

MSC 1003 – Music in Civilization, Prof. Smey

Quiz #3 Study Guide, Spring 2017

Quiz day is **Tuesday, May 2** in Tues-Thurs classes, and **Thursday, May 4** for the double class.

There will be a few questions on the **general background** of the Romantic Period (1820-1900).

Topics might include

- the Industrial Revolution and its effect on class structure
- the Romantics' new focus on individual experience, extreme emotional states, and the supernatural.
- the new concept of art as a historical document

For **musical trends**, you want to think about

- public music (opera, works for orchestra) becoming more massive
- private music (art song, piano music) becoming miniaturized
- melodies becoming longer, more dramatic and sweeping
- the use of chromatic tones

Read the Class 18 notes and Craig Wright's Intro to Romanticism chapter for more details on all of this.

Piece List

Other than that, this unit is just about a bunch of pieces. For each item on the list, you want to know

- who wrote it
- the big collection or cycle it comes from (like a song cycle, collection of piano pieces, multi-movement symphony etc. For the first time in a while the *titles* of these works will matter.) The only pieces that are "stand-alone" are "Die Erlkönig" and Chopin's Nocturne, everything else comes from some big thing.

(For these two categories of info I will not make you write out the composer names or the titles, but as usual they will appear as multiple-choice questions.)

Also,

- if the piece is “about something” you want to know about that. Some pieces tell stories, some are about people, and even our Chopin Nocturne promises a very specific mood.
- pay attention to the category a piece is in (art song, program music, or character piece for piano)
- finally, there are a few more vocab words connected to some of the pieces below.

Orchestral Music (Program Music)

Hector Berlioz, *Symphonie fantastique*: V. Dream of a Witches Sabbath

(I may play something from the middle of this track.)

Pyotr Ilyich Tchaikovsky, *Romeo and Juliet*

(Know that this is a sonata form. Again, I may play something from the middle of the work, probably one of the “special themes” as it appears in the exposition or development, i.e. the fighting theme, love theme, etc.)

Modest Mussorgsky, *Pictures at an Exhibition*: Promenade

Piano “Character” Pieces

Robert Schumann, “Eusebius” and “Florestan,” from *Carnaval*

(know which of these is supposed to represent the composer’s introspective side, and which is his passionate side.)

Frédéric Chopin, Nocturne in E-flat major, Op. 9 No. 2

(know that this is “rubato” playing)

Franz Liszt, *Transcendental Etude* No. 8, "Wild Jagd"

(know that this is a piece for a "virtuoso.")

Art Song

Franz Schubert, "Erlkönig"

Robert Schumann, "Im wunderschönen Monat Mai" from *Dichterliebe* (A Poet's Love).

(This is part of a Song Cycle.)

Needle-Drop Contest

Back in the days of vinyl records we would refer to playing a piece from somewhere in the middle as "dropping the needle." It was actually impossible to start a track at the precise moment you wanted, so the cuts on quizzes would always be a little random.

On this quiz we've got two pieces that I plan to play from somewhere in the middle (the Berlioz and the Tchaikovsky), and you are pretty much guaranteed to get one of these on the quiz. So, I thought of a way to make studying for this kind of fun.

Before the quiz I'll distribute a slip of paper where you can "bet" on where I will drop the needle in the track, in minutes and seconds. You can enter a bet on both the Berlioz and Tchaikovsky, and the winner will be based on whatever is actually played on the quiz.

In general I try to pick an excerpt that is cool and recognizable, so let that guide you as you pick your times.

Winner(s) with the closest time get 5 bonus points on the quiz.

Things we aren't going to do

No metric subdivisions question. No "unknown" piece.

I honestly think that this is the easiest quiz of the bunch as long as you put some time in on the listening and read the Class 18 notes carefully. Remember that you need to listen to a piece at least 3-4 times to get it in your ears, once is not enough.