Student Study Outline

Chapter 43: National Styles

1. Composers in National Styles
   1. The following composers wrote in national styles. Indicate the country each composer represents:
      1. Jean Sibelius (1865-1957)
      2. Leoš Jánček (1854-1928)
      3. Béla Bartók
         1. What was Bartók’s three-point plan for how to use folk music in his own compositions?
      4. Zoltán Kodály (1882-1967)
      5. Manuel de Falla (1876-1946)
      6. Heitor Villa-Lobos (1887-1959)
      7. Carlos Chávez (1899-1978)
2. England
   1. Why was England called the “land without music”?
   2. How did Sir Edward Elgar (1867-1934) challenge that assessment?
      1. What are some of Elgar’s most famous musical works?
   3. Ralph Vaughan Williams (1872-1958)
      1. Even though Vaughan Williams did not cite actual folk melodies, his music betrays an affinity for traditional English music. How did he incorporate this affinity into his compositions?
      2. Listening Map: *Fantasia on a Theme by Thomas Tallis* (1910) by Vaughan Williams
         1. What is unusual about the scoring and organization of this work?
         2. How can the Tallis theme be described?
         3. How does Vaughan Williams use dynamics in this work?
   4. Benjamin Britten (1913-1976)
      1. How is Britten’s music like Vaughan Williams’?
      2. Britten was best known for his \_\_\_\_\_\_\_\_\_\_\_\_\_\_, including *Peter Grimes* (1945), *Billy Budd* (1954), *The Turn of the Screw* (1954), and *Death in Venice* (1974).
3. Dimitri Shostakovich and Russian Music
   1. Throughout the twentieth century, tonality remained firmly entrenched in the Soviet Union. Why?
   2. Dimitri Shostakovich (1906-1975)
      1. How did Shostakovich respond to the transformation of Russia into a modern totalitarian state?
      2. What happened when Stalin attended a performance of Shostakovich’s opera *Lady Macbeth of the Mtsenk District* (1934)?
      3. What piece helped Shostakovich get back into the good graces of Stalin’s regime?
   3. Listening Map: Fifth Symphony (1937), Second Movement by Shostakovich
      1. What is the form of this movement?
      2. In what ways could this movement be seen as a subtle protest to life in Stalinist Russia?
      3. What are the four themes heard in the *A* section of this movement?
      4. How many themes are in the *B* section?