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Chapter 1 : Materials and Techniques of 20th Century Music (X) by Stefan Kostka

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History[edit] At the turn of the century, music was characteristically late Romantic in style. At the same time, the Impressionist movement, spearheaded by Claude Debussy , was being developed in France. Debussy in fact loathed the term Impressionism: Arnold Schoenberg, Los Angeles, Many composers reacted to the Post-Romantic and Impressionist styles and moved in quite different directions. The single most important moment in defining the course of music throughout the century was the widespread break with traditional tonality, effected in diverse ways by different composers in the first decade of the century. From this sprang an unprecedented "linguistic plurality" of styles, techniques, and expression Morgan , In Vienna , Arnold Schoenberg developed atonality , out of the expressionism that arose in the early part of the 20th century. He later developed the twelve-tone technique which was developed further by his disciples Alban Berg and Anton Webern ; later composers including Pierre Boulez developed it further still Ross , 1996 and 1997 Stravinsky in his last works explored twelve-tone technique, too, as did many other composers; indeed, even Scott Bradley used the technique in his scores for the Tom and Jerry cartoons Ross , Igor Stravinsky After the First World War, many composers started returning to the past for inspiration and wrote works that draw elements form, harmony, melody, structure from it. This type of music thus became labelled neoclassicism. Mathis der Maler all produced neoclassical works. This style often tried to recreate everyday sounds and place them in a "Futurist" context. The term electroacoustic music was later coined to include all forms of music involving magnetic tape , computers , synthesizers , multimedia , and other electronic devices and techniques. From the early s onwards, Cage introduced elements of chance into his music. The term is also used to describe music within specific genres that pushes against their boundaries or definitions, or else whose approach is a hybrid of disparate styles, or incorporates unorthodox, new, distinctly unique ingredients. Important cultural trends often informed music of this period, romantic, modernist, neoclassical, postmodernist or otherwise. Igor Stravinsky and Sergei Prokofiev were particularly drawn to primitivism in their early careers, as explored in works such as The Rite of Spring and Chout. Other composers, such as Benjamin Britten War Requiem , explored political themes in their works, albeit entirely at their own volition Evans , Nationalism was also an important means of expression in the early part of the century. The culture of the United States of America, especially, began informing an American vernacular style of classical music, notably in the works of Charles Ives , John Alden Carpenter , and later George Gershwin. In the latter quarter of the century, eclecticism and polystylism became important. These, as well as minimalism , New Complexity , and New Simplicity , are more fully explored in their respective articles. In the 20th century, the different styles that emerged from the music of the previous century influenced composers to follow new trends, sometimes as a reaction to that music, sometimes as an extension of it, and both trends co-existed well into the 20th century. In the early part of the 20th century, many composers wrote music which was an extension of 19th-century Romantic music, and traditional instrumental groupings such as the orchestra and string quartet remained the most typical. Traditional forms such as the symphony and concerto remained in use. Gustav Mahler and Jean Sibelius are examples of composers who took the traditional symphonic forms and reworked them. Neoclassicism music Neoclassicism was a style cultivated between the two world wars, which sought to revive the balanced forms and clearly perceptible thematic processes of the 17th and 18th centuries, in a repudiation of what were seen as exaggerated gestures and formlessness of late Romanticism. Because these composers generally replaced the functional tonality of their models with extended tonality, modality, or atonality, the term is often taken to imply parody or distortion of the Baroque or Classical style Whittall Mathis der Maler and Darius Milhaud also used this style. Jazz-influenced classical composition[edit] This section does not cite any sources. Please

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