

A History of Western Music, 10th Edition, Grout, et al.

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/ [CHAPTER 32. THE EARLY TWENTIETH CENTURY: THE CLASSICAL TRADITION](#) / [CH 32 OUTLINE](#)

I. Modern Music in the Classical Tradition

- A. The established repertoire
 - 1. musical classics dominated almost every field
 - 2. new music judged by standards of the classics
 - 3. core repertoire same throughout Europe, the Americas
 - a. opera: Mozart through Wagner, Verdi, Bizet
 - b. orchestral and chamber: Haydn through late Romanticism
 - c. keyboard: J. S. Bach, Haydn, Mozart, Beethoven, prominent nineteenth-century composers
- B. Modernism
 - 1. search for place beside classics, innovation with emulation of the past
 - a. extend aspects of past practice to extremes
 - b. reinterpret familiar elements in new ways
 - c. combine traits, different traditions, eras
 - d. change balance among musical parameters
 - 2. changes reflect differences in value of tradition
 - a. proliferation of contrasting trends, "-isms"
 - b. from nineteenth century: Romanticism, exoticism
 - c. new in twentieth century: impressionism, expressionism, primitivism, neoclassicism, serialism
 - d. second half of twentieth century: minimalism, postmodernism, polystylism, neo-Romanticism
 - 3. use of conventional gestures problematic
 - a. some abandoned tonality
 - i. early 1900s post-tonal, divergence from common practice harmony
 - ii. embraced atonality to neotonicity
 - b. others attenuated, extended tonality
 - 4. nationalism
 - a. heritage from Romanticism, music true to national identity
 - b. simultaneously addressed originality, authentic national identity
 - c. music of tremendous diversity

II. German Modernism: Mahler and Strauss

- A. Gustav Mahler (1860–1911)
 - 1. leading Austro-German composer of symphonies after Brahms, Bruckner
 - a. born to Jewish parents in Bohemia
 - b. studied at Vienna Conservatory, University of Vienna
 - c. friendships with Hugo Wolf, Bruckner
 - d. avid Wagnerian; respected, influenced by Brahms
 - e. primary career as professional opera, orchestral conductor
 - 2. orchestral works
 - a. nine symphonies, tenth unfinished
 - b. five multi-movement works for voice and orchestra
 - c. revised works repeatedly, retouching orchestration
 - 3. songs in the symphonies
 - a. themes from *Lieder eines fahrenden Gesellen* (1884–85, revised 1891–96)
 - i. appear in First Symphony (1884–88, revised 1893–96, 1906, 1910), first and third movements
 - b. most extensive use of voices: Second (1888–94, revised 1906), Eighth (1906) Symphonies
 - c. incorporates melodies and texts from *Des Knaben Wunderhorn* (1892–1901)
 - i. Second, Third (1895–1896, revised 1906), Fourth (1899–1900, revised 1906, 1910)
 - 4. symphony as world
 - a. extended Beethoven's concept
 - b. bold, personal statement; sense of life experience
 - c. musical styles as *topics*
 - d. styles, rhythms of Austrian folk songs, dances; nostalgia for rural scenes, simpler times
 - 5. instrumentation and sound
 - a. large number of performers
 - b. Eighth, "Symphony of a Thousand"
 - c. great imagination combining instruments
 - d. music as art not just of notes but sound itself
 - 6. programmatic content
 - a. first four symphonies, detailed programs, later suppressed them
 - b. pictorial details, material from his own songs, extramusical ideas
 - i. Fifth: funeral opening march, triumph in scherzo, joyous finale
 - ii. Sixth: "tragic" culminates in colossal finale; heroic struggle ends in defeat, death
 - iii. Ninth (1909): resignation, bitter satire, sad farewell to life
 - 7. style example: Fourth Symphony
 - a. each movement strongly differs from others
 - i. exaggerated contrasts, traditional four movements
 - ii. begins in G major, ends in E major
 - b. Classical elements, first movement, first theme
 - i. contrasting rhythmic, melodic figures
 - ii. unexpected *sforzandos*, dynamic changes, harmonic twists

