

### **Charles Ives – Putnam’s Camp (Three Places in England)**

- ABA<sub>1</sub>
- polytonal and polyrhythmic
- dissonance and energy
- use of familiar tunes
- programmatic writing – 2 marching bands, 4<sup>th</sup> of July picnic
- B section, dream like representing the American revolution in 18<sup>th</sup> century
- American nationalism

### **Claude Debussy – Prelude to the Afternoon of a Faun**

- symphonic poem by Stephanie Mallarme
- impressionistic
- ternary
- free flowing rhythm
- lyrical, rich instrumental colors

### **Aaron Copland – Fanfare for the Common Man**

- brass and percussions
- drum and gongs open
- theme in trumpets – feeling of open space
- theme stated 5 times each time getting more complex
- written for Cincinnati orchestra
- tonal

### **Anton Webern – Five Movements for String Quartet op. 5 3<sup>rd</sup> mov’t**

- shortest movement
- wide range of articulations:
  - am steg – at the bridge (bow high on strings creating high pitch)
  - pizzicato – plucked
  - arco – bowed
  - stacatto – short, detached
  - col legno – w/wood

**Bedrich Smetana – Ma Vlast “Moldau”**

- symphonic poem
- song cycle from “my country”
- Allegro comodo non agitato
- word painting of river in Moldau
- shifting b/w major and minor modes
- 10 parts
- wide range of river theme

**Igor Stravinsky – Rite of Spring (1913)**

- ballet
- scenes of pagan Russia
- Shifting accents
- stagnant harmony
- used largest orchestra
- conceived ballet as tribal ritual
- written for ballet Russes in Paris

**Igor Stravinsky – Dumbarton Oaks Concerto**

- concerto grosso
- neoclassical phase
- chamber orchestra (wind and strings)
- clear texture (baroque influence)
- syncopation (jazz rhythm)
- tonal, modern harmonies
- consistent rhythm throughout, lively

**Arnold Schoenberg – Madonna**

- Rondeau
- medieval French poetic form
- voice and chamber orchestra
- Sprechstimme voice technique
- song cycle from “Pierrot Lunaire”
- expressionist
- word painting