1956

Twentieth century music.

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http://hdl.handle.net/2144/13539

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BOSTON UNIVERSITY

TWENTIETH CENTURY MUSIC

A THESIS

SUBMITTED TO THE SCHOOL OF FINE AND APPLIED ARTS
IN PARTIAL FULFILLMENT OF THE REQUIREMENTS
for the degree
Master of Music Education

BY

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BOSTON, MASSACHUSETTS
March, 1956
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Chapter I. INTRODUCTION

General Statement of the Problem. This is a proposed elective course entitled, "Twentieth Century Music", to be offered in the high school, preferably, or college.

Significance of the Problem. A course in contemporary music is extremely important and much needed because the youth of today have little knowledge about one of the artistic areas they like the best and also that aspect which they do not like because they do not understand it. Adults tend to be a little prejudiced and slightly insecure with anything too modern; teenagers are not so prone. If anything, they are too readily receptive.

High school or early college years are the most opportune times for introducing young people to the music of their own era because, as they mature, they may learn to enjoy this music. They may help give modern composers the opportunity and incentive to write the kind of music they wish to and need to; encourage talented people to enter the field of modern music and make a living wage at it. They may learn to appreciate it for its own worth; and lastly, they may know this music as a reflection of the life and age in which we live, in our own country as well as in others.

Indeed, one of the best ways to understand the turmoil and insecurity about us is to examine the music
in which this troubled spirit manifests itself. To study a people's music is to know a people's history, someone once said. It follows then that if we understand our own music, we may be on the right road to understanding ourselves.

**Definitions of terms.** The terms "modern", "contemporary", "new", music will be used interchangeably to denote those art forms of the twentieth century which differ markedly from the previous century. However, this does not include such movements as impressionism, since this particular one was a bridge or, at most, the beginning of, twentieth century music as we know it.

**Delimitations.** Though the forms discussed include basic theoretical analyses, as a way of understanding such forms, this thesis does not include those fundamental rudiments of a theory course or cover too thoroughly such elements as may be a part of a "music appreciation course". Therefore, it is recommended, though not essential, that the students take one course in music before attempting this course in twentieth century music.

The music of Eastern civilizations and primitive cultures will not be discussed, just that of Europe and America. Also, the history of twentieth century music will not be covered in much detail; emphasis is on the music itself. Because of this emphasis, the music of this century is taken as a unified whole and not categorized under musicians or countries.
Specific Statement of the Problem. This thesis presents a course in twentieth century music. It explains and illustrates most forms, phases, styles, elements, and movements as they have been manifested in this country. The trends which led to the changes are also discussed as well as historical development and significance. The music of this century is compared and contrasted with that of past eras, and recordings are included after each topic.

The work is divided into three large units, subdivided into topics, for better understanding of the problem. For actual use in the classroom, presentation of material depends upon the discretion and skill of the instructor. Enough is included for a whole year's work, yet the course can as easily be condensed into one semester. It is recommended that students prepare and perform programs which shall serve to emphasize some of the important features of study.

Sources of Data. Books and periodicals were sought which pertained to twentieth century music and history in general, and specific elements, such as nationalism, jazz, impressionism, neoclassicism. Recordings were selected according to availability, adaptability, pertinence, and general interest and appeal. Interpretative material for such recordings can be found in many books, particularly that of David Ewen, "Complete Book of Twentieth Century Music".
Chapter II. REVIEW OF LITERATURE

Books about twentieth century music are many, yet not one is inclusive nor on the level of a high school student. Many of them are scholarly and argue either for or against contemporary music.

Aaron Copland's *Our New Music* does not discuss modern trends as such, but considers the composers in whom these trends have been manifest. Copland is far from complete and picks his composers rather arbitrarily. Then, too, his book is one of propaganda for twentieth century composers.

*Twentieth Century Music*, by Marion Bauer, is explanatory but not as much as it could be. At times, it is wordy, and confuses the issues rather than clarifying them.

Sandinsky, *Music of Our Day*, writes of styles and composers, but with little insight into the heart of modern music itself.

Two books bearing the same title, *This Modern Music*, one by Abraham, the other by Howard, both discuss the elements of contemporary music but neither goes far enough into the field. Movements leading up to our new music are not taken into consideration.

*Modern Music*, by Max Graf, speaks more of the trends than the music itself, but it gives a rather clear picture of the times which fostered modern music as we know it.
Music in Our Time, by Salazar, is much too scholarly for the average high school student as well as being often inaccurate and exaggerated.

There are many good books about the lives and works of modern composers, notably American Composers Today, The Complete Book of Twentieth Century Music, Book of Modern Composers, all by David Ewen.

Joseph Machlis, in The Enjoyment of Music, briefly but aptly covers twentieth century music for a general picture, though from a historical point of view.

Many books have been written about the role of America in all this, but one of the most outstanding works is the 1955 America's Music by Gilbert Chase. It gives a very clear picture of America's part in this dramatic era as well as in the past, and the composers she has given to the people and those which she has fostered.

Jazz is another subject which has inadequately been covered by most books on contemporary music. A good book on sequence is A History of Jazz by Ulanov, but many statements are irrelevant to the case in point, causing the book to be clouded by unnecessary material and impertinent facts. Many jazz books are written by performers who present a nostalgic view of the years during the infancy of jazz and how "jazz used to be". Sargeant's book, Jazz: Hot and Hybrid, attempts to explain the core of jazz, but in actuality, hits only the surface of this folk art.
Jazz, by Finkelstein, reaches into the matter a little more definitely but such is a very difficult subject; for jazz theories and philosophy seem changeable and intangible.

Magazines from time to time publish articles on contemporary music but Modern Music, now discontinued, made a distinct contribution to the works of modern composers and to the introduction of such compositions. It is regrettable that such a valuable periodical is no longer available.
Chapter III. UNIT I.

DEFINITION OF MODERN MUSIC

What is modern music? Is it just noise, cacophony, composed of incoherent and illogical sounds? Or does it have meaning and purpose, utilizing the same elements of the music of the past but arranged in a different pattern and incorporating other stylistic devices?

Why do we have to have a "modern" music? What is wrong with the "old"? Well, there is nothing "wrong" with the music of the past. It merely (1) does not reflect the times in which we live, and (2) does not offer a challenge to the younger generation of composers who have something new to say.

Music is a living language; and if it is to be an honest expression, of necessity it must grow and change. As all languages, "it must constantly acquire new words and expressions to convey its meaning in a changing society."

Music must communicate and describe the world as we live in it. Therefore, music of the twentieth century will deal with locomotives and airplanes rather than sailing vessels; with steel mills rather than blacksmith shops. Compare Honneger's Pacific 231 with Rimsky-Korsakov's Scheherazade ("on the sea" portion); Mossovols's Soviet Iron Foundry with Handel's Harmonious Blacksmith.

---

1 John Tasker Howard, This Modern Music, New York, Thomas Y. Crowell Co., 1942, p. 3.
Science has created an atmosphere that was totally foreign to the environment that surrounded the nineteenth century. We actually need music to describe and express the way we feel and live in 1956, or any year of existence. It has generally been recognized that the songs people sing provide historical chapters in the annals of history. Superficially they record events of importance, deeds of popular heroes (even Davy Crockett), fashions in dress, slang phrases or sayings, sports and games, occupations, means of transportation, and so forth. But beneath the surface is found even more important information—states of mind, points of view, spirit of the music itself, style and idiom of the music. Such music often explains why people acted as they did. For example, the merry lilt of the sixteenth century madrigals embody the spirit of "merry old England" in the days of Queen Elizabeth. There was prosperity and joy in life.

The oppression and slavery of Russian peasants were reflected a great deal in their heavy, sad folk music. Eighteenth century Europe was interested in ornate, elaborate architecture. The emphasis was on detail, and this devotion is shown in the works of J. S. Bach, with their delicate instrumental figures which are continually repeated and interwoven. Haydn and Mozart also showed the accent on grace and polish and a highly formalized pattern of living. The minuet and gavotte, the powdered wigs and buckled knee breeches, bear witness to this age of elegance.
The nineteenth century stressed the meaning and content of music, not so much its form. It was a time of uprisings, revolts; a liking for the fanciful, the beautiful, the mythical. It was the time for the appearance of Frankenstein and outpourings of the heart and love, as well. There was insistence for more freedom for the individual and for the common man. Such diversity brought forth music as Von Weber's "Der Freischütz", Beethoven's "Eroica" symphony, Schubert's songs, Mendelssohn's "Midsummer Night's Dream", Tchaikovsky's "Romeo and Juliet", Wagner's "Ring of the Nibelungs".

And now in the twentieth century, our music tells of "the feverish pace at which we are living."\(^1\) When we dance, we are impatient with the slow minuet, or the smooth, gliding waltz; "we spend our energies on the rumba and the conga; or else we 'jitterbug'."\(^2\)

We have discovered, therefore, why contemporary musicians must develop a music different from that of the past. The next question is—how does the composer produce his new music: what does he use?

There are four essential elements that are common to all music: rhythm, melody, harmony, and tone color. Rhythm is the most basic and the most innate of these. The universe would totally collapse were it not for rhythm.

---

\(^1\) Howard, *This Modern Music*, p. 36.

\(^2\) Ibid.
The earth rotates at a certain speed on its own axis while at the same time revolving around the sun. The human heart beats constantly; a football team moves in concise rhythmic action. As applied to music, without rhythm there would be no music. Edgar Varèse has even written a piece called "Ionization", which includes only rhythm instruments, or percussion. He has eliminated all pitched instruments.

For an example of the power of rhythm, listen to a simple descending scale:

\[ \text{Music note} \]

If these same notes were to be played in the following manner,

\[ \text{Music note} \]

you would have the opening phrase of the Christmas song, "Joy to the World".

Rhythmic music may be generally classified into two categories: that which is measured or strict, and that which is free. The following poem of William Wordsworth is an example of the first:

My heart leaps up when I behold
A rainbow in the sky:
So was it when my life began;
So is it now I am a man:
So be it when I shall grow old,
Or let me die!
The child is father of the man;
And I could wish my days to be
Bound each to each by natural piety.

The "Twenty-Third Psalm" illustrates the freer type of rhythm:

The Lord is my shepherd: I shall not want,
He maketh me to lie down in green pastures:
He leadeth me beside the still waters,
He restoreth my soul. He leadeth me in the paths of righteousness for His name's sake.

Twentieth century composers became interested in the freer rhythms and wanted to broaden and revitalize their rhythmic sense. Such even meters as,

\[
\begin{align*}
\text{\( \frac{2}{4} \)} & \quad \text{\( \frac{3}{4} \)} & \quad \text{\( \frac{4}{4} \)} & \quad \text{\( \frac{6}{4} \)} & \quad \text{\( \frac{1}{4} \)}
\end{align*}
\]

became rather monotonous. Tchaikovsky started something when he introduced into Western music a \( \frac{5}{4} \) rhythm, borrowing this unusual meter possibly from Russian folk-song sources. This can be found in the second movement of his "Pathétique Symphony".

\[
\begin{align*}
\text{\( \frac{9}{4} \)} & \quad \text{\( \frac{3}{4} \)} & \quad \text{\( \frac{1}{4} \)} & \quad \text{\( \frac{3}{4} \)} & \quad \text{\( \frac{1}{4} \)}
\end{align*}
\]

Stravinsky, another Russian composer, began to change meters with every bar, such as \( \frac{4}{4}, \frac{3}{4}, \frac{2}{4}, \frac{3}{4}, \) in his "Rites of Spring".
Elsewhere in this same composition of Stravinsky, the rhythmic pattern changes thus:

Moussorgsky, in his "Promenade" of Pictures at an Exhibition, alternates $\frac{5}{4}$ and $\frac{6}{4}$:

The next logical step was to combine two or more independent rhythms with the result of "polyrhythms". Thus, the first (strong) beats fall at different places:
Stravinsky's "L'Histoire du Soldat" and the later Bartok string quartets are examples of the use of polyrhythms. One of the greatest sources is jazz, which will be discussed later. By no means is the utilization of polyrhythms a new innovation; this device is common to many primitive cultures.

Melody. The design of music is in its melody. Modern themes possess a definite contour and outline; they have a beginning, an end, and a development, in many cases. A melodic phrase may not be eight measures in length, as was so often the case, but nonessentials have been cut away. In general, modern melody tends to have more skips and includes those notes, or accidentals, which are not included in the original scale, or key, of the piece. Listen to a few modern melodies.

Holst, Choral Symphony (opening phrase of "Scherzo")

Hindemith, Quartet No. 3, Op. 22.
Polyphonic texture is also exploited, that is, two or more melodies sounding simultaneously. What this is like can be easily exemplified by having half the class sing "Three Blind Mice", and the other half, "Brother John"; or, "Keep the Home Fires Burning" and "There's a Long, Long Trail" (songs from World War I). This is a simplified form of polyphony or "counterpoint". This device comes particularly by way of the eighteenth century and the works of Bach. Compare a Bach prelude with a selection of Hindemith for the difference in polyphonic texture.
Bach, "O du Liebe meiner Liebe".

Hindemith, "Das Marienleben".

Harmony. Proportion (rhythm) and design (melody) have been discussed; the next element is that of color, or harmony. The first two are more innate, natural attributes of music, but harmony is one of sophistication, an intellectual conception. It is harmony, therefore, and most assuredly modern harmony, which puzzles the ordinary listener. It is probably far easier to understand rhythm and melody of the twentieth century than to fathom the muddled sounds that reach one's ears.
Understanding modern harmony can be arrived at through first understanding dissonance—the spice of music. Dissonance is a combination of tones which seems to require satisfaction, or "resolution", in the chords that follow. Chord (a) below is a dissonance and seems to need resolution to chord (b), which is called a consonance, because it is satisfying in itself.

\[ \text{Chord (a)} \]

\[ \text{Chord (b)} \]

A story is told of a music pupil who wanted to revenge himself upon his teacher. After the teacher was in bed, the pupil played the first of the chords on the piano, and hid behind the curtains to see what would happen. In ten or fifteen minutes the teacher crept his way down the stairs, stumbled into the music room, and finding the piano keyboard, struck the second chord. Then, muttering to himself, he went back to bed.1

But dissonance is a relative term, because what is dissonant to one person may not be to the next. Also, dissonance depends upon its context. Thus, the first of the two chords below is consonant by itself; but when combined with the next chord in a different key, the passage sounds dissonant and needs another chord to satisfy the ear.

1 Howard, This Modern Music, p. 43.
The more one listens to dissonant chords, the less they seem strident and the more appealing they become.

This fact has prompted twentieth century composers to use dissonant chords one after another without any attempt to include resolving tones.

Menotti, The Consul.

In the preceding example, the dissonance of the chords is not so pronounced because of the low dynamic level and also because the new chords enter when the others are held, not played. The next example from the "Four Concerts" is a progression of discords.
Goosens, Four Concertos.

The beginning came with Wagner's chromaticism—a musical passage that continually passes, or "modulates", from one key to another. Listen to the opening measures of Wagner's "Tristan und Isolde", the Prelude:

Although the key signature of this passage contains no sharps and flats, showing that it is written in the key of A minor, there is only one chord in these first seven measures which properly belongs in that key (the final chord in the third measure). In fact, the key signature of A minor remains unchanged for the first forty-three measures of the Prelude, although the music is actually in that key at only a few places, and then only momentarily.¹

¹Howard, *This Modern Music*, p. 46.
At the end of "Also sprach Zarathustra" (Richard Strauss), the bass instruments sound a chord in one key, and other instruments play a chord in another key. They are played so close together that the ear actually hears these two harmonies at the same time. This type of dissonance is a forerunner of "polytonality" to be discussed later.

One other way of understanding modern harmony is to analyze the scale systems which have been incorporated, though in modern dress, in the modern music of the present time. Besides the familiar diatonic scale (do re mi fa sol la ti do), there is also the pentatonic scale, typical of Oriental peoples. The following melody from Debussy's "Pagodes" is later accompanied by chords on the black notes of the piano only.

The melody:

The accompanying figure:
Also included is the principle of medieval Church modes—parallel fourths, fifths, and octaves, called "organum". The following is a modern example of this practice revived from the Middle Ages.


Another device is the chromatic scale, a series of half-steps, utilizing each of the seven white keys and five black ones, though it is often called the twelve-tone scale, or "duodecuple". The next two examples show a twelve-tone scale treatment of two melodies: an accompanying figure beneath a Bach chorale first, and then an arabesque melody.
The whole-tone scale is the last one to be considered.

This is composed of six tones, each a step apart. There are many explanations for the appearance of this scale. Chief among these are: ¹

(1) The Chinese had a chromatic scale. The odd tones were sung by the male, and considered positive and perfect; the female, the even tones, negative and imperfect. These were not used as a chromatic scale,

¹Marion Bauer, Twentieth Century Music, New York, G. P. Putnam's Sons, 1933, pp. 102-103.
but as the starting point of pentatonic scales of twelve different pitches. Pentatonic scales of five tones lack the fourth and seventh degrees.

(2) Two series of whole-tone scales may be arrived at through the progression of the circle of keys in ascending fifths, or descending fifths.
(3) The whole-tone scale can also be evolved from a series of overtones or partials from a given fundamental. Henry Cowell suggests that the overtone series is a scale in its upper reaches and a harmony in its lower.

The ninth overtone brings music up to the period of Wagner and Franck. The twentieth century ushered in with Debussy's experiments in the whole-tone scale (the upper partials 7, 8, 9, 10, 11, 13). Scriabin evolved his "mystic chord" which registers the overtones 8, 11, 14, 16, 13, 9. Schoenberg raised the chromatic scale to primary estate by making it the basis of atonality, overtones 11 and on.
Twentieth century composers have also tended toward building chords in other than the normal thirds. One of the more favored intervals used is the fourth. Scriabin was one of the first to show fondness for chords built of fourths, as in his "Impromptu à la mazur", in C major, Op. 2, No. 3.

