

Chapter 37
Postwar Heirs to the Classical Tradition

1. (924) Know tonal, neotonal, post-tonal, twelve-tone, serial, new virtuosity, indeterminacy, chance, electronic, new sounds on existing instruments, quotation, collage
2. (925) What are the three radical approaches?
Modernism, avant-garde, experimentalism
3. What are the three purposes?
Fit into the repertoire, challenge listeners' notions about music, try something new without reference to the past
4. Stockhausen wrote electronic music and collage music.
Is he an experimentalist or a modernist?
Modernist because he sought permanence in the repertoire.
5. How were classic composers fairing?
Independent, no organized front
6. Who became the new patron for composers in Europe?
America?
State, radio stations, annual subsidies, grants, arts agencies, educational institutions; universities
7. How is the university a benefit to composers? What's wrong with it?
Time to compose, a ready audience, access to performing organizations; tenure protects them from public opinion
8. (926) SR: Milton Babbitt was professor of ___ and ___ at _____ University. What was his argument? What was the 19th-century position? What was the title of the article initially, then eventually?
Music, mathematics, Princeton; composers engage in research that advances knowledge even if it lies beyond most people's comprehension; music is autonomous art to be pursued for its own sake; The Composer as Specialist; Who Cares If You Listen?
9. SR: TQ: What is your impression?
If you have a separate means of income, then it's OK for you to write contemporary music. If music is your livelihood and you depend on it to put food on the table, you can't do this. If the university grants tenure, you're safe. The university educated you, now it can feed you and tend to your needs. A mother raises a child and sends it out into the world; here is a child that can't leave its mother. It has to stay with its own kind.
10. Who are some of the refugees and their school?
Schoenberg, UCLA; Milhaud, Mills College, Hindemith, Yale
11. What types of music were at Harvard? Princeton?
Illinois and Michigan?
Neoclassical (Piston); 12-tone (Roger Sessions, Milton Babbitt); contemporary music festivals
12. (927) One American composer to use tonality was _____.
Samuel Barber

13. Name his works and briefly describe them.
Tonal romanticism: Adagio for Strings (slow mvt. of String Quartet, 1936), Violin Concerto (1939), Piano Concerto (1962)
Serial + tonal: Piano Sonata (1949)
Vocal: Dover Beach (1931, voice and stng. qt.), Knoxville: Summer of 1915 (1950, voice + orchestra), 3 operas
Songs: Hermit Songs (1952-53, medieval Irish monks and hermits)
14. (928) TQ: Hmm. Example 37.1, m. 6. It's Bb-B on beat one but B-Bb beat three. What about the piano rhythm? What about the vocal rhythm? Instrumentalists: What is the rule concerning vocal notation?
No matter what he does, he will have to indicate B flat and B natural on beat three because the B natural on beat one would affect beat three as well, as the accidental is good for the measure. In 18th-century music it would only be on that pitch level, but 20th-century it can be for different octaves. Do you ever look at the music?
Iambic; hemiola; each syllable is a note so that when two notes represent a syllable it can be beamed like instrumental music.
15. Where was Benjamin Britten trained?
Privately and at the Royal College of Music
16. What kind of music did he write in the 1930s?
Film music
17. How is he like Copland?
Modernism with simplicity
18. What were his humanitarian views and how were they expressed?
Public service, music for children and amateurs, pleas for tolerance, pacifism
19. Name his choral works.
Hymn to St. Cecilia (1941-42), A Ceremony of Carols (1942), Missa brevis (1959)
20. What was his "Gebrauchsmusik" opera?
Noye's Fludde (1957-58)
21. What was his sexual preference and who was his life partner? TQ: This fact was not in previous editions. Why now?
Homosexual; Peter Pears; it's a change in moral standards, a sign of the times
22. (929) What are the names of the two operas that have homosexuality as a theme?
Billy Budd (1950-51), Death in Venice (1971-74)
23. The featured opera is _____. The sea is represented by ___ major; the townspeople by ___ major.
Peter Grimes (1944-45), C, A bitonality.

24. (929) What is the work of his pacifism? TQ: What do you think are the important points of the work?
