Student Study Outline

Chapter 47: The Eclipse of Modernism: Late Twentieth-Century Music

1. The New Order: Total Serialism
	1. How did Olivier Messiaen (1908 – 1992) experiment with serialism in his music?
	2. What is total serialism?
	3. How did Pierre Boulez (1925 – 2016) and Karlheinz Stockhausen (1928 – 2007) experiment with tonal serialism?
2. New Resources in Sound
	1. What is a theremin, and who invented it?
	2. What is an *ondes martenot*, and who invented it?
	3. What is musique concrète?
	4. How is electronic music different from musique concrète?
		1. What was the advantage of electronic music?
3. Making Connections: An Early Electronic Studio
	1. What was the name of the first programmable electronic synthesizer?
	2. What was the name of the Pulitzer Prize-winning piece of electronic music, and who wrote it?
4. Edgard Varèse (1883-1965)
	1. What was Varèse’s goal?
	2. What did Varèse call his experimental music?
	3. Listening Map: *Poème électronique* (1958) by Varèse
		1. This piece was created for what important event?
		2. How was the piece performed?
		3. What were some of the images that accompanied the piece?
		4. What are some musical ideas that recur throughout the piece?
5. Further Developments in Electronic Music
	1. Electronic music celebrated the modernity of post-war years and reconnected listeners to their past.
	2. What ambitious work did Karlheinz Stockhausen create completely in an electronic studio?
		1. What is this piece about?
	3. In early electronic music, no live performers took part in the performances. When did live electronic music begin?
6. Chance in Music
	1. John Cage (1912-1992) was an unorthodox composer who experimented with chance music.
	2. Listening Map: *4’33”* (1952) by Cage
		1. What is *4’33”*?
		2. How is it an example of spontaneity in music?
	3. Give an example of performance art. What is its purpose?
	4. What is chance music?
		1. What is the other term for chance music?
7. Making Connections: Across the Arts: John Cage, Robert Rauschenberg, and Merce Cunningham
	1. How was *4’33”* influenced by American painter Robert Rauschenberg?
	2. Who was Merce Cunningham, and what is his relationship to Rauschenberg and Cage?
8. Women and Contemporary Music
	1. The twentieth century saw a growing number of important women composers. Give a few facts about each:
		1. Lili Boulanger (1893-1918)
		2. Ethyl Smyth (1858-1944)
		3. Ruth Crawford Seeger (1901-1953)
		4. Florence Price (1887-1953)
		5. Joan Tower (b. 1938)
	2. Ellen Taaffe Zwilich (b. 1939) was the first woman to win what prestigious award?
	3. Listening Map: *Concerto grosso* (1985), First Movement by Zwilich
		1. This work was commissioned to celebrate the 300th birthday of which famous composer?
		2. How does Zwilich honor and represent that composer in this piece?
		3. What is the form of this piece?
		4. Which elements of this work are reminiscent of the Baroque era? Which reflect the modern era?
9. Postmodernism
	1. What is postmodernism?
	2. What is minimalism?
	3. One of the earliest examples of minimalism is Terry Riley’s *In C* (1964). How is this piece minimalistic?
	4. Another famous minimalist is Philip Glass (b. 1937). Describe one of his works:
	5. What is the technique of phasing, developed by minimalist Steve Reich (b. 1936)?
	6. John Adams (b. 1947) wrote post-minimalist music. What is post-minimalism, and how is it like or unlike minimalism?
	7. Listening Map: *Short Ride on a Fast Machine* (1986) by Adams
		1. What is the goal in Adam’s composition?
		2. When and how does the theme emerge, and which instruments play it?
		3. What effect does the woodblock pulse have on the music?
10. Making Connections: Minimalism in the Visual Arts
	1. What are some examples of minimalism in the visual arts?
11. The Future Beckons
	1. What does polystylism mean? How useful is it as a term?
	2. Sofia Gubaidulina (b. 1931)
		1. How is Gubaidulina’s music both cerebral and carefully calculated?
	3. Listening Map: Violin Concerto No. 2 *(In tempus praesens)* (2007) by Gubaidulina
		1. How is each section of the music indicated?
		2. In what way might this work be interpreted as an autobiographical commentary about the composer’s experiences in the Soviet Union?