



MUS 103

INTRODUCTION TO MUSIC

SYLLABUS I

GUIDE TO THE MIDTERM EXAM

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MUS 103

Introduction to Music (Fall 2020)

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Textbook

Music: The Definitive Visual History, Dorling Kindersley Publishing Staff in association with the Smithsonian (trade paperback reprint; London and New York: DK, 2015). ISBN-10: 1465442464 ISBN-13: 978-1465442468. NB this is a British publication, and its terminology may sometimes depart from American usage.

The advantage of this textbook is that it is affordable (as all university textbooks should be), and of superlative quality.

The circulation outside Princeton University of course materials created by the instructor — including but not limited to answers, quizzes, recorded lectures, presentations, assignments, exams, problem sets, and messaging — is not permitted.

Assessment

There are two forms of assessment in this course: problem sets and exams. These are separate and have virtually no overlap. The **problem sets** give you the opportunity to demonstrate your engagement with *The Awesome Mix*. The ten sets account for altogether 40% of the final grade. The **exams**, on the other hand, assess the knowledge you have gained from lectures, textbook, syllabus, and Memrise courses. The two exams, Midterm and Final, account for another 40%.

One reason for this division of labor is that the 88 items of *The Awesome Mix* cannot realistically be tested in two exams lasting one hour each, and the memorization of important knowledge cannot be accomplished by means of problem sets.

Another reason is that it spreads the risk—over ten problem sets of 4% each, and two exams of 20% each. If the whole assessment were to be based only on two exams, then you would have only two 60-minute slots to be tested on all the material, for all the credit, and all this precisely in the most stressful weeks of the semester, Midterm Week and the Final Exam Period.

Because of all this it would be a mistake to assume that the problem sets must be directly relevant to the exams or else they are a waste of time. If the sets are not always directly relevant to the exams, it is because they cover different materials, and reward you with a big slice of the final grade that you cannot earn by exams.

1. Course Outline

WEEK	LECTURE	COURSEBOOK	TAM
1	1 Music and the Brain 2 That Same Song	10-35	1-11
2	3 Cosmic Harmonies 4 The Measure of Sound	36-39, 46-47, 98-99	12-20
3	5 Colorful Tones 6 An Imperfect World	48-55	21-33
4	7 Sweet Savor 8 The Art of Composition	56-61, 66-67	34-42
5	9 Music & Letters 10 The Gaze of Orpheus	72-85	43-50
6	11 Sounds of Strife 12 MIDTERM EXAM	62-65, 68-69, 86-91, 94-97	
M I D T E R M B R E A K			
7	13 The Decline of Magic 14 Matter and Form	92-93, 100-111, 116-27	51-58
8	15 Bel Canto 16 Ancients and Moderns	128-43	59-63
9	17 Storm and Drive 18 Sonata Forms	144-69	64-68
10	19 Musical Understanding 20 Romanticism	172-77, 180-93	69-75
11	21 Program Music 22 Deliquescence	202-205, 208-217, 222-25	76-81
12	23 Modernism 24 Made in America	238-39, 244-45, 266-67, 270-271, 374-75	82-88

2. Lectures 1–11

a. The Narrative Plan

Each of the Lectures 1 through 11 is devoted to a set of basic questions about Western music. These questions are arranged in the order in which they become relevant in history.

Almost everything we take for granted about Western music was discovered, developed, or invented after about 800 AD. Even such seemingly universal and commonplace things as, say, chords and triads, notes and staves, sharps and flats, cadences, tonality, and so on, had to be created out of nothing, since they were not bequeathed to us by Antiquity. Together they represent a series of cumulative discoveries that ended up making Western music what it is today.

It is the story of those discoveries whose path we will follow in MUS 103. In this respect the course is very much like a History of Science course, which would cover things like optics, astronomy, evolution, or relativity, in appropriate chronological order.

The principal benefit of this chronological approach is that it explains *why* people invented new things, what problems they wanted to solve with them, and so not. People do not invent things they don't need. But when they do need them, we should expect the music to tell us why.

