

Music 3763 Test 1 Study Guide

Concepts:

From Renaissance to Baroque

Baroque
Affections
First & second practice
Treble-bass polarity
Basso continuo
Concertato medium
Chords, counterpoint, rhythm
Embellishment & improvisation
Modality to tonality

Renaissance antecedents of opera

Greek tragedy
Florentine Camerata
Monody, aria solo madrigal
Caccini

The first operas

Rinuccini & Peri
Ritornello & sinfonia
Monteverdi

Stile concitato
Arioso

The spread of Italian opera

Florence
Rome (characteristics)
Venice (characteristics)
Cesti
Main features of It. Opera

Italian vocal chamber music

Secular concerted works
Ostinato basses
Cantata
Air de cour

Catholic sacred music

Stile antico & moderno
Sacred concertos (large & small)
Oratorio

Lutheran church music

Heinrich Schütz

Musical figures
Historia & passion

Anthology and Listening:

63. “Cruda Amarilli”

64. “Vedro ‘l mio sol”

65. *L’Euridice* excerpts

66. *L’Orfeo* excerpts

67. *Poppea* excerpt

68. *Orontea* excerpt

69. “Lagrima mie”

70. “O quam tu pulchra es”

71. *Jephte* excerpt

72. “O lieber Herre Gott”

73. “Saul, was verfolgst ...”

Instrumental music

Broad categories (pp. 344-345)

Toccata

74. Toccata No. 3

Ricercare & fugue

75. Ricercare after the Credo

Subject

Fantasia

Sonata

76. Sonata IV

Settings of existing melodies

Chorale prelude

Variations

Dance music (suite)