



## YUNUS GENCER'S LISTENING PACK - VI

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### 1. Hafta

#### NOTRE-DAME EKOLÜ - Ortaçağ



The Notre-Dame school or the Notre-Dame school of polyphony refers to the group of composers working at or near the Notre-Dame Cathedral in Paris from about 1160 to 1250, along with the music they produced.

Léonin (also Leoninus, Leonius, Leo) (fl. 1150s – d. ? 1201) was the first known significant composer of polyphonic organum. He was probably French, probably lived and worked in Paris at the Notre Dame Cathedral and was the earliest member of the Notre Dame school of polyphony and the ars antiqua style who is known by name. The name Léonin is derived from "Leoninus," which is the Latin diminutive of the name Leo; therefore it is likely that Léonin's given French name was Léo.

#### [Léonin - Viderunt Omnes](#)

Pérotin[a] (fl. c. 1200) was a composer associated with the Notre Dame school of polyphony in Paris and the broader ars antiqua musical style of high medieval music. He is credited with developing the polyphonic practices of his predecessor, Léonin, with the introduction of three and four-part harmonies.

Other than a brief mention by music theorist Johannes de Garlandia in his *De Mensurabili Musica*, virtually all information on Pérotin's life comes from Anonymous IV, a pseudonymous English student. Anonymous IV names seven titles from a *Magnus Liber* – including *Viderunt omnes*, *Sederunt principes* and *Alleluia Nativitas* – that have been identified with surviving works and gives him the title *Magister Perotinus* (Pérotinus the Master) meaning he was licensed to teach. It is assumed that Perotinus was French and named Pérotin, a diminutive of Peter, but attempts to match him with persons in contemporary documents remain speculative.

#### [Pérotin - Sederunt Principes](#)

## 2. Hafta

### FRANKO-FLAMAN EKOLÜ - Rönesans



Franco-Flemish School refers, somewhat imprecisely, to the style of polyphonic vocal music composition originating from France and from the Burgundian Netherlands in the 15th and 16th centuries as well as to the composers who wrote it. The spread of their technique, especially after the revolutionary development of printing, produced the first true international style since the unification of Gregorian chant in the 9th century. Franco-Flemish composers mainly wrote sacred music, primarily masses, motets, and hymns.

The First generation (1420–1450), dominated by Jean Tapissier, Guillaume Du Fay, Gilles Binchois and Antoine Busnois; this group of composers is most often known as the Burgundian School. The origins of the style of the first generation embraces both earlier Burgundian traditions and also Italian and English styles. For example, in 1442, the poet Martin le Franc praised Binchois and Dufay for following Dunstaple in adopting the *contenance angloise* ("English character"). [Ave Maris Stella](#) (Du Fay)

The Second generation (1450–1485), with Ockeghem as its main exponent, others including Orto, Compère, Prioris, Agricola, Caron, Faugues, Regis and Tinctoris. [Salve Regina](#) (Agricola)

The Third generation (1480–1520): Jean Mouton, Obrecht, de la Rue, Isaac, Brumel, Févin, Pipelare, Richafort, Divitis, and most significantly Josquin des Prez. [El Grillo](#) (des Prez)

The Fourth generation (1520–1560): Gombert, Crecquillon, Manchicourt, Arcadelt, Rore, Willaert, Courtois, Clemens non Papa and Bonefont. [Aspro core et selvaggio](#) (Willaert)

The Fifth generation (1560–1615/20): Lassus, de Monte, Vaet, Regnart, Luython, Wert, de Macque, Claude Goudimel and Rogier. By this time, many of the composers of polyphonic music were native to Italy and other countries: the Netherlandish style had naturalized on foreign soil, and become a true European style. [Matona, mia cara](#) (Lassus)

## 3. Hafta

### 1. VİYANA OKULU - Klasik



other periods that are colloquially referred to as classical, namely Baroque and Romantic music.

[Haydn - Violin Concerto in G](#)

[Mozart - String Quartet No. 19 "Dissonance"](#)

[Beethoven - Egmont Overture](#)

The First Viennese School is a name mostly used to refer to three composers of the Classical period in Western art music in late-18th-century Vienna: [Joseph Haydn](#), [Wolfgang Amadeus Mozart](#) and [Ludwig van Beethoven](#). (Franz Schubert is occasionally added to the list.) In German-speaking countries, the term Wiener Klassik (lit. Viennese classical era/art) is used. That term is often more broadly applied to the Classical era in music as a whole, as a means to distinguish it from

## 4. Hafta

**RUS BEŞLERİ - Romantik**

The Five, also known as the Mighty Handful were five prominent 19th-century Russian composers who worked together to create a distinct national style of classical music:

Mily Balakirev (the leader), César Cui, Modest Mussorgsky, Nikolai Rimsky-Korsakov and Alexander Borodin. They lived in Saint Petersburg and collaborated from 1856 to 1870. The Five struggled to promote Russian music.



