

21M.260: STRAVINSKY TO THE PRESENT

Class 10: March 8

AGENDA

Warm-up: Analytical methods

- Every method has something it is useful for and something it leaves out.
- Pick your methods as appropriate to the argument and the piece.

Bartók, *Music for Strings, Percussion, and Celesta*

- Traditions of “fugue” in the twentieth century (again)
- Approaches to rhythm and meter
- Approaches to “non-traditional” tonality (but not “atonal”)
- Summary coda
- Evaluatives: what to like and what to dislike?

Bartók and stylistic diversity

- How to generalize about his methods?
- Theory vs. practice, both historicized.

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WARM-UP

In preparation for Paper 1, I thought it useful to collect and reflect on some of the analytical tools we have used so far this term (add any that I've left out!). Recall the pieces to which each has been applied, and define what each is most attentive to. Then note some pros and cons.

Approach	Applicable works	Attentive to what?	What are the pros and cons of this approach?
Formal analysis			
Hierarchical analysis			
Pitch-class analysis			
Tone row analysis			
Referential analysis			
Timbral analysis			

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