

## IU Music Theory Department Colloquium Series – November 17, 2010

"Intersections of Theory, Analysis, and Performance with Elliott Carter's *Scrivo in Vento*"

A group discussion led by Alan Theisen

The goal of the colloquium on November 17 will be to briefly analyze a piece of contemporary music, share our ideas, then interact with a musician who has played the selected composition in an effort to explore the possible impact analysis might have on performance/interpretation.

Kindly prepare the following tasks for the colloquium workshop. If you do not do this preliminary work, however, ***please show up to the discussion at any rate***. We'd rather you be present with nothing or little in hand than to skip out! Your input will be valued since the objective is to have as many perspectives in the conversation as possible.

1) Listen to Elliott Carter's piece for solo flute *Scrivo in Vento* (1991) several times. A recording will be made available for download.

2) Print out the provided score (it's only five pages long). Find a few short sections you would like to discuss with the group in terms of post-tonal analysis; your analytical musings may focus on set-classes, register, narrative, harmony, temporal issues, transformational networks, contour, rhythm, tonal associations, or anything else you hear that's intriguing. If you are feeling particularly brave, sketch a form chart for the entire composition. Your sample micro-analyses needn't be set for publication – just come up with a few interesting points.

Remember that the goal for the day's colloquium is *not* to have me lecture, but for all of us to contribute analytical ideas about Carter's piece.

3) Now the tricky part: also ponder what your analytical/theoretical observations on *Scrivo in Vento* might mean for a experienced, educated, musically sensitive performer *without* a degree in music theory. Flutist Misty Rondeau Theisen will be playing the piece for us at the discussion session and we should take this opportunity to investigate intersections between what we do as theorists and what we do as performers.

I realize that not all of us are familiar with Elliott Carter, his compositional aesthetics, or his musical technique. Therefore, I have also provided Chapter 2 of my dissertation which you may read (this is *completely* optional, trust me). You can browse through the entire chapter, or (much more to the point) you can focus on the initial pages of Chapter 2.2 (pages 31-44). If you're pressed for time (and who isn't these days), simply flip through pages 31-36 for a crash course on all-interval tetrachords, all-triad hexachords, and their partitionings.

Thank you and I look forward to the workshop!  
–Alan Theisen