

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.