



London
Sinfonietta

Teachers' Resource Pack

VARIATIONS & MUSICAL CLICHES **Instrumental techniques and Mauricio Kagel**

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INTRODUCTION

DECEMBER 6 2006

QUEEN ELIZABETH HALL, LONDON, 1930

PROGRAMME

Hans Werner Henze

Kammerkonzert 05

UK Premiere

Karlheinz Stockhausen

Five Star Signs

UK Premiere

Mauricio Kagel

Kammersymphonie

UK Premiere

Conductor

Oliver Knussen

Imagine reading your old diary entry entries and retelling the events; your interpretation will be shaped by what has happened since. Oliver Knussen conducts the musical equivalent from three composers who have revisited and revised works, offering a new angle on the past. .

The London Sinfonietta performed works by Kagel, Henze and Stockhausen in 2006 at a concert entitled *German Connections*.

About this pack

These materials have been produced to support teachers and students coming to the London Sinfonietta concert on 6 December. They can of course also be used separately as an introduction to the three composers, Henze, Stockhausen and Kagel and their composing styles and techniques. They have been framed to allow for maximum flexibility in their use: a brief introduction to the composers and their output; simple information and analysis of the works to be heard in concert; a range of flexible activities for a range of ages and experiences of students; some additional web references for further study.

In the teachers' activities, we have concentrated on a few key aspects of the work of these composers – playing and composing techniques, structures and textures, music theatre. Instead of providing step by step lesson plans, we have provided practical 'jumping off' points with a range of ways for exploring the musical aspects and ideas and of thinking about them. So the teacher can control their use with perhaps two or three of those ideas with younger students at KS3, with the other ideas to be retained as extension activities. At the same time they allow senior students to explore for themselves and think widely about all or most of them. There should be enough ideas and prompts in each activity to keep the most able student still thinking and developing, while each idea is simple enough in itself to engage those younger and less experienced.

HANS WERNER HENZE

Hans Werner Henze was born on July 1, 1926 in Gütersloh, Germany. He moved to Italy in 1953 because of intolerance of his left wing political leanings and his homosexuality. He still lives in the Lazio region of Italy. He was the oldest of six children of a teacher but struggled with the conservative leanings of his family during the Nazi era. He was always interested in art and music, and initially entirely self-taught. He studied at the Brunswick State Music School and later at the Institute for Church Music in Heidelberg and with Wolfgang Fortner. He was called up in 1944 and was quickly captured and held in a prisoner of war camp till the end of the war. His career took him from the Bielefeld City Theatre to other theatres in Konstanz, Wiesbaden and Darmstadt before moving to Italy where he has lived for most of his life. He has also spent a year in Cuba and held a visiting professorship at Dartmouth College in New Hampshire, USA. Finally reconciled with Germany, in 1988, he founded the Munich Biennale, an "international festival for new music theatre", of which he was the artistic director. He has been much honoured, including the Westphalian Music prize, and an honorary doctorate from Munich

His music

Henze has been composing prolifically for over 50 years but his work is still enigmatic, sometimes shocking, and varied in stylistic influences. He has a large output to his name: about 50 operas and ballets, over 60 other large works, 12 choral works, nearly 90 chamber and other instrumental works plus many other songs and vocal work. His work covers a broad range but is strongly centred in music with a theatrical element; for example, he has written works to honour Ho Chi Minh and Che Guevara or the jazz-influenced opera *Boulevard Solitude*, a modern recasting of the traditional Manon Lescaut story. He has written about 35 substantial operas or other music theatre works often working with Ingeborg Bachmann as librettist. He worked with the twelve-tone technique in his violin concerto in 1947. He also took part in the famous Darmstadt New Music Summer School, a key vehicle for the propagation of avant-garde techniques.

His music is extremely varied in style, having been influenced at various times by atonality, Neapolitan music and jazz and can often be quite lush in texture, particularly after he moved to Italy seeking what he called a '*world of beauty*'. His next opera, 'König Hirsch', and a whole series of pieces around this time reflect the warming influence on him of the Italian environment.

