

Professor Glenn Stanley
Music 105 Music and Nature. Music and the Environment
Monday and Wednesday 3:30-4:45 Music Building, Room 107

Office Hours Spring Semester 2007 Music Library 104
Wednesday 2:30-3:30 P.M and Thursday 3-4 P.M. and by appointment
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Welcome to Music 105. I hope that we will have a stimulating and pleasant time together looking at some of the many different ways musicians have made use of nature and the environment in their music and also used their music to advance the cause of environmental protection. The semester falls into two parts: in part 1 we will begin with an introduction to the elements of music (time, melody, harmony etc.) and then move on to look at some examples of “classical” music on natural themes from nature from the middle ages in Europe to the twentieth century. In part 2 we will consider some examples of recent music that integrates natural sound and other phenomena and study some examples of musicians who have spoken out for nature in their music.

I teach music history at UConn specializing in Beethoven and the music of the late eighteenth and the nineteenth centuries. I am a fellow for the new Honors Core Curriculum in General Education and this course will help me prepare for teaching in the program when it begins next year. We are all exploring something new and I hope we have fun.

General Education Honors Curriculum: This course is part of a three-course, interdisciplinary general education core curriculum for honors students centering on Thoreau’s *Walden* and themes relating to nature. Music 105 fulfills part of Content Area 1 (Arts and Humanities) requirements in the general education undergraduate at the university.

Course requirements

1. Test October 16 (Practice Quiz October 9) 50 points
2. Final Examination 50 points
3. Paper on the selected readings about the acoustic environment and your log of a week of musical and other acoustical experiences in your daily life. More details will be forthcoming. (50 points) This will be completed over the spring break. On March 19 you will each discuss your experiences in class and the papers are due at that time.
4. Study Sessions: There will be two “study sessions” of particularly important readings. For each session you must write a one-page précis of the readings (one page for all of them) and be prepared to make a short formal statement on one or more of the readings, summarizing the content and identifying the significant points. 10 points for each study session.

The grade will be computed on the basis of the total of points accumulated during the semester. Each assignment or test will be given a “working” grade based on the points earned, but the final grade will not be an average of partial grades.

Preparation for classes

There are assignments for every class that include musical compositions, websites and readings. Most of the readings are available as electronic files on the course website, but some are on reserve in the music library. (There are websites for many of the pieces, but not all of them.) **Please treat the websites as formal reading assignments—we will discuss them in class.** The listening assignments are on a digital course reserve (DAR) that is also on the course website. There will a short introduction to DAR at the beginning of the semester.

Course Schedule

Abbreviations for Books

Knight = David Knight, *Landscapes in Music: Space, Place, and Time in the World's Great Music*. Lanham, Md. : Rowman & Littlefield Publishers, c2006. ML1200 .K63 2006

Rothenberg = D. Rothenberg and M. Ulvaeus, editors, *The book of music and nature: an anthology of sounds, words, thoughts* Middletown: Wesleyan University Press, 2001. ML3845 .B614 2001

Part I. Music and Nature

August 28 and 30 Course Introduction.

1. Music and Nature. Some Basics. Video: "Sound, Music, and the Environment" MVT EWM v.1 - 12
2. What we hear and how we hear: "What is Gretchen feeling and thinking?" (Franz Schubert, "Gretechen am Spinnrade").
3. Introduction to the Materials of Music. We will use selections from *Listen*, a music appreciation textbook. The selections will be accessible on the Web CT site for this class.

September 4 and 6 Early Vocal Pieces on Themes of Nature

1. Anonymous: "Sumer is icumen in" (vocal canon). NAWM CD2 Track 21

Websites: <http://www.soton.ac.uk/~wpwt/har1978/sumerms.htm>.
<http://www-personal.umich.edu/~msmiller/sumercanon.html>.
<http://www.pteratunes.org.uk/Music/Music/Lyrics/summerisicumenin.html>

2. Josquin Desprez, "El Grillo" (Canzonetta) MCD J78 Mt 2, Track 7
3. Anonymous: "This Merry Pleasant Spring" (16th-century lute song): The English Lute Song MCD H/16th c Track 1
4. Claudio Monteverdi: "Zefiro torna" (early 17th-century accompanied madrigal) MCD M76 MVcW Track 1

September 11 Antonio Vivaldi: Instrumental and Vocal Music

1. Antonio Vivaldi: *The Four Seasons* (early eighteenth-century concerto grosso) MCD V 83 Cr1, Tracks 1-12

Website: <http://www.baroque-music-club.com/vivaldiseasons.html>

Reading: Knight, *Landscapes in Music: Space, Place, and Time in the World's Great Music*, pp. 39-40.

