Exam 2 Review

Concert report:

* must be a classical music concert
* pretty much all showings at OU are classical

**Baroque period (1600 – 1750 [Bach’s death])**

Terms

* Florentine Comerata
  + They created Opera. They wanted to revive the ancient greek practice of tragedies
* Opera
  + Plural for the Latin word Opus
* Movement
  + Large self-contained sections in a larger work
* Monody
  + Specific movement in an opera. Work for a solo singer in a Greek tragedy accompanied by only the Basso Continuo
* Basso Continuo
  + Bass line basically
* Doctrine of Affections
* Trillo
  + When the same note is sung, over and over in rapid succession
* Passagio
  + Quick scale runs up and down
* Vocal Cantata
  + Second large scale genre introduced in Baroque period
* Recitative
  + To recite. For dialogue with Basso Continuo only
* Aria
  + One singer on the stage with the whole orchestra playing with them. Compared to Shakespeares “To be or not to be”
* Arioso
  + Has parts of recitative and aria
* Castrato
  + A male who has been castrated to maintain a high pitch range with the vocal power of a full grown man
* Oratorio
  + Third large scale genre from Baroque period. for chorus, vocal soloists, and orchestra; usually set to a narrative text based on biblical stories (not intended for religious services). It differs from opera in that it has no acting, scenery, or costumes.
* Concerto
  + Soloist versus a larger group. Concerto means “to contend”
  + Baroque concertos have 3 movements. 1 and 3rd usually have the same form (ritornello).
* Ritornello
  + Starting movement for concertos usually. Starts with an opening theme (ritornello theme) which returns in parts in the third movement
* Program music
  + Any instrumental music that associates itself with an extra-musical idea (poem, sonnet, etc.)
  + Almost always has musical tone painting, which is kind of like word painting
* Concerto grosso
  + A large concerto. Contains many soloists and a small string orchestra
* Forward spinning
  + Seemless melodies. Has a lot of overlap. Bach created it mainly in his fugues
* Fugue
  + Technique of writing. Polyphonic where all voices present in beginning the fugue subject, which is usually short but bold.
  + A counter subject is then introduced
  + Exposition
    - Opening section of fugue, where all voices present themselves
  + Episode
    - Short passages of diversionary material that are the breaks between subjects
  + Fugues can be compared to American Jazz

**Classical (1750 – 1825)**

* Themes and variation form
  + Form of music with different sections that vary on an overall theme
* Coda
  + A way of ending a piece, usually very brief

**Pieces to listen to and explain**

**Baroque Period:**

* **MonteVerdes Opera: Orfeo**
  + Opera work
    - An example of the Florentine Comerata’s attempt to revive the ancient Greek tragedies
    - Opera is plural of opus, so this opera is told through monodies (solo singer with basso continuo).
    - Story is told through a specific order of opus, each of which could stand up on their own, but when strung together form a complete work
    - Example of doctrine of affection. Each movement was to focus on a specific mood or emotion. Change of emotion = change in movement
* **Barbara Strozzi (1619 – 1665): “Lagrime Mie” [CD1 – 16]**
  + Vocal cantata
* **Georg Friedrich Händel (1685 – 1759) “Messiah” [CD2 - #4 & 5]:**
  + Oratorio
* **Antonio Vivaldi (1678 – 1741): La Primavera, from the four seasons (first movement) [CD2 - #1]**
  + Concerto
* **Brandenburg Concerto Number 2 [CD2 - #6]**
  + Concerto Grosso
* **The Art of the Fugue, Contrapunctus 3 [CD2 - #8]**
  + Fugue
* **Christoph Willibald Gluck (1714 – 1787): Orfeo ed Euridice [CD2 - #10]:**
  + Opera
    - Based on Greek legend of Orfeus going to Hades
    - Argues that music should serve drama, not tragedy like the Florentine Comerata thought.
    - In “The Gates of Hell” movement, Orfeus encountered fire demons. These demons tried to interrupt him while he tries to sing his aria, unlike the usual opera form where music and action were somewhat kept separate.
    - This is an argue for a “natural” feel of music
    - Orchestra is highly active throughout the entire work, being themselves an extension of the scene on stage. Therefore they are word painting this.
    - MUSIC SHOULD SERVE DRAMA
* **Piano Concerto no. 17 in G (Third Movement) [CD2 - #12]**
  + Concerto