

Brian Alegant

Aural Skills IV in 2019

The last semester of the core curriculum is devoted to modern music

I will highlight some of the Con's best practices and give a sense of how things have changed pedagogically

The goal: To teach today's students to perform many different dialects of contemporary music with fluency and confidence.

- The approach:
 - The class is repertoire-based and performance-based
 - It is challenging, with individualized pathways for content and skills (*universal design*)
 - It uses a non-traditional assessment scheme (P+/P/F), with revision
 - It's digitized: students create and upload videos of their performances
 - It features a diverse repertoire (classical, pop, jazz, fusion), which resonates with the different experiences of students from different backgrounds (Con majors, Musical studies majors, Generalists)

Babbitt 1952

Milton Babbitt, "The Widow's Lament in Springtime"

(Poem by William Carlos Williams)

(♩ = 42)

Voice *pp-mp-3* *pp* *p*

Sor row_ is my own yard Where the new grass Flames as it has

Piano *pp* *una corda* *mp* *pp*

5 *mf* *mp* *p* *pp* *p*

flamed oft-en be-fore, but not___ with the cold fire___ that clos-es round me

pp *ppp*

10 *pp* *pp*

this year... Thir-ty-five years___ I lived with_ my hus-band.

pp *mp*

Norman 2012

Andrew Norman, *Sonnets for cello and piano*: IV, "so far from variation" (2011)

♩ = 100

The score is for Cello and Piano. It consists of five systems of music, each with a Cello part (Vc.) and a Piano part (Pno.). The tempo is marked as ♩ = 100. The key signature has one sharp (F#) and the time signature is 3/8. The score includes various musical notations such as slurs, accents, and dynamic markings. The first system (measures 1-3) features a Cello line with slurs and accents, and a Piano line with a *fp* dynamic. The second system (measures 4-6) includes a *simile* marking above the Cello line and a *fp* dynamic below the Piano line. The third system (measures 7-9) continues the melodic development in the Cello. The fourth system (measures 10-12) shows further rhythmic and melodic patterns. The fifth system (measures 13) concludes with sixteenth-note passages in both parts, marked with *fp* dynamics.

Vc. *fp*

Pno. *fp*

Vc. *simile* *fp*

Pno. *fp*

Vc. *fp*

Pno. *fp*

Vc. *fp*

Pno. *fp*

Vc. *fp*

Pno. *fp*

Hurel, 2013

Durée : 14 mn

à Barbara et Luigi POLLA

POUR LUIGI

Philippe HUREL

♩ = 120-126 (Avec swing)

pour flûte, clarinette, violon, violoncelle et piano

Flûte

Clarinette

Violon

Violoncelle

Piano

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