



Music History 5 Exam Syllabus

This exam covers the history of Western art music from the Middle Ages through the Classical period, roughly 1150 to 1810.

Textbook: *The Enjoyment of Music*, 12th or 13th edition

Forney, Kristine, Andrew Dell'Antonio, and Joseph Machlis. *The Enjoyment of Music* (New York: W.W. Norton, 2015/2018).

This syllabus is organized chronologically (aligning with the order of the textbook in most cases) and is grouped by topics. Each heading is followed by questions to frame the concepts, composers, and repertoire listed in the proceeding tables.

Concepts: Students should be able to provide definitions for each concept, describe how they fit into the historical narrative, and give examples when appropriate.

Composers: Students should be able to describe each composer's place in the historical narrative, their musical style and contributions, and their musical compositions as outlined in the textbook. Biographical information (date of birth/death, personal life) is not a priority, unless it directly relates to the music.

Repertoire: These musical works are included in the textbook (though not all of the works in the textbook are included on the syllabus). Students should be familiar with these works and be able to describe how they fit into the historical narrative, their genre, form (if appropriate), and salient qualities as outlined in the textbook. (Hint: use the Listening Guides included in the textbook).

Required Listening: This list contains all the repertoire included on the syllabus. Students should be able to identify (name, composer, and genre) full-score excerpts of these works. English translations are accepted. Excerpts will include the snippets of the score that are included in the textbook. (Hint: consider the instrumentation of the full score to help you identify the work. i.e. Is it scored for an orchestra? It might be a symphony.)

Note: Students may reference concepts/composers/repertoire on the exam that are not included in the textbook or syllabus, as long as they appropriately demonstrate the concepts they seek to represent. Knowledge of syllabus content, however, is still recommended. (For instance, a student may reference an opera other than Dido and Aeneas as an example of Baroque opera, if they desire, but they should still be prepared to discuss/identify Dido and Aeneas.)

THE MEDIEVAL ERA

12th edition: Prelude 2, Chapters 13-14

13th edition: Prelude 2, Chapters 14-16

Medieval Sacred Music

What is medieval chant, how was it performed, and how was it developed in the Middle Ages?

Plainchant

Concepts	plainchant, Gregorian chant, liturgy, chant melodies (neumatic, syllabic, melismatic), neumes, modes, the Mass (Proper and Ordinary), <i>a cappella</i> , antiphonal, monasteries, responsorial
Composers	Hildegard of Bingen
Repertoire	Hildegard of Bingen, "Alleluia, O virga mediatrix" ("Alleluia, O mediating branch")

Polyphony

Concepts	polyphony, organum, Notre Dame School, rhythmic mode
Composers	Notre Dame School (Léonin, Pérotin)
Repertoire	Notre Dame School, "Gaude Maria virgo" ("Rejoice, Virgin Mary")

Medieval Secular Music

Who performed secular music in the Medieval era? How did it differ from sacred music of the same period? How did it develop?

Concepts	Medieval minstrels (troubadours, trouvères) <i>Ars nova</i> , <i>Ars antiqua</i> , chanson, poetic forms (rondeau, ballade, virelai)
Composers	Guillaume de Machaut
Repertoire	Machaut, "Ma fin est mon commencement" ("My end is my beginning")

THE RENAISSANCE

12th edition: Chapters 15-17 (and Chapter 14, pages 86-87, for instrumental music)

13th edition: Chapters 17-20

Renaissance Secular Music

What are the genres of secular music from the Renaissance? What is the relationship between words and text? What kinds of instruments were used?

Renaissance Madrigal

Concepts	Italian madrigal, English madrigal, chanson, word-painting, part book
Composers	John Farmer, Jacques Arcadelt. (12th ed.)/Claudio Monteverdi (13th ed.)
Repertoire	Farmer, "Fair Phyllis"

Renaissance Instrumental Music

Concepts	<i>bas</i> instruments (i.e., recorder, lute) <i>haut</i> instruments. (i.e., shawm, sackbut), dance types (i.e., pavane, saltarello, ronde), embellishments
Composers	Tielman Susato
Repertoire	Susato, Three Dances

Renaissance Sacred Music

What are the genres of sacred music from the Renaissance? What are their similarities and differences? How did the Mass develop from the Middle Ages to the Renaissance?

Renaissance Motet

Concepts	humanism, motet, cantus firmus, <i>a capella</i> , imitation, homorhythm
Composers	Josquin des Prez
Repertoire	Josquin, "Ave Maria... virgo serena"

Renaissance Mass

Concepts	sections of the Ordinary (Kyrie, Gloria, Credo, Sanctus, Agnus Dei), Reformation, Counter-Reformation, Council of Trent
Composers	Giovanni Pierluigi da Palestrina
Repertoire	Palestrina, "Gloria" from <i>Pope Marcellus Mass</i>

THE BAROQUE ERA

12th edition: Prelude 3, Chapters 18-23

13th edition: Prelude 3, Chapters 22-24, 26-28

General Concepts

What are the main currents in Baroque music?

Concepts	“baroque,” virtuosity, Florentine Camerata, basso continuo, figured bass, major-minor tonality, equal temperament, castrato, improvisation
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Baroque Opera

What are the components of Baroque opera?

