

PREVIEW OF THE MID-SEMESTER QUIZ

to be given on Wednesday, 21 March 2007, 11 a.m – 12:30 p.m.

I. CONCEPTS (12 minutes). Describe formal features, themes/motives, keys/harmony, (dramatic?) character and climaxes of four entire symphonic movements. *Eight points will be given for each one.*

Two works will be drawn from group (a) and two from group (b).

(a) movement 1 of Mozart *S#36*, Mozart *S#40*, Beethoven *S#3*, Beethoven *S#9*.

(b) the finale of Mozart *S#41*, Beethoven *S#9*, Schubert *S#9*, Berlioz *SF*.

II. EXCERPTS (16 minutes). Each will be played *twice*.

For each, (1) list the composer and precise title or year of the work (2 points), then

(2) list six significant stylistic features that you hear (6 points).

All EXCERPTS will be from our listening assignments.

A precise title is *PC#21* or *PC K.467*; a precise year is *1785*.

Parts II, IV and VI will each contain 4 excerpts; each will be $1\frac{1}{2}$ to $3\frac{1}{4}$ minutes in length.

At least 3 of the 4 excerpts in each part will be from our Dover scores.

SIGNIFICANT STYLISTIC FEATURES are

1. structural: (rounded) binary, minuet and trio, sonata, rondo, variations, fugue

2. instrumental: who plays the melody, who the accompaniment, &c.

Voices appear only in Beethoven *S#9* and Penderecki *S#7*.

3. textural: imitative, fugal, chordal, octaves, legato melody in X + staccato accompaniment in YZ, dialogue of X with Y

4. melodic: lyrical, 4m. phrases, stepwise, arpeggiated, motivic, neutral figuration

5. rhythmic: notate any persistent rhythmic motive(s), march-like, minuet-like

6. harmonic: major, minor, chromatic, diminished 7th chords, tense pedal points

7. character: serene, dance-like, witty, pastoral, Sturm & Drang, ... *because of* ...

III. CONCEPTS (12 minutes). Define the significance of symphonies and concertos in the careers of the following four composers (4 points), then describe significant features of our work by him (4 points).

Two composers will be drawn from group (a) and two from group (b).

(a) Vivaldi, Haydn, Schumann, Liszt, Brahms.

(b) Bartók, R. Strauss, Prokofiev, Penderecki.

IV. EXCERPTS (16 minutes). Instructions same as for Part II.

V. CONCEPTS (12 minutes). Describe formal features, themes/motives, keys/harmony, (dramatic?) character and climaxes of four entire concerto movements. *Eight points will be given for each one.*

Two works will be drawn from group (a) and two from group (b).

(a) movement 1 of Bach *BrC#2*, Mozart *PC#20*, Beethoven *PC#4*, Mendelssohn *VnC*.

(b) the finale of Bach *BrC#2*, Mozart *PC#21*, Beethoven *PC#4*, Mendelssohn *VnC*.

VI. EXCERPTS (16 minutes). Instructions same as for Part II, except each will be played only *once*.

NB. An extra point will be given whenever you list
*more than 8 good points for any CONCEPT or
more than 6 good stylistic features for any EXCERPT.*