

EXTREMES

JOHANN SEBASTIAN BACH (1685-1750)

- > BRANDENBURG CONCERTO NO. 5, FIRST MOVEMENT, CEMBALO CADENZA - [HTTPS://WWW.YOUTUBE.COM/WATCH?V=ZK6-X9SDEYO](https://www.youtube.com/watch?v=ZK6-X9SDEYO) - FROM ABOUT 6:30 - **EXTREME VIRTUOSITY**



ERIK SATIE (1866-1925)

> VEXATIONS 1893 - [HTTPS://WWW.YOUTUBE.COM/WATCH?V=6LDFSUH3QPI](https://www.youtube.com/watch?v=6LDFSUH3QPI) - EXTREME REPETITION

Vexations

ERIK SATIE

NOTE DE L'AUTRE:
Pour se jouer 640 fois de suite ce motif, il sera bon de se préparer au préalable, et dans le plus grand silence, par des exercices alternés

♣ Très lent



♣ à ce signe il sera d'usage de présenter le thème de la Basse

THÈME

ANTON WEBERN (1883-1945)

- > THREE LITTLE PIECES FOR 'CELLO ([HTTPS://WWW.YOUTUBE.COM/WATCH?V=0C3SEVOMI](https://www.youtube.com/watch?v=0c3sevomi)) - _EXTREME DURATION (SHORT)_



JOHN CAGE (1912–1992)

- > 4'33" (EXTREME DYNAMICS?!)
- > ORGAN²/ASLSP (AS SLOW AS POSSIBLE) - (EXTREME LENGTH)



- > [HTTPS://WWW.YOUTUBE.COM/WATCH?V=FAABVYVFIUA](https://www.youtube.com/watch?v=FAABVYVFIUA)

JOHN CAGE (1912–1992)

- > ORGAN²/ASLSP NOTE CHANGE, OCTOBER 5TH 2013 [HTTPS://WWW.YOUTUBE.COM/WATCH?V=BSOH4VALAS_](https://www.youtube.com/watch?v=BSOH4VALAS_)



MORTON FELDMAN (1926-1987)

- > COPTIC LIGHT (1986) [HTTPS://WWW.YOUTUBE.COM/WATCH?V=PGS37X4P2HM](https://www.youtube.com/watch?v=PGS37X4P2HM) EXTREME RESTRAINT



JIMI HENDRIX (1942-1970)

- ▶ STAR-SPANGLED BANNER 1969 [HTTPS://WWW.YOUTUBE.COM/WATCH?V=MkVNQYFHGCC](https://www.youtube.com/watch?v=MkVNQYFHGCC) EXTREME INTERPRETATION (A)



MARK KOZELEK (1967-)

- > BAD BOY BOOGIE WWW.YOUTUBE.COM/WATCH?V=7EWODUFELEA EXTREME INTERPRETATION (B)



AC/DC (YOUNG, YOUNG & SCOTT)

- > BAD BOY BOOGIE (ORIGINAL) LIVE AT GLASGOW 78 WWW.YOUTUBE.COM/WATCH?V=PS4WDWJ4KQG



IANNIS XENAKIS (1922-2001)

- > LA LEGENDE D'EER (1977-78) [HTTPS://WWW.YOUTUBE.COM/WATCH?V=NH7TVWCKNB4](https://www.youtube.com/watch?v=NH7TVWCKNB4) EXTREME EXPRESSION (A)



LOU REED (1942-2013)

- > METAL MACHINE MUSIC, PART 1 (1975) [HTTPS://WWW.YOUTUBE.COM/WATCH?V=XIMSBKU20ZM](https://www.youtube.com/watch?v=XIMSBKU20ZM) EXTREME EXPRESSION (B)



ABOUT THE ALBUM

ZEITKRATZER

> METAL MACHINE MUSIC, PART 1 (LIVE) [HTTPS://WWW.YOUTUBE.COM/WATCH?V=Q3HBBGPGF50](https://www.youtube.com/watch?v=Q3HBBGPGF50) **EXTREME TRANSCRIPTION**



GYÖRGY LIGETI (1923-2006)

- > REQUIEM (1965) [HTTPS://WWW.YOUTUBE.COM/WATCH?V=WIZG1CPR-4](https://www.youtube.com/watch?v=WIZG1CPR-4) **EXTREME POLYPHONY** – E.G. 4:37 AND 10:20

