

Study Guide for Exam II (2 April 2009)
MHL 204

Exam will include score and listening ID, plus questions on them taken from those listed below. There may be a couple of term definitions in relationship to the scores, and there will be a short essay (2-3) paragraphs. The essay will either ask about neo-classicist aspects of some of the works from this unit or about the handling of opera in the 20th century. So prepare essays on both of those subjects, picking about three scores for each essay topic.

Terms:

for the most part, these are all to be found in the notes following the NAWM scores, or the notes posted online.

serialism

socialist realism

“formalism” (in context of socialist realism)

symmetry or palindrome

12-tone music

atonal music

neotonal music

Epic Theater (vs. Dramatic Theater)

Neo-classicism

Bertolt Brecht

Rotation

Klangfarbenmelodie

Modes of limited transposition

Lady Macbeth of Mtsensk (1934)

Non-retrogradable rhythms

Bitonality

Shakers

Pandiatonicism (in context of Copland)

Ländler (in context of Shostakovich)

“night music” (see Bartok)

Jean Cocteau (in context of Satie)

Pablo Picasso (in context of Satie)

Diaghilev (this time in connection with Satie)

Sinfonia (similar to an overture; see Stravinsky Octet)

Dostoevsky

George Balanchine

Hauptstimme and Nebenstimme (see Berg)

Georg Büchner: Woyzeck

“separation of elements”

anti-romantic music

Listening/Score ID

Please be prepared to name whatever section of the work that is supplied. Give dates within five years

Satie Parade 1917 (supplemental)

Little American Girl
The Chinese Magician

Who commissioned this work? What other artists worked on the project and in what capacity?

What is the story or scenario of the ballet? What point are the artists trying to make about art? How does this contrast with assumptions about art/music in the Romantic era?

Milhaud The Creation of the World 1922-23 (supplemental)

What kind of music does Milhaud use for this piece? What are some of the musical elements that specifically reference this kind of music [think instrumentation, use of riffs, performance style such as bended notes]

Why was the use of different types of vernacular music so appealing to modernists of the twenties?

Stravinsky Octet 1923 (supplemental)
Movement I: Sinfonia

Name three things about this piece that might be considered neo-classicist

Name three things about this piece that might be considered modernist

Why did Stravinsky choose this instrumentation? How is it allied to his views about interpretation as expressed in his essay?

Stravinsky Symphony of Psalms 1930 (NAWM 146)

How does Stravinsky use octatonic scales in this work?
(Be specific: review the handout on this)

Are there aspects of this work that are neo-classicist? Name them.

Describe the rhythmic features that you see. How are they typical of this composer?

Is this music tonal? Why or why not?

Bartok Music for Strings, Percussion and Celesta 1936

Second Movement: Allegro (supplemental)

Third Movement: Adagio (NAWM 147)

(third movement)

Name *three* things about this movement, or about the larger work, that exhibit symmetry.

(second movement)

Name three aspects of Bartok's style in this movement that reference Hungarian folk musical style.

What form is this work in?

Are there any aspects of this work that are neo-classical? Name one.

Ives General William Booth Enters into Heaven 1912 (NAWM 148)

What kind of music does Ives use in this work? Name specific measures and what kind of music Ives is referencing (note that this does not ask for names of songs but for styles of music)

Why might this poem have appealed to Ives?

Shostakovich Symphony #5, op. 47 1937 (NAWM 154)

Second movement: Allegro

What was the political context for this work?

What kinds of music were considered acceptable in this context?
What kinds were unacceptable?

How might this work be considered neo-classicist? Why would this kind of modernism have been more acceptable to Soviet officials and not others?

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| Copland | Appalachian Spring | 1945 (NAWM 157) |
| | <p>What aspects of this work show influence of European modernists?</p> <p>What kinds of elements does the composer use to evoke the United States?</p> <p>What is the source of the main melody? What are some of the ways in which it is presented and varied?</p> | |
| Berg | <i>Wozzeck</i> , Op. 7 Act III, Scene 3 | 1917-1922 (NAWM 143) |
| | <p>What is this work based on?</p> <p>How is this Act organized musically? How is this scene organized musically?</p> <p>What is the main motive? How is it altered? How does this aid dramatic development? What does its use communicate about the main character(s)?</p> | |
| Janacek | <i>From the House of the Dead</i> | 1928 (supplemental) |
| | <p>Act II excerpt: Skuratov's story</p> <p>What aspects of this work anticipate ideas about theater espoused by Bertolt Brecht? Discuss particular aspects of this scene such as</p> <p>What is the setting of this work?</p> <p>What is this work based on? What kind of source is it, and what was it trying to communicate to its audience?</p> | |
| Weill | <i>Rise and Fall of the City of Mahagonny</i> Act II excerpts | 1930 (supplemental) |
| | <p>Of those given, be prepared to name the following:</p> | |

“From now on the motto”
 “I’ve just eaten two calves”
 “Second comes making love”
 “See those two cranes” (The Crane Song)

What is the plot of this work? What are the creators of this work trying to demonstrate with it?

What kinds of musical styles are referenced? What purpose do they serve?

What is the relationship of the drama to the music? How does this suit the theories of its creators?

Britten *Peter Grimes*, Act III, Scene 2, 1944-1945 (NAWM 161)
 “To hell with all your mercy!”

What is this work about? What is it based on?

What kinds of motives does the composer use? Describe their musical elements. What do they represent?

Why might this story have appealed to the composer?

How does the composer use bitonality in this excerpt? What does it signify?

How does the composer reference a past musical style at the end of the opera?

Crawford Seeger String Quartet 1931 1931 (NAWM 156)

Fourth movement: Allegro possibile

Why is this work serial? Describe the serial procedures the composer uses.

What about this work is similar to Schoenberg’s twelve-tone serialism? What is different?

Messiaen Quartet for the End of Time 1940-1941 (NAWM 160)
First movement, Liturgie de cristal

What are some of the serial procedures used in this work? What elements are treated serially? What meaning do they have for the composer?

Give an example of a short rhythmic value added to a more stable rhythmic pattern. What did the composer call this?

Stravinsky Agon 1957 (supplemental)

What does the title of this work mean? What is the scenario for the work? Is it a traditional narrative story or more of an abstract scenario? How would this have connected to Stravinsky's neo-classicist aesthetic?

What are the serial procedures in this work? How extensive are they? How are they applied in particular parts of the work?