

PLEASE PREPARE FOR CHAPTER QUIZ BY TAKING NOTES ON THESE FORMS. YOU MAY NOT HAVE ENOUGH TIME TO COMPLETE THE TEST IF YOU ARE TRYING LEAFING THROUGH THE TEXT.

FOCUS AND ASSIGNMENTS: CHAPTER 1

1. Understand how important Beethoven was to music during his lifetime.
2. Know about the problems of Beethoven's early life
3. Understand how Beethoven was different from the other composers of his time
4. Know the significances of his 5th symphony
5. Understand that Beethoven never explained why he wrote any work of music or what any work was about.
6. Understand how Beethoven made a living
7. Know how Beethoven felt about the nobility of his time.
8. Know how the rondo form is used in Fur Elise (make sure you listen with the listening guide)
9. Understand how his Moonlight Sonata was different from other works of that time.

CHAPTER 1 ASSIGNMENTS

1. Login to the NAXOS database through D2L and open the folder **Music Appreciation GSC Chapter 1**.
2. After hearing the clip with the beginning of the first movement of Beethoven's *Symphony #5 in c minor*, do **Discussion Assignment 1D-A1**
3. After hearing the clip with the beginning of the 4th movement of the same symphony, do **Discussion Assignment 1D-A2**
4. After reading about Beethoven's childhood, do **Discussion Assignment 1D-B1**
5. Listen to *Fur Elise* with the listening guide
6. Listen to the 1st movement of *Moonlight Sonata*.
7. Do **Written Assignment 1W-E1** in a WORD document and upload it to the proper assignment folder in D2L
8. Do **Written Assignment 1W-G1** in a WORD document and upload it to the proper assignment folder in D2L.
9. Make sure you look over the Chapter 1 focus document before you take the **Chapter 1 Quiz**

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FOCUS AND ASSIGNMENTS: CHAPTER 2

1. Know what the music written for a film is called.
2. Be able to list the 4 families of the orchestra.
3. You should be able to place most of the instruments in the proper families.
4. You should know the difference between a percussion instrument of definite pitch and a percussion instrument of indefinite pitch.
5. You should be able to identify a percussion instrument as being a definite or indefinite pitched percussion instrument.
6. You should be able to identify which orchestral family is performing when hearing a clip from Britten's *A Young Person's Guide to the Orchestra*.
7. Know what has to happen in order for sound to be created.
8. Know how an instrument's size affect's its pitch.
9. Be able to identify which family of the orchestra is playing upon hearing a clip from any of the musical selections in the chapter.
10. Know the main differences between a piano and a harpsichord.

CHAPTER 2 ASSIGNMENTS

1. Login to the NAXOS database through D2L and open the folder **Music Appreciation GSC Chapter 2**.
2. After you read about the role of the conductor, do the discussion board assignment **Discussion Assignment 2D-A1**. You will need to post before you can read other the posts of other students.
3. Read through the families of instruments in the orchestra. After you have read those pages and listen to the music associated with the families of instruments, do the **Chapter 2 Instrument Quiz** in D2L.
4. After you listen to Star Wars again, with the listening guide, do **Written Assignment 2W-D1**. It is located in the CHAPTER 2 folder in D2L.
5. After you finish the chapter, take the **Chapter 2 Quiz** in D2L.

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FOCUS AND ASSIGNMENTS: CHAPTER 3

Much of the focus in this chapter will be on the listening examples in the text. The goal is in helping to develop your ear to hear the qualities of a melody based on what is explained in the text. **Please** listen several times to the short musical examples in the book.

Please note: Music used in the quizzes and exams for this course will *mainly* come from the music used in the text. This includes music in the Audio clips as well as the music accessed through the Naxos database.

