



Concise History of Western Music

5th edition Anthology Update

Barbara Russano Hanning



CONCISE HISTORY OF WESTERN MUSIC

BARBARA RUSSANO HANNING

FIFTH EDITION
ANTHOLOGY UPDATE

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CHAPTER 28

Into the Twenty-First Century



CONCISE HISTORY OF WESTERN MUSIC

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Prelude

- Unprecedented technological innovation, global interconnectedness
 - impacts composers, performers, listeners
 - digital revolution changed electronic music
 - minimalists challenged aesthetic of modernism

Digital Technologies – 1

- New technologies
 - most important inventions
 - digital synthesis
 - recording
 - production of sound among
 - sampling
 - patching together digital chunks of previously recorded music
 - raises copyright issues
 - used extensively in many traditions

F28-01



F28-02



Digital Technologies – 2

- New technologies (cont'd)
 - computer music
 - *Speech Songs* (1972), by Charles Dodge (b. 1942)
 - computer-synthesized vocal sounds
 - lifelike imitations of speech with transformations
 - creates word-based music
 - Paul Lansky (b. 1944)
 - developed his own software to create computer works
 - *Smalltalk* (1988), manipulates recorded speech
 - *Night Traffic* (1990), manipulates traffic noises
 - transforms sounds beyond immediate recognition
 - music draws on pop traditions

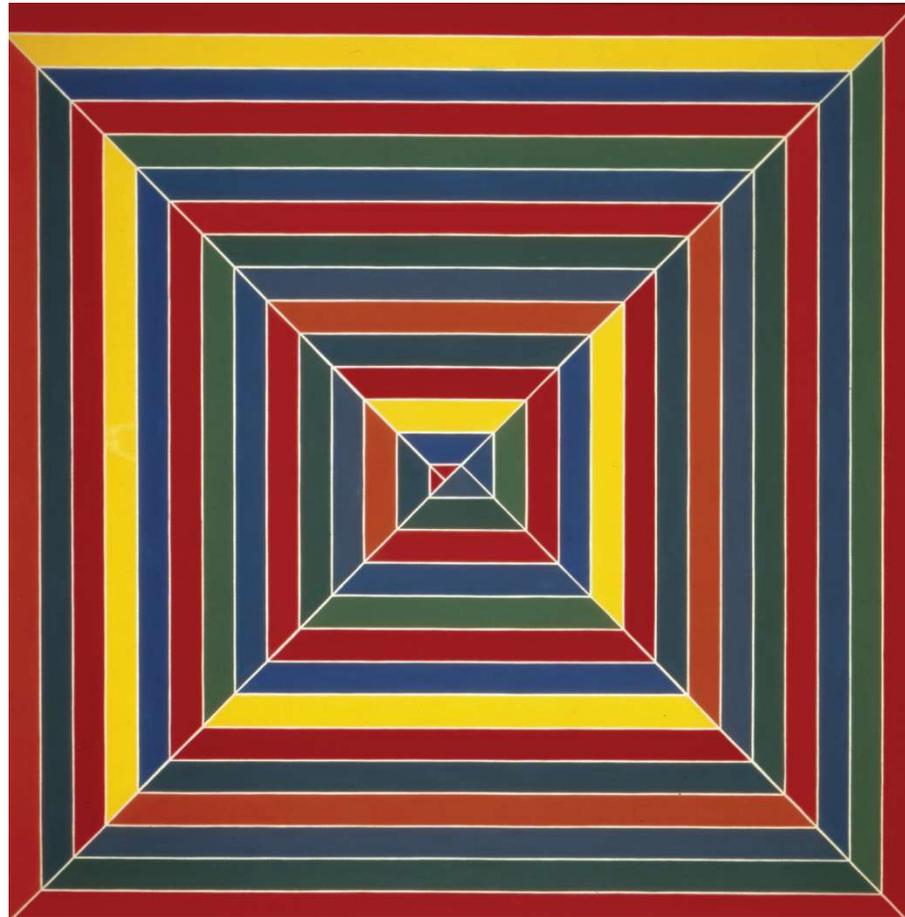
Digital Technologies – 3

- New technologies (cont'd)
 - IRCAM, Institute for Acoustic and Musical Research and Coordination, Paris
 - premier center for computer music
 - founded by Pierre Boulez
 - *Inharmonique* (1977), Jean-Claude Risset (b. 1938), mediates between live instruments and synthesized, electronic sounds
 - portable computers, live performances

