Part VI

The Twentieth Century and Beyond
Time-Line

Freud: *Interpretation of Dreams*—1900

Einstein: special theory of relativity—1905

First World War—1914-1918

Russian Revolution begins—1917

Great Depression begins—1929

Hitler appointed chancellor of Germany—1933

Second World War—1939-1945

Atomic Bomb destroys Hiroshima—1945
Time-Line

- Korean War—1950-1953
- Crick & Watson: structure of DNA—1953
- Vietnam War—1955-1975
- President Kennedy assassinated—1963
- American astronauts land on moon—1969
- Dissolution of the Soviet Union—1991
- Mandela elected president of South Africa—1994
- Terrorist attacks in United States—Sept. 11, 2001
- War in Iraq begins—2003
Twentieth-Century Developments

Violence and progress are hallmarks

- First half of century—hardship and destruction
  - Two World Wars brought terrible new weapons
  - Between wars boom/bust economic cycle

- Second half—colonial empires dismantled
  - Multiple smaller scale wars erupt worldwide
  - Extended cold war between US and USSR
    - Many smaller wars fueled by cold war tactics
Twentieth-Century Developments

- Unprecedented rapid economic growth
- Widespread gain in principle of equal rights
- Rapid advancement of science and technology
  - Sound recording
  - Movies
  - Radio
  - Television
  - Satellite
  - Computers
  - The Internet
Twentieth-Century Developments

- Rapid, radical changes in the arts also occur
  - Shock value becomes goal of many art forms
    - Modern dance clashes with classical ballet
    - Picasso and cubism present distorted views as artwork
    - Kandinsky and others no longer try to represent the visual world
    - Expressionists—deliberate distortion and ugliness as protest
  - Individual artists do both traditional and radical styles
Twentieth-Century Developments

Summary:

- US shapes world culture, new artistic world center
- Nonwestern culture and thought affect all arts
- New technologies stimulate artists—new art forms
- Artists explore human sexuality—extremely frank
- More opportunities for women, African-American, and minority artists/composers than ever before
- Artists express reaction to wars/massacres in art
- Since 1960’s, pop-art begins to replace elitist art
First 13 years brought radical changes

Seen as time of revolt and revolution in music

Composers broke with tradition and rules

- Rules came to be unique to each piece
- Some reviewers said that the new music had no relationship to music at all
  - 1913 performance of *The Rite of Spring* caused a riot
- Sounds that were foreign to turn of the century ears are common to us now
Key, pitch center, and harmonic progression practices of the past were mostly abandoned

– Open-minded listening, without expectations based upon previous musical practice, provides an opportunity for musical adventure
1900-1945: An Age of Musical Diversity

- Vast range of musical styles during this time
  - Intensifying of the diversity seen in the Romantic Period
- Musical influences drawn from Asia and Africa
  - Paris International Exposition of 1889 introduced Asian and African music to composers like Debussy and Ravel
  - Composers drawn to unconventional rhythms
- Folk music incorporated into personal styles
  - American jazz also influenced composers
    - For American composers, jazz was nationalistic music
    - For European composers, jazz was exoticism
Medieval, Renaissance, and Baroque music was “re-discovered,” performed, and recorded

– Forms from earlier periods were imitated, but with 20\textsuperscript{th} Century harmonic and melodic practices

– Romantic music, especially that of Wagner, was seen as either a point of departure or a style to be avoided
Characteristics of 20th Century Music

Tone Color

- Unusual playing techniques were called for
  - *Glissando*, flutter tongue, *col legno*, extended notes

- Percussion use was greatly expanded
  - New instruments were added/created
    - Xylophone, celesta, woodblock, …
    - Other “instruments:” typewriter, automobile brake drum, siren
Music not written for choirs of instruments

- Composers wrote for timbres, or “groups of soloists”
  - Unusual groupings of instruments for small ensembles
  - Igor Stravinsky—L’Histoire du soldat (with score)
    - https://www.youtube.com/watch?v=aZrPO-1WCgQ

- Orchestra scoring also reflects this trend, especially with percussion
- Let’s explore the ‘Percussion Ensemble’:
  - Edgar Varese, “Ionistion”, performed by Ensemble intercontemporain
    - https://www.youtube.com/watch?v=wClwaBuFOJA
- Can you name all the instruments?
Harmony

Consonance and Dissonance

- Harmony and treatment of chords changed
  - Before 1900: consonant and dissonant
    - Opposite sides of the coin
  - After 1900: degrees of dissonance
New chord structures

- Polychord

- Quartal and quintal harmony

- Cluster
Alternatives to the Traditional Tonal System

- Composers wanted alternatives to major/minor
  - Modes of Medieval and Renaissance were revived
  - Scales from music outside western Europe utilized
  - Some composers created their own scales/modes
Another approach: use 2 or more keys at once

- Polytonality (bitonality)
- Charles Ives “Halloween”
- https://www.youtube.com/watch?v=NVnU4t5hMI4

Atonality

- No central or key note, sounds just “exist” and flow

12 tone system

- Atonal, but with strict “rules” concerning scale use
  - Serialism, an ultra strict method, develops from 12 tone sys.
Rhythm; Stravinsky listening example #1

- Rhythmic vocabulary expanded
  - Emphasis upon irregularity and unpredictability
    - Shifting meters, study example below (count quickly!):

Listening Guide: p. 431   MH: K9, CD7 Stravinsky track #1

Also: youtube Stravinsky score
Rhythm; Bartok listening example #2

- Rhythmic vocabulary expanded
  - Emphasis upon irregularity and unpredictability
    - Shifting meters
    - Irregular meters, study example below

Bartok: Six Dances in Bulgarian Rhythm
Rhythm

Rhythmic vocabulary expanded

- Emphasis upon irregularity and unpredictability
  - Shifting meters and irregular meters

- **Polyrhythm**: a rhythm which makes use of two or more different rhythms simultaneously (i.e., 2/4 at the same time as 3/4)

