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How Musical Are You?

This is the first time in all an eleven years of Young People's programs that we are running a music-quiz of any kind — and I believe, the first time in the history of television. Now quizzes are funny things: there are people who love them & people who loathe them; to one person you say the word "quiz" and he runs to the nearest exit: another person will respond with "Yipee! A game! ~~Great~~ Let's go!" I suppose the difference is between those people who are madly eager to show off what they know, and others who are terrified at the thought of being exposed as ignorant & stupid.

Well, this quiz is intended for neither type, because it ~~has~~ will have very little to do with knowledge — that is, straight information on composers, titles, ~~tunes~~ themes & dates. What it will have mostly to do with is musicality — that is how sensitive you are to music, how much you really like it, how deeply it gets to you, and how alert your ears are. Of course there'll have to be some questions involving knowledge; no quiz could exist without them; but the emphasis will be on the enjoyment of music, and for that reason it should turn out to be fun, I hope.

Now all you need for this quiz is a sheet of paper & a pencil; those of you here in the hall have already been furnished with same, and those of you viewing on television have exactly 000 seconds to equip yourselves, while we wait

fine musically with the following:

End of Brahms #1 (chorale to end)

Now that you've got your paper & pencil ~~ready~~, you don't have to answer anything about that piece. I will just tell you that it was the end of Brahms 1st symphony. I don't expect all of you to have known that – or even most of you; but I do hope you got this much out of it:

1) That it's the end of something: that's obvious because of its brilliance, and sense of finality.

2) That it's probably the end of a symphony, or some very large, grand piece, since the ending itself is so grand & extended.

3) That it's probably a German symphony, judging by that big majestic chorale we heard first, and because of ~~the~~ its very German seriousness, and ponderousness.

and 4) That it's not early music, judging by the size & richness of the orchestra: it couldn't be baroque music, like Bach or Vivaldi – not with all those trombones & that enormous string section – nor even early classical music, like Mozart or Haydn. Nor can it be late Romantic music, like Strauss or Mahler, because the orchestra isn't that enormous, or fancy. Nor can it be impressionistic music, like Debussy or Ravel, because it's too square & straightforward. And it certainly can't be modern music, because the notes are all too regular, too traditional – no wild dissonances or atonality, that sort of thing. So you'd probably place it somewhere between classical & Romantic – let's say, between Beethoven & Wagner;

and if you guessed Brahms, without knowing the piece, you were simply brilliant. If you didn't, no hard feelings. You were probably too busy looking for a pencil.

Now let's start the quiz. ~~Pass~~ ~~Roll up your sleeves & tune up your ears~~ We're going to play you an entire piece, only 4 minutes long. ~~In the Dark~~ It's a very famous one, so those of you who know it will recognize it immediately, and bully for you. But those of you who don't know it – which I guess is most of you – will have a chance, during the course of the music, to guess at five answers regarding it: (now write these down) – the composer's name, his nationality, his approximate historical period, the style of the music, & if possible, the form of it. Repeat: composer, nationality, period, style, & form. By style I mean the most general interpretation of that word, like baroque, classical, romantic, impressionistic, twelve-tone, American jazz, etc. By form I am referring to any musical form you can think of – sarabande, fugue, sonata, 3-part song, variations, free fantasy, or a chain of waltzes. What really interests me is the response of those of you who don't know the piece, – who will deduce your answers by instinct, or by process of elimination – as we did just now in the bit by Brahms. But above all I'm relying on your general musicality, your natural musical-ness. OVER So roll up your sleeves & tune up your ears.

ORK – Fig 1

Remember, I'm not looking for accuracy, but for musical intelligence. And when the piece is over I'm going to fling a few more questions at you to test how hard you were listening

All right: the composer's name is Mozart, ~~That was the overture to his opera~~ nationality Austrian, approximate period late 18th century. The music, which, by the way, is the overture to Mozart's opera The Marriage of Figaro, is in a style which ~~[illegible]~~ is known as classical, more exactly early classical; and the form of the overture is ~~in~~ strict classical sonata-form — which means that is has an exposition with 2 main groups of themes, the first in the tonic key of D major, the second in the dominant key of A major. In the recapitulation, where these 2 theme-groups are restated, they are all heard in the tonic key. Between the exposition & the recapitulation should have come a development section, but there wasn't any, & that's the only thing in this sonata-form piece that is not strict. (I don't expect you to know all that; I'm just throwing it in as a free bonus.)

