

Literature and Arts B-51: "First Nights"
Fall 2006, Final Exam Preparation

The final exam will take place on **Thursday, January 18, 2007, 2:15 pm**. Be sure to **be prompt**, as the listening portions of the exam **cannot** be repeated. The exam will consist of the following four sections:

I. IDENTIFICATIONS (30 minutes: 5 x 4 = 20 points)

Briefly define or identify five of the following, providing where appropriate an example from the works we have studied in this course. [The actual exam will present a selection of ten terms from those listed below.]

accent	folk melodies	Prix de Rome
Apollo	fugue	program music
arco	Gonzaga, Francesco	quartet
aria	Habeneck, François	Rambert, Marie
Astruc, Gabriel	Hodson, Millicent	Rasi, Francesco
Ballets russes	homophonic	recapitulation
basso continuo	idée fixe	recitative
bassoon	impresario	rhythm
bitonality	Jennens, Charles	ritornello
cadence	"Kiss of the Earth"	Roerich, Nicholas
Carnival	Mantua	romanticism
Caronte	March to the Scaffold	Schiller, Friedrich
castrato	melisma	sequence
chittarrone	meter	serpent
chorus	Moke, Camille	sinfonia
chromatic	Monteux, Pierre	Smithson, Harriet
Cibber, Susannah	moresca	sonata
col legno	Nijinsky, Vaslav	Sontag, Henriette
da capo aria	"Ode to Joy"	soprano
Danse des Adolescentes	ophicleide	Spring Rounds
Danse sacrale	oratorio	symphony
development	ornamentation	syncopation
Diaghilev, Serge	ostinato	tempo
dies irae	percussion	Théâtre des Champs-Élysées
dissonance	performance practice	timpani
e-flat clarinet	pifa	tonic
English horn	pink half-boots	trill
Estelle	pizzicato	tuba
Euridice	polymeter	"Turkish march"
exposition	polyphonic	Un bal
fermata	polytonality	Unger, Caroline
Fishamble	presto	vibrato
		woodwinds

II. LISTENING IDENTIFICATION (30 minutes; 5 x 4 = 20 points)

Five excerpts will be played **twice** each. Identify each excerpt by a) composer, b) work, c) date and city of premiere, and d) as precisely as possible where in the work it occurs. You will also be asked a few, brief analytical questions. The format will provide spaces for you to insert specific information.

III. ANALYTICAL LISTENING (1 hour; 2 x15 = 30 points)

Two excerpts will be played **three** times each, with short pauses between playings. For each, you will have to identify a) composer, b) work, c) date and city of premiere, and d) as precisely as possible where in the work it occurs. Then, you will need to provide a series of concise answers regarding the excerpt. The format will provide spaces for you to insert specific information. Questions will address the following points (but are not necessarily limited to them):

- a) Design: What is the formal shape of the excerpt (or of each of its sections, if it seems to be in more than one part)? Is the excerpt complete in itself (i.e. an entire movement or aria)? What aspects of the excerpt lead you to these conclusions?
- b) Meter, temp and dynamics: Do the meter and tempo remain constant or do they change over the course of the excerpt? Are changes in dynamics a significant feature?
- c) Texture and orchestration: Describe the texture(s) of the excerpt. Are there identifiable melodies? What instrument(s) or vocal part(s) perform them (i.e., what are the performing forces)? Does the melodic interest remain in the same parts throughout?
- d) If applicable, what is the relation of text and music?
- e) What is the relationship of this excerpt to the piece from which it is drawn?

IV. ESSAYS (1 hour; 2 x 15 = 30 points)

In the time remaining, you will be asked to write **two** concise essays that integrate lecture and section materials with your own thoughts and observations, based on listening and readings. You **must** provide relevant references and examples from the music and/or readings. The actual exam will provide **two** pairs of essay questions related to the following review topics. You will have to select **one** from each pair. (When multiple works are provided in the topics below, you should be prepared to provide an answer for **all** of them; the actual exam may allow you to select one, may require that you answer one specific one, or may require that you answer all of them.)

Review Topics:

- From the point of view of the composer, please discuss which of the five [or six] premieres that we have studied was the most successful and which was the least successful.
 - Provide your own informed aesthetic evaluation of one or more of the works we have studied.
 - Compare your personal reactions to one or more of the works we have studied with the reactions you imagine a listener at the first performance would have had.
 - Discuss the performing forces, the personnel, the look of the first performance of one or more of the pieces we have studied.
 - Please discuss the interaction of instruments and voices in one or more of the pieces we have studied.
 - Describe the kinds of evidence available about the premieres we have studied, and discuss their relative value.
 - Describe the relationship between words (or scenario, or program) and music in one or more of the pieces we have studied.
 - How does music contribute to dramatic expression in one or more of the pieces we have studied?
 - Describe the musical scores of the pieces we have studied; what do they tell us, and what they do not tell us, about the performance of their music?
 - Compare the notation in the score of *Orfeo* with that of *Rite of Spring* [or *Symphonie fantastique*.] What is explicit? What is left up to interpretation? How might these differences be reflected in the different cultures that gave birth to each piece?
 - Why should we care about premieres?
 - What were the most controversial elements of the pieces we have studied?
- (Topic list continues on following page....)

- How are instruments used to create expressive effects in the pieces we have studied?
- Discuss the place of music and concerts in our society and in those of one or more of the pieces we have studied.
- Discuss repetition, variation, and contrasts as elements of larger musical form in the pieces we have studied.
- Describe the changes in the orchestra from Monteverdi to Stravinsky.
- Discuss the role of the religious and the spiritual in the pieces we have studied.
- To what extent is music universal, and to what extent is it an expression of its time and place?
- How does your knowledge of musical construction affect your appreciation? (In other words, does analysis destroy beauty?)
- How has your work in this course affected your relationship to music?
- How does each of our five pieces look both forward to the future and backwards to the past?
- Discuss male and female elements in each of the five musical premieres.
- Our study of musical premieres has relied on a finite amount of historical evidence with much important information lost over time. For each of the five pieces, imagine the "missing" historical document that you would most like to examine and discuss its importance for our understanding of the premiere. (Note: the document must be in the realm of historical possibility; a CD recording of the first performance of "Orfeo" is not a possibility.)
- Compare the use of dance music in the pieces we've studied. In what ways does the music that was meant to be danced to differ, if at all, from that which was not?
- Name five of the most important performers in the premiere of *Orfeo* [or *Messiah* or Beethoven's *Ninth Symphony*] and for each give a brief description of his/her activity.
- Describe the performing ensemble in *Orfeo* [or *Messiah* or Beethoven's *Ninth Symphony*], giving the best available estimate of numbers of performers for solo singers, chorus, and instrumental ensemble.
- Describe your favorite musical passage, or movement, in Beethoven's *Ninth Symphony* [or Berlioz's *Fantastic symphony* or Stravinsky's *Rite of Spring*] and say why you like it.
- Compare the musical life of Paris in 1913 [and/or Mantua, Dublin, Vienna, Paris in 1830] with that of Paris in 1830 [and/or Mantua, Dublin, Vienna, Paris in 1913].
- Devise a listening quiz for this examination: pick five short excerpts, one each from the five historical pieces we have studied; describe how to find them in their piece; and indicate why you have chosen them and how students should identify each excerpt and describe its role and importance.
- For each of the five pieces that we have studied, please discuss what was the most significant non-musical aspect of the premiere.