

M402  
Midterm exam  
MAKE-UP  
March 2004

ID Number \_\_\_\_\_

Name \_\_\_\_\_

1. Please write your ID number (not your name) on each page of the exam after this one.
2. Write each answer on the same page as its question. If you need more space, continue on the back of the same page.
3. Each of the four questions is worth the same amount (25%). Within each question, the details of your written answers are worth more than the title/date/composer (if asked).
4. Write as thoroughly as you can in the time available for each question. Give supporting detail; cite specific musical features whenever you can. *If you provide the right information you do not need to pad your answer to make it longer*

AI (circle)

T. Cheng

C. Holmes

R. Goldberg

B. Kissell

K. Lundeen

S. Winks

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Question 1. [Score, no recording; **score is at the end of the exam**]

Composer \_\_\_\_\_ Title \_\_\_\_\_ Date \_\_\_\_\_

1. From a purely musical point of view (form, texture, meter, etc.), what sort of piece is this?

2. How does this excerpt relate to the larger composition it is part of?

3. What extra-musical elements play a role in this larger composition and the excerpt here?

Question 2. [Score and recorded example; **score is at the end of the exam**]

1. What is the essential musical material of this excerpt? How does the composer turn it into a movement?

2. Based on the points you made in question 1 above, where does this piece fit in the repertory we have studied? What pieces on the syllabus are most closely comparable? Why?

Question 3. [Score, text, recorded example; **score is at the end of the exam**]

Traurig sass ich,  
während sie tranken;  
ein Fremder trat da herein:  
ein Greis in blauem Gewand;  
tief hing ihm der Hut,  
der deckt' ihm der Augen eines.

Sadly I sat  
while they drank.  
A stranger came in,  
an old man in a grey cloak;  
his hat was pulled down  
so as to cover one eye.

Composer \_\_\_\_\_

Title \_\_\_\_\_

Date \_\_\_\_\_

1. In the composer's view, what should be the roles of voice and instruments in this passage?

2. What are the most important elements of the instrumental material and the way it is put together?

3. What other textual and musical features point to the composer of this excerpt?

Question 4. [no score, no recording]

Robert Schumann wrote:

"The German, with his delicacy of feeling and his aversion to personal revelation, dislikes having his thoughts so rudely directed [by a program]; he was already offended that Beethoven should not trust him to divine the sense of the *Pastoral Symphony* without assistance. But [this other composer] was writing primarily for his French compatriots, who are not greatly impressed by refinements of modesty. At first the program spoiled my own enjoyment . . . but as it receded more and more into the background . . . I found that it was all indeed there."

1. What piece on the syllabus (by this "other composer") was Schumann writing about?

Composer \_\_\_\_\_ Title \_\_\_\_\_ Date \_\_\_\_\_

2. What specific features of that piece are relevant to the quotation?



Example for Question 2

Allegro con brio.

Violino I. *p*

Violino II. *p*

Viola. *p*

Violoncello. *p*

Example for Question 3

*Mäßig.*

II. Flg. *pp*

III. *pp*

II. Hörn in E. *pp* in E

IV. *pp* in E

3 Pos. *pp* *pp*

K.B.Pos. *pp* *pp*

Br. *p* *pp* *pizz.*

St. *p* *p* *pizz.*

Vcl. *p* *p* *pp* *pizz.*

Trau - rig saß ich während sie tranken ein Frem - der trat da her - - ein: ein Greis in grau - em Ge-

I. II. Flg. *(immer pp)*

III. *(immer pp)*

II. Hörn in E. *(immer pp)*

IV. *(immer pp)*

3 Pos. *pp* *(immer pp)*

K.B.Pos. *pp* *(immer pp)*

St. *(immer pp)*

wand; tief hing ihm der Hut, der deckt ihm der Au - - gen ei - nes; doch des