

21M.260: STRAVINSKY TO THE PRESENT

ASSIGNMENT due at Class 19, April 21

Reading: Auner, p. 251-255
Grove Music Online articles on "New Complexity" and Lachenmann

Anthology work: Elliott Carter, *String Quartet No. 5*, first four sections

Supplemental: Helmut Lachenmann, "...zwei Gefühle..."
Brian Ferneyhough, *Flurries*

Before you begin, skim the Grove Music Online article about Carter. Listen with the score to excerpts from his *String Quartet No. 5* and read the anthology notes / textbook pages.

Explain in a general way how Carter treats individual members of his chamber ensembles.

Now take a closer look at the introduction section of this piece (p. 255-257) and concretely explain how each performer is differentiated by proprietary material.

VIOLIN I

VIOLIN II

VIOLA

CELLO

Carter and Auner characterize the interaction of these differentiated parts as "dramatic." What are the advantages of conceiving of the texture in these terms? What are some drawbacks of this term?

What is “metric modulation” and why does it matter? Do you find yourself able to perceive these “modulations”?

Supplemental listening (Lachenmann and Ferneyhough)

Listen carefully with *no distractions* except a notetaking apparatus (pencil/pen/keyboard) to the pieces by Lachenmann and Ferneyhough. Both works are extremely complicated in the kinds of sounds they use. While you listen, take notes on what you hear, paying particular attention to timbre and texture. Then, read the Grove Music Online entries on “New Complexity” and Helmut Lachenmann, and formulate two sentences each to explain how the piece is exemplary of the style characterized in Grove.

Parameter	“...zwei Gefühle...”	<i>Flurries</i>
Timbre Notes		
Texture		

How is “...zwei Gefühle...” characteristic of the aesthetic of “musique concrète instrumentale”?

How does *Flurries* exemplify the “New Complexity”? (You may also want to do a Google image search for “Ferneyhough score” to see what we’re talking about here...)

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