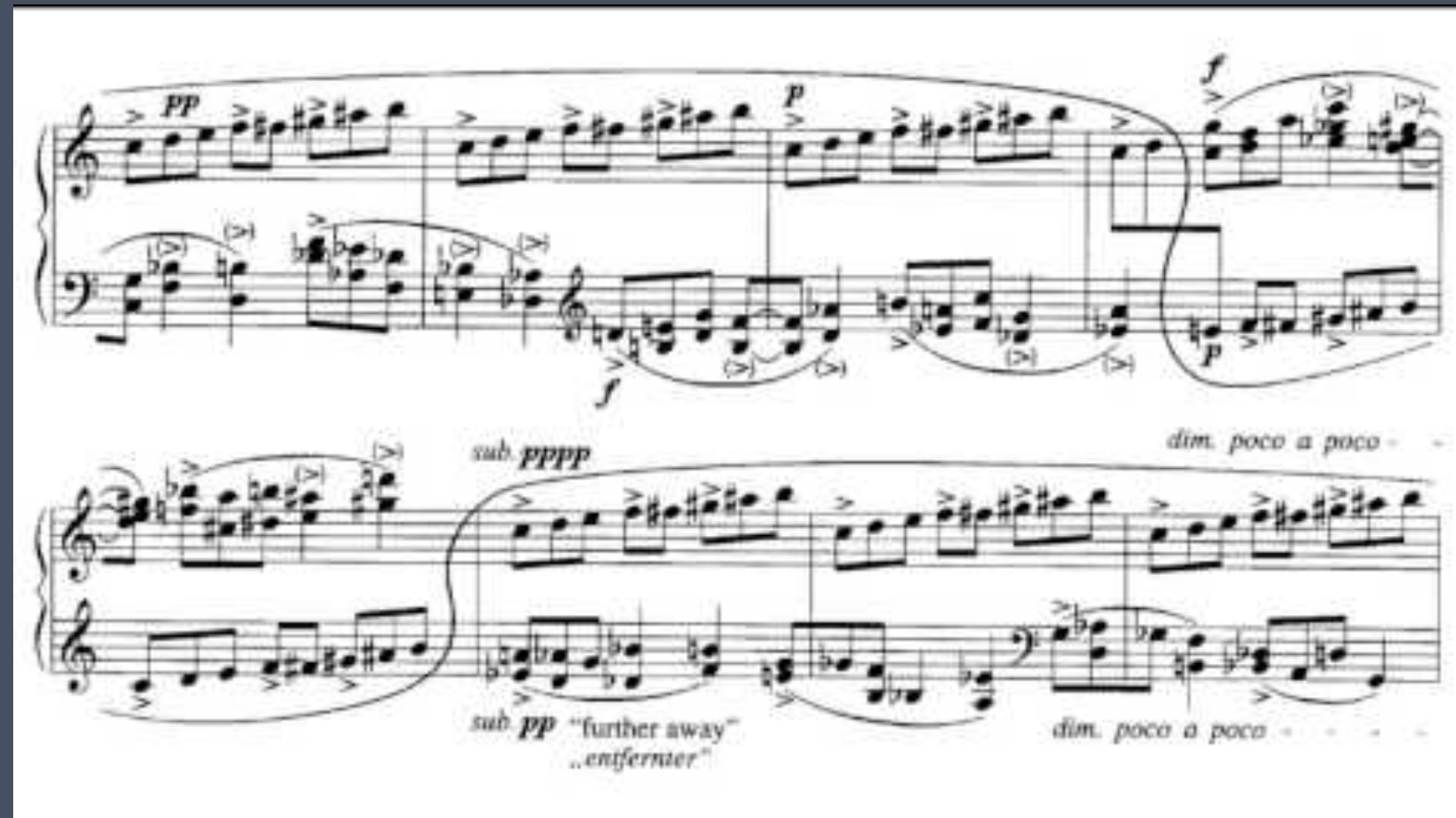


5

The image displays a page of a musical score, likely for a large ensemble or orchestra. It features a dense arrangement of musical staves, each containing various notations such as notes, rests, and dynamic markings. The score is organized into systems, with a large bracket on the left side grouping the staves. The notation is complex, including various musical symbols and clefs. A small box containing the number '5' is located at the top left of the score area. The overall appearance is that of a professional musical manuscript.

