

**Chapter 31**  
**The Early Twentieth Century**

1. [771] What are the four evidences of reconstructing music?
2. TQ: Take a wild guess: When do you think the different technologies became available?  
Recording  
Photography  
Film  
Television  
Computer (PC size)
3. We meet all the requirements above, so what's the problem?
4. Music of the 20th century is more \_\_\_ than previous centuries.
5. What are the new traditions?
6. What are the new methods beyond tonal music?
7. What are the competing styles?
8. What are the new sounds?
9. (772) Can you explain *post-tonal* and *avant-garde*?
10. \_\_\_ lighting replace gas; the \_\_\_ engine fueled by petroleum replaced coal engines; factory assembly improved produced; the airplane was introduced in \_\_\_.
11. (773) People moved from \_\_\_ to \_\_\_, but not without regret. Economic inequalities prompted worker to organize in \_\_\_. Social reformer \_\_\_ fought for the poor.
12. When was World War I?
13. What did the U.S. gain in the Spanish-American war of 1898?
14. When did the U.S. join \_\_\_\_\_ in WW I? Who was president?
15. What was Sigmund Freud's view?
16. (774) SR: Who invented the phonograph? When? Do you understand the process?
17. SR: He started with \_\_\_ but changed to \_\_\_. Mass production?
18. SR: In \_\_\_, recording went to a \_\_\_\_\_. They were \_\_\_ inches in diameter, could hold \_\_\_ minutes worth of music and sold for \_\_\_, which is about \_\_\_ today.
19. SR: Who was the first recording artist? When?
20. SR: Orchestra sound was \_\_\_. Beethoven's Fifth, recorded in \_\_\_, had \_\_\_ gathered in an "\_\_\_\_\_."
21. SR: Improvements were made in \_\_\_ for orchestral sounds. By the late 19\_\_\_, most significant orchestral works had been recorded about \_\_\_ times each.
22. (775) SR: In 19\_\_\_, Columbia Records introduced the \_\_\_, a \_\_\_-inch disc which rotated at \_\_\_ revolutions per minute rather than \_\_\_, thus allowing about \_\_\_ minutes of music on one side of the record. TQ: Do you know what the speed of the popular singles were that played one song per side and had a 1 1/2" hole on a 7-inch disc?
23. SR: Do you know what High-fidelity and stereophonic records are? When?

24. SR: When did magnetic tape appear? Cassette tape? Compact Disc (CD)? Pirating?
25. SR: What effects has recorded music had?
26. SR: Composers have availed themselves of the new technology too. They can hear music of far away countries; the history of music is now recorded; they have used recorded sounds in their own music
27. SR: TQ: In my opinion, what medium was overlooked in this essay?
28. (776) What was Ivan Pavlov's view?
29. What's the problem?
30. What was the Romantic view of the artist? What was the purpose of art for these people?
31. Who are the symbolist poets? What are the traits?
32. (777) Who started the impressionistic movement?
33. What was Cezanne's approach? Who followed and what was the name of their movement?
34. (778) What were the new aesthetics?
35. What is vernacular music? What two mediums give it prominence to challenge classical music?
36. (779) What are the sources of the flood? It was through these avenues that the U.S. became an exporter.
37. (780) Name the two popular songs.
38. What are revues?
39. Name the operettas and their composers.
40. The musical came about in the 18\_\_ in London. List Cohan's work for America and the two songs.
41. (781) The first film with music accompaniment was in Paris in \_\_\_\_\_. Usually the accompaniment was by \_\_\_\_\_ by someone who would improvise or play excerpts from memory; large theatres used ensembles. Music could be arranged or composed by the resident music director. A lot of films used opera and operetta melodies. Why did opera arias work?
42. What is a cue sheet? What is *Kinothek*? What is a *film score*?
43. The serious repertoire of the 19th-century band music consisted of \_\_\_\_\_; in the 20th century a repertoire was developed.
44. (782) Name the composers and works.
45. Which ones drew on folk songs?