Later came Scriabin's fearsome chord of mystery, called the "mystic chord", appearing in Prometheus:

Schoenberg's opera, Erwartung, shows the harmonic effect of chords built in fourths. Quoted below is the opening chorus of the "Finale" of the Choral Symphony by Gustav Holst.
Form. The ground plan or the blueprint of music is form, and there has been a tendency on the part of modern writers to use the same forms as the eighteenth century, though with a different spirit. These include the theme and variations type, the suite, fugue, concerto grosso, as well as the sonata and symphony. What are these?

(1) Theme and variations. This is simply a melody that is changed in a number of different ways with each reiteration. Generally these changes are five: harmonic, melodic, rhythmic, contrapuntal, and a combination of the previous four. The next page shows examples of these as suggested by Aaron Copland in the Appendix of his book, What to Listen for in Music.

In the middle movement of Stravinsky's Octet, there is this plan: A|A'|A''|A'||A''|A''|A''|A'', in which the theme is heard first, then with first and second variations. The first variation is repeated, followed by the third and fourth, the first again, ending with the theme as it was first heard. Copland's Piano Variations is another case in point.
Variation Formulas

Theme: "Ach! du lieber Augustin"

1. Harmonic Variant (changing to minor)

2. Rhythmic Variant (changing to 

3. Melodic Variant

4. Counterpointal Variant
(2) A fugue is an elaborated form of counterpoint, which was mentioned previously. Usually there are three or four voices which enter at different times. Copland explains it simply in the following manner:

Four voices: \( V_1 \ V_2 \ V_3 \ V_4 \)

\[
\begin{align*}
V_1 & & S \ldots \ldots \ldots \\
V_2 & & \underline{S} \ldots \ldots \ldots \\
V_3 & & S \ldots \ldots \ldots \\
V_4 & & \underline{S} \ldots \ldots \ldots \\ 
\end{align*}
\]

("S" stands for "subject" or main theme; it is heard in each one of the voices). The order of entrance may be in some other order, as:

\[
\begin{align*}
V_1 & & \underline{S} \ldots \ldots \ldots \\
V_2 & & S \ldots \ldots \ldots \\
V_3 & & \underline{S} \ldots \ldots \ldots \\
V_4 & & S \ldots \ldots \ldots \\ 
\end{align*}
\]

When the subject has been stated, it continues with a counter-melody or countersubject (\( C3 \)) to the principal subject in other voices.

\[
\begin{align*}
V_1 & & S \ldots \ldots C3 \ldots \ldots \\
V_2 & & S \ldots \ldots C3 \ldots \ldots \\
V_3 & & S \ldots \ldots C3 \ldots \ldots \\
V_4 & & \underline{S} \ldots \ldots C3 \ldots \ldots \\
\end{align*}
\]

"When once the subject and countersubject are exposed in any one voice, it is free to continue without restrictions as a so-called 'free voice'".\(^2\)

---


2 Ibid.
In some fugues, it is not feasible to go directly from one entrance of a voice to the next without a measure or two of transition, because of tonal relationships too technical to be gone into here. That is what the crosses indicate. The exposition is considered to be at an end when each of the voices of a fugue has sung the theme once. (There follows a series of "episodes" alternating) with statements of the fugue subject, seen each time in new aspects. No rules govern the number of episodes or returns of the theme. An episode is often related to some fragment of the fugue subject or countersubject. It seldom is made up of entirely independent materials. Its principal function is to divert attention from the theme of the fugue, so as better to prepare the stage for its re-entrance. Its general character is usually that of a bridge section—more relaxed in quality, less dialectic than the fugue subject development.

(3) The concerto grosso is an instrumental fugue, having three or more parts, or movements. It was unique in that a small group of instruments was pitted against a larger group, so that there was contrast in color, dynamics.

(4) The suite of Baroque times consisted of a series of dance movements, usually in the same key. Today, this idea has been developed into a ballet suite.

The essential element of the suite was dance rhythms, with its imagery of physical movement. The form met the needs of the age for elegant entertainment music. At the same time it offered composers a wealth of popular rhythms that could be transmuted into art.  

1 Copland, What to Listen for in Music, p. 98.

The sonata comprises usually three or four movements, or large sections. The distinction between these is one of tempo: either fast-slow-fast for a three-movement sonata, or fast-slow-moderately fast-very fast for a four-movement work. The symphony is a sonata for orchestra. Modern sonata works are quite different in form from that of previous times, as might be expected, for composers now take great liberties with this form. In general, one may expect to hear an exposition, or statement of the theme, a development of this theme and other themes which correspond, with a recapitulation, or "tying in", of everything for the ending. One may expect contrast not only in tempo, but also in mood and character.

RECORDINGS

Honegger, Arthur (1892-1955)
"Pacific 231", 12 in. London LM-1156

Rimsky-Korsakov, Nicholas (1844-1908)
"Scheherazade", 12 in. Columbia 3ML-4069

Handel, George Frederick (1685-1759)
"Harmonious Blacksmith", 12 in. Victor LM-1217

Rhythm

Varèse, Edgard (1885-
Complete Works, 12 in. EMS-401

Tchaikovsky, Peter I. (1840-1903)
"Pathétique Symphony No. 6", 12 in. Columbia 4ML-4544

Stravinsky, Igor (1882-
"Le Sacre du Printemps", 12 in. Victor LM-1149
"L'Histoire du Soldat", 12 in. Columbia 5ML-4964

Mussorgsky, Modeste (1839-1881)
"Pictures at an Exhibition", 12 in. Victor LM-1838

Bartok, Bela (1881-1945)
String Quartets No. 4, 5, 6, 12 in. Columbia 4ML-4279, 430
Melody

Hindemith, Paul (1895-)

Prokofiev, Sergei (1891-1953)
"Concerto No. 3 in C for Piano, Op. 26", 12 in. Capitol P-8253

Bach, Johann Sebastian (1685-1750)
"Fugues", 3-12 in. Decca DX-117

Hindemith
"Das Marienleben", 2-12 in. Columbia SL-196

Harmony

Menotti, Gian Carlo (1911-)
"The Consul", 2-12 in. Decca DX-101

Wagner, Richard (1813-1883)
"Tristan und Isolde", 5-12 in. Victor LN-6700

Strauss, Richard (1842-1912)

Debussy, Claude (1862-1918)
"Fugues", 2-12 in. Columbia 4ML-4537, 4538

Kodaly, Zoltan (1882-)

Berg, Alban (1885-1935)
"Concerto for Violin and Orchestra", 12 in. Columbia 3ML-4857

Barber, Samuel (1910-)

Schönberg, Arnold (1874-1951)
"Erwartung", 12 in. Columbia 3ML-4524

Form—Variation

Stravinsky
"Octet for Wind Instruments", 12 in. Victor LN-1076

Copland, Aaron (1900-)
"Variations", 12 in. Walden 101

Fugue--

Bach
Well-Tempered Clavichord, 3-12 in. Columbia SL-191

Pick-Mancingalli (1882-1949)
"Fugues (3) for Quartet", 12 in. Urania 7075

Concerto Grosso--

Brock, Ernest (1880-)
"Concerto Grosso", 12 in. Mercury 50001

Martini, Bohuslav (1835-)
"Concerto Grosso", 12 in. Westminster 5004

Stravinsky
"Concerto Grosso in D", 12 in. Victor LN-1096
Suite--

Bach  
"Suites (4) for Orchestra", 2-12 in. Victor LM-6012  
Handel, George Frederick (1685-1759)  
Bartok  
"Dance Suite", 12 in. Bartok 302  
Berg  
"Lyric Suite", 10 in. Columbia LL-2148  
De Falla, Manuel (1876-1946)  
"Suite Populaire Espagnole", 10 in. Columbia LL-2050  
Vaughan Williams, Ralph (1872-  
"Old King Cole Ballet Suite", 12 in. Westminster 5228

Symphony--

Sibelius, Jean (1865-  
"Symphony No. 4", 12 in. London LL-1059  
Piston, Walter (1894-  
"Symphony No. 3", 12 in. Mercury 40010  
Honegger  
"Symphony No. 5", 12 in. Victor LM-1741  
Hindemith  
"Mathis der Maler", 12 in. Columbia 4XL-4616  
Stravinsky  
"Symphony of Psalms", 12 in. Columbia 4XL-4129
Chapter IV. UNIT II.
STYLISTIC ELEMENTS

Now, the next step is to investigate and examine the stylistic elements or devices which comprise this "modern music", which composers used to produce a "new" music. The main streams are discussed below.

IMPRESSIONISM

The works of Claude Debussy (1862-1918) really mark the beginning of modern music. The atmosphere of his music was quite novel, and at the same time, baffling to many who heard it for the first time.

Debussy created a style comparable to the impressionism of the painters and the symbolism of the poets, applying their technique to the world of sound, trying to suggest in tone intangible, abstract mental images induced by a thought, an emotion, a perfume, a color, a poem, a scene, any definite object, suppressing unnecessary detail, and reproducing not the reality but the emotion evoked by the reality.1

Impressionism dealt with the effect of objects, rather than the objects themselves. It started first with French painters such as Manet, Degas, Renoir, Pissarro, Cézanne, headed by Claude Monet.

Impressionistic art substitutes for a photographic representation of what the eye actually sees, the emotional reaction of the artist to the scene he is painting. It gives a mental image, sensation aroused by a landscape, a figure, or an object; it is not concerned with reproducing concrete or tangible things.2

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1 Bauer, Twentieth Century Music, p. 134.
2 Hovard, This Modern Music, p. 73.
Certain aspects of impressionistic painting would be: (1) dots and specks of paint; (2) must be viewed from afar, not near; (3) uses motives; (4) light colors. Thus, a relationship or parallel can be seen between impressionistic painting and impressionistic music:

**Painting**
(1) Light colors  
(2) Motives  
(3) Specks of paint  
(4) Viewed from afar

**Music**
Light harmonies and sounds.  
Two notes by a clarinet or horn: a few notes make sense alone yet as part of a whole, produce a new blend of colors.  
Absence of formal construction.  
Heard as if distant.

There were many influences in Debussy's development. The first, and the most obvious, reason was the impressionist painters with whom he had much in common and whose suggestions he adopted into his music. He probably heard the music of the Russian peasants, built on a strange whole-tone scale common to many primitive cultures, while he visited the Czarist country. Thirdly, he spent many hours listening to the exotic music of the Javanese orchestra at the Paris Exposition in 1889, whose tonality was also very near the whole-tone scale. While in Rome, he made a study of the medieval Church modes and listened to Gregorian Chant which he later revived with a novel freedom and much imagination. The following methods have been identified as the marks of the Impressionist School:
Harmony

(1) Different and altered chords are exploited.
(2) Dissonant tones were added to chords that could not be satisfactorily explained by existing theoretical practices. Debussy went from one dissonance to another with no attempt at resolution. To him, dissonance was not a temporary disturbance but each chord was a color medium entirely independent of anything before or after it. The added second is a distinct feature.

Debussy, "Jimbo's Lullaby", Children's Corner Suite

```
\begin{music}
A\ \hline
C\ \hline
E\ \hline

F\ \hline
G\ \hline
B\ \hline
\end{music}
```

Many other composers incorporated this device. Stravinsky, in the "Finale" of The Fire Bird, harmonizes the final variation in the following manner:

```
\begin{music}
A\ #5\ \hline
C\ #5\ \hline
E\ #5\ \hline

F\ #5\ \hline
G\ #5\ \hline
B\ #5\ \hline
\end{music}
```

An older composer would probably have written it this way:

```
\begin{music}
A\ #5\ \hline
C\ #5\ \hline
E\ #5\ \hline

F\ #5\ \hline
G\ #5\ \hline
B\ #5\ \hline
\end{music}
```
(3) Ninths are also closely related and associated with the work of Debussy and other impressionists. The ninth chord is distinguished by its questioning character, "and if the chord is unresolved, the ear is left with an unsatisfied problem. The result is a shadowy impression, cryptic, impenetrable."¹

Ravel, "Pavane pour une Infante défunte"

Griffes, "The White Peacock"

¹Howard, This Modern Music, p. 82.
(4) Parallel movement of voices, such as fifths, octaves, thirds, sevenths, is common. The passage of Ravel's "Pavane pour une Infante défunte" quoted on the preceding page is an example of parallel ninth chords. The following example shows a succession of parallel fifths.

Debussy, "La Sérénade interrompue", Préludes, Bk. I

Exact repetition of chords on different fundamental notes is sometimes called "gliding chords". Ravel's composition is also an example of this.

(5) An interest in Church modes and their distinctive chord formation of parallel fifths and fourths and
octaves particularly, illustrated previously. The most notable exemplification of this is Debussy's "La Cathédrale engloutie".

Rhythm

(1) As might be expected, Debussy wished rhythmic flexibility and found inspiration again in Church sources and plain chant which took their rhythm from the natural rhythm of the words. He also changed meters, as in "Feux d'artifice", beginning in $\frac{4}{4}$, changing to $\frac{2}{5}$, $\frac{3}{8}$, $\frac{5}{8}$, and so forth.

Melody

(1) Very characteristic of Debussy was the use of the whole-tone scale, for the purpose of blurring the sense of tonality, or present key, not destroying it. The device was described quite extensively in the previous chapter.

Debussy, "Voiles", Préludes, Book I

Since all the intervals, or spaces between the tones, are equal, there are no smaller intervals to establish a temporary or final resting place. Melodies and harmonies built on the whole-tone scale are therefore vague and indefinite, and suggest mistiness and wraith-like shadows.

Howard, This Modern Music, p. 84.
(2) Impressionistic music also utilizes the Oriental pentatonic scale and Church modal melodies. Composers not only employed these for exotic intention, to suggest other cultures, but also for color.

The spread of Impressionism. The contribution of Debussy to musical evolution seemed to many composer to be "the way out of a Romanticism of which they were tiring. But his idiom was so personal that its imitation was dangerous."¹ His followers took the devices of Debussy's work as a starting point for their own music. It gradually became impossible to write music in the impressionistic idiom without sounding like Debussy; so composers were forced to seek other idioms in which to work.

Recordings

Debussy, Claude (1862-1918)
"Préludes", Book I, 12 in. Columbia ML-4537
"Children's Corner Suite", 10 in. Victor LM-9
"Images", 10 in. Columbia ML-2186
"La Mer", 12 in. Victor LM-1833
"Pelleas et Melisande", 12 in. London LLA-11
"Prélude a l'apres-midi d'un faune", 10 in. Columbia ML-2156

Dukas, Paul (1865-1935)
"Sorcerer's Apprentice", 12 in. Victor LM-1003

Respighi, Ottorino (1879-1936)
"Fountains of Rome" (poem), 12 in. Victor LM-1760
"Pines of Rome"

Leoffler, Charles M. (1861-1935)

Ravel, Maurice (1875-1937)
"Daphnis et Chloé, Suite No. 2", 12 in. Columbia 3ML-4316
"Pavane pour une Infante Defunte", 10 in. Victor LPM-7016
"Bolero", 12 in. Victor LX-1012
"Le Tombeau de Couperin", 12 in. Angel 35102
"Rapsodie Espagnole", 10 in. Victor LPM-7016

Roussel, Albert (1869-1937)
"Spider’s Feast" (ballet), 12 in. Esoteric 511

Albeniz, Isaac (1860-1909)
"Iberia", 12 in. Urania 7130
"Tangos", 12 in. Westminster 5382

Falla, Manuel de (1876-1946)
"Three Cornered Hat", 10 in. Columbia ML-444
"Vida Breve", 12 in.

Kodály, Zoltán (1882-)
"Mary Janos Suite", 12 in. Columbia 3ML-4306

Griffes, Charles (1884-1920)
"White Peacock", 10 in. Columbia IL-2167
"Poem", 12 in. Columbia 4ML-4629

Delius, Frederick (1862-1934)
"On Hearing the First Cuckoo in Spring", 10 in. London LD-9067

Stravinsky, Igor (1882-)
"Firebird Suite", 12 in. Columbia 4ML-4862

Satie, Erik (1866-1925)
"Piano Music", 12 in. MGM 3154
PRIMITIVISM

Primitivism was manifested chiefly in the works of those composers who wished to recapture the spontaneity and uninhibited freedom of primitive peoples. Brute strength was idealized. Then, the fine arts discovered a new vein in African sculpture; so, too, music found an outlet in the dynamic rhythm of Africa.

Primitivism undoubtedly had its background in the political, social, and economic upheavals of the first two decades of the century, the years when unrest was first appearing, and when the World War (I) was disrupting Europe's complacency.¹

It was carried over to mechanization; "machine music" was closely allied to primitivism. Finally, it reached the point of absurdity and lost its freshness. In "La Choéphores", Milhaud uses whips, hammers, whistles, combined with the groanings of the chorus, giving an impression of threatening disaster. In "Machines Agricoles", he set the words of a catalogue of agricultural implements to music. Antheil's "Ballet mécanique" employs horns and buzz saws.

Recordings

Stravinsky, Igor (1882-
"Le Sacre du Printemps", 12 in. Columbia 4ML-4682

Antheil, George (1900-
"Ballet mécanique", 12 in. Columbia 4ML-4956

¹Howard, This Modern Music, p. 138.
EXPRESSIONISM

Like impressionism, expressionism was borrowed from art, pertaining to the expression of the subconscious rather than the impression of outer things. In art, it gave rise to abstraction and surrealism. "Music was entirely free but found freedom rather irksome because it lacked direction."¹ Expressionism was actually "the German answer to French impressionism."²

... Distorted images on ... canvases issued from the realm of the unconscious—hallucinated visions that defied conventional notions of beauty in order to achieve the most powerful expression of the artist's inner self. So, too, musical expressionism defied the laws of what had hitherto been accepted as beauty and gave birth to new conceptions of melody, harmony, tonality, rhythm, and form.³

Though with twentieth century purpose, it was nineteenth century art in actuality. "It inherited the romantic love of overwhelming effect and intensity, of the strange, the macabre, the grotesque."⁴

The demoniac forces of nature, personified in the romantic theater by sinister villains, were replaced by the demoniac forces hidden in the human personality. ... Expressionism was the suppressed, the agonized romanticism of an anti-romantic age. It offered emotional release of a more than normal intensity. Its violence was the violence of a world overwhelmed, a world in flight from reality.⁵

²Machlis, Enjoyment of Music, p. 510.
³Ibid.
⁴Ibid.
⁵Ibid., pp. 510-511.
Recordings

Berg, Alban (1885-1935)
"Wozzeck", 10 in. Columbia 15-2140
"Lulu", 3-12 in. Columbia SL-121

Strauss, Richard (1864-1949)
"Elektra", 12 in. Victor LST-1135
Salome, 10 in. Capitol L-2036

Schoenberg, Arnold (1874-1951)
Pelléas et Mélisande, 12 in. Capitol P-8059
"Pierrot Lunaire", 12 in. Columbia 517-4471
"Verklärte Nacht", 12 in. Victor L-1739

NEOCLASSICISM

Modern objectivity prevailed for a while, and there was a definite return to the forms of the eighteenth century and the ideals of those classic times. It consisted chiefly in simplification of material, form, and medium.

