

Humanities W1123 · Masterpieces of Western Music · Prof. Michael Thaddeus

Questionnaire for April 9

Name: \_\_\_\_\_

In Act 1, Scene 3, why do you think Berg chose *Sprechstimme*, rather than singing, for the banter between the two women? Why not sing along with the band as in *Carmen*?

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In the same scene, is Marie's phrase beginning "Soldaten," at 0'37, essentially tonal or atonal? \_\_\_\_\_ And what about her phrase beginning "Komm,

mein Bub," at 1'23: is it essentially tonal or atonal? \_\_\_\_\_

In Act 3, Scene 2, the murder scene, why might Berg have chosen to have a single note recur constantly?

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In Act 3, Scene 3, the tavern scene which immediately follows, why do you think Berg chose *Sprechstimme*, rather than singing, when Wozzeck talks to Margret?

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In Act 3, Scene 4, are the phrases depicting rising water, starting at 2'59, essentially tonal or atonal? \_\_\_\_\_ What about the falling phrase at 3'55

on celesta and harp: is it essentially tonal or atonal? \_\_\_\_\_

The orchestral Interlude after Wozzeck's death is the only predominantly tonal music in the opera. Why do you think Berg chose this gesture at this moment?

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Who has the last word in the opera? What does it mean?

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