Altogether the eleven lectures before the Midterm will bring us up to the year 1700. They provide the basis for understanding and appreciating the music of the subsequent period, the Common Practice Era. This era will be the subject of Lectures 13–24: Bach and Handel, Mozart and Haydn, Beethoven, and so on.

b. Note Taking

The following section presents some of the questions asked in Lectures 1–11. These may serve as broad summaries of the lectures, but you can also use them as aids to note taking. Good lecture notes, in this class, are those that (a) record information pertinent to the questions below, and (b) record what is said about any item of The Awesome Mix. The sets of questions can also serve as a checklist to make sure that you have covered the important points for the exam.

An additional rule of thumb for note-taking is to jot down something every time a new powerpoint slide appears on the screen. Since there are about 40–60 slides per lecture, this alone will give you a good sense of the structure of the narrative.

For most of the questions, the lectures are the only source of information. Knowledge of the textbook material will also be required for the exams. If it happens that a question is not addressed in any of the lecture videos, the answer falls outside the category of lecture-based knowledge required for the exam.

Lecture 1: Music and the Brain

- Is the ability to appreciate music hard-wired (nature) or soft-wired (nurture) in the human brain?
- What does music sound like for someone who has the condition known as amusia?
- Are infants able to experience music as music? How can we tell?
- Is there a specific region in the human brain devoted to musical activity and appreciation?
- Which part of the brain is responsible for the basic processing of sound?
- How is cognitive musical activity distributed over the left and right hemispheres of the brain?

Lecture 2: That Same Song

- What is the earliest known evidence of musical practice in humans?
- What other historical developments does that evidence appear to be related to?
- What is the earliest surviving musical instrument, and when was it made?
- What sorts of musical practices were around in ancient Rome, and what did the early Christian church think of them?
- How did early Christian musical worship develop out of the ancient world?
- What are the distinctive musical properties of Gregorian chant?
- How can Gregorian chant be understood negatively, that is, in terms of the things it avoids? What are some of those things?
- Has Gregorian chant left significant musical traces in modern popular culture?

Lecture 3: Cosmic Harmonies

- How were pitch differences measured and analyzed in Antiquity?
- When and how did humans discover ways of manipulating pitch on flutes?
- What was the role of Pythagoras in laying the foundation for the Western understanding of musical sound?
- What did people in Antiquity understand by *harmony*?
- What is this story about Pythagoras and the smithy, and what is it meant to tell us?
- How did people in Antiquity account for the fact that music has such power over the human soul?
- By what criterion were intervals in Antiquity classed as either consonant or dissonant?
- What did writers understand by the Harmony of the Spheres?
- What did the earliest known Western polyphony sound like?
- What is the earliest source to contain actual musical repertory in polyphony?

Lecture 4: The Measure of Sound

- What is the significance of the distinction between oral and written transmission of music?
- When did music begin to be written down in symbols that were specially designed to indicate melodic motion?
- What did these symbols look like, and what, if any, were their advantages and limitations?
- When did musical notation become pitch-specific, and what notational innovations made that specificity possible?
- When, and in what sort of music, did the distinction between notes that are longer and those that are shorter first emerge?
- What is the earliest known composition in three parts?
- What part-writing conventions in early polyphony have left their mark on Western music to the present day?
- When did musicians begin to notate music with rhythmic exactness, and how did they do it?

Lecture 5: Colorful Tones

- Who invented the modern Western pitch system, and what are the lasting features of that system?
- When were black keys first introduced on keyboards, and for what purpose?
- When were notes corresponding to black keys first used in vocal music, and how did people rationalize their use?
- What do people mean when they talk about sharps and flats? What are they?

Lecture 6: An Imperfect World

- When was the distinction between perfect and imperfect consonances introduced?
- What difference did the distinction make (and still makes today) to music?
- Why did no-one ever make that distinction before about 1300?
- When was the musical cadence invented, and what did the innovation consist of?
- When was counterpoint invented, and what was novel about it?
- Why does music from the 14th century sound so strangely “chromatic,” compared to music from the preceding century?

Lecture 7: Sweet Savor

- What is the most basic method of making counterpoint—from the 14th century to the present day?
- What is meant by triad, and triadic sound?
- Why did it take so long for people to appreciate triadic sound in music?
- Why does the music of Palestrina sound so much less dissonant than that of Machaut?
- What are the technical means by which Palestrina is able to soften the harshness of dissonant sound?

