

Six Études d'Interprétation:

Maurice Ohana's Postmodern Laboratory

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D.M.A. Applicant, piano performance

Story-telling: Narrative Knowledge (Lyotard)

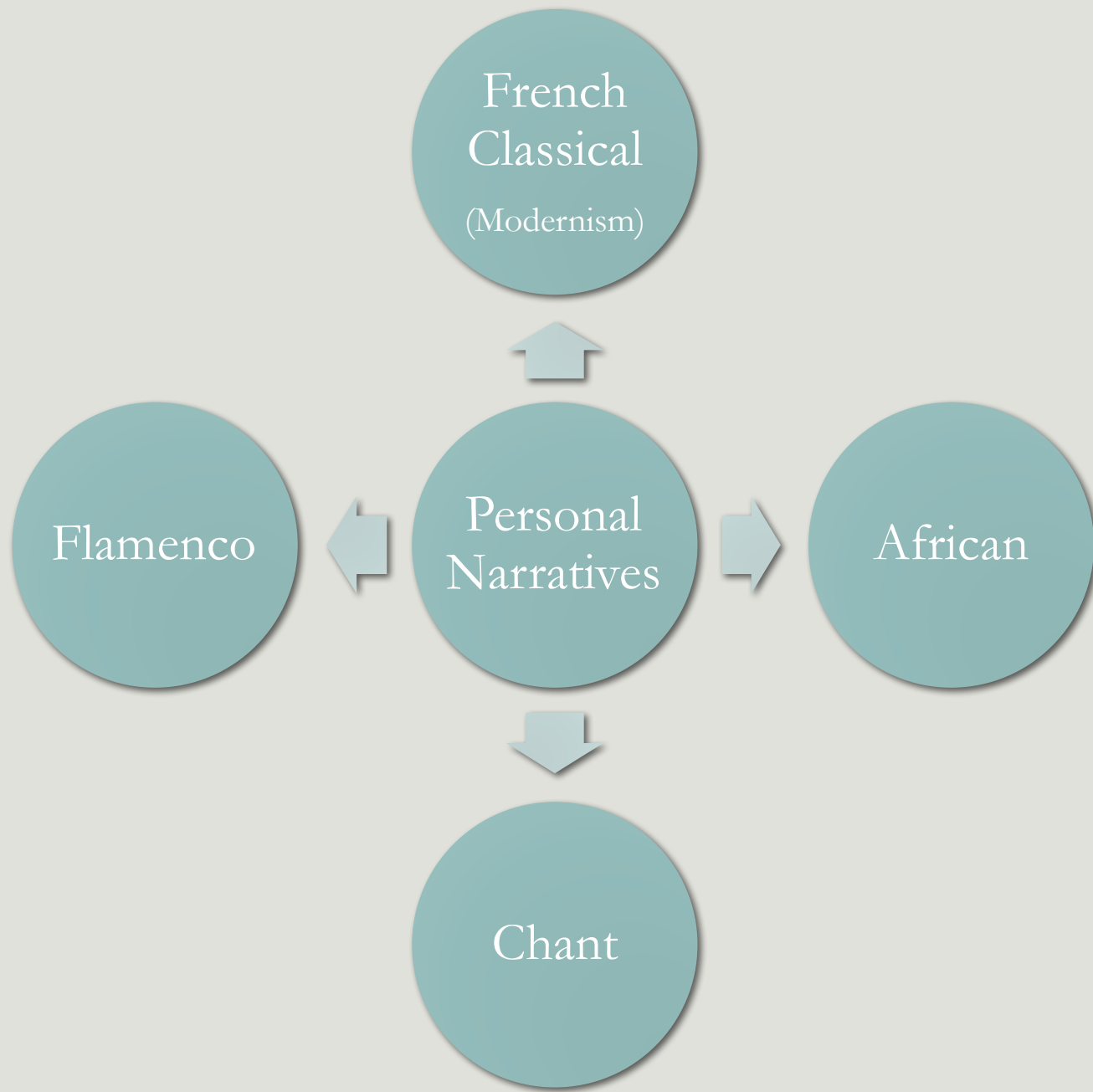
- Communicated via denotative, interrogative, deontic, evaluative statements
- Performed by the speaker, referent, and listener
- “Evanescent and immemorial temporality”

(Jean-François Lyotard, *The Postmodern Condition: A Report on Knowledge*, 1979, pp. 18-23)

Ohana's Heritage and Upbringing


June 12, 1913 (Casablanca) – November 13, 1992 (Paris)

- **Multiethnic: Spanish, Jewish, Catholic**
- **Trilingual: Spanish, French, English**
- **Travel across North Africa, East Africa, Spain, and France**
- **Music study in Morocco, France, and Italy**



Etude No. 1: *Cadences Libres (Free Cadences)*

Early organum:



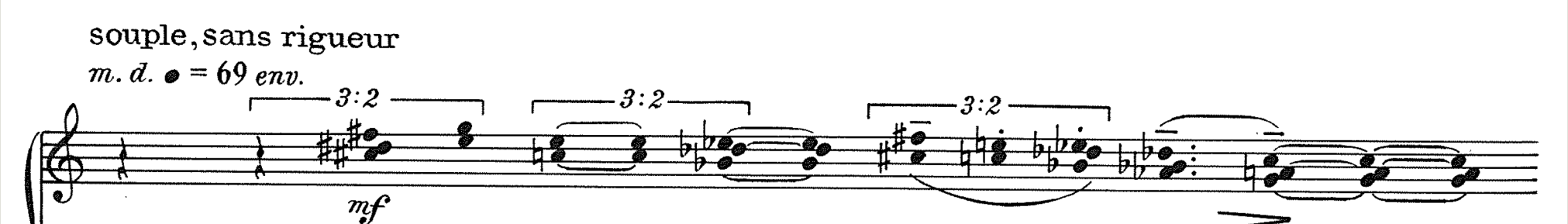
Te hu - mi - les fa - mu - li
mo - du - lis - ve - ne - ran - do pi - is.

