



# CONCISE HISTORY OF WESTERN MUSIC

BARBARA RUSSANO HANNING

FIFTH EDITION  
ANTHOLOGY UPDATE



## Concise History of Western Music

5th edition Anthology Update

**Barbara Russano Hanning**

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# CONCISE HISTORY OF WESTERN MUSIC

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## CHAPTER 27

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### The Changing World of Postwar Music

# Prelude

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- Postwar years
  - significant expansion in music-making
    - audiences grew
    - government support in many nations rose
    - schools of music expanded
    - music education in primary, secondary schools increased
  - emergence of new jazz styles
  - classical tradition
    - shared less common ground
    - some preserve, extend aspects of tradition
    - others focused on the new
    - diversity of styles, approaches

# Developments in Jazz – 1

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- Bebop
  - emerged in early 1940s
    - big bands declined sharply
    - musicians joined smaller groups, combos
    - built around virtuosic soloists
  - characteristics
    - rooted in standards
      - swing era
      - blues progressions
      - other popular sources, contrafacts
    - style
      - extreme virtuosity
      - harmonic ingenuity

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## Developments in Jazz – 2

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- Bebop (cont'd)
  - unusual dissonances
  - chromaticism
  - complicated rhythms
  - focus on solo voices, improvisation
  - bebop combo
    - rhythm section: piano, drums, bass
    - one or more melody instrument: trumpet, saxophone
  - meant for attentive listening
    - focus on star performers, prowess as improvisers
    - performances preserved on recordings
- *Anthropology* (NAWM 205), by alto saxophonist Charlie Parker (1920–1955), trumpeter Dizzy Gillespie (1917–1993)

## Developments in Jazz – 3

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- Bebop (cont'd)
  - contrafacta on “rhythm changes”
  - new melody, Gershwin’s *I Got Rhythm* chord progression
    - short, rapid bursts
    - jagged, unpredictable
  - form
    - introduction
    - head: primary tune in unison or octaves by melody instruments
    - several choruses, solo improvisations over harmony
    - final statement of the head
  - players perform from lead sheet



## Developments in Jazz – 4

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- After bebop, modern jazz
  - cool jazz
    - Miles Davis (1926–1991), *Birth of the Cool* (1949–1950)
    - softer timbres, more relaxed pace, rhythmic subtleties
    - composer-arranger front and center
    - taken up by Modern Jazz Quartet, Dave Brubeck (1920–2012)
  - modal jazz
    - Miles Davis *Kinda Blue* (1959)
    - slowly unfolding melodies
    - relatively stable, modal harmonies



## Developments in Jazz – 5

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- After bebop, modern jazz (cont'd)
  - free jazz
    - Ornette Coleman's (b. 1930) ensemble, *Free Jazz* (1960)
    - radically new jazz language
    - moved away from jazz standards, familiar tunes
    - style
      - melodic, harmonic gestures
      - innovative sounds
      - atonality
      - free forms, improvisation

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## Developments in Jazz – 6

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- After bebop, modern jazz (cont'd)
  - avant-garde jazz
    - developed by John Coltrane
    - style
      - very fast playing
      - motivic development
      - new sonorities
      - greater dissonance
      - density of sound
  - third stream
    - 1950s and 1960s, merging of jazz and classical music
    - Gunther Schuller (b. 1925), called combination “third stream”

## Developments in Jazz – 7

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- After bebop, modern jazz (cont'd)
  - *Transformation* (1957), Schuller
    - pointillistic twelve-tone context
    - elements of *Klangfarbenmelodie*
    - full-blown modern jazz piece
- Jazz as classical music
  - maintained older styles
    - revival of ragtime, New Orleans jazz
    - continuation of swing
  - by 1970, developed roster of classics
  - sense of history inculcated

## Developments in Jazz – 8

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- Jazz as classical music (cont'd)
  - young listeners turn to pop styles
    - audiences for jazz were shrinking
    - new styles aimed at well-informed listeners
  - jazz now respected as art music

## Heirs to the Classical Tradition – 1

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- Olivier Messiaen (1908–1992)
  - most important French composer born in twentieth century
    - studied organ, composition at Paris Conservatoire
    - professor of harmony Paris Conservatoire, 1941
    - taught important composers of next generation: Pierre Boulez (b. 1925), Karlheinz Stockhausen (1928–2007)
  - devout Catholic, religious subjects
    - *Quatour pour la fin du temps* (Quartet for the End of Time, 1941), for violin, clarinet, cello, piano
    - *Vingt regards sur l'Enfant-Jésus* (Twenty Looks at the Infant Jesus, 1944), for piano

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## Heirs to the Classical Tradition – 2

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- Olivier Messiaen (1908–1992) (cont'd)
  - *Saint Francis of Assisi* (1975–1983), opera
  - numerous works for organ
  - other important works
    - *Turangalîla-symphonie* (1946–1948)
    - *Catalogue d'oiseaux* (Catalogue of Birds, 1956–1958), for piano
  - ecstatic contemplation
    - concentrated meditation on limited materials
    - juxtaposes static ideas; heritage of Debussy, Stravinsky
    - *The Technique of My Musical Language* (1944)