- iii. portions of theme accompany other portions
 - c. Romantic elements, first movement
 - i. second theme: resembles Romantic song, in cellos
 - ii. fantasy-like, tonally daring development
 - iii. motives reassigned to different instruments; ironic, self-parodying
 - d. interweaves Romantic fantasy, modern style, references to classical past
- 8. *Kindertotenlieder* (Songs on the Death of Children, 1901–4), orchestral song cycle
 - a. poems of Friedrich Rückert
 - b. *Nun will die Sonn' so hell aufgeh'n* (NAWM 170)
 - i. transparency of chamber music, spare use of instruments
 - ii. post-Wagnerian harmony, stark contrasts
 - iii. thin textures, simple melodies, rhythms; understated, restraint, irony
 - iv. irony heightened by emotional mismatch of text and music
- 9. *Das Lied von der Erde* (The Song of the Earth, 1908)
 - a. song cycle for tenor and alto or baritone and orchestra
 - b. six movements, alternation between the two soloists
 - c. texts: poems translated from Chinese; dreamlike whirl of life, sad resignation
 - d. exotic atmosphere: instrumental color, pentatonic scale
 - e. balance of two extremes: ecstatic pleasure, deadly foreboding
- 10. Mahler's impact
 - a. most radical creations, last decade of his life
 - b. inspiration and mentor to younger generation, including Arnold Schoenberg
- B. Richard Strauss operas
 - 1. turned to opera after establishing himself with symphonic poems
 - a. Wagner, Mozart main models
 - i. contrasting styles: character's personalities, emotions, dramatic situation
 - ii. Wagner: use of leitmotives, association of keys with particular characters
 - 2. *Salome* (1905)
 - a. German libretto: adapted one-act play by Oscar Wilde, decadent version of biblical story
 - i. subject, actions, emotions stranger than any preceding opera
 - ii. harmonically complex, dissonant, influenced later composers
 - b. conclusion (NAWM 171), high level of dissonance, drama through simple means
 - i. diminished 7th chord overlaid with related elements that heighten its dissonance
 - ii. melodic, harmonic minor triads derived from minor 3rds of diminished 7th chord
 - iii. chromatic trill embellishes one note of the chord
 - iv. Salome's recitative-like declamation, notes from the chord
 - v. verges on atonality or polytonality, resolves through familiar tonal progression
 - c. inspired later composers to abandon tonality
 - i. intense effect predicated on expectations: dissonances resolve
 - ii. direct heir of Wagner, polarities convey intense longing
 - 3. *Elektra* (1906–8)
 - a. collaboration with Hugo von Hofmannsthal (1874–1929)
 - b. adapted from Sophocles; dwells on insane hatred, revenge
 - c. intensified chromaticism, dissonance, tonal instability
 - d. offset by serene, diatonic, tonally stable passages
 - 4. *Der Rosenkavalier* (The Cavalier of the Rose, 1909–10)
 - a. aristocratic eighteenth-century Vienna; sunnier world, elegant eroticism
 - b. deceptively simple diatonic music dominates
 - i. novel harmonic twists, unpredictable melodies, orchestral colors
 - ii. anachronistic Viennese waltzes
 - 5. *Ariadne auf Naxos* (1911–12, revised 1916)
 - a. characters from Greek tragedy, eighteenth-century *commedia dell'arte*
 - b. Mozartean music with Romantic effusions
 - c. freely mixes elements from different eras
 - 6. style and rhetoric, later operas
 - a. music suited situations, characters; intensified polarities of stylistic range
 - b. rhetorical, engages audience's emotions directly
 - 7. last works, turned to other genres
 - a. *Metamorphosen* (Metamorphoses, 1945), for string orchestra
 - i. lament on World War II disasters
 - ii. theme from Funeral March of Beethoven's *Eroica*
 - b. *Four Last Songs* for voice and orchestra (1948)
 - i. evokes images from tone poem *Death and Transfiguration* (1888–89)
 - ii. death accepted as culmination
 - c. works remain tonal, yet radical and highly individual
- C. Tradition and distinction
 - 1. Mahler became last major Austro-German symphonist
 - 2. Strauss successor to Wagner in German opera

III. French Modernism: Debussy and Ravel

- A. French musicians sought greater independence from German music
 - 1. revival of sixteenth- through eighteenth-century French music
 - 2. young composers contend with German and French past
 - 3. drawing on the past: national heritage
 - a. French tradition: emotional reserve, understatement
 - b. profound emotions through simple, direct means
 - c. dance music central to tradition
 - d. taste, restraint, elements of beauty valued
 - e. Gregorian chant, French Renaissance, models of modal music
- B. Claude Debussy (1862–1918)
 - 1. enormous influence on contemporaries and later generations
 - a. born in suburb of Paris, middle-class family
 - b. studied at Paris Conservatoire, age ten
 - c. 1880s, worked for Tchaikovsky's patron, twice traveled to Russia
 - d. 1884, won the Prix de Rome; two years in Italy

