



CONCISE HISTORY OF WESTERN MUSIC

BARBARA RUSSANO HANNING

FIFTH EDITION
ANTHOLOGY UPDATE



Concise History of Western Music

5th edition Anthology Update

Barbara Russano Hanning

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CHAPTER 25

Radical Modernism



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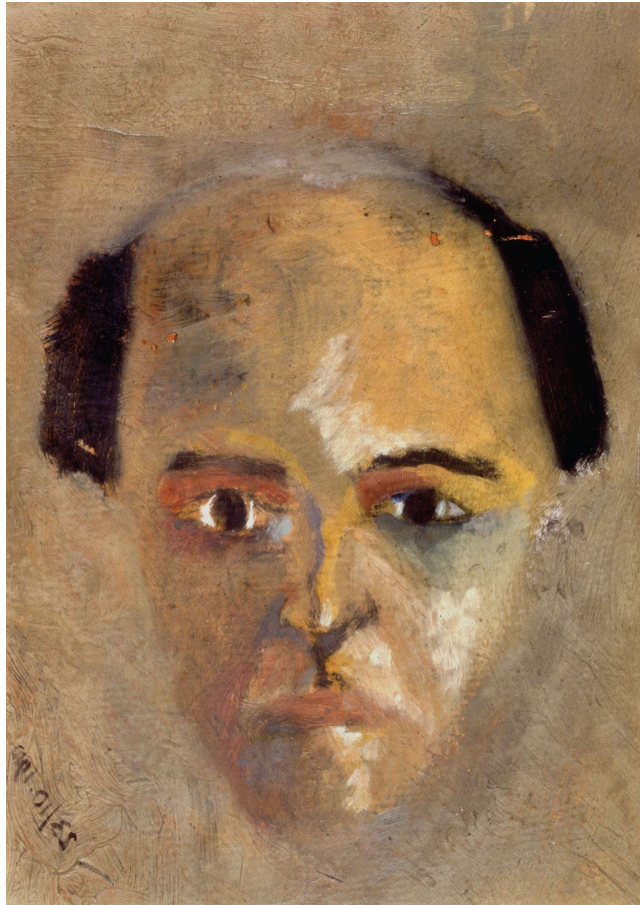
Prelude

- Younger modernists before and after World War I
 - more radical break from musical language of their predecessors
 - still maintained strong links to earlier traditions
 - radical modernists challenged audience perceptions, capacities
 - impossible through traditional means
 - work as continuing what path-breaking classical composers had started

Arnold Schoenberg (1874–1951) – 1

- One of the most influential composers of twentieth century
 - born in Vienna, son of Jewish shopkeeper
 - began violin lessons, age eight
 - self-taught composer, minimal instruction
 - worked as bank clerk
 - 1901, moved to Berlin
 - worked at a cabaret, taught composition
 - 1903, returned to Vienna
 - taught privately, Alban Berg and Anton Webern
 - works met with resistance

F25-01



Arnold Schoenberg (1874–1951) – 2

- One of the most influential composers of twentieth century (cont'd)
 - after World War I, founded and directed Society for Private Musical Performances in Vienna
 - creative impasse, formulated twelve-tone method
 - 1933, Nazis came to power
 - moved first to France, then emigrated to United States
 - professor at UCLA
 - innovations made him famous

Arnold Schoenberg (1874–1951) – 3

- One of the most influential composers of twentieth century (cont'd)
 - major works: 4 operas, numerous songs and choral works; 2 chamber symphonies, Five Orchestral Pieces, Variations for Orchestra and other orchestral works; 5 string quartets, and other chamber works; Piano Suite and several sets of piano pieces
- Tonal works
 - began by writing tonal music, late Romantic style
 - *Verklärte Nacht* (Transfigured Night, 1899), Wagner's chromatic idiom

Arnold Schoenberg (1874–1951) – 4

- Tonal works (cont'd)
 - *Pelleas und Melisande* (1902–1903), draws on Mahler and Strauss
 - *Gurrelieder* (Songs of Gurre, 1900–1901)
- turn toward chamber music
 - applied developing variation of Brahms
 - String Quartet No. 1 in D Minor, Op. 7
 - one-movement work, enlarged sonata form
 - influenced by Liszt
- nonrepetition
 - each work not repeat but build on the past
 - required the same within each piece

Arnold Schoenberg (1874–1951) – 5

- Atonal music
 - 1908, pieces avoided tonal center
 - Schoenberg disliked term “atonal”
 - late nineteenth-century music weakened pull to tonic
 - difficult to arrive at tonic convincingly
 - cultivated pantonality
 - “emancipation of dissonance”
 - coherence in atonal music
 - three methods
 - developing variation
 - integration of harmony, melody
 - chromatic saturation