This new classicism was manifested in the 1920's chiefly through the works of Stravinsky, Hindemith, and Prokofiev. The music was to be enjoyed for itself, or "l'art pour l'art". Rather than the story-and-picture meanings of compositions, stress was laid upon the impersonal, the intellectual, and the abstract. Condensation of material was also a feature of this movement.

Neo-classicism focused attention on craftsmanship, elegance, taste. It concentrated on technique rather than content and elevated the how over the what, as generally happens in periods of experimentation. . . . Future generations will find it significant that in a
period of social, political, and artistic upheaval there should have been affirmed so positively the classical virtues of detachment, serenity, and balance.

Recordings

Stravinsky, Igor (1882-)
  "Jeu des Cartes" ("Card Party", a ballet in three deals), 12 in. Mercury 10014
  "Pulcinella Suite", 12 in. Columbia 5ML-4630
  "Oedipus Rex", 12 in. Columbia 5ML-4644
  "Symphony of Psalms", 12 in. London LL-689

Prokofiev, Sergei (1891-1953)
  "Classical Symphony in D", 12 in. Epic 5LC-3042

Floth, Ernest (1880-)
  "Concerto Grosso", 12 in. Capitol S-8212

Palla, Manuel de (1876-1946)
  "Concerto for Harpsichord", 12 in. Mercury 10012

Casella, Alfredo (1883-1947)
  "Scarlattiana", 12 in. Colos. 1036

Piston, Walter (1894-)
  "Incredible Flutist" (ballet suite), 12 in. Urania 7092

Pallo Joio, Norman (1913-)
  "Triumph of St. John Symphony", 12 in. Columbia 3ML-4615

Lischka, Enjoyment of Music, p. 509.
POLYTONALITY

In the major-minor system seven tones were chosen out of the twelve to form a key. This "seven out of twelve" way of hearing music has been supplanted in the twentieth century by a "twelve out of twelve". In other words, contemporary harmony has expanded our conception of key and of what can be included in it. A piece is no longer in C major as Mozart understood the term. It is "sort of" in C major, the composer using all twelve tones freely around the center C. The supremacy of the keynote is less pronounced than formerly, although the harmony still gravitates to it. Much less pronounced, too (where it hasn't been altogether wired out), is the distinction between major and minor.¹

Expansion of tonality was encouraged by many factors:²

(1) Interest in the exotic scales of Far Eastern cultures;

(2) Use of scales derived from the folk music of Russia, Scandinavia, Spain, Hungary, and other Balkan countries;

(3) Revival of interest in the medieval Church modes and in composers of fifteenth- and sixteenth-century counterpoint.

"The musicians of our era have gone far afield both in time and space in order to find new means of revitalizing their art."³

Tonality implies the supremacy of a single key and a single tone center. Composers in the past made the most out of the contrast between two keys heard in succession. The next step was to heighten the contrast by presenting them simultaneously.⁴

¹Machlis, Enjoyment of Music, p. 521.
²Ibid.
³Ibid.
⁴Ibid.
Polytonality simply is the writing of music in two or more different keys simultaneously. In example (a) below, the top chord implies G major, whereas the bottom chord implies F major. Yet, both can be found in the key of C. The chords in example (b), while implying two different keys, cannot be analyzed in any one key. This distinction gives the first the term, "polyharmony", and the other, "polytonality".

Polytonality is used in varying degrees by almost every present-day composer. In some respects, it is an extension and development of traditional devices which go back to the eighteenth century. Its origin is to be found in the "organ point" or "pedal point" which is the holding or repetition of one tone, generally in the bass, "while the other voices continue melodic and harmonic progress, without regard to relation to the sustained tone."¹ Usually it begins and ends at a point where it harmonizes satisfactorily with the other parts, as with bagpipes' drones.

¹Howard, This Modern Music, p. 122.
Stravinsky first made use of polytonality in his ballet, "Petrouchka". The "Petrouchka" chord, so-called, represents two different keys—F sharp and C major, sounding simultaneously.

Polytonality is considered a French product because it was closely identified with the works of a group of musicians in France called "Le Six"; consisting of Poulenc, Milhaud, Honegger, Auric, Tailleferre, Durey, and influenced by Erik Satie. In "Saudades do Brazil", Milhaud has combined his experiments in polytonality with South American rhythms.
Polytonality is a means of helping parts to stand out from one another and making a melody more important by setting it against a background of foreign harmony. However, its most effective use is as an extension of the average means of expression, that is, temporarily in passages, rather than comprising an entire piece.

Recordings

Bach, Johann Sebastian (1685-1750)
"Well-Tempered Clavichord", 3-12 in. Decca DX-127

Stravinsky, Igor (1882-
"Petrouchka", 12 in. Victor LM-1175

Milhaud, Darius (1892-
"Saudades do Brazil", 12 in. MGM 3158

Ives, Charles Edward (1874-1954)
"Sixty-Seventh Psalm", 12 in. New Records (NRLP) 305
"Sonata No. 2 (Concord)", 12 in. Columbia 3ML-4250

Dohnányi, Ernst von (1877-
"Rhapsody in C minor", 12 in. Remington 199-43
ATONALITY

Atonal music discards the major and minor scale system as it is generally known and sets up twelve independent tonal centers, each tone having an equal relationship with each of the other eleven tones. This chromatic scale does not have one central tone, around which all other tones revolve.

Schoenberg is the chief exponent of this device. He felt that our principal concept of keys had outlived its usefulness and was no longer a practical resource. However, he was rebelling against a principle which is about three centuries old. The layman's ears are accustomed to the sound of "ti-do" and find rest and satisfaction in the "do" after they hear "ti".

Having accepted the necessity of moving beyond the existing tonal system, Schoenberg sought a unifying principle that would take the place of the key. He found this in a strict technique which he had worked out by the early '20's. He named it "the method of composing with twelve tones." ¹

The general principles of atonality can be outlined as follows:²

(1) The basic principle--condensation of material. Often, Schoenberg wrote piano pieces a single page in length.

(2) Avoidance of consonant combinations and a rigid insistence on dissonant chords unrelieved by anything in way of a simple three-toned triad in thirds, or even a

¹Machlis, Enjoyment of Music, p. 523.

²Howard, This Modern Music, pp. 101-107.
seventh or ninth chord. Constructions of atonal chords may be in fourths—C F B and E A D. "There results a music that functions always at maximum tension, without areas of relaxation."1

(3) Avoidance of doubling any tone of a chord. Each tone must have a dissonant tone to oppose it, that is, a C matched by a C sharp or C flat.

(4) The fundamental basis of atonality is known as, "the row", or the succession of tones on which the composition is built. The purpose of the row is to establish the relationship between the several tones used. The first rule is: All tones of the twelve-toned scale must be sounded before any of them is heard a second time. No tone is any more important than any of the others. For instance, if D were to be played twice before all the other tones were played, the listener may feel the piece was written in D.

1Machlis, Enjoyment of Music, p. 523.
Code to the preceding example of twelve-tone row:

<table>
<thead>
<tr>
<th>Note</th>
<th>Number</th>
<th>Note</th>
<th>Number</th>
</tr>
</thead>
<tbody>
<tr>
<td>C natural</td>
<td>1</td>
<td>F sharp, G flat</td>
<td>7</td>
</tr>
<tr>
<td>C sharp, D flat</td>
<td>2</td>
<td>G natural</td>
<td>8</td>
</tr>
<tr>
<td>D natural</td>
<td>3</td>
<td>A flat</td>
<td>9</td>
</tr>
<tr>
<td>E flat</td>
<td>4</td>
<td>A natural</td>
<td>10</td>
</tr>
<tr>
<td>E natural</td>
<td>5</td>
<td>A sharp, B flat</td>
<td>11</td>
</tr>
<tr>
<td>F natural</td>
<td>6</td>
<td>B natural</td>
<td>12</td>
</tr>
</tbody>
</table>

After the complete row is given, the piece proceeds in the same way as the variation form. Types of variations are as follows:

1. Changing intervals or notes and holding the rhythms.

2. Changing rhythm and using the same tones or intervals.

3. Simultaneous combination of both these methods.

4. Inversion, known as the "mirror". If the original melody leaps upward, say, a fifth, then the variation will leap down a fifth. Thus, the melody cited on the previous page may be inverted in this way:

---

1 Bauer, Twentieth Century Music, p. 216.
(5) Elongation. Lengthening the value of the notes.
(6) Contraction. The opposite of variation 5.
(7) Elision (of one or more notes).
(8) Interpolation (of one or more notes).
(9) Crab-form (repeating the motive backward). The crab and mirror may also be combined.

Since all atonal music must be dissonant or run the risk of suggesting triad harmony, dissonance is no longer the driving force as it is when alternated with consonance. Atonal music has the tendency to sound static, and composers rarely succeed in anything but short forms. 1

Recordings

Berg, Alban (1885-1935)
"Lulu", 3-12 in. Columbia SL-121
"Violin Concerto", 12 in. Angel 35091

Schoenberg, Arnold (1874-1951)

Barber, Samuel (1910-

Krenek, Erust (1900-
"Piano Pieces, Op. 83", 12 in. SPA-4

1Moore, From Madrigal to Modern Music, p. 306.
Another experimental phase was evident in the use of quarter-tones. The smallest interval in our system is the half-tone; therefore, the quarter-tone is one-half smaller than the half-tone. The octave then consists of 24 tones. Oriental peoples have long used these intervals. "That is why much of their music sounds out of tune to Western ears." However, this system is rather impractical for Western music because, besides the strings, there are not the instruments available to produce those intervals and Western notation could not incorporate them into the system.

Busoni was the leader in using such intervals and even theorized that scales could be further divided into third-tones, sixth-tones, eighth-tones. He even envisioned future instruments to be built especially for the playing of these smaller intervals.

Julian Carillo invented special instruments, such as a quarter-tone guitar, and eighth-tone octarine, a sixteenth-tone French horn, and others. The Thirteenth Sound Ensemble of Havana employed the new instruments of Carillo and played the odd intervals in a composition called, "Preludio a Cristobal Colon".

Alois Haba, from Czechoslovakia, also has written many quarter-tone compositions, such as the two operas,

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1Howard, This Modern Music, p. 202.
"The Mother" and "The Unemployed", and three string quartets. Yet, as might be expected, besides their impracticality, quarter-tones are difficult to notate because there are no set symbols for signifying such intervals. It will probably be a long time before any composition using such intervals will become a part of the standard repertoire.

**TONE CLUSTERS**

Henry Cowell is said to be the inventor of tone-clusters--groups of adjacent notes or whole blocks of tones. Instead of using fingers on the piano keys, he works with the palms of his hands and his forearms. Actually, he is one of the experimentalists in this field. Leo Ornstein has actually written pieces in this medium, such as, "The Wild Men's Dance", "A la Chinoise", and "Dwarf Suite".

Quarter-tones and tone-clusters have never enjoyed too much popularity, if any at all, principally because of their inaccessibility, impracticality, and their experimental nature. Then, too, Western ears have not been cultivated for a liking of such endeavors, even after many hearings. Yet, perhaps, the future will find a place for these.
With each new change and each new development, audiences were left further and further behind the composers, who, writing advanced works for a circle of musicians, created a vacuum of stifled appreciation. The public, with the rise of radio, began to find solace in the music of the past, which, of course, only aggravated the modern composers' situation. Some composers took the initiative in breaking through their isolation.

First, many composers tried to simplify their language and to return emotional content to music. They tried to seek out listeners and performers wherever they could be found, and they found unexplored ground in the colleges, universities, and schools. Second, the mass-audience was sought after, with music for ballet, opera, and film music. Men like Weill and Krenek went in for popular appeal in their stage works, introducing songs in a type of jazz-style, in place of the old-fashioned type of aria, and songs which the audience could understand. To a lesser degree, this step was taken in Russia through the works of Shostakovitch and Prokofiev.

Such moves were identified with "Gebrauchsmusik", or "music for use". It was adapted to the needs of musical amateurs, or written for some specific purpose outside accepted channels of symphony orchestras or opera companies. In many cases, it asked for audience participation.
Gebrauchsmusik got its impetus from Paul Hindemith about 1927. He said:

It is to be regretted that in general so little relationship exists today between the producers and the consumers of music. A composer should write today only if he knows for what purpose he is writing. The days of composing for the sake of composing are perhaps gone forever. On the other hand, the demand for music is so great that the composer and the consumer ought most emphatically to come at least to an understanding.¹

Gebrauchsmusik favored pieces of modest dimensions written in clear simple style. It emphasized group playing rather than the soloist: works for chorus or small orchestra, and chamber music. The parts were so designed that they could be played on whatever instruments happened to be available. Hindemith turned out music for children, students, amateur groups; music to eat to and music to play games to. Characteristic is his "Kammermusik" (Chamber Music) No. 1 and his musical game for children, as he called it, "Wir Bauen eine Stadt" (We Build a City). The desire to bring music close to life also penetrated the opera, which turned from gods and kings to topics of the day, to scenes laid in factories, hotels, and bars.²

Recordings
and
Works

Weill, Kurt (1900-1950)
"Three-Fifty Opera", based on the old eighteenth century Beggar's Opera.
"Der Jasager", a two-act operetta intended for performance for young people.
"Magna Charta", for Maxwell Anderson's radio program, Ballad History, performed on Columbia network, 1940.
"Down in the Valley", folk opera for performance by college students.

Krenek, Ernst (1900-)
"Jenny spielt auf", 1927, the greatest form of opera incorporating American jazz patterns.

¹Howard, This Modern Music, p. 161.
²Nachlis, Enjoyment of Music, p. 520.
Marc Blitzstein (1905-
"Cradle Will Work", a satiric light opera.
"No for an Answer", a similar work.
"I've Got the Tunes", a half-hour radio opera. ("He indoctrinates his works with left-wing theories which lend themselves the function of class-struggle propaganda.")¹

Conland, Aaron (1900-
"Second Hurricane", a play-opera for high-school performance;
Movies' scores: "The City", "Of Mice and Men", "Our Town".
"Billy the Kid" (ballet based on cowboy songs), 12 in.
Victor LM-1030.

Thomson, Virgil (1896-
"The River", a documentary film score.
"The Flow that Broke the Plains" (documentary), 10 in.
Decca 7527.

Britten, Benjamin (1913-
"Let's Make an Opera", entertainment for young people.
In this, children in the audience are required to participate in the action of this stage work by acting as a chorus. In a rehearsal held before the performance, the children learn four songs and these are effectively worked into the presentation.

Moore, Douglas (1893-
"Headless Horseman", an operetta for amateur and school groups.

Radio presentations:
Renotti, "Old Maid and the Thief".
Gruenberg, "Green Mansions".
Gianinini, "Beauty and the Beast".
Thompson, "Solomon and Balkis".

¹Howard, This Modern Music, p. 164.
JAZZ

Jazz is a folk music, an American art; basically telling the story of the Negro and his life as a slave and the downtrodden product of the white man's world. It is the reflection of the Negro's struggle for the right to education and acceptance in White society. It is his struggle which has become an organic part of the growth of American democracy.

Negroes, in enforced poverty, have had to make their own entertainment, instead of buying and getting it predigested and spoonfed.... The Negroes, the most oppressed and exploited among us have had a powerful and terrible story to tell, and the telling of which in more explicit languages has been denied to them by repression and censorship. It is music of protest against discrimination and Jim Crow and lynchings and indirect slavery, poverty, expressing hope and struggle for freedom.1

In the jazz of World War II, known as "bebop", there were the emanations of the bitter experiences of the American Negro soldier, fighting "in a war that was one for freedom. Jazz discloses qualities universal to all people, of anger at oppression and triumph over misery,"2 the gift of the Negro to America.

The roots of jazz can be traced to the intricate rhythms of Western Africa. Yet, the African was singularly affected by his new surroundings. He incorporated the melodies and harmonies of his white masters; and the result was

2Ibid., p. 29.
the whole body of spirituals, work songs, ballads, blues, minstrel tunes, which, in turn, drew upon "the storehouse of Irish, Scottish, and British folk melody." ¹

French, Spanish, African, Caribbean, and American influences created a cultural climate uniquely propitious for the emergence of an urban folk music such as jazz. ²

Jazz Origins and Influences ³

²Ibid.
Ragtime

Closely related to minstrel music, and forming a principal link with jazz was ragtime, the syncopated music of the 1890's. ... Jazz resulted, essentially, from the Negro's opportunity to obtain, and to use in his own fashion, the conventional manufactured musical instruments of European origin.

Negro brass bands began to be used for dancing around 1890. It was then that the era of jazz was definitely ushered into the world.

