

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
CONJUNCT - wide leaps, angular and spiky. CHROMATIC - uses all 12 notes (black and white) of the CHROMATIC SCALE . DISSONANCE - harsh sounds. EXTREMES OF DYNAMICS - (pppp-ffff) No clear melody/"tune".	ATONALITY – no (sense of) key. POLYTONALITY – two or more keys played at once. DISCORDS – dissonant, clashing chords.	SYNCOPATION – half beat followed by full beat emphasising weaker beats of the bar. IRREGULAR ACCENTS (>) – e.g. <i>The Rite of Spring</i> IRREGULAR TIME SIGNATURES – 5 or 7 beats per bar.	Strange, intriguing, and exotic sounds; striking, sometimes explosive, contrasts. PERCUSSION – expanded in orchestra and more emphasis on percussion timbre and sonorities. Unfamiliar sounds from strange instruments such as EXTREME PITCH RANGES and playing instruments in different and unusual ways. TOTALLY NEW SOUNDS often involving ELECTRONIC EQUIPMENT and MAGNETIC TAPE .
B. Minimalism	C. Expressionism	D. Serialism	
Based on CELLS or MOTIFS – short simple ideas. Use of REPETITION – also called LOOPING . LAYERED TEXTURES NO CLEAR MELODY GRADUAL CHANGES OVER TIME 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. 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. ADDITIVE MELODY – adding notes to an original melodic cell gradually. ISORHYTHMIC OVERLAP – combining different length motifs or ostinato patterns AUGMENTATION – doubling the note values of a motif or cell. DIMINUTION – halving the note values of a motif or cell. RETROGRADE/INVERSION/RETROGRADE INVERSION (see D. Serialism) Famous Minimalist Composers include: Terry Riley, Steve Reich, Philip Glass, Michael Nyman.	"Expressionism" is borrowed from painting and is concerned with dark, secret terrors, mental breakdowns, and fantastic visions. ATONAL, DISSONANCE, DISJUNCT, LARGE ORCHESTRAS, UNUSUAL AND STRANGE TIMBRES AND SONORITIES. 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 : Semitone – Tone – Semitone – Tone+Semitone - Semitone The notes can then be arranged in any order in different (and often extreme!) pitch ranges. Famous Expressionist Composers include: Arnold Schoenberg, Alban Berg, Anton Webern	TONE/NOTE ROWS – use the 12 notes of the CHROMATIC SCALE into an order (the PRIME/ORIGINAL) on which the entire composition is based. All 12 notes are of equal importance and none should appear out of turn. As well as being used in its PRIME/ORIGINAL , the tone/note row could also be used in: INVERSION (intervals upside down) RETROGRADE (backwards) RETROGRADE INVERSION (the inversion row backwards) These 4 rows would then become the bases of the composition, used either vertically (as chords) or horizontally (as melody). Famous Serialist Composers include: Arnold Schoenberg, Alban Berg, Anton Webern, Igor Stravinsky	