

Listening for Exam III (7 May 2009)

MHL 204

Plus questions to be used for short answers (2-3 sentences)

Exam will include score and listening ID, plus questions on them taken from those listed below. There may be a couple of term definitions in relationship to the scores, and there will be a short essay (3-4 paragraphs). The essay will either ask about how composers in the second half of the 20<sup>th</sup> century responded to political or world events, how composers used the music of the past or how composers responded to the development of new technologies. So prepare essays on all of those subjects, picking about three scores for each essay topic.

Crumb            Black Angels: Thirteen Images from the Dark Land            NAWM 163  
(1970)

Image 4: Devil-Music  
Image 5: Danse macabre

1.     What event is associated with this work? (James Jin)
2.     What older music is quoted in this work and why? How does it connect to the purpose of the piece? (Nadia Gardner)
3.     What kinds of activities are the performers required to do? (Franky Leung)
4.     What are the texts used and why? (Ho Man Lam)

Penderecki     Threnody: To the Victims of Hiroshima                            NAWM 165  
(1960)

5.     What event is associated with this work? (Victor Xie)
6.     What was it called originally and how does the name change affect how it is heard? (Clement Wong)
7.     This style is sometimes called “sound-mass” music and sometimes “texture” music. Describe what that means in this work. (Lo-An)
8.     Be prepared to explain how various aspects of the score are read, including timing, specific kinds of attacks, etc. (Britney Kaplan)

Cage Music of Changes: Book I NAWM 166  
(1951)

9. What method was used in the composition of this? What kinds of tools were used? Define your terms (“chance” composition) and be as specific as possible. (Christine Choi)
10. Why did the composer favor methods of this type? (Sarah Young)
11. What role does silence have in this work or in the work of this composer generally? (Casey Ellis)

Adams Phrygian Gates NAWM 168  
(1978)

12. What does the title mean? What discipline is the term “gates” taken from and what does it mean in that context? Why are the gates “Phrygian?” (Christine Tchii)
13. What are some of the ways in which the composer provides a sense of dramatic development in the piece? Name specific musical features that he uses. (Victor Leung)
14. What scales are used in individual sections? What are the boxes around individual notes meant to signify? (Eric)

Pärt Two Antiphons: NAWM 170  
(1988/1991)

No. 1: O Weisheit  
No. 2: O König aller Völker

15. What is the name of the procedure Pärt uses? What does the word mean? How is it used in each movement? (Krisjana Thorsteinsen)
16. How does this minimalism compare to that of Reich or Adams? (Keiko Yokoyama)
17. What are the texts and what do they signify? (Heidi)

Reich                      Different Trains    (supplemental)  
(1988)

No. 3: After the War

18.    What event(s) does this work commemorate? How does it relate to the composer personally? What voices are used in the text? Who were these people and what were their roles in the events in question? (Aiko Yamamoto)
19.    What forces are used in this and how are they distributed? (Nelson)

Schaeffer:                Five Studies of Noises    (supplemental)  
(1948)

Train Study  
Black Study

20.    How was this piece made? What elements were used? What procedure is this an example of? (Sophia Chew)
21.    What procedures does the composer use to organize the sounds used? What musical features result? (Bethany Wang)
22.    What situation did the composer work in (Sul Lee)

Stockhausen:            Kontakte    (supplemental)  
(1960)

Struktur IX  
Struktur X

23.    [with supplied score]: what information does this score give? What is the relationship of the score to the heard work? (Atiba Starr)
24.    How was this work created? How were the musical parameters altered? (Aaron Fiore)



Rochberg: Ricordanza (supplemental)  
(1972)

33. How does this work represent a major shift from Rochberg's earlier work? What were the biographical circumstances that he claimed precipitated this move?
34. What work does this work pay direct and indirect tribute to? In what ways is it similar? Where does it depart?

Tower: Petroushskates (supplemental)  
(1980)

35. What older works are used in this composition? Are some works alluded to other than directly? What aspects of works are alluded to? What is the resulting relationship of this work to its source works? How is that different from a work like Oswald's?

Berio: Sinfonia (3<sup>rd</sup> movement) (supplemental)  
(1968)

37. What is the older musical work that dominates Berio's third movement? Name three other older musical (or literary) works that Berio quotes