

HISTORY STUDY GUIDE

CSMTA Achievement Day

Study Guide for Music History Test

Level 1

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1. Terms - Know the terms and their meanings.

Ensemble ---A group of people who perform instrumental or vocal music together.

Orchestra---A large ensemble consisting of strings, woodwinds, brass and percussion instruments.

Band ----- A large ensemble consisting of woodwinds, brass, and percussion instruments.
No string section.

Choir -----A group of singers.

2. Instruments - An orchestra is divided into four sections: **strings, woodwinds, brass, and percussion**. Study the names and pictures of the instruments that belong to each section. On the test, you will be given seven instrument names, and you will be choosing pictures of those instruments. To see the instruments of the orchestra, watch #1 on the playlist, “**The Young Person’s Guide to the Orchestra**” by **Benjamin Britten (1913~1976, England)**.

STRINGS: The string section of the orchestra consists of wooden instruments which are bowed across a set of four strings. The lower the instrument sounds, the larger it is. The string section has the most players of any section in the orchestra.



Violin:

Creates the highest sound in the string section.
Violins often play a lot of solo music.

Viola:

Creates medium-high sound.



Cello:

Creates medium-low sounds in the string section.
Cellos often play solo music like violins do.



Double-Bass

Creates the lowest sound in the string section.

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Harp: The harp is a special member of the string section because it is plucked instead of bowed. It has 47 strings; many more than the other string instruments. Harps often are heard as solo instruments, especially in Irish and Celtic music.

WOODWINDS: Woodwinds are made of wood or metal, and have keys the players press to create different notes. Players blow into the instrument to create sound. Some woodwinds need a reed to help create sound.



Flute: The flute is a high wind instrument. It is the most ancient instrument in human history. Flutes can be made of bone, bamboo, or wood, but modern orchestral flutes are usually made of metal. Composers often use the flute to sound like the singing of birds.



Clarinet: The clarinet is a medium-high wind instrument. It is made of wood, has metal keys and a single reed.



Oboe: The oboe is a medium-high wind instrument. The mouthpiece has a double reed that air is blown through to create sound.



Bassoon: The bassoon is a low wind instrument with an interesting shape. Bassoonists blow air through a double reed on the mouthpiece.

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BRASS: The brass instruments made of shiny brass. Air is blown through a mouthpiece to create sound. These instruments create some of the loudest sounds in the orchestra and are also important in marching bands.



Trumpet: The trumpet is a high brass instrument and much smaller than the other brass instruments. The players move valves to change notes. In past history, soldiers used trumpets to give signals in battle.



Horn: The horn is a medium-high brass instrument with a softer sound than the trumpet. The players move valves to change notes. In the old days, hunters would play horns as they galloped around the countryside.



Trombone: The trombone is the medium-low brass instrument. The player moves the slide to change notes.



Tuba: The tuba is a large, low brass instrument. The players press valves to change notes.

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PERCUSSION: The percussion section of the orchestra consists of instruments that are hit to produce a sound. The percussion section includes many different types of instruments, some of which are only used for a few compositions. If you have played a drum or some jingle bells, you have played a percussion instrument! Below you will see some of the most common percussion instruments in an orchestra.



Timpani: A type of large drum used in the orchestra. Usually a percussionist uses several timpani at a time to create lots of low, loud sounds.

Xylophone: The xylophone is made of metal or wooden boards that are hit with mallets.



Triangle: The triangle is a metal bar shaped into a triangle. When the player hits it with a metal stick, it makes a high tinkling sound.

Cymbals: Cymbals are large, round metal discs which make a crashing sound when hit together.



Piano: The piano is a special instrument because it is both a percussion instrument and a string instrument. It has about 230 strings inside. Sound is created when you press a key, a hammer inside the piano hits a string. A piano has 88 keys (count them!) and has a wide range of high and low sounds. It also has three pedals. The damper pedal (right side) makes the notes keep ringing even when you let go fingers. The *una corda* pedal (left side) makes the notes sound softer. The middle pedal on a grand piano is the *sostenuto* pedal. It keeps the notes you played ringing, and doesn't let the notes played afterwards ring.

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3. **Listening Quiz** - All pieces listed can be heard online (www.comusicteachers.net) with a playlist of YouTube videos. For some pieces, you will need to start a few minutes into the video. In that case, this study guide will tell you where to start listening.

On the test, you will hear each piece for 30 seconds and then answer the questions. You will not see a video. First, you will identify the instrument that plays the melody you hear. Second, you will answer questions about what you hear: dynamics, tempo, or major/minor, etc. There is no need to memorize the names of pieces or the names of composers; you will choose from a list on the test.

List of music in the test

Violin --- “Meditation” from *Thaïs* ----- Jules Massenet
Cello --- Unaccompanied Cello Suite in G Major, BWV 1007 ----- Johann Sebastian Bach
Flute ---Prelude to the Afternoon of a Faun ----- Claude Debussy
Oboe --- Oboe Sonata, Op. 166, 1st movement----- Saint-Saëns
Trumpet --- Trumpet Concerto, Hob.: VII e, 1, 3rd movement-----Joseph Haydn
Horn --- Horn Concerto No. 4, K. 495, 3rd movement-----Wolfgang Amadeus Mozart
Trombone --- Trombone Concerto -----Erik Larsson
Timpani --- Timpani Concerto, 3rd movement-----William Kraft
Band --- The Marine’s Hymn ----- music by Jacques Offenbach
Orchestra ---The Young Person’s Guide to the Orchestra -----Benjamin Britten

The following music are not in the test, but are provided so that you can hear the sound of each instrument.

Viola --- Viola Sonata Op. 120, No.1, 2nd movement----- Johannes Brahms
Bass --- “The Elephant” from *Carnival of Animals* ----- Camille Saint-Saëns
Harp --- O’Carolan’s Dream ----- Turlough O’Carolan
Clarinet --- Clarinet Sonata Op. 120, No. 1, 1st movement-----Johannes Brahms
Bassoon --- Caprices for bassoon
Tuba --- Carnival of Venice -----Jean-Baptiste Arban
Xylophone --- “Fossils” from *Carnival of Animals* -----Camille Saint-Saëns
Triangle, Cymbal, Drum --- Triangle lesson
Choir --- “O Nata Lux” -----Morton Lauridsen

Example Questions about music

What is the dynamic?	Forte	Piano
Does this piece sound major or minor?	Major	Minor
What plays this piece?	Band	Orchestra
How many people are playing?	1 person	2 people
		many people

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1. **Terms** - Know the following terms and their meanings. New instrument introduced at this level: **organ**.

sonata, sonatina:

A work for one or more solo instruments, not voice, usually in several movements, and prevalent from the 17th Century onwards. A sonatina is a smaller scale, technically less-demanding version of a sonata.

toccata, toccatina:

A virtuoso composition for keyboard or plucked string instrument, featuring some brilliant passages. It is considered a “touch” piece and originated in 16th century. A toccatina is a smaller-scale, less demanding version of toccata.

