

Review for Exam #2 (W Dec 18)

The following concepts and terms have been covered in class, in written assignments, and in assigned reading from October 21 to December 11. The exam will include factual (T/F, multiple choice, matching, short answer) and listening-based questions (identifying textures, meters, instruments, or styles heard in class).

Terms, concepts, and vocabulary that were covered on Exam #1 may also appear on Exam #2, although the emphasis will be on material that has been covered since Exam #1.

Reading assigned and/or completed together in class:

- Music history, stylistic periods, and genres: Forney 150-155, Forney 162-166, Forney 276-281, Forney 217 167-169, Yudkin 115-126, Yudkin 130-134, Yudkin 139-144, Yudkin 159-170, Yudkin 213-218, Yudkin 224-226, Yudkin 245-253
- Concert going: Forney 4-7
- Aesthetics: Cage “Lecture on nothing”, Delistraty “The Beauty-Happiness connection”, Eerola “Why do some people love sad music?”
- Lived experience of musicians and arts administration: Beethoven “Heiligenstadt Testament”, Dorris “The Audition”, Rivera “Shouldn’t you be fatter?”, Puts “Why Write Symphonies?”, individual research assignments on living classical musicians and NYC classical music organizations, biographies/job postings for arts administrators
- “Big picture” topics: Ellis “The sociology of music” Jones “Music and economics”, Jones “Music and gender”, Jones “Musicking”, Jones “Sound migration”, Yudkin 301

Terms and concepts

Aesthetics	Minimalism
Aria	Minuet
Arts administration	Multi-movement form
Classical period	Music and the real world (tech, law, politics, systems of oppression)
Concert programs	Music criticism
Concert-going	Music that isn’t written down (lullabies, play songs, work songs)
Concerto	Opera
Development	Recapitulation
Disability	Recitative
Enlightenment	Rondo
Ethnomusicology	Sonata form
Ethos	String quartet
Exposition	Symphony
Expressionism	Things that contribute to musical meaning (musical sounds, listener’s background experience/knowledge, how a listener listens, the performer)
Four roles in effective group work	
Fugue	
Home music making	
Impressionism	
Memes	

Time periods – What music, instruments, composers, or styles have we heard from these time periods?

Medieval (500-1400)	Classical (1750-1800)
Renaissance (1400-1600)	Romantic (1800-1900)
Baroque (1600-1750)	20 th -21 st centuries

People whose music we've listened to or whose lives we've studied – Where are they from? When did they live? What topic(s) did we talk about with regard to their career or music?

Johann Sebastian Bach
Ludwig van Beethoven
Johannes Brahms
John Cage
George Crumb
Edward Elgar
Philip Glass
Laura Kaminsky
Claude Debussy
Louise Farrenc
Franz Haydn
Alan Lomax

Alvin Lucier
Henry Purcell
Florence Price
Steve Reich
Frederic Rzewski
Arnold Schoenberg
William Grant Still
Georg Philipp Telemann
Antonio Vivaldi
Richard Wagner
Anton Webern