

The Late Twentieth Century

Essay Questions

- 1. Modernism in Music: The Second Phase, p. 356**
Name two musical trends that composers followed after World War II. Briefly explain them.
- 2. New Sound Materials, p. 358**
Define *multiphonics*.
- 3. New Sound Materials, p. 358**
Briefly explain the new sound sources discovered and used by composers in the post–World War II era.
- 4. Electronic Music, p. 358**
Define *musique concrète*. Contrast *musique concrète* with electronically generated sounds in music.
- 5. Electronic Music, p. 358**
What are some of the musical capabilities of the synthesizer?
- 6. On the Boundaries of Time, p. 360**
Compare and contrast the way Anton Webern uses the time elements of music with the way Terry Riley uses them.
- 7. Chance Music, p. 361**
Define *chance music*. Describe a possible example of this style of composition.
- 8. György Ligeti, p. 362**
Briefly describe how Ligeti has contributed new sonorities and new ways of dealing with time in twentieth-century music.
- 9. György Ligeti, p. 362**
Briefly explain Ligeti’s innovative approach to pitch.
- 10. György Ligeti, p. 362**
How does Ligeti approach meter and rhythm?
- 11. Lux aeterna, p. 363**
Is it important that the text be clearly understood in *Lux aeterna*? Why or why not? What is the source of the text?
- 12. Edgard Varèse, p. 365**
Briefly explain the approach Edgard Varèse took to rhythm and sonority. What was his reaction to the introduction of electronic composition equipment?
- 13. John Cage, p. 366**
Briefly describe the musical philosophy of John Cage. Name two nonmusical influences on this philosophy.

14. **4'33", p. 366**
Briefly explain how 4'33" is music.
15. **Minimalism, p. 367**
Does minimalism conform to modernist compositional techniques? If so, how, and if not, why not?
16. **Music for 18 Musicians, p. 368**
How does Reich's *Music for 18 Musicians* demonstrate characteristics of minimalism?
17. **From the Grammar of Dreams, p. 371**
Briefly describe how Kaija Saariaho sets the words of Sylvia Plath. Choose two songs from the song cycle *From the Grammar of Dreams* to illustrate your answer.
18. **Back to the Future, p. 373**
Discuss briefly the state of current compositional practice, including three contributing tendencies.
19. **El Niño, p. 373**
Briefly compare and contrast Adams's *El Niño* and Handel's *Messiah*.