

21M.260: STRAVINSKY TO THE PRESENT

Class 1: February 2

AGENDA

Warm-up: Mahler's Symphony No. 3, Movement 4

Characterizing music with both *affective* and *musical* terminology

Discussion: What is critical listening?

What should we pay attention to?

What can we argue from what we notice?

What does the composer (seem to) want to accomplish, and does it matter?

Where do personal preference and "enjoyment" come in?

Syllabus review and course policies

The turn of the century: Late-Romanticism, the dawn of modernism, and the new (?) shock of the new

Examples:

Mahler, *Das Lied von der Erde*, "Das Trinklied vom Jammer der Erde"

Mahler, Symphony No. 5, movement 2

Richard Strauss, *Salome*, end of the opera

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WARM-UP

Following along with the score (reproduced from the course anthology), listen to Mahler's Symphony No. 3, Movement 4. As you listen, characterize the affect of the movement. What moods, emotions, or states of mind are evoked? How (briefly) does this relate to the text?

Now, using the table below, account for three specifically musical features that gave you these impressions. Parameters to contemplate include (but are not limited to) timbre, texture, melody, tempo, harmony, consonance/ dissonance, dynamics, articulation, pacing, etc. Most importantly, for each musical observation, cite a bar number or range in which the musical characteristic is apparent.

Affect	Musical observation	Relationship between the two	Example bar(s)

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Full name: \_\_\_\_\_ Preferred name: \_\_\_\_\_ Year: F So J Se

Check as applicable:  Music major  Music minor  Music concentrator  HASS-Arts subject

Other music classes taken, at MIT or elsewhere:

Instruments / voice part / other musical experience:

One composer active in the range 1900-2016 whom you already know you like: \_\_\_\_\_

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