Developments and Variation in Notation in Significant Compositions from the 20th Century

Jacob Fitzgerald

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1. Concept

My idea for a project with funding from the Henry Morris Memorial Trust fund, was to use the money I received to purchase scores of outstanding musical significance from notable musical composers from the 20th Century, to analyse, and learn from, the variations in notation techniques and styles displayed in the different pieces.

I used the funding to purchase eight contrasting and important scores from composers, Debussy, Stravinsky, Schoenberg, Ligeti, Benjamin, and Ades.

In this document, I have included some explanation as to how I went about the project, as well as some analysis of the notation in a variety of the scores I purchased. Due to time constraints, I have been unable to fully analyse each of the scores in this document, however, the project and benefits of these scores will continue well into my future.

I have also used the research to aid my own composition, a recent example of which is included in this document.

2. Acknowledgements

I am extremely grateful to the Henry Morris Memorial Trust for their generous award of \pounds 150.00, following my interview, to help me with this project. Without this money, I would not have been able to purchase the scores which I have found so useful in researching notation from influential composers over the past ~150 years.

Although the project would have been possible on a smaller budget, this amount allowed me to purchase enough scores to draw many comparisons between pieces, study a wide variety of contemporary classical works, as well as purchase physical manuscripts, rather than digital copies. These scores will last me well into the future for further musical education and exploration, as well as being easier to take notes on and 'pour' over than digital versions.

On top of this, hard copies of the scores have been interesting to study, as they are as much a part of the final product, and the piece of art, being produced by the composer, as the notes themselves. How they are bound, formatted and produced as been a key aspect of my research that would not have been possible with .pdf scores.

This concept of the scores as a 'product' and the importance of physical copies in this project was introduced to me by James Olsen, which leads me on to my other key acknowledgement:

James Olsen, a professional composer of Contemporary Classical Music, based in East Anglia, also my composition teacher up until June 2019, has been extremely helpful in guiding my planning for this project. I have been able to analyse some of his own works, as well as using his recommendation on which other composers and which of their pieces I should choose to analyse.

Without James and the award from the HMMT, this project would not have been possible.

3. Choosing Scores

The first stage in the project, following my success in receiving the £150 grant, was to decide which scores, and by which composers, I should purchase to best carry out my research.

I decided to go to James Olsen, whom I have already explained was extremely helpful to me during this project, to ask his advice as to which scores would be most appropriate for the topic, and also, which of these scores were really worth purchasing as they would prove useful in my musical eduction far into the future.

I explained to James my budget and he came back to me with a pdf, containing two lists of scores- some 'essential' if possible and some which are of particular interest but are simply 'nice to have'. He also added a list of composers which would be useful or interesting to research outside of those given in the other lists. Although these composers have not been included in this project due to time constraints, they will be useful to me in the future if I wish to continue investigating this topic.

From the two lists of 'essential' and 'nice to have' scores, I selected a range, consisting of a mixture of pieces from both lists which sparked my interest in particular. I decided that although my budget would have allowed me to purchase all of the scores marked as 'essential' by James, some of the scores in the 'nice to have' list are actually difficult to source in public libraries etc., so to widen my general access to scores for all round musical education, it was worth getting some of the more rare ones, such as the Ligeti 'Aventures', which isn't even available in the Cambridge University Pendlebury music library.

Displayed below is the pdf document that I was sent by James, and highlighted are the scores that I decided to purchase.

After discussion with James, he was aware that I wouldn't have been able to purchase all of the scores he had suggested, and he approved of my selection.

