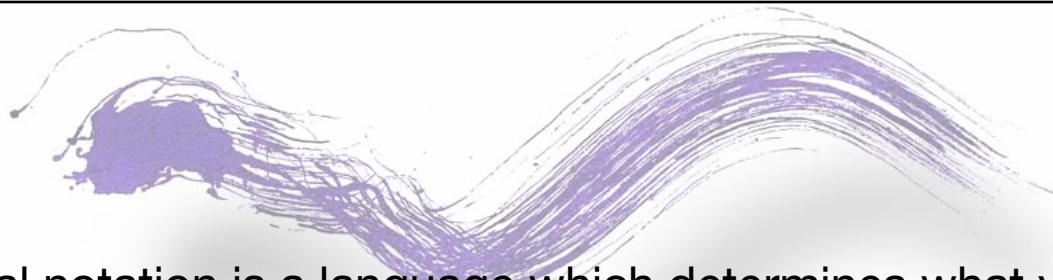


Notation as Art



"A musical notation is a language which determines what you can say;
what you want to say determines your language."

Cornelius **Cardew** 1961

Inside the Wind - For Chorus

Randy Raine-Reusch - 07/05/03



Richard Hoadley
2007-11
v0.3
110309

Note

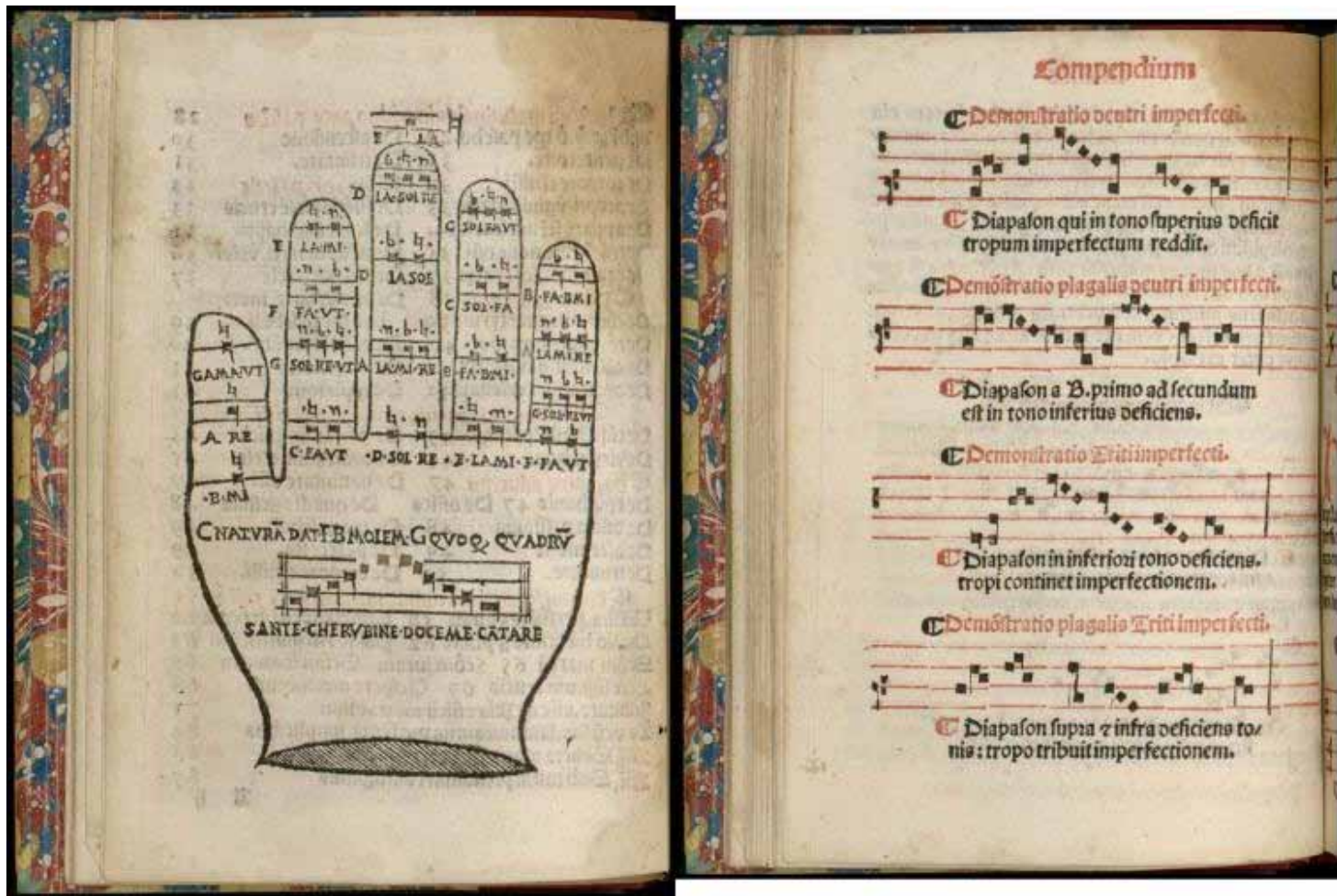
This presentation is available in **pdf** format at

