fourths. This passage was followed by another series of mixed interval chords which led to a return of the opening motif which then dissolved into a quiet and dissonant ending.
Examining a score	9/20/08	1920	Holst, Gustav	Four Songs for Voice and Violin	I	N/A	imslp	The first movement of the work opens with no mention of a time signature. I may be mistaken but in humming the melody, it was difficult to feel the pulse allowing me to conclude that this movement may be ametric. Each measure has a different number of beats. For example, the first measure contains seven beats (assuming one beat per quarter note) while the second has only three and the third measure as a little over seven beats. The violin part is comprised completely of double notes and in some instances three-pitch chords.
Examining a score	9/20/08	1920	Holst, Gustav	Four Songs for Voice and Violin	II	N/A	imslp	The second movement is very short consisting of only one page. The movement seems to be a continuation of the first in that it is very similar to it in terms of dynamic markings, assumed tempo, lack of a time signature and the repeated use of the first movement's note values (eighth notes, quarters and a few dotted values such as dotted quarter notes) and the violin's part consisting of more than one voice and even including a three pitch chords such as those mentioned in the first movement. In bar six, the composer uses a three-pitch chord which is a D major triad with a displaced third.

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Examining a score	9/20/08	1920	Holst, Gustav	Four Songs for Voice and Violin	III	N/A	imsjp	The third movement opens with the solo voice which remains solo until bar thirteen in which the violin enters this time playing only one voice. For this movement, the composer appears to employ the use of fermati in order to convey some sense of rest or cadence. Like the preceding movements, the lack of metric instruction allows for a very free-flowing melody line. The chosen pitches for the melody reminded me of the folk music of Ireland possibly because of its use of what seemed to be the aeolian mode.
Listening to a recording	9/21/08	The recording was made in 2001 and with the piece being classified as a 21st century work, I assume it was composed in either 2000 or 2001	Lansky, Paul	As Things Were	only one mvt	Paul Lansky	classical music library	One of the things I tend to dislike about recently composed music is its "movie" sound. This work sounds like it belongs on the soundtrack to the last Bourne flick. I guess it is not a bad thing in itself- it just does not allow music to stand on its own away from a visual counterpart. Regardless, the work is interesting in its use of percussion only. The advantage of listening to recent music is that the composer is often the performer allowing the listener to hear the music as the composer intended. This piece hovers in high registers and has a metallic, outer-space sound.
Examining a score	9/17/08	2008	Morris Oliver	Suite Bereuse Le Jour et la Nuit	I. Midnight	Oliver Morris	imsjp.org	The movement begins slowly with a treble F pedal held for four bars in the trumpets while the rest of the wind instruments take turns executing the triadic figures in the melody. The primary melody seems to be carried out by the oboe while the other voices engage in fauz imitation. On page three a short passage features the oboe and flute mirroring each other which I am sure has a pleasant sound in its use of open, parallel fifths. The movement stays inside the dynamic limits of "piano", never going over an mp marking. The movement ends on a whole note in all parts marked ppp.
Attending a lecture	9/25/08	N/A	N/A	Discussion Panel on Messiaen	N/A	Several faculty members from the Perkins School and Meadows.	N/A	music of Messiaen. After introducing the members of the panel, the gentleman in charge of leading the meeting explained that the purpose of this event was to focus on two of Messiaen's works: Sacrum Convivium and Celestial Feast. First, the choral work, Sacrum Convivium. Unfortunately, the room's sound system was not used and instead the music was played on a small boom box which really limited the sound quality. Despite the lack of suitable sound, the work was truly beautiful and touching and I was enjoying it when it was quickly shut off. The first panelist began to give his opinion on the work. This first panelist is a historical theologian and I soon found myself
Assigned Reading	10/15/08	N/A	N/A	Techniques of the Contemporary Composer	chap. 10 Microtones	Cope, David	reserves list	series. In his discussion of the overtone series, the author explained what makes intervals "pure". It was unknown to me that pure intervals are intervals whose ratios are whole number ratios. Shortly afterwards, the author gives the reader a table stating the ratios for the C major scale. Mr. Cope then goes on to explain the reasons for tuning alterations created in order to allow for modulation. Later, the author discusses the use of microtones within standard notation. This calls for the alteration of accidentals. The example provided shows what look like enlarged natural signs to indicate 48 divisions per octaves.
Assigned Reading	10/17/08	N/A	N/A	Techniques of the Contemporary Composer	chap. 4	Cope, David	reserves list	The most interesting part of this chapter I believe to be the part about progression strength and chromaticism. According to the writer, progression strength is defined by how weak or strong the smaller interval structure is. The example provided shows how consonant chords with a weak root tend to move toward a dissonant chord with a stronger root. The gradual movement tends to go from weak to strong intervals within the chord structure. Later, the author states that chromaticism is used to "jazz" up the otherwise diatonic progressions adding variation as well as helping the motion of the progression along.
Examining a score	10/17/08	2001	Lansky, Paul	A is for..	N/A	Paul Lansky	poni classical library	This is a pretty neat piece. It sounds like a luxury car commercial, but it's ability to hold my attention through six minutes of essentially the same ostinato pattern says something about the composer's skill in subtle variation. The work begins with a simple alternation between two F's an octave apart on the piano. After a few moments, a robotic voice enters spelling different words beginning with the letter A hence the name "A is for..". As time went by, electronic sonorities entered the space between the octave F filling up the intervallic space. As the piece continues to progress, the piano's sonority is altered and eventually becomes another electronic sound itself.
Listening to a recording	10/17/08	2002	Carter, Elliott	Au Quai	N/A	Maureen Gallagher and Peter Kolkay	poni classical library	This is not the most fun to listen to. Completely atonal, this work is a duet for viola and bassoon. A strange combination, the instruments constantly weave in and out of each other's lines. At times it is a bit uncertain who is playing what as the ranges between the instruments overlap frequently. Composed in 2002, this work is an example of the repertoire of the 21st century which alienates audiences. Though I am sure it all makes sense in analysis music should be understood to a certain extent simply by its aural quality and I found this quite impossible from listening to it.
Listening to a recording	10/26/08	2000	Part, Arvo	...Which was the son of	N/A	polyphony	borrowed personal recording	This work takes its text from the biblical book of Luke in which the lineage of Jesus is presented. The work is a cappella and features extensive polyphony as well as unusual intervals between voices. The influence of early polyphony is quite evident in some passages which avoid cadence... reminiscent of Palestrina or Josquin? Because of the repetitive text, the composer employs the use of varied articulations, dynamics and large leaps which succeed in keeping one's ear following throughout the piece.
Listening to a recording	10/26/08	2002	Woolrich, John	A presence of departed Acts	na	Schubert ensemble of London	Irving public library	The score calls for piano, clarinet, violin and piano. The work opens with the solo piano and slowly brings in each additional instrument one at a time. Though it begins atonally, by the middle of the work, one begins to hear hints of tonality though they are never direct. It was interesting to hear how the different sonorities of the instruments blended and did not blend. Though they meshed, one can always choose to follow a certain instrument even in tutti sections. They complement each other without blending. This causes a certain distance between the listener and the work as it can be difficult to hear it as one rather than separate voices.

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Listening to a recording	10/26/08	2000	Eckardt, Jason	After Serra	n/a	ensemble 21	poni classical library	This work is difficult to listen to. It begins with an abrupt series of pitches and then stops dead in its tracks. I thought maybe something was wrong with the streaming only to have my thoughts interrupted by the re-entry of unsettling pitches. Once again: silence for about 15 seconds before the music re-entereddropped off and came back this time to develop. The whole composition is frantic, using microtones and the use of extended techniques; especially in the strings. A very uncomfortable work.
Listening to a recording	10/26/08	2001	Hilda Paredes	Ah Paax'ob.	N/A	Ensemble Modern	poni classical library	Another strange piece. This work reminded me of expressionist film. The overall effects are chilling and perturbing. The instruments feature countless slides and glissandi. Constant crescendi and diminuendi add to the creepiness. The music itself is very fluid. No aural indication of metrical organization is found except for a slight hint in the section including the percussion instrument.
Examining a score	10/26/08	1930	Cordova, Jose Luis	Elegia	N/A	n/a	imsjp	The score I examined was a piano transcription of the work which was originally written for cello and piano. The piece begins in E flat with alternating thirds in the right hand and the melody contained in long notes in the bass. After several measures, the melody is transported to the right hand amidst the accompaniment still consisting of alternating thirds. At the end of the second page, the motion created by the thirds is stopped by a section characterized by straightforward chords marked adagio. After about six measures of chordal harmony, the thirds return and push the piece to its end at which point reminders of the chordal section close out the piece.
Listening to a recording	10/26/08	2001	Durand, Joel Francois	Athanor	n/a	BBC SymphonyOrchestra	borrowed personal recording	High in drama, this work uses the brass section heavily. Named for a type of furnace, I assume this piece attempts to imitate the qualities of this type of furnace which is self-feeding and designed to maintain a uniform temperature. I do not know if the composer intended the title to convey other ideas which may conform to this self-feeding characteristic...my guess is that it was meant to comment on a particular concept or issue.
Listening to a recording	10/26/08	2001	Estacio, John	Bootlegger's Tarantella	n/a	Edmonton Symphony Orchestra	poni classical library	Because of its evocative title, this piece is inseparable from its visual counterpart. Very clearly a tarantella, the work is lively and includes many gimmicky trombone slides and hearty bass lines punctuated with timpani. Though clearly more complex in form, the piece reminded me of a slightly comical chase scene in an animated Disney movie. I cannot say that I did not enjoy listening to it- especially the charming section featuring the flute and clarinet dancing atop the strings and the section immediately following which is quite sentimental gradually building to full orchestra.
Listening to a recording	10/26/08	2001	Chappell, Herbert	Boy Wizard	n/a	Royal Ballet Sinfonia	poni classical library	I began to be interested in all these pieces with fun names. This is a clear example of this. The music portrays all the fun and clumsiness associated with one's ideas of a young wizard. Playful melodies amidst anxious background runs build up to a climax featuring bells, cymbals and percussion sound effects (falling or crashing something magically to the ground?) The piece also exhibits noticeable chromaticism. Energy is important to this work and is found in fast runs in the strings and winds.
Assigned Reading	10/27/08	N/A	N/A	Contemporary Compose	Why is Schoenberg's Music so Hard to Understand	chapter written by Alban Berg. Book edited by Elliott Schwarz	Hamon Arts Library	In this chapter the author talks about the seeming unapproachability of Schoenberg's music in its use of a musical language familiar to most audiences. The author argues that Schoenberg demands much more from his listeners than any previous composer in that his music requires the mastery of his musical language. Schoenberg's compositions become likeable only when the listener knows the idiom and the concepts behind the "words". If this is true, then Schoenberg's music becomes appealing in the same manner sudoku or other puzzles are appealing.
Assigned Reading	10/27/08	N/A	N/A	Contemporary Composers on Contemporary music	The Influence of Peasant Music on Modern Music	Chapter written by Bela Bartok. Book edited by Elliot Schwarz	Hamon Arts Library	Bartok begins this chapter by giving his readers a short history of music since the 19th century. He states that the excesses of Romanticism left many composers feeling trapped as it seemed no further developments could lead Romanticism toward progress. According to Bartok, this propelled them to "completely break with the nineteenth century". To the writer and composer, the solution to the dead-end problem was folk music. In the writer's view, folk or peasant music is expressive, varied and "perfect in its forms" while remaining pure from superfluous embellishment and over-sentimentality. The writer states that in his search to apply peasant music to his own, a composer must lose himself so completely within it so that he forgets that it is in fact "folk music" and adopts it as his natural musical language. The article also gives insight into Bartok's opinion of folk music. He states that folk music is not only to be studied and stored in a museum but to be adopted and loved. He then goes on to discuss the manners in which folk music can become a part of the composer's musical world. Ways in which it may be incorporated includes adopting particular tuning

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Assigned Reading	10/28/08	N/A	N/A	Contemporary Composers on Contemporary music	Intelligence and Musicality Among Animals	Chapter written by Erik Satie. Book edited by Elliot Schwarz	Hamon Arts Library	This chapter title is so interesting! I have always wondered if animals were capable of perceiving music as humans do but never took the time to research the topic. I was interested in Satie's thoughts on the subject. Satie begins by stating that animals are not aware of the role they play in a man-dictated world. Few of them benefit from an "education" save dogs, parrots and horses which according to the writer cannot truly be considered an education. He then continues to say that animals which are considered to be musical such as the "musicality of the starling" or the "melodic memory of the crow" or the "harmonic ingenuity of the owl that accompanies himself by tapping his stomach" are not musical by instruction but are rather "gifted" for they have no knowledge of clefs, keys measures etc. Through this logic the writer concludes that since his actual knowledge is surpassed by his natural gifts, the animal's voice is useless. If I understood the writers argument correctly, Satie's conclusion is that animals then cannot perceive music in the same fashion as humans- only humans take this natural sound and organize it into what we then ca
Assigned Reading	10/28/08	N/A	N/A	Electronic Music: The Past and Promise of Electronic Music	Early Instruments- The Great opening up of Music to all Sounds	Joel Chadabe	Hamon Arts Library	The author begins by stating that innovation in musical technology has been in existence for thousands of years. In addition, the author continues to say that for as long as musical instruments have progressed in technological complexity, there have been conservatives crying out for its demise (Plato was one of these early conservatives...his ears apparently couldn't adjust either). The writer continues his historical outline of innovation in the musical sphere by including a manifesto written by Russolo stating the importance of Futurism. According to Russolo, Futurist orchestras should mechanically reproduce the sounds of humans such as sneezing, screaming sobbing and animals such as howls hisses and snorts. Also thunder, explosions creaks etc. Later, the writer discusses the early electrical machines which took part in music making. These include the telegraph and the Telharmonium which looks like an odd organ. Other early and interesting "instruments" include the Theremin and the Photona and the wave organ. Soon thereafter, the beginnings of the electric keyboard are documented in the words of the inventor himself. Hugh Le C
Assigned Reading	10/28/08	N/A	N/A	Electronic Music: The Past and Promise of Electronic Music	Computer Music	Joel Chadabe	Hamon Arts Library	in an effort to test the quality of sound in telephones, a converter was produced to put sound into a computer and another to get the music back out of it again. This proved that sound could be taken from a computer and music playing programs could be written for the computer. One of the researches communicated his excitement as he and his colleagues realized that the computer was an unlimited instrument. 1957 saw the first sound-generating computer program. According to the writer, the first music produced in this fashion was a seventeen second composition by Newman Guttman who was an acoustician at Bell Labs. The 1960's saw many studies in sound. The author continues to describe this exciting development in musical technology through the words of the very people responsible for developing the technologies. The 70's saw the first few stages of reproducing the human voice through computers and the ability to remove scratchy noises from older recordings.... a truly useful technological advancement. I enjoy listening to old, cleaned up recordings of the great pianists of the early 20th century and never thought of all the work and rese
Attending a performance	11/19/08	N/A	Corigliano John	Fantasia on an Ostinato	N/A	Grace Choi	N/A	The work opens with poly chords over an A flat pedal point. Left hand tertian chords then enter shifting the pedals function as it now acts as a veil to the tertian pseudo-melody. The pedal point then changes pitch and becomes more rhythmically active as an ostinato using a long-short-short-long rhythmic pattern which is diminated and extended as well as sped up several times throughout the work. Frequent interludes are placed between ostinato sections. Eventually, what seems to be a new ostinato pattern enters and like the first is put through diminution, extension and speeding up to a high intensity only to quickly dissmate into a blurry passage with bird-mimicking figuration in the higher registers of the piano. This is followed by an intense return to the first ostinato in the low bass at which point the opening section returns this time high above and clearer than its initial presentation of what I then realized to be a borrowed theme from Chopin though I could not identify which particular work.
Listening to a recording	11/27/08	2000	Gentile, Ada	come fiumana	N/A	Ensemble Nuovo Contrapunto	Hamon Arts Library	The work's opening reminded me of Threnody in its quivering strings which also use extended techniques. Curiously, the work also includes a speaker which interjects sentences in Italian as the strings hold their suspenseful pitches. The suspense is broken as the strings burst into a louder and more intense section as the speaker intensifies his tone of speech. From what I could pick up, the speaker is talking about poetry and justice and the artist's search for truth and the "ideal truth"... unfortunately, the rest of the lyrics were spoken too quickly for me to understand what the speaker was really talking about. An internet search produced no answers.
Listening to a recording	11/27/08	2001	Hope, Peter	Concertino	I. Moderato	Royal Ballet Sinfonia	Hamon Arts Library	This work sounds like it may be present in a fairy-tale film. The work features the bassoon but includes a full orchestra playing mysterious figurations. At an early point the bassoon engages in conversation with a drum which sounds like a high-pitch conga drum. The conversation extends to include the entire orchestra which responds to the bassoons statements. This conversational section is exotic in sound and seems to borrow elements of eastern music (India/Middle east?)

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Listening to a recording	11/28/08	2001	Hope, Peter	Concertino	II. Quasi Blues	Royal Ballet Sinfonia	Hamon Arts Library	The second movement opens with a direct connection to its title, quasi blues as it begins slowly and soulfully. However, the work cannot be labeled as "Blues" due to the orchestras involvement which plays what sounds like a "Holly-wood" blues sound; mimicking the sounds of jazz without being itself jazz but rather infusing it with more "classical" qualities. The movement also includes a vibes section which I found kind of groovy as it played over sentimental strings in the background.
Listening to a recording	11/28/08	2001	Hope, Peter	Concertino	III. Giocoso	Royal Ballet Sinfonia	Hamon Arts Library	This movement clearly borrows Spanish elements. The use of the harp and tambourine mimic gypsy tunes as well as Latin American music which highlights the second beat in a syncopated rhythm. At times within this movement, the orchestra takes over the melody while the bassoon finds itself in virtuoso passage work. This is a fun piece highlighting an instrument that doesn't often get featured to this extent save in its repertoire's concerti and sonatas.
Listening to a recording	11/29/08	2003	Zamfir, Gheroghe	Concertino de Barcelona	I. Moderato	Staatphilharmonie Arad	Hamon Arts Library	The work opens with an improvisation-like section. Following this wash of music which sets the Spanish tone, the pan pipes and guitar enter and establish their position as the prominent instruments within the work. I've never heard a work that employs the panpipes save in folkloric musical traditions. Although the exotic sonorites capture one's attention it was difficult to follow the course of the movement as none of the themes seemed to fit coherently into the next- it was kind of all over the place; like music of the renaissance which has some structure but is not instantly recognizable. It's aural quality is also similar to music from that historic period.
