

Study Sheet for MHL 202 Exam III

1. Be able to identify all of the items on the exam listening list by title (complete, including individual movements), by date (within 25 years) by genre (name ALL parts of the genre, for example, oratorio, chorus or opera, recitative) and by composer. These scores may be given either as listening examples or as unlabeled scores.
Since you will need to generate this information yourself, don't study just by reading the list of information, but make sure that for each listening example you can come up with all of the information yourself unprompted. Also see the handout with tips for listening exams that I gave out (it is also posted at the website under handouts).
2. Read all of the accompanying text to the listening examples in the Norton Anthology of Western Music (NAWM). Some questions about the listening will be taken from this information. I will not attempt to give a comprehensive list of these, but for some idea, see #4.
3. Know the terms on the termlist (posted separately).
4. You also may be asked to:
 - a) map out a da capo aria by form (ABA) and harmonic area
 - b) identify examples of madrigalisms or text-painting in a specific work (think Italian vocal music here)
 - c) explain the difference in compositional method between a ricercare and a toccata (see the Frescobaldi scores)
 - d) name distinguishing characteristics (national origin, tempo, meter, other) of movements of a French dance suite (see handout on keyboard genres)
 - e) distinguish between *récitatif simple* and *récitatif mesuré* in a score (perhaps an unfamiliar one!)
5. Finally, you will be asked to write a *short* essay (in paragraphs and complete sentences) on one of the following, so you should prepare them both. In both cases use specific examples from the listening to illustrate your points
 - a. Trace the development of opera from its earliest antecedents in Italy through the late 17th century.

There are several key things to touch on here:

Some of the immediate antecedents of the first operatic experiments in Florence (Caccini's writings, activities of Camerata, intermedi etc.)

The earliest operas, such as those by Peri produced in Florence and those by Monteverdi produced in Mantua

The changes that occurred in opera as a result of it becoming a public genre in Venice in the mid 17th century

The development of French opera towards the end of the century and how it was distinctive from Italian opera.

Key scores to mention: Caccini, Peri (not on listening), Monteverdi's Orfeo, Orontea and Armide. You should also use the information from your reading.

- b. Discuss the changes in the Italian cantata and sonata over the course of the 17th century. Define both the early definitions and the later definitions of the two genres. Discuss the changes in each genre and then relate the two genres to each other.

Be sure to touch on:

The expansion of scale in later genres

The articulation of multiple movements

The expansion of performing forces

The clearer harmonic structure of later genres

The stabilization of form in later genres

Key scores to use: Barbara Strozzi, Alessandro Scarlatti, Biagio Marini, Arcangelo Corelli

To discuss other early sectional-type forms you can also refer to the Frescobaldi toccata. You should also use your reading of Roger North (in Weiss) to discuss the development of the sonata.