

21M.260: STRAVINSKY TO THE PRESENT  
Class 2: February 4

AGENDA

Warm-up: What catches your ear?

- Different features on which to focus attentiveness
- Layers of listening
- Familiar vs. unfamiliar pieces

What you heard: aspects of "Pagodes"

- Melody
- Pianism
- Mode, scale, harmony
- Form

Aesthetics in Debussy:

- Compositional priorities
- Impressionism
- Eastern influences
- Being French
- Modernity

Listening to the orchestra: Scriabin vs. Debussy

21M.260: STRAVINSKY TO THE PRESENT

Class 2: February 4

WARM-UP

First, listen to “Pagodes” again without the score. Having listened to it and thought about it for homework, to which musical parameters are you most attentive?

To what extent do you think that the features that are most apparent to you on listening to this piece again, reflect what you think is *most important* about the piece? What features, by contrast, might be seen as important but were not the focus of your attention?

Now, listen to the second movement of this suite (“La soirée dans Grenade”). To which musical parameters are you most attentive? What features strike you most upon first listening?

Again, to what extent do you think that the features that are most apparent to you on listening to this piece again, reflect what you think is *most important* about the piece? What features, by contrast, might be seen as important but were not the focus of your attention?

Do the answers to these two sets of questions match, or are there some aspects of the music that are more apparent in a familiar work, and others that are more apparent in an unfamiliar work?

What would need to change about your listening to ensure that important features you might be inclined to ignore, can become a productive aspect of your listening experience?

MIT OpenCourseWare  
<https://ocw.mit.edu>

21M.260 Stravinsky to the Present  
Spring 2016

For information about citing these materials or our Terms of Use, visit: <https://ocw.mit.edu/terms>.