

RICHARD STRAUSS - SALOME

NOTES

Richard Strauss' *Salome* (1905) has been a benchmark for my rendered music since 2008. It is generally held as a masterpiece of leitmotivic transformation and manipulation, counterpoint, and orchestration, and is sometimes asserted as "the true beginning of modernism" rather than 1913's *Rite of Spring*. It is a one-act opera that is through-composed; therefore it serves as an outstanding example of seamless drama, yet embeds many 'episodes' within it that also make it conducive as a bridge to less radical, more sectional benchmarks like Ravel's *Daphnis Et Chloe*, Gershwin's *Porgy and Bess*, and Sondheim's musicals. (Berg's *Wozzeck* is another apt bridge, esp. the intellectual justification behind many of its features/decisions)

Strauss's use of interwoven leitmotifs builds a grammar into each moment, teaching the composer how to establish a web of semantic content - I have extended this, seeing it as a possible analogue to James Joyce (esp. when juxtaposed with modular episodes), and my "mature style" and "fleeting style". Especially when plotless, it is useful to NS as a web of symbol.

I refer to its generally impulsive, rapid and agile movement (with such large orchestral forces) as "the fleeting style", primarily alongside Debussy's "Jeux" - quick flashes of moment and emotion, often thwarted, subverted or redirected, twisting chromatic phrases - and the same inclinations have made it an orchestral exhibition of "ambiguity theory". Combined with the massive ensemble, I see it as "elemental" - a metaphor for nature's mercurial turbulence. The harmonic language is similar - several vocabularies interact: late-Wagner, more modern near-dissonance, heroic stentorian or holy majors, some sweeter extended harmonies as well as whole-tone and 'gray' chromaticism. Hence the "mature style" analogy - Strauss is unafraid to integrate many disparate elements through justification.

I pay less attention to the plot: when I do I generalize it into concepts like "infamous moments", see the plot as a vehicle for the musical language (each reinforcing/corroborating the other), or in terms of organic/fluid vs. modular/episodic plot (as *Salome* uses both).

Salome's idiom can transform/transfigure musical material into a higher form. If put into soundtrack, jazz or popular music, it elevates the material, makes ambiguous (ambiguity theory), exhibits refined and sharp quality, and a higher conception of orchestration and counterpoint - but most importantly, can be juxtaposed against the relative simplicity of genre to amazing effect. It is therefore, a great benchmark for orchestrators and composers of many styles, esp. the radical-leaning.

As it is such a useful and important benchmark, I have revisited it on countless occasions, adding notes and hypothesis on the work itself, how to create such a work, generalizing it into principles and techniques, parsing it into objects, relating it to similar works and composers, and more. For me, it is both a physical/tangible/historic work and a symbol/archetype, a springboard for language design and speculation.

These entries are dated in reverse chronology.

SALOME PROMPTS

Leitmotivic classes:

What are the traits of the objects that will serve as models for each respective leitmotivic class? (same as recurring axiom)

harmonic vocabulary

What does each leitmotif represent? (Joycean reification)

How loosely should subsequent transformations conform to the "ideal" model?

2nd generation leits?

How pervasive is each leitmotif? (many of *Salome*'s are used almost constantly)

What musical material type? (florid/melody, "number", full reif, chromatic, transitional, lull/event)

If florid or number: Should you break up the number with modulation? (When He Comes)

To ask of any moment:

Reification: what is this moment representing? (*Wozzeck* intellectualization)

Is this moment part of a longer line?

How are leitmotifs combined, transformed, and what is the resultant grammar? (complex objects)

what is the primary leit? is there one?

What is the nature of the harmony? (chord assertion trumping progression)

How many types of articulation are present?

What is the key? What provides the rhythm?

Transition:

How does the next event introduce itself? (concentration on next event rather than previous event's transition)

What is the nature of the interruption? or is the transition smooth?

Holistic:

Is this a full work, or only use of *Salome*-like composition/orchestration techniques in a smaller work?

Where are the climaxes? (audio-size realism, scale maintenance)

Tone-edits necessary ("composed in one breath" quote)

vs. mature style's deliberate heterogeneity

Is there a melodic line through the whole work?

Complexity standards:

How many instruments are contributing? (100 instruments)

amount of layers, countermelodies, etc.