In this level, the work for organ, **Toccata in D minor** by **Johann Sebastian Bach (1685~1750, Germany)** is introduced. This piece is played on an **Organ**. The pipe organ is the largest and loudest of all musical instruments. It can have up to 10,000 different pipes (with some up to five stories tall!), which make music when air blows through them. Many organs have two to five keyboards, plus a set of pedals for the feet. An organ also has many buttons, called stops, which let an organist choose many different sounds to use. Most organs are found in churches. In the video, look at how big the pipes are compared to the organist!

symphony:

A work for orchestra in multiple movements. In this level, **Symphony No.5, 1st movement** by **Ludwig van Beethoven (1770~1825, Germany)** is introduced. The opening has the well-known 4-note motive (G-G-G-Eb). This 4-note motive occurs throughout the movement, and throughout the entire work.

march:

Music with a strong beat in 4/4 time designed to accompany marching. The most famous composer who wrote the largest number of marches is **John Philip Sousa (1854~1932, U.S.A.)**. During his childhood, he learned to play the violin. He joined the US Marine Band at age 13. Seven years later, he began performing as a theater musician in Philadelphia and Washington, and started composing. At this level, his “**Stars & Stripes Forever**” is introduced. His other well-known marches are “Washington Post,” “The Thunderer,” and “El Capitan.”

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minuet:

A graceful French Baroque dance in $\frac{3}{4}$ time. Popular around 1650~1800. In this level, the last **Menuet** from ***Water Music*** by **George Frederic Handel (1685~1759, Germany)** is introduced.

waltz

A ballroom dance in $\frac{3}{4}$ time. Popular since the late 18th C. **Johann Strauss Jr. (1825~1899, Austria)** has been called the “King of Waltz.” In this level, his “**Blue Danube Waltz**” is introduced.

Both the Minuet and Waltz are dances in $\frac{3}{4}$ time. The Minuet was created earlier in history than Waltz. Each has its own dance steps.

theme & variations

The musical form in which the theme is repeated in various ways. In this level, the “**Twelve Variations of “Ah vous dirai-je, maman”** (“Ah! Will I tell you, Mommy”) (the theme and variations on the melody of Twinkle, Twinkle Little Star) by **Wolfgang Amadeus Mozart (1756~1791, Austria)** is introduced.

Opus (Op.) The work numbers for musical compositions.

2. **Composers** – Be able to match composers’ names with their **pictures** and know the **countries** where they were born.



Johann Sebastian Bach (1685~1750, Germany) Baroque

J. S. Bach, the most famous of all Baroque composers, was born in a musical family of over seven generations of musicians. As a child he studied harpsichord, violin, and organ; additionally, he sang in a boy’s choir as a teenager. All these experiences gave Bach a strong musical foundation. As an adult, he was an organist and music director. During his lifetime, he produced hundreds of works for keyboard (organ and harpsichord), voice and orchestra (nearly three hundred cantatas, secular cantatas, Masses, Oratorios, and chorales), instrumental music for orchestra and chamber ensemble, and many others. His well-known works include the Well-Tempered Clavier Books I and II, the Goldberg Variations, and the Brandenburg concertos.

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Wolfgang Amadeus Mozart (1756~1791, Austria) Classical

Born a prodigy (a child with exceptional musical talent), Mozart received music education from his father. He learned piano and violin quickly and began composing at the age of five. From the age of six, his father took him on performance tours for royalty. As an adult, he made a living by selling his compositions and giving music lessons. However, he frequently needed to borrow money from friends, since he didn't have a secure job as an organist or as a music director at a church or court. In his short life, he produced operas, symphonies, piano concertos, chamber music, piano sonatas, and other works.



Ludwig van Beethoven (1770~1825, Germany) Classical

Beethoven showed great musical talent from a young age and learned to play piano, organ, and violin. Because Beethoven's father was unreliable, as a child Beethoven was forced to perform concerts to financially support the family. Beethoven studied music briefly with Haydn and Salieri. He was very good at improvising, and was a virtuoso pianist. He became deaf as he aged, but despite such an unfortunate circumstance, he composed 9 symphonies, 32 piano sonatas, chamber music, and other works. Some of the most famous works are his 5th, 7th, and 9th symphonies, the "Moonlight" Piano Sonata, the "Appassionata" Piano Sonata, the *Missa Solemnis*, and Fur Elise.

3. **Listening Quiz 1** - All pieces listed can be heard online (www.comusicteachers.net) with a playlist of YouTube videos. For some pieces, you will need to start a few minutes into the video. In that case, this study guide will tell you where to start listening.
On the test, you will hear each piece for 30 seconds before answering the questions. You will not see a video. Be able to choose the name of the piece and the name of the composer. You will also be answering questions about tempo, a group of performers, etc.

Name of composition

Name of Composer

Canon in D -----	Johann Pachelbel (1653~1706)
Menuet from Water Music -----	George Frederic Handel (1685~1759)
The Blue Danube Waltz -----	Johann Strauss Jr. (1825~1899)
William Tell Overture -----	Gioachino Rossini (1792~1868)
Can Can -----	Jacques Offenbach (1819~1880)
Stars & Stripes Forever -----	John Philip Sousa (1854~1932)

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4. **Listening Quiz 2** - Be able to choose the name of pieces and the name of composers. Know which piece is played on the organ.

<u>Name of piece</u>	<u>Name of Composer</u>
Toccata in D minor -----	Johann Sebastian Bach (1685~1750)
Twinkle Variations -----	Wolfgang Amadeus Mozart (1756~1791)
Symphony No.5, 1 st movement -----	Ludwig van Beethoven (1770~1825)
Für Elise -----	Ludwig van Beethoven (1770~1825)

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1. **Terms** - Know the following terms and their meanings.

tarantella

A folk dance in rapid 6/8, with shifts between major and minor. Its name was taken from the town of Taranto in southern Italy. To see how a Tarantella is danced, you can watch a video on the Supplementary YouTube Playlist.

ballet

A spectacular dance on a stage with music. A classical form with graceful and precise steps and gestures. In this level, “**Trepak**” (Russian dance) from Tchaikovsky’s ***Nutcracker Suite*** is introduced. **Peter Ilyich Tchaikovsky (1840~1893)**, a **Russian** composer, who is famous for writing ballet music such as the *Nutcracker Suite*, *Swan Lake*, and *Sleeping Beauty*.

ecossaise

Dances in Scottish style in the late 18th C. The ones in early 19th C. in Vienna were in lively 2/4 time. To see how a Scottish dance is danced, you can watch a video on the Supplementary YouTube Playlist.

song Music for voice, not for instruments.

lyrics Text of a song.

air (or arioso) A tune. A song-like vocal or instrumental composition.

lieder

German songs for voice and a piano. In this level, the lieder “**Erlkönig**” and “**Ave Maria**” by **Franz Schubert (1797~1828, Austria)** are introduced.

chorus

A group of singers, usually in four sections. The high women’s voice section is called “**soprano**,” the low women’s voice section is called “**alto**,” the high men’s voice section is called “**tenor**,” and the low men’s voice section is called “**bass**.” In this level, two pieces are introduced.

One is **Symphony No.9, 4th movement** by **Ludwig van Beethoven (1770~1825, Germany)**. Symphonies typically don’t have a chorus, but Beethoven combined the orchestra with chorus in this piece to create a large-scale work. The “**Ode to Joy**” melody appears in many places, sometimes by itself, other times blended with another melody. Sometimes it’s slow and soft, other times it’s loud and fast. This is Beethoven’s LAST symphony. Beethoven composed a total of **9** symphonies.

The other chorus piece is “**Hallelujah Chorus**” by **George Frederic Handel (1685~1759, Germany)**. This is a movement of his large work ***Messiah***.