Score suggestions for Jacob Fitzgerald

1. Essential

<u>I. ESSCIIIIAI</u>			
	Publisher	Shop	Price
Debussy, Three Great Orchestral Works	Dover	Amazon	£17.99
Mahler, Symphonies Nos. 1 and 2	Dover	Amazon	£18.99
Schoenberg, Five Orchestral Pieces op. 16	Eulenberg Miniature	Boosey	£12.50
Stravinsky, Rite of Spring	Boosey	Boøsey	£24.99
Stravinsky, Les Noces	Døver	<mark>Amazon</mark>	£10.99
Sibelius, Symphony No. 5	Dover	Amazon	£11.02
Ligeti, Aventures	Peters	Boosey	£18.50
		Total:	£114.98
2. Nice to have			
Ravel, Daphnis and Chloe	Dover	Amazon	£15.84
Mahler, Symphonies Nos. 5 and 6	Dover	Amazon	£26.99
Schoenberg, Erwartung	Universal	Boosey	£27.50
Stravinsky, Petrushka	Dover	Amazon	£10.92
Stravinsky, L'Histoire du Soldat	Chester	Musicroom	£14.95
Holst, The Planets	Dover	Amazon	£11.88
Benjamin, Palimpsests	Faber	Faber	£24.99
Ades, Living Toys	Faber	Faber	£24.99
		Total:	£158.06

3. Composers to investigate (other than the above)

Berg	Xenakis
Webern	Lutoslawski
Bartok	Nancarrow
Weill	Feldman
Scriabin	Rihm
Satie	Lachenmann
lves	Andriessen
Janacek	Murail
Messiaen	Finnissy
Boulez	Ferneyhough
Stockhausen	Knussen
Ligeti	Colin Matthews
Berio	Julian Anderson
Cage	

JO, 4v19

4. My Process

For each score that I purchased, the first stage in analysing, or even starting to understand, any of the pieces was to listen to them. I would find a respected recording of the pieces by ensembles such as the London Sinfonietta or the London Philharmonic Orchestra and listen through the piece whilst reading the score.

My score reading was already proficient when I set out on this task, however it has greatly improved after such intense reading of such complex contemporary scores. This has in fact proved to be another great benefit of the project as a whole.

Some of the scores were easier than others to read ad understand first or second time, as they have fewer parts, or require less non-standard musical notation.

After reading scores through, I have researched and looked into parts I did not understand, or things I wished to understand further. I have photographed and annotated/ explained some of these parts in this document.

This is as far as my analysis process has gone so far, however I am sure that the exploration will continue into the future.

The final part of the overall project has been to use what I have discovered from the analysis of all the scores to aid my own composition. There is no composition of mine in particular that I have completely based on my findings from this research, however as I am always writing music, this project has inevitably had an impact on the music I have written during and after this project and will continue to do so. I have included in this document the score of one of my latest compositions, which I believe has been most impacted by my research.

My piece, 'music is love', also written with the guidance of James Olsen, will be performed in Churchill College, Cambridge, on the 27th of October 2019. It is a commission from the Cambridge Festival of Ideas and professional composer Ewan Campbell, and will be performed by the Marsyas Trio. It has been greatly shaped by my research as part of this project. I will make a recording of the performance and send it to the Henry Morris Memorial Trust, and this will be the conclusion of the entire project.

5. LIGETI, Aventures



#Disser Cluster mird am Flügel -leize aber börbur - vom Gaubalisten und vom Sulagspagselen mugeführt, möhrend der Pänarst das Pedal nickengednickt hätt. Die Caubalist auf der Gällegspagsfelet Frügel weicher Schlagel Bau Schwingen. Durch knattmeislichen Agererbeiten börtels Weicher Schlagel Bau Schwingen. Durch knattmeislichen Agererbeites Forlichen der Sales - quer ader schrög mu der Salezuhönge - läst sich der erwänstelte Klang realizieren. (Erner der Salezuhönger - läst sich der erwänstelte Klang realizieren. Erner Sale Bauerbeiten bein Arflächen des Same schwing weilteren.





Immediately it is clear from the vocal parts that this piece is based on shapes and rhythms more than precise pitches. The triangular note heads used indicate rhythms only, as the parts are spoken more than sung.

Similarly in the instrumental parts, despite the presence of a standard stave, the use of extended rectangular note heads show Ligeti is thinking more about duration and shapes as variables in his music, more than precise variables such as pitch.

I am definitely inspired by Ligeti's ability to think of music in less conventional approaches than taught in any school of music. I will try and take this approach of thinking of overall shapes in my own music.

The long a detailed programme and performance notes at the bottom of many pages as well as in separated booklets show a level of detail that can still be present even in a score using nonstandard notation.

