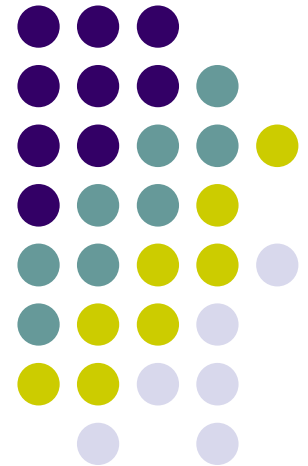


20th Century Music

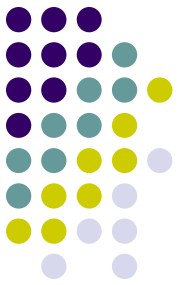
1900-present





Life in the 20th Century

- Politics
- Society & Culture
- Technology & Communication



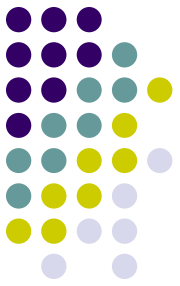
Politics

- World War I 1914-1918
- Great Depression
- World War II 1939-1945
- The Cold War
- Vietnam/Korea



Society & Culture

- Segregation: Civil Rights Movement
- Women's Movement
- (Internment camps/concentration camps)
- Changing attitudes: questioning progress



Advances in Technology

- Travel
 - autos
 - space travel
 - airplane
- Medical advances
 - treatment for diseases
 - penicillin
 - research
 - euthanasia

Advances in Communication



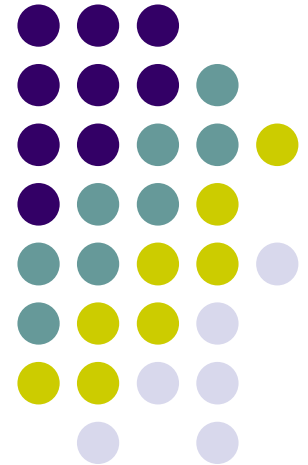
- telephone
- telegraph mail
- internet
- fax machine
- cell phone
- satellite

Musical Style & Characteristics

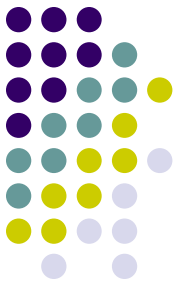
Pages 401-407

Timbre
Tonality
Melody
Texture

Harmony
Rhythm
Style
Form

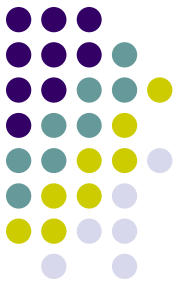


Timbre



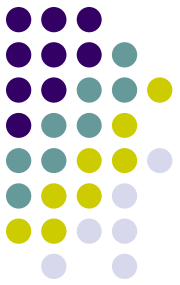
- All sounds are possible
 - Even no sounds
 - <https://www.youtube.com/watch?v=pcHnL7aS64Y>
 - 4'33" by John Cage (listening excerpt)
 - <https://www.youtube.com/watch?v=Oh-o3udlmy8>
- New instruments and the sounds of popular music have changed the “soundscape” of the 20th century
- instrument played in extreme registers or in unusual ways
- unusual instruments and instrumental groupings

Harmony



- Intricate harmonies
- Extreme dissonance
- new chord structure

Tonality

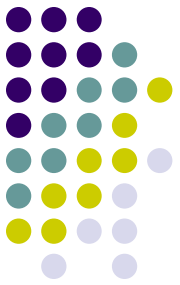


- Alternatives to the traditional tonal system
 - bitonality-use of 2 keys at the same time
 - Polytonality-use of 2 or more keys at the same time
 - atonality-absence of a tonality or key
 - 12-tone system (twelve tones are used in the same order over and over again)



Rhythm

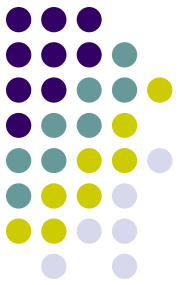
- changing meters
- Polyrhythms
 - 2 or more contrasting, independent rhythms used at the same time
- complex rhythms
- Ostinato
 - the same rhythmic pattern repeated throughout the piece