War Requiem (1961-62); Latin text for soprano soloist, chorus, boys' choir, and orchestra; English for tenor and baritone soloists with chamber orchestra. Grant eternal peace vs. F#-C tritone
25. (930) Who was the most important French composer born in the 20th century? TQ: Agree or disagree?
Olivier Messiaen
26. He was from _____. He studied ____ and _____ at the Paris Conservatoire, was organist at _____ in Paris from 1931, and professor of _____ from 19____.
Avignon, organ and composition, St. Trinite, harmony
27. Who were his pupils?
Pierre Boulez, Karlheinz Stockhausen, Luigi Nono, Ton de Leeuw.
28. TQ: What does the author mean with "each pupil went his own way" ?
I've always considered Messiaen a catalyst just as Nadia Boulenger was. They were both composers and had their own style, but they didn't impose that style on their students. Rather, they showed their students how to bring out their own individual style. On the other hand (and I don't mean this in a derogatory way) Messiaen has never received the attention of a Stravinsky, Britten, Bartok, etc. And who are Luigi Non and Ton de Leeuw?
29. Messiaen was a devout _____. Some of his works that reflect this are:
Catholic. Quartet for the End of Time (1941; piano violin, clarinet, cello); Vingt regards sur l'Enfant-Jésus (1944, piano); opera Saint Francis of Assisi (1975-83); and organ works
30. What are Messiaen's other principal works?
TQ: What medium?
Turangalila- symphonie (1946-48; orchestra), Catalogue d'oiseaux, 1956-58; piano)
31. He juxtaposes static ideas like ____ and _____.
Debussy, Stravinsky
32. What is the name of his book?
The Technique of My Musical Language (1944)
33. (930, 932) What are characteristics found in his music?
Birdsongs, modes of limited transposition (which have only a few arrangements before repeating notes), static harmony, rhythm is a matter of duration and not meter, *talea* and *color*, added values, nonretrogradable rhythms, beautiful timbres and colorful harmonies
34. (931) Anything else that disturbs you about Example 37.2? What do we call those cello harmonics?
Disturbing is the fact that rehearsal A is measure one! How many times have you seen that before? I checked it and he does begin measure one with rehearsal A. How strange.
Artificial harmonics.
35. (933) Who brought serialism to the U.S. in 1927?
Adolf Weiss
36. What were the two reasons for interest in serialism?
Musical (new possibilities) and political (because it was banned)
37. Where was the new music conference held?
Darmstadt, West Germany, beginning in 1946
38. Who was hailed as the father of this new serialistic movement in 1953?
Anton Webern
39. What was the purpose of new music?
Overthrow nationalist, fascist, and leftist ideology
40. It's serialism, so everyone was on the same page, correct?
No, they worked independently and explored their own method.
41. What is total serialism?
Serial techniques to durations, intensities, timbres, etc.
42. (934) What is the other thing that happened to serialism?
Using parts of rows and manipulating them
43. Who were the leaders in America? Paris? Cologne?
Milton Babbitt; Pierre Boulez, Karlheinz Stockhausen
44. What is the first example? What's the technique?
Three Compositions for Piano (1947). Combinatorial series and a four-number durational row. It's made for sophomores.
45. "From 1947 to 1961 he used ____ rows and ____ rows related to _____ and organized duration through _____ rows."
Combinatorial; derived; trichord; number
46. What is the term for Babbitt's interrelated rows?
All-partition arrays
47. What is the term for Babbitt's assigning duration to the relationship of the pitch series?
Time point. In the 7th edition, there was an excerpt that accompanied Example 37.4 and I asked "Can you explain the 'time-points' in this example?" and my answer was No.
48. What did Messiaen do?
Mode de valeurs et d'intensités, which is #3 of Quatre études de rythme (Four Rhythmic Studies, 1949) for piano has a 36-pitch "mode" each assigned a specific duration, dynamic level, and articulation. It's not serial.
49. What is Karlheinz Stockhausen's contribution to serialism?
Kreuzspiel (Cross-Play, 1951)) for piano, oboe, bass clarinet, and percussion; rotations where he controls pitch, duration, dynamics, and register; "they all cross at precisely the same point in the middle" sounds like palindrome is involved

50. (935) What is another Stockhausen work?
