

ERRATI FOR HISTORY STUDY NOTES:

- Under **Ligeti's** resume, his year of death should be added - 2006.
- The **introduction** to the **20th century** now has the sentence: 'Schönberg and his pupils (notably Webern and Berg) became known as the 'Second Viennese School' because of their association in this city from approximately 1903-1925.' under the Expressionism section.
- The section on **Modern Instruments** has, under kettledrums, the following sentence: 'Also known as the timpani, they feature a copper bowl and a head which is struck with mallets. They can be tightened by means of a pedal or keys – this then changes the pitch.'
- The meter for **Notre Seigneur en Pauvre** is listed as 3/8 but the score excerpt was changed and now appears in 6/8.
- In the study notes for **Dido and Aeneas**, the sentence should read: *Aeneid*, a poem by Virgil (who lived in Ancient Rome) – not Ancient Greece.
- For **Moro lasso**, the sentence "The madrigal begins on a C# minor triad" should be major (the chord that follows is minor). A recording of this work is no longer available online.
- Schönberg uses **Sprechstimme** (pronounced "SPREK-shtim-uh" and meaning 'speech voice'), or *Sprechgesang* (German for 'speech song'), for the first time in this work. In the foreword to *Pierrot Lunaire*, Schönberg explains how a good *Sprechgesang* should be achieved, saying that the indicated rhythms should be performed, but that whereas in ordinary singing a constant pitch is maintained through a note, in *Sprechgesang* or *Sprechstimme* the indicated pitch should be given, but then immediately left, either by rising or falling. The result should be unlike both normal singing and normal speech.
- The text for The Creation's chorus does not exactly match the description of the words in the analysis section, so to clarify, some of the English words have been changed to the most familiar translation. Please contact us for a free copy.
- For Mozart's **Symphony No. 40**, 1st mvt, the measures for the bridge should read mm. 28-44. Measure 20 is where the modulation to B flat major begins and while some sources quote this as the beginning of the bridge, others such as the Exploring Music History Vol. II study guide begin the bridge at measure 28. The codetta begins in measure 73, the development in measure 101 and the recapitulation in measure 165.
- In The Creation, the score excerpt for Uriel's recitative No. 12 correctly has the meter as 2/2 but the summary for the section states 4/4 which is incorrect.
- The section for *Eine kleine Nachtmusik*, third movement, incorrectly states that the music begins on the downbeat when it actually begins on the third beat, or an upbeat or anacrusis.
- For the analysis of the *Pope Marcellus Mass*, the sentence "The music then becomes **homophonic** for the remainder of the piece." Should read The music then becomes **polyphonic** for the remainder of the piece.

- In the section for *Dichterliebe* under 'Musical Facts' it stated that the 8th movement is called *Dichterliebe* when it should read: (*Und wüßten's die Blumen* is the 8th piece)
- In **Bartok's** resume under Influences and Contributions, the Fibonacci series is mentioned and the number 12 is erroneously listed – this should be 13.
- Under *Carnival*, one sentence correctly states that in the opening of Eusebius there are seven notes given in the space of four, but the next paragraph states that seven notes were used instead of eight, thus the latter is incorrect.