- "traditional African music is celebrated for its complex polyrhythms"
Melody

- Melody no longer bound by harmony’s notes
- Major and minor keys no longer dominate
- Melody may be based upon a variety of scales, or even all 12 tones
  - Frequent wide leaps
  - Rhythmically irregular
  - Unbalanced phrases
Chapter 2: Music and Musicians in Society

Recorded and broadcast music brought concert hall to living room, automobile, and elsewhere

- Music became part of everyday life for all classes
- Becoming popular in 1920’s, recordings allowed lesser known music to reach broader audience
- 1930’s—radio networks formed their own orchestras
  - Radio brought music to the living room
  - Television (popular 1950’s) brought viewer to the concert hall
Modern composers alienated audience
  – Turned to old familiar music (Classical, Romantic)
    - For first time in history, older, not new music was desired
  – Recordings helped to make the modern familiar

Women became active as composers, musicians, and music educators

African-American composers and performers became more prominent
Some governments controlled their music

- USSR demanded non-modern, accessible music
- Hitler’s Germany banned Jewish composers’ work
  - Many artists and intellectuals left Europe for the US
  - Working, creating, and teaching in American universities, they enriched the culture of the US

American jazz and popular music swept world

- American orchestras became some of world’s best

Universities supported modern music and composers—became music’s new patrons
Chapter 3: Impressionism (painting) and Symbolism (poetry)

Musical outgrowth of French art and poetry

- Impressionism in music covered in next chapter

The Water Lily Pond
Claude Monet

Two Sisters
Pierre-Auguste Renoir
French Impressionist Painting

- Used broad brush strokes and vibrant colors
  - Viewed up close, the painting appears unfinished
  - Viewed from a distance it has truth (p. 303)
- Focused on light, color, and atmosphere
- Depicted impermanence, change, and fluidity
  - A favorite subject was light reflecting on water
- Style named after Monet’s *Impression: Sunrise*
French Impressionist Painting

- Focused on light, color, and atmosphere
- Depicted impermanence, change, and fluidity
  - A favorite subject was light reflecting on water
- Style named after Monet’s *Impression: Sunrise*

*Impression, Sunrise*

Claude Monet, 1872
French Symbolist Poetry

Symbolists also broke with traditions and conventions

Avoided hard statements—preferred to “suggest” (symbolize) their topics

Symbolist poetry became the basis for many Impressionist musical works

Like the painters, poets such as Stephane Mallarme (1842-1898), Paul Verlaine (1844-1896), and Arthur Rimbaud (1854-1891) emphasized fluidity, suggestion, and the purely musical, or sonorous, effects of words...

https://www.youtube.com/watch?v=55pagqLKpvo
Symbolist Movement

- A group of late 19th-century French writers, including Arthur Rimbaud and Stéphane Mallarmé, who favored dreams, visions, and the associative powers of the imagination in their poetry. They rejected their predecessors’ tendency toward naturalism and realism, believing that the purpose of art was not to represent reality but to access greater truths by the “systematic derangement of the senses,” as Rimbaud described it. The translated works of Edgar Allan Poe influenced the French Symbolists.

- Arthur Rimbaud, *Eternity* (1872)
- [https://www.youtube.com/watch?v=iYof8G6Sp1k](https://www.youtube.com/watch?v=iYof8G6Sp1k)
- English translation:
- [https://dailypoetry.me/rimbaud/eternity/](https://dailypoetry.me/rimbaud/eternity/)
Moonlight, by Paul Verlaine
Translated by Norman R. Shapiro

- Your soul is like a landscape fantasy,
- Where masks and Bergamasks, in charming wise,
- Strum lutes and dance, just a bit sad to be
- Hidden beneath their fanciful disguise.

- Singing in minor mode of life's largesse
- And all-victorious love, they yet seem quite
- Reluctant to believe their happiness,
- And their song mingles with the pale moonlight,

- The calm, pale moonlight, whose sad beauty, beaming,
- Sets the birds softly dreaming in the trees,
- And makes the marbled fountains, gushing, streaming—
- Slender jet-fountains—sob their ecstasies.
Chapter 4: Claude Debussy

French Impressionist composer

Crossed Romantic/20th Cent. (1862-1918)

Studied in Paris and Rome

Influenced by Russian and Asian music

Lived large—liked luxury, but stayed in debt
Debussy’s Music

- Attempted to capture in music what Impressionist painters did in visual art
- Titles imply a program music type approach
- Used orchestra as pallet of sounds, not *tutti*
- Expanded harmonic vocabulary and practice
  - Used 5-note chords instead of traditional 3
  - Made use of *pentatonic* and *whole-tone* scales
- Obscured harmony, tempo, meter, and rhythm
Debussy, *Prelude to the Afternoon of a Faun, 1894*

• “The music of this Prelude,” wrote Debussy of his *Prelude to the Afternoon of a Faun* “is a very free illustration of the beautiful poem by Stephane Mallarme…”

• This poem evokes the dreams and erotic fantasies of a pagan forest creature who is half man, half goat.

• While playing a “long solo” on his flute, the intoxicated faun tries to recall whether he actually carried off two beautiful nymphs or only dreamed of doing so…then he falls back to sleep in the sunshine.
Debussy Listening #1, page 416 in the text

Claude Debussy, *Prelude to the Afternoon of a Faun* (1894)

- Genre: Prelude for Orchestra    MH: K9, CD7 tracks 1—7

  - The program material (a faun) concerns a pagan, half man/half goat creature

**Listen for:**

- The prelude begins with an unaccompanied flute melody; its vague pulse and tonality make it dreamlike and improvisatory
- The fluidity and weightlessness typical of impressionism are found in this music. We are never tempted to beat time to its subtle rhythms.

**Associated Terms:**

- Disguised meter
- Extended harmonic style
Debussy Listening #2, page 417 in the text

Claude Debussy, *Voiles (Sails)* from Preludes for Piano, Book I (1910)

- Genre: Prelude for Piano Solo  
  [https://www.youtube.com/watch?v=FVV0jkZC4jI](https://www.youtube.com/watch?v=FVV0jkZC4jI)

- In this short piano piece, Debussy exploits the blurred and tonally vague quality of the **whole-tone scale** to suggest the **gentle rocking of sails in the wind**

**Listen for:**

- *Voiles* is subdued in dynamics and moderate in tempo
- Debussy indicates it should be played “in a rhythm that is caressing and not strict.”
- Debussy uses the piano’s damper pedal to create lingering vibrations that suggest a **misty atmosphere**…

**Associated Term:**

- Whole-tone scale
Chapter 5: Maurice Ravel (1875–1937)

- French composer; individual style; impressionist?
- Studied in Paris
- Never won the ‘Prix de Rome’
- Master craftsman; hard worker
- Liked exotic musical idioms; Spanish flair…Bolero
Maurice Ravel, *Bolero* (1928)

- **Genre:** Ballet
  - MH: K9, CD7 tracks 14—18

  - It originated as a ballet set in a dimly lit Spanish café; the ballet centers on a young Gypsy woman dancing a bolero on a table. It was successful as a ballet, but quickly became better known as a concert piece.
  - Ravel’s *‘Bolero’* reflects Ravel’s fascination with tone color, Spanish music, and obsessive rhythmic repetition

**Listen for:**

- Bolero rhythm in snare drum, pp, accompanied by *ostinato* in *pizzicato* violas and cellos.
- Bolero consists of an extended, exotic-sounding theme that is heard over and over with increasingly rich and brilliant orchestration, with a gradual crescendo throughout...

**Associated Terms:**

- Tone color, Spanish music, and obsessive rhythmic repetition
Chapter 6: Neoclassicism

- Flourished 1920-1950
- Based new compositions upon devices and forms of the Classical and Baroque
  - Used earlier techniques to organize 20th Century harmonies and rhythms
- Eschewed program music for absolute
- Preferred to write for small ensembles
  - Partially due to limited resources in post-WWII Europe
- Sounded modern, not classical
Chapter 7: Igor Stravinsky

- Born in Russia (1882-1971)
- Studied with Rimsky-Korsakov
- Early success writing ballet music
  - *The Rite of Spring* caused riot at premier in Paris
- Moved due to the wars
  - WWI went to Switzerland, to France afterward, then to US at onset of WWII
Stravinsky’s Music

- Vocal and instrumental—many styles and forms
- Utilized shifting and irregular meters
  - Sometimes more than one meter at once
- Frequently used ostinato
Igor Stravinsky, *Le Sacre du printemps* (Rite of Spring, 1913)

Part I: *Introduction, Omens of Spring—Dances of the Youths and Maidens, and Ritual of Abduction*

- Genre: Ballet  
  - MH: K9, CD7 tracks 20—28

  - Ballet piece: tells story of prehistoric tribe paying tribute to the god of spring
  - Note use of rhythmic accent intended to portray primitive man (remember, this is a work for dance)

**Listen for:**

- The *Intro* begins with a high solo bassoon
- The *Omens of Spring-Dances of the Youths and Maidens* begins with repeated dissonant polychords
- The frenzied *Ritual of Abduction* begins with violent strokes on the timpani and rapid changes of meter (see the music example on page 406)

**Associated Terms:**

- Primitivism
Igor Stravinsky, *First Movement from Symphony of Psalms* (1930)

- **Genre:** Chorus and Orchestra
  
  - SOP is a masterpiece from Stravinsky’s “neoclassical period,” written for the 50th anniversary of the Boston Symphony Orchestra in 1930
  - Three movements, scored for chorus & orchestra, with Latin text (ancient ritual)
  - “Neoclassical” features include use of tonality, M & m triads, and fugue…

**Listen for:**

- Orchestral intro: a *staccato* orchestral chord repeatedly punctuates woodwind solos
- After the intro, the alto voices of the chorus sing a chantlike melody composed of just two notes that alternate (*see example on page 432*)
- The Latin text is taken from three *psalms* in the *Vulgate Bible.*

**Associated Terms:**

- Neoclassical
Make sure you define these terms on the last page of your ‘guided study notes’:

- Neoclassicism (page 422)
- Primitivism (page 427)
- Expressionism (page 434)
- Whole-Tone Scale (page 414)
- Pentatonic Scale (page 414)
- Impressionism (page 414)
- Glissando (page 402)
- Polychord (page 403)
- Fourth chord (page 403)
- Tone cluster (page 403)
- Polytonality (page 405)
- Bitonality (page 405)
- Atonality (page 405)
- Polyrhythm (page 406)
- Ostinato (page 406)
Chapter 8: Expressionism

Attempts to explore inner feelings rather than depict outward appearances

Used deliberate distortions

- To assault and shock the audience
- To communicate tension and anguish
- Expressionist painters used jarring colors, and grotesquely distorted shapes to explore the subconscious.

The Scream (1893)
Charles Munch (Norwegian)
Direct outgrowth of the work of Freud

Rejected “conventional prettiness”
  – Favored “ugly” topics such as madness and death

Art also seen as a form of social protest
  – Anguish of the poor
  – Bloodshed of war
  – Man’s inhumanity to man
Chapter 9: Arnold Schoenberg

- Born in Vienna (1874-1951)
- First to completely abandon the traditional tonal system
  - Father of the 12-tone system
- When Nazis came to power he (a Jew) was forced to leave—came to America
  - Taught at UCLA until his death
Schoenberg’s Music

Atonality

− Starting 1908, wrote music with no key center

The 12-Tone System

− Gives equal importance to all 12 pitches in octave

− Pitches arranged in a sequence or row (*tone row*)

− No pitch occurs more than once in the 12-note row in order to equalize emphasis of pitches
Arnold Schoenberg Listening #1

Mondestrunken (Moondrunken)

from Pierrot lunaire, Op. 21 (Moonstruck Pierrot; 1912)

Note:

- This song is part of a 21 song cycle
- Departure from voice/piano Romantic Art Song: scored for voice, piano, flute, violin, and cello
- Freely atonal, intentionally no key center
- Use of *Sprechstimme*, song/speech style developed by Schoenberg
- Expressionist music & text
Mondestrunken (Moondrunk)
from Pierrot lunaire, Op. 21 (Moonstruck Pierrot; 1912)

Genre: Female Voice and Ensemble (5)  
MH: K9, CD7

- Like Stravinsky’s *The Rite of Spring*, Schoenberg’s *Pierrot lunaire* is a masterpiece that profoundly influences 20th century music...
- It is a cycle of 21 songs for female voice and an ensemble of five musicians who play 8 instruments: piano, cello, violin-viola, flute-piccolo, clarinet-bass clarinet
- Program piece: The poet (Pierrot) becomes intoxicated, as moonlight floods the still horizon, with desires that are “horrible and sweet.”

### Listen for:

- *Mondestrunken* is mostly soft and light in texture. It opens with a high **seven-note motive** that hypnotically **repeats** in the piano and evokes a feeling of moonlight.
- The pervasive varied recurrence of this **ostinato motive** in different instruments unifies the piece (study example on page 441)
- **Associated Terms:**
  - Atonality, Ostinato, & *Sprechstimme*
Arnold Schoenberg Listening #2

A Survivor from Warsaw (1947): 12-tone composition!

Genre: Cantata for narrator, male chorus, and orchestra

- Tells story of Nazi treatment and murder of Jews in occupied Poland
- Deals with a single episode in the murder of 6 million Jews by the Nazis during WW II
- Schoenberg wrote the text himself, basing it partly on a direct report by one of the few survivors of the Warsaw ghetto.
- The narrator’s text is spoken in English, except for some terrifying Nazi commands, which are shouted in German.
- The narrator’s part is a kind of Sprechstimme; the novel speech-singing developed by Schoenberg

Note:
- Sprechstimme
- 12-tone technique
- English text but with shouted commands in German, with Hebrew prayer
- Expressionist music and text—shocking! Dramatic!
Arnold Schoenberg Listening #2, page 444 in the text

A Survivor from Warsaw, Op. 46 (1947)

✓ Genre: Cantata for narrator, male chorus, and orchestra    MH: K9, CD7
  • Over 400,000 Jews from the Warsaw ghetto died in extermination camps or of starvation
  • Many others perished during a heroic revolt against the Nazis in 1943.

Listen for:
  • Opens with a brief orchestral introduction that captures the nightmarish atmosphere which prevailed as Nazi soldiers awakened the Warsaw Jews for transport to death camps
  • We hear a weirdly shrill reveille in the trumpet and fragmentary sounds in the military drum and high xylophone.

• Associated Terms:
  ➢ Expressionist Music; Twelve-Tone System; English, German & Hebrew text; & Sprechstimme
Chapter 10: Alban Berg

- Born in Vienna, 1885-1935
- Student of Schoenberg
- Wrote atonal music
- Due to ill health, did not tour or conduct
  - Possibly also reason for his small output

- Most famous work is *Wozzeck* (1917—1922)

- Tragic story of a soldier who is driven to murder and madness by a hostile society, murders his wife, and drowns trying to wash the blood from his hands (Expressionist topic and music)
Overview of Berg’s opera ‘Wozzeck’

- **Wozzeck** (1917-1922) has three acts, each with five scenes.
- Connecting the scenes are short orchestral *interludes* that *comment* *musically* on the preceding action and serve as preparation for what is to come.
- As in Wagner’s operas, there is a *continuous musical flow* within each act, and *characters* are associated with *specific musical ideas*.
- A novel feature of *Wozzeck* is that the music for each scene is a *self-contained composition* with a particular form (passacaglia, sonata form, etc.).
- Even though scenes 4 & 5 are in the form (4) ‘variations on a chord’ and (5) variations on continuous running notes, Berg wanted the audience to be *caught up in the opera’s dramatic flow*!

**Review:**
- Tragic story of a soldier who is driven to murder and madness by a hostile society, murders his wife, and drowns trying to wash the blood from his hands (Expressionist topic and music)
Plot synopsis of Berg’s opera ‘Wozzeck’

- **Wozzeck** is the tragic story of a soldier who is driven to murder and madness by a hostile society.
- An antihero obsessed by strange visions, **Wozzeck** is persecuted by his sadistic captain, used as a guinea pig by a half-demented doctor, and betrayed by the woman with whom he lives, Marie.
- Wozzeck stabs Marie to death and drowns while trying to wash her blood from his hands.
- The opera’s nightmarish atmosphere makes it a musical counterpart of **expressionist** painting and literature.
- Berg conveys the tensions and torments of the **unconscious** through harsh dissonances and grotesque distortions.
- The range of emotions and styles in the music is tremendous.
- Mainly **atonal** but uses major and minor keys occasionally for contrast.
- Vocal line includes speaking, shrieking, Sprechstimme, distorted folk songs, and difficult to sing passages…
Arnold Berg Listening #1, page 447 in the text

Wozzeck, Act III, scene 4: A path near a pond (1917-1922)

- Genre: Opera
- MH: K9, CD7

- In Act II, Wozzeck is frustrated by Marie’s infidelity, and by a savage beating
- At beginning of Act III, Wozzeck stabs Marie to death as they walk along a forest path
- In scene 4, Wozzeck returns to the crime scene to dispose of his knife, but drowns while trying to wash the blood from his hands

Listen for:

- The orchestra vividly evokes the dark forest scene as a background to Wozzeck’s anguished shrieks
- Wozzeck’s *Sprechstimme* vividly portrays his anguish

- Associated Terms:
  - Expressionist Music; Atonal (but not the Twelve-Tone System)
  - [https://www.youtube.com/watch?v=zfOi1O6njuM](https://www.youtube.com/watch?v=zfOi1O6njuM)
Arnold Berg Listening #2, page 449 in the text

Wozzeck, Act III, scene 5: A street before Marie’s door (1917-1922)

✓ Genre: Opera
MH: K9, CD7

- **Scene 5:** in front of Marie’s house.
- Marie’s son (Wozzeck’s stepson) & other children are playing.
- Another group of children rushes in saying they have found Marie’s body.
- One of the children cruelly tells Wozzeck’s stepson: “Hey! Your mother is dead.”
- All the children ride off to see the body. The orchestra is reduced in size to produce delicate sounds to match the children’s high voices, and a continuous rhythm symbolizes their utter indifference…
- As all the children go to see, the opera ends abruptly.