Kontro-Punkte (1952-53), but I don't know anything else
51. What's the method for Kontakte (1958-60)?
Moment form, which are sections for contrasting character
52. What is Boulez's contribution to total serialism?
Structures (1952) for two pianos
53. (936) Talk about The Hammer without a Master (1953-55)
9 mvts., surrealist poems by Renée Char, with instrumental "commentaries." Alto flute, xyloimba, vibraphone, guitar, viola, variety of soft percussion instruments, contralto voice.
54. What works best represent the new virtuosity?
Luciano Berio, Sequenza, unaccompanied solos from flute (1958) to accordion (1995-96) and each composed for a specific performer
55. The examples are:
Sequenza IV (1965-66) for piano
56. (937) What is the new technique that Elliott Carter introduced in his Cello Sonata (1948)? The illustration is from his String Quartet No. 2 (1959). TQ: Which mvt.?
Metric modulation. The term is by band director Richard Franco Goldman, but the current, more accurate term is tempo modulation; it's the first mvt. of four attacca mvts. that begins with an unnumbered Introduction and ends with a Conclusion. Each mvt. ends with a cadenza (viola, cello, 1st violin) The second mvt. is the Presto; 3d, Andante.
57. (939) After studying with _____ and _____, Cage wrote _____ in the 1930s and moved to _____ works in the 1940s.
Cowell; Schoenberg; serialistic; experimental
58. What's the problem with percussion music? How did he solve the problem?
There isn't any pitch, themes, or development; durations
59. (940) Square-root form?
In First Construction in Metal, there are 16 units and each unit has 16 measures, so one unit is the square root of the whole. Can you say "palindrome" when you see 4+3+2+3+4?
60. What is prepared piano? What's the piece? Describe the piece.
Objects are placed in the piano strings so that the resulting sound is more percussion than piano; Sonatas and Interludes (1946-48); 16 sonatas (brief movements, binary form without thematic returns) and four interludes
61. What/Who caused Cage to go avant-garde?
Morton Feldman, Zen Buddhism, the art of Robert Rauschenberg
62. What were John Cage's thoughts about music of the avant-garde?
Opposed the museum-like preservation of music from the past; no emotions, imaged, developed material, coherent structure
63. What were his three methods?
Chance, indeterminacy, blurring of boundaries between music, art, and life
64. (941) SR: What is Cage promoting?
Silence
65. (942) TQ: Can you explain chance and the composer's position? What is the example?
The composer comes up with an idea, but the performance will vary each time the work is played because of chance operations, such as throwing dice; Music of Changes for piano (1951) based on I-Ching
66. Explain indeterminacy.
The composer leaves certain aspects of the music unspecified
67. What are examples of Cage's indeterminacy?
Concert for piano and orchestra (1957-58), 63 pages of graphic notation; 4'33" (1952) in three movements
68. What are the two works? What is the name for the performance of such?
Variations IV (1963); Musicircus (1967); Happening
69. (943) Name and describe the late works. What are the processes?
Cheap Imitation (1969), Satie's Socrate transpositions
Two² for two pianos (1989), series of notes played with a certain time.
Chance, indeterminacy, and structure
70. Which abstract expressionists influenced Morton Feldman? What was their suggestion? What work was chosen to illustrate this process? (Note: Here's where you really need to see NAWM to understand the discussion of the piece. See, for example, Figure 35.12 that uses graphic notation.)
Jackson Pollock, Mark Rothko, and Philip Guston; trust instinct and reject compositional systems and traditional forms; Projection 1 for cello (1950) that uses graphic notation
71. What are Earle Brown's works mentioned in this chapter? Who determines the performance?
December 1952 (1952); the performer(s); Available Forms I (1961) for 18 players and Available Forms II (1962) for orchestra; the conductor determines the order and the tempos
72. (944) What are the elements of Stockhausen's Klavierstück XI (Piano Piece No. 11, 1956)?
19 segments on a large sheet to be played (or not) in any order

73. Witold Lutoslawski uses indeterminacy but doesn't give up his rights in _____ and _____.
String Quartet (1964); Symphony No. 3 (1983)
74. Indeterminacy has led to changes in music notation. In electronic music, the composer is working directly with the sounds, so often there is no score.
75. In indeterminate works, no two performances are the same. To record the work would destroy indeterminacy.
76. (945) What is performance art? Name the composers and cite examples.
