

## **Twentieth Century**

New scales

New chords (almost any combination of notes, often dissonant and harsh)

New chord progression (no patterns)

New meters or combinations of meters

*Impressionism*- give an impression rather than a detailed or literal representation

Musical style was an outgrowth of Romanticism but more subtle and understated

In music- lack of complete and goal-directed melodies

Chord progressions- moving away from traditional chord progression

**Claude Debussy** (*Clair de lune*)

Maurice Ravel

**Igor Stravinsky**- born in Russia

Ballet Russe (located in Paris).

*Firebird*- 7 beats in the measure (meter), triads with added dissonant tones

*Petroushka*- two chord progressions at once, two scales at once (polytonality)

*Rite of Spring*- Primitivism

No traditional chord progression or construction

Large emphasis on rhythm instead of melody or harmony

Crude, sometimes violent use of orchestra

Expressionism- attempts to bring out the inner state of mind

**Alban Berg**

*Wozzeck*- opera about a tormented soldier who murders his mistress and then drowns looking for the knife

*Neoclassicism*- use of textures, forms, and general sound of Classical era music, but with Twentieth-Century freedom (unusual chord progressions, odd twists in the melody, etc.)

Example: Prokofiev: *Classical Symphony*

## **Mainstream**

**Béla Bartók**- interest in folk music

*Concerto for Orchestra*- "Concerto" in the sense that every section of the orchestra is featured as "soloists" at some point, and much of the music is technically demanding as a concerto would be.

Heitor Villa-Lobos

Bachianas Brasileiras #5, for 8 cellos and soprano

Uses "Standard" minor scale, but combines Brazilian folk-music sound with the sense of J.S. Bach's counterpoint

**Benjamin Britten** "Dies Irae" from *War Requiem*

Uses ancient Latin words with modern, rhythmic choir part

**Atonal**- music which doesn't use traditional scales and chord progressions, but uses all twelve notes possible (chromatic scale)

**Serialism**- music that substitutes a "tone row" for a scale

Notes of chromatic scale arranged in order and used exclusively in a particular piece

"Invented" by Arnold Schoenberg

**Anton von Webern** (student of Schoenberg)

*5 Pieces for Orchestra*- atonal

**Eclecticism**

**George Crumb**- used numerous exotic elements (instruments and unusual ways of playing traditional instruments)

"Ancient Voices of Children"

**Chance or "Aleatory" music**

**John Cage**

"Imaginary Landscapes" for 12 radios  
4'22"

**Electronic Music**

Edgar Varèse- *Poème Electronique* (uses electronically-produced sounds recorded on magnetic tape)

**Minimalism**

**Steve Reich**- repetitive patterns and a slow rate of change

**Aaron Copland**- *Nationalism* (inspiration from folk, popular, and ethnic elements)  
*Rodeo* uses American cowboy songs, other works by Copland show influence of American jazz, Latin-American dances, etc.