

Modernism and Music
Hum 324
Professor McNerney

I). First Wave:
The French Connection

Claude Debussy—*Asian Sketches* (1876)
Erik Satie—*Gnossienes No. 7, 8* (1886 revision)
Homage to Rousseau (1921)

II). Second Wave:
The Austrian Connection

Arnold Schoenberg—*Piano Sonata I* (1924)
Alban Berg—*Piano Study* (1932)

III). Third Wave:
American Connection

Willie “The Lion” Smith—*Cuttin’ Loose* (1933)

“The Austrians have, in all of their greatness, mistaken a beautiful sunset for a glorious sunrise. The future of music belongs to the night.” Claude Debussy, (1888)

“My music has been called simple and naïve. I fully embrace the opinions of those who know their specialties all too well. I want to be forgotten, because it is only through forgetfulness that I will be remembered by some job-seeking academic who will make his career based on my brilliance.” Erik Satie (1896)

“My music has been called impressionist. Yes, I suppose it is, if and only if I can leave a lasting impression. But if I cannot, to be forgotten is the best of all worlds.” Erik Satie, (1923)

“To continue composing music in the style of Beethoven, Wagner, Brahms and others is disingenuous. The future of music is the exhaustion of the tradition of melody, harmony, counterpoint, etc. The best way to achieve this is by studying the tradition. It forces us to explore brave new horizons.” Arnold Schoenberg (1913)

One of the greatest artistic exports America has given the world is the jazz/blue/rock legacy. While the birth of jazz can be located in New Orleans, it reached one of its greatest moments in Harlem, New York. During the Harlem Renaissance, newly defined areas of jazz occurred, and a new musical language was born.