

LIFE WITHOUT CHORDS?

A detailed handwritten musical score for guitar, spanning approximately 12 measures. The notation is dense and complex, featuring a variety of rhythmic patterns, accidentals, and dynamic markings. The score is written on multiple staves, with some staves containing melodic lines and others containing rhythmic or technical instructions. The notation includes many accidentals (sharps, flats, naturals) and dynamic markings such as *pp*, *f*, *ppp*, and *asp*. There are also numerous slurs, ties, and other musical symbols. The overall appearance is that of a highly technical and intricate piece of music, possibly a study or a composition that challenges traditional guitar playing techniques. The paper is aged and yellowed, and the handwriting is in dark ink.

WEAKENING OF HARMONIC FUNCTION

MORE LINEAR WRITING

ALTERNATIVE TUNING SYSTEMS

TEARING UP THE RULEBOOK



Franz Liszt Nuages gris (1881)

The image displays a page of musical notation for Franz Liszt's piece "Nuages gris" (1881). The score is presented in three systems, each consisting of a treble and bass staff. The key signature is one flat (B-flat major or D minor), and the time signature is 3/4. The notation includes various musical elements such as slurs, ties, and dynamic markings. The first system includes the instruction "sempre legato" in the bass staff. The second system continues the melodic and harmonic development. The third system features a "rallent." marking above the treble staff, a piano dynamic marking "p" in the bass staff, and a fermata over a chord in the treble staff. The piece concludes with a final chord in the bass staff marked with a fermata and a gear symbol.

Mauricio Kagel Unguis incarnatus est (1972)



Claude Debussy L'après-midi d'un faune (1894)

The first system of the musical score for 'L'après-midi d'un faune' features a complex orchestration. It includes staves for woodwinds (flutes, oboes, clarinets, bassoons), strings (violins, violas, cellos, double basses), and a harp. The notation is dense, with many notes and rests, and includes dynamic markings such as 'pp' (pianissimo) and 'ppp' (pianississimo). The score is written in a key signature of one flat and a 3/4 time signature.

The second system of the musical score continues the orchestration. It features staves for woodwinds (flutes, oboes, clarinets, bassoons), strings (violins, violas, cellos, double basses), and a harp. The notation is dense, with many notes and rests, and includes dynamic markings such as 'pp' (pianissimo) and 'ppp' (pianississimo). The score is written in a key signature of one flat and a 3/4 time signature.

...tonic and dominant had become empty shadows of use only to stupid children...

The Prelude... shows a disdain for the so-called constructional knowhow that places a burden on our finer intellects... has no respect for tonality

Nothing is more mysterious than a consonant chord! Despite all theories, both old and new, we are still not sure, first, why it is consonant, and second, why the other chords have to bear the stigma of being dissonant...

There is no theory. You have merely to listen. Pleasure is the law.

Claude Debussy (...La cathédrale engloutie) (1910)

Profondément calme (Dans une brume doucement sonore)

The image displays two systems of musical notation for the piano piece 'La cathédrale engloutie' by Claude Debussy. The first system is marked 'Profondément calme (Dans une brume doucement sonore)' and 'pp'. It features a treble clef with a 6/8 time signature and a bass clef with a 4/2 time signature. The music consists of arpeggiated chords in the right hand and sustained chords in the left hand, with an 8-measure rest indicated above the first staff. The second system is marked 'Doux et fluide' and continues the piece with similar arpeggiated textures. The notation includes various musical symbols such as notes, rests, and dynamic markings.

Claude Debussy (...La cathédrale engloutie) (1910)

Sonore sans dureté

sf

ff

8^a bassa

The image displays a musical score for the piano piece 'La cathédrale engloutie' by Claude Debussy. The score is written for piano and features two staves: a treble clef staff at the top and a bass clef staff at the bottom. The music is characterized by its impressionistic style, with a focus on texture and atmosphere. The score includes dynamic markings such as *sf* (sforzando) and *ff* (fortissimo). A specific instruction, '8^a bassa', is written below the bass staff, indicating the use of the eighth octave of the bass register. The piece is marked 'Sonore sans dureté', which translates to 'sonorous without hardness'. The score shows a series of chords and melodic lines that create a sense of depth and resonance, typical of Debussy's approach to music.

Claude Debussy (...La cathédrale engloutie) (1910)

Dans la sonorité du début

8^a bassa

ppp



**TOO MUCH
TO TAKE**

Arnold Schoenberg

Quartet No. 1 (1905)

String Quartet No. 1

Op. 7 (1904-5)

Nicht zu rasch.

I. Violine .

II. Violine .

Viola .

Cello .

Mahler:

I have conducted Wagner's most difficult scores; I have written complex music myself, in scores of thirty staves and more; yet here is a score with no more than four staves, and I am unable to read them.

Schoenberg:

the most embarrassing circumstance was that the harmonies produced by those independently moving parts changed so fast and were so advanced that the ear could not follow their meaning

as in the earlier epochs, harmonies will be a product of the voice leading: justified solely by the melodic lines!

Arnold Schoenberg

Quartet No. 2 (1908)

Tempo

Ich füh - le luft von an - de - rem pla - ne - ten. —

The image shows a page of a musical score for Arnold Schoenberg's Quartet No. 2 (1908). The score is written for voice and piano. The vocal line is in the top staff, and the piano accompaniment consists of four staves. The tempo is marked 'Tempo'. The lyrics are 'Ich füh - le luft von an - de - rem pla - ne - ten. —'. The music is in a complex, atonal style, characteristic of Schoenberg's twelve-tone technique. The piano part features a dense texture of chords and melodic lines, with various dynamics such as *sf* (sforzando) and *p* (piano) indicated. The score is set against a light blue background.

Stefan George, Rapture

**I dissolve into notes, circling, weaving,
In groundless thanks and nameless praise,
Surrendering without a wish to the mighty breathing**

Schoenberg:

The overwhelming multitude of dissonances could not be counterbalanced any more by occasional returns to such tonic triads as represent a key

Arnold Schoenberg

No. 3 from Drei Klavierstücke (1909)

The image displays a page of musical notation for the third piece of Arnold Schoenberg's 'Drei Klavierstücke' (1909). The score is presented in two systems, each with a grand staff (treble and bass clefs). The notation is highly complex, featuring dense chords, intricate melodic lines, and frequent changes in dynamics and tempo. Key markings include 'poco rit.', 'etwas langsamer', 'viel rascher', 'viel langsamer', 'sehr lang', 'rit.', and 'rascher'. Dynamics range from 'pp' (pianissimo) to 'fff' (fortississimo). The piece is in a key with one sharp (F#) and a 3/4 time signature. The notation includes many accidentals and complex rhythmic patterns, characteristic of Schoenberg's atonal style.

Vassili Kandinsky Impression III (Concert)



Arthur Hahn:

The almost hair-raising cacophonies seemed rather too much even for those who had so far kept a straight face as they followed Schoenberg's *Weltschmerz* and its musical revelations. One can only shake one's head in astonishment at his effrontery in trying to pass off this kind of thing as music (in the sense that term has always been understood). These "sound effects" gave rise to accidental convergences of notes entirely at random. By mere chance, we might expect occasional combinations of notes that sound harmonious to our ears. Schoenberg however – and this is the only thread of consistency in his compositions – deliberately selects only sounds at the opposite end of the spectrum from whatever could sound "right" to our ears.



**SUPERSIZE
THAT**

Prométhée.

3

Tous droits d'exécution réservés.

480699

A. Scriabine, Op. 60.

Transcription pour deux Pianos
à quatre mains par L. Sabaneïew.

Lento. Brumeux. M.M. ♩ = 60.

Piano I.

pp

più f

f

Lento. Brumeux. M.M. ♩ = 60.

Piano II.

