

## Final Exam

*When:* Monday, 19 December, 1:30p–4:30p

*What:* The exam will be in three parts, as follows:

### I. LISTENING IDENTIFICATION (40 pts)

I'll play eight audio excerpts, drawn from the following list of 21 selections (sorted below by the MIT server date):

- 15 Sept John Oswald, "Pocket" (based on Count Basie, "Corner Pocket,"  
as recorded by the Harry James Band)
- 20 Sept Harrison Birtwistle: *Carmen arcadiae mechanicae perpetuum*  
Balinese trad., "Sekar jepun," perf. by Legong Gamelan
- 22 Sept Henry Cowell, *The banshee*  
Luciano Berio, *Sequenza III*, perf. by Cathy Berberian
- 27 Sept Arab trad., *Taqasim* [solo improvisation], perf. by Simon Shaheen (violin)  
Charles Ives, *The unanswered question*
- 29 Sept Steve Reich, *Music for 18 musicians*: "Pulses"  
Balinese trad., "Swa buana paksa" perf. by Gamelan Gong Kebyar,
- 4 Oct Igor Stravinsky, *The rite of spring*,  
"Augurs of spring: Dances of the young girls"
- 6 Oct John Adams, *Short ride in a fast machine*  
Stella Rambisai Chiweshe, "Kassahwa"  
György Ligeti, *Etudes for solo piano*, Book I, no. 6: "Autumn in Warsaw"
- 13 Oct Béla Bartók, *Mikrokosmos*, no. 133: "Syncopation (3)"
- 18 Oct Conlon Nancarrow, "Study no. 21 [Canon X]"  
Olivier Messiaen, "Dance of fury, for the seven trumpets,"  
from *Quartet for the end of time*
- 27 Oct Thelonious Sphere Monk, "Well you needn't," perf. by Monk et al.
- 3 Nov Henry Purcell, "When I am laid in earth" (Dido's lament),  
from *Dido and Aeneas*  
Astor Piazzolla, *Hora cero*
- 17 Nov Luciano Berio, *Sinfonia*, III: *In ruhig fliessender Bewegung*
- 22 Nov John Zorn, *Cat-o'-nine-tails*

For full credit, you must be able to give the composer's full name, identify the performer where pertinent (as listed above), and give the full title (including the larger work from which a single movement is drawn).

## II. DEFINITIONS (40 pts)

I'll ask you to define “terms to know” from the textbook and from other materials distributed in class (on rhythm, mixed meter, asymmetric meter, alternatives to meter, and relative motion of voices).

## III. ESSAY (20 pts)

I'll ask you to write a brief essay (ca. 1000–1500 words) on any one (or all three) of the following selections:

- 15 Sept Chien-Yin Chen, *Cloud walking*
- 27 Oct Blind Willie Johnson, “Dark was the night, cold was the ground”
- 3 Nov Japanese traditional, *Goshoraku*

### Option 1:

If you choose to write on *only one* selection, then you must consider *all nine* of the following parameters: form, speed, volume, timbre, texture, articulation, rhythm, melody, and harmony.

### Option 2:

If you choose to write on *all three* selections, then you need only compare and contrast them along *any three* of the above parameters.

Regardless of which option you select, the point of the essay is to evaluate the relevance of the flicker-noise model to your enjoyment of the music. That is, along each parameter, to what extent does the music seem to qualify as “ $1/f$  noise” (mostly incremental changes, with some moderate changes, and only a few extreme changes), and to what extent does this correlate to your experience of the music? Is it the case (along one or more parameters) that you enjoy the music, even though it seems more like “ $1/f^2$  noise” (only incremental change) or “ $1/f^0$  noise” (only extreme change)? If so, what other factors keep your attention from drifting?

You may *not* bring a previously composed essay, but you may bring your notes on these pieces; at the end of the exam, you must submit any such notes along with the exam form. During the exam, I'll play each piece twice to refresh your memory.

NB You might find it useful to write your findings in prose form, as *practice* for writing your essay during the exam. At the very least, you ought to walk into the exam with a clear sense of how you will organize your findings.