

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 (19001-990); *"It don't mean a thing if it ain't got that swing" by Duke Ellington (1899-1974)

Work**Composer**

[Click Here to play](#) 1. It don't mean a thing if ain't got that swing by duke Ellington

[Click Here to play](#) 2. Symphony #18 in F Major by W.A Mozart

[Click Here to play](#) 3. Water Music by G.F. Handel

[Click Here to play](#) 4. Mandarendare

[Click Here to play](#) 5. Fanfare for the Common Man by Aaron Copland

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

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

Work**Composer**

[Click Here to play](#) 1. "A Chantar" by Beatriz De Dia (Late 12th Century)

[Click Here to play](#) 2. "Kyrie" (Plainchant)

[Click Here to play](#) 3. "Viderunt Omnes" by Perotinus

[Click Here to play](#) 4. "Douz Vaire Gracieus" by G. Machaut

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**

[Click Here to play](#) 1. "Kyrie" from "Pange Lingua Mass" by Josquin Desprez

[Click Here to play](#) 2. Exsultate Deo (Motet) by Pierluigi Da Palestrina

[Click Here to play](#) 3. Canzona Duodecimi Toni (Two Brass Choirs) by Giovanni Gabrieli

[Click Here to play](#) 4. Fire and Lightning (Two English Madrigals) by Thomas Morley

[Click Here to play](#) 5. Ronde and Saltarello (Dance Pair) by Tielman Susato

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
Click Here to play 1. <u>Dido and Aeneas by Henry Purcell</u>	
Click Here to play 2. <u>St. Matthew Passion by J.S Bach</u>	
Click Here to play 3. <u>Spring by antonio Vivaldi</u>	
Click Here to play 4. <u>Messiah by G.F. Handel</u>	

Short Answers: 1. Name the five elements of music. Melody, Tempo, Texture, rhythm, harmony.

2. What are the five families of instruments? Woodwinds, Brass, keyboards, strings, percussion.

3. List three of the types of texture: Monophony, polyphony, homophony.

Ch. 4 Terms to define:

1. Plainchant (see pg. 55): The vocal music of church services from early Middle Ages
2. Three types of text setting (see pg. 56): Syllabic, melismatic, neumatic
3. Secular Song. Primary Topic? (see pg. 58) Primary topic was Love
4. Who were the Troubadours? (see pg. 58) Men who wrote their own poetry and music
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 wind instrument accompanies this? (see pg. 58) Low wooden flute.
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 Agnus Dei.

3. Define Polyphony: A musical texture consisting of two or more independent melodic lines.
4. Most gifted composer of the mid-Renaissance and whom Martin Luther praised for his being the “Master of Notes”? Josquine Desprez
5. What does the term “Renaissance” mean? Rebirth

Ch. 6 Terms to define and short answer questions:

1. “Baroque” = Began a term of disapproval (pg. 83)
2. What is the basis of *Concertos*? The idea of Contrast (pg. 87)
3. Name four of the movements in a *French Baroque Dance Suite*: Allemande, Courante, Sarabande, Gigue (see pg. 87 and following)
4. What two instruments comprise the *Basso Continuo*? Harpsichord and Low String (see pg. 87)
5. What comes after the Recitative A Chorus of nymphs and shepherds follows with a celebratory passage. (see pg. 89)
6. Which of our listening pieces used the *Ground-Bass* form? Dido's Lament from the opera Dido and Aeneas by Henry Purcell (pg. 91)
7. Define *Sonata da Camera* Dance Rhythms (pg. 93)
8. Define *Sonata da Chiesa* were more serious in character and alternated between slow and fast (pg. 93)
9. Which of our listening pieces illustrated *Program Music*? The Four Seasons Concertos (pg. 96)

Questions with short answers:

1. Vivaldi’s nickname? “The Red Priest” (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 Fugues (pg. 99)

4. Bach wrote two Passions for choirs, soloists and orchestra. What is a Passion? Is 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? 3 parts (pg. 104)
7. What different texture types does Handel use in his "Messiah"? (pg. 104) Homophony,
8. Unisons, polyphony and imitation

Extra Credit:

What was your favorite work studied for this test, and why? My favorite work study was listening to those instruments and paying really close attention to it in my room. I enjoyed it alot Even though I had trouble with the sounds, I truly tried my best..