rheadley.net/presentations

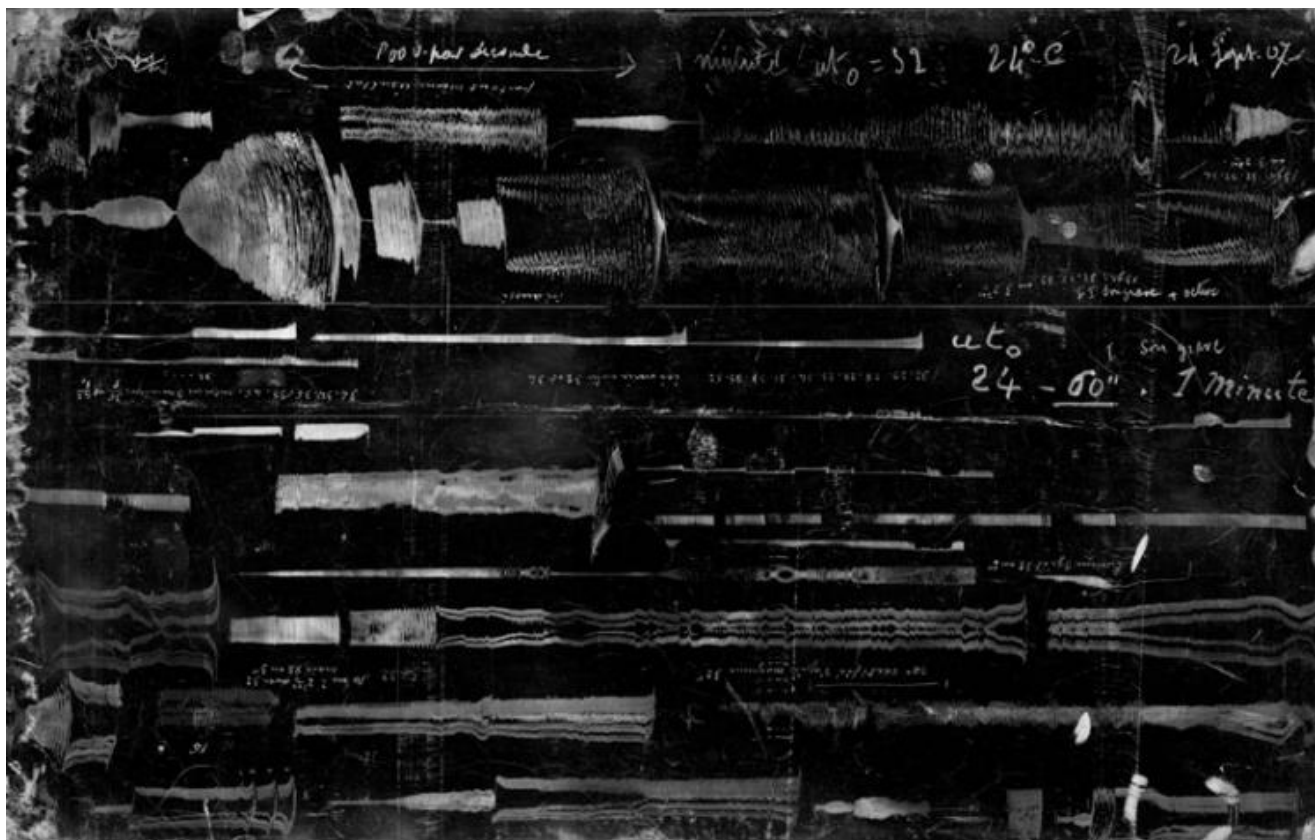
Inside the Wind - For Chorus

Randy Raine-Reusch - 07/05/03



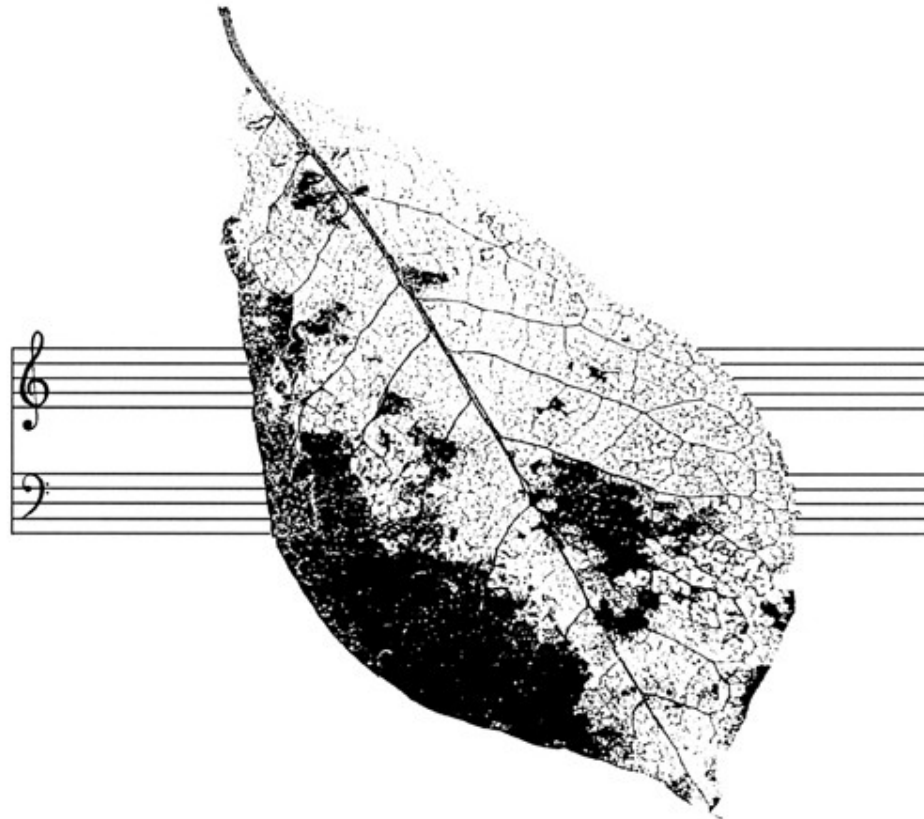


Etude: Expérimentale d'Acoustique Musicale (1920)



Leaves 2 (1993)

“This score can be performed aurally, visually, kinesthetically, synaesthetically, interactively, literally, symbolically, or philosophically.”



Inside the Wind for Chorus (2003)



