Philosophy and Art Movements that Effected the 20th Century Musical Thought

- Middle Ages – In between the birth and revival of classicism – From barbaric tribes to urbanization of western civilization – genesis of capitalism
- Renaissance
  - Humanism
  - Giovanni Baccacio, Petrarch
  - Aesthetic determinations and the ideal
  - Raffaello, Michelangelo, Da Vinci
- Mannerism: Carucci, El Greco
- The Establishment of the Modern Science
  - Copernicus (1473-1543)
  - Galileo Galilei (1564-1642)
  - Isaac Newton (1642-1727)
  - Determinism
  - First modern materialist: Thomas Hobbes (1588-1679)
- Rationalism and Rene Descartes (1569-1650)
- The Empirical Approach and the Age of Enlightenment:
  - John Locke (1632-1704)
  - Voltaire (1694-1778)
- Dialectic
  - Immanuel Kant (1724-1804)
  - Freidrich Hegel (1770-1831)
  - Friedrich Nietzsche (1818-1900)
  - Dialectic Materialism (19th Century)

A philosophical approach to reality derived from the teachings of Karl Marx and Friedrich Engels. For Marx and Engels, materialism meant that the material world, perceptible to the senses, has objective reality independent of mind or spirit. They did not deny the reality of mental or spiritual processes but affirmed that ideas could arise, therefore, only as products and reflections of material conditions. Marx and Engels understood materialism as the opposite of idealism, by which they meant any theory that treats matter as dependent on mind or spirit, or mind or spirit as capable of existing independently of matter. For them, the materialist and idealist views were irreconcilably opposed throughout the historical development of philosophy. They adopted a thoroughgoing materialist approach, holding that any attempt to combine or reconcile materialism with
idealism must result in confusion and inconsistency.

http://search.eb.com/eb/article-9030255

- **Industrial Revolution**

  in modern history, the process of change from an agrarian, handicraft economy to one dominated by industry and machine manufacture. This process began in England in the 18th century and from there spread to other parts of the world. Although used earlier by French writers, the term **Industrial Revolution** was first popularized by the English economic historian Arnold Toynbee (1852–83) to describe England’s economic development from 1760 to 1840. Since Toynbee’s time the term has been more broadly applied. http://search.eb.com/eb/article-9042370

---

**Belle Époque, La**

*Pronunciation:* (la bel ā-pôk’), [key] French.

the period (1871–1914) between the end of the Franco-Prussian War and the outbreak of World War I, characterized by relative peacefulness in Western Europe and by marked advances and productivity in the arts, literature, technology, etc.


- **Existentialism**

  **existentialism**, Philosophical movement oriented toward two major themes, the analysis of human existence and the centrality of human choice. Existentialism’s chief theoretical energies are thus devoted to questions about ontology and decision. It traces its roots to the writings of **Søren Kierkegaard** and **Friedrich Nietzsche**. As a philosophy of human existence, existentialism found its best 20th-century exponent in **Karl Jaspers**; as a philosophy of human decision, its foremost representative was **Jean-Paul Sartre**. Sartre finds the essence of human existence in freedom—in the duty of self-determination and the freedom of choice—and therefore spends much time describing the human tendency toward “bad faith,” reflected in humanity’s perverse attempts to deny its own responsibility and flee from the truth of its inescapable freedom. http://www.britannica.com/EBchecked/topic/198111/existentialism

  - Søren Kierkegaard (1813-1855)
  - Friedrich Nietzsche (1844-1900)
  - Martin Heidegger (1889-1976)
  - Jean Paul Sartre (1905-1980)
• Ludwig Wittgenstein (1889-1951) – Contextualism
• Structuralism

In cultural anthropology, the school of thought developed by the French anthropologist Claude Lévi-Strauss, in which cultures, viewed as systems, are analyzed in terms of the structural relations among their elements. According to Lévi-Strauss’s theories, universal patterns in cultural systems are products of the invariant structure of the human mind. Structure, for Lévi-Strauss, referred exclusively to mental structure, although he found evidence of such structure in his far-ranging analyses of kinship, patterns in mythology, art, religion, ritual, and culinary traditions.

http://www.britannica.com/EBchecked/topic/569633/structuralism

• Psychoanalyses
  • Sigmund Freud – 1899 The Interpretation of Dreams
  • Symbolist poetry – Debussy Pelleas et Melisande
  • Justification of trauma and mental diseases
  • Abandonment of tonality for novel approaches in expression
• Fin de siecle: Klimt, Stefan Sweig, Kafka, Mahler – Vienna and the patronage of Jewish bourgeoisie

of, relating to, characteristic of, or resembling the late 19th-century literary and artistic climate of sophistication, escapism, extreme aestheticism, world-weariness, and fashionable despair. When used in reference to literature, the term essentially describes the movement inaugurated by the Decadent poets of France and the movement called Aestheticism in England during this period. http://search.eb.com/eb/article-91255

• Paul Cezanne (1839-1906)
• Claude Monet (1840-1926)
• Pablo Picasso (1881-1973): Cubism, Neo-classicism
• Wassily Kandinsky (1866-1944): Expressionism

_Homework I_
1- What does quotation mean? Give a musical example? What kind of effect does this quotation has on the structure of the piece?
2- What does programmatic music mean?
3- What is the program of Richard Strauss’ “Also Sprach Zarathustra”?
4- What is the program of Mahler’s first symphony?
5- What is the quotation that takes place in the second movement of Mahler’s first symphony?
6- Concerning the 3, 4 and 5th questions, what do you think are different in Mahler’s and Strauss’ approach in terms of quotation and programmatic music?
7- What could be the main reason of Mahler’s condemned reception in German speaking world during his time?
8- What were the situations that prepared Mahler renaissance in 1960’s?
9- Suggested Reading: Henry-Louis de la Grange Music about music in Mahler: reminiscences, allusions, or quotations
   http://books.google.de/books?id=8R_TdEhJFoYC&pg=PR7&hl=en&source=gbs_selected_pages&cad=3#v=onepage&q&f=false
Quotation I

- Quotation in Renaissance Music, Paraphrase and Imitation Masses

- **Pyotr Ilyich Tchaikovsky** (1840-1893) **I. Piano Concerto, Op.23**
  - I. Movement and song of the Ukrainian beggar
  - Late romanticism and the nationalistic movement in music
  - The function of quotation in terms of structure

- **Richard Strauss** (1864-1949)
  - Schopenhauer metaphysics
  - Nietzsche’s controversy
  - Strauss’ background – Munich University, Hans von Bülow, Post at Meiningen - Wagner, Liszt and his transition into modernism through tone poems.
    
    Brahms (1833-1897) – Fourth Symphony Premiere - Meiningen, 25 Oct 1885
    Wagner (1813-1883) – Parsifal Premiere - Bayreuth, Festspielhaus, 26 July 1882
    (Strauss’ father was playing horn in the orchestra)
    Liszt (1811-1886)
    Brahms (1833-1897) – Fourth Symphony Premiere - Meiningen, 25 Oct 1885
    (advices and comments to Strauss as a composer)

  - **Also Sprach Zarathustra** (1896)
    - Listening to movements 1,2,9 (ending in B major):
  - The relation of program music and quotation
• **Gustav Mahler (1860-1911)**

Mahler was the son of an Austrian Jewish tavern keeper living in the Bohemian village of Kaliště (German: Kalischt), in the southwestern corner of what is now the Czech Republic. Within months of his birth, the family moved to the nearby town of Jihlava (German: Iglau), where Mahler spent his childhood and youth. These simple facts provide a first clue to his tormented personality: he was afflicted by racial tensions from the beginning of his life. As part of a German-speaking Austrian minority, he was an outsider among the indigenous Czech population and, as a Jew, an outsider among that Austrian minority; later, in Germany, he was an outsider as both an Austrian from Bohemia and a Jew.

His musical talent revealed itself early and significantly. Around the age of four, fascinated by the military music at a nearby barracks and the folk music sung by the Czech working people, he reproduced both on the accordion and on the piano and began composing pieces of his own. The military and popular styles, together with the sounds of nature, became main sources of his mature inspiration. At 10 he made his debut as a pianist in Jihlava and at 15 was so proficient musically that he was accepted as a pupil at the Vienna Conservatory.

http://www.britannica.com/EBchecked/topic/358226/Gustav-Mahler

| o General Structure of the I. Symphony (1889. Rev. 1899) |
| o The Program |
| http://www.youtube.com/watch?v=ye8GezwktTU&feature=related |
| All movements: |
| http://bilkent.naxosmusiclibrary.com/catalogue/item.asp?cid=82193600022 |
| o The program’s effect on the aesthetic and the structure |
| o Comparison with Strauss and Tchaikovsky |
| o **Theodor Adorno**’s view on Mahler |
| o 1960 Mahler Renaissance and Postmodernism |

**Mahler’s “incoherency” and Strauss’ change of style (from expressionism to neo-classicism) – Discussions on Schopenhauer – sin de fiecle atmosphere –**

At some level, he recognised the inability of contemporary art to maintain any unified mode of expression, and from Der Rosenkavalier onwards he relished creating moments of grandeur only to undercut them, sometimes in the most jarring fashion. Unlike his contemporary Mahler or the younger Schoenberg, who both held to the 19th-century notion of music as a transcendental, metaphysical phenomenon, Strauss faced the problem of modernity straight on, and he did it in a typically dialectical way, using a Wagnerian musical language to discredit a metaphysical philosophy that gave us that very language. Music, he concluded, could be nothing more than music. His attraction to Nietzsche stemmed from a desire to debunk the Schopenhauerian notion of the ‘denial of the Will’ through music; Nietzsche provided the necessary apparatus for his joyful agnosticism.
In an essay written shortly before his death, Strauss lamented the fact that this aspect of modernity – the recognition of an unbreachable gap between the individual and the collective (Adorno’s subject-object dichotomy) – went unnoticed in his works. Implicit in this remark was his realization that for a younger generation of composers a new view of modernism had emerged: one that emphasized technical progress, whereby musical style was viewed as evolving necessarily towards atonality. This Schoenbergian ideology, with its firm German-Romantic roots, was alien to Strauss, who recognized a profound disunity in modern life and saw no reason for music to be any different. He treated musical style in an ahistorical, often critical fashion, which prefigures trends of the late 20th century. Adorno and his followers preached the ‘aesthetic immorality’ of continuing to compose tonal music, which meant that Strauss, deemed guilty of musical faults, was the more easily condemned also for political ones.