He often uses classical structures for his compositions. We find influences particularly from Mendelssohn, Weber, Stravinsky, Bartok. His Requiem is a requiem without voices – he had strong theories about how the musical pitch and timbre of voices can be translated into instrumental sound. Neo-classicism was very important to him despite all the other influences in his work. His music is often polytonal, incisively rhythmic, dissonant, and with sometimes grand melodic scope.

Henze's politics are never far from influencing his work and have also harmed his chances of being performed, even though some of his music became more conventional as he got older. He seems to thrive on confrontation in some way and has an outspoken commitment to revolutionary socialism, seeing the arts as both expressions of personal freedom and subversive at the same time. He visited Cuba (1969-70), where he conducted the first performance of his *Sixth Symphony*, incorporating the tunes of revolutionary songs. The *Ninth Symphony* for mixed choir and orchestra (1997) includes verses from the novel *The Seventh Cross* by Anna Seghers. It is a coming to terms with the darkest parts of Germany's past, with which Henze himself lived as a child and teenager and is 'dedicated to the heroes and martyrs of German antifascism'.

"I realised that as an artist I could not really do anything. All I can do is try to improve my own work and thereby in a small and humble way improve the world in which I live. The possibility for change is to make a contribution and grow from this service," he says. "One's possibilities grow as a teacher--one who loves music and people."

HANS WERNER HENZE

Kammerkonzert 05

For

Flute (piccolo and alto flute), Clarinet in Bb (Bass clarinet in Bb), Oboe (cor anglais), Bassoon
Horn in F, Trumpet in C, Alto trombone

Timpani

Harp, Piano

Violin I, Violin II, Viola, Cello, Double bass (one of each instrument)

Hans Werner Henze's *Kammerkonzert 05* is a reworking by him of his early and beautiful Symphony No.1. It was originally written in 1947, revised in 1963 and then finally in 2005. The original performance was hampered by the failure of the photocopier and only the second movement was performed in its entirety in that year! He often scaled down works written originally for large forces to meet commercial, performance or artistic demands. In this work a fourth movement disappeared altogether in the first revision.

He makes heavy demands on the technical skills of players to gain the atmospheric and structural effects he needs, as well as using the piano as percussion, much muted brass, col legno battuto playing on strings and so on. Henze here is reflecting his interests in a Stravinskian neo-classical style. There are long, sometimes leaping, melodic lines with plodding ostinati, Stravinsky-like oscillations, marching upward scales, a passacaglia.

"Old forms appear to me as classical ideals of beauty, no longer attainable but still visible from a great distance, arousing memories like dreams". (Lecture at the Technical University in Berlin, Jan.1963.)

Movement 1 – Allegretto con grazia. There are three motives used in a loose sonata form – introducing themes, developing them and returning to them briefly, though difficult to discern.

Movement 2 – Notturmo. Lush string sounds, Stravinsky like oscillations, and long melodies, especially in viola and flute solos displaying the influence of Hindemith.

Movement 3 – Allegro con moto. Tight and strident music in sections, with harsh, spiky, percussive chord interjections and sparse orchestration. It is structured as a passacaglia but disguised by melodic and rhythmic variations.

KARLHEINZ STOCKHAUSEN

'The most innovative and influential German composer of the post-war era, Karlheinz Stockhausen laid much of the foundation of modern experimental music; through his pioneering work in electronics, he left an indelible imprint not only in contemporary classic circles but throughout the creative spectrum, where echoes of his genius still reverberate everywhere from the avant-garde to rock to dance music.'

Jason Ankeny

Stockhausen was born in 1928 near Cologne and studied piano from the age of six. After being orphaned at the age of 13 as a result of the war he immersed himself in music. He was a pianist and oboist and clearly had a very good ear. He took classes at the new music school in Darmstadt with Theodor Adorno and lived in Paris for a while, studying with Olivier Messiaen. He was interested in writing literary texts and poems too and this became an integral part of his musical interests and compositions later. To keep himself alive at one point he played the piano in cafes and night clubs. Now nearly 80, he continues to be active, composes still and the Five Star Signs is a very recently reworked piece. He has a phenomenal catalogue, with over 300 works and 10 volumes of Texts about Music.

