

MUS8A: Music History Study Guide for Test 2

What is covered: Part Two Introduction, Chapters 5 - 8

What to study:

- Your notes on the lecture from the classes
- Notes you took on the textbook reading
- Timelines
- Outlines on Study Space website (www.wwnorton.com/musichistory)
- Listening Selections, Chapter Quizzes and Flashcards on Study Space

LISTENING

- *Sumer is icumen in* (a medieval rota)
- *Quam pulchra es* (motet) by John Dunstable
- *De plus en plus* (chanson-rondeau) by Binchois
- *Se la face ay pale* (chanson-ballade) by Guillaume Du Fay
- *Christe, redemptor omnium* (hymn in *fauxbourdon* style) by Du Fay
- Kyrie from *Missa prolationum* (canon mass) by Jean de Ockeghem
- Kyrie and Credo excerpt from *Missa pangelingua* (paraphrase mass) by Josquin des Prez
- *Mille regretz* (chanson) by Josquin des Prez
- *Mille regretz* (lute intabulation – Ch. 7) by Luys de Naraváez
- *Ave Maria...virgo serena* (motet) by Josquin des Prez
- *Io non compro più speranza* (frottola) by Marco Cara
- *Da le belle contrade d'oriente* (madrigal) Cipriano de Rore
- *Solo e pensoso* (madrigal) Luca Marenzio
- “*Io parto*” e non più *dissi* (madrigal) Carlo Gesualdo
- *Cruda Amarilli* (madrigal) Claudio Monteverdi
- *Tant que vivray* (chanson) Claudin de Sermisy
- *My bonny lass she smileth* (madrigal – ballet) Thomas Morley
- *As Vesta was* (madrigal from *The Triumphes of Oriana*) Thomas Weelkes
- *Flow My Tears* (air / lute song) John Dowland
- *Pavana Lachrymae* (stylized dance for keyboard, variation of a lute song) William Byrd
- *Oy comamos y bebamos* (villancico) Juan del Encina
- *Canzon septimi toni a 8* from *Symphoniae sacrae* (instrumental canzon) Giovanni Gabrieli
- *Ein feste Burg* (chorale) Martin Luther
- *Or sus, serviteurs du Seigneur*, Psalm 134 (metrical psalm) Loys Bourgeois
- Credo and Agnus Dei from *Pope Marcellus Mass* (free mass) Giovanni Pierluigi da Palestrina
- *O magnum mysterium* (motet) Tomás Luis de Victoria
- Kyrie from *Missa O magnum mysterium* (parody mass) Tomás Luis de Victoria
- *Cum essem parvulus* (motet) Orlando de Lassus
- *Sing joyfully unto God* (full anthem) William Byrd

Guide to studying the listening selections:

1. Read the passage in the textbook where the selection is discussed.
2. Listen to the selection to aurally connect the explanation with the actual music.
3. Identify the genre (type of composition), the approximate date of composition and the composer, if known.
4. Identify the text source(s) and general meaning.

5. Determine if the work is sacred or secular.
6. Identify the typical situation when the work would have been performed. (When, where, who, how)
7. Identify and understand significant characteristics and compositional techniques employed.
8. Listen for the particular performing forces, such as number of singers, gender of singers, types of instruments used, etc.
9. Listen for particular characteristics and snippets of texts that give clue for identification.
10. Compare similar selections, such as all madrigals, all motets, etc. to identify unique element of each.

TERMS TO KNOW

Terms and Names Related to Historical Background

Renaissance	Humanism
Donatello	Michelangelo
Botticelli	Leonardo da Vinci
Copernicus	The Medici Family

Chapter 5 Terms

contenance angloise	Hundred Years' War
Buruundy	rota
motet (changing definitions)	chanson
Burgundian style	fauxbourdon
cyclic masses	motto mass
cantus firmus or tenor mass	voice part names
<i>L'Homme armé</i>	isorhythm

Names to Know Chapter 5

Dukes of Burgundy (Philip, Charles)	John Dunstable
Binchois (Gilles de Bins)	Guillaume Du Fay

