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MUS-101

Dr. Walter

Music Final Exam Study Guide

* Cumulative listening journal- mostly listening
* 3 sections like other tests
* Composer piece and period
* 10 examples played- 10 choices for each section
* Extra credit listening examples- tell him what period, and potential composer
* Section about baroque forms- term matching- moodle
* MC questions about slides 10 or so questions
* Section matching post-modern styles to their definitions
* Describe sonata in as much detail as possible- moodle

**Baroque Forms**

* Binary Form- AB
* Ternary Form- (ABA) usually consists of 2 binary forms together, repeating the first movement for the repeat of A
* Concerto Grosso- Orchestral piece for a group of very talented soloists playing along wit the amateur orchestra.
* Concertino- orchestral piece for a group of very talented soloists
* Ripieno- Playing along with the normal orchestra
* Tutti- All players together
* Most often in three movements
* Ritornello Form- Featured in the solo concerto and concerto Grosso. Alternates a main recurring theme with contrasting, virtuosic solo material played by the concertina. 1st and 3rd movements in baroque are usually in this form.
* Fugue- Highly imitative polyphonic composition based on main theme. Usually 3-5 independent voices, or more.
* **Fugue Terms**
* Subject: The main theme, stated by each voice, almost like a round.
* Answer: alternate statements of the fugue subject presented in the dominant
* Countersubject: an optional melody that follow the subject that is also passed from voice to voice
* Episode: after all the voices have stated the subject, a transitional section called episode is presented containing either fragmented subject material or completely new material.
* **Fugue**
* Stretto- subjects overlap
* Pedal Point- Harmonic and melodic material changing over a single tone
* Inversion- playing the subject upside down
* Retrograde- playing the subject backwards
* Retrograde- Inversion- backwards and upside down
* Fugues are often paired with a prelude

Sop. **Subject**\_\_\_\_\_\_\_\_\_countersubject\_\_\_\_\_free material\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

Alto **Answer**\_\_\_\_\_\_\_\_\_\_\_countersubject\_\_\_\_\_free material\_\_\_\_\_\_

Ten. **Subject**\_\_\_\_\_\_\_\_\_\_\_countersubject\_\_\_\_

Bass **Answer**\_\_\_\_\_\_\_\_\_\_

**Post-Modern Styles**

* 12-Tone Style- A series of 12 pitches of the octave without repetition
* Ultra Serialism- Increases use of 12 tone style to include rhythm, duration, dynamics, articulation, and tone
* Chance and Indeterminacy- Allows random events to influence form or structure. Chance allows for some decisions normally made by a composer to be left to random events. Indeterminacy refers to certain aspects of the music are unspecified.
* Electronic Music- Music generated and preformed by synthesizers and computers.
* Minimalism- Use of short, repeated patterns that change very slightly over a long time
* Musical Quotation- Music from another composer or time is quoted, then juxtaposed against modern material
* Liberation of Sound- Includes the use of non-musical sounds in music
* Neo Romanticism- New tonal music without reliance on the major/ minor system, also includes programmatic elements
* Cultural Fusion- Cross pollination of music from different cultures.

**Sonata**

In 4 Movements:

1. Sonata Allegro (conflict between 2 themes and 2 keys)

Exposition

Slow introduction (optional)

Theme 1 in Key 1

Bridge – modulating to key 2

Theme 2 in Key 2

Closing material (ending in key 2)

Repeat exposition

Development

Heightened tension due to frequent modulation, fragmentation of

theme(s), new treatment of theme(s) in new keys.

Recapitulation

Theme 1 in Key 1

Bridge – ending in Key 1

Theme 2 in Key 1

Closing material

Coda – firmly establishes Key 1 and concludes the movement

2. Slow, lyrical movement (may be in a contrasting key)

Typical forms: Ternary (ABA), Theme and Variations, “First movement form”

3. Minuet and Trio – moderate triple meter dance-like movement with rigid form:

A B A

||:a:||:ba:||:c:||:dc:||aba (aababa ccdcdc aba)

4. Fast and lively

typical forms:

Rondo – ABACA or ABACABA

or

Sonata Allegro (with diminutive development)

**Listening Portion**

Unit 1

Available through Classical Music Library:

* Gradual for Easter Sunday (Haec dies, quam fecit Dominus), Anon.
* *La Quinte Estampie* Real, Anon.
* *Ce fut en mai*, Moniot D'Arras
* Ave Maria...virgo serena, Josquin Desprez
* 'Rejoice greatly, O daughter of Zion' from *Messiah*, G.F. Handel
* Chorus, 'Hallelujah' from *Messiah*, G.F. Handel
* Allegro, from Serenade No. 13, “Eine Kleine Nactmusik,” W.A. Mozart
* Sacrificial Dance of the Chosen One, from *The Rite of Spring*, I. Stravinsky
* Der Mondfleck, from *Pierrot Lunaire*, A. Schoenberg

Unit 2

Available through Classical Music Library:

* *As Vespa was from Latmos Hill Decscending* – Thomas Weelkes
* 'Tu sei morta' from *Orfeo*, C. Monteverdi
* *Gretschen am Spinr*ade – Franz Schubert
* *Erlkonig* – Franz Schubert
* *Im Wundershonen monat Mai* – Robert Schumann
* *La Traviata: Follie! Follie!...Sempre* libera – Giuseppi Verdi
* Four Seasons *“L’Inverno”* (winter) 1st movement – Antonio Vivaldi
* *Symphonie Fantastique*, mvnt 5, Dream of a Witch’s Sabbath – Hector Berlioz
* *The Moldau* from *Ma Vlast* – Bederich Smetana

On the course moodle page:

* *Begli occhi* – Barbara Strozzi
* from Sgt. Pepper’s Lonely Hearts Club Band
  + *Lucy in the Sky with Diamonds*
  + *Being for the Benefit of Mr. Kite*
  + *Within you/without you*
  + *A Day in a Life*

Unit 3

Available through Classical Music Library:

* Courante, from Suite I for Unaccompanied Violincello, J.S. Bach
* Allegro, from Brandenburg Concerto No. 5, J.S. Bach
* Fugue, “Little” G minor fugue, J.S. Bach
* Menuetto e Trio: Allegretto, Serenade No. 13 “Eine Kleine Nactmusik,” W.A. Mozart
* Presto, String Quartet in E Flat, Op. 33 No. 2, F.J. Haydn
* Molto allegro, Symphony No. 40, W.A. Mozart
* Adagio cantabile, Piano Sonata No. 8 in C minor, Op. 13 "Pathetique,” L. van Beethoven
* Allegro con brio, Symphony No. 5, L. van Beethoven
* String Quartet #4, Op. 37, 1st movement, A. Schoenberg

On the course moodle page:

* *Virtuoso Alice,* D. Del Tredici

From Naxos Music Library:

* *Masterless Hammer,* P. Boulez
* *Notjustmoreidlechatter,* P. Lansky
* *Threnody: To the Victims of Hiroshima*, K. Penderecki
* Piano Phase, S. Reich
* Sonata V, J. Cage
* Makrokosmos III - *Music for a Summer Evening, Music of the Starry Night,* G. Crumb
* *Pi’pa Concerto,* 3rd movement, Tan Dun