GYÖRGY LIGETI (1923-2006)

- > ETUDES FOR PIANO (BOOK 1), NO. 4 [HTTPS://WWW.YOUTUBE.COM/WATCH?V=ZWJA3TFQQ5I](https://www.youtube.com/watch?v=ZWJA3TFQQ5I) EXTREME DYNAMIC MARKINGS – P P P P P P P P
– 2:56



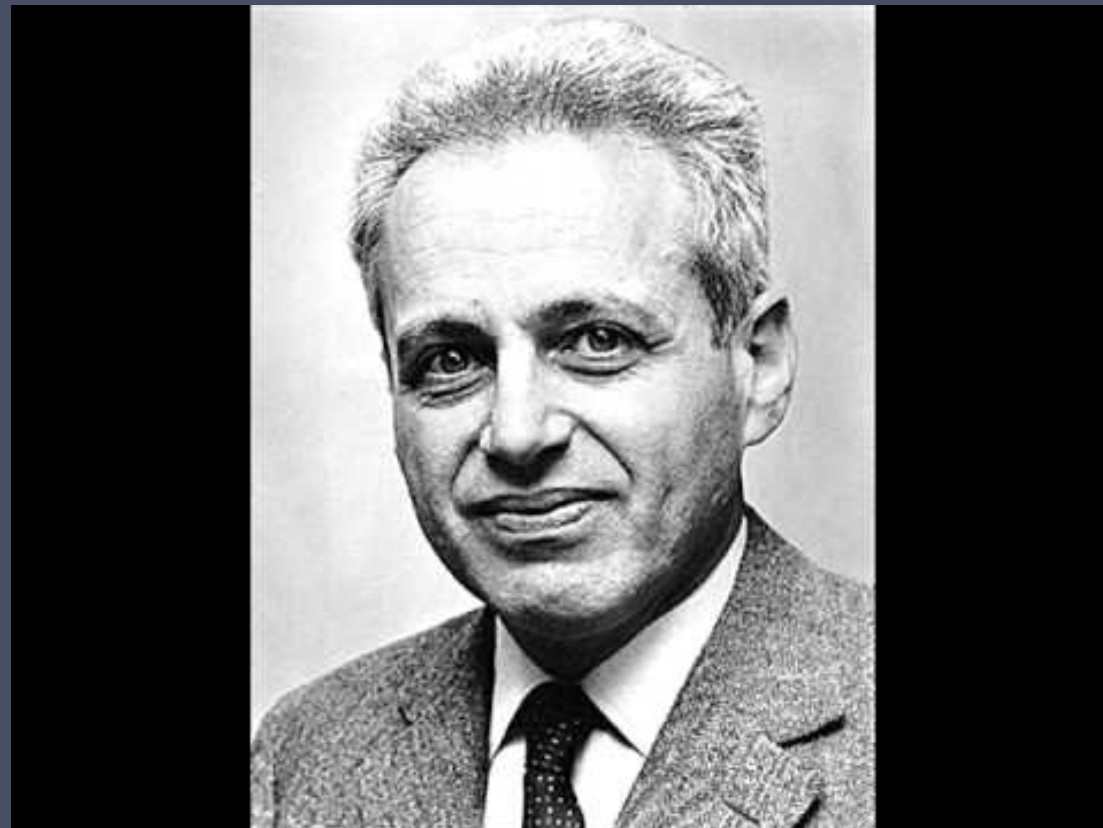
GYÖRGY LIGETI (1923-2006)

- > ETUDES FOR PIANO (BOOK 2), NO. 13 [HTTPS://WWW.YOUTUBE.COM/WATCH?V=Q6LMG9MYHXA](https://www.youtube.com/watch?v=Q6LMG9MYHXA) EXTREME DYNAMIC MARKINGS - FFFFFFFF - 5:15)



GYÖRGY LIGETI (1923-2006)

- > SECOND STRING QUARTET (1968) [HTTPS://WWW.YOUTUBE.COM/WATCH?V=YXQMITHOQ](https://www.youtube.com/watch?v=YXQMITHOQ) EXTREME CONTRAST



[WATCH ON YOUTUBE](#)

GYÖRGY LIGETI (1923-2006)

- > CONTINUUM (1968) [HTTPS://WWW.YOUTUBE.COM/WATCH?V=IPGWF3G5I4K](https://www.youtube.com/watch?v=IPGWF3G5I4K) EXTREME PLAYING



