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KOMPOSER-KOMPOSER PENTING PERIODE MODERN

BAHAN KULIAH SEJARAH MUSIK MODEREN (MS6360)

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Program Studi S1 Musik, Fakultas Seni Pertunjukan, ISI YOGYAKARTA

INTRODUKSI

- ▶ REAKSI TERHADAP EKSES ROMANTIK DAN NEO ROMANTIK
 - ▶ SUPERSTRUKTUR
 - ▶ OVEREMOSIONALISME
 - ▶ PROGRAM-PROGRAM EKSTRA MUSIKAL
 - ▶ FILOSOFI
- ▶ PENINGKATAN TENDENSI TERHADAP EKSPERIMENTASI GAYA, TEKNIK, IDIOM BARU
- ▶ BBERAPA KOMPOSER MENINGGALKAN TRADISI ROMANTIK, SEMENTARA YANG LAINNYA KEMBALI KE GAYA DAN STRUKTUR KLASIK

IMPRESIONISME

- ▶ PENEKANAN TIDAK PADA KARYA MUSIK TAPI EMOSI ATAU SENSASI YANG DIBANGKITKAN OLEH SUBJEK
- ▶ NUANSA, KERINGANAN, WARNA, MOOD, ATMOSFIR LEBIH DIUTAMAKAN DARIPADA BENTUK DAN SUBSTANSI
- ▶ DEBUSSY (1862-1918);
- ▶ DELIUS (1862-1934);
- ▶ RAVEL (1875-1937)

EKSPRESIONISME

- ▶ ESENSI DARI SEBUAH SUBJEK MUSIKAL ATAU IDE DIDATANGKAN MELALUI ABSTRAKSI.
- ▶ ATONALITAS: MENGHINDARI KUNCI DASAR ATAU TONALITAS
- ▶ TWELVE-TONE SYSTEM: SEBUAH KARYA DIBANGUN DARI SEDERETAN DUABELAS NADA, YANG MASING-MASING MEMILIKI KEPENTINGAN YANG SEIMBANG, DAN MENURUT ATURAN TERTENTU.
- ▶ SCHOENBERG (1874-1951)
- ▶ BERG (1885-1935)

NEO-KLASIKISME

- ▶ KEMBALINYA KE BENTUK-BENTUK DAN TEKNIK-TEKNIK YANG LAMA DAN PADA SAAT YANG SAMA MENCARI KEMURNIAN, KESEDERHANAAN, DAN OBJEKTIVITAS.
- ▶ STRAVINSKY (1882-)
- ▶ RESPIGHI (1879-1936)
- ▶ HINDEMITH (1895-)
- ▶ ROUSSEL (1869-1937)

DINAMISME

- ▶ MENEKANKAN RITMIK-RITMIK PRIMITIF DAN KEKUATAN DINAMIS MUSIK PRIMITIF DALAM BENTUK-BENTUK YANG RUMIT.
- ▶ STRAVINSKY (1882-)
- ▶ PROKOFIEV (1891-1953)

NASIONALISME

- ▶ MEMBAWA NASIONALISME NEGARA TERTENTU
- ▶ Armenia: Khatchaturian (1903-)
- ▶ Bohemia: Martinu (1890-), Weinberger (1896-)
- ▶ Brazil: Villa Lobos (1887-)
- ▶ England: Vaughan Williams (1872-)
- ▶ Finland: Sibelius (1865-)
- ▶ Hebrew: Bloch (1880-)
- ▶ Hungary: Bartok (1881-1945), Kodaly (1882-), Dohnanyi (1877-).

NACIONALISME

- ▶ Mexico: Chavez
- ▶ Moravia: Janacek (1854-1928)
- ▶ Poland: Szymanowski (1883-1937)
- ▶ Rumania: Enesco (1881-)
- ▶ Spain: Falla (1876-1946); Turina (1882-1949)
- ▶ United States: Cowell (1897-), ; Ives (1874-1954); Copland (1900-)

POPULARISME

- ▶ SEBAGAI DAMPAK MUSIK NASIONALISTIK TERDAPAT MUSIK YANG IDIOM-IDIOMNYA DIAMBIL DARI TEKNIK DAN GAYA MUSIK POPULER.
- ▶ Villa-Lobos (1887-)
- ▶ Grofe (1892-)
- ▶ Gershwin (1898-1937)
- ▶ Gould (1913-)
- ▶ Copland (1900-)

