**20th Century Music**

**Chapter 34**

The 20th Century had many **\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_** advances.

There was easier mobility due to major advances in transportation by air, car, and train.

There were also \_\_\_\_\_ World Wars.

Some of the subgroups of 20th century music ended with an “ism”:

Neo-\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_; S\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_; P\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_; E\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_; M\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

Other types are:

F\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_, E\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_, A\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_, M\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

Expanded musical elements in earlier music

Influenced by new sources of music from \_\_\_\_\_\_\_\_\_\_\_\_\_ and Asia

Sophisticated intellectual efforts

Revival of musical practices that were in fashion several \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ earlier

Repudiation of \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ century music

Probed new and \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ ways of creating musical works

Musical influences are from every part of the globe (no longer from Europe), in addition folk music and popular music.

Composers did not just write in one type of style. They were educated \_\_\_\_\_\_\_\_\_\_\_\_\_\_.

Style changing was \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ course of the day.

Many Universities /conservatories now offered \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_. There were many more composers.

Visual Artists: became interested in interpreting what they saw visually

The closer you are to the century of music, the more difficult it is to \_\_\_\_\_\_\_\_\_\_\_\_\_\_ it.

**RHYTHM**:

An important element in 20th Century music for many composers

* \_\_\_\_\_\_\_\_\_ of meter (3/16, 5/16, 3/16, 4/16) *Stravinsky’s Rite of Spring*
* \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ Patterns different from traditional meter of 2, 3, or 4 beats per measure. Measures of 5 and 7 were used. 8/8 pattern of 3+3+2 utilized.
* \_\_\_\_\_\_\_\_rhythm also utilized: More than 1 rhythm playing at the same time (3/4 against 6/8
* Some composers utilized rhythmic devices found in folk/ethnic music like rhythmic \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ – a persistent repetition of short rhythm patterns
* Increased attention given to \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ gave way to an increasing importance on percussion instruments. Percussion instruments were featured like never before. (Ensembles of Percussion only)

**Melody**:

* No longer a traditional m\_\_\_\_\_\_\_\_\_ or \_\_\_\_\_\_\_\_\_\_\_\_\_\_ tonality.
* Were becoming less \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_
* Conceived NONVOCALLY; use of wide, awkward \_\_\_\_\_\_\_\_\_\_\_\_ and irregular \_\_\_\_\_\_\_\_\_\_\_\_\_\_. Sometimes no melody can be found in a work (doesn’t mean all music was like this)
* Broke away from B\_\_\_\_\_\_\_\_\_\_\_/s\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ phrases of Baroque and Classical period

**Harmony and Counterpoint**

* Now wrote chord of fourths or “\_\_\_\_\_\_\_\_\_\_\_\_\_”, fifths, and seconds.
* Often they added notes to chords because they just wanted that particular sound at that specific point in the music.
* Composers although they didn’t completely abandon traditional \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ chord \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_, they weren’t concerned about them (especially tonal centers). Some composers deliberately composed music without a tonal center
* \_\_\_\_\_\_\_\_\_\_tonality: Writing in 2 or more keys sounding at the same time (Rite of Spring – Stravinsky)
* Some music written in \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ as in Renaissance and Medieval Periods. Folk music incorporated great use of modes.

**Dissonance:**

* Used a great deal
* Used to create a certain \_\_\_\_\_\_\_\_\_\_ to the music, *not necessarily* to create or resolve tension as traditionally utilized.

**Timbre:**

* \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ sounds and effects through the use of technology and new sounds from traditional instruments.
* Composers milked out every conceivable sound they could get from instruments. Name a few types of sounds from an instrument
	+ \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_
	+ \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_
	+ \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_
* In some works for John Glass, timbre became the central element in some works that consist of organized series of tone colors rather than \_\_\_\_\_\_\_\_\_\_\_\_\_\_ and \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

**Form:**

* Few composters wrote in sonata and other \_\_\_\_\_\_\_\_\_\_\_\_. Formal patterns do not seem to be as important to most 20th century composers.