

21M.260: STRAVINSKY TO THE PRESENT

Class 16: April 7

AGENDA

Warm-up: More unusual notations

- John Cage, *Notations* (1969)
- Theresa Sauer, *Notations 21* (2009)
- Ryoko Akama and Heather Frasch, *reductive journal* (2015)

Cage and Cardew: Experimental orientations

Your examples: Oliveros, Cage, Stockhausen, Ono, etc.

- How does music notation "work" in/for your piece?
- How to use the score to "imagine" its sounds, and how different is it from a traditional score?
- The changing definition of music ("organized sound") and composition
- Being avant-garde: exploring performance, space, action, event

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WARM-UP

For this warm-up, you will work with a partner (attendance permitting) to explore another set of examples of unusual music notation. Try to get a sense of the range of possibilities represented in your volume, each of which shows different approaches within it. Using these diverse examples as your "evidence," take notes on how different pieces might fit within the following four questions:

1. How "open" is the work? That is, as a set of instructions, where do your examples sit on the spectrum of "open to interpretation"?
2. To what extent do you see the influence of "performance art" in these examples? That is, these works are descriptions of actions to take or events to stage.
3. To what extent do you see the influence of "chance" or "indeterminacy" in these examples? How "Cageian" are they?
4. To what extent do your examples make their main contribution through their "concept" or idea ("conceptual art") rather than in realization (performance)?

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