Melody

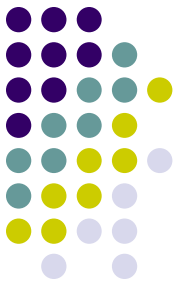
- melodies can be long and abstract or reduced to small gesture
- melodies are often not very song-like

Style

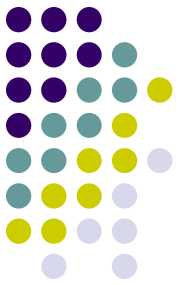


- Vague outlines of melody and rhythm
- soft and colorful tones and shimmering effects are used
- large variety of styles
 - dissonance
 - prepared instruments
 - new notation types
 - precise dynamics
 - phrasing and tempo indications are used

Texture



- Contrapuntal textures
 - art traditions
- Homophonic textures
 - popular traditions



Form

- composers experiment with “aleatoric” music
 - form and structure are determined by chance
- form can be controlled to an almost infinite degree

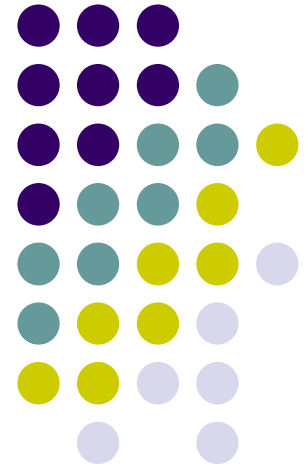


Keyboard instruments

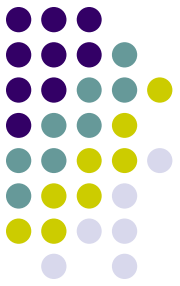
- Electronic keyboards
- Synthesizers
- Pianos
- Organ

Music & Musicians in Society

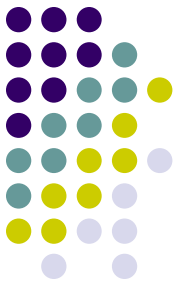
Pages 407-410



Advent of Sound Recording



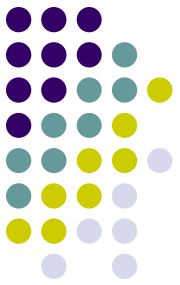
- distribution of music made possible by recording and was instrumental in the growth of popular styles
- recordings have changed the way we listen to music, works from all periods are available at any time
- techniques of recording and audio production have become important musical elements in their own right



The musical past

- Ambivalent attitudes toward the musical past
 - some composers trying to distance themselves from the past
 - asking the question “What can we do that hasn’t already been done?”
 - Debussy: “The century of the airplane ought to have its own music.”
- Some composers tried to return to some aspect of the past, especially the Classical Period

Widening Gap between “art” and “popular” music



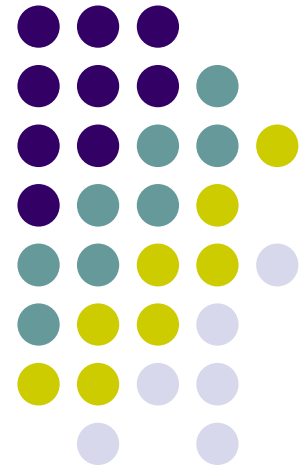
- popular music especially jazz, country and rock became the central musical focus of the majority of people in the Western world
- art music less relevant in day-to-day life
- composers whose music has become more and more complex have widened the gap between art and popular music



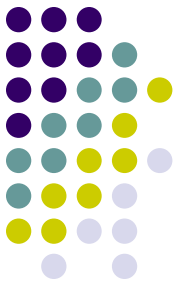
Diversity

- More opportunities for women and African American composers especially after 1945

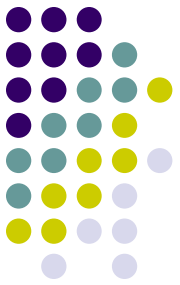
New Musical Developments



VOCABULARY



- Impressionism
 - served as a transitional bridge between the Romantic and the Modern period
- Expressionism
 - Aimed to represent the feeling from the inner perspective
- Atonalism
 - music without a strong tonal center
- Neo-classicism
 - composers incorporate classical elements in their music

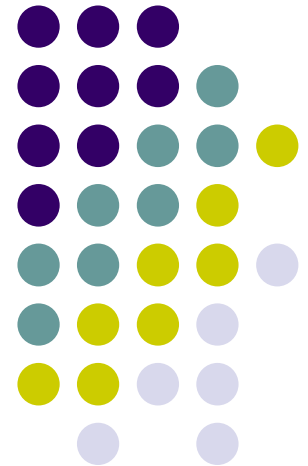


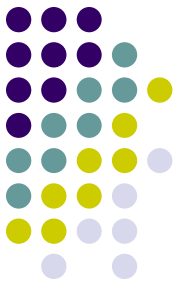
VOCABULARY

- 12-tone music
 - Music composed using the 12-tone series, created by Schoenberg, all 12 tones are used in a particular order
- Serialism
 - music created through mathematical methods
- Indeterminism
 - Chance or aleatoric music (John Cage) aimed to remove all creative choices from composer, leaving it all up to chance.
- Minimalism
 - employing miniscule change to music over an extended length of time, strove to create a near-hypnotic effect

Impressionism

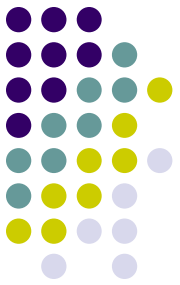
Served as a transitional bridge between
the Romantic and the Modern period





Impressionism

- designed to create a mood or atmosphere (or impressions)
- melodies tend to be short and often repeated in different contexts to give different moods.
- Use of non-traditional scale systems
 - pentatonic
 - whole-tone
 - exotic scales: Debussy was influenced by Asian music



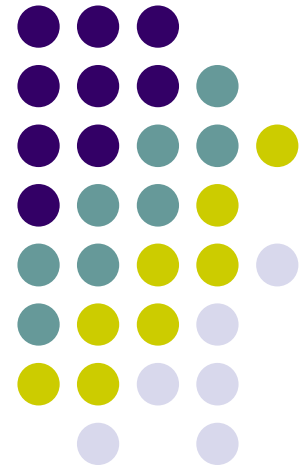
Impressionism

- Chords not used in traditional ways of tension-release or V-I
- Led to wakened concept of tonality
- Major Composers
 - Debussy
 - Ravel

Listening #1

Debussy: *Clair de Lune*

<https://www.youtube.com/watch?v=vG-vmVrHOGE>

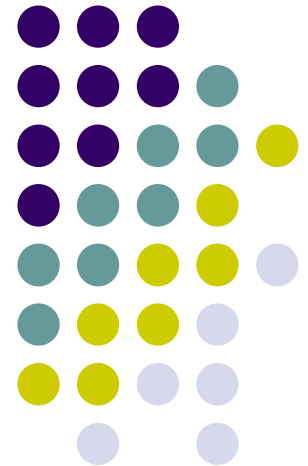


Listening #2

Debussy: *The Afternoon of a Faun*

pg. 416-417 CD 7/1

<https://www.youtube.com/watch?v=IWmUfIhAukU>

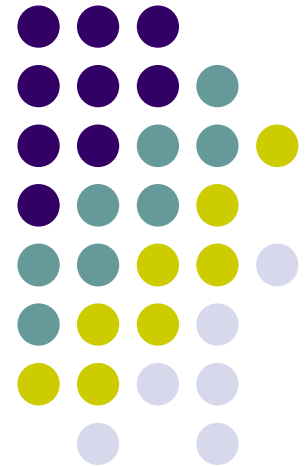


Listening #3

Ravel: *Bolero*

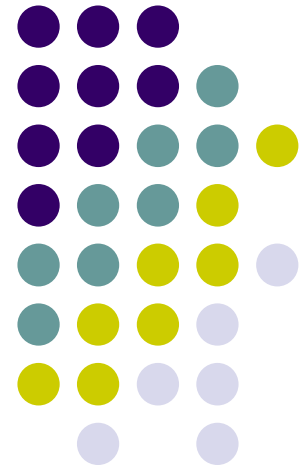
pg. 421-423 CD 7/8

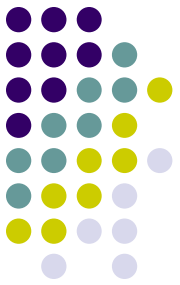
<https://www.youtube.com/watch?v=r30D3SW4OVw>



Neo-classicism

Composers incorporate Classical elements
in their music.