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2. **Composers** – Be able to match the composers' names with their **pictures**, know the **countries** where they were born, and the **periods** in which they belong.



Franz Joseph Haydn (1732~1809, Austria) Classical

As a boy, Haydn sang in a choir. When he was an adult, he was a music director to aristocratic families; his longest employment was with the Prince Esterházy family (29 years!). During his long life, he met both Mozart and Beethoven and composed over one hundred symphonies, including some which were nicknamed “Surprise,” “Farewell,” “The Clock,” “The Hen,” and “The Bear.” He also wrote much chamber music, chorales, and piano sonatas.



Franz Schubert (1797~1828, Austria) Classical/Romantic

Displaying musical talent at a young age, Franz Schubert was accepted as a choir boy at the imperial court chapel in Vienna. During adulthood, he began teaching music, but then abandoned the job to focus on composing. He was always poor, relying on the generosity of friends. During his short life, he composed over six hundred lieder, including “Ave Maria,” “Erlkönig” (“Erl-king”), “Heidenröslein” (“Wild Rose”), and “Die Lindenbaum” (“The Linden Tree”). His other famous works include the “Unfinished” Symphony; the “Trout” Quintet, and the *Wanderer Fantasy* for piano. Hardly any of his works were performed while he was alive, but many years later, thanks to Franz Liszt, who transcribed and performed his music, Schubert’s music became well known.



Robert Schumann (1810~1856, Germany) Romantic

Robert Schumann was a child who loved to read books. At age 20, he went to Friedrich Wieck to study music. Later, he married Wieck’s daughter, Clara, who was a virtuoso pianist. Schumann wanted to become a concert pianist, but he injured his fourth finger while using a device he invented to strengthen fingers, forcing him to abandon his concert career. Some of his most famous piano works are the Piano Concerto in A Minor, Carnaval, the Symphonic Etudes, and his work for children called “Kinderszenen” (“Scenes from Childhood”). Sadly, he died of a mental health problem.

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3. **Periods** - Three musical periods are introduced in this level. Be able to answer the names of all three periods.

Baroque period (1600~1750)

The music in this period is highly ornamented, contrapuntal, and has complex textures. It often sounds continuous due to the overlapping voices in the phrase endings. The music is based on harmonic movement. The end of this period is the same year as the year in which J. S. Bach died.

Classical period (1750~1825)

The music in this period has simple song-like melodies, chordal accompaniments such as Alberti bass, clear phrases and rests which often puncture phrase endings. The tempo often stays the same throughout a piece or a movement. The music is based on singable melodies.

The end of this period is the same year as the year Beethoven died.

Romantic period (1825~1900)

The music in this period often has beautiful or dramatic melodies, extended harmonies, chords outside of the tonal structure, large dynamic contrasts, and changing moods and colors. Tempo changes often occur in the middle of pieces.

The list below has all the composers you have learned and the periods to which they belong. **Be able to answer the correct periods for the composers with an *.** Those composers are the ones that are introduced with pictures at this level and previous level.

(The composers with no * are not introduced with pictures, but their music can be heard in the listening quiz in levels 2 and 3.)

1600~1750

Baroque

Pachelbel

Handel

J.S.Bach*

1750~1825

Classical

Haydn*

Beethoven*

Mozart*

Schubert*

1825~1900

Romantic

R. Schumann*

Tchaikovsky

J.Strauss Jr

Rossini

Offenbach

Schubert*

(Schubert belongs to both Classical and Romantic periods.)

(The period Sousa belonged to will be introduced at level 8.)

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5. **Listening Quiz** - All pieces listed can be heard online (www.comusicteachers.net) with a playlist of YouTube videos. For some pieces, you will need to start a few minutes into the video. This study guide will tell you where to start listening.

On the test, you will hear each piece for 30 seconds before answering the questions. You will not see a video. Know the names of the pieces and the names of the composers.

<u>Name of piece</u>	<u>Name of Composer</u>
“Hallelujah Chorus” from <i>Messiah</i>	George Frederic Handel (1685~1759)
Jesu, Joy of Man’s Desiring	Johann Sebastian Bach (1685~1750)
Symphony No.94, 2 nd movement “Surprise”	Franz Joseph Haydn (1732~1809)
Symphony No.9, 4 th movement “Ode to Joy”	Ludwig van Beethoven (1770~1825) (start Symphony at 3:35 minutes into video)
Sonata Op.27, No.2, 1 st movement “Moonlight”	Ludwig van Beethoven (1770~1825)
“Happy Farmer” from <i>Album für die Jugend (Album for The Young)</i> , Op.68, No.10	Robert Schumann (1810~1856)
“Traümmerei” (“Dreaming” from <i>Kinderszenen (Scenes from Childhood)</i>), Op.15, No.7	Robert Schumann (1810~1856)
Ave Maria	Franz Schubert (1797~1828) (There are two versions of Ave Maria, one for voice and one for choir/orchestra.)
Erlkönig (“Erl-king”)	Franz Schubert (1797~1828)
“Trepak” from <i>Nutcracker Suite</i>	Peter Ilyich Tchaikovsky (1840~1893)

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1. **Terms** - Know the following terms and their meanings.

chamber music

Music played by more than 1 person, by a small ensemble. Duo or Duet (2 people), Trio (3 people), Quartet (4 people), Quintet (5 people), etc.

In this level, three pieces are introduced: **Eine Kleine Nachtmusik (A Little Night Music)** by **Amadeus Mozart (1756~1791, Austria)**, a piano quintet titled “**The Trout**” by **Franz Schubert (1797~1828, Austria)**, and **Hungarian Dance No.5** by **Johannes Brahms (1833~1897, Germany)** in a duo arrangement.

barcarole A piece in the style of the songs of Venetian gondoliers. To hear a barcarole, see the Supplementary Videos playlist.

prelude Musical introduction to a composition or drama.
In this level, **Prelude Op. 28, No.15 “Raindrop”** by **Frédéric Chopin (1810~1849, Poland)** is introduced. Chopin’s Op. 28 has 24 preludes, one in each major and minor key.

chorale A hymn tune of the German Protestant church, or one similar in style.

invention A short contrapuntal* composition featuring a motive in two-part counterpoint.* Bach wrote many two-part and three-part inventions for keyboard.

*“Contrapuntal” “counterpoint” mean that two or more equally important lines sounding together.

rhapsody An instrumental piece which sounds as if it were improvised.
In this level, **Rhapsody in Blue** by **George Gershwin (1898~1937, U.S.A.)** is introduced.

program music

Music meant to depict non-musical ideas, such as water, bird-song, a painting or a story.
In this level, “**Spring**” from **Four Seasons** by **Antonio Vivaldi (1678~1741, Italy)** is introduced.

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2. **Composers** – Be able to match the composers' names with their **pictures**, know the **countries** where they were born, and the **periods** in which they belong.



Antonio Vivaldi (1678~1741, Italy) Baroque

Born in Venice to a father who was a violinist, Vivaldi received training for the priesthood, and learned to play the violin himself. At a conservatory, he taught music to orphan girls who performed his works in concerts. He wrote over four hundred concertos for violin, flute, and other instruments and operas. One of his works, "The Contest Between Harmony and Invention," is a set of twelve violin concerti, the first four of which became the famous *Four Seasons*. In this work, he used music to paint images of birds, a dog barking, and a thunderstorm; thus, it is an example of program music.



