

C ontents

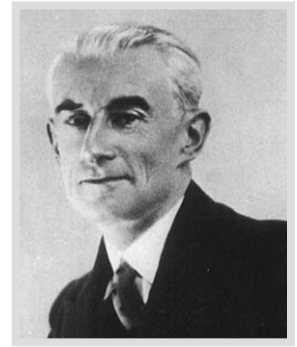
F oreword	3	N eo-Classicism	27
Reactions to 19th-Century Romanticism . . .	3	<i>Gigue, Op. 44, No. 9, Reger</i>	28
Selected Music Styles at the Turn of the 20th Century	3	H umor and Satire	30
I nto the 20th Century	4	<i>Bathing in the Sea, Satie</i>	31
Political Changes	4	E xpressionism	32
Scientific Advancements	4	Expressionism in Art	32
Social Trends	5	Expressionism in Music	32
P ost-Romanticism in Music	5	A tonality	33
<i>Valsette, Op. 40, No. 1, Sibelius</i>	6	<i>Prelude No. 2, Griffes</i>	34
I mpressionism	8	N ationalism and Folk Influence	36
Impressionism in Art	8	“Authentic” Folk Music and Musicology	36
Impressionism in Music	9	Hungary	37
Away from Tonality and Chromaticism . . .	9	<i>Hungarian Song, Bartók</i>	38
The Influence of Debussy	9	<i>Round Dance, Bartók</i>	40
Techniques of Impressionistic Music . . .	10	Spain	41
<i>Le soir, Op. 43, No. 5, Glière</i>	11	<i>Capricho catalan, Op. 165, No. 5,</i> <i>Albéniz</i>	42
<i>Album Leaf, Debussy</i>	14	<i>Vals sentimental, Granados</i>	46
<i>Prélude, Ravel</i>	16	<i>Vals brillante, Granados</i>	48
P ointillism (Neo-Impressionism)	18	Cuba	49
Pointillism in Art	18	<i>Los tres golpes: Danza cubana,</i> <i>Cervantes</i>	50
Pointillism in Music	18	America	52
T oward Abstraction	19	<i>The Returning Hunter, Op. 64, No. 2,</i> <i>Beach</i>	53
Away from Reality	19	<i>Honey, Dett</i>	57
Cubism in Art	19	C akewalk and Ragtime	60
New Harmonic and Rhythmic Techniques	19	American Popular Music	60
<i>The Vast Expanse of Space, Rebikov</i>	20	The Cakewalk Goes International	60
<i>Jumping Jack, Op. 11, No. 4, Nielsen</i> . .	22	<i>Le petit nègre, Debussy</i>	61
E xoticism and Primitivism	24		
Neo-Primitivism in Art	24		
Primitivism in Music	25		
Whole-Tone Scale	25		
<i>The Bear, Rebikov</i>	26		

The author wishes to thank Ross Alley for his perceptive insights into this time period and Fernando Laires, Marcia Wellman and Kim Bakkum for their continued help and support.

"I hate to have my music interpreted: it suffices merely to play it."

Maurice Ravel⁸

Maurice Ravel used some Impressionist techniques, but his music has more Classical traits than Debussy. His phrases are more clearly defined, frequently balanced in two- to four-measure units set off by cadences. This *Prélude* was written as a sight-reading examination for students at the Paris Conservatory.



Prélude

(Rather slow and very expressive [with free rhythm])
Assez lent et très expressif (d'un rythme libre)

Maurice Ravel
(1875–1937)

The image shows the first system of a musical score for Maurice Ravel's "Prélude". It consists of three systems of music, each with a treble and bass clef staff. The first system starts with a treble clef staff containing a melodic line with notes G4, A4, B4, C5, D5, E5, F5, G5, and a bass clef staff with notes G3, F3, E3, D3, C3, B2, A2, G2. The second system continues the melodic line in the treble clef and has a more active bass line. The third system features a treble clef staff with chords and a bass clef staff with a melodic line. Fingerings are indicated by numbers 1-5 above or below notes. Dynamics include piano (p) and pianissimo (pp). A wavy pedal line is present in measures 9, 17, and 19. Measure numbers 4, 8, and 12 are marked in boxes. A circled 'a' is at the bottom center.

ⓐ The pedal indication —~~~~— in measures 9, 17 and 19 means to flutter or shake the damper pedal to thin out the texture.

⁸ Charles Stanley, notes to *Maurice Ravel, the Complete Piano Music* (Vox Productions, Inc., n.d.).

“An artist must organize his life. Here is the exact timetable of my daily activities. Get up: 7:18 AM; be inspired: 10:23 to 11:47 AM. I take lunch at 12:11 PM and leave the table at 12:14 PM.”

Erik Satie¹⁵



Humor and Satire

French composer, **Erik Satie** (1866–1925) reacted to the excesses of Romanticism by writing in a simple, bare bones style with wit and mockery. Music critic and composer, **Virgil Thomson** (1896–1989) considered Satie the “*most original mind in modern music.*”¹⁶

Always a rebel, Erik Satie dropped out of the Paris Conservatory after a year and began writing humorous piano music. He published his first pieces as Op. 64, and the 180-note *Vexations* had instructions to repeat it 840 times. Instructions on another piano piece were, “*To be played with both hands in the pocket.*” Supposedly when Debussy told him his music lacked form, he responded with *Three Pieces in the Shape of a Pear*.



“See no evil, Hear no evil, Speak no evil.” Left to right: Marcel Duchamp (1887–1968), artist; Erik Satie, musician; and James Joyce (1882–1941), author

- Satie earned his living as a cabaret pianist and song writer for popular entertainers in the Montmartre region of Paris. His best-known piano pieces, *Gymnopédies* (1888), with their sparse texture and haunting melodies, were orchestrated by Debussy.
- Around age 40, he began formal studies in music composition and earned a diploma. In his satirical ballet, *Parade* (1917), in collaboration with artist, **Pablo Picasso** and writer, **Jean Cocteau** (1889–1963), the score used American ragtime style, a typewriter, fire sirens, and airplane motors as well as traditional musical instruments.
- He used modal harmonies, changing meters, and was one of the first to write rhythmic notation without bar lines. Satie anticipated the **Dadaist movement** where artists deliberately used incomprehensible methods to shock, for the purpose of questioning accepted values in the arts.

Bathing in the Sea (page 31) is from a set entitled *Sports and Divertissements* (Recreations) and consists of 20 one-page pieces. They all include commentary to the performer and are written without bar lines. Some of the other titles are *Fishing*, *Golf*, and *Fireworks*.

¹⁵ Crofton & Fraser, 131.

¹⁶ Norman Lebrecht, *The Companion to 20th Century Music* (New York: Simon & Schuster, 1992), 301.

Bathing in the Sea from *Sports and Divertissements*

Erik Satie
(1866–1925)

(With motion and emotion)
ⓐ **Mouvementé**

La mer est large, Madame.
(The ocean is wide, Madame.)

En tout cas, elle est assez profonde.
(In any case, it is rather deep.)

Ne vous asseyez pas dans le fond. C'est très humide.
(Do not sit on the bottom. It is very wet.)

Voici de bonnes vieilles vagues.
(Here come some good old waves.)

Elles sont pleines d'eau.
(They are full of water.)

Vous êtes toute mouillée!
(You're all wet!)

Oui, Monsieur.
(Yes, sir.)

11 avril 1914
(April 11, 1914)

ⓐ Since there are no bar lines, all notes should be played in relationship to a steady quarter-note beat.

Considered by many to be the founder of American anthropology, **Franz Boas** (1858–1942) lived with Eskimos and published *The Central Eskimo* in 1888. Included in the data he collected and published were **Inuit** or **Eskimo** folk songs. In 1907, Beach composed a set of piano pieces titled *Eskimos* that used these themes. The second piece in the set, *The Returning Hunter* is based on an Inuit song that was sung by the women as they watched for a hunter's return, according to Boas.

