



MUS 103

INTRODUCTION TO MUSIC

SYLLABUS 2

GUIDE TO THE FINAL EXAM

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1. Course Outline

| DATE | | LECTURE | COURSEBOOK | TAM |
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| | 17 | 5 Colorful Tones | 48–55 | 21–33 |
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| M I D T E R M B R E A K | | | | |
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| APR | 20 | 15 Bel Canto | 128–43 | 59–63 |
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| | 6 | 17 Storm and Drive | 144–69 | 64–68 |
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| | 22 | 22 Deliquescence | | |
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| | 29 | 24 Made in America | | |

2. Lectures 13–24

Lecture 13: The Decline of Magic

- What are the properties of sound – especially musical sound – as they were discovered by empirical scientists in the 17th and early 18th centuries, and as they are still taught today?
- What traditional beliefs about music were overturned by these discoveries?
- What was the impact of the new scientific knowledge on the understanding and appreciation of music?
- In light of the new knowledge, how did people account for the fact that music appears to have such power over the human soul?
- And how was it possible still to make a case for the importance and utility of music?
- What is understood by tuning and temperament, and what difference can they make to music?
- What is equal temperament, when was it developed, and what is historically significant about it?

Lecture 14: Matter and Form

- Why was *L'Estro armonico* (1711), the third printed opus of Antonio Vivaldi, so influential?
- Why were women performing in public often shielded from view in the late 16th to early 18th centuries?
- What kind of composition is the early 18th-century concerto, and how are its first and third movements typically structured?
- What are some of the differences in style or performance that Baroque composers exploited musically by means of juxtaposition and contrast?
- What was the perceived usefulness or aesthetic appeal of key changes in the early 18th century?
- What are dynamics in music, and when do they begin to play a significant part in musical composition and performance?
- What is crescendo, and when did it become a widely used compositional device?

Lecture 15: Bel Canto

- What is opera seria?
- What are the musical parallels between Baroque concertos and arias?
- How was music for lute notated in the 16th and 17th centuries?
- What is a fugue, and what are its typical musical components?
- What are the differences between the *ricercare* and fugue?
- What is the difference between fugue and fugato?
- How did Johann Sebastian Bach absorb the influence of Vivaldi's *Estro armonico*?

- Why is the surviving musical output of Bach mostly sacred?
- What are some of the ways in which Bach modified the ritornello-solo alternation to new musical effect?

Lecture 16: Ancients and Moderns

- What is the significance of the fact that Bach's *Art of Fugue* does not appear to be composed for any instrument in particular?
- What is *stile antico* and how did it acquire its aura of learning and venerable antiquity?
- What do rigorously contrapuntal compositions or movements appear to represent in the works of 19th and 20th-century composers such as Beethoven and Shostakovich?
- By what route was the principle of pervading imitation passed on all the way from the Renaissance (TAM 34) to the modern period (TAM 88)?
- What is the difference between fuga and fugato?
- What is the significance of the distinction between *Kenner* and *Liebhaber*, or connoisseurs and amateurs?
- What are some of the typical compositional devices applied in a classical fugue?
- How did Mozart discover the contrapuntal art of Johann Sebastian Bach?

Lecture 17: Storm and Drive

- In mid-18th-c. fashionable opinion, as represented by Jean-Jacques Rousseau, how did vocal and instrumental music compare?
- What was meant by the 18th-c. witticism “Sonata, what do you want from me?”
- Why did the addition of two oboes and two horns to string orchestras become standard around the middle of the 18th century?
- How are oboes and horns typically treated in mid-eighteenth-century orchestral compositions?
- What was *Sturm und Drang*, and how did it take shape musically in compositions from around 1770?
- What is harmonic rhythm?
- What is an Alberti bass, and what does it tell us about the compositional handling of musical momentum in the 18th century?
- Why was there such a strong musical and personal connection between Johann Christian Bach and Wolfgang Amadeus Mozart?

Lecture 18: Sonata Forms

- What are the techniques by which Classical composers like J. C. Bach, Mozart, and Haydn, stepped up the sense of musical momentum in their sonata-allegro movements?

SECTION 2: LECTURES 13–24

- What is the connection between these techniques and the presentation of a musical theme to mark the arrival of a stable key area?
- If 18th-c. Italian opera seria is characterized by musical contrasts such as aria/recitative, orchestra/continuo accompaniment, tonal stability/freeplay, dramatic standstill/dramatic action, how do we see these contrasts being softened in opera buffa, the comic counterpart to opera seria?
- What is sonata form or, more broadly, the sonata principle, and what kind of sense can it be seen to make in the Trio “Ah taci ingiusto core” of Mozart’s *Don Giovanni* (1787)?

Lecture 19: Musical Understanding

- What was the reception of Beethoven’s Fifth Symphony upon its premiere at the Vienna Theater an der Wien on 22 December 1808?
- When did Beethoven first realize that hardness of hearing might be a prolonged and perhaps chronic condition for him?
- What is the document in which Beethoven recounts his difficulties in coming to terms with the onset of deafness, and where, and at what age, did he write it?
- What is the broader historical significance of his remark that “it [was] only my art that held me back” from taking his own life?
- In 1806 Beethoven had a falling-out with Prince Lichnowsky over his refusal to play in front of several French officers who were Lichnowsky’s guests at that point. Setting aside the long-standing association between public performance and servile status, what experiences in Beethoven’s childhood may have made the issue of performance in public a sensitive one for him?
- What are the typical criticisms that Beethoven’s compositions received in the first decade of the 19th century, and how might those criticisms have been exacerbated if it became common knowledge that he was going deaf?
- How are Beethoven’s conversation booklets useful as historical evidence?
- Why was Beethoven given an annual pension of 4,000 florins in 1808, and what conditions did he stipulate before accepting it?
- How is sonata form handled in the first movement of Beethoven’s Symphony No. 5, and what is remarkable about his treatment of the four-note motif with which the movement begins?

Lecture 20: Romanticism

- What is music criticism, what musical analysis, and when did these practices first emerge?
- Ernst Theodor Amadeus Hoffmann’s 1810 review of the Fifth Symphony is one of the key texts in Western music history altogether. What did Hoffmann identify as the chief contemporary criticisms of Beethoven’s music, and how did he seek to defend the composer?
- How does Hoffmann’s review signal a radical change in the hierarchical relationship between audience and composer?

- What is the importance that Hoffmann attributes to musical coherence, structure, and musical understanding?
- What is motivic economy, and how can Handel’s “Va tacito e nascosto” (TAM 55) be seen to exhibit it?
- What did Hoffmann mean by romanticism, and why did he consider music to be the most romantic of all the arts? And Beethoven the romantic composer par excellence?
- Why did Hoffmann have a higher regard for instrumental music than vocal music?
- What elements in the plot and setting of Carl Maria von Weber’s *Der Freischütz* (1821) make it a typical German romantic opera? What happens in the Wolf’s Glen scene?

Lecture 21: Program Music

- What events and developments in the personal life of Hector Berlioz prompted the composition of his *Symphonie fantastique* of 1830?
- Why did he supply a program to the symphony, and what did it narrate?
- What did Berlioz understand by *idée fixe*?
- How is the reminiscence technique applied by Carl Maria von Weber in his opera *Der Freischütz* (1821)?
- What is the program supplied by Richard Wagner to the Prelude of his opera *Lohengrin*? How does he use a leitmotif to elaborate that program musically?
- Why did Wagner concern himself with the contributions of Jewish composers to the music of his time?