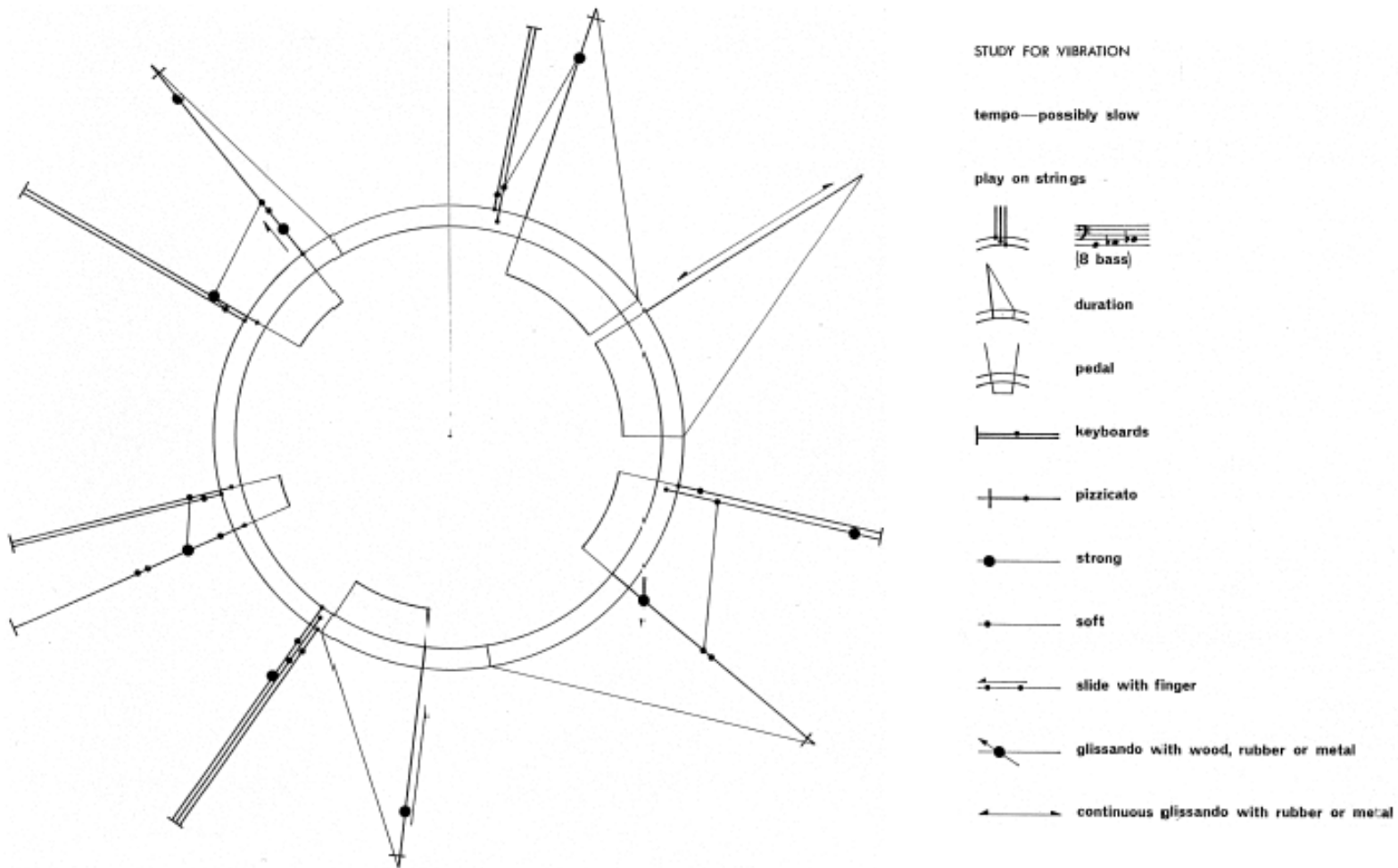
Inside the Wind - For Chorus

Randy Raine-Reusch - 07/05/03



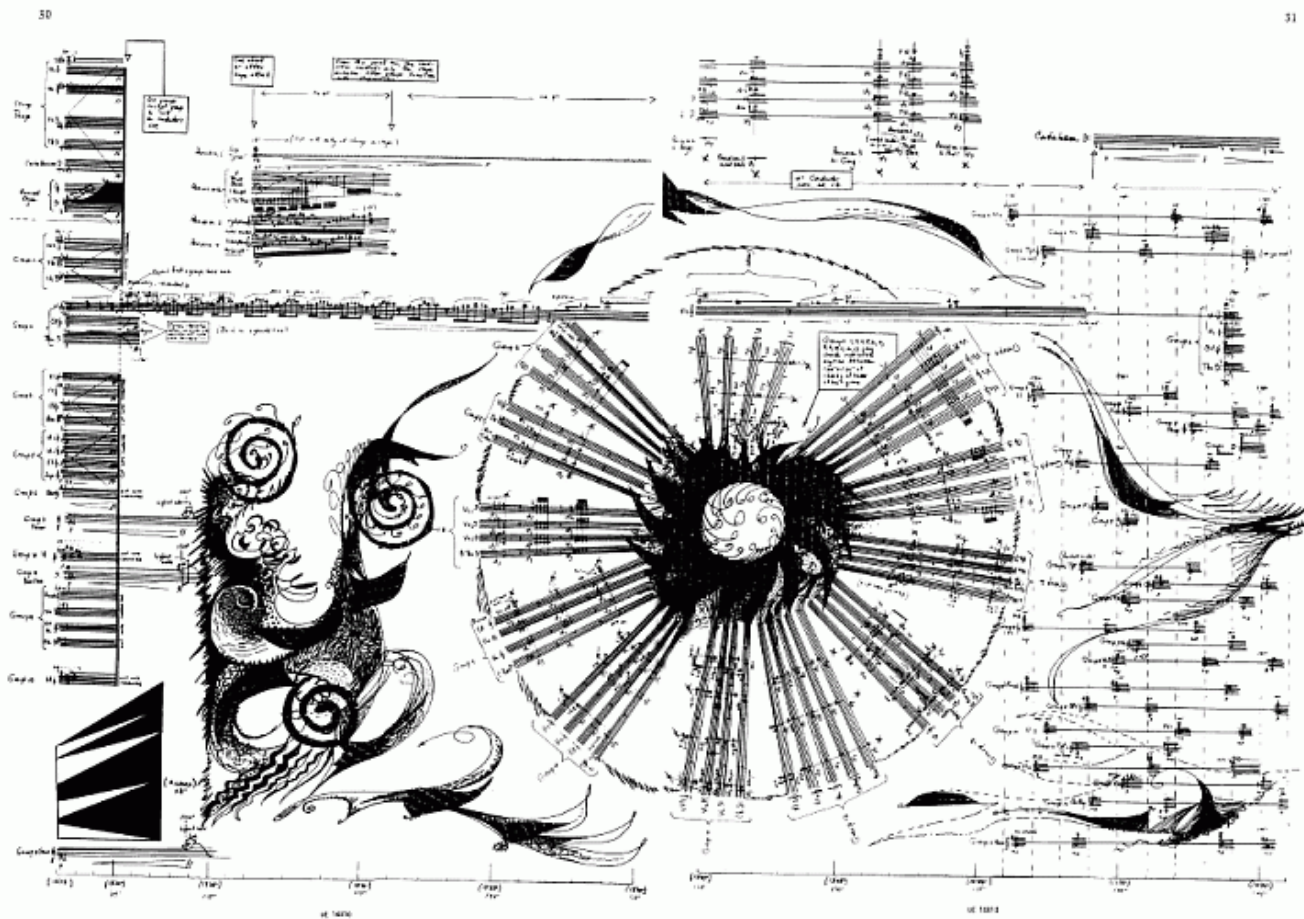
Notation as Art Randy Raine-Reusch

Study for Vibration (from **Corona for Pianists**) (1962)



"The performance may start at any point of the perimeter no matter clockwise or counterclockwise."

Divan I Shams I Tabriz for Orchestra, seven singers and electronic sounds
(1977)



Notation as **Art** Murray **Schafer**

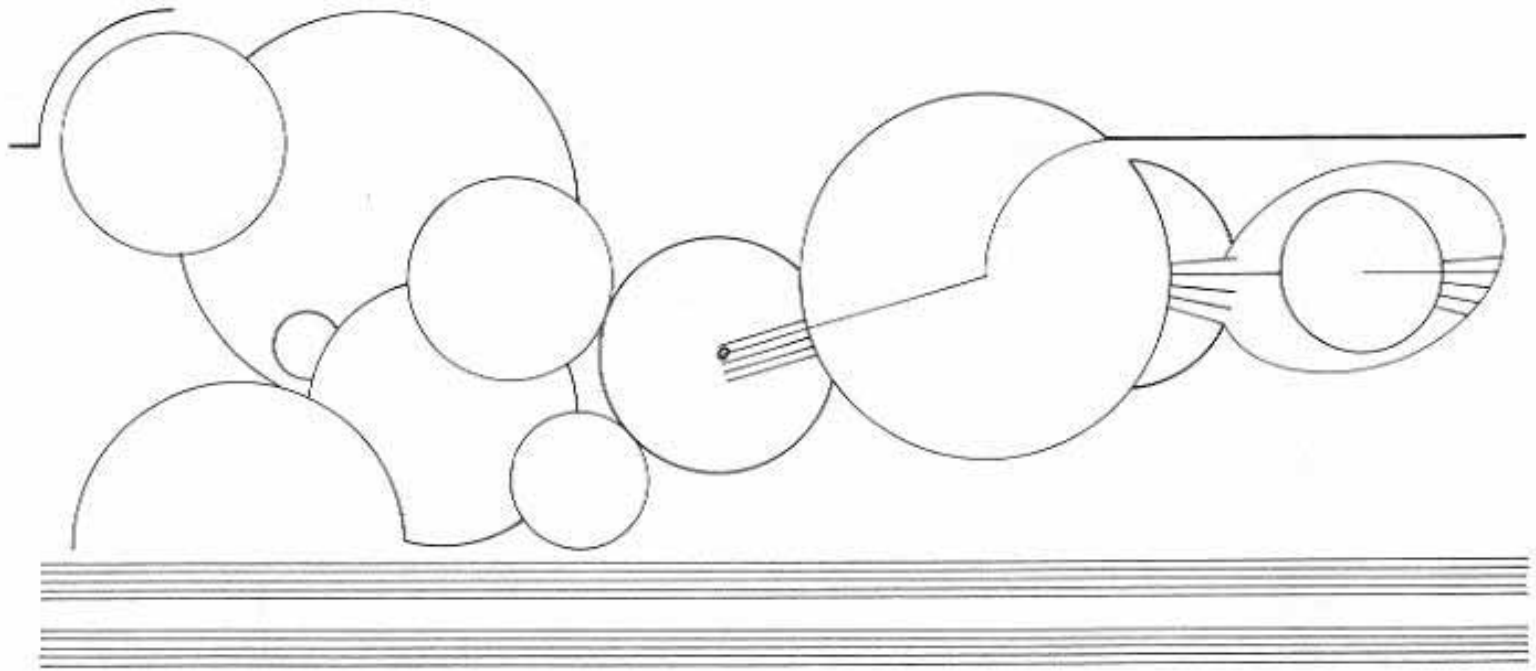
bird gong game - written for an absent soloist. *(with the music and lyrics by Barry Guy)*

the game consists of four sections identified by the signs (I)tutti, (II)mobile, (III)solo, and (IV)sustained).

necessary preconditions:
the piano should begin and end with (I) i.e. the tutti
condition requires with (II) a slight time changing mood
the players with section (II) might stop and deliberate at
the completion of section (II)
these signs (I) & (II) may have (I) or (II) alone
the music may be played in any order and the player may
be required to perform in any order of each section: it is
suggested that a new starting point be chosen.

