

21M.260: STRAVINSKY TO THE PRESENT

ASSIGNMENT due at Class 10, March 8

Reading: Auner, p. 67-70, 142-146.

Anthology works: Béla Bartók, *Music for Strings, Percussion, and Celesta*, Movement 1

Supplemental: Bartók's *Duke Bluebeard's Castle*, tracks 12-14 (Door 5)
Bartók's String Quartet No. 4

Before you begin, skim the Grove Music Online articles about Bartók,. Listen to the anthology excerpt at least twice. Then, answer the following questions.

Overall listening impressions: what do you like about this movement and why? What confuses you or makes you like it less?

List two ways in which this movement "counts" as a traditional fugue and two ways in which it stretches the Baroque understanding of fugue.

The fugue is traditional because

but it is non-traditional because

By what methods does Bartók destabilize meter and rhythm in this movement? Pick one page between 138 and 143 to focus on and point to particular features in particular bars.

Explain how the piece is "in A" in a way that is not traditionally tonal.

Summarize the following principles as related to Bartók's writing in this movement, and explain how the final three bars of the movement are representative of those principles.

- a) Symmetry:

- b) Tonal centers:

- c) Approach to scale/mode:

Supplemental listening (Bartók)

Listen carefully with *no distractions* except a notetaking apparatus (pencil/pen/keyboard) to the two other Bartók works specified above. While you listen, take notes on what you hear and pay attention to how incredibly varied the composer's style can be. In the left-hand column, list features of the compositions that are *widest-ranging*, that is, most subject to change within a composition or when comparing compositions. In the right-hand column, list features of the pieces that seem to be *generalizable* in Bartók's style, that is, more likely to be present than not in works by this composer.

AREAS OF MOST VARIANCE
(with examples)

AREAS OF STYLISTIC CONSISTENCY
(with examples)

Explain the connection between Bartók's attitude toward "theory" (see Auner) and the way his music changed and varied over the course of his career.

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