Arnold Schoenberg (1874–1951) – 6

- Atonal music (cont'd)
 - gestures from tonal music
 - *The Book of the Hanging Gardens* (March 1908)
 - cycle of fifteen songs, first entirely atonal piece
 - Symbolist poetry by Stefan George (Op. 15, 1908–1909)
 - music suited vague eroticism of the poetry
 - pitch-class sets
 - “composing with the tones of a motive”
 - manipulated notes, intervals of a motive: chords, melodies

Arnold Schoenberg (1874–1951) – 7

- Atonal music (cont'd)
 - three-note motives treated like triads, tonal chords
 - limited number of motives, consistent sound
 - Schoenberg used sets with strong dissonances
- chromatic saturation
 - appearance of all twelve pitch-classes within segment of music
 - completion, fullness after twelfth note appears
 - reinforces completion of a phrase
- atonal works
 - as logical as tonal music

Arnold Schoenberg (1874–1951) – 8

- Atonal music (cont'd)
 - works completed in 1909
 - *The Book of the Hanging Gardens*
 - Three Piano Pieces, Op. 11
 - Five Orchestral Pieces, Op. 16
 - *Erwartung* (Expectation), one-act opera
 - orchestral works followed Mahler
 - treated instruments soloistically
 - swiftly alternating timbres
 - *Erwartung*: height of expressionism
 - exaggerated gestures, angular melodies, unrelenting dissonance
 - no themes or motives return
 - lacks reference to traditional forms

Arnold Schoenberg (1874–1951) – 9

- Atonal music (cont'd)
 - *Pierrot lunaire* (Moonstruck Pierrot, 1912), song cycle
 - return to form: motives, themes, long-range repetition
 - twenty-one songs, Belgian symbolist poet Albert Giraud
 - woman's voice, chamber ensemble, five performers, nine instruments
 - expressionist elements
 - nonrepetition, combination of instruments unique in each movement
 - voice declaims in *Sprechstimme*
 - eerie atmosphere, gruesome visions

F25-02



Arnold Schoenberg (1874–1951) – 10

- Atonal music (cont'd)
 - traditional elements
 - repeated lines with variant of original music; departure and return
 - varied repetition at all levels: motives, chords, themes, sections, entire song
 - No. 13, *Enthauptung* (Beheading, NAWM 180b), recast of No. 7
 - traditional forms, genres: waltz, serenade, barcarole, aria over walking bass
 - No. 8, *Nacht* (Night, NAWM 180a), passacaglia

Arnold Schoenberg (1874–1951) – 11

- Twelve-tone method
 - the method, formulated early 1920s
 - twelve tones related only to one another
 - row or series, twelve pitch-classes arranged in chosen order by composer
 - tones used successively and simultaneously
 - any desired rhythm, any octave
 - prime: original form of row
 - other forms of the row
 - inversion
 - retrograde
 - retrograde inversion
 - twelve possible transpositions

Arnold Schoenberg (1874–1951) – 12

- Twelve-tone method (cont'd)
 - structural functions of tonality
 - row broken into segments
 - segments create motives, chords
 - transposition of rows, analogue to modulation
 - traditional instrumental forms, 1921 to 1949
 - motives, themes, presented, developed
 - tonal forms and genres of Classic, Romantic music
 - twelve-tone rows stand for keys
 - pieces include
 - Piano Suite, Op. 25

F25-03

Handwritten musical score for a string quartet, titled "IV. Streich-Quartett". The score is written on two pages, showing staves for instruments B, B-2, B+2, B-3, B+3, B-4, B-5, B5, B-6, B+6, B-7, and B+7. The notation includes various musical symbols such as notes, rests, and accidentals, indicating a complex harmonic structure. The score is written in a single system across both pages, with the right page continuing the notation from the left page.

Ex25-01a

a. Row forms

The image displays four musical staves, each representing a different row form of a 12-tone scale. The notes are written in treble clef with a key signature of one flat (B-flat). The staves are labeled as follows:

- P-0 →**: The first staff shows the prime row. Above the staff, numbers 1 through 12 are placed above each note. Below the staff, the corresponding numbers 12 through 1 are placed below each note, with an arrow pointing from 12 to 1 labeled "← R-0".
- P-6 →**: The second staff shows the P-6 row. An arrow points from the end of the row to the label "← R-6".
- I-0 →**: The third staff shows the I-0 row. An arrow points from the end of the row to the label "← RI-0".
- I-6 →**: The fourth staff shows the I-6 row. An arrow points from the end of the row to the label "← RI-6".

A vertical box encloses the first four measures of each staff, highlighting the initial four notes of each row form.