The written 'tacet' for all instruments, with sustained pedal shows that Ligeti is being extremely precise with his instructions for the whole performance and thinking about sounds beyond just pitches and notes written in the score.

This extremely long time after the piece would not be added by a performer were it not for this specific instruction.

I aim to be as open minded and consider as many aspects of a performance as possible in my own pieces.

Visually, the score reflects the sound of the music arguably more than a standard score because of its unusual notation. For example, here there are blank staves when instruments are not playing, rather than bars rest as in standard notation.

This gives the score a cleaner appearance, as well as obviously showing exactly when instruments actually should play.



The use of the dotted line here, to show how a melody or line moves through different instrument parts is extremely useful to performers here as they can pass on the phrase to other performers, much like a musical relay.

Methods such as this to aid performers is something I have tried to include in my own scores by laying them out in the clearest way possible.

Extended and precise instructions in the pages	
before the start of the score again add to the	
precision of Ligeti's work.	

Whilst I don't like to overload performers with such extensive performance instructions, this level of detail is something to aspire to.

GYÖRGY LICES		
	7 AVENTO	RES
TRANSCRIPT OF	HANDWRI	TTEN ANNOTATIONS IN SCORE / TRANSLATION OF FOOTNOTES IN SCORE
PAGE 2 / First	System	
SOPRANO	BAR 1-5:	Sehr intensiv, aufgeregt, kenchend atmen - mit offenem Mund und mit so viel Luft wie möglich
		Breathe very intensely, excited, gasping - with the mouth open, and as much air as possible
ALTO	BAR 1+51	Schr intensiv, aufgeregt, keuchend atmen - mit offenem Mund und mit so viel Left wie mbelich
		Breathe very intensely, excited, gasping - with the mouth open, and as
		much air as possible
BARITONE	BAR 1-5:	Schr intensiv, aufgeregt, keuchend atmen - mit offenem Mund und mit so viel Luft wie möglich
		Breathe very intensely, excited, gauping - with the mosth open, and as much air as possible
FLUTE	BAR 1	(ushöpbar einatmen)
LALLE		(breathe in insudibly)
HORN	BAR 1:	(unbtebar einstmen)
		(breathe in insudibly)
	BAR 1-2:	ohne Tonerzeugung hineinblasen
		breathe into the instrument without making a note
	BAR 5:	(Tuch)
		(cloth)
VIOLONCELLO	BAR 1-4:	Hogenwechsel selten und unauffällig (nicht gleichneitig mit Cb.)
		change bow seldom and unobtrusively (at different times from Double Bass)
DOUBLE BASS	BAR 1-4:	Bogenwechsel selten und unauffällig (nicht gleichzeitig mit Vc.)
		change how seldom and unobtrusively (at different times from 'cello)
PAGE 2 / Secon	ad system	
SOPRANO	BAR 6:	unmerklich einsetzen
		with an imperceptible attack
ALTO	BAR 6:	unmerklich einsetzen
		with an imperceptible attack
BARITONE	BAR 6:	plötzlich aufhören
		stop suddenly
		(atimmlos -> etwas stimmhaft -> stimmlos)
		(unvoiced → slightly voiced → unvoiced)
		tiefer Seufzer
		deep sigh
		mit Sehnsucht

6. **BENJAMIN**, Palimpsests







The presentation of the score is extremely important in making it look professional. This means not just laying out the music in a professional way but also making the fonts, textlayout and cover look a certain way.

Here, clearly the default font on music notation software has not been used, but rather a font specific to Benjamin and the Faber company. This thin look font is something I have also chosen to use in my piece included in this document.

The piano and harp writing beams across the two staves, which is common practice in many scores involving disjunct phrases and no chords.

I have used this in my score also to make some of my wide piano arpeggio phrases easier to read.

In the score, conductors marks have been added by Benjamin to indicate how he would like certain bars divided into groups of beats.

While a conductor is not necessary in chamber music, I will definitely consider this in any orchestral or other conducted music I write.

Benjamin has used the conductors symbols (square and triangle) not only to make it clear how he would like bars dividing rhythmically, but also to vary it more- adding another layer to the music.