Well that's enough of the information department; now I want to test your powers of observation — auditory observation. Here are five questions about the music you've just heard — pencils ready!

1) How many trombones were used in this piece?
2) Did the piano part ever have a solo to play?
3) Was that percussion instrument a tambourine or a snare drum?
4) Mozart's opera The Marriage of Figaro is supposed to be famous for tunes everyone can whistle. Can you whistle the main tune from the overture?
5) How would you say Mozart used contrasting slow music to point up the drama?

Now I'm going to leave you for a minute or so to give you time to mull these questions & jot down your answers. Think hard; we'll be right back.

[Break] (commercial?)

Hello again: ready with your answers? So am I. Of course all of those 5 questions were trick ones, but I wonder how many of you saw the trick. The first answer: there are, of course, no trombones at all in Mozart's overture. If your ears didn't tell you that, your eyes shoud have. Second: not only did the piano not have a solo part, but there was no piano part at all. Mozart never wrote for piano with orchestra except as the solo part in his piano concertos. Third: the only percussion instrument used is the timpani, or kettledrums — no tambourine, no snare drum. Fourth: if you can whistle the main theme, you're either some sort of genius, or a freak. [Sing or whistle, messily.] And fifth: Mozart used slow music by not writing any at all: the overture is a whirlwind from beginning to end.

Now, how did you do? How many got all five right? Four? Three? (etc. — and part.)

{ Great: you're doing fine.
{ Tsk tsk: you'll have to be sharper than that from now on.

That's part one of our quiz. Now for part two, which is called "What's Wrong With This Picture?" You know those puzzles in the Sunday newspapers? Well this

part of the quiz will test your eyes as well as your ears, so keep up! We're going to give you bits of that same Mozart overture, and in each bit there will be something very obviously wrong. Here we go - and I want you to be all eyes & all ears.

ORK: [1st 6 bars to dbt of 7th.
LB conducting in 3.

And. part.? What was wrong? I was wrong. I was very clearly beating in 3 music which very clearly goes in 2. (Sing & beat in 2.) And I was beating: (Sing & beat in 3). Ok., let's go on.

ORK. bar [8 to dbt. bar 12.
LB cueing vlns.

What was wrong this time? Again, the conductor, me. I was foolishly cueing in the violins during 4 bars in which they had nothing to play. Ok, next:

[ORK: Bar 12 to dbt bar 18.
LB conducting pp.

Well that was really too obvious. Again, I was the culprit, conducting very softly a music which is very loud. Anyone who didn't get that deduct 69 points. ~~that~~ On to the next:

ORK: [Bar 18 to dbt. bar 24.
Sax. doubling Flute octave lower.

How about that? This time I was all right, but the orchestra wasn't. Did you hear (or see) an odd sound during that bit? Well, it was, of all things, a saxophone,

which we had cunningly planted in the woodwind section, playing along with the flute. Now ~~[illegible]~~ the saxophone wasn't invented until 80 years after Mozart's death, so that ~~[illegible]~~ sound had to be wrong; but even if you didn't know when the saxophone was invented, your musical instinct should have told you that the sound of a saxophone is just plain wrong in Mozart. Now here's another:

ORK: Bar 25 to dbl bar 35
Piano solo for 4 bars (no ork) then ork on ff.

Again, that's too easy, especially since I've already told you that Mozart never writes piano solos in his orchestral works.

And now, a grand final wrongness, which I'm not even going to answer — you'll know it right away. But I can't resist doing it, just for the fun of it.

ORK: Bar 35 to dbl. bar 45
Added perc. section parts.

Wow, how wrong can you get?!

Well, now that you've all indoctrinated into the secrets of form, style, beating, cueing, and orchestration, I have a very serious part 3 coming up. Again, we're going to play you a short, but complete, piece. Again, we're asking you to determine, or recognize, or guess at the same five answers as before: name of composer, his nationality, this approximate historical period — plus the style of the music, and its form.

~~of the music, and if possible, the name of the music.~~
Of course, if you can, you may add the name of the piece, but that's not essential. This time, however, I'm going to give you a substantial hint: this music, like the Mozart overture, is also in D major, and in strict classical sonata form, including a development section. Now let's see what your ears tell you.