Lecture 22: Deliquescence

- In what ways does Chopin’s treatment of the piano in the second movement of his first piano concerto resemble that of the human voice by contemporary opera composers?
- What are some of the typically Romantic performance conventions that a work like Chopin’s piano concerto calls for?
- What is the metronome, and when, approximately, was it invented?
- What did the art critic Walter Pater mean when he stated that “All art constantly aspires towards the condition of music”?
- What is the Tristan Chord (or better, perhaps, Tristan Progression), and what is its historical significance?
- What is the late 19th-century artistic movement known as Impressionism, and how did it manifest itself in painting, music, and poetry?
- What is the background to Claude Debussy’s symphonic poem *Prélude à l’après-midi d’un faune*?

Lecture 23: Modernism

- Why did atonal music encounter such hostile reactions from conservative critics and totalitarian regimes (not to mention YouTube viewers today) yet would prove immensely effective in Hollywood during the 1950s and 60s?
- How did conceptions of history play a critical part in the compositional directions taken by composers like Arnold Schoenberg?
- How did modernist composers account for the negative reception of their work?
- What are the features that made the theory of dodecaphony satisfying both intellectually and artistically?
- What compositional movement in the postwar decades traced its inspiration back to the music of Anton Webern?

Lecture 24: Made In America

- Why and how did the Bohemian composer Antonin Dvořák become an influential commentator on the question of an American “national” school of composition?
- What was the response of critics and composers to his statement that the future of American composition was to be found in the “negro melodies,” that is, spirituals and perhaps minstrel songs?
- How were his comments received in the African-American press?
- In what sense, according to Dvořák himself, could his Symphony No. 9 “From the New World” (1893) be characterized as musically American?
- Of what event in the history of Princeton University can it be said that (a) it was profoundly humiliating, and (b) gave rise to an orchestral composition from the side of those who had inflicted the humiliation?
- What prompted Charles Ives to borrow the ragtime song “Hello Ma Baby” in his *Central Park in the Dark* (1906), and how is his borrowing different from Dvořák’s quotation of an African-American spiritual in his Symphony No. 9?
- What explains Roy Harris’s comment that his celebrated Third Symphony (1938) was successful in part because it came out at the right time?

3. The Awesome Mix 51–88

The following table lists Lectures 13–24 along with the TAM items that will be played and discussed in them. Do not assume from the absence of an item that it is somehow less important than others: the exam may feature questions about any TAM item.

| | | | |
|------------|----------------------------|------------|------------|
| Lecture 13 | 82 | Lecture 19 | 66, 69 |
| Lecture 14 | 51, 60 | Lecture 20 | 55, 69, 71 |
| Lecture 15 | 51, 52, 53, 55, 57 | Lecture 21 | 73, 75 |
| Lecture 16 | 37, 39, 47, 56, 58, 72, 88 | Lecture 22 | 74, 77, 80 |
| Lecture 17 | 47, 51, 60, 62, 63, 64 | Lecture 23 | 82, 83, 86 |
| Lecture 18 | 63, 65, 66 | Lecture 24 | 79, 81 |

8. 1700–1750

- 51 Antonio Vivaldi, Concerto grosso in E major, Op. 3 no. 12 (1711) [3:23 + 3:24 + 2:43]
- 52 Johann Sebastian Bach, “Sheep May Safely Graze”, BWV 208, arr. Petri (1713) [5:28]
- 53 J. S. Bach, chorale “Jesu bleibt mein Leben” from the church cantata *Herz und Mund und Tat und Leben*, BWV 147 (1723) [3:11]
- 54 Johann Adolf Hasse, aria “Per questo dolce amplesso” from the opera *Artaserse* (1730) [3:14]
- 55 George Frideric Handel, aria “Va tacito e nascosto” from the opera *Giulio Cesare* (1724) [6:06]
- 56 J. S. Bach, Overture of Orchestral Suite No. 1 in C major, BWV 1066 (1724–1725) [9:23]
- 57 Handel, aria “Ombra mai fu” from the opera *Serse* (1738) [3:03]
- 58 J. S. Bach, Contrapunctus 14 of *The Art of Fugue*, BWV 1080 (1740s) [8:06]

9. 1750–1800

- 59 Domenico Scarlatti, Keyboard Sonata in E major, K. 380 (1754) [2:33]
- 60 Johann Stamitz, Allegro assai of the Symphony in E \flat major, Op. 11 n. 3 (c.1754–1755) [3:50]
- 61 Johann Christian Bach, Symphony in D major, Op. 3 no. 1 (1765) [9:16]
- 62 J. C. Bach, Allegro di molto of Piano Concerto in E \flat major, Op. 7 n. 5 (1770) [7:02]
- 63 Franz Joseph Haydn, Allegro assai of Symphony No. 45 in F \sharp minor (1772) [7:27]

SECTION 3: THE AWESOME MIX 51–88

- 64 Wolfgang Amadeus Mozart, Allegro moderato of the Symphony in A major, K. 201 (1774) [9:58]
- 65 Mozart, first movt of Piano Concerto No. 9, K. 271 (1777) [10:00]
- 66 Mozart, trio “Ah taci ingiusto core” from the opera *Don Giovanni* (1787) [5:10]
- 67 Joseph Boulogne, Chevalier de Saint-Georges, Violin Concerto in D major, Op. 3 n. 1 (1773) [18:31]
- 68 Haydn, fourth movt. of the Symphony No. 104 in D major (1795) [6:36]

10. 1800–1850

- 69 Ludwig van Beethoven, Allegro con brio of Symphony No. 5 in C minor, Op. 67 (1808) [6:46]
- 70 Beethoven, Piano Sonata No. 30 in E major, Op. 109 (1820) [4:21 + 2:41 + 15:14]
- 71 Carl Maria von Weber, Wolf’s Glen scene from opera *Der Freischütz*: “Milch des Mondes” (1821) [16:27]
- 72 Beethoven, first movement of String Quartet No. 14 in C# minor, Op. 131 (1826) [8:51]
- 73 Hector Berlioz, “Dream of a Witches’ Sabbath” from *Symphonie fantastique*, Op. 14 (1830) [9:52]
- 74 Frédéric Chopin, Romanze–Larghetto of Piano Concerto No. 1 in E minor, Op. 11 (1830) [12:34]
- 75 Richard Wagner, Prelude of opera *Lohengrin* (1850) [8:53]

11. 1850–1900

- 76 Johannes Brahms, first movt. of Piano Concerto No. 1 in D minor, Op. 15 (1858) [22:53]
- 77 Wagner, Vorspiel of the opera *Tristan und Isolde* (1865) [6:59]
- 78 Cécile Chaminade, Flute Concertino, Opus 102 (1902) [8:10]
- 79 Antonin Dvořák, first movt. of Symphony No. 9, “From the New World,” Op. 95 (1893)
- 80 Claude Debussy, *Prélude à l’après-midi d’un faune* (1894) [10:02]

12. After 1900

- 81 Charles Ives, *Central Park in the Dark* (1906) [7:10]
- 82 Arnold Schoenberg, *Drei Klavierstücke* Opus 11 (1909) [3:55 + 7:12 + 2:33]

- 83 Igor Stravinsky, *The Rite of Spring*, Part One (1913) [15:08]
- 84 Maurice Ravel, Piano Concerto for the Left Hand (1930) [18:07]
- 85 Roy Harris, Third Symphony (1937) [16:16]
- 86 Anton Webern, Piano Variations, Opus 27 (1936) [6:06]
- 87 Aaron Copland, *Appalachian Spring* (1944) [23:23]
- 88 Dmitri Shostakovich, String Quartet No. 8 (1960) [19:41]