- e. 1888, pilgrimage to Bayreuth
 - f. friendships with symbolist poets, other artists
 - g. made a living as critic and income from his publisher
 - h. major works: *Pelléas et Mélisande* (opera); *Jeux* (ballet); orchestral works; piano pieces; about 90 songs; string quartet and other chamber works
2. direction: toward pleasure and beauty
 - a. admiration for Wagner, revulsion against bombast
 - b. French tradition, preference for sensibility, taste, restraint; Emmanuel Chabrier (1841–1894)
 - c. influences
 - i. Russian composers, Rimsky-Korsakov and Musorgsky
 - ii. medieval music, parallel organum
 - iii. music from Asia, Javanese gamelan, Chinese and Japanese melody
 3. impressionism and symbolism
 - a. detached observation; evoke mood, feeling, atmosphere, scene
 - b. common-practice harmony avoided, attenuated
 - c. creates, juxtaposes musical ideas
 - i. motives not developed, repeat with small changes
 - ii. dissonances, need not resolve
 - iii. sonorities move in parallel motion
 - iv. contrasts of scale type, exotic scales (whole-tone, octatonic, pentatonic)
 - v. instrumental timbres intrinsic to musical content
 - d. promoted modernism focused on French values of decoration, beauty, pleasure
 4. piano music
 - a. *L'isle joyeuse* (The Joyous Isle, 1903–4)
 - i. motives associated with particular figuration, chords, scale type, dynamic, range
 - ii. succession of distinct images
 - iii. chromatic, whole-tone chords without urgency to resolve
 - iv. tonal focus, defies conventional tonal relationships
 - b. evocative titles: visual images, evoke distinctive styles
 - i. *Pagodes* from *Estampes* (Engravings, or Prints, 1903), pentatonic melodies, textures of Javanese gamelan
 - ii. *Golliwogg's Cake-Walk* from *Children's Corner* (1906–8), imitates Scott Joplin, recasts Wagner
 - c. twenty-four Preludes (1909–10, 1911–13), character pieces, picturesque titles at end
 - d. abstract works
 - i. *Suite bergamasque* (ca. 1890)
 - ii. *Pour le piano* (1894–1901)
 - iii. études (1915), explored pianistic timbre, technique
 5. orchestral music
 - a. large orchestra, great variety of tone colors, textures
 - b. *Prélude à "L'après-midi d'un faune"* (Prelude to "The Afternoon of a Faun," 1891–94)
 - i. on symbolist poem by Stéphane Mallarmé
 - ii. mood through suggestion, connotation, indirection
 - c. *Nocturnes* (1897–99)
 - i. *Nuages* (Clouds), subdued imagist instrumentation
 - ii. *Fêtes* (Festivals), brilliance of full ensemble
 - iii. *Sirènes*, orchestra with wordless female chorus
 - iv. *La mer* (The Sea, 1903–5), rapidly alternating musical images
 6. *Nuages* (NAWM 172), interaction of timbre with motive, scale type
 - a. oscillating pattern of fifths, thirds
 - i. appearances feature different tone colors, pitches
 - ii. sometimes series of parallel triads or seventh or ninth chords
 - b. octatonic English horn motive juxtaposed
 - i. motive never developed, transposed, different instrument
 - ii. complete identification between timbre and motive
 - c. musical gestures answer motive
 - i. coherence, stillness, contemplation
 - ii. series of cycles, each end with English horn motive
 - iii. episode with pentatonic melody, Asian traditions 1889 Paris Universal Exposition
 7. songs and stage music
 - a. song settings of Charles Baudelaire, Paul Verlaine, François Villon
 - b. incidental music *The Martyrdom of Saint Sebastian* (1910–11)
 - c. ballet *Jeux* (1912–13)
 - d. *Pelléas et Mélisande* (1893–1902), only completed opera
 - i. response to Wagner's *Tristan und Isolde*
 - ii. symbolist play by Maurice Maeterlinck
 - iii. modal harmonies, subdued colors, restrained expressiveness
 - iv. fluent recitative, flow of French language
 - v. instrumental interludes, mysterious inner drama
 8. Debussy's influence
 - a. seminal force in history of music
 - b. emphasis on sound itself as an element of music
- C. Maurice Ravel (1875–1937)
1. often grouped with Debussy as impressionist
 - a. superb assimilator, variety of influences
 - b. traditional forms, diatonic melodies, complex harmonies, tonal language
 2. outsider, independent streak
 - a. born in Basque, Swiss father, Basque mother
 - b. studied at Paris Conservatoire, resisted conventions, dismissed
 - c. influences: Russian and Asian music, contemporary French literature
 3. style example: *Jeux d'eau* (Fountains, 1901), distinctive traits
 - a. Liszt's pianistic techniques, Debussy's color
 - b. innovative textures
 - i. parallel dissonant chords under rushing scales
 - ii. open 5th and 4ths emphasized
 - c. whole-tone juxtaposed with diatonic music

