

Cambridge Introductions to Music Music Sketches

The term ‘music sketch’ relates to the vast variety of documents that are used by composers to work out a musical technique or idea and to prepare their work for performance or publication. These documents can often provide crucial insights into authorship, biography, editorial practice and musical analysis. This *Introduction* provides students and scholars with the knowledge and skills they need to embark on research projects involving the study of composers’ working documents. Presenting examples of the compositional process over a 400-year period, it includes a selection of detailed case studies on how sketches were created and techniques used to study them, such as transcription and the sorting of loose leaves. Numerous illustrations of manuscripts and autographs, many of which have never been published before, show how these important documents can be used to better understand compositional processes.

FRIEDEMANN SALLIS is Professor in the School of Creative and Performing Arts at the University of Calgary. His publications include *A Handbook to Twentieth-Century Musical Sketches* (co-edited with Patricia Hall, 2011), *Centre and Periphery*, *Roots and Exile: Interpreting the music of István Anhalt, György Kurtág and Sándor Veress* (co-edited with Robin Elliott and Kenneth DeLong, 2011), and numerous articles on twentieth-century music. He has acquired broad experience within the field of sketch studies, particularly with twentieth-century composers and performers, including György Kurtág, György Ligeti, Luigi Nono and Glenn Gould.

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Cambridge Introductions to Music

Music Sketches

FRIEDEMANN SALLIS



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For Christiane, Cléo and Carol

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Preface

This book is an introduction to music sketches. Its goal is to provide the reader with the knowledge and skills necessary to undertake a study of composers' working documents. The field of sketch studies is changing. Numerous reasons account for this. The impact of electronic technology on the composition, performance, dissemination and conservation of music, the crumbling of the Classical Canon, the weakening of the strong work concept and the concomitant rise of 'performance studies' are only a few of the factors that are having a strong impact on music cultures today, as well as on how we study them. Examining how music has been and continues to be composed is no exception. For scholars working in the late nineteenth and early twentieth centuries, a musical sketch was some kind of handwritten document, normally consigned to staff paper. Today a musical sketch can also be data stored on magnetic tape, on a vinyl disc or in a digital device. The book is intended to prepare the reader for this rapidly evolving field.

In writing this book, I have endeavoured to strike a balance in my choice of case studies. The reader will find examples of well-known and lesser-known compositions written by the famous and the not-so-famous. Some will be disappointed to discover that the work of composers or scholars they were expecting to find is absent. In the space allotted to me, I have attempted to present a selection that judiciously covers both the time frame (ca. 1600 to the present) and the cultural contexts addressed in this book.

Work on this project began in 2006 and was completed in 2014. A good friend wryly pointed out that such a long gestation period would presumably ensure that a book of this type would be obsolete by the time it appeared. Normally this is true, but not in this case. To the best of my knowledge, this is the first book in any language that attempts to deal with issues, problems and questions surrounding the study of composers' working documents in the time frame presented above. Thus the book has a double vocation: while providing knowledge and skills that will help the reader confront the multitudinous perspectives of the present, it also summarily introduces the reader to the rich inheritance of the past. The first part of this vocation is always a challenge; the second partially explains why it took me so long to meet it.

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I would like to sincerely thank Vicki Cooper, Fleur Jones, Rebecca Taylor and their co-workers for their patience and gracious perseverance. Working with them has been a great pleasure. I am indebted to colleagues, who have provided tips and advice, especially those who have taken time from their busy schedules to read sections of the text, namely Mario Aschauer, Angela Ida Di Benedictis, Marie-Hélène Benoit-Otis, Luigi Collarile, Catherine Craig-Bullen, Nicolas Donin, François-Pierre Goy, William Kinderman, Ralph Maier, Felix Meyer, Christoph Neidhöfer, Michèle Noirjean-Linder, Robert Orledge, Egidio Pozzi, Jacques Tchamkerten and Laura Zattra. I began working on this project at the Université de Moncton and finished it at the University of Calgary. I am thankful to my students in both institutions who assisted me along the way and particularly to Aaron Dalton for helping me with the tricky task of transcribing eighteenth-century music for the guitar originally written in tablature. I am especially grateful to Sophia Nguyen for the assistance she so generously provided in the last stages of this project. Without her help I could not have achieved these results. Finally I would like to lovingly thank Christiane, who provided me with so much support and encouragement throughout this long process.