Ragtime was one immediate ancestor of jazz. It is essentially an instrumental art, particularly of the piano. It employs conventional harmony and two basic types of rhythmic forms--primary rag and secondary rag. The first implies elementary syncopation, that is, stressing regularly unaccented beats. A normal measure of four beats would ordinarily have its first beat accented with its third a little less stressed.

\[
\begin{array}{cccccccc}
1 & 2 & 3 & 4 \\
\end{array}
\]

Syncopation or primary would have the second or fourth beats stressed.

\[
\begin{array}{cccccccc}
1 & 2 & 3 & 4 \\
\end{array}
\]

1Chase, America's Music, p. 469.
The four beats may be further divided into smaller units, accenting these:

\[ \text{[Musical notation]}. \]

It may appear in this form with the unaccented note becoming a part of a larger denomination of stressed value, rather than played separately.

\[ \text{[Musical notation]}. \]

Of course, there is always present a regular pulsating foundation of 1 2 3 4, and the preceding example is rendered:

\[ \text{[Musical notation]}. \]

This example can also be seen in this way:

\[ \text{[Musical notation]}. \]

again with notes of larger value but with the same rhythmic feeling or primary rag. "This can be traced to European
sources and is supposed to be based on an old and well-known formula of classical composition.¹ A good illustration of this is a recording by Louis Armstrong, called "Mahogany Hall Stomp".

The second device goes even further by setting up two independent rhythmic patterns "whereby the melody may be in triple, while the accompaniment is in double time, thus defining polyrhythm."² This has been heralded as a "true Negro contribution, and as a fundamental and distinguishing element of jazz rhythm."³

One example of secondary rag would be the opening phrase of the popular song, "I Can't Give You Anything But Love":

![Music notation]

The feeling of the rhythm of the melody is in patterns of three notes, that is, the first of every three notes receiving the primary accent. Yet, the time signature indicates a meter of four. This same idea can further be illustrated in the famous "Twelfth Street Rag", which also has a melody in three-note patterns.

¹Sargeant, Jazz: Hot and Hybrid, p. 55.
³Sargeant, p. 55.
Again, it is three against four. Other examples can be found in "Fascinating Rhythm" by George Gershwin with its changes of meters as well, and in "Kitten on the Keys" by Zez Confrey.

"Fascinating Rhythm"

"Kitten on the Keys"

Other examples of secondary rag:

"Limehouse Blues"
"St. Louis Blues"

"Down Home Rag"

This device can also be found in composed music, though not so readily as in folk art:

Richard Strauss, "Till Eulenspiegel"

This example shows 7 over a fundamental 6 rhythm.

Mozart, "Quartet in F Major" (Finale)

Ragtime often utilizes the cakewalk rhythm:
The Chorus of "Turkey in the Straw" is an example of this pattern:
The cakewalk was particularly favored by Debussy, and he used it in his "Children's Corner Suite", as "Golliwog's Cakewalk".

Ragtime reached its peak of popularity between 1905 and 1910. Everyone wanted to play, dance, and hear rag music. Yet, as in every art, "decadence set in." ¹

Public demand brought about wholesale production, and by this time even the least gifted of Tin Pan Alley's hacks knew the tricks of the trade. The rags of subsequent years were numerous and mostly of poor quality. Old formulas were done to death, and individual ingenuity disappeared from the art of rag composition. ²

Recordings

Walter Rose, with members of Lee Walter's Band, "Harlem Rag", West Coast 107.


Fats Waller, "Carolina Shout", Victor 27563.

Earl Hines, "Fifty-Seven Varieties", Columbia 35875; "Weatherbird", with Louis Armstrong, Columbia 36375.

Leroy Garnet, "Louisiana Glide", Disc 6003.

Louis Armstrong, "Musk Rat Ramble", Columbia 'LP' ML 4383; "Twelfth Street Rag", Columbia 'LP' ML 4384.


²Ibid, pp. 700-701.
Louis Armstrong, "Mahogancy Hall Stomp", Vocalion 3055;
"I Can't Give You Anything But Love," Columbia 'LP' ML
4386; "St. Louis Blues", Columbia 'LP' CL 591.


Mozart, "Quartet in F Major", 12 in. London LL-656.


Ragtime Piano Masterpieces--"Rooster Rag"; "Silent Movie
Rag"; "Triangle Jazz Blues"; "Nonsense Rag"; "Hot House
Rag"; "Scott Joplin's New Rag"; "Hot Chocolate"; "Castle
House Rag", Columbia 'LP' CL 6260.

Blues

The other immediate ancestor of jazz is the blues,
a vocal music of the Negro, developed from his spirituals
and work songs. The Negro worked better if he sang at his
labor; it seemed to lighten his toil. The spiritual was
also transformed into the blues. When this occurred, the
content of the music shifted somewhat, with "the emphasis
less on man's relations to God and his future in God's heav-
en, and more on man's devilish life on earth."¹

Blues structure is usually a twelve-bar form in ¾
or ² time in which an initial four-bar statement is re-
peated with slight changes in melody or harmony and the
last bars of four compose the difference. One of the older
blues songs is "Joe Turner".

¹Barry Ulanov, History of Jazz in America, New York,
The first line of the text is repeated possibly for emphasis, but telling what has happened, and the third speaks of "why".

Joe Turner, the inspiration of the song, was a brother of Pete Turner, once governor of Tennessee. He was an officer and he used to come to Memphis and get prisoners to carry them to Nashville after a Kangaroo Court. When the Negroes said of anyone, Joe Turner's been to town, they mean that the person in question had been carried off handcuffed, to be gone no telling how long.¹

Harmony. "The harmonic scheme is merely the foundation upon which the melodic structure rests, a definite framework upon which creativity and inspiration are based."² This idea can be compared to the poetic sonnet of fourteen lines.

To be suited to an "impromptu" song, a harmonic scheme must be simple and stable, and at the same time provide scope for sufficient variation to avoid absolute sameness. Thus, only three chords are normally used.³

²Chase, America's Music, p. 454.
³Ibid.
These chords are those built on the first, fourth, fifth notes of any scale in our modern system, which are the most important. They are designated in Roman numerals—I, IV, and V7—the last chord having four notes rather than three as the other two. Therefore, in the key of C major, for instance, C D E F G A B C, the first note is C, and the other two notes of this I chord are the third and fifth above this root, as is true for any simple triad. The fourth note of the scale is F, and again the chord is made up of the third and fifth notes above this root. The fifth tone is G with the third and fifth tones, as before, but with the added seventh above the root on V; this is the reason for the "7" being included as part of the "V" chord, as V7.

[Chord diagram]

Melody. The blues melody of three brief phrases favors "a syncopation jugglery of a very few notes, often, those of the pentatonic." ¹ This scale is made up of only five tones rather than the usual seven. Compared to the major-minor system, the pentatonic omits the fourth and the seventh tones, and can be heard by playing the five black notes on the piano. If, from the scale of G flat major, composed of G♭ A♭ B♭ C♭ D♭ E♭ F♭ G♭, the fourth and

¹Ralph de Tolédano, Frontiers of Jazz, New York, Oliver Durrell, Inc., 1947, P. 43.
seventh degrees are omitted, there results the five black notes, or a pentatonic scale:

\[
\begin{align*}
&\text{\includegraphics[width=\textwidth]{pentatonic.png}}
\end{align*}
\]

Referring back to "Joe Turner", this song omits the fourth and seventh notes of the scale of C, or F and B, with an added D sharp.

The most characteristic trait of the blues scale or melody is the flattening of the third and seventh degrees, giving the song more poignancy and depth of feeling. This can be best illustrated with a part of "Harlem Nocturne":

\[
\begin{align*}
&\text{\includegraphics[width=\textwidth]{blue_notes.png}}
\end{align*}
\]

This song shows the flattening of the third and seventh notes, E and B, of the C major scale. These are called "Blue notes".

If there is space between the end of one melodic statement and the beginning of the next, it is often filled by a "break", which consists of a type of bridge-passage placed at the end of a melodic phrase, "filling out the dead
interval, . . . and seldom more than two or four measures long.\(^1\) One particularly good recording features Louis Armstrong on trumpet, with the voice of Bessie Smith, in "Cold in Hand Blues". The break is seldom written out but left mostly to the ingenuity of the performers. With the basic rhythm stopped and the soloist without support, an element of suspense and unrest is heightened. Yet, the fundamental rhythm is not destroyed; the pulse can still be felt.

The soloist syncopates, accents everything but the normal pulse of the fundamental rhythm; attempts to distract the listener in every conceivable manner from the series of regular pulses he is attempting to hold in his mind.\(^2\)

The "riff" is comparable to the break—it is also a blues melody simplified down to a single phrase but is a "structural device", its repetitions of the same phrase over and over again providing a "foundation against which solo melodic voices can soar freely."\(^3\) This device was particularly popular in the "Swing Era".

A two- or four-bar phrase is repeated with very little melodic variation and almost no harmonic changes over the course of any number of blues choruses.\(^4\)

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1 Sargeant, Jazz: Hot and Hybrid, p. 236.
2 Ibid., p. 239.
3 Finkelstein, Jazz, p. 76.
4 Vlanov, History of Jazz in America, p. 29.
In the "C Jam Blues", Duke Ellington's four-bar main phrase consists of only two notes: G and C. The first two bars of the riff are all on the note G; in the third bar C is introduced in a slurring pair of eighth notes. In Bessie Smith's recording of "Cold in Hand Blues" and "You've Been a Good Old Wagon", each song is built around one half of the blues scale—the first around G A B♭ E C; the second, C D E♭ F (if we consider the blues scale consisting of ten notes, which includes the two blue notes).

Variations in blues form are essentially passing tones, simply those tones which are the means of going from one important or melody note to another.

Each division of the four bars may vary considerably from the preceding phrase; may be broken up into two-bar phrases so that one blues chorus will have six phrases instead of three; may get two-bar phrases with two-bar fill-ins, as Duke Ellington's "Jack the Bear", where the piano plays the essential two-bar phrase and the band plays the two-bar fill-in. ¹

¹Ulanov, History of Jazz, p. 29.
"Boogie-woogie" is a subdivision of the blues, having blues harmony and "eight beats to the bar", so-called. The four quarter notes are subdivided (\(\text{\begin{tikzpicture} [baseline = 0, scale = 0.7] \draw (0,0) -- (0,0.5); \draw (0,0.5) -- (0.5,0.5); \draw (0.5,0.5) -- (0.5,1); \draw (0.5,1) -- (0,1); \draw (0,1) -- (0,0.5); \end{tikzpicture}}\) and each of these is given equal stress. Boogie makes use of the classical "basso ostinato", that is, a bass that repeats a figure or pattern over and over, while the parts above it change with every repetition. Some of the most common bass patterns are as follows:

(1) \[\text{\begin{tikzpicture} [baseline = 0, scale = 0.7] \draw (0,0) -- (0,0.5); \draw (0,0.5) -- (0.5,0.5); \draw (0.5,0.5) -- (0.5,1); \draw (0.5,1) -- (0,1); \draw (0,1) -- (0,0.5); \end{tikzpicture}}\]

(2) \[\text{\begin{tikzpicture} [baseline = 0, scale = 0.7] \draw (0,0) -- (0,0.5); \draw (0,0.5) -- (0.5,0.5); \draw (0.5,0.5) -- (0.5,1); \draw (0.5,1) -- (0,1); \draw (0,1) -- (0,0.5); \end{tikzpicture}}\]

(3) \[\text{\begin{tikzpicture} [baseline = 0, scale = 0.7] \draw (0,0) -- (0,0.5); \draw (0,0.5) -- (0.5,0.5); \draw (0.5,0.5) -- (0.5,1); \draw (0.5,1) -- (0,1); \draw (0,1) -- (0,0.5); \end{tikzpicture}}\]

(4) \[\text{\begin{tikzpicture} [baseline = 0, scale = 0.7] \draw (0,0) -- (0,0.5); \draw (0,0.5) -- (0.5,0.5); \draw (0.5,0.5) -- (0.5,1); \draw (0.5,1) -- (0,1); \draw (0,1) -- (0,0.5); \end{tikzpicture}}\]

(5) \[\text{\begin{tikzpicture} [baseline = 0, scale = 0.7] \draw (0,0) -- (0,0.5); \draw (0,0.5) -- (0.5,0.5); \draw (0.5,0.5) -- (0.5,1); \draw (0.5,1) -- (0,1); \draw (0,1) -- (0,0.5); \end{tikzpicture}}\]
Boogie also incorporates the twelve-bar pattern of the blues. Thus, the aforementioned basses would most usually fall in the following outline of form and harmony:

\[ \text{I} \text{I} \text{I} \text{I} \quad \text{V} \text{V} \text{I} \text{I} \quad \text{V} \text{V} \text{I} \text{I} \]

Boogie-woogie is a genuine three-voice (piano) music. The left hand has the rhythm and simple harmony and rolling bass figure, giving the music a solid foundation, producing the most interesting dissonances between the right- and left-hand blues lines. The right hand is the blues statement and answer, the melody and the decorative, answering and pictorially illustrative figures.\(^1\)

\[**\]

Jazz draws much from the vocal aspects of Negro music, and these aspects were necessarily absent from such a purely instrumental expression as the rag. The blues, publicized and brought to national popularity by F. C. Handy just as the rag craze was beginning to die out, undoubtedly made a powerful contribution to the technique of the commercial jazz artist. Part of this contribution led to greater harmonic and melodic subtlety. Rhythm had been rich in the percussive rhythmic elements of the Negro idiom. But it had contained little trace of the Negro's miraculous instinct for harmonization, and no trace whatever of his beautiful and characteristic style in sustained vocal declamation. These things, or their pale reflections, entered the commercial jazz artist's tool kit with the advent of the blues; and the wind instruments of the jazz band provided him with a pliable medium for their exploitation.\(^2\)

Influenced by the blues, the temper of popular music as a whole became warmer, its melodies smoother and its tempos somewhat more deliberate. The enormous popularity of the tango in the early 1910's testified to the need for a more sustained, romantic type of music to relieve the incessant clatter of the rag. But the tango,

\[ 1\text{Finkelstein, Jazz, pp. 123-124.} \]

\[ 2\text{Sargent, Jazz: Hot and Hybrid, p. 143.} \]
with its distinctly Latin emphasis, remained an exotic importation. The blues offered an even lower tempo and a more singable melodic line than the comparatively hectic tangos of the period, and coupled these qualities with an idiom that was already deeply established in the American musical consciousness. They also offered Tin Pan Alley an opportunity to get the public appetite focussed on "tunes" again, which must have been somewhat of a relief to Tin Pan Alley's composers after a harassing decade of ten-finger pianism. . . . Blues contributed to the development of the characteristic "sweet" jazz style that consists of a sustained melody moving over a slowly throbbing accompaniment. The division of the standard jazz ensemble into brasses and reeds on one hand and "rhythm" instruments on the other probably is the result of the blues type of structure. The vocal lament became the province of the wind instruments, while the continuous Negro rhythm undercurrent fell to the banjo, piano, guitar, drums, and other instruments of percussive quality.1

"The 'break' also entered the general field of popular music with blues influence."2 Its principal significance was the development in musical form, but having no new rhythmic principle. The long career of the blues is probably due to the fact that it described all emotions.

Recordings

(1) The Break


Johnny Dodds and Orchestra: "Cone On and Stomp, Stomp, Stomp", Brunswick 80074.


1Sergeant, Jazz: Hot and Hybrid, pp. 143-144.

2Ibid., p. 144.
(2) The Riff

Louis Armstrong: "Savoy Blues", Columbia 37537; "2:19" Blues, Decca 18090.

Johnny Dodds: "Red Onion Blues", "Oriole Street Blues", Decca 18094.

Ferdinand Morton, "King Porter Stomp", Commodore 4005.

(3) The Twelve-Bar Blues

Bessie Smith, "Lost Your Head Blues", Columbia 35674; "Cold in Hand Blues", Columbia 14064-D, 140250.

Ma Rainey, "Black Dust Blues", Paramount 12926.

Memphis Minnie, "It Was You", Circle 1014.

Jelly Roll Morton, "Mamie's Blues", Commodore 4001.

Edith Johnson, "Jim Crow Blues", Century 3021.

Meade Lux Lewis, "Whistle Blues", Blue Note 39.


Dewey Jackson, "Capitol Blues", Brunswick 1010.

Art Hodes, "Slow 'Em Down Blues", Blue Note 506.


Johnny Dodds, "Joe Turner Blues", Brunswick 80075.

(4) Blues Piano


Meade Lux Lewis: "Honky Tonk Train", Decca 16110; "Chicago Flycr", Blue Note 39.

Pete Johnson, "Roll 'Em Pete", Columbia 35959.

Finetop Smith, "Finetop's Boogie Woogie", "Finetop's Blues", Brunswick Album B-1002.
Albert Ammons: "Boogie Woogie Stomp", "Boogie Woogie Blues", Blue Note 2; "Albert's Special Boogie Woogie", Commodore 617.

(5) Blues albums


Bessie Smith, Columbia "Lp's": MJ 4807, 4808, 4809, 4810.

Mildred Bailey, Columbia "Lp's": CL 6094; R-1617.

Billie Holiday, Columbia "Lp's": CL 637, CL 6040; CL 6129, 6163.

Louis Armstrong, Columbia "Lp's": CL 591, 6334, 6335; ML 4366.

Boogie, Columbia "Lp's": CL 685; B-519; B-2047, B-2048; Folkways Jazz Series, LP 71.

Jazz

Jazz, as an art form in its own right, first became manifested around 1910, deriving elements from ragtime and the blues. It was particularly popular during the 1920's after World War I, and after jazz had traveled from New Orleans, its birthplace, to Chicago under the wing of King Oliver and companionship of Louis Armstrong. At this point, the arranger or performer became more important, because jazz is actually a stylistic device and treatment of a tune. It is a player's art—improvisation.