Notation as Art Cornelius **Cardew**

Treatise (detail, with audio) (1967)

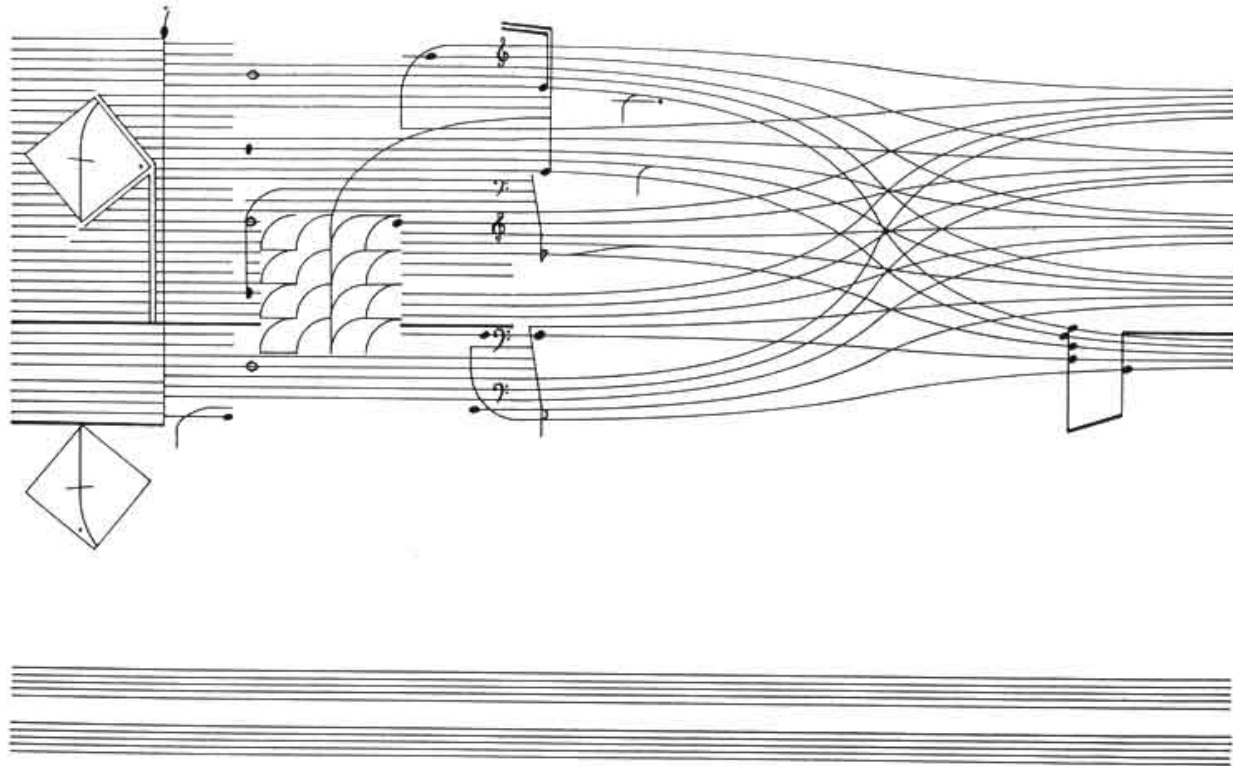


3

Recording from Cornelius Cardew Memorial Concert:
<http://www.ubu.com/sound/cardew.html>

Notation as Art Cornelius **Cardew**

Treatise (detail) (1967)

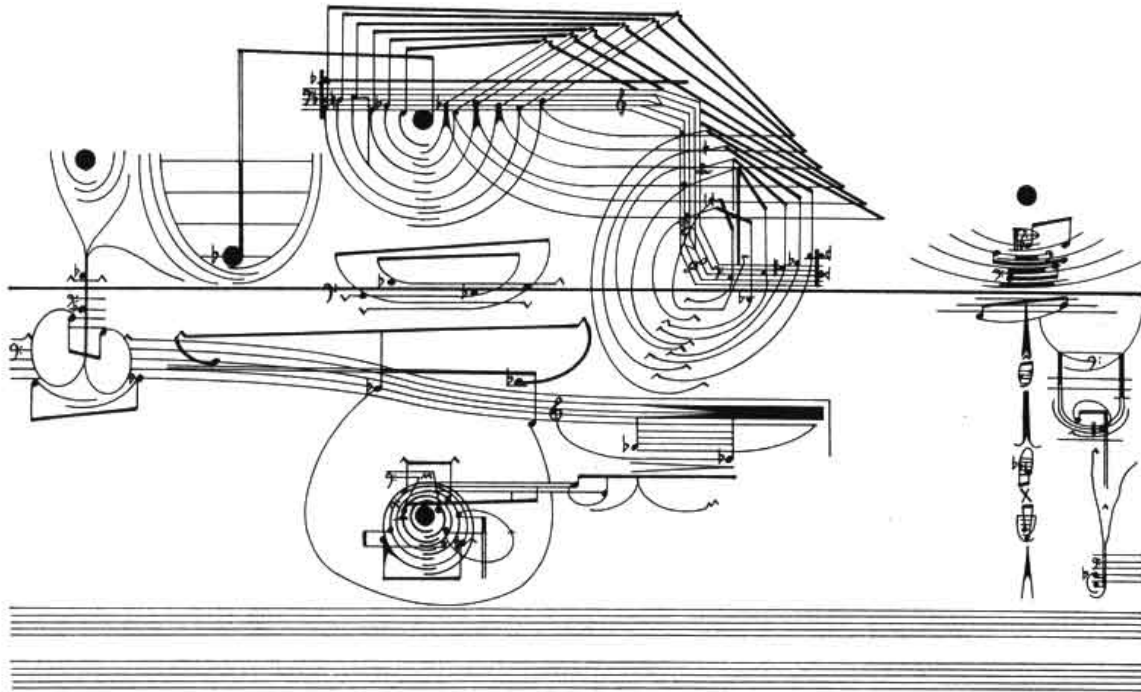


Treatise - Performed by Seven Guitars

29

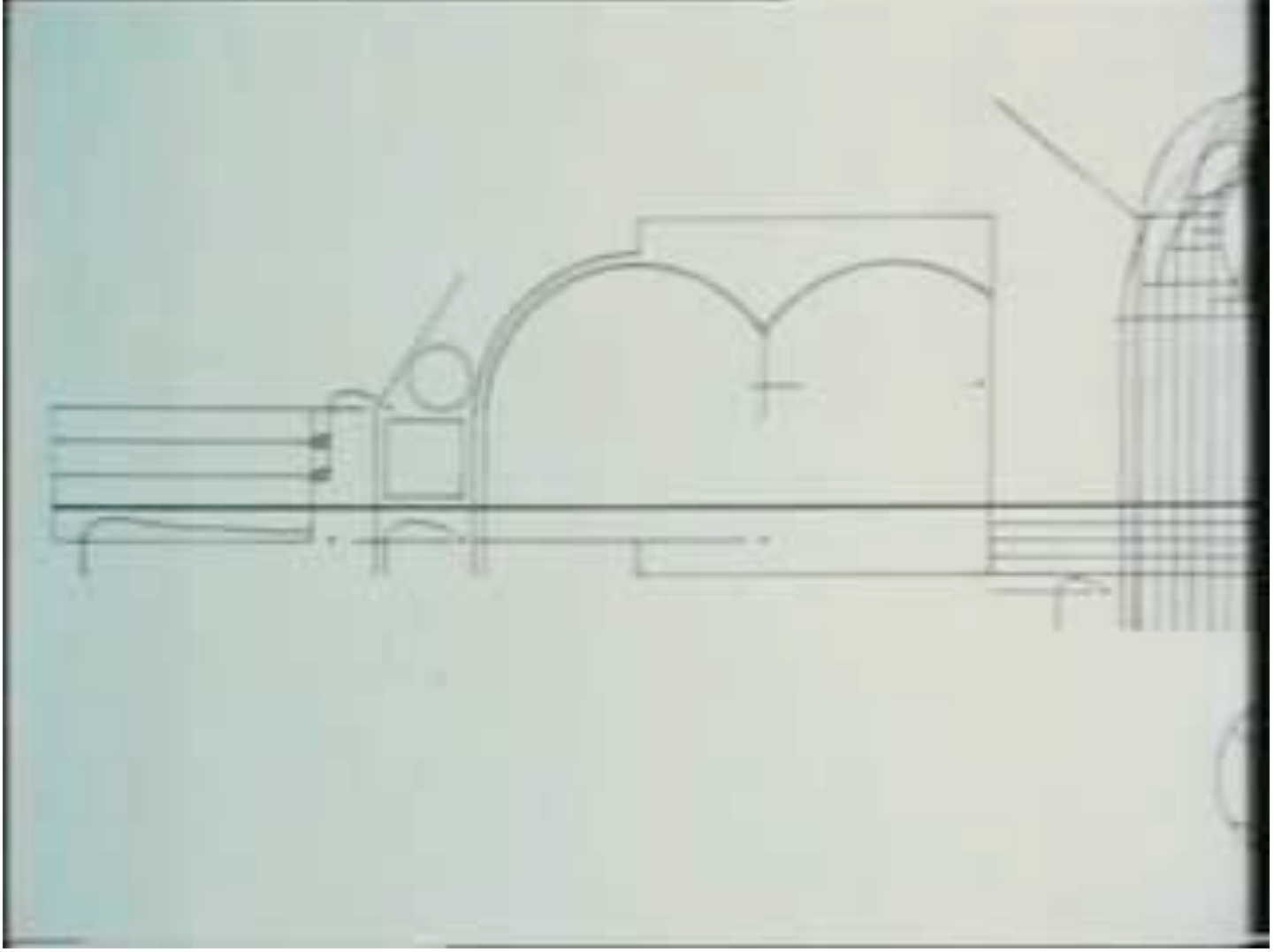
Notation as Art Cornelius **Cardew**

Treatise (detail) (1967)



