Student Study Outline

Chapter 42: Neoclassicism

1. Neoclassicism
	1. Neoclassicism was a contrast to the brazenly new and modern music of Debussy, Stravinsky, and Schoenberg. What did it involve?
		1. What forms were commonly used as hallmarks of neoclassicism?
		2. What genres were commonly used as hallmarks of neoclassicism?
2. Sergei Prokofiev (1891-1953)
	1. Prokofiev was a Russian composer who attended St. Petersburg Conservatory.
	2. Why did Prokofiev receive criticism from Stalin’s regime?
	3. How can Prokofiev’s musical style be described?
	4. What types of compositions did Prokofiev write?
	5. What is socialist realism, and how did it affect Prokofiev as a composer?
3. Making Connections: Music in the Soviet Union
	1. What was the Bolshevik Revolution, and who led it?
	2. What was the stated purpose of the formation of the Soviet Union?
	3. How did the Soviet Union regime view avant-garde art movements?
4. Listening Map: Symphony No. 1 in D major *(Classical)* (1917) by Prokofiev
	1. In what ways does this work reflect elements of the classical tradition?
	2. What is a false recapitulation?
5. Stravinsky and Neoclassicism
	1. How did Stravinsky’s neo-classical works borrow from eighteenth-century models?
	2. Listening Map: *Symphony of Psalms* (1930), Second Movement (Psalm 40:1-3) by Stravinsky
		1. Which sonorities does Stravinsky feature in this work?
		2. What is a double fugue?
		3. What symbolic elements are present in this work?
6. Stravinsky in America
	1. In 1939, Stravinsky left France for the USA and became an American citizen in 1945
	2. Why was Stravinsky let go from Harvard?
	3. Making Connections: Stravinsky as Lecturer
		1. In 1940, Stravinsky gave a series of lectures at Harvard on various musical topics including \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_
		2. What did these lectures reveal about Stravinsky’s core beliefs about music?
7. Béla Bartók (1881-1945)
	1. Bartók was a Hungarian composer who combined a neoclassical approach with a long-running interest in the folk music of his country
	2. How did he collect folk melodies from rural Hungary?
	3. What musical qualities of these folk melodies did Bartók use in his own compositions?
		1. What is a microtone?
	4. Bartók’s principle contribution was in \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_.
	5. How did Bartók feel about Schonberg’s atonality and traditional tonality?
8. Listening Map: *Music for String Instruments, Percussion and Celesta*, Third Movement (1936) by Bartók
	1. What is unusual about the scoring of this work?
	2. What is the form of the third movement?
	3. How does the xylophone solo create a palindrome?
	4. What are some of the main musical differences in sections A, B, and C?
9. Making Connections: Palindromes and Musical Symmetries
	1. Which other composers used palindromes?
	2. Why did Bartók favor the tritone?