Zak Zuniga

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Piano III

* Along with the turn of the twentieth century came the idea of mixing the styles and crossovers of traditional patterns and instead being more experimental
* It began in places like Russia and Spain towards the back end of the nineteenth century that folk idioms were used as influences for their formal expressions
* Spanish composers like Isaac Albéniz (1860-1909), Enrique Granados (1867-1916), and Manuel de Falla (1876-1946) used larger and more elaborate structures and styles for music that seemed more traditional and ethnically centered, as well as staying to that core folk idiom
* Hungarian composer Béla Bartók had done the opposite and combined European folk music with previously learned techniques, trying to preserve the spirit of it with dissonant harmonies, irregular rhythmic devices, and much more complex compositional procedures
* Other notable composers that would be considered “in the middle” would be Edvard Grieg (1843-1907), Jean Sibelius (1865-1957), Alberto Ginastera (1916-1983) and Heitor Villa-Lobos (1887-1959)
* Russian composers had made a name for themselves by combining a nationalistic voice along with new harmonic and rhythmic techniques.
* Composers such as Sergei Prokofiev (1891-1953) and Dimitri Shostakovich (1906-1975) combined traditional elements with moderate to few experimentation, while Igor Stravinsky (1882-1971) had explored more with compositional and aesthetic techniques
* In the twentieth century, the style of French music had been penned as “impressionism”
* Claude Debussy (1862-1918; *Jardins sou a pluie*) and Mauriec Ravel (1875-1937; *Jeux d’Eau*) extended the vocabulary of harmony by adding notes to traditional ones, modality, parallel movement, polytonality, and used exotic scales, pentatonic scales, and whole-tone harmonies
* Arnold Schoenberg (1874-1951; *Op. 19, Six Little Piano Pieces*) had a very unique style which went through Wager-like romanticism and atonality by creating a system if management of the twelve tones in the chromatic scale
* Other composers had expanded on Schoenberg’s idea of the twelve-tone technique into regulating things like pitch, duration, timbre, and intensity by manipulating and changing a pre-selected series of notes. This later became known as “serialism”
* Some “serialist” composers would be Pierre Boulez (b. 1925), Luigi Dallapiccola (1904-1975), and Karlheinz Stockhausen (b. 1928). Even Stravinsky had turned to this method towards the end of his career as well
* Composers from the U.S. took influences from all over the world – Edward Macdowell (1860-1908; *Woodland Sketches*) had written music in the style of nineteenth century romanticism, and Charles Tomlinson Griffes (1884-1920; *Four Roman Sketches*) had used impressionism as an influence in his music
* Ragtime and jazz had become synonymous with the United States and became a catalyst for composers such as Scott Joplin (1868-1917; *The Entertainer*) and George Gershwin (1898-1937; *Three Piano Preludes*)
* The technique of repeating small cells of music with tiny, rhythmic variants had been called “minimalism”. Phillip Glass ( b 1937) would be an example of a minimalist composer