183

Notation as Art Cornelius Cardew



[6:31]

Treatise (detail) (1967)

Treatise: An Animated Analysis

<http://www.blockmuseum.northwestern.edu/picturesofmusic/anim.html>

Index

1. Introduction
2. Recurring Features of *Treatise*
What are the visual elements that characterize this score?
3. Principles of Organization (Gestalt Psychology)
A description of some of the ways humans organize visual information, with examples.
4. Musical Parameters
Fundamental concepts related to interpreting the visuals musically.
5. Freeform Interpretation

● Index ◀ Back ⏮ Replay Continue ▶

The slide features a diagram of a musical score on a black background. A horizontal line is drawn across the middle. Above the line, a large, white, curved shape resembling a wide, shallow arch or a stylized letter 'M' is centered. Below the line, there are several musical notations, including a staff with notes and a large, stylized letter 'M' that mirrors the one above. The number '1' is placed at the top of the arch and at the top of the 'M' below. The number '2' is placed at the right end of the horizontal line. The diagram illustrates the visual organization of the score, likely related to the Gestalt Psychology mentioned in the index.

12. Spiral Galaxy

[SYMBOL]

Aquarius



George Crumb: **Makrokosmos** | - 12. **Spiral Galaxy**
[Symbol] Aquarius (1973)

George Crumb **Makrokosmos II - 12. Agnus Dei**
[Symbol] Capricorn (1973) (with audio)

12. Agnus Dei [SYMBOL]
Capricorn

Very slow, like chanting (♩=40)
Come sopra (♩=40)
suspended in endless time
[RAW. W]

Notation as Art

Elizabeth Harington **The Art of Fugue** bookart



Notation as Art

A literary use or response to the fugue can be found in Joyce's 11th episode in *Ulysses* ('**Sirens**') in which the wording and chapter structure attempted - with some poetic license - to **mimic** or work within the **rules** of the **fugue**. Unsurprisingly, a quick search on '**Sirens**' revealed that John **Cage**, a leading musical experimentalist and graphic score '**artist**' names **James Joyce** as an influence (also see Cage's **Roratorio**).

See: 'James Joyce and Avant Garde Music', Scott W. Klein 2004 at the Contemporary Music Centre.

James Joyce and Avant Garde Music

Kerry John Andrews **For Andrea section 4** [detail]

The image displays a musical score for 'For Andrea section 4' with several layers of annotation. The score is divided into four horizontal staves, each with a different color: red (top), orange, green, and blue (bottom). The background is also color-coded into vertical sections: a light blue section on the left, an orange section in the middle, and a light green section on the right. The score includes lyrics such as 'cement', 'transforms our re-la-tion...glamour.', 'But... a shadow falls onto the door', 'sss...saturates...her being...', 'glamour... accessible...', '...ex - po - sure...', and 'a shadow falls onto the door'. There are four 'solo note' annotations with arrows pointing to specific notes: 'solo note 2' (green arrow), 'solo note 3' (red arrow), 'solo note 3' (orange arrow), and 'solo note 4' (blue arrow). The time signature changes are indicated by large numbers: 6/4, 4/4, 2/8, 4/4, 2/4, 6/8, and 4/4. There are also some graphical elements like a black circle with a white crescent moon and a black triangle with a white crescent moon.

Notation as Art

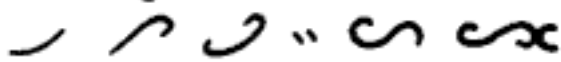
Screen capture from **See Music Project**: Kircher/Monteverdi



Notation as Art

Two versions of **musical notations** from **China**

Ascending second

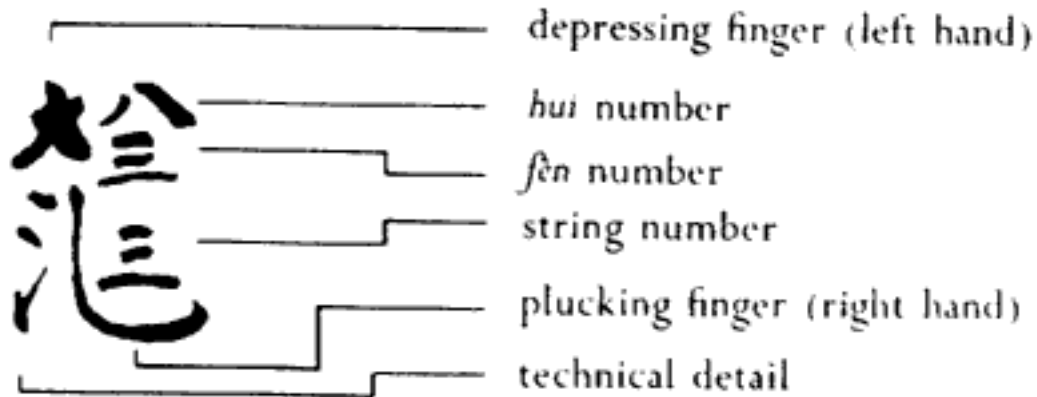


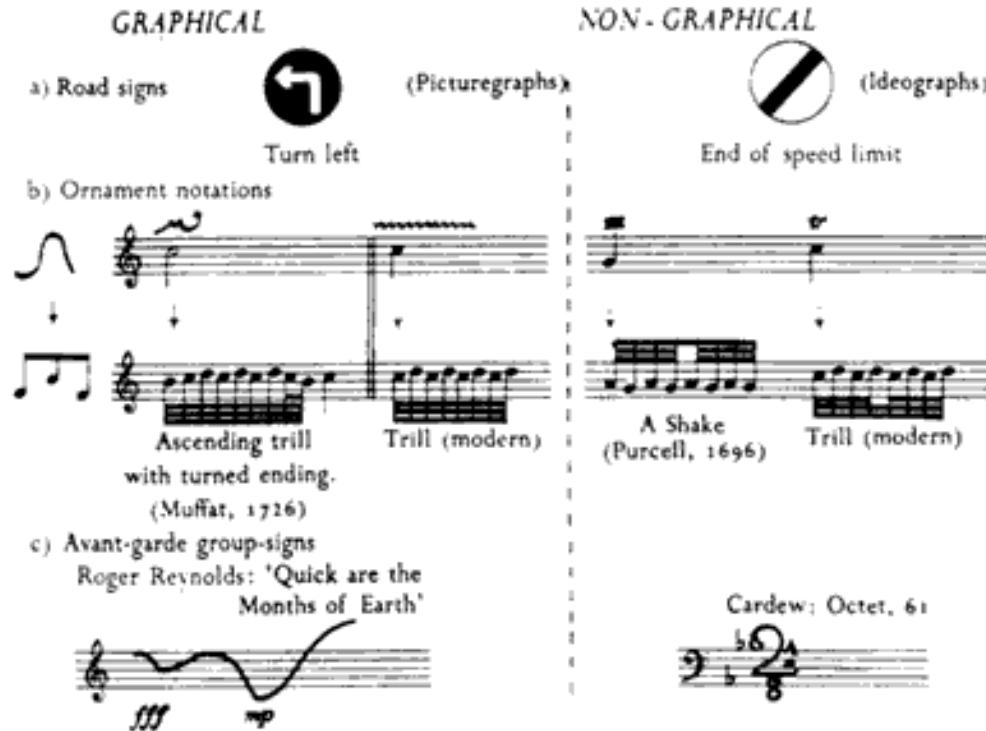
Descending second



As you can see from these examples, notation is more than just a particular view of a particular musical idea - it will soon become apparent that musical notation has a profound effect on the nature of the ideas themselves, as well as indicating to us the musical priorities of the culture that invented them.