GYÖRGY LIGETI (1923-2006)

> ATMOSPHERES [HTTPS://WWW.YOUTUBE.COM/WATCH?V=JWLWCRLVH7M](https://www.youtube.com/watch?v=JWLWCRLVH7M) EXTREME SUSTAIN AND CLUSTERING

The image displays a musical score for György Ligeti's 'Atmosphères'. At the top, a piano roll shows a complex, dense texture of notes with a vertical red line indicating a specific point in time. Below this, the score is divided into sections labeled 'INTRO', 'A', 'B', 'C', 'D', 'E', 'F', 'G', 'H', 'I', 'J', 'K', 'L', 'M', 'N', 'O', 'P', 'Q', 'R', 'S', and 'T'. The score itself features a grand staff with a treble clef and a bass clef, containing various musical notations such as notes, rests, and dynamic markings. A prominent feature is a long, sustained note in the treble clef, which is marked with a 'p' (piano) dynamic and a 'f' (forte) dynamic, indicating extreme sustain and clustering. Below the score, a waveform visualization shows the amplitude of the sound over time, with a vertical green line corresponding to the time of the sustained note.

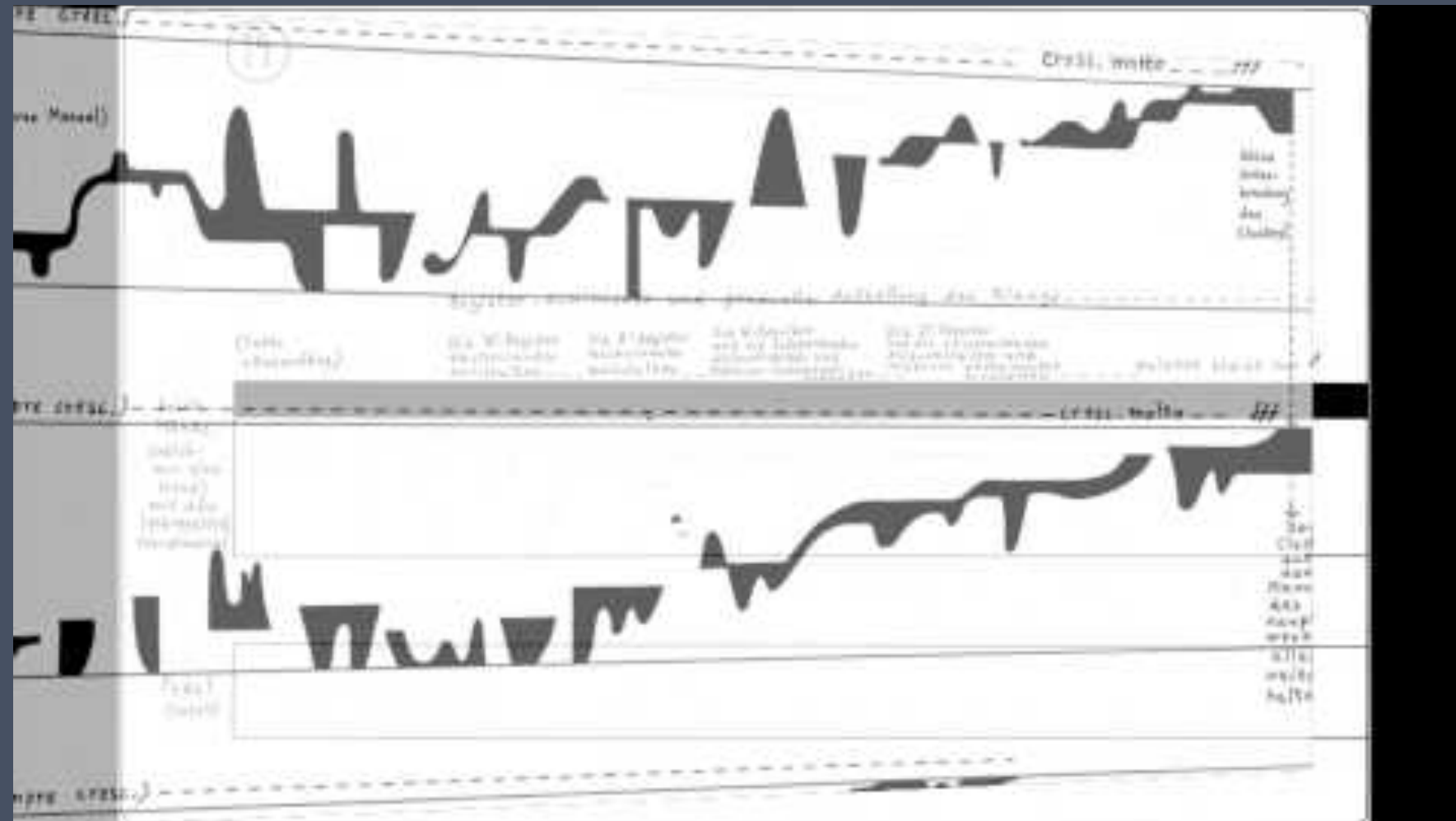
GYÖRGY LIGETI (1923-2006)

