

Exam #3: Music of the early-to-middle 19th century

I. Listening (51.5 points)

Each example will be played **twice**. Please answer all questions as specifically as possible in the blank spaces provided. Unless otherwise indicated, each question is worth 1 pt.

Remember: I don't count off for very minor spelling mistakes, but get close. Obvious wild guesses or lack of attention to detail will not receive credit.

1.

(a) **Who** composed this piece of music?

(b) What **genre** (style or type of music) is this selection?

(1.5 each) Describe **THREE** musical features of this example. Please be detailed & specific.

(c)

(d)

(e)

2.

(a) **Who** composed this piece of music?

(b) What **genre** (style or type of music) is this selection?

(c) What is the **form** of this piece of music? (please only provide the form for this particular section)

(1.5 each) We discussed a number of unusual characteristics about this piece. Please describe **THREE WAYS** this piece is unusual in comparison to earlier compositions in this genre.

(d)

(e)

(f)

3.

(a) **Who** composed this piece of music?

(b) The words to this piece are in **what language**?

(c) What **genre** (style or type of music) is this selection?

(1.5) Describe **ONE** musical feature of this example. Please be detailed & specific.

(d)

4.

(a) **Who** composed this piece of music?

(b) What **genre** (style or type of music) is this selection?

(1.5 each) Describe **TWO** musical features of this example. Please be detailed & specific.

(c)

(d)

5.

(a) **Who** composed this piece of music?

(b) What **genre** (style or type of music) is this selection?

(1.5) Describe **ONE** musical feature of this example. Please be detailed & specific.

(c)

(1.5 each) Please name **two** of the ways in which the form of this piece is unusual or innovative.

(d)

(e)

6.

(a) **Who** composed this piece of music?

(b) What **genre** (style or type of music) is this selection?

(1.5 each) Describe **TWO additional** musical features of this example (must be something to do with the musical sound itself, not just contextual):

(c)

(d)

7.

(a) **Who** composed this piece of music?

(b) What **genre** (style or type of music) is this selection?

(1.5 each) Describe **ONE additional** musical feature of this example:

(c)

8.

(a) **Who** wrote the music for this piece?

(b) The composer who wrote this piece was from what **country** or **nation state**?

(c) What is the **genre** of this piece of music?

(d) What is the **form** of this piece of music?

(1.5 each) Describe **TWO additional** musical features of this example:

(e)

(f)

9.

(a) **Who** wrote the music for this piece?

(b) The composer who wrote this piece was from what **country** or **nation state**?

(c) What is the **genre** of this piece of music?

(1.5 each) Describe **TWO additional** musical features of this example:

(e)

(f)

II. Multiple Choice and True/False (40 points)

Please indicate the correct answer in the **blank** next to the question

- | | |
|--|--|
| <p>_____ 1. Although he was born in the United States, Louis Moreau Gottschalk received most of his piano training in France—in the 19th century, musicians from the United States almost always came to Europe for their musical training.</p> <p>(a) True
(b) False</p> <p>_____ 2. Which of the following is NOT true about Weber's opera <i>Der Freischütz</i>?</p> <p>(a) the plot involves supernatural beings
(b) the setting of the opera takes place in a wild forest—a background of wilderness and mystery
(c) folk elements are included, specifically scenes of humble village or country life
(d) the libretto draws on scenes from an 18th century play by French author Beaumarchais</p> <p>_____ 3. Franz Liszt disliked the public concert stage and only performed in the private aristocratic salons of Paris. Contemporary accounts describe his playing as pearl-like, fairy music, or cascades of gentle raindrops.</p> <p>(a) True
(b) False</p> <p>_____ 4. Chopin wrote piano music in all of the following genres EXCEPT</p> <p>(a) nocturne
(b) concert étude
(c) habañera
(d) mazurka</p> | <p>_____ 5. Melodrama is a style of musical theater that combines _____ with background music.</p> <p>(a) reminiscence motives
(b) <i>idées fixes</i>
(c) musical ciphers
(d) spoken dialogue</p> <p>_____ 6. In his <i>Symphony No. 4</i>, Schumann derives most of the symphony's thematic ideas from the slow introduction.</p> <p>(a) True
(b) False</p> <p>_____ 7. In the selection we listened to from Fanny Mendelssohn Hensel's piano character piece <i>Das Jahr</i>, what extramusical idea does she depict in music?</p> <p>(a) she evokes the idea of "December," through music that imitates falling snow and incorporating a Lutheran chorale connected to the Christmas season
(b) she evokes a masked ball, using dance rhythms in most of the movements
(c) she evokes strolling musicians at Christmas time, including Afro-Caribbean rhythms
(d) she evokes famous literary characters, including the character Johannes Kreisler from the works of E.T.A. Hoffman</p> |
|--|--|

_____ 8. The principal theme of Berlioz's *Symphonie fantastique*, subject to transformations throughout each of the work's movements, is called in French the _____.

- (a) recurrent motif
- (b) *idée obsessionnelle*
- (c) *Dies irae*
- (d) *idée fixe*

_____ 9. The most famous composer of French grand opera in the 1830s and 1840s was _____.

- (a) Vincenzo Bellini
- (b) Richard Wagner
- (c) Giacomo Meyerbeer
- (d) Jean-Baptiste Lully

_____ 10. Which of the following statements is true of both Schumann's *Symphony No. 4* and Mendelssohn's *Violin Concerto*?