Lecture 8: The Art of Composition

- When did composition become a profession in its own right, and did makers of written music call themselves composers?
- Why has performative musicianship been associated throughout Western history with servile status?
- How is this association still manifest in modern musical life?
- Why were middle and upper class women of marriageable age given a musical education, yet strongly discouraged from becoming professional musicians?
- When the practice of musical composition comes to be recognized, around 1500, as an art and profession in its own right, is this reflected in the style of musical compositions?

Lecture 9: Music & Letters

- What does music of worship typically sound like when it is meant to emulate the song of angels in praise of the divine creator?
- Why would musicians turn away from such emulation, and instead make their music chiefly for the spiritual benefit of congregations? How does this change the music?
- What is a spiral of fifths, and why is it bottomless? Can this be remedied?
- Why is the 16th-century madrigal so important to the history of music and text relationships?
- What are the ways in which madrigal composers sought to portray, evoke, or express thoughts and emotions in the poetry?
- What psychological conception appears to underlie the madrigal?

Lecture 10: The Gaze of Orpheus

- Why did the basso continuo become universal in the decades around 1600?
- What conceptual innovations did it bring, and what new compositional possibilities?
- Why did composers develop a new style called *monody*, shortly before 1600, and what did they hope to achieve by it?
- What does it mean when Baroque musicians describe and use music as a rhetorical art?
- When did the genre of opera emerge, and in what ways did it represent a genuine novelty?
- Which of those novel features have abided to the present day?
- Why was the figure of Orpheus so significant to early opera composers?
- What were the typical audiences and performance settings of opera in the 17th century?
- How was conversation treated compositionally in 17th-century opera? What is the long-term significance of that treatment?
- How was it dramatically realistic for composers to insert songs or song-like passages in their operas?
- What is the significance of the lament to 17th-century music?

Lecture 11: Sounds of Strife

- Why do concepts of competition and rivalry emerge in 16th-century music, and how can such concepts be considered a good thing when music is traditionally supposed to be harmonious?
- How was instrumental sound in this period regarded as fundamentally different from vocal sound?
- Why do musicians in the 16th and 17th centuries so often conceive of music in terms of life and death, soul and body?
- How were the concepts of competition and rivalry applied musically in the 16th and 17th centuries?
- How did people account for the fact that music appears to have such power over the human soul?
- What did people understand by spirit, and what role was it thought to play in musical experience?

3. The Awesome Mix 1–50

The listening assignments for this course are called The Awesome Mix (TAM). This epithet is not altogether inapposite on account of the fact that the music is so *unbelievably awesome*. In the coming months TAM must become part of your life in that same way that Peter Quill’s Awesome Mix did in *Guardians of the Galaxy* (2014).



The numbering of the items in TAM is very important. Since the mix includes titles and names in various languages—Latin, German, French, Italian, not to mention Old English—it’s going to be a pain to copy the info from the PowerPoint slides during lecture. That is why the slides always give the pertinent TAM number when a track is discussed, usually in the bottom left corner, with the approximate date top right. All you need to do during lecture is copy the TAM number and date, and then you can sort out the details back home. Like so:

pptx slide

your notes:

The following table lists Lectures 1–11 along with the TAM items that will be played and/or discussed in them. Do not assume from the absence of an item that it is somehow less important than others: the exam may feature questions about any TAM item.



The Awesome Mix can be accessed in streaming format through Blackboard. The Music Library also streams the audio for iPhone, Android, and Blackberry. Download the Blackboard app to access The Awesome Mix of MUS 103.

