

Music 411, Fall 2016

## Preparation for Quiz #2

### 1. Known Listening

For each of the following pieces, be able to identify: composer, title, date of composition (within 5 years), location in piece of chosen excerpt, and significant details about the piece as discussed in class. You may not consult notes for this section of the Quiz.

Béla Bartók, "Change of Time," from *Mikrokosmos*, Vol V (1926-39)  
Béla Bartók, "Six Dances in Bulgarian Rhythm," No. 1, from *Mikrokosmos*, Vol VI  
Elliott Carter, String Quartet no. 2, I (1959)  
Olivier Messiaen, *Turangalîla Symphony*, Introduction (1946-48)  
Karlheinz Stockhausen, *Stimmung* (1968)  
John Cage, *Winter Music* (1957)  
Witold Lutosławski, *Jeux vénitiens*, I (1960-61)  
Ornette Coleman, "Free Jazz" (1961)  
Herbie Hancock, "Quasar" (1972)  
John Cage, *4' 33"* (1952)  
György Ligeti, *Ramifications*, 1968-69)  
Edgard Varèse, *Hyperprism* (1922-23)  
Edgard Varèse, *Poème électronique* (1958)  
Karlheinz Stockhausen, *Gesang der Jünglinge* (1955-56)  
Steve Reich, *Come Out* (1966)  
Luciano Berio, *Sinfonia*, III (1968)

### 2. Unknown listening

Be prepared to describe what you perceive to be important compositional or stylistic elements in an unknown excerpt that is played. Based on your description, suggest a possible composer of the excerpt.

### 3. Short answer. Terms, definitions, concepts.

### 4. Analysis. Apply analytical concepts learned in class to both familiar and unfamiliar examples.

### 5. Short Essay

You will be asked to respond to one of the questions below. In your preparation, you may consult outside sources and discuss with other members of the class; during the test you may refer to your written notes, but not to the actual scores.

On the Quiz, be sure to write in complete sentences, with good organization of paragraphs, and with good grammar and spelling. How you say what you say will be important on this Quiz.

### 1. Form

Much of the music we have studied since the first quiz has involved a search for new approaches to formal organization. Composers have designed architectural schemes based on parameters other than functional tonality or thematic development. Be able to compare and contrast several works with respect to each other, as well as with respect to the “common practice” model of formal growth.

### 2. Rhythm

Mid-twentieth century composition witnessed a number of new approaches to musical temporality. Composers displayed various innovations in the temporal realm. Be able to explain several of these new compositional procedures, and discuss their significance.