Concepts	aria, recitative, chorus, overture, sinfonia, libretto, hornpipe, Scotch snap, ground bass
Composers	Claudio Monteverdi, Henry Purcell
Repertoire	Purcell, <i>Dido and Aeneas</i> , Act III, opening and lament

Baroque Sacred Music

What types of sacred music arose in the Baroque era? What are their components and structure?

Lutheran Chorale and Cantata

Concepts	chorale, cantata, bar form
Composers	Johann Sebastian Bach
Repertoire	JS Bach, Cantata No. 140, “Wachet auf” (“Sleepers, Awake”), Nos. 1, 4, 7

Oratorio

Concepts	oratorio, da capo aria, ritornello
Composers	George Frederic Handel
Repertoire	Handel, <i>Messiah</i> , Nos. 18 (“Rejoice greatly”) and 44 (“Hallelujah Chorus”)

Baroque Instrumental Music

What are the genres of baroque instrumental music? What are their components and structure?

Dance Suite

Concepts	suite, dance types (allemande, courante, saraband, gigue, minuet, etc.), binary form, ternary form, hornpipe
Composers	George Frederic Handel
Repertoire	Handel, <i>Water Music</i> , Suite in D Major, Alla hornpipe

Baroque Concerto

Concepts	concerto, program music, ritornello and episodes (12th ed.)/ ritornello form (13th ed.)
Composers	Antonio Vivaldi
Repertoire	Vivaldi, <i>The Four Seasons</i> , I: "La primavera" ("Spring")

Fugue

Concepts	prelude, fugue, organ, harpsichord, imitation, subject, answer, countersubject, exposition, episodes, contrapuntal devices (augmentation, diminution, retrograde, inversion), stretto
Composers	Johann Sebastian Bach
Repertoire	JS Bach, <i>The Art of Fugue</i> , Contrapuntus 1

THE CLASSICAL ERA

12th edition: Prelude 4, Chapters 24-28

13th edition: Prelude 4, Chapters 29-36

General Concepts

What are the elements of the Classical Style and its representative composers?

Concepts	The Enlightenment/Age of Enlightenment, patronage, Viennese School, homophonic texture, absolute music, chamber music, the Classical orchestra
Composers	Joseph Haydn, Wolfgang Amadeus Mozart, Ludwig van Beethoven

Classical Forms

What are the musical forms developed and codified during the classical era? What are their structures? What are examples of each?

Concepts	theme, thematic development, motive, sequence, multimovement cycles, sonata-allegro form (exposition, development, recapitulation), coda, theme and variations, minuet and trio, rondo, cadenza, first-movement concerto form, scherzo
Repertoire	(See square brackets in the “Repertoire” section below)

Classical Genres

What genres were developed and codified during the classical era? What sort of musical forms and instrumentation did they use? What genres are considered chamber music?

Genre/Concept	Repertoire
divertimento/serenade	Mozart, <i>Eine kleine Nachtmusik</i> , K. 525, I and III [I: sonata-allegro form, III: minuet and trio]
string quartet	Haydn, String Quartet, Op. 76, No. 3, III (12th ed.) [theme and variations] Haydn, String Quartet, Op. 33, No. 2 (“Joke”), IV (13th ed.) [rondo form]
sonata	Beethoven, Piano Sonata in C-sharp minor, Op. 27, No. 2 (“Moonlight”), I
symphony	Beethoven, Symphony No. 5 in C minor, Op. 67 [I: sonata-allegro, II: theme and variations, III: scherzo and trio, IV: sonata-allegro]
concerto	Mozart, Piano Concerto in G Major, K. 453, I [concerto form]

Vocal Music

How did Classical opera differ from Baroque Opera?

Concepts	opera seria, opera buffa, requiem
Composers	Wolfgang Amadeus Mozart
Repertoire	Mozart, <i>Don Giovanni</i> (excerpts) Mozart, <i>Requiem</i> , “Dies irae”

Repertoire List/Required Listening

Hildegard of Bingen: "Alleluia, O virga mediatrix" ("Alleluia, O mediating branch")

Notre Dame School, "Gaude Maria virgo" ("Rejoice, Virgin Mary")

Machaut, "Ma fin est mon commencement" ("My end is my beginning")

Farmer, "Fair Phyllis"

Susato, Three Dances

Josquin, "Ave Maria... virgo serena"

Palestrina, "Gloria" from *Pope Marcellus Mass*

Purcell, *Dido and Aeneas*, Act III, opening and lament

JS Bach, Cantata No. 140, "Wachet auf" ("Sleepers, Awake), Nos. 1, 4, 7

Handel, *Messiah*, Nos. 18 ("Rejoice greatly") and 44 ("Hallelujah Chorus")

Handel, *Water Music*, Suite in D Major, Alla hornpipe

Vivaldi, *The Four Seasons*, I: "Spring"

JS Bach, *The Art of Fugue*, Contrapuntus 1

Mozart, *Eine kleine Nachtmusik*, K. 525, I and III

Haydn, String Quartet, Op. 76, No. 3, III (**12th ed.**)

Haydn, String Quartet, Op. 33, No. 2 ("Joke"), IV (**13th ed.**)

[Will not be included in the score identification section of exam]

Beethoven, Piano Sonata in C-sharp minor, Op. 27, No. 2 ("Moonlight"), I

Beethoven, Symphony No. 5 in C minor, Op. 67

Mozart, Piano Concerto in G Major, K. 453, I

Mozart, *Don Giovanni*, excerpts

Mozart, *Requiem*, "Dies irae"