- i. whole-tone sonorities treated as dissonant, must resolve
- ii. complex reworking of ii-V-I tonal cadence
- iii. prominent major 7ths attached to tonic and subdominant chords
- 4. impressionist works, strong musical imagery, colorful harmonies
 - a. *Miroirs* (Mirrors, 1904–5), *Gaspard de la nuit* (1908), descriptive piano pieces
 - b. *Daphnis et Chloé* (1909–12), ballet
- 5. interest in Classic forms, genres
 - a. Sonatine for piano (1903–5)
 - b. String Quartet in F (1902–3)
 - c. Piano Trio (1914)
 - d. Violin Sonata (1923–27)
- 6. French tradition: stylized dances, suites; later orchestrated
 - a. *Menuet antique* (1895)
 - b. *Pavane pour une infante défunte* (Pavane for a Dead Princess, 1899)
 - c. *Le tombeau de Couperin* (Memorial for Couperin, 1914–17)
- 7. varied influences
 - a. songs: French art, popular traditions
 - i. *Histoires naturelles* (1906)
 - ii. voice and chamber ensemble (1913), symbolist poems by Mallarmé
 - b. popular traditions outside of France
 - i. *La valse* (1919–20), Viennese waltz rhythms; tone poem
 - ii. *Tzigane* (1924), Romani (Gypsy) style; violin and piano or orchestra
 - iii. Violin Sonata, blues
 - iv. Piano Concerto in G (1929–31), Piano Concerto for the Left Hand (1929–30), jazz elements
 - v. *Bolero* (1928), Spanish idioms
- 8. style example: *Rapsodie espagnole* (Spanish Rhapsody, 1907–8, NAWM 173), orchestral suite
 - a. characteristic: multiple influences
 - b. evocations of Spain, authentic flavor
 - c. *Malagueña* (NAWM 173b) and *Habanera*
 - i. most overtly Spanish
 - ii. imitations of Spanish dances, guitar playing
 - d. outer movements: *Prélude à la nuit* (NAWM 173a), and *Feria* (Fair, or Market)
 - i. mood pieces
 - ii. Spanish character, triple, duple rhythms and meters, hints of seguidilla melody
 - e. strong French and Russian influence
 - i. ostinatos and multiple layers set apart by rhythm and timbre
 - ii. alternation between octatonic, diatonic passages
 - f. mastery of orchestration
 - i. wide variety of timbres
 - ii. unusual instruments, string harmonics, muted brass

IV. Modernism and National Traditions

- A. Spain: Albéniz, Granados, and Falla
 - 1. Spanish composers sought to reclaim national tradition
 - 2. Isaac Albéniz (1860–1909), Enrique Granados (1867–1916)
 - a. best known for piano music
 - b. *Iberia* (1905–8), twelve piano pieces by Albéniz
 - i. Spanish melodic traits, dance rhythms
 - ii. virtuosic style drew on Liszt, Debussy
 - c. *Goyescas* (1909–12), inspired by sketches of Francisco Goya (1746–1828), by Granados
 - i. numerous Spanish styles
 - ii. Domenico Scarlatti keyboard sonatas
 - iii. eighteenth-century theatrical styles, flamenco guitar, Andalusian song
 - 3. Manuel de Falla (1876–1946)
 - a. collected, arranged national folk songs
 - b. earlier works: melodic, rhythmic qualities of Spanish popular music
 - c. mature works: national elements, neoclassical approach
 - i. *El retablo de maese Pedro* (Master Pedro's Puppet Show, 1919–23)
 - ii. concerto for harpsichord with five solo instruments (1923–26)
 - d. *Homenaje* (Homage, 1920, NAWM 174), solo guitar
 - i. national and international traits; folk and modernist elements
 - ii. Homage to Debussy, quotes *Soirée dans Grenade* (Evening in Granada)
 - iii. habanera rhythm, flamenco melodic and harmonic gestures
 - iv. typical guitar techniques: strumming, plucking, harmonics, strings tuned in 4ths
- B. Britain: Vaughan Williams and Holst
 - 1. composers sought distinctive English voice
 - a. Cecil Sharp (1859–1924), Ralph Vaughan Williams (1872–1958)
 - i. leaders of the new English school
 - ii. collected and published hundreds of folk songs
 - iii. both used folk melodies in their compositions
 - 2. Ralph Vaughan Williams
 - a. more national style than Holst
 - b. inspirations
 - i. folk song, English hymnody, earlier English composers: Thomas Tallis, Henry Purcell
 - ii. studied with Ravel
 - iii. strongly influenced by Debussy, Bach, Handel
 - c. wrote art and utilitarian music
 - i. editor of the new *English Hymnal* (1904–6)
 - ii. composed, arranged hymns, folk songs, sixteenth-century tunes
 - d. links to amateur music-making, kept from esoteric style
 - e. national style
 - i. incorporation, imitation of British folk tunes
 - ii. assimilation of sixteenth-century English modal harmony
 - iii. *Fantasia on a Theme of Thomas Tallis* (1910), based on Tallis hymn in Phrygian mode
 - 3. Gustav Holst (1874–1934)

