Rain Santiago Spring 2023

Linfield University Department of Music Composers Studio Applied Comp.

You can also complete these assignments in the Google form >

LISTENING JOURNAL SPRING 2023:
STRING QUARTET

For each piece, provide a brief written reflection on the listening/score study.

DIRECTIONS:

- File / Make a Copy
  (Remove "Copy of" at the beginning of the filename and replace "yourname" at the end
- Update the yellow highlighted information
- Share this file with "anyone who has the link may view"
- Copy link and embed this file in your semester portfolio
- I will check the file biweekly and give you a listening grade
  - listen to each piece before class on the due date, but you have until the end of each two-week period to finish your write up
  - Late assignments will not be graded

LISTENING JOURNAL: STRING QUARTET

For each piece, provide a brief written reflection on the listening/score study.

SOUND:

- Why does it sound the way that it does? This will probably change over the course of the piece.
    - Instrumentation (above)
    - Timbre
    - Range of instruments
    - Texture (mono-, homo-, hetero-, or polyphonic)
    - Dynamics
    - Articulations
- How are motivic ideas transformed through orchestration?
- Are there specific roles for each instrument or instrument family? What are they?
- Describe interesting color(s). Provide time or measure number.
    - What stood out to you about this moment?
    - How would you use a similar technique?

HARMONY:

- Color and tension. Vertical orientation (what is sounding together).
- Describe the relationship of key areas, chord vocabulary, harmonic rhythm, and counterpoint.
- Is this a tonal work? If not, how is pitch organized?
- Are there contrasting harmonic sections?
  (Consider counterpoint, consonance/dissonance, tension/release, cadence)

MELODY:

- Horizontal orientation. Tune.
- Who/what is performing the main melodic line (this will likely change over the course of the piece)?
- Think about unity, contour, motives, range, motion, patterns, counterpoint.
- Is the motion primary step-wise (conjunct) or full of leaps (disjunct)?
- Is the tune memorable?
- Does it cover a wide or narrow range, or does it sit in a certain area most of the time (tessitura)? When it moves outside this range, how does it impact the music?

EVOCATION/EMOTION:

- What do you feel the composer is trying to communicate?
  Is it an emotion, programmatic element, color, feeling, other?
- If this piece/song has programmatic elements (often described in the program notes), please describe. How do the different elements of SHMRGT support these ideas?
- Do you hear and understand the programmatic elements in the music? Describe.
- Do you hear something different?
- Does the program inform your understanding of the piece?

RHYTHM:

- Meter. Groupings. Patterns.
- Describe: prominent rhythmic motives (ideas), harmonic rhythm (pace of chord changes), stress, fabric (homo-, polyrhythmic, polymetric, variant).
- Do instruments take up a part of the rhythmic palette?

- Does the piece stay in one meter or does it change often? If it changes, how does that influence the feeling of the piece?

GROWTH:

- Large dimension formal structures, like: movements, formal identification (binary, rounded binary, ternary, sonata, song, etc), sections (i.e. ABA', verse/chorus or exposition/development/recapitulation), change of tempo, meter, key, intensity), evolution of control of other SHMRGT elements, sources of shape and movement, etc. Ok to provide a link to an Audio Timeliner graph if you have used that software (http://www.singanewsong.org/audiotimeliner/).
- Provide a drawing of the form. Include time or measure numbers, name sections, i.e. Verse, Chorus, Bridge, Coda, Introduction, Exposition, Development, Recapitulation, etc. More details are also welcome: transition, first- and second-theme, re-transition, etc.
- How does the composer use orchestration to help the listener understand form?

TEXT CONSIDERATIONS (if applicable):

- How is the text supported through the setting and orchestration? Choices of timbre, exploitation of word-sound, onomatopoeia, poem influencing rhythm and phrasing.
- If you can find the program notes, paste them here with source!
- What musical qualities do you hear in this piece that seem characteristic to this piece or composer?

OTHER THOUGHTS:

- What did you learn from listening to this piece?
- Have you ever heard music like this before?
- Why do you think I assigned this piece to you?
- What elements from this track are inspiring (striking, new, challenging) to you?
- If you're a composer, how might you use these kinds of elements in your own work?
- If you're in an academic course, how does this track relate to the daily reading and or learning module you are currently studying?

LISTENING LIST:

* = Score is available on IMSLP; 📚 = Required for this course

BACKGROUND LISTENING (Students enrolled in 2 credits: choose three historical pieces)

I'm skipping over a tremendous number of important and beautiful works… Enjoy exploring!

Franz Joseph Haydn developed the genre of string quartet. He wrote 68 string quartets. 68. 68!
Listen to at least one of them. Don't know where to start?

Quartet No. 53 in D major "The Lark," Op. 64, No. 5 * — Franz Joseph Haydn (1732-1809)

I. *Allegro moderato*
II. *Adagio (Cantabile)*
III. *Menuet (Allegretto-Trio)*
IV. *Finale (Vivace)*

Gewandhaus Quartet >

Mozart & Ludwig van Beethoven held Haydn in highest esteem. They wrote many quartets too!

