Refer to the following web site www.musespace.com/writings/essays/musique.html when answering the questions below.

1. Where and when did Pierre Schaeffer create the first electronic studio. What equipment did it contain?

_______________________________________________________________________________
_______________________________________________________________________________

2. What three categories is Electronic music divided into? Which was the first type to be created?

_______________________________________________________________________________
_______________________________________________________________________________

3. Explain the difference between “live” and “recorded” musique concrete.

_______________________________________________________________________________
_______________________________________________________________________________
_______________________________________________________________________________

4. How did the following composers allow musique concrete to influence their compositions?

   **Luigi Russolo (1885 - 1947)**

_______________________________________________________________________________

   **Darius Milhaud (1892 - 1974)**

_______________________________________________________________________________

   **Ottorino Respighi (1879 - 1936)**

_______________________________________________________________________________

   **George Antheil (1900 - 59)**

_______________________________________________________________________________

5. What technological invention was crucial for the development of musique concrete?

_______________________________________________________________________________
6. In the beginning, *musique concrete* was limited. As it evolved, it became more varied. How was this achieved?

_______________________________________________________________________________
_______________________________________________________________________________

7. Name an American composer who was experimenting with the *musique concrete* in the 1960's.

_______________________________________________________________________________

8. In the 50's and 60's, *musique concrete* became very popular. Name the art forms using musique concrete.

_______________________________________________________________________________

9. After the 60's *musique concrete* was less popular. When did it revive once again?

_______________________________________________________________________________

10. What is *industrial music*?

_______________________________________________________________________________
_______________________________________________________________________________

11. What new technology has made adding samples to music easier? What type of music uses this technology?

_______________________________________________________________________________
_______________________________________________________________________________
**Poème Electronique**

by Edgard Varese (1958)

- One of the earliest masterpieces created in an electronic studio.
- Written for performance (recorded) at the 1958 Brussels World Fair.
- The performance required 425 loudspeakers placed around the hall and was played while projected photos, paintings and writings were displayed on walls (not synchronised).

**Listening activity**

Varese’s sound sources are varied in this work. The sounds have often been electronically manipulated making it difficult to recognise them.

*Poème Electronique* is divided into 2 main sections. Each section begins with low bell tolls and ends with sirens. See how many other sound sources you can identify in each section.

<table>
<thead>
<tr>
<th>Section 1</th>
<th>Section 2</th>
</tr>
</thead>
<tbody>
<tr>
<td>(0:00 - 2:36)</td>
<td>(2:36 - 8:00)</td>
</tr>
</tbody>
</table>
Class composition activity

As a class, you are going to compose a piece of music in the musique concrete style. Follow these steps to success:

- Divide into groups of approximately 4 people
- Each group requires one tape recorder, microphone and blank cassette
- Walk around the school and record a variety of sounds on the tape. You should leave some silences between sounds. These can be of varied length.
- List the sounds you have recorded.

<table>
<thead>
<tr>
<th>Sound recordings – List in order as they appear on your tape</th>
</tr>
</thead>
<tbody>
<tr>
<td>(a)</td>
</tr>
<tr>
<td>(b)</td>
</tr>
<tr>
<td>(c)</td>
</tr>
<tr>
<td>(d)</td>
</tr>
<tr>
<td>(e)</td>
</tr>
<tr>
<td>(f)</td>
</tr>
<tr>
<td>(g)</td>
</tr>
<tr>
<td>(h)</td>
</tr>
<tr>
<td>(i)</td>
</tr>
<tr>
<td>(j)</td>
</tr>
</tbody>
</table>

- Listen to the sounds recorded by other groups and try to identify them.
- Arrange all tape recorders together with one member of each group to operate it. Press the play button and allow all the recorded sounds to play at the same time. Use one other tape recorder to record the composition.
- Listen to the composition and time the performance.
- Draw up a time line. Notate a score of the composition using graphic notation.
- Submit your score for marking.