Listen for:
- Extended orchestral interlude before Scene 5
- Children playing and shouting with high voices…
- Inconclusive ending with the music breaking off…

Associated Terms:
- Expressionist Music; Atonal (but not the Twelve-Tone System)
Chapter 11: Anton Webern

- Born in Vienna, 1883-1945
- Schoenberg’s other famous student
- His music was ridiculed during his lifetime
- Shy family man, devoted Christian
  - Shot by US soldier by mistake near end of WWII
Webern’s Music

- Expanded Schoenberg’s idea of tone color being part of melody
  - His melodies are frequently made up of several two to three note fragments that add up to a complete whole
  - Tone color replaces “tunes” in his music

- His music is almost always very short
Anton Webern Listening, page 452 in the text

Third Piece from Five Pieces for Orchestra, Op. 10 (1911-1913)

- Genre: Orchestral Piece
- MH: K9, CD7

- Webern’s Five Pieces are early atonal “expressions of musical lyricism”
- His Five Pieces are among the shortest orchestral pieces ever written
- The ‘Third Piece’ has a feeling of solitude and eerie stillness
- The dynamics never rise above pp.
- The sustained bell-like sounds are heard at the beginning and at the end
- This movement has a vague A B A’ effect…

Listen for:
- An unusual combination of instruments creates a quiet wash of tone color
- Dynamics never get above pp
- Lack of traditional melody

Associated Terms:
- Melodic fragments in ever-changing solo instruments
Chapter 12: Bela Bartok

- Hungarian, 1881-1945
- Taught piano in Hungary, wrote *pedagogy* books
- Like others, fled Nazis and came to live in the US
- Used folksongs as basis of his music
  - Went to remote areas to collect and record folksongs

Caught up in the nationalist movement that swept Hungary, Bartok spent most of his free time in tiny villages recording folk songs on a cylinder phonograph.
Bartok’s Music

- Best known for instrumental works
  - Especially piano pieces & string quartets
- Compositions contain strong folk influences
- Worked within tonal center
  - Harsh dissonances, polychords, tone clusters
**First Movement: Introduction** (Andante non troppo; Allegro vivace) from Concerto for Orchestra (1943)

- Genre: Concerto for Orchestra
  - MH: K9, CD7

  - Title of work derived from the treatment of instruments in a *soloistic* (*concertant*) manner
  - The Boston Symphony Orchestra commissioned him in 1943 ($1,000) for a new work (Serge Koussevitzky, conductor)
  - Concerto for Orchestra was an enormous success at its 1944 premier and has become Bartok’s most popular work...

**Listen for:**

- The concerto begins with an extended slow introductory section based on two melodic ideas that grow in intensity as they are varied
- Low cellos and basses mysteriously introduce the first idea, a short phrase that climbs and then falls...

**Associated Terms:**

- Sonata form
Bela Bartok Listening #2, page 459 in the text

Second Movement: Game of Pairs (Allegretto scherzando)
from Concerto for Orchestra (1943)

✓ Genre: Concerto for Orchestra       MH: K9, CD7

• Title of work derived from treatment of instruments in a soloistic (concertant) manner
• The jesting 2nd mvt, **Game of Pairs**, which is in A B A’ form, is a “**game**” involving different pairs of woodwind and brass instruments.
• In the opening section (A), pairs of bassoons, oboes, clarinets, flutes and muted trumpets play a chain of five melodies consecutively...

Listen for:
• Pairing of instruments in “A” section gives name to this movement
• *Prominent drum part*

Associated Terms:
- Ternary form (A B A’)

© 2006 The McGraw-Hill Companies, Inc. All rights reserved.
Chapter 13: Charles Ives

- American, 1874-1954
- Son of a professional bandmaster (director)
- Worked as an insurance agent, composed music on the side
- First published own music, initially ridiculed
  - Won Pulitzer Prize in 1947 for his *Third Symphony*
- Wrote quite original music
Ives’s Music

- Music based upon American folk songs

- Polyrhythm, polytonality, and tone clusters
  - Claimed it was like two bands marching past each other on a street

- Often, his music is very difficult to perform
Listening

Putnam’s Camp, Redding, Connecticut (1912)
from Three Places in New England (1908?-14)
Charles Ives

Listening Guide: p. 337
Basic Set, CD 8:7

Piece is based upon a child’s impression of a Fourth of July picnic, two bands playing

Listen for: Polyrhythm
Polytonality
Harsh dissonances
Chapter 13: George Gershwin

- American, 1898-1937
- Wrote popular music, musical theatre, and serious concert music

- Frequently blended the three into a single style
- At 20 wrote Broadway musical *La, La, Lucille*
- Wrote *Swanee*, *Funny Face*, and *Lady, Be Good*
- Also, *Rhapsody in Blue*, *Concerto in F*, *An American in Paris*, and opera *Porgy and Bess*
Often co-wrote with his brother, Ira, as lyricist

Met Berg, Ravel, and Stravinsky in Europe

Financially successful—songs were popular

Was friends and tennis partner with Schoenberg

Died of brain tumor at age 38
Listening

*Rhapsody in Blue*, 1924

George Gershwin

For piano and orchestra

Listening Guide: p. 340

Listen for: Jazz influence, especially notable in the clarinet introduction
Chapter 14: William Grant Still

- American composer (1895-1978)

- First African-American composer to have work performed by a major American orchestra

- Born Woodville, MS—grew up Little Rock, AR
Worked for W. C. Handy in Memphis, TN

Later wrote film scores in Los Angeles

First African-American to conduct a major symphony orchestra (1936)

Also first to have an opera performed by a major opera company (1949)

– *Troubled Island* about Haitian slave rebellion
Listening

Afro-American Symphony (1931)
William Grant Still
Third movement

Listening Outline: p. 343
Brief Set, CD 4:36

Listen for: Blues and spiritual influence
Scherzo-like, as in a 3rd movement from the Classical Period
Ternary form
Chapter 15: Aaron Copland

❖ American, 1900-1990

❖ Wrote music in modern style more accessible to audience than many other composers

❖ Drew from American folklore for topics
  - Ballets: *Billy the Kid*, *Rodeo*, *Appalachian Spring*
  - *Lincoln Portrait*, *Fanfare for the Common Man*
Wrote simple, yet highly professional music

Other contributions to American music:

- Directed composers’ groups
- Organized concerts
- Lectured, taught, & conducted
- Wrote books and articles
Listening

Appalachian Spring, (1943-44)
Section 7: Theme and Variations on Simple Gifts
Aaron Copland

Listening Guide: p. 347
Brief Set, CD 4:41

Ballet involves a pioneer celebration in Spring in Pennsylvania

Note: Use of folk melody
(Shaker melody: Simple Gifts)
Lyrics on p. 346
Theme & variation form
Chapter 16: Musical Styles since 1945

Many societal changes since WWII

– Instant communication has altered the world

– Constant demand for novelty
Characteristics of Music Since 1945

- Increased use of the *twelve-tone system*

- *Serialism*—twelve-tone techniques extended

- *Chance music* that includes the random

- *Minimalist music* with tonality, pulse, repetition

- Deliberate *quotations* of earlier music in work
Characteristics of Music Since 1945

- Return to tonality by some composers
- Electronic music
- “Liberation of sound”—use of noislike sounds
- Mixed media
- New concepts of rhythm and form
Increased Use of the Twelve-Tone System

After WWII, Europeans explored twelve-tone

- Nazi’s had banned music by Schoenberg and Jews
- European composers heard twelve-tone as “new”

Twelve-tone viewed as technique—not a style

*Pointillist* approach with *atomized* melodies

- Webern’s music and style became popular
Extensions of the Twelve-Tone System: Serialism

- Late 1940s and early 1950s

- The system was used to organize rhythm, dynamics, and tone color
  - Tone row ordered relationships of pitches
  - Serialism ordered other musical elements
    - Result was a totally controlled, organized music
    - Relationships often very difficult to perceive
Chance Music

1950s

Opposite of serialism

Also call aleatory

- From Latin alea; game of chance

Composers choose pitches, tone colors, and rhythms by random methods

- John Cage: 4’33”, Imaginary Landscape
- Karlheinz Stockhausen: Piano Piece No. 11
Minimalist Music

Mid-1960s

Characteristics

- Steady pulse, clear tonality, repetition of short melodic fragments

- Dynamics, texture, and harmony constant over time

- Emphasis on simple forms, clarity, understatement
Musical Quotation

Since mid-1960s

Represents conscious break with serialism

Improves communication with audience
  – Quoted material conveys symbolic meaning

Frequently juxtaposes quoted material with others, creating an Ives-esque sound

Return to Tonality

Parallels quotation in implying other styles
Electronic Music

- Uses technological advances for new music
  - Recording tape, synthesizers, computers
  - Allows composers to skip the middle step of performers to convey their ideas to an audience
  - Provides unlimited palette of sounds/tone colors
“Liberation of Sound”

- Use of wider variety of sounds than ever
  - Some sounds were previously considered noises

- Novel and unusual performance techniques are required (screaming, tapping instrument, …)

- Use of microtones, clusters, any new sound
Mixed Media

- Visual art often combined with music for effect
- Often intended to relax concert atmosphere
Rhythm and Form

- Some new compositions ignore rhythmic notation and specify sound in seconds/minutes

- Traditional forms giving way to new ideas
  - Some music “unfolds” without obvious form devices
Chapter 17

Music since 1945: Four Representative Pieces
Listening

Sonatas and Interludes for Prepared Piano
Sonata II (1946-48)
John Cage (1912-1992)

Listening Guide: p. 360
Brief Set, CD 4:47

Prepared piano is grand piano with objects inserted between some strings

Listen for:  Binary form—A A B B
Percussive sounds on some notes
Polyphonic
Listening

Poème électronique (Electronic Poem) 1958
Opening 2:43 of the 8 minute piece
Edgard Varese (1883-1965)

Listening Outline: p. 361
Brief Set, CD 4:49

Early electronic composition

Created using recording tape, wide variety of raw sounds that are often electronically processed

Listen for: Electronic and electronically processed sounds
Some tone-like sounds, some noise-like
Listening

Concerto Grosso 1985
(To Handel’s Sonata in D Major for Violin and Continuo, First Movement)
Ellen Taaffe Zwilich (b. 1939)

Listening Outline: p. 363
Brief Set, CD 4:51

Quotation music, each of its five movements uses material from first movement of the Handel piece.

Listen for:
- Use of quoted material
- Continuo part, as in Baroque Period
- Terraced dynamics to imply Baroque
Listening

*Short Ride on a Fast Machine* (1986)

John Adams (b. 1947)

Listening Outline: p. 365

Brief Set, CD 4:53

Post-minimalist work: *minimalist* approach with expressive, lyrical melody

Four-minute fanfare, one of most widely performed orchestral works by a living composer

Listen for:
- Rapid tempo and rhythmic drive
- Orchestra, two synthesizers, percussion
- Stead beat on wood block, rapid-note ostinatos, repeated orchestral chords
Chapter 18: Jazz

- Developed in the United States
  - Began around 1900 in New Orleans
  - Originally music for bars and brothels
  - Early practitioners primarily African-American
Main characteristics

- Improvisation
- Syncopated rhythm
- Steady beat
- Call and response

Originally performance music—not notated

Tremendous impact on pop and art music
Jazz in Society

Geographical center has moved around

Originally music for dancing
  - Listening forms later developed
  - No longer associated with unfashionable lifestyle
    - Colleges now offer bachelor and graduate degrees in jazz
Roots of Jazz

Blend of elements of several cultures

- West African emphasis on improvisation, percussion and call and response techniques
- American brass band influence on instrumentation
- European harmonic and structural practice

