
ПРЕДИСЛОВИЕ

Данное пособие предназначено для студентов высших музыкальных учебных заведений и вузов искусств. Цель пособия — развить у студентов второго и третьего этапов обучения навыки, необходимые для чтения литературы по специальности в подлиннике, а также способствовать развитию навыка устной речи в сфере профессионального общения. Пособие может быть использовано студентами языковых вузов в качестве страноведческого материала для внеаудиторного чтения, оно также представляет интерес и для широких кругов читателей, интересующихся западно-европейской и американской музыкальной культурой.

Пособие состоит из трех тематических разделов:

1. Музыка XX века на Западе.
2. История развития музыкальной культуры в Великобритании и США.
3. Исполнительское мастерство в мире музыки.

В конце пособия приводится комментарий, в котором поясняются отдельные искусствоведческие термины и реалии, а также дается перевод на русский язык наиболее сложных словосочетаний. Комментарий расширяет тематический материал пособия и может быть использован при проведении бесед и дискуссий на английском языке. В текстах сохраняется правописание источника.

Задания позволяют контролировать понимание прочитанных текстов и умение оценивать их. Они способствуют также развитию у студентов коммуникативной компетенции, умения вести беседу в сфере профессионального общения.

Тексты подобраны из оригинальных английских и американских источников (хотя в ряде случаев несколько сокращены). В них хорошо отражены лексико-грамматические

и стилистические особенности языка современного музыковедения.

Стематической точки зрения каждый раздел представляет собой единое целое: он открывается текстом обобщающего характера, в котором ставится проблема или освещаются закономерности развития того или иного процесса, затем следуют тексты, в которых раскрываются частные вопросы или явления. В конце большинства текстов и каждого раздела приводятся вопросы и задания, проверяющие уровень понимания текста, а также темы для сообщений, что стимулирует высказывание студентов в сфере профессионального общения и способствует переходу от чтения к устной речи и дискуссии. Чтение как вид речевой деятельности приобретает тем самым значение коммуникативно направленного процесса, оно рассматривается как практика в речевой деятельности.

Как известно, одним из признаков зрелого чтения является умение изменять характер чтения в зависимости от его цели и сложности текста при сохранении соответствующего темпа. Совершенствование навыков чтения на иностранном языке предполагает овладение всеми его видами с различной степенью полноты и точности понимания. Требования к пониманию текста при разных видах чтения различны. Тем не менее, есть общие моменты, которые выступают в качестве объектов контроля: выделение основной темы (идеи), нахождение смысловых вех (опорных пунктов), установление причинно-следственных связей, определение значения смыслового куска (блока) для понимания текста в целом, соотношение таких блоков между собой, установление явно или имплицитно выраженного отношения автора статьи к сообщению.

Понимание текста предполагает оценку его содержания, поэтому очень важно развить у студентов навык критического осмысления прочитанного текста на иностранном языке. С этой целью вопросы и темы для сообщений по форме и содержанию увязаны с общей проблематикой раздела, что позволяет студентам творчески и профессионально оценивать полученную из текстов информацию, соотносить ее с собственным опытом и знаниями из лекционных курсов

по специальности. Подобный подход развивает познавательную деятельность студентов, усиливает их заинтересованность и делает занятия более интересными и живыми.

Во 2-е издание введена глава «Электронная и компьютерная музыка» (Electronic and Computer Music), содержащая материалы, посвященные этим сравнительно новым жанрам музыки XX века. Приводятся также развернутые характеристики творчества видных западноевропейских музыкантов второй половины XX столетия, в том числе Яниса Ксенакиса, Пьера Булеза и Карлхайнца Штокхаузена.

Значительно расширена глава о популярной музыке, добавлен материал о Битлз и группе АББА.

Во 2-е издание включены интервью с Дьердем Лигети, Ксенакисом, Штокхаузенем и Битлз. Интервью в форме диалогов не только знакомят читателя с обсуждаемыми проблемами, но и с особенностями разговорной речи музыкантов. Некоторые интервью Битлз, в частности, дают представление о «творческой лаборатории» музыкантов, их совместной работе и знакомят читателя с речевыми особенностями представителей молодежной культуры.

В зависимости от уровня лингвистической подготовки студентов преподаватель может варьировать задания в аудитории и для самостоятельной работы студентов.

