

## Music Humanities Spring 2014b

### Final Exam Study Guide

Mon 05/12/14 9:00am-12:00pm

DODGE 405

#### Term Identification:

You will be given a list of 10 terms, of which you will choose 6 to identify. Give a one or two sentence definition and (optionally) an example if it is helpful. Think of these not just as “words I need to know” but as tools that may be called into employment in discussing music and music history. Terms from before the midterm are also fair game, although the list of 10 will be weighted towards the second half of the semester.

programme music

absolute music

organicism

motive

leitmotif

impressionism

primitivism

exoticism

“folk” themes

modernism

symbolism

teleology

thematic unity

dissonant counterpoint

expressionism

emancipation of the dissonance

Music Drama

Gesamtkunstwerk

pentatonic scale

whole-tone scale

idée fixe

col legno

chromaticism

lied/lieder

Erlkonig

setting

rubato

virtuosity

orchestration

coloratura

Soprano

Tenor

Alto

Bass

Nadia Boulanger

12-tone method

serialism

row

retrograde

inversion

transposition

Klangfarbenmelodie

Sprechstimme

John Cage

aleatoric music

chance

silence

improvisation

collective improvisation

silence

bebop

swing

head

chorus

bridge

chord changes

blues (form)

AABA

call and response

rhythm section

phase compositions

graphic notation

Aleatoric

Theme and variations

polyrhythm

polytonality

prepared piano

Experimentalism

**MULTIPLE CHOICE:**

There will be a brief multiple choice section focusing on the terms and readings.

**ESSAY SECTION:**

You will choose one of two essay questions, having to do with the social settings and musical genres we have discussed in class. Your essays should incorporate discussion of musical features from specific pieces, and draw upon both class discussion and assigned readings.

**LISTENING:**

There will be eight listening IDs on the exam. Five of them will be taken from the assignments from the listening blog (one from the first half of the semester, and four from the second half). Two will be taken from other listening we did in class (both from the second half of the semester). The final listening ID will be something that you have not yet heard. For this last identification I want your best guess, using stylistic features you hear. On each ID, if you get the composer wrong, but give a good stylistic description, you will still get some credit.

Title: \_\_\_\_\_

Composer/Performer: \_\_\_\_\_

Year: Give a specific year. For pieces written after 1800, you will get a 20 year window for each piece, or 10 years on either side. For example, for The Rite of Spring (1913) you would get credit for a guess between 1903 and 1923.

Stylistic features of the piece (texture, compositional devices employed, form, etc.), genre:

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### List from Listening Assignments (post-midterm)

Wolfgang Amadeus Mozart	1787	"La Ci Darem la Mano" from <i>Don Giovanni</i>
Gioachino Rossini	1816	"Una voce Poco fa" from <i>Il barbiere di Siviglia</i>
Hector Berlioz	1830	Symphonie Fantastique - mvmts I, IV, V
Vincenzo Bellini	1831	"Casta Diva" from <i>Norma</i>
Frédéric Chopin	1839	Op. 28 Prelude 1 in C Major
Frédéric Chopin	1839	Op. 28 Prelude 2 in A minor
Giusseppe Verdi	1851	"La donna è mobile" from <i>Rigoletto</i>
Franz Liszt	1854	Piano Sonata in B minor
Franz Liszt	1862	Mephisto Waltz
Richard Wagner	1870	Die Walkure - Wotan's Farewell: "Leb wohl, du kühnes..."
Richard Wagner	1870	Die Walkure - Wotan's Farewell: "Loge, hor! Lausche hieher!"
Claude Debussy	1894	Prélude à l'après-midi d'un faune
Giacomo Puccini	1896	"Che gelida manina" from <i>La Bohème</i>
Scott Joplin	1900	Maple Leaf Rag
Arnold Schoenberg	1909	Five Pieces for Orchestra Op. 16 mvmt 3. Farben
Igor Stravinsky	1913	Le Sacre du Printemps - Introduction
Igor Stravinsky	1913	Le Sacre du Printemps - Dance of the Young Girls (same track, about 4:00m in)
Charles Ives	1916	Orchestral Set No. 2 ii. The Rockstrewn Hills....
Bessie Smith	1925	St. Louis Blues
Jelly Roll Morton	1926	Black Bottom Stomp
Anton Webern	1928	Symphony for Chamber Orchestra, Op. 21
Ruth Crawford Seeger	1931	String Quartet 1931 mvmt IV
Alban Berg	1935	Violin Concerto
Robert Johnson	1936	Crossroads Blues
Duke Ellington	1940	Concerto for Cootie
Aaron Copland	1944	Appalachian Spring
John Cage	1951	Imaginary Landscape No. IV
Steve Reich	1967	Piano Phase
Meredith Monk	1973	"Hey Rhythm", "Cow Song", and "Sigh"
Arvo Part	1977	Cantus in Memoriam of Benjamin Britten
Dizzy Gillespie/Charlie Parker	1945	All The Things You Are
Art Tatum	1953	All The Things You Are
Charles Mingus	1960	All The Things You Could Be By Now....
Ella Fitzgerald	1963	All The Things You Are