

MUHL 396 Final Exam Review

1. Be prepared to identify the following audio examples (composer name and title):

- Mussorgsky – *Pictures...: mvt 1* <http://www.youtube.com/watch?v=RxIBmbLJfv0>
- Ravel: *Jeux d'eau* http://www.youtube.com/watch?v=J_36x1_LKgg
- Webern: *Variations, mvt. 2 (not 1!)*
<http://www.youtube.com/watch?v=OH9caJMOzwE>
- Liszt: *Mazeppa* <http://www.youtube.com/watch?v=9ctr0CxnzCw>
- Debussy: *Pour les cinq doigts, Pour les accords*
<http://www.youtube.com/watch?v=Ir60QYL8gGU>
and <http://www.youtube.com/watch?v=F09GCMPzBGY>
- Scriabin: *Etude op. 8 no. 12* <http://www.youtube.com/watch?v=VfXjk7GkCF8>
- Luigi Nono: *...sofferte onde serene...* on reserve, or
<http://www.youtube.com/watch?v=aoL6x1O77i0>
- Ligeti: *Etudes no. 4 (Fanfares)* and no.6 (*Automne...*) on reserve, or
<http://www.youtube.com/watch?v=h0qoue0JbbU> and
<http://www.youtube.com/watch?v=H5tdK3LflnE> (**last work in excerpt – but be familiar with the techniques employed in the second one, too – watch the whole video!**)
- Prokofiev: *Visions fugitives no. 9* <http://www.youtube.com/watch?v=eVd1nYrS50M>
- Brahms op. 119 no. 1 and no. 4 <http://www.youtube.com/watch?v=AC0vOqLqCkM>
and http://www.youtube.com/watch?v=ci_2xW5au7I
- John Cage: *Bacchanale* <http://www.youtube.com/watch?v=i0BwwF9cLwM>
- Shostakovich: *Prelude and Fugue op. 87 no. 1*
<http://www.youtube.com/watch?v=Uuj5uzgmB5A>

2. Be prepared to identify the following scores visually (composer name and title):

- Liszt – *Mazeppa* (in lecture slides)
- Rakowski – *Schnozzage* (in lecture slides)
- Ligeti – *Etude no. 6* (course reserve)
- Lachenmann – *Guero* (course reserve)
- Harvey – *Tombeau de Messiaen* (course reserve)

3. Composers

For **all** the composers covered in the lectures, know their nationality and approximate dates of activity. Have a general idea of their major contributions to the piano repertoire and musical styles: **be able to list important works.**

4. Short Answer

Be prepared to answer questions on the topics covered, with reference to specific musical works and comparisons between different composers. Consult lecture slides carefully, as well as your notes, since **some of the questions might refer to discussion that took place in class** (ask your colleagues if you missed classes)!

Examples:

- Which American composer asks the pianist to use their nose in one of his/her *Etudes*?
- List at least four pianistic techniques employed by Liszt in his virtuoso repertoire
- Name the first work to use live interaction between the performer and the computer with purely acoustic sounds (*Yamaha disklavier*)
- List two piano cycles by Mompou

5. Essay

Be prepared to write short but concise essays on the topics covered in the lectures.

Examples:

- Compare the *Etudes* of at least two 20th Century composers. How do they make links to the past – and/or how do they break from the virtuoso tradition established by Liszt? (Hint: consider whether the emphasis in the pieces we covered is on specific pianistic challenges, the performer's virtuoso technique or whether perhaps they are compositional “etudes” – or all of the above?)
- Elaborate on the differences between performance with fixed media and the so-called “live” electronics. List two piano pieces in each broad category.
- Over the past century, composers have attempted to extend the acoustic capabilities of the piano. What are some of the ways this was achieved through the use of “extended” technique (performing inside the instrument, preparation, electronic preparation, using the keys and other parts of the instrument to produce percussive sounds, etc.)? Illustrate your discussion with the main piano works by at least two major composers (hints: Henry Cowell, John Cage, George Crumb, Helmut Lachenmann...).
- The piano miniature was important to both Grieg and Satie. Discuss their piano output. Refer to more recent piano miniatures written in the 20th and 21st Centuries.