ORK: Prok., 1st mov't. (repeat out?)

Great piece, isn't it?

How many of you recognized it? (at best.) Well, I must admit that this too was a pretty tricky question, because in spite of it's being in D major + in strict classical sonata form this music was written 128 years after Mozart died. It's really a kind of take-off on Mozart + Haydn + company — all right, I won't keep you in suspense: I'll tell you what it is. What we played was the 1st movement of the ~~Classical~~ so-called Classical Symphony by the great Russian composer Prokofieff. ~~Now this~~ How does that jibe with your first three answers? Name, Prokofieff; nationality, Russian; period, early 20th century — 1917, to be exact. And the style: not classical, but neo-classical. Now that may be a very hard word for those of you who haven't studied music, but it's really easy to understand. During the first three or four decades of our century there was a terrifically strong reaction among certain composers against the fat, romantic kind of music that had been going on for so long in Germany + Austria, ~~for years~~ + these 20th century

1917
1786
131

1917
1789
130

composers — especially Prokofieff & Stravinsky, and certain French composers — felt that they had to do something about it, to get music clean again, let some air & light back into music, after all the lush, grandiose goings-on of Wagner and Bruckner and Mahler. And so began movements of back-to-Bach, or back-to-Mozart, a back to anyone that would offer relief. But in going back, these composers carried with them their own personalities, their own 20th-century language — which accounts for certain peculiar notes you may have noticed during the Prokofieff, or certain peculiar rhythms, missing beats, extra beats, or out-of-the-ordinary orchestration. In other words, it's classical in style, but modern in treatment; & that's what's meant by "neo-classical". As for the form, there are no tricks there: exposition, (repeated?), development, exact recapitulation in the tonic key, & all the rest, strict sonata form.

Well, I didn't mean to lecture you on neo-classicism; I only wanted to give you some idea of how this classical-sounding piece came to be written in the 20th century. Which ends part 3 of our quiz.

Anyway I'm going to let the orchestra rest a while; (To piano) and throw you a series of pitches from the piano — some slow balls, some fast, & some curves.

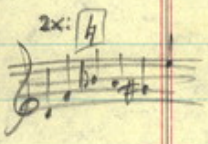
Part 4

(Piano quiz).

The name of this game is True or False.

I am going to make a dozen statements, each followed by an example on the piano; and you are to write true or false for each one. All set? Ok.

1) This is a major scale.
   [Play minor]
2) This is a major scale
   [Play mixolydian mode]
3) This is a waltz
   [P. 22. Polka from Sylvia]
4) This is a waltz
   [Habanera from Carmen]
5) This is a waltz.
   [Vienna words in 2/4 time]
6) This is a waltz.
   [Rosenkavalier]



7) Here is a melody I just made up. (Play) Here it is again, exactly the same. [Play altered]
8) All sad music is in the minor, like this sad song:
   [Sing: I Heard the News Today, Oh Boy]

use only one of these

9) This music was written for a movie cartoon about the 3 little pigs building their house.
   [Play Brahms Hungarian Dance #6]

9-a) This music was written for a movie cartoon about building the Empire State
   [Play Liszt Rhapsody #2]

TV - 2

10) This music was written for a television commercial about soap. (detergent).
[Sing: Chaikovsky Waltz of the Flowers.
Get lyrics!]

11) This music was written to be the theme-music of the Huntley-Brinkley Report.
[Play: Beeth. #9 - Scherzo)

and finally, 12) This music was written to be the theme of a program called Dragnet.
[Play Dragnet].