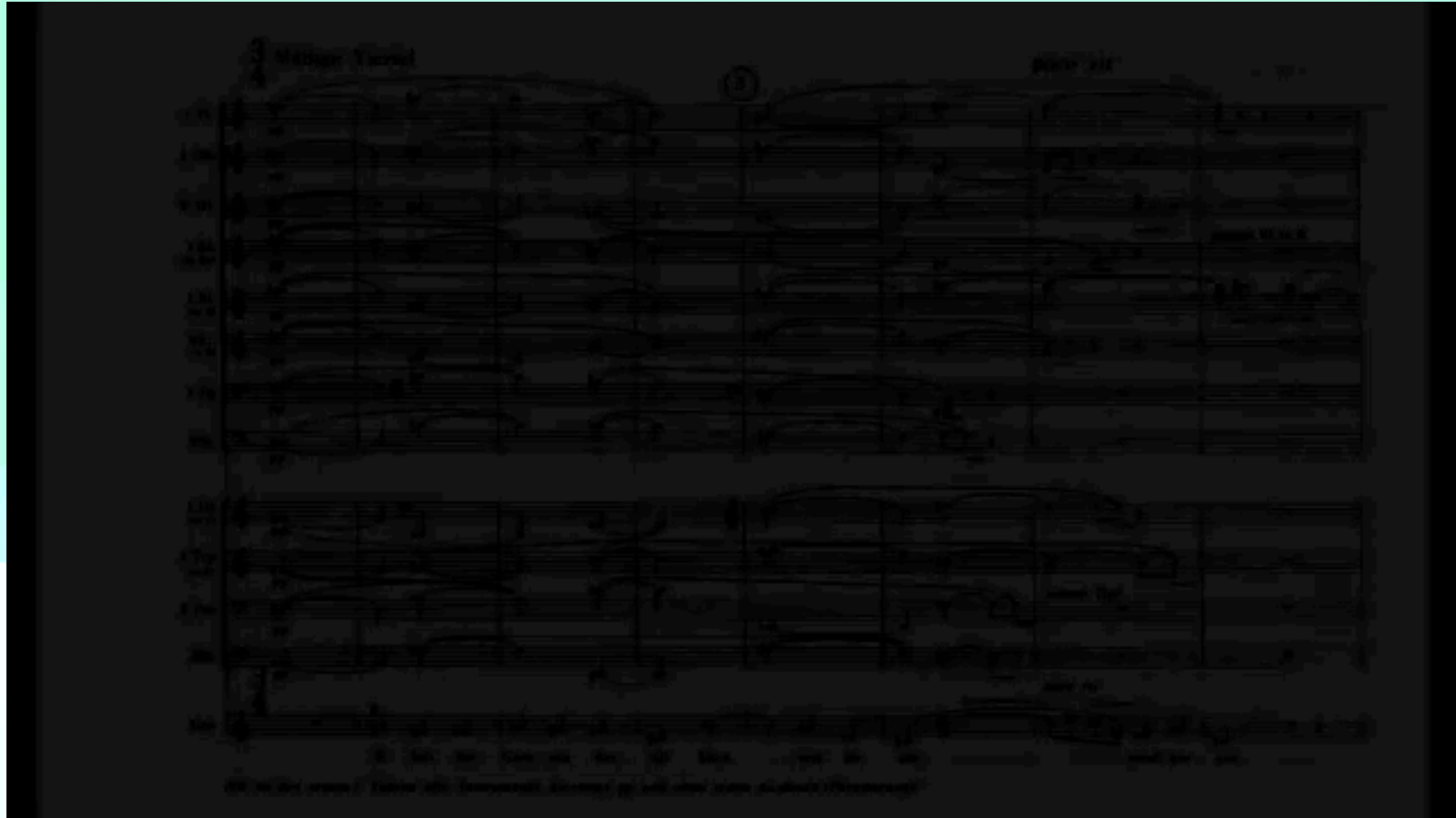
pp

calme, recueilli
m. d.

più lento *ritardando*

Alban Berg

No. 3 from the Altenberg Lieder (1913)



**Beyond the borders of all we know, you ponder thoughtfully,
You'd never worry about hearth and home**

Alfredo Casella Notte di maggio (1913)

O voi dormenti ne i materni colli,
E voi d'umili tombe a presso l'onde
Guardanti in cielo trapassar le stelle;
Voi sotto il fiso raggio de la luna
Rividi io popolar la cheta notte,
Lievi strisciando su 'l commosso verde.



“The natural harmony of the atonal system”

Charles Ives

The Housatonic at Stockbridge (1913?)

The image displays a page of a musical score for Charles Ives's piece "The Housatonic at Stockbridge". The score is arranged in a system with the following parts from top to bottom: Trombone (Tromb.), Tuba, Timpani (Timp.), Piano (Piano), and Violins (Violins I, II, III, IV). The Trombone, Tuba, and Timpani parts are marked with a forte dynamic (*fff*) and the instruction "non decresc.". The Piano part also features a forte dynamic (*fff*) and "non decresc.". The Violin parts are marked with a forte dynamic (*fff*) and "non decresc.". The Violin I and II parts include the instruction "con sord." (with mutes) and "Adagio" (slower tempo), while the Violin III and IV parts are marked "Adagio" and "molto" (very slow). The score includes various musical notations such as notes, rests, and dynamic markings.

CHARLES IVES
Three Places in New England
Symphony No. 3 "The Camp Meeting"
The Unanswered Question - A Set of Pieces
Orpheus Chamber Orchestra

GALLERIA
DIGITAL RECORDING



**WRONG NOTES
WRONG CHORDS**

Mozart Ein musikalischer Spaß

The first system of the musical score consists of five staves. The top staff is a treble clef with a whole rest. The second and third staves are grouped by a brace and contain a melodic line with eighth and sixteenth notes. The fourth staff is a bass clef with a melodic line featuring trills, indicated by the 'tr.' marking. The fifth staff is a bass clef with a simple harmonic accompaniment of quarter notes.

The second system of the musical score consists of five staves. The top staff is a treble clef with a melodic line of eighth notes. The second and third staves are grouped by a brace and contain a melodic line with eighth notes. The fourth staff is a bass clef with a melodic line featuring trills, indicated by the 'tr.' marking. The fifth staff is a bass clef with a simple harmonic accompaniment of quarter notes, marked with 'pizz.' (pizzicato).

Igor Stravinsky

Petrushka (1911/19)

The image displays a musical score for Igor Stravinsky's *Petrushka*, measures 1 through 12. The score is written for piano and is organized into three systems, each with a grand staff (treble and bass clefs).
- **System 1 (Measures 1-4):** The right hand features a complex, rhythmic melody with slurs and accents. The left hand provides a steady accompaniment of chords. A 'gliss.' (glissando) instruction is present in the right hand at the end of measure 4.
- **System 2 (Measures 5-8):** Continues the melodic and harmonic development. The right hand has slurs and accents, and the left hand maintains its accompaniment.
- **System 3 (Measures 9-12):** The right hand continues with slurs and accents. The left hand has a section labeled 'laissez vibrer' (measures 9-10) and another section labeled 'sempre simile' (measures 11-12).
- **Performance markings:** The numbers 7 and 8 are placed above the right-hand staves, likely indicating fingerings or breath marks. The instruction 'gliss.' is written in the right hand of the first system. The instructions 'laissez vibrer' and 'sempre simile' are written in the left hand of the third system.

Vyacheslav Karatygin:

You have all seen futurist paintings... you have read futurist verses... And you have of course noticed that displacement is the characteristic feature of futurist art. Either the two eyes in a portrait have skittered to different corners of the painting, or else the letters in a word have been rearranged, mixed up...

What Stravinsky is doing in the *Rite* is founded mainly on displacement. Tonalties are displaced...they ...have begun to pile up on top of one another.... and intervals are displaced. Octaves have suddenly slipped down into sevenths.... And rhythms are displaced. Everything has been shifted and shuffled...

Igor Stravinsky

The Rite of Spring (1913)



Igor Stravinsky

Polka from Three Easy Pieces(1915)