Ragtime and Blues were immediate sources
Ragtime

 Dance hall and saloon music
 Piano music

– Usually in duple meter at moderate march tempo
– Right hand part highly syncopated
– Left hand “oom-pah” part keeps steady beat

“King of ragtime” was Scott Joplin (1868-1917)

Listening: Joplin’s *Maple Leaf Rag* Basic set, CD 8:42
Blues

- Vocal and instrumental form
- 12 measure (bar) musical structure

1 2 3 4 5 6 7 8 9 10 11 12
I IV I V I

- 3 part vocal structure: a a’ b
  - Statement—repeat of statement—counterstatement
Listening

Lost Your Head Blues (1926)
Performed by Bessie Smith

(Smith known as “Empress of the Blues”)

Vocal Music Guide: p. 370
Brief Set, CD 4:57

Listen for:
Strophic form
12 bar blues form
3-part (a a’ b) vocal structure
Trumpet answers vocalist (call and response)

Performance Profile:
Bessie Smith, vocalist
Listen for performer's interpretation that includes clear diction, powerful round sound, and “bent” notes
Elements of Jazz

Tone Color

- Usually performed by *combo* of 3-8 players

- Backbone is *rhythm section*
  - Similar to Baroque basso continuo

- Main solo instruments trumpet, trombone, saxophone, clarinet, vibraphone, piano

- "Bends," "smears," "shakes," "scoops," "falls"
Improvisation

Created and performed simultaneously
– Each performance is different

Usually in theme and variations form
– Most commonly 32-bar structure: A A B A format
Rhythm, Melody, and Harmony

- Syncopation and rhythmic swing are features
  - Rhythmic accent on beats 2 and 4
  - Syncopation often occurs when performer accents note between the regular rhythmic accents
  - “Swing” result of uneven 8th notes (triplet feel)
Melodies flexible in pitch

- 3rd, 5th, & 7th scale steps often lowered (flatted)

  - Called “blue” notes, these pitches come from vocal blues

Chord progressions similar to tonal system

- As jazz evolved, harmony grew more complex
Jazz Styles

New Orleans Style

- Also called *Dixieland*
  - New Orleans was center of jazz 1900-1917

- *Front line* of horns supported by rhythm section

- Songs frequently based on march or church melody, ragtime piece, pop song, or blues
Characteristics

- Improvised arrangements
- Multiple instruments improvising simultaneously
- Scat singing
- Theme and variation form predominates

Many notable performers

- Most famous was trumpeter Louis Armstrong
Listening

Hotter Than That (1927)
Louis Armstrong and His Hot Five

Based on tune by Lillian Hardin Armstrong, his wife and pianist

Listening Outline: p. 375
Brief Set, CD 4:58

Listen for: Interplay of front line instruments
Call and response
Scat singing
Simultaneous improvisation
Swing

Popular 1935-45 (*Swing era*)

- Written music

- Primarily for dancing
  - The popular music of the time

- The music of WWII
Large bands (usually 15-20 players)

- Saxophones, trumpets, trombones, and rhythm section

Duke Ellington and his Famous Orchestra: 1943
Melody usually performed by groups of instruments rather than by soloists

- Other instruments accompany with background riffs

Theme and variations form common

- Usually included improvisation by soloists (singly)
Listening

*C-Jam Blues* (1942)

by Duke Ellington and His Famous Orchestra

Listening Outline: p. 11
Brief set, CD 1:3

Listen for:
- Repeated-note melody
- Tone color change as melody moves between instruments
- Improvisation by solo instruments
- Brass instruments using *mutes*
- Full-band at end
Bebop

- 1940’s and early 1950’s

- Meant for listening—not dancing

- Combo was preferred ensemble
  - Role of each instrument changed from earlier jazz

- Melodic phrases varied in length
Chords built with 6 or 7 notes, not earlier 4 or 5

Theme and variations form still dominant
- Melodies derived from pop songs or 12-bar blues
- Initial melody by soloist or 2 soloists in unison

Many notable performers including
- Trumpet Dizzy Gillespie, piano Thelonious Monk
- Most famous/influential alto sax Charlie Parker
Listening

*Bloomdido* (1950)

Charlie Parker (1920-1955)

Performed by Charlie Parker, Dizzy Gillespie, Curly Russell, Thelonious Monk, and Buddy Rich

Basic Set, CD 8:54

Listen for: Based on 12-bar blues format
            Fast tempo
            Lots of notes
            Extended improvisation
Cool Jazz

- Late-1940s and early-1950’s
- More calm, relaxed than Bebop
- Relied more upon arrangements
- Leading performers:
  - Lester Young
  - Stan Getz
  - Lennie Tristano
  - Miles Davis

© Getty Images
Free Jazz

1960’s

Similar to Chance Music

– Not based upon regular forms or chord patterns

Solos sections of indeterminate length

Improvisation by multiple players at once
Jazz Rock (Fusion)

- In late 1960’s, rock became potent influence

- Style combined improvisation with rock rhythms

- Combined acoustic and electric instruments
  - Multiple percussionists common
    - Included instruments from Africa, Latin America, and India

- Miles Davis also influential in this style
Listening

*Miles Runs the Voodoo Down*

from Miles Davis’s *Bitches Brew* (1969)

Miles Davis, Wayne Shorter, Bennie Maupin, Lenny White, Jack De Johnette, Charles Alias, Jim Riley, Chick Corea, Larry Young, Harvey Brooks, Dave Holland, John McLaughlin

Listening Guide: p. 379
Basic Set, CD 8:55

Listen for: Electric and acoustic instruments
Mixture of jazz and rock elements
Chapter 19: The American Musical

 Musical, or musical comedy fuses script, acting, speech, music, singing, dancing, costumes, scenery, and spectacle

 – Similar to opera, but musical has spoken dialog
 – Sometimes called Broadway musical

 Originally designed for stage presentation
 – Film versions soon followed
Development of the Musical

- Roots go back to operetta, or comic opera

- *Show Boat* (1927) topic: interracial romance
  - Some musicals were political/social statements

- Until 1960’s, songs mostly traditional (AABA)
  - Musical mostly untouched by the rock revolution
Leonard Bernstein

- Conductor, pianist, author, lecturer, and composer
- Wrote orchestral and vocal works
- Dance an important part of his musicals
Tonight Ensemble
from West Side Story (1957)
Leonard Bernstein

Re-telling of Romeo and Juliet set in the slums of New York. Shakespeare's feuding families become rival gangs (Jets—Americans and Sharks—Puerto Ricans).