Neo-classicism

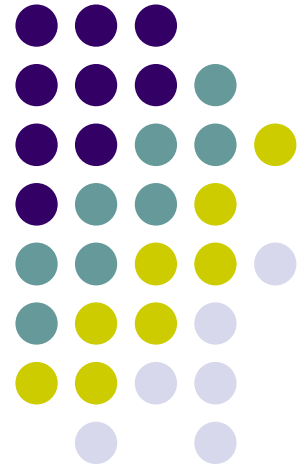
- Combined elements of the classical period (tonal center, clarity of form, melodic shape) with newer trends (complex rhythm, dissonance, chromaticism)
- Composers wanted to reconnect with the past NOT revive it
- Favored absolute music for chamber groups
- Polyphonic texture used (fugue)
- Composers
 - Stravinsky
 - Hindemith

Listening #4

Stravinsky: The Rite of Spring
pg. 430-432 CD 7/15

<https://www.youtube.com/watch?v=EkWqPJZe8ms>

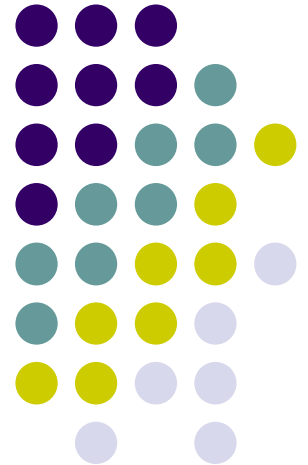
(music starts at :40)



Listening #5

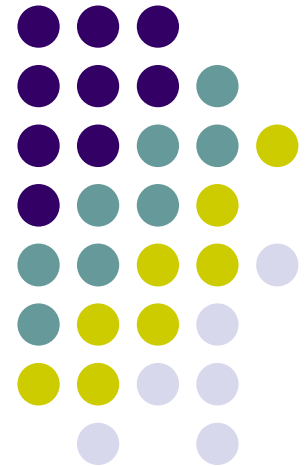
Stravinsky: Symphony of Psalms
pg. 433-434 CD 7/26

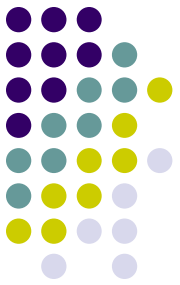
<https://www.youtube.com/watch?v=VUSfrgPQjRM>



Expressionism

Aimed to represent the feeling from the inner perspective





Expressionism

- Seeks to portray composers of emotions
 - Almost the opposite of impressionism
 - NOT to create impressions or moods but to express intense feelings and emotions
 - Emotional expression is more important than anything else
- Impressionism portrays the world around the composer while expressionism portrays the world inside the composer (what is being felt)
- Ignored traditional and focused on expressing emotions at all costs
- Often dissonant, fragmented and densely written

Listening #6

Berg: Wozzeck Act 3, Scenes 4 & 5

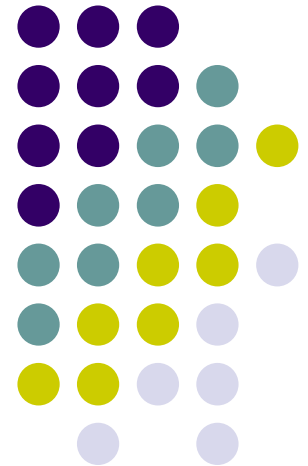
Pg. 447-452 CD 7/32

Scene 4

<https://www.youtube.com/watch?v=sVMMhfY3uIY>

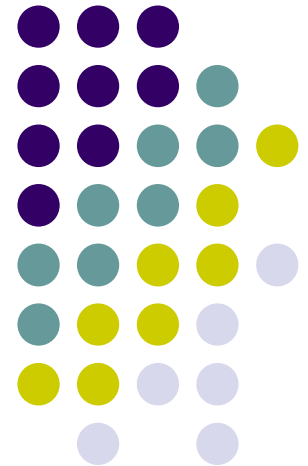
Scene 5

<https://www.youtube.com/watch?v=m9jEzG3xT9M>



Atonalism

Music without a strong tonal center.



