

# History 3

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For History 3, the first 10 marks will relate to general terms and concepts as outlined below.

Students should be familiar with the following as discussed in Music: An Appreciation (no listening guide sections required except for *The Young Person's Guide to the Orchestra*, pp. 32-33).

Page number	Topic/Chapter name	Associated Terms
pp. 4-8	<b>Sound</b>	pitch, dynamics tone color, timbre
12-34	<b>Voices and Instruments</b>	register, soprano, alto tenor, bass string instruments, woodwind instruments, brass instruments, percussion instruments, keyboard instruments, electronic instruments
35-39	<b>Rhythm</b>	beat, meter, syncopation, tempo
41-49	<b>Music Notation and Melody</b>	notation, melody
51-52	<b>Harmony</b>	harmony, chord consonance, dissonance
60	<b>Key</b>	modulation
61-63	<b>Musical texture</b>	monophonic, polyphonic imitation, homophonic
65-70  203	<b>Musical form</b>  <b>Classical forms</b>	repetition, contrast variation, ternary binary, symphony string quartet, sonata
70-73	<b>Performance</b>	improvisation embellishments virtuoso, conductor

For the remainder of the examination, there are 15 required works,  
13 composers, and 48 terms (including genres).

	<b>Section VI, Romantic Period (pp. 271 – 391)</b>	
<b>Chapter/Composer</b>	<b>Works</b>	<b>Genre &amp; associated terms</b>
<b>Romanticism in Music (1820-1900)</b> p. 277		nationalism, exoticism program music, program, chromatic harmony, rubato, thematic transformation
<b>Romantic Composers and Their Public</b> p. 281		
<b>The Art Song</b> p. 284		<b>art song</b> postlude strophic through-composed modified strophic, song cycle
<b>Franz Schubert</b> p. 285	<i>Erlkönig</i> Piano quintet in A major (4 <sup>th</sup> mvt)	<b>lied</b> ( <i>lieder</i> , plural) <b>Chamber music</b>
<b>Robert Schumann</b> p. 294	<i>Carnaval</i> <i>Chiarina</i> <i>Chopin</i>	<b>song cycle</b> character piece thematic transformation
<b>Frédéric Chopin</b> p. 301	Polonaise in A Flat Major, Op. 53	<b>Polonaise</b> rubato
<b>Franz Liszt</b> p. 308	<i>Transcendental Étude</i> No. 10 in F Minor	<b>étude</b> virtuosity, nationalism
<b>Felix Mendelssohn</b> p. 311	Concerto for Violin and Orchestra in E Minor, Op. 64 (all three mvts.)	<b>concerto</b> <i>cadenza</i>
<b>Program Music</b> p. 317		program, absolute music, symphonic poem incidental music
<b>Hector Berlioz</b> p. 319	<i>Symphonie fantastique</i> (overview of all five movements)	<b>program symphony</b> <i>idée fixe</i> , <i>Dies irae</i> (Latin for 'wrath of God')
<b>Nationalism in 19<sup>th</sup> century Music</b> p. 329	<i>The Great Gate of Kiev</i> from <i>Pictures at an Exhibition</i> by Modest Mussorgsky, arranged for orchestra by Maurice Ravel	nationalism The Russian Five
<b>Peter Ilyich Tchaikovsky</b> p. 334	<i>Romeo and Juliet</i> , Overture-Fantasy	<b>concert overture</b> sonata-allegro form
<b>Bedřich Smetana</b> p. 339	<i>The Moldau</i>	<b>tone poem</b> program music
<b>Antonín Dvořák</b> p. 342	Symphony No. 9 in E Minor, 2 <sup>nd</sup> and 4 <sup>th</sup> mvts.	<b>symphony</b> pentatonic scale
<b>Johannes Brahms</b> p. 349	<i>Ein Deutsches Requiem</i> ('German Requiem') Fourth Movement: <i>How Lovely Is Thy Dwelling Place</i>	<b>Requiem</b>
<b>Giuseppe Verdi</b> p. 358	<i>Rigoletto</i> Act III: <i>La donna è mobile</i> and Quartet	<b>opera</b> libretto, librettist, aria, recitative, ensemble, chorus, prompter, overture, voice categories
<b>Richard Wagner</b> p. 378	<i>Die Walküre</i> Act I, Love scene (conclusion)	<b>Music drama</b> <i>Gesamtkunstwerk</i> , "universal artwork", <i>leitmotif</i>
<b>Gustav Mahler</b> p. 387	<i>Ging heut' Morgen über's Feld</i> ('This Morning I Went through the Fields') from <i>Songs of a Wayfarer</i>	