1. Before 1100

- 1 plainchant *Tecum principium* for Christmas (7th century) [4:27]
- 2 polyphonic setting *Rex caeli Domine* (c.850–900) [4:33]
- 3 polyphonic setting *Alleluia Dies sanctificatus* for Christmas (c.1000) [2:45]
- 4 polyphonic setting *Sint lumbi vestri* (c.1000) [6:13]
- 5 plainchant *Salve regina* (11th century) [2:59]

2. 1100–1200

- 6 polyphonic setting *Portum in ultimo* (c.1150) [2:39]
- 7 Magister Albertus Parisiensis, polyphonic setting *Congaudeant catholici* (c.1150) [2:06]
- 8 polyphonic setting *Cormacus scripsit* (12th c.) [1:08]
- 9 Hildegard of Bingen, plainchant *O Euchari in leta via* (1160s or 70s) [8:49]
- 10 Latin song *Breves dies hominis* + estampie (c.1200) [3:39 + 1:58]
- 11 Latin song *Gaudeat ecclesia* for St Nicholas (c.1200) [2:27]

3. 1200–1300

- 12 Latin song *Mundum renovavit* (c.1200) [2:59]
- 13 Magister Perotinus, *Alleluia Nativitas* (c.1230) [8:31]
- 14 Magister Perotinus, *Ex semine Abrahae* (c.1230) [1:54]
- 15 Carenza, Alais, and Iselda, *Na Carenza* (early 13th c.) [7:08]
- 16 motet *Por conforter/Go* (c.1240) [3:38]
- 17 plainchant *Dies irae* for the Requiem Mass (c.1250) [7:00]
- 18 round *Sumer is icumen in* (c.1260) [1:48]
- 19 motet *On parole/A Paris/Frese nouvele* (c.1280) [3:09]
- 20 motet *Caligo terrae scinditur/Virgo Maria/[Tenor]* (c.1300) [3:34]

4. 1300–1400

- 21 motet *Se grasse/Cum venerint/Ite missa est* (c.1315) [1:32]
- 22 Guillaume de Machaut, chanson *Biauté qui toutes autres pere* (c.1340) [4:46]

SECTION 3: THE AWESOME MIX 1–50

- 23 Guillaume de Machaut, motet *De souspirant cuer/Tous corps/Suspiro* (c.1340) [2:47]
- 24 Guillaume de Machaut, Sanctus of the *Messe de Nostre Dame* (c.1350) [3:57]
- 25 Solage, chanson *Pluseurs gens voy* (c.1370) [2:43]
- 26 anonymous chanson *Confort d'amours* (c.1400) [3:47]

5. 1400–1500

- 27 Leonel Power, Gloria of the *Missa Alma redemptoris mater* (c.1420) [3:47]
- 28 Guillaume Dufay, chanson *Par droit je puis bien complaindre* (c.1430) [4:59]
- 29 Guillaume Dufay, chanson *Se la face ay pale* (c.1430) voices only [2:53]
- 30 Guillaume Dufay, chanson *Se la face ay pale* (c.1430) four versions [7:23]
- 31 Guillaume Dufay, Kyrie of the *Missa Se la face ay pale* (c.1450) [4:41]
- 32 Hayne van Ghizeghem, chanson *De tous biens plaine* (c.1460) [5:00]
- 33 John Browne, motet *Salve regina* (c.1495) [13:25]
- 34 Josquin des Prez, motet *Ave Maria . . . virgo serena* (c.1500) [6:07]

6. 1500–1600

- 35 Josquin des Prez, motet *Absalon fili mi* (c.1500) [3:51]
- 36 John Taverner, motet *Dum transisset Sabbatum* (1520s) [7:04]
- 37 Francesco Canova da Milano, *Ricercar* [3:20]
- 38 Maddalena Casulana, *Morir non può il mio cuore* (1568) [1:51]
- 39 Giovanni Pierluigi da Palestrina, Kyrie and Credo of *Missa Papae Marcelli* (publ. 1567) [4:30 + 8:26]
- 40 Luca Marenzio, madrigal *Tirsi morir volea* (1580) [5:51]

7. 1600–1700

- 41 Claudio Monteverdi, sinfonia and aria “Possente spirto” from opera *Orfeo* (1607), two versions [9:51 and 9:01]
- 42 Carlo Gesualdo, madrigal *Moro lasso* (1611) [3:45]
- 43 Giovanni Gabrieli, motet *In ecclesiis* from *Symphoniae sacrae* (1615) [7:05]