How many are playing unique material? (vs. doubling)

280 parses in *Salome* in 90 minutes = ~3 fundamental changes a minute on average

How long is each grouping? (10-20 secs on average)

Ambiguity theory: How many techniques from this body of theory are utilized? (embeds, rubato)

Tonal harmonies: How are they "modernized"?

Pet project: Presence of drums and vamps? (like tamb, refracted waltzes in *Salome*)

SALOME:

Soaring, songlike melodies supported/surrounded by dissonance/turbulence

Transgressive, confrontational aspect violence infamy

Diatonic and chromatic leitmotifs and their interaction

Religious overtones

Use of orchestra, past melody into effect and physical/large scale gestures

Hurling rapidly toward an inevitable fate

Controversial subject of worldwide fame

Point: moral of excess and obsession?

Shows characters that represent different things, and they interact toward an end

“Study of a diseased woman’s mind”

“A horrible display of hysterical triumph”

Adorno: “helpless incoherence”

Perspective with dark humor - “black comedy” until end

Plot with “infamous” anchors, leading up to supremely infamous ending

Form: without overture, and one act-long

Operatic form as less rigorous (because it shares space with drama) – the slow pacing of dramatic opera

Reacting to action and emotions, supporting the action and emotions (makes the music capricious, “schizophrenic”)

Recitative creation

Opera doesn’t have to worry about continuity of event as much, or coherence as much

(Most opera music would make no sense without the drama, it would seem to start, stop and change for no reason)

Why there are no 3-hr symphonies but there are 3-4 hour operas?

The drama dictates when to build climaxes and when to lull, therefore the music is more episodic than with its own justified arc

No academicism, only emotion/effect

ORCHESTRATION

colossal orchestra: 112 instruments

16 first violins, 16 second violins, 12 violas, 10 cellos, 8 double basses

3 flutes, 1 piccolo, 2 oboes, 1 English horn, (clarinets: 1 Eb, 2 Bb, 2 A + Bb bass clarinet), 3 bassoon, 1 double bassoon

6 horns, 4 trumpets, 4 trombones, 1 tuba

4 timpani + 1 smaller, bass drum/side drum, tam-tam, tambourine, cymbals, triangle, castanettes

2 harps, xylophone, celesta, glock

organ, harmonium

subdivided strings

original combinations

unusual registers, atypical roles for instruments

Musical material archetypes in Salome: (of which any moment can be seen as one or more of the following)

Soaring late-romantic aria (liebestod)

climactic version lull version/resigned version (usually right after soaring)

Dissonant, catastrophic climaxes ominous fanfare (4ths) dissonant argument (Jews, cistern and Valkyrie slashes)

Static hymn, triumphant (“heroic aria”)

Lilting, affectionate musing (moon, etc.)

“teasing”/coy variation

Exotic dance music (Salome’s dance)

Exotic mysterious/snakelike (opening leit)

Static eerie drones, usu. low-pitch + trill

Orchestration archetypes:

Downward gliss, bass

Wind trill/violin trill, static

String pizz, descending

Glock arp

Timpani/bass drum roll

Tamb hit

Violin slash

Downward wind slash/fall

French horn/brass static chord

French horn fanfare

Flute figure

Soaring violin melody

Timpani hit

Cymbal climax

February 1st, 2012: Pastiche of Salome, composed

Rubato and considered tempo, governed by phrase, is essential.

October 2nd, 2011

The *act of composing* could solve many of these problems? (i.e. horizontal voice leading)

Physical interaction with material.

Process adds:

Making an existing melody more “florid” or rhapsodic - develop it against pulse Could entail a fundamental reworking
 Fast bpm's, or shorter notes against slow 3/4 works well Daphnis is also florid
 Rubato
 Continuing when pop melody would punctuate (Wagner's “endless melody”) - see how “Future Passed” was treated
 Benchmark: Daphnis Et Chloe (Religieuse, Lever Du Jour)

Objects:

Downbeat, beat 1 (Scotty's Back (Vertigo OST), Salome 275)
 often a chord change
 Anacrusis (Salome: broad 3-note one, 32nd gliss anticipation one) Salome 273
 Ascent to high-note suspension to “chord hits” (Future Passed outros (1, 2) (Moody Blues)), Nancy Wilson “One You Love”
 Ascending sequence (Future Passed outro 2 (Moody Blues))
 High melody over notched chords (Scorpio 13)
 Imitation (higher or lower) (My Friends end)
 Over static chord until timed change (My Friends end (Sweeney Todd), Salome 275)
 Anacrusis seam (Lever Du Jour)
 Dropping into figure/leitmotif Dropping into dissonance Threading
 Orchestration: high strings, strong and often reverbed horn chords