Atonality



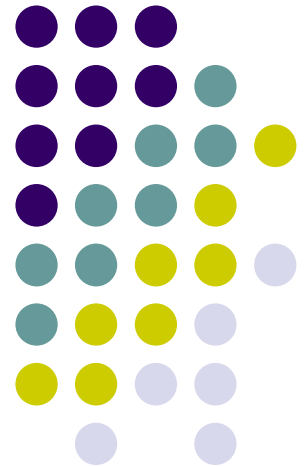
- The systematic avoidance of any kind of tonal center
- No tonic, no simple familiar chords, no major or minor scale patterns, no octave leaps
- Treats all notes as though they are of equal importance (in tonal music the tonic is the most important)

Listening #7

Schoenberg: Moondrunk

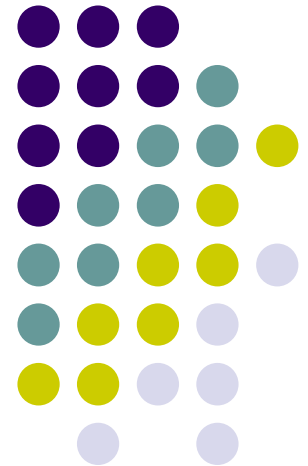
pg. 443 CD 7/27

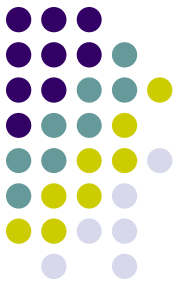
https://www.youtube.com/watch?v=b_6JCGB2kxI&list=RDb_6JCGB2kxI



12-tone music

Music composed using the 12-tone series,
created by Schoenberg, all 12 tones are
used in a particular order





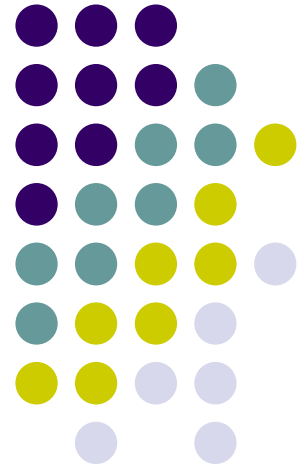
12-tone music

- Created by Arnold Schoenberg as a reaction to all of the chaotic music from 1910-1920
- became the leading way to compose atonal music
- 12 tones are heard in a specific progression

Listening #8

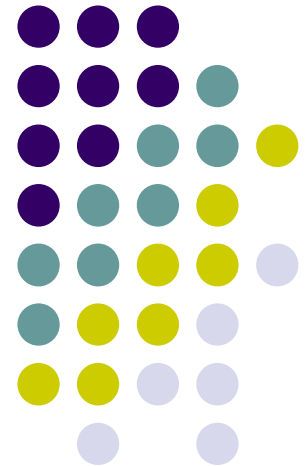
***Schoenberg:
A Survivor from Warsaw
pg. 444 CD 7/28***

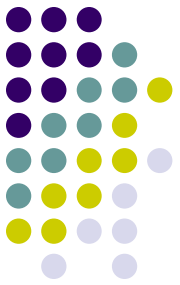
<https://www.youtube.com/watch?v=-CFnJiElpks>



Serialism

Music created through
mathematical methods





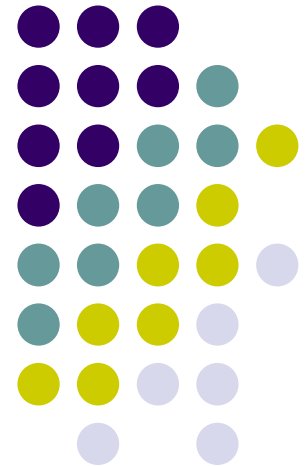
Serialism

- music created through mathematical methods
- composers came up with ways to serialize other musical elements such as note length, silence, texture, and volume
- composer was in control of every aspect of the piece
- challenge was to write good music so it sounds logical in some way
- difficult for the average listener to understand due to its complexity
- 12-tone system is one type of serialism

