

21M.250 Quiz 2 Guide

Part I. Listening. (about 60 minutes, total)

Assigned Listening: There will be 7-9 listening questions. The questions, however, will *not* necessarily be arranged in chronological order. Audio excerpts of approximately 30-45 seconds will be played *once or twice* in succession. You should be able to identify each excerpt by composer, title and genre. (For operas, you should identify the excerpt by the complete work.) You may be asked an additional question(s) relating to the form, instrumentation, *etc.* of the excerpt, movement or work as a whole. (6-10 points per question)

- Balakirev, *Overture on Russian Themes*
- Wagner, *Götterdämmerung*, Act I Prologue (see youtube guide)
- Wagner, *Tristan und Isolde*, Prelude and Liebestod (see youtube guide)
- Verdi, *Rigoletto*, quartet (see youtube guide)
- Verdi, *La traviata*, Beginning of Act I, scene I (see youtube guide)
- Musorgsky, *Boris Godunov*, Coronation scene (see youtube guide)
- Bizet, *Carmen*, Act I, "Habenera" (see youtube guide)
- Puccini, *Madame Butterfly*, "Un bel di" (see youtube guide)
- Brahms, Piano Concerto in D, op. 15, I
- Brahms, Symphony No. 1, I and IV
- Brahms, *Requiem*, I
- Brahms, String Quartet No. 1, I and IV
- Bruckner, Symphony No. 7, II
- Dvorák, New World Symphony, II
- Beach, Gaelic Symphony, IV
- Franck, Symphony in D minor, I
- Saint-Saëns, Symphony No. 3, II
- Borodin, Symphony No. 1, III
- Chaikovsky, Symphony No. 4, I
- Mahler, Symphony No. 5, IV
- Mahler, Ich bin der Welt abhanden gekommen from *Fünf Rückertlieder*
- Mahler, *Das Lied von der Erde*

Unknown Listening: There will be 3-5 listening questions. You will be asked to identify a probable composer, country, genre, or form for a work or movement not on the assigned listening. (4-5 points per question)

Be sure to review any terms associated with specific compositions/genres.

Part II. (about 15 minutes, total) **Concepts:** On the quiz, you will be asked to answer two (2) concept questions from the topics below and one question that you will not know in advance. You may, but are NOT required, to write full sentences or an essay. Sometimes charts or bullet points may be more effective than sentences. Always refer to examples from the assigned listening to illustrate your points. (8 points each)

For this portion of the exam only, you are allowed to consult notes on one 8 ½ x 11 piece of paper. How you format this paper is up to you.

1. Musical life in the 19th century included the home, schools (colleges, universities, and conservatories), the concert hall, and theater. How are these venues related and mutually supportive? How are they distinct? How were specific compositions adapted to “move” from one venue to another? (Hint: think about piano transcriptions, or chamber music being performed in larger concert halls.)
2. Wagner and Verdi are considered two of the most influential (opera) composers of the mid-19th century. Using examples from the assigned listening, compare the life and works of these two composers, including their influences, musical language (melody, harmony, orchestration, etc.) and how each composer used that musical language to explore the drama.
3. Throughout the 19th century, the intersection of vocal and instrumental genres have been a source of interest for composers. Using one carefully chosen work from our assigned listening for each composer – Beethoven, Felix Mendelssohn, Brahms, and one other composer – discuss how each composer blends, borrows, and shapes their writing to these seemingly opposite compositional styles.
4. Using any of the assigned pieces from the second half of the semester, construct a concert of four works that best exemplifies music of this time. Justify your choices through program notes that describe, in as much musical detail as possible, each work on the program, and place all of the works in historical context. (8 points)

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