1. Be able to properly define the word pitch, using the proper words, and be able to use the word properly in a sentence.
2. Be able to describe the differences in two or more pitches when heard.
3. Be able to identify if a melody ends correctly by getting back to its “home base.”
4. Be able to define the word tonic.
5. Be able to explain what you would hear in a melody with a smooth contour.
6. Be able to explain what you would hear in a melody with a jagged contour.
7. Be able to identify if a short melody moves mainly by leaps, or mainly by steps. You should listen several times to the short clips referenced in the text.
8. Be able to explain the terms “phrase” and “cadence.”
9. Be able to identify a cadence in a short clip of music.
10. Be able to identify balanced melodies with phrases that have a question-answer construction.
11. Be able to explain the characteristics of a Gregorian Chant.
12. Be able to explain monophonic texture.
13. Be able to identify a chant from a recording.
14. Be able to explain the difference between a melody from the Baroque and one from the Classical era.
15. Be able to identify if a melody might be from the Baroque Era or the Classical Era.

CHAPTER 3 ASSIGNMENTS

1. Login to the NAXOS database in D2L and open the folder **Music Appreciation GSC Chapter 3**.
2. Read through 3-A and 3-B, then take the **Ch 3 CONTOUR QUIZ**. Please note that you get only one attempt at this quiz, so please make sure you have listened to the examples above.
3. Read through the rest of the chapter and listen to the short musical clips in the file folder, as well as the music listed with NAXOS links.
4. Take the **Chapter 3 Quiz** in D2L

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FOCUS AND ASSIGNMENTS: CHAPTER 4 HARMONY

1. Know what harmony is and be able to identify the best definition.
2. Know how harmony affects music.
3. Be able to explain harmonic accompaniment.
4. Be able to define the three textures.
5. Be able to identify the textures of short clips of music.
6. Be able to define “scales.”
7. Be able to define the words key, tonic, and modulation
8. Listen to the melodies in the text and try to be able to identify major and minor melodies.
9. Understand and define consonance and dissonance, and know how they work in music.

CHAPTER 4 ASSIGNMENTS

1. You do not need to login to the NAXOS database for this chapter as there are no works linked to NAXOS.
2. Read through the chapter making sure to listen to the short musical clips in the file folder as well as the music listed with YouTube links.
3. Take the *Chapter 4 Quiz* in D2L

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FOCUS AND ASSIGNMENTS: CHAPTER 5

Please note: Music used in the quizzes and exams for this course will mainly come from the music used in the text. This includes music in the Audio clips as well as the music accessed through the Naxos database.

1. Be able to identify the best definition of rhythm, based on the text.
2. Be able to define “beat” as it applies to all music and understand the other word used to describe the “beat” in music.
3. Be able to identify a short clip of music as having a steady beat, or not having a steady beat (rubato).
4. Be able to define the word tempo.
5. Be able to identify the tempo of a work as belonging to a set of tempi. (You may hear a piece of music and be asked if it is either within the range of Allegro to Presto, or Andante to Adagio.)
6. Be able to explain a tempo marking like $\text{♩} = 94$.
7. Be able to define meter.
8. Be able to identify meter from a short clip of music.
9. Know the difference between a musical “note” and a musical “pitch.”

CHAPTER 5 ASSIGNMENTS

NOTE: there may seem to be a large number of musical works in this chapter; however, for the majority of them, you need only listen to a minute of each.

1. Login to the NAXOS database through D2L and open the folder **Music Appreciation GSC Chapter 5**.
2. Read through the chapter making sure to listen to the short musical clips in the file folder as well as the music listed with NAXOS links.
3. For ALL of the NAXOS link examples, you need only listen to 1 minute of each example, unless you want to hear more.
4. Please listen carefully to the Audio clips and NAXOS examples because you will be identifying both meter and tempo on the quiz and first exam.
5. Take the **Chapter 5 Quiz** in D2L

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FOCUS AND ASSIGNMENTS: CHAPTER 6

1. Know the words associated with dynamics, in other words, know the words used to describe dynamic levels.
2. Be able to demonstrate understanding of the word “crescendo.”
3. Be able to demonstrate understanding of the word “decrescendo.”
4. Be able to identify the symbols for crescendos and decrescendos.
5. A student should be able to identify a crescendo or a decrescendo from a musical clip.
6. Understand the definition of the word timbre.
7. Be able to identify the timbre of a family of instruments from a clip of music.
8. Understand the three main devices composers use to create form.
9. When listening to a clip of music of music with two melodic sections, be able to identify if the two melodies are the same (repetition), or different (contrasting), or if the second melodic section is a variation of the first.

