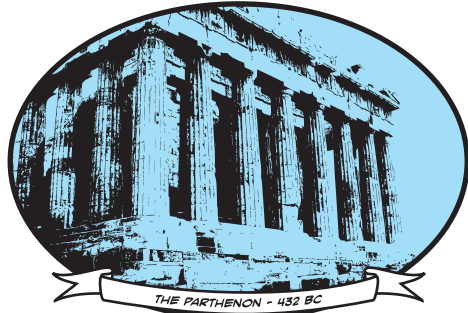
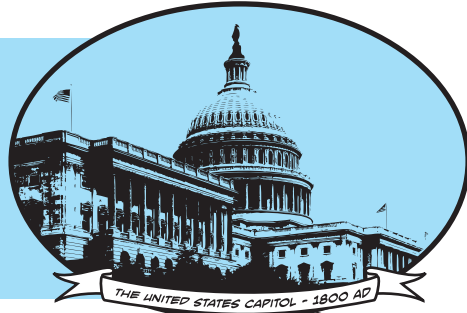


# Neoclassicism

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.



f?: i III...ish? bVII um no maybe

AVOID TRITONE CHORDS... TOO MUCH BAGGAGE.

## POLYTONALITY

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



!!!!!!!!!!!!!!  
D MAJOR  
-VS-  
A FLAT MAJOR  
TWO TRIADS ENTER  
ONE TRIAD LEAVES  
TUESDAY OCTOBER 20  
DANBURY FAIRGROUNDS  
!!!!!!!!!!!!!!

THE MORE DISSONANT... THE BETTER!



## QUARTAL HARMONY



Gq

E<sup>b</sup>Q

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 METRES AND EVEN POLYMETRES: CONFLICTING METRES 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.

