

Music Appreciation 8

Fall Semester Final Study Guide Part I

The final exam includes both written questions and analysis of listening excerpts. You will be responsible for being able to explain important terminology relating to the pieces you have heard as well as analyzing their musical constructs.

While some of this material is duplicated from lecture 11, the test will be drawn solely from the materials presented in this guide *as well as the terminology from the previous listening exam (such as texture: monophonic, polyphonic, homophonic, etc.)*.

Part II of this study guide, which will be available in January the weekend before school starts again, will be a comprehensive overview of all the listening excerpts that can appear on the test (out of a pool of ten pieces, 3-4 will be selected).

Genres:

Secular Vocal Music

Parisian chanson- French song; more homogeneous texture, rhythmic equalization of parts, & increasing use of pervading imitation as the principal structural device

frottola- secular Italian vocal genre of the late 15th & 16th centuries

-texture: chordal, texts that are lighthearted, comic or ironic

-avoids imitation and contrapuntal artifice, lively, dancelike rhythms w/

-frequent use of syncopation and hemiola

madrigal- secular Italian polyphonic vocal composition for three or more voices

-through-composed, word-painting

-poetic & musical form first used in 14th cent. Italy & taken up later again in 16th cent.

-texts of 14th cent. usually have 2-3 strophes, each w/ 3 lines, plus a 2-line ritornello (refrain) at the end

-16th cent. is a poem of 1 strophe using a free rhyme scheme & meter (alternation of 7 & 11 syllable lines)

lute songs- strophic secular madrigals cultivated in England during early 17th cent.

notated for lute & any combination of one or more voices (usually 4)

-lute could substitute for or double as many as 3 of the 4 voices

air de cour- "courtly air"

- secular song in late 16th cent. & early 17th cent. France that could be either polyphonic or homophonic (voice & lute)

cantata- used to denote a vocal work, usually sacred, for performance forces of varying size, from soloist & basso continuo to soloists, chorus, & orchestra

Instrumental Music

sonata- "that which is sounded" (played on instruments)

- used in Renaissance & Baroque in broadest sense to indicate a work for an instrument or instruments of any combo

- from 18th cent. onward, used to indicate a work for one or more solo instruments, usually in 3 or 4 movements

sonata da camera- “sonata of the chamber”

- features a series of dance-related movements, popular in Baroque

sonata de chiesa- “sonata of the church”

- features a slow 1st mvmt. & at least 1 additional imitative mvmt,
popular in Baroque

concerto- used in 17th cent. to indicate broadly any work consisting of multiple forces,
such as voices & instruments

- from 18th cent. onward, reserved for works featuring a soloist or soloists
contrasted against a larger ensemble

concerto grosso- Baroque concerto typically featuring small group of soloists
(concertino) w/ its own basso continuo, against a larger ensemble (the
ripieno)

solo concerto- features a single soloist or a pair of soloists against a ripieno ensemble

suite- Allemande (moderate, flowing, duple meter)

Courante (fast, triple meter)

Sarabande (slow, triple meter)

Gigue (fast, often w/ dotted rhythms, compound meter)

variation suite- set of contrasting dance-related mvmts based on one basic thematic idea

symphony- 17th & early 18th cent., a work or mvmt for large instrumental ensemble

- 18th cent., an overture to an opera or stage play

- 1720 onward, a multimovement work for instrumental ensemble

Keyboard Music

toccata- sectional, freely constructed keyboard work unrelated to any preexistent
material, & typically features rapid passagework

canzona- instrumental work of the late Renaissance or Baroque originally based on a
vocal model, such as the chanson, but later often composed independently of
any vocal model

fantasia- follows no structures of large-scale convention but follows instead (or gives the
impression of following) the composer’s free flight of fantasy

- lies partway between song & speech

ricercar- freely composed work that “seeks out” a particular mode or thematic idea; full
of runs & passagework

-in the early 16th cent., improvisatory & preludial in character, often for lute or
keyboard

-by the mid-16th cent, term was identified w/ polyphonic works for keyboard or
for instrumental ensembles

-by 18th cent., term associated w/ fugues that used a large # or variety of
contrapuntal devices

fugue- incorporates a series of imitative entries, usually on a single theme but capable of
accommodating multiple themes as well

Opera- sung drama; individual singers assume the role of individual characters

We will be covering operatic music in more detail next semester; for the moment just be
able to identify opera as a work that involves multiple voices and vocal solos (arias) , both
spoken and sung text with instrumental accompaniment.

Vocabulary:

Vocal Music

through-composed- setting each line of text to essentially new music

recitative- style of singing characterized by syllabic declamation, w/ greater emphasis on projection of the text at hand than on melody, more nearly approximating the inflections of speech even while adhering to the basic musical elements of pitch & rhythm

Instrumental Music

intabulations- any arrangement of an existing vocal work for a plucked string instrument or keyboard

augmentation- lengthening of the original note values of the subject

diminution- speeding up of note values

head motif- thematic idea that occurs at the beginning of a mvmt or work & returns prominently throughout the course of the music that follows

Keyboard Music

equal temperament- system of tuning that allowed keyboard players to play in any key

style brisé- broken style; arpeggiated chords

Vocal and Instrumental Music

basso continuo- continuous bass that provides the harmonic framework for the solo voice above it

ritornello- a “small return”

- an opening musical idea that returns at several points over the course of a work, usually after contrasting material of some kind
- especially important in the genre of the concerto

Dance Music

reprises- larger sections to be repeated

binary form- 2 reprises together

syntactic form- central idea is presented & varied over the course of an entire movement

paratactic form- each new section presents an essentially new idea

basso ostinato- “ostinate bass”; bass pattern repeated many times within the course of a mvmt or work

Opera

cadenza- solo passage in a concerto mvmt or in an aria, usually toward end, which soloist displays his/her virtuosic talents by embellishing themes heard earlier in the mvmt or aria; orchestra remains silent throughout

castrato- castrated male singer whose voice has never broken & who sings in the soprano or alto range

- common in opera seria of 17th & 18th cent.