

## Analysis Project: Schoenberg vs. Stravinsky

NAME: \_\_\_\_\_

▲ **Purpose:** Use your knowledge of post-tonal music to analyze movements of two Twentieth Century compositions, and write a critical essay evaluating and comparing the aesthetic goals of each.

▲ **Project Description:**

Imagine you are the music critic for *The Sunday Times*. The year is 1924. For your next essay, you've decided to weigh in to the aesthetic conflict between two of the world's most famous composers at the time: Igor Stravinsky and Arnold Schoenberg.

Just last year, Stravinsky shocked the new music world by shifting from the flashy, primitivist style that earned him early fame, and moving toward a new "objective" Neo-Classical style. Likewise, Schoenberg developed his new twelve-tone serial method of composition this year, refining and moving beyond his former free atonal style.

First, seek out the following sources to read up on the lives of the two composers, and their views of art.

- The Oxford Dictionary of Music, brief biography of Arnold Schoenberg
- Grove Music Online, Arnold Schoenberg, Part 2 (World War I and after) & 7 (Serial and tonal works, 1920–36)
- The Oxford Dictionary of Music, brief biography of Igor Stravinsky
- Grove Music Online, Igor Stravinsky, Part 5 (France: the beginnings of neo-classicism, 1920–25)
- Two popular-audience, supplemental online sources on the Schoenberg / Stravinsky conflict:  
<http://music.allpurposeguru.com/2010/10/schoenberg-vs-stravinsky/>  
<http://wgucmusicblog.blogspot.com/2015/02/schoenberg-vs-stravinsky.html>

Next, seek out and examine the scores and performances of the two chamber works named below. Use your analytical skills to answer the questions in Parts 1 and 2, then complete the essay in Part 3.

**Arnold Schoenberg's *Wind Quintet, Op. 26, I. Schwungvoll (1924)***

**Igor Stravinsky's *Octet for Wind Instruments, I. Sinfonia (1923)***



**PART 1: Analysis of Arnold Schoenberg's *Wind Quintet, Op. 26, I. Schwungvoll (1924)***

Listen to the music with the score. Then, answer the questions below.

1. This movement is modeled after sonata-allegro form. Locate by measure number the beginning of all the major formal components of the form. If an entry does not appear, simply write N/A.

Beginning of Exposition: \_\_\_\_\_

First Theme: \_\_\_\_\_

Transition: \_\_\_\_\_

Second Theme: \_\_\_\_\_

Closing Theme: \_\_\_\_\_

Beginning of Development: \_\_\_\_\_

Beginning of Recapitulation: \_\_\_\_\_

Beginning of Coda: \_\_\_\_\_

2. In what ways does this movement follow traditional sonata form? In what ways does it differ?

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3. What is the initial twelve-tone row in this movement? Give your answer in integers, not note names.

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4. Locate and label two different forms of the row. (For example, "RI<sub>3</sub>, measures 27-32, flute.")

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5. What is unexpected about the pitches used at the beginning of the recapitulation? Be specific.

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**PART 2: Analysis of Igor Stravinsky's *Octet for Wind Instruments, I. Sinfonia (1923)***

Listen to the music with the score. Then, answer the questions below.

1. This movement is modeled after sonata-allegro form. Locate by measure number the beginning of all the major formal components of the form. If an entry does not appear, simply write N/A.

Beginning of Exposition: \_\_\_\_\_

First Theme: \_\_\_\_\_

Transition: \_\_\_\_\_

Second Theme: \_\_\_\_\_

Closing Theme: \_\_\_\_\_

Beginning of Development: \_\_\_\_\_

Beginning of Recapitulation: \_\_\_\_\_

Beginning of Coda: \_\_\_\_\_

2. In what ways does this movement follow traditional sonata form? In what ways does it differ?

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3. What is the formal function of the Lento section? Give the label/title only.

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### **PART 3: Critical Essay**

Now that you've spent some time examining the music in question, write a critical essay evaluating and comparing the two composers' musical styles and approaches to art, as represented in the two works. Focus on the following questions:

- What are the overall *artistic aims* of each work / composer in this period?
- To what degree are each of the works *successful* in achieving their own aims?
- Which set of artistic aims is *better* to pursue (which piece makes better music), and why?

Make reasoned arguments, supported by specific examples from your analyses of the scores, to answer the questions above.

The essay should be around three pages double spaced, with standard 12-point font and one-inch margins, and printed and stapled to the end of this handout.

#### **Grading:**

- 15 – PART 1 Answers
- 12 – PART 2 Answers
- 23 – PART 3 Essay:
  - 4 – Accurately identified the artistic aims of each work
  - 4 – Presented a persuasive argument for how successfully each work achieved its aims
  - 5 – Presented a persuasive argument for which set of artistic aims is better
  - 5 – Use of specific musical examples to support arguments
  - 5 – Writing mechanics
- **50 – TOTAL**