Florid melody vs. figures (Salome and Daphnis use both)

Once you have the rhythmic values of the melodic content, you can juggle it against meter

Seams in the rhapsodic material to insert modular episodes

Anacrusis can “drop into” anything Use less turbulent parts of Salome as example

Under-ornament/growth - under simpler phrases (Pretty Women transformation) (or better to use chord prog rather than melody?)

Cmels with passing tones Adding slurs and glisses to melody Arpeggiating the harmony (or tremolo)

Multiple inst's and weights, distributing phrases (phrase relay)

Non-literalizing the phrase (ambiguifying it)

Write a process that incorporates any leitmotif

Fuse:

The desired traits of Sondheim (vox surrogate, harmony, articulation, humanism)

Cmels/layering from Marvin Gaye

Panning CMELs L/R?

Non-synth bend refraction

The conflict between SM articulation and the rhapsodic

Incorporating vamps

The Salome dance MIDI uses 32T's for many of the trills

In drumless/SM-less music, how much of a role do the countermelodies play?

The bass instruments also

The florid melody often makes the pulse very clear

Downbeat can be emphasized by many things: stabs and chords, harmonic changes, dynamic changes

Starts and ends of objects (think quadrant notation)

Accentuating the upbeat as an anacrusis

There are orchestral SM's that can be used under (heard in 109 (Cistern return))

The issue of rhythmic coherence if treating each moment as an entity in itself

(i.e. if you design/describe the work sectionally)

The downbeat Similar ensemble

Transition strategies: beat 1 change, fermata, foreshadowing added in retrospect

Meter and tempo: doesn't matter - 4/4 at 70 bpm to 2/2 at over 200 bpm covers all - and anything more complex only increases the effect

Revising both as needed for effect (some of the MIDI objects seemed too slow at first, for example)

August 3rd, 2011

Domains: Add the leitmotifs in retroactively? (injection) the leitmotifs can be tailored to the domains (create the domains first)

July 28th, 2011

26 "scenes" = equivalent to 26 sections in absolute music

June 18th, 2011

Salome: compose in the Salome axiom primarily, then add in predeterminism elements as needed/where appropriate

- Jazz-fusion "shadows", vamps, riffs, notching parts, shimmers Low-volume drummer
- Reorchestration

June 19th, 2011

Salome: 'micro-phrase' - dealing in smaller note-values

June 13th, 2011

Salome development process: + ambiguity theory

To reconcile predeterminism with the 'Salome values'

The implication here is that, whatever you begin with, through undergoing this process, will approximate 'elemental fin de' in the majority of respects. For instance, chord prog predeterminism, pop phrasing, tonally-leaning scales (modes, etc.)

See whether the chord progression list could create Salome

What '**Salome rules**' do to pop ideas: where you can 'use' certain pop ideas (related to ambiguity theory), and how to transform them how to integrate

- Modulatory context: disorientation and 'turns' unrelated to in-chord dissonance
 - Fleeting mood/character: like Legrand/cinema, not seen in pop, unjustified in pop
 - 'Moment'/Joycean approach to form: where in jazz fusion this would seem overly discursive, if you take each moment as a separate object, it's used/perceived differently - esp. if using drums
 - Layers/ensemble
 - Complexity: can transform pop material into Salome
 - Nature of 'action': and possibly the most important to Salome is the agility of the music
 - Transition
- use of scales/arpeggios, also block chord, sustains = all 'diatonic'/traditional devices in origin
- leitmotivic classes: free musical material, vs. 'one right answer' in pop
 - rhythmic traits, behavior: refract pop ideas
 - transformation: ability to change inferior material *to* Salome

TO DO: Salome/fin tone-edit REFRACTION process

Mandatory development

Acting on an existing work

Issue of transition between blocks

Salome, Jeux: "collage of rhythmic objects" - organic action accompaniment patterns one-note pulses vamps

June 11th, 2011

Semitone voice leading, including passing tones

Passing tones: used when the move to the next chord isn't pure semitone movement - close the gap with passing tones.

