

OUTLINE: 9/26 2ND VIENNESE: TEXT AND 12-TONE

1. Drop the needle practice.
2. Schoenberg, *Pierrot lunaire*, op. 21 (Moonstruck Pierrot, 1912)
 - a. *Sprechstimme* (Speech/song)
 - b. “Pierrot Ensemble”
 - c. No. 8 “Nacht” (Night): Passacaglia
3. Alban Berg (1885–1935)
 - a. More “romantic” than Schoenberg
 - b. Opera composer: *Wozzeck* and *Lulu*
 - c. Composes atonal music but alludes to tonal music often
 - d. Includes Leitmotifs.
 - e. *Wozzeck*, Act III, scene 3: Variations on a rhythm.
 - f. *Violin concerto* — twelve tone work, but quotes a Bach chorale.
4. Twelve-Tone Method
 - a. P, R, I, and RI
 - b. hexachordal combinatoriality
5. Schoenberg, *Fourth String Quartet*
 - a. Return to more traditional forms, with less-traditional pitches
 - b. P0, I5 hexachords
 - c. almost P0, I7 tetrachords
 - d. Audibility?
6. Webern, *Symphonie* op. 21
 - a. canons
 - b. pointillism
 - c. similarity of gesture between canonic strands.

Next class: **Neoclassicism**

Listening and Reading: See Syllabus (Prokofiev, Stravinsky)

Lori Huberman on *Symphony of Psalms* (30 minutes)

Summary of Neoclassicism.

First Unit Test (~35 minutes)