

Things to know for the Midterm

1) You should be aware of various styles and their characteristics and be able to classify and explain why a given piece is one genre/style and not another. Listen to/think about the pieces we've looked at and determine/classify them based on what makes them different from one another. For instance: What characterizes a *concerto grosso*? How is a motet different from a movement of a cyclic mass? What are some ways the music of the Early Renaissance differs from the Late Renaissance? Who are representative composers from the specific style periods? Try to keep in your mind a sonic memory of the sound of a particular genre/style. You should know the half-century of pieces in the style, and composers associated with the styles. I have listed styles with representative composers and pieces below. You may be asked to identify specific pieces we have studied as well as classify representative pieces within a larger genre.

Composer	Piece	What is it? i.e. Genre
Anonymous	Kyrie IV	Chant
	Puer Natus Est	Chant
Anonymous (Tuotilo?)	Kyrie Cunctipotens Genitor	Chant
Anonymous	Kyrie Cunctipotens Genitor from Codex Calixtinus	Organum
Perotin	Alleluia "Nativitas"	Organum
Perotin	Viderunt	Organum
Perotin	Beata Viscera	Sacred Song
John Dunstable	Preco Preheminenciae	Motet
Guillaume Dufay	Nuper Rosarum Flores	Motet
	Kyrie from Missa L'Homme Arme	Cyclic Mass movement
Guillaume de Machaut	Kyrie from Messe de Notre Dame	Cyclic Mass movement
Guillaume Ockeghem	Agnus Dei from Missa L'Homme Arme	Cyclic Mass movement
Josquin Desprez	Sanctus, Benedictus from Missa Hercules	Cyclic Mass movement
Giovanni Palestrina	Credo from Pope Marcellus Mass	Cyclic Mass movement
Claudio Monteverdi	Cruda Amarilli	Madrigal
	Si ch'io vorrei morire	Madrigal
	Orfeo*	Opera
	Possente Spirto	Aria
J.S. Bach	Cantata 106: Gottes Zeit ist die Allerbeste Zeit *	Cantata
	Brandenburg Concerto #5	Concerto Grosso
	Prelude in C Major from the Well Tempered Clavier	Keyboard Prelude
Henry Purcell	Evening Hymn	Song
Antonio Vivaldi	Concerto for oboe, bassoon, strings & continuo	Concerto Grosso

2) You should be aware of and able to use concepts and terms intelligently and, within reason, recognize them in a composition. I may ask you to define some important terms and relate them to other terms and to representative compositions and ideas. I've tried to be comprehensive in the list below, but may have missed something. It may be helpful for you to sort out and categorize the terms below. (e.g. These terms are compositional tools; these terms are related to opera, etc.)

Cantus Firmus	Melisma	Interval vs. Chord	Ritornello / Ritornello Form
Texture	Ordinary-(in re: the Mass)	Dissonance	Ground Bass
Monophony	Proper - (in re: the Mass)	Consonance	Meter
Homophony	Strophic	Opera	Rhythm
Polyphony	Through-Composed	Basso Continuo / Continuo	Pulse / Beat
Imitation	Polytextuality	Recitative	Chorale
Cadence	Word Painting	Arioso	<i>Prima / seconda prattica</i>
Humanism	Ratios	Aria	Notation
Scholasticism	Council of Trent	Chant / Plainchant / Gregorian Chant	Score

3) You should be able to understand how historical changes contributed to musical changes and the major arguments put forth at the time and today (the rise of humanism / music as rhetoric; music and mathematics / Pythagoreanism / Scholasticism; the Monteverdi - Artusi controversy; the Reformation and music / Luther's views on music; Symbolism / Allegory; the aims of the Florentine Camerata; The relation of Greek philosophy to music (as covered in class): Plato's *Timaeus*; Plato's *Republic*; Aristotle's *Poetics*) and integrate them in a coherent manner. You should be aware of the major points of the arguments presented in the articles assigned for class,

* You are not responsible for identifying individual movements.

(Bukofzer, McClary and Trachtenberg) and how they relate in terms of larger issues of analytical perspective. Similarly, you should be aware of the stories of and basic history surrounding particular major works, for which those histories are important (Orfeo, Nuper Rosarum Flores, Viderunt) – the stuff on the website.

4) Technical points: You should know the general structure of the forms we have studied; and identify whether a texture is polyphonic, homophonic or monophonic and when the texture changes. Understand the difference between rhythm, meter (duple, triple, compound) and pulse.

I've tried to be comprehensive in this sheet, but may have missed something.

The exam will be fair and is not intended to trip you up. If you've been doing the work all along and sorting things out as you go, you should do fine.