**Impressionism and Post Romanticism**

**Chapter 33**

Post Romanticism and Impressionism represent 2 styles of change from the \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ style that dominated the nineteenth century.

Post Romanticism tried to pump life into Romanticism by doing *more* by making the musical works \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ in length and larger in \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_.

Impressionistic music focused on the opposite effect with a more substantial change in music and art. The focus was on the \_\_\_\_\_\_\_\_\_\_\_, \_\_\_\_\_\_\_\_\_\_\_\_, and \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ of the fleeting moment.

Impressionism

* + Program music is that nonmusical associations are with\_\_\_\_\_\_\_\_\_\_\_\_\_and not stories or characters.
  + Life’s experiences are impressions and not detailed \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_.
  + Stressing Informality and seldom stressing a \_\_\_\_\_\_\_\_\_\_\_ or message
  + Subjects usually of \_\_\_\_\_\_\_\_\_\_\_\_\_ or \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ scenes such as sunsets and casual poses
  + Capturing the moment of the day, moment of the night, of the hour in time
  + Poetry and drama highly \_\_\_\_\_\_\_\_\_\_\_\_\_\_; poems kept in an inconclusive, fragmented state, leaving the \_\_\_\_\_\_\_\_\_\_\_\_\_ to fill in the \_\_\_\_\_\_\_\_\_\_\_\_\_
  + A type of \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ cultural nationalism

Impressionistic Music Characteristics:

* \_\_\_\_\_\_\_\_\_\_\_\_\_ \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ in orchestral works
* \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ Tonal colors usage, certain combination of instruments to produce a certain sonority
* Chords moving in \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_motion which is forbidden in Common Practice Period (traditional) harmony.
* Subtle, complex \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ treatment
* Further movement away from \_\_\_\_\_\_\_\_\_\_\_\_ centers through use of pentatonic scale and whole tone scale.
* Didn’t use much in the way of \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ form
* No deep messages in their works. Simply enjoy the creation!
* A bridge to \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ \_\_\_\_\_\_\_\_\_\_\_\_\_ music

**Impressionist composers:**

**Claude Debussy** (1862 – 1918)

*Clair de Lune (Moonlight*) part of the Suite Bergamasque for piano

CD 2 track 20 – 22

* Obscuring of the meter with ties
* Rolling of chords like a harp
* Use of Rubato (rhythmic flexibility)
* Doubling melodic line with 8ve.- haunting

**Maurice Ravel** (1875 – 1937)

*Pavane for a Dead Infant/Princess*

*Daphne and Chloe, (Suite # 2) Ballet*

**Post Romanticism**

**Sergei Rachmaninoff:**

*Rhapsody on a theme of Paganini*

* Based of a theme written by the legendary nineteenth-century violin virtuoso Niccolo Paganini.
* 18 variations – each variation gradually moving farther and farther from the original theme played. By variation a 2nd melodic line of Dies Irae

**Gustav Mahler** – (1860 – 1911)

* Symphony #3 – longest symphony ever written
* Symphony #8 – H U G E orchestra
* Great composer, conductor
* His compositions were thought out vocally