

Grout, Chapter 30
The Early Twentieth Century

Name _____

1. (757) What are the four evidences of reconstructing music?
2. TQ: Take a wild guess: When do you think the different technologies became available?
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. (758) 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. (759) 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. What was Ivan Pavlov's view?
17. (760) SR: Who invented the phonograph? When? Do you understand the process?
18. He started with _____ but changed to _____. Mass production?
19. In _____, recording went to a _____. They were _____ inches in diameter, could hold _____ minutes worth of music and sold for _____, which is about _____ today.
20. Who was the first recording artist? When?
21. Orchestra sound was _____. Beethoven's Fifth, recorded in _____, had _____ gathered in an "_____."
22. (761) Improvements were made in _____ for orchestral sounds. By the late 19____, most significant orchestral works had been recorded about _____ times each.
23. 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 ½" hole on a 7-inch disc?

24. Do you know what High-fidelity and stereophonic records are? When?
25. When did magnetic tape appear? Cassette tape? Compact Disc (CD)? Pirating?
26. What effects has recorded music had?
27. 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
28. TQ: In my opinion, what medium was overlooked in this essay?
29. (762) Picking up from questions 15 and 16, 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. Who started the impressionistic movement?
33. (763) What was Cezanne's approach? Who followed and what was the name of their movement?
34. (764) What were the new aesthetics?
35. (765) Name the two popular songs.
36. What are revues?
37. Name the operettas and their composers.
38. The musical came about in the 18__ in London. List Cohan's work for America and the two songs.
39. (766) 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?
40. What is a I? What is *Kinothek*? What is a *film score*?
41. The serious repertoire of the 19th-century band music consisted of _____; in the 20th century a repertoire was developed. Name the composers and works.
42. (768) Which ones drew on folk songs?
43. Brass bands were the training ground for black musicians. Who were the bandleaders? They played from _____ and didn't _____ but they _____ the rhythms.

44. (768) When was the rag popular? Why is it called that? What was its origin?
45. Ragtime as a piano style comes from the _____. When in 1897, syncopation was added, then we have ragtime.
46. Who was the first?
47. (769) The most famous was _____. He was born in _____ but worked in _____ and _____ and _____.
48. Name his opera
49. What is the typical form of a rag?
50. Jazz seems to have begun in 19__ from _____ and _____ and _____. It started in _____.
51. (770) When did the term come to be used?
52. How does Jelly Roll Morton's 1938 performance of Maple Leaf Rag reek of jazz?
53. (771) Understand the difference between the 18th-century and 20th-century repertoire. Concert halls were now _____. Composers were searching for their own voice.
54. (772) How did Mahler earn his living? What cities? What were Mahler's two genres?
55. Summarize the paragraph "Songs in the symphonies."
56. "Mahler extended Beethoven's concept of the symphony as a bold personal statement." The pieces are long. The instrumentation is also quite large and there is great variety in the orchestration. Mahler "envisioned music as an art not just of notes but of sound itself, an approach that became more common over the course of the 20th century."
57. (774) Stories for Mahler's first four symphonies were written but they were _____. What is the basic story of the 5th, 6th, and 9th symphonies?
58. What are the important points of Mahler's first symphony?
59. Who composed the poems for *Kindertotenlieder*? How is irony illustrated?
60. What is the name of his last song cycle? (776) What are the two sides of his personality?
61. Richard Strauss focused on what two genres? Make a list of the latter.
62. (777) Who wrote the one-act play *Salome*? What's it about? Who did the libretto? Who illustrated the figure?

63. (779) The example is dissonant.
64. (780) What are the polarities of tonal music?
65. *Elektra* (1906-8) is more dissonant. Who is his librettist? Who many operas?
66. *Der Rosenkavalier* (The Cavalier of the Rose, 1909-10) is more tonal. It's set in the ___th century, but uses 19th century Viennese _____.
67. Strauss's style was to depict characters and convey the drama. He sought to engage the audience's emotions directly.
68. Claude Debussy admired Wagner's _____ but detested his bombast and his attempts to do what?
69. Debussy came from what school? Whom did he admire?
70. What were some of his resources?
71. Debussy is often linked to _____ but he's closer to _____. Both share a similar trait:
72. (781) 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?
73. 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?
74. 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?
75. SR: List his works.
76. (782) How does Debussy create musical images?
77. In the example from *L'isle joyeuse* there are ___ motives in the seven measures.
78. (783) Concerning harmony, the paragraph hints that tonal resolution is not a necessary goal.
79. Summarize the other piano works.
80. "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.
81. *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 _____.
82. (784) The form of *Nuages* is _____. The opening is based on a song by _____. [N.B. Earlier editions had music examples.]
83. Who are Debussy's song poets? What's the incidental music? Ballet?
84. What is his opera? Who is the librettist? What are the arias like?

85. (784) Debussy's influence was in ____ and ____ color.
86. (785) The point the author makes is that we are looking for the interplay between ____ and ____, between ____ and ____.
87. 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 ____.
88. (786) The works mentioned that illustrate impressionism in musical imagery, instrumental technique and colorful harmonies are:
89. Some of his pieces draw forms from the 18th century:
90. His songs are:
91. And then there are the works in Classic forms:
92. He also used popular influences, such as:
93. That's interesting that he didn't repeat himself.
94. What are Manuel de Fall's works?
95. Who are the two English composers collecting folksongs? What are examples that included folksongs in them?
96. Holst was also influenced by ____ sacred texts, as in _____. But he's best known for ____ which became a source for many conventions of _____.
97. What kinds of works are in Vaughan Williams's output?
98. What was his inspiration?
99. (788) 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.
100. *Fantasia on a Theme of Thomas Tallis* (1910), for double string orchestra and string quartet, uses a _____ and _____ harmony.
101. The leading Czech composer was _____. He studied the folk music of _____ and incorporated it into part of his style.
102. What is his style like?
103. What was the opera he wrote in his ____? Name the other works composed in his 60s.
104. Finland was part of the _____ empire (1809-1917) but ruled by _____.

105. Who's the composer? Why *Jean*? What is the national epic for Finland? What are his melodies like for it?
106. Name his works.
107. TQ: What good would a government stipend do?
108. What works are next?
109. What are his compositional traits?
110. What are the two structural devices he employs? What work would illustrate these ideas?
111. (790) How many works did he write during the last 30 years of his life? TQ: Remind you of someone else?
112. Sergei Rachmaninov earned his living as a _____. He left _____ in 1917 and settled in _____.
113. His big works are:
114. What are his most characteristic works?
115. He was a "romantic" composer in terms of melody and harmony. The work illustrated is what? What's the form?
(792) TQ: Expected major but it's a dominant seventh?
116. (793) What were Alexander Scriabin's influences?
117. Besides piano music, what else did he write?
118. TQ: What is *synaesthesia*?
119. What works illustrate his harmonic style? The author describes the mystic chord.
120. Example 30.8, _____, demonstrates an _____ scale and the _____ interval.
121. (795) What does post-tonal mean? (see question 9)
122. (796) What does avant-garde mean in art?
123. Erik Satie's *Gymnopédies* is used as an example. What are the traits.
124. Satie's pieces are banal, monotonous. Name them.
125. Now the next set of works.
126. Who did he influence?
127. (798) What's the next movement?
128. (799) One fragment survives, the instruments were destroyed, but what follows?
129. Write a couple of summary statements for this chapter.