- > LA GRAND MACABRE (1974-77) [HTTPS://WWW.YOUTUBE.COM/WATCH?V=W72PJ7CNWI_](https://www.youtube.com/watch?v=W72PJ7CNWI_) EXTREME EVERYTHING



GYÖRGY LIGETI (1923-2006)

- > VOLUMINA (1961-66) [HTTPS://WWW.YOUTUBE.COM/WATCH?V=WBLCI9-JSOU](https://www.youtube.com/watch?v=WBLCI9-JSOU) EXTREME INSTRUMENTAL USAGE



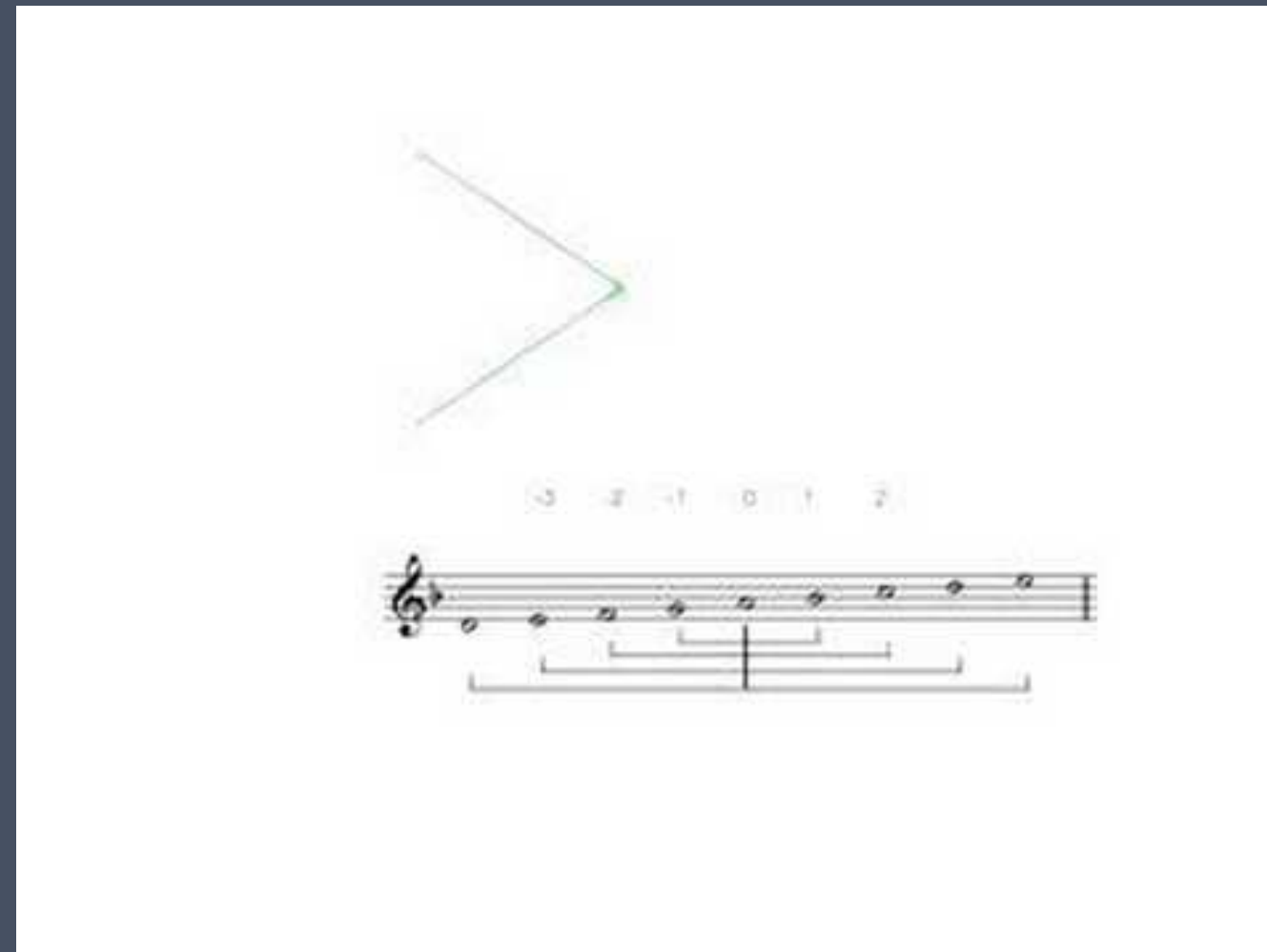
CHARLIE PARKER (1920–1955)

