

Chapter 33 Radical Modernists

1. (813) All six composers in this chapter "began writing _____ music in the late _____ styles, but then found their own voice.

Tonal; Romantic

2. What is the meaning of *atonality*?
Music that avoids establishing a tonal center

3. What is the twelve-tone method?
A form of atonality based on systematic orderings of the twelve notes of the chromatic scale

4. Name the three works in the first paragraph of "Tonal Works" and name the influential composer.
Verklärte Nacht, string sextet, Transfigured Night, 1899, Wagner; Pelleas und Melisande, symphonic poem, 1902-3, Mahler and Strauss; Gurrelieder, Songs of Gurre, 1900-1, orchestrated 1911, cantata, beyond all 3

5. What compositional technique did he employ in his first string quartet, Op. 7, D minor? What is the structure?
Developing variation; a single movement that combines sonata form and the four-movement form of the quartet

6. (814) SR: Schoenberg was born in _____, the son of a _____ shopkeeper. He began playing _____ at age 8. When he was _____ he became a bank clerk to help support his mother and family. He met the composer _____ and married his sister, _____. They moved to _____ where he worked in a cabaret. Richard Strauss got him a job at the _____. Two years later he returned to Vienna. He began atonality in 19____. He was a painter in the _____ school.

Vienna; Jewish; violin; 17; Alexander von Zemlinsky; Mathilde; Berlin; Stern Conservatory; 1908; expressionist

7. SR: After WW I he founded/directed the _____. Between 19__ and 19__ the society gave approximately _____ performances. He started the twelve-tone method in 19__. His wife died and a year later he married _____. (He fathered _____ children.) The Nazis came into power in 19__. Although Schoenberg had converted to _____, he converted back. From 19__, he taught at _____. He was forced to retire in 1944 because _____. He died on July __, 1951, a triskaidekaphobic.

Society for Private Musical Performances; 1919; 1921; 350; 1923; Gertrud Kolisch; 5; 1933; Lutheranism; 1934; UCLA; of mandatory retirement at age 70; 13

8. SR: Make a list of his major works:
4 operas (Erwartung, Die glückliche Hand, Von Heute auf Morgen, Moses und Aron); Pierrot lunaire; Gurrelieder, and numerous songs and choral works; 2 chamber symphonies, Five Orchestral Pieces, Variations for Orchestra, and other orchestral works; 5 string quartets (4 are numbered), Verklärte Nacht, woodwind quintet, and other chamber works; Piano Suite and several sets of piano pieces

9. "The principle of _____ helps explain how Schoenberg's music would evolve."
Nonrepetition; notice that he doesn't have symphony no. 1, no. 2, no. 3, for example

10. (815) SR: What's his position in the first paragraph? There is always something new that can be seen in all art works

11. SR: What's the essence of the second section? My own work is an assimilation of all that I found was great in previous composers and I made it my own

12. Explain "the emancipation of dissonance."
Dissonance can be taken as tonic and doesn't need to resolve

13. (816) What were the three elements of Schoenberg's musical organization?
Developing variation, integration of harmony and melody; chromatic saturation

14. Schoenberg's first atonal piece was written in 19____. It's one of _____ poems from _____, op. 15, by the _____ poet _____.
1908; 15; The Book of the Hanging Gardens; symbolist; Stefan George

15. What analysis method works best with atonal music?
Set theory (= pitch-class set)

16. (817) What other method could be used for this piece?
Chromatic saturation

17. What are the pieces he completed in 1909?
The Book of the Hanging Gardens, Three Piano Pieces, Op. 11; Five Orchestral Pieces, Op. 16, Erwartung (Expectation, monodrama [one-character opera]), Op. 17

18. How many singers in Erwartung?
One soprano!

19. (818) SR: Two artists of expressionism are _____ and _____. They sought to portray the _____ soul, which is what Sigmund Freud was working on.
Ernst Ludwig Kirchner, Oskar Kokoschka, Egon Schiele; inner

NB: In the 7th edition, the painting was Richard Gerstl's Schoenberg Family. I could name a lot of expressionist painters before I'd come up with Gerstl.

