

Question 1.

R. Schumann, *Carnaval* (1834-5)

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

A dance in triple time, specifically, a waltz. Texture (consistent accompaniment in the left hand); syncopations in the right hand; formal organization (binary).

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

Excerpt is a short movement within a large set of character pieces. The set is based around the theme established by the general title, "Carnaval." Groups of small pieces are common in the 19th century, and include Schubert and Schumann's song cycles. Pieces are also unified through common motive (ASCH).

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

Pieces are connected through recurring motives which spell out ASCH (Ab C B) and SCHumann (Eb C B) etc. The devices refer to the composer himself, lovers, towns etc. In this excerpt, the extra musical symbols are explicit in the title "Dancing Letters." Many of the movements refer to members of Schumann's *Davidsbündler* (League of David) i.e. Florestan, Eusebius or to other contemporary composers i.e. Chopin, Paganini. The work, as a whole, may represent the League of David's battle against the musical Philistines.

Question 2.

The work is a String Quartet by Beethoven, Op. 18 no. 1.

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

Musical material is derived from the opening motive. It is presented in unison at the opening, then used in the primary melody in violin 1, an 8-measure period followed by a parallel, but extended section that works toward the dominant (C major). In the transitional material, the motive is passed between the 1st and 2nd violins. As the S material begins, the motive is now part of the accompaniment in the cello.

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?

A common musical strategy in late 18th- and especially early 19th-century music is to build themes and movements through motives. Sometimes we can view the piece as a "working out" of a motivic element.

The clearest comparison is Beethoven's 5th Symphony, first movement. In this piece the opening four-note motive is the basis for all of the themes (with various functions). Haydn, Symphony 104 is also comparable in this way

Question 3.

Richard Wagner, *Die Walküre* Act I, Scene 3 (1852/56)

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

The music contains the “inner” element (emotions, associations, feelings) and the text states the outer element (plot, narration, dialogue). Thematic interest in instruments.

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

Most important is the use of leitmotives. In this case a particular motive identifies the "stranger." The motive dominates the entire instrumental texture, and is the basis for the whole passage.

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

Large brass section but played at pianissimo, to make sure the text is audible. Text uses *Stabreim* or stem-rhyme, for example “ein Greis in blauem Gewand; tief hing ihm der Hut.” German language. Narrative nature of the text; location of melodic interest in instruments.

Question 4.

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

Hector Berlioz, *Symphonie fantastique* (1830)

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

Programmatic features of *Symphony fantastique*, including:

1. Written out program offering a narrative for each movement, for example III. Scene in the Country. The artist is out contemplating in the country. Pastoral topics depict the idyllic surroundings. His thoughts of his love disturb his contemplation.

2. The *idée fixe*. Long recurring theme. Appears in each movement as a symbol of the artist's obsession. It is transformed/adapted to the character of each movement and the narrative.

3. Innovative orchestration. Divided strings, extended percussion and brass etc.

4. Schumann claims he “found it was all indeed there.” may relate to Berlioz’s use of traditional forms and purely musical processes which go on in the piece.