

**MUSI 112 Listening to Music**  
**Professor Craig Wright**

**Preparation for Final Exam**

The final test will deal mainly with issues of musical style, the subject of the third and final part of our course. The test will **not** be cumulative, but that fact will not preclude us from asking about things discussed in parts one and two—what is the mode of the piece, in what form is it written, for example—as we concentrate on issues of musical style.

Up to this point in the course we have not stressed the readings assigned in Wright *Listening to Music*, but now we do. Please be sure you have read chapters seven through thirty-four (plus pages 401-403 of Chapter 36). During this reading, it is hoped, you will make something of a synthesis in your own mind of all the bits and pieces we have discussed—that a larger vision of music and music history will come into view. Two portions of our test will be concerned with this factual material. First, as usual, we will begin by asking you to define ten of the 60-odd terms listed below. Some of these terms were written on the board and discussed in lecture; most are defined in the glossary of the textbook; and others can be identified using the index of the book.

**Terms, titles, and expressions:**

Gregorian chant

Ordinary of the Mass

plainsong

*quadrivium*

*a cappella*

castrato

*falsetto* voice

madrigal

motet

*basso continuo*

*basso ostinato*

concerto grosso

libretto

*The Seasons*

tutti

*Art of Fugue*

chorale

*da capo* aria

episode

oratorio

*The Well-Tempered Clavier*

Antonio Salieri

*Pianoforte*

*sustaining pedal*  
*una corda* pedal  
*sostenuto* pedal  
cadenza  
diminished triad  
augmented triad  
Heiligenstadt Testament  
absolute music  
program music  
tempo rubato  
*Dies irae*  
*idée fixe*  
Harriet Smithson  
English horn  
nocturne  
*Liebestod*  
Ring cycle  
Bayreuth Festival Theater  
*bel canto* opera  
simple recitative  
accompanied recitative  
pentatonic scale  
whole-tone scale  
parallel motion  
glissando  
dominant seventh chord  
twelve-tone composition  
atonal music  
*Ballets russes*  
polychord  
exoticism  
*Turandot*  
Sergei Diaghilev  
Ellen Taaffe Zwilich  
orchestral Lied

There will be a few other short answer questions (of the sort that we had on the previous test) that also draw on the factual material in chapters seven through thirty-four as well as material gone over in lecture that is not in the textbook.

+++++

Secondly, we will ask you to write briefly (approximately 20 minutes) on one of the major themes stressed or implied during our course. We will select two of these topics and then you can choose one of the two on which to write.

1. Why is Western classical music worth studying? Why is this an art worth preserving in the face of the present tidal-wave of enthusiasm for pop music of all types? Ten years ago about 10% of all CDs sold were of classical music. Now that figure is down to 3%. Why should we bother to teach this kind of marginal music to succeeding generations?

In answering this question it will be of no avail to say simply that you like it or it is beautiful or "awesome" or whatever. Instead, buttress your defense of classical music by discussing three compositions that you have studied this semester. What does Western classical music attempt to do that pop music does not, and how is this manifested in each of your three pieces? What was each composer's intent in writing his/her piece? By what formal and expressive means did each composer carry out his/her intent? Why do these pieces move you or arouse particular feelings within you in ways that pop music (perhaps) cannot?

2. Throughout our course we have stressed that during the last five hundred years composers and listeners have agreed upon a "vocabulary of musical gestures and symbols": minor=sad, diminished-chord=tension, fast notes=speed, long repeated notes=stasis and solidity, the trumpet=the heroic, solo voice=a lonely person, dissonance-moving-to-consonance=pain resolving to inner peace, etc. etc. etc. Review the major examples of program music discussed in your text (Weelkes, "As Vesta was from Latmos Hill Descending;" Vivaldi, "The Spring Concerto;" Schubert, "The Erlking;" Berlioz, *Symphonie fantastique*, Tchaikovsky, *Romeo and Juliet*; and Beethoven, "The Pastorale Symphony" heard at the Saybrook Orchestra concert (or Mendelssohn, *Overture to a Midsummer Night's Dream* (at the JE Orchestra concert). In one way or another, these are all examples of program music. Using specific moments from three or four specific pieces, explain how these composers have made use of this "vocabulary of musical gestures and symbols" to convey to the listener the intended program of each composer's piece. How did they use this vocabulary to get across the program to the listener? Finally, identify one good thing about (or advantage to) having a program for a piece and one liability or potential danger in having a program written into a piece.

3. Discuss the development of the orchestra in the West from its earliest beginnings in the Baroque period (pp. 130-136), to its mild expansion in the Classical period (Chapter pp. 209-210), to its explosion in the Romantic period (pp. 258-260, 275-277, 324-325), concluding with the orchestra of Strauss and Mahler. What instruments were gradually added? Which composers were especially important in bringing new instruments and sounds into the orchestra? In what iconic pieces by these composers do we see these new instruments being employed and to what purpose?

4. How did opera evolve from the Baroque period, as represented by the style of Purcell's *Dido and Aeneas*, to the mid 19<sup>th</sup> century, as represented by the style of Verdi's *La traviata*? What changed with regard to subject matter, the constituent parts of the opera, and the nature of the role assigned to the orchestra and accompanying instruments? How did the German opera of Wagner differ from the Italian opera of Verdi and Puccini? How does Wagner's method of signaling the "meaning" of the opera at any given moment differ from that of Verdi? Finally (and slightly off the point) why is it that opera did not have to engage in overtly onomatopoeic music, as did the symphony or tone poem when communicating program music?