String Quartet No. 16, K. 428 * — W. A. Mozart (1756-1791)

I. *Allegro non troppo*
II. *Andante con moto*
III. *Menuetto, Allegretto*
IV. *Allegro vivace*

Emerson String Quartet >

Grosse Fuge, Op. 133 * — Ludwig van Beethoven (1770-1827)

Danish String Quartet >

Serenade for Strings, Op. 48 (1880) * — Pyotr Ilyich Tchaikovsky (1840-1893)

I. *Pezzo in forma di sonatina: Andante non troppo – Allegro moderato*
II. *Valse: Moderato – Tempo di valse*
III. *Élégie: Larghetto elegiaco*
IV. *Finale (Tema russo): Andante – Allegro con spirito*

Norwegian Chamber Orchestra; Terje Tønnesen, conductor >
I can attest that this is a <u>really</u> fun piece to play!

Streichquartett (String Quartet), Op. 3 (1910) 📚 — Alban Berg (1885-11935)

I. *Langsam*
II. *Mäßige viertel*

Trois Pièces pour quatuor à cordes (Three Pieces for String Quartet) (1914/18) 📚 — Igor Stravinsky (1882-1971)

I. ♩ = 126
II. ♩ = 76
III. 𝅗𝅥 = 40

Adelphi Quartet >; Analysis video >

REQUIRED LISTENING (See Schedule):

Quartet in G Minor, Op. 10 (1893) 📚(for 2/8/2023) — Claude Debussy (1862-1918)

I. *Animé et très décidé*
II. *Assez vif et bieu rythmé*
III. *Andantino, doucement expressif*
IV. *Très modéré -- Très mouvementé et avec passion*

Quatuor Cavatine >

Animé et très décidé starts rather dark and slow, with the main melody carried by the violin, supported by viola and cello harmonies. For the most part, this section is carried out in mezzo-piano. As the melody continues, however, we arrive at a polyphonic section. The music increases in tempo, and we crescendo into forte. A repeated minor arpeggio is a recurring theme, especially as the violin regains control over the main melody. We descend back into a piano section, the viola momentarily taking precedence over the other instruments. The dynamics pick back up, and we end in forte with the main motif.

Assez vif et bieu rythmé is played mainly on pizzicato. The main melody here is carried by the violin with third harmonies from the viola. The cello takes the lead at parts, though this section generally stays in piano and mezzo-piano. The tempo is, interestingly enough, a consistent allegro, creating a rather chaotic yet orderly feel.

Andantino, doucement expressif constrasts these two sections drastically. The main melody is exchanged between instruments, harmonized differently throughout, and the music is played in a calm mezzo-piano adagio. A solo melody is played by the viola, and while the tone remains dark, this section has a more melancholy feel. The second half of this section accelerates into andante, and while it still maintains that melancholy atmosphere, the melody becomes more intense. This intensity is sustained by the violin-viola duet, though it darkens once again as the cello takes the lead, returning to its original tempo. The section ends on a brighter note as the cello solo comes to a close, resolving on a C# major chord.

Très modéré -- Très mouvementé et avec passion begins with frantic, arpeggiated chords in no clear key signature. It descends briefly into silence before continuing at a brisk yet somewhat hesitant pace. This section is played, for the most part, in a piano allegro. The melody is traded between instruments somewhat chaotically, though the first violin leads for the majority. The beginning of the second half is played sweetly, with passion, as the name suggests. It switches between the original frantic nature and this sweeter, stable melody while retaining the piano dynamic. This movement accelerates into the finale with a pizzicato interlude as the tempo increases, then returns to arco strings to conclude with a final, triumphant major chord.

Verklärte Nacht (Transfigured Night) (1899) 📚(for 2/13/2023) — Arnold Schoenberg (1874-1951)

NEC Contemporary Music Ensemble (original, chamber version) >
Radio France conducted by Pierre Boulez (orchestral version) >

Verklärte Nacht starts with a dark melody played on the viola's lower register. The beginning is decidedly a piano adagio, and the violins join to take over the melody as we begin to crescendo. The dynamics come to a peak as the tempo accelerates. The melody is then taken over by the cello. While the harmonies retain a dark, bittersweet feel, the quality

Quartet in F Major (1903) 📚(for 2/20/2023) — Maurice Ravel (1875-1937)

I. *Allegro moderato*
II. *Assez vif*
III. *Très lent*
IV. *Vif et agité*

American String Quartet >

Fünf Sätze für Streichquartett (Five Pieces for String Quartet), Op. 5 (1909) 📚 — Anton Webern (1883-1945)

I. *Heftig bewegt, Tempo I (p. 42 in your score)*
II. *Sehr langsam*
III. *Sehr bewegt*
IV. *Sehr langsam*
V. *In zarter Bewegung*

