ACDA ECCO 2011
Score Study in the Modern Era
Music and Modernism
Progress and Uncertainty

- Rapid industrialization and social change
- Dark side of progress could no longer be ignored
- Sense of certainty rocked by new ways of thinking
  - Einstein’s theory of relativity
  - Darwin’s theory of evolution
  - Freud’s psychological theories
Not “contemporary” or “modern”
A movement of radical experimentation
  - Anti-traditionalism, avant-garde
Questioning the Rules

- Does visual art have to represent something physical?
- Does literature have to use traditional grammar and structures?
- Does music have to use melody, harmony, tonality, etc.?
The Response of Modernism

- Abstract, nonrepresentational painting
- New languages for art
- Stream-of-consciousness writing
- New and dissonant harmonies
- Unconventional melodies and scales
- Unconventional rhythms and meters
Cross-influence in the Arts

- Artists of various kinds grouped together
  - Debussy befriended avant-garde poets
  - Schoenberg also a painter
  - Stravinsky and Ravel—The Apaches

- Free interchange of new ideas
Literature and Art before WWI

- Concentration on artistic materials
- New emphasis on technique
- Separation of technique from expression ("objectivity")
- Experiments with schematic, mathematic, and mechanical devices
Impressionists

- Strove to capture the actual, perceived quality of light
- Networks of color patches
- Thought of themselves as “realists”
- Monet’s paintings of Rouen Cathedral
Symbolists

- Consciously unrealistic
  - Wanted language to be as free as possible
    - Not bound by exact definitions
    - Not bound by traditional sentence structure
    - Musical and suggestive in quality
  - Admired Wagner’s music dramas
  - Debussy—valued suggestion over outright statement
Expressionists and Fauves

- Sought to express most extreme, disturbing emotions
- Used abstract images
- *Les fauves* = *wild beasts*
  - Experimented with distortion, the grotesque
  - Employed “primitive” motifs
- Art with a threatening, violent quality
Modernist Music before WWI

- Moved away from all norms
- Focused on materials of music
- Worked out new principles for melody, harmony, and tonality
- Serialsim.
Viennese Classical music—tunes foremost
Late Romantics—introduced distorted, confusing qualities
Modernists
- Complex melodies that made no “sense”
- Suggestions of melody without tunes
- Abstracted or fragmented melodies
New Non-Western Influences

- Composers encountered more non-Western music
- Some tried to recapture non-Western sounds
  - New tone colors and melodies
  - Pentatonic scale from folk songs and Asian music
  - Debussy and Ives
Other New Scales

- Whole-tone scale
  - Divides octave into six whole steps
- Quarter-tone scale
  - All pitches of chromatic scale plus pitches in between
- Octatonic scale
  - Eight pitches to an octave, alternating whole and half steps
- Serialism
  - Not a scale but a new language for music
“The Emancipation of Dissonance”

- Freedom from the need to resolve
- Melody more complex, harmonies more dissonant
- Tonality grew more indistinct
- Development of atonal music
  - No tonal center at all
Time Lines!
### Post-Romanticism, Impressionism, and Early Twentieth Century (1890-1940)

<table>
<thead>
<tr>
<th>Year</th>
<th>Event</th>
<th>Composer/Artist</th>
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**Key Events and Figures**

- **Post-Romanticism**
- **Impressionism**
- **Early Twentieth Century** (1890-1940)

**Selected Composers and Artists**

- Joseph Haydn (1732-1809), Austrian composer
- Wolfgang Amadeus Mozart (1756-1791), Austrian composer
- Ludwig van Beethoven (1770-1827), German composer
- Frédéric Chopin (1810-1849), Polish-French composer
- Robert Schumann (1810-1856), German composer
- Franz Liszt (1811-1886), Hungarian composer
- Johannes Brahms (1833-1897), German composer
- Richard Strauss (1864-1949), German composer
- Claude Debussy (1862-1918), French composer
- Alexander Borodin (1833-1887), Russian composer
- Sergei Rachmaninoff (1873-1943), Russian composer
- Igor Stravinsky (1882-1971), Russian composer
- Claude Debussy (1862-1918), French composer
- Antonín Dvořák (1841-1904), Czech composer

**Important Dates**

- 1870: Foundation of the École Normale Supérieure de Musique de Paris
- 1890: The First International Congress of Composers in Rome

**Important Movements**

- **Impressionism**
- **Post-Romanticism**
- **Early Twentieth Century**

**Additional Information**

- **Modernism**
- **Abstract Expressionism**
- **Surrealism**

**Further Reading**

- [WW Norton](http://www.wwnorton.com/college/music/enj10/short/content/multimedia/images/timeline_20century.htm)

