

**Oxford Concise
Dictionary of Music**

page 700

for string quartet

Evan Gardner
2010





The Oxford Concise Dictionary of Music is an ongoing compositional project in which the definitions found on a given page from the *actual* Oxford Dictionary of Music, fourth edition, published in 1996, are used as the basis for musical thought. The forms, techniques, people, and instruments found therein define the palette of musical material from which I am then “allowed” to use. The challenge is to create a coherent musical work from an essentially arbitrary catalogue of words, to find meaning from an absurd premise while embracing the various kinds source materials, stylistic differences, and general diversity found on a given page.

The inspiration for this piece came as I was reading the works of Jorge Luis Borges, a gifted Argentinian writer well known for his quirky, creative, genre defying short stories in which fact and fiction become impossible to distinguish from each other. He once remarked that what fascinated him most about literature was its ability to inspire the imagination of the reader. It got me to thinking, "how could I something like that with music?"

And so began my project with the Oxford Concise dictionary of music. I read the entire volume and looked for interesting ideas that converged on a given page. Most pages were hopeless, but there were many pages that contained concepts I would have never dreamed of putting together and that offered a unique and stimulating compositional challenges. Suddenly, whole new world of musical possibilities began to unfold.

The ultimate goal is to someday write a piece for each page, by either doing so myself over the course of many, many years, and/or by recruiting other composers to start adding their own contributions to the catalogue. Pages can be written for any kind of instrumentation and be programmed as a single piece or as a modular collection of movements.




Performance Notes

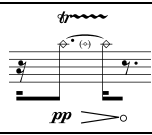





	Quarter tone sharp
	Three Quarter tones sharp
	Quarter tone flat
	Three quarter tones flat

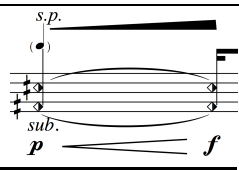
	Unless specified, all tones are to be performed non vibrato.
<i>n.v.</i>	non vibrato
<i>p.v.</i>	poco vibrato (a little)
<i>v.n.</i>	vibrato normale
<i>v.m.</i>	vibrato molto

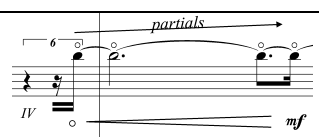
	Bowing abbreviations
<i>x.s.t.</i>	extreme sul tasto
<i>a.s.t.</i>	alto sul tasto
<i>s.t.</i>	sul tasto
<i>nat.</i>	naturale
<i>s.p.</i>	sul ponticello
<i>a.s.p.</i>	alto sul ponticello
<i>x.s.p.</i>	extreme sul ponitcello


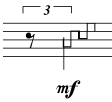





<i>a.l.</i>	arco lento (very slow bow speed)
<i>a.n.</i>	arco normale (normal bow speed)
<i>crini</i>	use hair of bow to perform specified action
<i>legno</i>	use wood of bow to perform specified action






	Dynamic markings with quotation marks indicate the intensity of the performance action and not the resulting absolute volume of the action.
	Niente
	All tremolos are unmeasured. Perform as fast as possible.

	Notes in parentheses with a trill sign above indicates the note that is to be trilled.
	Downbow
	Upbow
	Mute, dampen. A sudden stopping of sound as if cut short electronically. For string instruments, silently dampen all other strings such that they are prevented from vibrating.
	A harmonic notehead that is half filled-in indicates a muted action. The player is to finger the note like a natural harmonic, but also add an finger behind that note to dampen the sound.
	Excessive bow pressure. A noisy, non pitched sound results.

	
	A darkened triangle above the staff indicated an increase in bow pressure. Although this is a similar technique to the excessive pressure leading to noise technique described above, this technique maintains a degrees of the original tone. Exactly how much depends on the relative intensity of the darkened mass.

	
	Indicates a adjustment of bow placement and pressure to create the specral content of a tone and even jump into higher overtones such as the octave or the fifteenth. The effect should be explored in a gradual manner and not be exaggerated. By all means explore the resulting sounds, but do so in the context of the musical situation at hand.

	<p>A toneless, airy sound created by bowing directly on the bridge while covering the strings. The bow pressure and the speed of the bow must be sensitively balanced to obtain a direct and audible result.</p>
	<p>Played with pressed bow. The result should be a dry rattling sound, strongly "perforated." A whining, smudged, or otherwise distorted tone should be avoided at all costs. The bow can be held with the fist.</p>
	<p>Jeté technique, or bouncing the bow on the strings.</p>
	<p>Wood Block pizz</p>
	<p>Hammer pizz. Indicates left hand "slapping" string to achieve sound. The right hand does not perform this action.</p>
	<p>The multiphonic sign indicates the player should bow the string such that two or more clear tones result. This can be achieved by exploring the angles of the bow meeting the string, bow pressure, and location.</p>
	<p>This kind of legno technique is to be performed on a muted string, such that the resulting sound is veiled and woody. The fingers should stop the strings as if playing a harmonic but all the real harmonics should be muted with secondary fingers. Stopped pitched should be heard as a weak shading of the brightness of a bowed sound. Applies to both the battuto and tratto variations. Can also be performed crini.</p>

	<p><u>Bridge clef</u> Replace the traditional clef and depicts the shape of the instrument's fingerboard-strings-bridge. Wherever it occurs, it indicates the approximate position on the instrument where the action is to be performed rather than specific pitches.</p>
	<p><u>Body clef</u> Represents the shape of the instrument and signifies action to be performed on the instrument.</p>
	<p><u>String clef</u> Indicates actions to be performed behind the bridge on the strings. Each of the four spaces between the line represents a string.</p>
	<p><u>Tail clef</u> Indicates actions to be performed on the tailpiece of the instrument.</p>
	<p><u>Peg clef</u> Indicates actions to be performed on the tuning pegs of the instrument.</p>

Teacher after retirement, pupils incl. Julie Andrews, popular mus. comedy and film actress (*My Fair Lady*, *The Sound of Music*, ect.).

Still, William Grant (b Woodville, Miss., 1895 ; d Los Angeles, 1978). Amer. composer and conductor. Played vn., vc., and ob in orchs. and worked in 1920s as orchestrator for PAul Whiteman's shows. Worked for CBS from 1935. Works incl. 9 Operas, 4 ballets, 5 syms., first being *Afro-American Symphony* (1930), *Pages from Negro History* for orch. (1943), chamber mus.

Stimme (Ger., plural *Stimmen*). Voice. (1) The human v.

(2) Instr. part and org. stop. Part-writing or v.-leading in Ger. is *Stimmführung*.

Stimmung (Ger.). Mood. (1) Atmosphere or mood, hence *Stimmungsbild*, mood picture, title given to short comp. evoking particular mood, e.g. Strauss's 5 *Stimmungsbilder*, Op.9. for pf., 1883-4.

(2) Tuning

Stimmung (Tuning). Comp. by K. * Stockhausen, 1968, for 6 unacc. singers (2 sop., 1 alto, 2 ten., 1 bass) vocalizing without words for 75 mins.

stinguendo (It.). Extinguishing, i.e. fading out.

stirando, stirato; stiracchiando, stiracchiato (It.).

Stretching, stretched, i.e. making the mus. last out. Same as **ritardando*.

stochastic (from Gr., 'point of aim' or 'target'). Term first used by Swiss 18th-cent. mathematician Bernoulli regarding mathematical laws of probability. Applied by *Xenakis to mus. procedures whereby overall sound contours are determined but inner details are left to chance or worked out mathematically by composer or computer, i.e. *chance* in stochastic works is restricted to the comp. process, the result being fully notated for the performer.

Stock, Frederik (August) (b Jülich, Prussia, 1872; d Chicago, 1942). Ger.-born conductor, violinist, and composer (Amer. cit. 1919). Violinist in Cologne orch. 1891-5. Went to USA as violist in Theodore Thomas Orch., 1895. Became ass. cond. to Thomas 1901, succeeding him 1905 and remaining cond. until his death (orch. became Chicago SO 1912). Gave f.p. of several Amer. works and introduced many modern works to Amer. audiences. Commissioned the Walton's *Scapino* ov., 1940. Wrote 2 syms., vn. conc., chamber mus., ect.

Stockhausen, Julius (Christian) (b Paris, 1826; d Frankfurt, 1906). Fr.-born Ger. baritone, son of harpist-composer and his singer wife. As child learned several instr. Sang in *Elijah* at Basle, 1848, and joined Paris Opera-Comique 1857. Gave f. public p. of Schubert's *Die schöne Müllerin*, Vienna, May 1856. Dir., Hamburg Phil. Concerts and Choir 1863-7. Many recital tours. Cond., Sternscher Gesangverein, Berlin, 1974-8 (see *Stern, Julius*); teacher at Hoch Cons., Frankfurt, 1878-80 and 1883-4. Wrote 2-vol. singing method, 1886-7. Regarded

as one of finest interpreters of Schubert's *Winterreise* and other *Lieder*. Brahms ded. songs to him.

