TWENTIETH CENTURY MODERNISM Study Guide

1. Origin of styles
   a. Romantic chromaticism (Wagner, Tristan and Isolde) leading to atonal ventures.
   b. Brahms classical influence leading to more conventional approaches.

2. Modern “tonal” styles
   a. Impressionism and Post-Impressionism
      i. Claude Debussy (1862 – 1918)
      ii. Maurice Ravel (1885 – 1937) [post-impressionism]
   b. Nationalism
      i. Igor Stravinsky [early years – Russian nationalism] (1882 – 1971)
      ii. Carl Orff (1895 – 1982) [German, Medieval influences]
      iii. Bela Bartok (1881 – 1945) [Hungarian influences]
      iv. Charles Ives (1874 – 1954) [early American influences]
      v. Aaron Copland (1900 – 1990) [American influences]
   c. Neo-Classicism
      i. Stravinsky (middle years) – 1918+
   d. Post – Romanticism
      i. Gustav Mahler (1860 – 1911)
      ii. Richard Strauss (1864 – 1949)

3. Modern “atonal” styles
   a. Expressionism
      i. Atonality/Serialism
         1. Arnold Schoenberg (1874 – 1951); “Emancipation of the Dissonance”
         3. Anton Webern (1883 – 1945) [classical approach]

4. General musical characteristics
   a. Larger orchestras but often using only a small number of instruments
   b. More technical
   c. More dissonance
   d. More rhythmic complexity

5. Impressionism
   a. Whole tone scale
   b. Parallel harmonies
   c. Exotic influences (Spain, Asia, Africa)

6. Atonality, Serialism
   a. Weird
   b. Short
   c. Extreme registers
   d. Harsh dissonances
   e. Lighter textures (small groups of instruments within large ensembles)
7. Nationalism
   a. Folk influences, instruments, dances
   b. American Jazz Influences
      i. William Grant Still (1895 – 1978)
         1. 4 Symphonies, Suite for Violin and Piano (1943), film scores
      ii. George Gershwin (1898 – 1937)
         1. Rhapsody in Blue (1924), Porgy and Bess (folk opera, 1935)

8. Major Composers
   a. Stravinsky
      i. Ballets, Firebird (1910), Petrouchka (1911), Rite of Spring (1913)
   b. Schoenberg
      i. Pierrot Lunaire (1912)
   c. Berg
      i. Wozzeck (opera) 1922
   d. Webern
      i. Piano pieces, chamber pieces.
   e. Debussy
      i. Afternoon of a Fawn (tone poem) 1894
      ii. La Mer (set of three tone poems) 1903-1905
   f. Ravel (Impressionist and Spanish influences)
      i. Rhapsodie Espagnole (tone poem) 1907
   g. Carl Orff
      i. Carmina Burana (cantata with medieval influences) 1936
      ii. Music Educational system
   h. Bela Bartok [Hungarian influences]
      i. String Quartets (6)
      ii. Concerto for Orchestra (1943)
      iii. Music for Strings, Percussion, and Celesta (1936)
   i. Charles Ives
      i. Songs, 4 symphonies, etc. Country Band March (1903)
   j. Aaron Copland
      i. Ballets (Appalachian Spring [1945], Rodeo, Billy the Kid)
      ii. Fanfare for the Common Man, Lincoln Portrait

9. Listening Test Form Model -- applied to TEN musical examples, each two minutes long; some examples will be directly from class lectures and course website, some from course text (Ebook), and some will be total surprises.

<table>
<thead>
<tr>
<th>*Instrumentation</th>
<th>*Period/Style</th>
<th>*Type of Piece</th>
<th>(Composer)</th>
<th>*Observations</th>
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