

Essay Questions - Chapter 20

1. Progress and Uncertainty, p. 307

Describe some of the events and scientific discoveries that shook the late nineteenth century's confidence in the idea of progress. What effect did these events have on music, literature, and the arts?

2. The Response of Modernism, p. 308

Discuss the concepts in the visual arts, literature, and music that were questioned by modernists in the early twentieth century.

3. Literature and Art before World War I, p. 310

Was early twentieth-century music responsive to public opinion? Was emotional expression to an audience important to early twentieth-century composers? Explain.

4. Literature and Art before World War I, p. 310

Name or describe three groups of people in the arts before World War I and cite at least one composer member of each.

5. Literature and Art before World War I, p. 310

Contrast Stravinsky's use of rhythm and attitudes with that of nineteenth-century music.

6. Impressionists and Symbolists, p. 311

Briefly discuss the impressionist movement in the visual arts.

7. Impressionists and Symbolists, p. 311

With which nineteenth-century composer were symbolist poets fascinated? Why? Which technique of this composer intrigued them most?

8. Impressionists and Symbolists, p. 311

With which movement in the visual arts is Debussy most often associated? Explain. Name the other artistic movement with which he is also sometimes associated and explain why.

9. Expressionists and Fauves, p. 313

Define *expressionism* as an early twentieth-century artistic movement.

10. Modernist Music before World War I, p. 313

Composers focused on certain musical elements before World War I and on other musical elements after that war. Name the elements stressed in each era.

- 11. Experiment and Transformation: Melody, p. 314**
Briefly describe the interdependent relationships among the developments of melody, harmony, and tonality.

- 12. Experiment and Transformation: Melody, p. 314**
Name three composers who contributed to the disintegration of melody in the early part of the twentieth century. How did they contribute to this change?

- 13. New Horizons, New Scales, p. 315**
Name and briefly describe three new kinds of scales used by composers after 1900.

- 14. New Horizons, New Scales, p. 315**
Define *serialism*. What musical element can be serialized in a composition?

- 15. “The Emancipation of Dissonance,” p. 316**
Explain what Schoenberg meant when he spoke of “the emancipation of dissonance.”

16. "The Emancipation of Dissonance," p. 31

Briefly trace the shift from tonality to atonality in terms of the use of dissonance and chromaticism from the nineteenth century to the twentieth century. What was meant by "the holy trinity of music"?