God grant that our Slav guests may never forget today's concert; God grant that they may forever preserve the memory of how much poetry, feeling, talent, and intelligence are possessed by the small but already mighty handful of Russian musicians.



– Vladimir Stasov, Sankt-Peterburgskie Vedomosti, 1867

[Balakirev - Islamey](#)

[Cui - Impromptu-caprice](#)

[Mussorgsky - Night on the Bald Mountain](#)

[Rimsky-Korsakov - Scheherazade](#)

[Borodin - Polovetsian Dances from "Prince Igor"](#)

## 5. Hafta

**LES SIX - Modernist**

"Les Six" (pronounced [le sis]) is a name given to a group of six composers, five of them French and one Swiss, who worked in Montparnasse. The name, inspired by Mily Balakirev's The Five, originates in two 1920 articles by critic Henri Collet in Comœdia. Their music is often seen as a reaction against both the musical style of Richard Wagner and the impressionist music of Claude Debussy and Maurice Ravel.

The members were Georges Auric (1899–1983), Louis Durey (1888–1979), Arthur Honegger (1892–1955), Darius Milhaud (1892–1974), Francis Poulenc (1899–1963), and Germaine Tailleferre (1892–1983).

[Auric - Violin Sonata](#)

[Durey - Romance sans Paroles](#)

[Honegger - Pacific 231](#)

[Milhaud - Scaramouche](#)

[Poulenc - Quatre motets pour le temps de Noël / Sextet for Piano and Winds](#)

[Tailleferre - Piano Concerto](#)

## 6. Hafta

2. VİYANA OKULU - **Modernist**

The Second Viennese School (German: Zweite Wiener Schule, Neue Wiener Schule) is the group of composers that comprised Arnold Schoenberg and his pupils, particularly Alban Berg and Anton Webern, and close associates in early 20th-century Vienna, where Schoenberg lived and taught, sporadically, between 1903 and 1925. Their music was initially characterized by late-Romantic expanded tonality and later, following

Schoenberg's own evolution, a totally chromatic expressionism without firm tonal centre, often referred to as atonality; and later still, Schoenberg's serial twelve-tone technique. Adorno said that the twelve-tone method, when it had evolved into maturity, was a "veritable message in a bottle", addressed to an unknown and uncertain future. Though this common development took place, it neither followed a common time-line nor a cooperative path. Likewise, it was not a direct result of Schoenberg's teaching – which, as his various published textbooks demonstrate, was highly traditional and conservative. Schoenberg's textbooks also reveal that the Second Viennese School spawned not from the development of his serial method, but rather from the influence of his creative example.

[Schoenberg - Five Pieces for Orchestra](#)

[Berg - Violin Concerto](#)

[Webern - String Quartet](#)

## 7. Hafta

TÜRK BEŞLERİ - **Modernist**

Türk Beşleri özellikle Türkiye Cumhuriyeti'nin kuruluş döneminde eserleriyle kendilerinden söz ettirmiş aşağıdaki beş Klasik Batı Müziği bestecisini bir arada tarif etmek için kullanılan uluslararası bir deyimdir. Türk müziği için çok önemlidirler. Bu kişiler: Ahmet Adnan Saygun, Ulvi Cemal Erkin, Cemal Reşit Rey, Hasan Ferit Alnar, Necil Kazım Akses'tir. Farklı ailelerde, farklı kültürlerde ve farklı ortamlarda yetiştirildiler. Doğdukları dönem

Osmanlı'da padişahlık dönemi idi. Cumhuriyetin ilanı ve tekkelerin kapatılmasıyla birlikte, Türk müziği yapılmak istendi. Bu beş kişi devlet tarafından eğitim için yurt dışına gönderildi ve gelip Türk halk şarkılarını yeniden yorumladılar. Bu konuda bu uygulamayı daha önce yapan Rusya, Macaristan ve İspanya örnek alındı.