Also: slurs, runs

Asymmetrical phrasing - recitative (makes sense, because he's setting literal text)

Disorientation on almost every phrase - when it does something different than the previous

"Middle" phrase wandering: many lines wander in the middle?

Ellipsis - a phrase turns into something different, or leads/wanders into a new section

Interruptions

Anacrusis to new character of event: has the effect of a surprising turn of events

Shorter/longer second line (resolves earlier or later than normal) (delayed periods)

Resolutions to modulatory chords

Transitions: not as much disintegration - more lighter events coming from/out of heavier ones, or interruptions

"Displacement" of leitmotifs and melodies: make for unpredictable accents (I Will Not Stay)

Earlier accent, later accent than the previous pattern would suggest

"Fleeting pulses": the anacrusis on "Behold the Lord Hath Come" sounded like Beethovenian pulse, but evaporated upward within 3 seconds

"Half-morphologies" - lasting for half-length (half-bar) etc.

Almost like quotes from past works (I hear Valkyries, 9th Symph, Smetana/Borodin runs)

Runs connecting other events (stabs)

May 31st, 2011

Salome process adds:

The challenges presented by Salome are some of the highest I've found in music.
 esp. if Strauss is one of the greatest contrapuntalists and orchestrators in history, and this is his greatest work
 TL manifestation of Joycean ideal and ambiguity theory

Leitmotivic class folders
 Leitmotivic classes are more than just motif - they have a lot in them:
 harmony melody axiom EFT long-line (suggested) think of "types of musical material" + tone edit

2nd-gen leitmotifs (inverted motifs, etc.)
 The initial classes must be well-justified.
 Freer than normal composition, because 'classes' allow you to choose desired elements then combine them freely, rather than needing a single fixed configuration (vs. song)

Development into different *meters*, *tempos* and keys = important
 Each moment and section must (should) integrate leitmotivic symbols = combinatorics
 Percentage of each leit used in a section: determines character of a domain one leit is diluted, another saturated, etc.)
 Each moment has a "grammar" of symbol?
 Creating "complex objects"
 Complex combinations of previously sovereign objects

Tone-edit: each reif must have a "blanket-tone consistency"
 Retrospective unification: adding leitmotivic significance to as many objects as possible
 example: reworking a flute solo that was "arbitrary" with traits of a motif (rhythmic values, scale, etc.)

Parse Salome and other Fin De works
 Daphnis is too sectional (vs. Salome)
 Wozzeck tasks but less scene-based
 EMBED refraction: expand parts or rework them with a task in mind "intellectualize Salome"
 "psychological embed"

The key here is ability to integrate many motifs (vs. the linear "song" and "symphony")

Salome is ambiguity theory: implies an aesthetic non-linearity
 (the part of ambiguity that specifies abstracted aesthetic rather than transition language's "clean phrase")

Approximate position of each leit in the holistic field
 Entire work is one long-line: sections are embedded in phrase
 Compose sections independent of one another - sequence and integrate later. (see leitmotivic class folders)
 Divine infamous moments and turning points in retrospect.
 "Compressed time" - no long sections?
 There are, but have diverse articulations within them (diverse quick actions against stillness in finale, for instance)
 Not repeated

Long-form
 "Moments" vs. "sections" = important distinction
 Issue: Fin De/fleeting without orchestral ensemble:
 Answer: look at modern's transfig ensembles (Repons, Bitches Brew, Stevie, Shimmer Experiment's diversified monochrome)
 Can always be reorchestrated into modern instruments
 Abstraction = leads to undesirable traits in some respects, but compensates for it with elemental "higher" less obvious quality
 One is always in the moment, thus is affected by it, even if it only lasts 10 seconds
 "Worlds", microcosm

It's not "irrational music" - it is notated, thus controlled
 it is some of the most refined music, because it depends on a very delicate balance between voices

Use volume modifications to accentuate or downplay, but keep texture and complexity standards
 Make sure that despite its modulatory nature, it is "led well" (at least initially)
 Meter/tempo means very little to the music in terms of its organic quality - there are many stretches with constant tempo/meter
 Rubato/phrasing is more central, as well as note values of melodic content
 Some jazz vocabulary used - but led classically = mitigated (and no swing, of course)
 100x more agile than any pop orchestration
 Achieve audio size realism by lowering volume on drum and bass by a lot