## Heirs to the Classical Tradition – 3

---

- Olivier Messiaen (1908–1992) (cont'd)
  - harmonic stasis
    - avoids moving forward to resolution
    - create stasis or meditation
  - rhythmic stasis
    - rhythms duration, not meter
    - resembles talea, or medieval isorhythm
  - style example: *Liturgie de cristal* (Crystal Liturgy, NAWM 210), from *Quatour pour la fin du temps*

## Heirs to the Classical Tradition – 4

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- Olivier Messiaen (1908–1992) (cont'd)
  - violin and clarinet, figures resemble birdcalls
  - repeating sequence of five notes (C-E-D-F#-B-flat), notes from whole tone scale
  - harmonic stasis: piano plays twenty-nine chords six times
  - rhythmic stasis: piano and cello, repeated patterns of durations
  - beautiful timbres, colorful harmonies

# Ex27-01

**Bien modéré, en poudroisement harmonieux (♩ = 54 environ)**

Violin (comme un oiseau) *ppp* (son flûte, vers la pointe)

Clarinet in B♭ *p* *espressif*

Violoncello *pp* (*vibrato*)

Piano *pp* *legato* (*très enveloppé de pédale*)

1 2 3 4 5 6 7 8 9 10

4

11 12 13 14 15 16 17 1 2 3 etc.

7 [A]

*gliss.* *gliss.* *gliss.*

*trémolo*

\*Glissando bref: id. aux passages similaires.

## Heirs to the Classical Tradition – 5

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- Benjamin Britten (1913–1976)
  - concerned primarily with communication
    - English composer, studied at Royal College of Music
    - late 1930s, wrote film scores
    - tempered modernism with simplicity
    - deeply influenced by humanitarian concerns, ideals of public service
      - wrote music for children, amateurs
      - allegorical pleas for tolerance
      - pacifism

**F27-04**

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## Heirs to the Classical Tradition – 6

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- Benjamin Britten (1913–1976) (cont'd)
  - homosexuality
    - Peter Pears (1910–1986), Britten's lifelong partner
    - wrote most of his tenor roles for Pears
    - several operas have themes that relate to homosexuality
      - *Billy Budd* (1950–1951)
      - *Death in Venice* (1971–1974)
  - Peter Grimes (1944–1945)
    - first English opera since Purcell to enter international repertory
    - theme read as allegory for homosexuals in a hostile society



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## Heirs to the Classical Tradition – 7

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- Benjamin Britten (1913–1976) (cont'd)
  - last scene (NAWM 209)
    - bitonality: uncaring sea, equally uncaring townsfolk
    - C-major: depicts shimmering sea
    - A major: citizens go about their business
  - *War Requiem* (1961–1962)
    - expresses Britten's pacifism
    - contrast of texts and performing forces
    - Latin texts of Requiem Mass
    - verses by Wilfred Owen, English soldier killed in France, 1918

## Heirs to the Classical Tradition – 8

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- Tonal traditionalism
  - individual styles without radical departure from the past
    - characterized by tonality or neotonicity
    - identifiable themes
    - readably audible forms
    - programmatic subjects, titles
  - Samuel Barber (1910–1981)
    - American composer, committed to tonality
    - tonal romanticism

## Heirs to the Classical Tradition – 9

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- Tonal traditionalism (cont'd)
  - *Adagio for Strings* (arranged from slow movement of String Quartet, 1936)
  - Violin Concerto (1939)
  - Piano Concerto (1962)
- modernist resources in tonal music:
  - Piano Sonata (1949), twelve-tone rows in tonal framework
- renowned for vocal music
  - *Dover Beach* (1931), voice and string quartet
  - *Knoxville: Summer of 1915* (1950), voice and orchestra
  - three operas

## The Avant-Garde – 1

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- John Cage (1912–1992)
  - leading composer, philosopher
    - studied with Cowell
    - search for new sounds
    - challenged core conceptions of music
    - percussion ensemble: traditional, nontraditional instruments
  - prepared piano
    - various objects inserted between strings of the piano
    - results in delicate, complex percussive sounds
    - sounds resemble drums, woodblocks, gongs

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## The Avant-Garde – 2

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- John Cage (1912–1992) (cont'd)
  - *Sonatas and Interludes* (1946–1948)
    - twenty-six “sonatas” and four interludes
    - each movement explores different set of timbres, figurations
  - *Sonata V* (NAWM 212)
    - interaction between content and durational structure
    - units of time determined by square root forms
- 1950s and 1960s
  - more radical reconceptions
  - opposed museum-like preservation of music
  - influenced by Zen Buddhism
    - experience sounds as themselves



## The Avant-Garde – 3

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- John Cage (1912–1992) (cont'd)
  - chance
  - indeterminacy
  - blurring of boundaries
- chance
  - some decisions normally made by composer left to chance
  - pieces did not convey his intentions
  - approach varied from piece to piece
  - *Music of Changes* for piano (Book I, 1951; NAWM 213)
    - *I-Ching* (Book of Changes), ancient Chinese book of prophecy
    - charts of possible sounds, silences, dynamics, durations, tempos
    - method from *I-Ching* used to select which were used
    - resulting piece, sounds occur randomly

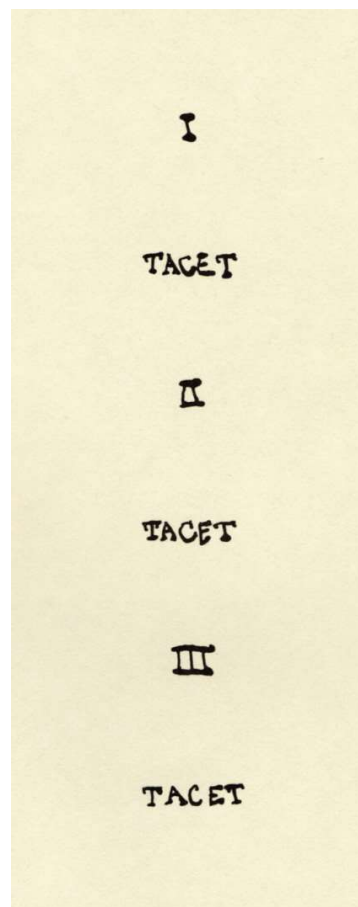
## The Avant-Garde – 4

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- John Cage (1912–1992) (cont'd)
  - indeterminacy
    - certain aspects of the music left to performer
    - *Concert* for piano and orchestra (1957–1958)
      - exact sounds produced vary considerably from one performance to another
    - 4'33" (Four Minutes Thirty-Three Seconds, 1952)
      - most extreme, famous work
      - performers sit silently at instruments for specified time
      - noises heard in hall constitute the music

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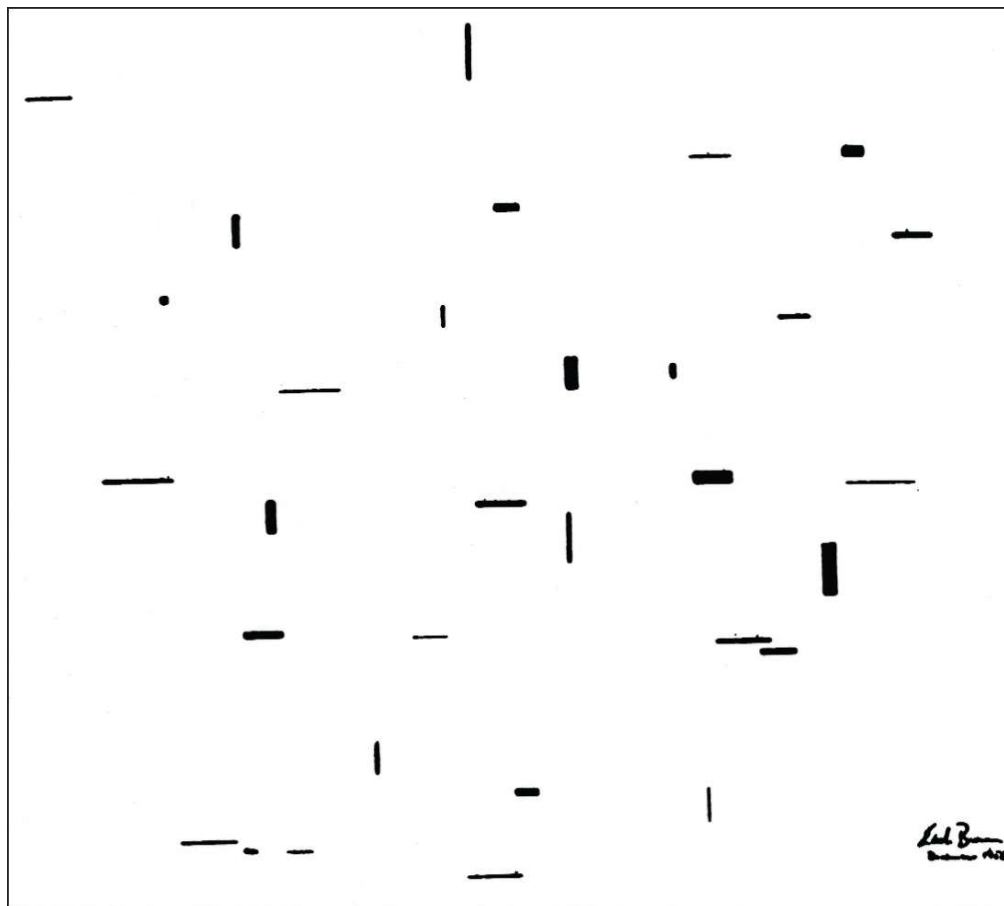
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## The Avant-Garde – 5