Bryan Gilliam.

http://www.oxfordmusiconline.com/subscriber/article/grove/music/40117pg6#S40117.6

- Charles Ives (1874-1954)
  - They are There! (1917)
  - http://www.youtube.com/watch?v=nwc6lKJvqHw
  - Quotation and dissonance
  - Quotation and Spatiality

HTM HW II

1- Who is Sergei Diaghilev? What is his role in Stravinsky’s career?
2- Listen to Scherzo Fantastique. Discuss the Mahler influence on Stravinsky’s generation of Russian composers and its influence on Stravinsky.
3- Listen to the opening scene of Petrushka. How can you compare it with Ives’ They are there
4- Blocks
   Juxtaposition
   Stratification

Considering these three underlined terms above how would you define the structure of the music of the Rite of Spring? How do you think the quotations were used by the composer in that structure?
5- Listen to Second Part “Petruska’s Cry” from Stravinsky’s Petrushka and No.8 (Nacht) from Schoenberg’s Pierrot Lunaire. How can you compare two composer’s approach to their characters?
6- How can you compare Stravinsky’s approach to quotation in Petrushka and Rite of Spring with Mahler’s approach to quotation in his symphonies?
7- How can you compare the nature depictions in opening of Rite of Spring and Mahler first symphony first movement?
8- The Premiere of Rite of Spring in 1913 in Paris was a scandal because of the audience’s reaction? What do you think was the reason?
http://www.youtube.com/watch?v=l1qmsp4Y7wA&feature=related

9- Who is Giovanni Battista Pergolesi?

10- Listen to the first movement of Pulcinella suite by Stravinsky? How do you think he used the montage technique in this piece? What do you think montage technique mean?

11- What is sinfonia’s relation with structuralism?

12- How do you think the post modernist thought is associated with the Sinfonia by Luciano Berio?

13- Suggested reading (Read until postmodern dance)
http://www.oxfordartonline.com/subscriber/article/pr/t234/e0415?q=postmodernism&search=quick&pos=2&_start=1#firsthit

14- How can you compare Stravinsky and Berio approaches towards quotation?

15- What is sinfonia’s relation with structuralism?

16- Is Stravinsky post modern? Why/why not?

17- What is New York Downtown Movement? Who is John Zorn?
http://www.youtube.com/watch?v=60dEG55SSsDg&feature=related

18- Compare Zorn’s compositional approach to Stravinsky, Mahler and Berio examples we’ve covered in this class.
**Quotation II**

- **Igor Stravinsky** (1882-1971)
  - Mighty Five
  - Stravinsky and **Nikolay Rimsky Korsakov** (1844-1908)
  - **Sergei Diaghilev** and the Russian Avantgardism
  - **Listening: Scherzo Fantastique** – Discuss the Mahler influence on Stravinsky’s generation of Russian composers

---

Diaghilev, Sergei Pavlovich 1872–1929, Russian ballet impresario and art critic. Grad. St. Petersburg Conservatory of Music, 1892. In 1898 he founded an influential journal, *Mir Iskusstva* [The World of Art]. He took a company of Russian dancers to Paris (1909) and, with the assistance of the painters L. N. Bakst and Aleksandr Benois and the choreographer Michel Fokine, founded Diaghilev’s Ballets Russes, a troupe that was to revolutionize the world of dance. Diaghilev’s productions were based on the principles of asymmetry and perpetual motion; both music and scene design became an integral part of the dance. An imposing personality, he was associated with dancers of the first rank, such as Vaslav Nijinsky, Tamara Karsavina, Anna Pavlova, Alicia Markova, and Anton Dolin. His choreographers included Léonide Massine, Bronislava Nijinska, and George Balanchine; Stravinsky, Debussy, Ravel, Dukas, Falla, Milhaud, and Richard Strauss wrote music that was first performed by his company, and Picasso and Derain often worked with him as scene designers.


---

The Columbia Electronic Encyclopedia, 6th ed. Copyright © 2007, Columbia University Press. All rights reserved.

- **Firebird** (1909)
- **Petrushka** (1910), the character
- The quotation and the block structure in Petrushka
- **Futurism**

An artistic movement founded in 1909 by Filippo Tommaso Marinetti (1876–1944) which, while initially Italian, was soon adopted by the Russian avant garde. An obsession with speed, machines and industry was coupled with an iconoclasm that revelled in violence; the combination of these factors in early 20th-century society and their impact on humanity were the identifying factors of activity which encompassed not only the visual arts, literature and music but also film, clothing design and cookery. The genres of manifesto and ‘artist’s book’ were significantly developed by the Italian and Russian groups respectively; subversive performances which encouraged anarchic and violent reactions were common to both Flora Dennis, Jonathan Powell www.oxfordmusiconline
o **The opening scene of Petrushka.** Comparison with with Ives’ *They are there*

o Petrushka becoming a Pierrot—a human—Petrushka chord

o Comparison of Pierrot Lunaire (No.8- Nacht) (1912) and Petrushka: 

*See the videos*

Petrushka:  
http://www.youtube.com/watch?v=dkg_UeHmjs  
http://www.youtube.com/watch?v=HzcsW-_RSjM&feature=relmfu  
Pierro Lunaire  
http://www.youtube.com/watch?v=J4v3dPG-hec

o **The Jeune Belgique movement**

Impetus for the long-awaited literary renaissance came from Max Waller, founder in 1881 of an influential review, *La Jeune Belgique* ("Young Belgium"), which suggested a national literary consciousness; in reality, however, the review was the vehicle of expression of individual writers dedicated to the idea of **art for art’s sake** (see Aestheticism).

Stimulated by the Jeune Belgique movement was a group of poets much concerned with style and language. Among them were Grégoire Le Roy, a gifted lyrical Symbolist poet; Charles Van Lerberghe, who explored the potential of Symbolist verse; and Albert Mockel, founder of an influential Symbolist review, *La Wallonie*


---

**Belle Époque, La**

_Pronunciation:_ (la bel ā-pÔk’), [key] French.

the period (1871–1914) between the end of the Franco-Prussian War and the outbreak of World War I, characterized by relative peacefulness in Western Europe and by marked advances and productivity in the arts, literature, technology, etc.


**Aestheticism,** late 19th-century European arts movement which centred on the doctrine that art exists for the sake of its beauty alone, and that it need serve no political, didactic, or other purpose.

The movement began in reaction to prevailing utilitarian social philosophies and to what was perceived as the ugliness and philistinism of the industrial age. Its philosophical foundations were laid in the 18th century by Immanuel Kant, who postulated the autonomy of aesthetic standards, setting them apart from considerations of morality, utility, or pleasure. This idea was amplified by J.W. von Goethe, J.L. Tieck, and others in Germany and by Samuel Taylor Coleridge and Thomas Carlyle in England. It was popularized
in France by Madame de Staël, Théophile Gautier, and the philosopher Victor Cousin, who coined the phrase *l’art pour l’art* (“art for art’s sake”) in 1818.

In England, the artists of the Pre-Raphaelite Brotherhood, from 1848, had sown the seeds of Aestheticism, and the work of Dante Gabriel Rossetti, Edward Burne-Jones, and Algernon Charles Swinburne exemplified it in expressing a yearning for ideal beauty through conscious medievalism. The attitudes of the movement were also represented in the writings of Oscar Wilde and Walter Pater and the illustrations of Aubrey Beardsley in the periodical *The Yellow Book*. The painter James McNeill Whistler raised the movement’s ideal of the cultivation of refined sensibility to perhaps its highest point.

Contemporary critics of Aestheticism included William Morris and John Ruskin and, in Russia, Leo Tolstoy, who questioned the value of art divorced from morality. Yet the movement focused attention on the formal aesthetics of art and contributed to the art criticism of Roger Fry and Bernard Berenson. Aestheticism shared certain affinities with the French Symbolist movement, fostered the Arts and Crafts Movement, and sponsored Art Nouveau. [http://www.britannica.com/EBchecked/topic/7474/Aestheticism](http://www.britannica.com/EBchecked/topic/7474/Aestheticism)

- **The Rite of the Spring** (1913)
  - *Primitivism* – interest in rural or ancient cultures rather than the industrialized bourgeois urbanism. An alternative path to “search for truth” in spite of German romanticism/idealism
  - **Suggested Reading:** Out of Hungary: Bartok, Modernism, and the Cultural Politics of Twentieth-Century Music L. Botstein - Bartok and his World, 1995

**Neo Primitivism:** Russian movement that took its name from Aleksandr Shevchenko’s *Neo-primitivizm* (1913). This book describes a crude style of painting practised by members of the DONKEY’S TAIL group. Mikhail Larionov, Natal’ya Goncharova, Kazimir Malevich and Shevchenko himself all adopted the style, which was based on the conventions of traditional Russian art forms such as the *lubok*, the icon and peasant arts and crafts. The term Neo-primitivism is now used to describe a general aspiration towards primitivism in the work of the wider Russian avant-garde during the period 1910–14. It embraces the work of such disparate painters as Chagall, David Burlyuk and Pavel Filonov, and poets such as Velimir Khlebnikov and Aleksey Kruchonykh.

Neo-primitivism was to a certain extent inspired by the impact of Expressionism; adherents of both movements shared an admiration for the expressive power of naive art forms and a
**desire to rediscover a national artistic style.** However, in its most extreme form Neo-primitivism was more daring and flamboyant. The surprising colours and gross distortions of Malevich’s painting *Floor Polishers* (1911; Amsterdam, Stedel. Mus.) and the simplistic bravado of Larionov’s *Soldier on a Horse* (1912; London, Tate), for example, were decisive developments on Western examples and sprang from a more rigorously defined theoretical basis. Members of Donkey’s Tail held that traditional Russian culture had lost its distinctive character and identity following the introduction of elegant European standards by Peter the Great. They wished to return to their national artistic origins and to express them anew in painterly form. Consequently they looked back to traditional art forms for inspiration and spurned European fine art traditions of representation. Anthony Parton. "Neo-primitivism." *Grove Art Online. Oxford Art Online.* 22 Dec. 2011<http://www.oxfordartonline.com/subscriber/article/grove/art/T061699>.

- **Vaslav Nijinsky** (1890-1950) and **Nicholas Roerich** (1874-1947)
- Blocks in the Rite of Spring: Juxtaposition, Stratification
- Quotation and Block
- Dissonance in the Rite of Spring
- Orchestration in the rite of Spring
- See the video:
  - [http://www.youtube.com/watch?v=l1qmsp4Y7wA&feature=relmfu](http://www.youtube.com/watch?v=l1qmsp4Y7wA&feature=relmfu)
- **Pulcinella** (1919)
- **Giovanni Battista Pergolesi** (1710-1730)
- Montage technique
- See the video
- Neo-klasisizm and Post modernism
- **Picasso** (1881-1973) and Pulcinella
- Change from cubism to neo–classicism / from La Sacre to Pulcinella
Pablo Picasso: *Woman with Guitar (Ma Jolie)*, oil on canvas, 1000×654 mm, 1911–2 (New York, Museum of Modern Art);

Pablo Picasso: *Igor Stravinsky*, pencil and charcoal, 620×485 mm, 1920 (Paris, Musée Picasso)

For next class please read a section from (pages 98-99) Arthur Asa Berger’s book “The Portable Postmodernist” online (Google books)
Post Modern Theory
- Post II. World War Conditions
- Nietzsche –Perspectivism – (His mature philosophy –

(...) Nietzsche often thought of his writings as struggles with nihilism, and apart from his critiques of religion, philosophy, and morality he developed original theses that have commanded attention, especially perspectivism, will to power, eternal recurrence, and the superman. Perspectivism is a concept which holds that knowledge is always perspectival, that there are no immaculate perceptions, and that knowledge from no point of view is as incoherent a notion as seeing from no particular vantage point. Perspectivism also denies the possibility of an all-inclusive perspective, which could contain all others and, hence, make reality available as it is in itself. The concept of such an all-inclusive perspective is as incoherent as the concept of seeing an object from every possible vantage point simultaneously.