SECTION 3: THE AWESOME MIX 1–50

- 44 Heinrich Schütz, motet *O quam tu pulchra* from *Symphoniae sacrae* (1629) [4:35]
- 45 Francesco Cavalli, aria “Piante ombrose” from the opera *La Calisto* (1651) [2:27]
- 46 Barbara Strozzi, aria “Che si può fare” (1664) [12:10]
- 47 Arcangelo Corelli, Sonata da chiesa in C major, Op. 3 No. 8 (1685) [6:36]
- 48 Henry Purcell, aria “When I Am Laid in Earth” from the opera *Dido and Aeneas* (1680s) [4:49]
- 49 Henry Purcell, *Evening Hymn* (1688) [4:14]
- 50 Marc-Antoine Charpentier, *Motet pour une longue offrande* (1698–99) [23:56]

4. Word List

Each lecture will introduce new terms and concepts which are required for the midterm exam. The definitions for each class are provided below. The terms are to be studied here from right to left, that is, you are expected to be able to name the correct term when given a definition. There is also a glossary in the textbook, pp. 380–387, in which concepts are explained in greater detail, and with illustrations.



There are two Memrises courses to help you prepare for the Midterm Exam. The links will be posted on Blackboard. The two courses cover all of the Word List (including Pronunciation of Foreign-Language terms), Composer Portraits, and Instruments. They also include aural recognition of instruments, intervals, chords, and various musical devices. They help you recognize items and remember titles from the Awesome Mix.

I strongly recommend that you take the Memrise courses, and get started with them as early as you can, especially when the semester is not at peak stress. You can set the app to the number terms, images, and sound clips you want to be quizzed on each day. When you've completed the day's task, Memrise will remind you. Depending on your setting, the daily task takes about 5-15 minutes. The essential thing about Memrise is to complete the task every day, not skip days. To encourage this, Memrise keeps count of your streaks, the number of consecutive days you've been working on a course.

Whenever you feel that you know a term well enough, and don't want to be quizzed on it anymore, go to Memrise in a web browser, sign in, open the particular level, and click the button "Ignore." This will open a list with checkboxes, allowing you can check the words you don't need to be quizzed on any further.

Lecture 1: Music and the Brain

music	anything that humans experience as musical
musical experience	an inscrutable mystery
amusia	the inability to have any kind of musical experience
cerebral hemispheres	left and right halves of the brain
lateralization	tendency for brain hemispheres to specialize in certain tasks; the processing of music is traditionally thought to be dominant in the right hemisphere
temporal lobe	brain formation located by the temple (both left and right), devoted to the processing of sound, speech, and language
auditory cortex	part of the temporal lobe that is devoted to the processing of sound
Cro-Magnon	outdated term for the type of human that settled in Europe 40,000 years ago and is associated with the earliest known musical activities as well as cave paintings and figurative art

Lecture 2: That Same Song

Middle Ages	the period 500–1400 CE (in music)
monophony	music in which all participants produce exactly the same melody
plainchant or plainsong	Latin liturgical chants of the Catholic church, sung in monophony
Gregorian chant	same as plainchant, but with legendary authorship attributed to St Gregory the Great, who ruled as pope from 590 to 604 CE
melody	succession of notes of varying pitch, arranged in musically meaningful fashion
polyphony	music consisting of two or more different melodies or parts
organum	Latin term for organ; also the term for polyphony up to about 1100
heterophony	simultaneous performance of different versions of the same melody
hydraulus	pipe organ operating with a hydraulic mechanism (Antiquity and early Middle Ages)
syllabic	one note sung to one syllable
melisma	group of notes sung to one syllable
melismatic	style of song in which many syllables carry melismas
scale	musically available pitches, arranged in ascending order within one octave
step	the scalar analogue of a rung on a ladder, or of the distance between one rung and the next
interval	distance between two steps on a scale
leap	melodic motion exceeding one step
diatonic	scale corresponding to the white keys on the piano
chromatic	scale in which successive steps are a semitone apart, comprising both white and black keys
tritone (or <i>diabolus in musica</i>)	interval created by three successive whole tones, outlawed in plainchant (technical term: augmented fourth)
Requiem Mass	Catholic liturgical service for the dead
Dies Irae	iconic chant in the plainchant Requiem Mass whose text evokes the Last Day, and whose opening phrase, when used in film music, evokes doom and gloom of any sort
mode	diatonic scale centered on the final note of a plainchant