2. Antonio Vivaldi, Dell'aura al sussurrar (At the whispering of the breeze), Opening Chorus from the opera *Dorilla in Tempe* (1725) (The Vivaldi Album with Cecilia Bartoli, Personal Copy on Reserve, Track 1)

September 13 George Frederic Handel, Oratorio: God's Power.

Israel in Egypt (oratorio): MCD H19 Or2

Opening Recitative and Chorus and the Depiction of the Ten Plagues

Websites: Handel: <http://opera.stanford.edu/iu/libretti/israel.htm>;
http://www.clevelandorch.com/images/FTPImages/Performance/program_notes/111303.html

September 18 Joseph Haydn. Oratorios: Enlightened Religion and Secular Pleasures

Creation MCD H33 Or 1b) CD 1, Track 1

The Seasons MCD H33 Or 2 CD 1, Tracks 16-18 (Storm and Clearing), CD 2, Tracks 8 (Hunter's Chorus), 9-10 (Wine Harvest)

Websites: *Creation*: <http://www.choirs.org.uk/prognotes/Creation.htm>;
<http://www.masterchorale.com/creatlib.htm>;

September 20 and 25 Ludwig van Beethoven, "Pastoral" Symphony No. 6, Romanticism 1.

Ludwig van Beethoven: Symphony No. 6 ("Pastoral") MCD B39 Sy6A, Tracks 1-5

Websites: <http://inkpot.com/classical/beethsyms.html>; <http://www.all-about-beethoven.com/symphony6.html>;
<http://www.bbc.co.uk/radio3/beethoven/symphony6.shtml>

September 25 and 27 Beethoven, Symphony No. 9, Finale (Ode to Joy) Romanticism 2.

Prepare the following readings for the study session on October 1.

1. Anne Hui-Hua Chan, *Beethoven in the United States to 1865* (Ph. D. Dissertation, University of North Carolina, 1976: UMI): Chapter 4, "Beethoven and the New England Transcendental Movement," pp. 58-85
2. <http://home.insight.rr.com/bookbytes/brookfarm.htm> This website provides information on Brook Farm, a utopian community in Roxbury outside of Boston, where John Sullivan Dwight (the writer on Beethoven discussed by Anne Hui-Chan) and others who connected Beethoven with Nature lived and worked.

September 27 cont. Beethoven, Symphony No. 9, Study Session and Practice Quiz

1. Anne Hui-Hua Chan, *Beethoven in the United States to 1865* (Ph. D. Dissertation, University of North Carolina, 1976: UMI): Chapter 4, "Beethoven and the New England Transcendental Movement," pp. 58-85
2. <http://home.insight.rr.com/bookbytes/brookfarm.htm> This website provides information on Brook Farm, a utopian community in Roxbury outside of Boston, where John Sullivan Dwight (the writer on Beethoven discussed by Anne Hui-Chan) and others who connected Beethoven with Nature lived and worked.

October 2 Romantic Paintings and Sound Landscapes

Caspar David Friedrich, the romantic painter of sublime nature:

Websites: http://www.artchive.com/artchive/ftptoc/friedrich_ext.html,
<http://www.ibiblio.org/wm/paint/auth/friedrich/>

Hector Berlioz: “Scene in the Country”: Movement Three of *Fantastic Symphony* by Hector Berlioz
MCD B 46 Sy F 5, Track3

Richard Wagner: Prelude (Overture) to *Rheingold* MCD W12 Op8 CD 1 Track 1 and “Forest Murmurs” from *Siegfried* MCD W12 Op10 CD 3, Tracks 1-3

