

MSC 1003 – Music in Civilization Spring 2017

QUIZ #2 STUDY GUIDE

For our Tues-Thurs classes, this will be Class 12 (Thurs, March 14)

For the Thurs double class, date is still TBD (either March 16 or 23).

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.” Last semester I really expected people to nail this one, because they had already done one quiz and knew how the whole thing worked. But the result was 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 use 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 it.

Johann Pachelbel, *Canon in D major*.

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

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.

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.

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. Binary form. Bourrée I is major, II is minor. I may play II by itself.

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

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.

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:

