

Form and Analysis Exam 3 Study Guide (2015)

Exam 3: Tuesday, May 5, 3:30pm

Part I: Six Aural excerpts and

Part II: Six visual excerpts from the following pieces:

Theme and Variations (Sectional) - Presentation of a musical theme usually in a clearly defined standard form (e.g., rounded continuous binary, etc.) A series of variations follow, each in the same form as the theme. Any musical parameter may be varied (i.e., rhythm, melody, harmony, texture, mode, mood, etc.). A common procedure is *rhythmic accumulation* where the rhythm becomes progressively faster on subsequent variations. Any musical element (not just the theme) are vehicles for variation.

George Frideric Handel (1685-1759), Suite No. 5 in E Major

- Identify piece aurally and visually
- Nicknamed “The Harmonious Blacksmith”
- Uses the English division style called *doubles* which is an example of *rhythmic accumulation*

Joseph Haydn (1732-1809), String Quartet in C Major, Op. 76, No. 3, Mvt. II

- Identify piece aurally and visually, and be able to identify **which variation is being played or displayed**.
- Uses the “Emperor’s Hymn,” originally composed as a four-part chorus for Emperor, Francis II
- Tune is never altered, but appears in a different instrument in each of the four variations.

Theme and Variations (Continuous) - a continuous flow of music, usually over a repeated bass or a repeated harmonic pattern. *Passacaglia/Chaconne* are 16th-17th century terms used for these types of continuous variation compositions.

Claudio Monteverdi (1567-1643) Zefiro torna

- Identify piece aurally and visually
- A continuous variation using a **ground bass** or *basso ostinato* (see p. 59)

Henry Purcell (1659-1695) Dido and Aeneas, Dido’s Lament

- Identify piece aurally and visually
- A continuous variation using **ground bass** or *basso ostinato* (see p. 59)
- Uses “word painting” with a chromatically descending bass line symbolizing Dido’s lament.

Rondo Form - characterized by a returning section called a *refrain* with sections in between called *episodes* or *couplets*. Be able to identify a typical **Classical Rondo** form (see Fig. 8.1, p. 60), and that its structure exemplified the Classical ideal of symmetry of form and tonal resolution (see pp. 60-61). Rarely used as an isolated piece, usually appearing as the last movement of a sonata or symphony.

Ludwig van Beethoven (1770-1827), Piano Sonata No. 8 in C Minor, Op. 13 “Pathétique”, Mvt. II

- Identify piece aurally and visually
- Small rondo form (ABACA)

Piano Sonata No. 8 in C Minor, Op. 13 “Pathétique”, Mvt. III

- Identify piece aurally and visually, and be able to identify where you are in the form.
- Uses a *transition* and *retransition*. Know what these terms mean.

Concerto – Be able to answer questions about the historical background of the concerto, and the two most popular types of concerto: *concerto grosso*, and *Classical solo concerto* (see Chapter 10).

Concerto Grosso

Fast-slow-fast movement structure

Concertino - “small group”

Ripieno, tutti, or grosso - “full,” “all,” “large”

Ritornello – “refrain”

Ritornello form – most typical was the four-ritornello format, alternating sections of ritornellos (R) and Solo (S):

R₁-S-R₂-S-R₃-S-R₄

Antonio Vivaldi (1678-1741) - Wrote about 500 concertos, most in the four-ritornello format, and worked at an orphanage for young girls where he wrote many of his concertos

Concerto in C Major for Two Trumpets and Strings, Mvt. I

- Identify aurally and visually
- Conforms to the four-ritornello format

W.A. Mozart (1756-1791)

Piano Concerto in A Major, K. 488, Mvt. I

- Identify aurally and visually
- Concerto-sonata form – double-exposition (first time no soloist, and does not modulate)
- Cadenza – know what it is, and know the typical chord that precedes a cadenza (tonic six-four)

Sonata Form – Be able to answer questions about the historical background of the sonata form, its alternate names, and its apparent origins from the continuous binary forms. Also be able to diagram a “textbook” sonata form (pp. 62-64).

Haydn/Mozart/Beethoven Stylistic tendencies and features – Be able to answer questions about how these composers treated the sonata form, particularly as applied to the pieces on the repertory. See page 77 for a summary table.

Joseph Haydn (1732-1809)

String Quartet in C Major, Op. 76, No. 3, Mvt. I

- Identify piece aurally and visually.
- Be able to identify what part of the large structure (Expo./Dev./Recap.) is being played or displayed.

Symphony No. 86 in D Major, Hob. I:86, Mvt. IV

- Identify piece aurally and visually
- Be able to identify what part of the larger structure (Expo./Dev./Recap.) is being played or displayed
- Know the role of the trumpets and timpani in a typical classical symphony (pun intended)
- Know that this is one of Haydn’s six *Paris Symphonies* composed in the 1780s.

W.A. Mozart (1756-1791)

Piano Sonata in F Major, K. 332, Mvt. I

- Identify piece aurally and visually
- Be able to identify what part of the larger structure (Expo./Dev./Recap.) is being played or displayed, as well as the specific *main thematic group* (PTSKN)

Symphony No. 29 in A Major, K. 201, Mvt. I

- Identify piece aurally and visually
- Be able to identify what part of the larger structure (Expo./Dev./Recap.) is being played or displayed

Ludwig van Beethoven (1770-1827)

Sonata No. 8 in C Minor, Op. 13 “Pathétique”, Mvt. I

- Identify piece aurally and visually
- Be able to identify what part of the larger structure (Expo./Dev./Recap.) is being played or displayed
- Know that this piece is from Beethoven’s first (earliest) of three stylistic periods, when he tended to be more traditional in his treatment of sonata form.
- Know that this piece as a whole demonstrates Beethoven’s interest in the **cyclic principle**. (The motives from the introduction, second theme group, and the first theme of the third movement are related.) See pp. 72-73 and Example 9.8 on p. 73.
- Know that Beethoven does the unusual by modulating to E-flat minor, instead of E-flat major for the second theme.

Sonata No. 21 in C Major, Op. 53 “Waldstein”, Mvt. I

- Identify piece aurally and visually
- Be able to identify what part of the larger structure (Expo./Dev./Recap./Coda) is being played or displayed, as well as the specific *main thematic group* (PTSK)
- Dedicated to his patron and friend, Count von Waldstein of Vienna.
- Know that this piece is from Beethoven’s second (middle) of three stylistic periods where his music becomes longer, more technically demanding, and explores less traditional tonal areas, such as mediant and submediant relationships.
 - Second theme is in E Major (not expected G Major)
 - Second theme in recap is initially in A Major before returning to the expected C Major.
 - Second theme in “chorale” texture returns in C Major, but not until the coda (m. 284).

Symphony No. 3 in E-flat Major, Op. 55 *Eroica*, Mvt. I

- Identify piece aurally and visually.
- Be able to identify principal theme and secondary theme
- Be able to identify (aurally or visually) examples of Beethoven’s use of **timbral interchange** (taking a single motive and moving it from one instrument to another in succession)
- Know that this piece is from Beethoven’s second (middle) of three stylistic periods where his music becomes longer and more complex (long development, long coda).
- This symphony was originally dedicated to Napoleon Bonaparte.