- a. works for orchestra, band, chorus
 - b. *Somerset Rhapsody* (1906–1907), uses folk melodies
 - c. *Choral Hymns from Rig Veda* (1908–12), Hindu sacred texts
 - d. *The Planets* (1914–16), orchestral suite
4. Suite No. 1 in E-flat (1909), Intermezzo (NAWM 175), suite for band
- a. British military band tradition, classical tradition, and English folk music
 - b. modal flavor of melodies, references to English folksong traditions, country dance, march, ground bass variations
- C. Russia: Rachmaninoff and Scriabin
1. Serge Rachmaninoff (1873–1943)
- a. studied at the Moscow Conservatory
 - b. 1917, left Russia after Russian Revolution
 - i. emigrated to United States, made living as pianist
 - c. notable works
 - i. three symphonies
 - ii. *The Isle of the Dead* (1907), symphonic poem
 - iii. *The Bells* (1913), choral symphony
 - d. characteristic works for piano
 - i. twenty-four preludes (1892–1910)
 - ii. *études-Tableaux* (1911, 1916–17)
 - iii. four piano concertos
 - iv. *Rhapsody on a Theme of Paganini* (1934), piano and orchestra
 - e. combines influences
 - i. western composers: Mendelssohn, Chopin
 - ii. Russian elements: Orthodox liturgical music, Tchaikovsky
 - f. Rachmaninoff's style
 - i. renowned for passionate, melodious idiom
 - ii focused on elements of Romantic tradition
 - g. Prelude in G Minor, Op. 23, No. 5 (1901, NAWM 176)
 - i. innovative textures, melodies within traditional harmonies, ABA' form
 - ii. A section: bass melody, modal, slightly awkward
 - iii. B section: dwells on dominant seventh chord
 - iv. diminished fourth, melody sounds Russian
 - v. subtle connections between sections
2. Alexander Scriabin (1872–1915)
- a. classmate with Rachmaninoff at Moscow Conservatory
 - b. influences
 - i. Liszt, Wagner: chromaticism
 - ii. Rimsky-Korsakov: octatonic scale, other exotic elements
 - iii. Debussy, Russian composers: juxtapositions of texture, scales, figuration
 - c. complex harmonic vocabulary evolved
 - i. chords featuring tritones from octatonic, whole-tone scales
 - ii. evaded conventional tonal resolution
 - iii. music as means to transcend daily existence, glimpse of the divine
 - d. harmonic language in last five piano sonatas (1911–13)
 - i. dispensed with key signatures, tonality
 - ii. complex, referential chord; one or two tritones
 - iii. chords do not project yearning toward resolution
 - iv. transcendence of desire, read as erotic or mystic
 - v. sense of progression by altering referential chord
 - vi. enigmatic beginning, increased dynamism, ecstatic transcendence
 - vii. novel harmony serves functions of tonality
 - e. style example: *Vers la flamme* (Toward the Flame), Op. 72 (1914, NAWM 177), tone poem for piano
 - i. octatonic sonorities, chord successions occur throughout
 - ii. climactic ending, resonant chord based on fourths, tonic equivalent
 - iii. tritones "resolve" to perfect 5ths
 - iv. figuration changes section to section, static blocks of sound juxtaposed
 - v. fast expansion of range; increase in dynamics, density of attacks, ecstatic conclusion
- D. Eastern and northern Europe: Janáček and Sibelius
1. nationalism, urgent political concern
- a. at home: assertion of independent national identity
 - b. abroad: appeal for international recognition as a nation
2. Leoš Janáček (1854–1928)
- a. leading twentieth-century Czech composer
 - i. sought specifically national style
 - ii. 1880s, collected, edited folk music from Moravia
 - iii. studied rhythms, inflections of peasant speech, song
 - b. style
 - i. melodies, rhythms based on inflections, rhythms of spoken words
 - ii. applied to instrumental music
 - iii. contrasting sonorities, harmonies, motive, tone colors
 - iv. repeats, juxtaposes ideas rather than developing (Musorgsky, Debussy)
 - c. opera *Jenůfa* (1904), gained wider prominence
 - d. later works became part of international repertory
3. Jean Sibelius (1865–1957)
- a. Finland's leading composer
 - b. Finland culturally dominated by Sweden
 - c. Sibelius became Finnish patriot, sought to create national style
 - i. themes for vocals works, symphonic poems from Finnish epic, *Kalevala*
 - ii. series of symphonic poems including *Finlandia*, established as leading national composer
 - d. from 1897, supported by Finnish government as national artist
 - e. 1900, international reputation
 - i. symphonic poems
 - ii. Violin Concerto (1903–4)
 - iii. seven symphonies (1899 through 1924)