SETING PEAN



PROGRAMME NOTE

A pullinal surviving only in fragments. The term can also be applied to natural landscape original surviving only in fragments. The term can also be applied to natural landscape cityscapes, where contrasting structures evolve over the ages. other date were precious materials to the medieval scholar – or composed of the structure of the structures are structures and the structure of the structures are structures and the structures are structures and the structures are structures

parameter seed reportedly for successive sketching. Today, many centuries later, survival were used reportedly for successive surface complexity almost resembling organic growth, abough their straight lines reveal they are man-made. In deciphering these mysterious abough their straight lines reveal they are man-made. In deciphering these mysterious abjects one can unravel the sequence of layers and trace back to the initial text.

objects or call an universe explore the play of perspectives as multiple music, upermore and interface. The first, brink and pointed, is based almost exclusively on the applications, scored for chartness, with which it begins. Ever present dreaps in the updragned this song occasionally returns to the surface, each time on a greatly expanded *als*: At its most forceful incarnation it suddenly disintegrates, leaving in its wake a quet and grander code.

The second november, because its importance and barrier to be colour, shares many durateristics with the first. It tends, however, to evolve along a smoother path, its lines panning ever wider contours. After a fierce climax entirely in the bars register it subsides and echoes from the first movement. Elements from both movements then collide and omhere in a final prestsion which hurtles towards the conclusion.

Immighted valueted to achieve an extreme clusity of sound, with each mutacial layer having, no on distincted walks, four clusters, for mand lamber. This is emphasized by the unusual conclustation where for fluxs, four clusters and a big thrus section are placed against mach reduced imposed by the sound of the sound by the sound of double bases. There are also provide reduced to place the sound by the sound of the sound of the sound of the provident roles for plano, how harps and three percussionists:

his work was written for the London Symphony Orchestra and is dedicated to Pierre oulez, who conducted its premiere.

GB

In the front of the score it is common practice to list your instruments to specify what kind of orchestra you would like to play the music, and outline any unusual instruments you may be adding (often in the percussion)

Details such as stating that the score is in C are also important. I have aimed to have this level of detail in my scores too.

Benjamin goes a step even further than just listing the instruments he is writing for, and even draws a seating plan for the orchestra to indicate on which side of the stage, for example, he would like the Piano/Celesta.

Like Ligeti, he is considering the audience's whole experience in his writing, not just the notes.

Some non-standard notation can be found in Benjamin's score, though not as much as in Ligeti's. He as included a 'squiggle' above the percussion stave to indicate where a 'wire brush' should be use instead of a standard percussion mallet or drumstick.

This extended programme note is extremely interesting to me as a composer. It is fascinating to read what has inspired him in his writing, but also what may have inspired him but he has chosen not to explain.

Often, in lessons, I am asked why I feel the need to tell my audience about how I wrote the piece.

7. SCHÖNBERG, Fünf Orchesterstücke



The presentation of this score is very different to the Benjamin score. This is probably very much down to the publisher- Peters rather than Faber.

The all capitals name of the composer is something that is important as Schönberg is such a famous composer- it would seem odd to put that large text on a contemporary score, especially by an unpublished composer such as myself!

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Immediately it is clear that although Schönberg was revolutionary for his time, he is using more standard and traditional orchestral textures.

His instrument combinations and writing for thick textures so much of the time, as shown on the left, is something that today, is not imperative. As Benjamin shows in his score, sometimes a more intimate, small-scale instrumentation can provide a contrast to full orchestra the whole time.



The use of quadruplets here is standard notation but is rhythmically complex beyond many scores from before this period. Schönberg was a revolutionary composer rhythmically as much as tonally.



These virtuosic and discordant flourishes are figures that work on the flutes especially. This texture is something I have attempted to emulate in my writing for the flute such as in my score included this document.



Lots of tempo changes and detail in the score show that Schönberg was a forerunner for the level of detail in scores such as by Ligeti. Although there are not as extensive footnotes and programme notes, this was revolutionary for the time.

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Here, notation is altered from standard notation in a way similar to Ligeti, with the aim of making it easier to play and easier to understand what Schönberg's aim is with his phrases.