The Returning Hunter from the 1888 publication of *The Central Eskimo* by Franz Boas.²⁶

Allegro

Angutivun tai na tau-nane tai na, av vo-si-mame-ta a-va-va-si
mameta ne-ri-ona luktung-a —, hangaanga hangaanga ga ga.

The Returning Hunter from *Eskimos*

Amy Cheney Beach (1867–1944)
Op. 64, No. 2

Allegro vivace

p

cresc.

a tempo

f rit.

p

cresc.

²⁶Franz Boas, *The Central Eskimo* (Sixth Annual report, Bureau of Ethnology, The Smithsonian Institution, 1888), 653.

“...filthy and suggestive music has inundated the land... Nothing but ragtime prevails and the cakewalk with its obscene posturings, its lewd gestures.”

The Musical Courier, 1899 (music magazine)²⁸

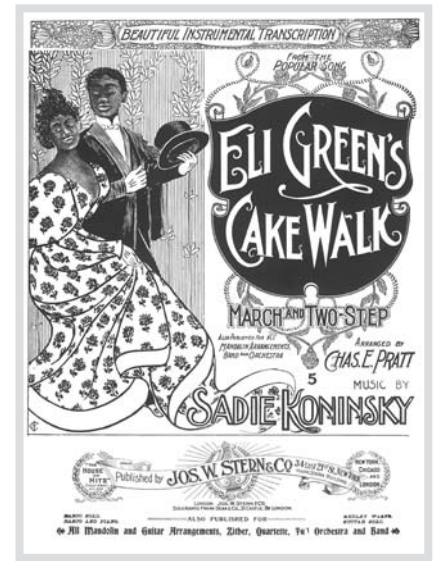


akewalk and Ragtime

American Popular Music

Many trends, customs and musical genres merged late in the 19th century to create the American cakewalk and rag-time styles. (These terms were first used interchangeably.)

- **Cakewalks** were social events in small-town America. Well-dressed couples strolled and skipped to fiddler’s tunes on a town square decorated by cakes on corner pedestals. When the music stopped, the couple nearest the cake took it home for Sunday dinner.
- Plantation owners sometimes held dancing contests for slaves where a popular prize was a cake. There were no specific steps for the **cakewalk dance**, but it was associated with exaggeratedly dignified couples strutting arm in arm with high kicks, bows, bending the body back, doffing hats and waving canes in a parody of their masters. The proclamation for the winning dance was, “*That takes the cake.*”²⁹
- The cakewalk appeared on the stage as a popular finale in minstrel shows, vaudeville and burlesque. In the 1890s it was introduced into ballrooms with champion “walkers” in New York City winning gold belts and diamond rings.



Cakewalking couple



The Cakewalk Goes International

The music for the cakewalk became associated with **ragtime** with its “ragged,” uneven, syncopated melodies over a march-like bass. A completely American art form originated by black musicians in saloons, ragtime’s popularity spread throughout the United States and Europe aided by the sales of millions of copies of printed sheet music.

Sheet music cover of a ragtime piece of Scott Joplin depicting the cakewalk dance

²⁸ Crofton & Fraser, 122.

²⁹ James Haskins, *Scott Joplin, The Man Who Made Ragtime* (New York: Scarborough House, 1980), 74.

The American band leader, **John Philip Sousa** (1854–1932), performed cakewalks with his band during his European tours. **Claude Debussy** attended one of these concerts in 1903 and also saw the cakewalk danced at American minstrel shows in Paris. Debussy captured the sophisticated humor of this popular American dance form in *Golliwogg's Cakewalk* (1908) and *Le petit nègre* (1909).

Le petit nègre

Claude Debussy
(1862–1918)

Allegro giusto

The musical score for "Le petit nègre" is presented in four systems, each with a treble and bass clef staff. Measure numbers 6, 11, and 16 are indicated in boxes at the start of their respective systems. The score includes various performance instructions such as *f con molto ritmico*, *f marcato*, *mf e dim.*, *f*, *mf*, *dim.*, *cresc. molto*, *poco riten.*, and *a tempo pp*. Fingerings and articulation marks are provided throughout. A section labeled "LH above" begins at measure 11. The piece concludes with a *pp* dynamic and a *a tempo* marking.