Chapter 6 Terms

Musical humanism	Ancient modes
tenor mass	point of imitation
parody mass	paraphrase mass
canon	retrograde, inversion & mensuration canons
imitation	partbooks
missa sine nomine	chansons (changing features)

Names to Know Chapter 6

Heinrich Glarean	<i>Dodekachordon</i>
Johannes Tinctoris	<i>Liber de arte contrapuncti</i>
Gioseffo Zarlino	<i>Le institutioni harmoniche</i>
Jean de Ockeghem	<i>Missa prolationum</i>
Ottaviano Petrucci	<i>Harmonice musices odhecaton</i>
Josquin des Prez	

Chapter 7 Terms

frottola (pl. frottole)	lauda (pl. laude)
canzonetta	balletto
"Fa-la-la" refrains	sonnet
madrigal	madrigalism

lute song (air)
tablature
chromaticism
chansons (16th cen.)
functional dance
intabulation
virginal
prelude, fantasia, ricercare
canzona or canzon

through-composed
villancico
word or text painting
consort
stylized dance
vihuela
pavane
variations or variation form
cori spezzati

Names to Know Chapter 7

Petrarch
Giovanni Battista Guarini
Jacques Arcadelt
Luca Marenzio
Carlo Gesualdo
Claudin de Sermisy
Orlande de Lassus
Thomas Morley
John Dowland
Juan del Encina
William Byrd
St. Mark's Church in Venice

Torquato Tasso
Concerto delle donne
Cipriano de Rore
Nicola Vicentino
Claudio Monteverdi
Clément Janequin
Musica transalpine
Thomas Weelkes
The Triumphes of Oriana
Luys de Narváez
Giovanni Gabrieli

Chapter 8 Terms

Reformation
Deutsche Messe
Old Hundredth
Church of England (Anglican Church)
Great Service
full anthem
Counter-Reformation

chorale
Psalter
Calvinism
Service (Anglican musical form)
Short Service
verse anthem
Council of Trent

Names to Know Chapter 8

Martin Luther
Henry VIII
Thomas Tallis
Giovanni Pierluigi da Palestrina
Tomás Luis de Victoria

Jean Calvin
Johann Walter
William Byrd
Adrian Willaert
Orlande de Lassus

Further Study Guide

- Make a timeline and flow charts to keep people, ideas and historical developments organized.
- Use flashcards.
- Connect terms, definitions, names and titles with actual musical example.
- Follow the stylistic development according to geography and compare differences by region.
- Compare sacred genre development with the secular genre development.
- Compare vocal genre development with the instrumental genre development.
- Compare melodic, rhythmic and harmonic styles of various composers as related to the timeline.
- Consider how historical background (economy, politics, religion, culture) influenced the music.

Composer Summary Chart

Composer	Dates	Country of Origin	Place(s) of Employment	Genres Written	Style Features / Significant Contributions
John Dunstable	ca.1390-1453	England	Eng.(pt in Fr)		
Guillaume Du Fay	ca.1397-1474				
Binchois	ca.1400-1460				
Jean de Ockeghem	ca.1420-1497				
Josquin des Prez	ca.1450-1521				
Juan del Encina	1468-1529				
Martin Luther	1483-1546				
Clément Janequin	ca.1485-1560				
Claudin de Sermisy	ca.1490-1562				
Adrian Willaert	ca.1490-1562				
Jacques Arcadelt	ca.1505-1568				
Thomas Tallis	ca.1505-1585				
John Calvin	1509-1564				
Cipiriano de Rore	1516-1565				
G. P. da Palestrina	1525/6-1594				
Orlande de Lassus	1532-1594				
William Byrd	ca.1540-1623				
Tomás Luis de Victoria	ca.1540-1623				
Luca Marenzio	1553-1599				
Giovanni Gabrieli	ca.1555-1612				
Thomas Morley	1557-1602				
Carlo Gesualdo	1561-1613				
John Dowland	1563-1626				
Claudio Monteverdi	1567-1643				
Thomas Weelkes	ca.1573-1623				