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- John Cage (1912–1992) (cont'd)
  - late 1950s, complete openness
    - *Variations IV* (1963), indeterminacy, chance, other activities
    - *Musicircus* (1967), open-ended “happening”
      - any number of musicians performing different music all at once
      - performed in large space, audience wanders freely
- Indeterminacy in works of other composers
  - Morton Feldman (1926–1987)
    - closely associated with expressionist painters in New York

## The Avant-Garde – 6

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- Indeterminacy in works of other composers (cont'd)
  - *Projection I*, solo cello
    - uses boxes rather than noteheads
    - approximate register indicated, specific pitches left up to player
    - timbre and rhythm are specified
    - deemphasized pitch, attention focused on other aspects
- Earle Brown (1926–2002): member of New York group around Cage and Feldman



## Serial and Nonserial Complexity – 1

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- Postwar German composers embraced music condemned by Nazis
  - by early 1950s, composers adopted twelve-tone methods
    - interest both musical and political
  - politics and institutional support
    - West German government encouraged developments
    - Darmstadt: beginning in 1946, summer courses for new music
    - 1953, Webern hailed as father of new movement
    - United States, serialism adopted by university composers
      - music free of nationalist, fascist, leftist ideology

## Serial and Nonserial Complexity – 2

---

- Postwar German composers embraced music condemned by Nazis (cont'd)
  - government, university support crucial
    - lack of audience support for serial music
    - music advanced on its own terms
- Darmstadt
  - anationalist ideas inspired composers in many countries
  - composers worked independently
  - Boulez and Stockhausen, principal composers
  - Milton Babbitt (1916–2011), leading composer in United States

## Serial and Nonserial Complexity – 3

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- Extensions of serialism
  - principle of tone rows applied to parameters other than pitch, total serialism
    - applied to durations, intensities, timbres, other elements
    - only some nonpitch elements treated serially
  - Milton Babbitt
    - Three Compositions for Piano (1947)
      - first piece to apply serial principles to duration
      - combinatorial pitch rows, four-number durational row
    - music grew more complex
    - relationships between notes as numerous and intricate as possible

## Serial and Nonserial Complexity – 4

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- Karlheinz Stockhausen
  - inspired by Messiaen: repeating cycles of pitch, rhythm
  - *Kreuzspiel* (Cross-Play, 1951), for piano, oboe, bass-clarinete, percussion
    - complex serial controls permutations: pitch, duration, dynamic, register
    - all cross at precisely same point in the middle; hence the title
- later works are diverse
  - *Kontra-Punkte* (1952–1953), developed serial procedures
  - other works combine serialism with other methods
  - pioneer in electronic music

F27-10

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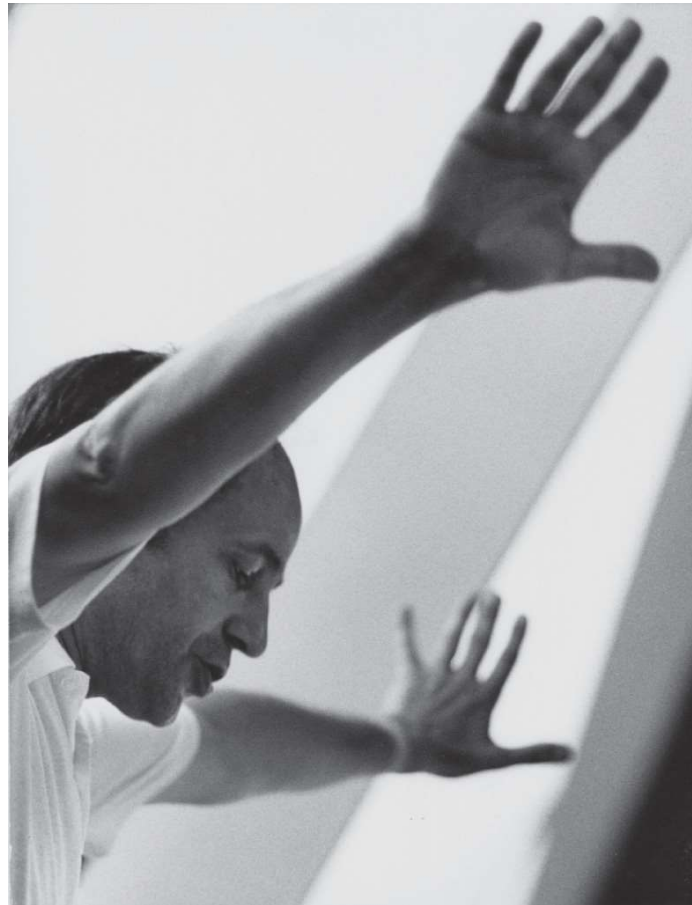
## Serial and Nonserial Complexity – 5