[Saygun - 10 Etudes on Aksak Rhythms](#)

[Erkin - Duyuşlar / Köçekçe](#)

[Rey - Fatih](#)

[Alnar - Kanun Konçertosu](#)

[Akses - Poème for Violin and Piano](#)

## 8. Hafta

### DARMSTADT EKOLÜ – **Modernist**



Darmstadt School refers to a group of composers who were associated with the Darmstadt International Summer Courses for New Music (Darmstädter Ferienkurse) from the early 1950s to the early 1960s in Darmstadt, Germany, and who shared some aesthetic attitudes. Initially, this included only [Pierre Boulez](#), [Bruno Maderna](#), [Luigi Nono](#), and [Karlheinz Stockhausen](#), but others came to be added, in various ways. The term does not refer to an educational institution. Key influences on the Darmstadt School were the works of Webern and Varèse— who visited Darmstadt only once, in 1950, when Nono met him[16]— and Olivier Messiaen's "Mode de valeurs et d'intensités" (from the Quatre études de rythme).

A self-declared member of the school, Konrad Boehmer states:

There never was, or has been anything like a 'serial doctrine', an iron law to which all who seek to enter that small chosen band of conspirators must of necessity submit. Nor am I, for one, familiar with one Ferienwoche schedule, let alone concert programme, which features seriality as the dominant doctrine of the early fifties. Besides, one might ask, what species of seriality is supposed to have reached such pre-eminence? It did, after all, vary from composer to composer and anyone with ears to hear with should still be able to deduce this from the compositions of that era.

[Boulez](#) - [12 Notations pour piano](#)

[Maderna](#) - [Serenata per un satellite](#)

[Nono](#) - [Polifonica Monodia Ritmica](#)

[Stockhausen](#) - [Klavierstücke](#)

## 9. Hafta

### MUSIQUE CONCRÈTE & ELEKTRONISCHE MUSIK – **Modernist**



*Pierre Schaeffer*

Musique concrète (concrete music) is a type of music composition that utilizes recorded sounds as raw material. Sounds are often modified through the application of audio effects and tape manipulation techniques, and may be assembled into a form of montage. It can feature sounds derived from recordings of musical instruments, the human voice, and the natural environment as well as those created using synthesizers and computer-based digital signal processing. Compositions in this idiom are not restricted to the normal musical rules of melody, harmony, rhythm, metre, and so on. It exploits acousmatic listening, meaning sound identities can often be intentionally obscured or appear unconnected to their source cause.

The theoretical basis of musique concrète as a compositional practice was developed by French composer Pierre Schaeffer beginning in the early 1940s, and originally contrasted with "pure" elektronische Musik (based solely on the use of electronically produced sounds rather than recorded sounds). Schaeffer's work resulted in the establishment of France's Groupe de Recherches de Musique Concrète (GRMC), which attracted important figures including Pierre Henry, Luc Ferrari, Pierre Boulez, Karlheinz Stockhausen, Edgard Varèse, and Iannis Xenakis. From the late 1960s onward, and particularly in France, the term acousmatic music (musique acousmatique) started to be used in reference to fixed media compositions that utilized both musique concrète based techniques and live sound spatialisation. Musique concrète would influence many popular musicians, including the Beatles, Pink Floyd, and Frank Zappa.

[Schaeffer](#) - [Études de bruits](#)

[Henry](#) - [Symphonie pour un homme seul](#)

[Stockhausen](#) - [Gesang Der Juenglinge](#)

In 1954, Stockhausen composed his Elektronische Studie II – the first electronic piece to be published as a score. In 1955, more experimental and electronic studios began to appear. Notable were the creation of the Studio di fonologia musicale di Radio Milano, a studio at the NHK in Tokyo founded by Toshiro Mayuzumi, and the Philips studio at Eindhoven, the Netherlands, which moved to the University.

[Stockhausen](#) - [Studie II](#)

**10. Hafta****NOISE MUSIC – Modernist***Luigi Russolo*

Noise music is a genre of music that is characterised by the expressive use of noise within a musical context. This type of music tends to challenge the distinction that is made in conventional musical practices between musical and non-musical sound. Noise music includes a wide range of musical styles and sound-based creative practices that feature noise as a primary aspect. Some of the music can feature acoustically or electronically generated noise, and both traditional and unconventional musical instruments. It may incorporate live machine sounds, non-musical vocal techniques, physically manipulated audio media, processed sound recordings, field recording, computer-generated noise, stochastic process, and other randomly produced electronic signals such as distortion, feedback, static, hiss and hum. There may also be emphasis on high volume levels and lengthy, continuous pieces. More generally noise music may contain aspects such as improvisation, extended technique, cacophony, and indeterminacy. In many instances, conventional use of melody, harmony, rhythm, or pulse is dispensed with.

