


## I. Introduction

- A. It is impossible to say when the 20<sup>th</sup> Century style begins; cultural historians are reticent to set an exact date
1. some would say that it begins at the turn of the century in 1900
  2. some would say 1907 with Schönberg's break with tonality
  3. some would say 1914
- B. The collapse of tonality was the single most important development on the road to the 20<sup>th</sup> Century style
1. tonality did not collapse altogether
  2. in fact, there was a resurgence of tonality after World War I
  3. it is better viewed as a progressive weakening of the tonal structure
    - a) a trend among composers since Beethoven to have one's own style became exaggerated in the 20<sup>th</sup> Century
    - b) some of the most striking blows to the tonal structure came from within the tonal structure itself
      - (1) composers used more distant keys for modulations
      - (2) tonal centers in the 19<sup>th</sup> century were defined more by implication than by literal statement
      - (3) key centers blend into one another almost imperceptibly (e.g., Wagner)
      - (4) by the middle of the 19<sup>th</sup> century chromaticism and dissonance filled pieces to the point that the diatonic underpinnings were indistinguishable
      - (5) chromaticism was viewed as the norm rather than the exception
      - (6) nationalism and the use of folk music
        - (a) composers outside of Germany and Italy (and to a lesser extent, France) tended to make use of folk/ethnic music which often more modal than tonal
        - (b) these modal systems and their associated harmonies exhibited a less defined pull toward a tonic
  4. as musicians separated from the patron system, the audience became less and less important; composers could experiment at will and pursue their own creativity
- C. The 20<sup>th</sup> Century can be divided into 3 periods:
1. before World War I
    - a) the collapse of tonality
    - b) Strauss, Wagner, Scriabin, Schönberg, etc.
  2. between World War I and World War II
    - a) the re-working of tonality in non-conventional ways
    - b) new devices used to replace traditional harmony
    - c) Schönberg, Stravinsky
  3. after World War II
    - a) organizational systems rejected
    - b) fragmentation and experimentation

## II. Scriabin (1900)

- A. Biography and musical background
1. Russian-born composer
  2. was not caught up in nationalism
  3. spent much of his life abroad in Switzerland as a concert pianist
  4. studied at the very conservative Moscow conservatory
  5. his music was of the Romantic aesthetic: more interested in personal than in national expression

- B. Scriabin's "mystic chord"
1. in *Promethius* (1908) first used this new theory/system in place of tonality
  2. this chord serves as a harmonic reference point throughout the work
    - a) based on a series of 4ths
    - b) as a scale closely resembles a whole-tone scale
    - c) can be respelled
    - d) after 1908, abandoned tonality and based all of his works on this chord; Scriabin's sole method of composition was successive transpositions of the chord (some eventual monotony naturally results)
    - e) except for the bass, allowed other chord tones to be altered (see point C 4 below)
    - f) chord tones may be added at will; were treated as non-harmonic tones
    - g) as to whether this was a chord or a scale, the question is immaterial: while Scriabin preferred to think of it as a chord, he thought of harmony as a compressed scale and thought of a scale as an arpeggiated chord
    - h) in his sketch books often notated only the places where the mystic chord's root changed
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- C. *Vers la flamme*, Poème pour piano, Op. 72 (NAWM 129, p. 590) (1914)
1. note use of mystic chord in mm. 1, 5 (transposed up a third), 7 and 19
  2. all chord tones do not have to be present
  3. the whole first page is basically a series of transpositions of the mystic chord
  4. note m. 5 C# in the bass: illustrates the alteration of other chord members besides the bass note
  5. note change of texture around m. 76
    - a) new form of mystic chord
    - b) two altered notes added
- D. Scriabin's use of form
1. continued to use traditional forms, particularly the sonata
  2. also had many shorter binary and ternary pieces
  3. in his hands, form was a container to hold his pieces; because of the absence of tonality he evidently felt some need to give structure at least in some regard
- E. Scriabin's effort to create a new tonal system marked an important event in the growth of the 20<sup>th</sup> Century style

### III. Debussy (1900)

- A. Was responsible for setting French music on a new course and influencing all of Western music
1. many composers have purposely imitated his style
  2. elevation of timbre, articulation and color to the same status as melody and harmony (a characteristic found throughout 20<sup>th</sup> Century music)
- B. Influences
1. Paris Exposition of 1889 – two Dutchmen set up an exhibit of Javanese and Pacific Island cultures; in it had a gamelan (a Javanese instrument ensemble, some instruments of which are tuned either to a pentatonic or 7-tone scale)
  2. Fauré – different approach to tonality
  3. Mussorgsky
    - a) *Boris Gudonov* and songs
    - b) different approaches to tonality
  4. Wagner
    - a) began as a supporter of Wagner and later changed
    - b) still recognized his profound effect

5. Spanish music (especially by French composers)
  - a) Bizet
  - b) Ravel – “Rhapsody Espagnol”
  - c) Chabrier
6. Chopin
- C. *Trois Nocturnes*, “Nuages” (NAWM 131, p. 607) (1899)
  1. form is A B A
    - a) A section up to m. 63
    - b) B section is in a contrasting pentatonic scale
  2. Musical traits of Debussy’s works in general (some of which reflected in the NAWM)
    - a) tonal center vs. functional harmony
      - (1) uses tonal centers but does not use functional harmony
      - (2) Debussy established the tonal center differently
        - (a) repetition (drone, tonal pillars, melodic stress of pitch, etc.)
        - (b) blocks of harmonically static passages
          - (i) individual static passages do not necessarily relate to one another
          - (ii) listener is caused to “live in the moment” of each section and is not compelled to relate one section to another
      - (3) unlike Scriabin who replaced tonality, Debussy worked within tonality but abandoned functionality; correlative technique to Strauss and Mahler
    - b) harmonies are chosen for their color rather than for their function
      - (1) chosen harmonies often repeated several times, losing their functional feel
      - (2) Dom<sup>7</sup> at meas. 13-14; mm<sup>7</sup> at meas. 61-63
    - c) since functionality was abandoned, other devices had to be used to impart unity and cohesiveness
      - (1) tight network of melodic, harmonic and rhythmic associations (e.g., repeated rhythmic pattern set into motion at the beginning of NAWM 131)
      - (2) timbre, articulation and color raised to a level of higher importance, causing them to become unifying agents
    - d) melodic concepts
      - (1) rarely states a theme at the outset
      - (2) themes are usually collections of brief motivic fragments
      - (3) the typical Debussy melody does not so much begin as materialize out of the background (similar to the technique used by Bruckner)
    - e) use of scales
      - (1) B section in “Nuages” (m. 64) is pentatonic (reflective of the gamelan tuning)
      - (2) modal scales (most of which lack a leading tone)
      - (3) whole tone scale; Debussy was the first to use it extensively
- D. impressionism
  1. a term borrowed from the art technique: moods evolved through subtleties and shadings
  2. musically was a type of programmatic work
  3. relies a great deal on understatement, the antithesis to Romanticism
  4. all of the traits listed above caused Debussy to be called an impressionist (interesting note: Debussy did not particularly care for the impressionistic style of painting!)
  5. not all of Debussy’s works are impressionistic

- a) String Quartet
  - (1) traditional forms
  - (2) cyclic techniques
  - (3) thematic repetition
  - (4) modal scales
- b) late Etudes
- c) late Sonatas (piano and violin)

IV. Ravel (1925)

- A. *Le Tombeau de Couperin, Menuet* (NAWM 132, p. 625) (1917)
  - 1. reflects these characteristics of Ravel and these differences from Debussy
    - a) clear, well-defined melody
    - b) distinctive rhythms
    - c) functional harmony
  - 2. was originally written for piano and was later orchestrated (did this with other's works as well, including Mussorgsky's *Pictures at an Exhibition*)
  - 3. was written in memory of Couperin's death
    - a) is an allemande
    - b) is a duet from the entire suite
- B. Ravel and Debussy are often linked together, but Ravel is a fundamentally different composer
  - 1. was not an innovator but rather was an "updater" of older ideas
  - 2. was more of a neo-classicist than an impressionist
    - a) motivic clarity
    - b) formal balance
    - c) followed stylistic models (e.g., those of Couperin)
    - d) objectivity and expressive restraint
- C. Ravel's works reflect a love for the exotic (*Scheherazade, Rhapsody Espagnol*, etc.)
  - 1. liked popular dance forms
  - 2. liked 15<sup>th</sup> century forms
  - 3. liked foreign music
  - 4. liked jazz
  - 5. does have some impressionistic works

V. Bartók (1925)

- A. Biography
  - 1. born in Hungary
  - 2. studied at the Budapest Conservatory rather than in Vienna (as was the custom at the time)
  - 3. was a composer, concert pianist and ethnomusicologist
  - 4. eventually settled in America; for the most part worked in obscurity and was only recognized after his death
- B. Three major influences
  - 1. Bach (counterpoint)
  - 2. Beethoven (form)
  - 3. Debussy (color and sonority)
- C. Folk music
  - 1. one of the attractions that Bartók had for folk music was that it allowed him to remain humble; rather than being based on singular genius, was a collaborative effort
  - 2. Bartók's heritage was very important to him; his strong nationalistic bent led him to incorporate many traits of Hungarian folk music into his works
  - 3. was one of the pioneers of ethnomusicology
  - 4. collected Hungarian folk songs

5. while Liszt believed that the gypsies of Hungary were the authors of the Hungarian style, Bartók discovered that the farmers and peasants of Hungary were the true founders of the style and that gypsies had “commercialized” it
  6. tonality
    - a) Bartók was interested in moving away from tonality; his knowledge of folk music helped him to accomplish this
    - b) in his works incorporated and emulated scales found in Hungarian music (pentatonic, chromatic, modal)
    - c) Bartók did not abandon tonality but rather re-arranged it (seconds, fourths and sevenths rather than thirds and fifths)
  7. meter
    - a) Hungarian folk meters were often grouped in twos and threes
    - b) Bartók found that other veins of folk music had characteristically irregular rhythms
    - c) both phrase lengths and tempos varied widely
  8. harmony
    - a) Bartók attempted to develop a harmonic language that corresponded intervallically to various cultures’ melodic style
    - b) rather than being triad-based, were more oriented toward seconds, fourths and sevenths
- D. Characteristic traits of Bartók
1. polytonality and polymodality – the use of two keys simultaneously
  2. use of small cells for developing larger themes (e.g., Second String Quartet)
  3. combination of melodies contrapuntally
    - a) usually uses canon or fugue to accomplish this
    - b) e.g., first movement of *Music for Strings, Percussion and Celesta*
  4. interest in older genres and formal styles
    - a) concertos
    - b) quartets
    - c) scherzos
    - d) tripartite forms
    - e) sonatas
    - f) tightly organized arch/bridge forms (e.g., String Quartet No. 4)
  5. more than any other composer of the 20<sup>th</sup> Century, Bartók was able to continue traditions from the 18<sup>th</sup> and 19<sup>th</sup> centuries while at the same time developing and exploring
- E. Bartók’s “Night Music”
1. name comes from an earlier work
  2. always slow
  3. impressionistic background with large sections of static harmony and melodic fragments
  4. use of glissandi (usually in harp or celesta)
  5. instruments in the extremes of their ranges
- F. *Music for Strings, Percussion and Celesta*, Adagio (third movement) (NAWM 133, p. 637) (1936)
1. good example of Bartók’s “night music”
  2. note how each section of the piece has its own distinct sound
  3. form
    - a) arch form (a. k. a. mirror form): A B C D C B A
      - (1) C and B repeats are combined into one section (mm. 65-75)
      - b) this same technique is used locally within the piece

- (1) examine measure 3 and note that the music on either side is the same
- (2) same technique used again in mm. 47-50
4. third movement incorporates themes from the first (though it is not in NAWM)
5. folk music elements in this piece
  - a) A section (m. 6) – imitation of folk music from Croatia
  - b) B section (m. 20)
    - (1) drones
    - (2) Bulgarian dance pieces
    - (3) note the diminished triad with added tone between third and fifth
    - (4) Bulgarian rhythms (mm. 24-26)
    - (5) harmony of 7<sup>th</sup>s in piano part

## VI. Schönberg (1950)

- A. Considered himself to be the logical continuation of the German musical lineage
- B. Never received much recognition while alive
- C. Expressionism
  1. a movement in the German literary and visual early in the 20<sup>th</sup> Century (e. g., “The Scream”)
  2. musically, particularly applied to Schönberg, Berg and Webern
  3. was an outgrowth of Romanticism but differed in that it sought to depict inner rather than outward expression
  4. characterized by the restructuring of the external through exaggeration and distortion
  5. principal subject was “man in the modern world:” inner conflict, irrational fear, helplessness, etc.
- D. Schönberg’s career (3 periods)
  1. late Romantic style (–1908)
    - a) musical influences include Wagner, Mahler and Strauss; like these composers in:
      - (1) use of chromaticism and dissonance
      - (2) use of clear melodies with leitmotif-like moments
      - (3) pieces are formally loose
    - b) works of this era
      - (1) *Verklärte Nacht*
      - (2) *Pellias et Mélisande*
    - c) Romantic style period ends with Schönberg’s break with tonality in 1908
  2. atonal style (1908–1916)
    - a) during this period became more interested in structure
    - b) while other composers pushed tonality to its brink and stepped back, Schönberg continued on with more dissonance and chromaticism
    - c) characteristic aspects
      - (1) degree of emphasis on non-harmonic tones became strong enough that they lost their need to resolve
      - (2) since it is impossible for the listener to infer a tonal center, atonality results
      - (3) tonal functions were completely abandoned
    - d) Schönberg referred to his style as the “emancipation of dissonance”
    - e) *Pierrot Lunaire*, Op. 21 Nos. 8 “Nacht” and 13 “Enthauptung” (NAWM 138, p. 732) (1912)
      - (1) considered to be one of the masterpieces of atonality
      - (2) was a collection of 21 pieces written for a woman’s voice and chamber orchestra of 8 instruments and 5 players

- (3) several songs in this cycle contain sections of strict imitative counterpoint
- represents a return from the lack of structure evident earlier
  - anticipates his later technique of serialism
- (4) entire work makes use of sprechstimme
- vocal work midway between speaking and singing
  - usually notated either with an  $\times$  for each notehead or else an  $\times$  through the note's stem
  - itches are approximated and are usually not sustained
  - rhythm is indicated and should be followed
  - Schönberg was not the first to use the technique; Humperdinck used it in 1897
- (5) No. 8, "Nacht" is a passacaglia
- note repeating 3-note motive first seen in the clarinet part: m3 up, M3 down
  - same motive is heard in every subsequent measure in various transpositions
  - m. 19 same figure is heard in retrograde inversion
- (6) No. 13, "Enthauptung"
- represents a formally freer approach
  - no formal organization
  - text is repeated at the end but there is an obvious lack of any musical repetition
- f) published nothing between 1916 and 1923
- entered a period of creative crisis
  - composed only two more atonal works
  - was called up for service in World War I twice
  - despite the freer aspects of atonality, Schönberg decided that it was an inadequate technique for the composition of longer pieces
  - felt that any retreat to tonality was impossible and that he was bound to fulfill the destiny dictated by his role in the German musical tradition
  - during this time formulated his serial methods
3. serial style (1917–)
- basic component of composition is the tone row
    - uses all 12 chromatic pitches in any sequence
    - none of the 12 pitches can be repeated until all have been used
    - can be used horizontally as melody or vertically as accompaniment
    - tone row does not determine the piece's rhythm
    - row can be used in various forms
      - original (read from left to right in a row)
      - retrograde (read from right to left in a row)
      - inversion (read from top to bottom in a column)
      - retrograde inversion (read from bottom to top in a column)