Minimalism and Postminimalism – 1

- Minimalism: leading musical style of the late twentieth century
 - prominent trend since 1970s
 - reduced to minimum, procedures simplified
 - absorbed influences
 - rock
 - African music
 - Asian music
 - tonality
 - Romanticism
 - popularity in 1970s, 1980s
 - increasingly common in popular music, film music

F28-03



Minimalism and Postminimalism – 2

- Minimalism: leading musical style of the late twentieth century (cont'd)
 - elements adopted by classical composers
 - refuted nineteenth-century idea of progress
- Early minimalism in music
 - La Monte Young (b. 1965)
 - music centers on small number of pitches, held at great length
 - *The Tortoise: His Dreams and Journeys* (1964)
 - improvisation over fundamental played by synthesizer
 - remained an avant-garde experimentalist

Minimalism and Postminimalism – 3

- Early minimalism in music (cont'd)
 - Terry Riley (b. 1935)
 - member of La Monte Young's ensemble
 - experimented with tape loops
 - *In C* (1964)
 - performed by any number of live instruments
 - series of brief, repeated figures against quickly pulsing octave C
 - repetitions, coordination of parts left indeterminate

Minimalism and Postminimalism – 4

- From avant-garde to widespread appeal
 - Steve Reich (b. 1936)
 - brought minimalism to broad audience
 - 1970s, formed his own ensemble
 - made a living performing, touring, recording
 - attracted wide range of listeners
 - by 1980s, minimalist techniques, large-scale works, significant emotional content
 - later works sometimes called postminimalist
 - developed quasi-canonic procedure
 - musicians play same material out of phase with each other

F28-04



Minimalism and Postminimalism – 5

- From avant-garde to widespread appeal (cont'd)
 - phasing
 - superimposed tape loops of spoken phrase
 - one looped moved ahead of the other
 - *Piano Phase* (1967), for two pianos
 - pianists repeat same figure several times
 - one pianist gradually pulls ahead, creates new harmonic combinations
 - *Tehillim* (1981), four singers and orchestra
 - setting of psalm texts in original Hebrew
 - rhythmic, melodic canons at unison

Ex28-01

♩ = ca. 72

Repeat each bar approximately number of times written.

The musical score consists of two staves. The first staff is the right hand (r.h.) and the second is the left hand (l.h.).

Measure 1 (x6-8): r.h. *mf non legato*

Measure 2 (x12-18): r.h. *mf non legato*; l.h. *fade in non legato*

Measure 3 (x4-16): *hold tempo 1*

Measure 4 (x16-24): *accel. very slightly*; *hold tempo 1*

Measure 5 (x4-16): *hold tempo 1*; *accel. very slightly*

Minimalism and Postminimalism – 6

- From avant-garde to widespread appeal (cont'd)
 - constantly changing meters
 - pulsing percussion
 - sustained diatonic dissonant harmonies
 - fourth section combines procedures from previous three
 - progressively harder to follow single parts
- postminimalism
 - reflects influence of minimalism
 - includes traditional methods
 - harmonic motion
 - varied material
 - renewed expressivity

Minimalism and Postminimalism – 7

- From avant-garde to widespread appeal (cont'd)
 - Philip Glass (b. 1937)
 - studied at The Juilliard School, Nadia Boulanger
 - worked with Indian sitarist, Ravi Shankar
 - deeply influenced by rhythm organization of Indian music
 - style
 - emphasized melodiousness
 - consonance, simple harmonic progressions
 - amplification of rock music

Minimalism and Postminimalism – 8

- From avant-garde to widespread appeal (cont'd)
 - initially wrote for his own ensemble
 - secured reputation: symphonies, concertos operas, film scores
 - *Einstein on the Beach* (1976), one-act, four-and-a-half-hour opera
 - premiered at Metropolitan Opera, New York
 - no sung text other than solfège syllables
 - orchestra: electronic keyboard instruments, woodwinds, solo violinist
 - primarily repeated arpeggiations