October 4 and 9 Romantic Vocal Music with Piano and with Orchestra

1. Franz Schubert, *Frühlingsglaube* (MCD Sch8F So Comp. v.29)
2. Robert Schumann, *Im wunderschönen Monat Mai* (MCD Sch8R So Comp. 1 v.5) and
3. *Mondnacht* (MCD Sch8R SoC 1A)
4. Franz Schubert, “Gesang der Geister über das Wasser” (Goethe) MCD Sch8F MChW 1, Track 10
5. Gustav Mahler, “Abschied” (Farewell) from *Das Lied von der Erde* (The Song of the Earth) MCD M28 So3 Disc 1, Track 6

October 11 Catch-Up Class and Review for Test 1

October 16 Test 1

October 18 Rivers and Mountains as National Symbols

1. The River as National Symbol: Bedřich Smetana: *The Moldau*

Recording and Synopsis on <http://www.geocities.com/Tokyo/Palace/5825/moldau.htm>
Additional Website: www.classicalnotes.co.uk/notes/smetava1.html (program note)

Reading: Knight, pp. 55-57

2. Richard Strauss: *Eine Alpensinfonie* (An Alpine Symphony) (Selections) DVD St8R SyA 1
Reading: Knight, pp. 108-109

Website: <http://en.wikipedia.org/wiki/Eine-Alpensinfonie>

October 23 Musical Impressionism and Water

Franz Liszt; “Les jeux d’eaux à la Villa d’Este” MCD MPW 1

Claude Debussy: *La mer*, MCD St8 MOW 1; Reading: Knight, pp. 57-60

Website: <http://www.npr.org/templates/story/story.php?storyId=4958442>

Toru Takemitsu: “Rain Coming,” MCD T12 MOW 1, Track 1 ; Reading: Knight, p. 52

Websites: <http://www.stevenestrella.com/composers/index.html?composerfiles/takemitsu1996.html>

<http://www.artistdirect.com/nad/store/artist/album/0,,197676,00.html>

October 25 Music and the American Landscape

1. Charles Ives: *Three Places In New England* (Orchestral Set 1): No. 2, “Putnam’s Camp,” and No. 3, “The Housatonic at Stockbridge.” MCD P67 Sy2a, Tracks 10-11

Website: http://www.musicweb.uk.net/Ives/WK_OS_1_Three_Places.htm

2. Aaron Copland: *Appalachian Spring* MCD MOW 56

Websites: www.npr.org/programs/specials/milestones
<http://fmg-www.cs.ucla.edu/geoff/prognotes/copland/appalachianSpring.html>

3. Ferde Grofé: *The Grand Canyon Suite*

Reading: Knight, 123-25

Website: <http://courses.wcupa.edu/frichmon/mue332/spring2002/dougballard/>

Part II Music and the Environment

October 30 Urban Landscapes in Classical Music

1. Aaron Copland: *Music for a Great City* MCD C79 MW 3
Movements 1, “Skyline” and 3, “Subway Jam”

2. Charles Ives: *Central Park in the Dark* MCD MOW 56 CD 5, Track 10

3. Raif Vaughan Williams: *A London Symphony*, mvts. 2 and 3 MCD V46 Sy2

November 1 and 6 Popular Music and the Environment

1. Woody Guthrie

Woody Guthrie: “Dust Storm Disaster,” and “Dust Pneumonia Blues” MCD F/E U65 53

Website on Woody Guthrie: <http://www.woodyguthrie.org/>

Website on the Dustbowl: <http://www.pbs.org/wgbh/amex/dustbowl/>

2. Music and Environmentalism 2: Protest Songs c. 1960 to the Present, Earth Day

Peter Paul and Mary, “Ballad of Spring Hill” . MCD F/E U65 52.