Tone Row Used in *Variationen für Orchester* Op. 31 (NAWM 139, p. 741)

	$I_0 \downarrow$								$I_8$	$I_9$			
$P_0 \rightarrow$	B <sup>b</sup>	E	G <sup>b</sup>	E <sup>b</sup>	F	A	D	D <sup>b</sup>	G	A <sup>b</sup>	B	C	$\leftarrow R_0$
$P_1$	E	B <sup>b</sup>	C	A	B	E <sup>b</sup>	A <sup>b</sup>	G	D <sup>b</sup>	D	F	G <sup>b</sup>	
$P_2$	D	A <sup>b</sup>	B <sup>b</sup>	G	A	C	G <sup>b</sup>	F	B	B	E <sup>b</sup>	E	
$P_3$	F	B	D <sup>b</sup>	B <sup>b</sup>	C	F	A	A <sup>b</sup>	D	E <sup>b</sup>	G <sup>b</sup>	G	

<b>P<sub>4</sub></b>	E <sup>b</sup>	A	B	A <sup>b</sup>	B <sup>b</sup>	D	G	G <sup>b</sup>	C	D <sup>b</sup>	E	F	
<b>P<sub>5</sub></b>	B	F	G	E	G <sup>b</sup>	B <sup>b</sup>	E <sup>b</sup>	D	A <sup>b</sup>	A	C	D <sup>b</sup>	
<b>P<sub>6</sub></b>	G <sup>b</sup>	C	D	B	D <sup>b</sup>	F	B <sup>b</sup>	A	E <sup>b</sup>	E	G	A <sup>b</sup>	
<b>P<sub>7</sub></b>	G	D <sup>b</sup>	E <sup>b</sup>	C	D	G <sup>b</sup>	B	B <sup>b</sup>	E	F	A <sup>b</sup>	A	
<b>P<sub>8</sub></b>	D <sup>b</sup>	G	A	G <sup>b</sup>	A	C	F	E	B <sup>b</sup>	B	D	E	
<b>P<sub>9</sub></b>	C	G <sup>b</sup>	A <sup>b</sup>	F	G	B	E	E <sup>b</sup>	A	B <sup>b</sup>	D <sup>b</sup>	D	
<b>P<sub>10</sub></b>	A	E <sup>b</sup>	F	D	E	A <sup>b</sup>	D <sup>b</sup>	C	G <sup>b</sup>	G	B <sup>b</sup>	B	
<b>P<sub>11</sub></b>	A <sup>b</sup>	D	E	D <sup>b</sup>	E <sup>b</sup>	G	C	B	F	G <sup>b</sup>	A	B <sup>b</sup>	
	<b>↑RI</b>												
	<b>0</b>												

- (6) combinatoriality: the division of one tone row into two halves
  - (a) first 6 notes of one row become 6 notes, in any order, of another (e.g., I<sub>8</sub> and I<sub>9</sub> are combinatorial)
  - (b) not all rows are combinatorial; Schönberg began looking for rows that were
  - (c) wrote only with those rows that were combinatorial
- (7) *Variationen für Orchester* Op. 31, Theme and Variation VI (NAWM 139, p. 741) (1928)
  - (a) melody is in cello
  - (b) note that first 12 notes comprise the P<sub>0</sub> (mm. 34-38)
  - (c) note *hauptstimme*, the main form of the row, denoted by small **H** with horizontal extension
  - (d) note *nebenstimme*, the secondary form of the row, denoted by small **N** with horizontal extension
- (8) harmony for each of the motives is drawn from I<sub>9</sub>
- (9) four forms of the row are used, all combinatorial
  - (a) P<sub>0</sub>
  - (b) R<sub>0</sub>
  - (c) I<sub>9</sub>
  - (d) RI<sub>9</sub>

## VII. Berg (1925)

- A. Studied with Schönberg for approximately 6 years, his only formal education in composition
- B. Like Schönberg, had three compositional periods
  - 1. late Romantic
  - 2. atonality: *Wozzeck*, Act III, Scene 3 (NAWM 140, p. 748) (1922)
    - a) an expressionistic opera
    - b) three acts, 5 scenes in each act
    - c) music is continuous throughout; even scene changes are accompanied by instrumental music
    - d) unifying devices used
      - (1) leitmotifs – pitch class sets used (which are partial tone rows)
      - (2) unified by traditional forms (passacaglia, march, etc.)
      - (3) first act: 5 scenes are 5 movements of a suite
      - (4) second act: 5 scenes are symphonic movements
      - (5) third act
        - (a) 5 scenes are inventions
        - (b) NAWM 140 is a rhythmic invention

- (i) the rhythmic theme is not always present but does permeate the texture
  - (ii) can be slightly altered
  - (iii) Berg said that he did not necessarily want his audience to be aware of the rhythmic pattern
  - (iv) note *hauptstimme* markings in score
  - (v) uses *sprechstimme* as well as “regular” singing
3. serialism
- a) Berg often chose tone rows for their tonal qualities; allowed him to write in a serial style and still maintain some sense of tonality
  - b) was often cavalier about his use of the row
    - (1) used incomplete rows
    - (2) often stopped a row in progress and introduced a new form of the row
    - (3) sometimes repeated pitches out of sequence
    - (4) generally not as dogmatic in use of the row as were Schönberg and Webern

### VIII. Webern (1925)

- A. Biographical information
  - 1. was also a pupil of Schönberg’s
  - 2. was a musicologist and used Renaissance techniques in his compositional style
- B. Was Berg’s opposite as a composer
  - 1. Berg wrote in a lush late-Romantic style
  - 2. Webern uses a sparse style and tight concentration, almost minimalist
  - 3. even more than Berg or Schönberg, was interested in tight counterpoint (e.g., NAWM 141, p. 766)
  - 4. never used *sprechstimme*
  - 5. pieces tend to be significantly shorter and thinner in texture than either Schönberg’s or Berg’s
- C. Like Schönberg and Berg, wrote in three style periods
  - 1. late Romantic (–1908)
  - 2. atonality (1909–1919)
  - 3. serialism (1920–)
    - a) *Symphonie*, Op. 21, first movement (NAWM 141, p. 766) (1928)
      - (1) from exposition to repeat is two cannons
      - (2) each pitch of the row occupies its own specific octave
      - (3) instrumentation varies constantly
        - (a) each instrument usually has only 1 or 2 notes and never more than 5
        - (b) texture results in pointillism: a large picture built of small points
      - (4) no large sounds; instruments seldom play together
      - (5) row is never stated completely in one single voice; it is split over several different instruments

### IX. Serialism after Webern

- A. Serialism remained an important compositional approach even after World War II
- B. Serialization of other musical elements
  - 1. one of the most important developments in serialism was its application to other aspects of music
    - a) durations
    - b) dynamics
    - c) attacks

2. the first composer to serialize other elements was Babbitt
3. others were Stockhausen and Boulez (who engaged in total serialization)
  - a) 12 pitches
  - b) attacks, dynamics, durations all serialized
  - c) aurally, the end result of total serialism is complete randomness