His music

Karlheinz Stockhausen is one of the most influential voices of the post WWII European avant-garde. His music varies widely in style and media, and demonstrates his interests in mysticism, cosmology, science and technology. He is a formidable intellectual and a pioneering composer whose influence is still felt by many. Stockhausen has approached composition as a more or less scientific process, seeing musical creation as a series of experiments and the stimulation and confidence this exploratory way of working has given to the wider artistic community is considerable.

Arguably, his most influential work has been in the electronic music studio; creating music on tape, for instrument and tape, or combining live instrumental performance with real time transformations or 'live electronics'. He, like others at the time, experimented with the new 'Musique Concrète'. From the early 1950s Stockhausen began to work in the electronic music studio of North West German Radio, in Cologne. The music created there, the systematic exploration of compositional process and the lessons learned are of great importance. He started to experiment with what he called the 'inner' structure of sounds, for example by using wood, glass and metal.

His musical influence and influences

Stockhausen has had a substantial influence on many composers who followed him. The Beatles, Kraftwerk, Bjork, Miles Davies, Goldfrapp and Frank Zappa all cite Stockhausen as an influence. Other names who are clearly influenced by or had an influence on him include Pierre Boulez, Luigi Nono, Luciano Berio, Edgar Varèse, Olivier Messiaen, Iannis Xenakis and John Cage.

Possible reasons for why he has had such a great influence include: a profound artistic integrity; never a follower of fashion, always a leader; stickler for detail; pioneering spirit; prodigious invention, never restricted by the tyranny of a notation; always re-inventing ways to express an idea; always ready to take up new technologies.

Stockhausen on Stockhausen. We are not short of insights into Stockhausen's compositional intentions – he has written copiously on almost everything that has been produced. This section highlights only a few.

Stockhausen studied the new 12 note serial technique of Schönberg and Messaien's technique of applying this to duration, dynamics and timbre as well. This helped him to develop a technique using 'sound points' and led him to his continuing interest in the structure of sounds themselves. He was also influenced by the music of Webern, where he is intrigued by the internal structure of the line, which can be followed from one player to the next in the texture of a Webern piece – very difficult to play effectively.

He went through phases of using musical notation flexibly and more formally. He often uses symbols such as +, -, =, to encourage players to interpret the music themselves. However, *Five Star Signs* and *Tierkreis*, the piece upon which *Five Star Signs* is based, are both fully notated.

From the mid 70s, theatrical themes and germs became very important to him, with much use of words and mantras. 'Formula composition' is a term often used for Stockhausen's compositional technique. It usually involves using a single melody or melodic fragment, often played at the beginning of a piece. He likens it to a musical seed like DNA which then can be changed and developed and used in intuitive and intelligent ways to grow into a whole.

Stockhausen in discussing his work 'Ave' gave an insight into the detail he liked to control in his performance practice:

'Since 1970 a new performance practice has developed in my works:

- performance from memory;
- singing and playing without a conductor, knowing the parts of the other musicians from memory;
- stylisation of all movements, often according to detailed notation;
- a 'concert' is either a single work without interruption, or a composition of 'pieces', which are connected to each other by way of a spatial or temporal process;
- designing special costumes for each composition, if possible;
- planning characteristic lighting for each work;
- avoiding all unartistic actions'

KARLHEINZ STOCKHAUSEN

Five Star Signs for orchestra

Five Star Signs is a new version of five of the star signs from Stockhausen's giant work, *Tierkreis* of 1974, which covers all twelve signs in the *Zodiac* cycle. As Stockhausen himself says,

'It is evident that Tierkreis is a cycle of musical formulae for the 12 months of the year and the 12 human types, and that these formulae lend themselves to innumerable versions. The largest "version" of Tierkreis to date is my composition SIRIUS, electronic music and trumpet, soprano, bass clarinet, bass (1975–77).

Five Star Signs is his latest version and concentrates on Virgo, Libra, Scorpio, Sagittarius and Capricorn. It was written in 2004, commissioned by the Bavarian Chamber Orchestra on the occasion of its 25th anniversary and premiered on November 28th 2004 when he was 76.

