

21M.250 Quiz 1 Guide

There will be two parts to the quiz: Listening and Concepts

Part I. Listening (60-65 minutes):

You are responsible for the following pieces for the listening portion of the quiz:

Week I:

- Beethoven, Piano Trio op. 1, no. 3, First and last movements only
- Beethoven, Piano Sonata op. 13, complete
- Beethoven, Symphony No. 3, I
- Beethoven, Symphony No. 5, complete
- Beethoven, Piano Sonata op. 111, I

Week II:

- Beethoven, Symphony No. 9, IV
- Beethoven, *Fidelio*, Act I, quartet
- Bellini, *Norma*, "Casta diva"
- Schubert, Impromptu in Eb, op. 90, no. 2
- Schubert, "Great" C major Symphony, I
- Schubert, String Quartet in G, IV
- Schubert, Sonata in Bb, D. 960, I

Week III:

- *Heiden röslein*, Schubert setting only
- *Erlkönig*, Schubert setting only
- *Gretchen am Spinnrade*, Schubert
- Mendelssohn, Octet, IV
- Mendelssohn, Overture to *A Midsummer Night's Dream*
- Weber, *Der Freischütz*, Wolf Glen scene

Week IV:

- Paganini, Caprice op. 1, no. 24
- Liszt, Etudes, No. 3 and No. 6

Week V:

- R. Schumann, *Dichterliebe* Nos. 1, 2, 7, and 16
- R. Schumann, *Phantasiestücke*, op. 12, no. 3
- Berlioz, *Symphonie fantastique*, I
- Chopin, Preludes, Nos. 2 and 4
- Chopin, Ballade No. 1 in G minor

Week VI:

- Gottschalk, *Souvenir de Puerto Rico*
- Gottschalk, *Banjo*
- Liszt, Sonata in B minor
- Balakirev, *Overture on Russian Themes*

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

Assigned Listening: There will be 12 listening questions, *two (2) selections from each week*. 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 and title. (For operas, you should identify the excerpt by the complete work.) You may be asked an additional question(s) relating to the form, genre, instrumentation, *etc.* of the excerpt, movement or work as a whole. (8-10 points per question)

Disclaimer: I will ask you to identify the form (and specific movement when applicable) for the following works only:

Beethoven, Piano Sonata, op. 13

Beethoven, Symphony No. 3, I

Beethoven, Symphony No. 5

Schubert, *Heiden röslein*

Schubert, *Gretchen am Spinnrade*

Paganini, Caprice, op. 1, no.24

Schumann, *Dichterliebe*, Nos. 1, 2, 7, and 16

Unknown Listening: You may 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)

Part II. Concepts: On the quiz, you will be asked to answer two out of three concept questions. Your answer should be a short, but coherent, explanation. You may, but are NOT required, to write full sentences or an essay. Sometimes charts or bullet points may be more effective than sentences. Be sure to refer to examples from the assigned listening to illustrate your points. (5 points each)

I will choose from the following:

1. In our assigned excerpts from *Fidelio* (Beethoven) and *Norma* (Bellini) one character or more characters are in love, but that love is not necessarily public. First, explain who is in love with whom in each of our assigned excerpts, then discuss how the situation is manifested (or hidden) by the musical setting.
2. Our text refers to FOP (“far out point”) in discussing the harmonic language (and listener’s expectations) in the music of the 19th century. Apply this concept to Schubert’s Moment Musical No. 6, Schumann’s Phantasiestücke, op. 12, no.3, and Chopin’s Ballade No. 1 in G minor.
3. On page 14 of our text, our author uses the word “syncretic.” Define this word in the context of 19th century musical form and apply your definition to the last movement of Beethoven’s Symphony No. 9, Liszt’s Piano Sonata in B minor and one other work from the assigned listening.
4. Using one Chopin Prelude, plus one Lied and one character piece from the assigned listening, discuss the 19th century concept of “inwardness.” How does each composition musically convey or defy this concept?

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