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- Extensions of serialism (cont'd)
  - Pierre Boulez
    - also inspired by Messiaen
    - *Structures* (1951–1952), for two pianos
      - pitch, duration are serial
      - dynamics, articulation distinguish rows from one another
    - *Le marteau sans maître* (The Hammer without a Master, 1953–1955)
      - pointillistic style, serial methods, sensitive musical realization of the text
      - nine short movements, surrealist poems by René Char
      - ensemble different in each movement
      - instrumental movements comment on vocal ones
      - effects suggestive of Balinese gamelan music
      - vocal line: wide melodic intervals, glissandos, *Sprechstimme*

**F27-11**

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## Serial and Nonserial Complexity – 6

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- Extensions of serialism (cont'd)
  - *Bourreaux de solitude* (NAWM 211), sixth movement of *Le marteau sans maître*
    - totally serial composition
    - impression of randomness
    - totality form logical pattern, difficult to perceive
- The new virtuosity
  - new generation of technically proficient performers emerged
    - careers as champions of the newest music



## Serial and Nonserial Complexity – 7

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- The new virtuosity (cont'd)
  - encouraged composers to write pieces to challenge their skills
- Luciano Berio (1925–2003)
  - Italian composer, wrote series entitled *Sequenza*
    - each for unaccompanied solo instrument for specific performer
  - *Sequenza III* (1965–1966)
    - emphasizes vocal virtuosity
    - mostly graphic notation
    - conveys wide variety of sounds from singing to humming, muttering, gasping
    - occasional words and phrases
    - indeterminate aspects derived from Cage

## Serial and Nonserial Complexity – 8

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- The new virtuosity (cont'd)
  - Elliott Carter (1908–2012)
    - American composer, wrote for virtuoso performers
    - complex, nonserial style; innovations in rhythm and form
    - Cello Sonata (1948), developed metric modulation
      - proportional tempo changes at different layers
      - creates rhythmic polyphony
    - *Caténaires* (2006), solo piano
      - single melodic line of 16th notes, played as fast as possible
      - title suggests U-shaped catenary curve

## New Sounds and Textures – 1

---

- New instruments, sounds, and scales
  - Harry Partch (1901–1974)
    - individualistic, single-minded search for sonic media
      - repudiated equal temperament, Western harmony, counterpoint
      - inspired by Chinese, Native American, Jewish, Christian, African, rural American music
      - “monophonic” musical ideals of ancient Greeks
    - forty-three-note scale, based on just intonation
      - pure intervals from harmonic series
      - built new instruments that could play scale
      - 1950s and 1960s, multimedia works use instruments, speaking, chanting, dancing

**F27-12**

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## New Sounds and Textures – 2

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- New instruments, sounds, and scales (cont'd)
  - George Crumb (b. 1929)
    - new sounds out of ordinary instruments, objects
    - new and unusual effects always have musical purpose, evoke extramusical associations
    - *Ancient Voices of Children* (1970), cycle of four songs
      - poems by Federico García Lorca
      - two instrumental interludes
      - unconventional sound sources, special effects from conventional instruments
    - *Black Angels* (1970)
      - electronically amplified string quartet

## New Sounds and Textures – 3

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- New instruments, sounds, and scales (cont'd)
  - surrealistic dreamlike juxtapositions
  - unusual means of bowing
  - quotes *Dies irae*, Schubert's *Death and the Maiden*
- Non-Western styles and instruments
  - Asian influences
    - growing sensitivity to other cultures, exploration of their music
  - Canadian-American Colin McPhee (1900–1964)
    - 1930s, studied music in Bali
    - transcribed gamelan music for Western instruments

## New Sounds and Textures – 4

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- Non-Western styles and instruments (cont'd)
  - *Tabuh-tabuhan* (1936), for orchestra, Balinese materials
- Henry Cowell
  - after World War II, traveled to Iran, India, and Japan
  - several works blended Asian and Western elements
  - works include two concertos for Japanese koto (1961–1962 and 1965)
- Lou Harrison (1917–2003)
  - interest in just intonation, inventing new instruments, music of Asia

## New Sounds and Textures – 5

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- Non-Western styles and instruments (cont'd)
  - wrote several works Asian and Western instruments
  - 1970s, pieces for traditional Javanese gamelan
- Electronic music
  - *musique concrète*
    - recorded sounds manipulated through mechanical and electronic means, assembled into collages
    - composer worked with concrete sounds, rather than notation
    - Pierre Schaeffer (1910–1995)
      - pioneered in Paris 1940s, *Radiodiffusion Française* (French Radio)



## New Sounds and Textures – 6

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- Electronic music (cont'd)
  - collaborated with Pierre Henry, *Symphonie pour un homme seul* (Symphony for One Man), premiered in 1950 radio broadcast
  - tape recorders recently developed
    - possible to record, amplify, transform, arrange music
- electronic sound
  - created by oscillators, invented in 1915
  - early electronic instruments
    - theramin: invented around 1920 by Lev Termen
    - ondes ma rtenot, invented in 1928 by Maurice Martenot
    - both produced one note at a time, haunting, voicelike sounds
  - featured in orchestral works, film scores; Hitchcock's *Spellbound*

## New Sounds and Textures – 7

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- Electronic music (cont'd)
  - electronic music studios
    - 1951–1953, studios created
      - Columbia University in New York
      - radio stations in Cologne, Milan, Tokyo
      - sounds produced electronically, manipulated through electronic devices and tape
    - *Gesang der Jünglinge* (Song of the Youths, 1955–1956), Stockhausen
      - recorded sounds alongside electronic ones
      - incorporated a boy's voice
      - first major piece to use multiple tracks
      - loudspeakers placed in various positions relative to the audience

**F27-13**

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## New Sounds and Textures – 8

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- Electronic music (cont'd)
  - *Poème électronique* (Electronic Poem, 1957–1958, NAWM 214)
    - electronic sounds with nontraditional ones
    - commissioned by Philips Radio Corporation, Brussels World Fair
    - eight-minute piece, 350 speakers in pavilion designed by Le Corbusier
    - moving colored lights, projected images
    - musical events measured in seconds
    - sounds without associative meaning
    - continuous moving entities, flow of organized sound

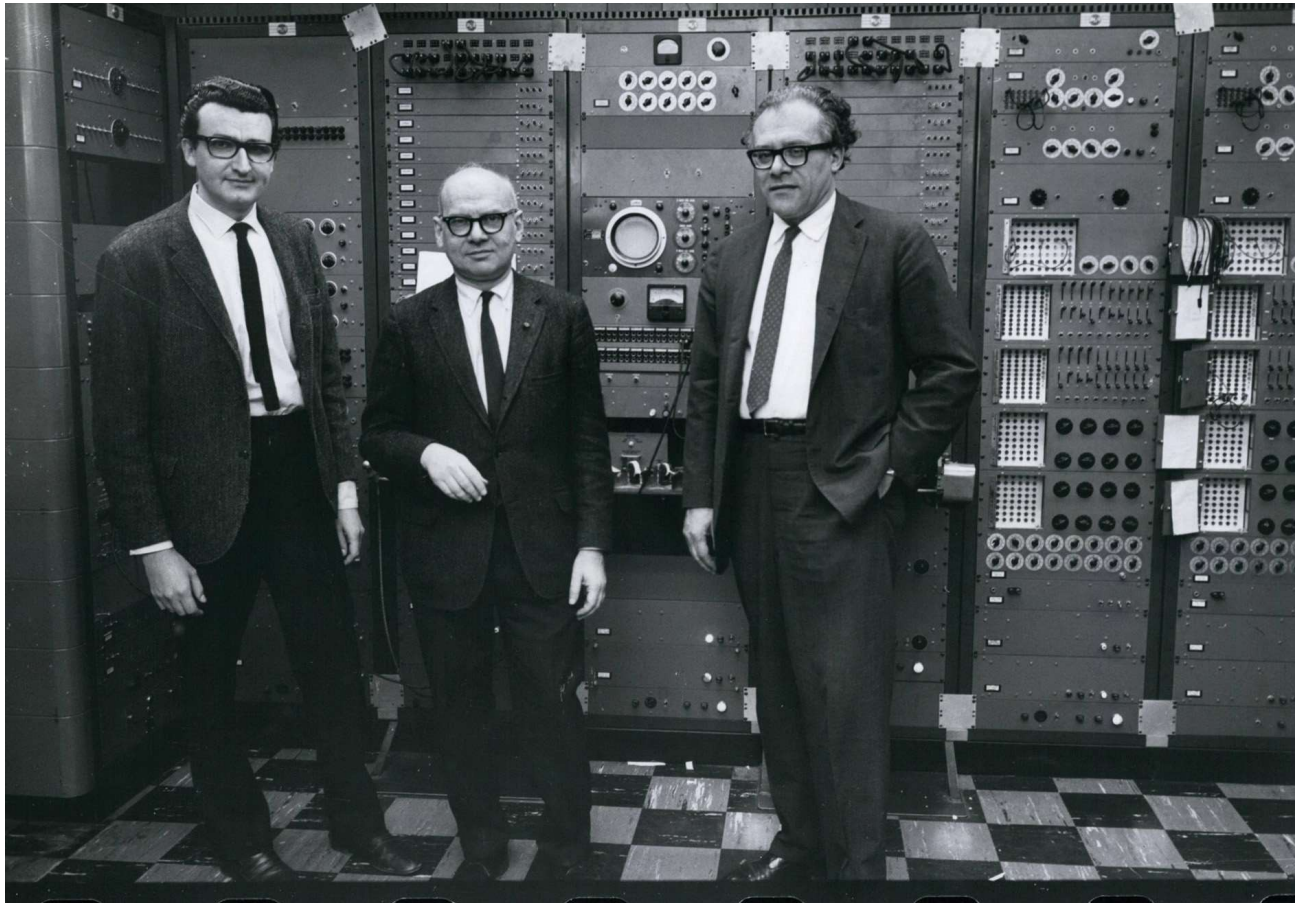
## New Sounds and Textures – 9

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- Electronic music (cont'd)
  - synthesizers
    - composers call on pitches from music keyboard
    - harmonics, waveform, resonance, location of sound controlled with knobs and switches
    - later 1950s, RCA Mark II Synthesizer, Columbia-Princeton Electronic Music Center
    - mid-1960s, Robert Moog and Donald Buchla: simpler, more compact synthesizers
      - 1966, commercially available
      - adopted by studios, composers around the world
    - *Silver Apples of the Moon* (1967), by Morton Subotnick (b. 1933)

## F27-14

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## New Sounds and Textures – 10

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- Electronic music (cont'd)
  - first electronic piece commissioned by record company
  - filled two sides of an LP, played at home
  - synthesizers adopted by popular artists
- role of performers
  - composers have unmediated control over compositions
  - details accurately calculated and recorded
  - absence of performers hindered acceptance
- tape and live performance
  - Milton Babbitt's *Philomel* (1964, NAWM 215)
    - live voice, voice on tape engage in dialogue
    - worked out according to serial procedures

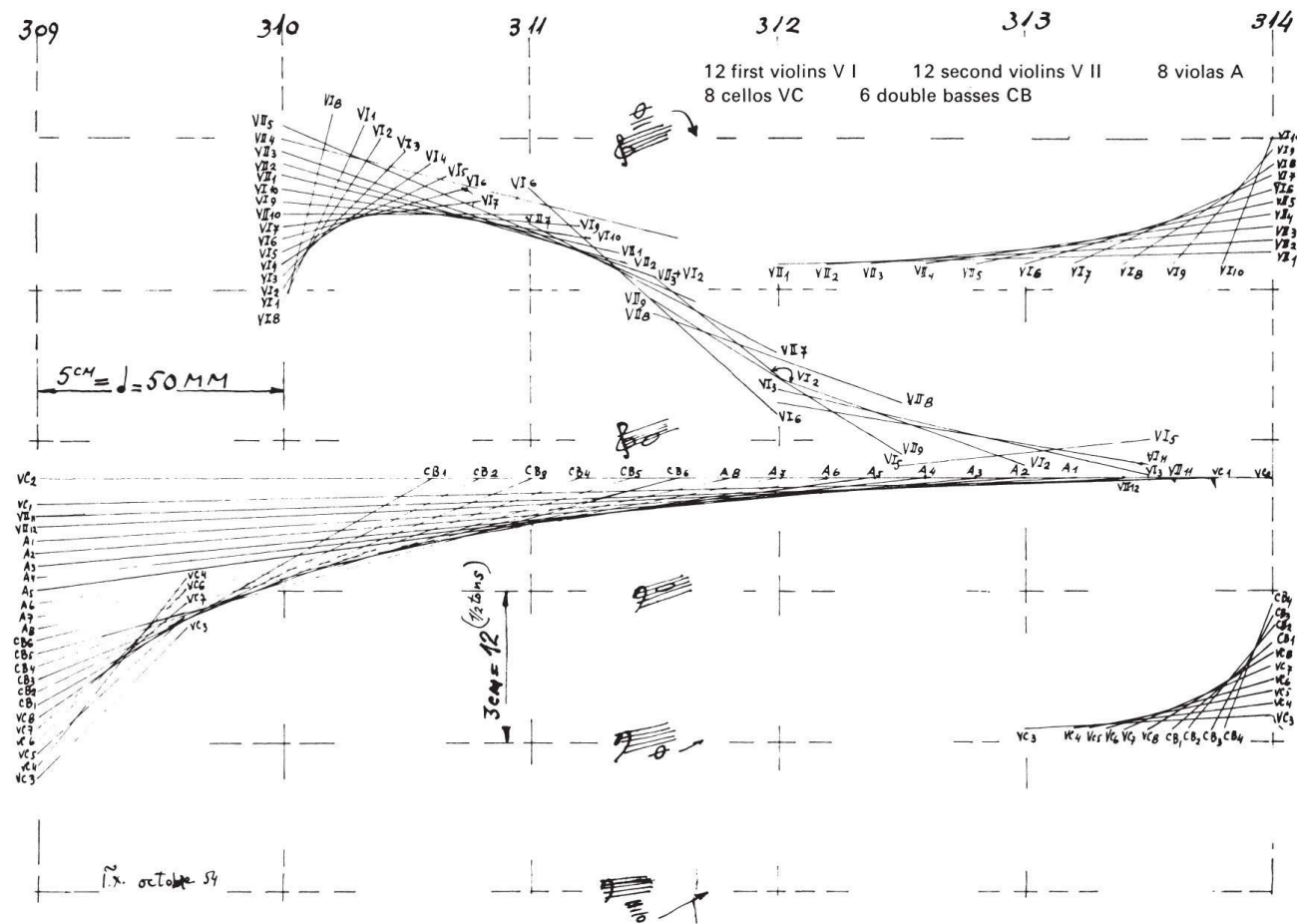
## New Sounds and Textures – 11

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- Music of texture and process
  - Varèse, concept of music as spatial
    - sonic masses moving through musical space, interact with each other
    - emphasis on sound itself
    - invention of new sounds from conventional instruments, voices
    - striking sound combinations, novel textures
  - Iannis Xenakis (1922–2001)
    - Greek, spent most of career in France



