

Fin de siècle Europe

Cultural, economic climate of Vienna, Paris, later Berlin
Dadaism, expressionism, impressionism in art

Musical Impressionism

Non-traditional scales, chords, amorphous rhythms & harmonies
Debussy – whole-tone, pentatonic scales
La cathédrale; Prelude to the afternoon of a faun
La mer; Nocturnes

Post-romanticism

Stretching of tonality to breaking point
Chromatic saturation

How did different composers attempt to find solutions to musical problems faced at the beginning of the 20th century?

Stravinsky

Late-Russian Romantic, post Rimsky-Korsakov: “The Firebird”
Polyrhythm, polytonality, cellular (modular) melodic construction
“Petrushka,” “The Rite of Spring” (all ballet scores)
Stravinsky and neo-classicism (“Pulcinella” – 1919)

Schoenberg

Did Arnold Schoenberg attempt to “destroy” tonality?
Know something of Schoenberg’s different styles (post-Romantic, atonal, serial) and a representative work.
Post-romanticism: Transfigured Night
Atonalism: Three Piano Pieces, Op. 11
Pierrot lunaire - covered in text
(Sprechstimme, Klangfarbenmelodie)
Serialism: Variations for Orchestra, Op. 31

Bartok

Romanian Folk Dances
Mikrokosmos (Morgan anthology)
Miraculous Mandarin

Berg

How is Berg's style of atonal and serial writing different than Schoenberg's?

important works to know: "Wozzeck," Violin Concerto (1935)

Webern

How is Webern's style different than that of his teacher, Schoenberg, and fellow Schoenberg disciple, Berg?

Total serialism

Some more traditional folks

Know a bit about the national schools described in the text

Know more about our American composers Ives and Copland

Why is Ives thought of as being so ahead of his time and Copland thought of as being rather conservative?

Ives: Three Places in New England, Concord Sonata

Copland: Billy the Kid, Appalachian Spring

Messiaen

Hinduism, birdsong, total (integral) serialism.

Quartet for the End of Time

Avante-Garde composers

Boulez, Cage, Lutoslawski, Crumb, Ligeti

A variety of techniques are employed to explore the limits of musical expression. In the music of these composers do we enter the realm of non-music? Do you *like* any of it or is it simply too weird? Be thinking about what constitutes *music* and what does not. You may be asked to reflect on this issue.

Some recent trends

In class we briefly survey the music of Adams, Reich, Pärt, Takemitsu, Tan Dun, Corigliano.

Especially, know something of the lives and works of these major figures in the 20th century:

Mahler & Strauss

Debussy & Ravel

Stravinsky

Bartok

Schoenberg, Berg, Webern

Ives, Copland

Olivier Messiaen