21M.260: STRAVINSKY TO THE PRESENT  
Class 1: February 2  

AGENDA  

Warm-up: Mahler's Symphony No. 3, Movement 4  

Characterizing music with both affective and musical terminology  

Discussion: What is critical listening?  

What should we pay attention to?  

What can we argue from what we notice?  

What does the composer (seem to) want to accomplish, and does it matter?  

Where do personal preference and “enjoyment” come in?  

Syllabus review and course policies  

The turn of the century: Late-Romanticism, the dawn of modernism, and the new (?) shock of the new  

Examples:  

Mahler, Das Lied von der Erde, “Das Trinklied vom Jammer der Erde”  

Mahler, Symphony No. 5, movement 2  

Richard Strauss, Salome, end of the opera
Following along with the score (reproduced from the course anthology), listen to Mahler’s Symphony No. 3, Movement 4. As you listen, characterize the affect of the movement. What moods, emotions, or states of mind are evoked? How (briefly) does this relate to the text?

Now, using the table below, account for three specifically musical features that gave you these impressions. Parameters to contemplate include (but are not limited to) timbre, texture, melody, tempo, harmony, consonance/dissonance, dynamics, articulation, pacing, etc. Most importantly, for each musical observation, cite a bar number or range in which the musical characteristic is apparent.

<table>
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<tr>
<th>Affect</th>
<th>Musical observation</th>
<th>Relationship between the two</th>
<th>Example bar(s)</th>
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Full name: __________________________ Preferred name: ________________ Year: F So J Se

Check as applicable: □ Music major □ Music minor □ Music concentrator □ HASS-Arts subject

Other music classes taken, at MIT or elsewhere:

Instruments / voice part / other musical experience:

One composer active in the range 1900-2016 whom you already know you like: _________________