

Quiz, Listening and In-Class Work for Week 2

1. What **genre** is Osvaldo Goljov's composition *La Pasión según San Marcos*? /1
 - ☐ partita
 - ☐ symphony
 - ☐ opera
 - ☐ passion

2. Osvaldo Golijov's piece *La Pasión según San Marcos* is influenced by which of the following composers? /1
 - ☐ Caroline Shaw
 - ☐ Ludwig van Beethoven
 - ☐ Sofia Gubaidulina
 - ☐ J.S. Bach

3. Osvaldo Golijov's piece *La Pasión según San Marcos* includes theatrical elements such as dancing and detailed instructions for placement of the characters on the stage. /1
 - ☐ True
 - ☐ False

4. Which of the following is **NOT** a language included in Osvaldo Golijov's piece *La Pasión según San Marcos*? /1
- ☐ Galician
 - ☐ Aramaic
 - ☐ Latin
 - ☐ German
5. In the aria "Lúa descolorida" (Colorless Moon) from Osvaldo Golijov's piece *La Pasión según San Marcos*, the composer depicts the sadness and remorse of Peter after the betrayal of Jesus. Which musical styles does Golijov reference in this **aria**? /1
- ☐ imitations of roosters and Afro-Cuban percussion
 - ☐ Inuit throat singing and flamenco
 - ☐ flamenco and "early music" (meaning earlier Western styles such as Renaissance or Baroque)
 - ☐ Afro-Cuban percussion and double chorus
6. Caroline Shaw's piece *Partita* is influenced by which of the following composers? /1
- ☐ J.S. Bach
 - ☐ Kaija Saariaho
 - ☐ Osvaldo Golijov
 - ☐ Felix Mendelssohn

7. Which of the following is **NOT** a style of music referenced/used in Caroline Shaw's *Partita*? /1
- ☐ Tuvan overtone singing
 - ☐ Korean p'ansori
 - ☐ Afro-Cuban percussion
 - ☐ Inuit throat singing
8. How is Caroline Shaw's *Partita* connected to visual art? /1
- ☐ All of the members of a Roomful of Teeth have synesthesia and usually visualize colors when they sing
 - ☐ The ensemble Roomful of Teeth had a residency at the Massachusetts Museum of Contemporary Art, and the *Partita* includes some instructions for wall drawings by Sol LeWitt (such as "A square divided horizontally and vertically into four equal parts, one gray, one yellow, one red and one blue")
 - ☐ The *Partita* is a piece of program music; specifically, it attempts to use music to depict the *Nocturnes* (paintings of Venice at night) by the American artist James McNeill Whistler
 - ☐ Caroline Shaw conceived the piece as an updated example of the "clavier à lumières," a musical instrument invented by Alexander Scriabin in his 1910 tone poem *Prometheus*
9. In his work "Of Our New Day Begun," Omar Thomas builds the composition around a well-known preexistent piece, "Lift Every Voice and Sing." /1
- ☐ True
 - ☐ False

10. Describe one additional musical detail of Omar Thomas's piece "Of Our New Day Begun" /2

11. **Please write about 3-5 sentences for this question (just a short paragraph).**

/4

We spent part of this week talking about musical mixing and stylistic borrowing, so this will allow you to sum up some of those thoughts.

First, choosing **either** Golijov's *La pasión según San Marcos* or Caroline Shaw's *Partita*, discuss how your chosen example is an example of musical border crossing (or stylistic mixing). Make sure to name your composer and piece and give at least two musical/compositional examples related to musical/stylistic mixing.

Next: while musical/stylistic mixing is itself a common creative practice, we discussed in class how these kind of choices can invoke problematic power relations (especially in terms of cultural appropriation). Sticking with your example (either the Golijov or the Shaw) explain how this particular piece or composer has been accused by some of cultural appropriation or other problematic issues around music and identity. (You just need to explain the controversy, you don't necessarily have to agree or disagree...)