Stockhausen, Karlheinz (b Mödrath, nr. Cologne, 1928). Ger. composer, regarded as leader of electronic *avant-garde*. Son of village schoolmaster. Began to learn pf. at 5, also vn. and ob. Worked after 1945 as farmhand, also played pf. in dance-bands. Studied at Cologne Musik-Hochschule 1947-51 (pf. and theory) and Cologne Univ. 1952. Studied comp. 1950 with Frank *Martin and began his own analytical studies of Schoenberg, Bartók, and Webern. At Darmstadt int. summer school 1951 met Messiaen and Boulez. At this time he wrote his *Kreuzspiel* for pf., ob., bass cl., and perc. Lived in Paris 1952-3, studying with Messiaen. Worked in *musique concrète* studios of Fr. Radio and experimented with use of elec. tone generators. In 1953 returned to Cologne, becoming assistant to Herbert *Eimert in elec. mus. studio of W. Ger. Radio. Became dir. of the studio in 1963. From 1954 to 1956 studied phonetics and acoustics with W. Meyer-Eppler at Bonn Univ., this enabling him to have a complete understanding of his mus. material through ability to produce an infinite number of sounds and their permutations and to analyse them scientifically. In 1954 became ed. of new magazine for serial mus., *Die Reihe*, founded by Eimert. Gave first lecture-concerts in USA 1958 and since then has toured frequently as lecturer and cond. of small ens. Pupils from all over the world went to study with him and in 1957 he was appointed head of comp. courses at Darmstadt. Visiting prof. at several Amer. univs. Founded, 1963, Cologne Course for New Mus., teaching comp. until 1968. Prof. of comp., Cologne Music-Hochschule from 1971. Collected writings pubd. in several vols.

Few composers of the 20th-cent. 'New Music' can approach Stockhausen in the length and extent of his studies for his task. The first and strongest influence on his development was the mus. of Webern. Through detailed and profound analysis of Webern's mus., he realized how much further he could take Webern's techniques. He evolved the theory of 'parameters' or dimensions of sound: pitch, intensity, duration, timbre, and position in space. As Webern had serialized pitches, so Stockhausen in his early works serialized each parameter. Webern's method of composing with small 'cells' of *motifs* was developed by Stockhausen into what he called 'group composition', a group being a slice of mus. time (the larger groups are called 'moments'). How various groups are inter-related decides the formal design of a work. The culmination of this period came in 1961-4 with *Momente*. The next step was a new attitude to mus. mobility, whereby the order of self-contained groups could be varied so that mus. continuity could be altered. The 11th (1956) of

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for Jack Quartet

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Rit.

2 3 4

$\bullet = 54$

Vln I

Vln II

Vla

Vlc

begin scordatura
C string tuned to low G

s.p.
a.l.

s.t.

a.s.p.

gliss

pp

mf

ff

mp

p > pp

p > pp

5 6 7 8

$\bullet = 50$ Accel. $\bullet = 54$

Rit. $\bullet = 50$ Accel. $\bullet = 54$

Vln I

Vln II

Vla

Vlc

s.p.

a.s.p.

II drag along string,
subtle, not aggressive

p

s.l.

gliss

ppos.

nat.

p

mf

sub.

pp

mp

sing, chantlike
change vowels
smoothly

s.p.

s.t.

mp

s.p.

s.t.

s.t.

gliss

pp

pp

nat.

6

partials

s.p.

a.l.

partials

a.s.p.

nat.

a.s.p.

nat.

s.t.

mp

sub.

p

mp

pp

mp

pp

mp

p

mf

pp

Rit. → $\bullet = 50$ Accel. → $\bullet = 54$ Rit. → $\bullet = 46$ Accel. → $\bullet = 54$

9 sing. chantlike
change vowels
smoothly

mp
a c i o u

Vln I
p pp mp pp mf

Vln II
pp p mp p f pp mp p

Vla
p pp mp p mf pp

Vlc
ff pp mf pp mf pp

s.p.
s.l.
nat.
gliss
sub.
v.n.
s.t.
a c i o u

Rit. → $\bullet = 50$ Accel. → $\bullet = 54$

13 14 15 16

Vln I
III
a.l.
legno tratto
mf ppp f mf p

Vln II
a.l. excessive pressure,
recognizable pitch
gliss
mp pp
flaut. bowing
IV
mf

Vla
legno tratto
pp ff ff ff

Vlc
IV
a.s.p.
a.s.l.
mf ff ff

legno tratto
s.l.
III
p.v.
gliss
IV
pp mp

Rit. → ♩ = 50 Accel. → ♩ = 54 Rit. → ♩ = 50 Accel. → ♩ = 54

Vln I

Vln II

Vla

Vlc

III crini
IV dampen strings

ff, p, mf, f, p, mp, pp, nat., s.l., a.s.p., gliss., n.v., v.m., p.v., sub., mp > pp < mf, p

Rit. → ♩ = 50 Accel. → ♩ = 54 Rit. → ♩ = 50 Accel. → ♩ = 54

Vln I

Vln II

Vla

Vlc

s.p., partials, nat., a.s.p., v.m., n.v., s.l., mp, p, mf, f > mp, pp, gliss., III nat., IV, mp > pp < mf, p, mp, pp, s.l., a.s.p., gliss.

