AGENDA

Warm-up: Further reflections on Villa-Lobos, McPhee, and Janáček

- The personal vs. the national
- The importance of language
- The construction of culture

Still, *Africa*, Movement 2

- Affective adjectives and musical details
- Still’s consonant/tonal language vs. modernist aspects
- Why is this classical music?

More nationalism

- Moral focus (is nationalism “bad”? when is nationalism “good”?)
- Nationalism as a constraint vs. nationalism as an enabler

Paper 1 is due Thursday, March 17.

Quiz 3 will take place the first Tuesday after the break (3/29) and will include the anthology excerpts by Schoenberg (Op. 33a), Webern, Bartók, Copland, and Still.
We will listen together to each of the supplemental excerpts by Villa-Lobos (*Bachianas Brasileiras* No. 7, “Tocata”), McPhee (*Tabuh-Tabuhan*, “Ostinatos”), and Janáček (*Káťa Kabanová*, “No, no, no one...”). While you listen, enrich your understanding of what aspects of the music might be attributable to “nationality” and which to “personality.” We will compare our impressions after.

<table>
<thead>
<tr>
<th>Composer</th>
<th>Musical features that reflect nationality</th>
<th>Musical features that reflect personality</th>
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<tbody>
<tr>
<td>Villa-Lobos</td>
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<td>McPhee</td>
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