

21M.260: STRAVINSKY TO THE PRESENT

ASSIGNMENT due at Class 9, March 3

Reading: Auner, p. 124-141.

Anthology works: Arnold Schoenberg, Piano Piece, Op. 33a
Anton Webern, Symphony, Op. 21, Movement 2

Supplemental: Webern's orchestration of J.S. Bach's *The Art of Fugue*
Berg's Violin Concerto

Before you begin, skim the Grove Music Online articles about Schoenberg and Webern. Carefully read and understand Auner's explanation of the 12-tone system in the textbook (p. 127-131). Listen to the anthology excerpts at least twice. Then, answer the following questions.

In Schoenberg's Op. 33a, what are the main parameters that generally give order to the music? What parameters are more flexible?

Pick two *detailed* analytical statements focused on the rows in Auner's commentary (p. 123-125), and look at the measures until you are sure you understand the relationship between his sentence and the notes on the page. You will need to be able to explain this to your classmates. Mark up the score if you need to. Take note of any analytical terms that are unfamiliar so we can discuss them.

Statement 1:

Statement 2:

To what extent do you perceive these analytical features Auner describes?

Does it matter that Schoenberg's Piano Piece is in "sonata form"? Why does Auner think it matters?

How does Webern create a new interpretation of "Theme and Variation form" in his movement?

Pick one of the variations (not the theme). Generalize about what *specific* musical features set it apart from the other variations. In addition, find, transcribe, number, and label one instance of a row from your variation, using the table on p. 136.

Supplemental listening (Webern and Berg)

Read the Auner textbook excerpt to understand the general differences between Schoenberg, Berg, and Webern. Then, listen carefully with *no distractions* except a notetaking apparatus (pencil/pen/keyboards) to Webern's orchestration of Bach and the first movement of Berg's Violin Concerto. While you listen, take notes on what you hear. In the table below, list six musical observations that demonstrate how these two pieces can be seen as "exemplifying" the different features and priorities Auner describes for these two composers.

Which work?	Musical feature	How does this connect to Auner's generalizations?
(circle) Webern/Berg		
(circle) Webern/Berg		
(circle) Webern/Berg		
(circle) Webern/Berg		
(circle) Webern/Berg		
(circle) Webern/Berg		

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