

## MSC 1003 – Music in Civilization Spring 2018

### Quiz #2 Study Guide for “regular” Tues-Thurs classes

This quiz is going to look a lot like the last one. 18 questions, mostly multiple choice, a little fill-in-the-blank and short answer. It is about the Baroque period + some special “musical skills.” I think it’s the most challenging quiz in the class because it is fairly technical. Usually what happens on this one is that people who did well on quiz one “slump” a bit on quiz two – don’t slump!

### History: Baroque Period

There isn’t that much to remember about the Baroque period in terms of general history. Learn the dates (1600-1750), the concept of *absolute monarchy*, and the fact that “Baroque” was originally coined as a negative term (in the eighth edition consult p. 85, seventh edition p. 89).

### Chronology

We are not going to play any chronological games this time. No need to memorize composers’ dates. (Well, let’s learn one – 1750 is both the end-date of our period AND the year of J. S. Bach’s death.)

### Musical developments around 1600

Review the dramatic changes in music that kick off the Baroque -- the rise of instrumental music, the invention of a new texture called monody, the almost constant presence of the *basso continuo*, the narrowing of the tonal world to major and minor scales, and the invention of opera. (Some of these concepts, like monody and the *basso continuo* are a little abstract and difficult to understand. Make sure you wrap your brain around them.)

Opera – know how opera was inspired by Humanism, and the difference between *recitative* and *aria*.

One last random bit of musical history I may ask about is *The Well-Tempered Clavier*. Know what it is and what the title means.

### Listening IDs

We will do three of these on the quiz. It will be the same deal as last time. I will play a first minute or so of a piece and ask you a few questions about it. (This is usually the very beginning of the piece, but I warn you below of two pieces that I might start in the middle.) I will not ask you to write out the titles or the composer’s name – composers’ names will always appear in a multiple-choice format, and there are no questions about titles or lyrics. Some of the pieces have a lot of technical vocab that go with them – study this carefully, make sure you understand the terms.

**Johann Pachelbel, *Canon in D major*.**

This has the Basso continuo. Looping bass line. Canon in the violin parts.

**Henry Purcell, “Thy Hand Belinda” and “When I am Laid in Earth” from *Dido and Aeneas*.**

“Thy Hand...” is the very beginning of the track – that part is a recitative. “When I am Laid...” is the aria. Be able to recognize both parts. Looping bass line.

**Antonio Vivaldi, *Violin Concerto in E major Op. 8, No. 1 (“Spring”), First movement***

Basso continuo. Concerto. Soloist vs. tutti. Ritornello form. Ritornelli vs. episodes. The tone painting. I do like to play the tone painting bits by themselves and ask you about them.

**Johann Sebastian Bach, “Little” Fugue in G Minor, BWV 578**

Fugue. Subject and episodes.

**Johann Sebastian Bach, *Suite No. 3 in C major for Solo Cello, BWV 1009, Bourrée I and II***

Dance suite. “Stylized” dances. Binary form. Bourrée I is major, II is minor. I may play II by itself. (I then ask you whether the part I play is based on a major and minor scale.)

**Johann Sebastian Bach, *Cantata No. 140, “Wachet auf, ruft uns die Stimme,” fourth movement.***

Cantata. This includes the Chorale melody in “slow motion.”

**George Frideric Handel, “There Were Shepherds...” and “Glory to God” from *The Messiah***

Oratorio. Tone painting. (This is usually split into two tracks on CDs and stuff, so I list both titles here. On the youtube playlist I’ve posted a video that runs them both together. I may play “Glory to God” by itself or even drop the needle somewhere in the middle of “There Were Shepherds...”)

## Final Essay

I was very happy with our “mystery piece” essays last time. But, we are not doing it here.

## Musical Skills

### Meter

We will listen to two clips and decide whether they are duple meter or triple. These two questions are only 3 points each, and you’ve got a 50-50 chance of getting it right no matter what, so I don’t recommend worrying about this too much. The piece IDs and music history questions are way more important.

### Major Scale

Also, I’ll give you a blank keyboard, the step pattern for the major scale (WWHWWWH), and a starting note, and ask you to fill out a scale with dots, like so:

