**MUS8B: Music History**

**Study Guide for Part IV**

What is covered: Part IVChapters14-17 (grasp of previous chapters as covered in class is expected)

What to study:

* Your notes on the lecture from the classes
* Timelines on p. 306, 328, 374&395 (combine)
* Outlines on Study Space website ([www.wwnorton.com/musichistory](http://www.wwnorton.com/musichistory))
* Chapter Quizzes and Listening Quizzes on Study Space
* Assignments

LISTENING:

Listen to all available listening selections on Study Space in order to understand how various characteristics discussed in the textbook manifest in actual music. Listening identification questions will be drawn from the following:

* G. B. Pergolesi: “Ah, quanto mi sta male” and “Son imbrogliatoio” from La servapadrona
* J. Gay: My heart was so free, from The Beggar's Opera, aria
* C. W. Gluck: OrfeoedEuridice, excerpt from Act II - Balloand Chi maidell'Erebofra le caligini
* W. Billings: Creation, fuging tune
* D. Scarlatti: Sonata in D Major, K. 119
* J.Stamitz: Sinfonia No. 8 in E-flat Major
* C. P. E. Bach: Sonata in A Major, H. 186, Wq. 55/4, second movement
* Joseph Haydn: Symphony No. 92 in G Major (Oxford), first movement
* Haydn: String Quartet in E-flat Major, Op. 33, No. 2 (The Joke), fourth movement
* Joseph Haydn: The Creation, No. 2 and No. 14 (found on Composer Bio page)
* Mozart: Piano Sonata in F Major, K. 332, first movement
* Mozart: Piano Concerto in A Major, K. 488, first movement
* Mozart: Don Giovanni, Act I, excerpt, Notte e giornofaticar (Leporello, Donna Anna, Don Giovanni, Il Commendatore) and Leporello, ovesei? (Don Giovanni, Leporello)
* Mozart: Requiem, excerpt 1
* Mozart: Symphony No. 40, first movement
* Beethoven: Piano Sonata in C Minor, Op. 13 (Pathétique), 1st movement
* Beethoven: Symphony No. 3 in E-flat Major, Op. 55 (Eroica), 1st movement
* Beethoven: String Quartet in C-sharp Minor, Op. 131, 1st and 2nd Movements
* Beethoven: Symphony No. 9 (Choral), Finale: Allegro assai vivace: Allamarcia
* Beethoven: Piano Concerto No. 5, Allegro 20:13
* Compare the works of same genre to correctly identify the composer.
* Identify unique feature of each piece.
* Identify characteristics that are specific to each composer.

Key Terms for Identification (Your notes, Textbook, Outline, Flashcards, Glossary)

INTRO

Classical period Enlightenment

galant Empfindsam style

Jean-Jacques Rousseau Immanuel Kant

Beaumarchais Figaro plays

Napoleon Bonaparte Jane Austen

Concert spiritual

CHAPTER 14

period, periodicity ballad opera

Alberti bass Singspiel

operabuffa opera seria

intermezzo opera comique

opera reform fuging tunes

Heinrich Christoph Koch Johann Adolf Hasse

*La servapadrona* Christoph Willibald Gluck

Giovanni Battista Pergolesi *OrfeoedEuridice*

*The Beggar’s Opera* William Billings

PietroMetastasio

CHAPTER 15

sonata, sonata-allegro form binary forms (simple, balanced, rounded)

symphony Sturm und Drang

Domenico Scarlatti Johann Stamitz

Giovanni Battista Sammartini Carl Philipp Emanuel Bach

Johann Christian Bach Mannheim

CHAPTER 16

Joseph Haydn the Esterhazy princes, Esterhaza

*Oxford* Symphony string quartet

rondo scherzo

menuet and trio *Paris* symphonies

*London* symphonies *The Creation*

*The Seasons* Leopold Mozart

Wolfgang Amadeus Mozart Baron Gottfried van Swieten

*Haydn* quartets by Mozart *Jupiter* Symphony

*Die EntführundausdemSerail The Marriage of Figaro*

*Don Giovanni Cosi fan tutte*

*The Magic Flute* Lorenzo Da Ponte

CHAPTER 17

Ludwigvan Beethoven Beethoven’s three periods

*SonatePathétique* Heiligenstadt Testament

*Eroica*Symphony Symphony No. 5

*Pastoral* Symphony Symphony No. 9

*Fidelio* String Quartet in C-sharp Minor, Op. 131

*Missasolemnis* Overtures

Variations *Waldstein, Appassionata, Moonlight* Piano Sonatas

* Identify each composer’s innovations in styles, forms and genres.
* Compare approximate number of works written by each composer for each genre.
* Identify major works and their significance for each composer.
* Compare and identify differences and similarities in biographical information.
* Trace how composers were influenced by each other.
* Consider how changes in society, economic structures, and philosophical trends influenced the musicians’ careers.