Telegraph Quartet >

String Quartets No. 1-6 (Choose 1) — Béla Bartók (1881-1945)

I. No. 1, Op. 7, Sz. 40, BB 52 (1909): >
II. No. 2, Op. 17, Sz. 67, BB 75 (1917): >
III. No. 3, Sz. 85, BB93 (1927): Juilliard String Quartet >
IV. No. 4, Sz. 91, BB95 (1928): Leonkoro Quartet >
V. No. 5, Sz. 102, BB 110 (1934)
VI. No. 6, Sz. 114, BB 119 (1939):

String Quartet No. 8 in C minor, Op. 110 (1960) — Dmitri Shostakovich (1906-1975)

I. *Largo*
II. *Allegro molto*
III. *Allegretto*
IV. *Largo*
V. *Largo*

Emerson String Quartet >

Different Trains (1988) — Steve Reich (b. 1936)

I. *America – Before the War*
II. *Europe – During the War*
III. *After the War*

London Contemporary Orchestra >

Choose 1 Schnittke Quartet

Streichquartett 2 (1980) — Alfred Schnittke (1934-1998)

I. *Moderato*
II. *Agitato*
III. *Mesto*
IV. *Moderato*

Tale Quartet >; cool false harmonics in the opening

Streichquartett 3 (1983) — Alfred Schnittke (1934-1998)

I. *Andante*
II. *Agitato*
III. *Pesante*

Borodin Quartet >

Cat O'Nine Tails (1988) — John Zorn (b. 1953)

Choose 1: Kronos Quartet > - Sonar Quartet (disorienting) >
Poly-stylistic

Choose one of her Kronos Quartet projects > — Aleksandra Vrebalov (b. 1970)

Strum for String Quartet (2006, rev. 2012) (listening for 2/15/2023) — Jessie Montgomery > (b. 1981)

Fermata Chamber Soloists >

Strum begins with a strummed progression on the viola, with a second strummed viola for support, followed quickly by the cello melody and violin harmony. The double bass is added in for additional harmonic support. This beginning section is played in adagio, and the violin takes over the melody shortly after. The music crescendos here, tempo increasing just a tad, and there are a few bars where the viola swaps the eighth-note rhythm for quarter triplets.

The tempo increases into allegro, the melody exchanged between the cello and violin. The violas are bowed here occasionally to add to the harmony, and shortly after, all five parts are bowed instead of strummed. The violin takes the lead, with the viola providing a counterpoint melody. After this section, the tempo dramatically decreases, and the cello takes the main bowed melody.

The strumming begins again, this time on the violin, while the viola provides the melody. The cello begins strumming here as well, with the double bass providing a pizzicato bassline. The violin and violas come back in a few octaves above the staff, before returning to the original allegro tempo with the cello. All five instruments are bowed at this section; the music crescendos and slows down, then abruptly comes to a halt.

The next section opens with all five instrumentalists strumming on their respective instruments. The violin takes the main melody here before beginning to strum again, where the violas take over. The music becomes frantic, between the bowed and pizzicato melodies, crescendoing until we reach a unison melody and a final plucked chord.

Vertigo (2013) — Nina Shekhar

JACK Quartet >

String Quartet No. 4 “after, life” (2021) - at 6:52 in video (no score) — Kenji Bunch

TBA — Evan Williams

EXTRA LISTENING:

Kenji Bunch's suggested listening list:

Timbres & Techniques:

With Each Breathing (2015) ≥	Katherine Balch
String Quartet (1995) ≥	Chaya Czernowin
String Quartet No. 2 (1987) ≥	Sofia Gubaidulina

Rhythm & Polyrhythm:

Strum (2006, rev. 2012) - link above	Jessie Montgomery
String Quartet No. 1 (1963) ≥	Ursula Mamlock
String Quartet (1931) ≥	Ruth Crawford Seeger

Textural explorations:

branching patterns (2021) ≥	inti figgis-vizueta
Into the Brightening Air (1999) ≥ }	Lois V. Vierk
Nymphéa (1987) ≥ }	Kaija Saariaho

Folk Influence:

Leyendas: An Andean Walkabout (2001) ≥ }	Gabriela Lena Frank
Shuo (1982) ≥	Chen Yi
Quartet for Strings, Op. 89 (1929)	Amy Beach

Synthesis of old and new:

Entr'acte (2017) ≥	Caroline Shaw
Southern Harmony (2003) ≥	Jennifer Higdon
Mugam-Sayagi (1993) ≥	Franghiz Ali-Zadeh

Other:

Reena Esmail

Daniel Bernard Roumain (DBR)

Kronos "Nuevo" CD

- Sensemaya (1937, Silvestre Revueltas, arr. S. Prutsman)
- Perfidia (Perfidy, 1939, Alberto Dominguez, arr. S. Prutsman)