- France loosing colonies – New industrialization –new society – consumption - philosophy after existentialism –Sartre
- Michel Foucault (1926-1984)
  Jacques Derida (1930-2004)
  Jean Baudrillard (1929-2007)
  - Denial of rationalism.
  - Decentralisation of the subject
  - Reconstruction of knowledge
  - Reconstruction of language
  - Emphasis on identities. Emphasis of the non-center rather than center
  - Anti-Marxism
• **eclecticism**, (from Greek *eklektikos*, “selective”), in philosophy and theology, the practice of selecting doctrines from different systems of thought without adopting the whole parent system for each doctrine. It is distinct from syncretism—the attempt to reconcile or combine systems—inasmuch as it leaves the contradictions between them unresolved. In the sphere of abstract thought, eclecticism is open to the objection that insofar as each system is supposed to be a whole of which its various doctrines are integral parts, the arbitrary juxtaposition of doctrines from different systems risks a fundamental incoherence. In practical affairs, however, the eclectic spirit has much to commend it. [http://www.britannica.com/EBchecked/topic/178092/eclecticism](http://www.britannica.com/EBchecked/topic/178092/eclecticism)

• Iconography – A year after Kennedy’s assassination
• From Laurie Schneider Adams’ *Art Across Time*: “…Illustrates the artist’s expressed wish to “unfocus” the mind of the viewer by presenting simultaneous images that are open to multiple interpretations. The newspaper imagery evokes current events, reflecting the contemporary emphasis of Pop Art”.

• Alois Zimmerman, *Musique pour les soupers du roi Ubu* [http://www.youtube.com/watch?v=JPde80v-af0&ytsession=3EW6_iRsoMGEdW4PHSr1tVVJlm1rk48uim4Ev-moQmpItCXD6bXbOLOMo8d_p_m3be2OcIirC8yO8TwkIr-247aVVPkgsxt77UwpFrQ1LXm2DKegtko6CVOk8GCobqdbdSrTd9M4](http://www.youtube.com/watch?v=JPde80v-af0&ytsession=3EW6_iRsoMGEdW4PHSr1tVVJlm1rk48uim4Ev-moQmpItCXD6bXbOLOMo8d_p_m3be2OcIirC8yO8TwkIr-247aVVPkgsxt77UwpFrQ1LXm2DKegtko6CVOk8GCobqdbdSrTd9M4)

• **Luciano Berio** (1925-2003)
  - General view to Berio’s Music
  - Ludwig Wittgenstein (1889-1951) – Language, logic and reality
  - Existentialism-Jean Paul Sartre (1905-1980)
  - Structuralism-Claude Lévi Strauss (1908)
  - *Sinfonia* (1968)
    - First Movement:
      - Quotes from the work of Strauss and Brazilian Water Myths are largely used as poetic fragments
      - Using different perspectives of vocalizing: Whispering, different articulations and pronunciations of syllables. Amplified vocals
    - Second Movement:
      - A tribute to Martin Luther King, JR
      - Usage of rotating pitch cycles and the phoneme of the King’s name
Pronunciation: (fō'nēm), [key] any of a small set of units, usually about 20 to 60 in number, and different for each language, considered to be the basic distinctive units of speech sound by which morphemes, words, and sentences are represented. They are arrived at for any given language by determining which differences in sound function to indicate a difference in meaning, so that in English the difference in sound and meaning between pit and bit is taken to indicate the existence of different labial phonemes, while the difference in sound between the unaspirated p of spun and the aspirated p of pun, since it is never the only distinguishing feature between two different words, is not taken as ground for setting up two different p phonemes in English. Cf. distinctive feature (def. 1).


- At the end his name is finally spoken in full.
- Third Movement:
  http://www.youtube.com/watch?v=oQKJOACJuCY
  - The river, Scherzo of Mahler’s Second Symphony, calmly flowing
  - Besides many other quotations: La Mer, Five Pieces for the orchestra, Symphonie Fantastique, The Rite of Spring, Wozzeck, Der RosenKavalier, Gruppen
  - The collage technique
  - Monologue from Samuel Beckett’s Unnamable: “I can’t go on I’ll go on”
  - Many other text material: song fragments, slogans, ordinary classical music crowd sounds, etc.
  - Introducing the singer's name at the ending. A strange ending.

Beckett, Samuel (bek’it) [key], 1906–89, Anglo-French playwright and novelist, b. Dublin. Beckett studied and taught in Paris before settling there permanently in 1937. He wrote primarily in French, frequently translating his works into English himself. His first published novel, Murphy (1938), typifies his later works by eliminating the traditional elements of plot, character, and setting. Instead, he presents the experience of waiting and struggling with a pervading sense of futility. The anguish of persisting in a meaningless world is intensified in Beckett’s subsequent novels including Watt (1942–44); the trilogy Molloy (1951), Malone Dies (1951), and The Unnamable (1953); How It Is (1961); and The Lost Ones (1972). In his theater of the absurd, Beckett combined poignant humor with an overwhelming sense of anguish and loss. Best known and most controversial of his dramas are Waiting for Godot (1952) and Endgame (1957), which have been performed throughout the world. Beckett was awarded the 1969 Nobel Prize in Literature.

Beckett's other works include a major study of Proust (1931); the plays Krapp’s Last Tape (1959) and Happy Days (1961); a screenplay, Film (1969); short stories, Breath (1966) and Lessness (1970); collected shorter prose in Stories and Texts for Nothing (tr. 1967), Na’s Knife (1967), and The Complete Short Prose: 1929–1989 (1996, ed. by S. E. Gontarski); volumes of collected writings, More Pricks than Kicks (1970) and First Love and Other Shorts (1974); and Poems (1963). His Collected Works (16 vol.) was published in 1970 and a comprehensive centenary edition (5 vol.) was published in 2006. Beckett’s first works of fiction and drama were both published posthumously, the novel Dream of Fair to Middling Women (1932) in 1992 and the play Eleuthéria (1947) in 1995.
• **John Zorn (1953)**

John Zorn and Post Modernism

(b New York, 2 Sept 1953). American composer and saxophonist...

(...)After a stay on the West Coast, he returned to New York in 1974, making his mark as a virtuoso saxophonist on the lively Lower East Side improvisation scene that grew up around such musicians as Eugene Chadbourne, Tom Cora, Fred Frith, Arto Lindsay, Christian Marclay and Elliott Sharp. In an effort to introduce structure into free improvisation, Zorn developed so-called ‘game pieces’, such as School, Pool, Archery and Cobra, that steer musicians’ interaction without specifying either the material or syntax of individual parts. His commercial breakthrough came with the release of the Morricone arrangements on the LP *The Big Gundown* (1986). Here, and in succeeding works, he employed abrupt, block-like alternations of contrasting styles and sound-types noted on index cards (hence the name ‘file card pieces’) to structure the music. His liking for extremes of tempo and dynamics led to the founding (around 1990) of groups such as Naked City and Painkiller, in which he engaged with Pop-Underground genres such as Trash and Speed Metal.

In 1992 Zorn and Marc Ribot formulated the manifesto of what they called a ‘radical Jewish culture’, the intention of which was to bring out and make visible the Jewish components of American culture. Zorn’s Holocaust work *Kristallnacht* (1992) was the first to document his engagement with his Jewish roots. Later, with ensembles such as...
as Masada and Bar Kokhba, he used melodies inflected by Middle Eastern modality as the basis for jazz-inspired improvisation. Fully notated works such as Redbird (1995), a piece for chamber ensemble influenced by Morton Feldman, attested to a move away from the primacy of stark contrasts and rapid alternations.

The most charismatic figure in New York’s Lower East Side music scene, Zorn has been an archetypal example of the composer in the media age; he ignores the boundaries that have evolved between genres and takes inspiration from every kind of music available. His widely varied influences have included the music of Ives, Partch, Cage and Kagel, as well as Carl W. Stalling, a composer of animated cartoon scores, the hard-core band Napalm Death and improvisers such as Derek Bailey, Ornette Coleman and Anthony Braxton. Rejecting the Western concept of the autonomous genius-composer, he has created an aesthetic of productive collaboration and radical eclecticism. As well as composing and playing the saxophone, he has managed the avant-garde record label Tzadik.

Peter Niklas Wilson. www.oxfordmusiconline

http://www.youtube.com/watch?v=c7jyzXY1JAo
http://www.youtube.com/watch?v=60dEG5SsDg&feature=related

HTM HW III

1- What is atonality? When did it occur?
2- What does set theory mean? How is it related to atonality?
3- How do you think atonality and German idealism/romanticism are related?
4- How do you think expressionism and atonality related?
5- How do you think Schoenberg’s music and Kandinsky’s art are related?
6- What is the relation between transformation in 19th century romanticism and 20th century atonality? In what way they are different?
7- Listen to Schoenberg’s Pierrot Lunaire No.8 “Nacht”. Why is this an atonal piece? What are the classical perspectives in this piece?
8- What is serialism?
9- What were the reasons and results of the I. World War?
10- What does second Viennese school mean? What were their conditions like during the I. World War?
11- How do you think serialism and post I. World War conditions are related? Reading: Our Course Book (Robert Morgan), pages: 151-159
12- What is Bauhaus? How is it related with the 11th question?
13- What is the 12 tone system. How is it philosophically and aesthetically different form atonality? (Morgan: pp. 187-220)
14- What is a row?
15- What is the main difference between atonality and serialism in terms of structural perspective?

16- Listen to Schoenberg’s:
   5 Orchestral Pieces, first movement
   Piano piece Op. 33a
Which one is serial, which one is atonal? Why?

17- Listen to Webern’s String Quartet Opus 28 second movement. What do you think are the stylistic differences between Schoenberg and Webern?

18- What are the similarities between Beethoven’s Grosse Fuge and Webern’s approach to serialism?