MUSIK PROLETARIAN

- ▶ KESADARAN MENULIS MUSIK UNTUK MASA, MEREFLERKSIKAN MINAT-MINAT DAN IDEOLOGI DASAR MASYARAKAT.
- ▶ SUKSES DI UNI SOVIET
- ▶ Shostakovitch (1906-)
- ▶ Kabalevsky (1904-)
- ▶ Prokofiev (1891-1953)
- ▶ Miaskovsky (1881-1950)
- ▶ Gliere (1875-)

NEO-BAROK

- ▶ KEMBALI KE TEKNIK-TEKNIK KONTRAPUNG ABAD KEENAMBELAS DAN KETUJUH BELAS
- ▶ Hindemith (1895-)
- ▶ Harris (1898-)

NEO MISTISISME

- ▶ KOMBINASI SUATU PROGRAM MISTIS ATAU FILOSOFIS DENGAN MUSIK YANG SECARA ESENSIAL BERKARAKTER WAGNERIAN ATAU ROMANTIK
- ▶ Scriabin (1872-1915)
- ▶ Messiaen (1908-)

ROMANTISISME

- ▶ Saint-Saens (1835-1921)
- ▶ Glazunov (1865-1936)
- ▶ Rachmaninoff (1873-1943)
- ▶ Schmitt (1870-)
- ▶ Hanson (1896-)
- ▶ Barber (1910)

REALISME

- ▶ Richard Strauss (1864-1949) – opera-opera pada fase kedua
- ▶ Respighi (1879-1936) – fase awal

REFERENSI

- ▶ Ewen, David. 1963. *The Home Book of Musical Knowledge*. Englewood Cliffs, N.J.: Prentice-Hall, Inc., halaman 11-13

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A Chronological Table of the Great Composers *An Explanation of Leading Epochs and Schools in Music History*

THE POLYPHONIC ERA: 1200-1650

The contrapuntal style prevalent during the Polyphonic Era consisted in the simultaneous flow of several different melodies, each melody being independent and of equal importance. The polyphonic style was embodied in choral works, usually for four or five parts (or "voices"), but sometimes for more than that. This music was originally for unaccompanied voices (a cappella), and its first principal forms were the mass and the motet in church music and the madrigal in secular music.

Gothic Period (1200-1550): The first and primitive techniques and forms of polyphonic music were developed. This music is known as the *Ars Antiqua*—Ancient Art.

Ars Nova (14th century): New techniques of rhythm and melody brought increasing expressiveness and feeling to polyphony and paved the way for the first important schools of polyphonic music. To distinguish this new music from its more primitive predecessor, it is known as the *Ars Nova*—New Art.

7 *First Important Polyphonic Schools (15th and 16th centuries):*
 Schools of polyphonic composers appeared in the Netherlands, in
 Venice and in Rome which developed an inchoate musical art into a
 vibrant one.

NETHERLAND (OR FLEMISH) SCHOOL

15TH CENTURY

Dufay (1400-1474) Josquin des Prés (c. 1445-1521)
 Orlando di Lasso (1532-1594)

VENETIAN SCHOOL

16TH CENTURY

Willaert (c. 1488-1562) Giovanni Gabrieli (c. 1557-c. 1612)

ROMAN SCHOOL

16TH CENTURY

Palestrina (c. 1525-1594) Victoria (c. 1548-1611)

Secular Polyphonic Music (16th century):

Monteverdi (1567-1643) Morley (1557-1603)
 Byrd (1543-1623) Gibbons (1583-1625)

Baroque Period: Church Music (17th and early 18th centuries):

During the Baroque Period the forms became more elaborate; greater attention was paid to dramatic effect; contrapuntal choruses were combined with arias, duets, and quartets; choral music was accompanied by instruments. Major new church forms were developed including the oratorio, the passion, and the cantata.

Carissimi (1605-1674) J. S. Bach (1685-1750)
 Schütz (1585-1672) Handel (1685-1759)

THE BIRTH OF HOMOPHONIC MUSIC: 17th Century

The homophonic style emphasized the *single* melody with a harmonic accompaniment. This style made possible the emergence of the opera and the art-song. Early instrumental music for organ, clavier, and violin now appeared.