46. (782) Brass bands were the training ground for black musicians. Who were the bandleaders? They played from \_\_\_\_ and didn't \_\_\_\_ but they \_\_\_\_ the rhythms.
47. When was the rag popular? Why is it called that? What was its origin?
48. Ragtime as a piano style comes from the \_\_\_\_\_. When in 1897, syncopation was added, then we have ragtime.
49. Who was the first?
50. (783) The most famous was \_\_\_\_\_. He was born in \_\_\_\_ but worked in \_\_\_\_ and \_\_\_\_ and \_\_\_\_.
51. Name his opera
52. What is the typical form of a rag?
53. Jazz seems to have begun in 19\_\_ from \_\_\_\_ and \_\_\_\_ and \_\_\_\_\_. It started in \_\_\_\_\_.
54. (784) When did the term come to be used?
55. How does Jelly Roll Morton's 1938 performance of Maple Leaf Rag reek of jazz?
56. What was the attitude of classical musicians regarding jazz? Who are the composers who used jazz style in their own works?
57. (785) Understand the difference between the 18th-century and 20th-century repertoire. Concert halls were now \_\_\_\_\_. Composers were searching for their own voice. Make a list of the subheadings for this section in case you need to write an essay.
58. (786) Mahler was important to the 19th century, but also to the 20th. What are his two radical creations? Who did he inspire?
59. Richard Strauss focused on what two genres? Make a list of the latter.
60. (787) Who wrote the one-act play Salome? What's it about? Who did the libretto? Who illustrated the figure?
61. (788) The example is dissonant.
62. (789) What are the polarities of tonal music?
63. *Elektra* (1906-8) is more dissonant. Who is his librettist? Who many operas?
64. *Der Rosenkavalier* (The Cavalier of the Rose, 1909-10) is more tonal. It's set in the \_\_th century, but uses 19th century Viennese \_\_\_\_\_.
65. Strauss's style was to depict characters and convey the drama. He sought to engage the audience's emotions directly.
66. Claude Debussy admired Wagner's \_\_\_\_\_ but detested his bombast and his attempts to do what?
67. Debussy came from what school? Whom did he admire?
68. What were some of his resources?
69. Debussy is often linked to \_\_\_\_ but he's closer to \_\_\_\_\_. Both share a similar trait:

70. (791) SR: Debussy studied both \_\_\_ and \_\_\_ at the \_\_\_\_\_ beginning when he was \_\_\_ years old. In the 1880s he worked for \_\_\_\_\_, \_\_\_\_\_'s patron and he twice traveled to Russia. In 1884 he won the \_\_\_\_\_. He made the pilgrimage to Bayreuth in 1888 and 1889 for what purpose?
71. SR: He lived with \_\_\_\_\_ in Montmartre, a "Bohemian" neighborhood in Paris that had become a center for the new artistic movement. He made a living how?
72. SR: Gabrielle left him in 1898. He married Lilly Texier in 1899. He fell in love with \_\_\_\_\_, fathered a daughter in 1905, married the woman in 1908. He's established but only has \_\_\_ years left. 1914 was a bad year. Why?
73. SR: List his works.
74. (792) How does Debussy create musical images?
75. In the example from *L'isle joyeuse* there are \_\_\_ motives in the seven measures.
76. (793) Concerning harmony, the paragraph hints that tonal resolution is not a necessary goal.
77. Summarize the other piano works.
78. "Often a particular instrument is associated with a certain \_\_\_, and different musical layers are separated through \_\_\_\_\_. His works require a large orchestra, which is \_\_\_\_\_ used to make a loud sound but instead offers a great variety of tone colors and textures.
79. (794) *Prélude à "L'après-midi d'un faune"* (1891-94) is based on a poem by \_\_\_\_\_. The three movements of *Nocturnes* (1897-99) are:  
*La Mer* (1903-5) is subtitled \_\_\_\_\_.
80. The form of *Nuages* is \_\_\_\_\_. The opening is based on a song by \_\_\_\_\_. [N.B. Earlier editions had music examples.]
81. Who are Debussy's song poets? What's the incidental music? Ballet?
82. What is his opera? Who is the librettist? What are the arias like?
83. (795) Debussy's influence was in \_\_\_\_\_ and \_\_\_\_\_ color.
84. The point the author makes in "The First Modern Generation" is that we are looking for the interplay between \_\_\_\_\_ and \_\_\_\_\_, between \_\_\_\_\_ and \_\_\_\_\_.
85. Maurice Ravel is sometimes classified as an \_\_\_\_\_, but he has his own style: \_\_\_\_\_ forms, \_\_\_\_\_ melodies, \_\_\_\_\_ harmonies (within a tonal language). The example used, *Jeux d'eau* (*Fountains*, 1901), shows the pianistic influence of \_\_\_\_\_.
86. (796) The works mentioned that illustrate impressionism in musical imagery, instrumental technique and colorful harmonies are:
87. Some of his pieces draw forms from the 18th century:
88. His songs are:

89. (796) And then there are the works in Classic forms:
90. (797) He also used popular influences, such as:
91. That's interesting that he didn't repeat himself. TQ: Does that mean he doesn't have a distinctive, characteristic Ravel style?
92. Who are the two Spanish composers best known for their piano pieces? Name the piano pieces.
93. What are Manuel de Falla's works?
94. Who are the two English composers collecting folksongs? What are examples that included folksongs in them?
95. (798) Holst was also influenced by \_\_\_\_ sacred texts, as in \_\_\_\_\_. But he's best known for \_\_\_\_ which became a source for many conventions of \_\_\_\_\_.
96. What kinds of works are in Vaughan Williams's output?
97. What was his inspiration?
98. What is the trait shared by other English composers? He was the editor of the \_\_\_\_\_ (1904-6) and he conducted \_\_\_\_\_ groups as evidence of this fact.
99. *Fantasia on a Theme of Thomas Tallis* (1910), for double string orchestra and string quartet, uses a \_\_\_\_\_ and \_\_\_\_\_ harmony.
100. (799) The leading Czech composer was \_\_\_\_\_. He studied the folk music of \_\_\_\_\_ and incorporated it into part of his style.
101. What is his style like?
102. What was the opera he wrote in his \_\_\_\_? Name the other works composed in his 60s.
103. Finland was part of the \_\_\_\_\_ empire (1809-1917) but ruled by \_\_\_\_\_.
104. Who's the composer? Why *Jean*? What is the national epic for Finland? What are his melodies like for it?
105. (800) Name his works.
106. TQ: What good would a government stipend do?
107. What works are next?
108. What are his compositional traits?
109. What are the two structural devices he employs? What work would illustrate these ideas?
110. (801) How many works did he write during the last 30 years of his life? TQ: Remind you of someone else?

111. Sergei Rachmaninov earned his living as a \_\_\_\_\_. He left \_\_\_\_\_ in 1917 and settled in \_\_\_\_\_.
112. His big works are:
113. What are his most characteristic works?
114. "His music combines influences from \_\_\_\_\_ with Russian elements from \_\_\_\_\_.
115. (802) How did Rachmaninov make his mark?
116. He was a "romantic" composer in terms of melody and harmony. The work illustrated is what? What's the form?  
TQ: Expected major but it's a dominant seventh?
117. (803) What were Alexander Scriabin's influences?
118. Besides piano music, what else did he write?
119. TQ: What is *synaesthesia*?
120. What works illustrate his harmonic style? The author describes the mystic chord.
121. Example 31.7, \_\_\_\_\_, demonstrates an \_\_\_\_\_ scale and the \_\_\_\_\_ interval.
122. (805) What does post-tonal mean? (see question 9)
123. What does avant-garde mean in art?
124. (806) Erik Satie's *Gymnopédies* is used as an example. What are the traits.
125. Satie's pieces are banal, monotonous. Name them.
126. Now the next set of works.
127. Who did he influence?
128. (807) What's the next movement?
129. One fragment survives, the instruments (*intuonarumori*) were destroyed, but what follows?
130. Write a couple of summary statements for this chapter.