

Music 411, Fall 2016

Preparation for Quiz #1

1. Known Listening

For each of the following pieces, be able to identify: composer, title, date of composition (within 5 years), location in piece of chosen excerpt, and significant details about the excerpt (as discussed in class).

Claude Debussy, "La cathédrale engloutie," from *Preludes*, I (1910)

Igor Stravinsky, Introduction to Part I, from *The Rite of Spring* (1913)

Béla Bartók, "Song of the Harvest," from *Forty-four Violin Duets* (1931)

Anton Webern, Five Movements for String Quartet, Op. 5, III (1909)

Arnold Schoenberg, "Angst und Hoffen," from *Book of the Hanging Gardens*, (1909)

Igor Stravinsky, *Agnus Dei*, from *Mass* (1944-48)

Paul Hindemith, Interlude in G from *Ludus Tonalis* (1942)

Charles Ives, "The Things Our Fathers Loved," from *114 Songs* (ca. 1917)

Charles Ives, "The Cage," from *114 Songs* (1906)

Luigi Dallapiccola, "Contrapunctus Secundus" and "Quartina," from *Quaderno Musicale di Annalibera* (1952-53)

Anton Webern, Variations for Piano, Op. 27, II (1935-36)

Arnold Schoenberg, *Klavierstück*, Op. 33a (1929)

2. Unknown listening

Be prepared to describe what you perceive to be important compositional or stylistic elements in an unknown excerpt that is played. Based on your description, suggest a possible composer of the excerpt.

3. Short answer

Terms, definitions, concepts.

4. Analysis.

Apply analytical concepts learned in class to both familiar and unfamiliar examples. You might find it helpful to study the attached two-page piece (see below) in preparation for this section of the test. You will not be able to refer to your notes about the piece during the test.

5. Short Essay

Prepare responses to both of the questions below; you will be asked to respond to one of them. Actual quiz questions may be more focused on individual pieces or composers. In your preparation, you may consult outside sources and discuss with other members of the class; during the test you may refer to your written notes, but not to the actual scores.

On the Quiz, be sure to write in complete sentences, with good organization of paragraphs, and with good grammar and spelling. How you say what you say will be important on this Quiz.

1. Centricity

Stravinsky, in his *Poetics of Music*, stated: “The function of tonality is completely subordinated to the force of attraction of the pole of sonority. All music is nothing more than a succession of impulses that converge toward a definite point of repose.” [Note: the “pole” may be a single pitch, an interval, or a complex of tones.]

Using examples from the music we have studied this term, discuss the ways various composers emphasize a focal ‘pole of sonority.’ Be prepared to point out both similarities and differences in the way various composers address the issue of centricity, and be ready to include specific score references in your discussion.

2. Form

“Contrary to popular belief, early 20th-century composition represented an evolution, rather than a revolution, in formal procedures.”

Do you agree or disagree with this statement? Be prepared to make your case using specific examples from the music we have studied so far in class. It will be necessary to refer to ‘common practice’ procedures as a reference point.

VI. Des pas sur la neige

Triste et lent (♩=44)

pp < 3 > < 3 > p *expressif et douloureux* 3

più pp

This system shows the beginning of the piece. The right hand has a melody with two triplet markings. The left hand has a steady eighth-note accompaniment. Dynamics range from *pp* to *p*. The tempo is marked as 'Triste et lent' with a quarter note equal to 44 beats per minute.

Ce rythme doit avoir la valeur sonore d'un fond de paysage triste et glacé.

m. d.

This system continues the piece. The right hand has a melody with a triplet. The left hand has a steady eighth-note accompaniment. The dynamic is marked as *m. d.* (mezzo-forte).

pp *expressif*

This system continues the piece. The right hand has a melody with two triplet markings. The left hand has a steady eighth-note accompaniment. The dynamic is marked as *pp* and the performance is marked as *expressif*.

($\frac{2}{4}$) Cédez - - - *pp* retenu - - //

This system continues the piece. The right hand has a melody with a triplet. The left hand has a steady eighth-note accompaniment. The dynamic is marked as *pp*. The system ends with a double bar line and a fermata over the final notes.

pp p 3

This system continues the piece. The right hand has a melody with a triplet. The left hand has a steady eighth-note accompaniment. The dynamic is marked as *pp* and *p*. The system ends with a double bar line and a fermata over the final notes.

Cédez - - - - //

a tempo

En animant surtout dans l'expression

p *expressif et tendre*

più p

pp

m. d.

retenu - //

m. g.

m. g.

sempre pp

a tempo

Comme

pp

m. g.

p

un tendre et triste regret

p

Plus lent

Très lent

pp

pp

morendo

ppp