Baroque Period: Secular Music (17th and early 18th centuries):

OPERA

Monteverdi (1567-1643) Lully (1632-1687)
 Purcell (1659-1695)

ORGAN

Sweelinck (1562-1621) Frescobaldi (1583-1643)
 Buxtehude (1637-1707) Froberger (1616-1667)
 J. S. Bach (1685-1750)

CLAVIER

Couperin le Grand (1668-1733) J. S. Bach (1685-1750)
 Domenico Scarlatti (1685-1757) Handel (1685-1759)

VIOLIN

Corelli (1653-1713) Tartini (1692-1770)
 Vivaldi (1678-1741) J. S. Bach (1685-1750)

ART-SONG

Purcell (1659-1695) J. S. Bach (1685-1750)

THE CLASSICAL PERIOD: 18th and early 19th Centuries

During the Classical Period, instrumental music (whose spine was the homophonic style) achieved a dominant position, replacing choral polyphonic music. Forms originating in the preceding era were developed and finally crystallized: the sonata, the concerto, the overture. New forms acquired significance: the symphony, the string quartet. The Classical Period emphasized correctness and lucidity of structure, precision, exactness, objectivity and restraint. Rules of procedure were usually more important than freedom of expression. The rococo style, characterized by its ^{delicacy} delicacy and courtly grace, prevailed. In the opera composers ^{sought} sought a more intimate relationship between music and drama, seeking greater dramatic truth in their musical writing.

INSTRUMENTAL MUSIC

K. P. E. Bach (1714-1788) Boccherini (1743-1805)
 Johann Stamitz (1717-1757) Mozart (1756-1791)
 Haydn (1732-1809) Beethoven (1770-1827),
 first phase

OPERA

Rameau (1683-1764) Gluck (1714-1787)
 Pergolesi (1710-1736)

- spine = tulang belakang / punggung
- replacing = menggantikannya
- achieved = mancapai
- preceding = sebelumnya
- required = yg. diperlukan
- significant = penting

- emphasised = menekankan
- correctness = ketepatan
- lucidity = kejelasan yg. terang
- courtly grace = gaya semacam yg. sopan santun

THE ROMANTIC PERIOD: 19th Century

The Romantic Period gave precedence to emotion and subjective feelings over traditional procedures. Melody was emphasized; harmony became more expressive; rhythm was varied; and instrumentation grew richer and more brilliant as composers sought increasingly to make music more articulate. The older forms of the symphony, sonata, concerto, etc., became more supple and flexible. Newer forms emerged: smaller pieces for the piano and the violin; new orchestral media, such as the concert overture and the symphonic poem. In opera, the Italian School which glorified *bel canto*—"beautiful song"—was pitted against the German School which emphasized dramatic values and gave considerable importance to the orchestra. The German School culminated with the "Music of the Future," the term which Wagner gave to his concept of the music drama. A French lyric theatre was also established.

INSTRUMENTAL MUSIC

Beethoven (1770-1827), middle and last phase	Lalo (1823-1892)
Berlioz (1803-1869)	Brahms (1833-1897)
Schubert (1797-1828)	Chausson (1855-1899)
Schumann (1810-1856)	Vieuxtemps (1820-1881)
Mendelssohn (1809-1847)	Wieniawski (1835-1880)
Chopin (1810-1849)	Sarasate (1844-1908)
Paganini (1782-1840)	Bruch (1838-1920)
Liszt (1811-1886)	K. Goldmark (1830-1915)
Fränck (1822-1890)	

ART-SONG

Schubert (1797-1828)	Fränck (1822-1890)
Schumann (1810-1856)	Fauré (1845-1924)
Brahms (1833-1897)	Richard Strauss (1864-1949)
Hugo Wolf (1860-1903)	

OPERA

Weber (1786-1826)	Bizet (1838-1875)
Cherubini (1760-1842)	Gounod (1818-1893)
Donizetti (1797-1848)	Massenet (1842-1912)
Bellini (1801-1835)	Thomas (1811-1896)
Rossini (1792-1868)	Offenbach (1819-1880)
Verdi (1813-1901)	Ponchielli (1834-1886)

Meyerbeer (1791–1864) Wagner (1813–1883)
 Halévy (1799–1862) Humperdinck (1854–1921)

Realism and Naturalism: The Romantic Movement saw an increasing tendency to make music interpret the outside world realistically; to introduce Naturalism into opera; to model melody after the patterns of speech.

Mussorgsky (1839–1881) Leoncavallo (1858–1919)
 Charpentier (1860–) Mascagni (1863–1945)
 Puccini (1858–1924)

Neo-Romanticism: During the closing years of the Romantic Period, a new movement emerged influenced by Wagner and the Romantics. This movement inspired the use of massive symphonic structures and overlaid orchestration; programmatic writing was given preference to absolute music; mysticism and philosophic concepts were introduced.