Luigi Russolo, an Italian Futurist artist of the very early 20th century, was perhaps the first noise artist. His 1913 manifesto, *L'Arte dei Rumori*, translated as *The Art of Noises*, stated that the industrial revolution had given modern men a greater capacity to appreciate more complex sounds. Russolo found traditional melodic music confining and envisioned noise music as its future replacement. He designed and constructed a number of noise-generating devices called *intonarumori* and assembled a noise orchestra to perform with them. Works entitled *Risveglio di una città* (*Awakening of a City*) and *Convegno d'aeroplani e d'automobili* (*The Meeting of Aeroplanes and Automobiles*) were both performed for the first time in 1914.

“At first the art of music sought purity, limpidity and sweetness of sound. Then different sounds were amalgamated, care being taken, however, to caress the ear with gentle harmonies. Today music, as it becomes continually more complicated, strives to amalgamate the most dissonant, strange and harsh sounds. In this way we come ever closer to noise-sound.”

– Luigi Russolo *The Art of Noises* (1913)

“I believe that the use of noise to make music will continue and increase until we reach a music produced through the aid of electrical instruments which will make available for musical purposes any and all sounds that can be heard.”

– John Cage *The Future of Music: Credo* (1937)

Since the early 1980s, Japan has produced a significant output of characteristically harsh bands, sometimes referred to as *Japanoise*, with perhaps the best known being Merzbow (pseudonym for the Japanese noise artist Masami Akita who himself was inspired by the Dada artist Kurt Schwitters's Merz art project of psychological collage). In the late 1970s and early 1980s, Akita took Metal Machine Music as a point of departure and further abstracted the noise aesthetic by freeing the sound from guitar based feedback alone, a development that is thought to have heralded noise music as a genre. According to Hegarty (2007), "in many ways it only makes sense to talk of noise music since the advent of various types of noise produced in Japanese music, and in terms of quantity this is really to do with the 1990s onwards ... with the vast growth of Japanese noise, finally, noise music becomes a genre". Other key Japanese noise artists that contributed to this upsurge of activity include Hijokaidan, Boredoms, C.C.C.C., Incapacitants, KK Null, Yamazaki Maso's Masonna, Solmania, K2, The Gerogerigegege and Hanatarash.

[Russolo - \*Risveglio di una Città\*](#)

[John Cage - \*Imaginary Landscape No. 4: March No. 2\*](#)

[Chatham - \*A Crimson Grail\*](#)

[Merzbow - \*Pulse Demon\*](#)

**11. Hafta****MINIMALISTS & POST-MINIMALISTS – Postmodern**

Minimal music (also called minimalism) is a form of art music or other compositional practice that employs limited or minimal musical materials. Prominent features of minimalist music include repetitive patterns or pulses, steady drones, consonant harmony, and reiteration of musical phrases or smaller units. It may include features such as phase shifting, resulting in what is termed phase music, or process techniques that follow strict rules, usually described as process music. The approach is marked by a non-narrative, non-teleological, and non-representational approach, and calls attention to the activity of listening by focusing on the internal processes of the music.

The approach originated in the New York Downtown scene of the 1960s and was initially viewed as a form of experimental music called the New York Hypnotic School. In the Western art music tradition, the American composers La Monte Young, Terry Riley, Steve Reich, and Philip Glass are credited with being among the first to develop compositional techniques that exploit a minimal approach.

[Young](#) - [The Well-Tuned Piano](#) / [The Tortoise, His Dream and Journeys](#)

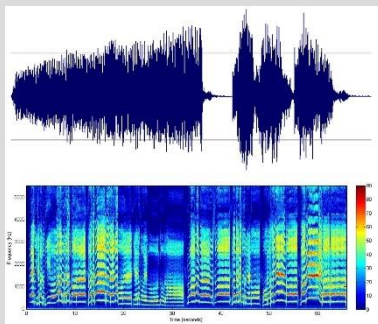
[Riley](#) - [In C](#) / [A Rainbow in Curved Air](#)

[Reich](#) - [Clapping Music](#) / ["Eight Lines" \(Octet\)](#)

[Glass](#) - [Koyaanisqatsi](#) / [\(Spaceship\)](#) Einstein on the Beach

[Adams](#) - [The Chairman Dances](#)

[Torke](#) - [Telephone Book](#)

**12. Hafta****SPECTRAL MUSIC & POST-SPECTRAL MUSIC- Postmodern**

Spectral music uses the acoustic properties of sound – or sound spectra – as a basis for composition. Defined in technical language, spectral music is an acoustic musical practice where compositional decisions are often informed by sonographic representations and mathematical analysis of sound spectra, or by mathematically generated spectra. The spectral approach focuses on manipulating the spectral features, interconnecting them, and transforming them. In this formulation, computer-based sound analysis and representations of audio signals are treated as being analogous to a timbral representation of sound.