In the early days, . . . a pioneer jazz band, which might consist of clarinet, saxophone, trombone, banjo, piano, and drums, would select a tune, announce it once in order to establish a point of departure, and then proceed to develop it freely under the inspiration of the moment. The development was of at least
two kinds, a free-for-all in which each instrument went its own way in melodic, harmonic, and rhythmic competition with the other, or a take-your-turn scheme by which each instrument took a solo in rotation, the other supplying a subdued background. This kind of music-making came to be known as a "jam-session". 1

Jazz is unique in that it is never completely sad nor completely happy. It is humorous and playful, yet frank and of our times. It incorporates blues melody: a major scale with flatted notes against an unflatted accompaniment. Dissonance is very common to jazz. The quartertone music that comes from Africa does not have a complement in Western art, therefore, musicians play two semitones together (such as E and F) and there is evident a blues feeling of melody. Try playing a tune without this jazz flavor and the melodic figure is nondescript. Suppose "St. Louis Blues" were to be played without any blue notes; it would sound something like this:

![Musical notation]

A common device in jazz melody is the use of the appoggiatura or passing note resolving to a chord tone of

1 Americana Encyclopedia, XV, pp. 768-769.
the prevailing harmony. Such a figure is often followed by a similar ornamentation and resolution. The second figure usually falls on a different beat of the bar. A common jazz passage would be:

\[
\begin{array}{c}
\text{\ding{220}} \quad \text{\ding{221}} \quad \text{\ding{222}} \quad \text{\ding{223}} \\
\end{array}
\]

The rhythm of jazz is unchanging in tempo or meter, called the "heart beat" of jazz. Syncopation is of three types in jazz: (1) missing an accent, as, \[ \frac{2}{3} \quad \frac{3}{4} \]; (2) accenting otherwise unaccented beats, \[ \frac{1}{2} \quad \frac{3}{4} \], or using accented eighth notes, \[ \frac{1}{2} \quad \frac{3}{4} \], giving jazz a South American feeling with congo beat. "Accents may be anticipated or delayed, as long as they fall at points where they are not normally expected."\(^1\)

Jazz polyrhythm falls into phrases of three units against a background of the normal four, as:

\[
\begin{array}{c}
\text{\ding{220}} \quad \text{\ding{221}} \quad \text{\ding{222}} \quad \text{\ding{223}} \\
\end{array}
\]

"I Can't Give You Anything But Love" (page 61) is an example of this, as is "Fascinating Rhythm" (page 62), especially.

\(^1\)Howard, This Modern Music, p. 162.
This is different from the European device of two against three or three against four which has no disturbance of the normal rhythm, as:

In jazz, real syncopation results from the displacement of accents from strong to weak beats, as in "Fascinating Rhythm", but two against three is rarely found in jazz. The 6\(\frac{8}{8}\) meter, with its triple characteristic, is also foreign to the jazz idiom.

This pattern \[\frac{\text{d}}{\text{d} \frac{\text{d}}{\text{d}}}\] occurs incessantly in popular melodies. The third note is usually a note of the prevailing harmony. The first two notes are apt to be non-chordic. Examine again "I Can't Give You Anything But Love". A related pattern of \[\frac{\text{d}}{\text{d} \frac{\text{d}}{\text{d}}}\] is found in "Walking My Baby Back Home":

"Umpasteedle rhythm" is often the term given to this pattern:
It may be notated: \( \frac{2}{4} \frac{3}{4} \), as in the clarinet break at the conclusion of "Someday Sweetheart", recorded by the Benny Goodman Trio.

Two related and specialized uses of polyrhythm are: (1) the jazz anacrusis, and (2) the cadential cycle. The anacrusis is another word for "up-beat", or that part of the musical phrase which precedes the initial bar line. A common anacrusis figure in jazz is: \( \frac{2}{4} \). It is sometimes begun by a drummer, a tap dancer, or solo instrumentalist. "You Rascal You" illustrates this.

The cadential cycle commonly appears at the close of a phrase, or cadence. The final note appears in the previous polyrhythmic cycle of three, preceding the last bar, as:

\[
\begin{align*}
\text{First drum: } & \frac{2}{4} \frac{3}{4} \frac{2}{4} \frac{3}{4} \frac{2}{4} \frac{3}{4} \frac{2}{4} \frac{3}{4} \frac{2}{4} \\
\text{Second drum: } & \frac{2}{4} \frac{3}{4} \frac{2}{4} \frac{3}{4} \frac{2}{4} \frac{3}{4} \frac{2}{4} \frac{3}{4} \frac{2}{4}
\end{align*}
\]

"Then these drums begin to break the unsyncopated monotony with a variation:"\(^1\)

\(^1\)Sargeant, Jazz: Hot and Hybrid, pp. 215-126.
It was with the "coon-songs" and ragtime of the 1890's that Negro syncopation came into our popular music and there began the development of a type of music, culminating in jazz and swing, which is the result of Negro music shaped by American life and surroundings and developed by white men as much as by Negros.\(^1\)

The tone color of jazz is derived particularly from the voice of a Negro, akin to the saxophone: hoarse, breathy, with vibratuto. The blues voice is the most important instrument. It is especially poignant because of its characteristic "deviation from pitch and slides or glissandos which similarly add sparkling inflections to the voice."\(^2\) The jazz orchestra is ordinarily categorized into three departments: brasses, reeds, and rhythms. The first comprises trumpets, trombones, and other such instruments of similar construction and technique. The second involves those instruments employing reeds, such as

\(^1\)Howard, This Modern Music, p. 183.
\(^2\)Finkelstein, Jazz, p. 39.
clarinets, oboes, saxophones. The rhythms involve a rather odd combination of instruments, yet which aptly function as rhythmic background for the ensemble. This category includes the piano, string bass, banjo, vibraharp, guitar, and others, as well as drums. Most of these instruments also play melodic material. Their principal purpose is to "maintain the constant throbbing that forms the foundation of the jazz edifice: what we have termed for technical purposes the normal or 'fundamental' rhythm."¹

The form of jazz is the blues, actually a classical form, strict, poetic, based on a rhymed couplet--iambic pentameter--as a Shakespearean play. It has rather an elementary structure. A theme is presented which may be improvised or taken from some popular melody, and proceeds to make a series of rhythmical and melodic variations on it. The harmonic structure of the theme is not altered in the variations. The formula is: \( A A' A'' A''' \), and so forth; in other words, the simple theme-and-variation type of structure. In the realm of popular music, the form is the traditional \( A A B A \), called ternary. The first theme or melodic idea is stated, usually of eight measures in duration. It is repeated but the "repetition is interestingly varied; the statement the same but the solo answer different."²

"B" is the contrasting portion where the blues often enters and sometimes "treated as a series of solos or duets."¹ The "A" section returns but usually with a new harmonic variation, "a cadence or instrumental reply, rounding out a performance like the classical coda."² The riff is an important element in this form. The band may give the opening riff, followed by a solo instrument. Often the band accompanies the solos; the orchestra may re-enter after a solo chorus. Listen to Duke Ellington's recording of "East St. Louis Toodle-oo".

Of course, a popular song does not become jazz until it is treated, varied, improvised, and given characteristic jazz elements. Jazz is a player's art; the composer is relatively unimportant. Simultaneous improvisation of two or more musicians "taking off" on the same melody is called "counterpoint", or "jam session". This was the basis of the Dixieland style.

Recordings

(1) "New Orleans and Dixieland Instrumental Classics:

"High Society"—Rena (Circle Album S-10); Pechet (Blue Note 50); Ory (Decca 25134); Johnson (Victor 40-0126).

"Clarinet Marmalade"—Rena (Circle S-10); Brumes (Commodore 549); Beiderbecke (Columbia 36156).

"Jazz Me Blues"—Bechet (Blue Note 44); Hartman


²Ibid.
(Keynote 601); Reiderbecke (Columbia 37804).
"Musk Rat Ramble"—Brunies (Commodore 618); Armstrong
(Columbia 36153); Ory (Decca 25133).
"Diga Diga Doo"—Hartman (Keynote 602); Stewart (KRS
2004).
"At the Jazz Band Ball"—Reiderbecke (Columbia 36156);
Davison (Commodore 573).
"Tallin' the Jack"—Ory (Decca 37277); De Paris (Blue
Note 47).
"Tin Roof Blues"—Hartman (Keynote 601); Brunies
(Commodore 556).
"Wear Blues"—Rena (Circle S-10); Dodds (Brunswick
80073).
"Panama"—Rena (Circle S-10); Sullivan-Bechet (Disc
8004); Brunies (Commodore 1511).
"Eccentric"—Kaminsky (Commodore 560).
"She's Crying for Me"—Hodes (Blue Note 506); Wynn
(Brunswick 80042).
"Fidgety Feet", "Sensation", "Farewell Blues"—Evans
(Disc 6071, 6072, 6075).
"Milneburg Joys"—Rena (Circle S-10).
"Sugarfoot Stomp"—Hodes (Blue Notes 34).
"Ory's Creole Trombone"—Armstrong (Columbia 37634).
"Creole Belles", "Chattanooga Stomp"—Watters (West
Coast 102).

(2) Jazz Illustrations:

"Som e day Sweet heart", Benny Goodman Trio, Victor 25161-A.
"You Rascal You", Mound City Blue Blowers, OKeh 45126.
Eddie Condon, Columbia "Up" CL 616.

(3) Chicago Style Jazz—Columbia "Up" CL 632, ML 4385, ML
4811, CL 6107; Columbia Album C-144; Brunswick Album
3-1017; Columbia Album C-30.
During the 1930's, arrangements were in vogue, but jazz was hard to write down; therefore, a reaction to hot jazz set in with "sweet" jazz. Spontaneity was sacrificed in favor of softer tones, full scores, and ensembles approaching the symphony orchestra in numbers, introduction of strings, and in musical discipline, with sweet harmonies and pleasant instrumental combinations. The effects were characteristic of nineteenth century romanticism and twentieth century impressionism. In many instances, jazz was only evident in the fact that duple time predominated. Sweet jazz reached a highlight when Paul Whiteman produced the impressionistic work of George Gershwin, "Rhapsody in Blue", 1924, in the jazz idiom. Though smaller, another impressionistic work is "In a Mist", by Bix Beiderbecke, a young man who was far ahead of most of his contemporaries of the 1920's and who died far too soon.

"Hot" jazz is different from "sweet" jazz in that it is more "purely Negroid, more purely improvisatory, and comparatively independent of composed tunes."¹ Commercial jazz is the dance music and the amusement melodies of the American people as a whole.

The tunes on which it is based issue from Tin Pan Alley, the center of the popular song-publishing industry. These tunes are, some of them, purely Anglo-Celtic or central European in characteristic, some of them pseudo-Negroid. However, both hot and sweet jazz represent types of performance, rather than of composition.²

¹Sargeant, Jazz: Hot and Hybrid, p. 54.
²Ibid.
"Swing", on the other hand, was a reaction to the temporary sweet jazz (often called concert jazz), re-emphasizing the freedom, spontaneity, dissonance, and intensity of hot jazz; and boogie-woogie came into prominence. It was "jazz with a college education."\(^1\) This type relied heavily on the riff for the purpose of building up tension; on the "sensational solo characterized by trick playing; on a strident tone color in the wind instruments; and on a powerful, driving rhythm which was insistent rather than complex."\(^2\) The swing era was rather short, beginning around 1935, but it died during World War.

Some of the best jazz musicians were in the services. Jazz was going through almost violent changes of idea and execution. The war years were consecrated to reminiscence and critical evaluation. Singers were beginning to draw the largest audiences for themselves; pianists set so many and reflected as many more of basic styles; sidemen contributed much through solos and teamwork; figures of transition in whose hands the old music was left and the new was born.\(^3\)

Recordings

Harry James--Columbia "LP" CL 615, CL 655, CL 6009, CL 522.
Gene Krupa--Columbia "LP" CL 641, CL 6066, CL 6017.
Teddy Wilson--Columbia "LP" CL 6153, CL 6098, CL 6040.
Lionel Hampton--Columbia "LP" CL 711.
Folkways Jazz Series, Volume 8.

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\(^{1}\)Chase, America's Music, p. 486.

\(^{2}\)Ibid.

\(^{3}\)Ulanov, History of Jazz, p. 212.
Duke Ellington—Columbia "LP" ML 4418, ML 4839, CL 552, CL 683, CL 6024, CL 6073.
Count Basie—Columbia "LP" CL 6079; Brunswick RL-58019.
Artie Shaw—Victor LPT-6000.
Jimmie Lunceford—Columbia "LP" CL 634.
Charlie Barnet—Columbia "LP" CL 639.
Bix Beiderbecke—Columbia "LP" ML 4512, ML 4613.
Jack Jenney—Columbia "LP" 4603.
John Kirby—Columbia "LP" ML 4801.
Buck Clayton—Columbia "LP" CL 614, CL 567, CL 6325, CL 6326, CL 548.
Robby Hackett—Columbia "LP" CL 6156.

* * *

After World War II, bebop came to the foreground. Under the impact of bop, the riff was weakened, the constricting I-IV-V harmonies were interpolated with other, more daring chords, the bass drum was replaced by the top "cymbal as the custodian of the beat, and multitude of irregular accents and sounds introduced on the remaining paraphernalia of the drummer."

The old jazz was characterized by four beats to a bar with the first and third accented; in bebop, the beats are present, but they are almost always so thoroughly disguised that they seem not to be there. . . . The music (is) difficult to dance to; . . . its appeal is to the intellect rather than the emotions, is frequently loud, aggressive, and defiant. . . .

1 Ulamov, History of Jazz, p. 274.
Pop was diametrically opposed to the jazz which preceded it. . . . Swing is hot, heavy, loud; bebop is cool, light, and soft. The former bumped and chugged along like a beat locomotive, or drive. The latter has a more subtle beat which becomes more pronounced by implication. At this low volume level, many interesting and complex accents may be introduced effectively.  

"The boppers discarded collective improvisation and placed all emphasis on the single line." The arpeggio, or broken chord, ceased to be important; the accent was primarily on the diatonic or scalar melody. The procedure was not up one chord and down another, or up one scale and down another; this seesaw motion was precluded by the use of skips of over a third. "The skillful use of scales fosters the evolution of many more ideas than does the use of arpeggios, since an arpeggio merely restates the chord."

Bebop, according to its pioneer practitioners, is a manifestation of revolt. Eight or ten years ago many Negro jazz musicians, particularly the younger ones, who were sometimes graduates of music conservatories, began to feel, rightly or wrongly, that the white world wanted them to keep to the old-time jazz. They held the opinion that the old jazz, which they called "Uncle Tom music," was an art form representative of a meeker generation than theirs. They said that it did not express the modern American Negro and they resented the apostrophes of critics who referred to them, with the most complimentary intent, as modern primitives playing an almost instinctive music.

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1[Planov, History of Jazz, p. 275.]
2[Ibid.]
3[Ibid.]
4[Boyer, "Bop", New Yorker, p. 35.]
Some of the dissidents were Dizzy Gillespie, Thelonius Monk, Charlie Parker, and Lester Young. Yet, bop more or less lost its appeal around 1950.

Bop lengthened melodic lines, weakened the grip of the two- and four-bar riff, gave jazz a rhythmic lift and fresh melodic and harmonic inspiration. Freshness was the key element in bop; when bop musicians could no longer recognize staledness and themselves becoming susceptible to stereotypes and clichés, they were finished as a cohesive group.¹

But before bop, jazz was well behind the harmonic ramifications of modern music in general. There had not been any use made of the whole tone scale, polytonality, or atonality. The new conceptions of melody were subtler, often "much more ornate than had been known to jazz before."² The toppers usually ended a piece with that distinguishing flatted fifth which marks the medium.

They improvised or composed long melodic patterns frequently of uneven phrase lengths. Rhythms became more subtle and leaned strongly toward highly propulsive Latin-American effects. It was typical of these men to use a common theme such as "Indiana" as a point of departure and build on it a wholly original expression. The new men's musical thought was far more complex.³

Recordings

Charlie Christian—Esoteric 1; Columbia CL-652, GL-500; Blue Note 5026.

Roy Eldridge—Commodore 20024; Clef MGC-641.

¹Ulanov, History of Jazz, p. 288.
²House and Garden, December, 1954, p. 164.
³Ibid.
Lester Young--Savoy 9000; Mercury MG-25015; Keynote 604.
Gillespie-Hawkins--Apollo 101; Dial 903; Allegro 1593;
        Clef MCC-512.
Charlie Parker--Dial 210, 202, 901; Savoy MG-12000/1/9;
Gillespie-Getz--Norgren MCC-2.
Fats Navarro--Blue Note 5004.
Bud Powell--Blue Note 5003.
Theo indis Monk--Blue Note 5002.
Bunny Berigan--Victor 20-1504.
Dizzy Gillespie--Manor 1042; Musicraft 466.
Jazz at the Philharmonic, Volume 6.

* * *

The latest development has been called "modern" or
"progressive" jazz. The beat is still present, for rhythm
is still considered the most necessary ingredient of jazz.
The music swings, but not as much as that of the 1930's,
however. The main change is in the harmonic realm. Many
more complex harmonies are introduced; consequently solo-
ists take greater liberties. Many musicians became involved
in "intricately-arranged small groups, making much use of
counterpoint and classical music forms."\(^1\)

They were serious, thoughtful musicians--often with
a background in formal music theory. They attempted to
make solo improvisation a more integral part of the
overall structure and to give more intelligent meaning

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\(^1\) Rex Harris, The Story of Jazz, New York, Grosset &
        Dunlap, 1955, pp. 256-257.
to the solos through their arrangements. . . . West Coast jazz originated in Los Angeles about 1950. It featured tight ensembles and solo work of the cool tradition which wove in and out of the arranged pattern. It specialized in unusual voicings and distinct timbres, used odd combinations of instruments, and borrowed forms from classical music. . . . West Coast jazz was a reaction against the free-wheeling nature of bop. It was a constricted, complex jazz form which took much of the emphasis off solo improvisation and put solos within a tightly arranged frame. Its groups varied greatly in both size and in instrumental combinations, but the most successful, both musically and commercially, was the relatively conventional quartet of Gerry Mulligan.

This type of jazz is an important stream in that it is challenging and has intellectualized jazz, making it more complex. By doing so, it has expanded the range of jazz possibilities.

Recordings

Woody Herman--Columbia CL-592, B-1612, CL 6049, CL 6026, CL 6092.

Lennie Tristano-Lee Konitz--Prestige 101; Capitol H-371.

Modern Jazz Quartet--Prestige 160, 170.

Stan Getz--Columbia CL-592; Capitol H-324; Prestige 104, 108; Norgran MGM-2; Clef MGC-137.

Miles Davis--Savoy MG-12000/1/9; Dial 201; Blue Note 5013, 5022; Capitol H-459, H-371.

Gerry Mulligan--Fantasy 3-6; Pacific 2, 10; Columbia B-1996.

Pete Rugolo--Columbia CL 604, CL 635, CL 6289.

Chet Baker--Columbia CL 549.


Dave Brubeck--Columbia CL 622, CL 590, CL 6330, CL 6331, CL 566, CL 6321, CL 6322; Fantasy 3-2, 3-8, 3-11, 3-5; Decca DL-6079.

1Harris, Story of Jazz, pp. 257-260.
Whatever its merit and worth, Europeans have considered jazz America's one great contribution to the musical world. They realized the importance and value of jazz many years before the Americans who originated it. During the 1920's, "denunciations of jazz from the pulpit and horror-struck anathemas of the later prohibitionists," 1 though with foundation, "blinded many a serious musician to the underlying esthetic significance of a natural, spontaneous expression of true folk materials." 2 Still, during this era, jazz persisted and invaded both vaudeville and motion-picture theatres. The Americans were afflicted by the double disease of prohibition and after-war unemployment. Many found that hot jazz relaxed and released them from such tensions.

Syncopation followed the Army across the seas, into the very trenches. When the men went on leave, they demanded their jazz, and London and Paris supplied their demand, for they too had become jazz-conscious. Like the parents who condescend to kneel on the floor to help Johnny with his electric train, only to succumb to its fascination and start playing train on his own, the Europeans took the American toy to their hearts, sensing new possibilities for the European composer in its unorthodox mechanism. Furthermore, they were not hampered by any notions as to the unfitness of the musical strummet for refined, classical society. Having no Puritan ancestry, they did not leap to the conclusions that because they liked jazz, it must be wicked. 3

2 Ibid.
The literature of the period was full of enthusiastic talk on the theory of symphonic jazz, most of which boils down to several interesting facts: that Shostakovitch used Vincent Youmans' "Tea for Two" as a theme, that Stravinsky employed certain elements of ragtime in some of his works; that Brahms was attracted to the rhythmic effects of 1890 jazz and even contemplated using them in a composition.\(^1\) Darius Milhaud thought he was actually writing jazz in the composition, "La Creation du Monde". In this work, "he realized a project to release jazz from the narrow confines of the dance."\(^2\)

Europeans were quick to recognize the originality and value of jazz, being a blend of European folk music, African rhythm, and regional color; and, beginning with Debussy, accepted it as a new resource.\(^3\)

Jazz first came to Europe in the form of the cakewalk, and it conquered Europe by 1919. Debussy composed "Colliwog's Cakewalk" because of the influence this early form of jazz had on him. Stravinsky used it as material for several works, among them, the "Jazz Sonata" and "Ragtime". In fact, when Woody Herman and his sixteen men mounted the stage in Carnegie Hall in March, 1946, the principal feature of their program was a concerto written especially for them by Stravinsky. It was the band's re-

\(^1\)Toledano, *Frontiers of Jazz*, p. 67.
\(^2\)Dauer, *Twentieth Century Music*, p. 270.
cording of "Caledonia" which inspired Stravinsky to compose this new opus, called "Ebony Concerto", of which he made Woody a gift.

However, numerous desperate attempts of so many modern composers to write popular music along the lines of jazz were painfully "labored, . . . achieving cheapness without popularity, vulgarity without success, and appealing only to the depraved palates of a sophisticated few."\(^1\) It was fashionable, nonetheless, for European musicians to work in the new medium of American jazz.

Aaron Copland, at the beginning of his career, was fascinated by jazz rhythms. When he came back from Paris--possibly to prove that he was not under French influence--he wanted to write something with a truly American flavor. "The Organ Symphony", he felt, was slightly Boulangersue in character; jazz appealed to him as the most representative medium for his new work.\(^2\)

His "Concerto for Piano and Orchestra", 1926, was also an elaboration of jazz. Oscar Thompson called this "the most impressive symphonic work in the jazz idiom of any composer." Wrote another critic, "In truly alchemic manner the concerto transmutes the dress of jazz into a fantastic and scintillant symphonic style." Of this work, Copland himself says:


This proved to be the last of my "experiments" with symphonic jazz. With the "Concerto" I felt that I had done all I could with the idiom, considering its limited emotional scope. True, it was an easy way to be American in musical terms, but all American music could not be possibly confined to two dominant jazz moods: the "blues" and the snappy number. The characteristic rhythmic element of jazz, ... being independent of mood, yet purely indigenous, will undoubtedly continue to be used in serious native music.1

Popular music proved its right to deal in larger forms of the concert stage with Gershwin's "Rhapsody in Blue" and his later "Piano Concerto in F". Of all the composers in the larger forms, he was the most American in feeling and expression.

He ... utilized the native idioms of jazz and the blues, adapting the rhythmic effects of syncopation, and the melodic rightness of true folk-song and giving it all an individual character, by the endless fertility of his invention and imagination.2

Gershwin became the symbol of the jazz influence on the American concert hall stage and opera house. Yet, he was not the first to raise jazz in extended compositions. His importance may be summed up with the idea that his compositions "mark the coming of jazz into the concert hall, in contrast to the serious composers seeking jazz objectively and often self-consciously."3

Composers abroad after the war especially appreciated how rejuvenating it was to introduce a primitive impulse into a tired, sophisticated music. Jazz was one source.

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1Goss, Modern Music-Makers, p. 322.
2Spaeth, History of Popular Music in America, p. 511.
3Ewen, Book of Modern Composers, p. 489.
In central Europe, the "Schoenberg group reigned aloof, but the new opera composers like Krenek ("Jonny Spielt auf") and Weill ("Three Penny Opera") went in heavily for it."¹ The "Three Penny Opera" used "the jazz idiom to mirror the depressed and tired Germany of the 1920's in an unforgettably poignant way."²

"No living composer has been entirely unaffected by the revitalized rhythmic sense we have all gained."³ Even the Mexican Chavez wrote a "Fox" and a "Blues". Jazz was amusing and exciting, and it offered escape from fear and grief, twin spectres that haunted all after the war, and even in present day, a re-awakening in the interest of jazz has quickly mushroomed. One of its greatest contributions has been to American society. It has, in part, been responsible for the breaking down of racial barriers. Through "increased personal association, Negro and White musicians have eliminated separate racial styles of jazz in favor of a common culture."⁴

Jazz is said in Europe to be the distinctive contribution of America to music, an assertion resented with some justice in serious musical circles here, for the syncopated melody with improvisational accompagniment, to which the term jazz is generally applied,

²Ibid., p. 99.
³Ibid.
has long been regarded askance as the cheap and vulgar outlet of the uncultured. The gulf between serious music and jazz has been, and still is in some quarters, as irreconcilable as that between Hitler and Einstein. Yet composers in the larger forms today do not hesitate to employ jazz, as they have both Negro and Indian melody. ... It may be set down as a manifestation of native musical personality which is individual and arresting and influential.¹

The art of jazz has effected a literal transformation.

"Inherited conventions have gradually been restated, reorganized, and ultimately restructured as a new expression."²

It may be that jazz musicians have simply rediscovered a controlling factor in music, the improvising performer. ... But the jazz musician has brought more than procedures, composing conventions, and improvisation to his music. Techniques have been developed that have broadened the resources and intensified the disciplines of certain instruments far beyond their use in other music. Colors have been added to solo instruments that are utterly unlike any others in music. New textures have emerged from a conception of tonality and of pitch that is not original but is entirely fresh in its implication. The improvising jazz musician has a different and more responsible and rewarding position from that of his counterparts in earlier art and folk music. The rhythmic base of music has been reinterpreted, making the central pulse at once more primitive than it has been before in Western music, and more sophisticated in its variety.³

And as George Gershwin said, "Jazz has contributed an enduring value to America and the world in the sense that it has expressed ourselves."

¹Kaufmann, From Jehovah to Jazz, pp. ix-x.
²Ulanov, History of Jazz, p. 6.
³Ibid., p. 7.
Recordings

George Gershwin (1898-1937)
"Concerto in F", Columbia ML-4025.
"Porgy and Bess", Columbia SI-162.
"Rhapsody in Blue", Columbia ML-4026, Victor LPT-29.
"Cuban Overture", Columbia 8ML-4461.

Igor Stravinsky (1882-)
"Ebony Concerto", Columbia ML-4398.

John A. Carpenter (1876-1951)
"Adventures in a Perambulator", Concert Hall CHS-1140.

Maurice Ravel (1875-1937)
"Concerto in G, Last Movement", Decca 9515.
"Sonata for Violin and Piano", Stradivari 1005.

Claude Debussy (1862-1918)
"Colliwog's Cakewalk", Columbia ML-4539.

Darius Milhaud (1892-)
"Le Bœuf sur le Toit", Columbia ML-2032.
"La Création du Monde", Columbia ML-2203.

Aaron Copland (1900-)
"Billy the Kid", Victor LM-1031.
"Four Piano Blues", London IPS-298.
"Music for the Theatre", MGM E-3095.

Constant Lambert (1905-1951)
"Rio Grande", Columbia ML-2145.

Woody Herman
"Caldonia", Columbia CL-6049.
How did all this come about? What were the steps which led to the music heard today?

It began in the nineteenth century. It was becoming more and more evident that the movement called "romanticism" was exhausting itself. Germany held the center of the field, dominating the musical world, and cultivating emotion as one of the highest elements of music. It seemed to many people that, after Wagner, no music could ever be more emotional more saturated with the professing and renouncing of love. Younger composers were beginning to tire of such overwhelming tension and grandiloquence. They could not find anything more to say in the romantic style without feeling dwarfed by this giant, named Richard Wagner. There was no other road open except the one of change. The same was true of romanticism. At the turn of the nineteenth century, classic ideals had begun to wear thin and to lose their vital power, because classicism was too objective, too exact and clear, too logical, stressing mathematical exactness and diminishing feeling and human emotion as an integral part of the music. Again, there was need of change.

This romantic ideal followed closely behind the similar movement in literature. It was evident in such traits as opposition to academic tradition; search for liberty; nationalism; accent on individuality; enthusiasm
for the past, folklore, and the mystical; "and a pantheistic religious feeling that is opposed to dogmatic, confessional faith."¹ As in most cases, a good thing can be overdone, and accessibility caused transition to a newer music. Certain composers formed a bridge between the dying romanticism and the ideals of the twentieth century, and they were labeled "post-romanticists". Chief among these were Richard Strauss, Gustav Mahler, and Hugo Wolf in Germany; Puccini, Leoncavallo, and Mascagni in Italy.

Recordings

Carl Maria von Weber (1786-1826)
"Der Freischutz", London LLI-5.

Richard Wagner (1813-1883)
"Flying Dutchman", Mercury MGL-2.
"Gotterdammerung", Victor LHWV-1072.
"Tannhauser", Royal 1348.
"Tristan und Isolde", Columbia EL-11.

Hector Berlioz (1803-1869)

Felix Mendelssohn (1809-1847)

Gabriel Fauré (1845-1924)
"Requiem", Angel 35019.

Richard Strauss (1864-1949)
"Don Quixote", Victor LM-1761.
"Rosenkavalier", Columbia 3ML-4044.
"Till Eulenspiegel", Columbia AL-46.

Gustav Mahler (1860-1911)
"Das Lied von der Erde", Vox PL-7000.

Hugo Wolf (1860-1903)
"Songs", Decca 9743.

Giacomo Puccini (1858-1924)
"La Bohème", Victor LM-6006.
"Madame Butterfly", Camden 222.

Ruggiero Leoncavallo (1858-1919)
"I Pagliacci", Camden 226.

Pietro Mascagni (1863-1945)

National schools which were an important force of
the Romantic movement also provided one means of ending
German supremacy of musical culture. Many countries es-
established a style, form, and content of their own, incor-
porating characteristic folk lore and folk tunes, as well.
In Norway, there was Grieg; Denmark, Gade; Finland, Sibe-
lius; Hungary, Liszt; Bohemia, Smetana and Dvorak; Eng-
land, Vaughan Williams. The Russian school was one of the
most important, for it added another culture also. The
musical independence of Russia was instigated by Glinka
and a group of composers known as "The Five"—Rimsky-
Korsakov, Cui, Balakirev, Borodin, Moussorgsky.

The men who formed that group were composers of
varying talents, bound together by a lack of orthodox
professional training and an overpowering interest in
a Russian national musical art. As a basis for such
nationalism they felt music needed to be stripped of
the artificialities which had grown up around it in
Western Europe, that simplicity and truth must be sub-
stituted for the intellectual qualities which had come
to predominate since the time of Beethoven.1

1Finney, History of Music, p. 531.
It has taken the musical world some time to understand and assimilate the work of "The Five". Many of their works are still unknown outside of Russia. To them nationalism was more important than the Romanticism which they might have imported; consequently their artistic ideals had little connection with the cycles of Western European musical development but were, on the contrary, grounded in the character and idiom of the Russian folk. Their absolute directness of method, with its insistence on the reality of the folk function of music, came as a revelation to German and French musicians who were beginning to tire of Romanticism, and who in their weariness were beginning to wonder what to do next. 1

Thus, nationalism was slowly taking the place of the German Romantic tradition. A national consciousness permeated the composers of Europe in the latter part of the nineteenth century.

Recordings

Edvard Grieg (1843-1907)
"Norwegian Peasant Dances", Op. 72, Mercury 10136.

Jean Sibelius (1865-
" Lemminkainen Suite", Columbia 3ML-4672.
" En Saga", London LI-737.

Franz Liszt (1811-1886)
"Hungaria", Symphonic Poem No. 9, Urania 7140.

Bedrich Smetana (1824-1884)
"The Moldau", Camden 115.

Antonin Dvorak (1841-1904)

Ralph Vaughan Williams (1872-
"Folk Song Suite"; "Greensleeves", Westminster 5270.
"English Folk Songs", Columbia RL-3023.
"London Symphony", London LI-569.

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1Finney, History of Music, p. 535.
Rimsky-Korsakov (1844-1908)  
"Snow Maiden", Urania 7035.  
"Russian Easter Overture", Vox PL-7670.  
"Sinfonietta on Russian Themes", Westminster 5008.  
"Legend of Kitezh Suite", Urania 7115.

Mily Balakirev (1837-1910)  
"Tamar" (Symphonic Poem), MGM 3076.

Alexander Borodin (1833-1887)  
"In the Steppes of Central Asia", Columbia 3MI-4515.  
"Prince Igor Suite", MGM 3008.

Modeste Moussorgsky (1839-1881)  
"Baba Mountain", Urania 7035; or, Vanguard 6000.  
Boris Godounov, Camden 140; or, Victor LM-1764.

Nationalism had far-reaching results and even permeated the twentieth century with such later nationalists as Bartok, Kodaly, De Falla, Prokofiev, Shostakovich. America has raised her voice through the works of Copland, Ives, Harris, Carpenter, and through the popularity of jazz, which is essentially a folk art. Another contributing factor was World War I when Germany and Austria were isolated from the rest of Europe.

As our composers became more sure of themselves, they aspired in greater measure to give expression to the life about them. They sought in their music a quality specifically American. At first they concentrated on those features of the home scene that were not to be found in Europe: the lore of the Indian, the Negro, and cowboy. . . . Composers became aware of a wealth of native material they could use: the songs of the southern mountaineers that preserved intact melodies brought over from England hundreds of years ago; the patriotic songs of the Revolution and the Civil War, several of which had become folk songs, hymns and religious tunes. There were the work songs from various parts of the country: songs of sharecroppers, lumberjacks, miners, rivermen; songs of prairies and railroad, chain gang and frontier. And then there was the folklore of the city dwellers, the commercialized
ballads, songs of musical comedy and jazz. All these
offered stimulus to the composer's imagination and re-
leased deep-lying emotions associated with the American
scene. 1

In general, the aims of twentieth century nationalism
differed greatly from that of the nineteenth. The life of
the people had been idealized by the Romantics. "They fast-
tened on those elements of local color and atmosphere that
were picturesque and exportable." 2

The new nationalism went deeper. It approached folk
song in the spirit of scientific research, separating
authentic peasant music from the watered-down versions
of the cafe musicians. It sought the primeval soul of
the nation and encouraged the trend toward primitivism.
Also a new type of nationalism came into being that
emanated from the culture of cities rather than the coun-
tryside and sought to capture the pulse of modern urban
life. 3

Twentieth-century nationalism uncovered the harsh
dissonances, percussive rhythms, and archaic modes that
became elements of a new tonal language. Its discover-
ies enriched the resources of music and encouraged the
breaking away from nineteenth-century ideals. 4

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A school of French composers came into vogue at the
end of the century who were in open revolt against Teutonic
domination, though not especially nationalist in approach.
The movement emerged which ushered in twentieth century mu-
sic more than any other, known as "impressionism." It was

1 Machlis, Enjoyment of Music, p. 574.
2 Ibid., p. 509.
3 Ibid.
4 Ibid., p. 510.
a delicate art, as precious as Wagner was massive, but rising largely from the personal style of one composer.

Yet, "it contained within itself the germ of its own decay."¹

Though it added new devices, it did away with so many of the old ideas that the total effect "was that of a drastic limitation of materials."² The music of Debussy was matchlessly poetic and touching and sensitive, but it proved too fragile, too ephemeral, to stand the excessive use to which these effects were put. It was the last, finest light "that declining romanticism cast into the mechanically-inclined world of machines, factories, and trains, of steam and electricity."³ It was at the same time the twilight of a passing epoch and the dawn of a new era.

After Debussy no more romantic music was written. Conflicts, crises, and catastrophes of the age that converged in 1914 could not find artistic expression in an art that was gentle, dreamy, and precious; an art that flew over the bloody battlefields like an exotic butterfly.⁴

Using Debussy as a springboard, composers rapidly became more and more daring and many experiments were underway. On the eve of World War I, the new music was strong and growing. It was evolving as a reflection of the materialistic world this globe had become, of the machine age, of

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¹Finney, History of Music, p. 559.
²Ibid.
⁴Ibid.
airplanes, automobiles, assembly lines, of factories manufacturing contraband. Life was becoming more complicated, complex, beset with more uncertainties and struggles. Neither was it as secure as some might wish it to be. How, then, could composers possibly write of individual emotions of love and ecstasy when sorrow and unhappiness were the by-products of nations striving to keep from being swallowed up by ambitious dictators?

