

MHL 603 – PREPARATION 5

Folk music & nationalism

due **Tues, Oct 20 at 6pm via email**
(mason.bates@notes.sfcm.edu)

Please listen to the following:

- Bartok, *Improvisations*, Op.20
- Bartok, *Wayfaring Stranger* (2)
- Bolcom, *Songs from Innocence and Experience*

Then read the following:

Béla Bartók, “The influence of peasant music on modern music,” in Schwarz and Childs, *Contemporary Composers on Contemporary Music* (1967), 72-76, (1st published, 1931).
Bartók, “On the significance of folk music,” S & C, 76-79.
Constant Lambert, “Nationalism and the modern scene,” *Music Ho!* (1936/1966), 151-163.

Write a couple of paragraphs in response to **one** of the following questions:

1. Explain in your own words the three methods that Bartók proposes by which “peasant music . . . becomes transmuted into modern music” (p. 74). Give an example of each of these methods from the assigned listening or from music you know from elsewhere.
2. Review Lambert’s and Bartók’s comments on the incompatibility of modern harmonies and folk melodies (Lambert, p.155; Bartók, p.77). Is their reasoning the same or different? Is it fair for Lambert to criticize Bartok’s music on this basis? Refer in your discussion to Bartók’s *Improvisations*, Op. 20.

Please follow the following format for your documents:

- Write “Preparation 2” and your name at the top
- Specify which question you are answering
- Save your document as a PDF and include “Prep2” and your name in the filename (for ex: “Prep2-MasonBates.pdf”)