Ex25-01b

b. Prelude

P-0
Rasch $\text{♩} = 80$

I-6

P-6

R-6

1 2 3 4 5 6 7 8 9 10 11 12

p *mf* *sf* *pp* *fp* *p*

1 2 3 4 5 6 7 8 9 10 11 12

5 6 7 8 9 10 11 12

sf *fp* *p* *fp*

1 2 3 4 5 6 7 8 9 10 11 12

Arnold Schoenberg (1874–1951) – 13

- Twelve-tone method (cont'd)
 - Variations for Orchestra, Op. 31
 - Third and Fourth String Quartets, Opp. 30 and 37
 - Violin Concerto, Op. 36
 - Piano Concerto, Op. 42
- Schoenberg as modernist
 - shaped course of musical practice in twentieth century
 - central place in modernist tradition
 - desire to match achievements of his forebears
 - Second Viennese School: Schoenberg, Berg, Webern

Alban Berg (1885–1935) – 1

- Began studies with Schoenberg, 1904
 - adopted atonal, twelve-tone methods
 - music more approachable
 - infused post-tonal idiom with expressive gestures
- *Wozzeck* (1925)
 - atonal, expressionist opera
 - from fragmentary play by Georg Büchner (1813–1837)
 - includes *Sprechstimme*
 - three acts, continuous music
 - linked by orchestral interludes

F25-04



Alban Berg (1885–1935) – 2

- *Wozzeck* (1925) (cont'd)
 - traditional forms, leitmotives: comment on characters, situation
 - first act
 - Baroque suite: formality of Wozzeck's captain
 - rhapsody: Wozzeck's fantastic visions
 - march and lullaby: scene with Marie and their child
 - passacaglia: doctor's constant prattling
 - rondo: Marie's seduction by rival suitor
 - second act: symphony in five movements
 - third act: six inventions, each on a single idea
 - reflects Wozzeck's growing obsessions

Alban Berg (1885–1935) – 3

- *Wozzeck* (1925) (cont'd)
 - Act III, Scene 3 (NAWM 182b)
 - onstage, out-of-tune tavern piano; wild polka
 - music is atonal, triadic accompaniment
 - rhythm obsessively reiterated; augmentation, diminution
 - unifies scene through developing variation
 - almost constant reference to familiar styles, genres
- Twelve-tone method
 - rows allowing tonal-sounding chords, progressions

Alban Berg (1885–1935) – 4

- Twelve-tone method (cont'd)
 - chief works
 - *Lyric Suite* for string quartet (1925–1926)
 - Violin Concerto (1935)
 - second opera, *Lulu* (1928–1935)
 - Violin Concerto
 - four interlocking minor, major triads
 - evocations of violin tuning, tonal chord progressions, Viennese waltzes, a folk song
 - Bach chorale, *Es ist genug!* (It is enough!)
 - alludes to death of Manon Gropius
 - quotation stems directly from the row

Ex25-02

a. *Wozzeck's leitmotive and characteristic tetrachord, from Act I, Scene 1*

Wozzeck *f* Wir ar - me Leut!

Wozzeck's tetrachord*

0 1 4 8

The image shows a musical score in bass clef, 3/2 time. The first part is a melodic line starting with a whole rest, followed by a quarter note D#4, a quarter note E4, a quarter note G4, and a quarter note B4, all marked with a forte (f) dynamic. Below the notes are the lyrics 'Wir ar - me Leut!'. The second part is a tetrachord consisting of four notes: D#4, E4, G4, and B4, marked with intervals 0, 1, 4, and 8 semitones above D#4.

b. *Tavern piano in Act III, Scene 3, with rhythmic pattern and Wozzeck's tetrachord*

Fast polka ♩ = 160

sempre ff und roh gespielt

Wozzeck's tetrachord*
(inverted form)

0 1 4 8

The image shows a musical score for a piano piece in 2/4 time, marked 'Fast polka' with a tempo of 160 beats per minute. The score is in treble and bass clefs. The melody is marked 'sempre ff und roh gespielt'. The bass line features a rhythmic pattern of eighth notes. To the right, the 'Wozzeck's tetrachord* (inverted form)' is shown in bass clef, consisting of four notes: D#4, E4, G4, and B4, marked with intervals 0, 1, 4, and 8 semitones above D#4.

* The pitches E, G, and B in Wozzeck's tetrachord are 1, 4, and 8 semitones, respectively, above D# (and below G# in the inverted form).

Ex25-03

a. Berg's row

b. Bach's chorale setting

The image displays two musical excerpts side-by-side, labeled 'a. Berg's row' and 'b. Bach's chorale setting'. Both excerpts are written for piano in treble and bass staves. In both, the right hand plays a sequence of notes marked with a bracket and the text 'rising whole steps'. In the left hand, a similar sequence of notes is shown, with a bracket indicating a descending whole-step pattern. A long, curved line connects the end of the right-hand sequence in 'a' to the beginning of the right-hand sequence in 'b', indicating a transformation or relationship between the two. The key signature for both is one sharp (F#), and the time signature is common time (C). The lyrics 'Es ist ge - nug!' are written under the right-hand notes in 'b'.

rising whole steps

rising whole steps

Es ist ge - nug!