♩ = 50 *Accel.* → ♩ = 54 *Rit.* →

25 26 27 28

Vln I
s.t. *s.p.* *a.s.p.* *gliss.* *sub.* *f* *pp* *mf*

Vln II
gliss. *s.p.* *s.t.* *v.n.* *f* *p*

Vla
v.m. *gliss.* *s.t. n.v.* *a.s.p.* *mf* *pp* *mf* *p* *mf*

Vlc
a.s.p. *nat.* *partials* *a.s.p.* *nat.* *partials* *s.p.* *s.t.* *p* *mp* *p* *mf* *p* *mp*

29 30 31 32

♩ = 46 ♩ = 54

Vln I
s.t. *s.p.* *a.s.t.* *gliss.* *pp* *mp* *p* *mp* *p* *mp*

Vln II
a.s.p. *III n.v. s.t.* *gliss.* *gliss.* *mf sub. pp* *mp* *v.n. n.v.* *sub. p*

Vla
mp *gliss.* *gliss.* *a.s.p.* *mf*

Vlc
s.p. *s.t.* *s.p.* *gliss.* *gliss.* *gliss.* *gliss.* *p* *pp* *p* *pp* *p* *pp* *mf*

Rit. $\bullet = 50$ Accel. $\bullet = 54$ Rit.

Vln I

Vln II

Vla

Vcl

s.p. *nat.* *gliss.* *mf* *p* *mf* *p* *mf* *pp*

a.s.p. *f* *IV drag along string, subtle, not aggressive* *pp* *mf* *pp* *mf*

s.p. *gliss.* *pp* *mf* *pp* *mf* *pp* *mf* *p* *mp* *p*

a.s.l. *gliss.* *gliss.* *mf* *p* *mf* *pp* *mf* *p*

46 Accel. $\bullet = 54$ Rit. $\bullet = 40$ Accel. $\bullet = 54$

Vln I

Vln II

Vla

Vcl

p.v. *n.v.* *gliss.* *pp* *mf* *p* *mf* *pp* *mf* *pp* *f* *pp* *p*

a.s.p. *nat.* *s.p.* *partials* *s.l.* *sub.* *pp* *mf* *pp* *mf* *p*

s.p. *gliss.* *gliss.* *mf* *p* *f* *p* *f* *p* *p*

a.s.l. *gliss.* *gliss.* *mf* *p* *mf* *pp* *mf* *p*

Rit. $\bullet = 50$ Accel. $\bullet = 54$ Rit. $\bullet = 50$ $\bullet = 54$

41 42 43 44 45

gliss *p.p.v.* *n.v.* *p.v.* *n.v.* *gliss* *s.t.* *p.v.* *n.v.* *gliss* *p.v.*

Vln I *pp* *p* *pp* *mp* *p* *mf* *pp* *f* *pp*

Vln II *p* *p* *s.p.* *gliss* *mp* *ppp* *fp*

Vla *p* *s.p.* *gliss* *p* *gliss* *s.t.* *s.p.* *gliss*

Vlc *p* *mp* *mp* *gliss*

Rit. $\bullet = 46$ Accel.

46 47 48 49

Vln I *s.p.* *s.t.* *nat.* *pp* *mp* *pp* *mf* *p* *mf*

Vln II *s.t.* *s.p.* *partials* *pp* *mp* *p < mp > pp < mp > p* *mf* *pp*

Vla *s.t.* *s.p.* *x.s.p.* *"shh" sound* *f*

Vlc *s.t.* *s.p.* *partials* *s.t.* *s.p.* *partials*

p *pp* *pp* *mp*

Tempo markings: $\text{♩} = 54$ (measures 50-51), Rit. $\text{♩} = 50$ (measures 51-52), Accel. $\text{♩} = 54$ (measures 52-53), Rit. $\text{♩} = 50$ (measures 53-54).

Vln I: *p*, *mf*, *p*, *f*, *pp*, *s.p.*, *gliss*

Vln II: *mf*, *mp*, *s.p.*

Vla: *p*, *mf*, *s.t.*, *s.p.*, *p*, *pp*, *mp*, *pp*, *drag along string, subtle, not aggressive*

Vcl: *p*, *pp*, *mf*, *pp*, *ff*

Tempo marking: $\text{♩} = 54$ (measures 53-55).

Vln I: *p*, *pp*

Vln II: *p*, *pp*, *ppp*, *pp*, *ppp*

Vla: *p.ppos.*, *ppp*, *pp*, *ppp*

Vcl: *mf*, *ff*, *pp*