Автор выражает благодарность рецензентам — зав. кафедрой иностранных языков Московской государственной консерватории им. П. И. Чайковского доц. кандидату филологических наук Т. Л. Лебедевой

Автор также признателен преподавателям, аспирантам и студентам Санкт-Петербургской (Ленинградской) консерватории, в беседах и дискуссиях с которыми создавалась эта книга.

Автор благодарит за техническую помощь доц. С. С. Прошкина.

Профессор Е. П. Прошкина

**MUSIC
IN THE MODERN WORLD**

WESTERN MUSIC OF THE TWENTIETH CENTURY

GENERAL SURVEY

Perhaps the single most dominant characteristic of 20th-century Western music is its variety and eclecticism and thus its resistance to easy categorization and generalized stylistic descriptions.

The music of the 20th century has developed along two general lines: 1) the expansion and final working out of trends established in the 19th century (Romanticism, Impressionism*), 2) the more or less novel practices distinctive of the 20th century, which are essentially anti-Romantic. Some of the more radical of these practices are often distinguished from the others by the designation of New Music. On the whole, the musical development during the first half of the century can be divided into three periods: Impressionism and post-Romanticism* (c. 1900–1915); experimentation along the lines of Expressionism*, Dynamism*, etc. (c. 1910–1925); and Neoclassicism* (c. 1920 — present).

The second decade of the century, dominated by World War I, saw the most widespread and daring experimentation. Of basic importance was the activity of Schoenberg who, casting away the harmonic system and the formal methods of the past, arrived, about 1910, at a radically novel style, the most distinctive feature of which was atonality*. (To this he added, in 1923, his equally revolutionary method of composition, the twelve-tone technique*.) Simultaneously, new possibilities in rhythm were exploited, e. g. by Bartok in his *Allegro barbaro** (1911), inspired by the fanatical drum-beating of primitive African tribes, and by Stravinsky in the folkloristic ballet *Petrushka* (1911) and the primordial *Rite of Spring*

(1913). The French writer, Cocteau*, aptly expressed the spirit of this period in the words, "After the music with the silk brush, the music with the axe". Provocative slogans such as *bruitisme* (noise music), futurism*, motorism, and machine music appeared without leaving a lasting imprint on the future evolution. Experimentation in the field of tonal material led to quarter-tone* music. Aside from the above-mentioned leaders, composers such as Kodaly, Malipiero*, Casella*, Honegger, Milhaud*, and Berg contributed to the developments of the experimental period.

The neoclassical movement, which began in the early 1920's, fostered a return to the aesthetic ideals and formal methods of the 17th and 18th centuries, recast in a modern musical language. Once more, Stravinsky took the lead with such compositions as the Octet for Wind Instruments (1923). Bartok and Hindemith, who were destined to become the major composers of the half century (along with Schoenberg and Stravinsky), began to receive international recognition. Hindemith was active in the development of *Gebrauchsmusik** and also provided a useful theoretical explanation of the new harmonic and tonal concepts. Bartok represents another main development of the period since 1920: the assimilation and synthesis into a colorful and expressive musical language of most of the experimental techniques of the second decade. One other noteworthy feature of the period around 1920 is the impact of American jazz on serious music, resulting in such works as Stravinsky's *Ragtime* (1918), Hindemith's *Suite* (1922), and Krenek's jazz opera *Johnny Spielt Auf* (1926)*.

The materialistic trend of our century is reflected particularly in the numerous attempts to expand the materials of music, often at the expense of (or without concern for) its spiritual and expressive values. Many new instruments (chiefly electrophonic instruments) have been invented, and even typewriters and motorcycle engines have been given musical status. Unusual coloristic effects on string and wind instruments have become common practice in modern scores, and the piano has been "prepared"* to produce new tonal effects. Recently, a school of French composers led by Pierre Boulez has been experimenting in what they call *musique*

concrete (concrete music)*, i.e. music which uses recordings of assorted sounds and noises rather than musical tones as its basic material. Other composers, notably Karlheinz Stockhausen, have used electric resonators to produce compositions recorded on tape.