The instrumentation is for the following, with Stockhausen's suggestions for numbers of players, depending on the size and resonance of the performance space:

- flute (also piccolo), oboe, clarinet, bassoon
- horn, trumpet, trombone
- harp, percussion
- 1st violins (for example 4), 2nd violins (for example 4)
- violas (for example 3), violoncelli (for example 2).

Stockhausen gives very detailed performance strictures to the players, suggesting some very poor experiences in the past. For example:

- he guards against sloppy playing by making sure there are no diminuendos at the ends of notes
- he emphasises the accuracy of his tempi
- he insists the percussionist chooses a good instrument with a brilliant sound and the right mallets to allow the harp to be heard
- he writes 'non-cresc' where he thinks the players might do one without thinking
- he indicates precisely how many seconds are to be held in silence between movements

The Five Star Signs

Virgo – Virgin

A gentle and tender melody creating what he calls 'a texture of warmth and crystalline luminosity' pervades the movement. This is helped by the swaying melodic lines and gently biting brass gradually brought to a climax before the prescribed 8 second silence.

Libra - Balance

Another related swaying melody is on violin, then handed to the clarinet and back again to flute and violin over a countermelody and very slowly developing glissandi on trombone. It ends with more of the swaying motif – in Stockhausen's word, 'blowing like the wind'.

Scorpio – Scorpion

The trumpet begins with the strident, stinging melodic line with glissandi leading to a softer vibraphone and string harmonics section underneath the opening spikiness and as the movement ends the harp uses a plectrum to pick out the theme while everyone else swells and hairpins to a climax.

Sagittarius - Archer

The horn, and later the flute and clarinet, are warm over molto vibrato strings, before moving to a fast and strongly rhythmical section ending with pizzicato strings playing the melodic fragments in falling rhythmical units.

Capricorn – Seagoat

The melody is an ice-cold wintry theme, high and oscillating and moves to a repeat on trombone, then cello and woodwind, finally building to a very strong, marcato climax mimicking the zigzag lines in the melody.

MAURICIO KAGEL

Mauricio Kagel was born on 24th December 1931 to a Jewish family (from Russia and Germany) in Buenos Aires in Argentina, though he has lived in Cologne in Germany since 1957. He says that he *'feels a little foreign everywhere ... which creates a beneficial distance from some things.'* He studied music, history of literature and philosophy at the University of Buenos Aires. His career path took him from being the Co-founder of the "Cinematèque Argentine" in 1950 to rehearsal director at the chamber opera and piano accompanist and conductor at the "Teatro Colón" in Buenos Aires. In 1957 he moved to Cologne in Germany where he has lived the rest of his life. He was one of the composers involved in the new contemporary network for new music, in 1959 founded Cologne Ensemble for new Music and taught on the famous Darmstadt international summer courses for new music, which was in part created in an 'attempt to retrieve what had been withheld during the 'Thousand Year Reich'. He has made several visits to the US, in particular as visiting professor of composition in Buffalo, and has been awarded numerous prizes, most notably the Erasmus Prize. He continues to conduct many of his works and directs and produces all of his own films and radio plays.

His music

Kagel's musical output has been huge. His catalogue lists over 200 works including many theatre pieces, radio plays and films (24 of them), the most famous of which is *'Ludwig van'*. He is most famous for his interest in developing the theatrical side of musical performance. He gives detailed instructions to performers – making the right facial expressions during a performance, how to enter the stage, how to work together with other performers. His work is often likened to the theatre of the absurd. In *Staatstheater* (1971) he calls for chamber pots and enema equipment as part of the instrumentation. It is described as a "ballet for non-dancers" and becomes more and more self-referential as the work progresses, as the piece itself, and opera and ballet in general, become the subject matter. *Ein Aufnahmestand* (1969), a radio play, is about the recording of a radio play. His output as a filmmaker is terrific. He made about one film a year in the 60s and 70s. His key films include *Antithese* (1965), *Match* (1966), *Solo* (1967), *Duo* (1967-68), *Hallelujah* (1969), *Ludwig Van* (1969), *Blue's Blue* (1981) and *MM51 / Nosferatu* (1983). Whether he is working in the classical music hall, on the theatrical stage or in film, Kagel's provides a sort of neo-dadaist performance and always keeps his audience's ears open to the pure possibilities of sounds and their production.