Peter Illich Tchaikovsky (1840~1893, Russia) Romantic

Although born in a small town, Tchaikovsky was well-trained in music as a young child. His great suffering from his mother's death when he was 14 led him to begin composing to express his feelings. Later, he graduated from law school and had a government job. But then he resigned and went to a music school. He is known for his famous ballet music such as the *Nutcracker*, *Sleeping Beauty*, *Romeo and Juliet*, and *Swan Lake*. He also wrote symphonies, orchestral music, piano music, which are performed today as well as ballet music.



Aaron Copland (1900~1990, U.S.A.) 20th Century

Copland is one of the best-known American composers. He grew up in a Jewish family in New York City, and learned about music from his mother and siblings. After attending a piano concert at the age of 15, he decided to become a composer. When he was 21, he went to France to study with Nadia Boulanger at the New School for Americans at Fontainebleau. There, he studied the music of composers such as Bartok, Stravinsky, and Prokofiev. By his mid 30s, he was back in the U. S. and had established his own musical style. Many of his pieces, such as the ballets *Appalachian Spring*, *Billy the Kid*, and *Rodeo*, are based on American folk themes.

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3. **Periods** - The 20th Century musical period is introduced at this level.

20th Century period (1900~2000)

Music in this period often features dissonant sounds, irregular rhythm, irregular meter, and atonality. Silence or everyday noises may be considered music. Due to the vast variety of compositional techniques for this music, space limitations prohibit a complete listing.

Three works of this period are introduced in this level: **The Gift To Be Simple from Appalachian Spring**, **Hoedown** from **Rodeo** by **Aaron Copland (1900~1990, U.S.A.)**, and **Rhapsody in Blue** by **George Gershwin (1898~1937, U.S.A.)**.

At this level, students are expected to know:

1600~1750	1750~1825	1825~1900	1900~2000
<u>Baroque</u>	<u>Classical</u>	<u>Romantic</u>	<u>20th Century</u>
Pachelbel	Haydn	R. Schumann	Sousa
Handel	Beethoven	Tchaikovsky	Copland
J.S.Bach	Mozart	J.Strauss Jr.	Gershwin
Vivaldi	Schubert	Rossini	
		Offenbach	
		Schubert	
		Brahms	
		Chopin	
		Grieg	

4. **Listening Quiz** - All pieces listed can be heard online (www.comusicteachers.net) with a playlist of YouTube videos. For some pieces, you will need to start a few minutes into the video. This study guide will tell you where to start listening.

On the test, you will hear each piece for 30 seconds before answering the questions. You will not see a video. Know the names of the pieces and the names of the composers.

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<u>Name of piece</u>	<u>Name of Composer</u>
“Spring” from <i>The Four Seasons</i>	Antonio Vivaldi (1678~1741)
Eine kleine Nachtmusik (A Little Night Music), 1st movement	Wolfgang Amadeus Mozart (1756~1791)
Piano Quintet, “The Trout” 4 th movement (start Quintet at 0:30 seconds into video)	Franz Schubert (1797~1828)
Prelude Op. 28, No.15 “Raindrop”	Frédéric Chopin (1810~1849)
Hungarian Dance No.5	Johannes Brahms (1833~1897)
“In the Hall of the Mountain King” from <i>Peer Gynt Suite</i>	Edward Grieg (1843~1907)
<i>Swan Lake</i> , Op.20, No.10 Scene (beginning of 2 nd Act) in Ballet version (No.1 Scene in Suite version. Suite has six movements)	Peter Ilyich Tchaikovsky (1840~1893)
Rhapsody in Blue	George Gershwin (1898~1937)
“The Gift To Be Simple” from <i>Appalachian Spring</i> (start <i>Appalachian Spring</i> at 0:50 seconds into video)	Aaron Copland (1900~1990)
“Hoedown” from <i>Rodeo</i>	Copland (1900~1990)

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1. Terms - Know the following terms and their meanings.

concerto

An extended composition for one or more solo instruments with an orchestra accompaniment. Concertos in Classical and Romantic period usually have three movements, fast – slow – fast. At this level, four concertos are introduced. (One Baroque concerto and three Classical concertos.)

- (1) **Brandenburg concerto No.5, 1st movement by Johann Sebastian Bach (1685~1750)**. In this work, J. S. Bach used the harpsichord as a solo instrument for the first time. Listen to the harpsichord's solo towards the end of the movement in the video. Until this work, harpsichord had never been a solo instrument in a concerto. It used to be an instrument that provides harmony in the orchestra. In the concertos of the Baroque period, the solo instrument is not as independent as the one in Classical or Romantic concertos. Throughout the video, notice that the harpsichord is playing at all times, instead of playing only the solo part and resting while the orchestra is playing.
- (2) **Piano Concerto No.5, 1st movement by Ludwig van Beethoven (1770~1825, Germany)**. It starts with beautiful cadenza-type arpeggios.
- (3) **Violin Concerto in E minor, 1st movement by Felix Mendelssohn (1809~1847, Germany)**. Mendelssohn was the first person to conduct the orchestra with a baton (which was originally a rolled up paper). Until Mendelssohn's time, orchestra typically performed without a conductor.
- (4) **Piano Concerto in A minor, 1st movement by Edward Grieg (1843~1907, Norway)**. Unusual feature: this concerto starts with a mini-cadenza.

cadenza

A passage, usually improvised in a concerto, where the orchestra is silent as the soloist plays alone to show his/her skills. A long cadenza often found towards the end of the 1st movement; shorter cadenzas can appear anywhere in a concerto.

virtuoso

A musician with excellent ability, technique. In this level is an example of Martha Argerich playing the **sonata K.141, L.422 by Domenico Scarlatti (1685~1757, Italy)** is introduced. While watching the video, notice the technique Ms. Argerich has!

harpsichord

Widely used in the Baroque, the strings of the instrument are plucked. You can listen to the sound of a harpsichord in **Brandenburg concerto No. 5, 1st movement by Johann Sebastian Bach (1685~1750, Germany)**.

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nocturne

A solo composition with long, lyrical melodic lines over pedaled broken chord accompaniments which add resonance to heighten the expressive qualities of the music. The title was first used by John Field in 1812, and later this character piece was refined by Chopin. In this level, **Nocturne in C sharp minor (composed in 1830)** by **Frédéric Chopin (1810~1849, Poland)** is introduced.

Kirpatrick, Longo

Names of two scholars who catalogued the sonatas of Domenico Scarlatti (1685~1757, Italy). Scarlatti was born in Naples, Italy. In 1728 he moved to Madrid, Spain where he spent the rest of his life. His oeuvre consists of more than 500 keyboard sonatas.

BWV Catalog system of J. S. Bach's music; the works are arranged chronologically.

arabesque An ornate, whimsical composition, often for piano.
Several composers such as R. Schumann and Debussy wrote arabesques.

jazz A musical style developed from African-American music. It features syncopation, and improvisation. Types of jazz include Ragtime, Blues, Dixieland, Swing, Be-bop, Funk, and Jazz-Rock. To hear a sample of the Blues, watch a video on the Supplementary YouTube Playlist.

ragtime Popular in 1896~1918, this type of jazz with syncopated melody and steady accompaniment. In this level, **Maple Leaf Rag** by **Scott Joplin (1868~1917, U.S.A.)** is introduced.

2. **Composers** – Be able to match the composers' names with their **pictures**, know the **countries** where they were born, and the **periods** in which they belong.



