

MUSC 3635 — Music History Survey I
Study Sheet for Final Exam: Instrumental Music

20% of the final grade
Sect. 1, Dec. 12th 8-10

90 points total
Sect. 2, Dec. 9th 10:30-12:30

I. Listening

You will need to identify four excerpts from the Listening List provided below. I will play each of the four excerpts twice. Your answer will include genre, title, composer, time period, and answer one question, weighted as shown below. Excerpts will be played either from the beginning or from an important point or section break. You will only need to provide the name of the larger work for excerpts with multiple sections (i.e. operas, concertos, etc.) but you must specify the genre of the section played for full credit (for instance: “opera seria, secco recitative”).

40 points / 10 points each

Sample Listening Question

- 1) a. genre (e.g. French Overture from an opera, rickcar, 1st movement from a concerto, etc.) (2 pt.):
b. title (beginning of text or title of larger work) (1 pt.):
c. composer (1 pt.):
d. time period (circle 1) (3 pt.)

Medieval

Renaissance

Baroque

e. You will be asked to provide justification for the above answers or answer a specific question like “Describe the relationship between text and musical form in this excerpt.” or “What features indicate that this is a Baroque piece?” Provide 3 different points. (3 pts.)

Listening List

MEDIEVAL (750-1400)

13: Dance music: Estampie 4 from *Le manuscrit du roi* (late 13th century)

RENAISSANCE (1400-1600)

66. Dances from Tielman Susatos’s *Danserye*, published in 1551.

b: “La dona,” Pavane

c: “La dona,” Galliard

68. Pieces for vihuela by Luis de Narváez from his *Los seys libros del Delphin* (Spain, 1538)
a. "Cancion Mille regres," intabulation of Josquin's chanson "Mille regretz."
b. "Cuatro diferencias sobre 'Guárdame las vacas'," variations on a common tune.

70. Giovanni Gabrieli: "Canzon septimi toni a 8," ensemble canzona (ca. 1597).

BAROQUE (1600-1750)

Italy:

82. Girolamo Frescobaldi, Toccata No. 3 from *Libro primo* (ca. 1615, rev. 1637)
83. Girolamo Frescobaldi, music for after the Credo from *Fiori musicali*, ricercar (c. 1635).
- 96/94. Arcangelo Corelli, Trio sonata in D Major, Op. 3, no. 2, trio sonata (1680s)
a. Grave (first movement)
b. Allegro (second movement)
- 98/96. Antonio Vivaldi, Concerto for Violin in A minor, Op. 3, no. 6, violin concerto (ca. 1710).
a. Allegro (first movement)
b. Largo (second movement)

France:

85. Jean-Baptiste Lully, *Armide*, tragédie en musique or French opera (1686).
a. Overture (genre=French overture)
- 89/88. Elisabeth-Claude Jacquet de la Guerre, Suite No. 3 in A minor, keyboard suite (1687).
a. Unmeasured prélude
- 99/97a. François Couperin, "La visionaire" from the 25th ordre, keyboard suite (ca. 1730).

Germany:

- 97/95. Dieterich Buxtehude, Praeludium in E Major, BuxWV 141, organ prelude (late 17th century).
- 102/100. Johann Sebastian Bach, Prelude and Fugue in A Minor, BWV 543, Organ prelude and fugue (ca. 1715).
a. Prelude
b. Fugue

II. People, Terms, and Vocabulary

From the following list I will provide a selection of 8 periods, people, or terms on the exam. You will only need to provide answers for 6 (5 points each). I will only evaluate the first 6 answers, so indicate clearly the answers you want me to consider.

You will need to provide a description, relevant dates or eras, definition, or discussion of the importance of the period, term, or person with 3 different points (3 pts.) followed by a piece (including title and composer) that is related to your answer (2 pts.). Pieces should be drawn from the listening list provided above.

For example:

1. Giulio Caccini

Definition: Giulio Caccini was a Florentine singer-composer from the late Renaissance and early Baroque period. He published an important early collection of songs for solo voice with continuo. In the introduction to this volume he included information on the kinds of embellishments that singers were expected to add in performance. (3 points)

Relevant piece: Giulio Caccini, "Vedrò 'l mio sol" OR
Giulio Caccini, *Le nuove musiche* (2 points)

Vocabulary

(Dates given here will not be provided on the exam. You must give them as part of your answer for 1 of 3 pts.)

Historical Periods:

- Medieval (750-1400)
- Renaissance (1400-1600)
- Baroque (1600-1750)

People:

Luis de Narváez (early 16th century)
Giovanni Gabrieli (late 16th century)
Arcangelo Corelli (late 17th century)
Antonio Vivaldi (late 17th-early 18th centuries)
Elisabeth-Claude Jacquet de la Guerre (late 17th-early 18th centuries)
Johann Sebastian Bach (late 17th-mid 18th centuries: 1685-1750)

Terms:

improvisation
hurdy-gurdy
vielle
pavane and galliard
vihuela
tablature / intabulation
variations (*diferencias* in Spanish)
harpsichord
viola da gamba or viol
lute and theorbo
sackbut
cornett
ricercar
prelude and fugue
subject
sonata
concerto
ritornello form
binary form
suite
ornamentation (*agréments* in French)
French overture

III. Prepared Short Essay Questions

20 points / see rubric below

This section is cumulative, covering material from the entire course. Two of these essay prompts will be provided on the exam, but you will only need to write an essay on **one**. Your answers should synthesize ideas from reading and listening assignments, lectures, and class discussions from the entire semester. Refer to all three study guides as you prepare your essays.

Essays should be about 5 paragraphs, including an introduction (with a thesis), conclusion, and a paragraph discussing each piece/era.

Your essay will be evaluated according to the following rubric:

- a. Discussion of at least **three** (3) specific pieces from any of the listening lists for the course, including composer, title and genre. **4 each=12 points**
- b. Correct application of at least 5 vocabulary terms, concepts, or source readings, from the study guides or syllabus, as appropriate to the pieces and topic under discussion. Please underline these in your essay to make grading easier. **5 points**
- c. Articulation of a coherent and logical argument throughout the essay. **3 points**

3 points
Total possible = **20 points**

Topics covering the “Issues of Early Music” from our discussion on Day 1 of the course:

1. **Context:** Discuss the impact of original performance contexts (i.e. where the piece would originally have been performed) on music from the Middle Ages, the Renaissance, and the Baroque. You must include a piece from each period and each example should represent either a different genre (chanson, Cyclic Mass, opera, etc.) or a significant change in context and function for that genre. Discuss how the genre of each piece is related to the original performance context. What features of each piece are characteristic of its period and original social or performance context?
2. **Sources:** Discuss how original sources inform or inhibit our understanding of music of the Medieval, Renaissance and Baroque eras. What sorts of information or repertoire do different types of sources tend to include or exclude? What are the differences between printed vs. manuscript sources and how does that impact the repertoire or performance of the piece? You must discuss a contrasting piece from each era.
3. **Instruments and performance practice:** Discuss the development of instrumental music in a European context in the Medieval, Renaissance and Baroque eras. Use specific musical examples to discuss how original instruments and performance practices of each era differ from each other and from our own. Provide a contrasting example from each era and discuss musical features of each that make it particular to its era.