X. Stravinsky (1950)

A. Biographical information

1. earliest musical memories were of Russian folk music
2. left Russia in 1911 and only visited once again; was an expatriate of sorts
3. studied with Rimsky-Korsakov; exhibited his influence in the following ways:
  - a) colorful orchestration
  - b) use of non-western scales

B. Exhibited three style periods during his musical career

1. primitive/Russian period (-1913)
    - a) was commissioned to write 3 ballets, one of which was his *Rite of Spring*, “Danse des adolescentes” (NAWM 137, p. 712) (1913)
      - (1) note large orchestra
      - (2) the premier of *Rite of Spring* caused a riot
    - b) these three ballets also included *Firebird* and *Petrushka*
      - (1) all of these works were based on Russian folk music
      - (2) common elements
        - (a) rhythm
          - (i) additive rhythm: often organized smaller rhythmic groups into larger irregular patterns (e. g., opening of NAWM 137: irregular placement of accents on eighth notes [every 9, 2, 6, etc.])
          - (ii) regular rhythmic beat in one voice combined with an irregular in another
          - (iii) rhythmic ostinatos in one voice combined with one or two other ostinati
        - (b) harmony
          - (i) music was usually organized on a tonal center, sometimes more than one; examples:
            - (a) F-flat major chord + E-flat dominant seventh at the opening of NAWM 137
            - (b) “Petrushka” chord
            - (c) though these and other examples like them are often termed *bitonal*, Stravinsky thought of them as aggregates from which he could draw melodic material
          - (ii) use of modal and non-traditional scales
            - (a) Petrushka chord was drawn from the octatonic scale (a strict alternation of half- and whole-steps)
            - (b) modal scales reminiscent of Russian folk music
    - (c) melody
      - (i) use of folk music
      - (ii) use of fragmented melodies (e. g., beginning with m. 115 of NAWM 137, second flute part) used over and over
2. neoclassic period (1913-1950)

- a) period between World War I and World War II
  - b) best exemplified by Stravinsky
  - c) characteristics
    - (1) adherence to balance, objectivity (personal detachment), economy of means
    - (2) music is absolute rather than programmatic
    - (3) motivic clarity
    - (4) textural transparency
    - (5) use of both chromatic and diatonic harmonies
    - (6) relies on stylistic models from the past
      - (a) imitative (as illustrated by his *Octet*)
      - (b) direct quotation (as illustrated by *Pulcinella*, based on a previous work by Pergolesi and others)
      - (c) not every work from this era has a well-defined model from which it is drawn
  - d) even though the period is termed “neoclassic,” it is important to realize that the style encompasses all the previous musical periods: Medieval, Baroque, Classic, Romantic, etc.
  - e) for Stravinsky, the point of the neoclassic style was not to return to the past but rather to revitalize the present
  - f) although Stravinsky composed neoclassic works in the western style idiom, he was an outsider to these traditions
    - (1) accounts to some degree for his ability to adapt and to be so original
    - (2) western composers were unable to approach previous styles with the same degree of detachment
3. serialist period (1950-1921)
- a) between the two World Wars (and slightly after), there were for the most part two camps of composers
    - (1) those who followed Schönberg
    - (2) those who followed Stravinsky
  - b) in his early works of this period of his life, Stravinsky begins to experiment with serialism, gradually immersing himself in it
    - (1) *In Memorium Dylan Thomas* (1954) and *Canticum Sacrum* (1955) both fall into this category
      - (a) tone rows were used, but not all twelve pitches
      - (b) pitches of the row were repeated
      - (c) rows used had strong tonal implications
    - (2) *Threni* (1958) was his first completely authentic serial work
  - c) with Stravinsky’s move to serialism, the Schönberg/Stravinsky controversy was somewhat resolved
    - (1) some of his compatriots felt betrayed
    - (2) others saw it as Stravinsky’s loss of his musical and critical sensibilities brought on by old age
    - (3) in reality, was more likely a logical progression for him as a composer
  - d) interestingly, Stravinsky waited until after Schönberg’s death before he began experimenting with serialism

## XI. Hindemith (1950)

### A. Germany and Berlin

1. collapse of the old monarchy and the establishment of the Weimar Republic

2. the dominant impulse up the younger generation was to reject the past (particularly Romanticism) in favor of the new
  3. the leading cultural center at the time was Berlin
    - a) even rivaled Paris as a focal point for the avant-garde
    - b) Schönberg and Hindemith both taught in Berlin
  4. Hitler's rise to power in 1933 and the enforcement of a national purity resulted in the end of this creative trend
- B. Biography and views on music
1. Hindemith was important as a composer, conductor, teacher, and pedagogue
  2. played many different instruments
  3. maintained a strong belief in a firm theoretical foundation and in the practical side of music-making
  4. Hindemith's prolific productivity
    - a) due to his view that music was something at which one should work and practice
    - b) due to his belief that music should not result from sheer inspiration (which is an anti-Romantic sentiment)
    - c) believed that music belongs in the social sphere
      - (1) it was not something merely to be listened to
      - (2) that it was a participatory art form; music should be played
- C. Musical periods
1. early works are indebted to the Romantics but are stripped of Romantic sentimentalities
    - a) chromatic and triadic
    - b) use of older forms (sonata, rondo, etc.) and genres (string quartets, etc.)
    - c) strong metrical sense
  2. during the 1920s broke away from these traditional roots and became more radical; was often thought of as an *enfant terrible*
    - a) subject matter of some works was highly charged sexually
    - b) wrote some pieces intended to parody older works
    - c) much like Stravinsky, was influenced widely by other music
      - (1) chamber music of all sorts
      - (2) movie music (from the theater music of silent films at the time)
      - (3) operetta
      - (4) dance hall music
      - (5) jazz
      - (6) military band music
    - d) though similar, Hindemith's approach to composition was different than Stravinsky's
      - (1) used contrapuntal techniques more strenuously
      - (2) was metrically heavily accented
  3. neo-classic period
    - a) was a look to the past for new ideas
    - b) like Stravinsky, used many Baroque-like rhythms
    - c) often used brief melodic motives spun out into longer phrases (much like the Baroque technique of *fortspinnung*)
    - d) wrote a collection of 7 chamber pieces (*kammermusik*)
      - (1) Baroque-like concertos
      - (2) 1 soloist with chamber orchestra
      - (3) much like Bach in texture
    - e) in 1929 wrote *News of the Day* that illustrated his approach to opera at the time

- (1) had an office scene in which a typewriter was used as a percussion instrument
- (2) one of the female characters sings an aria in the bath (was scandalous)
- (3) pictured modern people in contemporary settings: *Zeitoper*
- f) music of the 1930s
  - (1) Hindemith was concerned over the widening gulf between composer and audience
  - (2) rather than the academic music of Schönberg, sought to write music for every day use: *gebrauchsmusik*
  - (3) devoted his time in the early 1930s to composing music that could be played by amateurs
  - (4) this radical change is apparent in his concert works
    - (a) tonality more prevalent and more frequent
    - (b) simpler textures
    - (c) a new lyricism
    - (d) parodying humor gone
    - (e) first major work to reflect these changes was *Mathis der Maler* “Sechstes Bild” (NAWM 136, p. 693) (1935)
      - (i) was first an opera; later an orchestral work based on the opera was composed
      - (ii) opera was based on the life and work of a painter, Matthias Grünewald
      - (iii) subject: “how can an artist continue to create art in an atmosphere that is not politically favorable?”
        - (a) is autobiographical in a sense: Hindemith was Jewish
        - (b) is a deeply personal work
      - (iv) method of organization
        - (a) opens with what looks like will be a 12-tone row (but is not)
        - (b) has larger tonal sections all built around a chord that is like D major: D A D G
4. after *Mathis der Maler*
  - a) 1937 – published a treatise in which he codified his approach to composition
    - (1) took tonality as a starting point
    - (2) sought for a new approach to tonality while at the same time accepting it
    - (3) believed that the triad was foundational
    - (4) sought to extend tonality, not transform it
    - (5) any music that defied his stratagems was suspect (which not only included Schönberg’s works, but also included some of his own early compositions)
  - b) style remained fairly constant and resembled Stravinsky:
    - (1) continued to attempt reconciling 20<sup>th</sup> Century music with the past
    - (2) incorporated earlier music through quotation
    - (3) indebted to earlier forms and genres
  - c) *Ludis Tonalis* (“Musical Game”) (1942)
    - (1) representative of an older period
    - (2) 12 fugues modeled on Bach’s Well-Tempered Clavier
    - (3) structure and order

