

Music 3753
Test 4 Study Guide

Concepts:

The First Market for Music

Spain: Villancico

Italy

Frottola

Madrigal

Characteristics

Early madrigals

Middle madrigals

Late madrigals

Canzonetta and balletto

France

Polyphonic chanson

Musique mesurée

Germany

Tenorlied & cantional style

England

Canzonets & balletts

Madrigal

Musica transalpina

The Triumphes of Oriana

Lute song / Air

Tablature

Instrumental Music

Instrumental families

Consort / broken consort

Types of instrumental music:

Dance music

Arrangements of vocal music

Intabulations

Settings of existing melodies

Variations

Abstract instrumental works

Toccat, ricercar, & canzona

Anthology and Listening:

48. *Oy comamos y bebamos*

49. *Io non compro piu speranza*

50. *Il bianco e dolce cigno*

51. *Da le belle contrade d'oriente*

52. *Solo e pensoso*

53. *Io parto e non piu dissi*

54. *Tant que vivray*

55. *Revey venir du printans*

56. *My bonny lass she smileth*

57. *As Vesta was from Latmos hill*

58. *Flow my tears*

59. *Basse danse & branle gay*

60. *Cancion mille regres*

60. *Cuatro diferencias*

61. *Pavana lachrymae*

Music in Venice

Church of St. Mark

Giovanni Gabrieli

Polychoral motets

Cori spezzati

Sonata

62. *Canzon septimi toni*

Essay Questions

I will choose **one** of the following topics for the essay portion of the final exam. (The essay will be worth 30 points out of 150.) You may prepare any way you wish; however, you will not be allowed to bring any outside materials to the exam. A good method of studying is to prepare an outline, choose examples to illustrate your points, and then memorize.

Explain the steps by which polyphonic composition in sacred music evolved from early-twelfth-century organum through the sixteenth-century motet.

Describe how composers' attitudes toward text changed from the Middle Ages through the Renaissance.

Discuss the use of Gregorian chant in Medieval and Renaissance polyphony.