

Preview of the Final Exam

Part I: Listening identification (10 x 5 = 50 pts.)

I'll play ten excerpts from the following list of selections; for each excerpt, supply:

the composer's full name (1.5 pts.),

the work's title (1.5 pts.),

the year(s) in which it was written (1 pt),

and indicate the technique(s), style(s), or trend(s) that it demonstrates (1 pt).

Bonus opportunity: Correctly identifying a movement within the larger work will earn an additional 0.5 pt.

György Ligeti: *Atmosphères* (1961)

Harry Partch: *And on the seventh day petals fell in Petaluma* (1964)

Astor Piazzolla: *Hora cero* [Zero hour] (1965)

Igor Stravinsky: *Requiem canticles* (1965–66)

Karlheinz Stockhausen: *Hymnen* (1966–67)

Luciano Berio: *Sinfonia* (1968–69)

George Crumb: *Ancient voices of children* (1970)

HK Gruber: *Frankenstein!!* (1971–78)

Elliott Carter: *A mirror on which to dwell* (1975)

Philip Glass: *Einstein on the beach* (1976)

Steve Reich: *Music for 18 musicians* (1976)

Paul Lansky: *Six fantasies on a poem of Thomas Campion* (1978–79)

György Kurtág: *Messages of the late R.V. Trousova* (1980)

John Harbison: *Mirabai songs* (1982)

Alfred Schnittke: *String quartet no. 3* (1983)

Harrison Birtwistle: *Secret theatre* (1984)

György Ligeti: *Etudes for piano, bk. I* (1985)

John Adams: *Nixon in China* (1985–87)

John Zorn: *Cat-o'-nine-tails* (1988)

Henri Dutilleux: *Mystère de l'instant* (1989)

Ellen Taaffe Zwilich: *Clarinet quintet* (1990)

Kaija Saariaho: *Noa noa* (1992)

Pierre Boulez: *Sur incises* (1996–98)

Evan Ziporyn: *Partial truths* (1997)

John Adams: *On the transmigration of souls* (2002)

Peter Child: *Fantasia* (2003)

Part II: Short essay (20 pts.)

I'll play a short excerpt from a late twentieth-century film soundtrack. Please *briefly* describe its characteristics, and then compare and contrast it *in detail* with the music we've studied this semester. Into which of the semester's various topics would it seem to fit? Which techniques does it incorporate, or not? Whose music does it resemble, and for which features?

Please write approximately 200 to 250 words, i.e., one to two paragraphs, comprising a total of five long sentences (or ten short ones).

Part III: Long essay (30 pts.)

Choose any *one* of the subject's six units (listed below). Write an overview of that topic's historical development between 1960 and the present, identifying at least five representative pieces by five different composers. For each such work, supply the composer's full name, the work's full title, and the year in which it was composed; describe how these pieces relate to each other, and how they contrast to contemporary music of other styles.

Please write approximately 500 to 750 words, i.e., about five paragraphs, comprising a total of fifteen long sentences (or thirty short ones).

Unit One: Order and entropy
(serialism, integral serialism, Darmstadt, postserialism, the "New Complexity")

Unit Two: Mavericks
(composers who aren't identified with any one school or -ism)

Unit Three: New sounds, new technologies
(extended techniques, electroacoustic music, spectral music)

Unit Four: Quotation and polystyle
(collage, quotation, allusion, crossover, polystylism)

Unit Five: The minimalist impulse
(minimalism, the "holy minimalists," postminimalism)

Unit Six: The persistence of tonality
(neoclassicism, rejection of serialism, the "new tonality," extensions of folk traditions)