Performing an action in a public place; Fluxus; La Monte Young, Composition 1960 No. 2, build a fire; Yoko Ono, Earth Piece, 1963, listen to the earth turn; Philip Corner, An Anti-Personnel Bomb, 1969; Nam June Paik, multiple television sets that blended music, video, performance arts, and sculpture
77. (946) What are the different trends in new music?
1. Use of new instruments, sounds, and scales
~~2. Incorporation of non-Western sounds and instruments~~
3. Electronic music
4. Music of texture and process
78. Who is the next composer?
Harry Partch
79. What are the main features of his music?
Monophonic, 43-note scale based on just intonation, built new instruments, speaking/chanting/dancing
80. Name the works.
Oedipus-A Music-Dance Drama (1951), Revelation in the Courthouse Park (1962)
81. Next composer? Work? Instruments? Special effects? Purpose?
George Crumb; Ancient Voices of Children (1970), four songs on poems by Federico García Lorca and two interludes; toy piano, musical saw, harmonica, mandolin, Tibetan prayer stones, Japanese temple bells, electric piano; bend the piano pitch, put paper in the harp strings, tune mandolin a quarter tone flat
Black Angels (1970), string quartet electronically amplified; reaction to the Vietnam conflict, social unrest in the US and the horrors of war
82. (947) What is musique concrète? Who is the composer? Where did he work? When? Collaborator? Work? Why was it possible?
Manipulating prerecorded sounds, Pierre Schaeffer, Radiodiffusion Française, 1940s, Pierre Henry, Symphonie pour un homme seul, tape recorders became available
83. What's the chemical compound that permits tape to work?
Iron oxide
84. Most electronic sounds are created by _____, invented in 19___. TQ: Any idea what that is?
Oscillator, 1915; I know what it is, but I'm old. It was a radio tube (I know what it is, but I'm old) that produced alternating current. It's an audio-frequency generator
85. What is the first successful electronic instrument?
Theremin, 1920, Lev Termen, changed pitch according to the distance between the antenna and performer's hand
86. Next?
Ondes Martenot, 1928, Maurice Martenot, controlled by a wire, ribbon or keyboard
87. Both instruments were _____, were capable of _____, and had an eerie quality. They were not used in electronic music.
Monophonic, glissandos
88. (948) Where were the electronic music studios (1951-53)?
Columbia University in New York, Cologne, Milan, Tokyo
89. Who funded the electronic studios? How much time did it take to produce at composition?
Government sources and grants; hundreds of hours (not unlike a Beethoven symphony)
90. What were the resources in Stockhausen's *Gesang der Jüngling* (1955-56)? What was its "first"?
Recorded (boy's voice) and electronic sounds; multiple tracks
91. Talk about Varèse's *Poème électronique*.
Philips Radio Corporation for the Brussels Exposition, 1958, 8 minutes, 425 loudspeakers, pavilion designed by Le Courbusier, moving colored lights and projected images
92. What was the process of making electronic music?
Create sound, record it on tape, cut and splice the tape
93. What improved the process?
Synthesizer (RCA Mark II Synthesizer at Columbia-Princeton Electronic Music Center)
94. (949) Who were the inventors of smaller synthesizers?
Robert Moog (long o and not a long u), Donald Buchla
95. What is the example? What was unique about it? Besides serious music, where else were they used?
Morton Subotnick, *Silver Apples of the Moon* (1967); commissioned by a record company, fill two sides of an LP and to be played at home; popular music (Beatles)
96. What is an example of live performer and recorded sounds?
Milton Babbitt's *Philomel* (1964) for soprano
97. (950) What about electronic music's success?
Limited to a small number of followers, but hugely important in popular music of today

98. (950) Who is one sound-mass composer? What was his method? What is the example?
Iannis Xenakis; he was an architect so he combined sound and mathematics; *Metastaseis* (1953-54)
99. What is the next texture/process piece? What was its original title? TQ: Does a title make a difference?
Krzysztof Penderecki, *Threnogy: To the Victims of Hiroshima* (1960), 52 strings, 8'37"; Yes, even though the music is the same, people can hear the screams of the victims
100. (951) What are some of his other pieces?