Transformation

- From theme to motive then to the interval
- Ludwig Wittgenstein and Contextualism
- Richard Wagner (1813-1883)
  - Tristan and Isolde Prelude (1859)
    http://www.youtube.com/watch?v=fktwPGCR7Yw
  - Equal Temperament and the equal divisions of the octave
  - Octatonic Scale
  - The expansion of tonalities and the collapse of tonality
  - Endless Melody
- Franz Liszt (1811-1886)
  - B minor sonata (1853)
    http://www.youtube.com/watch?v=vCF8C5U7Pco
  - Transformation
  - Musical (physical) gesture
  - Difference between variation and transformation
  - Nuages Gris (1881)
- Arnold Schoenberg (1874-1951)
  - Expressionism, the difference between Pierrot and Petrushka
  - Wassily Kandinsky (1866-1944)
  - Expressionism

Expressionism in the fine arts developed from the Symbolist and expressive trends in European art at the end of the 19th century. The period of 'classical Expressionism' began in 1905, with the foundation of the group DIE BRUCKE, and ended c. 1920. Although in part an artistic reaction both to academic art and to Impressionism, the movement should be understood as a form of 'newHumanism', which sought to communicate man's spiritual life. It reflected the deep intellectual unrest c. 1900, reflected in contemporary literary sources, about the destruction of the traditional relationship of trust between man and the world. This was set against 19th-century notions of reality. Art took on a new and crucially different role, no longer being used, as
previously, to reproduce that which was visible, but rather to ‘make things visible’ (Paul Klee). The motivating forces or ‘inner communication’ were considered to be the only concepts worth portraying. A young generation of artists believed that the traditional artistic medium was inadequate to enable them to do this. In order to communicate the human spiritual condition the Expressionists made use of new, strong, assertive forms, often violently distorted, symbolic colours and suggestive lines. Their work also showed an interest in Primitivism. Paul Vogt. 
http://www.oxfordartonline.com/subscriber/article/grove/art/T0271 74?q=expressionism&search=quick&pos=1&_start=1#firsthit

Edvard Munch: Ashes, oil and tempera on canvas, 1.21×1.41 m, 1894 (Oslo, Nasjonalgalleri); © 2007 The Munch Museum/The Munch–Ellingsen Group/Artists Rights Society (ARS), New York, photo credit: Scala/Art Resource, NY

- **Atonality**
  - Emancipation of dissonance
  - Non harmonic tones (?)
  - Geometrical (rather than topological) transformation or developing variation
  - Constant transformation rather than the repetition of melodic pattern
- Unconventional emotional depth
- General outlook to set theory
  - **Three Piano Pieces** op. 11 (1909)
    [http://www.youtube.com/watch?v=DUHn7knkrLc](http://www.youtube.com/watch?v=DUHn7knkrLc)
  - **Five Orchestral Pieces**, op.16, No.1 (1909)
  - **Pierrot Lunaire op.21** (1912): Sprechstimme, passacaglia, atonality,

**World War I:**

*World War I*, also called **First World War**, or **Great War**, an international conflict that in 1914–18 embroiled most of the nations of Europe along with Russia, the United States, the Middle East, and other regions. The war pitted the Central Powers—mainly Germany, Austria-Hungary, and Turkey—against the Allies—mainly France, Great Britain, Russia, Italy, Japan, and, from 1917, the United States. It ended with the defeat of the Central Powers. The war was virtually unprecedented in the slaughter, carnage, and destruction it caused. *World War I* was one of the great watersheds of 20th-century geopolitical history. It led to the fall of four great imperial dynasties (in Germany, Russia, Austria-Hungary, and Turkey), resulted in the Bolshevik Revolution in Russia, and, in its destabilization of European society, laid the groundwork for World War II. See the video. [http://www.britannica.com/EBchecked/topic/648646/World-War-I](http://www.britannica.com/EBchecked/topic/648646/World-War-I)

• **Bauhaus:**

German school of art, design and architecture, founded by **WALTER GROPIUS**. It was active in Weimar from 1919 to 1925, in Dessau from 1925 to 1932 and in Berlin from 1932 to 1933, when it was closed down by the Nazi authorities. The **Bauhaus**'s name referred to the medieval Bauhütten or masons' lodges. The school re-established workshop training, as opposed to impractical academic studio education. Its contribution to the development of **FUNCTIONALISM** in architecture was widely influential. It exemplified the contemporary desire to form unified academies incorporating art colleges, colleges of arts and crafts and schools of architecture, thus promoting a closer cooperation between the practice of 'fine' and 'applied' art and architecture. The origins of the school lay in attempts in the 19th and early 20th centuries to re-establish the bond between artistic creativity and manufacturing that had been broken by the Industrial Revolution. According to Walter Gropius in 1923, the main influences included John Ruskin and William Morris, and various individuals and groups with whom he had been directly involved: for example Henry Van de Velde; such members of the Darmstadt artists' colony as Peter Behrens; the Deutscher Werkbund; and the Arbeitsrat für Kunst.

http://www.oxfordartonline.com/subscriber/article/grove/art/T006947?q=Bauhaus&search=quick&pos=1&start=1#firsthit

(...) The **Bauhaus** included among its faculty several outstanding artists of the 20th century. In addition to the above-mentioned, some of its teachers were **Paul Klee** (stained-glass and painting), **Wassily Kandinsky** (wall painting), **Lyonel Feininger** (graphic arts), Oskar Schlemmer (stagecraft and also sculpture), **Marcel Breuer** (interiors), **Herbert Bayer** (typography and advertising), **Gerhard Marcks** (pottery), and Georg Muche (weaving). A severe but elegant geometric style carried out with great economy of means has been considered characteristic of the **Bauhaus**, though in fact the works produced were richly diverse.

http://www.britannica.com/EBchecked/topic/56418/Bauhaus
• Serialism
  o Theme-Motif-Interval-Intervals in a row
  o Intervals (suspended tonality) – Schoenberg Op.11
  o Matrix: Prime (P), Inversion (I), Retrograde (R), Retrograde-inversion (RI)
  o After the I. World War – from the intuitive approach of atonality to systemization and order of serialism – 20th Century Music (Robert P. Morgan, pp. 187 -220)
  o Schoenberg, Op.25 Piano Suite (1925)
  o Schönberg and serialism, example: String Quartet no. 4 (1936),
    http://www.youtube.com/watch?v=6iUeqnB_sPM
  I. movement, Serialism and the sonata principle
  o Classicism and Schoenberg’s serialism

- Anton Webern (1883-1945) and serialism, example, pointillism
  Op.28 String Quartet:
  http://www.youtube.com/watch?v=xyHlG5rxo7s&feature=related
  Symphonie, Op.21 (1928)
  http://www.youtube.com/watch?v=XKD_tZr-ZpY

- Alban Berg (1885-1935) and serialism, the row and the allusion of tonality
  example: Violin Concerto, I. movement
  http://bilkent.naxosmusiclibrary.com/catalogue/item.asp?cid=5099960265357

- Stravinsky: Religion, expressionism and serialism. example: Requiem Canticles (1965)
  http://www.youtube.com/watch?v=6ij_JQm80y0
1- Reading:  
http://www.jstor.org/stable/832219?&Search=yes&searchText=richard&searchText=adorno&searchText=Strauss&list=hide&searchUri=%2Faction%2FdoBasicSearch%3FQuery%3Dadorno%2Brichard%2BStrauss%26gw%3Djtx%26acc%3Don%26prq%3Dadorno%2BStrauss%26Search%3DSearch%26hp%3D25%26wc%3Don&prevSearch=&item=4&ttl=1405&returnArticleService=showFullText. Concentrate on pages: 113-117 and on issues modernity, fin de siècle atmosphere

2- How are the political and social conditions of the after I. World War period related to Dadaism? Reading : Our Course Book (Robert Morgan), pages: 151-159

3- What is Gebrauchsmusik? How is it related with the after I. world war atmosphere?

4- Who is Mondrian? How is his art related with the same period?

5- What is Musique d’ameublement? What is its relation with neo-classicism?

6- Who is Jean Cocteau? What is his connection to neo-classicism in music?

7- Listen to Stravinsky’s Octet. How do you think it is related with the “divertimento” idea?

8- Listen to and study the score of the first movement of Stravinsky’s Concerto for Piano and Winds (Ant. 20th cent. Mus. Morgan)

9- Why is this a neo-classical piece?

10- How can you associate Stravinsky and Picasso’s neo-classicism?

11- What are the controversies between serialism and neoclassicism?

12- Do Schoenberg’s serial pieces have anything common with the idea of neo-classicism?

13- What are the common features of French Six composers like Poulenc and Milhaud and Stravinsky’s neo-classicism?
Neo-classicism

- Strauss Electra and Rite of Spring - Criticism towards modernity. Suggested Reading: Adorno on Richard Strauss:
  http://www.jstor.org/stable/832219?
- The social and physiological conditions after the WWI – 1914-18 Central Powers – Allies – Reasons of the War.
- The differences between fin de siècle and the after war

A term adopted in Germany in the early 1920s, first in musicological circles and then in music criticism. Within a decade it had become a slogan with international currency, causing some of those who had initially contributed to its prominence either to distance themselves from it or to abandon it altogether.

The term arose from attempts to challenge, or at least to relativize, its conceptual antonym – musical autonomy. Invariably its use implies, if not actually involves, an opposite term as part of a dualistic system of thought. One of the first writers to employ Gebrauchsmusik systematically as one half of a binarism was the musicologist Paul Nettl. In his study of 17th-century dance music he distinguished between Gebrauchsmusik and Vortragsmusik (1921–2, p.258). By the former term Nettl referred to ‘dance pieces that were really danced to’, by the latter to ‘music without any secondary purpose’. With historical developments in mind, Nettl observed an ‘increasing stylization’ that attended dance music’s emancipation in the cyclical suite of mixed dance forms, a stylization that involved a ‘certain removal from popular primordiality [volkstümliche Ursprünglichkeit]’. Around the same time Leo Kestenberg, music adviser to the Prussian Ministry of Science, Culture and Education, used Gebrauchsmusik to describe ‘occasional music’ as distinguished from ‘concert music’. In making this distinction, Nettl and Kestenberg openly expressed a value judgment soon to be widely shared by musicologists, critics and composers alike. Gebrauchsmusik, Kestenberg wrote, ‘is artistically as important as, and nowadays materially more promising than, concert music’ (1921, p.108). Like other Germans, he was no doubt influenced by parallel developments in France, especially the group of composers known as Les Six.
  http://www.oxfordmusiconline.com/subscriber/article/grove/music/10804?q=gebrauchsmusik&search=quick&pos=1&_start=1#firsthit

- Dadaism: The nihilist ethic, “Burn the Museum”, “anti-art”, “we must sweep and clean …art is a pretension….musicians smash your instruments, “symbolic rejection of the inflated pretensions of the post-romantic individualism”
After the intense, non-transparent, chaotic expressionism of the pre-war period comes the “respect for objectivity, clarity and order”

**De Stijl, Piet Mondrian**, “mathematical purity, based on the simplest geometrical shapes”
- Suggested reading: Serge Fauchereau, Mondrian, Rizzoli International Publications, 1994
- Neo plasticism
- Distanced approach to nature
- Expression of the Universal order
- Interest in jazz- rhythm displacing melody – New York – Ultimate manifestation of culture furthest from nature
Composition with Gray and Light Brown
1918, Mondrian

Composition with Black, Red, Gray, Yellow, and Blue
1920, Mondrian
• Neo-Classicism and Picasso

Sleeping Peasants, 1919

Deux femmes courantes sur a la plage, 1922
Neo Classicism in Music

- The “New Spirit” in France
- Jean Cocteau

Cocteau, Jean (zhâN kôktō’) [key], 1889–1963, French writer, visual artist, and filmmaker. He experimented audaciously in almost every artistic medium, becoming a leader of the French avant-garde in the 1920s. His first great success was the novel Les Enfants Terribles (1929), which he made into a film in 1950. Surrealistic fantasy suffuses his films and many of his novels and plays. Among his best dramatic works are Orphée (1926) and La Machine infernale (1934, tr. 1936), in which the Orpheus and Oedipus myths are surrealistically adapted to modern circumstances. His films include The Blood of a Poet (1933), Beauty and the Beast (1946), and Orphée (1949). Among other works are ballets, sketches, monologues, whimsical drawings, and the text (written with Stravinsky) for the opera-oratorio Oedipus Rex (1927). See his autobiography; comp. from his writings by R. Phelps (tr. 1970); biographies by F. Brown (1968), E. Sprigge and J.-J. Kihm (1968), and F. Steegmuller (1970); M. Crosland, ed., Cocteau’s World (tr. 1972), The Columbia Electronic Encyclopedia, 6th ed. Copyright © 2007, Columbia University Press. All rights reserved.