Listening #9

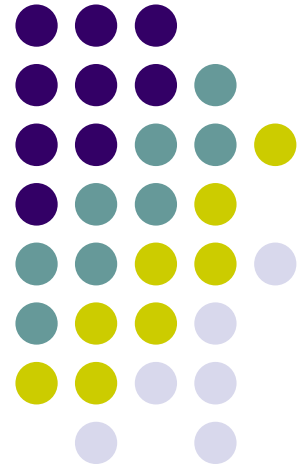
Babbitt: Semi-Simple Variations
pg. 497-99 CD 8/23-28

<https://www.youtube.com/watch?v=Rb5Klc-8WPY&list=RDRb5Klc-8WPY>

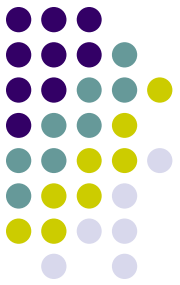


Indeterminism

Chance or aleatoric music (John Cage)
aimed to remove all creative choices from
composer, leaving it all up to chance



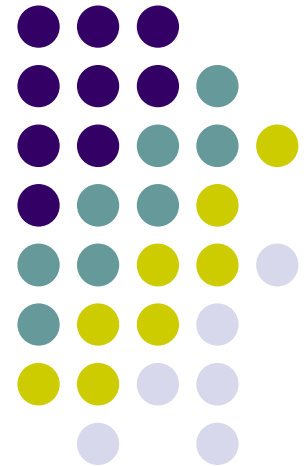
Indeterminism (Chance Music/Aleatoric)

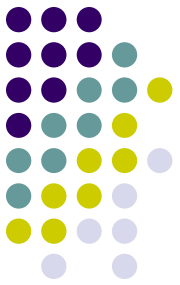


- Pioneered by John Cage
- aimed to remove all creative choice from composers, leaving it up to chance
- opposite of serialism where the composer controls every aspect
- relied on coin flips or dice rolls to decide how to play a certain note
- now viewed as a passing fad of the mid 20th century

Minimalism

Employing miniscule change to music over an extended length of time, strove to create a near-hypnotic effect





Minimalism

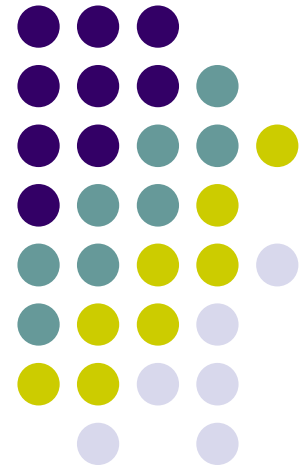
- Use of a small (or minimal) amount of musical material
- Musical patterns are repeated over and over and over....these patterns are then varied over long stretches of time
- often the listener cannot readily perceive these changes (often sounds like a broken record with no change happening)
- often has a trance-like or hypnotic effect
- This style has spread into pop music, esp. techno music where there is a need for dance music that lasts for hours at a time