As you can imagine, these notations have a significant effect on what can be described and how it can be described. Virtually any piece of western classical music would be difficult to read or write using this system. What does this tell us about notation in general?








Above is a table from Hugo Cole's book **Signs and Symbols**, showing examples of two primary types of musical symbols used throughout the world. As you can see, this division also applies to other symbols we use, including our written languages. Symbols either describe their meaning by graphical similarity (**pictograms**) or through less obvious, more abstract associations (although these may well have once been graphical too), (**ideograms**).

1) Take three intonations of the word 'yes' and give an approximate indication of each by an appropriate accent sign:

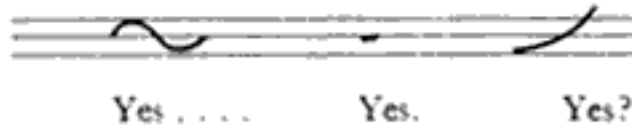
Yes . . .	(considering, doubtful)	
Yes.	(curt, businesslike)	
Yes?	(question)	

Also taken from Hugo Cole's book. Take a very simple human verbal response and, through a variety of processes of varying complexity, investigate the varieties of notation appropriate.

2) A fixed line can be added to represent fundamental speaking tone:

		
Yes	Yes.	Yes?

3) Other lines can be added to define intervals in common use:



4) On the analogy of alphabet writing, and on the single pitch signs, as at (b) below, each sign can be segmented. The sound continuum is divided up into distinct pitch levels:



5) The tune can be separated from the word. Pitch can be fixed to any degree of precision. (In normal use, we take c,d,e,f,g . . . to mean 'the sounds practising musicians accept as c,d,e,f,g'.):



6) We can return to the first notation, and convert it into a precise time-pitch graph, representing the sound as pitch-continuum, after the manner of today's proportionate notations:



7) At (4), we have gained the power to specify many types of melodic pattern, but at the price of limiting our idea of 'melody' to 'that which can be notated by a series of fixed pitches'. But we can still produce approximations to subtly inflected pronunciations:



Notation in the Twentieth Century

Since the early days of western notation, certain elements have become more and more explicitly governed by notation and at the same time, the complexity of the musical grammar of these ideas has also become more complex as composers have sought to achieve ever more original ideas. The first two examples, both from Stockhausen show one aspect of this problem, specifically here with the complexity of dynamic information making both the reading and performance of such material very difficult:

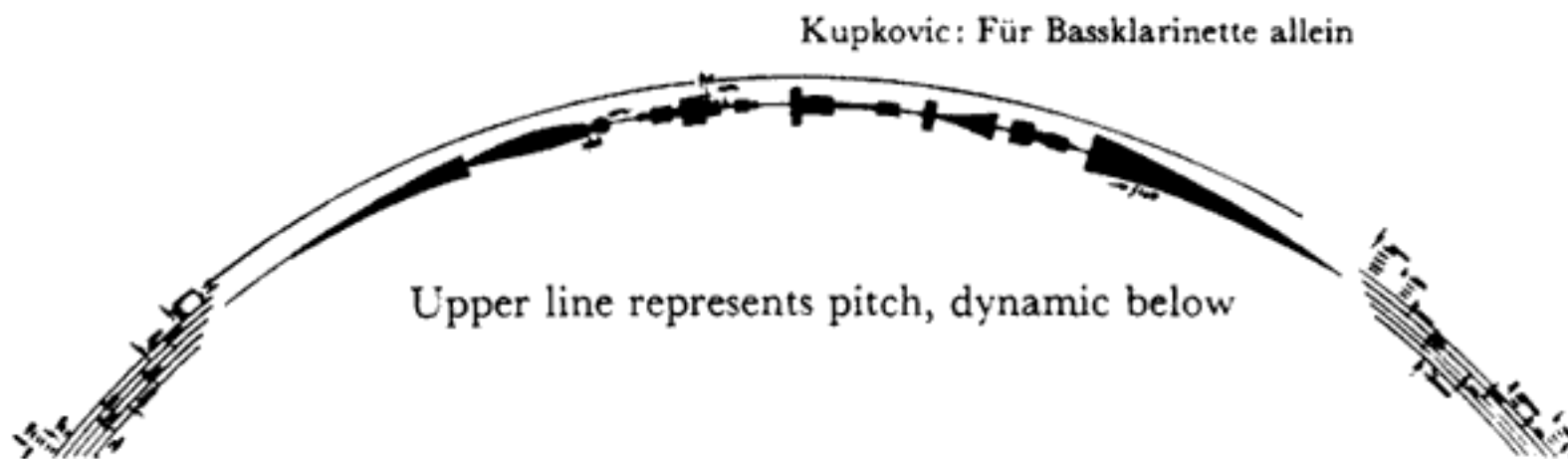


Stockhausen: Klavierstück I

The image displays a musical score for Stockhausen's Klavierstück I. It features two staves, treble and bass clef. The score is characterized by complex rhythmic structures and time signatures. Key elements include:

- Time signatures: 5/8, 7/8, 4/8, 3/4, and 5/4.
- Rhythmic markings: Brackets indicating durations of 11:10, 7:5, and 5:4.
- Dynamic markings: *pp*, *mf*, *f*, and *fff*.
- Performance instructions: *rit.* (ritardando) and *tr.* (trill).
- Measure numbers: 56, 48, 7, 25, 48, 3, 4, 8.
- Staff markings: A large '7' in a circle on the treble staff and a large '3' in a circle on the bass staff.

Methods with which **composers** have attempted to **overcome problems** of **over-complexity** in **notation**