- (a) they are in the same key
- (b) they strongly influenced the design of Berlioz's *Symphonie fantastique*
- (c) They contain movements that are played without pause and that are linked together by recurring thematic material
- (d) they both tell the programmatic story of an episode in the life of an artist who falls in love

_____ 11. For the first time, musicians in the 19th century continued to perform the works of previous generations—particularly Mozart, Haydn, and Beethoven. By 1880, 75% of all concert programming was by deceased composers.

- (a) True
- (b) False

_____ 12. The **last** part of a typical Rossini opera scene—which is usually rhythmically lively & virtuosically florid—is called the _____.

- (a) cantabile
- (b) *idée fixe*
- (c) cabaletta
- (d) *bel canto*

_____ 13. A sonata-form movement composed in the 1820s whose exposition featured song-like/lyrical themes in **three distinct key areas** would likely have been the work of:

- (a) Louis Moreau Gottschalk
- (b) Franz Schubert
- (c) Fryderyk Chopin
- (d) Clara Schumann

_____ 14. Which of the following is **NOT** true about the orchestra in the 19th century?

- (a) the size of the orchestra generally increased over the course of the 1800s
- (b) many instruments changed their design significantly, incorporating new technological advances
- (c) the mid-19th century saw the rise of the orchestral conductor
- (d) most orchestral pieces continued to use the ritornello form of the 18th century

_____ 15. Berlioz's passions of love and obsession in the *Symphonie fantastique* have a biographical connection to his own infatuation with Irish actress _____.

- (a) Harriet Smithson
- (b) Giuditta Pasta
- (c) Maria Malibran
- (d) Marie d'Agoult

_____ 16. In 1832, Franz Liszt saw _____ perform. This performance affected Liszt immensely; Liszt dedicated himself to becoming a new kind of piano virtuoso, practicing incessantly as well as reading literature. In addition, Liszt transformed several pieces by this composer into works for piano.

- (a) Franz Schubert
- (b) Fryderyk Chopin
- (c) Vincenzo Bellini
- (d) Niccolò Paganini

_____ 17. Which of the following is **NOT** true about Louis Moreau Gottschalk's piano piece "Souvenir de Porto Rico"?

- (a) He quotes a Puerto Rican melody in the piece
- (b) it evokes folk music through triple meter, grace notes on beat 1, folk-like slurs on the ends of measures, open 5ths and augmented seconds, and a strong emphasis on the second beat
- (c) He uses Afro-Caribbean rhythms such as the *habañera* and the *cinquillo*
- (d) it is a theme and variations

_____ 18. All of the following are typical of French grand opera **EXCEPT**:

- (a) bel canto singing, with long melodic lines supported by very simple orchestration and harmony
- (b) an emphasis on visual spectacle
- (c) plots based on episodes from history, often with a romantic plot at the center of major historical events
- (d) emphasis on dance; every grand opera would include a ballet

_____ 19. Giacomo Rossini came up with a very influential approach to organizing aria form (orchestral intro, cantabile, tempo di mezzo, cabaletta). Many other composers copied this form, including Vincenzo Bellini in *Norma* and Giacomo Meyerbeer in *Les Huguenots*.

- (a) True
- (b) False

_____ 20. Which of the following is **NOT** true about Robert Schumann's collection of piano pieces entitled *Carnival*?

- (a) the work details an episode in the life of an artist, specifically his unrequited love for Harriet Smithson
- (b) the work contains a musical cipher spelling A Eb C B
- (c) the work contains two pieces named after Schumann's critical alter egos, Florestan and Eusebius
- (d) some of the pieces are named after his contemporaries such as Chopin and Paganini

Short Essay:

At the beginning of this unit, we spent two classes discussing the important (yet problematic) concept of “**Romanticism**.” Noting that this concept is notoriously hard to define, we nonetheless identified multiple concepts linked with Romanticism in the early-to-mid 19th century. We noted ways in which these concepts affected musicians, and have spent the past month discussing various musical examples of Romanticism.

As you’re reviewing Romanticism, you might ask yourself:

- How did literature and other arts affect the composition and reception of music in the first half of the nineteenth century?
- What characteristics/compositional techniques of piano music in the first half of the nineteenth century lead us to describe it as “Romantic”?
- What kinds of melodic, harmonic, rhythmic, and formal techniques and strategies are peculiar to Romantic orchestral and chamber music? What adaptations of earlier conventions and procedures, or advances beyond them, mark works in this repertoire as “Romantic”?
- How did operatic plots, compositional techniques, and reception intersect with Romanticism in the early to mid-19th century?

For this short essay, write **at least one** well-formed, detailed paragraph about Romanticism in the early to mid 19th century.

To complete this short answer:

Select **2** works to discuss in detail:

- your options must come from our class examples
- These must be **different** genres: you can’t pick two symphonies or two operas.

In your paragraph:

- First, include at least 4-5 general sentences about Romanticism. While we know that it’s hard to define, what are some characteristics of Romanticism? You should mention at least **three** particular characteristics in this section with specific names/concepts.

Next, for *each* of your two works, mention:

- the composer’s name
- the relevant musical genre
- the name/title of the work
- two **detailed** musical characteristics
- the relationship of this work to Romanticism—ideally you should pick something you can make a strong case for, but remember that Romanticism is not about rejecting everything that came before. If your piece blends qualities from the 18th century with new Romantic styles or ideas, discuss that.