

MUS8B: Music History

Study Guide for Final

- Study online chapter outlines, chapter quizzes and flashcards on StudySpace.
- Follow the guidelines outlined below and make notes on each of the style periods, composers and listening selections.
- Do not hesitate to contact the professor by email (aneda@yccd.edu), phone (530-741-6885), or simply by knocking on her door.
- After you make notes and study on your own, get together with classmates to quiz each other.
- Study listening selections in group: each person may hear different aspects and can enhance your listening experience.
- Review previous tests and make sure to understand why or how you incorrectly answered the questions.

I. Style Periods: Baroque – Classical – Romantic – 20th cen.

1. Rough dates
2. Cultural/historical background
3. Characteristics
4. Significant compositional devices and genres
5. Representative composers

II. Composers

1. Style Period
2. Dates
3. Genres written
 - i. Instrumental genres (piano sonatas, organ preludes, concertos, etc.)
 - ii. Vocal genres
 - 1) Sacred music (mass, cantatas, requiem, etc.)
 - 2) Secular music (operas, oratorios, secular cantatas, songs, etc.)
4. Significance
 - i. Significant genres
 - ii. Representative works
 - iii. Significant biographical info
 - iv. Style characteristics

III. Listening

1. Identification
 - i. Composer
 - ii. Title
 - iii. Genre
 - iv. Style period
2. Instrumentation
 - i. Instrumental
 - 1) Solo instrument
 - 2) Chamber ensemble – identify instruments
 - 3) Orchestra
 - a. Large & colorful with various combinations of winds and percussion instruments
 - b. Medium with some standard wind pairs and timpani
 - c. Compact with mostly strings

- ii. Vocal
 - 1) Solo voice (male/female, high/low)
 - a. Operatic vs. Non-operatic
 - b. Serious or comic
 - 2) Few voices as in dramatic scenes
 - 3) Chorus
 - 4) Accompaniment
 - a. Continuo
 - b. Orchestra
 - c. Piano

3. Characteristics

- i. Melody
- ii. Harmony
- iii. Form
- iv. Notable compositional devices such as:
 - 1) Contrapuntal vs. homophonic
 - 2) Recitative/aria
 - 3) idée fixe or Leitmotifs
 - 4) Alberti bass
 - 5) improvisatory style
 - 6) Use of chorale tune
 - 7) Variation techniques
 - 8) Extra-musical program element
 - 9) Others not limited to above
- v. Style characteristics such as:
 - 1) Regular or irregular phrasing structure
 - 2) Surprising or unexpected elements
 - 3) Prolonged or delayed resolution to heighten sense of expectation
 - 4) Simplicity vs. virtuosity
 - 5) Sparse vs. dense texture
 - 6) Homogenous vs. contrasting
 - 7) Tonal ambiguity
 - 8) Others not limited to above

IV. Terms to Know

Ch. 13

Baroque	orchestral suite	simple or secco recitative
concerto	Concert spiritual	accompanied recitative
concerto grosso	<i>Traité de l'harmonie</i>	prima donna
concertino	Leipzig	coloratura
tutti	St. Thomas's School	oratorio
ripieno	<i>The Well-Tempered Clavier</i>	basso continuo
Pio Ospedale della Pietà	prelude	fundamental bass
ritornello form	chorale prelude	
<i>L'estro armonico</i>	church cantata	

Part IV

Classical	Enlightenment	French Revolution
gallant	humanitarianism	Napoleon Bonaparte
Empfindsam style	Freemasonry	sentimentality
Vienna	Beaumarchais	public concerts

Ch. 14 periodicity Alberti bass opera buffa intermezzo	opera seria opéra comique ballad opera singspiel	da capo aria fuging tunes ballad
Ch. 15 simple binary form rounded binary form sonata sonata form exposition	development recapitulation coda variations minuet & trio	rondo form string quartet sinfonia Mannheim cadenza
Ch. 16 Eszterházy family baryton Sturm und Drang <i>London</i> symphonies	Leopold Mozart Salzburg <i>Haydn</i> quartets serenade	opus number Köchel number
Ch. 17 Bonn <i>Eroica</i> symphony rescue opera	<i>Missa solemnis</i> Heiligenstadt Testament Johann von Schiller	<i>Ode to Joy</i>
Part V Romanticism Arthur Schopenhauer Nicolò Paganini	Johann Wolfgang von Goethe Neoclassical	program music
Ch. 18 absolute music Lied (pl. Lieder) song cycle Wilhelm Müller varied (modified) strophic form	impromptu idée fixe Florestan & Eusebius Heinrich Heine mazurka polonaise	nocturne concert etude Bach revival <i>Faust</i>
Ch. 19 grand opera opéra comique lyric opera opéra bouffe bel canto	Viva Verdi German romantic opera music drama Gesamtkunstwerk leitmotif	operetta nationalism exoticism
Ch. 20 Cecilian movement transcriptions	symphonic poems <i>Ein deutsches Requiem</i>	ballet music <i>New World</i> Symphony
Ch. 21 Nationalism <i>Symphony of a Thousand</i>	Mighty Handful Paris Conservatory	verismo opera

Ch. 22

symbolism
impressionism
post-tonal music
atonality
pitch-class
cubism

twelve-tone method
Sprechstimme
row
series
prime
inversion

retrograde
retrograde inversion
Second Viennese School
primitivism

Ch. 23

avant-garde
futurism
Diaghilev

neoclassicism
serial music
Les Six

Gebrauchsmusik
socialist realism
ethnomusicology

Composers to Focus for Ch. 20-23