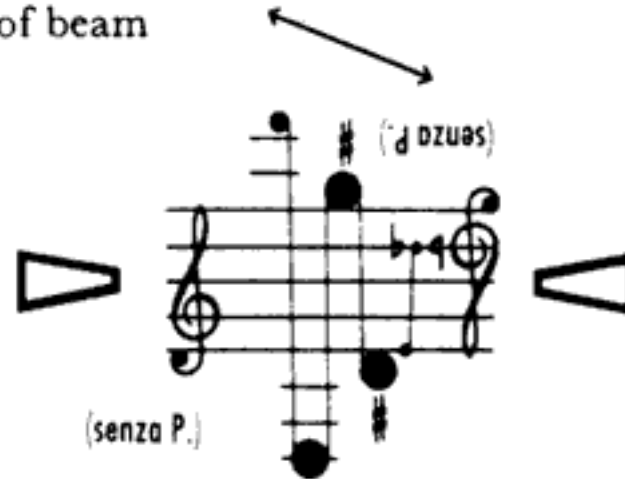
Bartolozzi: New Sounds for Woodwind



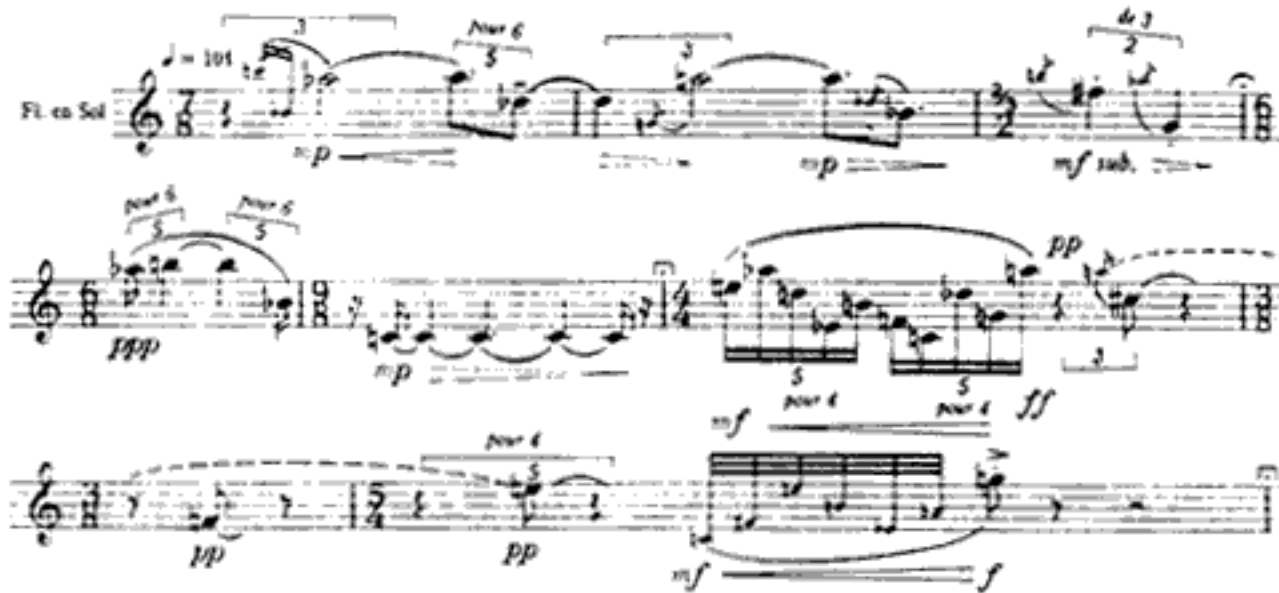
Dynamic indicated by thickening of beam

Cage: Changes
5 11 8 155
Numbers indicate dynamic levels

Stockhausen: Zyklus



Arrow indicates ritenuto
Loudness shown by size of notehead



Boulez Le Marteau Sans Maitre original

Boulez **Le Marteau Sans Maître** 'alternative' version

The image shows a musical score for the Alto Flute part of Boulez's 'Le Marteau Sans Maître'. The score is written on two staves. The first staff begins with the instruction 'free time' and features a series of notes with slurs and dynamic markings: *mp*, *mf*, and *ppp*. Above the staff, there are time markings: '5 secs.' and '4.5 secs.' with horizontal lines indicating the duration of specific phrases. The second staff continues the piece with dynamic markings *mp*, *mf*, *ff*, *pp*, and *f*. A '6 secs.' marking is also present above the staff. The notation includes various rhythmic values, slurs, and dynamic markings, illustrating the 'alternative' version of the piece.

- There follow a variety of examples of **different forms** of notation.
- See how well you think they **communicate**.
- Why have none of these, or, for that matter, any of the other examples of these really **come into use**? Or have they?
- Can you think of any **examples** which might have done?
- Why do you think these composers felt the need to **experiment** in these ways?

Earle Brown **Available Forms 2**

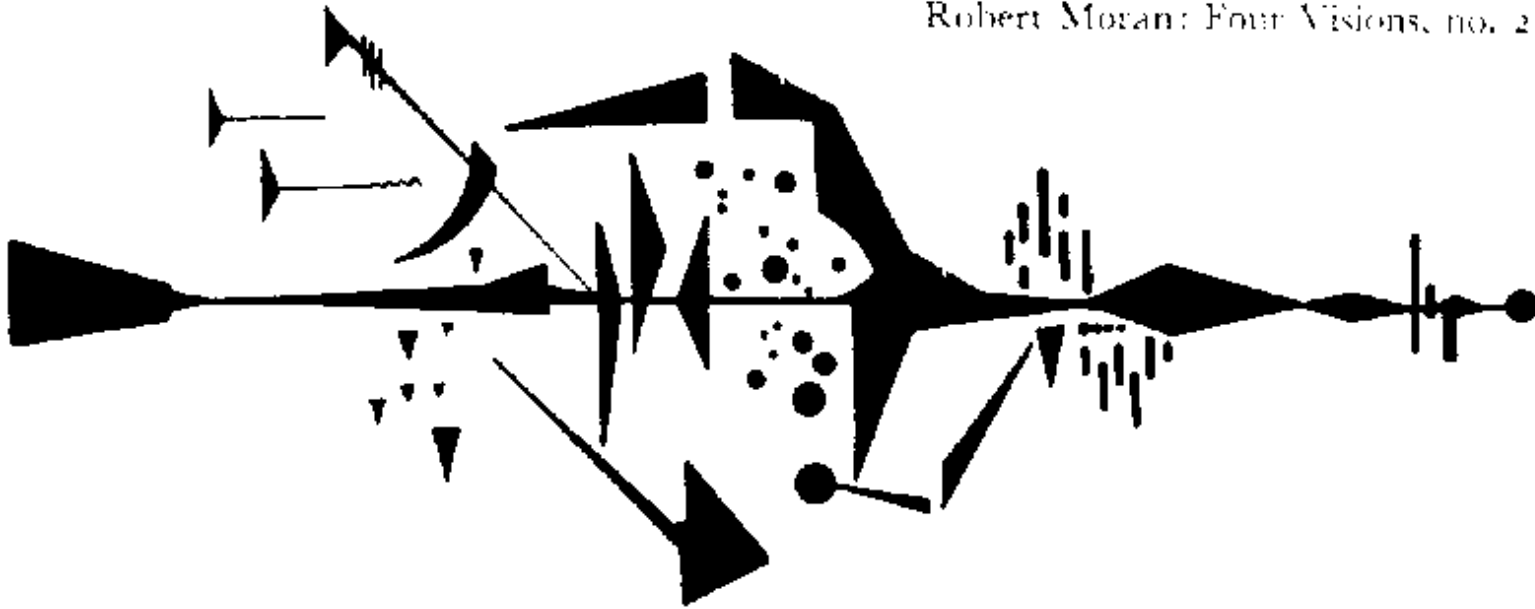
Earle Brown: Available forms II

The image shows a handwritten musical score for four instruments: HARP, PIANO (CEL.), VIB., and XYL. Each instrument part is written on a five-line staff with a treble clef. The HARP part includes the handwritten notes 'MUTED SOUNDS AND SOUNDS ABOVE TUNING NUTS' and a list of notes 'C D E B F G A B B'. The PIANO (CEL.) part includes the handwritten notes 'MUTED SOUNDS AND SOUND ABOVE TUNING NUTS'. The VIB. and XYL. parts include the handwritten notes 'VERY SOFT MALL.'. The notation is highly expressive and abstract, with many notes and lines that are not standard musical notation, suggesting a focus on timbre and texture over traditional melody and harmony.

Notation as Art

Robert Moran **Four Visions No.2**

Robert Moran: Four Visions, no. 2

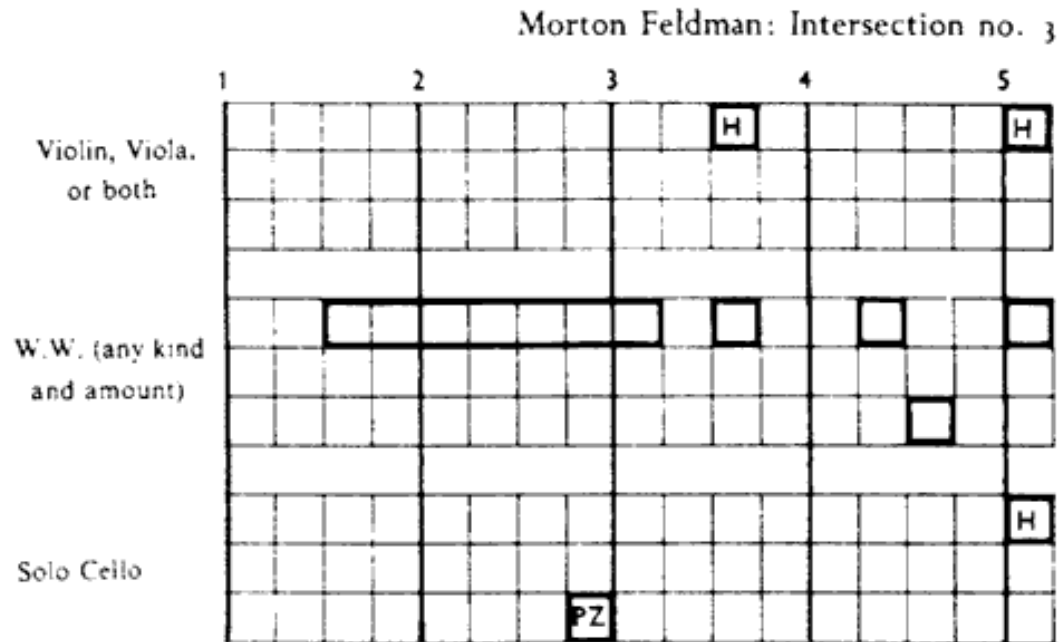


Christian Wolf **Duet 2**

			7'		3'	
5'				4'		
	2'					2'
					4'	
2'		6'				5'