à Serge DIAGHILEW

Polka

IGOR STRAVINSKY

M. M. ♩ = 96

PRIMA

p

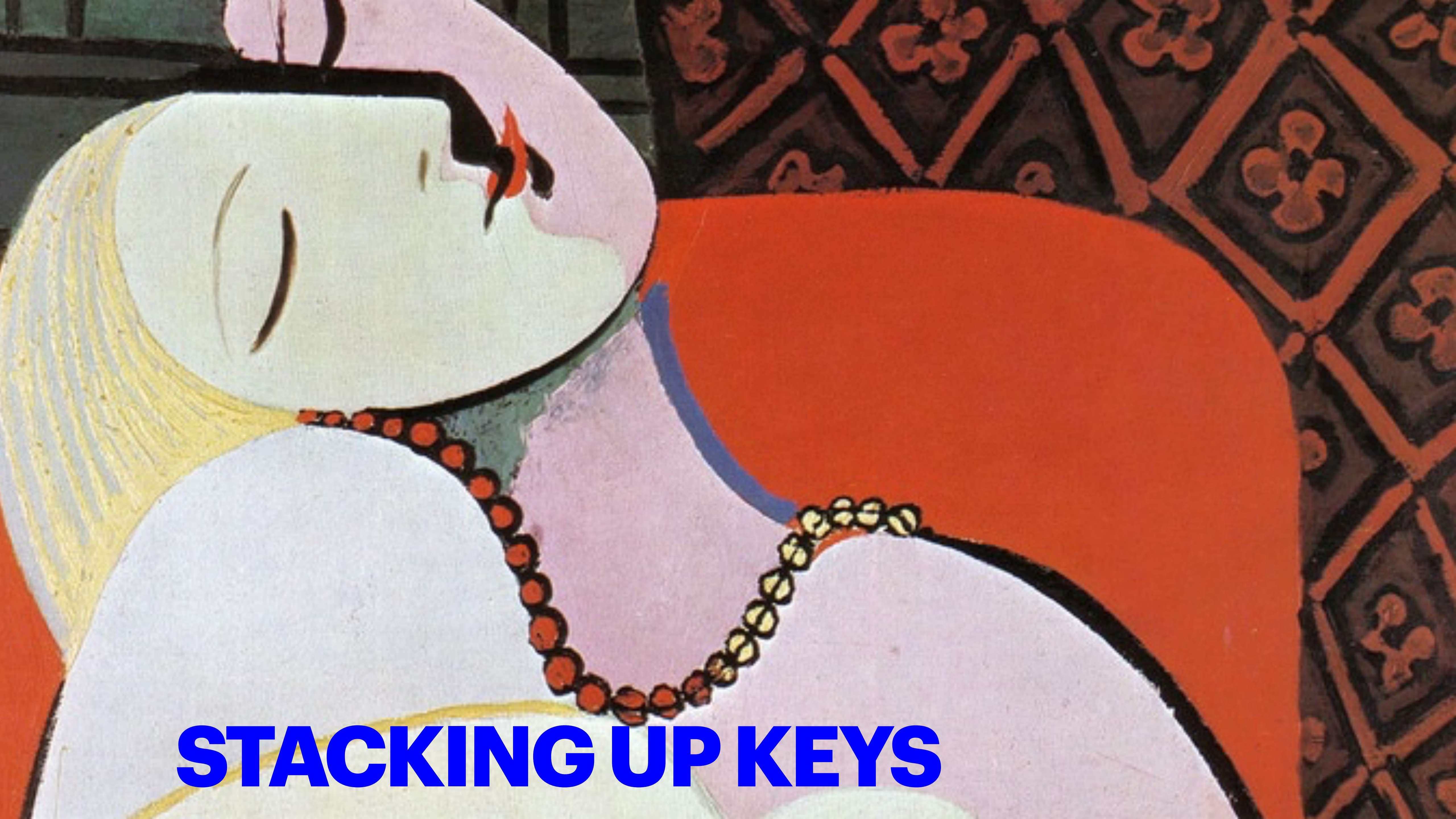
SECONDA

Sempre p e leggero

1^a 2^a

mf *p*

The image shows a page of a musical score for a piece titled "Polka" by Igor Stravinsky, dedicated to Serge Diaghilew. The score is written for piano and is divided into two systems. The first system includes the "PRIMA" (right hand) and "SECONDA" (left hand) parts. The tempo is marked "M. M. ♩ = 96". The key signature has two flats (B-flat and E-flat), and the time signature is 2/4. The first system features a piano (*p*) dynamic and the instruction "Sempre p e leggero". The second system includes first and second endings (1^a and 2^a) for the right hand, with dynamics of mezzo-forte (*mf*) and piano (*p*). The left hand continues with a steady eighth-note accompaniment.



STACKING UP KEYS

Sergei Prokofiev Sarcasm Op. 17, No. 3 (1913)

III.
(1913)

Allegro precipitato

The musical score is presented in two systems. The first system shows the beginning of the piece, starting with a piano (*pp*) dynamic and a tempo marking of *Allegro precipitato*. The second system continues the piece, featuring a *serioso* marking and a *pp* dynamic. The score includes various musical notations such as notes, rests, and articulation marks.

Darius Milhaud Copacabana from Saudades de Brazil (1920)

R.H. - B Major

Calme ♩=88

p

G (I) D7 (V7) G (I) D7 (V7) G (I) D7 (V7) G (I)

L.H. - G Major

This is music on two planes, but surely of the most facile, the most banal description. Just naughty; perverse.

This music, or anti-music, is, in spite of the incongruity of its parts, definitely harmonic.

Harry Farjeon, 1933

Darius Milhaud Chamber Symphony No. 3 (1921)

The image displays a page of musical notation for Darius Milhaud's Chamber Symphony No. 3. The score is arranged in a system with six staves, each labeled with an instrument: Flute, Clarinet in Bb, Bassoon, Violin, Viola, and Cello. The music is in common time (C) and features various dynamics and articulations. A bracket above the first staff indicates a **Bb maj.** chord. The Flute part begins with a *p* dynamic. The Clarinet in Bb part also starts with a *p* dynamic. The Bassoon part is marked *mf*. The Violin part starts with a *mp* dynamic and includes a **C maj.** chord. The Viola part is marked *mp* and includes a **Bb maj.** chord. The Cello part is marked *mp* and includes a **D maj.** chord. The notation includes various note values, rests, and slurs, indicating a complex and expressive piece.

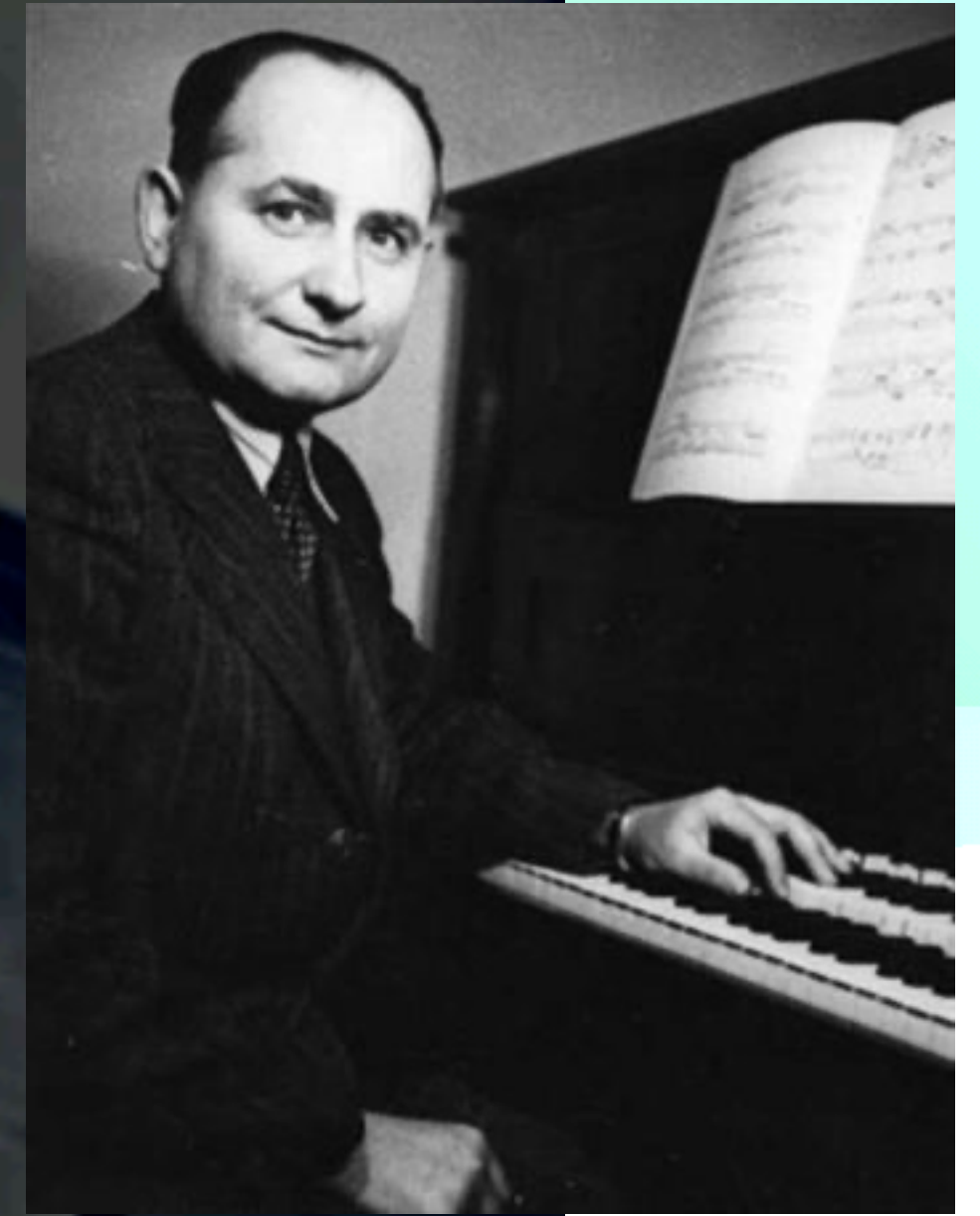


BEYOND THE TWELVE NOTES

Arthur Lourié Prelude for quarter-tone piano (1912)

