

21M.260: STRAVINSKY TO THE PRESENT

Class 19: April 21

AGENDA

Warm-up: Hands-on Ferneyhough

- Hyper-detailed notation
- Performers at the "edge of their seats"
- Do you like the effect? Are the complex notations necessary to yield the effect?

Elliott Carter: Chamber music layers and "drama"

- Differentiation by proprietary material
- In what way is this "dramatic"?
- Time/meter/rhythm notation and perception

Supplemental: Lachenmann and (more) Ferneyhough

- Continued emphasis on timbre and texture
- How are these composers' styles best characterized?
- How is this different from Ligeti, Nancarrow, Grisey?

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WARM-UP

For this warm-up, you will look carefully at one of the four parts (violin 1, violin 2, viola, or cello) for five bars of Brian Ferneyhough's *Third String Quartet* to reflect on what it would take to learn "your" notes. On the back side of your score excerpt is a guide to some of the markings and abbreviations.

1. How would you figure out how to play your rhythms? Is it possible to mark the "beats"? What notations are used that complicate your ability to read the rhythms?
2. Is there anything confusing about what pitches should be played? What would be challenging about learning your sequence of pitches?
3. Make some generalizations about the expression markings (dynamics, articulations, verbal cues, etc.). What, if anything, is difficult about executing these?
4. What are some of the special technique markings used? If there are any whose meaning is unfamiliar to you, take note – these might necessitate some research.
5. Look briefly at the other parts. How much do you "line up with" the other players? Can you rely on them to help you play your part correctly?

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