

Chapter 30

Diverging Traditions in the Later Nineteenth Century

1. [740] France had to decide whether to go Bach, Beethoven, and Wagner or _____. In Russia, Bohemia, and Scandinavia, they were successful with ___ and _____. In Europe and America, composers avoided _____ but chose _____.
2. (741) Beginning in 1852, the Paris Conservatoire orchestra played the works of whom? The Concert National did a similar thing in 1873.
3. What did Edouard Colonne begin in his 1885-1886 concert season?
4. French music has been closely aligned with political events. The Société Nationale de Musique, founded in 18__, sought to revive great French music through performances of _____.
5. (742) The Conservatoire focused on _____. The École Niedermeyer (1853) focused on _____. The Schola Cantorum (1894) focused on _____.
6. What are the two directions in French music?
7. César Franck was born in _____, trained in the _____, and became a professor of _____ there in 1871. He worked primarily in _____ genres and _____. He combined _____ and _____ forms with Liszt's _____, Wagner's _____, and the use of _____ return.
8. Franck's Prelude, Chorale, and Fugue (1884) for _____ has the thematic and harmonic methods of _____ and the organ music of _____. The Three Chorales (1890) has _____ style with developed _____ and full _____ finales.
9. What are his principal works? What compositional technique is found in each?
10. (743) What are the traits of the traditional school?
11. Give Fauré's biography.
12. What were his compositions?
13. Early on his songs had _____ but no _____. Later his melodic lines are _____ and the harmony is much less _____. What is the name of the song cycle?
14. (745) What are Tchaikovsky's most successful pieces?
15. The fourth symphony is _____ and _____. The key structure of the first movement sonata form is exposition: recapitulation:
16. The sixth symphony has a first movement that borrows a melody from the _____; a _____ for a second movement that has a _____ form in _____ meter; a _____ for the third movement; and a _____ tempo finale.
17. (746) What are Borodin's principal works?
18. Who of the five quoted folk tunes?
19. What are his compositional traits?

20. What are Musorgsky's works?
21. (747) What are Rimsky-Korsakov's works?
22. What are Smetana's works?
23. (748) What are Dvorak's works?
24. Which one would be European? National?
25. Symphony no. 9, _____, was written in 18__ while Dvorak was director of the _____. He looked to the music of _____ and _____. He heard _____ sing. What were the four traits that he thought were important for American nationalism? What is the other American work mentioned?
26. (749) What are Grieg's works (generically speaking).
27. What three works represent Norwegian traits?
28. His piano styles is modeled after _____. The Norwegian traits are:
29. What are the Norwegian dance traits found in "Halling"? TQ: "Open strings" in a piano piece?
30. (750) SR: TQ: How is nationalism created according to Dvorak? Paine?
31. What work of Grieg's is not nationalistic?
32. (751) Who were the British representatives? What school? What society?
33. What were Parry's works? What was his style like?
34. (752) What were Stanford's works? What was his style like?
35. Were Parry and Stanford able to establish a British Renaissance?
36. Elgar's music is untouched by _____; his harmonic style is from _____; his leitmotives are from _____.
37. What are Elgar's important works?
38. What are his other popular works?
39. (753) What was the problem of nationalism in the United States?
40. How can you tell the difference between classical, popular, and folk music?

41. What are the four categories that the textbook will explore?
42. Why did Germans come to America? So what?
43. What's the deal with Theodore Thomas?
44. Where did native-born composers/teachers operate? Name them. Where did they study? What influence?
45. What was their approach to nationalism?
46. Talk about Amy Marcy Beach.
47. (755) What are her works that had ethnic flavor?
48. What is the difference between orchestra and band repertoire?
49. Bands originally were attached to _____ units, but the invention of _____ for brass instruments allowed for the formation of local bands.
50. (756) The earliest community bands still active are the _____ (1828) and _____ (1831) in _____. They played in all kinds of situations. You name it, they did it.
51. The band movement picked up during the Civil War and by the 1880s there were _____ of them.
52. Who is the first bandsman mentioned in the text? What are the two monster concerts mentioned? When did he do his touring bands?
53. Who's next?
54. What did the repertory consist of?
55. (757) What did Sousa compose?
56. The march form before 1850 resembled the _____. The introduction was about _____ measures long. The march section had two sections, called _____ of approximately _____ measures each, the second half of the section _____ the first half. The trio usually has a _____ melody and is in the _____ key. Band students just say "_____."
57. Why did Sousa adopt the non-repetitive march form? In dropping the da capo, he added a more aggressive _____.

58. TQ: What's wrong with "In performances, if not always in the score, Sousa added countermelodies or increased the instrumentation or dynamic level with each repetition of the trio"?
59. What was his nickname? Why?
60. How did art songs and popular songs compare early in the 19th century? What about later?
61. (758) What were the subjects of popular songs? How were they pressed into service?
62. What is the standard form for a popular song? What is another name for the refrain? Why? What did the formal structure look like? What is the name of the catchy phrase that grabs the listener's attention?
63. (759) What is Tin Pan Alley? How did a song get noticed by the public?
64. What are the characteristics of African-American work songs?
65. What is a spiritual? Subject? Purpose?
66. (760) The first publications of spirituals, publishers tried to document the actual performance with/without success. Soon arrangements appeared as _____. A famous group in the 1870s is the _____.
67. With what does the author liken the different styles?
68. _____ helped some composers find a place in the repertoire, and some found their way on relatively ____ works.
69. (761) One of the differences in America was that composers were accepted immediately but _____. Even recent revivals have failed to maintain a presence.
70. How did popular music fare?
71. How did the American classics repertoire evolve and how is it different than Europe?