4. Word List

Lecture 13: The Decline of Magic

| | |
|-----------------|---|
| vibration | periodic motion caused by the disturbance of a medium |
| wave | motion like that of ripples on a water surface |
| sound | variations in air pressure travelling as waves at a speed of 343 meters per second |
| frequency | number of complete wave cycles per second |
| Hertz (Hz.) | unit of frequency |
| pitch | the frequency of a sound wave as it is heard musically |
| partials | the individual frequencies in a sound that is a composite of frequencies |
| fundamental | the lowest partial |
| overtones | all partials other than the fundamental |
| harmonic series | the spectrum of overtones in a sound produced on an acoustic instrument, featuring only frequencies that are multiple integers ($\times 2$, $\times 3$, $\times 4$, $\times 5$ etc.) of the fundamental frequency |
| harmonics | the overtones in a harmonic series |
| timbre | distinctive quality of sound stemming from the particular makeup of the overtone spectrum |

Lectures 14 and 15: Matter and Form, and Bel Canto

| | |
|---------------|--|
| concerto | a composition for one or more instrumental soloists and orchestra |
| tutti | a passage performed by the full orchestra; Italian for “all” |
| solo | a passage performed by a soloist, often with continuo accompaniment; Italian for “alone” |
| ritornello | one in a series of musical statements by the full orchestra within one movement, alternating with solo passages, and based on shared musical material; Italian for “little return” |
| transposition | performance of the same music at a different pitch level |
| sequence | series of successive statements of the same musical unit, moving progressively up or down by regular steps |
| passagework | music for the display of technical virtuosity by a soloist, consisting mostly of scalar and triadic material, usually without thematic interest |
| tonic | first degree of a scale, and the triad built upon it |

| | |
|-------------------|--|
| dominant | the fifth degree of a scale, and the triad built upon it |
| tonic parallel | the sixth degree of a scale, and the triad built upon it |
| dynamics | the musical exploitation of differences between loud and soft performance |
| forte | loud |
| piano | soft |
| opera seria | 18th-century Italian opera on serious subjects, completely bereft of humor |
| da capo (al fine) | instruction to go back to the beginning of a composition and continue performing it from there, until the point marked “fine” (end) |
| da capo aria | aria in ABA form, in which the second A is not written out but called for by the instruction <i>da capo</i> |
| castrato | an adult male singer who is capable of singing in soprano or alto register as a result of castration before the onset of puberty |
| fermata | a sign calling for an indefinite pause at a particular musical point: \frown |
| cadenza | final cadence interrupted by a fermata, allowing the soloist to improvise for an indefinite amount of time |
| key center | the pitch that defines and orients the tone and chord relationships in a particular stretch of music |
| key | letter name of the key center when music is notated |
| tonality | key-centeredness conceived in Platonic terms, as a transcendent musical principle that can be operative across different cultures and historical periods |
| key shift | abrupt change of key |
| modulation | change of key by means of intermediate harmonic steps |

Lectures 16 and 17: Ancients and Moderns, and Storm and Drive

| | |
|--------------|--|
| stile antico | term current in the 17th and 18th centuries to denote the style of counterpoint associated with Palestrina |
| fugue | instrumental composition consisting of a series of points of imitation |
| fugato | passage in the style of the fugue, usually without the contrapuntal rigor |
| subject | the fugue theme as it is stated in the first voice-part that enters at the beginning of the composition |
| answer | response to the subject by the second voice-part that enters in a fugue |

SECTION 4: WORD LIST

| | |
|-------------------------|---|
| exposition (1) | the successive statement of the fugue theme by all voices at the beginning of the composition |
| inversion | the flipping upside-down of a melody so that ascending intervals become descending ones and vice versa |
| stretto | close succession between subject entries in a fugue |
| suite | a set of instrumental pieces conceived as dances or composed in dance style, preceded by an overture |
| overture | orchestral composition that serves as the introduction to an opera |
| collegium musicum | urban organisation of instrumental musicians, both amateur and professional, who meet regularly to play music (18th century Germany) |
| connoisseur | an individual who has expert knowledge of an art and is qualified to pass critical judgement (French for “knower”) |
| amateur | an individual who engages in an art simply because they love it (French for “one who loves”) |
| Art of Fugue | Bach’s last compositional enterprise |
| string instrument | instrument that produces a musical sound by causing a string to vibrate through plucking, striking, or rubbing |
| bowed string instrument | instrument on which sound is produced by rubbing a string with a bow |
| string quartet | ensemble consisting of two violins, a viola, and a cello, or a composition written for such an ensemble |
| viola | bowed string instrument whose range occupies the middle between the violin and cello |
| violin | instrument with the highest range in the family of bowed string instruments named after it (Italian suffix <i>-ino</i> means “small”) |
| cello | bowed string instrument with a range lower than a viola (after Italian <i>violoncello</i> , with suffix <i>-oncello</i> meaning “somewhat”) |
| Antonio Stradivari | 18th-c. Italian maker of bowed string instruments, active in Cremona |
| allegro | in a lively tempo (Italian for “cheerful”) |
| andante | at a moderate pace (Italian for “walking”) |
| largo | very slow (Italian for “broad”) |
| presto | very quick (Italian for “quickly”) |
| adagio | slow |
| broken chord | chord whose constituent notes are played successively rather than all at once |
| Alberti bass | accompaniment consisting of broken triads and seventh chords, usually on keyboard |

| | |
|--------------------|--|
| reed instrument | wind instrument whose mouthpiece contains one or more dried strips of cane whose vibration produces musical sound (oboe, bassoon, clarinet, saxophone) |
| brass instrument | wind instrument made of brass, in which sound is produced through the vibration of the player's lips (trumpet, French horn, trombone) |
| woodwinds | section of an orchestra composed of flutes and reeds |
| symphony orchestra | large instrumental performing ensemble consisting of four sections: strings, woodwind, brass, and percussion |
| harpsichord | keyboard instrument on which strings are plucked with quills |
| pianoforte | keyboard instrument on which strings are struck with varying degrees of force by wooden hammers padded with leather or felt |
| crescendo | steady increase in loudness; Italian for "growing" |
| harmonic rhythm | the rate of chord changes relative to the measure |

Lecture 18: Sonata Forms

| | |
|---------------------|--|
| sonata (2) | in the 18th century: an instrumental composition centered on a conventional series of key changes that are elaborated to conspicuous musical effect |
| cantata | in the 18th century: a vocal composition with instrumental accompaniment which is structured, like contemporary operas, in recitatives alternating with arias (Italian for "that which is sung") |
| binary sonata form | sonata form consisting of two sections the first of which features the key change I–V and the second V–I (in a major key) or I–III and III–I (in a minor key) |
| sonata-allegro form | highly formalized type of sonata form, used principally in the first and last movements of multi-part classical works, and consisting of several sections, the most important of which are exposition, development, and recapitulation |
| theme | distinctive musical material that is capable of transformation while remaining recognizable; unlike a motif it may be several measures long |
| motivic economy | the principle of generating more music out of fewer motifs, posited as a compositional virtue |
| opera buffa | 18th-century Italian comic opera |

Lecture 19: Musical Understanding

- mediant triad on the third step of a scale, and by extension the key of which that triad is the tonic; that key is often the secondary key area in sonata forms written in a minor key
- exposition (2) first section of sonata-allegro movement, so called because it presents all, or almost all, of the thematic material of the movement
- development in sonata-allegro form, the section between exposition and recapitulation in which themes may be subjected to elaboration and the tonality tends to be unsettled
- recapitulation third section of sonata-allegro form, which restates the themes presented in the exposition, but without the key change typical of this latter section

Lecture 20: Romanticism

- music criticism appraisal of musical performances or compositions as a journalistic practice, by criteria that may be as much a matter of informed taste as of technical expertise
- musical analysis technique by which one seeks to uncover underlying compositional features that are not immediately apparent on the sounding surface of the music, but which may account for the nature and quality of the composition
- musical coherence the extent to which different parts of a composition can be seen to belong together
- genius the owner of exceptional intellectual or artistic ability which is inborn rather than acquired through training
- romanticism (in Hoffmann's review of Beethoven) a yearning for all that is eternal, timeless, and immeasurable

Lecture 21: Program Music

- “the music itself” scorched-earth definition of music in terms of musical sound alone, to the exclusion of everything that is declared to be extra-musical, notably text and visual imagery
- musical autonomy emancipation of “music itself” from everything that is declared to be extra-musical
- absolute music music that is seen to have attained musical autonomy

| | |
|------------------------|---|
| art for art's sake | slogan asserting the ideal of autonomy in any art (French "l'art pour l'art") |
| idealism | school of philosophical thought which holds that there is a reality of a higher order than the material world, graspable by human thought |
| subject/object | duality between (1) a thing that is perceived, and (2) the person who does the perceiving |
| objective | knowledge about the object of perception |
| subjective | knowledge of (or conditioned by) the perceiving subject |
| trivial | of negligible aesthetic worth or artistic consequence |
| popular | what regular people love but critics consider of limited artistic merit |
| kitsch | German term for art of irremediably vulgar taste |
| nationalism | belief in the distinctive identity of a people and their right to statehood |
| formalism | the premise of form as the object of aesthetic contemplation |
| music drama | type of opera that realizes the ideal of an indissoluble union between music and drama |
| program (1) | booklet or sheet that lists the works performed in a concert |
| program (2) | booklet or sheet narrating the story line of a programmatic composition |
| program music | orchestral composition for which the composer has provided a program |
| programmatic | when music is connected with a program |
| Muses | in ancient mythology, the nine goddesses of the arts |
| muse | woman who is the object of a composer's infatuation and credited with the inspiration for his music |
| reminiscence technique | compositional technique in which musical themes or ideas are used as recurring signifiers of ideas or persons |
| leitmotif | motif used by Wagner as a reminiscence technique |
| tempo rubato | tempo speeded up or slowed down at the discretion of the performer; lit. robbed time |

Lecture 22: Deliquescence

| | |
|--------------|--|
| metronome | device that is capable of sounding beats at speeds ranging from 40 to more than 200 per minute |
| M. M. | Maelzel's Metronome (tempo marking) |
| tempo giusto | the tempo that feels right to the performer |
| symphonic | in the 19th century: conceived for symphony orchestra |

SECTION 4: WORD LIST

- symphonic poem one-movement composition for symphony orchestra that is poetic in conception
- impressionism (1) in 19th-c. painting: an artistic movement which aestheticizes the fleeting visual appearances of things
- impressionism (2) in 19th-c. music: an artistic movement which seeks to evoke the atmosphere of states of things, often by unconventional musical means, rather than to represent or narrate them

Lecture 23: Modernism

- entartete Musik [offensive] Nazi term for music alleged to have been stripped of its German character by Jewish composers and their followers
- atonality the persistent avoidance of any hint of key-centeredness
- pitch class the totality of all tones that have the same letter-name regardless of the octave they are in
- dodecaphony compositional technique premised on complete equality between the twelve chromatic tones, guaranteeing their equal treatment by fixing them in tone-rows that serve as compositional building materials
- tone-row the twelve chromatic tones fixed in a distinctive sequence
- serialism post-WWII movement intent on organizing various musical parameters (rhythm, timbre, instrumentation, and so on) by means of series like the twelve-tone rows
- modernism unified outlook on every aspect of reality that was dominant in the West between the mid-19th and late 20th centuries, characterized above all by the urge to radically modernize all inherited traditions, and to bring back the arts to their essential principles (after Latin *modo*: right now)
- fin de siècle literally, the end of the [nineteenth] century, but also more generally the sense of an exhausted era drawing to a close, and a new one full of promise beckoning from the future

5. Composer Portraits

In the exams you will be asked to identify a composer from his or her image, giving first and last names, century or centuries of activity, and at least one composition by that composer from The Awesome Mix. This table lists the images provided in the textbook, with page numbers.

| | |
|-----------------------------|-----------------------|
| 92 Antonio Vivaldi | 188 Hector Berlioz |
| 109 Domenico Scarlatti | 205 Claude Debussy |
| 118 Johann Christian Bach | 211 Arnold Schoenberg |
| 128 Joseph Haydn | 213 Igor Stravinsky |
| 138 Wolfgang Amadeus Mozart | 417 Frédéric Chopin |
| 144 Ludwig van Beethoven | 421 Antonin Dvořák |
| 167 Richard Wagner | 441 Maurice Ravel |

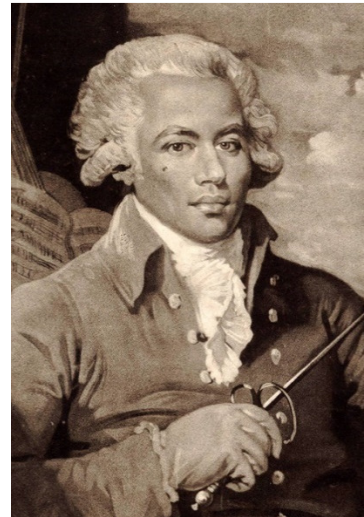
Additional composer portraits required for the Final Exam:



Johann Sebastian Bach



George Frideric Handel



Joseph Boulogne
Chevalier de Saint-Georges

SECTION 5: COMPOSER PORTRAITS



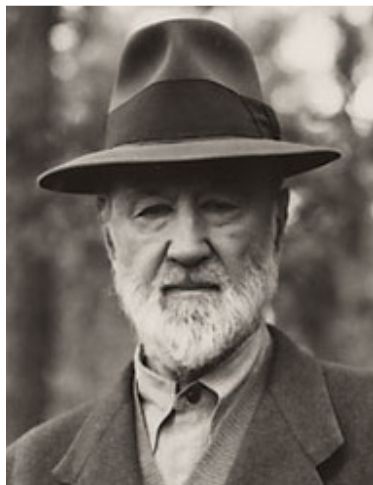
Carl Maria von Weber



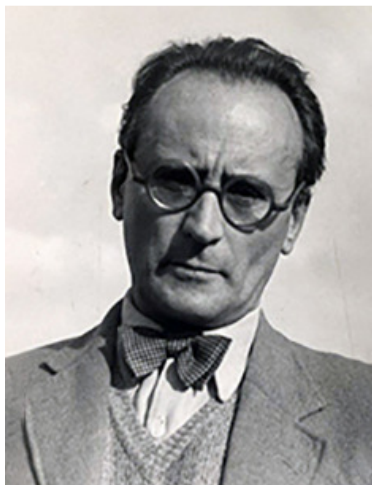
Johannes Brahms



Cécile Chaminade



Charles Ives



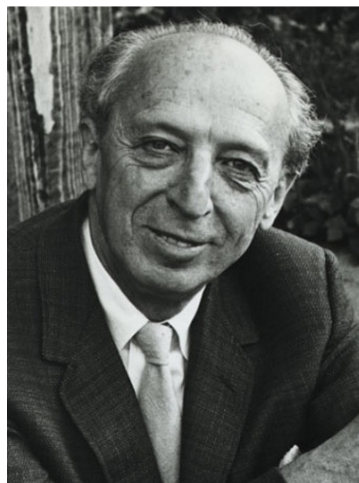
Anton Webern



Roy Harris



Dmitri Shostakovich



Aaron Copland

6. Instruments

In the exams you will be asked to identify one or more instruments from the images provided in the textbook and the study sets on Quizlet and Memrise. The following table lists the instruments you need to be able to recognize for the Final Exam.