Early organum; from *Musica enchiriadis* (c. 859).

The image shows two staves of early organum notation. The top staff is a single melodic line with square neumes on a four-line staff. The bottom staff is a single melodic line with square neumes on a four-line staff. The lyrics are written below the staves.

Ohana:

souple, sans rigueur
m. d. ● = 69 *env.*



mf

The image shows a single staff of musical notation for Ohana. It features a treble clef and a key signature of one sharp (F#). The notation includes various rhythmic values and rests, with three 3:2 ratios indicated above the staff. The dynamic marking *mf* is present. The piece concludes with a fermata over a final chord.

Etude No. 1: *Cadences Libres (Free Cadences)*

souple, sans rigueur

m. d. ● = 69 *env.*

mf

3:2

3:2

3:2



<https://soundcloud.com/user-285432272/ohana-example-1/s-n3LQq>

Etude No. 1: *Cadences Libres* (Free Cadences)

• = 88 environ (variable)

mf

répétez ces deux neumes librement

2 Ped.



<https://soundcloud.com/user-285432272/ohana-exemple-2/s-GhTVo>

Etude No. 1: *Cadences Libres* (Free Cadences)

souple, sans rigueur

m. d. ♩ = 69 env.

mf

les deux mains sans ensemble

mp

D.C.

2 Ped.

*accompagnez librement la m. d.
en interrompant le moins possible le trem.*

Etude No. 1: *Cadences Libres (Free Cadences)*



<https://youtu.be/64Pb-LWIE3M?t=1m45s>

Pastiche (Jameson)

“...**a neutral practice of ... mimicry, without any of parody's ulterior motives**, amputated of the satiric impulse, devoid of laughter.”

“...the imitation of dead styles, **speech through all the masks and voices stored up in the imaginary museum of a now global culture.**”

(Fredric Jameson, *Postmodernism, or, The Cultural Logic of Late Capitalism*, 1992, pp. 17-18)

	French Classical Tradition	Mozarabic and Gregorian Chant	Spanish Music and Culture	African Music and Culture
1. Cadences Libres	- motivic and formal similarities to Debussy's eighth etude, <i>Pour les agréments</i>	- monophonic texture - 'thickened monody', akin to parallel organum - breath marks	- Flamenco-derived rhythm patterns - imitation of rasgueado guitar strumming - acciaccaturas - reference to Tango melodies	- aleatory counterpoint - quintuplet beat division - metallic percussive effects - percussive chord clusters
2. Mouvements Parallèles	- pentatonicism - parallelism - possible textural allusion to Debussy's <i>Hommage à Rameau</i>	- 'thickened monody', akin to parallel organum - neumatic and melismatic style melodic setting	- Phrygian mode: minor seconds presented vertically and horizontally - acciaccaturas	- quintuplet beat division - unpitched percussive effect in low register (LH)
3. Agrégats Sonores	- Textural and conceptual similarities to Debussy's seventh etude: <i>Pour les sonorités opposées</i>	- monodic texture - breath mark indications - syllabic setting (neumes)	- Evocation of saeta (religious procession with chant)	- quintuplet beat division
4. Main Gauche Seule	- dedicated to Maurice Ravel - use of whole tone scale	- monophonic texture - melismatic melodic setting	- imitation of rasgueado guitar strumming - epitrite rhythm pattern	- quintuplet beat division
5. Quintes	- features the complimentary interval to Debussy's third etude, <i>Pour les quartes</i> - evolution of Chopin's interval etudes	- 'thickened monody', akin to parallel organum - syllabic setting (neumes)	- exploration of 'sonido negro'	- aleatory counterpoint - quintuplet beat division
6. Troisième Pédale	- exploration of resonance; use of sostenuto pedal	- 'thickened monody', akin to parallel organum - melismatic setting	- imitation of rasgueado guitar strumming - Flamenco-derived rhythm patterns	- aleatory counterpoint - quintuplet beat division

Selected Bibliography

- Jameson, Fredric. *Postmodernism, or, The Cultural Logic of Late Capitalism*. Durham, NC: Duke University Press, 1992.
- Kramer, Jonathan D. 'The Nature and Origins of Musical Postmodernism.' *Current Musicology* 66 (Spring 1999), 7—20.
- Lyotard, Jean-François. *The Postmodern Condition: A Report on Knowledge*, trans Geoff Bennington and Brian Massumi. Minneapolis: University of Minnesota Press, 1984.
- Rae, Caroline. *The Music of Maurice Ohana*. Burlington, VT: Ashgate, 2000.