Anton Webern (1883–1945) – 1

- Began lessons with Schoenberg, 1904
 - studied musicology at University of Vienna, Ph.D. in 1906
 - view of music history
 - music involves presentation of ideas expressed in no other way
 - operates according to rules of order based on natural law
 - great art does what is necessary
 - evolution in art is necessary
 - history, musical idioms, can only move forward
 - *The Path to the New Music*, published posthumously
 - tonality to atonality to twelve-tone music as act of discovery

F25-05



Anton Webern (1883–1945) – 2

- Began lessons with Schoenberg, 1904 (cont'd)
 - stages of late Romantic chromaticism, atonality, twelve-tone organization
 - instrumental, vocal works: small chamber ensembles
 - extremely concentrated music
 - No. 4 of Five Pieces for Orchestra, Op. 10 (1911–1913): six measures
 - Three Little Pieces for cello and Piano, Op. 11 (1914): twenty-one notes
 - Symphony, Op. 21 (1927–1928), String Quartet, Op. 28 (1936–1938): 8 or 9 minutes long

Anton Webern (1883–1945) – 3

- Began lessons with Schoenberg, 1904 (cont'd)
 - understated dynamics
 - techniques of Renaissance polyphony
 - avoided tonal implications
- Symphony, Op. 21 (NAWM 183), first movement
 - entire movement is double canon in inversion
 - deliberately integrates them
 - succession of timbres
 - applies Schoenberg's concept of *Klangfarbenmelodie*

Ex25-04

The image displays two musical staves, Canon 1 and Canon 2, with various instruments and dynamic markings. Canon 1 features Hn. II 1, Hn. I, and Cl. Canon 2 features Harp 1, Vc., P-4, Harp, and Vla. II. Dynamic markings include p, mp, and pizz. (pizzicato). The score is written in 2/2 time and includes fingerings and articulation marks.

Anton Webern (1883–1945) – 4

- Influence
 - received little acclaim during his lifetime
 - never gained wide popularity
 - recognition among scholars, performers after World War II

Igor Stravinsky (1882–1971) – 1

- In the foreground of every major stylistic trend of the century
 - born near St. Petersburg, to a well-to-do musical family
 - piano studies, age nine
 - studied music theory in his teens
 - never attended the Conservatory
 - Rimsky-Korsakov, most important teacher
 - Sergei Diaghilev commissioned works for Ballets Russes
 - works made him famous, still most popular

F25-06



Igor Stravinsky (1882–1971) – 2

- In the foreground of every major stylistic trend of the century (cont'd)
 - 1911, moved to Paris; war years in Switzerland
 - Russian Revolution, settled in France
 - performed as pianist, conductor
 - increased recognition
 - 1940, settled in Hollywood; 1948, Robert Craft became his assistant
 - 1969, moved to New York

Igor Stravinsky (1882–1971) – 3

- In the foreground of every major stylistic trend of the century (cont'd)
 - major works: *The Firebird*, *The Rite of Spring*, *L'histoire du soldat*, *Symphonies of Wind Instruments*, *Les Noces*, *Octet for Wind Instruments*, *Oedipus rex*, *Symphony of Psalms*, *Symphony in C*, *Symphony in Three Movements*, *The Rake's Progress*, *Agon*, *Requiem Canticles*

Igor Stravinsky (1882–1971) – 4

- Style traits derived from Russian traditions
 - undermining meter, unpredictable accents, frequent changes of meter
 - pervasive ostinatos
 - layering and juxtaposition of static blocks of sound
 - discontinuity and interruption
 - dissonance based on diatonic, octatonic, other note collections
 - dry, anti-lyrical, colorful use of instruments

Igor Stravinsky (1882–1971) – 5

- Russian period
 - most popular works: ballets commissioned by Sergei Diaghilev for Ballets Russes
 - *The Firebird* (1910)
 - *Petrushka* (1910–1911)
 - *The Rite of Spring* (*Le sacre du printemps*, 1911–1913)
 - *The Firebird*
 - based on Russian folk tales, exoticism of Rimsky-Korsakov
 - humans characterized by diatonic music
 - supernatural creatures, places in octatonic, chromatic realms

Igor Stravinsky (1882–1971) – 6

- Russian period (cont'd)
 - *Petrushka*
 - blocks of static harmony, repetitive melodic and rhythmic patterns
 - abrupt shifts from one block to another
 - groups of dancers receive distinctive music
 - sharp juxtaposition of contrasting blocks
 - absorbed from Musorgsky and Rimsky-Korsakov
 - linked to visual effects of ballet
 - borrows Russian folk tunes, popular French song, Viennese waltzes
 - preserved and heightened stylistic differences

Ex25-05

42

Fl.
Ob.

3 Trb.
Vla.
Vc.

The image shows a musical score for measures 42 through 49. The score is written for two staves: a treble staff for Flute (Fl.) and Oboe (Ob.) and a bass staff for 3 Trumpets (3 Trb.), Viola (Vla.), and Vcello (Vc.). The key signature is one flat (B-flat) and the time signature is 2/4. The music consists of a series of chords, primarily triads and dyads, with some movement in the lower parts. The notation includes stems, beams, and various accidentals (sharps, flats, and naturals) indicating the specific notes and their durations. The measures are numbered 42 through 49 at the beginning of each measure line.

Ex25-06

412 Cls. 1 & 2

This musical score is for measures 412 through 415. It is written for two parts, labeled 'Cls. 1 & 2'. The key signature has one sharp (F#) and the time signature is 2/4. Measure 412 begins with a whole rest for both parts, followed by two eighth rests. In measure 413, both parts play a triplet of eighth notes: F#4, G#4, and A4. Measure 414 continues with a half note F#4 and a half note G#4. Measure 415 features a half note F#4 and a half note G#4. The score concludes with a double bar line. The notation includes various musical symbols such as treble clefs, rests, eighth notes, and triplet markings.

Igor Stravinsky (1882–1971) – 7

- Russian period (cont'd)
 - octatonicism
 - octatonic music for supernatural elements
 - lacks pull toward tonic, perfect for static blocks
 - “Petrushka chord”, F#- and C-major triads; from same octatonic scale
- *The Rite of Spring*
 - fertility ritual set in prehistoric Russia
 - borrowed folk melodies
 - marked by primitivism: evocation of elemental, simple, natural state of prehistoric peoples

F25-07a



F25-07b



Ex25-07

▣ = down bow
 Tempo giusto $\text{♩} = 50$

Hns.
ff sempre

Vln. II & Vla.
f sempre staccato

Ve. & Cb.

8 Eng. Hn.
mf

Bsns.

Vc. pizz.
meno f

Vc. & Cb.
f arco

Igor Stravinsky (1882–1971) – 8

- Russian period (cont'd)
 - *Danse des adolescentes* (Dance of Adolescent Girls, NAWM 184a), from *The Rite of Spring*
 - undermining meter
 - negated hierarchy of beats and offbeats
 - accented chords, unpredictable pattern
 - eight-measure period, dancers count four-measure phrases
 - ostinatos
 - pounding, arpeggiated chords
 - melodic ostinato in English horn
 - juxtaposes static blocks of sound

Igor Stravinsky (1882–1971) – 9

- Russian period (cont'd)
 - no development of motives, themes
 - repetition, unpredictable variation
 - discontinuity and connection
 - patterns with successive blocks of sound quite different
 - successive pitch collections differ by one new note
 - dissonance
 - e.g., F-flat-major triad with E-flat dominant seventh; all notes of A-flat harmonic minor scale
 - builds textures, layering two or more strands of music
 - distinguished by timbre, motivic figuration
 - set off by register, pitch collection

Igor Stravinsky (1882–1971) – 10

- Russian period (cont'd)
 - timbre linked with motive and variation
 - pounding chords always in strings, horn reinforcements
 - first half, English horn ostinato only in that instrument
 - second half, English horn ostinato migrates through several instruments
 - stark timbres
 - pizzicato cellos
 - staccato English horn and bassoon
 - staccato string chords

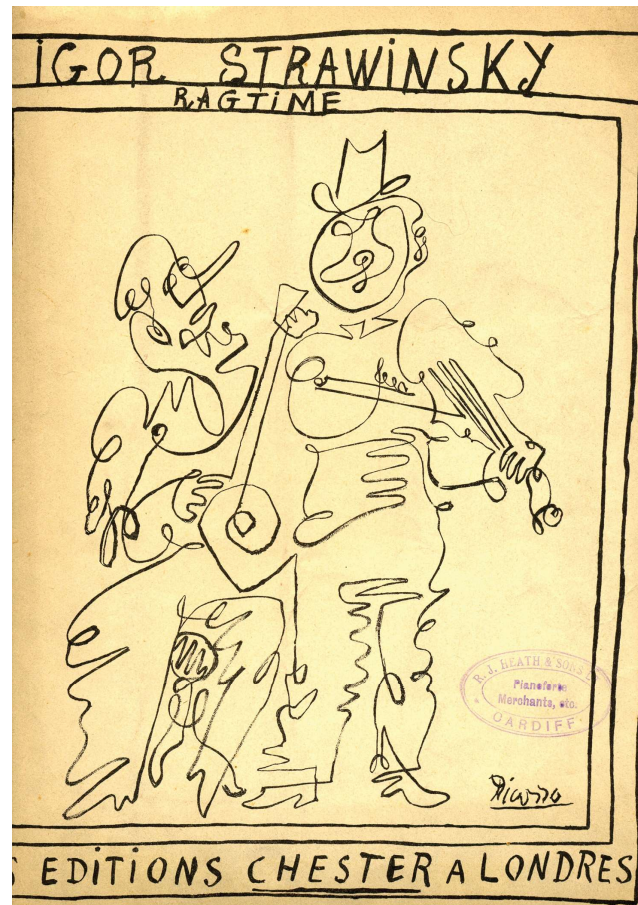
Igor Stravinsky (1882–1971) – 11

- Russian period (cont'd)
 - *Danse sacrale* (Sacrificial Dance, NAWM 184b), from *The Rite of Spring*
 - reduces meter to pulse
 - rapidly changing meters
 - unpredictable alternation of notes with rests
 - World War I, turned to small ensembles
 - retained distinctive traits
 - *L'histoire du soldat* (The Soldier's Tale, 1918)
 - *Ragtime* (1917–1918)