| INSTRUMENT | TEXTBOOK PAGES |
|-------------------------|------------------------|
| fortepiano, pianoforte | 106, 118 |
| oboe | 124 |
| bassoon | 124, 147 |
| harp | 141 |
| piano | 142–143 |
| saxophone | 188–189 |
| French horn | 203 |
| concert flute | 124–125, 216–217 |
| clarinet | 125, 131, 214, 238–239 |
| trumpet | 244–245 |
| tympani, or kettledrums | 120 |
| cello (violoncello) | 123 |

Trombone



7. Homework Assignments

Homework Assignment 6

due at Lecture 15

TAM items 51–58

Textbook pages 92–93, 100–111, 116–27

Lectures 13–15 plus the Vocabulary of these lectures

1. Listen to the first movement of TAM 51, the E Major Concerto grosso from Vivaldi's famous Opus 3, *L'estro armonico* (1711). This is a concerto for solo violin and string orchestra accompanied by a basso continuo. The passage 0:00–0:17 is the so-called ritornello, a section for the full orchestra plus continuo (*tutti*, meaning all) with a clearly recognizable theme. Then, in 0:17–0:31, the orchestra is silent and you hear only the solo violin plus basso continuo (*solo*). The recognizable theme of the ritornello disappears, and instead the violin indulges in virtuosic passage work, some of it quite repetitive. (Note the downward sequence in 0:17–0:25.) The orchestral ritornello reappears at 0:30, and restates the theme in 0:34–0:39. Schematically this looks as follows:

| | |
|------------|-----------|
| ritornello | 0:00–0:17 |
| solo | 0:17–0:30 |
| ritornello | 0:30–0:39 |
| solo | ... |

► Create a table like this for the remainder of the movement, with exact timings. This is a straightforward exercise, since the difference between solo and full orchestra is easily heard, since the solo violin never states the full music of the ritornello, and since the solo passages typically involve lengthy sequences. If it's too difficult, there is Lecture 14 to help you.

2. The theme of Vivaldi's ritornello is open-ended: this allows the solo-violin to pick up where the ritornello leaves off without any loss of musical momentum. But the last orchestral ritornello must close off the whole movement, which is why it receives a closing phrase that is unrelated to the ritornello theme, at 3:14–3:20. ► Where in the movement have we heard this closing phrase before? ► What did it provide closure to at that point?

3. The second movement of TAM 51 exploits a different kind of musical contrast, between the continuo, on the one hand, and the violin plus strings, on the other. All of them play together in the first 43 seconds, which are repeated at the end of the movement. But in between those bookends we hear a kind of dialogue between continuo and unaccompanied strings. The statements of the continuo are limited to a single four-note phrase. ► How often do we hear that phrase in the continuo?

4. Like so much music from the early 18th century, Vivaldi's Concerto grosso is a study in contrasts. At the conclusion of the concerto, at the end of the last ritornello, we hear yet another

kind of musical contrast, which is used here to create a somewhat playful, understated ending. ► What contrast is that? If it's not immediately obvious, it's mentioned in Lecture 14.

5. TAM 52 is a piano transcription of an aria by Johann Sebastian Bach. The piece is in a three-part form that could be designated ABA, because the third section is identical to the first. In fact Bach does not even bother to write out the second statement of the A section. At the end of B he simply writes *da capo*, which is Italian for “from the head” and means here “from the beginning.” ► At what point do we hear the beginning of the B section—i.e. music that will not be repeated under the *da capo* instruction? There is a discussion of this piece in Lecture 14.

Homework Assignment 7

due at Lecture 17

TAM items 59–64

Textbook pages 128–43

Lectures 16–17 plus the Vocabulary of these lectures

1. ABA was the standard form of the aria in the early 18th century. It is in fact known as the *da capo* aria, after the instruction to repeat section A. TAM 54, Johann Adolf Hasse's aria “Per questo dolce amplesso” from the opera *Artaserse* (1730), features a very short B section that lasts less than half a minute. ► Give the exact timing of the beginning of the B section. (Hint: you should in principle be hearing different music, and that is the case here, too.) The A section of Hasse's aria features the same alternation between ritornello and solo that we witnessed in the Vivaldi concerto—except that the solo instrument this time is not the violin but the human voice. ► Give the timing for the final ritornello in the first A section. Please remember that composers often only briefly alluded to the ritornello, rather than restating it in full.

2. In TAM 55, George Frideric Handel's aria “Va tacito e nascosto” from *Giulio Cesare* (1724), the difference between ritornello and solo is not as clear-cut as in TAM 51, because a large chunk of the opening ritornello is stated almost literally in one of the solo passages. ► At what point does the solo start? ► At what point does the solo passage begin to depart from the ritornello?

3. Handel's opera *Giulio Cesare* is set in the Egypt of King Ptolemy and Queen Cleopatra, c.48–47 BCE. Throughout the opera, and in fact throughout all operas of this time, the dramatic action is repeatedly halted to allow one of the main characters to sing an aria. A good example is Julius Caesar singing the aria “Va tacito e nascosto” (TAM 55), on the following text:

A The wily huntsman goes silently and stealthily when he seeks his prey.
B And he who is disposed to do evil does not want people to see the deceit in his heart.
da capo The wily huntsman...

► How does Handel allude musically to the poetic imagery of the text? Think of fox hunting in the UK, and the only musical sound you're likely to hear at such events.

SECTION 7: ASSIGNMENTS

4. TAM 58, Contrapunctus XIV of Bach's *Art of Fugue* (late 1740s), is so conspicuously different from all other pieces in TAM Section 8 that it is hard not to read it as a statement of some sort. Whereas the other pieces play on musical contrast—between passage work and ritornello, between voices and instruments, between one key and another, between tutti and solo, loud and soft, basso continuo and everything else—the Contrapunctus is a relentlessly forward-driving piece that seems to be in a state of constant perpetual motion, indifferent to sonority (there is no indication on what instruments it is to be played), uncompromising in its contrapuntal complexity, and disinclined to rely on any large-scale compositional device other than imitation. ► Carefully read pp. 100–101 of the textbook, and determine how the ideal of rigorous contrapuntal complexity could be seen as a response to the “decline of magic”—the 18th-century tendency to regard musical sound as “mere vibration of air” and music itself as “an innocent luxury.” ► Does that response involve a positive reappraisal of musical sound as such?

Homework Assignment 8

due at Lecture 19

TAM items 59–75

Textbook pages 128–43, 172–77, 180–93

Lectures 16–18 plus the Vocabulary of these lectures

1. Domenico Scarlatti composed a staggering 555 keyboard sonatas, which are famous for being delightful, inventive, and thoughtfully constructed pieces. TAM 59 illustrates what is known as binary sonata form. The whole piece consists of two sections, 0:00–1:17 and 1:17–2:29. The second part of the first section (0:36–1:17) is restated in a different key in the second section. ► Give the exact timings of that restatement. ► Which of the two statements is in the tonic (E major), and which in the dominant (B major)? You can tell by listening to the very last sound of each statement, and then determining in what order those two sounds would need to be placed in order to create a D–T cadence, in which D is B major, and T is E major.
2. TAM 60, the E \flat major symphony by Johann Stamitz, features juxtapositions between soft and loud passages in very much the same way as TAM 51; an example is in 0:46–0:59. Yet Stamitz also uses a new and exciting device called *crescendo*, Italian for “growing,” meaning a rapid swelling of sound from soft to loud. ► Give the exact timings of the first three *crescendo* passages in TAM 60. Some of these consist of a stationary chord that just swells up, others of an ascending chromatic unison line in the strings.
3. There are two items in TAM 59–64 that feature a cadenza—that is, a cadential progression near the end that is not immediately concluded, but interrupted by a fermata, giving the soloist the opportunity to display his or her virtuosity in free improvisation, while the orchestra remains silent. These two items are 62 and 65. ► Identify and give exact timings for the cadenzas in the two piano concertos.

