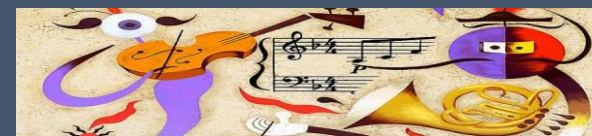


New Directions

Exploring ways to develop music from small ideas in C20th Music

There were many different types, styles, genres and movements of music in the twentieth century. These include: Impressionism, 20th Century Nationalism, Jazz Influences, Polytonality, Atonality, *Expressionism*, *Serialism*, Microtonality, Electronic Music, Experimentalism, *Minimalism*, Pointillism and Music Concrète.



A. Features of Music in the Twentieth Century (How Composers used the Elements of Music)

A1. Melody & Dynamics	A2. Harmony	A3. Rhythm	A4. Timbres and Sonorities
<p>CONJUNCT - wide leaps, angular and spiky.</p> <p>CHROMATIC -uses all 12 notes (black and white) of the CHROMATIC SCALE.</p> <p>DISSONANCE - harsh sounds.</p> <p>EXTREMES OF DYNAMICS - (<i>pppp-ffff</i>) No clear melody/"tune".</p>	<p>ATONALITY – no (sense of) key.</p> <p>POLYTONALITY – two or more keys played at once.</p> <p>DISCORDS – dissonant, clashing chords.</p>	<p>SYNCOPIATION – half beat followed by full beat emphasising weaker beats of the bar.</p> <p>IRREGULAR ACCENTS (>) – e.g. <i>The Rite of Spring</i></p> <p>IRREGULAR TIME SIGNATURES – 5 or 7 beats per bar.</p>	<p>Strange, intriguing, and exotic sounds; striking, sometimes explosive, contrasts.</p> <p>PERCUSSION – expanded in orchestra and more emphasis on percussion timbre and sonorities.</p> <p>Unfamiliar sounds from strange instruments such as EXTREME PITCH RANGES and playing instruments in different and unusual ways.</p> <p>TOTALLY NEW SOUNDS often involving ELECTRONIC EQUIPMENT and MAGNETIC TAPE.</p>

B. Minimalism	C. Expressionism	D. Serialism
<p>Based on CELLS or MOTIFS – short simple ideas.</p> <p>Use of REPETITION – also called LOOPING.</p> <p>LAYERED TEXTURES</p> <p>NO CLEAR MELODY</p> <p>GRADUAL CHANGES OVER TIME</p> <p>PHASE SHIFT (PHASE IN/OUT) – when two or more motifs or cells begin in UNISON and gradually become “out of sync” with each other through displacement, either forwards or backwards.</p> <p>METAMORPHOSIS – tiny changes are made over time to one note or to one part of the rhythm. This can go a “full circle” and end up exactly the same at the end.</p> <p>ADDITIVE MELODY – adding notes to an original melodic cell gradually.</p> <p>ISORHYTHMIC OVERLAP – combining different length motifs or ostinato patterns</p> <p>AUGMENTATION – doubling the note values of a motif or cell.</p> <p>DIMINUTION – halving the note values of a motif or cell.</p> <p>RETROGRADE/INVERSION/RETROGRADE INVERSION (see D. Serialism)</p> <p><i>Famous Minimalist Composers include: Terry Riley, Steve Reich, Philip Glass, Michael Nyman.</i></p>	<p>“Expressionism” is borrowed from painting and is concerned with dark, secret terrors, mental breakdowns, and fantastic visions.</p> <p>ATONAL, DISSONANCE, DISJUNCT, LARGE ORCHESTRAS, UNUSUAL AND STRANGE TIMBRES AND SONORITIES.</p> <p>Expressionist composers often use HEXACHORDS as a form of ACCOMPANIMENT. Hexachords are chords formed of SIX NOTES. A hexachord can be formed on any note of the CHROMATIC SCALE, but must follow a strict pattern of TONES and SEMITONES:</p> <p>Semitone – Tone – Semitone – Tone+Semitone - Semitone</p> <p>The notes can then be arranged in any order in different (and often extreme!) pitch ranges.</p> <p><i>Famous Expressionist Composers include: Arnold Schoenberg, Alban Berg, Anton Webern</i></p>	<p>TONE/NOTE ROWS – use the 12 notes of the CHROMATIC SCALE into an order (the PRIME/ORIGINAL) on which the entire composition is based.</p> <p>All 12 notes are of equal importance and none should appear out of turn.</p> <p>As well as being used in its PRIME/ORIGINAL, the tone/note row could also be used in:</p> <p>INVERSION (intervals upside down)</p> <p>RETROGRADE (backwards)</p> <p>RETROGRADE INVERSION (the inversion row backwards)</p> <p>These 4 rows would then become the bases of the composition, used either vertically (as chords) or horizontally (as melody).</p> <p><i>Famous Serialist Composers include: Arnold Schoenberg, Alban Berg, Anton Webern, Igor Stravinsky</i></p>