Listening to a recording	11/29/08	2003	Zamfir, Gheroghe	Concertino de Barcelona	II. Andante dolce	Staatphilharmonie Arad	Hamon Arts Library	Sounding like the key of a minor, the work opens with creeping chords in the strings played on the down beats. A melancholic melody rises out of the strings in the winds and is joined by the panflute. Though it is a pleasant melody, I couldn't help but giggle a little as the panflute sounded a bit gimmicky- a bit too emotional for the tones of a panflute- in my opinion anyway. It sounded a bit like the Andean Panflute bands that set up in malls and play Beatles covers and Christmas carols during the holidays.
Listening to a recording	11/29/08	2003	Zamfir, Gheroghe	Concertino de Barcelona	III Presto	Staatphilharmonie Arad	Hamon Arts Library	This sounds like Haydn! At least in the beginning. However, the pan flute really throws off the familiar sound. While the first movement was interesting and the second tolerable, this third movement sounds like a joke! It employs early classical techniques made familiar by Vivaldi and Haydn but inserts a pan flute in its midst. Yuck!
Examining a score	11/30/08	2003	Paredes, Hilda	Cotidales	n/a	Arditi String Quartet	Hamon Arts Library	This piano quintet begins with extended techniques in the strings including altered pizzicato techniques. The piano also uses extended techniques which sound like they include pressing the key down with certain muting objects placed on the string creating a muted percussive sound in the piano. There is no melody in this work. Only a collection of unconventional sounds produced by the instruments. Eventually the strings become more prominent as they play interjections.
Listening to a recording	11/30/08	2001	Colgrass, Michael	Dream Dancer	N/A	New England Conservatory Wind Ensemble	Hamon Arts Library	This work for winds begins with subtle, long-held pitches from which a winding melody weaves up and down. The melody conveys contradictory feelings of both constriction and expansiveness- an odd feeling. The background sound scape created by the greater number of instrumentalists causes one to sense oppression while the solo parts in the saxophone and horns convey expansive plains or other forms of open space.
Listening to a recording	11/30/08	2001	Lansky, Paul	Interesting Numbers	N/A	Paul Lansky	Hamon Arts Library	As in all the other works I have previously heard by this composer, a wall of sound is maintained throughout the work along with a frequently present voice saying what seems to be random words and in this case, random numbers. I am not sure what the composer found interesting the numbers 12, 17 among others but they do give the work an effect which may be described as a Sesame Street visits the dark side. Despite its eccentricity, I like Lansky's work. The startling spurts of marimba (?) wake the listener up from the trance-like state caused by the work's overall sound.
Listening to a recording	11/30/08	2004	Kraft, Leo	L'Unicorno	n/a	North/South Chamber orchestra	Hamon Arts Library	This work borrows from the traditional sound imagery of the Hunt as it opens with a calling horn and is followed by rhythms in the orchestra suggesting a chase or a gallop. This is suitable to the title: The Unicorn. Unfortunately, I felt the music did not convey the fantasy quality the title suggests. Instead it used techniques commonly used to convey the very real creatures that are horses and huntsmen. I expected some sort of magical sounds in the music but only heard the familiar musical equivalents of a hunting scene.
Listening to a recording	11/30/08	2003	Part, Arvo	Littlemore Tractus	n/a	Christopher Bowers-Broadbent	Hamon Arts Library	Borrowing heavily from early polyphony, this work combines an eery organ in the background with haunting choral voices. The mood is solemn. A large portion of the work consists of each voice part moving from chord to chord frequently joining the other voices to create extended chords. The rhythmic motion is extremely slow. The most interesting aspect of this work is listening to the harmony slowly melt into the next in kaleidoscopic fashion. This is thinking music- it leads the listener into a calm but intense state.

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Listening to a recording	11/30/08	2003	Maxwell Davies, Peter	Mass	Kyrie	Westminster Cathedral Choir	Hamon Arts Library	Beginning with just one vocal section and the organ, the work seems to bloom mysteriously. This kyrie is not particularly pleading in nature as most Kyries I have heard. Instead, it is unsettling in its dissonance and lack of harmony. Non chord tones and clusters are everywhere expanding and contracting causing the listener to feel a little nauseated. The timbre seems to seep into one's ears and expand within the ear canal- it's quite uncomfortable.
Listening to a recording	11/30/08	2002	Cherney, Brian	Music for a Summer Wedding	prologo	Childs, Mark (Viola)	Hamon Arts Library	The prologue of this "wedding" conveys the excitement and nervousness felt at the beginning of any wedding. This however, does not sound like anything one would expect to hear at an actual wedding. The winds flutter in dissonant pitches and the harp which is a familiar sound does not engage in the typical cherub-like sounds one would expect but employs accelerated runs that mimic butterflies in a particular stomach instead of angelic romance.