F25-08



F25-09



Igor Stravinsky (1882–1971) – 12

- Neoclassical period
 - 1919–1951, turn toward earlier Western art music
 - source for imitation, quotation, allusion
 - *Pulcinella* (1919), reworking of pieces by Pergolesi
 - ballet commissioned by Diaghilev
 - uses of neoclassicism
 - Russian nationalism fading fashion
 - gave him new subject matter
 - established place in classical repertoire
 - used distinctive idiom, fresh links to Western classical tradition

Igor Stravinsky (1882–1971) – 13

- Neoclassical period (cont'd)
 - emotional detachment, anti-Romantic tone
 - preference for balance, coolness, objectivity, absolute music
- Octet for Wind Instruments (1922–1923, NAWM 185)
 - Classic-era forms, Baroque figuration, Bach-like counterpoint
 - these traits combine with modern dissonances, meter changes, octatonic melodies
 - flute, clarinet, two bassoons, two trumpets, two trombones, wide range of colors
 - “objective” sound palette: "emotive" strings

Igor Stravinsky (1882–1971) – 14

- Neoclassical period (cont'd)
 - Octet for Wind Instruments, first movement
 - sonata form, slow introduction
 - tonal motion in exposition down a semitone
 - first theme, Classic-era features, but also parallel fourths, fifths
 - frequent changes of meter
 - second theme, cantabile melody in trumpet, accompanied by counterpoint
 - allusion to eighteenth-century styles, but result is quintessentially Stravinsky

Igor Stravinsky (1882–1971) – 15

- Neoclassical period (cont'd)
 - Schoenberg and Stravinsky
 - neoclassic works easier to play, follow than Schoenberg's twelve-tone works
 - both composers attracted supporters
 - both of their music of 1920s–1940s sought to revive traditional forms in new, personal language

Ex25-08

Allegro moderato (♩ = 104)

42 Fl. Cl. in B♭

Tr. I in C
Tr. II in A

Trb. I & II

Bsn. I & II

f *sim.* *sim.* *sim.*

49

p subito *stacc.* *stacc.* *stacc.* *stacc.*

mf *sempre stacc.* *sempre stacc.* *sempre stacc.* *sempre stacc.*

Igor Stravinsky (1882–1971) – 16

- Serial Period
 - twelve-tone methods extended to parameters other than pitch
 - music based on series became known as serial music
 - best-known works
 - *In memoriam Dylan Thomas* (1954), song cycle
 - *Threni* (1957–1958), voices and orchestra
 - *Movements* (1958–1959), piano and orchestra
 - all show characteristic idiom

Igor Stravinsky (1882–1971) – 17

- Influence
 - among most influential composers of all time
 - elements he created became commonplace
 - popularized neoclassicism
 - support for serialism helped it gain strong following

Béla Bartók (1881–1945) – 1

- Virtuoso pianist, educator, ethnomusicologist, composer
 - born in Austro-Hungarian Empire
 - parents were amateur musicians
 - studied piano and composition at Hungarian Royal Academy of Music
 - performed as virtuoso pianist all over Europe
 - edited keyboard music of Bach, Scarlatti, Haydn, Mozart, Beethoven
 - 1934, Academy of Sciences, ethnomusicologist
 - 1938, Nazi takeover of Austria, sent manuscripts to United States

F25-10



Béla Bartók (1881–1945) – 2

- Virtuoso pianist, educator, ethnomusicologist, composer (cont'd)
 - 1940, emigrated to New York
 - major works: *Bluebeard's Castle*, *The Miraculous Mandarin*, *Dance Suite*, *Concerto for Orchestra*, *Music for String, Percussion and Celesta*, 3 piano concertos, 2 violin concertos, 6 string quartets, 2 violin sonatas, 1 piano sonata, *Mikrokosmos*, numerous other works for piano, songs, choral works, folk-song arrangements
- individual modernist idiom
 - elements of Hungarian, Romanian, Slovak, Bulgarian peasant music with Austro-German, French classical tradition

Béla Bartók (1881–1945) – 3

- Virtuoso pianist, educator, ethnomusicologist, composer (cont'd)
 - thorough grounding in both traditions, exposure to several modern trends
 - influenced by works of Richard Strauss, Debussy, Schoenberg, Stravinsky
- peasant music
 - collected and studied peasant music with Zoltán Kodály (1882–1967)
 - published nearly 2,000 song, dance tunes
 - used new technology of audio recording
 - techniques developed in new discipline of ethnomusicology