CHAPTER 6 ASSIGNMENTS

1. Login to the NAXOS database through D2L and open the folder **Music Appreciation GSC Chapter 6.**
2. Read through the chapter making sure to listen to the short musical clips in the file folder as well as the music listed with NAXOS links.
3. There are only 2 NAXOS links and 1 AUDIO FILE in this chapter; however, they are important.
4. Take the **Chapter 6 Quiz** in D2L

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FOCUS AND ASSIGNMENTS: CHAPTER 7

1. Know approximately when the first example of written music was probably written.
2. Know the correlation between ancient civilizations and music.
3. Know the three classes of people during the Medieval Era.
4. Know who was educated during this time.
5. Know what a lithophone is.
6. Understand why the Catholic Church set limits on how music was to be composed Be able
7. Know what Gregorian chant was, and how it was used.
8. Know the reason for a Requiem Mass.
9. Be able to hear the difference between a chant and a motet.
10. Know how music was taught before a music notation system was adopted.
11. Know the difference between sacred and secular music.
12. Know how the Minstrels were important to society.
13. Know the main use for secular music in Medieval times.
14. Have a general understand how polyphonic music developed.
15. Understand *polyphony by imitation*.
16. Know what a Medieval Motet was and whether it was sacred, secular, or both.
17. Know who was responsible for the development of written notation.

CHAPTER 7 ASSIGNMENTS

1. Login to the NAXOS database through D2L and open the folder **Music Appreciation GSC Chapter 7**.
2. Read through 7A, then do **WRITTEN ASSIGNMENT 7W-A1**. Type your answer into a Word document, and upload it to the proper folder in the Assignment section of D2L.
3. Read through 7C until you get to the discussion assignment, then do **DISCUSSION ASSIGNMENT 7D-C1**. **PLEASE NOTE**: after you post, you need to respond to at least 1 other post to get credit for the assignment.
4. Take the **Chapter 7 Quiz** in D2L

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FOCUS AND ASSIGNMENTS: CHAPTER 8

1. Know what Renaissance means.
2. Know what invention had a great effect on learning and music during this time.
3. Know what humanism is and how it affected the people of the time.
4. Know who Martin Luther was and how his teachings changed the role of music in the Protestant Church.
5. Understand what the Catholic church did in their *Counter Reformation* with regard to music.
6. Understand the differences between the music of the Catholic Mass and the Lutheran Services.
7. Know the general characteristics for music of the Renaissance, especially:
 - a. Tempo
 - b. Dynamics
8. BE able to identify music that is *polyphonic by imitation*.
9. Know about the madrigals and the songs of this time.
10. Know what the word *acapella* means.
11. Be able to explain “word painting” and identify word painting in “As Vesta was from Latmos Hill Descending.”
12. Know how instrumental music came into being in the earlier Renaissance.
13. Know what most instrumental music was used for during this time.
14. Know what the lute was and how it was used, and be able to identify it.
15. Know what “antiphonal” means.
16. Be able to identify Renaissance dance music from this era.