His sense of theatre and drama never leaves, even in his 'pure' music. His music is often infused with humour and originality and many of these also make references to music of the past. There are allusions and echoes to such composers as Weill, Stravinsky, Debussy, even Schubert and Chopin but he has been very careful to avoid too much labelling. He has studied twelve note techniques but has never followed it slavishly. He is restrained in the way he talks about his own music, and prefers that *'a composer's communication with the outside is aural rather than oral'*. In general his use of pre-existing music (as in 'Ludwig van' where he uses and alters Beethoven's own music) or other musical genres shows his deconstruction-like tendencies and his desire to make musical/theatrical pieces from seemingly unconnected material.

MAURICIO KAGEL

***Kammersymphonie* for thirteen soloists**

Written in 1972/3 and finally realised for this instrumentation in 1996.

For

Flute (piccolo & alto flute), Clarinet in Bb, Bass clarinet in Bb

Trumpet in C, Tuba

Percussion I – vibraphone, 6 tom toms, 3 cymbals, side drum and parade drum, 5 woodblocks, Indian bells.

Percussion II – bass drum, tambourine, glockenspiel, marimbaphone, 5 temple blocks, sizzle cymbal, 3 triangles, 2 bongos, 2 congas, 5 cowbells, 3 alpine cowbells, tubular bells.

Harp, Piano

Violin, Viola, Cello, Bass (one of each instrument)

Movement 1 – Andante – andantino – allegretto – andante – presto vivace – moderato – andante – vivace – andante – tempo giusto – moderato – molto tranquillo – adagio – allegro ma non troppo – moderato con moto – l'istesso tempo – andante – allegro con brio – allegretto – adagio – allegretto come prima.

Movement 2 – Moderato – vivace – moderato – tranquillo – moderato – larghetto – andantino.

The *Kammersymphonie* is written for thirteen soloists in two movements. It was conceived as a work with two voices only, with the orchestration and tone colours being worked out in rehearsal, necessitating much doubling between all the parts and thereby having a significant effect on the texture of the piece. It therefore started out life as a piece which allowed some flexibility in performance about the instrumentation but by 1996, he had established the final instrumentation for the piece. He has said that the musical ideas '*meander greatly and only gradually obtain definition*'.

So the two movements of the symphony are constructed on the notion of two voices, imaginative orchestration and the different textures created by doubling (at one or two octaves) - which was certainly not the done thing in 12-note or serial music of the 50's and 60's. The music is made up of about five types of material and the sections are usually quite short and simply stop, fade away or reach a pause before moving on. The constant changes of tempi as detailed above are a clear indication of the sectionalised approach.

The textures and atmospheres which emerge come from layered fragments, melodies, drones, ostinati, chromatic scales built on low, lugubrious textures and colours, and high, spiky harsh sounds in contrast. It even sounds like a circus band or a theatre pit-band some of the time. Kagel makes great demands on his players, placing intricate markings and fine direction of the players. The choice of instrumentation is crucial to the quality of the tone colours he needs. His immensely detailed directions range for example from 'drumming with the fingers nails', 'winds breathe out in the instruments', strings 'tremolo legno battuto', to 'tremolo irregularly with a light iron chain on a damped tom tom skin'.

WORK IN CLASS WITH SENIOR STUDENTS TO HELP UNDERSTAND THE IDEAS AND COMPOSITIONAL METHODS OF HENZE, STOCKHAUSEN AND KAGEL.

The following activities are intended to help students think about and become familiar with the techniques used by Henze, Stockhausen and Kagel and to make them more accessible. Most of them are improvised with whatever instruments are played by the students and may develop into longer compositional or performing projects if wished.

1. INSTRUMENTAL TECHNIQUES

Study one page of the Kagel score (Appendix 3) and discuss together all the different instrumental techniques used. Where at all possible, use the right instrument to try and play using the techniques identified or required, until they are well understood and/or mastered.

