

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

Questionnaire for April 21

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

What is irony? \_\_\_\_\_

\_\_\_\_\_

What aspects of this work strike you as ironic? \_\_\_\_\_

\_\_\_\_\_

Is Movement I strophic, modified strophic, or through-composed? \_\_\_\_\_

About the final chord of Movement I (which also ends Movements II and IV): Is it consonant or dissonant? \_\_\_\_\_ Major, minor, or neither? \_\_\_\_\_

Judging only from the music, what would you have guessed the words to Movement II were about? \_\_\_\_\_

In Movement III, can you identify the accompanying instruments?

\_\_\_\_\_

What musical forms are evoked by the introduction and accompaniment to Movement III? \_\_\_\_\_

In Movement IV, what is striking about the chord progression that recurs as a refrain (in 0'47–0'57, and again from 3'01–3'12)? Why might it be ironic to use these chords in a song of triumph? \_\_\_\_\_

In Baroque terms, how would you classify the first 3 1/2 minutes of Movement V?

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In what respects — structurally and dramatically — does the whole work resemble a Bach cantata such as *Wachet Auf*?

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