The period following World War II saw the emergence of two widespread tendencies that seemed diametrically opposed: serial music*, which reflected a highly conscious and rational approach to composition, and aleatory music*, which reflected an essentially intuitive one. The principal composers of serial music included Babbitt*, Stockhausen, and Boulez; the leaders of the aleatory movements were John Cage*, Morton Feldman*, and Earle Brown*. By the later 1950s, however, many composers came to see these two approaches as simply the extremes of a single continuum of virtually unlimited compositional possibilities. This attitude fostered a number of new developments: music conceived primarily in terms of texture and color* (Krzysztof Penderecki, Gyorgy Ligeti), music that reinterpreted earlier music through quotation and distortion (Luciano Berio*, Lukas Foss*), microtonal music* (Ben Johnston*), new approaches to music theater (Cage, Mauricio Kagel*), improvised music with audience participation (Frederic Rzewski*, Cornelius Cardew*), etc.

Electro-acoustic music* has played an especially important role during the latter half of the century. Although the sources of this music go back to the turn of the century, it flourished only after the tape recorder became generally available following World War II. Many recent compositional concerns, such as the widespread interest in timbral and acoustical effects and in mixed media*, are directly attributable to this medium. Indeed, the general explosion of technology in the 20th century, resulting in such critical inventions as the radio, phonograph, and computer, has had a profound impact on 20th-century music and musical attitudes.

Throughout the century, there has been a constant cross-fertilization between Western art music and popular music*. Indeed, the borderlines between contemporary idioms of jazz and rock* and certain types of recent concert music, such as that of the minimalist school* (Steve Reich, Philip Glass),

often seem quite unclear. The music of other, often remote, cultures is also becoming increasingly influential on Western music. Another significant development has been the return in recent years to more traditional conceptions of tonality, melody, harmony, and form (George Rochberg*). Such references to earlier musical conventions have an unavoidable “quotation” quality when heard within today’s musical context (especially since most composers tend to juxtapose them with post-tonal techniques)*. Nevertheless, at the present time one of the pervasive trends in composition appears to be away from more experimental and innovative approaches toward more traditional ones.

*From: The Harvard Brief Dictionary of Music;
The New Harvard Dictionary of Music*

COMPREHENSION QUESTIONS

1. Along what general lines did Western music develop in the period from about 1890 to about 1915? And between the two world wars?

2. What are the most important styles and trends in Western music since 1900?

3. When did Schoenberg produce his first atonal works? Name some of them.

4. When did Schoenberg apply the twelve-tone (dodeca-phonic) system in practice?

5. What major trend is exemplified by Stravinsky’s compositions of the 1920s? How would you define its main characteristics?

6. In what way did composers seek to expand the materials of music to produce new tonal effects?

7. What is *musique concrete*? Who is its main exponent in France?

8. What changes did the technological revolution cause in the development of musical culture in the post-war years?

9. Who contributed to the development of serial and aleatory music in the post-war period?

Discussion Points

1. What does the term "Impressionism in music" imply? Describe some of the most characteristic technical devices of impressionist music. Why, in your opinion, did Debussy object to being called an impressionist? Do you agree that there is a close relationship between musical Impressionism and Impressionism in art?

2. What orchestral composition by Debussy can be regarded as the first full and convincing realization of musical Impressionism? Describe some of the most important technical devices of impressionist style.

3. How do you understand the following statement: "Debussy's harmony, which was influenced by both Wagner's chromaticism and Mussorgsky's modal harmony, had an immediate impact on musical tradition"?

4. What composers in Europe and Russia were influenced by Debussy's impressionist style?

5. The term "New Music" is often used of the various radical and experimental trends in 20th century music, beginning about 1910. Do you remember what similar names for somewhat parallel movements in music history were used 300 and 600 years ago?

6. Find in the text the passage about experimentation in the early 20th century. What other experimental composers do you know? Consult reference books if necessary.

7. What were the effects of the dissolution of tonality on subsequent music?

8. What European composers may be regarded as belonging to the expressionist school in music? Define the distinguishing features of expressionist style in music. What other representatives of Expressionism in Western art do you know? Name some masterpieces of expressionist music.

9. What composers besides Stravinsky contributed to the development of the neoclassical style in Europe and in Russia? What symphony by Prokofiev is regarded as one of the earliest examples of neoclassicism? In what way was music of the past treated?

10. Describe some of John Cage's innovations. What compositions by him do you know? In your opinion, do they require specially-trained performers? Explain.

11. How would you interpret Cage's paradoxical approach to composition? "My purpose is to eliminate purpose"? Do you accept his point of view? Give reasons for your answer.

12. What are the distinguishing features of Boulez's style? Have you heard any of his compositions performed live? What do you think of his music?

13. Do you agree with the classification proposed by the author of the passage "Western music of the twentieth century"? If not, give your reasons.

14. In what direction do you think music will develop in future?

Additional Assignments

Give a short talk or write a composition on one of the following subjects:

a) Debussy's music may be considered a bridge between Romanticism and Modernism.

b) The decline and disappearance of the major-minor tonal system, along with traditional concepts of melody, harmony, and form.

c) Evolution of the elements of musical language in the first half of the 20th century.

SOME TWENTIETH-CENTURY COMPOSERS

ARNOLD SCHOENBERG (1874–1951)

Vienna, cradle of some of the most eventful movements in music history, witnessed the inception of Schoenberg's twelve tone technique. The father of this theory and practice began his career as a romantic at the tail end of the Wagnerian hegemony*. His most frequently played piece, *Verklarte Nacht** (1899), carries *Tristan** to its ultimate conclusions.

After passing through Atonalism, Impressionism, and Expressionism (*Pierrot lunaire** (1912) is the high point of the last), Schoenberg evolved his twelve tone technique. His innovations were attacked at the time as making music unintelligible or “mathematical”, but Schoenberg himself said: “In the formula, the method of composition with twelve tones, the accent is not so much on the twelve tones as on the art of composing”. In fact he was very much an instinctive composer who usually wrote very quickly; if he could not finish a work at once he often abandoned it altogether.

Practically an autodidact except for some formal lessons in counter-point with Alexander von Zemlinsky*, Schoenberg was a great teacher; consequently his enlightening exposition of twelve tone technique is of paramount importance. His essays on Brahms and Mahler, whom he greatly admired, are novel and penetrating, and his *Harmonielehre** (1911) is one of the definitive textbooks on modern music theory.

Schoenberg's innovations have influenced a whole epoch and have spread all over the world, so that he can truly be regarded as the father of modern music. His numerous books

and articles were highly stimulating, and many of his pupils have carried on his work.

*From Composers on Music;
The Dictionary of Composers*

THE COMPOSER SPEAKS: ARNOLD SCHOENBERG

Form in the arts, and especially in music, aims primarily at comprehensibility. The relaxation which a satisfied listener experiences when he can follow an idea, its development, and the reasons for such development is closely related, psychologically speaking, to a feeling of beauty. Thus, artistic value demands comprehensibility, not only for intellectual but also for emotional satisfaction. However, the creator's *idea* has to be presented whatever the *mood* he is impelled to evoke.

Composition with twelve tones has no other aim than comprehensibility. In view of certain events in recent musical history, this might seem astonishing, for works written in this style have failed to gain understanding in spite of the new medium of organization. (...)

The method of composing with twelve tones grew out of necessity.

In the last hundred years the concept of harmony has changed tremendously through the development of chromaticism. The idea that one basic tone, the root*, dominated the construction of chords and regulated their succession — the concept of *tonality* — had to develop first into the concept of *extended tonality*. Very soon it became doubtful whether such a root still remained the center to which every harmony and harmonic succession must be referred*. Furthermore, it became doubtful whether a tonic appearing at the beginning, at the end, or at any other point really had a constructive meaning. Richard Wagner's harmony had promoted a change in the logic and constructive power of harmony. One of its consequences was the so-called impressionistic use of harmonies, especially practiced by Debussy. His harmonies, without constructive meaning, often served the coloristic purpose of expressing moods and pictures. Moods and pictures, though extra-musical, thus became constructive elements, incorporated in the musical functions; they produced

a sort of emotional comprehensibility. In *this* way, tonality was already dethroned in practice, if not in theory. This alone would perhaps not have caused a radical change in compositional technique. However, such a change became necessary when there occurred simultaneously a development which ended in what I call the *emancipation of the dissonance*. (...)

What distinguishes dissonances from consonances is not a greater or lesser degree of beauty, but a greater or lesser degree of *comprehensibility*. In my *Harmonielehre* I presented the theory that dissonant tones appear later among the overtones, for which reason the ear is less intimately acquainted with them. (...)

The term *emancipation of the dissonance* refers to its comprehensibility, which is considered equivalent to the consonance's comprehensibility. A style based on this premise treats dissonances like consonances and renounces a total center. By avoiding the establishment of a key, modulation is excluded, since modulation means leaving an established tonality and establishing *another* tonality.

The first compositions in this new style were written by me around 1908 and, soon afterwards, by my pupils, Anton von Webern and Alban Berg. From the very beginning such compositions differed from all preceding music, not only harmonically but also melodically, thematically and motivally. But the foremost characteristics of these *In statu nascendi** were their extreme expressiveness and their extraordinary brevity. (...)

After many unsuccessful attempts during a period of approximately twelve years, I laid the foundations for a new procedure in musical construction which seemed fitted to replace those structural differentiations provided by tonal harmonies.

I called this procedure Method of Composing with Twelve Tones Which Are Related Only With One Another.

This method consists primarily of the constant and exclusive use of a set of twelve different tones. This means, of course, that no tone is repeated within the series and that it uses all twelve tones in the chromatic scale, though in a different order. (...)

From The Composition with Twelve Tones
by A. Schoenberg // Composers on Music

COMPREHENSION QUESTIONS

1. Which of Schoenberg's compositions were written in a post-Wagnerian manner?

2. Through what phases had Schoenberg's musical language evolved before he worked out his twelve-tone method of composition?

3. Did Schoenberg's innovative method make an immediate impact on most of his contemporaries? When was it fully appreciated?

4. What theoretical works did Schoenberg write?

5. What questions are discussed in his essay *The Composition with Twelve Tones*?

6. Find in this essay the passage in which Schoenberg explains his view on the artistic value of music. How did Schoenberg understand it?

7. Find in the essay the passage in which Schoenberg gives his views on the harmony of Debussy and Wagner. What made Schoenberg revise the traditional concept of tonality?

8. What does Schoenberg mean by "emancipation of the dissonance"?

9. What, according to Schoenberg, are the main advantages of using the twelve-tone method?

Discussion Points

1. How would you interpret the following statement by Schoenberg: "What distinguishes dissonances from consonances is not a greater or lesser degree of beauty, but a greater or lesser degree of comprehensibility"?

2. What do you think Schoenberg meant when he wrote that "the accent was not so much on the twelve tones as on the art of composing"?

3. What modifications were introduced into the twelve-tone method by Webern?

4. What are the most characteristic features of dodecaphonic music?

5. What composition did Schoenberg conduct in St. Petersburg in the 1912-1913 season?

6. Why is Schoenberg regarded as the father of modern music? Why his twelve-tone technique (also called *serialism*) considered one of the landmarks in the Western musical tradition?

7. Which Russian composers have used the twelve-tone technique in their works? Give examples.

8. Comment on the following statement about the composer and his audience: "In his rejection of traditional melody, harmony, rhythm, and tonality Schoenberg abandoned the basic language long shared by composer and audience. Compared with music of the previous era, Schoenberg's style reflects a new emphasis on intellectual-analytical qualities".

9. Why, in your opinion, does it sometimes happen that a musician who was not appreciated in his own time gets the recognition of the following generations?

BÉLA BARTÓK

Béla Bartók (1881–1945) was born the son of a director of an agricultural school in the southern region of the Hungarian plain, and the countryside of his native land was to be an inspiration to him as a composer. He was trained at the Conservatory in Budapest and his early music shows a natural inclination to the style of Brahms and Dohnanyi*, and then of Liszt. During these years he wrote the Kossuth Overture, first performed under Hans Richter at Manchester in 1904, and a rhapsody for piano and orchestra. Then, in 1905, he undertook with his friend Zoltan Kodaly a profound and scientific study of the true folk music of Hungary, Slovakia and Rumania.

The two musicians traveled through the villages with a phonograph complete with a stock of waxed cylinders, to record not only the music but the performances of peasant musicians. The result of this, the first great exercise in folk musicology in the field, was 16,000 recordings. The outcome of his discoveries decided Bartok to break away from the confines of tonality. He became interested in a form of melody derived from the most ancient pentatonic Magyar airs* and with rhythms both firm and complex like those of folk songs, and he also experimented with popular Hungarian instruments,

Конец ознакомительного фрагмента.

Приобрести книгу можно

в интернет-магазине

«Электронный универс»

e-Univers.ru