Listening Outline: p. 386  Brief Set, CD 4:64

This melody is from an earlier fire-escape (balcony) scene. Here, Tony & Maria (the lovers) plan to meet, while Riff (Jets leader) and Bernardo (Sharks leader, Maria's brother) each plan for the coming fight.
Music in Film

Early Film Music

- Began in 1890s
  - Originally performed live while silent film was shown

- Music used to enhance emotional effect and to cover noise from projector

- First “talking movie” *The Jazz Singer* (1927)
Functions and Styles of Film Music

Film music’s function:
- Provide momentum and continuity
- Suggest mood and atmosphere
- Support dramatic action

Extent of music use varies from film to film

Style of music usually determined by the film
Creating Film Music

On-staff vs. outsourced:

- Through 1950s, film studios kept in-house composers and orchestras

- Since 1960s, freelance composers are hired for each film
  - Orchestra musicians are hired per session to record

Composer and director determine extent, type, and placement of music

Tempo and timing are two critical issues in creating film music
Music and Image

- Wagner’s *leitmotif* concept still employed in film

- Sometimes mood of music does not match image
  - Intentional mis-match by composer can lend a feeling of unreality to a scene

- Importance of film music still widely recognized

- Soundtrack albums often bring film’s music to listeners outside of the theater
Chapter 20: Rock

Developed in mid-1950s

– First called rock & roll, later shortened to rock

Common features:

– Vocal
– Hard driving beat
– Featured electric guitar
  – Made use of heavily amplified sound
Grew mainly from *rhythm and blues*

– Also drew influences from *country and western*

Incorporated new technologies as they came available
Development of Rock

Early performers included:

- Chuck Berry
- Little Richard
- The Platters
- Bill Haley and His Comets
  - "Rock Around the Clock"
- Elvis Presley (King of Rock and Roll)
1960s:

- Rock by black performers called *soul*
  - James Brown, Ray Charles, Aretha Franklin

- Motown blended R&B with mainstream music
  - Diana Ross & the Supremes, Stevie Wonder, …
1960s:

- 1964: US tour by the Beatles, an English group
  - More English groups followed: *The British Invasion*
    - Rolling Stones, The Who, …
  - Beatles most influential group in rock history

- Rock also began to absorb influences from folk
  - Social issues: Environment (*Blowin’ in the Wind*), Vietnam

- Many genres: folk rock, jazz rock, acid rock, …
  - First rock musical: *Hair*
  - First rock opera: *Tommy*
1970s:

- Continuation of many 60s styles
- Revival of early rock and roll
- Rise of a dance style called disco

- Many veterans continued, many new artists arrived:
  - Linda Ronstadt, Billy Joel, Donna Summer, …
1970s:

Other genres of rock arose:

- *Country rock*: blend of country music and rock
- *Reggae* from the West Indies
- *Funk* with electrification and jazz-like rhythms
- *Punk* (new wave)—a primitive form of rock & roll
- *Classical rock*—rock arrangements of earlier serious music
- *Jazz rock* reached wider group than ever before
  - Chicago; Weather Report; Blood, Sweat, & Tears
1980s:

- British new wave bands became popular
  - Police; Culture Club, Eurhythmics
  - Known as the second British invasion

- Increased use of electronic technology
  - Synthesizers and computers (early sequencers)
1980s:

- **Heavy metal**—sexually explicit lyrics & costumes
  - Quiet Riot; Iron Maiden; Black Sabbath; Guns ‘n’ Roses

- **Rap**—developed among young urban blacks
  - Began as rhythmic talking accompanied by disk jockey
  - Often depicts anger and frustration
  - Part of *hip-hop* culture
The 1980s and into the 90s:

- Heavy metal and rap continue in popularity
  - Heavy metal continued to reach a mostly white audience
  - Rap adopted devices from other types of music
    - Rap began to attract broader audience

- African music began to influence mainstream music
  - Paul Simon: *Graceland* (1986) used an African vocal group
Grunge or alternative rock was embraced
- Grinding guitar sounds & angry lyrics
- Reaction to the polished sound of mainstream rock bands
- Direct stylistic influence from 1970’s punk rock
  - Nirvana; Pearl Jam; Soundgarden; Alice in Chains
  - Smashing Pumpkins; Nine Inch Nails; Belly; Hole
Elements of Rock

Tone Color

- Guitar-based, small core performance group
  - 2 guitars, bass guitar, drum set, keyboards
  - Usually a singer/instrumentalist
  - Occasionally other instruments (horns, strings, etc.)

- Frequent vocal effects (shout, scream, falsetto)
Rhythm

Almost always in 4/4 meter

- Simple subdivision of beats
  - 1 & 2 & 3 & 4 &, 1 & 2 & 3 & 4 &, ...

- Late-70s & 80s: more rhythmically complex
  - Result of polyrhythmic influences of African music
Form, Melody, and Harmony

Two commonly utilized forms:

- 12-bar blues form
- 32-bar A A B A form

Short, repeated melodic patterns
Usually built on modes, not major/minor

Harmonically simple

– Usually 3 or 4 (or less) chords

– Often uses chord progressions that were rare in earlier popular music
Lucy in the Sky with Diamonds (1967)
from Sgt. Pepper’s Lonely Hearts Club Band
The Beatles

*Sgt. Pepper* was rock setting of unified song cycle (13 songs). Wide range of instruments, influences, & styles.

Listening Guide: p. 383

*Lucy in the Sky*, 3rd song in cycle, has 3 sections: A & B are gentle in triple meter, while C strongly contrasts and is in quadruple meter.