OLIVIER MESSIAEN: Search for innovation in non-Western music

- Messiaen's analysis class became extremely influential in opening the minds of younger composers to new ways of conceptualizing and organizing music. He also participated in the masterclasses at Darmstadt, Germany, the hotbed of modernism.

- A step forward from Debussy's explorations of added note tertian chords and gamelan stratifications

- Synesthesia chords or timbres are perceived as visual colors

- Emulations of birdsong

- Additive rhythms (as opposed to divisible rhythms of Western European music, after Gregorian chant), or non-metrical rhythm

- Modes of limited transposition, where scales are designed to be transposed limited times before they repeat themselves.

- Influence of hindu chants and rhythms

- Non-retrogradable rhythms

- Polyrhythm and polymodality

- Embedded Catholic theological concepts in the pitches and rhythms, mysticism. "God's presence in all things" over the choice of titles and texts.

- Non-Western concepts of love, per the choice of titles and texts.

- Prominent use of the piano and Ondes Martenot—concept of resonant and unusual colors