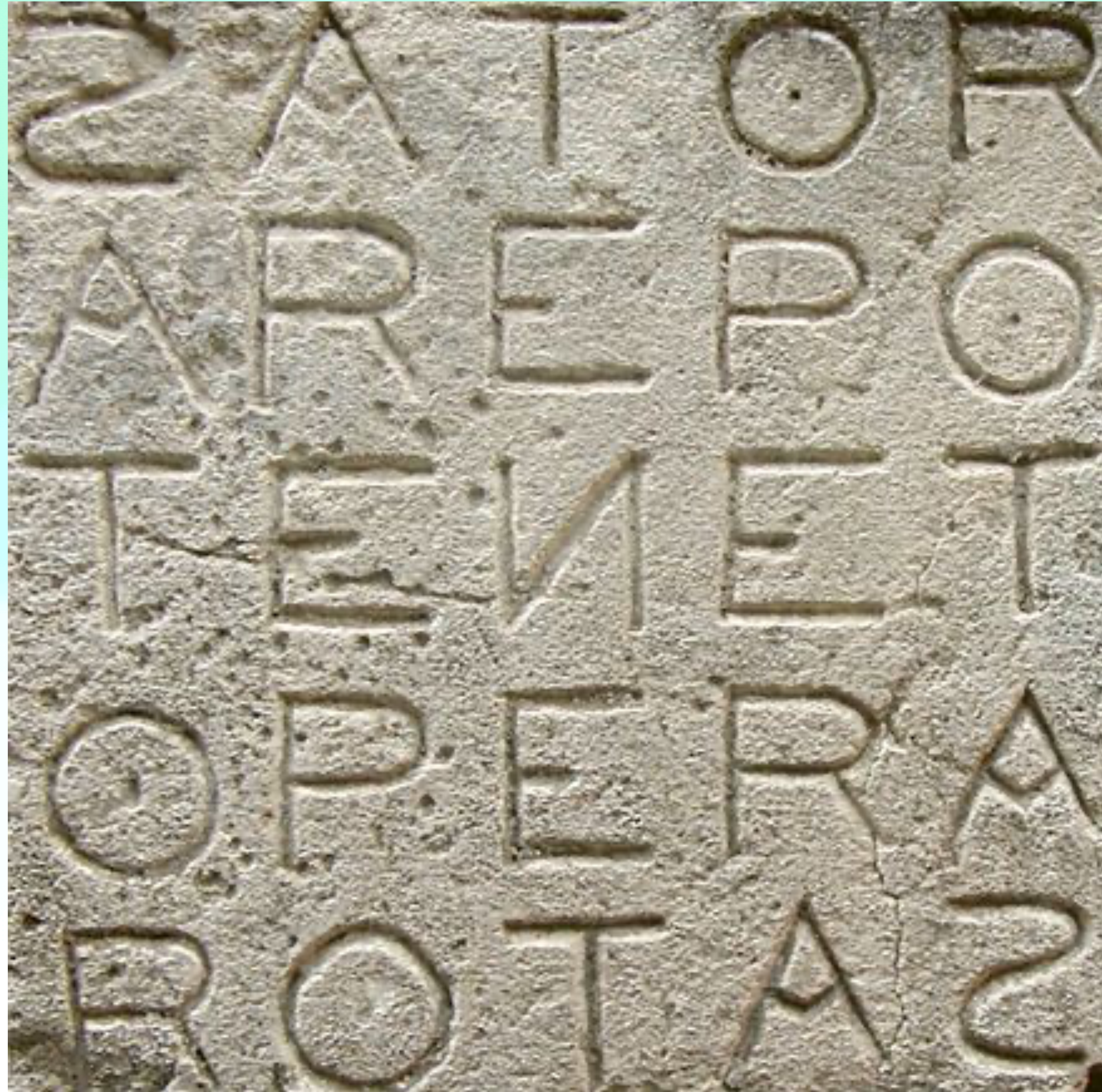


Alois Hába from Six Compositions for Sixth-Tone Harmonium (1928)

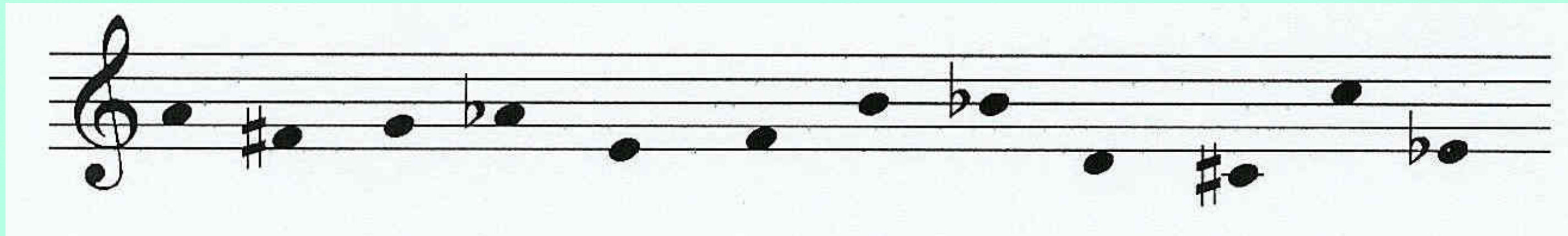




ENDING THE CHAOS



Anton Webern Symphony, op. 21 (1928)



I-0 I-9
 ↓ ↓
 P-0→ A F# G Ab E F B Bb D C# C Eb ← R-0
 P-3→ C A Bb B G Ab D C# F E Eb F# ← R-3
 B Ab A Bb F# G C# C E Eb D F
 Bb G Ab A F F# C B Eb D C# E
 D B C C# A Bb E Eb G F# F Ab
 C# Bb B C Ab A Eb D F# F E G
 G E F F# D Eb A Ab C B Bb C#
 Ab F F# G Eb E Bb A C# C B D
 E C# D Eb B C F# F A Ab G Bb
 F D Eb E C C# G F# Bb A Ab B
 F# Eb E F C# D Ab G B Bb A C
 Eb C C# D Bb B F E Ab G F# A
 ↑
 RI-0
 ↑
 RI-9

Anton Webern Symphony, op. 21 (1928)

Моїй дочці Крістині
СИМФОНІЯ *
Тв. 21

Моей дочери Кристине
СИМФОНІЯ *
Соч. 21

Ruhig schreitend (♩ ca 50)

