

Humanities W1123 · Masterpieces of Western Music · Prof. Michael Thaddeus

Questionnaire for April 14

Name: \_\_\_\_\_

List all the percussion instruments you can identify in the entire piece.

\_\_\_\_\_

How would you describe the tempo (i.e. speed of the beat) in the first 3 minutes of

Movement I? \_\_\_\_\_ After that, does the meter seem

regular or irregular? \_\_\_\_\_ If regular, is it in 2, 3, 4, 5...? \_\_\_\_\_

Could you hear a glissando (sliding pitch) in the timpani? If so, when? \_\_\_\_\_

At what time do you hear a fugato (passage resembling a Baroque fugue)? \_\_\_\_\_

Could you hear a recapitulation as in a classical sonata? \_\_\_\_\_

Draw a sketch of the leading motive in 2'23–3'16 of Movement II:

In what instrument does this motive continue from 3'16–3'46? \_\_\_\_\_

At what later time do you hear it again? \_\_\_\_\_

Bartók often described his slow movements as “night music.” Is that an apt term for Movement II, in your opinion? Why or why not?

\_\_\_\_\_

How does the opening of Movement III differ from the other two openings?

\_\_\_\_\_

Is the meter regular or irregular? \_\_\_\_\_ If regular, is it in 2, 3, 4, 5...? \_\_\_\_\_

In one or two words, what is the mood of this finale? \_\_\_\_\_

Name a few musical gestures or methods that help to create this mood.

\_\_\_\_\_

At what times are there up and down motions like big ocean swells? \_\_\_\_\_