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**Additional Resources**

- [Timelines](http://www.wwnorton.com/college/music/enj10/short/content/multimedia/images/timeline_20century.htm)
- [Music History](http://www.wwnorton.com/college/music/enj10/short/content/multimedia/images/timeline_20century.htm)
## Later Twentieth Century and Beyond

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<thead>
<tr>
<th>Year</th>
<th>Event</th>
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<tr>
<td>1980</td>
<td>Sesame Street premiered</td>
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<td>1990</td>
<td>World Trade Center attack</td>
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<td>2000</td>
<td>9/11 terrorist attacks</td>
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### Important Figures
- **Sergei Prokofiev** (1891–1953)
- **George Gershwin** (1898–1937)
- **Sergei Eisenstein** (1898–1948)
- **Billie Holiday** (1915–1959)
- **Leonard Bernstein** (1918–1992)
- **Bob Dylan** (b. 1941)
- **Elvis Presley** (1935–1977)
- **Jimi Hendrix** (1942–1970)
- ** unthinkable performances **

### Key Events
- **The Beatles** (1964–70)
- **Richard Nixon as U.S. president** (1968)
- **Woodstock Festival** (1969)
- **First home computers** (1974)
- **Lanima Hill** (b. 1973)
- **First AIDS case reported** (1981)
- **Millennium (1999)**
- **Switzerland decimalized** (1991)
- **First free elections in South Africa** (1994)
- **AIDS epidemic**
- **First home computers** (1974)
- **Terrorist attack on World Trade Centre, New York** (2001)
- **Terrorist attack on Washington D.C.** (2001)
- **First free elections in South Africa** (1994)
- **Terrorist attack on World Trade Centre, New York** (2001)
- **Terrorist attack on Washington D.C.** (2001)
- **Death of Pope John Paul II**
Nutshell:

- **Early Modernism:**
  - Claude Debussy (1862–1918) and Impressionism
  - Igor Stravinsky (1882-1971) and the Primacy of Rhythm
  - Arnold Schoenberg (1874-1951) and the Expressionists
  - Modernism in America: Charles Ives (1874-1954)

- **Alternatives to Modernism:**
  - Maurice Ravel (1875-1937) and Tone-Center Orchestration and Color
  - Bela Bartok (1881-1945), Rhythm and Orchestral Color
  - Benjamin Britten (1913-1976) and Musical Synthesis
  - Aaron Copland (1900-1990) and American Neo-Romanticism
  - Film Music 😊

- **Late Twentieth Century:**
  - Gyorgy Ligeti (1923-2006) and the Postwar Avant-Garde (Spider Canons . . . woooo)
  - Steve Reich (b. 1936) and Primitive Minimalism
  - John Adams (b. 1947) and Neo-Romantic Minimalism
  - The domination of popular music . . . following the alienation of the public by the musical elite. (Whoa! Did he say that???)
THE PROCESS
Dr. Thomas Somerville’s Guide to Thorough Score Analysis:
Determine Historical Consensus!

- Historical Context of the composition
  - The function of music in the culture of the time
  - The place of the composition in the composer's output
  - When was it composed?
  - For what occasion?
  - What was the first performance like?
  - What was the stage of the composer's life and work at this time?
  - What is the relationship of this work to the composer's other compositions?
  - Does this composition have any special historical significance?

- General concepts of performance practice of the historical period
  - Tempo
  - Dynamics
  - Ornamentation
  - Instruments - design and sound . . .
  - Forces generally used . . .
Score Analysis

- **Text**
  - Biblical, liturgical, or literary source and context
  - Literal and symbolic meaning (allegorical, representational, etc.)
  - If sacred - theological significance
  - Poetic structure
  - Sonic structure: use of onomatopoeia and other factors of vocal expression

- **Structure of music – (Always study with your ear on the correct pitches!)**
  - Tonal structure: tonal center and significant departures from that center, variations from diatonic structure, identification of large sections of the movement or piece
  - Melodic structure: motives (pitched and rhythmic), phrases, periods, sections
  - Other: repetitions of material, elements of orchestration and voicing, use of dance-forms, relationship of vocal or solo instrumental material to orchestral material, etc.