Listening to a recording	11/30/08	2002	Cherney, Brian	Music for a Summer Wedding	Processional quasi sarabande	Childs, Mark (Viola)	Hamon Arts Library	This movement has more rhythmic motion and a beat clearly indicates where the wedding party is to take forward steps. Although this movement is more lyrical and predictable than the prologo, there is still something unsettling in its sound that gives it an other-worldly feel. Again the harp plays accelerated runs that may convey nervousness.
Listening to a recording	11/30/08	2002	Cherney, Brian	Music for a Summer Wedding	Finale quasi toccata	Childs, Mark (Viola)	Hamon Arts Library	The third and final movement also has a "quasi" marking and a slightly faster pace than the previous two movements. The harp often plays a psudo ostinato while wind instruments intertwine in playful and melismatic figurations in the higher registers. The final section of the work seems disconnected from the rest of the work in its cantabile melody which is a refreshing section in which the listener can follow the melodic movement. Unfortunately, it is not followed for long as it quickly reaches its end.
Listening to a recording	12/1/08	2003	Part, Arvo	My Heart's in the Highlands	N/A	David James	Hamon Arts Library	This work is heavily influenced by plainchant. The haunting voices come in one at a time and deliver the lyrics on one pitch while the organ creeps under the voice playing an ostinato in the bass while punctuating lightly in higher registers. The effect is a mystical sound which becomes almost entrancing as its repetition causes the listener to think of almost nothing. The music becomes the only thing one's mind can really process while listening.
Listening to a recording	12/1/08	2001	Birtwistle, Harrison	Nine settings of Loren Niedecker	I.	Claron McFarden	Hamon Arts Library	The instrumentation for this work is odd. It consists of only a soprano and a cellist. While the soprano clearly follows a melody, the cello is barely heard underlying the soprano with plucked strings. The soprano's melody is comprised of disjunct intervals soaring high above and returning to a neutral position that she keeps coming back to.
Listening to a recording	12/1/08	2001	Birtwistle, Harrison	Nine settings of Loren Niedecker	II.	Claron McFarden	Hamon Arts Library	Barely over a half a minute in duration, this movement features a more active cello part who now is allowed to use his bow. Again the soprano reaches incredible vocal heights by displacing the top of a major sixth an octave higher (a 13th). After completing this feat, the movement abruptly ends.
Listening to a recording	12/1/08	2001	Birtwistle, Harrison	Nine settings of Loren Niedecker	III.	Claron McFarden	Hamon Arts Library	The third movement is slower and more stately although it retains the dissonant intervals that make me cringe. As in the second movement, the cello part calls for the use of the bow and features more sustained notes which allow for vibrato effects. Perhaps it is because I have heard the past two movements, but this movement seems to provide more integration between the cellist and soprano parts.
Listening to a recording	12/1/08	2001	Birtwistle, Harrison	Nine settings of Loren Niedecker	IV.	Claron McFarden	Hamon Arts Library	This movement opens with the strange combination of cello extended techniques and voice. The resulting sound seems almost electronic, as the sonorities combine in a way not heard in typical acoustic music. The longest movement yet, the movement features a sigh motive which is more prominent in the cello than it is in the voice. More than a sigh motive it sounds more like a sob rising out of the instrument.
Listening to a recording	12/1/08	2001	Birtwistle, Harrison	Nine settings of Loren Niedecker	V.	Claron McFarden	Hamon Arts Library	The fifth movement opens with an introduction played by the cello. Quivering bowings characterize the intro which continues to develop even after the voice has entered. Unlike the previous movements, the voice seems to be the background sound as it features sustained and slightly-out-of-tune pitches mimicking the cello's function in the previous movements. Eventually the voice dies away while the cello finishes the movement in the same fashion it began- a solo closing.

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Listening to a recording	12/1/08	2001	Birtwistle, Harrison	Nine settings of Loren Niedecker	VI	Claron McFarden	Hamon Arts Library	Like the first movement, this movement features a return to the plucking in the cello while the soprano plays above. This time, however, the cello is also allowed to bow. The movement trods along quite slowly only to be interrupted by quick spurts of energy in which the soprano seems to mimic the plucking of the cello's strings with short, staccato articulations on equally short syllables. Not sure which language the words were written in.
Listening to a recording	12/1/08	2001	Birtwistle, Harrison	Nine settings of Loren Niedecker	VII	Claron McFarden	Hamon Arts Library	The work is now becoming depressing. Again the singer engages in quite tortured melodies characterized by what sounds like impossible interval leaps and dissonance. This time, however, the cello seems to carry a greater role in conveying grief or some other negative emotion. Instead of closing out the movement with a cello part, the soprano soars to a high pitch and simply stops. The movement is finished.
