

# History 4

**NOTE:** details on the lives of composers is required for Baroque and Classical composers only (not Medieval or Renaissance composers). For this examination there are 26 required works, 8 Baroque and Classical composers, and 97 terms.

Section II - The Middle Ages (pp. 78 – 99)		
Chapter/Title	Composition /Composer	Genre & associated terms/individuals
<b>Music in the Middle Ages</b> (ca. 450-1450) p. 83		
<b>Gregorian Chant</b> p. 83	Hildegard of Bingen <i>O Successores</i> ('You successors')	Gregorian chant Pope Gregory I Church modes drone
<b>Secular Music in the Middle Ages</b> p. 89	<i>Estampie</i> (13 <sup>th</sup> century)	<i>Estampie</i> troubadours trouvers jongleurs rebec pipe psaltry
<b>The Development of Polyphony</b> p. 91	Perotin <i>Alleluia: Nativitas</i> ('The Birth')	Organum measured rhythm <i>cantus firmus</i> School of Notre Dame
<b>14<sup>th</sup> century music: The "New Art" in Italy and France</b> p. 93	Guillaume de Machaut <i>Puis qu'en oubli sui de vous</i> (('Since I am forgotten by you'))  <i>Notre Dame Mass - Angus Dei</i> (('Lamb of God'))	<i>rondeau</i> <i>Ars nova</i>  Mass ordinary <i>Angus Dei</i> (5 <sup>th</sup> and final part of Mass ordinary)
Section III, The Renaissance (pp. 101 – 121)		
<b>Music in the Renaissance</b> p. 106		Renaissance word painting <i>a cappella</i>
<b>Sacred music in the Renaissance</b> p. 108	Josquin Desprez <i>Ave Maria ... virgo serena</i> (('Hail Mary ... serene virgin'))  Palestrina <i>Pope Marcellus Mass - Kyrie</i>	Motet  Mass
<b>Secular music in the Renaissance</b> p. 113	Thomas Weelkes <i>As Vestas Was Descending</i>  <i>Passamezzo and Gallaird from Terpsichore,</i> by M. Praetorius	Madrigal  lute
<b>The Venetian School: From Renaissance to Baroque</b> p. 119	Giovanni Gabrieli <i>Plaudite</i> ('Clap Your Hands')	Venetian school polychoral motet

	<b>Section IV - Baroque period</b> (pp. 123 – 193)	
Chapter/Title	Composition /Composer	Genre & associated terms/individuals
<b>Baroque Music (1600-1750)</b> p. 128 <b>Music in Baroque Society</b> p. 133		terraced dynamics clavichord basso continuo figured bass movement
<b>The Concerto grosso and Ritornello Form</b> p. 135	<i>Brandenburg</i> Concerto No. 5 in D Major, 1 <sup>st</sup> mvt. (J.S. Bach)	Concerto <i>grosso</i> <i>tutti</i> ritornello form ritornello
<b>The Fugue</b> p. 139		Fugue subject, answer, countersubject, episode, stretto, pedal point, inversion, retrograde, augmentation, diminution, prelude
<b>The Elements of Opera</b> p. 143		Opera libretto, librettist voice categories of opera, aria, recitative, ensemble, chorus, prompter, overture
<b>Opera in the Baroque Era</b> p. 147		Camerata, castrato, <i>secco</i> recitative, accompanied recitative da capo aria, <i>da capo</i>
<b>Claudio Monteverdi</b> p. 149	<i>Orfeo</i> Act II: Recitative: <i>Tu se' morta</i> ('You are dead')	Opera
<b>Henry Purcell</b> p. 152	<i>Dido and Aeneas</i> Act III: <i>Dido's Lament</i>	Ground bass
<b>Baroque Sonata</b> p. 155		Sonata
<b>Antonio Vivaldi</b> p. 157	<i>La Primavera</i> ('Spring') ,from <i>The Four Seasons</i> Op. 8, no. 1	Trill (also see p. 135)
<b>J.S. Bach</b> p. 162	Prelude and Fugue in C Minor from <i>The Well-Tempered Clavier</i> , Book I	(see p. 139)
<b>The Baroque suite</b> p. 173	Suite No. 3 in D Major (J.S. Bach)	Suite French overture
<b>The Chorale and Church Cantata</b> p. 174	Cantata No. 140 (J.S. Bach) <i>Wachet auf, ruft uns die Stimme</i> ( 'Awake, a Voice is Calling Us')	Cantata chorale chorale prelude
<b>The Oratorio</b> p. 182		
<b>G. F. Handel</b> p. 183	<i>Messiah</i> (French Overture Comfort Ye, My People Ev'ry Valley Shall Be Exated For Unto Us A Child is Born)	Oratorio arioso

<b>Section V - Classical period</b> (pp. 195 – 217)		
<b>Chapter/Title</b>	<b>Composition /Composer</b>	<b>Genre &amp; associated terms/individuals</b>
<b>Classical Style</b> p. 200		
<b>Composer, Patron, and Public in the Classical Period</b> p. 204		
<b>Form: Sonata</b> p. 206	Symphony No. 40 in G Minor, K. 550, 4 <sup>th</sup> mvt. (W. A. Mozart)	Sonata form, exposition, bridge, development, motive, recapitulation, coda
<b>Form: Theme and Variations</b> p. 211	Symphony No. 94 in G major, 2 <sup>nd</sup> mvt. (Haydn)	Theme and variations countermelody
<b>Form: Minuet and Trio</b> p. 213	<i>Eine kleine Nachtmusik</i> ('A Little Night Music') K. 525, 3 <sup>rd</sup> mvt. (W. A. Mozart)	Serenade minuet and trio, <i>da capo</i> , <i>Scherzo</i>
<b>Form: Rondo</b> p. 215	String Quartet in C Minor, Op. 18, no. 4, 4 <sup>th</sup> mvt. (Beethoven)	Rondo, Sonata-rondo
<b>The Classical Symphony</b> p. 217		symphony
<b>The Classical Concerto</b> p. 218		concerto <i>cadenza</i>
<b>Classical Chamber Music</b> p. 220		chamber music String quartet
<b>Joseph Haydn</b> p. 220	Symphony No. 94 in G Major	symphony
<b>Wolfgang Amadeus Mozart</b> p. 229	<i>Don Giovanni</i> (1787)  Piano Concerto No. 23 in A Major, K. 488 (1786)	opera solo concerto
<b>Ludwig van Beethoven</b> p. 254	Piano Sonata in C Minor, Op. 13 ( <i>'Pathétique'</i> )  Symphony No. 5 in C Minor, Op. 67	solo sonata  symphony