Clarinetto

Clarinetto basso

Corni I

Corni II

Arpa

Violini I

Violini II

Viola

Violoncelli

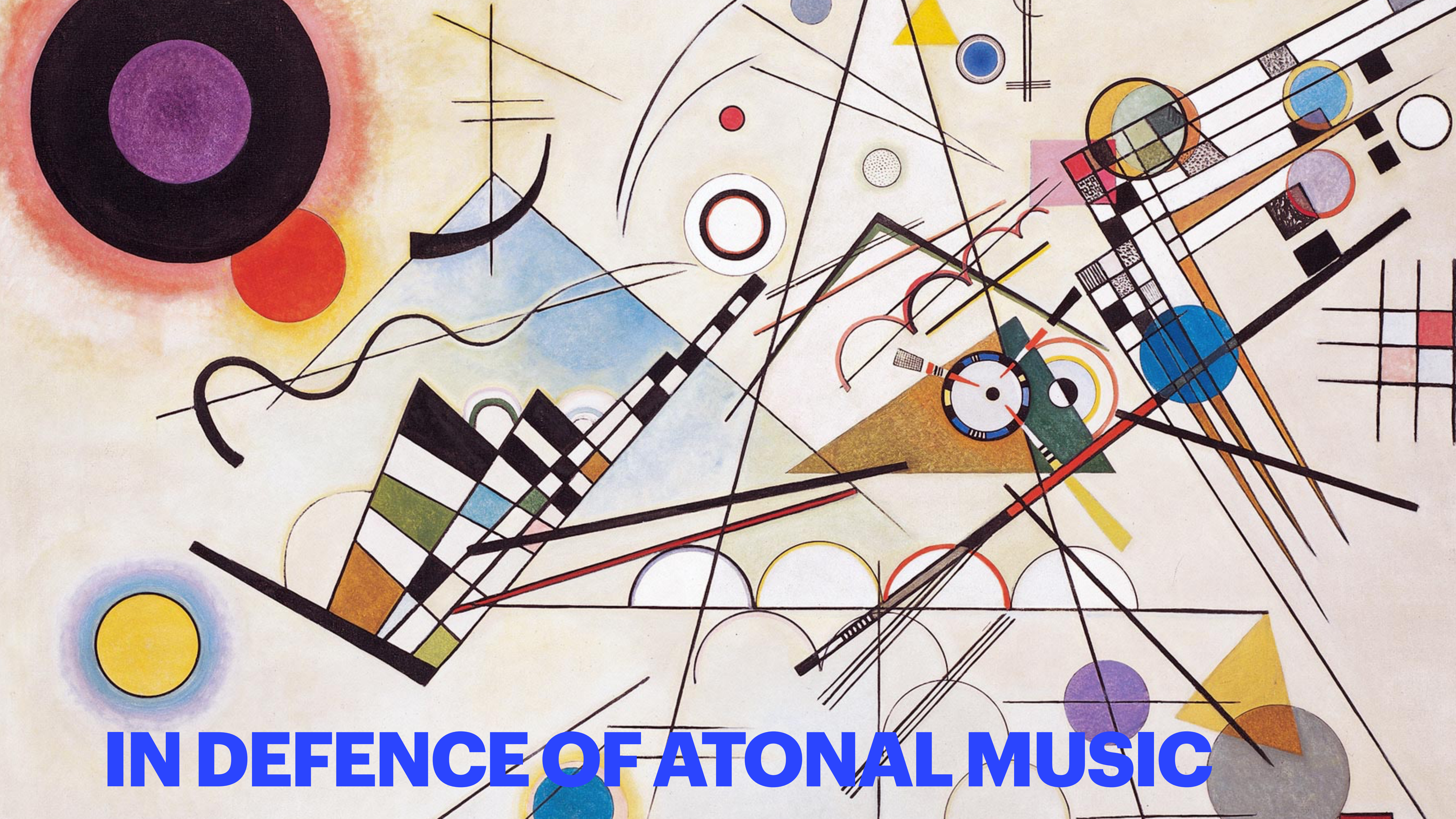
Josef Hauer

Nomos, op. 2 (1919)

N O M O S

Josef Mathias Hauer Op. 2

The image shows a page of musical notation for the piece 'NOMOS' by Josef Mathias Hauer, Op. 2. The title 'N O M O S' is written in large, spaced-out capital letters at the top. Below it, the composer's name 'Josef Mathias Hauer Op. 2' is printed. The score is arranged in three systems, each with a grand staff (treble and bass clefs). The first system has a tempo marking of quarter note = 100 and dynamic markings of piano (p). The second system includes a 'rit.' (ritardando) marking. The third system has a tempo marking of quarter note = 60. The notation is dense, with many beamed notes and rests, characteristic of Hauer's complex, atonal style.



IN DEFENCE OF ATONAL MUSIC

Alban Berg's interview in 1930:

The term "atonal music" has come to stand collectively for music of which it was assumed not only that it had no harmonic centre... but that it was also devoid of all other musical attributes such as melos, rhythm, form in part and whole, so that today the designation as good as signifies **a music that is no music at all**, and the term is used to imply the polar opposite of whatever was previously considered to be music".

Alban Berg's interview in 1930:

Melody is still fundamental

No periodicity but a freer rhythm like in prose

Freer rhythm that comes from a combination of individual lines

"every single bar has been subjected to the sharpest control of the outer and inner ear"



GIVING UP CONTROL

	1	2	3	4	5	6	7	8	9	10	11	12
<i>pppp</i>	<i>ppp</i>	<i>pp</i>	<i>p</i>	<i>quasi p</i>	<i>mp</i>	<i>mf</i>	<i>quasi f</i>	<i>f</i>	<i>ff</i>	<i>fff</i>	<i>ffff</i>	
		.		<i>normale</i>			<i>sf</i> 			.		

Pierre Boulez

Structures I (1952)

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STRUCTURES

Pierre BOULEZ

I a

Très Modéré

PIANO I

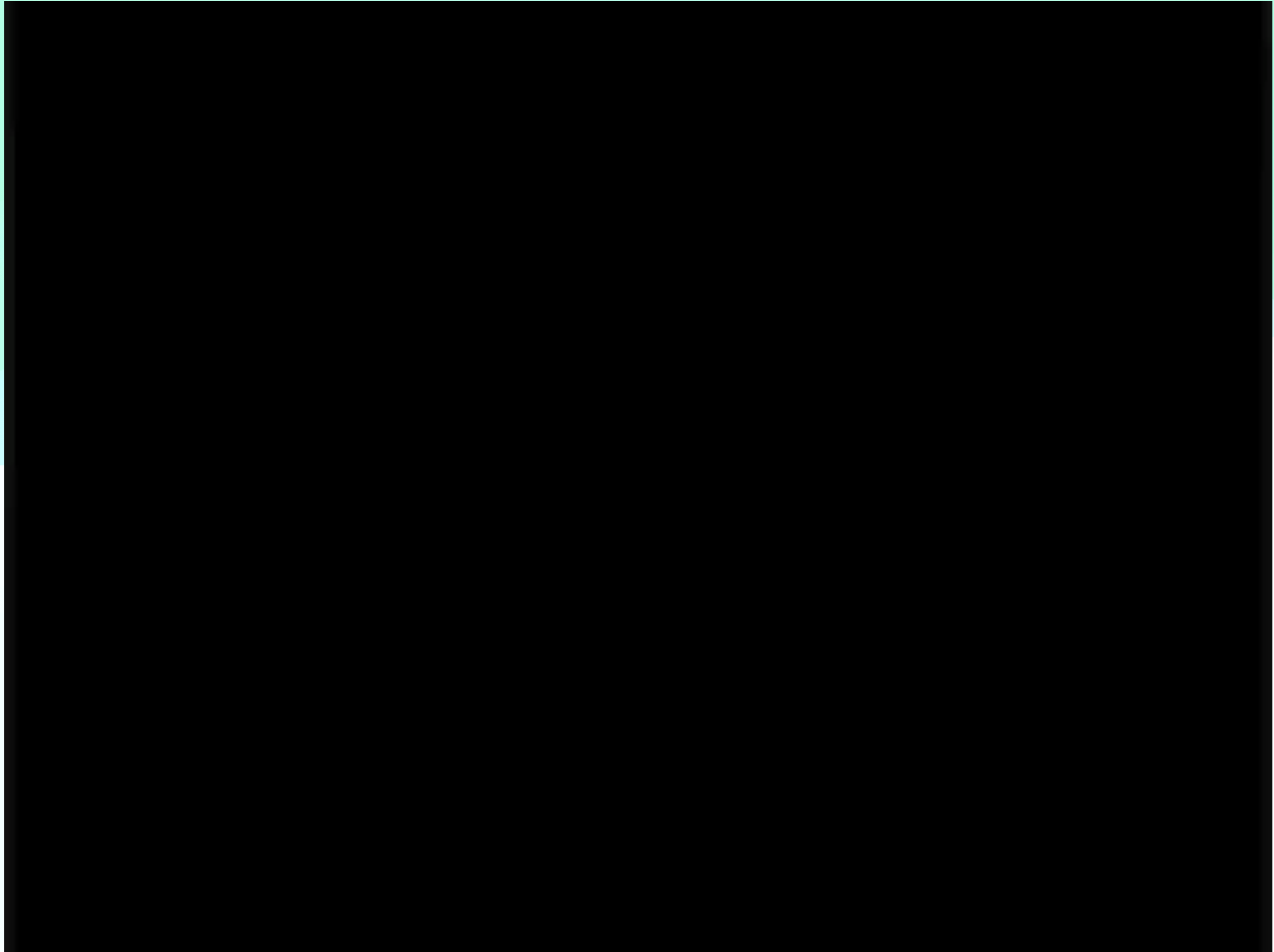
fff
legato sempre

Très Modéré

PIANO II

quasi p sempre

The image shows a page of musical notation for Pierre Boulez's 'Structures I a'. It features two staves, PIANO I and PIANO II, both marked 'Très Modéré'. PIANO I is marked *fff* and *legato sempre*, while PIANO II is marked *quasi p sempre*. The notation includes complex rhythmic patterns with various time signatures (3, 2, 4) and dynamic markings. The score is written in a system with a large brace on the left side.