F25-11



Béla Bartók (1881–1945) – 4

- Virtuoso pianist, educator, ethnomusicologist, composer (cont'd)
 - established him as leading scholar
 - stylistic evolution
 - distinctive personal style, 1908
 - First String Quartet
 - *Bluebeard's Castle* (1911), one-act opera
 - *Allegro barbaro* (1911), piano as percussive instrument
 - decade after World War I, pushed limits of dissonance, tonal ambiguity
 - Violin Sonatas of 1921, 1922
 - *The Miraculous Mandarin*
 - Third and Fourth String Quartets

Béla Bartók (1881–1945) – 5

- Virtuoso pianist, educator, ethnomusicologist, composer (cont'd)
 - later works most widely known
 - Fifth and Sixth Quartets
 - *Music for Strings, Percussion and Celesta* (1936)
 - Concerto for Orchestra (1943)
- Bartók's synthesis
 - musical style
 - synthesized peasant with classical music
 - both traditions
 - single pitch center
 - diatonic and other scales
 - melodies built from motives, repeated and varied

Béla Bartók (1881–1945) – 6

- Bartók's synthesis (cont'd)
 - classical tradition
 - contrapuntal and formal procedures: fugues, sonata form
 - peasant tradition
 - rhythmic complexity, irregular meters
 - modal scales, mixed modes
 - specific types of melodic structure, ornamentation
 - *Mikrokosmos* (1926–1939), 153 graded piano pieces
 - summarizes style
 - exemplifies synthesis
- *Staccato and Legato* (NAWM 186), from *Mikrokosmos*
 - like a Bach two-part invention

Béla Bartók (1881–1945) – 7

- Bartók's synthesis (cont'd)
 - canon between the hands
 - use of inversion, invertible counterpoint
 - tonal structure reminiscent of Bach
 - folk elements
 - melody adapts structure of Hungarian song
 - short phrase, rises and falls within a fourth
 - from both traditions
 - mixture of diatonic chromatic motion; ornamentation
- *Music for Strings, Percussion and Celesta*
 - use of neotonicity
 - tonal center in each of four movements
 - analogous to modal melodies of folk song

Béla Bartók (1881–1945) – 8

- Bartók's synthesis (cont'd)
 - chordal motion, tonic-dominant polarities, avoids common-practice harmony
 - final cadences, principal themes bring out tritone relationship
 - cadences evoke tonal music procedures
 - strong similarities to peasant music
- melodic structure, themes: varying small motives
 - resembles classical music procedure and peasant music
 - short phrases, repeated motives, use of modes
- form and counterpoint from classical tradition
 - first movement: elaborate fugue
 - second movement: sonata form
 - third movement (NAWM 187): modified arch form (ABCB'A'), fugue theme embedded

F25-12

Movement:

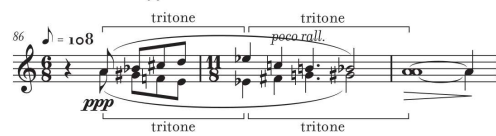
Tonal Center:

Tritone pole:

1	2	3	4
A	C	F#	A
E \flat /D#	F#	C	E \flat /D#

Ex25-09

a. Final cadence of first movement



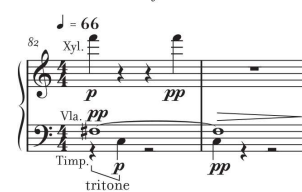
b. Second-movement theme



c. Final cadence of second movement



d. Final cadence of third movement



e. Fourth-movement theme



f. Final cadence



Béla Bartók (1881–1945) – 9

- Bartók's synthesis (cont'd)
 - finale: rondo, reprise of fugue theme
 - each movement includes canon and imitation, inversion
- peasant elements
 - Bulgarian dance meters, long and short beats
 - Western notation, irregular groupings of twos and threes
 - heavily ornamented, partly chromatic type of Serbo-Croatian song (parlando-rubato)
 - melodies over drones

Ex25-10

a. Serbo-Croatian song

Parlando ♩ = ca. 160

1. Šta je u-zro - ke, moj dra - ga - ne, _____
 Što me mla - du ne vo - liš? _____

b. Passage near beginning of third movement

Adagio molto ♩ = ca. 40

6 Timp. *pp*
 1st Vla. *p*
 1st Vlc. & 1st Cb. *pp*

Charles Ives (1874–1954) – 1

- Worked in obscurity for most of his career, late recognition
 - born in Danbury, Connecticut
 - father was bandmaster, church musician, music teacher
 - studied piano, organ
 - age fourteen, youngest professional church organist in CT
 - studied theory and composition with his father
 - Yale, studied with Horatio Parker
 - New York 1898, worked in insurance business
 - built one of the most successful agencies in the nation
 - composed evenings and weekends