- > ANTHROPOLOGY (1945) [HTTPS://WWW.YOUTUBE.COM/WATCH?V=K3L5LB8HWCM](https://www.youtube.com/watch?v=K3L5LB8HWCM) MORE EXTREME VIRTUOSITY



ARVO PÄRT (B 1935)

- > ARVO PART SPIEGEL IM SPIEGEL (1978) [HTTPS://WWW.YOUTUBE.COM/WATCH?V=E9DXFRIQ2C_](https://www.youtube.com/watch?v=E9DXFRIQ2C_) EXTREME SIMPLICITY



ARVO PÄRT (B 1935)

- > ARVO PART IN MEMORIAM BENJAMIN BRITTEN (1977) [HTTPS://WWW.YOUTUBE.COM/WATCH?V=82-XBHFNR2G](https://www.youtube.com/watch?v=82-XBHFNR2G)



ARVO PÄRT (B 1935)

- > ARVO PART/ROBERT WILSON: THE LOST PARADISE
- > [HTTP://WWW.BBC.CO.UK/IPLAYER/EPISODE/B06F13WF/ARVO-PARTROBERT-WILSON-THE-LOST-PARADISE](http://www.bbc.co.uk/iplayer/episode/B06F13WF/ARVO-PARTROBERT-WILSON-THE-LOST-PARADISE)
- > [HTTP://BOBNATIONAL.NET/RECORD/316160S](http://bobnational.net/record/316160s)

JOHN TAVENER (1944-2013)

- > THE PROTECTING VEIL (1988) [HTTPS://WWW.YOUTUBE.COM/WATCH?V=XTOMF4XNJKA](https://www.youtube.com/watch?v=XTOMF4XNJKA) EXTREME SIMILARITY



MAX RICHTER (B 1966)

> SLEEP (EXTREME LENGTH)

[HTTP://BOBNATIONAL.NET/RECORD/317401](http://BOBNATIONAL.NET/RECORD/317401)

