

OUTLINE :

Correction to the Assignment's instructions: Q3. should not read "0 minus E = E; E minus 7 = 8" instead "0 to E = E; E to 7 = 8." This should make more sense.

1. Schoenberg (1874–51) and atonality
 - a. Life
 - b. Early tonal works: *Verklärte Nacht*
 - c. Klangfarbenmelodie (tone color melody) : "Farben" from Five Orchestral Pieces
 - d. "emancipation of dissonance" (c. 1908)
 - e. "vertical melody"
 - f. Avoidance of repetition
 - g. Six little piano pieces, op. 19.
 - h. atonality, pantonality, and antitonicity.
 - i. Difficulty of composing music unless there was a text or program.
2. *Pierrot lunaire*, op. 21 (Moonstruck Pierrot, 1912)
 - a. *Sprechstimme* (Speech/song)
 - b. "Pierrot Ensemble"
 - c. No. 8 "Nacht" (Night): Passacaglia
3. Twelve-tone period (next class)
4. Schoenberg's students
 - a. Many in Vienna and again in the U.S., but two most important: Berg and Webern
 - b. Both students went through the same periods as Schoenberg (late tonal *a la* Strauss; free atonality; twelve-tone)
5. Alban Berg (1885–1935)
 - a. More "romantic" than Schoenberg
 - b. Opera composer: *Wozzeck* and *Lulu*
 - c. Composes atonal music but alludes to tonal music often
 - d. Includes Leitmotifs.
 - e. *Wozzeck*, Act III, scene 3: Variations on a rhythm.
 - f. *Violin concerto* — twelve tone work, but quotes a Bach chorale.
6. Anton Webern (1883–1945)
 - a. More austere than either Schoenberg or Berg
 - b. Many pieces but very short (complete works op. 1–31 fit on 2–3 CDs).
 - c. "pointillist" texture: often one or two notes playing at a time.
 - d. Abandoned use of melody altogether.
 - e. Extremely influential on the next generation of European (and some American) composers.

The Second Viennese School: Twelve-tone tonality

Listening:

Schoenberg, *String Quartet No. 4*, 1st movement

Score: Mu Sch65 quas4

CD: Sch65 quas a (Arditti)

Webern, *Symphonie*, op. 21 (for nine instruments)

Score: Mu W388.5 sv

CD: W388.5 W a

Reading:

Morgan, "The Twelve-Tone System," pp. 187–219.

Arnold Schoenberg, *excerpts from* "Composition with Twelve Tones," in Strunk, pp. 1355–1366

Anton Webern and Schoenberg, "The Limits of Compression," in Weiss-Taruskin

Assignment:

Twelve-tone row worksheet (Due 10/3, but best done before the next class, since parts of it may appear on the unit test)

Unit Test Guidelines:

Listening identification of the pieces studied so far. In addition to identification, know the composer, full title (including opus number/key if that is part of the title [e.g., *Pierrot Lunaire*, op. 21, no. 8 "Nacht"]), approximate date of the composition, and significance.

Identification of key terms from the readings and short answers ("Bartók's opinion of Folk music," "octatonic collection" etc.)

Analytical question. (similar to worksheets)

One of two larger questions. Some possibilities: "Key differences between *Petrushka* and the *Rite of Spring*," "X, Y, or Z as a reaction to W" (e.g.: Schoenberg or Weill as a reaction to/consequence of Wagner and other music before the 20th century).

May cover the materials of the last class ("Neoclassicism") but only in the most superficial manner (Define Neoclassicism or identify a piece from that class).

The whole exam will last only 40 minutes, so even the "longer" question will be rather concise.