Listening #10

***Glass: Einstein on the Beach
Knee Play #1***

pg. 507CD 8/34

<https://www.youtube.com/watch?v=MIDuZq7RVAM>



More Composers

Webern

Ives

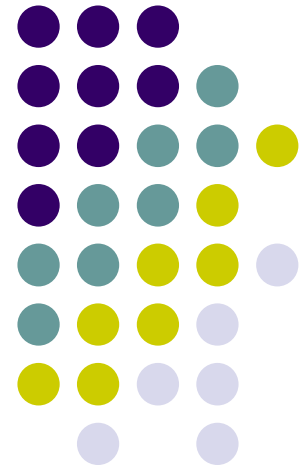
Still

Cage

Bartok

Gershwin

Copland

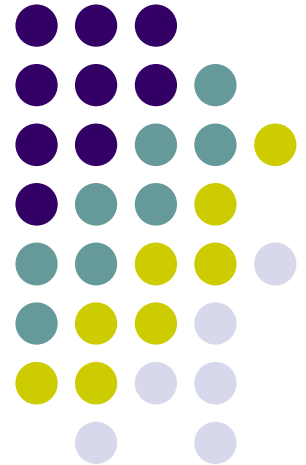


Listening #11

***Webern, Five Pieces for Orchestra,
3rd piece***

pg. 455 CD 7/31

<https://www.youtube.com/watch?v=D-YByY9IGfM>

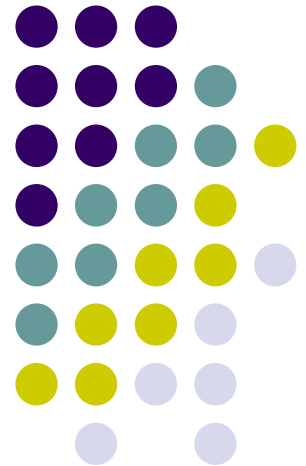


Listening #12

***Bartok, Concerto for Orchestra, 2nd
Game of Pairs***

pg. 461 CD 7/46

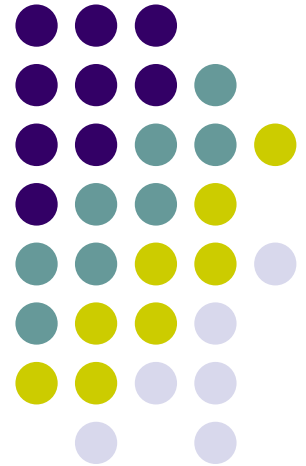
<https://www.youtube.com/watch?v=tAj89zPMZ4Q>



Listening #13

***Ives, Variations on America,
CD 1/20 AOC***

<https://www.youtube.com/watch?v=hs0VjhNWqn8>



Listening #14

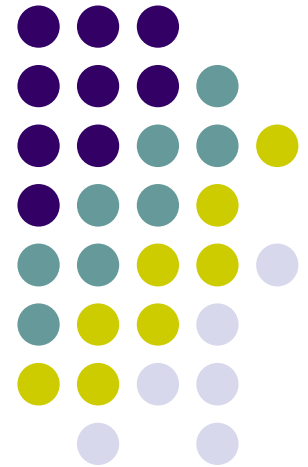
Gershwin: Rhapsody in Blue
pg. 475 old CD 6/14

<https://www.youtube.com/watch?v=ynEOo28lsbc>

(music only)

<https://www.youtube.com/watch?v=7s39QMJIBYA>

(Fantasia Video)

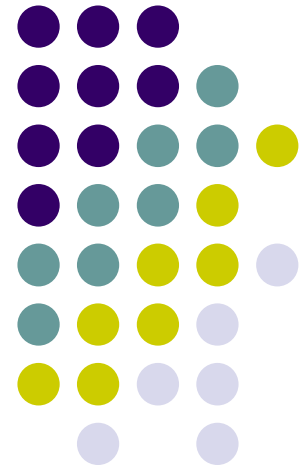


Listening #15

***Still: Afro-American Symphony 3rd
Movement***

pg. 479 CD 8/12

<https://www.youtube.com/watch?v=R7ZOAVraaRU>

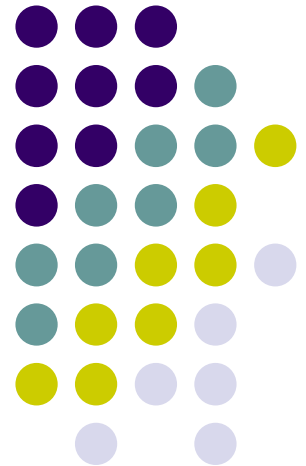


Listening #16

***Copland: Appalachian Spring,
Section 7 “Simple Gifts”***

pg. 483 CD

<https://www.youtube.com/watch?v=w5EkDe0VHOs>



Listening #17

***Cage: Sonatas and Interludes for
Prepared Piano, Sonata II
pg. 497 CD 7/53***

<https://www.youtube.com/watch?v=xObkMpQqUyU>

