

NAME \_\_\_\_\_

I. CONCEPTS (12 minutes). Describe formal features, themes/motives, keys/harmony, (dramatic?) character and climaxes of four entire symphonic movements. *Eight points will be given for each one.*

a) Mozart *S#40*, mvt 1 \_\_\_\_\_

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b) Beethoven *S#3*, mvt 1 \_\_\_\_\_

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c) Mozart *S#41*, finale \_\_\_\_\_

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d) Berlioz *SF*, finale \_\_\_\_\_  
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\_\_\_\_\_

II. EXCERPTS (16 minutes). Each will be played *twice*.

For each, (1) list the composer and precise title or year of the work (2 points), then  
(2) list the significant stylistic features that you hear (6 points).

a. 1) composer \_\_\_\_\_ title / year \_\_\_\_\_  
2) \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

b. 1) composer \_\_\_\_\_ title / year \_\_\_\_\_  
2) \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

c. 1) composer \_\_\_\_\_ title / year \_\_\_\_\_

2) \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

d. 1) composer \_\_\_\_\_ title / year \_\_\_\_\_

2) \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

III. CONCEPTS (12 minutes). Define the significance of symphonies and concertos in the careers of the following four composers (4 points), then describe significant features of our work by him (4 points).

a) Haydn \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
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b) Liszt \_\_\_\_\_  
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c) R. Strauss \_\_\_\_\_

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d) Prokofiev \_\_\_\_\_

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IV. EXCERPTS (15 minutes). Instructions same as for Part II.

a. 1) composer \_\_\_\_\_ title / year \_\_\_\_\_

2) \_\_\_\_\_

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b. 1) composer \_\_\_\_\_ title / year \_\_\_\_\_

2) \_\_\_\_\_

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c. 1) composer \_\_\_\_\_ title / year \_\_\_\_\_

2) \_\_\_\_\_

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d. 1) composer \_\_\_\_\_ title / year \_\_\_\_\_

2) \_\_\_\_\_

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V. CONCEPTS (12 minutes). Describe distinctive features of the formal structures, themes, performers, affects, &c., of 4 concerto movements (8 points for each).

a) Beethoven *PC#4*, mvt 1 \_\_\_\_\_

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b) Mendelssohn *VnC*, mvt 1 \_\_\_\_\_

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21M271      fall 2007      mid-semester quiz      p. 7

c) Bach *BrC#2*, finale \_\_\_\_\_

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d) Mozart *PC#21*, finale \_\_\_\_\_

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VI. EXCERPTS (14 minutes). Instructions same as for Part II, except each will be played only *once*.

a. 1) composer \_\_\_\_\_ title / year \_\_\_\_\_

2) \_\_\_\_\_

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21M271 fall 2007 mid-semester quiz p. 8

b.	Wem der grosse Wurf gelungen, eines Freundes Freund zu sein, wer ein holdes Weib errungen, mische seine Jubel ein! Ja, wer auch nur eine Seele sein nennt auf dem Erdenrund! Und wer's nie gekonnt, der stehle weinend sich aus diesem Bund!	He who has had the good fortune to find a true friend, he who has won a loving wife, let him mingle his rejoicing with ours! Yes, even if there is only one other soul he can call his on the whole earth! And he who could never accomplish thus, Let him steal away weeping from this company!
	Freude trinken alle Wesen an den Brüsten der Natur, alle Guten, alle Bösen	All creatures drink joy at Nature's breast, good and evil alike

folgen ihre Rosenspur.  
Küsse gab sie uns, und Reben,  
einen Freund, geprüft im Tod;  
Wollust ward dem Wurm gegeben,  
und der Cherub steht vor Gott!

follow in her trail of roses.  
She gave us kisses and vines  
and a friend faithful to death;  
even the worm fees desire,  
and the cherub stands before God!

1) composer \_\_\_\_\_ title / year \_\_\_\_\_

2) \_\_\_\_\_

c. 1) composer \_\_\_\_\_ title / year \_\_\_\_\_

2) \_\_\_\_\_

21M271 fall 2007 mid-semester quiz p. 9

d. Any cogent judgmental comments on the performance will be rewarded.

1) composer \_\_\_\_\_ title / year \_\_\_\_\_

2) \_\_\_\_\_



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