Listening to a recording	12/1/08	2001	Birtwistle, Harrison	Nine settings of Loren Niedecker	VIII	Claron McFarden	Hamon Arts Library	In a web-like fashion, the cello and voice intertwine constantly in this movement. The cello has dropped its dynamic to a barely audible pianissimo and the soprano uses a more subtle, creeping tone to perform this movement. The movement is short lasting only a few seconds more than a minute. However, it has been the most effective thus far in setting a mood- the mood is still yet full of held-back energy creating an anxious, unsettled feeling of doom.
Listening to a recording	12/1/08	2001	Birtwistle, Harrison	Nine settings of Loren Niedecker	IX For Amelia	Claron McFarden	Hamon Arts Library	The final movement of the work is dedicated to a woman named Amelia. Not sure what sort of role this person played in the composer's life, but she seems to have been responsible for mystery and sadness as that is the overall emotion evoked by this movement. Again voice and cello are so close together that it becomes difficult to distinguish one from the other.
Listening to a recording	12/1/08	2001	Carter, Elliott	Oboe Quartet	n/a	speculum musicae	Hamon Arts Library	This work is bursting with energy. Each instrument seems to be engaged in the performance of a particular role within a play. The parts retain their particular sound throughout the work and are never confused or blended with the other instruments. The oboe features frequent passages highlighting its sound. These passages involve the rest of the ensemble in pizzicato and plucked figurations while the oboe engages in many trills.
Listening to a recording	12/1/08	2003	Bryars, Gavin	Planet Earth	n/a	Holly Cole	Hamon Arts Library	The work begins dramatically. Reminiscent of the harmonic swells of Romanticism, the music sweeps you in. The alto enters but sounds like she stands behind a microphone from the 1930's. The sound is an imitation of an old recording as the voice is heard slightly distorted with static which makes it fuzzy around the "edges" of the melody. The lyrics speak about the earth's uniqueness as the only known life sustaining planet in the universe.
Listening to a recording	12/1/08	2001	Heath, Dave	Requiem	Did Anyone See what Happened	Choir of St. Mary's Cathedral	Hamon Arts Library	I am not sure this movement can be accurately categorized as Music. It is more like a theatrical work. Instead of pitches, the movement's opening consists of nothing but shrieks and expressions of horror. "Did anyone see what happened?" is repeated among many of the "choir's" voices. Eventually the freaking out dies out and breaks into full chords. I am surprised that this work was performed in a church. Were I in that congregation I'd run! I would really think someone has just been shot or something. The rest of the movement sounds like church music but I wonder if anyone was left to listen to it.
Listening to a recording	12/1/08	2001	Heath, Dave	Requiem	He chose me	Choir of St. Mary's Cathedral	Hamon Arts Library	This movement begins the way one would expect sacred music to sound. The movement opens with the sopranos and altos and gradually expands to include all sections of the choir. Many sections are sung in unison. Unfortunately, the yelling makes a reappearance this time in a lone voice whose desperation is manifested in his yelling.
Listening to a recording	12/1/08	2001	Heath, Dave	Requiem	Ich hatt einen Herzallerliebsten	Choir of St. Mary's Cathedral	Hamon Arts Library	Speech continues in this movement but is now found in a woman's voice and is slightly chant-like. For a significant portion of the movement, only the voice is heard in what seems to be a lament in German. This contrasts the previous spoken parts which were delivered in English. At one point an oboe becomes engaged with the speaker and the rest of the choir in musical conversation thus ending the spoken section. Before the rest of the choir sections come in the soprano presumed to also be the speaker soars to incredible musical heights a good three to four octaves above middle C.
Listening to a recording	12/1/08	2003	Backer, Horst-Hans	Rhapsodia Mallorquina	N/A	Staatphilharmonie Arad	Hamon Arts Library	This lively work features an ostinato in the double bass section of the orchestra which slowly builds with the help of a snare drum. Over the ostinato the higher-register-dwelling instruments engage in fun almost improvisational melodies. Eventually the ostinato gives out and a new section begins quietly sneaking up on the listener in the high strings. At this point, the snare drum disappears and with it the Mallorcan feel the opening brought.

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Listening to a recording	12/1/08	2001	Lansky, Paul	Say that Again,	N/A	Paul Lansky	Hamon Arts Library	Just as the title suggests, the figurations and patterns used to build this piece are repeated frequently. Space-like sounds that emerge and disappear into nonexistence above an incessant ticking sound like that of a clock. Frequently, sparkles of sound invade the sound space and sound computer enhanced. The sound of the ticking clock is also altered to sound deeper with an echo effect.
Performing in public	11/27/08	1911	Ravel, Maurice	Valse Noble et Sentimentale	I.	Me	N/A	Performing this piece is almost as difficult as learning it. Although one's ear may have grown accustomed to it, it was interesting for me to see my hands move. When I practiced this movement, I was following my ear and thus did not pay very much attention to the visual aspect of playing. As a result, I became unsure of the position of my hands as I was not used to following the motions visually-only aurally. Thankfully, my audience was not a critical one and I survived the movement.