4. Johann Christian Bach's $E\flat$ major piano concerto (TAM 62) still follows the ritornello-solo alternation that we first encountered in the violin concerto by Vivaldi (TAM 51). Its opening ritornello lasts a whopping 75 seconds (0:00–1:15). When the piano enters, it works through the same thematic material as the ritornello, but moves to the dominant key in 2:01–2:26. It is not until 3:03–3:19 that we hear a proper orchestral ritornello again. ► Give exact timings of the passage in the introductory ritornello that is being restated at this latter point.
5. The orchestral introduction in a piano concerto like TAM 62 (0:00–1:15) is a musical convention going back to the old ritornello; you can still recognize that convention in as late a work as the first piano concerto by Brahms (TAM 76; see 0:00–3:28). ► Given this broader historical context, what is striking or unusual about Mozart's "Jeunehomme" concerto (TAM 65)?
6. If by musical subject, or theme, we understand something that is at least moderately tuneful and melodically distinctive, then the first movement of Haydn's symphony (TAM 63) could hardly be said to begin with a theme. All we hear is a series of descending broken triads. It is not until 3:06 that there is an actual melody, consisting of carefully articulated phrases, one that you could sing along with. ► Why would Haydn have decided to begin his symphony with something so musically basic and melodically empty?
7. The typical orchestra in the earlier 18th century is a modest affair, nothing like the modern symphony orchestra that would develop later in the century. Many of the pieces we have heard in this and the previous assignment feature only a string orchestra—like, for example, the Vivaldi concerto grosso (TAM 51), or Handel's "Ombra mai fu" (TAM 57). But around the middle of the 18th century a new type of orchestration becomes standard: string orchestra plus two oboes and two French horns. The oboes and horns usually reinforce the full orchestral sound with long-held notes, especially in passages of high momentum. A good example is the Stamitz symphony TAM 60, at 0:28–0:34. The effect is often magical. ► Listen carefully to TAM 61–65, and determine which of these feature only a string orchestra, and which feature a string orchestra plus oboes and horns.
8. Johann Christian Bach's lovely Symphony in D major (TAM 61) employs the conventional mid-18th-century orchestra consisting of strings, continuo, two oboes, and two horns. However there is one movement in which the wind instruments are not heard at all: everything here is done by strings and continuo. ► Which movement is that? ► How do we explain that the available wind instruments apparently had nothing to contribute to this movement in particular?
9. In mid-18th century orchestral works, horns and oboes are typically used to provide "color" to chordal sonorities played by the strings. However, in the second half of Mozart's piano concerto (TAM 65), there are two places in which either of these instruments is entrusted with the responsibility to state a major theme, while the other instruments are reduced to accompaniment. ► Identify the passages and give their timings.
10. However unlikely it may seem, for the rational Age of Enlightenment, there is a strain of emotionalism in music of the late 18th century, one that has often been seen to announce the typical Romantic sensibility of the early 19th century. There are two German expressions

SECTION 7: ASSIGNMENTS

associated with that 18th-century strain of emotionalism: *Sturm und Drang* (German for “storm and drive”) and *Empfindsamkeit* (sensibility, or sensitivity). ► To which of the ten pieces in TAM Section 9 (1750–1800) would these German expressions seem to apply most clearly. Why?1. ► What is going on dramatically in TAM 66. the trio “Ah taci ingiusto core,” and how does Mozart apply sonata form to convey the human drama evolving on stage? (This question can only be answered if you have attended the relevant lecture.) To refresh your memory, here is a video with English subtitles: <https://www.youtube.com/watch?v=1IwaqfepCgc>.

Homework Assignment 9

due at Lecture 21

TAM items 59–75

Textbook pages 128–43, 172–77, 180–93

Lectures 16–18 plus the Vocabulary of these lectures

1. In the final two decades of the 18th century, the modern symphony orchestra as we know it becomes established. Aside from strings, oboes, and horns, it will now typically include one or two flutes, two bassoons, two clarinets, and two trumpets plus two timpani. We will hear this fully developed symphony orchestra in TAM 69, Beethoven’s fifth symphony of 1808. ► Name at least one of the newly added instruments that can be heard in TAM 66.

2. Joseph Boulogne (1745–1799) is the earliest known black composer in Western music history. He was born in Guadeloupe as the son of a sixteen-year-old slave girl from Senegal named Nanon, and the immensely wealthy plantation owner Georges de Bologne de Saint-Georges. His father seems to have doted on both Nanon and Joseph, for when he resettled in France in 1753 he brought them with him there. They lived with him in Paris, enjoying a life of comfort and privilege. Joseph received a first-class education, won early fame as an internationally known fencing master, and then surprised the fashionable world, at age 27, with his extraordinary gifts as a violin soloist and composer. Many of his compositions are lost. Others (including no fewer than six operas) remain as yet unrecorded. But the works that are available in modern performance show a superlative and consistently fresh and inspired handling of the Classical style.

The violin concerto in D major (TAM 67) is one of several works written to showcase the composer’s virtuosity on the violin. It is somewhat unusual in that each of the three movements has a cadenza. ► Cite the exact timings of the three cadenzas. Extended cadenzas in slow movements are rare, because the display of technical brilliance typically calls for high speeds. However, you can tell from the cadenza in the second movement (Adagio) that it is not about technical display at all. ► What is the apparent function of the cadenza, when considered in the context of the movement as a whole, and how is it effective? Half-way through the second movement (about 11:58 of the whole concerto, 2:05 of the movement itself) there is an orchestral conclusion that sounds so final, and that is followed by such a long silence (a full two seconds), that you might well believe that the movement is over at that point. ► Compare this moment directly

with the music at the beginning and end of the Adagio, and explain why the movement is indeed not over in terms of tonal unity.

3. ► Find a passage in the Finale of Haydn’s Symphony No. 104 (TAM 68) in which the whole orchestra is silent except for the flutes and oboes. One such passage lasts 9 seconds—which is a loooooong time in music. Find it, and give its exact timings.

4. TAM 69, the Allegro con brio of Beethoven’s Fifth Symphony, is in so-called sonata-allegro form. Here is the breakdown in sections: Exposition 0:00–2:41, Development 2:41–3:56, and Recapitulation 3:56–5:25, followed by a so-called Codetta, a concluding section, in 5:25–6:44. In the exposition, the first theme is stated at 0:00, the second at 0:43. ► Give the exact timings of both themes in the recapitulation.

In the recapitulation there is a short passage that could easily be omitted without harm to the structural integrity of the whole movement: 4:12–4:24. ► What instrument do we hear at that point? (Go to Memrise and find the study set for the recognition of orchestral instruments.) ► When you listen to the movement as a whole, how would you qualify the musical effect of this passage? Why would Beethoven have included it?

5. TAM 70 is one of the late piano sonatas by Beethoven. It is unusual in several ways. For one thing, the first movement is so irregular that it is only with the greatest difficulty that one could construe it in terms of sonata form. The question is why we would, though, because one can stretch a concept like “sonata” only up to a certain point before it becomes meaningless.