20. How did he imitate Mahler's orchestration?
Quick changing of solo instruments to alter timbre
21. What are the musical characteristics of expressionism?
Exaggerated gestures, angular melodies, unrelenting dissonance
In art, it's bright, bold colors; fast, emotional brush strokes; sometimes non-representational
22. (819) _____ (Moonstruck Pierrot), 19____, is a cycle of ____ songs by the Belgian _____ poet, Albert _____. The work is for _____ and _____ performers who play _____ instruments.
Pierrot Lunaire, 1912, 21, symbolist, Giraud, one female voice, 5, 9
23. What is Sprechstimme?
Speaking voice where the singer only approximates the notation. (And the instrumentalist is thinking "How is that any different from previous centuries?") I'm so sorry if anyone was offended by that last remark. It's like a viola joke. I'm so sorry if anyone was offended by that last remark. Wait a minute! Viola jokes are not jokes; they're statements of actual, observed events.
24. (820) "Each poem has a _____." Schoenberg provides a variant of the _____ but at the same _____.
Refrain; melody, pitch level
25. What are some of the earlier forms that S. included in this work?
Waltz, serenade, barcarolle, aria over a walking bass (Bach), passacaglia
26. What are the two terms for the basis of 12-tone technique? What are the four forms?
Row or series; prime, inversion, retrograde, retrograde inversion
27. (821) What are the 12-tone works cited?
Piano suite, op. 25; Variations for Orchestra, op.31, 3d string quartet, op. 30; 4th string quartet, op. 37; violin concerto, op. 36; piano concerto, op. 42
28. Example 33.2. The rows are usually numbered 0 through 11 instead of 1 through 12. Set theory is 0-11. The author is probably counting the twelve pitches for you. You need to count 0-11. In some more recent analysis methods P-0 is the series that begins on C rather than the original set and that is derived from set theory. This example begins on E so P-0 is E and not P-4 of the new way.
29. Dividing the 12-tones into 3 groups of 4 notes is called what? (823) When divided into 2 groups of 6 notes? TQ: When divided into 4 groups of 3 notes? TQ: What's it called when the last half of "I-5" has all the same notes as "P-0"? TQ: What is the term for "reordering the notes within the tetrachord"?
Tetrachord; hexachord; trichord; combinatoriality; aggregate
30. (823) What are the tonal works?
Monn Cello Concerto; Concerto for String Quartet and Orchestra (1933) by Handel; the Theme and Variations, Op. 43a (1943) for band
31. (824) Schoenberg was appreciated by theorists/musicologists/composers, but not by audiences. The author apologizes for the length of this section and I agree that it's necessary. Schoenberg is more important for his ideas than his works.
32. Who are the members of the Second Viennese School?
Schoenberg, Alban Berg, Anton Webern
33. Berg's atonal opera _____ is based on a play by _____. What's the story?
Wozzeck (1925), Georg Büchner; He's a hapless victim of his environment, despised by his fellow men, forced by poverty to submit to a doctor's experiments, betrayed in love, and driven finally to murder and suicide.
34. (825) He organizes the music through the use of _____.
Leitmotives, pitch-class sets, and traditional forms
35. How is the first act structured?
Baroque suite for Wozzeck's captain's formality: rhapsody for Wozzeck's visions; a march and lullaby for mistress Marie and their child; rondo for Marie's seduction by a rival suitor who tries repeatedly until she gives in.
36. The second act?
Symphony in 5 movements: sonata form, fantasia and fugue, ternary slow movement; scherzo, and a rondo
37. The third act?
Six inventions reflecting Wozzeck's growing obsession: on a theme; on a note (B); on a rhythm; on a chord; on a key; on a duration (eighth note)
38. (827) Berg's 12-tone style allows for tonal sound in the way he writes his series. Could you reconstruct the series for the violin concerto at the bottom of the page?
Start on small g: minor, major, minor, major, whole-tone
39. Go back and pick up his works in the first paragraph.
Lyric Suite for string quartet (1925-26); violin concerto (1935), Lulu (1928-35)
40. Example 32.5. (0258)? (0148)? (0246)?
A. The first one is (0368) in normal order, so (0258) is the inversion; the second one is (0478), so the inversion is (0148); the third one is (0246) and the inversion would be the same; B. yes for the first one; normal order of this set is (0,3,6,8), so it's inversion is (0,2,5,8); and yes to the last one.
41. (828) Webern was studying _____ under _____ at _____ and earned a _____ in 1906.
Musicology; Guido Adler; University of Vienna; Ph.D.

42. What are Webern's premises?

Music is the only way some ideas can be expressed
 Music is governed by natural laws, not by taste
 Great art does what is necessary, not arbitrary
 Evolution in art is also necessary
 History can only move forward, not backward

43. What is the title of Webern's lectures?

The Path to the New Music

44. What did he consider the move to 12-tone music?

A discovery, not an invention

45. Name his works. How long does it take to perform all his music?

Three Songs, Op. 17 (1925); Six bagatelles for string quartet, op. 9 (1911-1913); Five Pieces for Orchestra, op. 10; Three Little Pieces for Cello and Piano, Op. 11; Symphony, Op. 21 (1927-28); string quartet, op. 28 (1936-38)

4 hours

46. (829) What is *pointillism*?

Little dots of sound at a given moment; on the page there's more rests than notes

47. What are the other traits?

Forte is the loudest dynamic level; Renaissance polyphony, canons in inversion or retrograde; avoids sets with tonal implications

48. What is the melodic structure of his symphony?

Double canon in inversion

49. What is *Klangfarbenmelodie*?

Tone-color melody

50. The symphony has a ____ form. Instead of first theme/second theme he has _____. The development section has a _____, and the recapitulation is like the exposition except that _____, though the rows are the same, which is analogous to the _____ key.

Sonata; two different canons; palindrome; it's different rhythms and registers; tonic

51. Though of little importance musically, Webern was the model for composers after WW II.

52. (830) What are Stravinsky's traits?

Undermining meter through unpredictable accents and rests or through rapid changes of meter; frequent ostinatos; layering and juxtaposition of static blocks of sound; discontinuity and interruption; dissonance based on diatonic, octatonic, and other collections; dry, antilyrical but colorful use of instruments.

53. (831) SR: He was born near _____ in a well-to-do family. He began piano lessons at age ____, but never _____. His most important teacher was _____. He married his _____, _____, at age __ and had ____ children. St. Petersburg; 9; attended the conservatory; Rimsky-Korsakov; cousin; Catherine Nosenko; 24; 4

54. SR: Who was the choreographer? Dancer?

Mikhail Fokine; Vaclav Nijinsky

55. SR: He moved to Paris in 19____, Switzerland in ____, back to Paris in _____, to America in _____.

1911; 1914; 1917; 1939

56. SR: What's his second period? How did he earn a living (besides composition)? Who's the next choreographer?

Neo-classical; pianist and conductor; George Balanchine

57. SR: His next wife was _____. He lived in _____, close to _____ and _____. What's his concerto? What's his last neo-classical work?

Vera Sudeikin; Hollywood; Schoenberg and Rachmaninov; Ebony Concerto; The Rake's Progress

58. SR: Who was his assistant from 19____? What's his last style? Then where did he move to? Buried where?

1948; Robert Craft; 12-tone; New York City; Venice

59. SR: Make a list of his the works.

Scherzo fantastique, Fireworks, Firebird, Petrushka, Rite of Spring; L'histoire du soldat; symphonies of wind instruments; Les noces; octet for wind instruments; Oedipus rex; symphony of psalms; symphony in C; symphony in three movements; Agon; Canticum sacrum (1955); Requiem Canticles (1965-66); Ebony Concerto, The Rake's Progress (1951)

60. (832) What was the name of his first compositional period?

Russian (to about 1918). NB: It's also known as primitivism, especially for the ballets. Also, Russian romanticism.

61. Name the ballets, the impresario, the company.

The Firebird (1910); Petrushka (1910-11), The Rite of Spring (Le sacre du printemps, 1911-13); Sergei Diaghilev; Ballets Russes (based in Paris)

62. The "Petrushka" paragraph illustrates how Stravinsky used the traits of #52.

63. (833) What is the Petrushka chord?

C-major triad against an F-sharp major triad

64. From the last paragraph on p. 833 ("Despite") the author elaborates on the traits of #52.

65. (834) SR: Florent Schmitt was a French composer, and, later, music critic. He was 12 years older than Stravinsky.

66. (835) Note that timbre was linked to motives and their variations.

67. (836) What is the instrumentation of *L'histoire*?
Violin and double bass, clarinet and bassoon, cornet and trombone, one trap set
68. In 19__, S. wrote the ballet ____, based on the music of ____, and the _____. This is the beginning of the ____ period. It's important to note "chamber music" style.
1920; *Pulcinella*; Pergolesi; symphonies of wind instruments; neoclassical
69. Neoclassic includes the ____ and ____ periods, or, if you prefer, music of the ____th century. The term "Baroque" was widely used after 19__.
Classic; baroque; 18th; 1940
70. (837) What is S's anti-Romantic tone?
Balance, coolness, objectivity, absolute (as opposed to program) music
71. Would you be able to talk about the influences of neoclassicism for the Piano Sonata, Symphony in C, Symphony in Three Movements, *The Rake's Progress*, Concerto for Piano and Winds, *Dumbarton Oaks* Concerto, *Mavra*, *The Fairy's Kiss*, *Orpheus*, the Octet for Wind Instruments?
The first three are classic period forms
Opera based on Mozart's; Bach concertos; Rossini/Glinka opera; Tchaikovsky; Monteverdi/ancient Greek modes; classic form, baroque figuration, w/Bach counterpoint
72. The example cited is his *Symphony of Psalms* (1930) based on the _____. (838) It uses an ____ scale.
Latin Vulgate Bible; octatonic
73. (837) E is established as tonic by _____. (838) The music is not tonal, but _____.
Assertion; neotonal
74. (838) What's the new term for 12-tone music?
Serial
75. What are S's 12-tone works?
Song cycle *In memoriam Dylan Thomas* (1954); *Threni* (1957-58) for voices and orchestra on texts from the Lamentation of Jeremiah; *Movements* (1958-59) for piano and orchestra
76. (839) Why was Stravinsky important?
Russian music (ostinatos, juxtaposition of blocks, interruption, lack of development); new traits (frequent changes of meter, unpredictable accents and rests; dry orchestration); popularized neoclassicism; his support for serialism help promote that avenue; willingness to change styles.
77. (840) What were his writings?
Poetics of Music; conversation books written with Robert Craft between 1959 and 1972
78. SR: Besides composing, what else did Bartok do?
Pianist, piano teacher, ethnomusicologist
79. SR: His parents were _____. He began piano lessons at age ____, composing at _____. He went to the _____ in _____.
Teachers, 5, 9, Hungarian Royal Academy of Music, Budapest
80. SR: In 19__ he began collecting folk songs. In 19__ he began teaching piano at the RAM. In 19__ he married his student _____. In 19__ a son was born. In 19__ he married another, younger student ____ and a year later there was another son. In 19__ he left the RAM and went to the _____ to join _____. In 19__ he moved to America. He died in 1945 of _____.
1904; 1907; 1909; Márta Ziegler; 1910; 1923; Ditta Pásztor; 1934; Academy of Sciences; Zoltan Kodaly; 1940; leukemia
81. (840) SR: List his works.
Bluebeard's Castle, *The Miraculous Mandarin*, *Dance Suite*, *Concerto for Orchestra*, *Music for Strings*, *Percussion and Celesta*; 3 piano concertos, 2 violin concertos, 6 string quartets, 2 violin sonatas, 1 piano sonata, *Mikrokosmos*, numerous other works for piano, songs, choral works, and folk song arrangements
82. (841) Bartok synthesized ____ music with European ____ tradition.
Peasant; classical
83. Bartok played the _____. He started composing at an early age and learned through the composers:
Piano; Bach, Mozart, Beethoven, Brahms, Liszt, Richard Strauss, Debussy, Schoenberg, Stravinsky
84. He collected folk music with _____. He published nearly ____ song/dance tunes from which countries? He used a recording device (described as an acoustic cylinder machine).
Zoltan Kodaly; 2,000; Hungarian, Romanian, Slovak, Croatian, Serbian, Bulgarian
85. (842) SR: What are the three methods of incorporating peasant music into one's own compositional methods?
Quotation, imitation, assimilation
86. (843) *Bluebeard's Castle* is an one-act opera that combines _____ with influences from _____.
Hungarian folk elements; Debussy
87. *Allegro barbaro* (1911) treated the piano as what?
A percussion instrument
88. The works that reached the end of dissonance and tonal ambiguity are _____.
Two violin sonatas (1921 and 1922)

