

21M.260: STRAVINSKY TO THE PRESENT
Class 3: February 9

AGENDA

Warm-up: *Wozzeck* on video

- How you encounter music drama
- Why opera? Why not opera?
- How to stage madness

Homework ideas

- Music and affect in expressionism (*Pierrot*)
- *Wozzeck*: how to describe musical processes
- Vocal writing in the Second Viennese School
- Diegetic music and its “legibility” in *Wozzeck*
- Schoenberg the Polemical
- “isms”: Affiliation, aestheticization, and self-definition

The Second Viennese School

- Compositional priorities
- Relationships to the audience
- The Great (!) (?) Austro-German tradition
- Psychology, strain, the Jewish, and the intellectual

Tradition vs. innovation in the Second Viennese School: your best evidence from the *Lyric Suite* and *Transfigured Night*.

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WARM-UP

Before we watch the final scenes of *Wozzeck*, recall what you heard and understood when you listened at home with the score. What visuals, if any, were you able to imagine listening to the excerpt in the anthology? How clear was it what was happening in the scene?

Now we will watch the surrounding material: the murder scene, the tavern scene (your excerpt), the suicide scene, and the ending with the children playing. The transitions between scenes are instrumental. Take notes as you listen on the different kinds of music used in each scene, as well as the visual characteristics (acting, design, lighting, etc.) that have an impact on you.

| Scene | Musical notes | Visual notes |
|---|---------------|--------------|
| Murder Scene (Act III Scene 2) | | |
| Tavern Scene (Act III Scene 3) | | |
| Suicide Scene (Act III Scene 4) | | |
| Child's-play Scene (Act III Scene 5) | | |

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