5. Discuss the development of the piano from its earliest manifestation as the harpsichord until the end of its development during the late nineteenth century. What advantages did the pianoforte first offer (and why was it so called)? Who at first played the piano. at both the professional and amateur level? What innovations did Beethoven

bring to the music for the piano, and why did that change the construction of the instrument? What other changes affected the instrument during the decades immediately after Beethoven's death? Who were some of the leading composers for the piano during the nineteenth century? Finally, what were one or two innovations brought to the piano during the second half of the nineteenth century, including the insertion of a third pedal (and what were all three called and what did each do)? (In preparing this essay use your index to find several discussions of this instrument. There is also a piano demo available on the website for the course—get into the CengageNow site (see below) and go to chapter 7, all chapter content, piano demonstration.)

6. Discuss the development and stylistic attributes of Impressionism. In which countries and under what historical circumstances did this style develop? How might it have been a reaction to the German Romanticism of the late nineteenth century? Which composers were particularly active in creating this music, and what were some of the compositional techniques that they employed? If possible, use examples from art and literature to aid in your discussion.

7. The nature of musical genius has been a topic that has emerged in multiple ways throughout this course. Identify two or three composers throughout music history who have exemplified this concept of the musical genius. What did he or she do, in specific musical terms, that was truly exceptional, truly innovative or revolutionary? In other words, how did this individual "think outside the box" (outside musical convention of that time). Identify the time period in which each of these individuals lived and (to the extent possible) identify how the public reacted to their musical innovations.

\* \* \* \* \*

Most of our test, however, will be consumed by listening to delightful music. Questions will probe your ability to recognize the styles of the different periods in the history of music (Medieval, Renaissance, Baroque, Classical, Romantic, Impressionist, and Modern) **as well as the genre** of music represented by each piece that is played (symphony, string quartet, piano concerto, concerto grosso, cantata, opera, Lied, tone poem (=symphonic poem) ballet, orchestral Lied, etc.). For those "required" pieces listed below, we will ask you to identify the composer as well as the style and the genre of the piece. The works which follow are considered "core" pieces. If you are familiar with them, you'll do very well on this test. Play them and follow the listening guides in the textbook. Get together with a friend and have him or her start the CDs almost anywhere in your 6CD set and see if you can identify the style (as well as the historical period) of the piece and name a possible composer. At least one, and possibly more, pieces on the test will be drawn from the list below.

Hildegard of Bingen, Gregorian chant "Oh Greenest Branch" CD1/2

Josquin, *Ave Maria* CD1/7

Palestrina, Sanctus of the Mass; *Eternal Gifts of Christ* CD1/9

Bach, Brandenburg Concert No. 5, 1st movement CD1/20

Handel, "Hallelujah" Chorus from *Messiah* Intro CD18

Vivaldi. "The Spring" Concerto. 1<sup>st</sup> movement CD1/18

Mozart, Piano Concerto in A K. 488, 1st movement CD 2/17-19  
 Mozart, duet "La ci darem la mano" from *Don Giovanni* CD2/24  
 Beethoven, Piano Sonata, Op. 13, "The Pathétique," 1st movement CD3/1-3  
 Beethoven, Symphony No. 5, 1<sup>st</sup> movement CD3/4-6  
 Schubert, Lieder "Erlking" CD3/14  
 Clara Schumann, "If you love for beauty" CD3/16  
 Berlioz, *Symphonie fantastique*, 5<sup>th</sup> movement CD3/17-18  
 Chopin, Nocturne in C# minor CD3/23  
 Verdi, arias "Un di felice" and "Sempre libera" from *La traviata* CD4/2-4  
 Mahler, Orchestral Lied, "Ich bin der Welt abhanden bekommen" CD5/1-2  
 Debussy, *Prelude to The Afternoon of a Faun* CD5/3-4  
 Puccini, "Lord, Please listen" from *Turandot* CD5/7  
 Schoenberg, *Moonstruck Pierrot*, No. 6 Madonna CD5/14  
 Zwilich, *Concerto Grosso 1985*, 3<sup>rd</sup> movement CD6/4

**N.B.** All of these pieces are discussed (and listening guides given) in your text. The exact pages where they can be found are given in the list of pieces on the front flap of the book. **Finally, don't forget the "Checklist of Musical Styles" given on pp. 68-72.**

**N.B.** There is a website for this textbook and some of you took advantage of this when preparing for the first test on musical elements. The website can also be used for chapter reviews and specifically for the study of musical styles. A guide to this website and a link to it is posted at Yale Classes2 Music 112a under "Resources." Basically, you activate the "Active Listening Tools; Musical Styles" program, and go in through "Contents." Here you will find "Comparing Style Periods" and "Musical Style Quizzes." Both are excellent reviews for the final, as much of the test will have to do with musical style.

**Don't forget about the video of *La traviata* on reserve in the Music Library.** You should watch the first act of it (runs about 40 minutes), and some question or another about this opera will appear on the test. (Remember, when you first play the video there is no sound until a minute or so into the "movie.") Don't wait until the last moment to do this because there is only one copy of the VHS tape and one copy of the DVD. Individual scenes of this DVD are not available on YouTube.