

Exam #4: Final Exam

I. Listening (64 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?

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

(1.5 pts) The **theme** of this movement (heard starting in measure 3), is notable or unusual in several ways. Please describe **one** way in which this theme is notable or unusual:

(d)

(1.5 pts) Early audiences of this movement found it peculiar/unusual/notable in **six** ways (we discussed each of these in class). Please name **TWO** of the ways in which this movement was peculiar/unusual/notable for early listeners:

(e)

(f)

2.

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

(b) In what **nation state (country)** was this piece of music written?

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

(1.5 each) This piece is a classic example of *galant* style. Please provide **two musical characteristics** that are good examples of the *galant* style:

(d)

(e)

3.

(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 **form** of this piece of music?

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

(d)

(e)

4.

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

(b) What is the **OVERALL genre** of this piece of music? (not this specific part, but the larger piece it is excerpted from)

(1 each) Describe **two** additional musical features of this example:

(c)

(d)

5.

(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)

6.

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

(b) What is the **OVERALL genre** of this piece of music? (not this specific part, but the larger piece it is excerpted from)

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

(c)

(d)

7.

(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 **TWO WAYS** this piece is unusual in comparison to earlier compositions in this genre.

(d)

(e)

8.

(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?

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

(1.5 pts) Using a sentence, please explain **one** way the composer reflects the words in the musical setting.

(e)

9.

(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 movement)

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

(d)

10.

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

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

(1 each) Describe **TWO** musical features of this example.

(c)

(d)

11.

(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 OVERALL **genre** of this piece of music? (not this specific part, but the larger piece it is excerpted from)

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

(d)

(e)

12.

(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 movement)

(1.5 pts) Using a short sentence, please explain what is notable about the **coda** of this movement:

(d)

II. Multiple Choice and True/False (50 points)

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

- | | |
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| <p>_____ 1. C.P.E Bach was known for writing keyboard pieces reflecting the _____ style, an individual, emotional style featuring more frequent use of the minor mode, many varied rhythmic patterns, and rapid shifts in dynamics and harmony.</p> <p>(a) <i>neue Sachlichkeit</i>
(b) <i>empfindsam</i>
(c) reform opera
(d) Mannheim</p> <p>_____ 2. Vivaldi wrote most of his concerti for musicians at the _____, a home for orphaned, illegitimate, or poor boys and girls in Venice.</p> <p>(a) Pio Ospedale della Pietà
(b) Academy of Ancient Music
(c) Académie Royale de la Musique
(d) St. Thomas Church</p> <p>_____ 3. Which of the following is NOT a characteristic of the musical genre known as <i>opera seria</i>?</p> <p>(a) artificial, elevated language
(b) the main characters are usually gods or kings, and often inspired by Greek/Roman myth or ancient history
(c) the leading roles were almost exclusively written for high vocal tessitura, including female sopranos and castrati
(d) this genre usually featured stock characters from the <i>commedia dell'arte</i> tradition, and was typically aimed at a lower or middle class audience</p> | <p>_____ 4. Which of the following is NOT a technique used in varying the subject in a fugue?</p> <p>(a) diminution
(b) <i>ripieno</i>
(c) augmentation
(d) inversion</p> <p>_____ 5. The <i>Querelle des bouffons</i> was an argument that broke out in France in the 1750s over the relative merits of Italian versus French opera. In his <i>Lettre sur la musique française</i> (Letter on French music), _____ famously argued in favor of Italian music, and even stated that the French had no music at all.</p> <p>(a) Jean-Jacques Rousseau
(b) Guillaume Machaut
(c) Georges Bizet
(d) Beethoven</p> <p>_____ 6. _____, an 18th century music theorist, described sonata form in the mid-1700s as a binary form. We used his approach to describe early symphonies and sonatas by Sammartini and Stamitz.</p> <p>(a) Heinrich Christoph Koch
(b) Jean-Philippe Rameau
(c) Georg Philipp Telemann
(d) Arthur Schopenhauer</p> |
|--|---|

7. Which of the following is **NOT** true about the French composer Rameau?

- (a) He wrote a famous treatise on music theory in 1722 (*Traité de l'harmonie*)
- (b) He wrote in a colorful and skillful way for the orchestra—his opera *Hippolyte et Aricie* includes imitations of storms, earthquakes, and thunder and lightning
- (c) His use of harmony is colorful and complex, including the use of many seventh and ninth chords
- (d) He wrote a well-known symphony in Eb which was initially dedicated to Napoleon

8. Which of the following is **true** of the orchestra based at Mannheim in the mid-18th century?

- (a) This orchestra featured strings in five parts, which was typical of Italian and German orchestral writing
- (b) This is the orchestra for which Vivaldi composed his huge output of solo violin concertos
- (c) This disciplined “army of generals” was praised for its innovative dynamics, including a famous crescendo
- (d) This orchestra was the featured ensemble for the first well-known public orchestra concert series, the *Concert spirituel* held in Paris beginning in 1725

9. In his first contract with _____, Haydn was forbidden from publishing his music.

- (a) Prince Nicholas Esterházy
- (b) Napoleon Bonaparte
- (c) Lorenzo da Ponte
- (d) Johann Wolfgang von Goethe

10. Most **first** movements of Haydn string quartets and symphonies are in what form?

- (a) rondo
- (b) simple binary
- (c) theme and variations
- (d) sonata form

11. What is “humorous” about the last movement of Haydn’s “Joke” Quartet?

- (a) Haydn asks the players to stand up and leave one by one, leaving only the violist on stage
- (b) Haydn plays with audience expectations; at the end of the movement, he fragments the rondo theme with grand pauses, leaving it unclear to the audience when the movement is actually finished
- (c) His use of harmony is colorful, complex, and humorous, including the use of many seventh and ninth chords
- (d) He plays with audience expectations by having the French horn enter with the main theme just *before* the recapitulation

12. Mozart’s travels as a youth were important because they allowed him to absorb and later synthesize every kind of music being written in western Europe.

