

Music 3763
Test 1 Study Guide

Concepts:

From Renaissance to Baroque	Doctrine of the affections First & second practice Basso continuo & figured bass Concertato principle Chords, counterpoint, rhythm Embellishment & improvisation
Renaissance antecedents of opera	Greek tragedy Florentine Camerata Monody <i>Le nuove musiche</i> Caccini
The first operas	Rinuccini & Peri Monteverdi
The spread of Italian opera	Florence Rome (characteristics) Venice (characteristics) F. Cavalli Main features of It. opera
Vocal chamber music	Secular concerted works Ostinato bass Ciaccona Cantata
Catholic sacred music	<i>Stile antico & moderno</i> Large sacred concerto Small sacred concerto Oratorio
Lutheran church music	Heinrich Schütz Historia & passion
Instrumental music	Toccatà Ricercare & fugue Subject Fantasia Sonata Chorale prelude Dance music (suite)

Anthology and Listening:

71. “Cruda Amarilli”
72. “Vedro ‘l mio sol”
73. *L’Euridice* excerpts
74. *L’Orfeo* excerpts
75. *Poppea* excerpt
76. *Artemisia* excerpt
77. “Lagrimie mie”
78. “In ecclesiis
79. “O quam tu pulchra es”
80. *Jephthè* excerpt
81. “Saul, was verfolgst ...”
82. Toccatà No. 3
83. Ricercare after the Credo
84. Sonata IV