Bruckner (1824–1896) Scriabin (1872–1915)
 Mahler (1860–1911) Richard Strauss (1864–1949),
 first phase

Nationalism: The Romantic Movement encouraged the birth of national schools of music. Composers derived their melodies from folk songs and dances in an attempt to produce music that was inspired by their country's culture, history, and backgrounds.

Glinka (1804–1857) Liadov (1855–1914)
 "The Russian Five": Balakirev (1837–1910); Borodin (1833–1887); Cui (1835–1918); Mussorgsky (1839–1881); Rimsky-Korsakov (1844–1908)
 Tchaikovsky (1840–1893) Smetana (1824–1884)
 Grieg (1843–1907) Dvořák (1841–1904)
 Albéniz (1860–1909)

Ballet: During the Romantic Period, music written expressly for the ballet achieved artistic significance for the first time.

Delibes (1836–1891)
 Tchaikovsky (1840–1893)

THE MODERN PERIOD: 20th Century

Reaction against the excesses of the Romantics and the Neo-Romantics—their musical superstructures, their overemotionalism, their extra-musical programs and philosophies—combined with an

increasing tendency toward experimentation brought about many new styles, techniques, and idioms. Some contemporary composers carried over the traditions of Romanticism, while others went back to the structures and style of Classicism.

Impressionism: Emphasis was placed not on the subject of a piece of music but on the emotions or sensations aroused by the subject. Nuance, light, color, mood, atmosphere gained precedence over form and substance.

Debussy (1862-1918)

Ravel (1875-1937)

Delius (1862-1934)

Expressionism: The essence of a musical subject or idea is arrived at through abstraction. The Expressionist avoided a basic key or tonality (atonality). One important technique of the Expressionist School was the twelve-tone system, in which a work was built out of a series of twelve tones, each of equal importance, and according to definite rules.

Schoenberg (1874-1951)

Berg (1885-1935)

Neo-Classicism: The return to old classical forms and techniques, at the same time aspiring for purity, economy, and objectivity.

Stravinsky (1882-),

Respighi (1879-1936),

later phase

later phase

Hindemith (1895-)

Roussel (1869-1937),

later phase

Dynamism: The emphasis on primitive rhythms and the dynamic force of primitive music in sophisticated forms.

Stravinsky (1882-), earlier phase

Prokofiev (1891-1953)

Nationalism:

Armenia: Khachaturian (1903-)

Bohemia: Martinu (1890-), Weinberger (1896-)

Brazil: Villa-Lobos (1887-)

England: Vaughan Williams (1872-)

Finland: Sibelius (1865-)

Hebrew: Bloch (1880-)

Hungary: Bartók (1881-1945), Kodály (1882-), Dohnányi

(1877-)

Mexico: Chávez (1899-)

Moravia: Janáček (1854-1928)

Poland: Szymanowski (1883-1937)

Rumania: Enesco (1881-)

Spain: Falla (1876-1946), Turina (1882-1949)

United States: Cowell (1897-), Ives (1874-1954), Copland (1900-)

Popularism: As a corollary to nationalistic music there is that which derives its idiom from the techniques and styles of popular music.

Villa-Lobos (1887-) Grofé (1892-)

Gershwin (1898-1937) Gould (1913-)

Copland (1900-)

Proletarian Music: The conscious effort to write music for the masses, reflecting the basic interests and ideology of the people. This movement achieved particular significance in the Soviet Union.

Shostakovich (1906-) Kabalevsky (1904-)

Prokofiev (1891-1953) Miaskovsky (1881-1950)

Glière (1875-)

Neo-Baroque: Return to the contrapuntal techniques of the sixteenth and seventeenth centuries.

Hindemith (1895-) Harris (1898-)

Neo-Mysticism: The combination of a mystical or philosophical program with music that is essentially Romantic and Wagnerian in character.

Scriabin (1872-1915), later phase

Messiaen (1908-)

Romanticism:

Saint-Saëns (1835-1921) Schmitt (1870-)

Glazunov (1865-1936) Hanson (1896-)

Rachmaninoff (1873-1943) Barber (1910-)

Realism:

Richard Strauss (1864-1949), operas in second phase

Respighi (1879-1936), earlier phase