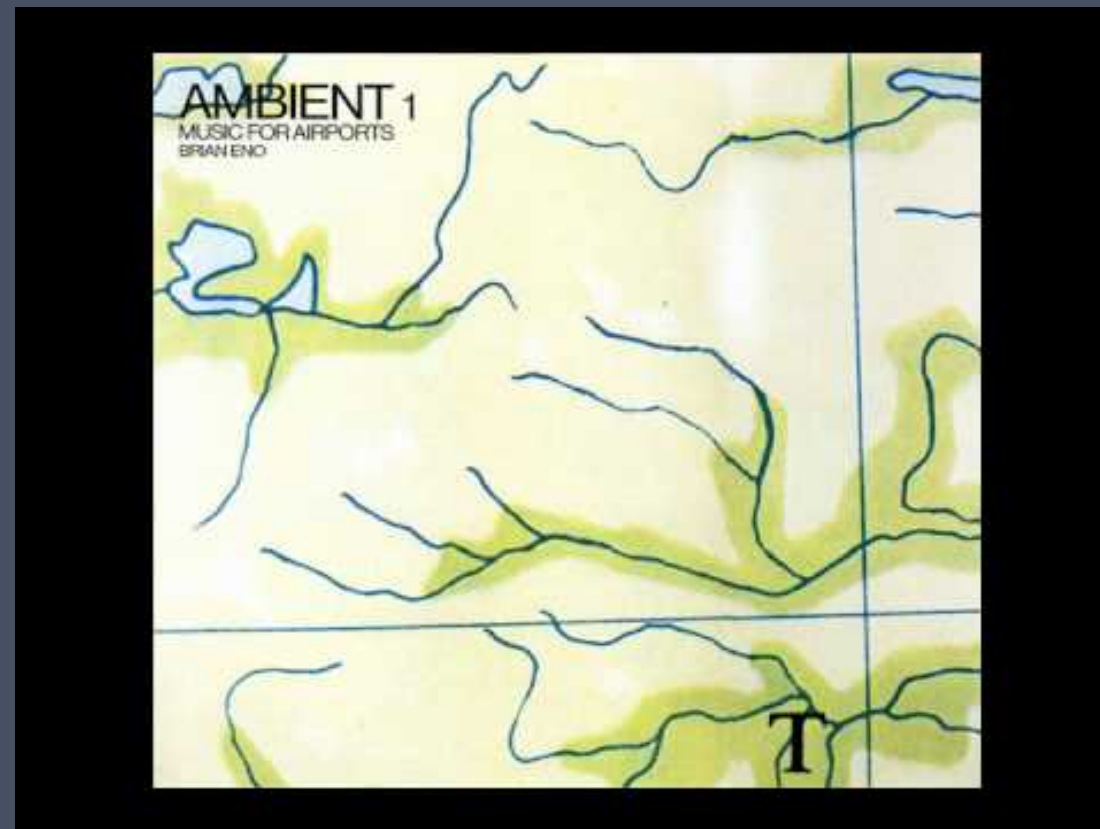
PHILIP GLASS (B 1937)

> KOYAANISQATSI **EXTREME MONOTONY**



BRIAN ENO (B 1948)

- > MUSIC FOR AIRPORTS (1978) [HTTPS://WWW.YOUTUBE.COM/WATCH?V=D81G9W8PEN0](https://www.youtube.com/watch?v=D81G9W8PEN0) EXTREME MONOTOMY



[HTTPS://WWW.YOUTUBE.COM/WATCH?V=D81G9W8PEN0](https://www.youtube.com/watch?v=D81G9W8PEN0)

MACHINED01

> 'METAL MACHINE MUSIC FOR AIRPORTS (TRACK 1)' [HTTPS://WWW.YOUTUBE.COM/WATCH?V=17AIDQ2B0WW](https://www.youtube.com/watch?v=17AIDQ2B0WW) **EXTREME MASHUP**



[WATCH ON YOUTUBE](#)

JEM FINER (B 1955)

- > LONGPLAYER (2000) [HTTPS://WWW.YOUTUBE.COM/WATCH?V=FKUAAB7DSI8](https://www.youtube.com/watch?v=FKUAAB7DSI8) EXTREME LENGTH
 - > [HTTP://LONGPLAYER.ORG](http://longplayer.org)