Refracted waltzes in "Thy Body is..."
 "Gimmick" passages like "wind" are rare "jews" "dance
 Reification task is equivalent to accompaniment to dramatic action here
 Salome is not gray chromaticism: plenty of tonal meaning (mostly tonal)
 Songlike parts = opportunity for large-scale objects ("What's Goin' On" strings)
 Pop is "soft and fat" vs. this, including jazz-fusion (Bitches Brew somewhat exempted)
 A vamp abstracted would contain more complex repetitions
 Transition: each object should have an "out"
 Plural articulation at almost every bar

... With the above "tasks" and parameters, you have enough to do a Salome-type work

"Adding" chromaticism and modulation into an existing work reharmonization, transposition of certain parts

Salome questions:

How was Salome composed?

How long does each event last?

How does each instrument contribute to the whole? “the whole” seems like a single entity, rather than seeming piecemeal

You hear a “group of instruments”

How many leitmotifs? how many are truly a class and how many are one-dimensional objects?

Are all leits exposed early? (most) (so that later parts are developments?)

Is there a meta-melody/meta-phrase/long line through the whole thing? Yes, but intangible/broken (b/c split between registers)

Attention of listener is broken up into different registers - high-register vs. low-register events

What type of recurrences are there?

- Mel-harm long-line parts -Inst behaviors/“modern devices”

How much of the orchestra is consciously audible at any given time? (vs. subconscious or background devices)

The implication here is that plural articulation may be *less plural* b/c some diversity only serves the background (tremolo, etc.)

How are recurring leits and classes different from language as a whole? since aspects of a work determine a language...

A language of a work could be defined by simply showing the objects and decisions (no verbal description needed?)

How much are Alpine Symph, Death and Transfig, (etc.) relatable to Salome’s traits? b/c you have the MIDI of them...

How is Lachenmann different?

How are tonal progressions treated? inner/vertical chromaticism, outer/horizontal modulation/juxtaposition

Does there need to be a chromatic “lead” melody to direct the chromaticism?

Salome adds:

“Do what you have to” (odd note values, articulations, etc.)

Device collage

Each instrument is eligible for same articulations

SM’s rendered polyphonically

March 2nd, 2011

Where can you use the style of Jeux and Salome in the pet style?

B/G CMELs intro/outro melodic interactions at any time fermata events

Could you use their style of melody in the new style?

On Strauss, Elektra:

It sometimes seems little more than random movement over meter - the only criteria is that it is compatible with meter

Directionality + rhythm of the lines

It is no wonder that Schoenberg felt uncomfortable and had to regiment the dissonance

Seems truly based on “the ear” alone

Creating the “fleeting language”, taking what is needed from Salome and Jeux, and leaving the actual works behind.

You must generalize Salome to ‘fin de’/fleeting to avoid myopia “main episodes” like Lever Du Jour shouldn’t be outlawed...

What are the “requirements” that it must have?

Modulation zones, but also obscuring the relationship pitch-range rather than key?

The nature of the tonal emergences + length of them

Replacing the majors and minors in Salome with extended, and treating them the same:

Odd modulations = dissonance

Vertical veiling + horizontal juxtaposition

Deriving the dissonances

What to do without a drama to adhere the action to?

The music must reify emotion - the objects are emotions themselves, the transitions between them are “problems” in the lang

Designing objects themselves: and if they seem too conventional, ambiguify them using your many techniques

“String of events” + single climax

No sectional repeats - Salome doesn’t, Jeux does... Goal of *no literal repeats*

Timbre of the ensemble - sinewy = “refined sound”

Tempo/meter matching

Objects to refract

What makes a particular work of the fleeting style unique?

Programmatic scene, idea

How can a fleeting style work have both articulated event and an organic feel?

Motifs Harmonies

Ensemble: see early fleeting vs. Repons and later “transfigured ensemble” works

i.e. all of the I.O. criteria

The fleeting style becomes a study of phrasing = unique and difficult phrasing, meter and tempo inventories, etc.

+ Converting interesting pop phrasing

So, how do you make a *deliberate* fleeting style work?

Programmatic description

The philosophy and programmaticism behind the work

+ The “force of nature” idea? “an entity”, etc.