# F27-15



## New Sounds and Textures – 12

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- Music of texture and process (cont'd)
  - engineer, architect, composer
  - saw mathematics as fundamental to music
  - *Metastaseis* (1953–1954), for orchestra
    - each string player has unique part
    - glissandos move slowly or quickly in comparison to other parts
    - plotted glissandos as straight lines, transferred lines to musical notation
    - resembles changes achieved in electronic music
    - applied idea of straight lines creating curving effect in Philips Pavilion
- Krzysztof Penderecki (b. 1933)
  - Polish composer, wrote one of best-known pieces based on texture and process

F27-16

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## New Sounds and Textures – 13

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- Music of texture and process (cont'd)
  - *Threnody for the Victims of Hiroshima* (1960, NAWM 216)
    - for fifty-two string instruments, each has unique part
    - piece measures time by seconds
    - beginning: instruments play as high as possible, scream of very high clusters
    - players choose one of four patterns, sounds are indeterminate
    - polychoral, antiphonal calls and responses
  - similar techniques in many other pieces
    - *St. Luke Passion* (1963–1966)
    - *The Devils of London* (1968), opera
  - mid-1970s, turned to neo-Romanticism

## New Sounds and Textures – 14

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- Music of texture and process (cont'd)
  - spectralism
    - late twentieth-century compositional movement
    - emphasized timbre over pitch, large-scale structural feature
  - Kaija Saariaho (b. 1952), Finnish composer
    - 1980s, work at Boulez's IRCAM electronic-music studio, Paris
    - *L'Amour de loin* (2000; Act IV Scene 3; NAWM 224), opera
      - spectralist musical style, story of twelfth-century troubadour
      - Jaufré's lament tradition of troubadours, trouvères, early Baroque opera

# TIMELINE

TIMELINE The Postwar Years			
Musical Events	<b>1940</b> Stravinsky and Bartók emigrate to the United States	<b>1951</b> Cage, <i>Music of Changes</i> (NAWM 213)	
	<b>1940–41</b> Messiaen, <i>Quartet for the End of Time</i> (NAWM 210)	<b>1953–55</b> Boulez, <i>Le Marteau sans maître</i> (NAWM 211)	
	<b>1944–45</b> Britten, <i>Peter Grimes</i> (NAWM 209)	<b>1954</b> Ives dies	
	<b>1946</b> Darmstadt school founded	<b>1957–58</b> Varèse, <i>Poème électronique</i> (NAWM 214)	
	<b>1950</b> First piece of musique concrète	<b>1960</b> Penderecki, <i>Threnody</i> (NAWM 216)	
		<b>1964</b> Babbitt, <i>Philomel</i> (NAWM 215)	
		<b>1970</b> Crumb, <i>Black Angels</i>	
		<b>1971</b> Stravinsky dies	
19401970			
Historical Events	<b>1939–45</b> World War II	<b>1958</b> World's Fair in Brussels	<b>1966</b> Moog and Buchla synthesizers introduced
	<b>1950–53</b> Korean War	<b>1963</b> John F. Kennedy assassinated	<b>1968</b> Students riot in Paris, antiwar protests in the United States
	<b>1950</b> Jackson Pollock, <i>Untitled</i> (Figure 27.8)	<b>1964–75</b> Vietnam War	<b>1969</b> First humans set foot on the moon

## Postlude

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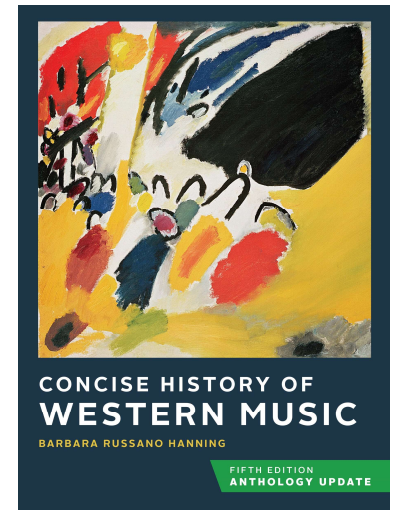
- Unprecedented diversity of styles
  - new communications technologies
  - distrust of nationalism, national boundaries insignificant



# Concise History of Western Music 5th Edition Anthology Update

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# Concise History of Western Music, 5th edition

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This concludes the Lecture Slide Set  
for Chapter 27

by

Barbara Russano Hanning

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