

Chapter 37
Postwar Heirs to the Classical Tradition

1. (924) Know tonal, neotonal, post-tonal, twelve-tone, serial, new virtuosity, indeterminacy, chance, electronic, new sounds on existing instruments, quotation, collage
2. (925) What are the three radical approaches?
3. What are the three purposes?
4. Stockhausen wrote electronic music and collage music. Is he an experimentalist or a modernist?
5. How were classic composers fairing?
6. Who became the new patron for composers in Europe? America?
7. How is the university a benefit to composers? What's wrong with it?
8. (926) SR: Milton Babbitt was professor of ___ and ___ at ___ University. What was his argument? What was the 19th-century position? What was the title of the article initially, then eventually?
9. SR: TQ: What is your impression?
10. Who are some of the refugees and their school?
11. What types of music were at Harvard? Princeton? Illinois and Michigan?
12. (927) One American composer to use tonality was _____.
13. Name his works and briefly describe them.
Tonal romanticism:

Serial + tonal:

Vocal:

Songs:
14. (928) TQ: Hmm. Example 37.1, m. 6. It's Bb-B on beat one but B-Bb beat three. What about the piano rhythm? What about the vocal rhythm? Instrumentalists: What is the rule concerning vocal notation?
15. Where was Benjamin Britten trained?
16. What kind of music did he write in the 1930s?
17. How is he like Copland?
18. What were his humanitarian views and how were they expressed?
19. Name his choral works.
20. What was his "Gebrauchsmusik" opera?
21. What was his sexual preference and who was his life partner? TQ: This fact was not in previous editions. Why now?
22. (929) What are the names of the two operas that have homosexuality as a theme?
23. The featured opera is _____. The sea is represented by ___ major; the townspeople by ___ major.

24. (929) What is the work of his pacifism? TQ: What do you think are the important points of the work?
25. (930) Who was the most important French composer born in the 20th century? TQ: Agree or disagree?
26. He was from _____. He studied ____ and _____ at the Paris Conservatoire, was organist at _____ in Paris from 1931, and professor of _____ from 19__.
27. Who were his pupils?
28. TQ: What does the author mean with "each pupil went his own way"?
29. Messiaen was a devout _____. Some of his works that reflect this are:
30. What are Messiaen's other principal works?
TQ: What medium?
31. He juxtaposes static ideas like ____ and _____.
32. What is the name of his book?
33. (930, 932) What are characteristics found in his music?
34. (931) Anything else that disturbs you about Example 37.2? What do we call those cello harmonics?
35. (933) Who brought serialism to the U.S. in 1927?
36. What were the two reasons for interest in serialism?
37. Where was the new music conference held?
38. Who was hailed as the father of this new serialistic movement in 1953?
39. What was the purpose of new music?
40. It's serialism, so everyone was on the same page, correct?
41. What is total serialism?
42. (934) What is the other thing that happened to serialism?
43. Who were the leaders in America? Paris? Cologne?
44. What is the first example? What's the technique?
45. "From 1947 to 1961 he used ____ rows and ____ rows related to _____ and organized duration through _____ rows."
46. What is the term for Babbitt's interrelated rows?
47. What is the term for Babbitt's assigning duration to the relationship of the pitch series?
48. What did Messiaen do?
49. What is Karlheinz Stockhausen's contribution to serialism?

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50. (935) What is another Stockhausen work?
 51. What's the method for Kontakte (1958-60)?
 52. What is Boulez's contribution to total serialism?
 53. (936) Talk about The Hammer without a Master (1953-55)
 54. What works best represent the new virtuosity?
 55. The examples are:
 56. (937) What is the new technique that Elliott Carter introduced in his Cello Sonata (1948)? The illustration is from his String Quartet No. 2 (1959). TQ: Which mvt.?
 57. (939) After studying with _____ and _____, Cage wrote _____ in the 1930s and moved to _____ works in the 1940s.
 58. What's the problem with percussion music? How did he solve the problem?
 59. (940) Square-root form?
 60. What is prepared piano? What's the piece? Describe the piece.
 61. What/Who caused Cage to go avant-garde?
 62. What were John Cage's thoughts about music of the avant-garde?
 63. What were his three methods?
 64. (941) SR: What is Cage promoting?
 65. (942) TQ: Can you explain chance and the composer's position? What is the example?
 66. Explain indeterminacy.
 67. What are examples of Cage's indeterminacy?
 68. What are the two works? What is the name for the performance of such?
 69. (943) Name and describe the late works. What are the processes?
 70. Which abstract expressionists influenced Morton Feldman? What was their suggestion? What work was chosen to illustrate this process? (Note: Here's where you really need to see NAWM to understand the discussion of the piece. See, for example, Figure 35.12 that uses graphic notation.)
 71. What are Earle Brown's works mentioned in this chapter? Who determines the performance?
 72. (944) What are the elements of Stockhausen's Klavierstück XI (Piano Piece No. 11, 1956)?

73. Witold Lutoslawski uses indeterminacy but doesn't give up his rights in _____ and _____.
74. Indeterminacy has led to changes in music notation. In electronic music, the composer is working directly with the sounds, so often there is no score.
75. In indeterminate works, no two performances are the same. To record the work would destroy indeterminacy.
76. (945) What is performance art? Name the composers and cite examples.
77. (946) What are the different trends in new music?
78. Who is the next composer?
79. What are the main features of his music?
80. Name the works.
81. Next composer? Work? Instruments? Special effects? Purpose?
82. (947) What is musique concrète? Who is the composer? Where did he work? When? Collaborator? Work? Why was it possible?
83. What's the chemical compound that permits tape to work?
84. Most electronic sounds are created by _____, invented in 19___. TQ: Any idea what that is?
85. What is the first successful electronic instrument?
86. Next?
87. Both instruments were _____, were capable of _____, and had an eerie quality. They were not used in electronic music.
88. (948) Where were the electronic music studios (1951-53)?
89. Who funded the electronic studios? How much time did it take to produce at composition?
90. What were the resources in Stockhausen's *Gesang der Jüngling* (1955-56)? What was its "first"?
91. Talk about Varèse's *Poème électronique*.
92. What was the process of making electronic music?
93. What improved the process?
94. (949) Who were the inventors of smaller synthesizers?
95. What is the example? What was unique about it? Besides serious music, where else were they used?
96. What is an example of live performer and recorded sounds?
97. (950) What about electronic music's success?

98. (950) Who is one sound-mass composer? What was his method? What is the example?
99. What is the next texture/process piece? What was its original title? TQ: Does a title make a difference?
100. (951) What are some of his other pieces?
101. Where did he go in the 1970s?
102. Three works by György Ligeti are used in the film 2001: A Space Odyssey (1968). They are:
103. (953) What is "micropolyphony"?
104. (954) What are Alberto Ginastera's three periods?
105. What is third-stream music. Who did it?
106. What were Michael Tippett's influences?
107. Tippett's rhythmic and metrical independence of instrumental parts comes from _____. TQ: Can you explain this to me?
108. What are the two works that have Javanese gamelan influence?
109. Who are some of the composers interested in Asian sounds?
110. (955) Lou Harrison. What were his interests? Works?
111. It also goes the other way. Who's next?
112. What is quotation music? Collage?
113. Start a list. Who's first?
114. Next?
115. (956) Next?
116. Next?
117. Next? (You should be at Stockhausen.)
118. Next?