St. Luke Passion (1963-66), and the opera *The Devils of Loudon* (1968)
101. Where did he go in the 1970s?
Neo-romanticism
102. Three works by György Ligeti are used in the film *2001: A Space Odyssey* (1968). They are:
Atmosphères (1961), *Requiem* (1963-65), *Lux aeterna* (1966)
103. (953) What is "micropolyphony"?
Canons with many lines moving at different rates to create the effect of a mass of sound slowly moving through space
104. (954) What are Alberto Ginastera's three periods?
Objective nationalism to 1947 (*Danzas argentinas* for piano, 1937); subjective nationalism, 1947-57 (*Pampaenas* No. 1 for vln and pa, 1947, No. 2 for cello and pa, 1950); neo-expressionism after 1957 (operas *Don Rodrigo*, 1963-64, *Bomarzo*, 1966-67, *Beatriz Cenci*, 1971)
105. What is third-stream music. Who did it?
Jazz and classical; Gunther Schuller, *Transformation*, 1957 (I would choose *Seven Studies on Themes of Paul Klee*.)
106. What were Michael Tippett's influences?
Historical, ethnic, non-Western styles/materials
107. Tippett's rhythmic and metrical independence of instrumental parts comes from _____. TQ: Can you explain this to me?
English Renaissance music; *The New Grove Dictionary of Music and Musicians* (1980), vol. 19, p. 3, indicates that it is syncopation and beats of unequal length. The statement is missing from *NG2* (2001). I can't find any similar reference in our textbook. My guess is that this relates to sacred vocal music rather than dance instrumental, which would probably have regular rhythms and phrases.
108. What are the two works that have Javanese gamelan influence?
Piano Concerto (1953-55), *Triple Concerto* (1979) for violin, viola, and cello
109. Who are some of the composers interested in Asian sounds?
Messiaen, Tippett, Cage, Partch; Colin McPhee, *Bali in the 1930s*, *Tabuh-tabuhan* (1936) for orchestra; Henry Cowell, *Persian Set* (1957) for chamber orchestra, *Symphony No. 13 "Madras"* (1956-58), *Ongaku* (1957) for orchestra, two concertos for Japanese koto (1961-62 and 1965)
110. (955) Lou Harrison. What were his interests? Works?
Just intonation and new instruments; *Pacifika Rondo* (1963), *La Koro Sutro* (1972), and gamelan music in the 1970s
111. It also goes the other way. Who's next?
Toru Takemitsu, *Requiem for strings* (1957), *November Steps* (1967), a double concerto for shakuhachi (bamboo flute) and biwa (pear-shaped lute) and orchestra, film score for *Ran* (1985)
112. What is quotation music? Collage?
Borrowing existing music; multiple quotations of existing music
113. Start a list. Who's first?
Peter Maxwell Davies, chant and English Renaissance music, opera *Taverner* (1962-70) based on John Taverner's *In Nomine*
114. Next?
George Rochberg, *Contra mortem et tempus* (1965) borrows Boulez, Berio, Varese, and Ives; *Music for a Magic Theater* quotes Mozart, Beethoven, Mahler, Webern, Varese, Stokhausen, and his own earlier works; *Nach Bach* (1966) for harpsichord is a commentary on Bach's *Keyboard Partita No. 6 in E Minor, BWV 830*
115. (956) Next?
Lukas Foss, *Baroque Variations* (1967), Handel, Domenico Scarlatti, and Bach, one for each mvt.
116. Next?
George Crumb, *Black Angels*, *Dies irae* chant and Schubert's *Death and the Maiden Quartet*
117. Next? (You should be at Stockhausen.)
Gesang der Jünglinge, *Telemusik* (1966), *Hymnen* (1967), *Opus 1970* (1970). *Hymnen* has national anthems and electronic sounds; *Opus 1970*, Beethoven fragments assembled on tape alongside live music
118. Next?
Lucian Berio's *Sinfonia* (1968-69), third mvt. is based on Mahler's *Second Symphony*, scherzo plus 100+ other works (Strauss, *Der Rosenkavalier*, Ravel's *La Valse*, Berg's *Wozzeck*, Debussy's *La Mer*. The text is Samuel Beckett's *The Unnamable*.)