Before the outbreak of World War I, . . . composers . . . headed for the same goal: a new music for which the forms and expressive media of the classical-romantic music are a grand and shining past, but no longer the artistic tongue of the present. The great turning point of history, recognizable in the most terrible wars of modern history and in a series of revolutions, coincides with the great turning point in the history of music. In one as in the other, it is a question of dissolving old forms. In one, the destruction of political and social forms; in the other, disintegration of spiritual forms. Concussions in the realms of states, society and economy were just as serious as the shock in the sphere of music.

The young musicians of 1914 all ventured into the free tone sphere. Many of them experimented with un-acustomed intervals. They all consider harmonic space as something infinite rather than something limited, and in it they search for new intervals and tone combinations. They distrusted great and beautiful sentiments. For them music was pure tone, and musical beauty was beauty of tone and tone combinations. Tone was material that had to be utilized. Composing was an intellectual work.

The greatest and most controversial work was done by Stravinsky and Schoenberg. Schoenberg grew up in Vienna, among the romantic traditions and memories of Schubert,

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1 Graf, Modern Music, p. 234.
2 Ibid., pp. 235-236.
Johann Strauss, Beethoven, and the composers who had written great classical music. He adopted the doctrine of the music of Brahms:

Motifs were the material for musical structures. Counterpoint taught how to make such motifs flexible, how to expand and condense them, to reverse and subvert them. For contrapuntal thinking such motifs were crystallized forms, arranged around an axis according to rule, and the motifs could be turned and twisted without the laws of their form being destroyed.¹

There was a similar trend in the architecture of Otto Wagner, Josaf Albrich, and Josef Hoffmann. It was logical and clear. "This was the spirit of the new machine and factory age, of the new practical world; it was a mathematical spirit that opposed romantic fantasy, color luxury, and excess."²

Schoenberg started as a romanticist, expanding the orchestra to the greatest possible limits. For one work, "Gurrelieder", the orchestra needed special music score paper of forty-eight lines, with additional staves for choirs and a narrator. In some of his first great compositions, like Verklaerte Nacht, he portrayed chromatic harmonies, mood music, and a romantic massing of forms and tones, which were combined with his logical thinking—strict, objective thought which "separated the purely musical from the literary and the picturesque, the tone from foreign alloys."³

² Ibid., p. 176.
³ Ibid., p. 179.
"Gurre-lieder" was one of the last major post-romantic works of Schoenberg. As with most of his music, audiences were antagonistic in Vienna. There had been fist fights, women fainting, denunciations, and general uproar. Yet, his music was no more nerve-wracking than some of the works of Debussy, Ravel, and Stravinsky that Europeans were hearing.

Gradually, the romantic programs vanish, and a logical evolution slowly emerges, and he becomes the strongest anti-romanticist and anti-realist extant in the twentieth century. His music then is unadorned, speaking not as a poet or philosopher but a musician, with tones as his tools. He employs a combination of "concrete material treatment and abstraction."¹

His music comes from the modern world of work and moves into the sphere of unreality. The transition from external nature imitation to a spiritual Hereafter is characteristic of all art before the start of World War I and one of the signs that revealed the deep dissatisfaction of the time. However, the greatness of Arnold Schoenberg's music lies in the union of the urge to abolish realism with the solid workmanship of the tone material.²

During the time in which Schoenberg first approached the ideal that he had in mind, he attempted to grasp his inner visions in pictures. World occurrences had become ghostly to the great anti-realist, and he endeavored to capture their true meaning in colors and shapes. He painted portraits which would show not the outward appearance of the person pictured, . . . but

¹Graf, Modern Music, p. 187.
²Ibid.
their inner being. He painted landscapes that were wholly fantastic and "fantasies and visions"; eyes that stared out of the dark; demoniac faces filled with fear and terror; dreadful glances out of shadowed eyes.1

His new music seemed to be suitable for his experiments in the unknown, since it could not be associated with any of the natural surroundings. The perfection of Schoenberg's technique was complete after the war. A new music had formed in Arnold Schoenberg, music that contained nothing but tones in mathematical order. Yet, he was considered "the greatest musician of the twentieth century who made the stride from an old era into a new age like a man crossing a big bridge above a menacingly swelling torrent."2

Recordings
Arnold Schoenberg (1874-1951)
"Erwartung", Columbia 3ML-4657.

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Igor Stavinsky, born 1882, has been one of the most influential and rebellious composers of the twentieth century. His music can be defined into two distinct periods: a style known as dynamism or primitivism, lasting until World War I, and neoclassicism, which persists to the

1Graf, Modern Music, pp. 187-188.
2Ibid., p. 196.
present day. Primitivism pertains to the depiction of primitive rites and tonal fury. It had its background in the "political, social, and economic upheavals of the first two decades, years when unrest was first appearing and when World War I was disrupting Europe's complacency."\(^1\)

In 1909, when Serge Diaghilev heard two of Stravinsky's works, "Scherzo fantastique" and "Feu d'artifice", he was so impressed that he commissioned him to convert the old Russian legend of the Fire-Bird into a ballet which became "L'Oiseau de Feu", the first modern ballet. It carried with it other innovations.

Not only did it inaugurate Diaghilev's custom of commissioning entire ballets, but it set the precedent of the composer consulting the choreographer and the "decor" artist during the course of composition.\(^2\)

It was also the beginning of Stravinsky revitalizing modern rhythmic sense. His innovations were principally of two kinds:

(1) Either played on repetition of certain definite rhythms . . . producing . . . a kind of intoxicated rhythmic trance, or (2) exploited unusual rhythms of 5, 7, or 11 . . . even alternating the normal 2, 4, or 6 units abruptly.\(^3\)

Its production on June 25, 1910, by the Ballet Russe was a success, making Stravinsky a successful composer overnight. Debussy, who was back stage during the per-

\(^1\) Howard, Modern Music, p. 138.


\(^3\) Copland, Our New Music, p. 59.
formance, congratulated him and felt he was his younger successor. Of course, many felt it was brutal music, with noisy harmonies and vulgar rhythms.

His next ballet for Diaghilev was written in 1911, "Petrouchka". In this, Stravinsky used polytonality for the first time. This score was a great advance over "Fire-Bird".

"Petrouchka" is a last farewell to the harmonic, melodic, and rhythmic manners of the nineteenth century. Into it, further, Stravinsky has introduced rhythmic and harmonic manners without which the later music of the twentieth century could not have been something other than what it is.1

It was the start of the pre-eminence of rhythm, over melody, harmony, and counterpoint which have always held a prominent place; which has made "Petrouchka" most famous, as a result. In this work, Stravinsky tried to portray a pathetic sawdust puppet often seen at Russian fairs. The ballet depicts the miserable life of the Russian lower classes. Petrouchka, a symbol of the Russian people, is a poor hero who is always suffering from unjust persecution and the cruel wronging of the police. Finally, he is killed, but reappears as a ghost to frighten his enemy, actually an illusion to the despotic rule of Russia.

Two years after Petrouchka, the Diaghilev-Stravinsky collaboration culminated in a ballet whose score stirred up such tempests of commentary as remain un-

paralleled in musical anecdotage, a score that to those who first accepted it as a surpassing masterpiece still tends to be the central fact of Stravinsky's career—and therefore of an entire hemisphere of twentieth-century music. This was "Le Sacre du Printemps".1

The ballet employed a huge orchestra, playing jagged rhythms, constant changes in meter, unprepared and unresolved dischords. At its first appearance, it caused a sensation as well as a scandal—a revolutionary score.

The performance had not progressed very far when cat-calls, shouts, and stamping of feet began to drown out the music... Blows were exchanged... Pandemonium followed. Very little of the music could now be heard.2

Such was the birth of a musical work which has justifiably been described as one of the epochal landmarks in the music of our generation. More than any other single composition, it has influenced composers throughout the world, setting forth a new trend in musical composition, helping to evolve a new idiom.3

His rhythmic writing, the tension of his music, unorthodox instrumentation, the primitive sounds had "overwhelming impact. All this destroyed the complacency not of only a first-night audience but also of an entire musical era."4 The following verse was written in the Boston Herald after the concert:

Who wrote this fiendish "Rite Of Spring"?
What right had he to write this thing?
Against our helpless ears to fling
Its crash, clash, cling, clang, bing, bang, bing!

1 Weinstock, Music as an Art, p. 289.
2 Ewen, Twentieth Century Music, p. 405.
3 Ibid., p. 406.
4 Ibid.
Its acceptance came very slowly, but it did come. In fact, the work was incorporated in "Fantasia", a motion picture by Walt Disney. Thus, this period of his dynamic style can be summarized as follows:¹

1. Brilliant, modern orchestration;
2. Highly dissonant harmony;
3. Polytonality;
4. Strongly percussive rhythms;
5. Frequent changes of time signature or accentuation on odd parts of a measure;
6. Little emphasis upon melodic creation.

Recordings

Igor Stravinsky (1882–)
"Fireworks", Columbia 5ML-4398.
"Firebird Suite", Columbia 4ML-4862.
"Petrouchka", Columbia 3ML-4047.

Transition to Modern Music. In Europe, the generation which had grown up during World War I did not want any part of the spirit of romanticism, and the work done by Stravinsky and Schoenberg had affected the younger musicians. "For them, music no longer meant dreaming, painting, mood and superabundance of emotions, as it still did for Strauss, Mahler, and Debussy."² Europe, along with the old ideologies, was destroyed, and people became skeptical toward "big words and ringing phrases, idealistic dreams and romantic fantasies."³

²Graf, Modern Music, p. 117.
³Ibid.
The social, economic, and political problems were not solved by the war; instead, they became more acute. The years following the war was a period of unrest and increasing spiritual tension.

The contrasts that had piled up in the world and had worked a continuous series of revolutions expressed themselves in the intellectual field as dissatisfaction and unrest, as agitation and discord.¹

In all arts there is evidence of a revolutionary, tempestuous state of mind. All art trends after 1918 agreed in only one thing: in rejection of real world rationalism. Out of a revolt against logic and sense, "surrealism" emerged in 1924, then the philosophies of Freud.²

The aspirations of composers after the war were to new, objective forms, and detachment of tone from all subjectivity, with destruction of any expressions of individual sentiment, and intent of neutralizing music. The purpose was the "metamorphoses of music from an artistic medium of expressing battle, moods, dreams, and fancies of the individual, to the resounding form for universal sentiments."³

The music of the eighteenth century seemed to be the forerunner of the music of the post-war period. Hindemith, Krenek, Stravinsky, Ravel, and Bartok wrote music in the form of a Baroque concerto. This approach to Baroque music was very important in the history of modern music. It meant two things.⁴

¹Graf, Modern Music, p. 282.
²Ibid.
³Ibid., p. 365.
⁴Ibid., pp. 291-292.
(1) Complete liberation of music from all non-
musical influences; domination of phonetic forces
of music; full release of rhythmic; detachment of
music from ideologies. Composers of the twentieth
century sometimes took odd detours to attain this
goal and often used force, as Stravinsky did, to sup-
press everything that was emotional in music, and to
transform music to a mechanism so that musical tone
might be free of all literary, picturesque or poetic
mood-inspiring influences.

(2) New desire for form and figure. Bach became
the greatest architect of music and his fugues the
greatest engineering art. Here were structures built
solely out of tones and without any admixture, gi-
gantic form, and movement of tones that had rhythmic
life.

... Young people were surrounded by death and
destruction, and complete bankruptcy of all declama-
tions of human dignity and humanity, progress and
culture. Such experiences could only produce an aver-
sion against everything that was emotional in music.
Thus music after 1918 was driving closer to the mechan-
ical, to inanimation, to rattling tone movement and to
music as an objective figure, not as subjective mood.
In no composer did this turn produce such intelligent
and individual music as Igor Stravinsky.¹

Just at the time when Stravinsky was being identi-
fied as the harbinger of the new music, he changed his
style. He turned from the barbaric complexity of Russian
music to the objective simplicity of eighteenth century
ideals.

Brevality of forms, transparency of texture, avoid-
ance of emotion in style, economy of instrumentation
(with frequent excursions into novel combinations),
a predilection for counterpoint--these were now the
qualities of Stravinsky’s works. From music that
tended to be pictorial, Stravinsky turned to music that
was abstract, pure, formal.²

¹Graf, Modern Music, p. 212.
²Ewen, Twentieth Century Music, p. 400.
During the 1920's, experimentation was in vogue. Yet, the 1930's more or less marked the end of the experimental phase of contemporary music.

All stultifying rules of harmony, rhythmic phrase, and melodic construction had been broken down. It was firmly established that the new music, in whatever style, was to be objective in attitude, clearly conceived, and contained in emotional expression. There was no need to fear Romanticism.1

Gebrauchsmusik was attempting to fill in the gap between composer and audience, and war again came on the scene in 1939. Uneasiness and the threat of war permeated most of the contemporary compositions. The war, however, did not put an end to all musical development, thought, and gestation. Rather, it has moved the center of creative activity to the Western Hemisphere. The future history of European music is henceforth closely allied to whatever course music takes in the Americas.2 One of the outstanding achievements of twentieth century composers was considering music a universal language, not the particular tongue of one nation.

... Modern music was music of a liberal character, music of a united world, music of a universal spiritual form. The affiliation of music with the earth, with the country, and with the nation should not detract any of its free spirit and world greatness from music, and the more a country's music will be filled with such tendencies, the greater a musical country will it be.3

1Copland, Our New Music, p. 116.
2Ibid., p. 125.
3Ibid.
Music of America. America was ripe for the responsibility of the world's musical center. Before World War I music in America was largely dependent on what happened in Europe. German domination on American music was so complete that the concert-goer refused to listen to anything unless it was of the Teutonic romanticism or manufactured on the Continent. America also needed to make her own revolt. Indeed, Americans were in actual protest against any German music or composer during World War I.

The New York Board of Education ruled that German operas were not to be discussed in the classroom or in special lectures. At the same time, the Museum of Natural History forbade a lecture on (Wagner's) "Parsifal". Somewhat before this, the Philadelphia Orchestra began translating into English all German titles of musical works. . . . Gatti-Casazza announced that during the new season there would be no German operas in the repertoire, nor any other works that "could cause the least offense to the most patriotic Americans." In January the New York Philharmonic promised that it would not perform the music of living Germans.¹

And so it went on—a musically young nation, one whose musical tastes had not yet developed, carrying forward a war against German music as well as the war on the battlefields. This prejudice did not disappear until long after the armistice was signed. A story is told of a concert Fritz Kreisler was scheduled to give at Cornell University in 1919:²

²Ibid., pp. 132-133.
The mayor of Ithaca issued a proclamation before the concert asking his citizens to boycott it. The hall, nevertheless, was full, which so enraged members of the American Legion that they cut the electric wires. For a while, Kreisler continued playing in the dark, but before long he had to discontinue his performance because a riot broke out and the police had to rush in to quell it.

Gradually, in 1920, the ban against German music was lifted with the Metropolitan returning Wagner's music dramas to its repertoire, but in the English language. The following year, they were again performed in their original language. Thus, the war against German music was over.

After the war, Americans became more concerned with their own country more than ever before. They were becoming proud of her sovereignty, her economic position among the nations of the world, her rapid growth, her industrialization and mass production, and mechanization. She no longer felt inferior in science, in literature, art, and even in music.

The war had two effects on American music:¹

In throwing off the yoke of German supremacy, we sought for substitutes in the music of other countries and were given to develop our own resources. Our contemporary music reflects the results of this duality. Our present-day composers understand and employ every modern European trick of technique, tonality, harmony, counterpoint, melody, instrumentation, rhythm, and form; adding to this that touch of individuality—a national consciousness.

¹Bauer, Twentieth Century Music, p. 77.
Contemporary music as an organized movement in the United States was born at the end of World War I. Composers in the next decade were trying to be very American, by utilizing the main currents and streams of indigenous or imported musical elements, such as, Indian tribal chants, Negro spirituals, Negro rhythms and raga-time, Anglo-American folk music, cowboy songs, and others. Some composers, as Antheil, Carpenter, and Copland, used current popular music. George Gershwin made the transition from the tunes of timpan alley to symphonic jazz.

During the War, of necessity, most musical activity was stifled. Europe was faced with economic and political adjustment after the War, and with recovering from her wounds. She was in no position to devote her time to the arts. America was a most logical place for European musicians to restore their endeavors to best advantage. Foremost instrumentalists and conductors were absorbed into American symphony orchestras, which became the best during this period of rehabilitation. Enriched musical life emerged in this country, and she expanded as a mature, sophisticated, cosmopolitan, musical nation.

Therefore, the world watched America and grew more and more interested in her growth and expansion. The reasons can be outlined as follows:

1 Copland, Our New Music, pp. 129-130.
(1) The war in Europe was a contributing factor for increased interest in native music.

(2) The recent influx of Europe's leading composers helped to focus attention on our own scene.

(3) Many more composers were writing and getting many more performances than ever before.

(4) Their music was coming in for considerably more attention in the press, than ever enjoyed before.

(5) We were nearing maturity with producing whole mechanical impediments of the musical world: orchestras, opera houses, piano manufacturers, music teachers, concert managers, etc. We have almost twenty symphony orchestras in this country.

(6) There is a growing number and stature of American composers.

Before World War I, the American public was interested primarily in opera, but after the turmoil, there was much more interest in symphonic and chamber music. Schools grew up all over the country. Young people no longer had to seek musical training abroad. Musical institutions arose that rivalled even the best of European conservatories. New ground of training could also be found in some of the famous summer music centers and festivals. Funds were established for promising young composers. One of the greatest developments of musical America was the use of the machine to bring music to the millions. There was mass productions of pianos, mechanical instruments and those of electricity, radio, recordings, television, motion pictures. Continuing the romantic tradition, however, audiences found much interest in the typically American product of musical comedies.
Our nationalism cannot take the form of a unified racial expression, but must be the spirit which comes from a welding of all elements which make up our population. True Americanism in art, music, and literature must be based on our ideals, our aspirations, our institutions, and our philosophy. . . . Our composers are writing music which is not a mere reflection of European music, but which actually springs from the cities, the factories, and the countryside of America.