- 1918 Cock and Harlequin by Cocteau
  - Musical bread is what we want
  - Against to the intuitive, and individualistic esthetic of (German) romanticism
  - Debussy mist and Wagner fog is no good for anyone

- Eric Satie’s ballet “Parade” in 1917. Story by Cocteau, Costumes and sets by Picasso, choreography by Massine
  http://www.youtube.com/watch?v=WATQDqjAOUc
  http://www.youtube.com/watch?v=YM0U5-dLujY
  Excerpt, Petite Fille Americaine:

- Musique d’ameublement

After 1920 his journalistic output increased. During that year there were two festivals of his music and the first performance, with Milhaud, of Musique d’ameublement (music designed to be, like furniture, part of the background) at the Galerie Barbazanges. In 1921 Satie joined the Communist party and began to become increasingly involved in the Dada movement in Paris; he presided at the public trial of André Breton at the Closerie des Lilas café in February 1922. In 1923 a group of young composers (Cliquet-Pleyel, Désormière, Jacob and Sauguet) adopted him as their mascot, and he promoted the ‘École d’Arcueil’ in concerts even after he became intensely occupied in setting the spoken dialogue from Gounod’s opera Le médecin malgré lui at Dyaghilev’s request for his winter season in Monte Carlo. (This score showed that he was perfectly capable of using directional, 19th-century chromatic harmony when he chose to.) Robert Orledge www.oxfordmusiconline.com
• Stravinsky and neo-classicism:
  o “It means absolutely nothing”
  o 1930 Chronicles of my life: “…..powerless to express anything at all……”
  o 1946- Poetics of Music: The ontological and psychological time
  o Octet for Winds, 1922
    ▪ http://www.youtube.com/watch?v=memXThcFNtk&feature=related
    ▪ First performance  1923, Paris
    ▪ A 20th century divertimento
    ▪ “My octet is a musical object. The object has a form and this form is influenced by the musical matter with which is composed. One does not do the same with marble that one does with stone”.
  o Concerto for Piano and Winds, 1923
    ▪ http://www.youtube.com/watch?v=Wyz92osSr7M
    ▪ First performance in 1924 in Paris
    ▪ Slow introduction in the first movement that reminds the notes inégaux
    ▪ Thematic transformation
    ▪ Piano is active all throughout. The accompaniment constantly changing-
    Can be seen as the reflection of Stravinsky’s earlier juxtapositions
    ▪ Woodwind and brass domination in orchestration rather than string usage
    ▪ Sonata form can be detached even though the structure is very linear.
    The ritornello principle of the baroque and classical concerto is not present
    ▪ Ambiguous tonalities (first movement in A minor/major), with octatonic tendencies
  o Stravinsky influence on the Les Six, the anti-Wagnerian or the non-Schonbergian school
    Georges Auric
    Louis Durey
    Arthur Honegger
    Germaine Tailleferre
    Darius Milhaud
    Francis Poulenc: Clear melodic lines, modal inflections, popular music influences, unconventional harmonic progressions
Reading and Discussion: Richard Taruskin, *Music in the Late 20th Century, First Chapter.*

1. What were the main reasons and results of the II. World War?
2. What does cold war mean? How is it related with integral serialism?
3. What does integral serialism mean? How does it differ from Viennese school serialism?
4. Who is the composer of “Mode de valeurs et d’intensities”? How is it related with integral serialism?
5. How do you think the idea of integral serialism and Boulez’s article “Schoenberg is dead” are related? [http://www.courses.unt.edu/jklein/files/Boulez_0.pdf](http://www.courses.unt.edu/jklein/files/Boulez_0.pdf)
6. Who is Rene Leibowitz? What is his relation with integral serialism?
7. How do you think the integral serialism and the idea of avant-garde relate?
8. What makes the “Kreuzspiel” an integral serialist piece?
9. Who is the composer of Klavierstücke (1952)?
10. What is the instrumentation of Gruppen? How is it related with integral serialism?

**Postwar Conditions and Mood**

**World – War II:**

The principal belligerents were the Axis powers—Germany, Italy, and Japan—and the Allies—France, Great Britain, the United States, the Soviet Union, and, to a lesser extent, China. The war was in many respects a continuation, after an uneasy 20-year hiatus, of the disputes left unsettled by World War I. The 40,000,000–50,000,000 deaths incurred in World War II make it the bloodiest conflict, as well as the largest war, in history.

Along with World War I, World War II was one of the great watersheds of 20th-century geopolitical history. It resulted in the extension of the Soviet Union’s power to nations of eastern Europe, enabled a communist movement eventually to achieve power in China, and marked the decisive shift of power in the world away from the states of western Europe and toward the United States and the Soviet Union.

- Notes from Robert P. Morgan p.325-330
- Emigrations to U.S.A: Stravinsky, Schoenberg, Bartok, Hindemith, Milhaud
- The cold war –iron curtain – culture as a weapon
- Globalization –idea of one world – people and goods can now be moved with unprecedented speed and efficiency.
- Accusation of the past
- Distaste of neo-classicism
Reading: Richard Taruskin, Music in the late 20th Century, Oxford University Press, Chapter I:

- **Atomic Bomb:**
  - Ended 114,000 lives in seconds
  - People living in the atomic age could no longer believe in the permanence of anything human
  - No aspect of human existence or activity could possibly escape its impact
  - Sartre existentialism - Cut adrift from all moral certainty in an amoral and indifferent universe, man is nevertheless morally responsible; but one’s choice, however dreadful, can be justified only on the bases of one’s voluntary, fallible and constantly threatened personal principles, principles in which **one can have no priori faith**. We have no choice but to choose.
  - Responsibility and achieving **essence**
  - **Technology and unprecedented prestige**

![Hiroshima: mushroom cloud over Hiroshima, 1945. Photograph. Encyclopædia Britannica Online.](image)
A designation associated primarily with the serial music written in the 1950s by Nono, Maderna, Stockhausen and Boulez and promoted by them in the 1950s at the Darmstadt summer courses. The term was coined by Nono in his 1957 Darmstadt lecture, ‘Die Entwicklung der Reihentechnik’ (the development of serial technique). The lecture presented analyses of the serial practice in Schoenberg’s Variations for Orchestra op.31 and Webern’s Variations op.30, before going on to a brief consideration of new developments in recent works by Boulez (the first movement of Structures I), Maderna (his 1955 string quartet), Stockhausen (Elektronische Studie II and Zeitmasze) and Nono himself (Incontri).

Nono explicitly located the new serial techniques within the historical development of musical modernism, claiming direct lineage from the Second Viennese School. He also drew parallels between the work of the Darmstadt School and that of the Weimar and Dessau Bauhaus in the 1920s and 30s. In the work of the new generation of composers, Nono argued, the series no longer has any thematic function; instead the series, together with its various permutations, had become the basis for the entire composition, determining not only pitch but also tempo, duration, register, dynamic and articulation.

Although the principal composers associated with the School were Nono, Maderna, Stockhausen and Boulez, the compositional techniques of the Darmstadt School were widely adopted by other composers anxious to be at the cutting edge of modernism. Darmstadt serialism may have grown out of expressive necessity but, like any philosophy for which historical inevitability is invoked, it soon hardened into dogmatic orthodoxy for its disciples. The activities of these zealots – Franco Evangelisti called them the ‘dodecaphonic police’ – has led in latter years to the use of ‘Darmstadt’ as a pejorative term, implying a desiccated, slavishly rule-based music.

The adherence of the School’s founders to their collegial aesthetic ended with the 1950s. Nono reacted with some hostility to the analysis of his Il canto sospeso in Stockhausen’s 1958 essay ‘Musik und Sprache’; Stockhausen in turn was angered when Nono’s 1959 Darmstadt lecture, ‘Presenza storica nella musica d’oggi’ indirectly attacked the work of John Cage. Aleatory, electronic and ‘moment’ forms took the music of all four composers in new, divergent directions and by 1961 the Darmstadt School had effectively dissolved, though Boulez, Stockhausen and Maderna continued to be active at the summer courses.
Discussions on centralization in music world.

Integral Serialism

- Listening: Mode of Durations and intensities from the 4 rhythmic studies

- Rene Liebowitz:

(b Warsaw, 17 Feb 1913; d Paris, 29 Aug 1972). French music theorist, teacher, conductor and composer of Polish-Latvian origin. He spent his early years in Warsaw and, following a stay in Berlin, came to Paris in 1929 or 1930. It was there that he met musicians associated with Schoenberg, including Dessau, Kolisch and Erich Itor Kahn. Leibowitz’s claims of having met Schoenberg and studied with Webern in the early 1930s remain unsubstantiated: it appears that his knowledge of the their music was acquired primarily through intensive study of their scores, an activity he continued throughout the war years, which he spent fleeing the German occupying forces in Vichy France. He made personal contact with Schoenberg in 1945, and with Adorno in 1946.