Cage:

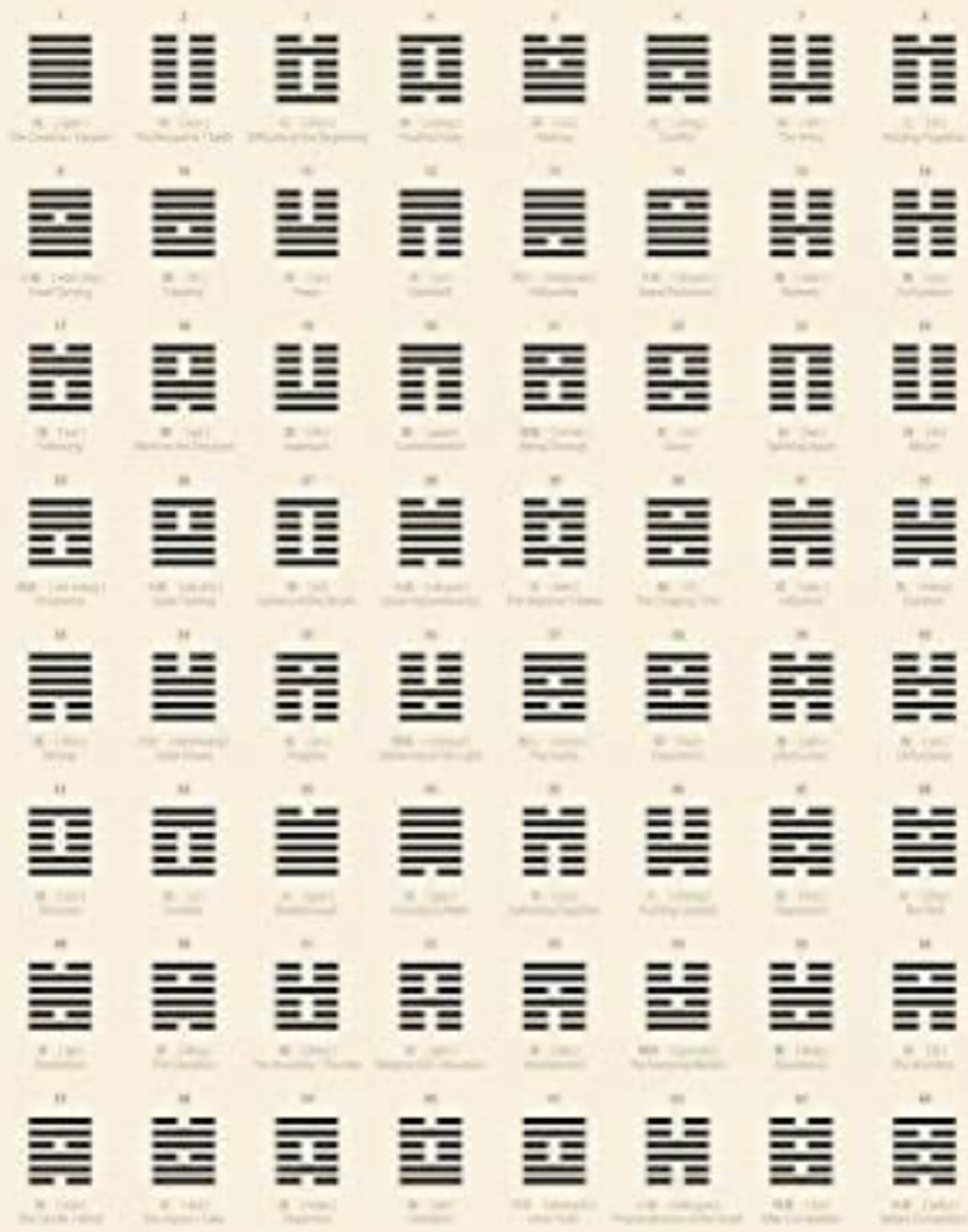
By making moves on the [I Ching] charts, I freed myself from what I thought to be freedom, and which actually was only the accretion of habits and tastes.

Boulez:

I wanted to eradicate from my vocabulary absolutely every trace of the conventional, whether it concerned figures and phrases, or development and form...

I Ching · 易經 · [yì jīng]

The Book of Changes · 64 Hexagrams



'O' matrix

1	2	3	4	5	6	7	8	9	10	11	12
2	8	4	5	6	11	1	9	12	3	7	10
3	4	1	2	8	9	10	5	6	7	12	11
4	5	2	8	9	12	3	6	11	1	10	7
5	6	8	9	12	10	4	11	7	2	3	1
6	11	9	12	10	3	5	7	1	8	4	2
7	1	10	3	4	5	11	2	8	12	6	9
8	9	5	6	11	7	2	12	10	4	1	3
9	12	6	11	7	1	8	10	3	5	2	4
10	3	7	1	2	8	12	4	5	11	9	6
11	7	12	10	3	4	6	1	2	9	5	8
12	10	11	7	1	2	9	3	4	6	8	5



ATONAL IN THE MAINSTREAM



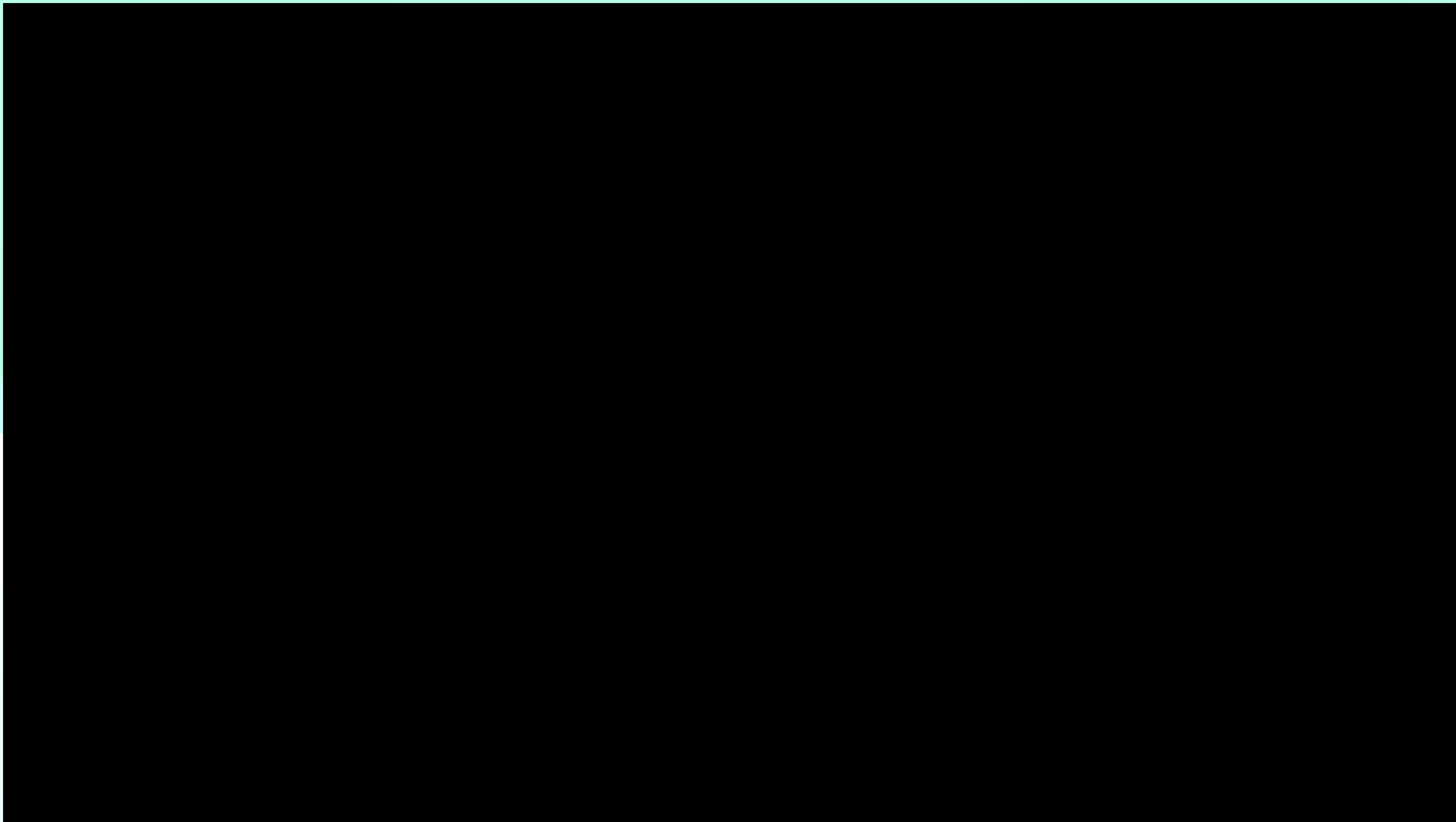
Leonard Rosenman

The Cobweb (1955)



DUEL

(1971)



Jimmy Giuffre

Fugue (1953)

