

21M.260: STRAVINSKY TO THE PRESENT

Class 2: February 4

ASSIGNMENT: Due February 9

- Reading: Auner, p. 35-38, 45-54.
Schoenberg, Two Letters to Ferruccio Busoni (handout)
- Anthology work: Arnold Schoenberg, "Mondestrunken" from *Pierrot lunaire*
Alban Berg, *Wozzeck*, Act III, transition and scene 3
- Supplemental: Schoenberg's *Verklärte Nacht*
Berg's *Lyric Suite*

Before you begin, skim the Grove Music Online articles about Schoenberg and Berg. Listen to both anthology works at least twice.

What primary affective traits do you hear in the short movement from *Pierrot Lunaire*?

What are three specific musical features used to create these affects? Attend to different musical parameters in each example, and cite specific bar numbers.

1.

2.

3.

The passage from *Wozzeck* begins with an *attacca* transition from one kind of sound to a very different kind. Describe the transition as precisely as possible:

Characterize the vocal writing in this scene; comparing it to "Mondestrunken" may help.

The scene from *Wozzeck* contains instances of what is known as *diegetic* music – music that is part of the narrative (a piano played on stage, a song sung by a character). What techniques are employed to ensure that the listener understands these passages as diegetic?

Read Schoenberg's letters to Busoni and pick three of his prescriptive statements or opinions to which you have a strong reaction, either positive or negative.

1.

2.

3.

What does it mean to "emancipate" the dissonance?

What is Schoenberg's relationship to tradition, and what is complicated about it?

What is "Expressionism" and what does the suffix "ism" imply?

Supplemental listening (option 1: more Schoenberg; option 2: more Berg)

Listen carefully with *no distractions* except a notetaking apparatus (pencil/pen/keyboard), to either the Schoenberg or the Berg, as assigned. While you listen, take some notes on what you hear, both the novel features and the features that seem traditional (in the latter case, it may help to refer to other works or composers of which you are reminded). Then, write a 4-5 sentence paragraph to explore the thesis that the work in question is compositionally new and old at the same time.

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