11. What was the point of "Neue Bahnen"?

12. What was so fitting about the title of Brahms's last composition?

13. Why is there an 'insight' about a snake in this chapter?

14. Was Brahms a programmatic composer? Why or why not?

15. What was Brahms's personal motto? What's yours?

16. Although Brahms wrote much vocal music, he never wrote in what genre?

**Chapter 24 - Nationalism in Nineteenth Century Music**

1. What colored the last quarter of the nineteenth century?

2. What is the problem with being aware of the past, at least for some composers? Give an example.

3. Name the 3 kinds of nationalism, and name an example of each.

4. Why wasn't most Russian music "Russian" before Glinka? What changed?

5. Why was *The Stone Guest* an interesting failure? (Also: who, earlier, used this story for his libretto?)

6. What (and who) was the *Moguchaya Kuchka*, and who coined the term?

7. The "Mighty Five" had 4 principles: what were they?

8. Women can be doctors in Russia, thanks, in part, to whom?

9. When Rimsky-Korsakov used the term "symphonic suite," what did he mean?

10. What was the controversy regarding Rubinstein?

11. What's the geographic recipe to create a Czechoslovakia?

12. Who were the first great Czech composers?

13. What countries constitute Scandinavia? Name the leading composer of each.

14. If you'd been studying at the New England Conservatory in 1914, what Finnish composer might have taught you?

15. Why was nationalism less prominent in England than in Ireland and Scotland?

16. What did Wales do differently from most countries to support musical nationalism?

17. Who founded the Wa-Wan Press, and for what reason?
The Periodical Overture Project

The purpose of this project is to give you first-hand experience in several common musicological activities -- preparing editions, historical analysis, scholarly presentations, and writing program notes. You will be doing 'original' work – many of these overtures do not exist in modern editions, and the 'read-through' that the Cal Poly Symphony will give your works will be the first playing some of these symphonies have had in over 225 years. You may uncover a hidden jewel!

You will find an article by David Wyn Jones discussing these overtures in the music department office, on the shelf with the class tapes. It will explain the background behind this "symphony-of-the-month club" of the eighteenth century.

There are four components to this project:

1. **Preparation of the Score and Parts (30 pts)**
   - make a score for the assigned movement of your overture. Number the measures.
   - if you have added any markings to the score that were not in the original parts, mark the changes in brackets, so others can tell what you’ve done in the editing process as opposed to what was in the original parts
   - 'edit' the parts:
     - make sure they agree with each other in articulations, dynamics, number of measures (!), etc.
     - number the parts every five bars (to expedite the rehearsal)
     - transpose the horn parts to the key of F (if you're unsure about how to do this, see me!)
     - If you feel any sections of the parts will be hard to read, please extract a clearer version for the orchestra members to read. **Proofread your work!**
   - score / parts Preparation will be graded on the basis of accuracy and thoroughness

   **Score & Parts - Due: Thursday, Oct. 17**  (Earlier would be great!  Late = -3 pts/day)

2. **Analysis (30 pts)**
   - analyze the assigned movement of your overture (see "Analytic Elements to Consider" for help)
   - examine the rest of your overture (how many mvts, tempo form of each mvt, instrumentation, etc.)
   - consider the E.M.I.'s while examining your overture
   - prepare a written summary of your analysis -- a musical graph showing the structures and themes of your assigned movement, and a prose description and explanation of the musical events, motifs, and character of that movement, plus a brief description of the rest of the overture
   - the analysis will be graded on the basis of accuracy and thoroughness

   **Analysis - Due: Thursday, November 9**  (Earlier would be great!  Late = -3 pts/day)

3. **Program Note (40 pts)**
   - you will write a 500-word 'program note' which would be appropriate to include in a cd booklet or in a concert program. It should be comprehensible to an intelligent non-musician. Your short essay should describe any particularly interesting aspects of the piece, its history or composer, and you should point out to the listener some musical points which s/he may find appealing or significant.
   - you should begin by planning what you want to say in a well-organized outline; please include your outline with your program note
   - please print out a double-spaced copy of your program note and outline AND email a copy to me by the due date
   - the program note will be graded on the basis of its correlation with the outline, organization, introduction ("hook") and conclusion, analytical accuracy, historical context, style, and suitability for audience
   - typographical, spelling, and grammatical errors will "bust" your score .10/pt each

   **Program Notes - Due: Tuesday, November 21**  (Earlier would be great!  Late = -5 pts/day)
4. **Recording**
   - Assuming I find no significant problems in the scores and parts you've submitted, I will be responsible for photocopying enough copies for all the players in the orchestra.
   - The Cal Poly Symphony will read through and record the movements for which you've made scores during one of the rehearsals after their fall concert (date TBA). It is highly desirable that you be there in person to pass out music, answer questions about your score, etc. The orchestra rehearses Tuesdays and Thursdays from 4:40 to 6:30 pm, so our recording date will fall in one of those timeslots.