

## MSC 1003 – Music in Civilization Fall 2017

### QUIZ #2 STUDY GUIDE

**Quiz Two will be on Thursday, Oct 12 for all sections. Please contact me ASAP if you have a conflict due to Shemini Atzeret & Simchat Torah (or for any other reason) and we will work out a makeup.**

OK, this quiz is going to look a lot like the last one. 12-15 questions, mostly multiple choice, a little fill-in-the-blank and short answer. It is about the Baroque period + some special “musical skills.” I usually expect people to nail this one, because they have already done one quiz and now know how the whole thing works. But sometimes the result is more of a big “slump” with declining grades. 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 some internal parts that I might play by themselves.) I will not ask you to write out the titles or the composer's name – composers' names will 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. This may include the “diagrams question” I explain below.

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

Fugue. Subject and episodes. This may include the “diagrams question” I explain below.

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

Dance suite. 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.) This may include the “diagrams question” I explain below.

### **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. I’ll post a video that runs them both together. I may play “Glory to God” by itself.)

## Forms and the “Diagrams Question”

So we’ve learn a couple different ways to organize a piece, and these concepts are included in the listening list above (looping bass line, ritornello form, fugue, binary form). One way I like to quiz you on these forms is to just to reproduce some of the diagrams I put in our videos and ask you “which one is a diagram of this piece.” So, spend some time looking at the videos, think about how they work. (We don’t really have a distinctive diagram of a repeating bass line, but the other three forms have pictures that should be easily recognizable.)

## 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.

### 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:

