Chapter 32
Modernism and the Classical Tradition

1. (810) What are the criteria established by the classics?

2. Modernists sought to challenge our ______ and _____.

3. (811) Were they opposed to the classics?

4. What is the paradox of modern classical music?

5. All six composers in this chapter "began writing ____ music in the late _____ styles, but then found their own voice.

6. What is the meaning of atonality?

7. What is the twelve-tone method?

8. Name the three works in the first paragraph of "Tonal Works" and name the influential composer.

9. What compositional technique did he employ in his first string quartet, Op. 7, D minor? What is the structure?

10. (812) 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.

11. 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.

12. SR: Make a list of his major works:

13. (813) SR: What's his position in the first paragraph?

14. SR: What's the essence of the second paragraph?

15. "The principle of _____ helps explain how Schoenberg's music would evolve."

16. (815) Explain "the emancipation of dissonance."

17. What were the three elements of Schoenberg's musical organization?

18. Schoenberg's first atonal piece was written in 19__. It's one of __ poems from ______, op. 15, by the _____ poet ________.

19. (816) What analysis method works best with atonal music?

20. What other method could be used for this piece?
21. (817) What are the pieces he completed in 1909?

22. How did he imitate Mahler's orchestration?

23. How many singers in Erwartung?

24. What are the musical characteristics of expressionism?

25. ______ (Moonstruck Pierrot), 19__, is a cycle of __ songs by the Belgian _____ poet, Albert ______. The work is for ____ and ____ performers who play ___ instruments.

26. What is Sprechstimme?

27. "Each poem has a ___." Schoenberg provides a variant of the ____ but at the same ____.

28. What are some of the earlier forms that S. included in this work?

29. (818) SR: Two artists of expressionism are _____ and ___. They sought to portray the ___ soul, which is what Sigmund Freud was working on.

30. (819) What are the two terms for the basis of 12-tone technique? What are the four forms?

31. (820) What are the 12-tone works cited?

32. TQ: What are the two errors in the discussion of Example 32.2?

33. (822) Dividing the 12-tones into 3 groups of 4 notes is called what? When divided into 2 groups of 6 notes? TQ: What's it called when the last half of "I-5" has all the same notes as "P-0"?

34. (823) What are the tonal works?

35. Schoenberg was appreciated by theorists/musicologists/composers, but not by audiences. The author apologizes for the length of this section. I agree. Schoenberg is more important for his ideas than his works.

36. Who are the members of the Second Viennese School?

37. Berg's atonal opera ____ is based on a play by ___. What's the story?

38. (824) He organizes the music through the use of ______.

39. How is the first act structured?

40. The second act?

41. The third act?

42. The scene illustrated is Act 3, Scene 3 in a ____.
43. (825) Berg's 12-tone style allows for tonal sound in the way he writes his series. (826) For example, could you reconstruct the series for the violin concerto?

44. Go back and pick up his works in the first paragraph.

45. (826) Example 32.5. (0258)? (0148)? (0246)?

46. Webern was studying _____ under _____ at _____ and earned a ____ in 1906.

47. What are Webern's premises?

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

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

50. (827) Name his works. How long does it take to perform all his music?

51. What is pointillism?

52. What are the other traits?

53. What is the melodic structure of his symphony?

54. (828) What is Klangfarbenmelodie?

55. 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.

56. (829) Though of little importance musically, Webern was the model for composers after WW II.

57. What are Stravinsky's traits?

58. What was the name of his first compositional period?

59. Name the ballets, the impresario, the company.

60. (830) 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.

61. SR: Who was the choreographer? Dancer?

62. SR: He moved to Paris in 19__, Switzerland in __, back to Paris in ___, to America in ___.

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

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

65. SR: Who was his assistant from 19__? What's his last style? Then where did he move to? Buried where?
66. SR: Name the works that you haven't already recorded.

67. The "Petrushka" paragraph illustrates how Stravinsky used the traits of #57.

68. (832) What is the Petrushka chord?

69. From the next to last paragraph on 832 ("Despite") the author elaborates on the traits of #57.

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

71. Note that timbre was linked to motives and their variations.

72. (835) What is the instrumentation of L'histoire?

73. 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.

74. Neoclassic includes the ____ and ____ periods, or, if you prefer, music of the ____th century. The term "Baroque" was widely used after 19 __.


76. 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, Concert for Piano and Winds, Dumbarton Oaks Concerto, Mavra, The Fairy's Kiss, Orpheus, the Octet for Wind Instruments?

77. The example cited is his Symphony of Psalms (1930) based on the _______. (837) It uses an ___ scale.

78. (838) E is established as tonic by ____. The music is not tonal, but _____.

79. What's the new term for 12-tone music?

80. What are S's 12-tone works?

81. (839) Why was Stravinsky important?

82. What were his writings?

83. Bartok synthesized ___ music with European ___ tradition.

84. Bartok played the ___. He started composing at an early age and learned through the composers:

85. 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).

86. (840) SR: Besides composing, what else did Bartok do?

87. SR: His parents were ___. He began piano lessons at age ___, composing at ___. He went to the ____ in _____.

88. 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 _____.

89. (840) SR: List his works.

90. (841) Bluebeard's Castle is an one-act opera that combines _____ with influences from ______.

91. Allegro barbaro (1911) treated the piano as what?

92. The works that reached the end of dissonance and tonal ambiguity are _____.

93. What are the other works of the decade?

94. What are the better-known works?

95. Describe the Mikrokosmos (1929-39).

96. (842) SR: What are the three methods of incorporating peasant music into one's own compositional methods?

97. (832) What elements are common to both peasant and classical music?

98. What are the classical traits? Peasant?

99. The Music for Strings demonstrates a tonal center and the use of the _____ interval. The melodies are based on motives

100. (834) 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.

101. What are the structural elements of each movement?

102. (835) Bulgarian dance meters feature ____ rather than _____. Identify the different meters.

103. An ornamented, partly chromatic melody is characteristic of ______ song. ______ has a speechlike style in free tempo.

104. What are some of the Bartokian traits.

105. (846) Bartok took classical music as his model and realized his own style.

106. What are the four spheres? Who taught him the last one? The next paragraphs expound the spheres.

107. (847) What is polytonality?

108. Processional for chorus and organ explores _____. Scherzo: All the Way Around and Back (ca. 1908) explores ______.

109. (848) What is the instrumentation of The Unanswered Question (1908)? The strings play in __ major; the other instruments are ____.

110. 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 ____.

111. 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 _____.

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112. 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.

113. SR: What did he self-publish?

114. SR: Name his major works.

115. (849) In his second symphony, Ives borrowed from ______, transitional passages from ____, and modeled the form on _____.

116. (850) What works are based on American hymn tunes?

117. Explain "cumulative form."

118. (851) What are the programmatic pieces? Who are the authors for the Concord sonata?

119. SR: What is Ives's point?

120. (852) What is the philosophical work?

121. What is stylistic heterogeneity? The example is _____.

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

123. (854) Mozart et alia appealed to both amateur and connoisseurs; modernists appealed to _____.

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