

## 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”
      2. Alban Berg (1885 – 1935)
      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.**

*Instrumentation	*Period/Style	*Type of Piece	(Composer)	*Observations
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