**New Sounds and New Techniques**

**Chapter 39**

**Extensions of Serialism:**

Total Serialism is a technique where series are developed for \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_, \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_, \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_, and \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_. Leading proponents: Pierre \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_and Oliver \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_.

**Chance Music:**

John Cage was a major promoter of \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_or \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_music. In this type of music, the sounds are partly the result of chance, so they are unpredictable. For example throwing dice or dropping pages of music on the floor.

Cage urges composers to “give up the desire to control sound, clear his mind of music [in the usual sense] and set about discovering means to let sounds be themselves rather than vehicles for man-made theories or expressions of human sentiments.”

**Electronic Music:**

Two types of electronic music:

* \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ – recordings are made of \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_. Then the recording (in 1960s it was on magnetic tape) is manipulated by the composer in the following ways:
  + It can be \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ or \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_
  + It can have other sounds added by \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_or \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_
  + Some of the \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_of a sound can be filtered out
  + The order in which sounds appear can be \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_and \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

This type of music has been used as background music for movies, plays, and ballets.

* Sounds Produced on Electronic Equipment such as \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_and \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_offers a composer total control over the music:
  + No performers to alter the music and no longer any need for \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_.
  + Any pitch is possible including extremely high pitches and \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ (intervals closer than half steps)
  + Any combination of \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_is possible
  + Any \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_is possible
  + Any \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_is possible. Electronic devices can filter out or increase partials in a sound to achieve any tone quality the composer wishes.
  + Any \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ is possible. Crescendos and decrescendos can be regulated exactly.
  + Any electronically created sound can be combined with any recorded sound. Actual sounds of instruments can be \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ (recorded).

**Eclecticism:**

Define: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

**FEATURES OF TWENTIETH-CENTURY MUSIC:**

(fill in the table with characteristics)

|  |  |
| --- | --- |
| **Melodies** |  |
| **Rhythm** |  |
| **Texture** |  |
| **Harmony** |  |
| **Dynamic Levels** |  |
| **Timbre** |  |
| **Performance Media** |  |
| **Forms** |  |
| **Genres** |  |
| **Other Features** |  |