Try to play the following techniques which have been based on ideas from the works by Henze, Kagel and Stockhausen. Listen for them when you hear the pieces played in concert:

- Flutter tonguing on woodwind and brass
- Tremolando rhythmic breathing
- Col legno
- Glissandi on woodwind, brass and strings
- Brass vibrato
- Effects of different sticks on glockenspiel and vibraphone

Learning: *reading complex scores*, learning new instrumental techniques and interpreting composers' intentions.

2. MOODS AND ATMOSPHERES - major and minor 2nds and 7^{ths} (with chromatic scales)

Use at least three contrasting instruments with a big range between them and improvise a couple of linked pieces in the following ways:

Using seconds and 7ths, both major and minor, work on producing

- a long, slow, ominous mood lasting for at least two minutes
- a hard, spiky, jagged and repetitive mood lasting at least one minute
- alternate the two moods to make the 'piece' last longer working on a link between them which surprises or makes the next section unexpected
- insert short chromatic fragments, either between or over the above now lengthy section of music

Play through as a complete 'section', adding an introduction and coda if felt to be necessary.

Learning: using short fragments to develop a whole, the key characteristics of certain intervals, how to use them to produce certain moods

3. PLAYING WITH TIMBRES - flutter tonguing, trills, lip slides and glissandi

Use at least one brass, one wind and one string instrument for sufficient variety.
Pick a chord, any chord! Pick it randomly out of the blue and stick with whatever emerges.

Work on some or all of the following

- Combine three instruments flutter tonguing, and/or trilling as appropriate, at different pitches within the chord. Practice playing a range of tones from light to harsh.
- Hold the sound for some time and glissando while flutter tonguing or trilling down the instruments and up it, varying the dynamics at the same time.
- Try one instruments staying on the same high pitch while everyone else moves.
- Play around with the range and variety and organise the results into an interesting sequence.
- Try the same thing again on another spontaneous chord
- Add this change to your sequence.
- Try writing all or part of it down.

Learning: using the instrumental techniques from 1 above to produce a wide range of timbres, fragments and layers.

4. OSTINATI

Use the lowest instruments you have available, including the piano. Pick an oscillating unit of any 3-6 notes and keep repeating it.

Work on some or all of the following

- Try one person starting and the next person coming in with the same but two notes later. Then a third 5 notes later – then 1 note later. In other words, try kicking any regular 4 beat pattern you may have ended up with.
- Keep the sound going for ages – and ages – and ages.
- Try some of these
 - adding a long, held, piercing note above the ostinato
 - playing with an exaggerated vibrato
 - adding falling chromatic motifs very fast, lots of times
 - turning the ostinato upside down – or use just part of it – or move it lower in pitch.
 - stopping dead and holding the silence for longer than you can bear – and then start again very, very loud.
 - dropping suddenly to a *pp*
 - finding an 'ending' or a link to something else you have written.
- Try writing it all down.

Learning: developing the functions of ostinati as accompaniments.

5. MUSIC THEATRE

Make music for the cosmos à la Stockhausen. Group students into four separate groups – it can be done with only four students but it is asking a lot – the groups don't have to be of even size.. One group takes the four seasons, another the times of day (morning, afternoon, evening, night), the third can take four star signs. The fourth develops music for the stellar voyages from the stars to the earth which will bind the whole piece together. Develop a text for the stars and the seasons to be declaimed or sung by individuals at various points throughout the piece. Together develop a shape of the composition – its formula – and discuss how the four groups might interweave their materials to produce an interesting texture when it is developed. It may be diagrammatic and/or serial.

One of the groups might use electronic manipulation of their sound sources and planning needs to take account of how it will all play live. Performance should be in an atmospheric space – often the drama studio is ideal – and each group spaced physically separately from each other. Ensure that enough time is allowed to let each element have space to evolve.

Shorter variation: work on one element with common musical fragments for the whole class – star signs or seasons - making sure you have a binding element within the structure.

Learning: binding many elements, textures and layers together using the possibilities of a particular space.

