

21M.260: STRAVINSKY TO THE PRESENT

Class 13: March 29

ASSIGNMENT: Due March 31

Reading: Auner, p. 181-189; editorial in *Pravda*

Anthology works: Dmitri Shostakovich, String Quartet No. 8, Op. 110, Movement 3

Supplemental: Shostakovich's Symphony No. 5, movement 4
Shostakovich's *Lady Macbeth of the Mtsensk District*, track 10 "Kto eto..."
Sergei Prokofiev, "Romeo and Juliet before Parting" from *Romeo and Juliet*

Before you begin, skim the Grove Music Online article about Shostakovich. Now, listen to the anthology excerpt with the score at least twice, and answer the following questions:

What is "D-S-C-H" and what does it mean interpretively?

What musical features could be used to argue that this "dance" movement is not meant to be "happy"?

How does Auner characterize Shostakovich's approach to tonality (p. 205)? Now, bring this to the level of the score and look at one specific phrase; jot down some observations here:

a) How Auner defines Shostakovich's tonality:

b) Specific example where these issues are evident:

Define "socialist realism" and "formalism."

When and why did Shostakovich get in trouble with the authorities? How did that change the trajectory of his career?

Supplemental listening (more Shostakovich and some Prokofiev, ca. 29 min.)

Listen carefully with *no distractions* except a notetaking apparatus (pencil/pen/keyboard) to the three supplemental listening excerpts. While you listen, take notes on what you hear. Then answer the following questions:

What affects do you hear as dominant in the movement from Shostakovich's Fifth Symphony, and what musical features feed into this impression?

Listening to this "love" scene, do you understand the objections printed in *Pravda*? Why/why not?

Why does it matter (politically, aesthetically) that *Lady Macbeth of the Mtsensk District* is an opera?

From the *Romeo and Juliet* excerpt, what generalizations might you make about the difference between Shostakovich's idiom and Prokofiev's?

MIT OpenCourseWare
<https://ocw.mit.edu>

21M.260 Stravinsky to the Present
Spring 2016

For information about citing these materials or our Terms of Use, visit: <https://ocw.mit.edu/terms>.