

## 21M.235 Quiz 3 Guide

The third quiz will be on Wednesday, December 4, 2013. The exam will include all listening, reading and class material for weeks XI-XIII.

**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	Rounded Binary Form	opera buffa
Rondo	<i>Gradus ad Parnassum</i>	opera seria
Sonata form	Deceptive cadence	Enlightenment

**Assigned Listening:** Audio excerpts of approximately 30-45 seconds will be played once or twice in succession. You should be able to identify the instrumental works by composer, title and movement. You should be able to identify the operas by 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. (additional 4-6 points)

Prepare these pieces:

Christoph Willibald Gluck

*Orfeo*, Act II, scene 1

Wolfgang Amadeus Mozart

*Die Entführung aus dem Serail*, “O wie ängstlich”

*Magic Flute*, “Der Hölle Rache” (Queen of the Night) and  
“In diesen heil’gen Hallen” (Sarastro)

Symphony No. 39 in E-flat

\*Violin Concerto No. 5, K. 219

String Quartet in C major, K. 465 (“Dissonance”)

\*Piano Concerto in G, K. 453

Franz Joseph Haydn

Symphony No. 45 (“Farewell”)

\*String Quartet in E-flat, op. 33, no. 2

\*Symphony No. 104 (“London”)

NB: Be prepared to identify the works marked \* by movement.

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

**Concept, Context Questions:** For the following topics write a short, but coherent, explanation. You are NOT required to write full sentences or an essay. You may bring notes for this section of the quiz on one 8 ½ x 11 piece of paper. You will write your answer in the quiz, but may consult this one page.

Diagram in thematic and harmonic detail and give examples from the assigned listening for the following forms: da capo aria, sonata form, minuet and trio, rondo.

The music of the 18<sup>th</sup> century is divided into two stylistic periods (Baroque and Classical). Scholars have often questioned the logic of this division. Using examples from our assigned listening and reading, support or refute the necessity of dividing the 18<sup>th</sup> century into Baroque and Classical style periods.

*The New York Times* has asked you to write an article outlining the history of music of the 17<sup>th</sup> and 18<sup>th</sup> centuries. Include as many example from our assigned listening and reading as you can. Your word limit is 350 – 400 words.

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21M.235 Monteverdi to Mozart: 1600-1800  
Fall 2013

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