

MUS434–571.3: Music of the Modern Era
UNIT 3 REVIEW SHEET – Final Exam: 5/7, 3:30–5:30 pm

EXAMS

Exams will consist of short answer, multiple choice, essay, and listening identification questions. For listening questions, students will be expected to identify the **composer, title, year**, and answer **specific questions** regarding the style of writing or context of the piece. Students may also be played other works not included on the listening list and asked to describe them and to make educated conjectures about their origins, authorship, stylistic characteristics, and techniques used.

LISTENING LIST

Morton Feldman – *Rothko Chapel* (1971)
Sun Ra – *Space is the Place* (1974)
Anthony Braxton – *Five Pieces* (1975)
G rard Grisey – *Partiels* (1975)
Henryk G recki – *Symphony No. 3, Op. 36 "Symfonia piesni zalosnych" (Symphony of Sorrowful Songs)* (1976)
Arvo P rt – *Cantus in Memoriam Benjamin Britten* (1976)
Steve Reich – *Music for 18 Musicians* (1976)
Tristan Murail – *Gondwana* (1980)
Laurie Anderson – *O Superman* (1981)
Toru Takemitsu – *Rain Spell* (1982)
John Zorn – *Cobra* (1984)
Ornette Coleman – *Song X* (1985)
Phil Kline – *Unsilent Night* (1992)
Cindy McTee – *California Counterpoint (The Twittering Machine)* (1993)
Donnacha Dennehy – *Junk Box Fraud* (1997)
Jacob TV – *Grab It!* (1999)
Michael Gordon – *Light Is Calling* (2001)
Chaya Czernowin – *MAIM* (2006)
John Adams – *Son of Chamber Symphony* (2007)
Meredith Monk – *Songs of Ascension* (2008)

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ELEMENTS OF MUSIC

For your consideration these while listening...

Pitch	Timbre	Style – period specific
Rhythm	Texture	Notation
Dynamics	Form	Tonality / Atonality / Polytonality
Modes	Orchestration	Spacialization / Antiphony
Harmony	Instrumentation	Interactivity
Register	Meter	Function
Articulation	Tempo	Process

RELATED CONCEPTS & TERMS

Ann Hamilton	Inharmonicity	Process Music
Bebop	Jules Massenet	Site-specific
Bill Morrison	Macrophony	Sound Mass
Crash Ensemble	Mark Rothko	Spectral Music
Extended Techniques	Microphony	Subharmonicity
Free Jazz	Microtonality	Theatricality
Frequency Modulation	Minimalism	Third Stream
Game Pieces	Pat Metheny	<i>Tintinnabuli</i>
Gunther Schuller	Paul Klee	Tubax
Harmonic Series	Phasing	Vocoder
Harmonicity	Post-Modernism	

OTHER CONSIDERATIONS

Influences: Musical and non-musical; other art forms; sociopolitical, cultural, and personal context in which piece was created

Form: Programmatic or Absolute music? How much is the structure influenced by expression/affect and how much by pure craft/design? How does the musical material relate to these choices?

Impact: What is unique about this piece? Where does it fit in with the rest of the music being created at the time? Do you see its influence on other music that followed (that we've discussed)?

Similarities and Differences: How do these pieces relate to one another? Can you group them based on similarities?

Audience: Who would be listening and how? Consider ideas of high and low art. Does this work have a purpose? Does this work fit in to more than one genre or demonstrate a noticeable influence from and/or upon non-classical music?