Grout, Chapter 29
Diverging Traditions in the Later Nineteenth Century

1. (737) France had to decide whether to go Bach, Beethoven, and Wagner or ______. In Russia, Bohemia, and Scandinavia, they were successful with _____ and ____. In Britain and America, composers avoided ____ but chose ______.

2. (738) 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. The Conservatoire focused on ____. The École Niedermeyer (1853) focused on ____. The Schola Cantorum (1894) focused on ____.

6. (739) 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. (740) What are the traits of the traditional school?


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. (741) What are Tchaikovsky's most successful pieces?

15. (742) 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; a ____ meter waltz for the third movement; and a ______ tempo finale.

17. 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. (743) What are Rimsky-Korsakov's works?

22. (744) What are Smetana's works?

23. 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. (745) 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. SR: TQ: How is nationalism created?

30. (746) What work of Grieg's is not nationalistic?

31. Elgar's music is untouched by _____; his harmonic style is from ______; his leitmotives are from ____.

32. What are Elgar's important works?

33. (747) What was the problem of nationalism in the United States?

34. How can you tell the difference between classical, popular, and folk music?

35. What are the four categories that the textbook will explore?

36. Why did Germans come to America? (748) So what?

37. What's the deal with Theodore Thomas?

38. Where did native-born composers/teachers operate? Name them. Where did they study? What influence?
39. (748) What was their approach to nationalism?

40. (749) Talk about Amy Marcy Beach.

41. What are the works that had ethnic flavor?

42. What is the difference between orchestra and band repertoire?

43. Bands originally were attached to ____ units, but the invention of ______ for brass instruments allowed for the formation of local bands.

44. The earliest community bands still active are the _____ (1828) and ______ (1831) in __________. The played in all kinds of situations. You name it, they did it.

45. (750) The band movement picked up during the Civil War and by the 1880s there were ______ of them.

46. Who is the first bandsman mentioned in the text? What are the two monster concerts mentioned? When did he do his touring bands?

47. Who's next?

48. What did the repertory consist of?

49. (751) What did Sousa compose?

50. 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 "______".

51. Why did Sousa adopt the non-repetitive march form? In dropping the da capo, he added a more aggressive ____.

52. 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"?

53. (752) What was his nickname? Why?

54. How did art songs and popular songs compare early in the 19th century? What about later?
55. What were the subjects of popular songs? How were they pressed into service?

56. 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?

57. (753) What is Tin Pan Alley? How did a song get noticed by the public?

58. What are the characteristics of African-American work songs?

59. (754) What is a spiritual? Subject? Purpose?

60. 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 ______________.

61. With what does the author liken the different styles

62. ______ helped some composers find a place in the repertoire, and some found their way on relatively ___ works.

63. One of the differences in America was that composers were accepted immediately but ________. Even recent revivals have failed to maintain a presence.

64. How did popular music fare?

65. How did the American classics repertoire evolve and how is it different than Europe?