- (a) are organized so that each successive piece is tonally farther away from the first
- (b) in between each work is an interlude that serves to modulate from one fugue to the next
- (c) the entire work is framed by a prelude and a postlude
- (d) opening prelude is a retrograde inversion of the postlude
- (4) the fugues themselves
  - (a) are neither in major nor minor
  - (b) use various fugal techniques
    - (i) 3 voice fugues
    - (ii) triple fugues
    - (iii) double fugues, etc.

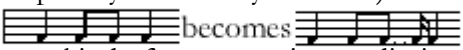
XII. Weill (1950)

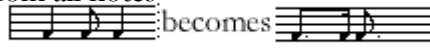
- A. Had two careers, one in Germany with “serious” music and one in the U.S. with Broadway
- B. Exhibited some similarities with Hindemith
  - 1. matured under the Weimar Republic
  - 2. left for the U.S. when in his 30s
  - 3. both were interested in *gebrauchsmusik*
- C. Early music
  - 1. wrote a symphony in the style of Mahler/Strauss (as did Hindemith)
  - 2. quickly turned to Neoclassicism
- D. Philosophy of music
  - 1. was consistent with *gebrauchsmusik*
  - 2. wanted to use his music to awaken a political consciousness, to effect a social change
    - a) subject matter in *Mahoganny* (which exists in two versions) dealt with a utopian society
      - (1) *Mahoganny Songspiel*
        - (a) a harmonically complex set of six songs
        - (b) had atonal interludes
        - (c) was a “testing ground” for second version
      - (2) *Rise and Fall of the City of Mahoganny*
        - (a) an opera with more traditional triadic harmonies
        - (b) atonal sections of earlier version dropped
    - b) In New York
      - (1) still retained his political bent
      - (2) *Street Scene* was set in the tenements and dealt with poverty
      - (3) *Lost in the Stars* deals with Africa’s apartheid

XIII. France

- A. Les Six
  - 1. during the World War, a group of six French composers (fans of Satie) gave concerts together and were dubbed “Les Six” by a music critic (reminiscent of “The Five”)
  - 2. Poulenc and Milhaud were among them (as well as Honegger)
  - 3. all the composers
    - a) were influenced by Neoclassicism
    - b) were influenced by “other music”
      - (1) jazz (for example, Milhaud’s ballet *The Creation of the World* shows jazz influence in that a saxophone is used rather than strings)
      - (2) South American popular music
    - c) wrote essentially conservative tonal music
    - d) exhibited a lyricism not found in other works of the time (particularly German)

- e) were anti-Wagner, -Debussy, and -Romantic
- B. Messiaen (1975)
1. although total serialism is a phenomenon that begins after World War II, its history begins with Messiaen and his ideas of rhythm
  2. in 1936 founded a school of composers called “The Young France”
    - a) were anti-neoclassicists
    - b) wanted to rediscover the passion in music
  3. four guiding musical facets of Messiaen’s life
    - a) religion
      - (1) believed that art was the ideal expression of religious faith
      - (2) was a mystic which is reflected in many of his works
      - (3) wrote many works for the church
      - (4) served as church organist
    - b) birdsongs
      - (1) was interested in birdsongs and incorporated them into many of his works
      - (2) as he traveled, collected and notated different birds’ songs
      - (3) was not necessarily attempting to imitate birds’ songs (as did Jannequin) but rather incorporated them and gave them musical meaning
    - c) rhythm
      - (1) influenced by Hindu rhythms
      - (2) attempted to replace the beat/measure with an asymmetrical sense of time (all these techniques reflected in *Quatour pour la fin du temps*)
        - (a) added values: a simple rhythmic sequence + an added value (simple rhythm usually unstated)
 


        - (b) a new kind of augmentation or diminution: rather than doubling or halving all rhythmic values, added or subtracted a given value from all notes
 


        - (c) non-retrograde rhythm: rhythm that is a retrograde of itself; a rhythmic palindrome
        - (d) rhythmic pedal: independent rhythmic pattern that repeats over and over without regard for surrounding activity (a kind of rhythmic ostinato)
    - d) modes/scales
      - (1) took Debussy’s techniques as a starting point
      - (2) came up with his own “modes of limited transposition”
        - (a) e. g., a diatonic scale will transpose 12 times; a chromatic scale will transpose once; a whole tone scale will transpose twice; an octatonic scale will transpose three times
        - (b) used 7 or 8 modes of limited transposition
  4. *Quatour pour la fin du temps*, first movement (NAWM 142, p. 774) (1941)
    - a) history
      - (1) in 1940, Messiaen was called up for war and was quickly taken as a prisoner in Germany
      - (2) had brought scores with him and studied them while in prison camp
      - (3) met a clarinet player, a cellist and a violinist; wrote this concerto while a prisoner
    - b) reflects his use of rhythmic devices

- c) piano part
  - (1) harmony
    - (a) 29 chords repeated many times
      - (i) first chord of the sequence first seen in the first measure
      - (ii) last chord of the sequence is in measure 8
    - (b) left out one of the chords in the process of repeating the sequence
  - (2) rhythm: 17 rhythmic durations and pattern repeats
  - (3) because 17 and 29 are both prime numbers, the patterns will not coincide until 493 (17 x 29) measures have passed

C. Varèse

- 1. biography
  - a) originally studied mathematics and engineering
  - b) in 1915 left France for America; eventually became an American citizen
  - c) before coming to America had already developed a reputation of being unique
- 2. musical background
  - a) studied composition with Busoni
  - b) introduced Schönberg's music to Debussy
  - c) expressed the concern that the "musical alphabet must be enriched;" believed that new instruments were needed
  - d) was interested in electronic music
    - (1) was one of the early proponents of the synthesizer
    - (2) wrote a piece or two for the Ondes Martenot, a wave manipulation machine/instrument
- 3. use of percussion
  - a) first American piece was *Amérique*, scored for traditional orchestra and an unusually large percussion section
  - b) believed that the percussion section was the least exploited section of the orchestra
  - c) used percussion in a unique way
    - (1) traditionally, percussion was used to emphasize something else
    - (2) Varèse used the percussion section as an end unto itself
    - (3) *Intégrales* (supplemental listening) (1925)
      - (a) individual notes are considered to be a part of a "sound mass"
      - (b) instruments used
        - (i) emphasized percussion
          - (a) was the result for his desire for new sound
          - (b) pitch no longer his primary interest
          - (c) forms a musical layer independent of the melody instrument(s)
          - (d) provides a continuously changing rhythmic and timbral background (principal thrust is timbral rather than melodic)
        - (ii) written for woodwinds, brass and percussion
        - (iii) avoided use of the string section because to him it was hackneyed
      - (c) was a single-movement piece composed of smaller sections
      - (d) first 25 measures of the piece are built out of the following elements:
        - (i) first section