Beaming across the bar line is something I have also included in my score in the piano especially to show phrases more clearly.

8. STRAVINSKY, Les Noces

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Stravinsky here is using traditional orchestration but with a contemporary use of discordance and rhythmic difficulty. This is a similar style to Schönberg in the fusion of old and new musical composition techniques.

Stravinsky, again like Schönberg is beaming across the bar lines in a way that makes the score easier to read- breaking the rules of standard musical theory to keep up with their groundbreaking musical ideas.

His instrument groupings are quite standard here, with keyboard instruments, harp and strings accompanying solo wind instruments. The size of the orchestra however makes this extremely powerful- I would definitely use this 'broad brush-strokes' approach if writing for such a large ensemble.



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63 V

Here is a specific example of where beaming across the bar lines has been used, to indicate that the two notes are connected and within one phrase, despite being in different bars. This is an example of more complex rhythms and polyrhythms entering western contemporary composition.



Another example of new notation techniquesthe bracketed rests in between staves to help the percussionist play two instruments at once, and in time.



Triplets across two separate instruments would usually have separate '3' brackets, but here one has been used to make it visually easier to understand- breaking standard notation rules to aid the music.

9. STRAVINSKY, The Rite of Spring



The iconic opening to this piece's notation is really interesting. The use of pause marks has the effect on the notation of being a half way between strict notation and more improvised rhythm.



Often small and unnoticeable features such as violin pizzicato are made features of by limiting the dynamic of other parts and also the scale of the orchestration. This use of small solo sections so frequently to add variation is something I definitely am inspired by in my own composition.



Sextuplet and dectuplets as shown on the left are really pushing the rhythmic capabilities of players, and again ask for a more improvised 'flourishing' style. This use of more free notation is something I also try to achieve in my own compositions.

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Visually here, you can see the musical line moving down the orchestra, almost like a Mexican wave, translating shapes on the page into orchestration. This visual approach is again of inspiration to me.

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V-c.	arco (non div.)	sempre stace.	sempre simile
С-ъ.			
		sempre stace.	

Here, Stravinsky has given bowings, by use of the horseshoe shape, to specify exactly how he would like the notes to be played. This is a layer of detail not given in scores much until this time.

Jacob Fitzgerald music is love

(2019)

SCORE

music is love (for ziggy adolph – south african musician)

when love permeates the notes of a melody music can suspend time above below and throughout the spatial orbit of memory

and then the harmony of a higher purpose will infuse the nodes of our consciousness and we will sing just like water flows because it knows how to embrace and sway the reeds

eugene skeef 220619

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Written for the Cambridge Festival of Ideas, Ewan Campbell and the Marsyas Trio

Duration: c. 5 minutes

PERFORMANCE NOTES

The score is written at concert pitch.

Piano pedal markings are marked when strictly necessary– performer should add pedal elsewhere ad lib.

General Pauses (marked GP) are to indicate silence in all parts They are not related to any tempo change.

PROGRAMME NOTE

'music is love' was inspired by Eugene Skeef's poem of that same title. The piece uses motifs and colours inspired by the text as well as speech rhythms from the poem; using material more literally to translate poetry and language into music.

Eugene Skeef FRSA is a South African percussionist, composer, poet, and educationalist, who migrated to London in 1980. Whilst living in South Africa, Skeef, along with civil rights leader Steve Biko, co–led a nationwide literacy campaign teaching in schools, colleges and communities across apartheid South Africa. He also works in conflict resolution and acts as a consultant on cultural development. As a composer, I have been inspired by his art, and its multicultural influences, but also by his journey and his campaigns for peace and human rights, especially during apartheid.

As a lover and promoter of music, language and culture, Skeef, through his music and his poetry, represents a message of inclusion and solidarity. In this piece, I have tried to capture not only the essence of the poem, but also Skeef's love for language, and music as a language in itself.

JF 6ix19

For the Cambridge Festival of Ideas, Ewan Campbell and the Marsyas Trio **MUSIC IS IOVE** a song without words on a poem by Eugene Skeef



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Full Score in C

























7

Full Score in C







8











