

**I. Listening: from Test #1**

**List of works:** \*"Water Music" by G.F. Handel (1685-1759); \*"Mandarendare"; \*"Symphony #18 in F Major" by W.A. Mozart (1756-91); \*"Fanfare for the Common Man" by Aaron Copland (1900-1990); \*"It don't mean a thing if it ain't got that swing" by Duke Ellington (1899-1974)

Work	Composer
<a href="#">Click Here to play</a> 1. _It don't mean a thing if it aint got that swing by Duke Ellington (1899-1974)	
<a href="#">Click Here to play</a> 2. _Symphony #18 in F major by WA Mozart (1756-91)	
<a href="#">Click Here to play</a> 3. _Water Music by GF Handel (1685-1759)	
<a href="#">Click Here to play</a> 4. _Mandarendare	
<a href="#">Click Here to play</a> 5. ____ fanfare for the common man by Aaron Copland (1900-1990)	

**II. Listening from Test #2 Ch. 4 (Middle Ages: 400-1400)**

**List of works:** \*"Viderunt Omnes" by Perotinus (Ca. 1170-Ca. 1236); \*"Kyrie" (Plainchant); \*"Doulz Viaire Gracieus" by G. Machaut (ca. 1300-1377); \*"A Chantar" by Beatriz De Dia (Late 12th Century)

Work	Composer
<a href="#">Click Here to play</a> 1. ____ "A Chantar" by Beatriz De Dia (Late 12th Century)	
<a href="#">Click Here to play</a> 2. ____ Kyrie Plainchant	
<a href="#">Click Here to play</a> 3. __Viderunt Omnes by Perotinus (Ca. 1170-Ca. 1236)	
<a href="#">Click Here to play</a> 4. ____ "Doulz Viaire Gracieus" by G. Machaut (ca. 1300-1377)	

**III. Listening from Test #2 Ch. 5 (Renaissance: 1400-1600)**

**Works:** \*"Kyrie" from "Pange Lingua Mass" by Josquin Desprez (ca. 1400-1521); \*"Exsultate Deo" (Motet) Pierluigi Da Palestrina (ca. 1525-1594); \*"Sweet Nymph Come to They Lover" and "Fire and Lightening" (Two English Madrigals) by Thomas Morley (1557-1602); \*"Canzona Duodecimi Toni" (Two Brass Choirs) by Giovanni Gabrieli (1555-1612); \*"Ronde" and "Saltarello" (Dance Pair) by Tielman Susato (fl. 1543-1570)

Work	Composer
<a href="#">Click Here to play</a> 1. ___ “Kyrie” from “Pange Lingua Mass” by Josquin Desprez (ca. 1400-1521)	
<a href="#">Click Here to play</a> 2. ___ “Exsultate Deo” (Motet) Pierluigi Da Palestrina (ca. 1525-1594)	
<a href="#">Click Here to play</a> 3. ___ “Canzona Duodecimi Toni” (Two Brass Choirs) by Giovanni Gabrieli (1555-1612)	
<a href="#">Click Here to play</a> 4. ___ “Sweet Nymph Come to They Lover” and “Fire and Lightening” (Two English Madrigals) by Thomas Morley (1557-1602)	
<a href="#">Click Here to play</a> 5. ___ “Ronde” and “Saltarello” (Dance Pair) by Tielman Susato (fl. 1543-1570)	

#### IV. Listening from Ch. 6 (1600-1750)

**Works:** \* “St. Matthew Passion” by J.S. Bach (1685-1750); \* “Messiah” by G.F. Handel (1685-1759); \* “Spring” by Antonio Vivaldi (1678-1741); \* “Dido and Aeneas” by Henry Purcell (1659-1695)

Work	Composer
<a href="#">Click Here to play</a> 1. ___ Dido and Aeneas” by Henry Purcell (1659-1695)	
<a href="#">Click Here to play</a> 2. ___ St. Matthew Passion” by J.S. Bach (1685-1750)	
<a href="#">Click Here to play</a> 3. ___ Violin Concerto in E major Vienna orchestra	
<a href="#">Click Here to play</a> 4. ___ Water Music suite #1 Hallelujah by London symphony orchestra	

**Short Answers:** 1. Name the five elements of music. *Melody*, *Rhythm* \_\_\_\_\_, \_\_\_\_\_ *Harmony* \_\_\_\_\_, \_\_\_\_\_ *tempo* \_\_\_\_\_, \_\_\_\_\_ *pitch* \_\_\_\_\_.

2. What are the five families of instruments? *Woodwinds*, *Brass*, \_\_\_\_\_ *strings* \_\_\_\_\_, \_\_\_\_\_ *percussion* \_\_\_\_\_, \_\_\_\_\_ *keyboard* \_\_\_\_\_.

3. List three of the types of texture: *Monophony*, \_\_\_\_\_ *polyphone* \_\_\_\_\_, \_\_\_\_\_ *homophone* \_\_\_\_\_.