Fleeting language transformations:

Musical material, chord progressions, full object list

Devices (arpeggios, solos, fanfares, vamps, clusters)

Adagio sections > ASIL phrases, p dynamic soft vamp (Suppliante)

Florid melody > add b/g action embed in pattern

Complicate and refine the impulse in the improvs

Chord prog > humanlike phrase

> when repeated: transposition and/or reharmonization

“Dissolves”, disintegration to lull

Fleeting benchmarks to substitute into improvs to realize their “intent”:

Danse infernale = Repons

Soaring = Salome

Stabs/percussive = Rite of Spring

Melody = Sondheim, Gil Evans (and into Stylistics etc. if leaning to pet project)

Motif = Daphnis, Salome, Jeux

Atonal = Carter, Penderecki quartet

Eerie/dark = Wozzeck

Drums = Legrand (and perhaps Vandermark/Roach)

Assertion = Herrmann

Fleeting style + long-line melody = ambiguity/incoherence style, Legrand/Gil Evans

Fleeting style + leitmotif = Salome/Jeux

Salome transformations: (objects to transform via Salome’s idiom)

Pop SM loop Riff Square or pop-like phrase Sectional music

Drum pattern

Melodic fragment

Chord progression, esp. 2-chord Diatonic progression Pentatonic scale, 6/9 language

Axiom

General forms

Orchestration - small-ensemble object (pop ensemble)

Beethovenian long-line

Slow melody (not complex) Glacial/sustained cluster/note section

Sonorism

Ad-lib outro (Hyman), loop based

Leitmotif:

Using material as a purposeful “generator” for other material

Multiple leitmotifs interacting, representing different characters (and different aspects of those characters): see “symbolism”

Diatonic leitmotifs mixing with dissonant ones

Leitmotif structure/creation: usually by text painting, representing ideas programmatically in the motifs themselves

These motifs have “programmatic justification” for their use

Some are motifs, some are motif+harmony

Key and motivic symbolism

Relationship to Wagnerian musical drama

How to weave these all together?

Though the leitmotifs are disparate, they are united within an overall turbulent chromatic framework

Because of the turbulence, a capricious of music “makes sense”

Recitative-like nature, with aria-like “emergences” of more distinct character and clarity

Most leitmotifs sound like variations of each other - none are totally out of place within the romantic language

Use of leitmotif governed by situation and text

For certain scenes, some leitmotifs have more presence than others, creating “sets” of leitmotifs - creating momentary axioms sections have a vocabulary

a. Recitative/conversation sections: *interruption* is a key musical trait here - most moments are fleeting, subverted (like a real conversation, where every character has a different personality)

Early appearances of “big themes” are subverted until their full emergence later – total connectivity

b. “Numbers” - the scattered recitatives give extended consistent sections more poignancy, importance (hierarchy) (like monologue, where one voice dominates - hence consistency)

Leitmotifs woven into one another – i.e. not modular, or the entire section is a leitmotif (flute motto + fermata)

Reoccurring motifs in absolute music, unless in a theme section, sound odd

The drama dictates when “to bring in” a certain leitmotif

If a non-vocal leitmotif, it’s always the secondary focus

GESTURE – leitmotifs mean more if paired with a gesture, thus becoming representative

Though the initial or “definitive” appearances of leitmotifs have definite melodic and rhythmic form, most of the appearances

Simply set a “**type of event**”

rhythmic event that can be separated from melody and harmony

object that has many specific morphologies

“downward contrabass glissando & commotion” for Jews can be expressed in many different ways

the object can also be repeated (2 or 3 downward glissandos)

starting melody that can redirect (or simply “main feature” which can be at any point in object)

“*organic*” music

Music in constant flux, like a living organism – mostly a rhythmic concept

No “chords”, just simultaneities/interactions

Disorientation, no organizational transparency (or camouflaged)

No articulated sections, only emergences Often the emergences quickly disappear again (fleeting)

“Localized music” – local effect

Close emotion painting (fluctuates from line to line)

freedom to include more emotions and ideas

leitmotifs refracted and combined according to current ‘climate’

Phrase, even strophic sections between characters = mode of organization
(Sometimes coinciding with weight, climax/lull)

Salome score notes:

Juxtaposing of different articulations in respective instruments: chords, tremolo, pizz, gliss, trill, slur, measured tremolo, staccato
Fast organic action runs/solo flashes (short phrases for soloist/section, usu. less than a bar in length)
Grouplets (3, etc.) = organic
Runs: 16ths, 32nds
Layering of any and all articulations (see treatment/behavior)
Cresc and dim. \diamond markings on every page
Use of low strings (cello, contra) at moments of drama
Layering of chromatic-filled runs under/over relatively conventional melody (chromatic shadow)
Full articulation of harmonies (block chords) at climactic moments = full assertion
(usu. blended with articulations in some other instruments)
Changes of key signature for large sections (correction then assertion of new key)
Jochanaan: brass chords (trombone, French horn) plus timpani roll theme played in violin and viola
Themes played in different families based on the quality desired (winds, high strings, low strings, hard brass, soft brass etc.)
Accelerando to govern phrasing
Overall emotional turbulence, collage
Many gestures that can barely be heard, yet contributing intangible sonorities and action to the whole

Developing variation used organically

Imagination springboard: clearer form and smaller ensemble

Salome "language" could be extended to represent any environment?

close emotional/ideological tone painting, closely accompanying characters

fully unified, esp. when looking at purely musical factors (form is well concealed)

Dr. Atomic

Figaro Octet

A "world" unto itself

For instance, an intellectual drama with nothing but variation form, or fugues

Quotes by others:

"The music of Salome includes a system of leitmotifs, or short melodies with symbolic meanings. Some are clearly associated with people such as Salome and Jochanaan (John the Baptist). Others are more abstract in meaning. Strauss' use of leitmotifs is complex, with both symbolism and musical form subject to ambiguity and transformation. Some leitmotifs, especially those associated with Herod, change frequently in form and symbolic meaning, making it futile to pin them down to a specific meaning. Strauss provided names for some of the leitmotifs, but not consistently, and other people have assigned a variety of names. These names often illustrate the ambiguity of certain leitmotifs. For example, Gilman's labels tend to be abstract (such as "Yearning", "Anger", and "Fear"), while Roese more concrete (he called Gilman's "Fear" leitmotif "Herod's Scale"). Regarding the important leitmotif associated with Jochanaan, which has two parts, Gilman called the first part "Jochanaan" and the second part "Prophecy", while Roese labels them the other way around. Labels for the leitmotifs are common, but there is no final authority. Derrick Puffett cautions against reading too much into any such labels. In addition to the leitmotifs, there are many symbolic uses of musical color in the opera's music. For example, a tambourine sounds every time a reference to Salome's dance is made.

The harmony of Salome makes use of extended tonality, chromaticism, a wide range of keys, unusual modulations, tonal ambiguity, and polytonality. Some of the major characters have keys associated with them, such as Salome and Jochanaan, as do some of the major psychological themes, such as desire and death."

Final "perverted liebestod"

"audacity of invention"

"uninterrupted texture of new and varied sequences and chord formations"

"intentional cacophony" in places

"music is always at the service of the dramatic situation" - "orchestra commentary"

detail of tone painting

"sly and fantastic humor"

April 17th 2010:

Divorce Salome from its chordal vocabulary, into its axioms (i.e. a Salome in maj7, Salome in 12 tone dissonance etc.)

Goal: Salome-like complexity and refinement

(Salome axiom list)

Salome can only follow similar interactions to pop and other orchestration: layering, melody/countermelody, chords, sections/moments

Instrument groups segmented into background and foreground = depth

“Collage” Upfront string figures over background string chord, etc. Solo violin emergence

How much of Salome has background chords? basslines?

Chord scaffolds modified by *spacing and range*, then overlaid

Harmony: Harmony is asserted at any given time - less about progressions than about the type of chord (and object) asserted at the time.

The ensemble, melody and drama unites these harmonies.

Yet progressions do determine sound - IIm-IIIIm is a lot different than IIm-bIIIIm.

Neapolitan inversions, from relative minor = causes the sound

Example of chord progressions used in Germanic ways (rather than the associations I have with them, like blues etc.)