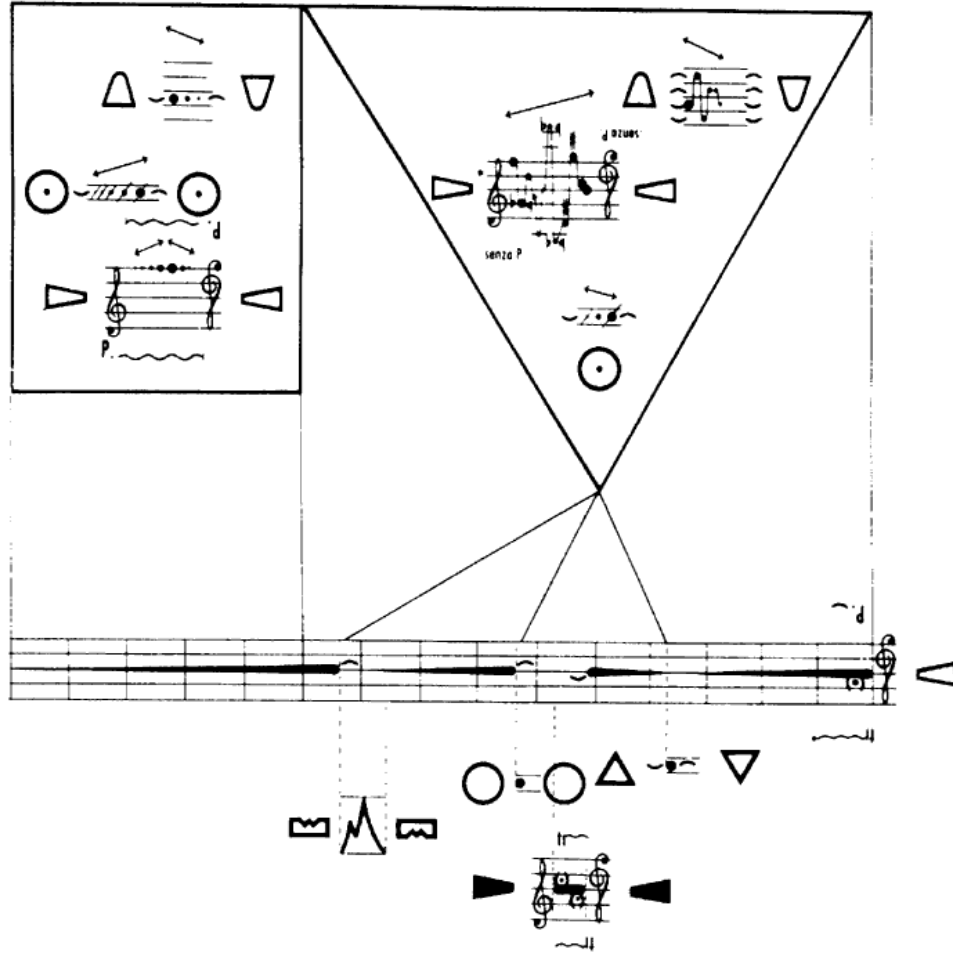
Notation as Art

Morton Feldman **Intersection 3**



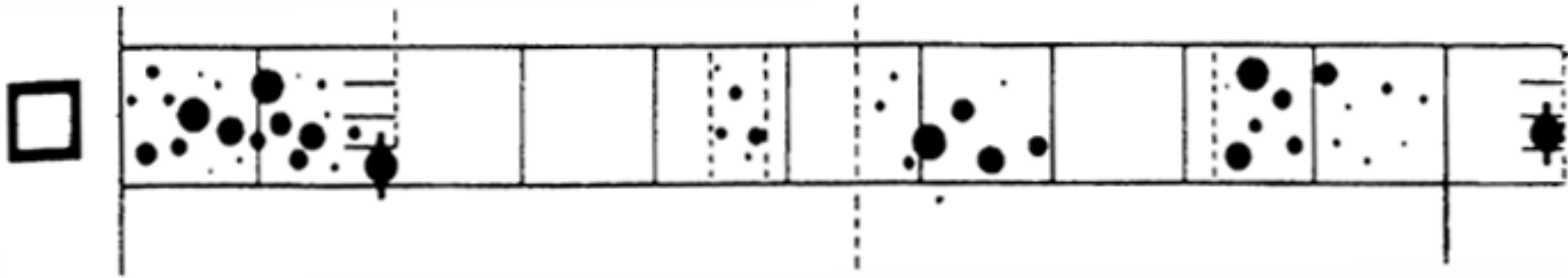
Squares horizontally represent a time-unit of M.M.72. 'Vertically, each of the three squares represents a general pitch level: low, medium, and high. Each instrument comes in when its part has a blocked-in square, but once it has entered, the tone or tones must remain until the blocked-in square ends. Sometimes the composer indicates by an H that he wishes harmony, or by Pz that a pizzicato tone would be appreciated.'²⁶

Karlheinz Stockhausen **Zyklus**



Notation as Art

Karlheinz Stockhausen **Zyklus**



Notation as Art

Cornelius Cardew **Octet '61**

Cornelius Cardew: Octet '61

Notation as Art

Text Pieces: **Stockhausen** From the Seven Days **Right Durations** (1968)

Play a sound
Play it for so long
until you feel
that you should stop

Again play a sound
Play it for so long
until you feel
that you should stop

and so on

Stop
when you feel
that you should stop

But whether you play or stop:
keep listening to the others

At best play
when people are listening

Do not rehearse

Epilogue...



Bibliography

<http://bibliodyssey.blogspot.com/2006/07/visual-context-of-music.html>

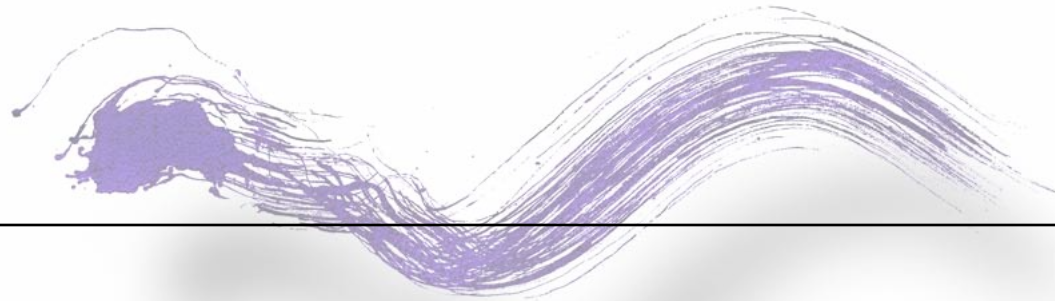
<http://www.blockmuseum.northwestern.edu/picturesofmusic/>

Notation as Art

Other **Presentations**

<http://rheadley.net/presentations>

End



Inside the Wind - For Chorus

Randy Raine-Reusch - 07/05/03

