

Apr 20th, 1:40 PM - 2:00 PM

Musica in Tempore Belli: An Analysis of “Black Angels”

Calvin D. Hitchcock

Cedarville University, chitchcock@cedarville.edu

Follow this and additional works at: http://digitalcommons.cedarville.edu/research_scholarship_symposium

 Part of the [Composition Commons](#), [Musicology Commons](#), and the [Music Theory Commons](#)

Hitchcock, Calvin D., "Musica in Tempore Belli: An Analysis of “Black Angels”" (2016). *The Research and Scholarship Symposium*. 22. http://digitalcommons.cedarville.edu/research_scholarship_symposium/2016/podium_presentations/22

This Podium Presentation is brought to you for free and open access by DigitalCommons@Cedarville, a service of the Centennial Library. It has been accepted for inclusion in The Research and Scholarship Symposium by an authorized administrator of DigitalCommons@Cedarville. For more information, please contact digitalcommons@cedarville.edu.

Research + Scholarship SYMPOSIUM



Musica in Tempore Belli: An Analysis of “Black Angels”

Described as “...extraordinarily haunting” and “[the] intoxicating magic of...sound,” (Steinitz, 1978) the music of George Crumb is some of the most evocative and expressive music of the 20th century. His extensive use of extended techniques (many of which he pioneered) is in part what makes his music so memorable. Also known for its liberal use of theatricality, Crumb’s music has become a standard of the 20th century, as well as in the contemporary music canon overall.

“Black Angels” for Electric String Quartet, subtitled “Thirteen Images from the Dark Land” was written as a response to the Vietnam War and is one of Crumb’s best known and respected pieces. This paper will examine the compositional approach taken in “Black Angels,” as well as analyze the musical and harmonic structure governing the piece.