Game's over. Let's score you. Of the twelve statements, the first five are false, the sixth is true; the next five are all false, and the last one is true. If you didn't do as well as you hoped, don't worry; this was a kind of speed test, after all, + there were, again, some tricky moments there. For instance, the first statement - this is a major scale - was easy; it was obviously a minor scale. [PLAY] But the second one sounded very much like a major scale, [PLAY] only it wasn't: it was the Mixolydian mode - remember? Then out of the four waltz questions that followed, only the last one was really a waltz, - the famous one from Rosenkavalier [PLAY]. But the other three were, in order, the Pizzicato Polka from Delibes' ballet Sylvia (PLAY), the Habanera from Carmen [Play] + - tricky! - A Strauss waltz-tune, Tales from the Vienna Woods played in 2/4 time! [PLAY]. And now waltz can go in two: must go in three. And so on. The cartoon music I played was really Brahms' 6th

IV-3

Hungarian Dance (PLAY) [or Liszt, depending]; The soap commercial was really Chaikovsky's Waltz of The Flowers from The Nutcracker Suite [PLAY], and The Huntley-Brinkley music is really The Scherzo from Beethoven's Ninth. [PLAY]. Only The Dragnet Theme was really written to be The Dragnet Theme.

Now, while I have the piano handy, I'd like to take a moment for The benefit of those smarties among you who do have some knowledge about music, and are dying to show it off. After all, we have to pamper our intellectuals, don't we? - All night, Brainy Ones, pencils at The ready! Here are 10 short questions about musical terms.

1) What is this called? (Trill)
2) Here is a single note. Here are two notes at once. What do you call it now? (interval)
3) Here are 7 notes at once. What do you call that? (chord)
4) Here they are again, only rolled. What's The word for that? (arp.)
5) What is The word for what I'm doing now? (cresc.)
6) And for this? (dim.)
7) Here's a note, C. Here's The same note, C. (octave higher) What's The difference?
8) What kind of a scale is this? (chromatic)
9) What's The word for this? (glissando)
and 10) If I play an accompaniment in one key (mulhand, L.H.) and The tune in another (R.H.) What word is used to describe this?

IV-4

Ok - That's it, time's up. The answers are:
Trill
Interval
Chord
Arpeggio
Crescendo
Diminuendo
Octave higher.
Chromatic
Glissando
and Bitonality.

Wow, there's a mouthful. Anyone with those ten words in his vocabulary can be the life of the party. "Didn't you just adore the chromatic bitonality of that crescendo arpeggio?" That will get you far in life, you brainy bastards.

Well, enough with the terminology, and back to the New York Philharmonic orchestra, which has simply been loafing for ten minutes. Awake, gentlemen! Time for Rimsky-Korsakov. We're going to play the final part of his brilliant piece, Capriccio Espagnol, or Spanish Caprice, as you can guess. OVER Now this Spanish Caprice is famous for being one of the great landmarks of orchestration; it really tests the orchestra, + has lots of difficult solos for individual players. The part we're going to play starts with a series of cadenzas, or free, improvised-sounding passages, displaying the virtuosity of different members of the orchestra, or groups within the orchestra

Here we have another case of a Russian composer writing un-Russian music, just as Prokofieff did in his Classical Symphony.

IV - 5

Your job now is to keep track of these cadenzas, writing down the instruments that are playing them. Then we'll check on you.

ORK: Through Harp Cadenza.

Pretty flashy stuff, isn't it? Those players sure aren't loafing now. Well here are the answers regarding those cadenzas — and I'll bet you got more right this time than you have on the whole program.

- First: there was a cadenza for brass instruments only — trumpets and horns.
- Second: a cadenza for the solo violin. Then a little Spanish tune, played by flute & clarinet — but we don't count that as a cadenza.
- The third cadenza was for flute alone,
- The fourth for Clarinet alone,
- Then the oboe echoed that little tune — not really a cadenza —
- and finally, the fifth cadenza for harp.

Good. The quiz is over, and I'll tell you what ~~Did you get them? I'll bet you did — Now here's what~~ we're going to do. ~~The quiz is over, and we can now relax & simply enjoy the music.~~ We're going to repeat those cadenzas we just played, so that you can just listen, knowing the instruments in advance, & relax & enjoy the music; then we'll simply keep going through this sexy Spanish Fandango, right to the end of the piece. You don't have any further worries about questions

IV – b

to be answered. Of course, if you should notice, as we go along, a chromatic scale here, a glissando there, a cello solo here or a crescendo there, I don't mind at all. You can learn a lot from a quiz without even noticing it. Here's the Finale – called Gypsy Scene & Fandango – from Rimsky-Korsakov's Spanish Caprice.

OKK —

Possibly after music:

[Stop applause] Wait. I have one more question to ask you – the most important one of all. Did you like it?

Yay!!

Leonard Bernstein
7 Feb '68