

### Chapter 39 The Twenty-First Century

1. [993] What is a mashup?  
Mixing of elements from disparate sources to create something new
2. (994) What problems faced the world (U.S.)?  
9/11/01, Al Qaeda hijacked planes and took down the World Trade Center in NYC and Pentagon in Washington, D.C.; global warming
3. What's the good news?  
Increasing freedom for women and young people; gradual replacement of dictatorships with democratic governments; growing numbers of people studying and working abroad
4. What about global economy?  
Asia became the prime supplier for manufactured goods; the European Union introduced the euro in 1999/effective 2002.
5. What was the downside of the global economy?  
China, India, and Brazil boom while the U.S. has problems (declining value of the dollar, increasing oil prices, stagnant income for many households, expensive wars in Iraq and Afghanistan, collapse of corporations/financial institutions [the Great Recession of 2008])
6. (995) What are the new technologies?  
Digital cameras (1995), cell phone (3G in 2001); iPhones (2007), flat screen TVs (no cathode ray tubes), iPad (2010), Facebook (2004), emails and text messaging, Google (1990s) and other Internet search engines; blogs (web logs), YouTube (2005), Twitter (2006)
7. What are two devices that allowed for music?  
iPod portable media player (2001), iTunes (2002)
8. (996) What music sharing site went out of business because of illegal activity?  
Napster (1999-2001)
9. What is a podcast or streaming audio webcast?  
Both are essentially media (audio, video, radio, pdf, etc.) that can be accessed through the Internet on demand
10. What was the impact on the recording industry?  
It plummeted.
11. What are the various sites for promoting oneself suggested by the textbook?  
MySpace, SoundCloud, ReverbNation, YouTube
12. What is crowdsourcing? What 18th-century practice does it imitate?  
Soliciting donations (Kickstarter or ArtistShare) through the Internet; patronage
13. (997) With the decline in CD sales, there is a renewed focus on what?  
Live performances
14. What is neo soul? Examples?  
1960s soul and R&B with jazz, funk, hip hop, and African influences; D'Angelo's albums *Brown Sugar* (1995) and *Voodoo* (2000), Erykah Badu's *Baduizm* (1997), Lauryn Hill, *The Miseducation of Lauryn Hill* (1998)
15. What is disco revival? Examples?  
Dance beat and vocals with new sounds after 2000; Madonna *Hung Up* (2005), Lady Gaga *Just Dance* (2008)
16. What are the examples of post-punk revival or garage rock revival?  
White Stripes, *White Blood Cells* (2001); The Strokes, *This Is It* (2001)
17. What is another name for mashup? [Add to your definition]  
Bootleg. Taking a vocal line from one song and mixing with the instrumental track of another.
18. (998) SR: What are the various sources available through the Internet?  
Pandora Internet Radio (2000; can play listener preferences), Spotify (2008; browsable library); YouTube; social networking such as Facebook, MySpace, Twitter; audio distribution such as ReverbNation.com (2006) and SoundCloud (2007)
19. (999) SR: What are the various audio file formats? MP3 (1995; compressed file); WAV (Waveform Audio File Format), AIFF (Audio Interchange File Format) are uncompressed; FLAC (Free Lossless Audio Codec, 2001, compressed but exact quality of the original recording)
20. SR: What is a DAW? What are the most popular? Digital audio workstation. Audacity, Garage Band, Pro Tools, Reason
21. SR: What can Auto-Tune do?  
Alter pitch, duration, timbre, etc.
22. SR: So what?  
Once expensive and restricted to recording studios, now everyone can produce music
23. (1000) What's the legal problem with mashups? What is the software that makes it possible? What seems to be the goal? What is the test case?  
Copyright violation; Ableton Live (2001); degrade the original artists; DJ Danger Mouse, *The Grey Album* (2004) that combines rapper Jay-Z's 2003 *The Black Album* with the Beatles' 1968 *The White Album*.

24. (1001) Make a list of the "beyond category" composers working in this area.  
Edgar Meyer, Christian Fennesz, Nico Muhly, Ty Braxton (classical and popular); Tori Amos (classically trained pop singer writing for Deutsche Grammophon); Radiohead; Uri Caine (jazz pianist uses klezmer, funk and hip hop to transform Mahler, Bach, Beethoven, Verdi, Vivaldi); Jason Moran; Esperanza Spalding and Robert Glasper
25. What are the doomsday signs that classical music is dying?  
Number of radio stations playing classical music; proportion of younger listeners and concert-goers; fewer orchestras (300 professional orchestras and 4,750 concerts in 2007-2008 to 150 professional orchestras and 2,000 concerts in 2009-2010)
26. (1002) What's the rebuttal?  
More classical music is available
27. What are some of the efforts to stem the tide?  
Education and outreach, concerts for targeted audiences, pre-concert/post-concert offerings, collaboration with pop and multimedia artists. The Metropolitan Opera has live broadcasts in movie theaters; universities stream performances. Music business/entrepreneurship courses/programs in universities
28. The U.S. is doing OK, but the world is doing \_\_\_\_\_.  
Better
29. (1003) SR: Any thoughts?  
For me, music is a business and needs to generate revenue. It's nice that classical music is thriving, but if I can't get a job then that thriving is of no benefit to me.  
Today there are millions of people, so don't tell me that 100 people listened to the first performance of Eroica when 10,000 are listening to it in 24 hours over the Internet.  
On the other hand, what happens to a society if the fine arts disappear?
30. (1004) Now starts a sampling of contemporary composers and styles. Name the composer, the style, and list examples.  
Kaija Saariaho, spectral, Lichtbogen (1985-86), Nymphaea (1987 for Kronos Quartet), L'amour de loin (2000, the featured composition, an opera, combining medieval with modern)
31. (1005) Who's next? The work? The style? TQ: Librettist and composer? Who does that?  
Jeremy Sams, The Enchanted Island (2011 opera), Baroque pastiche and 20th-century quotation/collage making it a postmodern work. Richard Wagner for one.
32. What are the resources for Osvaldo Golijov?  
Listening to classical music, nuevo tango, synagogue music, and klezmer
33. Work and compositional techniques.  
Ainadamar: Fountain of Tears (2005), 1936 murder of Spanish poet Federico Garcia Lorca by the fascists; computer music, musique concrete, modernist dissonance, Spanish flamenco, Cuban rhythms, Latin American popular music
34. Who were the other three composers for Passion 2000? What was Golijov's contribution?  
Sofia Gubaidulina (Russia), Tan Dun (China), Wolfgang Rihm (Germany)  
La Pasión según San Marcos (2000)
35. (1006) What is Elliott Carter's work? Style?  
Caténaire (2006, solo piano that has a single melodic line in sixteenth notes, played as fast as possible), 19th-century virtuosity and mid-20th-century serialism
36. What are John Adams' works?  
El Niño (1999-2000), oratorio about Jesus' birth; On the Transmigration of Souls (2002), lament for 9/11/2001; Doctor Atomic (2005), opera about Robert Oppenheimer and scientists for the first test of the atomic bomb in the summer of 1945. Romantic period opera with minimalism
37. (1007) What are Jennifer Higdon's works? Style?  
blue cathedral (2000, one-movement orchestral tone poem), accessible modernism in the style of Debussy; Concerto for Orchestra (2002), Violin Concerto (2010 Pulitzer), Percussion Concerto (Grammy)
38. (1008) Write summary statements for "The Future of Western Music"  
The first paragraph traces how earlier cultures combined things to make something new. We won't know who's important for some time. We're too close to the situation right now.  
(1009) Takemitsu: Japanese instruments could be used in Western music, but Western tunes/techniques could not be used in Noh drama or for shakuhachi.  
Maybe "Western music" is not the right term [though we still study European music history and not world music history]  
It's too early to tell what music will be remembered.  
There's tension between finding a niche and finding wide acceptance.  
There are pieces that everyone knows, but enduring success as in previous times doesn't seem possible  
Maybe that's OK.  
We have access to all kinds of music. There's no need to focus our attention on one composer when there's so much to choose from.  
Anyone can be a composer now.  
Maybe we've come full circle where "every singer sang his or her own song."