

Unit 8 Music History

Music in the 1st half of the 20th century

Name and surname:

Course and group:

Exercise 1: Indicate whether the following statements are true (T) or false (F):

	The musical currents of the 20th century are very homogeneous and have many similar features.		Dissonances are never used in Impressionist music.
	Some of the musical currents of the 20th century derive from pictorial movements.		Schoenberg invents a new relationship system between sounds called twelve-tone.
	The two most important composers of Impressionism will be Debussy and Ravel.		Schoenberg is the greatest exponent of expressionism.
	In Impressionism ancient melodies and scales or from other cultures are used.		Artistic nationalism explores the sounds, dances, and customs of each country.

Exercise 2: The structure of this work is

made up of a series of pieces, each one corresponding to a painting, which are linked together by a promenade, which is the melody that you are going to listen to next. We present to you, so that you can follow it, the principle of the piano sheet music.

Due to a mistake, we have forgotten the order of the following script of the audition of the **Promenade** orchestrated by Ravel. Number in the left column the logical order of it while you listen to it:



- | | |
|----|---|
| a) | The trumpet begins the number solemnly, stating the main theme to which the rest of the metals respond, harmonizing the melody and giving it expressiveness. After the answer, the second part of the melody is heard in which each statement of the trumpet always responds to a harmonization of the rest of the brass instruments. |
| b) | We explore new harmonic paths in which metals appear and then wood, which maintains a dialogue with the strings. |
| c) | The string develops the melody of the main theme while we listen to the theme in the bass. |
| d) | All the metals state the theme of the beginning while the whole orchestra concludes with the main motive in a final point. |
| e) | The melody is maintained by the horns and basses while the whole orchestra develops the second theme, with which we reach a turning point, marked by the trombones, which leads us back to the main theme. |

Exercise 3:

The first great orchestral work of C. Debussy is the ballet

Preludio a la siesta de un fauno. It dates from 1892 and is based on the eclogue of the same name by the poet Stephane Mallarmé. It evokes the erotic-amorous feelings of a faun on a hot summer afternoon. Debussy does not describe the events literally, but creates an atmosphere where sensations caused by the main theme of the flute and the instrumental color fluctuate.



A musical score for 'Preludio a la siesta de un fauno'. The score is in 8/8 time, with a key signature of three sharps. The melody is played on a treble clef line. Above the score, a sequence of colored boxes indicates the structure: Main theme (blue), Free fragment (orange), Main theme (blue), Free fragment (teal), Main theme (blue), Free fragment (yellow), and then a dotted ellipsis. The 'Main theme' label is also written above the first box.

1. Look at the melodic line of this work. What drawing does he make?
2. What instrument does the solo play at the beginning of the play?
3. Look at the time signature in which it is written. What does it mean?
4. Is the name of this piece justified if we look at the character of the music?

Exercise 4:

Listen to the play (**A Survivor in Warsaw**, by A. Schöenberg) and read the translation of the reciter's text. It is based on the true story of a survivor of a Nazi concentration camp in Poland during World War II. Pay attention to the orchestration. Notice how Schöenberg uses it to accompany the reciter, enhancing the expressiveness of the text and to reaffirm what was said or anticipate the next idea, with short fragments between sentences.

«I cannot remember everything! I must have been unconscious most of the time... I remember only the grandiose moment when they all started to sing, as if rearranged, the old prayer they had neglected for so many years —the forgotten creed.

But I have not recollection how I got underground to live in the sewers of Warsaw for so a long time...

The day began as usual. Reveille when it still was dark. "Get out!" Whether you slept or whether worries kept you awake the whole night. You has been separated from your children, from your wife, from your parents. You don't know what happened to them... How would you sleep? [...]»

- Choose the adjectives that best define the character of the work:

Exercise 5: Through listening, you are going to take a little musical journey through this nationalist geography. Search the Internet for which country each of these composers is from and, therefore, what traditional music is reflected in their work.

	Compositor	Obra	País
1	Zotán Kodály	<i>Danzas de Galanta</i>	
2	Vaughan Williams	<i>Norfolk Rhapsody</i>	
3	D. Shostakovich	<i>Sinf. Leningrado</i>	
4	G. Gershwin	<i>Un americano en París</i>	
5	Manuel de Falla	<i>El amor brujo</i>	

Exercise 6: The *Danza de los adolescentes* is one of the best known fragments of *The Rite of Spring*. In this work we can say that Stravinsky presents rhythm in its purest form. There is no melody, the chords are far from being consonants, there is only a regular pulsation and an irregular presence of accents. Throughout the piece, melodic motifs gradually emerge from this pulsation. There are those who see in this wild rhythm the explosion of the forces of nature, which gradually, with the presence of the melodies, are regulated.

1. Choose the description that best suits the treatment of each musical element:

Rhythm		Dynamics	
Melody		Timbre	
Harmony		Character	

2. Read the chronicle of a spectator present on the day of the premiere in Paris, May 29, 1913 and answer the proposed questions:

- What seemed to want to destroy this work?
- In Spanish, theater area, which is usually elevated, so that the public can see better:
- What kind of work is *The Rite of Spring*?
- What did the spectator mark with their fists?
- What did the composer Saint-Saëns think of Stravinsky?
- Did Ravel like this play?

«... A certain part of the audience was offended by what seemed to them a blasphemous attempt aimed at destroying music as one of the fine arts and, moved by their fury, shortly after the curtain was raised, they began to howl and shouting for the show to be suspended. The orchestra, amid all the hubbub, could only be heard from time to time, in some of the rare calm that occurred. A young man who was in a box behind me stood for the entire duration of the ballet, so that I could see him better; To give an idea of the exaltation of which he was possessed, suffice it to say that at one point he set the pace with his fists on my head.

The scandal was increasing. A lady rose from her box chair to slap a whistling gentleman. Saint-Saëns denounced the composer as a fraud, and so did André Capu, a well-known critic. Ravel, on the other side, loudly proclaimed that the ballet was the work of a genius. The Austrian ambassador was laughing ostensibly, and Florent Schmitt insulted him by calling him stupid. The Princess of Portuiles stood up exclaiming: "I am sixty years old, but it is the first time that someone has dared to make fun of me." Amid the hubbub, Claude Debussy vehemently pleaded with the audience to be quiet so that wonderful music could be heard.'

Cited in Music and society by TORRES, GALLEGOS, ÁLVAREZ

And Debussy?