- (a) opens with E-flat clarinet
  - (i) provides primary interest
  - (ii) plays a brief melody, repeats varied
- (ii) second section is chordal
- (iii) both sections remain essentially unchanged for 25 measures
  - (a) are static
  - (b) progress relies upon
    - (i) different juxtapositions of melody and harmony
    - (ii) different voicings of the melody
- (e) the essence of the piece: variation of minute details
- (4) *Ionization* (1931)
  - (a) scored for percussion only
  - (b) was for 13 players
  - (c) note form is reminiscent of the sonata:
    - (i) introduction states theme
    - (ii) new theme stated
    - (iii) themes combined
- 4. during the 30s and 40s was virtually silent (possibly due to the more conservative era that America went into)
- 5. 1954 combined electronic with traditional instruments (taped instruments used as well)
- 6. Varèse in the tradition of continuance
  - a) during the 18<sup>th</sup> and 19<sup>th</sup> centuries, music implied continuance: motion or progress toward certain expected goals
  - b) most post-tonal music still tried to preserve this tradition (e.g., Schönberg's 12 tones)
  - c) this quality of continuation is completely lacking in Varèse:
    - (1) he treated music as a series of blocks to be combined and varied
    - (2) shows some of his tendencies as an engineer

#### XIV. America

##### A. Gershwin (1925)

- 1. biography and background
  - a) composed mostly and is best-known for popular music
  - b) in the 1930s he and his brother Ira moved to California and started composing
  - c) composed a couple of tone poems, an opera, numerous small piano pieces and a couple of symphonic works
  - d) tried to fuse popular and serious idioms in his music (began as a popular composer and moved to Classical)
- 2. *Rhapsody in Blue* (supplemental listening) (1924)
  - a) in 1923 a band director named Paul Whitman proposed an “experiment in modern music” and convinced Gershwin to write a piece for it; the piece eventually became *Rhapsody in Blue*
  - b) orchestrated by Grofé
  - c) is essentially a single-movement piano concerto
  - d) reflects two influences
    - (1) jazz
    - (2) Liszt
      - (a) small number of themes presented early on that are later used and developed

- (b) keyboard figurations (thick chords repeated many times)
    - (c) free approach to form
  - e) modern performance practice of this piece tends to take the original roughness off the piece:
    - (1) modern performances tend to be very legato
    - (2) tempos are different from those indicated in the score
    - (3) tendency to play more strictly in rhythm
- B. Schuller (1925)
  1. American popular music (especially jazz) continued to have an effect on composers worldwide
  2. wrote in the classical tradition, but was interested in “other musics”
    - a) medieval music
    - b) eastern music
    - c) American popular music
  3. coined the term “third-stream jazz:” was an effort to blend jazz and 20th Century art music while not destroying either
  4. *Seven Studies on Themes of Paul Klee*, No. 3, “Kleiner blauer Teufel” and No. 5, “Arabic Village” (NAWM 150, p. 883) (1959)
    - a) these two pieces exhibit Schuller’s use of *eclecticism*
      - (1) the use of only selected elements of music (from the past, of a culture, etc.); more restrictive
      - (2) contrasts with *pluralism*, the borrowing from several different styles in a more inclusive manner
    - b) each of the seven pieces was inspired by the Swiss artist Paul Klee
    - c) similar to what Mussorgsky did with *Pictures at an Exhibition*
    - d) first piece, “Kleiner blauer Teufel” clearly influenced by jazz
    - e) second piece, “Arabische Stadt” clearly influenced by Arabic music
      - (1) harmonic minor scale
      - (2) ornamentation
      - (3) drone accompaniment
      - (4) rhythm
- C. Babbitt (1950)
  1. background
    - a) one of the first composers interested in total serialism
    - b) also interested in jazz and electronic music
    - c) incorporated visual elements during performances (movies, slideshows, etc.)
    - d) used recorded music alongside live performance
  2. *Philomel* Section 1 (NAWM 149, p. 865) (1964)
    - a) makes use of both the natural singing voice and sprechstimme
    - b) use of printed score is interesting (most pieces that use taped accompaniment do not have a printed score)
    - c) 3 acts or large sections, each further divided
      - (1) NAWM example comprises the first large section
      - (2) 5 subsections follow, each followed by a very brief interlude
    - d) piece is not totally serial
      - (1) is serialism of the “garden variety”
      - (2) nearly every measure contains the whole tone row
    - e) E plays a prominent role in the piece
- D. Ives (1950)
  1. concert music at the beginning of the century was dominated by Europe

- a) musicians were usually trained there (especially in Germany) and were taught in the European tradition (example: MacDowell)
  - b) American composers were trained, therefore, without musical ideals that were particularly American
  - c) nationalism wasn't seen in America to the same degree it was seen in Europe; when it did appear it was in the vein of European nationalism
  - d) Dvorák paved the way for American nationalism with his Symphony No. 9 (*From the New World*)
2. biographical information
- a) Ives was the first American composer to strive to incorporate American musical ideas in his music
  - b) worked in almost total isolation which may have been seminal in his developing an American musical idiom and ridding himself of European influence
  - c) received a traditional musical education in organ and piano
  - d) father was a band leader and a church musician
    - (1) had the family sing in one key while he accompanied in another
    - (2) was probably influential in Ives' use of polytonality
  - e) studied music at Yale; studied with Horatio Parker who wanted him to write in a European style
  - f) Ives decided that he would never be able to sustain a family on a composer's salary
    - (1) became an insurance salesman
    - (2) still composed in his free time
    - (3) reminiscent of the Russian composers of the previous era who composed "on the side" (Borodin, etc.)
  - g) in 1918 had a heart attack and almost stopped composing
  - h) his music slowly gained popularity
3. Ives' musical style
- a) characterized by variety and range
  - b) did not discard the old for the new (e.g., wrote serial pieces but did not abandon tonality)
  - c) one of his musical goals was to have many musical styles exist side-by-side
  - d) many of his pieces are tonal (especially songs)
  - e) use of polytonality
    - (1) the use of more than one key
    - (2) example: "Song for Harvest Season:" is a 4-voice fugue in 4 keys
  - f) use of polyrhythm
    - (1) the simultaneous use of unrelated rhythms
    - (2) example: "Over the Pavements"
      - (a) is in 5/6
      - (b) one group of instruments playing dotted eighth notes
      - (c) another group of instruments playing only on downbeats
      - (d) another group of instruments playing yet a different rhythmic pattern
  - g) use dissonance
    - (1) use of tone clusters: groups of notes that does not make a traditional chord
    - (2) polytonality naturally produces dissonances
    - (3) some dissonances are put in for sonority's sake; not the result of polytonality or tone clusters

- h) musical quotations
  - (1) folk and patriotic music often used
  - (2) new pieces sometimes modeled on older songs
  - (3) quotations of fragments
- i) some occasional use of serialism (e.g., *Tone Roads* [1918])
  - (1) an experiment in serialism (serialism was never a widely-used device for Ives)
  - (2) note that Ives does not follow the row strictly
  - (3) row was used in conjunction with tonality
  - (4) Ives' use of serialism anticipates Schönberg
- 4. *They are There!* (NAWM 143, p. 782) (1942)
  - a) originally titled "He is There!"
  - b) 13 different tunes quoted in the piece
    - (1) some examples: "The Star-Spangled Banner," "Yankee Doodle," "Maryland, My Maryland"
    - (2) quotations are usually short but are recognizable
  - c) use of tone clusters
    - (1) first two measures
    - (2) measures 52 and 53
  - d) use of free dissonance
- E. Seeger (1950)
  - 1. an avant-garde composer in the 1920s and 30s
  - 2. gave up writing during the conservative period much like Varèse did.
  - 3. interested in folk songs
    - a) son Pete was a famous folk-song singer
    - b) after having given up composing, turned to collecting and transcribing them
  - 4. known for her early experiments with serialism
    - a) String Quartet of 1931 used serialized rhythm
    - b) has two halves
      - (1) first half
        - (a) uses a 10-note row
        - (b) starts with just a couple notes of the row, builds up eventually to all 10 notes, dwindles back down
      - (2) second half
        - (a) uses the same 10-note row
        - (b) uses the same progression as above but begins with 10 notes of the row, dwindles to a few and then returns to all 10
  - 5. Violin Sonata, second movement (NAWM 144, p. 801) (1926)
    - a) shares these common elements with other avant-garde pieces of the time
      - (1) angular melody
      - (2) stress of dissonant intervals
    - b) 3 sections built over an ostinato
      - (1) all sections begin with the ostinato pattern and add the violin melody
      - (2) first section
        - (a) mm. 1-19
        - (b) ostinato stated 8-9 times
        - (c) begins to wander
      - (3) second section
        - (a) mm. 20-41
        - (b) similar to first section but ostinato begins on a different pitch