George Frederic Handel (1685~1759, Germany) Baroque

Even though Handel did not grow up in a musical family, he somehow learned to play the keyboard. Comfortable with new experiences, Handel's worldly upbringing provided a strong foundation for his music training in Italy and his move to London where he composed many of his famous works. "Water Music" was composed for a royal party which floated down the river

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on a boat. “Music for Royal Fireworks” was composed to accompany a fireworks display. He wrote many operas and oratorios (music for solo voice, chorus, and orchestra on a sacred or mythological topic). Among his oratorios, the Messiah is the most famous, and the “Hallelujah” chorus is the best-known section of that work.



Claude Debussy (1862~1918, France) Impressionistic

Debussy began piano lessons at age 7, then studied at the Paris Conservatory between the ages of 11-21. A quiet man with refined taste in art, clothes, and food, he helped create the Impressionistic style of composition, revolutionary in its unexpected harmonies and delicate textures. Among his most famous works are the solo piano pieces, “Claire de lune” (“Moonlight”) from the *Suite Bergamasque*, *Estampes*, two sets of *Preludes*, two books of *Images* and the “*Children’s Corner*,” a set of intermediate solo piano pieces, was written for his daughter, Chouchou. A skilled orchestral composer, he composed *La Mer (The Sea)*.



Scott Joplin (1868~1917, U.S.A.) 20th Century

Joplin, the “King of Ragtime,” was born in Texas. With a father who was an ex-slave and a mother who was a free-born African American, he grew up in an environment filled with African-American music. From a German classically-trained teacher, Joplin learned classical music, folk music, and opera. He wrote about forty-four ragtime pieces, such as the “Maple Leaf Rag” and “The Entertainer” (which was featured in the movie “The Sting”); two operas; and one ballet.

3. **Periods** - One musical period, Impressionistic, is introduced at this level. Be able to answer the names of all five musical periods (Baroque, Classical, Romantic, Impressionistic, 20th Century).

Impressionistic (1890~1930)

The music in this period features modal influences, whole tone scale, pentatonic scales, and shimmery textures. Much of the music in this style was written by French composers. In this level, two works of two composers of this period are introduced; “***Clair de lune***” (“*Moonlight*”) from *Suite Bergamasque* by **Claude Debussy (1862~1918, France)**, and “***Gymnopédie***” by **Erik Satie (1866~1925, France)**.

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1600-1750

Baroque

Pachelbel
Handel
J.S.Bach
Vivaldi
Scarlatti

1750-1825

Classical

Haydn
Beethoven
Mozart
Schubert

1825-1900

Romantic

R. Schumann
Tchaikovsky
J.Strauss Jr.
Offenbach

Grieg Chopin
Brahms Rossini
Schubert
Mendelssohn

1890~1930

Impressionistic

Satie
Debussy

1900~2000

20th Century

Sousa
Copland

Gershwin
Joplin

4. **Listening Quiz** - All pieces listed can be heard online (www.comusicteachers.net) with a playlist of YouTube videos. For some pieces, you will need to start a few minutes into the video. This study guide will tell you where to start listening. On the test, you will hear each piece for 30 seconds before answering the questions. You will not see a video. Know the names of the pieces and the names of the composers.

Name of piece

Name of Composer

“Alla Hornpipe” from <i>Water Music</i>	George Frederic Handel (1685~1759)
Brandenburg Concerto No.5, 1st movement	Johann Sebastian Bach (1685~1750)
Sonata in D minor, K.141, L.422	Domenico Scarlatti (1685~1757)
Piano Concerto No.5, 1st movement “Emperor”	Ludwig van Beethoven (1770~1825)
Violin Concerto in E minor, Op.64, 1st movement	Felix Mendelssohn (1809~1847)
Nocturne in C sharp minor (1830)	Frédéric Chopin (1810~1849)
Piano Concerto in A minor, 1st movement	Edward Grieg (1843~1907)
Clair de lune (Moonlight) from <i>Suite Bergamasque</i>	Claude Debussy (1862~1918)
<i>Gymnopèdie</i> , No.1	Erik Satie (1866~1925)
Maple Leaf Rag	Scott Joplin (1868~1917)

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1. **Terms** - Know the following terms and their meanings.

Gregorian chant



Religious medieval music sung in unison with no meter or accompaniment. Organized by Pope Gregory around 600AD.

In this level, the chant **Dies Irae (Day of Wrath)** is introduced. If composers of Gregorian chants are unknown, the composers are listed as **anonymous**. The music was sung **a capella**.

To the left is a musical score from this period. Notice the differences and similarities in the musical notes and staff as compared to a musical score of today.

a capella

Unaccompanied vocal ensemble or solo voice.

mazurka

A Polish dance in $\frac{3}{4}$, with strong accents unsystematically placed on the 2nd or 3rd beat. Usually contains 2~4 sections of 6~8 measure phrases, each repeated. Has a tendency to end on the dominant pitch.

In this level, **Mazurka Op. 7, No. 1** by **Frédéric Chopin (1810~1849, Poland)** is introduced. (Chopin wrote more than 50 mazurkas.) To see how a mazurka was danced, see the Supplementary Videos playlist.

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WoO Works without Opus number. A catalog of a composer's works which don't have numbers.

Köchel (K) Person who cataloged Mozart's works.

suite

In the Baroque period, a suite is a set of dance pieces in the same key. It often includes the following dance pieces:

Allemande ---- "Aria-like" piece. Smooth texture. Melody and broken chords sound interwoven together. Phrases are of irregular length. Usually in 4/4 time.

Courante ----- Fast or moderate tempo in 2/3 or 3/2 time. Begins on upbeat.

Sarabande ---- This stately dance has an accent on the 2nd beat, in 3/4.

Gavotte ----- This dance starts in the middle of a measure, in alla breve (cut time, 2/2), simple rhythmic motives, no syncopation.

Menuet ----- Baroque style minuet, in 3/4 time.

Gigue ----- Fast, exciting piece at the end, usually in 3/8 or 6/8 time.

In the 20th Century period, a suite could mean a set of pieces or movements which are not necessarily dances. Each piece or movement doesn't have a name such as Allemande, Courante, etc. Examples are; Tchaikovsky's *Nutcracker Suite*

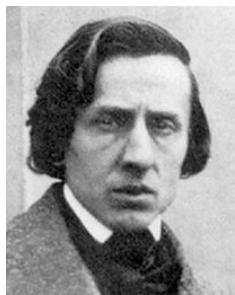
Holst's *The Planets*

Debussy's *Suite Bergamasque*

Stravinsky's *The Rite of Spring*

At this level, one dance piece **Gigue** from **French Suite in G major** by **J. S. Bach (1685~1750, Germany)** is introduced.

2. **Composers** – Be able to match the composers' names with their **pictures**, know the **countries** where they were born, and the **periods** in which they belong.



Frédéric Chopin (1810~1849, Poland) Romantic

Born in Poland but spent most of his adult life in France. In his younger years, he performed as a virtuoso pianist. He composed many preludes, études, nocturnes, mazurkas, waltzes, scherzos, and polonaises for solo piano, and hardly wrote at all for other instruments. However, he did write two concertos for piano and orchestra. His piano music often has lovely melodies and flowing accompaniments. Using the damper pedal creates resonance to increase the expressiveness of the music.

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Maurice Ravel (1875~1937, France)

Impressionistic

Several times Ravel was unsuccessful in winning composition competitions. Nevertheless he wrote many works that are masterpieces and are widely performed today. His orchestral piece “Bolero” based on an ostinato (repeated pattern), was experimental, but it became very popular. He was an accomplished pianist who wrote many piano works, such as *Jeux d'eau (Fountains)*, *Miroirs (Reflections)*, *Gaspard de le Nuit (Gaspard of the Night)*, and the Piano Concerto for left hand in G major. He also composed the French ballet, *Daphnis et Chloé (Daphnis and Chloe)*.



Johannes Brahms (1833~1897, Germany)

Romantic

Born to a father who was a double bass player and a mother who was a seamstress, Brahms's family was so poor that he played the piano in nightclubs to supplement the family income. As a young man, while traveling as an accompanist to the famous violinist Joseph Joachim, he met Franz Liszt and Robert Schumann. (He also met Robert's wife, Clara Schumann, who was a virtuoso pianist, and a lifelong supporter and friend to him.) Brahms composed many shorter piano pieces such as intermezzos, ballades, rhapsodies, waltzes, and capriccios; and longer pieces such as sonatas and sets of variations. He is also well known for his Hungarian Dances and “Wiegenlied” (“Lullaby”) Op. 49, No.4.

3. **Periods** - Two musical periods, Medieval and Renaissance, are introduced in this level.

Medieval period (300~1400)

The music in this period is often based on modes and features the intervals of a 4th and 5th. The most common medieval music heard today is Gregorian chant. (The example “Dies Irae” was introduced on page 1.)

Renaissance (1400~1600)

Most Renaissance music heard today is Renaissance polyphony*, which is religious music for *a capella* choir, and which contains overlapping melodies and beautiful harmonies. (* Polyphony means two or more lines or melodies sounding simultaneously.) In this level, “**Kyrie**” by Palestrina (c.1525~1594) is introduced. Compare “Dies Irae” and “Kyrie” and notice “Dies Irae” has only one melodic line, while “Kyrie” has multiple melodic lines sounding simultaneously.

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COMPOSERS and PERIODS

300~1400

Medieval

Anonymous

1400~1600

Renaissance

Palestrina

1600~1750

Baroque

Pachelbel
Handel
J. S. Bach
Vivaldi
Scarlatti

1750~1825

Classical

Haydn
Beethoven
Mozart
Schubert

1825~1900

Romantic

R. Schumann
Tchaikovsky
J. Strauss Jr.
Brahms
Chopin
Mendelssohn

1880~1930

Impressionistic

Debussy
Satie
Ravel

1900~2000

20th Century

Sousa
Copland
Joplin
Gershwin

Symphony Fantastique by Hector Berlioz

In this symphony, Berlioz included many new ideas. This is a program symphony, a symphony that follows a story. At the premiere performance, Berlioz provided a written story in the program notes. This score was written for a large orchestra with more than a hundred members. The violin sections were divided into multiple parts. This symphony has five movements instead of the more standard form with three or four movements. Glissandos are featured in woodwinds and horn soon after the beginning. Also, Berlioz used the Dies Irae, which is a Gregorian chant in the Medieval period. (Dies Irae is introduced in this level in the listening history test.) You will hear the Dies Irae melody in this Symphony played by the brass section, about 3 minutes 24 seconds from the beginning in the listening sample. This idea inspired other composers, and the first 4~8 measures of Dies Irae has become a musical symbol for death.

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The Transition from Medieval Modes to Major/Minor Tonality and the Equal-Tempered Scale

The music in Medieval and Renaissance periods was based on modes (Dorian, Phrygian, Lydian, and Mixolydian) and the independent lines moved without a distinct beat. During the Baroque period, composers began to focus more on tonal centers and started composing in major/minor keys rather than in modes.

One of the most famous and influential works that showed the possibilities of a major/minor system was the **Well-Tempered Clavier (WTC)**, Book I published in 1722, and Book II published in early 1740s, by **J. S. Bach (1685~1750, Germany)**. Both books contain a set of preludes and fugues in all twelve major and minor keys. The term well-tempered refers to a tuning system which allows an instrument to sound in tune in all keys.

Based on the well-tempered tuning system J. S. Bach explored and celebrated the possibility of writing in all 12 keys in the WTC, in both major and minor, and allowed for modulations and cadences to occur where it would have sounded strange with the modal scales. The WTC also showed how compositions for keyboard instruments could handle a variety of styles and forms. By the end of the Baroque period, the major/minor system was firmly established.

Nowadays, when we play Bach on the piano, we do not play his music on a keyboard with well-tempered tuning, but with equal-tempered tuning. (This means that every octave on the piano can be divided into 12 equal half-steps, and all keys use the same tuning.)

Bach at the Piano

An interesting fact about Bach's music is that he would have played his keyboard pieces mostly on the harpsichord or organ, since pianos were not very common, but nowadays we play them mostly on the piano. As part of the listening, you will hear a Bach's piece, the **Gigue** from the **French Suite in G Major**, played on the harpsichord. Notice how the colors of the keys are switched! (The black keys look white and vice versa)

4. **Listening Quiz** - All pieces listed can be heard online (www.comusicteachers.net) with a playlist of YouTube videos. For some pieces, you will need to start a few minutes into the video. This study guide will tell you where to start listening.
On the test, you will hear each piece for 30 seconds before answering the questions. You will not see a video. Know the names of the pieces and the names of the composers.

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<u>Name of piece</u>	<u>Name of Composer</u>
Dies Irae (Day of Wrath) (chant)	Anonymous
Kyrie from <i>Missa Papae Marcelli</i>	Giovanni Pierluigi da Palestrina (c.1525~1594)
Prelude in C major from <i>WTC, Book I</i>	Johann Sebastian Bach (1685~1750)
Gigue from French Suite in G Major	Johann Sebastian Bach (1685~1750)
Symphony Fantastique, 5 th movement “Dream of a Witches’ Sabbath” (start Symphony at 3:10 minutes into video)	Hector Berlioz (1803~1869)
Mazurka Op. 7, No.1	Frédéric Chopin (1810~1849)
“Wiegenlied” (“Lullaby”) Op.49, No.4	Johannes Brahms (1833~1897)
Piano Concerto No.3, 1st movement	Sergei Rachmaninoff (1873~1943)
Boléro	Maurice Ravel (1875~1937)
Pavane for a Dead Princess	Maurice Ravel (1875~1937)

(There are two versions of Pavane; one for piano and one for orchestra.)

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1. Terms - Know the following terms and their meanings.

opera A dramatic play with scenery and acting in which the dialogue is usually sung to orchestral accompaniment.

overture Musical introduction to an opera, oratorio, etc.
In this level, Overture from **Marriage of Figaro** by Wolfgang Amadeus Mozart (1756~1791, Austria) is introduced.

aria A song, tune, melody, usually with an orchestral accompaniment in opera, oratorio, or cantata.
At this level, three arias are introduced. One is “**La donna e mobile**” (“Woman is fickle”) from *Rigoletto* by Giuseppe Verdi (1813~1901, Italy). Another is “**Largo al Factotum**” (Make Way for the Servant) from *Il barbiere di Siviglia (The Barber of Seville)* by Gioacchino Rossini (1792~1868, Italy). The other is **Habanera** from *Carmen* by Georges Bizet (1838~1875, France).

recitative Speech-like singing, free in tempo and rhythm.

fantasie A free-form instrumental work which sounds as if it were improvised and alternates slow melodies and fast passages.

Hoboken (H.) Numbering catalog of Haydn’s works.

consonance, dissonance

Terms which describe sounds, chords, or intervals which are stable (comfortable to hear), or unstable (not comfortable to hear, sounds as if it needs to move to another chord).

Listen to one of the listening piece in this level, “**Spring Divinations**” from **The Rite of Spring** by Igor Stravinsky (1882~1971, Russia), and notice how much dissonance you experience. This piece also shows how radical the music grew around 1910. The hammering rhythm is one of the characters of Stravinsky’s music.

2. Sonata Form - This form was developed largely during the Classical period as a popular way to organize a movement of a sonata or symphony. The main parts of sonata form are the Exposition, Development, and Recapitulation. In a major key sonata, the Exposition starts in tonic, states two or three different themes, and moves to the dominant. The Development moves around in different keys and changes the themes in new and exciting ways and then strongly states the dominant. The Recapitulation restates the themes of the Exposition, but begins and ends in tonic.

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3. **Composers** – Be able to answer the birth years of the following three composers:

J.S. Bach -1685

Mozart – 1756

Beethoven – 1770

Know the composers' **faces**, the **countries** where they were born, and the **periods** to which they belong.



Felix Mendelssohn (1809~1847, Germany) Romantic

Born into a wealthy Jewish family, Mendelssohn received a quality musical and academic education. Both he and his sister, Fanny, became fine pianists and composers. By age 11, he was performing on the piano, and composing. He was only 17 years old when he wrote music to accompany Shakespeare's famous play, *A Midsummer Night's Dream*. Later, he added the famous "Wedding March" to this piece. Some of his other well-known works are the *Songs without Words* (for solo piano), the Piano Trio in D minor, the *Scottish Symphony*, and the Violin Concerto in E minor.



Antonín Dvořák (1841~1904, Czech Republic) Romantic

Although born in non-musical family (his father was a butcher), Dvořák was given a musical education when his musical talent was apparent. He played violin and viola in orchestras and was a church organist. In 1893, he came to New York to become a music director at a conservatory. Seeing the United States, and hearing Native-American and African-American songs inspired him to write his Symphony No.9, "From the New World." Another of his famous compositions is his *Slavonic Dances*, which is based on Czech melodies from his homeland. His compositions show his warm, happy personality, and are loved by not only people from the Czech Republic, but also from all over the world.



Igor Stravinsky (1882~1971, Russia) 20th Century

Stravinsky didn't receive formal music lessons during his childhood, but when he was older, he learned music from Rimsky-Korsakov. After Diaghilev (a ballet producer) heard Stravinsky's compositions, he thought Stravinsky had musical talent and asked him to write music for several ballets. Stravinsky's first ballet, *The Firebird* made him instantly famous. His next ballet, *Petrushka* was also a success. But, the audience didn't like the third ballet, *The Rite of Spring*, since it was so violent and radical, although other composers such as Debussy and Ravel praised it.

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4. **Listening Quiz** - All pieces listed can be heard online (www.comusicteachers.net) with a playlist of YouTube videos. For some pieces, you will need to start a few minutes into the video. This study guide will tell you where to start listening.

On the test, you will hear each piece for 30 seconds before answering the questions. You will not see a video. Know the names of the pieces and the names of the composers.

Name of piece	Name of Composer
Overture from <i>The Marriage of Figaro</i> -----	Wolfgang Amadeus Mozart (1756~1791)
“La donna e mobile” (“Woman is fickle”) from <i>Rigoletto</i> -----	Giuseppe Verdi (1813~1901)
“Largo al Factotum” (“Make Way for the Servant”) from <i>Il barbiere de Siviglia (The Barber of Seville)</i> -----	Gioacchino Rossini (1792~1868)
Habanera from <i>Carmen</i> -----	Georges Bizet (1838~1875)
“Royal March of the Lion”/ <i>Carnival of the Animals</i> -----	Camille Saint-Saëns (1835~1921)
“Wedding March” from <i>A Midsummer Night’s Dream</i> -----	Felix Mendelssohn (1809~1847)
Symphony No. 9, 4 th movement “New World,” Op.95-----	Antonín Dvorák (1841~1904)
Peter and the Wolf -----	Sergei Prokofiev (1891~1953)
Concerto de Aranjuez, 2 nd movement -----	Joaquín Rodrigo (1902~1997)
“The Spring Divinations” from <i>The Rite of Spring</i> -----	Igor Stravinsky (1882~1971)
(start <i>Rite of Spring</i> at 2:40 minutes into video)	

COMPOSERS and PERIODS

300~1400	1400~1600	1600~1750	1750~1825
Medieval	Renaissance	Baroque	Classical
Anonymous	Palestrina	Pachelbel	Haydn
		Handel	Beethoven
		J. S. Bach	Mozart
		Vivaldi	
		Scarlatti	

1825~1900	1880~1930	1900~2000
Romantic	Impressionistic	20th Century
R. Schumann	Schubert	Debussy
Tchaikovsky	Rossini	Satie
J. Strauss Jr.	Offenbach	Ravel
Brahms	Rachmaninoff	
Chopin	Berlioz	
Mendelssohn	Verdi	
Grieg	Bizet	
Saint-saëns	Dvořák	

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1. **Terms** - Know the following terms and their meanings.

fugue

The most developed form of imitative counterpoint in two to six voices. The subject is stated (usually in tonic and dominant, and other related keys) in all voices of a polyphonic texture. The subject can appear backwards (retrograde), upside-down (inversion), and backwards and upside-down at the same time (retrograde-inversion). In this level, **“The Little” Fugue in G minor, BWV 578 by J. S. Bach (1685~1750, Germany)** is introduced.

étude

A study that deals with some particular technical difficulty.

In this level, the **Etude Op. 10, No.12 “Revolutionary” by Frédéric Chopin (1810~1849, Poland)** is introduced. Chopin wrote total 27 etudes: Op.10 is a set of twelve etudes, Op. 25 is another set of twelve etudes, and there are three separate etudes which do not belong to an opus. They are not only technical exercises, but are also at the highest level artistically. Many performers choose to perform those etudes at public concerts.

polonaise

A Polish dance in triple meter, in moderato tempo.

In this level, **Polonaise in A flat major by Frédéric Chopin (1810~1849, Poland)** is introduced. To see how a polonaise was danced, see the Supplementary Videos playlist.

scherzo

“Joke;” a piece usually in triple meter and often light, quick, and playful. To hear a scherzo, look on the Supplementary YouTube Playlist.

intermezzo

A middle movement, or section of a large work, usually in lighter character. Or an smaller-scale independent work, often a lyrical piece for piano, in 19th~20th C.

In this level, **Intermezzo Op.118, No. 2 by Johannes Brahms (1833~1897, Germany)** is introduced.

atonal

Lacking a tonal center or key.

In this level, **Pierrot lunaire (composed in 1912) by Arnold Schoenberg (1874~1951, Austria)** is introduced. Schoenberg started abandoning tonality as early as 1908.

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Later, he came up with a “twelve tone method,” a system of composing music which did not need to be in any key.

extended techniques

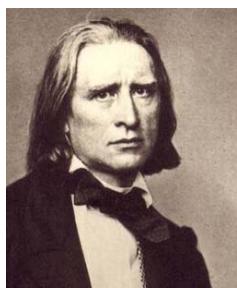
Methods of performance which use an instrument in unusual ways, such as reaching inside the piano to play the strings.

At this level, “**The Banshee**” by **Henry Cowell (1897~1965, U.S.A.)** is introduced. You will hear the sound created by strumming the piano strings.

ballad (ballade)

A simple narrative poem that is meant to be sung. Or an instrumental, song-like, solo piece.

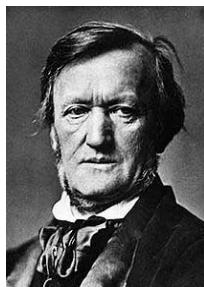
2. **Composers** – Be able to answer the composers’ names by looking at pictures. Know the countries where they were born, and the **periods** in which they belong. On the test, you will be given a picture of one of these three composers and asked to write his name, choose the country, and period in which he belongs.



Franz Liszt (1811~1886, Hungary) Romantic

Liszt was one of the most famous virtuoso pianists who ever lived. From the time he was a child, he traveled, giving concerts all over Europe. Later in life, he was known as a famous piano teacher, and students came from all over the world to study with him. He wrote many pieces for piano, including études, concertos, the Sonata in B minor, and the Hungarian Rhapsodies.

Some of his pieces are very showy and difficult to play with lots of notes and big chords.



Richard Wagner (1813~1883, Germany) Romantic

Wagner is known as the most famous German opera composer. Wagner’s operas include, *Tannhäuser*, *Lohengrin*, *Tristan und Isolde* (*Tristan and Isolde*), and *Die Meistersinger von Nürnberg* (*The Mastersingers of Nürnberg*). One of his most famous works is the Ring Cycle, *Der Ring des Nibelungen* (*The Ring of the Nibelung*), a set of four operas based on stories from Norse mythology about gods and goddesses. In his operas, he used the idea of a

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‘Leitmotif’ (a special tune for each character). The music and the story flow very continuously in his works. Under the king’s patronage, he built a huge opera theater at Bayreuth, Germany. As Wagner’s musical style developed, his music became highly chromatic which became a springboard for future composers and their atonal compositions.



Modest Mussorgsky (1839~1881, Russia) Romantic

Mussorgsky received music education from his mother, and showed talent in playing the piano. Due to a lack of formal music training, his works were often re-written by other composers. In spite of this, he was definitely a composer who had his own style. His most famous works are *A Night on Bald Mountain*, the opera *Boris Godunov*, and *Pictures at an Exhibition*, which was originally written for piano, and was later orchestrated by Maurice Ravel in 1922. His music often uses Russian folk melodies and rhythms.

3. **Listening Quiz** - All pieces listed can be heard online (www.comusicteachers.net) with a playlist of YouTube videos. For some pieces, you will need to start a few minutes into the video. This study guide will tell you where to start listening.

On the test, you will hear each piece for 30 seconds before answering the questions. You will not see a video. Know the names of the pieces and the names of the composers.

<u>Name of piece</u>	<u>Name of Composer</u>
“The Little” Fugue in G minor BWV 578 -----	Johann Sebastian Bach (1685~1750)
Etude, Op.10, No.12 “Revolutionary”-----	Frédéric Chopin (1810~1849)
Polonaise in A flat major, “Heroic” -----	Frédéric Chopin (1810~1849)
Intermezzo Op.118, No.2 -----	Johannes Brahms (1833~1897)
“Ride of the Valkyries” from <i>Die Walküre (The Valkyrie)</i> -----	Richard Wagner (1813~1883)
Hungarian Rhapsody No.2 -----	Franz Liszt (1811~1886)
“Promenade” from <i>Pictures at an Exhibition</i> -----	Modest Mussorgsky (1839~1881)
“Mondestrunken (Moon Drunk)” from <i>Pierrot lunaire</i> -----	Arnold Schoenberg (1874~1951)
“The Banshee” -----	Henry Cowell (1897~1965)
“Mambo” from <i>West Side Story Symphonic Dances</i> -----	Leonard Bernstein (1918~1990)

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4. **Periods** - Be able to describe the character of the music in the following periods: **Baroque, Classical, Romantic, Impressionistic, 20th Century.**

Baroque period

This period is from 1600 to 1750. The music in this period is often highly ornamented, contrapuntal, and has complex textures. It often sounds continuous. (In other words, the ends of phrases are often not clear.) The music is based on harmonies. The end of this period is the same year as the year in which J. S. Bach died.

Common genres: invention, prelude, toccata, minuet, fugue, chorale, air, suite, fantasy

Common instruments: organ, harpsichord, solo voice, chorus, chamber orchestra (mostly strings and winds), violin, lute (Baroque guitar), flute

Composers : J. S. Bach, Vivaldi, Handel, Scarlatti, Pachelbel

Classical period

This period is from 1750 to 1825. The music in this period has simple song-like melodies, chordal accompaniments such as Alberti bass, and clear phrases and rests. The tempo often stays the same throughout a piece or a movement. The music is based on melodies which are often singable.

Common genres: symphony, sonata, sonatina, theme and variations, concerto, chamber music, opera, eccossaise

Common instruments: solo voice, piano, orchestra (brass and some percussion added), chorus, violin, flute, string quartet

Composers: Haydn, Mozart, Beethoven, Schubert

Romantic period

This period is from 1825 to 1900. The music in this period often has beautiful or dramatic melodies, complicated harmonies, chords that are more distant from tonic, large dynamic contrasts, and changing moods and colors. Tempo changes often occur in the middle of pieces.

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Common genres: lieder, symphony, waltz, etude, scherzo, nocturne, mazurka, rhapsody, ballade, intermezzo, polonaise, concerto, theme and variations, opera, ballet, program music, chamber music, sets of short piano pieces

Common instruments: piano, orchestra (larger than Classical orchestra, more variety of percussion), solo voice, violin, cello, piano trio

Composers: R. Schumann, Schubert, Chopin, Liszt, Brahms, Tchaikovsky, Mendelssohn, Dvořák, Wagner, Grieg, Mussorgsky, Verdi, Bizet, Rachmaninoff, Saint-Saëns, J.Strauss Jr., Rossini, Offenbach, Berlioz

Impressionistic

This period is from 1890 to 1930. The music in this period often features whole tone scales, pentatonic scales, dreamy moods, and shimmery textures. Pieces often do not end in a clear manner, but rather fade away. Most of the music in this style is written by French composers.

Common genres: short piano pieces (character pieces), short pieces for orchestra, songs, chamber music

Common instruments: piano, orchestra, solo voice, flute

Composers: Debussy, Ravel, Satie

20th Century period

This period is from 1900 to 2000. The music in this period often features dissonant sounds, irregular rhythm, irregular meter, and atonality. Silence or other everyday noises can be considered music. The music of this era has such a huge variety of ways of composing that we don't have space to list them all, only a few of them.

Styles used: jazz, folk music from around the world, rock

Instruments and methods of performance :

Voice---half-speaking, half singing, clicking, moaning, gurgling, screaming

Piano---strumming the piano strings, putting objects between the strings

Orchestra---sirens, screeches

Electronic instruments: computers, tape recording, electronic keyboard

Other traditional classical instruments used in untraditional ways

Foreign instruments from around the world

Composers: Stravinsky, Copland, Prokofiev, Schoenberg, Bernstein, Gershwin, Cowell, Sousa, Rodrigo