

21M.260: STRAVINSKY TO THE PRESENT

Class 16: April 7

ASSIGNMENT: Due April 12

- Reading: Auner, p. 212-232.
- Anthology works: Mario Davidovsky, *Synchronisms No. 6* for Piano and Tape
Kaija Saariaho, *Noanoa*
- Supplemental: Luigi Russolo, *Risveglio di una Città*
George Antheil, *Ballet mécanique*, Roll One
Edgard Varèse, *Hyperprism* and *Poème électronique*
Karlheinz Stockhausen, *Gesang der Jünglinge*

Before you begin, skim the Grove Music Online articles about Davidovsky and Saariaho. Listen to each work through once with the score, then read Auner's anthology notes. From this initial experience, explain the relationship for each piece between electronics and analog instruments. Make sure you understand how each works differently.

DAVIDOVSKY:

SAARIAHO:

Now listen to each work a second time through (again with the score). Choose two of the following four parameters to pay particular attention to in a comparative way for both pieces: timbre, texture, gesture, rhythm/meter. Choose specific moments as examples for your observations.

Parameter chosen	In the Davidovsky	In the Saariaho

On p. 214, the commentator who described music as “the province of mathematicians and engineers as well as of composers” did not mean it as a compliment. Explain why he was wrong to consider this a negative development or justify his comment by explaining the drawbacks of an engineering approach.

Generalize about the role of institutions in supporting the development of electronic composition.

Clarify the distinction between *musique concrete* and *elektronische Musik* as used in mid-century.

The Auner chapter on electronic music is full of interesting examples of technological ideas and experiments. Which of these are most intriguing to you and why?

Supplemental listening (more electronic music, ca. 35 min.)

Listen carefully with *no distractions* except a notetaking apparatus (pencil/pen/keyboards) to the five supplemental listening excerpts. While you listen, take notes on what you hear. You may also want to remind yourself of who these composers are (all covered in Auner, but some in earlier chapters).

Which of the works do you find most appealing as a listener, and why?

Which of the works do you find most appealing as an engineer (that is, what is interesting from a technical standpoint), and why?

MIT OpenCourseWare
<https://ocw.mit.edu>

21M.260 Stravinsky to the Present
Spring 2016

For information about citing these materials or our Terms of Use, visit: <https://ocw.mit.edu/terms>.