F25-13



Charles Ives (1874–1954) – 2

- Worked in obscurity for most of his career, late recognition (cont'd)
 - 1918 health crisis; edited, self-published many works
 - premieres and publications in last three decades of his life
 - regarded as first to create distinctly American body of art music
 - major works: 4 symphonies, *Holidays Symphony*, *Three Places in New England*, *The Unanswered Question*, 2 string quartets, 4 violin sonatas, 2 piano sonatas, about 200 songs

Charles Ives (1874–1954) – 3

- Fluent composer in four distinct spheres
 - vernacular music
 - influences: parlor songs, minstrel show tunes, marches and cornet solos
 - wrote numerous marches and parlor songs in his teens
 - composed part-songs and stage music at Yale
 - Protestant church music
 - professional church organist (1888–1902)
 - improvised organ preludes, postludes
 - composed solo songs, sacred choral works
 - European classical music
 - intensified study of art music with Horatio Parker

Charles Ives (1874–1954) – 4

- Fluent composer in four distinct spheres (cont'd)
 - First Symphony, modeled after Dvorák's *New World* Symphony
- experimental music
 - preserved most of traditional rules
 - first composer to use polytonality systematically
 - unprecedented levels of dissonance, rhythmic complexity
 - usually preserved idea of tonal center
- *The Unanswered Question* (1908, NAWM 188)
 - experimental work, one of his best-known

Charles Ives (1874–1954) – 5

- Fluent composer in four distinct spheres (cont'd)
 - string orchestra, trumpet, four flutes
 - revised 1930s, instructed strings to play offstage
 - strings represent "The Silences of the Druids—Who Know, See and Hear Nothing"
 - trumpet, atonal motive, dissonant against strings, independent rhythm
 - trumpet represents "The Perennial Question of Existence"
 - five-note motive sounds like "What are we here for?"

Charles Ives (1874–1954) – 6

- Fluent composer in four distinct spheres (cont'd)
 - four flutes represent attempts to answer trumpet's question
 - hunt for "The Invisible Answer"
 - answers all atonal, constantly dissonant
 - strings throughout continue soft, slow chord progressions
 - end on same serene triad on which they began
 - piece makes Ives one of first composers to use atonality, combine tonal and atonal layers

Charles Ives (1874–1954) – 7

- Syntheses
 - 1902, wrote only in classical genres
 - brought other traditions into the music
 - suggested extramusical meanings, character or programmatic
 - use of hymns and popular tunes, radical act
 - hymn tunes and popular songs beneath notice of classical audience
 - cumulative form
 - hymn tunes in Third Symphony, four violin sonatas, First Piano Sonata
 - movements based on American hymn tunes

Charles Ives (1874–1954) – 8

- Synthesis (cont'd)
 - thematic development occurs first, themes appear at end; cumulative form
 - American melody within European tradition
 - asserts universal value of his country's music
- American program music
 - celebrates aspects of American life
 - *Three Places in New England*
 - first African American regiment in the Civil War
 - band playing at Fourth of July picnic
 - walk by a river with his wife during their honeymoon

Charles Ives (1874–1954) – 9

- Synthesis (cont'd)
 - Fourth Symphony
 - philosophical work, “the searching questions of What? and Why?”
 - references to American tunes, styles; layered into musical collage
 - frequently mixed styles within single piece
 - *General William Booth Enters into Heaven* (1914), song
 - poem by Vachel Lindsay, leading poor and downtrodden into heaven
 - art song drawn from American vernacular, church, and experimental music
 - experimental techniques: piano-drumming

F25-14



Ex25-11

Allegro moderato (march time) *f marcato*

Booth led bold - ly with his

f

p *mf*

big bass drum (Are you washed in the blood of the Lamb? Are you

p

Charles Ives (1874–1954) – 10

- Synthesis (cont'd)
 - American vernacular tradition: drum pattern
 - church music: hymn tune
 - musical characterization: polytonality, novel chord structure, dissonant ostinatos
- Ives's place
 - isolated as a composer
 - pieces performed and published long after they were written
 - direct influence felt after World War II
 - founder of experimental-music tradition in the United States

F25-15



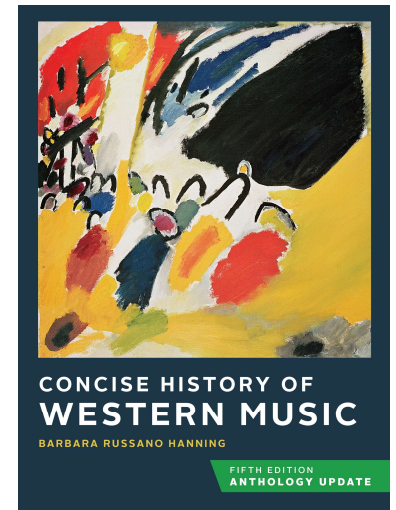
Postlude

- Modernists intensified split between popular and classical music
 - music more admired by critics, composers, scholars
 - many works still arouse disdain among performers, concertgoers
- Many works familiar to general audiences through use in films



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This concludes the Lecture Slide Set
for Chapter 25

by

Barbara Russano Hanning

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