Over
JAZZ
Channel

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JIMMY GIUFFRE
FUGUE



ATLANTIC SD 1364

FREE JAZZ
THE ORNETTE COLEMAN
DOUBLE QUARTET

STEREO

ONE

FREE JAZZ - PART 1
Ornette Coleman

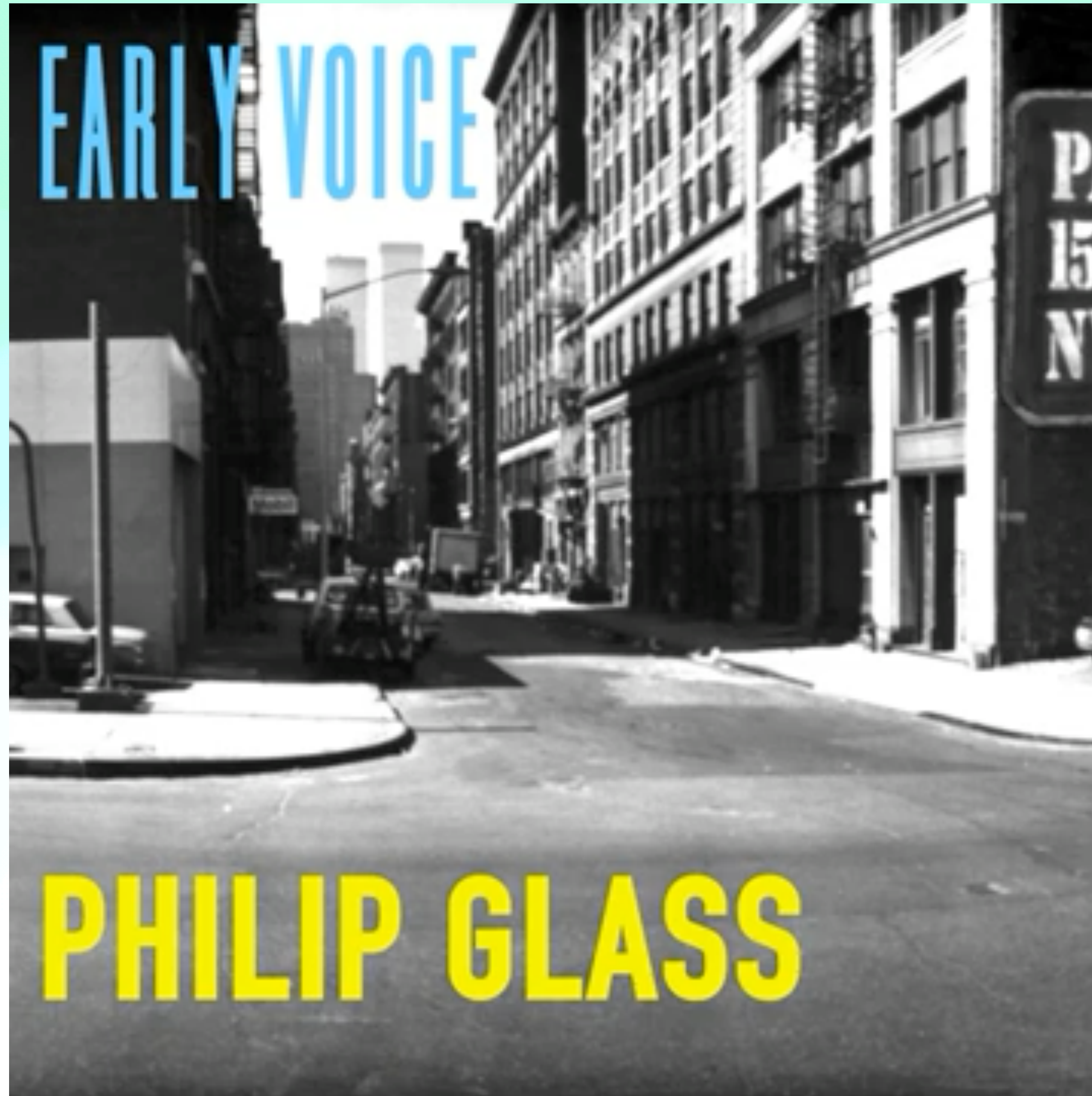
(ST-A-61343 PR)

RETURN OF THE CHORDS



Philip Glass

Another Look at Harmony (1975)



John Adams from Grand Pianola Music : On the Dominant Divide(1981)

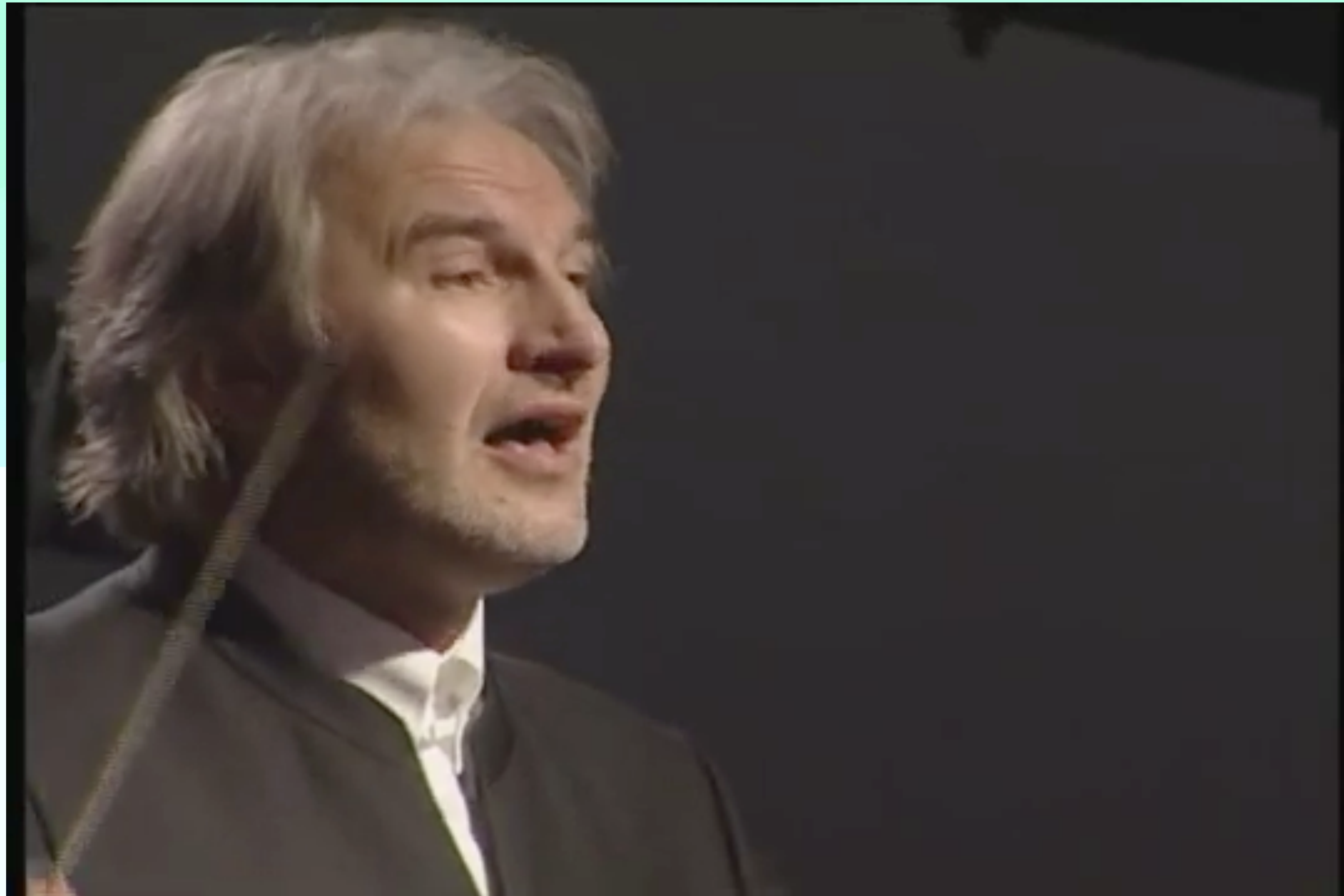
The first system of the musical score, spanning measures 101 to 104, features a complex arrangement of staves. The top four staves are for strings, with various articulations and dynamics. The lower staves include woodwinds and piano accompaniment, with the piano part showing a dense, rhythmic texture.

The second system, titled "Part II: On the Dominant Divide" (measures 105-108), begins with a tempo marking of $\text{♩} = 64$. It features a prominent piano part with a dense, rhythmic texture, likely a grand pianola. The upper staves show woodwinds and strings, with a dynamic marking of ff (fortissimo) and a fermata over a measure. A circled measure number "11" is visible in the woodwind staff.

* The lowest members are "very quiet," followed by the ensemble.

Arvo Pärt

Credo (1968)



Arvo Pärt

Credo (1968)



Berg in 1930:

I tell you, this whole hue and cry for tonality comes not so much from a yearning for a keynote relationship as from a yearning for familiar concords — let us say it frankly, for the common triads.