6. PUTTING IT ALL TOGETHER - textures, melodies and accompaniments

Invent a couple of long sustained melodies

- a snaky chromatic one which goes off at strange tangents
- one with plenty of leaps – eg. tritones or 7ths

Think about how the texture will thicken and thin, how the atmosphere might change, how the sound quality might change, how one section will move into another. Consider all or some of the following possibilities:

- putting the two lines together acting as countermelody to each other or alternating, inverting or making them more condensed.
- adding a drone or pedal beneath or high above the line
- adding an ostinato – single note or oscillations between two or three pitches
- taking a fragment of one of the melodies and use it as an ostinato
- subverting the ostinato by darting away from the line sometimes
- adding a range of new timbres to change the atmosphere and/or the texture of the piece; eg. flutter tonguing, col legno, brass mutes, paper in the piano, finger nails on the bongos
- articulating differently the way the lines are played eg. staccato/slurred/marcato/cresc/dim.
- using the piano entirely percussively
- using traditional chords percussively, bitonally or with some tangential additions
- and anything else that interests you....

Where there are section changes, ensure the links, beginnings and endings are well controlled and signalled. You may wish to have a theatrical moment in mind which guides your choices of timbre or the shape of your melody.

You will probably need to write it down to retain the sections and ideas – and if you can do so accurately you can communicate to others to play again another time.

Learning: putting it all together, developing layers and textures together and understanding how melody can become texture and vice versa.

APPENDIX 1 - USEFUL WEBSITES

Henze

www.chesternovello.com/Default.aspx?TabId=2431&State_2905=2&composerId_2905=674

<http://w3.rz-berlin.mpg.de/cmp/henze.html>

www.sequenza21.com/London.html

Stockhausen

Main official Stockhausen site: www.stockhausen.org

This site is invaluable for all kinds of comment by the composer, biography, discography and catalogue.

Plus

<http://home.swipnet.se/sonoloco6/Bjork/bjorkfr.html>

<http://home.swipnet.se/sonoloco2/Rec/Stockhausen/24.html>

Kagel

Kagel's Fansite! www.sussex.ac.uk/Users/bh25/kagel.htm

This site is invaluable for biography, writings, full discography, catalogue of works and other links.

Plus

http://en.wikipedia.org/wiki/Mauricio_Kagel

www.universaledition.com/truman/en_templates/view.php3?f_id=143&spr=en

www.ubu.com/sound/kagel.html

www.beckmesser.de/neue_musik/kagel/int-e.html

www.paul-sacher-stiftung.ch/e/collections/kagel.htm

APPENDIX 2 - WEBSITES PROVIDING AUDIO CLIPS OF THE COMPOSERS WORKS

Stockhausen

http://www.stockhausen.org/stockhausen_multimedia.html

Snippets of lots of Stockhausen's works, though not Five Star Signs.

Kagel

www.moderecords.com/catalog/127kagel.html

Transición II, Phonophonie

APPENDIX 3 – SECTIONS FROM THE KAGEL SCORE *Kammersymphonie*

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Fl. hoher Pfeifton (mit dem Instrument)
high whistle-tone (with the instrument)

Kl. *mf* *f*

Baßkl. *f* *p*

langsame Tonveränderungen mit der l.H.
slow pitch changes with the l.h.

mit flacher Hand auf das Mundstück schlagen
strike the mouthpiece with flat of hand

sofort dämpfen!
damp immediately!

Becken
Cymbals 1

Marimba 2 *hart / hard* 2 *ff* *p*

5
16 *meno mosso* (♩ = ca. 92)

Hf. (*mf*) *f* *ff* *p*

Klav. (*ff*) *p*

1) bis Takt 140 ossia Oktave tiefer
till bar 140 ossia octave lower

1) *quasi pont. alla corda* *mf* *p*

quasi pont. alla corda *mf* *p*

mit flacher Hand auf den Korpus schlagen
strike the corpus with flat of hand

Litolff/Peters 32506

56

235

Fl. *p* Flz. *pp*

Kl. *p*

Baßkl. *pp*

Tp. *p* con sord.: cup

Tub. *p* (con sord.) *pp*

Hf. *p* C \flat D \sharp B \flat D \sharp

Klav. *p*

Vl. *pp* *pont.*

Va. *pp* *pont.*

Vc. *pont.* *(p)* *v* *pizz., tasto*

Kb. *pont.* *(p)* *v* *pizz., tasto*

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