Performing in public	11/27/08	1911	Ravel, Maurice	Valse Noble et Sentimentale	II>	me	n/a	This movement is enchanting! The general aural qualities may be described as that of a music box. Amidst it's tinkling, traces of a waltz surface above the dissonant harmonies. At its opening, the movement is almost lazy and gradually gains momentum with which it continues to its end. The hardest part of these pieces is battling through the learning phase. Once I made it through reading the difficult notation, the harmonies began to mesh and become coherent.
Performing in public	11/27/08	1911	Ravel, Maurice	Valse Noble et Sentimentale	III	me	N/A	The most playful of all eight movements, this movement is the most fun to play. It is light in sound and therefore touch. One of the difficulties encountered in this movement is voicing. In the middle section especially, the crossing of hands makes this quite difficult. In trying to maintain balance, it becomes a challenge to keep up the pace.
Performing in public	11/27/08	1911	Ravel, Maurice	Valse Noble et Sentimentale	IV	me	N/A	The previous movement segways into this movement via an attacca ending. This movement contains the sweeping, forward swells typically heard in a Viennese waltz. While the right hand engages in these swells, the left hand is found in crawling action as it plays what at first seems like random notes which then blend perfectly once the piece is played up to speed.
Examining a score	11/27/08	1911	Ravel, Maurice	Valse Noble et Sentimentale	V	me	N/A	In my opinion this movement is the least "waltz like" of the waltzes. It is cautious instead of sweeping. The difficulty found in this movement is the tendency to segment it into phrases instead of following through "the big picture". IN order to keep the movement moving, I had to use a metronome in order to keep myself from ill-placed rubato that my ear wanted me to play.
Examining a score	11/27/08	1911	Ravel, Maurice	Valse Noble et Sentimentale	VI	me	N/A	The grandeur of the waltz returns in this movement in a jesting fashion. The opening motive gives the illusion of "spinning" and is quite fun to play rapidly. Of course, my problem was encountered in limiting myself from over emphasizing this spinning motive. The middle section is the most difficult to memorize because in comparison to the opening, it is not as quickly embedded in one's memory-it's not as catchy.
Performing in public	11/27/08	1911	Ravel, Maurice	Valse Noble et Sentimentale	VII	me	N/A	Graceful and elegant, this movement is my favorite. It is romantic and features a section which is bright and passionate and is repeated as the movement's end. A particularly difficult section to learn is the middle arpeggio section. It is difficult because the harmonies are impossible to anticipate by ear. Since I learn the bulk of my music by mapping out harmony, this passage was especially difficult to learn. I learned it by analyzing each harmony and then memorizing at which point they were employed.
Performing in public	11/27/08	1911	Ravel, Maurice	Valse Noble et Sentimentale	VIII	me	n/a	This movement sums up the material presented in all the previous movements. Only the introduction to the movement is original to the movement. The rest is but a recapitulation as it revisits the themes in movements 1-7. This allows for the the themes to remain fresh in the minds of the audience as it revisits the moods and feelings evoked by the themes previously visited. It is a fantastic way of ending the work in that it unifies the work while making it easier for the performer to learn as familiar, previously learned hand positions and sounds return.
Listening to a recording	12/1/08	2003	Estacio, John	Solaris	n/a	Edmonton Symphony Orchestra	Hamon Arts Library	This is a very exciting work from the start. A string section full of glissandi and a strong wind section drive the music forward keeping the listener at the edge of his or her seat. Constant crescendi and subito dynamics keep one's ear guessing for what may come next. At one point, several parts divide into different rhythmic patterns which are accelerated by gradual dynamic surges and general intensity. The energy explodes and a quiet, tense section begins. Eventually the high energy returns in full bloom with a significant percussion section to provide more "bang" at the end.

Type of Experience	Date of Experience (month/day/year)	Year composed (pieces ONLY)	Composer (pieces ONLY: LAST, FIRST)	Title	Movement (title or #)	Performer or Author/Lecturer	Source (recordings only; e.g. Hamon, classical.edu, etc.)	Analytical comments using terminology from class. NOTE: this column must contain at least 150 characters to receive credit!
Listening to a recording 	12/1/08	2001	Lewis, Paul	Sussex Symphony Overture	n/a	Sussex Symphony Orchestra	Hamon Arts Library	This work wastes no time in impressing the listener. No subtlety is found in its loud opening featuring snare drum, timpani and full blasts from the entire orchestra. The intense opening continues through interludes of playfulness in the winds. A contrasting section characterized by sweeter sounds from the flutes which is slower and mysterious in its use of the harp. The piece ends with a return to its opening theme this time performed with greater resolve and triumph.