#### Ch. 4 Terms to define:

1. Plainchant (see pg. 55): \_\_\_\_\_ The vocal music for church services from the early Middle Ages \_\_\_\_\_

2. Three types of text setting (see pg. 56): *Syllabic*, \_\_\_Melismatic\_\_\_\_\_,  
\_\_\_Neumatic\_\_\_\_\_
3. Secular Song. Primary Topic? (see pg. 58) \_\_\_Strophic\_\_\_\_\_
4. Who were the Troubadours? (see pg. 58) \_\_\_Most were men, few were  
women\_\_\_\_\_
5. In the song "A Chantar" by Beatriz De Dia, what is the name of the string instrument  
which accompanies the singer? (see pg. 58) \_\_\_Vielle\_\_\_\_\_ Which  
instrument accompanies this? (see pg. 58)  
\_\_\_woodwind\_\_\_\_\_.
6. The Medieval Audience: two main kinds of audience for serious music? (see pg. 65)  
\_\_\_human\_\_\_\_\_ and \_\_\_divine\_\_\_\_\_.
7. Quote on pg. 64 "Music is a science that would have us laugh and sing and dance." Who  
said this? \_\_\_Guillaume de Machaut\_\_\_\_\_

**Ch. 5 Terms to define and short answer questions:**

1. When was the Printing Press invented? \_\_\_1450\_\_\_\_\_
2. What are the five movements of the Mass Ordinary? *Kyrie, Gloria*, \_\_\_Credo\_\_\_\_\_,  
\_\_\_Sanctus\_\_\_\_\_, and \_\_\_Angus Dei\_\_\_\_\_.
3. Define Polyphony: \_\_\_different melody lines that performed at the same  
time\_\_\_\_\_
4. Most gifted composer of the mid-Renaissance and whom Martin Luther praised for his  
being the "Master of Notes"? \_\_\_Josquin Desprez\_\_\_\_\_
5. What does the term "Renaissance" mean? \_\_\_rebirth\_\_\_\_\_

**Ch. 6 Terms to define and short answer questions:**

1. "Baroque" = \_\_\_the harmony is confused, full of modulations and dissonances, the  
melody is harsh and unnatural, the intonation is remote and the motion is constrained. \_  
\_\_\_\_\_ (pg. 83)

2. What is the basis of *Concertos*? The idea of contrast, forming the texture by the interplay between a small or large group. \_\_\_\_\_ (pg. 87)
3. Name four of the movements in a *French Baroque Dance Suite*: Allemande, \_\_\_\_\_, \_\_\_\_\_, \_\_\_\_\_, \_\_\_\_\_ (see pg. 87 and following)
4. What two instruments comprise the *Basso Continuo*? \_\_\_\_\_ harpsichord \_\_\_\_\_ and \_\_\_\_\_ low strings \_\_\_\_\_ (see pg. 87)
5. What comes after the Recitative \_\_\_\_\_ ritornello \_\_\_\_\_ (see pg. 89)
6. Which of our listening pieces used the *Ground-Bass* form? \_\_\_\_\_ Dido and Aeneas \_\_\_\_\_ (pg. 91)
7. Define *Sonata da Camera* \_\_\_\_\_ the movements based on dance rhythms \_\_\_\_\_ (chamber sonata) \_\_\_\_\_ (pg. 93)
8. Define *Sonata da Chiesa* \_\_\_\_\_ (church sonata) more serious in character and alternated between slow and fast \_\_\_\_\_ (pg. 93)
9. Which of our listening pieces illustrated *Program Music*? \_\_\_\_\_ First Movement from the four seasons \_\_\_\_\_ (pg. 96)

**Questions with short answers:**

1. Vivaldi's nickname? \_\_\_\_\_ The Red Priests \_\_\_\_\_ (pg. 95)
2. J.s. Bach wrote in all genres of music at his time except for? \_\_\_\_\_ opera \_\_\_\_\_ (pg. 99)
3. Bach's organ music is varied; some are "*preludes* and \_\_\_\_\_ fugue \_\_\_\_\_ (pg. 99)
4. Bach wrote two Passions for choirs, soloists and orchestra. What is a Passion? \_\_\_\_\_ a musical setting of the story from the Gospels of the death of Jesus \_\_\_\_\_ (pg. 99)
5. What two types of music did Handel mainly compose during his London years? \_\_\_\_\_ oratorios \_\_\_\_\_ and *Opera* (pg. 103)

6. Handel's "Messiah" is in how many parts? (pg. 104) 3 parts

7. What different texture types does Handel use in his "Messiah"? (pg. 104) *Homophony*,  
\_polyphony\_\_\_\_\_ and \_\_\_\_imitation\_\_\_\_\_

**Extra Credit:**

What was your favorite work studied for this test, and why? \_\_\_the different characteristics of renaissance music. It is my favorite because overall the sound is much smoother and people expressed themselves in different artistic ways.\_\_\_\_\_.