CHAPTER 8 ASSIGNMENTS

1. Login to the NAXOS database through D2L and open the folder **Music Appreciation GSC Chapter 8**.
2. Read through the chapter 8A, then do *DISCUSSION ASSIGNMENT 8D-A1*. PLEASE make sure you respond to at least one other person.
3. Read through section 8C and do *DISCUSSION ASSIGNMENT 8D-D1* PLEASE make sure you respond to at least one other post.
4. Take the *Chapter 8 Quiz* in D2L

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FOCUS AND ASSIGNMENTS: CHAPTER 9

1. Know what Baroque means.
2. Know the three general characteristics of the arts in the Baroque Era.
3. Know the main keyboard instrument of the Baroque.
4. Know, in general, how instruments changed during this time.
5. ***Know, and be able to identify in a clip of music, the main textures of***
 - a. Vocal Music
 - b. Instrumental music
6. Know how the tempo changed in the Baroque.
7. Know what composers of instrumental music believed with regards to the mood of each work of music.
8. Know the origins of opera.
9. Be able to explain terraced dynamics
10. ***Be able to identify terraced dynamics*** from a recorded clip either vocal or instrumental. The best way to prepare for this is to listen to the music with the listening guides when they are given in the music.
11. Know how the use of scales changed during this time.
12. Know the 4 basic voice categories, and know how they related to each other (high and low ranges).
13. Know the Italian businessmen's group responsible for creating opera.
14. Know the two titles of the people responsible for writing the music and the words in an opera.
15. Understand recitative, why it was used, and be able to recognize it from a clip of music.
16. Know what arias and choruses were as well.
17. Know the differences and similarities among opera, cantata and oratorio. ***Also know where each was performed.***
18. Understand the Baroque Concerto Grosso.
19. Understand what the "tutti" is and how it is used to create contrast in a concerto grosso.
20. Know how the fugue uses polyphony by imitation.
21. Understand the ritornello form of the concerto
22. Know the basis of most of the pieces included in the Baroque Suite.

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CHAPTER 9 ASSIGNMENTS, Note: there is quite a bit of music in this chapter, but, as usual, you will usually not hear more than 1-2 minutes of any one work, unless you want.

1. Login to the NAXOS database through D2L and open the folder **Music Appreciation GSC Chapter 9.**
2. AS you read through 9C, please listen closely to Bach piece under POLYPHONIC VOCAL WRITING IN THE BAROQUE. Listen for the polyphony by imitation. You will be asked to identify this on the test.
3. Read through the chapter 9C, then download the Word document entitled: **WRITTEN ASSIGNMENT 9W-C1.** Follow all instructions and upload to the Assignment folder in D2L ‘
4. Before section 9D, there is a small mini-bio on Bach, please read, but you do not have to listen to the 4 **NOT REQUIRED** works unless you want to.
5. As you read through 9D, make sure you listen to the examples. There is ore than one recitative in the book, and more than one chorus, and more than one aria. You should be able to know which style is which.
6. When you get to the mini-bio on George Frederick Handel, you must listen to the “Hornpipe” with the listening guide.
7. Take the **Chapter 9 Quiz** in D2L

ONCE YOU HAVE COMPLETED THE CHAPTERS 7, 8, AND 9 QUIZZES, YOU CAN TAKE EXAM 2.

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FOCUS AND ASSIGNMENTS: CHAPTER 10

1. Know the other titles that were given to the Classical Age.
2. What changes did the “enlightened despots” make that allowed people more freedom.
3. Know what Joseph II, the leader of the Hapsburg Empire, did that brought Mozart, Haydn and Beethoven together.
4. Know where the center of culture and music was in Europe during this time.
5. Know how the Enlightenment changed how the power structure in both Europe and America.
6. To be educated at this time meant to know what?
7. Understand the Patronage system.
8. Know how instrumental music changed during this time.
9. Know how composers were expected to create new music.
10. Why did composers follow standardized forms?
11. What was the main texture of the era?
12. What was the main keyboard instrument and what effect did it have on how composers approached dynamic changes?
13. What was the most important part of the orchestra during this time?
14. How did the Classical composers handle tempo that was different from the Baroque composers?
15. What does accelerando and ritardando mean?
16. How did Classical Composers handle rhythm differently from Baroque composers?
17. Know the forms of the four movements of the symphony.
18. Know the two meanings of the word “sonata.”
19. Be able to know the three main sections of a sonata-allegro form and what functions they performed
20. Know what the work coda means.
21. Be able to identify the main theme of Mozart’s *Symphony #40 in g minor*.
22. Know what a child prodigy is and who it applied to in this age.
23. Understand the Theme and Variation form
24. Be able to identify the theme of this work from an audio clip.
25. Know the basics of the Minuet and Trio form
26. Understand what a Concerto was during this time.
27. Be able to identify the theme from Haydn’s *Trumpet Concerto in Eb*