Tom Paxton, “Whose Garden was This” MCD F/E U65 54 Track 19

Pete Seeger: “Little Boxes on the Hillside” MCD U65 55 Dirty River

Joanie Mitchell: “Yellow Taxi” (Take Paradise)

Other Selections TBA

Website on Earth Day: <http://www.earthsite.org/day.htm>

Websites on Pete Seeger and the Clearwater Hudson River Project: <http://www.ecotopia.org/ehof/seeger/>;
<http://www.clearwater.org/revival06/aboutclearwater.html>

3 Websites and recordings of recent environmental protest music: R.E.M.: “Cuyahoga”:
<http://music.yahoo.com/read/news/12052404>; Mick Terry: “We don’t want your plastic rivers” (Earth Day, 1990): <http://www.mickterry.com/lyrplasticrivers.html>

November 8 Music, Film, Civilization, Nature

1. *KOYAANISQATSI* (Life out of Balance)

A Film directed by Godfrey Reggio, Music by Philip Glass; selections, [PN1997.R44 K69](#)

Website: <http://www.koyaanisqatsi.org/films/koyaanisqatsi.php>

November 13 and 15 Recorded Sound in the Acoustical Environment and Acoustical Engineering

Selections from Andrea Lockwood, *A Sound Map of the Hudson River* MCD L81 MsoM 1

Paul Dresher, “Other Fire” on the CD *Another Coast*, MCD MEW 19

Selections from *Grains of Voices* MCD P 22 A MsoM 1

Selections from *The Vancouver Soundscape* 1973 and 1976 MCD MsoM 1 and 2

2. Discussion of R. Murray Schaefer, Introduction to *The soundscape : our sonic environment and the tuning of the world* (Rochester, Vt. : Destiny Books, 1994), pp. 1-15; and Interview in *The Vancouver Soundscape* 1973 and 1976 MCD MsoM Disc 1, Track 10 .

Interview and Reading

November 15 Study Session 2. Discussion of Readings in Preparation for the Log Assignments

1. John Cage: “4’33”

2. “The Influence of Background Music on Shopping Behavior,” published in *Advances in Consumer Research* Volume 20, 1993, pp. 336-340 = <http://www.profittools.com/d/dists/billmain/common/archives/2003-42/Music%20&%20Wine%20Store%20Sales.pdf>.

3. Pauline Oliveros, "The Poetics of Environmental Sound" in *The Book of Music and Nature*, ed. David Rothenburg and Marta Ulvaeus (Middletown: Wesleyan University Press, 2001), pp. 133-139.

November 20 and 22 Thanksgiving Break

November 27 Songs in Natural Environments

Readings and Recordings from D. Rothenberg and M Ulvaeus, editors, *The Book of Music and Nature: An Anthology of Sounds, Words, Thoughts*. Middletown Ct: Wesleyan University Press, 2001.

1. Reading: Francisco Lopez, “Blind Listening,” pp. 163-169

2. Musical Selections: 1. Dawn Solo (Pied Butcherbirds of Spirey Creek) 231-233; 2. Making Sago 234=235; 3. The butterflies of Jumla 235-237; 5. Beneath the Forest Floor (Excerpt) 238-239; 7. Women Gathering

Mushrooms: 239-24; 9. Bobrangnadyr: Overtone Song and Rushing Stream; 241-242; 11. Sonora Lucky Peopoe Center 242-243; 12. La Selva (Costa Rica forest sounds) 244-245.

November 29 Log Reports

December 4 Composed Music in Urban and Natural Environments

1. Sonic City: the urban environment as a musical interface.

<http://portal.acm.org/citation.cfm?id=1085714.1085741>

Lalya Gaye, Lars Erik Holmquist: Essay "In Duet with Everyday Urban Settings:

2. David Dunn (<http://artscilab.org/~david/>)

3. David Rothenberg: Musical Selections, Interview on NPR, etc.

http://greenmuseum.org/content/artist_index/artist_id-83.html

December 6 Catch-Up Class and Review

Final Exam TBA

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2. Websites on recent environmental protest music: *R.E.M.*: “*Cuyahoga*”:
<http://music.yahoo.com/read/news/12052404>; Mick Terry: “*We don’t want your plastic rivers*” (*Earth Day, 1990*): <http://www.mickterry.com/lyrplasticrivers.html>

Music in Environments around the World

Recordings from Rothenburg:

1. Dawn Solo (Pied Butcherbirds of Spirey Creek) 231-233
composed music from bird song
2. Making Sago 234-235
work song
3. The butterflies of Jumla 235-237
5. Beneath the Forest Floor (Excerpt) 238-239
7. Women Gathering Mushrooms: 239-24
9. Bobrangnadyr: Overtone Song and rushing Stream
241-242
11. Sonora Lucky People Center 242-243
12. La Selva (Costa Rica forest sounds) 244-245 and essay 163-163 Francisco Lopez

Log Assignment:

Pauline Oliveros, "The Poetics of Environmental Sound" (Rothenburg) 133-138 for log paper!!

APPII

April

Messaien

Messaien

Complete Works for Piano
MCD M56 MPW Comp. 1 v.1

Oiseaux exotiques Sept haïkai
MCD M56 MIW 1

Vaughn Williams

A Lark Ascending:

MCD V46 Bt1

November 30 Composed Sound in The Environment

1. Sonic City: the urban environment as a musical interface
<http://portal.acm.org/citation.cfm?id=1085714.1085741>

2. David Dunn (<http://artscilab.org/~david/>)

December 5 Presentations on Paper Option 2, Catch-Up Class, Review

December 7 Quiz II

Time and Place of Final Examination: Log Presentations and Discussions

Messaien

Complete Works for Piano
MCD M56 MPW Comp. 1 v.1

Oiseaux exotiques Sept haïkai
MCD M56 MIW 1

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Additions to course

Telemann's "Donnerode" from 1756 Date

1 Donnerode : Das Befreite Israel / Telemann, Georg Philipp, 1681-1767. 1971

Location: Music Library Research Score (Limited Circulation) Call Number: M3 .T4 v.22

MCD T24 MW 1

John Trudell (Native American) Crazy Horse, johntrudell.com

CD Track 2

Joni Mitchell)

Rothenburg, *The Book of Music and Nature*

Importance of Pierre Schaefer for ecological music, frequent references to him, also use of John Cage, idea of expanding our sense of what music is, not necessary to imitate nature, but to take its own sounds and to present them, either as compositions of sound alone, or with human beings interacting with nature--songs, instrumental music

Rothenburg, "Introduction. Does Nature Understand Music" 1-10

Tim Hodgkinson, "An Interview with Pierre Schaeffer." 34-44

Toru Takemitsu, "Nature and Music," 183-192

Claude Schryer, "The Sharawadji Effect" on "Electroacoustic Soundscape Composition" 129

Pauline Oliveros, "The Poetics of Environmental Sound" 133-138 for log paper!!
In Rothenburg,

Recordings from Rothenburg:

1. Dawn Solo (Pied Butcherbirds of Spirey Creek) 231-233

composed music from bird song

2. Making Sago 234-235

work song

3. The butterflies of Jumla 235-237

5. Beneath the Forest Floor (Excerpt) 238-239

7. Women Gathering Mushrooms: 239-24

9. Bobrangnadyr: Overtone Song and rushing Stream
241-242

11. Sonora Lucky People Center 242-243

12. La Selva (Costa Rica forest sounds) 244-245 and essay 163-163 Francisco Lopez

Alan Hohvahnness ANd God Created Whales, Mysterious Mountain

Takemitus Mystere

Animals: Mendelssohn, Vaughn Williams: A Lark Ascending, Saint Saens, Prokofiev Peter and the Wolf
Messaien, Birds

I use abbreviations sometimes for books:

Gilman = Lawrence Gilman, *Nature in Music and Other Studies in the Tone Poetry of Today* Freeport, NY:
Books for the Libraries Press, 1966.

Knight = David Knight, *Landscapes in Music: Space, Place, and Time in the World's Great Music*. Lanham,
Md. : Rowman & Littlefield Publishers, c2006.

Rothenberg = D. Rothenberg and M. Ulvaeus, editors, *The book of music and nature: an anthology of sounds,
words, thoughts* Middletown: Wesleyan University Press, 2001.

2. Websites on recent environmental protest music: R.E.M.: "Cuyahoga":
<http://music.yahoo.com/read/news/12052404>; Mick Terry: "We don't want your plastic rivers" (Earth Day,
1990): <http://www.mickterry.com/lyrplasticrivers.html>

John Trudell (Native American) Crazy Horse, johntrudell.com
CD Track 2