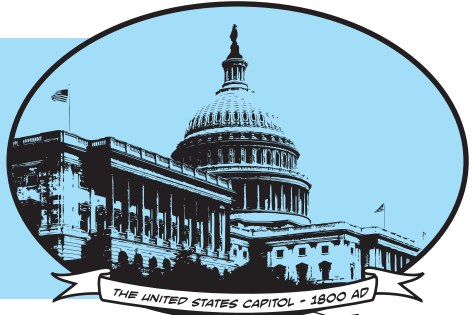


Neoclassicism

LIKE IMPRESSIONISM, **NEOCLASSICISM** IS A MOVEMENT THAT OCCURRED IN A LOT OF DIFFERENT DISCIPLINES.



IN ARCHITECTURE, FOR EXAMPLE, **NEOCLASSICISM** INVOLVED A RETURN TO THE FORMS AND IDEALS OF CLASSICAL GREECE.



IN THE **EARLY TWENTIETH CENTURY**, COMPOSERS WERE ALSO HEARKENING TO THE **PAST**. AFTER THE **INTENSITY** AND **EMOTION** OF THE **ROMANTIC PERIOD**, THEY WERE LOOKING TO THE **ORDER** AND **RESTRAINT** OF ANCIENT GREECE, OR MORE RECENTLY, THE **CLASSICAL ERA**.

NEOCLASSICISM IN **MUSIC** TOOK ON A LOT OF DIFFERENT FORMS, VARYING FROM **COUNTRY TO COUNTRY** AND EVEN FROM **COMPOSER TO COMPOSER**. HOWEVER, THERE ARE A FEW COMPOSITIONAL TECHNIQUES THAT WERE PRETTY **UNIQUE** TO MUSIC OF THE TIME!



AS IT HAPPENS, THE TECHNIQUES BELOW CAN BE GROUPED TO SHOW THE FAVORED STYLES OF THE TWO MOST WELL-KNOWN NEOCLASSICISTS: **PAUL HINDEMITH** AND **IGOR STRAVINSKY**!



PANTRIADICISM

THE USE OF **MAJOR** AND **MINOR TRIADS**, **JUXTAPOSED** TO DELIBERATELY AVOID ANY SENSE OF **TRADITIONAL HARMONIC FUNCTION**.



AVOID TRITONE CHORDS... TOO MUCH **BAGGAGE**.

POLYTONALITY

COMBINING CHORDS WHICH ARE **DISSONANT** TO **ONE ANOTHER...** OR PLAYING IN **MULTIPLE KEYS SIMULTANEOUSLY!**



THE MORE **DISSONANT...** THE **BETTER!**



QUARTAL HARMONY

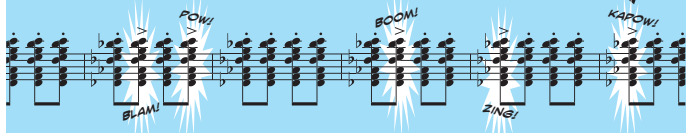


QUARTAL CHORD

QUINTAL CHORD

CHORDS BUILT USING **PERFECT FOURTHS** OR **PERFECT FIFTHS**. (AS OPPOSED TO **TERTIAL HARMONY**, WHERE CHORDS ARE BUILT USING **MAJOR** AND **MINOR THIRDS**.)

RHYTHMIC PRIMITIVISM



USE OF **INTENSE, UNPREDICTABLE ACCENTS**, EVOCATIVE OF **UNBRIDLED PRIMAL ENERGY**. IT CAN INCLUDE **COMPLEX METERS** AND EVEN **POLYMETERS**: **CONFLICTING METERS PLAYED SIMULTANEOUSLY!**

TWENTIETH-CENTURY COUNTERPOINT

UNLIKE THE COUNTERPOINT OF THE **SIXTEENTH** AND **EIGHTEENTH CENTURIES**, NEOCLASSICISTS USED **DISSONANCE** FREELY, FOCUSING MORE ON **MELODIC LINES** AND **RHYTHMIC INDEPENDENCE**.



WAIT WHAT?
RAMPANT DISSONANCE

ACK - NO!
BACK, PALESTRINA!

TEND TO WORK
WELL TOGETHER

PANDIATONICISM

COMBINING **DIATONIC MAJOR MELODIES** IN **MULTIPLE LINES** WITH **NO CONSIDERATION OF HARMONY**.

