

## READINGS

### SUPPLEMENTAL TEXTS (on reserve):

- Cope, David. *Techniques of the Contemporary Composer*. New York: Schirmer Books, 1997.  
Ross, Alex. *The Rest is Noise: Listening to the Twentieth Century*. New York: Picador, 2007.  
Kostka, Stefan. *Materials and Techniques of Twentieth-Century Music*. New York: Schirmer Books, 1997.  
Stone, Kurt. *Music Notation in the Twentieth Century*. New York: W.W. Norton & Co., 1980.

### ASSIGNED READINGS:

- Arditti, Irvine. *The Techniques of Violin Playing* (2012), pp. 84-92.  
\*Bartók, Béla. "The Problem of the New Music" (1920). *Composers on Modern Musical Culture*, ed. by Bryan R. Simms, pp. 44-49.  
Berio, Luciano. "Interview 1 with Rossana Dalmonte" [excerpt] (1980). *Two Interviews* (1985), pp. 17-40.  
Cage, John. "Credo: The Future of Music" (1937). *Silence* (1961), pp. 3-6.  
Cage, John. "Interview with Roger Reynolds" (1962). *Contemporary Composers on Contemporary Music* (1967), ed. by Elliot Schwartz and Barney Childs, pp.335-348.  
Carter, Elliott. "Shop Talk from an American Composer" (1960). *The Writings of Elliott Carter* (1977), ed. by Else Stone and Kurt Stone, pp. 199-211.  
Cowell, Henry. "New Musical Resources" (1930). *Contemporary Composers on Contemporary Music* (1967), ed. by Elliot Schwartz and Barney Childs, pp.134-145.  
Crumb, George. "Music: Does it Have a Future?" *George Crumb: Profile of a Composer* (1986), ed. by Don Gillespie, pp. 16-19.  
†Ives, Charles. "Postface to *114 Songs*" (1922). *Essays Before a Sonata, The Majority, and Other Writings by Charles Ives*, ed. by Howard Boatwright, pp. 120-131.  
Karkoschka, Erhard. *Notation in New Music* (1972), pp. 1-7.  
Messiaen, Olivier. *Technique of My Musical Language*. (1944). Part I, pp. 13-15, 18-21, 34, 58-63; Part II, pp. 1, 3-4, 17-19, 50-54.\*  
Oliveros, Pauline. "Some Sound Observations" (1968); *Software for People: collected writings 1963-80* (1983), pp. 17-27.  
Reich, Steve. "Music as a Gradual Process"; "Some Optimistic Predictions (1970) about the Future of Music"; "From Program Notes." *Writings About Music* (1974), pp. 9-11; 28, 44.  
Rosen, Charles. "Who's Afraid of the Avant-Garde?" Internet, May 14, 1998.  
Russolo, Luigi. "The Art of Noise" (1913). *Classic Essays on Twentieth-Century Music* (1996), ed. by Richard Kostelanetz and Joseph Darby, pp.35-41.  
\*Schnittke, Alfred. "Polystylistic Tendencies in Modern Music" (1971). *A Schnittke Reader*, edited by Aleksandr Ivashkin, English translation by John Derek Goodliffe, pp. 87-90.  
Straus, Joseph. *Introduction to Post-Tonal Theory* (1990/2000), Chapter 2 (pp. 33-59)  
Varèse, Edgard. "The Liberation of Sound" (1936-62). *Contemporary Composers on Contemporary Music* (1967), ed. by Elliot Schwartz and Barney Childs, pp.195-208.  
Xenakis, Iannis. "Preliminary Statement by Iannis Xenakis." *Arts/Sciences: Alloys—The Thesis Defense of Iannis Xenakis*. (1985), pp. 1-10.  
†Zappa, Frank. *The Real Frank Zappa Book* (1989), pp. 30-35, 139-150, 160-164, 171-176, 185-197.

*NOTE: Readings marked with an asterisk (\*) are included in the fall semesters only; readings marked with a dagger (†) are included in the spring semesters only.*

**ADDITIONAL RESOURCES:**

- Adler, Samuel. *The Study of Orchestration*. New York: W.W. Norton & Co., 1989.
- Antokoletz, Elliott. *Twentieth Century Music*. Englewood Cliffs, New Jersey: Prentice Hall, 1992.
- Austin, Larry and Thomas Clark. *Learning to Compose: Modes, Materials, and Models of Musical Invention*. Dubuque, Iowa: Wm. C. Brown Publishers, 1989.
- Blatter, Alfred. *Instrumentation and Orchestration*. New York: Schirmer Books, 1997.
- Brindle, Reginald Smith. *Musical Composition*. Oxford: Oxford University Press, 1986.
- Brindle, Reginald Smith. *The New Music*. London: Oxford University Press, 1975.
- Cope, David. *New Directions in Music* (5th edition). Dubuque, Iowa: Wm. C. Brown Publishers, 1989.
- Dallin, Leon. *Techniques of Twentieth Century Composition*. Dubuque, Iowa: Wm. C. Brown Publishers, 1974.
- Delone, Peter, et al. *Aspects of Contemporary Music*. Englewood Cliffs, New Jersey: Prentice Hall, 1975.
- Donato, Anthony. *Preparing Musical Manuscript*. Westport, Conn.: Greenwood Press, 1977; 1963.
- Griffiths, Paul. *Modern Music: The Avant Garde Since 1945*. George Braziliier, Inc., 1981.
- Kostelanetz, Richard and Joseph Darby, ed. *Classic Essays on Twentieth-Century Music*. New York: Schirmer Books, 1996.
- Kostka, Stefan. *Materials and Techniques of Twentieth-Century Music*. Upper Saddle River, NJ: Pearson Prentice Hall Books, 2006.
- Machlis, Joseph. *Introduction to Twentieth Century Music*. New York: W.W. Norton & Co., 1979.
- McCutchan, Ann. *The Muse That Sings: Composers Speak About the Creative Process*. New York: Oxford University Press, 1999.
- McTee, Cindy. *A Music Calligrapher's Handbook: Tools, Materials, And Techniques*. Saint Louis, Mo.: MMB Music, 1987.
- Morgan, Robert P. *Twentieth Century Music*. New York: W.W. Norton & Co., 1991.
- Salzman, Eric. *Twentieth Century Music: An Introduction* (3rd edition). Englewood Cliffs, New Jersey: Prentice Hall, 1988.
- Schwartz, Elliot & Barney Childs. *Contemporary Composers on Contemporary Music*. Da Capo Press, 1978.
- Simms, Bryan R., ed. *Composers on Modern Musical Culture*. New York: Schirmer Books, 1999.
- Simms, Bryan R. *Music of the Twentieth Century: Style & Structure*. New York: Schirmer Books, 1986.
- Watkins, Glenn. *Soundings: Music in the Twentieth Century*. New York: Schirmer Books, 1987.