

21M.235 Quiz 2 Guide

The second quiz will be on Wednesday, November 6, 2013. The exam will include the listening, reading, and class material for weeks V – IX.

Terms (People, Places, Things): (4 points each) Describe / define the terms below. Be sure to associate the term with a composer and work from our syllabus or text. I will choose from the following:

Concerto	<i>camera</i>	Oratorio
Concerto grosso	Suite	Da capo Aria
Ritornello form	Binary Form	Charles Jennens
Ripieno	<i>Gradus ad Parnassum</i>	Cantata
Sonata (or concerto) <i>da chiesa</i>	Canzona	Erdmann Neumeister
Trio sonata	<i>Fortspinnung</i>	Chorale / Chorale Cantata
Sonata (or concerto) <i>da camera</i>	Deceptive cadence	<i>acciaccatura</i>
	Pio Ospedale della Pietà	Empfindsamkeit

Assigned Listening: Audio excerpts of approximately 30-45 seconds will be played once or twice in succession. You should be able to identify each excerpt by composer and title of the complete work. (4-6 points)

You may be asked an additional question(s) relating to the form, genre, instrumentation, *etc.* of the movement or work as a whole. (an additional 4-6 points)

Prepare these pieces:

Arcangelo Corelli

Sonata da chiesa, op. 3, no. 11 (complete)

Sonata da camera, op 4, no. 2 (complete)

Henry Purcell

Fantasy 7 in c minor

Canzona from Sonatas of III parts, no. 3

George Frideric Handel

Concerto grosso in B-flat, op. 6, no. 7 (complete)

Rodelinda, “Vivi, tiranno!”

Israel in Egypt (Nos. 4, 6, 7, 8, 9)

Johann Sebastian Bach

Prelude and Fugue in C major, Well-Tempered Clavier, Bk. 1

Durch Adams Fall (organ prelude)

Brandenburg Concerto No. 5 (complete)

Nun komm, der Heiden Heiland, BWV 61 (overture, Nos. 2, 3, 4, 5)

Ein feste Burg, BWV 80 (Nos. 1, 2, 5, 8)

Art of the fugue, Contrapunctus XIV (fuga a 3 soggetti)

Antonio Vivaldi

Four Seasons – La primavera (complete)

Domenico Scarlatti

Sonata in E, K.264

C.P.E. Bach

Sonata No. 1 in F (Prussian)

Unknown Listening: You may be asked to identify a probable composer, country, genre, or form for a work or movement not on the assigned listening. (4-5 points per question)

Unknown Score: You may be asked to identify a probable composer, genre, or form (by labeling major formal sections) for a work or movement not on the assigned listening. (3 points per question)

Concept, Context Questions: For the following topics (and possibly one not given in advance), write a short, but coherent, explanation. You are NOT required to write full sentences or an essay. Sometimes charts or bullet points may be more effective. Be sure to refer to examples from the assigned listening to illustrate your points. (5 points each)

1. Outline the “rise of tonality” and its relation to the Circle of Fifths.
2. Place the following composers in chronological order and list highlights from their careers and works: Arcangelo Corelli, Antonio Vivaldi, George Frideric Handel, JS Bach, Domenico Scarlatti.
3. Discuss the rise of the concerto in two ways: via Corelli and via Marcello, culminating in examples by Vivaldi, Handel, and Bach.
4. Label the score of the Canzona from Henry Purcell’s Sonatas of III Parts, no. 3 in D minor (Taruskin EX. 5-11) with the correct terms (subject, countersubject, episode, stretto, and pedal/pedal point).
5. Richard Taruskin presents Bach as a traditionalist and as one of the “universal synthesists.” Using the French Suite No. 5 in G major by JS Bach, outline how Bach’s suite supports this description of the composer.

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