

Tests. A midterm exam will be given on March 22 during the lecture period; there is a three-hour final exam during finals week. Questions on these tests will cover material discussed in lecture and/or in recitation. Some questions will deal with concepts (definitions of important terms, descriptions of musical forms, etc.), and some will concern particular excerpts from the assigned listening. In general the tests will follow the following format: (1) definitions and short answers, (2) questions based on aural excerpts from the assigned repertoire, (3) questions based on unassigned (new) listening, (4) conceptual and short essay questions. A preview will be provided before the midterm and final. Recitations may include announced and unannounced quizzes.

Attached are (1) topics on which the final exam will be based and (2) examples of exam questions from previous years.

21M.011 Spring 2006

Topics for review (with terms = 95% of final exam)

1. Compare and contrast Bartok's and Ravel's use of sonata form (while also drawing comparisons to the first movements of Mozart's 40th symphony and piano concerto in A, K. 488).
2. Berlioz, Crumb and Ligeti make use of the Requiem Mass. Describe and compare.
3. Crumb, Ligeti and Reich make use of or refer to chant. Describe and compare.
4. Berlioz, Chaikovsky and Bernstein use fugues as part of dramatic depictions. Describe and compare.
5. Nineteenth- and twentieth-century composers have often depicted night visions. Compare and contrast:
 - a. Clara Schumann, "Der Mond kommt still gegangen" and Schoenberg, "Nacht"
 - b. Schubert, "Erlkönig"; Schoenberg's "Mondfleck," and Wozzeck's soliloquy at the pond
 - c. Nocturnes by Chopin and Debussy
6. The composition of miniatures became important in the early nineteenth century. Compare and contrast:
 - a. Schubert, Musical Moment No. 2 in A-flat; Gershwin, Prelude No. 1, and Webern, Orchestral Piece IV
 - b. Schumann, *Carnaval*, and Musorgsky, *Pictures at an Exhibition*
 - c. *Carnaval* and *Pictures* with Mahler, Symphony No. 1, III; Ives, *The Rockstrewn Hills*, and Copland, *Appalachian Spring*
7. Compare motivic use in Beethoven, Schumann, Wagner, Schoenberg, and Bernstein
8. Compare the settings of "Alleluia" by Perotin, Gabrieli, Bach, Handel and Reich
9. Twentieth-century music sometimes seems to jump back to the Middle Ages in its effects. Compare and contrast:
 - a. Ligeti and Perotin
 - b. Bartok and Machaut

10. Many operas depict love, fate and death. Compare the musical techniques used by Purcell (“Dido’s lament”), Wagner (Tristan Prelude and Philter scene) and Berg (Wozzeck barroom scene) in relation to the dramatic moment in each case.
11. Compare the (love?) duets in Monteverdi’s *Coronation of Poppea*, Mozart’s *Don Giovanni*, and Verdi’s *Aida* in terms of their musical materials in relation to the dramatic situation.
12. Discuss and compare the approach to dance, nationalism and tone color in Stravinsky, Copland and Bernstein.
13. Discuss and compare the use of exoticism (and the formal structures) of Brahms, Mahler and Debussy.
14. The “variations” of variation form can result from changes in the essential aspects of music (texture, harmony, rhythm, melody), but often focus on timbre (instrumental sound). Compare and contrast the use of timbral variations and improvisation in Kemp’s jig, “If you’ve ever been down” blues, Parker’s “Out of Nowhere,” and Copland’s *Appalachian Spring*.
15. Compare the use of improvisation in Handel, “La giustizia” and Ellington, “Conga brava.”
16. Compare Berlioz and Crumb’s use of timbre in programmatic depiction.

Sample exam questions from fall 2005

21M011 Final Exam
PART ONE (A and B)

December 16, 2005

NAME _____ INSTRUCTOR _____

A. TERMS (25 minutes/20 points)

Define the following 3 terms giving in each case an example of a musical composition related to the term.

strophic
modified strophic
through-composed

Define 7 of the following 10 terms giving in each case an example of a musical composition related to the term.

idée fixe
musique concrète
pentatonic
isorhythm
figured bass

Sprechstimme
minimalism
Leitmotiv
rubato
ostinato

B. EXCERPTS FROM THE ASSIGNED LISTENING (65 minutes)
For each excerpt answer the listening questions. (50 points)

All excerpts will be played twice, with a pause of approximately 30 seconds following the first playing and a pause of approximately two and a half minutes following the second playing.

1. Two excerpts will be played. The texts are given below.

a)

“Ich liebe dich, mich reizt deine schöne Gestalt,
Und bist du nicht willig, so brauch’ ich Gewalt.”
“Mein Vater, mein Vater, jetzt fasst er mich an!
Erlkönig hat mit ein Leids getan!”

*“I love you, your beauty allures me,
And if you’re not willing, then I shall use force.”*
“Father, Father, he is seizing me now!
The Erlking has hurt me!”

Dem Vater grauset’s, er reitet geschwind,
Er hält in Armen das ächzende Kind,
Erreicht den Hof mit Müh und Not;
In seinen Armen das Kind war tot.

Fear grips the father, he rides like the wind,
He holds in his arms the moaning child;
He reaches the house hard put, worn out;
In his arms the child was – dead!

composer _____

title _____ genre _____

b)

Aufzsuchen Glück und Abenteuer.

On his night-time hunt for fun and good pickings.

Plötzlich stört ihn was an seinem Anzug,
Er beschaut sich rings und findet richtig -
Einen weissen Fleck des hellen Mondes
Auf dem Rücken seines schwarzen Rockes.

Suddenly something strikes him as wrong,
He checks his clothes over and sure enough finds
A fleck of white – bright patch of moonlight –
On the back of his black jacket.

Warte! denkt er.

Damn! he thinks.

composer _____ title _____

title of the larger work from which this piece comes _____

Describe the use of text painting in each example.

How does each piece typify the period in which it was written?

3. Two excerpts will be played.

a) title _____ genre _____
style period _____

b) composer _____ title _____
genre _____

Compare and contrast the use of variation and improvisation in these two pieces.

7. Two excerpts will be played. The texts are given below.

a) Alleluia
composer _____ title _____
genre _____

b) Halleluhu
composer _____ title _____
genre _____

Compare these excerpts in terms of rhythm and textures describing how each reflects the time period in which it was written.

PART TWO (A and B)

NAME _____ INSTRUCTOR _____

A. LISTENING QUESTIONS from works NOT ASSIGNED in 21M011 (35 minutes)
For each excerpt answer the specific listening questions (20 points)

All excerpts, except where noted, will be played twice, with a pause of approximately 30 seconds following the first playing and a pause of approximately two and a half minutes following the second playing.

1. This complete piece will be played two times.

In what period was this piece written? _____

Which of these two elements is more important to this piece: rhythm or timbre? Explain.

What composer from our syllabus probably composed this piece? _____

Name and describe one way in which this piece may be seen as a continuation of an earlier musical tradition.

B. SHORT ANSWER QUESTIONS (35 minutes) (10 points)

1. Berlioz, Chaikovsky and Bernstein use fugues as part of dramatic depictions. Describe and compare.

2. Put the following composers in chronological order and in a few words (or one word!) name a form, style or concept that represents a particular contribution of that composer.

Vivaldi
Josquin
Ellington
Crumb

Perotin
Beethoven
Chopin

Stravinsky
Mahler
Monteverdi