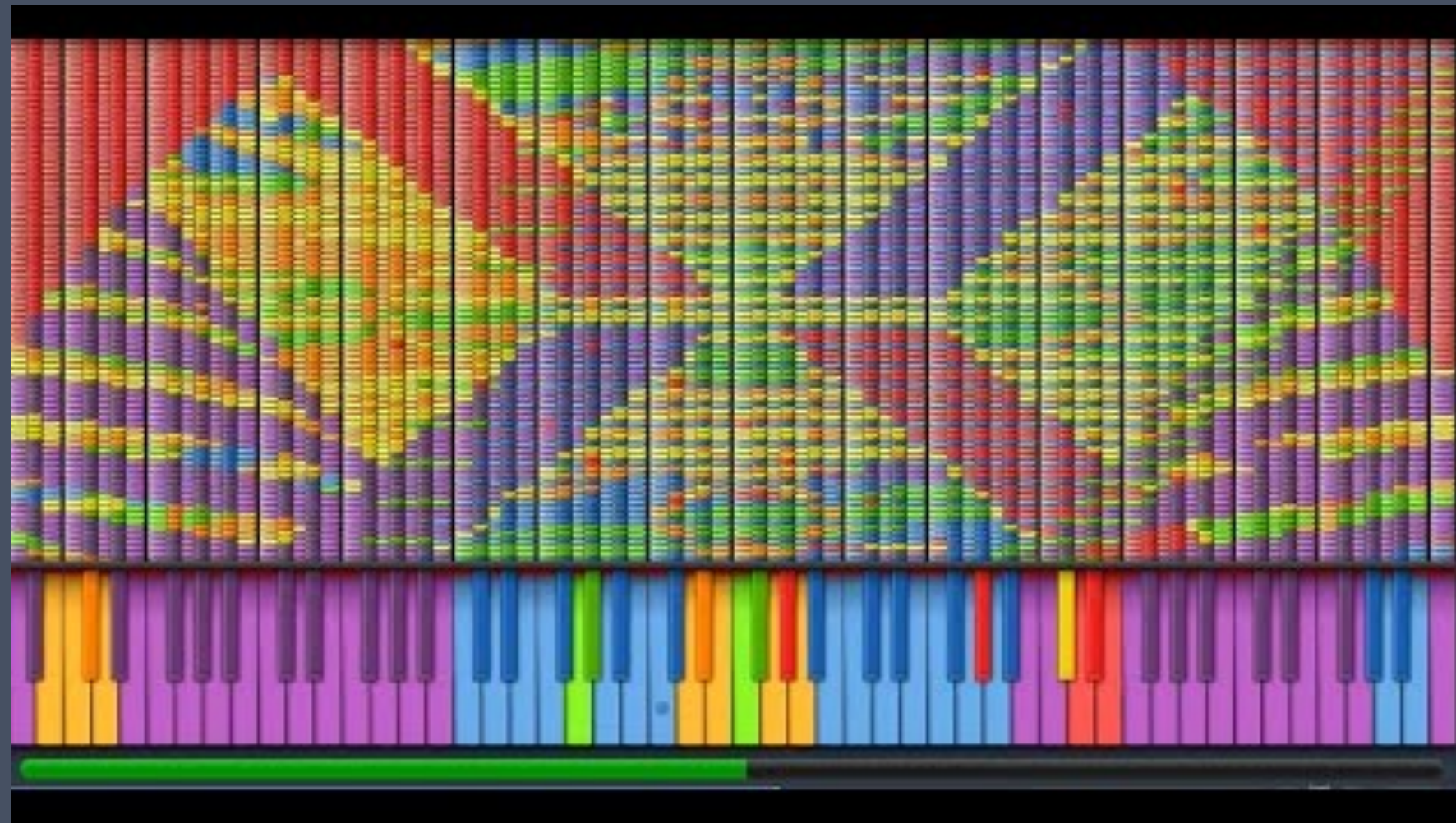


SLOW CODING/SLOW MUSIC/SLOW COOKING...

- > [HTTP://LUDIONS.COM/TEXTS/2007A/](http://ludions.com/texts/2007a/)
- > [HTTP://WWW.BBC.CO.UK/PROGRAMMES/P02Q34Z8](http://www.bbc.co.uk/programmes/p02q34z8)
 - > [BBC ARTS TAKING IT SLOW \(2015\)](#)

BLACK MIDI

> [HTTPS://WWW.YOUTUBE.COM/WATCH?V=JFTA3YQVHEC](https://www.youtube.com/watch?v=JFTA3YQVHEC) - EXTREMES



THE RULES

- > CONSIDER THE VARIOUS USES OF EXTREMES THAT YOU MIGHT USE
 - > CREATE A SHORT COMPOSITION THAT MAKES USE OF THESE
- > WRITE A SHORT PROGRAMME NOTE OUTLINING YOUR RATIONALE IN THIS EXERCISE
 - > PERFORM AND RECORD AS MUCH OF THE WORK AS YOU CAN
- > YOU MAY CONSIDER WRITING A MUCH LONGER COMPOSITION (IF YOU'RE INTERESTED IN EXPLORING EXTREME DURATION), BUT DO TAKE ACCOUNT OF PERFORMANCE PRACTICALITIES. YOU MAY PREPARE A 'SHORT' VERSION FOR THE WORKSHOP, BUT SHOULD FULLY CONSIDER HOW YOU MIGHT PERFORM THE WHOLE THING AS WELL.
- > IF YOU CHOOSE TO USE NOTATED MATERIAL OR TO WRITE FOR EXISTING ACOUSTIC INSTRUMENTS (E.G. A FLUTE) (YOU DON'T HAVE TO FOR THIS PROJECT) YOU ARE EXPECTED TO PROVIDE PERFORMANCES OR RECORDINGS OF LIVE INSTRUMENTALISTS.