- (4) third section
    - (a) mm. 42-end
    - (b) melody now in right hand of piano part
    - (c) violin plays ostinato
    - (d) this section much shorter; serves as a codetta to the piece
  - (5) there are times when the violin part is very tonal but, when added to the rest of the texture, seems more dissonant
- F. Lowell (1950)
1. American avant-garde composer, somewhat radical
  2. influenced by
    - a) Asian and Japanese music early in musical career (studied for a while in Japan)
    - b) Iranian and Icelandic music later on
  3. studied ethnomusicology with Seeger's husband before going to Japan; Seeger encouraged him to write "New Musical Resources"
    - a) written in 1919, published in 1930
    - b) was a formulation of some of his own musical philosophy
      - (1) quarter tones
      - (2) quartal harmony
      - (3) tone clusters
      - (4) rhythm
      - (5) rhythm/pitch ratios
        - (a) said that since both rhythm and pitch could be described in terms of ratios, one could be derived from the other
        - (b) example: Quartet Romantic
          - (i) used the melody of his own chorale to establish the rhythmic values
          - (ii) then discarded the melody and wrote a new one
      - (6) techniques anticipatory of John Cage
        - (a) use of piano in new ways
          - (i) "Aeolian Harp:" piano strings are strummed
          - (ii) "Banshee:" piano strings are plucked, strummed and banged
        - (b) experiments with indeterminacy
          - (i) elements left up to the performer
          - (ii) elements left up to chance
- G. America between the wars
1. in the years following World War I, America saw its first crop of truly indigenous composers
    - a) all were born around 1900 and reached maturity in the 1920s
    - b) all gave American music a seriousness and a voice that attracted international attention
    - c) Ives did not fit into this category because
      - (1) he worked in isolation
      - (2) he did not make his living as a composer
      - (3) he did not attract international attention
  2. rather than being trained in Germany, American composers were now usually trained in France with Nadia Boulanger
    - a) Boulanger was a composer, conductor, teacher, and a pianist
    - b) was responsible for a re-interest in Monteverdi

- c) believed that being a non-European was an advantage: allowed for more innovation
  - d) students of Boulanger's
    - (1) include
      - (a) Virgil Thompson
      - (b) Walter Piston
      - (c) Elliot Carter
      - (d) Phillip Glass
      - (e) Aaron Copland
    - (2) were internationalists
    - (3) were neoclassicists
    - (4) slowly began to add elements of the American vernacular to their music: music native to America (folk music, jazz, etc.)
- H. the Great Depression
- 1. fundamentally changed America culturally
    - a) prompted heightened concern of the role of music in everyday life
    - b) contributed to a more conservative bent in music
  - 2. music turned away from internationalism and toward conscious nationalism
    - a) assumed that composers should be politically conscious (like Weill)
    - b) assumed that music should be accessible to the populace
  - 3. despite the shift toward a more popular style, composers still took a neoclassical approach
- I. Copland (1975)
- 1. career mirrors the changes in American culture remarkably
  - 2. early works show jazz influence
  - 3. during second period, style became more rhythmically complex and harmonically strident
    - a) small cells of pitches manipulated (like Schönberg)
    - b) thinner textures
    - c) more percussive sound
    - d) written for a smaller, more esoteric audience
    - e) characteristic pieces
      - (1) *Piano Variations* (1930)
      - (2) *Short Symphony* (1933)
  - 4. third period
    - a) music directed toward a wider audience
      - (1) writing influenced by
        - (a) social concern
        - (b) as the result of the nation's more conservative bent
      - (2) characteristic works (both illustrate composing *gebrauchsmusik*)
        - (a) *Il Salón México* (1936) makes use of popular Mexican themes
        - (b) *The Second Hurricane* (1936) was written for high school orchestra
      - (3) majority of works from this period were from the American vernacular
        - (a) *Billy the Kid* (use of cowboy songs)
        - (b) *Rodeo* (use of cowboy songs)
        - (c) *Appalachian Spring*, excerpt (NAWM 145, p. 807) (1944)
          - (i) shows use of Shaker songs
          - (ii) was a ballet
          - (iii) was a set of variations on a Shaker hymn

- (iv) melody remains stable while the accompaniment is varied
- (v) is written in a neoclassic style
- (vi) shows obvious desire to appeal to a wide audience
- (d) *Lincoln Portrait*
- (4) other works of “absolute music” (non-themed) were composed during this time (concertos, ballets, etc.)
- b) after World War II, Copland’s style changed again
  - (1) returned to a more dissonant style
  - (2) dabbled in 12-tone writing
    - (a) Copland never felt “at home” with 12-tone writing
    - (b) output decreased during this time
    - (c) music seems unfocused
  - (3) possible reasons for Copland’s return to this style:
    - (a) Stalinist prohibitions on avant-garde writing caused composers to express their patriotism by using this style
    - (b) writing in a non-nationalistic, avant-garde (and therefore anti-Soviet) style ensured immunity during the McCarthy communist hunts
- J. Still (1975)
  - 1. an African American composer
    - a) often known as the Dean of African American composers
    - b) advocated an African American style and nationalism through use of music characteristic of the African American life
      - (1) African American folk songs
      - (2) jazz
      - (3) African American gospel
  - 2. *Afro-American Symphony*, third movement (NAWM 146, p. 822) (1969)
    - a) note use of pentatonic scales (mm. 32-34)
    - b) note evidence of jazz influence
    - c) note neoclassical style
- K. Crumb (1950)
  - 1. notes concerning the tradition of musical quotation throughout history
    - a) throughout music history musical quotation has come and gone
    - b) before the 20<sup>th</sup> Century, the quoted material was always in the same idiom as the original
    - c) during the first half of the 20<sup>th</sup> Century, direct quotation appeared much less frequently and when it did appear, the surrounding material is very much like the quotation to make it sound “at home”
    - d) during the second half of the century, quotations were designed to sound purposely out of place, like stylistic anachronisms
      - (1) tonal sections pitted against non-tonal
      - (2) quotations distorted or changed
      - (3) this technique of distortion or misplacement is termed “collage” (a.k.a., “post-modern”)
  - 2. followed the electronic avant-garde tradition
  - 3. *Black Angels, Thirteen Images from the Dark Land*, for Electric String Quartet (NAWM 148, p. 856) (1970)
    - a) piece is for amplified string quartet