Harmonic vocabularies

Harmonic painting: *emotion painting with harmonies*

The real problem is not axiom - but of transitioning smoothly between harmonic ideas/progressions

Common progressions (not literal but types - like maj7-m7 followed by total dissonance)

Wagnerian romantic, lilting/resigned, mysterious

In polyphony and melody creation, scales and chord scales supplant *chords*

Emotional thesis for different chords (cataloguing different chords, democratizing them)

By emotion

Governing **totalized music painting**

The style of *not thinking in keys*, but chord types, momentary transitions between chords, and event

Refining by substituting placeholder harmonies

Any chord type is legitimate, provided it has *musical reason* to exist

And here, any melody is an extension of a chord type/progression

Harmony molds to create different interactions

Use of key symbolism Keys as different planes (world of violence vs. world of desire)

“Highly chromatic vocabulary” (“dry” chromaticism: augmented 6th, Neapolitan 6th, diminished 7ths, secondary dominants
anticipations, appoggiaturas, semitone lines)

Polytonality, atonality

Strauss “Salome’s Dance” harmonic vocabulary

chord movement by tritone

augmented (b13, b6) 7#5 (paired with minor, also as a one chord vamp, as perverted/off kilter part of a 4 chord vamp)

minor

7th

major (between minor or dissonant chords, between modified 7ths (like 7#5))

m6

sus4 (as explicitly odd reharmonization)

dim

dim (in cadenza/fermata after vamp)

m#5 (or major, Neapolitan inversion)

m7 (in mysterious cadence)

5

6 (in happy/nostalgia flash)

mMaj7 (in a dark flash in cadence)

9 (in cabaret-type part, paired with minor in vamp)

7b9 (in romantic jazz-like section)

m7 (in romantic jazz-like section)

m7#5 (a dissonant reinterpretation of m7 preceding it)

m7b5 (as a mysterious resting place)

7b9 (as b-part dark turn, paired w/ major in vamp)

major (as hopeful turns)

m6 (as Strauss cadence, paired w/ major)

7/11 (in romantic part)

dim (as momentary dark turn)

7#5 (as perversion of previous vamp)

minor + chromatic run (as cadenza)

minor (as riff - return of intro, and escalation/aggregation over riff)

semitone dissonance (as suspension trill)

Strauss - Elektra aria Ich habe keine guten Nächte

G#m7b5 - A#dim - D7b913 = baroquely mysterious, mischievous

Fm6 (or Dm7b5) = assertion, mysterious, off-kilter (same as impressionism)

B5th int - Fm ov B5 int (B5, b5, 6, b9) = harsh dissonance, ominous (different class than augs = semitone dissonance in 2 places)

Ab7maj7 = dark but open (in this voicing to G7b9

to D = major turn ("happy", like Salome's cuter moments) using b5 as passing tone dip

Daug (3rd = top note) = alarm

Faug7 + b9 inverted dip

Gmaj7/7 = lightly dissonant in vamp with F#7b9 sounds vaguely jazzy, off-kilter, but non-threatening

Bbm with chromatic run = disturbance within straight minor

Bbm - aug = disturbing

major-chord planing over Daug = dissonant planing: g-f#-f

aug with added natural 5th in semitone dissonance

dim7b9 lightened by including in with a 7th in 2-chord alternation

climactic: Eb - C#dim - G#mMaj7 - G#7

long Bb7 effaced with a change to Bbaug7

held dim after long whole-note trill

Faug9 - while held, the addition of a 2nd chord with a natural 5th, 13th and b9 added = harsh dissonance

used several times in alternation

cluster (C#-E) and g/g# semitone dissonance, also Bb, over F# = F#7augb9/9/13 + natural 5th missing: m3, b5, maj7, 4

over A: 5, 6, b9, maj3, b5, aug, 9th = highly dissonant

+ tritone-interval planing in parallel semitone movement

series of climactic assertions:

climax: over Bm forte chord, harsh semitone planing of minor chords

= effect of old horror movies (parallel minors over str8 minor) also similar to Alpine's storm

semitone step mod ascending to climactic Gdim7b9 ascent = Bmaj7/7/b9/11 - C713 - C7b911 - D713 - Dmaj7/7/aug/#9 (etc.)

Em7b5ovG = climactic assertion

Gm13 = sounds dissonant b/c it's orchestrated harshly

9#11

7aug#11

ascent: G#dim ov B - C9aug#9 - C#mb9/9/6 - Bb711#11 ov D - Bm7b5 ov D - D79/#9b13/13 etc.

assertion Gb9#11

augs in semitone ascent as build to event

F#m over bass cluster (C-E) - F#dim over same cluster