- **Relationship of text and music**
  - Basic "affect" or character of a composition, movement, or section, and its implications regarding tempo, dynamics, and articulation
  - Use of musical elements (melody, harmony, dynamics, texture, orchestration, vocal range, dance-forms, etc.) to represent interpret the text
  - Relationship of rhythm and accent of language to melodic, harmonic, and dynamic (nuance) structure of the music
  - Relationship of diction to musical articulation
Make Interpretive decisions based on historical context and score analysis

- Tempo
- Dynamics- IF NONE IS GIVEN (BAROQUE/CLASSIC) CONDUCTOR MUST PREPARE AND MARK AN EXACT CONCEPT OF DYNAMIC STRUCTURE!!!
- Musical articulation for vocal and instrumental forces, based on textual, linguistic, and musical analysis
- Balance of ensemble forces
- Ornamentation
- Determination of conducting vocabulary to communicate interpretation (including the character or mood) of the composition to the performers.
  - Posture and general physical attitude
  - Baton or right-hand gestures
  - Left-hand gestures
  - Facial Expression
  - Succinct verbal comments that may be used to reinforce any of the above!
Istad’s additional guidelines for score MARKING!

- Write the harmonic analysis under the macro score (avoid cluttering up the center of the score.)
  - Write in transpositions until you don’t have to any more!
  - I occasionally write tonal information above specific melodic phrases if a work is organized motivically – and is difficult for me to hear.
- When marking the divisions of major sections and phrases in the work, draw lines from top to bottom using a straightedge
  - Is clearly visible without cluttering the open field of the score
  - Extend the lines slightly beyond the staves to make them even clearer!
  - I use pencil for smaller phrases and red to denote major divisions within the formal structure of the piece.
- Use Colors to highlight important details:
  - Red= major sections, changes of articulation, arco vs. pizz., important places of repose (fermata, caesura, etc.) . . . and MISSED CUES! 😊
  - Green=Dynamics
  - Blue=Cues
  - Orange=Cue of subject entrance in fugal section
  - Purple=Cue of counter-subject entrance in fugal section
Challenges related to modern compositions
You’ve got to get the piece into your ears – no excuses – do whatever it takes. If you are behind in your ears . . . there’s always Hindemith. It’s never too late.

Learn music from the inside out. Never learn a composition from a recording-which teaches you to do so from the outside in. You’ll never put your own mark on the piece – the ideas in a recording belong to someone else. You’ll never fully hear and conduct the essence of the composition truthfully.

Full harmonic analysis is critical to internalizing a piece of music.

Create exercises to challenge yourself to sing all of the parts – even skip between the parts in rhythm (always at tempo . . . or work up in logical steps)

Play it! (I never program a piece that I can’t play - albeit reduced – for myself.) (Again – always at tempo . . . or work up in logical steps)

Tell the truth as often as you can.
Composers have become VERY clear . . . leaving us little room for personal interpretation. (TEMPI!)

- If you hear tempo like melody . . . you’ll succeed!
  - Never practice without getting yourself to performance tempo.
  - All rehearsal tempi should be proportionate – 50%, 75%, 90%
  - Give yourself the pleasure of hearing tempo as being inextricably fused with melody

- Morten Lauridsen – Sure on this Shining Night
  - Lauridsen is very specific about his tempi – and they are correct!
  - I first go through the work to determine that actual tempo Skip wants in every section - and I write it in!
  - I sing the work at the correct tempo . . . avoiding the sections with variable indications.
  - Once you’ve established the tempi of each major section, connect the threads of his works via the variable transitions.
Scores become more intricate and complicated – especially works composed for chorus and instruments

- Tarik O’Regan’s *The Ecstasies Above for three choirs and string quartet.* *(You have to hear it all – or it doesn’t work)*
  - I studied each choir separately- at tempo!  (with singing and playing!)
  - I studied the strings separately – at tempo!  (with singing and playing!)

- **THE CLASSIC CHALLENGE!** Benjamin Britten’s *Festival Te Deum*
  - Analysis reveals a simpler structure than meets the eye.
  - Conducting Challenges must be coordinated to anticipate any problem or situation . . . 😊
Take the easy way out! Composers give us overly complicated scores that we must make clearer.

**Group Collaboration**

**Scores:**
- R. Murray Shaefer – Epitaph for Moonlight
- Vytautas Miskinis – Lucis Creator optime

What ways could you devise to make these scores easier to learn and rehearse?
1. Identify immediate complications.
2. Offer possible (and creative) solutions
Helping composers gently learn to compose for chorus

- Perdition – premiere with voice leading problems
- Hollywood film scores . . . written on computers
  - Typical Problems:
    - Tessitura
    - Lack of proper voiceleading
    - Poor text setting
    - ETC!
Keys to Successful Score Study:

1. **Time** for Preparation and Analysis.
2. Secure, clear **system** for score marking.
3. Attention to detail.
4. Tuning fork and metronome.
5. A sense of **humor**.