The (acoustic-composition) spectral approach originated in France in the early 1970s, and techniques were developed, and later refined, primarily at IRCAM, Paris, with the Ensemble l'Itinéraire, by composers such as Gérard Grisey and Tristan Murail. Hugues Dufourt is commonly credited for introducing the term *musique spectrale* (spectral music) in an article published in 1979. Murail has described spectral music as an aesthetic rather than a style, not so much a set of techniques as an attitude; as Joshua Fineberg puts it, a recognition that "music is ultimately sound evolving in time". Julian Anderson indicates that a number of major composers associated with spectralism consider the term inappropriate, misleading, and reductive. The Istanbul Spectral Music Conference of 2003 suggested a redefinition of the term "spectral music" to encompass any music that foregrounds timbre as an important element of structure or language.

[Nørgård](#) - [Voyage into the Golden Screen](#)

[Scelsi](#) - [Quattro pezzi su una nota sola](#)

[Grisey](#) - [Quatre chants pour franchir le seuil](#)

[Dumitrescu](#) - [Zenith](#)

[Murail](#) - [L'Esprit Des Dunes](#)

[Philippe Leroux](#) - [Voi\(Rex\)](#)

**13. Hafta****NEW COMPLEXITY- Çağdaş***Brian Ferneyhough*

New Complexity is a label principally applied to composers seeking a "complex, multi-layered interplay of evolutionary processes occurring simultaneously within every dimension of the musical material". Though often atonal, highly abstract, and dissonant in sound, New Complexity music is most readily characterized by the use of techniques which require complex musical notation. This includes extended techniques, complex and often unstable textures, microtonality, highly disjunct melodic contour, complex layered rhythms, abrupt changes in texture, and so on. It is also characterized, in contrast to the music of the immediate post-World War II serialists, by the frequent reliance of its composers on poetic conceptions, very often implied in the titles of individual works and work-cycles.

In the UK, particularly at the instigation of ensembles Suoraan and later Ensemble Exposé, works by "New Complexity" composers were for some time frequently programmed together with then unfashionable non-UK composers including Xenakis and Feldman, but also such diverse figures as Clarence Barlow, Hans-Joachim Hespos, and Heinz Holliger.

Although the British influence, via the teaching efforts of Brian Ferneyhough and Michael Finnissy, was decisive in the origins of this movement, initial support came not from British institutions but rather from performers and promoters of new music in continental Europe, particularly at the Darmstädter Ferienkurse between 1982 and 1996, where Ferneyhough was in charge of the composition programme.

Ferneyhough's Etudes Transcendantales, a song cycle for soprano and chamber ensemble, demonstrates many traits found in New Complexity music. In addition to being generally difficult to learn and perform, the pitch vocabulary makes heavy use of microtones – in this case, equal-tempered quarter tones. It also contains many tuplets of unusual ratios which are nested in multiple layers. Rapid changes, sometimes from note to note, happen in dynamics, articulation, and playing technique, including techniques such as multiphonics on the oboe, glottal stops for the voice, and key-clicking for the flute. According to Richard Toop, the rhythm for the oboe part in the first song is almost totally determined by a strict system with five stages of complexity, each governed by its own cycle of numbers.

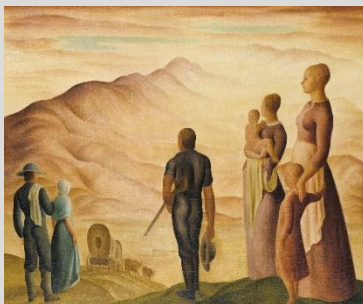
[Ferneyhough - String Quartet No. 2](#)

[Andre - durch](#)

[Durand - Trio à cordes](#)

[Samadi - Ahunavaiti Gāthā no.1, stanza III](#)

[Wohlhauser - Duometrie](#)

**14. Hafta****(AMERICAN PIONEERS – AMERİKAN ÖNCÜLER) – (Avant-garde)**

[Ives - The Fourth of July](#) (1912) / [The Unanswered Question](#) (1908&1930)

[Cowell - The Banshee](#) (1925) / [Sinister Resonance](#) (1930)

[Cage - Living Room Music](#) (1940) / [Music of Changes](#) (1951)

[Babbitt - Composition for Four Instruments](#) (1947) / [Composition for Synthesizer](#) (1961)

[Partch - Sonata Dementia](#) (1950)

[Crumb - Black Angels](#) (1970) / [Vox Balaenae](#) (1971)

BAKINIZ: <https://www.jstor.org/stable/41206398>