89. What are the other works of the decade?
The Miraculous Mandarin (expressionist pantomime), 3d and 4th string quartets
90. What are the better-known works?
5th and 6th quartets, Music for Strings, Percussion and Celesta (1936), and the Concerto for Orchestra (1943)
91. Describe the *Mikrokosmos* (1929-39).
153 pieces in 6 books of graded difficulty
92. What elements are common to both peasant and classical music?
Single pitch center, use diatonic and other scales, feature melodies built from motives that are repeated and varied.
93. What are the classical traits? Peasant?
Contrapuntal and formal procedures; rhythmic complexity, irregular meters, modal scales and mixed modes, specific types of melodic structure and ornamentation
94. (845) The Music for Strings demonstrates a tonal center and the use of the ____ interval. The melodies are based on motives
Tritone
95. Hungarian tunes use ____ phrases and repeat ____ with slight variations (such as ____). Bulgarian dance tunes ____ a rhythmic/melodic motive. Bulgarian music is ____; Hungarian is in a ____ mode.
Short, motives, AA'BB'; spin out; diatonic; Lydian
96. What are the structural elements of each movement?
1st: fugue, with a melody expanding outward from A by fifths to Eb; 2d: sonata form; 3d: ABCB'A' (with fugue theme); 4th: rondo (with fugue theme). Each movement has canon and imitation, often in inversion
97. (846) Bulgarian dance meters feature ____ rather than _____. Identify the different meters.
Long and short beats rather than strong and weak; 2 + 3 = paidushka; 3 + 2 + 2 = chetvorno; 2 + 2 + 2 + 3 = svornato
98. An ornamented, partly chromatic melody is characteristic of _____ song. _____ has a speechlike style in free tempo.
Serbo-Croatian song; parlando-rubato
99. What are some of the Bartokian traits.
Glissandos, snapped pizzicatos, percussive chords with dissonant seconds
100. (847) Bartok took classical music as his model and realized his own style.

101. What are the four spheres? Who taught him the last one?
The next paragraphs expound the spheres.
American vernacular music, Protestant church music, European classical music, experimental music; his father
102. (848) SR: Charles Ives was born in Connecticut. He studied music with _____. At ____ he became the youngest professional church ____ in the state. He went to college at ____ and studied with _____.
His father; 14; organist; Yale; Horatio Parker
103. SR: He moved to _____, worked as a _____, got a job in the _____ business, and lived in an apartment called "Poverty Flat." When his cantata _____ failed, he formed a partnership in _____. He started the idea of _____ and _____.
New York City; church organist; insurance; The Celestial Country; Ives & Myrick; training of agents, estate planning
104. SR: He married _____ and then composed most of his music during the 1910s. He had serious health problems in 1918, and though he didn't die until 1954, his output was slowed.
Harmony Twichell
105. SR: What did he self-publish?
113 songs, his second piano sonata (Concord, Mass., 1840-60), Essays Before a Sonata
106. SR: Name his major works.
4 symphonies, Holidays Symphony, Three Places in New England, The Unanswered question, 2 string quartets, 3 violin sonatas, 2 piano sonatas, about 200 songs
107. (849) What is polytonality?
Two simultaneous keys
108. Processional for chorus and organ explores _____.
Scherzo: All the Way Around and Back (ca. 1908) explores _____.
Chord structures; palindrome, 2 against 3 against 5 against 7 against 11
109. (850) What is the instrumentation of *The Unanswered Question* (1908)? The strings play in ____ major; the other instruments are _____.
Strings, trumpet, four flutes; G major; atonal
110. In his second symphony, Ives borrowed from _____, transitional passages from _____, and modeled the form on _____.
Popular songs and hymns; Bach, Brahms, Wagner; Brahms, Dvorak, Tchaikovsky
111. What works are based on American hymn tunes?
3d symphony, four violin sonatas, first piano sonata

112. Explain "cumulative form."

Instead of presenting the theme first and then fragmenting it in development, Ives does just the reverse. He fragments the melody and then presents the melody at the end. Apparently this is a term coined by J. Peter Burkholder, who has written on Charles Ives

113. (851) SR: What is Ives's point?

No matter what the source, the composer must know the music from the soul and know what it meant to the people who heard and performed it.

114. What are the programmatic pieces? Who are the authors for the Concord sonata?

Three Places in New England (the first African-American regiment in the Civil War, a band playing at a 4th of July picnic, walk by a river with his wife while on honeymoon); A Symphony: New England Holidays (Washington's Birthday, Decoration Day, Fourth of July, Thanksgiving); Emerson, Thoreau, Hawthorne, Alcotts

115. (852) What is the philosophical work?

Fourth Symphony

116. What is stylistic heterogeneity? The example is ____.

Mixture of different kinds of music in a piece; General William Booth Enters into Heaven (1914)

117. (853) Ives was isolated as a composer. He arrived at techniques that Stravinsky and Schoenberg used but without knowing them or their works.

118. (854) Mozart et alia appealed to both amateur and connoisseurs; modernists appealed to ____.

Connoisseurs

119. What was offensive to earlier generations is now more accepted. Examples are Bartok's *Music for Strings* in the movie ____; Webern's Five Pieces for Orchestra; Ives's *The Unanswered Question* in ____.

The Shining; The Exorcist; The Thin Red Line