

21M.260: STRAVINSKY TO THE PRESENT

ASSIGNMENT due at Class 16, April 7

- Reading: Auner, p. 199-210;
Cage, "Experimental Music"
Cardew, "A Scratch Orchestra: Draft Constitution"
- Anthology work: Pauline Oliveros, *Traveling Companions*
- Supplemental: John Cage, *Notations* and *Imaginary Landscape No. 5*
Karlheinz Stockhausen, *Aus den sieben Tagen*
Yoko Ono, *Grapefruit*

Carefully read the Auner text for historical context to understand the milieu in which experiments like these were possible. Jot down questions, objections, aha-moments or alarm bells on the reverse of this sheet, for us to address together on Thursday. Read Cage and Cardew's essays to the point where you can briefly summarize how each substitutes his own ethic of creation for traditional models:

CAGE:

CARDEW:

Skim the Grove Music Online article about your chosen composer (Oliveros, Cage, Ono, Stockhausen, or the artist from *Notations*). Look carefully at all instructions, graphics, and indications for your chosen work. Pick three of the following four statements to amplify in the space below, according to relevance.

1. This piece problematizes the prescriptive nature of music notation by:
2. This piece is most likely to sound like:
3. This piece is/ is not music because:
4. This piece is "avant-garde"/experimental because:

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