- (a) True
- (b) False

_____ 13. In Mozart's opera *Don Giovanni*, what is one way he uses music to depict Don Giovanni's lying and lack of honor?

- (a) Through voice type; Mozart set Don Giovanni's role as a castrato singer
- (b) Through musical style; depending on who he is conversing with, Don Giovanni easily switches his style from *opera buffa* to *opera seria*, showing he has no reliable character or honesty
- (c) Through bitonality; no matter what key other singers in the scene are using, Don Giovanni always sings in a different key
- (d) Through instrumentation; Don Giovanni is symbolized by the cello throughout the opera

_____ 14. Beethoven's middle period, beginning around 1802-1803, demonstrated a new, more ambitious style and scale. While this was likely due to numerous factors, a psychological crisis over his growing deafness likely contributed to this change in approach. In 1802, Beethoven poured out his feelings about his disability in an (unsent) letter to his brothers. This document is now referred to as:

- (a) The letter to the "Immortal Beloved"
- (b) The *Sonata pathétique*
- (c) The Heiligenstadt testament
- (d) The Testament to the First Consul

_____ 15. Which of the following is **NOT** a musical characteristic of Beethoven's late style (third period)?

- (a) extensive use of imitative counterpoint, particularly lots of fugal writing
- (b) unusual treatment of form, including blurring the boundaries between movements & altering the the number & arrangement of movements within a piece
- (c) exploration of new sonorities, such as pizzicato for all four instruments & playing on the bridge (*sul ponticello*) in one of the late string quartets
- (d) a specific focus on opera; he did not write symphonies in the last years of his career, instead focusing on a series of commissioned operas including a German Singspiel and one of the last *opera serias* of the 18th century

_____ 16. Instead of the normal two-key exposition of sonata form, where a first theme is in the tonic and the second theme in the dominant, _____ uses **three** keys in his exposition of the String Quintet: C major, Eb major, and G major.

- (a) Haydn
- (b) Mozart
- (c) Schubert
- (d) Beethoven

17. In the 1700s and early 1800s, German lieder were usually performed in what context?

- (a) private amateur performance in domestic spaces (homes)
- (b) public professional performance on concert series

18. Which of the following is **NOT** true about Weber's opera *Der Freischütz*?

- (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

19. Chopin wrote piano music in all of the following genres **EXCEPT**

- (a) nocturne
- (b) concert étude
- (c) habañera
- (d) mazurka

20. In his *Symphony No. 4*, Schumann derives most of the symphony's thematic ideas from the slow introduction.

- (a) True
- (b) False

21. In the selection we listened to from Fanny Mendelssohn Hensel's piano character piece *Das Jahr*, what extramusical idea does she depict in music?

- (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

22. 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*

23. 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

24. Wagner's notion of an ideal drama based on the collaborative integration of poetry, scenic design, staging, movement, and music is expressed by his German term _____.

- (a) *Ring des Nibelungen*
- (b) *Stabreim*
- (c) *idée fixe*
- (d) *Gesamtkunstwerk*

25. Which of the following is **NOT** characteristic of Richard Wagner's mature operatic style? (think of operas such as *Tristan und Isolde* or the *Ring* cycle....)

- (a) expansion of the orchestra, particularly the winds and brass and darker tone colors such as English horn
- (b) clear-cut use of number opera—Wagner retains the standard recitative/aria set piece division of the early 19th century and makes no formal changes to the structural designs by early 19th century composers such as Rossini
- (c) use of musical motives (*leitmotifs*) to signal certain feelings, characters, ideas, or objects
- (d) Wagner writes his own opera libretti, usually taking plots from German mythology

MUS HIST II Final Essay Question

- This essay will be graded for accuracy, amount of detail, organization, and clarity of writing (20%).
- This should be a thoughtful response written in complete sentences with proper grammar. Points will be deducted for spelling, grammar, or punctuation errors—please proofread. **Do NOT use bullet points or numbering in your essay.**
- Please write a short response to the question prompt below. You should split this up into multiple paragraphs and you should have a nicely worded **introduction and a conclusion.**

Prompt:

A few years down the road: you've finished finals....you've finished **this** degree... you've even just finished your masters degree (I said it was down the road!).

Your first job after grad school is working as a music instructor at a small college. In addition to teaching composition, teaching an applied instrument or voice, helping students with their theory and aural skills acquisition and conducting the choir, you're also in charge of writing a curriculum for incoming music history students! (Yes, you **do** have to do it all...)

As the first task in your new official capacity, explain how you would teach the Music History II course.

What are some major stylistic developments, genres, composers, and ideas from each of the **FOUR** following time periods?

- **Time Period 1:** early to mid-18th century (roughly 1700 to around 1770)
- **Time Period 2:** late 18th century (roughly 1770 to around 1805)
- **Time Period 3:** early to mid-19th century (roughly 1805-1830)
- **Time Period 4:** mid to late 19th century (roughly 1830-1880)

For **EACH** of these **FOUR** periods, make sure to discuss at least **2** specific pieces from our class to support your points. Provide specific names and details.

Remember, you need to make sure your students receive a good education, so be thorough and analytical in what you think is important about each of these periods. Don't tell me a piece or composer is "the best" from a specific period—that's unprovable and subjective. What **is** likely to earn you points is a thoughtful examination of important/intriguing/useful pieces and ideas from each era.