Leibowitz played a crucial role in the dissemination of the music of the Second Viennese School after its wartime suppression in Nazi-occupied countries. In 1947 he organized a chamber music festival, ‘Hommage à Schoenberg’, in which he conducted the first Paris performances of several Second Viennese School compositions. Of greater international significance, however, were his books: Schoenberg et son école (Paris, 1947), the first monograph on Schoenberg, Berg and Webern outside the German language, was followed by Qu’est-ce que la musique de douze sons? (Liège, 1948) an analysis of Webern’s Concerto, op.24, and Introduction à la musique de douze sons (Paris, 1949), a more thoroughgoing formulation of the 12-note technique. His private classes in Paris, which attracted Boulez, Globokar, Henze, Nigg and Diego Masson among others, gave many students their
first access to the scores of Schoenberg and Webern, most of which were otherwise unobtainable in the decade after the war. He also taught at the Darmstadt summer courses (1948–9, 1954–5).

Leibowitz’s position within the intellectual milieu of French surrealism and existentialism – through his acquaintance with intellectuals such as Daniel-Henry Kahnweiler, Claude Lévi-Strauss, Jean-Paul Sartre and Maurice Merleau-Ponty – was decisive in his successful integration of Schoenberg’s Germanic musical thought into a context that was originally alien to it. However during the 1950s his writings came under attack: accusations of dogmatic orthodoxy and academicism came from Boulez and others of his generation, who favored a more radical, generalized approach to serial composition, while for Babbitt in America, his codification of 12-note technique lacked rigour. Though none of his later books, such as those on opera and musical interpretation, proved as influential as the pioneering texts of the 1940s, Leibowitz remained productive, as composer and conductor as well as scholar. His compositions, while indebted to the French tradition in their approach to instrumental colour, maintain an allegiance to the Schoenberg school, both in their use of classical 12-note technique, and in their textural transparency and expressive gestures. As a conductor, he advocated an analytically based approach to interpretation and scrupulous fidelity to the score. Among his recordings is a complete cycle of the Beethoven symphonies with the RPO, recorded for RCA in 1962 and reissued in 1992 on the Chesky label

- Pierre Boulez (1925), Piano Sonata. No.2 (1948), the destruction of the sonata allegro form in terms of disintegration of separate movements
- “Schoenberg is dead” article (after Schoenberg’s death in 1951) (1952) and his reference to Webern
- Listening: Boulez Piano sonata No.2 (1948)The first and the second movements

http://www.youtube.com/watch?v=6KD39Vt7VFk
In contrast with the one-movement Sonatina and the two-movement First Sonata, Boulez's Second Sonata is a monumental work in four movements. Avowedly modelled on Beethoven, its movements follow a sufficiently Classical pattern for the many facets of Boulez's style to be systematically deployed. The work's reputation grew less from relatively obscure early performances by Yvette Grimaud and Yvonne Loriod than from circulation of the score, which was published in 1950. This composition, more than any other, first spread Boulez's fame abroad: its first performance in Darmstadt (by Loriod in 1952) was one of the most eagerly awaited musical events of the postwar years, and through the advocacy of Tudor it reached the ears of the American avant garde. G.W. Hopkins and Paul Griffiths. “Boulez, Pierre.” Grove Music Online. Oxford Music Online. 9 Dec. 2011 <http://www.oxfordmusiconline.com/subscriber/article/grove/music/03708>.

- Pierre Boulez tables, pre-existing compositional material
- Objectivism and subjectivism in musical composition. The contradiction between the intention of the composer and the sounding result
  - Listening: Structures I (1952)
  - Serialism and texture (Listening) La Marteau sans Maître (1953)
- http://www.youtube.com/watch?v=Z49o5x0C7CQ

- Klavierstücke I (1952):
  - http://www.youtube.com/watch?v=MTvP5fTYUes
- New perspectives in pointillism: Gruppen (1955)
  - http://www.youtube.com/watch?v=A-9tJOwxBN8
- Serialism in U.S.A as cold war politics –Art isolated from political and social issues
- Elliot Carter, String Quartet No.2
  - http://www.youtube.com/watch?v=YC6qTmsAnQI
- New Complexity – Brian Ferneyhough

A term that became current during the 1980s as a means of categorizing the music of Brian Ferneyhough, Michael Finnissy and a number of younger composers, the majority of them British, all of whose music was held to share certain aesthetic and formal characteristics. In particular they sought to achieve in their work a complex, multi-layered interplay of evolutionary processes occurring simultaneously within every dimension of the musical material. Since composers within the New Complexity usually chose to realize their music through acoustic instrumental resources, their scores necessarily pushed the prescriptive capacity of traditional staff notation to its limits, with a hitherto
unprecedented detailing of articulation. Microtonal pitch differentiations, ametric rhythmic divisions and the minutiae of timbral and dynamic inflection were all painstakingly notated; the technical and intellectual difficulties which such notations present for performers were regarded as a significant aesthetic feature of the music.

Although many of the composers involved were British, initial support for the New Complexity came principally from performers and promoters of new music in continental Europe. Both Ferneyhough and Finnissy became internationally prominent in the early 1970s through performances of their work at the Gaudeamus Music Week; later developments of the New Complexity were particularly closely associated with the Darmstadt summer courses where, between 1982 and 1996, Ferneyhough was coordinator of the composition programme. During that period avowedly ‘Complex’ younger composers such as Chris Dench, James Dillon, Richard Barrett, Klaus K. Hübler and Roger Redgate were all awarded Darmstadt’s Kranichsteinpreis for composition. The presentation of their work within the Darmstadt courses was often accompanied by polemical debates whose trenchant modernism echoed that of the postwar serialist composers of the Darmstadt School, and in 1997 Claus-Steffen Mahnkopf went so far as to propose that the composers of the New Complexity be designated the ‘Second Darmstadt School’. By then, however, the composers who had been allied to the New Complexity were a geographically disjunct group spread across North America, Europe and Australia, few of them were any longer involved in the Darmstadt courses, and the expressive and technical differences between their various musics outweighed any remaining aesthetic common ground.


Lemma-Icon-Epigram (1981)
http://www.youtube.com/watch?v=gJwxKxJVps4
Ferneyhough with Arditti:
http://www.youtube.com/watch?v=GJVj60z-TVc

- Listening: Philomel, I.Section, (1964)
  http://www.youtube.com/watch?v=Ngw1AzxGF0Y
- Discussions on Modernism, Avant-garde
Stockhausen – Helicopter Quartet:
http://www.youtube.com/watch?v=13D1YY_BvWU

HTM HW VI
1- What does indeterminacy mean in 20th century composition?
2- Who is Henry Cowell and what is his main contribution to 20th century music?
3- Listen to Hyperism (13th example in your anthology). In what way this piece is similar to Cowel’s music? What is “new” in this piece?
4- What does prepared piano mean?
5- Why do you think John Cage says: “Music is purposeless?”
6- What are “White Paintings”? How are they related with Cage?
7- What is Cage’s piece 4’33” about?

Transformation and Timbre

Notes on U.S.A:

- U.S.A’s position as a peripheral region in music
- No national identity – A culture constructed by immigrants – Escape or opportunity
- A remote culture form European idealism – main purpose is to reveal the truth
- **Suggested Reading:** Out of Hungary: Bartok, Modernism, and the Cultural Politics of Twentieth-Century Music L. Botstein - Bartok and his World, 1995
  - Schoenberg and Adorno’s view on high art: “Given the corruptions of modern life, art adequate to history could function as an instrument of critique. Modernism realized the immanent metaphysical power of art to sustain freedom against contemporary civilization. As Schoenberg wrote in 1951, he wished that he might serve as “a counterblast to this world that is in so many respects giving itself up to a amoral, success-ridden materialism”.
- Culture and the nomad as a concept
- Capitalism with least amount of opposition – popular culture – Tin Pan Alley
- Great depression – isolation of U.S.A.

**Great Depression**, worldwide economic downturn that began in 1929 and lasted until about 1939. It was the longest and most severe depression ever experienced by the industrialized Western world, sparking fundamental changes in economic institutions, macroeconomic policy, and economic theory. Although it originated in the United States, the Great Depression caused drastic declines in output, severe unemployment, and acute deflation in almost every country of the world. Its social and cultural effects were no less staggering, especially in the United States, where the Great Depression represented the harshest adversity faced by Americans since the Civil War.

Video: http://www.britannica.com/EBchecked/topic/243118/Great-Depression
Notes on Henry Cowell:

- b Menlo Park, CA, 11 March 1897; d Shady, NY, 10 Dec 1965.
- American composer, writer, performer, publisher and teacher. Described by Cage as ‘the open sesame for new music in America’, he was an early advocate for many of the main developments in 20th-century music, including the systematization of musical parameters, the exploration of timbral resources and transculturalism. (or pluralism)
- His father, upper-class Irish immigrant Harry Cowell, drifted to California after the failure of an orchard in British Columbia, given to him by his own father, the Dean of Kildare Cathedral. There he married Clarissa Dixon, who had fled to the West Coast from her Midwestern farming family. The couple have been characterized as philosophical anarchists: both were writers, and neither believed in conventional schooling. Their home was a cottage in a rural area southeast of San Francisco; Henry Cowell was born there, and it remained his principal base until 1936.
- After showing early musical talent, from the age of five Cowell received violin lessons, with the idea that he might become a prodigy. The pressure proved too great however, and – with the onset of juvenile chorea – the lessons stopped after three years.
- His parents divorced in 1903, and following the San Francisco earthquake of 1906, he and his mother lived (mainly with relatives) in Iowa, New York and eventually Kansas, where he had access to a piano.
- Clarissa Cowell was ill with cancer. After her son had been bullied at school in third grade (during his sole, brief period of public education) she had chosen to teach him at home; now he became their main wage-earner, working variously as a janitor, cowherd and wildflower collector. Concurrently, the dishevelled boy came to the attention of Stanford University psychologist Lewis Terman, who was amazed by his breadth of knowledge, conversational abilities, poor arithmetic and wretched spelling. Terman noted that ‘Although the IQ [of 131] is satisfactory, it is matched by scores of others … but there is only one Henry’.
- Around 1912, Cowell somehow saved $60 and bought a second-hand piano. He had been composing spasmodically since 1907, but from 1913 onwards (when he started keeping a list of his pieces) he experienced a major creative spurt. In order that his blossoming talents be properly nurtured, a fund was organized in 1914 by Samuel S. Seward, a Stanford English professor. The fund, whose contributors included Terman and Jaime de Angulo, supported Cowell until the mid-1920s and helped with his mother’s medical expenses, prior to her death in May 1916.
- Cowell’s formal début as a composer-pianist took place on 5 March 1914, in a concert promoted by the San Francisco Musical Club; included in the programme was Adventures in Harmony (1913).
- Perhaps in response to press notices – one suggested that ‘he needs a thorough schooling’ – Harry Cowell took his son to the University of California, Berkeley in the fall of 1914. Tuition in harmony and counterpoint was arranged with E.G. Stricklen and Wallace Sabin,
while weekly discussions on contemporary music were held with Charles Seeger, who recognized in Cowell ‘the first brilliant talent of my teaching experience’. A remarkable exchange of ideas ensued (though in later years Seeger felt his contributions went unacknowledged by Cowell). The products of this association included the rhythm-harmony quartets (1917–19) and the first draft of New Musical Resources (written with the literary assistance of Seward, and published, after much revision, in New York in 1930). The wealth of possibilities contained in this self-styled ‘theory of musical relativity’ has influenced several generations of radical composers, in both America and Europe.

