

Grout, Chapter 31
Modernism and the Classical Tradition

1. (801) What are the criteria established by the classics?
2. Modernists sought to challenge our _____ and _____.
3. (802) 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. (803) 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. (804) 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. (806) 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. (807) What analysis method works best with atonal music?

Name _____

20. What other method could be used for this piece?
21. 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. (808) SR: Two artists of expressionism are _____ and _____. They sought to portray the _____ soul, which is what Sigmund Freud was working on.
26. _____ (Moonstruck Pierrot), 19____, is a cycle of _____ songs by the Belgian _____ poet, Albert _____. The work is for _____ and _____ performers who play _____ instruments.
27. What is Sprechstimme?
28. (809) "Each poem has a _____." Schoenberg provides a variant of the _____ but at the same _____.
29. What are some of the earlier forms that S. included in this work?
30. (810) What are the two terms for the basis of 12-tone technique? What are the four forms?
31. What are the 12-tone works cited?
32. TQ: What are the two errors in the discussion of Example 31.2?
33. (812) 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. 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. (814) 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. He organizes the music through the use of _____.
39. How is the first act structured?
40. The second act?
41. (815) The third act?
42. The scene illustrated is Act 3, Scene 3 in a _____.

43. (815) Berg's 12-tone style allows for tonal sound in the way he writes his series. (816) For example, could you reconstruct the series for the violin concerto?
44. Go back and pick up his works in the first paragraph.
45. Example 31.5. (0,2,5,8)? (0,1,4,8)? (0,2,4,6)?
46. (817) 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. Name his works. How long does it take to perform all his music?
51. (818) What is *pointillism*?
52. What are the other traits?
53. What is the melodic structure of his symphony?
54. (819) 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. 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. (820) 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. What's his second period? How did he earn a living (besides composition)? Who's the next choreographer?
64. (821) 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. (822) What is the Petrushka chord?
69. From the last paragraph on 822 the author elaborate on the traits of #57.
70. (824) Note that timbre was linked to motives and their variations.
71. SR: Florent Schmitt was a French composer, and, later, music critic. He was 12 years older than Stravinsky.
72. (825) What is the instrumentation of L'histoire?
73. (826) 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__.
75. "Romanticism whose associations with" what? Compare that to S's anti-Romantic tone.
76. The example cited is his *Symphony of Psalms* (1930) based on the _____. (827) It uses an ____ scale.
77. (828) E is established as tonic by _____. The music is not tonal, but _____.
78. What's the new term for 12-tone music?
79. What are S's 12-tone works?
80. (829) Why was Stravinsky important?
81. What were his writings?
82. Bartok synthesized ____ music with European ____ tradition.
83. Bartok played the _____. He started composing at an early age and learned through the composers:
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).
85. (830) SR: Besides composing, what else did Bartok do?
86. SR: His parents were _____. He began piano lessons at age _____, composing at _____. He went to the _____ in _____.
87. 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 _____.
88. SR: List his works.

89. (831) Bluebeard's Castle is an one-act opera that combines _____ with influences from _____.
90. Allegro barbaro (1911) treated the piano as what?
91. The works that reached the end of dissonance and tonal ambiguity are _____.
92. What are the other works of the decade?
93. What are the better-known works?
94. Describe the *Mikrokosmos* (1929-39).
95. (832) What elements are common to both peasant and classical music?
96. What are the classical traits? Peasant?
97. The Music for Strings demonstrates a tonal center and the use of the _____ interval. The melodies are based on motives
98. (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.
99. What are the structural elements of each movement?
100. (835) Bulgarian dance meters feature _____ rather than _____. Identify the different meters.
101. An ornamented, partly chromatic melody is characteristic of _____ song. _____ has a speechlike style in free tempo.
102. What are some of the Bartokian traits.
103. Bartok took classical music as his model and realized his own style.
104. (836) 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 _____.
105. 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 _____.
106. 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.
107. SR: What did he self-publish?
108. (837) SR: Name his major works.
109. What are the four spheres? Who taught him the last one? The next paragraphs expound the spheres.
110. (838) What is polytonality?
111. Processional for chorus and organ explores _____. Scherzo: All the Way Around and Back (ca. 1908) explores _____.

112. What is the instrumentation of *The Unanswered Question* (1908)? The strings play in __ major; the other instruments are _____.
113. (839) In his second symphony, Ives borrowed from _____, transitional passages from _____, and modeled the form on _____.
114. What works are based on American hymn tunes?
115. Explain "cumulative form."
116. SR: What is Ives's point?
117. (841) What are the programmatic pieces? Who are the authors for the Concord sonata?
118. What are the philosophical works?
119. What is stylistic heterogeneity? The example is _____.
120. Ives was isolated as a composer. He arrived at techniques that Stravinsky and Schoenberg used but without knowing them or their works.
121. (843) Mozart et alia appealed to both amateur and connoisseurs; modernists appealed to _____.
122. 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 _____.