Student Study Outline

Chapter 41: Revolutionary Beginnings

1. Pioneers of Modernism
	1. Which three composers were especially innovative and influential in ushering in modernism?
	2. Which two cities were the hubs for these developments?
	3. Although each composers’ experiments were quite different, what did they all have in common?
2. Claude Debussy (1862-1918)
	1. How did Debussy view Wagner’s music?
	2. Debussy was influenced by the music of which Russian composer?
	3. What is a gamelan, and where did Debussy first hear it?
	4. Debussy and Ravel (1875-1937) are most often labeled as \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_
		1. What is symbolism?
3. Making Connections: The Eiffel Tower as Modernist Icon
	1. In what way was the Eiffel Tower emblematic of the Parisian culture war that was taking place in the late nineteenth century?
	2. What was the original purpose of the Eiffel Tower?
4. Making Connections: Symbolism
	1. What famous work by Claude Debussy was inspired by symbolist poet Paul Verlaine (1844-1896)?
	2. Who was Stéphane Mallarmé (1842–1898)?
5. Listening Map: *Prelude to the Afternoon of a Faun* (1894) by Debussy
	1. What is a faun?
	2. How does Debussy handle the fact that the poem is suggestive rather than literal?
	3. The opening of this work begins with a solo played by the \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_.
	4. How does this work reflect the influence of symbolism?
6. Debussy’s Other Works
	1. Most of his career unfolded in Paris.
	2. Debussy wrote several major orchestral works with evocative titles, including what famous “symphonic sketch”?
	3. In addition to his orchestral music, Debussy also composed a substantial amount of music for which instrument?
	4. What is the name of Debussy’s only opera?
7. Igor Stravinsky (1882-1971)
	1. Stravinsky is well-known for his first major compositional efforts, which were the orchestral scores for two ballets.
		1. What is the story of *The Firebird* (1910)?
			1. Which other composer’s influence can be heard in this ballet?
		2. In what ways does the music of *Petrushka* (1911) differ from that of *The Firebird*?
8. Making Connections: The Ballets *Russes*
	1. Created by Russian impresario Sergei Diaghilev (1872-1929)
	2. In what European city was this ballet company located?
	3. Diaghilev was influential in bringing together talented artists including Russian dancers Anna Pavlova and Vaslav Nijinsky as well as which two famous painters?
	4. How did Diaghilev’s troupe usher in the age of modern dance?
9. Listening Map: “Introduction” and “Dance of the Adolescents” from *Le Sacre du printemps (The Rite of Spring)* (1913) by Stravinsky
	1. How did the audience react to this ballet’s premiere?
	2. How did Stravinsky’s exploration of new musical resources differ from Debussy’s?
	3. “Introduction”
		1. What instrument plays the opening notes of the introduction?
	4. “Augurs of Spring: Dance of the Adolescents”
		1. What element of music is the essential principle of musical organization in this section?
10. Arnold Schoenberg (1874-1951)
	1. Schoenberg’s early tonal compositions were modeled on the musical language of which German composer?
	2. How did Schoenberg begin to explore new musical possibilities early in his modernist phase?
	3. When Schoenberg broke with tonality in 1908, what did he call his revolutionary new style of music?
		1. This style of music corresponded roughly to what German art movement?
11. Making Connections: Wassily Kandinsky and German Expressionism
	1. Who was Wassily Kandinsky (1866-1944)?
	2. What is synesthesia?
	3. What was Kandinsky’s connection to Schoenberg?
	4. How do Kandinsky’s paintings relate to expressionist music?
12. Listening Map: *Pierrot lunaire*, “Valse de Chopin” (1912) by Schoenberg
	1. Instead of the piano commonly used by Romantic composers, Schoenberg wrote this song cycle for what ensemble of instruments?
	2. Instead of using a conventional singing style, the soprano who performs *Pierrot lunaire* uses Sprechstimme. What is Sprechstimme?
	3. Who is Pierrot?
	4. While Stravinsky focused *Rite of Spring* on rhythm, Schoenberg focused *Pierrot lunaire* on \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_.
13. Alban Berg (1885-1935) and Anton Webern (1883-1945)
	1. Both Berg and Webern were students of which composer?
	2. What two operas are Berg’s expressionist masterpieces?
		1. How is Berg’s musical style different from Schonberg’s?
	3. How is Webern’s music different from Schoenberg’s and Berg’s?