

21M.260: STRAVINSKY TO THE PRESENT

Class 22: May 3

AGENDA

Warm-up: Minimalist music and art (article by Jonathan Bernard)

Chen Yi and Toru Takemitsu (from last time)

- Historiography of living composers
- Historiography of "non-Western" [=non-white? non-European?] composers
- Analyzing / pinpointing what sounds "Eastern" and "Western" – referential analysis

Minimalism

- Understanding how this "simple" music is made (and not simple)
- "Music as a gradual process"
- Listening reactions: accessibility, attention, consonance
- Steve Reich in context
- *Different Trains*: minimalism as *musique concrète*
- *In C* by Terry Riley

More minimalists and their music

- La Monte Young (*Compositions 1960*)
- Philip Glass (*Glassworks*)
- John Adams (*Short Ride in a Fast Machine*)

Quiz 5 on Thursday includes anthology works by Ligeti, Carter, Crumb, Chen, Reich [no Adams]

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WARM-UP

I have given you a lengthy article by Jonathan Bernard, "The Minimalist Aesthetic in the Plastic Arts and in Music," *Perspectives of New Music* 31 no. 1 (1993): 86-132, which I have split up into six different excerpts. Everyone should read the first two paragraphs (up to the phrase "... analysis and criticism of minimalism in music"). Then:

1: p. 87-93 (to "...fields of color" w/ Ex. 1-5)

2: p. 93-99 (to "... simplicity of experience" w/ Ex. 6-7)

3: p. 99-106 (to "... time as a vehicle" w/ Ex. 8-12)

4: p. 106-113 (to "... apparent sameness" w/ Ex. 13-17)

5: p. 113-121 (to "... of vanishing" w/ Ex. 18-22)

6: p. 121-125 (to end of article, no examples)

For the excerpt you have been assigned, *skim* (don't read every word) to assess the content. Take notes below on a) the main features of the examples from visual or performance art and b) the musical analogues (or contradictions) the author connects to those examples. Then, we will go through the whole article in order with everyone sharing the main points of interest in his or her excerpt.

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