

Mu21 Quiz 3 Check-list

- Be able to describe the three types of *Lied* discussed in the context of Schubert's *Erkling*, *Am Wasser zu singen* and *Gretchen am Spinnrade*.
- Know what is meant by the term 'song cycle' and the composers and titles in German or English of a couple of important examples from the reading/listening.
- Be able to describe how the great *Lieder* composers utilize the piano as an important 'voice' in the song; ie. how the role of the piano accompaniment is elevated in the great songs of Schubert, Schumann, Brahms etc.
- Know a bit about the lives of the most important figures from the Romantic period: Schubert, Berlioz, Liszt, Dvorak, Chopin, Verdi, Wagner, Tchaikovsky.
- Know what Berlioz meant by *idée fixe* and what interesting orchestral devices he used in the *Symphonie fantastique*.
- Know what is meant by symphonic poem (or tone poem) and know a couple of important examples from the reading/listening.
- Know something about the important composers and style of Czech and Russian nationalism. What (or who) was the "Mighty Five?" You don't need to memorize their names. What was Tchaikovsky's relationship to them?
- How did Chopin and Liszt utilize musical elements from Poland, America and Hungary in their music, ie. what characteristics of folk music are to be found in their music?
- As you listen to examples of operas by Verdi and Wagner and read about their philosophy of opera/music drama, think about how they are different and/or the same. What is important to each composer and what is less important? If you were to hear music of either composer, besides the language, what would help you identify them?
- What was Dvorak doing in the "New World" and what did he compose there?
- Know something of the environment of Fin de siècle Europe: Cultural, economic climate of Vienna, Paris, later Berlin, Dadaism, expressionism, impressionism in art
- Musical Impressionism: Non-traditional scales, chords, amorphous rhythms & harmonies
Debussy – whole-tone, pentatonic scales
- Post-romanticism
Stretching of tonality to breaking point: Chromatic saturation
- How did different composers attempt to find solutions to musical problems faced at the beginning of the 20th century?
- Stravinsky
Late-Russian Romanticism, post Rimsky-Korsakov: "The Firebird"
Polyrhythm, polytonality, cellular (modular) melodic construction
"Petrushka," "The Rite of Spring"
Stravinsky and neo-classicism ("Pulcinella")

Schoenberg

Know something of Schoenberg's different styles (post-Romantic, atonal, serial) and a representative work.

Post-romanticism: Transfigured Night

Atonalism: Three Piano Pieces, Pierrot lunaire (Sprechstimme, Klangfarbenmelodie)

Serialism: Variations for Orchestra

Berg

How is Berg's style of atonal and serial writing different than Schoenberg's? important works to know: "Wozzeck," Violin Concerto

Webern

How is Webern's style different than that of his teacher, Schoenberg, and fellow Schoenberg disciple, Berg? What is meant by total serialism

Know some more traditional folks

Know a bit about the national schools described in the text

Know about our American composers Ives and Copland

Why is Ives thought of as being so ahead of his time and Copland thought of as being rather conservative?

Know about Messiaen and Hinduism, birdsong, total (integral) serialism.

Avante-Garde composers

Boulez, Cage, Lutoslawski, Crumb, Ligeti

A variety of techniques are employed to explore the limits of musical expression.

In the music of these composers do we enter the realm of non-music? Do you *like* any of it or is it simply too weird? Be thinking about what constitutes *music* and what does not. You will be asked to reflect on this issue.

Especially, know something of the lives and works of these major figures in the 20th century:

Mahler & Strauss

Debussy & Ravel

Stravinsky

Bartok

Schoenberg, Berg, Webern

Ives, Copland

Olivier Messiaen

Steve Reich

John Adams

Tan Dun

Arvo Pärt