Ludovico Einaudi

Experience (2013)

EXPERIENCE
In a Time-Lapse (2013)

Ludovico EINAUDI
Arr. T. CAPUZZI

♩ = 40

Flute

Clarinet in Bb

Cor Anglais

Oboe

Piano

Acordão

Violoncello

Violino I

Violino II

Violoncello I

Violoncello II

Basso

Ukulele

Bateria

ALEXANDER SOARES

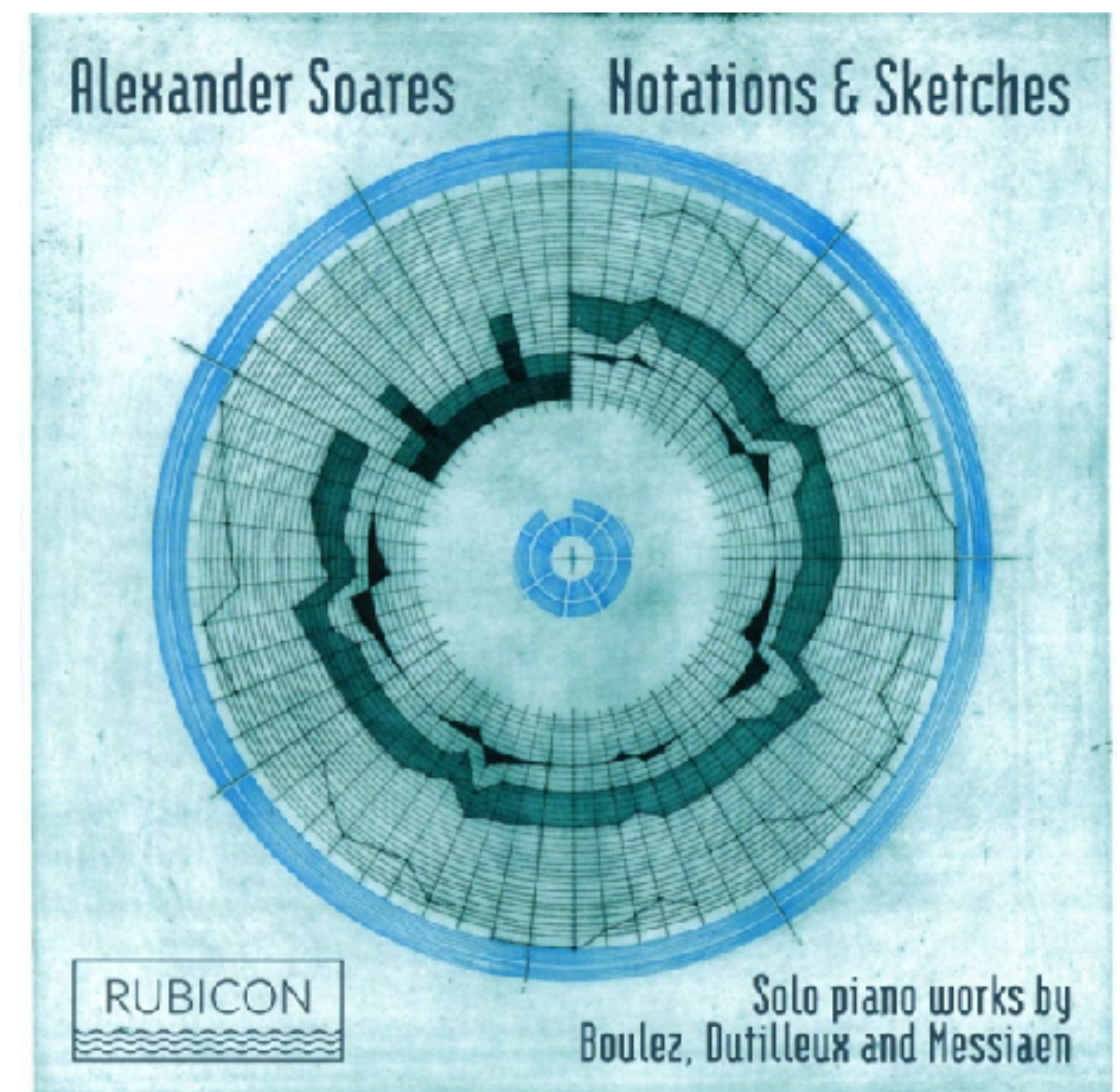
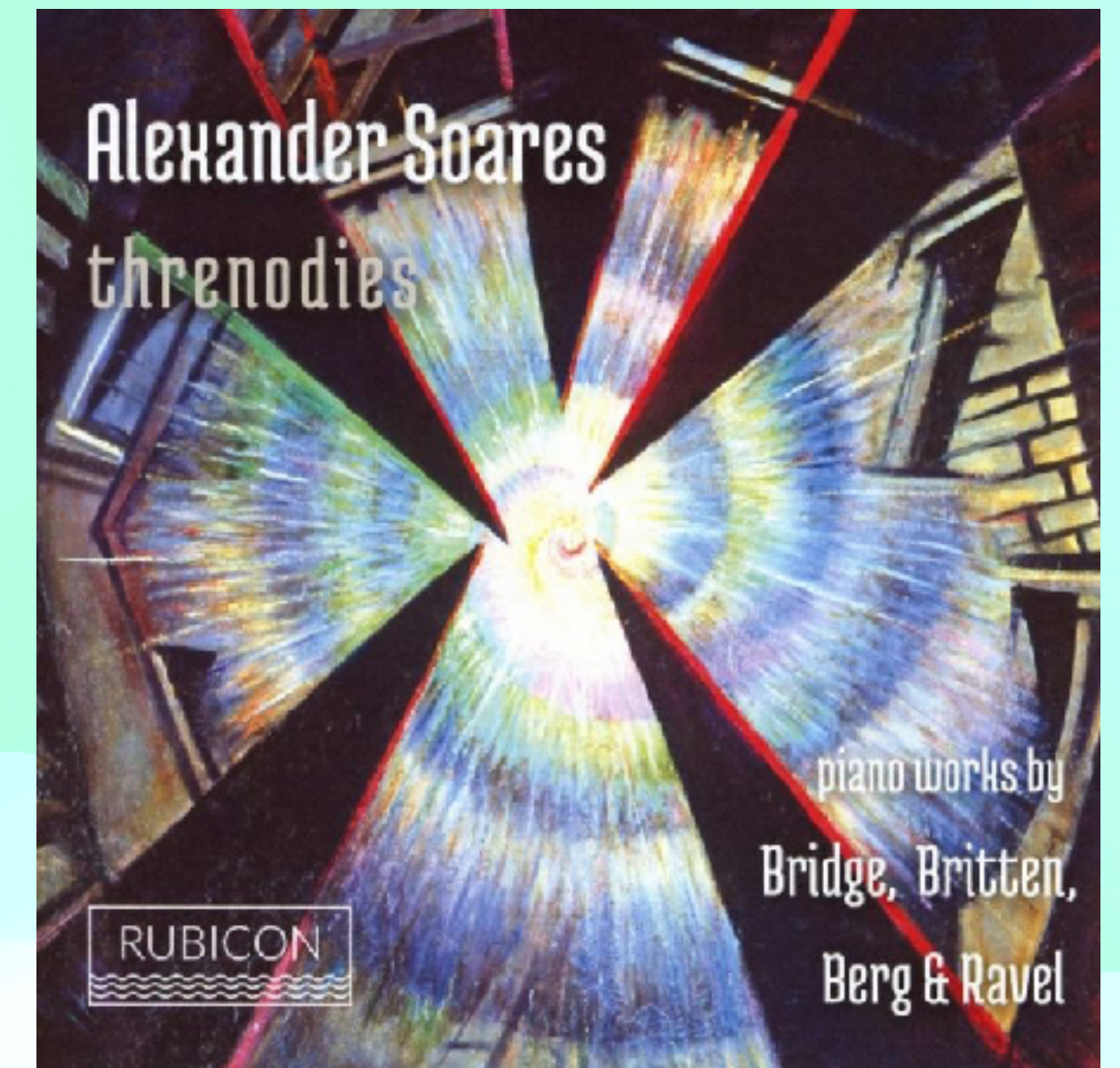
MESSIAEN Prélude (1964)

SCHOENBERG from Sechs Kleine Klavierstücke

Op. 19, Nos 2,4 and 6 (1911)

BOULEZ Notations Nos 7,8 and 12 (1945)

ADAMS China Gates (1977)





Ortega y Gasset (1925):

modern art is unpopular

removes narrative and emotion

emphasis on the aesthetic

the “how” rather than the “what”

Theodor Adorno (“Music, Language, and Composition”, 1956):

But with the proscription of everything that is even remotely similar to language, and thus of every musical sense, the absolutely objective product becomes truly senseless: objectively absolutely irrelevant. The dream of a wholly spiritualized music removed from the sullying influences of the animalistic nature of human beings arises from rough, prehuman material and deadly monotony.