On the other hand, the third and final movement of the piano sonata shows that music can be transformed, rearranged, and reshaped almost beyond recognition and still be called “the same” music. This third movement consists of a theme [0:00–2:47] followed by six variations of that theme. The theme itself sounds like a serene and ethereal song of praise, or a hymn of thanksgiving. But the variations take it in many different directions.

Beethoven’s transformations raise the question: when is a theme still the same theme? Does one need to preserve the melody? Or perhaps just the chord sequence? Or can one write a free fantasy based on motives, without maintaining either melody or harmonic form?

Below is a table of the six variations with their timings. ► Determine in which of these the melody is still recognizable. ► One of the variations is clearly written in the style of a Bach fugue—could you guess which? (No deduction of points if you can’t.)

| | |
|-------------|-------------|
| Theme | 0:00–2:47 |
| Variation 1 | 2:47–5:18 |
| Variation 2 | 5:18–6:44 |
| Variation 3 | 6:44–7:09 |
| Variation 4 | 7:09–10:40 |
| Variation 5 | 10:40–11:29 |
| Variation 6 | 11:29–13:35 |
| Theme | 13:35–15:15 |

6. TAM 71, the Wolf’s Glen Scene from Carl Maria von Weber’s romantic opera *Der Freischütz* (1821), begins with a minute and a half of dialogue in German. (Go to <https://youtu.be/JtWFAo3eX8E?t=4634> to watch the clip played in Lecture.) But from 1:38

SECTION 7: ASSIGNMENTS

onwards, the lyrics are simple: a counting of the magic bullets that are being cast, from 1 to 7. In between the bullets, Weber writes different music each time. In their accumulation, these different musical sections surge forward with a roaring crescendo all the way to the appearance of Samiel, the Satanic figure in the opera.

Consult the stage directions for the scene. These can be found in the libretto, which is here: <https://www.opera-arias.com/weber/der-freischütz/libretto/english/>. (To get to the spot where TAM 71 begins, press Ctrl-F and search for the phrase “He takes the ingredients”.) The stage directions are printed in italics. Read them carefully.

You’ll notice that the clip played in Lecture is faithful to both the storyline (the casting of the seven bullets) and to the stage directions (the unleashing of the dark forces of nature).

The opposite is true of the production shown in this video clip: <https://youtu.be/OpHsF2sbqZk?t=714> (Wiener Staatsoper, 2018). Opera director Christian Räch virtually disregards the plotline and stage instructions of the Wolf’s Glen Scene, and instead appears to tell a very different story. ► Cite the four most glaring examples of that disregard, with at least one example having to do with the storyline itself. ► Is the production nevertheless dramatically effective?

7. ► At what point in TAM 73 do we hear a piece of Medieval music? What is it?

8. There are two recurring themes in the Romanze-Larghetto of Chopin’s Piano Concerto (TAM 74): one is heard for the first time at 1:25, the other at 3:16. The themes are not especially distinctive: both seem to outline broken triads. And since they involve the same I-V-I-V-I chord sequence, at the same harmonic rhythm, one might wonder if they aren’t really the same theme in different guises. ► Give the timings of all the restatements of both themes, and indicate which restatements are literal and which involve variation.

Homework Assignment 10

due at Lecture 23

TAM items 76–88

Textbook pages 208–213 and 222–227

Lectures 22–23 plus the Vocabulary of these lectures

1. The nineteenth century inherited the Sonata-Allegro form from the previous century, but not without voiding it almost completely of its original meaning. Its principal definition was now thematic rather than tonal. A movement would consist of three internal sections—named Exposition, Development, and Recapitulation—in which distinctive musical themes were, respectively, presented, worked through, and restated. Since two themes alone did not suffice, composers presented elaborate theme complexes, and their works expanded as a result.

TAM 76, the first movement of Brahms’s d-minor Piano Concerto (1858), is a good example. The orchestral introduction (a distant descendant of the ritornello) presents no fewer than four themes (at 0:00, 0:59, 1:43, 2:27, and 3:08). The piano adds a fifth (at 3:27), then restates some of the previous themes, before finally moving its ass to the second key area (6:08). About time, too.

By classical standards the movement is excessively self-indulgent: the Exposition alone lasts 10 minutes, and is a jumble of themes. The irony is that Brahms was regarded by his contemporaries as a conservative, keen to maintain the formal control of the Classical period.

The following question is about the Exposition [0:00–10:40] and Recapitulation [13:32–22:20].

► Listen to the themes stated at 14:38, 16:33, and 19:08, then identify the first time those themes are heard in the Exposition, and give their exact timings in your homework.

2. ► What do the basic formal plans of the overtures to *Lohengrin* and *Tristan und Isolde* [TAM 75 and 77] have in common? ► Cite the exact timing of the point in *Lohengrin* where wind instruments make their first appearance.

3. Compared to the Brahms Piano Concerto, the first movement of Dvořák's Symphony "From the New World" 1893 (TAM 79) is simplicity itself. The Introduction [0:00–2:09] prepares the way for the Exposition [2:09–4:43], with several musical gestures that will not be heard again. The arrival of the first theme at 2:09 is one of those moments that sends shivers down the spine: it duly deserved a commensurate introduction. After that follow transitional passages (with a brief dance-like tune at 3:12), leading up to the second theme at 4:10. When the Exposition is completed at 4:43, Dvořák repeats it in its entirety [4:43–7:23]. That's two-thirds of the movement accounted for. ► Now find the beginning of the Recapitulation, give its exact timing, and calculate the total duration of the intermediate Development section.

4. TAM 80, Claude Debussy's symphonic poem *Prélude à l'après-midi d'un faune* (1894), could be described as a series of musical episodes, marked off from each other by the distinctive flute theme, which is first heard as a solo at the very beginning [0:00–0:22]. ► Listen carefully to that theme, and then identify each recurrence, citing the exact timings in your assignment. ► Is the theme ever heard on an instrument other than the flute?

5. According to a "Note" supplied by Charles Ives in 1914, his orchestral composition *Central Park in the Dark* (TAM 81; 1906) evokes the soundscape of Central Park as it could be heard around 1900 on hot summer nights. Here is his full description:

This piece purports to be a picture-in-sounds of the sounds of nature and of happenings that men would hear some thirty or so years ago (before the combustion engine and radio monopolized the earth and air), when sitting on a bench in Central Park on a hot summer night. The strings represent the night sounds and silent darkness – interrupted by sounds from the Casino over the pond – of street singers coming up from the Circle singing, in spots, the tunes of those days – of some "night owls" from Healy's whistling the latest of the Freshman March – the "occasional elevated", a street parade, or a "break-down" in the distance – of newsboys crying "uxtries" – of pianolas having a ragtime war in the apartment house "over the garden wall", a street car and a street band join in the chorus – a fire engine, a cab horse runs away, lands "over the fence and out", the wayfarers shout – again the darkness is heard – an echo over the pond – and we walk home.

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► What were the approximate locations of the Central Park Casino and Healy's Restaurant? ► Where were (and are) the Circle and the Pond? ► Find out from an internet search at what address in Manhattan Charles Ives lived around 1900. ► Taking all this into account, where approximately would you say the bench is located?

6. The first of Schoenberg's three *Klavierstücke*, Opus 11, of 1909 (TAM 82) lasts less than four minutes [0:00–3:51, to be exact]. Listen to the musical phrase in 2:59–3:07. This phrase has been heard a number of times before this point. ► Identify those previous statements, and give their exact timings. (The phrase will be discussed in Lecture 23.)

