

MHL 603 – PREPARATION 7

Experimental music

due **Mon, Nov 9** at 6pm via email
(mason.bates@notes.sfcm.edu)

Please listen to the following:

- Cage, 4'33"
- Cage, *Concert for Piano and Orchestra*
- Scelsi, *Suite #9*
- Corigliano, *Symphony No. 1* (first movement) — use score! It'll help on this prep

Then read the following:

John Cage, "History of Experimental Music in the United States," in *Silence* (1961), 67-75.
Catherine M. Cameron, *Dialectics in the Arts: The Rise of Experimentalism in American Music* (1996), 1-9

Scores, recordings, and reading are posted online and also in the reserve binder in the library.

Pick **one** of the following topics and write **one or two paragraphs**:

1. Cage proposes two definitions of "experimental." On p.69 he says that an "experimental action" is "an action the outcome of which is not foreseen." On p.73 he says that perhaps it means "simply the introduction of novel elements." Discuss these definitions with reference to 3 of the pieces above. Do you think one definition is better than the other? Why?
2. Corigliano's *Symphony No. 1* is a stylistically eclectic work. What elements of the first movement strike you as 'experimental?' Specify what you mean by 'experimental' (you are free to use your own definition, not Cage's, but explain what that is). What elements seem more traditional? Again, explain what you mean by 'traditional.' Be sure to refer to specific passages in the score.

Please follow the following format for your documents:

- Write "Preparation 2" and your name at the top
- Specify which question you are answering
- Save your document as a PDF and include "Prep2" and your name in the filename (for ex: "Prep2-MasonBates.pdf")