Grout, Chapter 20
The European Mainstream in the Twentieth Century

Introduction

1. (676) What's the status of France, Britain, and the United States after WWI?

2. What was happening in the Austro-Hungarian Empire, Russia, Italy, Germany, Spain between world wars (1918-39)? Know the particulars (types of governments, individuals, etc.).

3. What was the result of these changes?

4. (677) What did Schoenberg and Musorgsky/Debussy do for music?

5. What did folk music contribute to the new music?

6. Cite examples of how music was brought closer to the people.

7. What steps were taken to protect the people from the new music?

8. What happened in the 1950s and '60s?

9. (678) What happened in the 1970s and '80s? TQ: Think about technological changes in the century and how they have affected the direction of music.

10. Folk music ________________. Neo-classicism revisits the ________________ eras. German idiom moves to ________________ and extreme ________________, which would include disjointed ________________, _______ clashes, etc. Some serialists return to ________________. Some ________________ trends. Some explored ________________.

11. Why isn't a chronological approach good in discussing 20th-century styles?

Ethnic Contexts

12. (680) How does nationalism in the 20th century differ from that of the 19th? What's the discipline called?

13. Name three composers who collected folk music.

Bartók

14. What is Bartók’s threefold importance?

15. He published ________ tunes, chiefly from what countries?

16. From 19____ to 19____ he taught at the ________________.

17. What is the Mikrokosmos?

18. Make a list of Bartók’s works.

1910s

1920s

1930s

1940s
19. (681) What are Bartók’s compositional traits (= style)?

20. How is Bartók’s harmony formed? What kinds of scales does he use?

21. Bartók has triads and quartal harmony. How does he add pungency to a chord?

22. (682) How is Bartók’s music tonal?


24. The Music for Strings, Percussion, and Celesta has a prominent interval (__________) and a form (__________), seen in microcosm in ________________ and in macrocosm ________________

25. (683) Two ethnic styles, the ______________ idioms of Serbo-Croatian song and the Bulgarian dance rhythm of __________, are also used in Bartók's music.

Kodály
26. (684) Name Kodály's most famous compositions.

27. What are the influences on his music?

28. What else is Kodály remembered for?

The Soviet Orbit
29. What composers (and their works) used nationalism in their music?

Prokofiev
30. (685) Why wasn’t Prokofiev nationalistic “in the narrower meaning of the word”?

31. Make a list of Prokofiev compositions (and their classification). You don’t need to rewrite works recorded in question 29.

32. What charge was levelled against Prokofiev and others in 1948? What does the word mean?

Shostakovich
33. (686) How many symphonies did Shostakovich write and which ones are most important? Which one is the Leningrad?

34. Which opera was condemned by Pravda in 1936? What is a Pravda? TQ: What is the opera’s revised title?

35. What’s a D—S—C—H and where can I find it? TQ: What did we call it when we read about Josquin? TQ: Do you know what “German-fashion” is?

Post-Soviet Music
36. The Soviet Union broke up in ________, but relaxed controls in the ________s. Young soviet composers explored ______________, ______________, and __________ music.

37. What is glasnost?

38. (688) What is Alfred Schnittke's style?


40. (705) What is the underlying theme of Sofia Gubaidulina's compositions?
41. (705) List Gubaidulina’s compositions.

42. How is Offertorium an offering?

**England**

Vaughan Williams

43. (689) In what mediums did he compose?

44. What are the English elements in his music and the European ones? TQ: What might be the Bach/Handel influence and what might be the Debussy/Ravel influence?

45. Vaughan Williams wrote for _____________ singers and players. TQ: So what?

46. (690) Make a list of Vaughan Williams’ symphonies and jot down a brief statement about each. Things you might think about are Which symphonies are programmatic (because they have subtitles) or which have voices (possible Beethoven and Mahler influence) or which have four movements (Classic influence) or which have minor keys (Romantic influence) or which ones are not mentioned or ...? Review: How many symphonies did V.W. write? TQ: You do realize that Schumann’s *Rhenish* was not mentioned in chapter 16. So which symphony number is the *Rhenish*?

47. What is the instrumentation of the *Fantasia on a Theme of Thomas Tallis*?

48. (691) What were the influences on Gustav Holst’s music?

49. Pick out the three major Holst works.

50. List William Walton’s works (including their classification).

51. “Britten was the most _____________ and _____________ English composer of the mid-twentieth century,” particularly in three mediums: _____________, _____________, and _____________.

52. What did he write?

53. Britten: adherence to _____________ and _____________ techniques colored with _____________ and _____________ elements.

54. Name the two works mentioned in the first paragraph.

55. What are Tippett’s influences? Rhythmic and metrical independence is derived from English _____________ music. Most of his early sonatas, quartets, and symphonies apply _____________ forms. His first piano sonata uses both _____________ and _____________ forms. The Piano Concerto and the Triple Concerto are influenced by _____________ music. TQ: Do you know what a gamelan is?

56. Who are the three New Music Manchester Group? Name Birtwistle’s works.
Germany
57. (694) What was the result of Nazism on German nationality?

Hindemith
58. Hindemith was a theorist. What book did he write?

59. Where did he teach?

60. What are his major works of the 1920s?

61. What was the purpose of his *Gebrauchsmusik*?

62. TQ: “In the 1930s a new quality of almost romantic warmth became evident in his work.” Would you classify him as a Classic or Romantic composer?

63. What are the compositions of the 1930s?

64. What is “harmonic fluctuation”?

65. Much of Hindemith's music was composed for what purpose?

66. His *Ludus tonalis* was based on J.S. Bach's

67. (696) TQ: “He was a mid-twentieth-century representative of the German cosmopolitan line of Beethoven, Schumann, Brahms, and Reger; additional influences in his work came from Debussy as well as from Bach, Handel, Schütz, and the German sixteenth-century lied composers.” Is this a figurative or literal “genealogy”? What would be the influence of each of these composers?

Weill
70. What were Kurt Weill's two careers?

71. Who was Weill's librettist and what is the opera that resulted?

72. Mahagonny is like a ____________ opera. Get a sense of the orchestra. Could you describe it without naming the exact instrumentation? What's a zither? Bandoneon? What's the story about?

73. (697) What is Weill's most famous work? It was based on what 18th-century ballad opera? TQ: Who was the composer and who was the librettist of that ballad opera? The orchestra consisted of _______ musicians who played _________ instruments. TQ: What does that tell you? Who was Weill's wife? What did the work parody?

74. (698) Name Weill's Broadway works and "art music."

Latin America
75. (699) Name the composers, their country, and their works.

Orff
68. What is Orff's best-known work?

69. What's the name of his music education publication?

76. Much of Orff's music was composed for what purpose?

77. His *Carmina Burana* was based on

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