- Apart from a brief sojourn in New York in late 1916, during which he studied at the Institute of Musical Art and met Leo Ornstein, Cowell remained on the West Coast until 1918. A second important influence there, after Seeger, was John O. Varian, a Theosophist poet and mystic, who in some ways became a surrogate parent to Cowell, especially after Clarissa’s death. A regular visitor to the Theosophist community at Halcyon, near Pismo Beach on the Pacific coast, Cowell set several of Varian’s texts (the earliest is The Prelude, c1914), wrote a number of piano pieces influenced by his tales of Irish mythology, and provided music for his ‘mythological opera’ The Building of Bamba (1917), whose introductory number is ‘The Tides of Manaunaun’.

- After 15 months in the army (1918–19), an experience that triggered his interest in wind band music, Cowell began his career as a crusader for ultra-Modernism. Performing his own piano works, he undertook five European tours (1923, 1926, 1929, 1931, 1932); he also visited Cuba (1930), gave frequent American performances (formal New York début at Carnegie Hall, 4 Feb 1924), and was the first American composer invited to the USSR (May 1929). His tone clusters and direct manipulation of the piano’s strings scandalized audiences, established him as an international figure of notoriety, and generated terrific publicity (‘Cowell displays new method of attacking piano’, as the New York Tribune put it in 1924). But European Modernists, including Bartók and Schoenberg, took him more seriously: the former, around 1923, asked Cowell’s permission to use clusters, while the latter invited him to perform for his Berlin composition class in 1932. Dynamic Motion (1916) was probably among the pieces Cowell played.

- Cowell’s efforts on behalf of other contemporary composers were many: he founded the New Music Society of California in 1925, and controlled the Pan American Association of Composers for much of its existence (1928–34). Through these and other organizations, he helped to promote concerts throughout America and Europe. In 1927, he founded the quarterly score publication New Music, which later expanded with an orchestra series, various special editions and a record label. Among the numerous composers to benefit from his activities were John J. Becker, Carlos Chávez, Ruth Crawford, Wallingford Riegger, Carl Ruggles, Varèse and particularly Ives, who (anonymously) financed both New Music and many of the concerts. Partly to bolster his promotional and publishing efforts, Cowell wrote a stream of articles, gave countless interviews and edited the symposium American Composers on American Music (Stanford, CA, 1933). He also
taught, both publicly (for instance at New York’s New School for Social Research) and privately: his students during this period included Cage, Lou Harrison and Gershwin.

- In apparent contradiction to his ultra-Modernism, Cowell was interested in world musics. As a child, he had been exposed less to Western art music than to Appalachian, Irish, Chinese, Japanese and Tahitian music. Subsequently he became acquainted with Indian music, and from the late 1920s regularly taught courses, in New York and elsewhere, on ‘Music of the World’s Peoples’. In 1931 he was awarded a Guggenheim Foundation grant to study comparative musicology with Erich von Hornbostel in Berlin; he also studied gamelan with Raden Mas Jodjhana and Ramaleislan, and Carnatic theory with P. Sambamoorthy. His 1933 article ‘Towards Neo-Primitivism’ proved a turning-point in his career: as Ostinato Pianissimo (1934) and the String Quartet no.4 ‘United’ (1936) show, he increasingly followed his own advice in drawing on ‘those materials common to the music of the peoples of the world, [in order] to build a new music particularly related to our own century’.

- After the 1940s, Cowell’s appearances as a concert pianist were increasingly rare, but in 1963 he recorded 20 of his piano works for Folkways Records. Although somewhat shunned by establishment performance bodies (who were perhaps flummoxed by the increasing eclecticism of his music) Cowell was lauded in other ways: he was the recipient of several honorary doctorates, was elected to the National Institute of Arts and Letters (1951, vice-president 1962), was president of the ACA (1951–5), and was awarded the Henry Hadley Medal by the National Association of American Composers and Conductors (1962).

- In 1961, Cowell returned to Iran and Japan as President John F. Kennedy’s representative at the International Music Conference in Teheran, and the East-West Music Encounter in Tokyo. After his death in 1965, there was an increasing realization of his importance not only as a Modernist maverick, but also as a postmodern prophet. The centenary of his birth was celebrated at several major events, including a festival and conference in New York, and on 16 March 1997, Kofi Annan, secretary-general of the United Nations, paid tribute in a special address to his ‘contributions to intercultural music’.
Indeterminism

- Discussions on the means of objectivism:
  - pre-determined composition
  - Indeterminism

- John Cage (1912-1992)
  - Studied non-western and contemporary music with Henry Cowell
    - **Listening example**: Cowell, Banshee:
      [http://www.youtube.com/watch?v=oLPgM_sfwoI](http://www.youtube.com/watch?v=oLPgM_sfwoI)

  - (in Irish folklore) a spirit in the form of a wailing woman who appears to heard by members of a family as a sign that one of them is about to die. Also, **ban’shie**.

  - His Interest in chromatic counterpoint and studied with Schoenberg
  - During the 1930’s influenced by Edgar Varese noise being used as a normal musical material

(b Paris, 22 Dec 1883; d New York, 6 Nov 1965). American composer of French birth. **He produced in the 1920s a series of compositions which were innovative and influential in their rhythmic complexity, use of percussion, free atonality and forms not principally dependent on harmonic progression or thematic working**. Even before World War I he saw the necessity of new means to realize his conceptions of ‘organized sound’ (the term he preferred to ‘music’), and, seizing on the electronic developments after World War II, he composed two of the first major works with sounds on tape. Paul Griffiths [www.oxfordmusiconline.com](http://www.oxfordmusiconline.com)


www.oxfordmusiconline.com

- Noise being used as a normal musical material.
  - Listening: Varese Ionization (1929-31), video (youtube) – ensemble InterContemporain: http://www.youtube.com/watch?v=TS7utMslX2s
  - Hyperism: “Single Pitched Framework” (1923)
    http://www.youtube.com/watch?v=AGFLUerbLhk&feature=related

- Construction (1939-41). Series of composition for percussion that uses unconventional objects such as brake drums, thunder sheets and string piano.
  - Listening: Cage, Second Construction
    http://www.youtube.com/watch?v=GvPU4bG_nsc

- Imaginary Landscapes (1939-42,51,52)
  The title of five pieces by Cage (1939, 1942, 1942, 1951, 1952) for different forces, including turntables and other electrical equipment; the fourth is for 12 radios with two players at each, one operating the volume and the other the wavelength, and the fifth is for tape. www.oxfordmusiconline.com

  - Listening: Cage, Imaginary Landscape No.2
    http://www.youtube.com/watch?v=mhSj5ibWDik

  Imaginary Landscape No.4:
  http://www.youtube.com/watch?v=NXIrCuQbe8k&feature=related
Prepared Piano
- 1940, Bacchanale
- Listening example: Sonatas and Interludes (1946-48). No.5 and No.4: Strictly measured temporal structures. Silence is equal to sound. Robert Morgan, page 361.
  - http://www.youtube.com/watch?v=_c39Ji4bD2I&list=PLDA7A17AD0C8577F6&index=46
  - http://www.youtube.com/watch?v=VYsx5Di3bs
- Successions of static alternations with no conventional connections
- Any material can be placed into structure
- MUSIC IS PURPOSELESS

Music of Changes (1951). Pitch, Silence, duration, amplitude, tempo and density are chosen by charts derived from I Ching
Score: Music of changes movement 4, section I
Listening: http://www.youtube.com/watch?v=B_8-B2rNw7s

In the early 1950s, just as Abstract Expressionism was being recognized as the most important avant-garde movement to have emerged in the USA, Rauschenberg produced several series of abstract paintings: a group of White Paintings (1951; e.g. artist’s col., see 1980–81 exh. cat., p. 259), followed by Black Paintings (1951–2; e.g. artist’s col., see 1976–8 exh. cat., p. 67) and Red Paintings (1953; e.g. Beverly Hills, CA, Frederick R. Weisman priv. col., see 1976–8 exh. cat., p. 75). His concern, however, was not so much to project his personality through the individuality of the brushwork, as in action painting, but to present the textured surfaces of these essentially monochromatic works as screens whose appearance changed in response to the lighting conditions and the shadows cast on them by the spectators.

The first of Rauschenberg’s monochromes, some of which were painted on multiple panels measuring over 3 m in width overall, were made as backdrops for dance performances. While their austerity of form prefigures Minimalism of the 1960s, they were thus conceived largely in relation to the human figure. Rauschenberg’s importance and influence, in fact, were centred from the beginning on the highly original ways in which he reintroduced recognizable imagery. From 1949 to 1951 he and his wife, Susan...
Weil, whom he had met as a fellow student in Paris and married in 1950, produced a group of large-scale monoprints by shining a sun-lamp over a nude model resting directly on blueprint paper; Female Figure (Blueprint) (2670×910 mm, c. 1949; artist’s col., see 1980–81 exh. cat., p. 57) is one of the most imposing of these works. In combining elements of photography, printmaking and painting in a single image, these experimental works presaged the deliberate blurring of the boundaries between different media that quickly became one of the characteristic features of Rauschenberg’s art.

A desire to assimilate but also transcend the lessons of Abstract Expressionism was a strong motivating force in Rauschenberg’s early work. In a collaboration with John Cage, Automobile Tire Print (ink on paper mounted on canvas, 420×6720 mm, 1951; artist’s col., see 1976–8 exh. cat., p. 65), he elaborated two of the movement’s essential concerns—that of revealing the process by which the marks are made and of working on an environmental scale—while simultaneously parodying them and stripping them of their pretensions to grandeur and sublimity. Instead of suggesting that the marks are the result of an existential struggle between the artist and his or her materials, he presents the imprint made by a car driven into wet ink and then on to the paper; the extensive scale similarly functions on an equally literal, even banal, level, as the image as a whole can be apprehended only through the spectator’s actual movement over a period of time. Marco Livingstone. “Rauschenberg, Robert.” Grove Art Online. Oxford Art Online. Oxford University Press. Web. 19 Nov. 2012. <http://www.oxfordartonline.com/subscriber/article/grove/art/T070888>.

