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).
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, “Erkönig”; 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.”


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Sample exam questions from fall 2005

21M011 Final Exam December 16, 2005

PART ONE (A and B)

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!”

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.

“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!”

b) Aufzusuchen Glück und Abenteuer.

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.

Warte! denkt er.

composer _________________________
title____________________________________
genre____________________

Describe the use of text painting in each example.

composer___________________________
title____________________________
title of the larger work from which this piece comes________________________

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.
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.

<table>
<thead>
<tr>
<th>Vivaldi</th>
<th>Perotin</th>
<th>Stravinsky</th>
</tr>
</thead>
<tbody>
<tr>
<td>Josquin</td>
<td>Beethoven</td>
<td>Mahler</td>
</tr>
<tr>
<td>Ellington</td>
<td>Chopin</td>
<td>Monteverdi</td>
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</tbody>
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