Some composers were not sympathetic to this nationalistic spirit but were still attracted to the European scene or were more internationally-minded. "It gradually was realized that American music could not but be as many-faceted as America itself . . . ."  

The music of the contemporary American school follows no single formula. Rather it reflects the contradictory tendencies in our national character: our jaunty humor and our sentimentality, our idealism and our worship of material success, our rugged individualism and our wish to look and think like everybody else, our reverence for culture and our philistinism, our daring and our practicality, our ready emotionalism and our capacity for intellectual pursuits. All these are present in a music that has bigness of gesture, astonishing vitality, and the exuberance of youth.  

Recordings

Americanists

Aaron Copland (1900--
"Appalachian Spring", Victor LCT-1134.
"El Salon Mexico", Victor LCT-1134.
"Lincoln Portrait", Victor LCT-1152.
"Rodeo", Victor LK-32.
"Our Town", Decca 7527.

1Howard, Modern Music, pp. 32-33.
2Machlis, Enjoyment of Music, p. 575.
3Ibid., pp. 575-576.
Roy Harris (1898–
"Symphony No. 3", Victor LCT-1153.

Forde Grofé (1892–
"Death Valley Suite", Capitol P-272.
"Grand Canyon Suite", Capitol P-272.
"Mississippi Suite", Columbia 4ML-4625.

Morton Gould (1913–
"Fall River Suite", Columbia 3ML-4616.
"Tap Dance Concerto", Columbia ML-2215.
"Spirituals for Orchestra", Mercury 50016.

Don Gillis (1912–
"Frontier Town", London LL-176.
"Alamo", London LL-177.
"This is Our America"; "Dance Symphony", Remford LP-2.

William Grant Still (1895–

Traditionalists

Howard Hanson (1896–
"Symphony No. 1--Nordic", MGM 3141.
"Symphony No. 2--Romantic", Columbia 3ML-4636.
"Symphony No. 3 in A minor", Victor LCT-1153.
"Symphony No. 4" (Each movement is a section of the Requiem Mass), Mercury 40004.

David Diamond (1915–
"Music for Romeo and Juliet", Columbia 3ML-4303.

Walter Piston (1894–
"Incredible Flutist", Victor LM-6113.
"Symphony No. 3", Mercury 40010.

Eclectics

Harl McDonald (1899–
"Builders of America", Columbia ML-2220.

Roger Sessions (1896–
"Symphony No. 2" (In memory of Franklin Delano Roosevelt), Columbia 3ML-4784.

Virgil Thomson (1896–
"Tilling Station" (ballet), Vox PL-9050.
"Louisiana Story", Columbia ML-2087.
Paul Creston (1906–
"Symphony No. 3" (Three mysteries), Westminster 5272.

Randall Thompson (1899–

Leonard Bernstein (1918–
"On the Town", Camden 196.
"Fancy Free", Columbia AL-17.
"Jeremiah Symphony", Camden 196.

Experimentalists

Edgard Varèse (1885–
"Tonisation"; "Density 21.5" (the density of platinum), EMI-401.

Charles Ives (1874-1954)
"Sonata No. 2 (Concord, Mass.) for Piano", Columbia 3ML-4250.

American Opera

George Gershwin (1898-1937)
"Porgy and Bess", Columbia 4ML-4481.

Virgil Thomson (1896–

Gian Carlo Menotti (1911–

Light Opera

Victor Herbert (1859-1924)
"Naughty Marietta"; "Fortune Teller", Columbia AL-29.
Chapter VI. CONCLUSIONS

One last question: What course will future music follow? Musicians can only speculate because, fortunately, the years ahead are not for human eyes. Perhaps the answer lies in the past.

Classic treatment of music was "l'art pour l'art", an end in itself. The Romantic tendency was a more subjective medium for self-expression, "as a kind of emotional safety-valve."¹ Modern Music is often seen as a kind of "spiritual camera to photograph external facts and register impressions received from them as impersonally and objectively as possible."²

Five general characteristics of modern music have been made:³

(1) Preoccupation with literary and scenic ideas;
(2) Exotic or ephemeral influences, such as those exercised by dance rhythms "a la mode";
(3) A certain cultivation of the grotesque;
(4) A reaction against the precious and over-complex in favor of simplicity, robustness, and realism;
(5) A tendency to treat all natural phenomena, and all mental or sense experience, as being of equal interest and importance to the artist.

²Ibid.
³Ibid., p. 82.
These features are not integral parts of the music of the future for some composers. Younger men are thinking of a different kind of music:

A music which derives its power from forms beautiful and significant by virtue of inherent musical weight rather than intensity of utterance; a music whose impersonality and self-sufficiency preclude the exotic, which takes its impulse from the realities of a passionate logic, which, in the authentic freshness and simplicity of its moods, is the reverse of ironic and in its very aloofness from the concrete preoccupations of life, strives rather to contribute form, design, a vision of order and harmony. Such a music, like all that is vital in art, seeks affinities in the past...

But the writing on the wall points to a new romanticism, a renaissance of beauty, of simplicity, but a romanticism composed of the new materials. The spirit of beauty must be born again. It must be released from the fetters which have held it earthbound. It will be a new beauty to fit a new epoch which is gradually rising from the ashes of the old, for "former things are passed away."

The course of music will depend upon human events and the roads men take on their upward climb to musical heights. It will depend upon scientific discoveries as well as literature and philosophy. It will depend upon knowledge and standards of living. But whatever its path, it is a social activity for the enjoyment, interest, participation of the masses; a gift for the purpose of alleviating the problems of mortal living and for weaving a golden thread of immortality through a short, precious span of life.

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1. Roger Sessions, as quoted in Bauer, Twentieth Century Music, p. 299.
2. Ibid., p. 306.
APPENDIX

The following is a list of compositions, arranged by composers, which may be used as supplementary material. Also included are those works which, as yet, have not been recorded or are available only on old 78 r.p.m. records.

Addinsell, Richard (1904-)
"Smokey Mt. Suite", Boston 500.
"Warsaw Concerto".

Auric, Georges (1899-)
"Suite from Les Matelots", Columbia ML-2112.

Barber, Samuel (1910-)
"Adagio for Strings", Mercury 40002.
"Capricorn Concerto", Concert Hall, 1078.

Bartok, Bela (1881-1945)
"Mikrokosmos Suite", Bartok 303.
"Roumanian Dances", Concert Hall 39.
"Wooden Prince", Bartok 308.
"Bulgarian Dances", Colos. 1025.
"Hungarian Folk Songs", Bartok 904, 914.
"Rondos and Folk Dances", Decca 4011.
"Allegro Barbaro", Bartok 903. (Primitivism)

Bax, Arnold (1883-1953)

Bernstein, Leonard (1918-)
"Age of Anxiety", Columbia 3ML-4325.
"Trouble in Tahiti" (Opera)

Blitzstein, Marc (1905-)
"The Cradle Will Rock"
"No for an Answer" (Opera)

Bloch, Ernest (1880-)
"America" (rhapsody)
"Israel Symphony", Vanguard 423.
"Schelomo" (rhapsody), Columbia 3ML-4425.
"Voice in the Wilderness", Bloch 2.

Bruch, Max (1838-1920)
Britten, Benjamin (1913-
"Peter Grimes" (four sea interludes), London LI-917.

Cadman, Charles Wakefield
"Land of the Sky Blue Water".
"Shaneisis". (Opera)
"Sunset Trail". (Opera)
"The Willow Tree". (Opera)
"Thunderbird Suite for Piano".
"Witch of Salem".
"Dark Dances of the Mardi Gras".
"American Suite".
"Overture Huckleberry Finn".

Carpenter, John A. (1876-1951)
"Water Colors", Claremont 1206. (Impression.)
"Krazy Kat". (Jazz)
"Skyscrapers".

Casella, Alfredo (1883-1947)
"Elegia Eroica". (Neoclassic)
"Eleven Children's Pieces". (Polytonal)

Caturra, Alejandro (1854-1893)
"Cuban Suite No. 1", Angel 35105.
"Poemas Afro-Cubanos", Camden 203.

Chavez, Carlos (1899-
"La Hija de Colquide", suite, Decca 7512.
"Toccata for Percussion", Capitol P-8299.

Castelnuovo-Tedesco
"Piano Sonata".
"Alt Wien".
"Leaves of Grass".

Copland, Aaron (1900-
"Yeard Ye, Hear Ye".
"Short Symphony".
"Second Hurricane". (Documentary Film)
"Of Nice and Men". (Movies Film Music)
"Piano Concerto", Concert Hall, 1238. (Polytonality)

Debussy, Claude (1862-1918)
"Iberia", Columbia 311-4434.
"Suite Bergamasque", Columbia 441-4539.
"Syrinx", Alco 1007.
Cowell, Henry Dixon (1897-)
   "Symphony No. 4", Mercury 40005.
   "Rhythmicana" (for orchestra and Rhythmicon).

Dello Joio, Norman (1913-)
   "Fantasia on a Gregorian Theme" (Neoclassic)
   "Magnificat" (Neoclassic)
   "Mystic Trumpeter" (Neoclassic)
   "New York Profiles"

Diamond, David (1915-)
   "Rounds for String Orchestra"
   "The Martyr"
   "Elegy in Memory of Maurice Ravel"

Dohnanyi, Ernst von (1877-)
   "Marche Humoresque" (Polytonal)

Dukas, Paul (1865-1935)
   "La Peri", MGM 3062.
   "Symphony in C", Urania 7102.

Enesco, George (1881-)
   "Romanian Rhapsodies", Capitol X-8210.

Falla, Manuel de (1876-1946)

Elgar, Edward (1857-1934)

Gershwin, George (1898-1937)
   "Second Rhapsody for Piano and Orch.", Columbia ML-2075.

Gilbert, Henry
   "The Dance in Place Congo"
   "Comedy Overture on Negro Themes"
   "Negro Rhapsody"
   "American Dances in Ragtime Rhythm"

Goosens
   "Four Concertos"

Gould, Morton (1913-)
   "Swing Symphonietta"
   "Minstrel Show"
   "Concerto for Orchestra"
   "A Lincoln Legend"
Griffes, Charles (1884-1920)
"Pleasure Dome of Kubla Khan" (Impressionistic)
"Two Sketches on Indian Themes", Mercury 40012.

Grobe, Ferde (1892-
"Hollywood Suite"
"Transatlantic Suite"

Gruenberg, Louis (1884-
"Daniel Jazz" (Opera)
"Temple of Isis", Op. 3 (Impressionistic)
"Emperor Jones" (Opera)
"Jack and the Beanstalk" (Opera)
"Green Mansions" (Opera)
"Creation" (Opera)
"Lady X" (Opera)

Hanson, Howard (1896-
"Three Poems from Walt Whitman" (Romantic)
"Lament for Beowulf" (Romantic)
"Kerry Mount" (Opera)

Harris, Roy (1898-
"Trio for Violin, Cello, Piano" (Neoclassic)
"Symphony for Voices"

Hindemith, Paul (1895-
"Symphonic Metamorphosis on Theme by Weber", Mercury 50027.
"Theme and Four Variations", Westminster 5074.

Holst, Gustav (1874-1934)
"Choral Symphony"

Honegger, Arthur (1892-1955)
"Jeanne d'Arc au Buchar", Columbia SL-178.
"Pastorale a l'Ete" (Polytonal)
"King David", Westminster WAL-204. (Oratorio)

I'Indy, Vincent (1851-1931)

Ippolitov-Ivanov (1859-1935)
"Caucasian Sketches", Camden 176.

Ireland, John (1879-
"Concertino Pastorale", MGM 3074.
Ives, Charles Edward (1874-1954)
"Three Places in New England"
"Barn Dance"
"A Night in Central Park"  (Ragtime piano blues)

Herbert, Victor  (Light opera)
"Babes in Toyland"
"Red Mill"
"Sweethearts"

Friml, Rudolph  (Light opera)
"Rosemarie"
"Firefly"
"Vagabond King"
"Three Musketeers"

Kern, Jerome (1885-1945)  (Light opera)
"Show Boat"
"Roberta"
"Mark Twain", Columbia ML-2046.

Khachaturian, Aram (1903-)
"Gayne Ballet Suite", Columbia ML-4030.

Kodaly, Zoltan (1882-)
"Psalmus Hungaricus", London LL-1020.

De Koven, Reginald  (Light opera)
"Robin Hood"
"Rob Roy"
"Maid Marion"

Krenek, Ernst (1900-)
"Twelve Short Piano Pieces", Op. 83  (Atonal)
"Heavyweight"
"Ballad of the Railroads"
"Santa Fe Timetable"
"Jonny spielt auf"  (Jazz)

Lecuona, Ernesto (1896-)
"Andalucia", Westminster 5343.

Lambert, Constant (1905-1951)

McDonald, Harl (1899-)
"Symphony No. 1" (Santa Fe Trail)
"My Country at War"
"Bataan"
"Symphony No. 2"  (Rhumba)
Neitus
"Dnieper Dam Construction"

Milhaud, Darius (1892-
"Amours de Ronsard", Contemporary (NY) AP 102.
"Kentuckiana", Columbia 3ML-4859.
"Scaramouche Suite", Camden 198.
"Suite Francaise", Royal 1465.

Moore, Douglas (1893-
"The Pageant of P. T. Barnum"
"Overture on an American Tune"
"Moby Dick"
"Symphony of Autumn"
"Devil and Daniel Webster" (Op.)
"Dead Horseman"
"Giants in the Earth"
"Symphony in A"

Mussolov
"Soviet Iron Foundry"

Ornstein, Leo
"Wild Men's Dance" (Tone clusters)
"A La Chinoise"
"Dwarf Suite"

Nevin, Arthur
"Poia"
"Minona"
"Minniehaha's Vision"

Poulenc, Francis (1899-
"Mouvements Perpétuels", Columbia 3ML-4399.
"Le Bal Masque", Esoteric 516.

Piston, Walter (1894-
"Symphony No. 2"

Powell, John
"Nigger Rhapsody"
"In Old Virginia"
"The Babe of Bethlehem"

Prokofiev, Serge (1891-1953)
"Cinderella", ballet music, Columbia 3ML-4229.
"Age of Steel" (Neo-classic)
"Symphony No. 5", Op. 100, Vox PL-9170.
Porter, Cole

"DuBarry Was a Lady" (Musical Comedy)
"Kiss Me Kate"

Ravel, Maurice (1875-1937)

"Miroirs", Capitol P-8152. (Impressionistic)
"La Valse", Victor LM-1700.
"Concerto for the Left Hand", Columbia 3ML-4075.

Respighi, Ottorino (1879-1936)

"Brazilian Impressions", Urania 7144.
"Peste Romana", Columbia 3ML-4142.

Riegger, Wallingford (1885-

"New Dance", Mercury 40005.
"Study in Consonance" (Atonal)
"Bacchanale"
"Dichotomy"
"New and Old"

Read, Gardner

"Painted Desert"
"Sketches of the City"
"Temptation of St. Anthony"

Rodgers, Richard

"Connecticut Yankee"
"Oklahoma"
"Carousel"
"South Pacific"
"The King and I"

Rogers, Bernard

"The Warrior" (Opera)
"Three Japanese Dances"
"Dance of Salome"
"Characters from Hans Christian Anderson"
"Symphony No. 4, 1945"
"Pinocchio"

Romberg, Sigmund

"Maytime"
"Blossom Time"
"Student Prince"
"Desert Song"
"My Maryland"

Ruggles, Carl

"Men and Angels"
"Toys"
"Men and Mountains"
"Portals"
Satie, Erik (1866-1925)
"Gymnopedies"

Schoenberg, Arnold (1874-1951)

Schuman, William (1910-)
"Undertow", Capitol P-8238.
"Judith", Mercury 10026.
"The Mighty Casey"
"Circus Overture"
"This is Our Time"
"Te Deum"
"Steeltown"
"American Festival Overture"

Scriabin, Alexander (1872-1915)
"Impromptu a la Mazur", Op. 2, No. 3"

Sessions, Roger (1896-)
"The Black Maskers"
"String Quartet"

Shepherd, Arthur
"Horizons: Four Western Pieces for Symphony Orchestra"
"Fantasia on Down East Spirituals"

Shostakovich, Dmitri (1906-)
"Lady Macbeth"
"Limpid Stream"
"Song of the Forest", Op. 81, Vanguard 422. (Neo-romantic)

Skilton, Charles Sanford
"Suite Primal"
"American Indian Fantasie"
"Sioux Flute Serenade"

Soverby, Leo (1895-)
"Prairie"
"From the Northland"
"Comes Autumn Time"
"Medieval Poem"

Still, William Grant (1895-)
"Blue Steel"
"Troubled Island"
"Darker America"
"Song of a New Race", Symphony No. 2, G minor.
Strauss, Richard (1864-1949)


Stravinsky, Igor (1882-

"Les Noces", Vox PL-8630.
"Dunbarton Oaks Concerto", Mercury 10014.

Tansman, Alexandre (1897-

"Sonatine Transatlantique"

Thompson, Randall (1899-

"Peaceable Kingdom"
"Americana"

Thomson, Virgil (1896-

"Sonata da Chiesa"
"Symphony on a Hymn Tune"
"Mayor LaGuardia Waltzes"

Toch, Ernest (1887-

"Chinese Flute", Op. 29, Alco 1006
"Tanz und Spielstucke" (Tanz fur Ruth) (Atonal)

Varèse, Edgard (1885-

"Hyperprism"
"Metal"
"Amériques"

Villa-Lobos, Heitor (1887-

"Serestas", Columbia 3ML-4357.
"Uirapuru" (symphonic poem), Columbia 3ML-4255.

Walton, William (1902-

"Belshazzar's Feast", Westminster 5248.

Weill, Kurt (1900-1950)

"Three-Penny Opera"

Weiss

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"American Life"

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