- f. personal style
 - i. modal melodies
 - ii. uncomplicated rhythms
 - iii. insistent repetition of brief motives, ostinatos, pedal points
 - iv. strong contrasts of timbres, textures
- g. "rotational form" and "teleological genesis"
 - i. goal-directed process, theme generated from motivic fragments
 - ii. repeatedly cycling through series of thematic elements, varied each time
 - iii. both exemplified in Fourth Symphony (1910–11, NAWM 178), third movement
- h. reception
 - i. 1910s regarded as conservative
 - ii. his music was popular in his own country, Britain, United States
 - iii. reliance on tonality hurt his reputation on the Continent
 - iv. he stopped composing by late 1920s

V. The Avant-Garde

- A. Avant-garde: art that seeks to overthrow accepted aesthetics
 - 1. iconoclastic, irreverent, antagonist, nihilistic
 - 2. movement began before World War I
 - 3. focus on what is happening in the present
 - 4. shared attitudes: unrelenting opposition to status quo
- B. Erik Satie (1866–1925)
 - 1. French nationalist, radical break from tradition
 - a. three *Gymnopédies* (1888) for piano
 - i. all ostentatiously plain, unemotional
 - ii. all use same slow tempo, accompanimental pattern, melodic rhythm, similar modal harmonies, unresolved chords
 - 2. piano works, 1900 to 1915
 - a. surrealistic titles, running commentary
 - b. satirized titles, directions of Debussy, Scriabin
 - c. *Embryons desséchés* (Dried Embryos, 1913)
 - i. mocks classical masterworks
 - ii. third (NAWM 179) satirizes Wagnerian leitmotives
 - 3. larger works
 - a. *Parade* (1916–17), "realistic ballet"
 - i. written by Jean Cocteau, choreography by Léonide Massine, scenery and costumes by Picasso, introduced cubism to the stage
 - ii. satirizes aspirations of high art
 - iii. incorporated jazz elements, a whistle, siren, typewriter
 - iv. caused a scandal, as did *Relâche* (No Show Tonight, 1924)
 - b. *Musique d'ameublement* (Furniture Music, 1920), music that should *not* be listened to
 - c. influenced younger French composers and American avant-garde
- C. Futurism
 - 1. Italian futurists rejected traditional instruments
 - 2. Luigi Russolo, futurist painter
 - a. *The Art of Noises: A Futurist Manifesto* (1913), argued for music based on noise
 - b. built new instruments, *intonarumori* (noise-makers), destroyed during WW II
 - c. stimulated later developments: electronic music, microtonal composition, new instrumental timbres

VI. Late Romantic or Modern?

- A. Composers of this generation have aspects of both eras
 - 1. nineteenth-century training, traits; twentieth-century sensibilities
 - 2. critical esteem has changed over time, often dramatically
 - 3. overwhelming sense of measuring oneself against the past

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◀ CH 31 QUIZ

CH 32: NAWM 16–170 Gustav Mahler: Kindertotenlieder, No. 1, Nun will die Sonn' so hell aufgeh'n ▶

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HWM10

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