- http://artintelligence.net/review/?p=497
- 1952- 4’33” – David Tutor
  http://www.youtube.com/watch?v=HypmW4Yd7SY


- Cage and silence: http://www.youtube.com/watch?v=pcHnL7aS64Y
- Indeterminacy and graphic notation – Morgan pages 364-365
- Cage –TV Köln (1958) http://www.youtube.com/watch?v=fk5nm-QcZVc&feature=related
- Indeterminacy and Witold Lutoslawski (1913-1994).
  Listening and notation analysis: Chain 2 (1985),
  http://www.youtube.com/watch?v=tmpV1jswXjI
HTM HW VII
1- What does klangfarben melodie mean?
2- What does timbre mean?
3- Who is the leading composer of timbral thinking in European music?
4- What is noise? Which composers were the pioneers of using noise as an musical material?
5- Listen to Varese’s Hyperism. How is the orchestral thinking different in this piece than Debussy’s Nuages?
6- What is musique concrète? What is musique concrète instrumentale?
7- How did the developments in electronic music contributed to timbral thinking in western music?
8- Who is Giacinto Scelsi?
9- Who are the leading minimalist composers?
10- What is the relation between minimalism and timbre?
11- What does spectral Music mean? Who are the leading composers of this movement?

Timbre

- **Claude Debussy** (1862-1918)
  - The French tradition of tone color. Berlioz’s orchestration
  - **Nuages/Nocturnes** (1900)
    - http://www.youtube.com/watch?v=Li5d4r7Yt00
  - Orchestration and colors in Debussy’s music

- **Arnold Schoenberg** and **Klangfarben melodie, Five Orchestral Piece** op.16 (1909), III. Movement “Farben”:
  - http://www.youtube.com/watch?v=JmEB8LgWTEw

**Klangfarbenmelodie**

A term coined by Schoenberg in his *Harmonielehre* (1911) to refer to the possibility of a succession of tone-colours related to one another in a way analogous to a relationship between the pitches in a melody. By this he implied that the timbral transformation of a single pitch could be perceived as equivalent to a melodic succession, that is, that one could invoke tone-colour as a structural element in composition. The third of his Five Orchestral Pieces op.16 (1909), originally entitled *Farben*, had already hinted at the idea of structured timbre transformation. Webern’s attempts to make the timbral structure of a work clarify as well as enhance its pitch structure (e.g. in his orchestration of the six-part ricercare from Bach’s *Musical Offering*) may also reflect the influence of Schoenberg’s concept. The ideal of *Klangfarbenmelodie* inspired a number of postwar European composers including Stockhausen, who saw particularly in the electronic medium possibilities for the systematization of timbre along serial lines.

Julian Rushton www.oxfordmusiconline.com
• Edgar Varese (1883-1965)
  o Single pitch framework
  o Timbre and idea of chamber music
  o Usage of percussion in Varese’s music, Ionisation (1933)
  o Noise in Varese’s music, Hyperism (1923)
    http://www.youtube.com/watch?v=AGFLUerbLhk&feature=related
    (Compare with Nuages)

• Morton Feldman
  (b New York, 12 Jan 1926; d Buffalo, NY, 3 Sept 1987). American composer. Influenced by abstract painting, his music often employs alternative notational and organizational systems that contribute to a compositional style centred on gestural, timbral and non-metric relationships.

  1. Life.

  He studied composition with Riegger and Wolpe, but especially admired Varèse’s music. Early in his career he distanced himself from traditional academic training, earning his living by working in his family’s business. Later he served as dean of the New York Studio School (1969–71). A residency in Berlin (1971–2) generated commissions from European orchestras and radio organizations, gaining him wider attention and leading to compositions for larger ensembles. From 1973 until his death, he taught composition as the Edgard Varèse Professor of Music at SUNY, Buffalo.

  Feldman’s aesthetic crystallized in the early 1950s when he became associated with John Cage, Earle Brown, Christian Wolff and David Tudor. His strongest influence, however, came from New York abstract expressionist painters. Mark Rothko, Jackson Pollock, Franz Kline and especially Philip Guston stimulated Feldman to imagine a sound world unlike any he had ever heard. Throughout his career, he adhered with remarkable consistency to a few tenets learned from them: a dislike of intellectual system and compositional rhetoric; a hostility to past forms of expression; a preference for abstract gestures set in flat ‘all-over’ planes of time; an obsession with the physical materials of art; a belief in handmade methods; and a trust in instinct. He defended this aesthetic in a number of essays written over the course of his career. Some of these are autobiographical, even nostalgic (‘Give My Regards to Eighth Street’), while others involve polemical attacks on system-conscious European composers such as Boulez and Stockhausen (‘The Anxiety of Art’). In ‘Crippled Symmetry’ he wrote straightforwardly about his compositional methods and his inspiration from the visual arts (...)

  (...)The various notational strategies of the 1950s and 60s had a minimal effect on the sound of Feldman’s music. When he returned to fully conventional notation around 1970, however, there was a slight yet perceptible change. The first works of this period, the first three Viola in My Life pieces (1970), introduced a conspicuous new lyricism.
Short bursts of viola melody appear amidst the familiar sparse textures and quiet atonal sonorities of the work. Because he had so consistently avoided melody in the past, these bursts sound almost tuneful, even though they remain fragmentary by conventional standards. Frequent use of crescendo and decrescendo, largely absent from both earlier and later compositions, give the music an uncustomary expressivity. In some passages, such as the end of Viola II, consonant pitch collections heighten the lyricism. (...) 

(...) and Coptic Light (1986), Feldman’s last orchestral work. The latter piece, inspired by the early Coptic textiles at the Louvre, has an inordinately dense, undulating texture. Its opening passage superimposes over 20 different layers, each repeating a simple pattern. 


Viola in my life: http://www.youtube.com/watch?v=O84_XExRKaM 
Coptic Light: http://www.youtube.com/watch?v=Xw17kS7l2sI 

• Electronic Music influence:

musique concrète, (French: “concrete music”), experimental technique of musical composition using recorded sounds as raw material. The technique was developed about 1948 by the French composer Pierre Schaeffer and his associates at the Studio d’Essai (“Experimental Studio”) of the French radio system. The fundamental principle of musique concrète lies in the assemblage of various natural sounds recorded on tape (or, originally, on disks) to produce a montage of sound. During the preparation of such a composition, the sounds selected and recorded may be modified in any way desired—played backward, cut short or extended, subjected to echo-chamber effects, varied in pitch and intensity, and so on. The finished composition thus represents the combination of varied auditory experiences into an artistic unity. 

A precursor to the use of electronically generated sound, musique concrète was among the earliest uses of electronic means to extend the composer’s sound resources. The experimental use of machinery in musique concrète, the random use of ingredients, and the absence of the traditional composer-performer roles characterize the technique as a pioneering effort that led to further developments in electronic and computer-produced research in music. Compositions in musique concrète include Symphonie pour un homme seul (1950; Symphony for One Man Only) by Schaeffer and Pierre Henry and Déerts (1954; for tape and instruments) and Poème électronique (performed by 400 loudspeakers at the 1958 Brussels World’s Fair), both by the French-American composer Edgard Varèse. 
Music concrete and its relation with Eric Satie and post modernism

Listening Excerpt: Etude Pathetique (1948):  

musique concrete instrumentale – Helmut Lacenmann (1935) –  
Listening Example: Pression (1968)- See the pdf. Score

Idea of the material dictating the structure.  
http://www.youtube.com/watch?v=CB-7gDcegEg

http://www.youtube.com/watch?v=l2OQbA3r78M

Giacinto Scelsi (1915-1982)

- Timbre as the main compositional element
- Counterpoint inside a single pitch
- Yoga of Sound
- A novel perspective to “Doctrine of Ethos”

Yoga, (Sanskrit: “Yoking” or “Union”) one of the six orthodox systems (darshans) of Indian philosophy. Its influence has been widespread among many other schools of Indian thought. Its basic text is the Yoga-sutras by Patanjali (c. 2nd century BCE?). The practical aspects of Yoga play a more important part than does its intellectual content, which is largely based on the philosophy of Samkhya, with the exception that Yoga assumes the existence of God who is the model for the aspirant who seeks spiritual release. Yoga holds with Samkhya that the achievement of spiritual liberation occurs when the self (purusha) is freed from the bondages of matter (prakriti) that have resulted because of ignorance and illusion. The Samkhya view of the evolution of the world through identifiable stages leads Yoga to an attempt to reverse this order, as it were, so that a person can increasingly dephenomenalize himself until the self reenters its original state of purity and consciousness. Once the aspirant has learned to control and suppress the obscuring mental activities of...
his mind and has succeeded in ending his attachment to material objects, he will be able to enter samadhi—i.e., a state of deep concentration that results in a blissful, ecstatic union with the ultimate reality. 

Quattro Pezzi per Orchestra (1959):
http://www.youtube.com/watch?v=7xIRbD8mtmo

4.String Quartet (1964):
http://www.youtube.com/watch?v=ZITURVlyNIQ – See the pdf. Score

Scelsi and the ritual - Canti del Capricorno (1962-1972) Michiko Hirayama, voice
Sumire Yoshihara & Yasunori Yamaguchi, percussion
http://www.youtube.com/watch?v=j9CW6mbD46E

Timbre and Process:

Minimalism in arts:
http://www.oxfordartonline.com/subscriber/article/grove/art/T058397?q=minimalism&search=quick&pos=1&_start=1#firsthit
Donald Judd: *Untitled*, galvanized iron and lacquer, twelve units, each 1016×229×787 mm with 229 mm intervals, 1967 (New York, Museum of Modern Art); © Judd Foundation/Licensed by VAGA, NY, [http://www.vagarights.com](http://www.vagarights.com), photo © Museum of Modern Art/Licensed by SCALA/Art Resource, NY

- **Minimalism in Music:**
  - **Terry Riley** (1935)
  - **Steve Reich** (1936)
  - **La monte Young** (1935)
  - **Philip Glass** (1937)

- **Steve Reich’s undergraduate thesis on Wittgenstein** - Minimalist painting is purely realistic—the subject being the painting itself.’ The term gained currency in the 1960s. Christopher Want. “Minimalism.” *Grove Art*

- Minimalism and the Modernism/Postmodernism relation
- Minimalism and non-western cultures
- Terry Riley, In C (1964):
  http://www.youtube.com/watch?v=OjR4QYsa9nE
- Minimalism and Process
- Come Out (1966):
  http://www.youtube.com/watch?v=K5bylh7hMF4
- Violin Phase (1967):
  http://www.youtube.com/watch?v=Su1OvwR3wB4
- Steve Reich and Ghanaian Drummers- Drumming (1971):
  http://www.youtube.com/watch?v=USRGNr17Jm4
  http://www.youtube.com/watch?v=jiV9f1_PFHE

- Spectral Music
  - A movement against serialism
  - Gerard Grisey (1946-1998)
  - Tristan Murail – Desintegrations: 1982- A structure modeled on instrument spectrums:
    http://www.youtube.com/watch?v=HRuxHVWFQtA
    http://www.youtube.com/watch?v=ext5OTiD1WM
  - Horatiu Radulescu (1942)
  - Iancu Dumitrescu – (1944)
  - Spatialism and spektral music:
    4. String Quartet (1976-87): For 9 string quartet as the eight of them placed around the audience (special scordatura of 128 string):
    http://www.youtube.com/watch?v=NHXlghS88kY