- b) in addition to playing their own instruments, musicians played a variety of percussion instruments
- c) written in reaction to the Viet Nam War
- d) structure
  - (1) 13 sections or images, each grouped into 3 larger sections
    - (a) Departure
    - (b) Absence
    - (c) Return
  - (2) NAWM example includes some of the first large section and all of the second
  - (3) large arch form employed
    - (a) first and last sections are similar
    - (b) second and penultimate sections are similar (trios)
    - (c) third and eleventh sections are similar (trios)
  - (4) throughout the piece, the numbers 7 and 13 are significant; for example, image 6, p. 859
    - (a) lower three voices all play together
    - (b) first violin above other three is detached from the rest
    - (c) if all the notes of the lower part are counted, they total 7 x 13 (91)
    - (d) first violin part has two sections
      - (i) first section is 13 notes (not counting repeated notes)
      - (ii) second section has 13 pitches
    - (e) first violin section enters two octaves and a second above the lower part (26 half-steps [13x2])
    - (f) quotation at measure 26 is from *Death and the Maiden* (lower parts) but is in a new context
      - (i) violins are held like cellos
      - (ii) playing is done above the fingers rather than below
      - (iii) first violin imitates insect sounds
    - (g) also quotes the Dies Irae and two medieval pieces

## L. Rochberg (1950)

- 1. known for being radical
- 2. went through several style changes
  - a) first style: neoclassic style period
    - (1) influenced by Stravinsky and Hindemith
    - (2) example: String Quartet No. 1
  - b) Schönbergian style period
    - (1) did not employ total serialism
    - (2) example: Chamber Symphony (1953)
  - c) Webern style period
    - (1) during the late 50s, early 60s, sought to free himself from serialism
    - (2) used polyrhythms
    - (3) used tonal idioms
  - d) collage style period: *Nach Bach*, Fantasy for Harpsichord or Piano (NAWM 152, p. 920) (1966)
    - (1) quotes, splices and transforms Bach Partita in E minor, No. 6
    - (2) quoted original directly in last system, p. 926
    - (3) note that collage uses quotation and does not actually depend upon particular stylings of the period (as neoclassicism does)

- M. Cage (1950)
1. held to two basic principles which eventually led to indeterminacy
    - a) music is an organization of sound (includes **all** sounds)
    - b) current mainstream notational practice is inadequate
  2. in a series of pieces from the 1930s to the 1950s, used unconventional instruments
  3. as his musical career progressed used chance more and more frequently
    - a) *Music of Changes* (1951)
    - b) *Imaginary Landscape No. 4* (1951) used 12 radios tuned to specific frequencies (but not necessarily to specific stations)
  4. indeterminacy
    - a) the purposeful use of chance
    - b) Cage's most famous indeterminate piece is *4' 33"* (1952)
      - (1) three movements, each has a specific duration
      - (2) each movement marked *tacet*
      - (3) includes page turns
      - (4) includes no actual music in the traditional sense
      - (5) embodied Cage's belief that music can be anything, including ambient sound, that music = sound
- N. Reich (1950)
1. minimalism
    - a) radically reduced textures
    - b) is a technique still in use
    - c) only employs the most basic musical elements
    - d) characterized by repeating patterns
    - e) best-known minimalists are
      - (1) Young
      - (2) Glass
      - (3) Reich
      - (4) Riley
    - f) often use taped segments which are repeated over and over
  2. influenced by Cage
  3. *Violin Phase* (NAWM 151, p. 911) (1979)
    - a) makes use of taped segments
    - b) uses either 4 live musicians or 1 live musician and 3-track tape loop
    - c) same pattern is played slightly out of phase, repeated three times
    - d) Reich also wrote a piano phase
- O. Carter (1950)
1. career
    - a) began his compositional career as a neoclassicist
    - b) moved away from neoclassicism
    - c) since then has become extremely chromatic
    - d) only uses serialism sporadically
  2. *String Quartet No. 2* (NAWM 147, p. 839) (1959)
    - a) is extremely rhythmically complex (characteristic of Carter)
      - (1) was an experiment in metric modulation (though the term is a misnomer because it is the tempo that changes, not the meter)
      - (2) process is to speed up or slow down through proportional augmentation or diminution (e.g., mm. 10-11, dotted eighth becomes a quarter); akin to Renaissance practice

- b) Carter indicated that each instrument must maintain a slightly different character of playing
  - (1) for the most part this effect is inherent in and accomplished through the music
  - (2) to further facilitate this, spreads the instrumentalists out on the stage
  - (3) further delineated instruments
    - (a) wrote four different pizzicattos for the second violin
    - (b) gives glissandi to viola only
    - (c) only the cello speeds up and slows down
- c) illustrated differences between earlier periods of writing and that used in this style; in earlier periods
  - (1) melody, harmony and rhythm all subservient to the over all effect
  - (2) instruments only occasionally differentiated (e.g., solo sections)
- d) structure
  - (1) whole piece flanked by introduction and conclusion
  - (2) four movements with a cadenza between each
  - (3) all movements are meant to be played without any pause in-between
  - (4) none of the movements have any form whatsoever

#### XV. Ginastera (1975)

A. Latin American composer

B. Career: three periods

- 1. early (objective nationalism) (-1948)
  - a) borrows music from Argentina
    - (1) actual quotation of Argentinian music is rare
    - (2) more often borrowed rhythms and imitated melodies
  - b) very tonal
  - c) pieces often in the style of the gaucho (South American “cowboy”)
  - d) rhythm
    - (1) characterized by a driving pulse
    - (2) used Argentinian rhythms
  - e) early models
    - (1) Bartók
    - (2) Stravinsky
    - (3) De Falla
  - f) *Estancia* (“ranch”) characteristic of this style period
    - (1) set on a ranch
    - (2) was a ballet
    - (3) numerous ethnic Argentinian dances emulated
- 2. middle (subjective nationalism) (1948-1958)
  - a) still interested in Argentinian music but was not as overt
  - b) began to exhibit more of an international character
  - c) began to develop his own use of the 12-tone system
  - d) driving rhythm still characteristic
  - e) *Piano Sonata No. 1* (supplemental listening) (1952)
    - (1) first movement
      - (a) makes use of traditional sonata form
        - (i) A and B sections in different tonal areas
        - (ii) development
        - (iii) recap
      - (b) note constantly changing meter

- (c) note typical use of smaller phrases to build longer ones
  - (d) note characteristic use of parallel thirds, typical of Argentinian folk music
  - (e) note contrast between the two themes
    - (i) energetic (still exhibiting rhythmic propulsion)
    - (ii) lyrical
      - (a) second theme is pentatonic
      - (b) makes use of polytonality
- (2) second movement
- (a) explores 12-tone technique
    - (i) row is stated at the outset in triple octaves and is then repeated
    - (ii) row is subsequently varied (is not another form of the row) for three measures
    - (iii) restatement of previous material
  - (b) form
    - (i) rondo: A B A C A B A
    - (ii) serialism used only in A sections
    - (iii) B and C sections are diatonic and are imitative of Argentine folk songs
  - (c) arpeggiation near the end is reminiscent of an open-string guitar strum
- (3) third movement
- (a) meter is typical of an Argentinian dance called the malambo
  - (b) uses quartal harmony
  - (c) uses cluster chords (which are, in this instance, quartal chords collapsed into a single octave)
  - (d) uses ostinato figures
  - (e) uses small 2-measure phrases to build longer phrases
  - (f) uses typical driving rhythm
3. late (neo expressionism) (1958-)
- a) very international, less stress on Argentinian music
  - b) still used 12-tone technique but never rigorously
  - c) wrote three operas during this style period
    - (1) all were expressionistic
    - (2) all dealt with the modern psychological themes of explicit sexuality and violence
      - (a) *Don Rodrigo* exhibits many similarities to *Wozzeck*
        - (i) 3 acts, each with 3 scenes
        - (ii) each scene was in a standard formal type
        - (iii) all scenes were connected