

21M.260: STRAVINSKY TO THE PRESENT

ASSIGNMENT due at Class 20, April 26

Reading: Auner, p. 257-273;
Ziporyn, "Who Listens if You Care?"

Anthology work: George Crumb, *Vox balaenae*

Supplemental: Crumb's *Ancient Voices of Children*
Luciano Berio, *Sinfonia*

Before you begin, skim the Grove Music Online article about Crumb. Then watch all of *Vox balaenae* on YouTube (from 4:44-24:55 in the video). I promise it is worth it. It is a performance by Claire Chase, an amazing flutist and performer. As you watch, pay attention both to the sounds and the visual presentation (the way the performers are moving/ interacting). What elements strike you most? Take some detailed notes below for discussion.

What are some of the extended or special techniques you notice the performers using? Why might Crumb have found those sounds useful or attractive?

Now listen to the "Vocalise" movement in your anthology, following along with the score and reading Auner's anthology notes. Then answer the following questions:

What do you notice about the score's notation? What is "free" about it, and what is "determined"?

To what extent do you hear the non-Western influences Auner calls out in his notes? Do you find Crumb's use of these sounds appropriate or not, and why?

From the many examples in the chapter on "Histories Recollected and Remade," concisely encapsulate five different approaches to music from the past, citing a composer who represents each approach.

- 1.
- 2.
- 3.
- 4.
- 5.

Explain how these approaches *in general* can be seen as a reaction to other "modernisms" we have previously studied.

Evan Ziporyn will be coming to class on Tuesday to discuss his music and talk about his essay from 1991, "Who Listens if You Care?" Read the essay carefully and mark passages that strike you as particularly opinionated, stimulating, alarming, or interesting. Write two questions below that are specifically inspired by your reading of the essay.

- 1.
- 2.

Supplemental listening (more Crumb or some Berio – about half an hour each)

Listen carefully with *no distractions* except a notetaking apparatus (pencil/pen/keyboard) to either Crumb OR Berio. These are classics of the repertoire, really interesting, and near contemporaries (really, I would not be sad if you listened to both works). While you listen, take notes on what you hear.

If postmodernism in music is defined by a diversity of styles treated with equal care, how does this work "qualify"? What aspects of the work strike you as postmodern?

Both of these works focus on voices for expressivity. From what you hear, to what extent and how may the vocal style in this work be seen as "less modern" and more relatable than, for instance, the use of the voice by Boulez or even Stravinsky?

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