MUS8B: Music History

Study Guide ror Final

• Study online chapter outlines, chapter quizzes and flashcards on Study Space.

• Follow the guidelines outlined below and make notes on each of the style periods, composers and

listening selection".

• Do not hesitate to contact the professor by email (aueda@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 - 20lh 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 genre, (piano sonatas. organ preludes. concertos. etc.)

ii. vocal genres

1. Sacred music(mass, cantats, requiem, etc.)

2. Secular music (operas, oratorio, secular, cantatas, songs, etc .)

4. Significance

i. Significant genres

ii. Representative works

iii. Significant biographical info

iv. Style characteristics

III. Listening

1. Identification
2. Composer
3. 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. idee 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
10. 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 *Traite de l’harmonie* prima donna

concertino Leipzig coloratura

tutti St. Thomas's School oratorio

ripieno *The Well-Tempered Clavier* basso continuo

Pro Ospedale della Pieta prelude fundamental bass

ritornello form chorale prelude

*L 'estro armonico*  church cantata

Part IV

Classical Enlightenment French Revolution

gallant humanitarianism Napoleon Bonaparte

Empfindsam style Freemasonry sentimentality

Vienna Beaumarchais public concerts

Ch, 14

periodicity opera seria da capo aria

Albeni bass opera comique fuging tunes

opera buffa ballad opera ballad

intermezzo singspiel

Ch,15

simple binary form development rondo form

rounded binary form recapitulation string quartet

sonata coda sinfonia

sonata form variations Mannheim

exposition minuet & trio cadenza

Ch.16

Eszterhazy family Leopold Mozart opus number

Baryion Salzburg Kochel number

Sturm und Drang *Haydn* quartets

*London* symphonies serenade

Ch.17

Bonn *Missa solemnis* *Ode to Joy*

*Eroica Symphone* Heiligenstadt Testement

Rescue opera Johann von Schiller

Part V

Romanticism Johann Wolfgang von program music

Arthur Schopenhauer Goethe

Nicolo Paganini Neoclassical

Ch,18

absolute music impromptu nocturne

Lied (pl. Lieder) indie fixe concert etude

Song cycle Florstan &. Eusebius Bach revival

Wilhelm Miller Heinrich Heine *Faust*

varied ( modified strophic mazurka

form polonaise

Ch,19

grand opera Viva Verdi operetta

opera comique German romantic opera nationalism

lyric opera music drama exoticism

opera bouffa Gesamtkunstwerk

bel canto leitmotif

Ch,20

Caecilian movement symphonic poems ballet music

Transcription *Ein deutsches Requiem New World* Symphony

Ch,21

Nationalism Mighty Handful verismo opera

*Symphony of a Thousand* Paris Conservatory

Ch. 22

Symbolisrn twelve-tone method retrograde

impressionism Sprechstimme retrograde inversion

post-tonal music row Second Viennese School

atonality series primitivism

pitch-class prime

cubism inversion

Ch.23

avant-garde neoclassicism Gebrauchmusik

futurism serial music socialist realism

Diaghilev Les Six ethnomusicology