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28. Be able to recognize the abbreviation for a rondo form (A-B-A-C- etc.).
29. Understand what chamber music was during this era.
30. Know the two meanings for the word “sonata”
31. Be able to identify what instruments make up a flute sonata.
32. Be able to identify the first theme in Mozart’s “Alla Turca.”
33. Be able to identify the instruments in a string quartet.
34. Be able to identify whether a clip of music is a string quartet or complete string section in an orchestra.
35. Be able to tell the difference between opera seria and opera buffa
36. Be able to identify the themes in Beethoven’s Symphony #5 in c minor that use the 4-note rhythmic motive.
37. Know the ways Beethoven’s 5th Symphony was different from the symphonies that came before it.
38. Know who Joseph Bologne, Chevalier de Saint-Georges was.

CHAPTER 10 ASSIGNMENTS,

Note: there is quite a bit of music in this chapter, but, as usual, you will usually not hear more than a couple minutes of any one work, with a few exceptions, unless you want to hear more.

- 1.** Login to the NAXOS database through D2L and open the folder **Music Appreciation GSC Chapter 10.**
2. Read through the opening sections, making sure you listen to the first movement of Mozart’s *Symphony No. 40 in g minor*, and reading his biography.
3. Do **DISCUSSION ASSIGNMENT 10D-C1** and upload it to the proper folder in D2L.
4. Read through the rest of the chapter making sure you listen to the musical examples.
5. This is a rather long chapter, so please take the time to take notes as you go so, when the quiz and the next test occur, you are ready.
6. PLEASE make sure you listen to the examples in the test with the listening guides. Clips of many of these will be used for the quiz and the next exam.
- 7. When you finish, take the Chapter 10 Quiz in D2L**

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FOCUS AND ASSIGNMENTS: CHAPTER 11

1. Understand the big differences between the Classical Age and the Romantic Age.
2. Know how the Romantic composers differed from the Classical Composers.
3. Romantic composers wrote difficult music. What did this mean for the performers?
4. Remember what dissonance is.
5. What was the Romantic Era also called as it relates to the piano?
6. What was the main texture of the Romantic Era?
7. How did the Romantic composers write their melodies compared to the Classical composers?
8. How were the Romantic orchestras different from the Classical orchestras?
9. How did dynamic levels differ in the Romantic Era?
10. What is an art song and how many performers are needed for one?
11. In an art song, is the singer the most important part of the work?
12. What was “Der Erlkönig” about? What made it so unique?
13. Be able to identify, from a clip of music, whether a vocal work is an art song and an aria from an opera.
14. What was *Rigoletto* about?
15. What was *Turandot* about?
16. Be able to identify “Donna e mobile” and “Nessun Dorma” from clips of music.
17. Be able to tell which opera composer fits a description of the man. (read the biographies)
18. Be able to identify “Ride of the Valkyries” from a short clip.
19. Know the meaning of “program music.”
20. What is an *idée fixe* and how does it fit into *Symphonie Fantastique*?
21. What is *Symphonie Fantastique* based on?
22. Be able to tell if a piano piece is a nocturne.

