

Doctoral Seminar in Choral Literature-
TELLEZ
Music after 1900

Modernism in Music is a process implying the following:

1..Rejection of Romanticism and its values.

Rejection of Germanic compositional techniques, large developmental sonata-allegro forms, functional tonality, long lyrical melody, and stable metrical groups.

2. Quest for a new language based on one or more of the following:

Return to aesthetics and techniques existing before Romanticism

Reexamination of folk and popular music as alternative methods of composition

Radical evolution of romantic thinking to extreme results

Outright experimentation and innovation on the concept of “what is music”.

Embracing alternative instruments and new technology

Post-Modernism in Music

Embraces all of the above, but with a sense of multiple simultaneous narratives, inter-disciplinary or cross-cultural perspective, and awareness of global marketing, leading to a sense of irony and relativism.

ALARCON

Added sixth

Aleatoric music/Indeterminacy

Atonality

Audience participation

Bitonality

Bizantine chant

BEASLEY

Canon

Cantus firmus technique

Clave

Combinatoriality

Colored chord

Computer music

MIHALIAK

Cross-accent

Dada

Developmental techniques

Dodecaphonism, twelve-tone music

Ecological music

Electronic music

MARTIN

Exordium

Expressionism

Extended tertial

Fibonacci series

Free serialism

Fugue

MOORE

Graphic notation

Integral serialism

Installation

Isorhythm

Matrix

Micro-polyphony

MARSHALL

Microtonal music

Minimalism

Meta-composition

Modes (rhythmic or tonal)

Modes of limited transposition

Multiphonics

DE LEON

Musique concrète

Octatonic scale

Ostinato

Pandiatonicism

Parallel chords

Phasing

ROBERSON

Performance art

Polystylism

Polytonality

Post-Modernism

Quartal chords

Ritornello

BALDWIN

Set theory (Babbitt, Forte)

Spectralism

Stratification

Tertial chords

Thematic transformation

Third-stream

NWANKWO

Tintinnabuli

Tonal axis

Tonal center

Trope

Urban-popular