F28-05



Minimalism and Postminimalism – 9

- From avant-garde to widespread appeal (cont'd)
 - other operas
 - *Satyagraha* (1980)
 - *Akhnaten* (1984)
 - *The Voyage* (1992)
 - John Adams (b. 1947)
 - blends minimalist techniques with variety of other approaches
 - *Phrygian Gates* for piano (1977–1978)
 - minimalism in its early transitional phase
 - pitch content changes, goes through “gates”

F28-06



Ex28-02

111

a *poco*

f

* $\frac{Ped.}{2}$

Ped. _____

Detailed description: This is a musical score for a piano piece, labeled 'Ex28-02'. It shows measures 111 through 114. The score is written for a grand piano with a treble and bass clef. The key signature is three sharps (F#, C#, G#). The time signature is not explicitly shown but appears to be 4/4. In measure 111, the right hand plays a series of eighth notes ascending and then descending, while the left hand plays a steady eighth-note accompaniment. The dynamic marking is *a* (allegretto). In measure 112, the right hand continues with similar eighth-note patterns, and the dynamic marking changes to *poco* (poco allegretto). In measure 113, the right hand plays a series of chords, and the dynamic marking is *f* (forte). In measure 114, the right hand plays a final chord with a grace note, and the dynamic marking is *f*. There are two pedal markings: an asterisk followed by $\frac{Ped.}{2}$ at the end of measure 113, and *Ped.* followed by a line at the end of measure 114.

Minimalism and Postminimalism – 10

- From avant-garde to widespread appeal (cont'd)
 - later works
 - minimalist techniques
 - elements from popular and classical music
 - *Harmonielehre* (1985), symphonic poem
 - Romantic and modernist styles
 - *Nixon in China* (1987), opera
 - minimalist techniques, formality of Baroque historical opera
 - short, driving ideas constantly evolve

Minimalism and Postminimalism – 11

- From avant-garde to widespread appeal (cont'd)
 - *Short Ride in a Fast Machine* (1986; NAWM 219)
 - ostinatos, repeating chords create sense of harmonic progression
 - wide-ranging melodies emerge, dominate texture
 - later works
 - traditional harmonic, melodic, contrapuntal means
 - *El Niño* (1999–2000), oratorio
 - *On the Transmigration of Souls* (2002), Pulitzer Prize in 2003

Minimalism and Postminimalism – 12

- From avant-garde to widespread appeal (cont'd)
 - *Doctor Atomic* (2005; *Batter my heart* NAWM 228), opera
 - set to Holy Sonnets by John Donne
 - post-minimalist techniques: orchestral interludes
 - expressive vocal line, recalls nineteenth-century opera

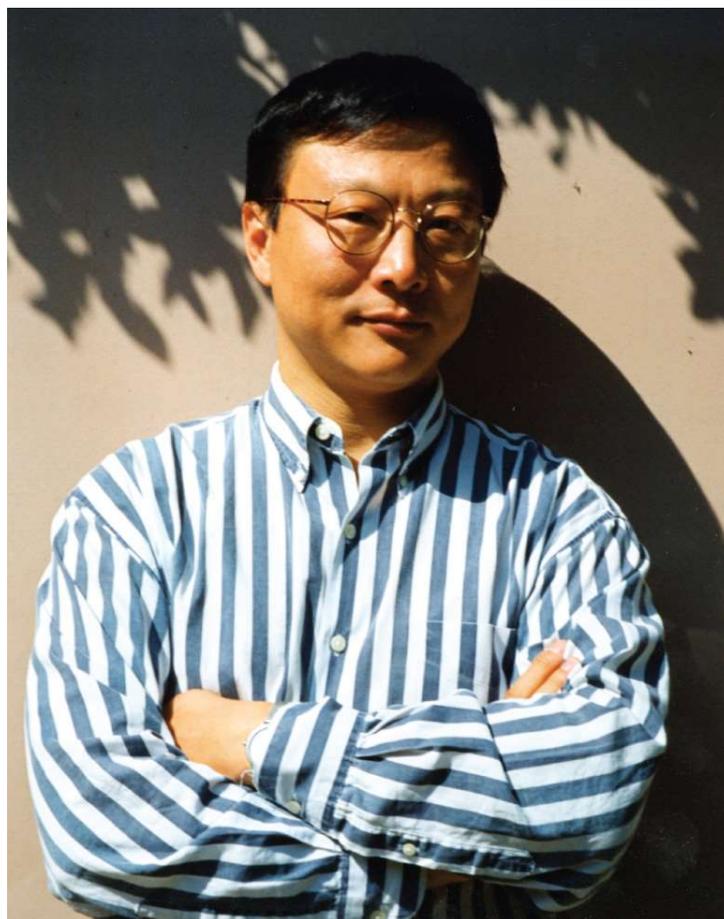
F28-07



Interactions with Non-Western Music

- Some composers drew directly on Asian music
 - Bright Sheng (b. 1955)
 - born and trained in Shanghai
 - education and career in United States
 - integrates elements of Asian and Western music
 - *Seven Tunes Heard in China* (1995, NAWM 217), solo cello suite
 - tradition of Bach cello suite
 - playing style of Chinese bowed string instruments
 - mostly pentatonic Chinese tune, spun out using Baroque and modernist techniques

F28-08



Postmodernism and Other Trends – 1

- Late twentieth century, new reality
 - obtaining performances of new music increasingly difficult
 - often easier to win commission than secure second performance of existing work
 - few new compositions entered standard repertory
 - many sought to attract wider audiences, variety of approaches
 - postmodernism
 - abandons notions that musical idioms develop continuously
 - styles of all epochs and cultures equally available

Postmodernism and Other Trends – 2

- Late twentieth century, new reality (cont'd)
 - musical material employed as composer sees fit
 - prevailing aesthetic
- Accessible modernism and radical simplification
 - György Ligeti (1923–2006)
 - Hungarian composer
 - renown through Stanley Kubrick's film *2001: A Space Odyssey*, excerpts of three works
 - *Atmosphères* (1961)
 - *Requiem* (1963–1965)

F28-09



Postmodernism and Other Trends – 3

- Accessible modernism and radical simplification (cont'd)
 - *Lux aeterna* (1966)
 - music in constant motion, static harmonically and melodically
 - 1985–2001, études for solo piano
 - elements of his earlier music
 - virtuoso tradition of nineteenth century
 - simplicity of material
 - Étude No. 9, *Vertige* (Vertigo, 1990, NAWM 220)
 - constant repetition of simple, familiar ideas
 - novel, thoroughly modernist
 - dramatic, emotionally expressive, immediately comprehensible

Postmodernism and Other Trends – 4

- Accessible modernism and radical simplification (cont'd)
 - Arvo Pärt (b. 1935), Estonian composer
 - instantly recognizable style, using simplest materials
 - studied Gregorian chant, early polyphony
 - tintinnabuli
 - method developed in 1970s
 - term derived from bell-like sonorities
 - counterpoint between pitch-centered diatonic melody, one or more other voices sound notes of tonic triad

Postmodernism and Other Trends – 5

- Accessible modernism and radical simplification (cont'd)
 - No. 6, *O König aller Völker* from *Seven Magnificat Antiphons* (1988, rev. 1991; excerpts NAWM 223)
 - exemplifies tintinnabuli
 - texture alternates between consonance and diatonic dissonance
 - variety, dramatic climaxes
 - stripped-down, pitch-centered style

Ex28-03

$\text{♩} = 120$
pp

S O Kö - nig al - ler Völ - ker,

A *p* O Kö - nig al - ler Völ - ker,

T *pp* O Kö - nig al - ler Völ - ker, ih - re Er - war - tung

B *pp* O Kö - nig al - ler Völ - ker, ih - re Er - war - tung

O king of all peoples, their expectation [and hope]

Postmodernism and Other Trends – 6

- Quotation, collage, and polystylism
 - Alfred Schnittke (1934–1998)
 - worked in Soviet Union
 - known as film composer
 - 1990, moved to Germany
 - polystylism
 - combination of new and older styles
 - created through quotation or stylistic allusion
 - more engaging and easier to follow
 - Symphony No. 1 (1969–1972)
 - passages from works by numerous classical composers
 - contrast of styles and historical periods

Postmodernism and Other Trends – 7

- Quotation, collage, and polystylism (cont'd)
 - John Corigliano (b. 1938), American composer
 - juxtaposes styles to convey meanings
 - *Ghosts of Versailles* (1987), opera
 - ghosts rendered with modern serial music, timbral effects
 - play set in style based on Mozart operas
 - Symphony No. 1 (1989)
 - memorial to friends who died of AIDS
 - incorporates quotations from their favorite pieces
 - deeply expressive, draws on variety of modern techniques

Postmodernism and Other Trends – 8

- Quotation, collage, and polystylism (cont'd)
 - *The Red Violin* (1998), Academy Award-winning film score
 - leitmotive for violin, developed through series of pieces
 - eras and styles represented owners of the violin
- Neo-Romanticism
 - search for expressive tools
 - familiar tonal idiom of nineteenth-century Romanticism
 - incorporate sound and gestures of Romanticism

Postmodernism and Other Trends – 9

- Neo-Romanticism (cont'd)
 - George Rochberg (1918–2005), American
 - 1960s, turned from serialism to quotation
 - 1970s, Romantic and early modernist styles
 - String Quartet No. 5 (1978)
 - first movement: reminiscent of late Beethoven or Schubert
 - second movement: recalls early Bartók
 - third movement: Beethovenian scherzo, Mahlerian trio
 - fourth movement: atonal serenade resembles Schoenberg, Berg
 - fifth movement: late Romantic style
 - mixture of idioms challenged traditional expectation of stylistic uniformity

Postmodernism and Other Trends – 10

- Neo-Romanticism (cont'd)
 - David Del Tredici (b. 1937), California-born
 - early works are serial and atonal
 - changed to neo-Romantic style setting excerpt of Lewis Carroll's stories for children
 - *Final Alice* (1975)
 - text from *Alice's Adventures in Wonderland*
 - scored for amplified soprano and orchestra
 - contrasting "folk group" of banjo, mandolin, accordion, soprano saxophones
 - tonal music: folklike episodes; idiom reminiscent of Richard Strauss

Ex28-04

Allegretto ♩ = 72

p

“The Queen of Hearts, she made some tarts, All on a sum - mer day: _____ The

mf

Knave of Hearts, he stole those tarts And took them quite a - way!” _____

Postmodernism and Other Trends – 11

- Neo-Romanticism (cont'd)
 - atonal music suggests strange occurrence
 - tonal, atonal styles for expressive effect
- Extramusical imagery and meanings
 - Sofia Gubaidulina (b. 1931)
 - official atheism of native Soviet Union
 - works have spiritual dimension
 - *Rejoice!* (1981, fifth movement NAWM 221), sonata for violin and cello
 - inspired by eighteenth-century devotional texts
 - expresses transcendence from ordinary reality to joy
 - study in chromatics, tremolos, harmonics, glissandos

F28-10



Postmodernism and Other Trends – 12

- Extramusical imagery and meanings (cont'd)
 - R. Murray Shafer (b. 1933), leading Canadian composer
 - variety of styles, neoclassical to avant-garde
 - most pieces based on extramusical inspirations
 - “environmental music,” pieces break out of concert hall
 - *Music for Wilderness Lake* (1979)
 - performed at sunrise, sunset away from human settlements
 - twelve trombonists positioned around lake
 - meditative melodies, conductor in a raft

Postmodernism and Other Trends – 13

- Extramusical imagery and meanings (cont'd)
 - Jennifer Higdon (b. 1962), Pulitzer-prize-winning American composer
 - exemplifies accessible modernism
 - *blue cathedral* (NAWM 229), orchestral tone poem
 - spiritual dimension, extramusical associations
 - written in memory of her brother
 - piece features flute (her instrument), and clarinet (his instrument)
 - coloristic orchestration
 - emotional directness, firm grounding in tonality

Postmodernism and Other Trends – 14

- Evoking popular musics
 - Ástor Piazzolla (1921–1992), Argentine composer
 - combined Argentine tradition with jazz, classical music
 - new style, *neuvo tango*: incorporated improvisation, elements of classical traditions:
 - Baroque procedures
 - modernist chromaticism, dissonance
 - ideas of extended forms
 - 1974, moved to Rome; ambitious works
 - *Libertango* (1974)
 - *La Camorra* (1989)

Postmodernism and Other Trends – 15

- Evoking popular musics (cont'd)
 - *Five Tango Sensations* (1991)
 - living popular tradition in classical genres
 - Osvaldo Golijov (b. 1960)
 - grew up in Argentine Jewish family
 - influences
 - *Piazzolla's nuevo tango*
 - synagogue music
 - klezmer
 - studied with George Crumb; career in United States

F28-11



TIMELINE

TIMELINE The End of the Millennium	
Musical Events	<p>1970 Crumb, <i>Black Angels</i></p> <p>1971 Stravinsky dies</p> <p>1975 Del Tredici, <i>Final Alice</i></p> <p>1981 Gubaidulina, <i>Rejoice!</i> (NAWM 221)</p> <p>1986 Adams, <i>Short Ride in a Fast Machine</i> (NAWM 219)</p> <p>1988 Pärt, <i>Seven Magnificat Antiphons</i> (NAWM 223)</p> <p>1995 Sheng, <i>Seven Tunes Heard in China</i> (NAWM 217)</p> <p>1998 Corigliano, <i>The Red Violin</i> film score</p> <p>2000 Saariaho, <i>L'Amour de loin</i> (NAWM 224); Golijov, <i>La Pasión según San Marcos</i> (NAWM 226)</p> <p>2005 Adams, <i>Doctor Atomic</i> (NAWM 228)</p> <p>2006 Carter, <i>Caténaires</i></p>
	<p>1970</p> <p>1969 First humans set foot on the moon</p> <p>1972 Nixon visits China</p> <p>1973 Embargo forces oil prices to rise</p> <p>1974 Resignation of Nixon following Watergate scandal</p> <p>1978 John Paul II becomes first Polish pope</p> <p>1980 Successful solidarity strikes in Poland</p> <p>1981 AIDS first described</p> <p>1989 Berlin Wall torn down</p> <p>1991 Soviet Union dissolves, ending Cold War</p> <p>2001 Terrorist attacks on World Trade Center and Pentagon</p> <p>2002 Euro introduced as new currency in European Union</p> <p>2003–11 United States involvement in Iraq War</p> <p>2015</p> <p>2009 Barack Obama inaugurated as first African American president</p> <p>2011 Osama Bin Laden killed</p> <p>2013 Francis becomes first Jesuit pope</p>

Postmodernism and Other Trends – 16

- Evoking popular musics (cont'd)
 - *La Pasión según San Marcos* (The Passion according to St. Mark, 2000; NAWM 226)
 - commemorates 250th anniversary of J. S. Bach's death
 - Baroque genre, elements of Latin American popular music
 - polyglot musical vocabulary
 - wide range of text sources

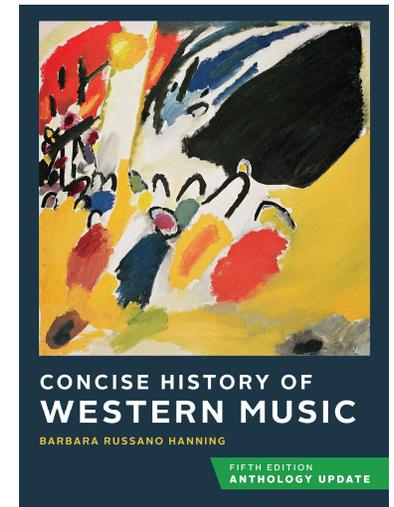
Postlude

- Late twentieth, early twenty-first centuries: lack of dominant figures
 - music of past and of entire world more available
 - listening choices have become limitless



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This concludes the Lecture Slide Set
for Chapter 28

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