CHAPTER 11 ASSIGNMENTS,

1. Login to the NAXOS database through D2L and open the folder **Music Appreciation GSC Chapter 11**.
2. Read through the opening sections, and take note of anything that is in bold italic print.
3. Take notes on the **Characteristics of Romantic Music**.
4. Listen carefully to “Der Erlkönig”
5. Pay attention to the plots of the operas discussed
6. Listen to “La Donna e mobile” and “Nessun Dorma” carefully. Neither are long.
7. After you listen to “Ride of the Valkyrie” do **WRITTEN ASSIGNMENT 11W-E1**. A template is available in D2L
8. After you listen to Chopin’s Nocturn in Eb, Op. 9, do **DISCUSSION ASSIGNMENT 11D-F1**
9. **When you finish you can take the Chapter 11 Quiz**

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FOCUS AND ASSIGNMENTS: CHAPTER 12

1. Know how composers of the 20th century differed in their use of *forms*.
2. Composers of the 20th century fit into trends and movements tied to what?
3. Know how technology affected the public, both as listeners and amateur musicians.
4. Know the main scale Debussy used in his music.
5. Know how this era changed views of texture?
6. Know the 4 genres of 20th century music and know each composer related to each genre?
7. Be able to define ***Impressionism*** and understand the main ideas related to it?
8. What was Debussy trying to communicate through his impressionistic works?
9. Know the “texture” (not musical texture) of Debussy’s music.
10. Does Debussy’s music tend to have a tonic, or tonal center?
11. Be able to identify, from a clip of music, Debussy’s *La fille aux cheveux de lin*.
12. What was the musical style Arnold Schoenberg was famous for?
13. What style of music did Schoenberg initially create?
14. Know what the Second Viennese School was.
15. What was Schoenberg trying to create in his music, based on his understanding of Sigmund Freud?
16. Be able to identify “Premonitions” from a short clip.
17. What is neoclassicism?
18. What famous work did Stravinsky write that allegedly caused a riot in Paris after it was performed?
19. How did Stravinsky explain his writing of “Le Sacre du Printemps?”
20. Be able to identify a clip from *Poème Électronique* by Varese.

CHAPTER 12 ASSIGNMENTS,

1. Login to the NAXOS database through D2L and open the folder ***Music Appreciation GSC Chapter 12***.
2. Read through the opening sections, and take note of anything that is in bold italic print, or things related to the focus points above.
3. After listening to Debussy’s *La fille aux cheveux de lin*, complete ***WRITTEN ASSIGNMENT 12W-D1***
4. After listening to Schoenberg’s “Premonitions,” complete: ***DISCUSSION ASSIGNMENT 12D-D1***
5. Listen to Stravinsky’s “The Augers of Spring.”
6. After listening to Varese’s *Poème Électronique*, ***WRITTEN ASSIGNMENT 12W-D2*** using the template in D2L.
7. ***When you finish you can take the Chapter 12 Quiz***

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FOCUS AND ASSIGNMENTS: CHAPTER 13

1. What music was the model for film music?
2. Know the two reasons why music was first used to accompany silent films.
3. What was the first “talking” picture?
4. Who was the first film composer to use leitmotifs in film?
5. With regard to the above question, what film did that composer score?
6. What did all three of the first early film composers common (2 things)?
7. Be able to recognize the music from the film score we studied.
8. What was it called when composers matched movements of the actors to music, sometimes in a comical way?
9. Know the contributions both western music and African American music to create jazz.
10. What type of music were the big bands known for in the 1930’s and 40’s.
11. What is the most important aspect of jazz that is used in all genres of jazz?
12. How did jazz musicians of the early 20th century work toward better race relations?
13. Be able to recognize the jazz tunes we studied?
14. What is the form of the blues?
15. Be able to identify the sections of a typical jazz tune in a small ensemble and a big band.
16. What happened to the big bands in the 1960’s and 70’s?
17. What was basis for the Broadway Musical?
18. What is the story behind the Phantom of the Opera?
19. Be able to identify the music from the Phantom of the Opera.

CHAPTER 13 ASSIGNMENTS,

- 1.** Login to the NAXOS database through D2L and open the folder *Music Appreciation GSC Chapter 13*.
- 2.** Listen to the music assigned in the text; the quiz will be, in large part, based on the music.
- 3.** *When you finish you can take the Chapter 13 Quiz*