



ANSWER ONE QUESTION FROM EACH OF THE FIRST THREE SECTIONS AND IDENTIFY TEN (10) ITEMS IN SECTION FOUR (IV).

- I. A. Why is 1913 a turning point in music history? What great work was premiered in Paris in that year and what new musical trends did it represent? What other approaches to music were introduced in the first forty years of the 20th century? Give examples. Did music in the late Romantic tradition continue to be written during this time? If so cite an example.

30%

OR

- B. Your author cites Debussy and Schoenberg as composers who reflected trends from the Art world in their music. Which schools was he speaking of and in what ways do you think music can in fact mirror the visual arts, if at all? Give examples to support your opinions.

- II. A. How were "miniatures" and "grandiose compositions" both reflections of the Romantic school of composition which developed around the mid 1820's? How did program music figure in this type of music, as well as a fascination with nature and the macabre? Give examples.

20%

OR

- B. What do you think Berlioz was trying to achieve with his ground-breaking Fantastic Symphony? What was new about it, not just in terms of the music itself but also the composer's motivation in writing it? Discuss.

- III. A. Schubert's music for the solo voice and piano accompaniment (Lieder) is frequently written for texts that are concerned with love (fulfilled and unrequited), sorrow, death, nature etc. Can it therefore be considered "Romantic" in the sense of the type of music that developed just around the time of his death in 1828? Discuss his works in the light of what you read in chapter 11.

20%

OR

- B. Beethoven's music is conveniently divided into three periods. What are they and where does the music we have read about and listened to fall? Why is his middle period usually considered the greatest and the third innovative and even problematic? Discuss with examples.

- IV. Identify 10: 30%

Retrograde inversion
Webern
Pierrot Lunaire
vocalise
Clouds
atonality
dissonance (high-level & low-level)
Neoclassicism
Hebrides Overture
Smetana
Norma
glissando
Revolutionary Etude
strophic song
double variation