7. In Stravinsky's *Rite of Spring* of 1913 (TAM 83), ► give the exact timing of the first point at which you can hear strings. (Hint: they're not being bowed but plucked.) ► On the whole, does Stravinsky seek to achieve a blend of winds and strings, in unified musical statements, or does he maintain a division of labor and keeps them musically separate? Cite at least one passage in support of either view.

8. Roy Harris uses two traditional compositional devices in his *Third Symphony* (1937; TAM 85): fugue and organ point. ► Identify them and cite their exact timings. The immediate give-away for a fugue should be a distinctive theme stated with minimal or no accompaniment at first, followed by that same theme stated at a different pitch on another instrument (or more instruments in unison), and then a third statement, and a fourth, and so on. The organ point is hard to miss, as it lasts for almost a minute and a half—which is a loooooong time in music.

9. Anton Webern's *Piano Variations*, Opus 27 (1936; TAM 86) represent an example of atonal music, that is, music without any kind of key center. They are constructed with the help of the so-called twelve-tone technique. (This technique will be explained in Lecture 23.) One underlying ideal of that technique is full equality between the twelve chromatic notes within the octave. This is achieved through the so-called twelve-tone rows.

Webern uses this technique, and with great rigor at that, yet he goes a step further in the direction of equality, by making direct evaluative comparisons between successive notes almost impossible. He moves them into different octaves, sharply juxtaposing their pitch levels, gives each note its own loudness or softness, and separates them by intervening rests—so that nothing like a continuous melody can ever emerge. What we hear is a succession of notes presented as discrete and apparently unrelated musical events. There are plenty of people to whom the end result has been meaningful as music. ► Are they mistaken in your view, confusing random sounds with music?

8. Sample Final Exam

PART I: Sound clips (2 minutes each). Copy any and all words that apply.

- 1.
- 2.
- 3.
- 4.

| DATES | TECHNIQUES/ INSTRUMENTS | STYLES / GENRES | COMPOSERS |
|----------------------------------|----------------------------|------------------------|-----------------------|
| around 1700 | horn | opera | Johann Christian Bach |
| early 1700s = early 18th century | oboe | aria | Johann Sebastian Bach |
| around 1750 | clarinet | concerto | Beethoven |
| late 1700s = late 18th century | cello | symphony | Berlioz |
| around 1800 | bassoon | keyboard sonata | Brahms |
| early 1800s = early 19th century | trumpet | suite | Chopin |
| around 1850 | tuba | fugue | Debussy |
| late 1800s = late 19th century | woodwinds | piano piece | Dvořák |
| around 1900 | brass | symphonic poem | Handel |
| early 1900s = early 20th century | strings | idée fixe | Roy Harris |
| around 1950 | percussion | reminiscence technique | Haydn |
| late 1900s = late 20th century | sequence | leitmotif | Charles Ives |
| | crescendo | variations | Mozart |
| | forte and piano | cadenza | Ravel |
| | fugato | | Satie |
| | fugue | | Domenico Scarlatti |
| | passagework | | Schoenberg |
| | ritornello | | Shostakovich |
| | tempo rubato | | Johann Stamitz |
| | | | Stravinsky |
| | | | Vivaldi |
| | | | Wagner |
| | | | Carl Maria von Weber |

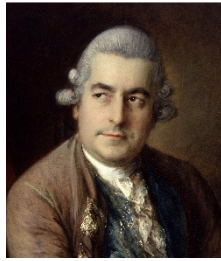
SECTION 8: SAMPLE FINAL EXAM

PART II: Vocabulary

Name the correct term on the basis of the definition:

- 1 booklet or sheet narrating the subject matter of a programmatic composition
.....
- 2 an aesthetic movement in the early 20th century that sought inspiration in ancient or non-European artistic traditions
.....
- 3 method of composition based on the repeated manipulation of an established row of pitches, encompassing the entire chromatic scale
.....
- 4 the flipping upside-down of a melody so that ascending intervals become descending ones and vice versa
.....
- 5 aria in ABA form, in which the second A is not written out but called for by a verbal instruction
.....
- 6 keyboard instrument on which strings are struck with varying degrees of force by wooden hammers padded with leather or felt
.....
- 7 orchestral composition that serves as the introduction to an opera
.....
- 8 device that is capable of sounding beats at speeds ranging from 40 to more than 200 per minute
.....
- 9 emancipation of “music itself” from everything that is declared to be extra-musical
.....
- 10 section of an orchestra composed of flutes and reeds
.....
- 11 term current in the 17th and 18th centuries to denote the style of counterpoint associated with Palestrina
.....
- 12 music for the display of technical virtuosity by a soloist, consisting mostly of scalar and triadic material, usually without thematic interest
.....
- 13 German term for art of irremediably vulgar taste
.....
- 14 one-movement composition for symphony orchestra that is poetic in conception
.....
- 15 a compositional style that intentionally avoids the use of traditional functional harmony without recourse to a systematized substitute
.....

PART III: Composer Portraits / Instruments



Name? _____
 Lived when? _____
 Composition? _____

include first names



Name? _____
 Lived when? _____
 Composition? _____



Name? _____
 Lived when? _____
 Composition? _____

instrument: _____

instrument: _____

For compositions, fill in one of the letters A-U and copy the first word of the title along with it:

- A “Per questo dolce amplesso”
- B opera *Don Giovanni*
- C Concerto grosso in E Major
- D Drei Klavierstücke Op. 11
- E Farewell Symphony
- F *Art of the Fugue*
- G String Quartet No. 8

- H opera *Der Freischütz*
- I *Appalachian Spring*
- J Flute Concertino
- K Keyboard Sonata
- L Bohemian Rhapsody
- M Piano Concerto for Left Hand
- N “Jesu bleibt mein Leben”

- O “Ombra mai fu”
- P Piano Concerto in e Minor
- Q *The Rite of Spring*
- R *Prélude à l’après-midi*
- S *Symphonie fantastique*
- T *Tristan und Isolde*
- U *Central Park in the Dark*

SECTION 8: SAMPLE FINAL EXAM

PART IV: Lecture Questions

Answer succinctly and to the point.

1. What prompted Hector Berlioz to compose his *Symphonie fantastique*? How did he make sure that audiences would know and understand his compositional intentions?
2. What was Dvořák's opinion on the future of American music, and why was it controversial?
3. In mid-18th-c. fashionable opinion, as represented by Jean-Jacques Rousseau, how did vocal and instrumental music compare?
4. What childhood experiences are likely to have shaped Beethoven's sense of artistic dignity?
5. How did Igor Stravinsky's musical style shift in the period after the First World War?
6. According to Richard Wagner himself, what is the programmatic story line in the Overture to his opera *Lohengrin*?
7. In Lecture 18, Sonata Forms, what was the word I kept mispronouncing when I explained the balcony scene in Mozart's *Don Giovanni*? Extra credit: whom did I say Leporello reminded me of?

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The circulation outside Princeton University of course materials created by the instructor — including but not limited to answers, quizzes, recorded lectures, presentations, assignments, exams, problem sets, and messaging — is prohibited.

MUS-103

INTRODUCTION TO MUSIC

BAROQUE

CLASSICAL

ROMANTIC

MODERN

Bach



Handel



Scarlatti



J. Chr. Bach



Baliggio



Mozart



Haydn



Beethoven



Weber



Berlioz



Chopin



Wagner



Brhms



Debussy



Ives



Schoenberg



Stravinsky



Shostakovich



1700

1800

1900



13

14

15

16

17

18

19

20

21

22

23

24

The Decline of Magic

Matter and Form

Ancients and Moderns

Storm and Drive

Sonata Forms

Musical Understanding

Romanticism

Program Music

Deliquescence

Modernism

Made in America