SECTION 4: WORD LIST

Lecture 3: Cosmic Harmonies

- harmony (1) as a metaphysical principle: the degree to which created things approximate the unity of the divine creator; in Antiquity, both music and the human soul were seen to exhibit it
- consonance (1) harmonious relationship between pitches, audible as an almost inseparable blend, and reducible to a simple mathematical ratio
- dissonance (1) disharmonious relationship between pitches, audible as the refusal to blend, and irreducible to a simple mathematical ratio
- chord combination of three or more notes sounding simultaneously
- octave interval between the first and eighth steps in a regular diatonic scale (2:1)
- fifth interval between the first and fifth steps in a regular diatonic scale (3:2)
- fourth interval between the first and fourth steps in a regular diatonic scale (4:3)
- unison simultaneous sounding of two notes at the same pitch
- Music of the Spheres harmonious sounds believed, in Antiquity and the Middle Ages, to be produced by the movements of the seven planets in their (geocentric) orbits around the earth
- tuning the adjustment of the pitches produced by an instrument (literally so in just intonation)
- Pythagorean tuning tuning system in use throughout Antiquity and the Middle Ages, in which the ratios of fourth, fifth, and octave are kept pure, but thirds and sixths are unavoidably dissonant

Lecture 4: The Measure of Sound

- oral transmission the passing on of songs, stories, and lore by word of mouth
- anonymous of unknown authorship
- notation the writing down of music
- note written mark signifying a sound or a group of sounds
- neume the marks devised for the notation of plainchant by 900 CE
- stave group of horizontal lines on which notes can be placed higher or lower according to relative pitch
- clef letter indicating the pitch represented by the line of a stave (normally C, F, or G)
- rhythm the organization of musical events in time
- beat the basic unit of rhythm
- accent special emphasis placed on or off a beat

meter	rhythmic organization analogous to metric poetry
measure	the regular grouping of beats in musical notation
bar	line dividing measures (also: British for measure)
note-values	durations of notes, defined as fractions or multiples of longer or shorter notes
rest-values	durations of rests equivalent to the durations of notes
whole note	largest note-value currently in use: \circ
half note	one-half the value of a whole note: \downarrow
quarter note	one-fourth the value of a whole note: \downarrow
time signature	a sign defining the measure by the number of note-values it contains (for example, $\frac{3}{4}$ means measures of three quarter-notes: $ \downarrow\downarrow\downarrow $)
duple time	binary grouping of beats, counted 1-2, or 1-2-3-4
triple time	ternary grouping of beats, counted 1-2-3
parallel motion	voices moving together at a fixed distance
contrary motion	voices moving in opposite vertical directions
voice crossing	lower voice and higher voice trading places
drone	sustained note serving as accompaniment, as for example on bagpipes
organ point	fancier name for drone in classical music
polyrhythm	simultaneous use of different rhythms or time signatures

Lectures 5 and 6: Colorful Tones, and An Imperfect World

gamut	system of pitches developed by Guido of Arezzo shortly after 1000 CE, combining the first seven letters of the alphabet with the six hexachord syllables
hexachord	six successive melodic steps labelled ut re mi fa sol la
ut re mi fa sol la	the six steps of the hexachord, marking off the successive intervals T T S T T
tone (T)	the distance ut-re, re-mi, fa-sol, or sol-la
semitone (S)	the distance mi-fa
leading tone	note that “leads into” another by a semitone step, usually in a cadence
accidental	sign calling for the raising or lowering of a pitch by a semitone
sharp sign	sign \sharp which calls for the raising of a pitch by a semitone
flat sign	sign \flat which calls for the lowering of a pitch by a semitone

SECTION 4: WORD LIST

natural sign	sign ♮ which cancels the effect of a preceding accidental on the same line or space in the stave, restoring any raised or lowered pitch to the corresponding white key
solmization	vocal exercise aimed at the proper identification and singing of hexachord syllables
solfeggio	Italian word for solmization
chromatic keyboard	keyboard in which the whole tones between white keys are divided by intermediate black keys
metaphor	figure of speech which makes one thing intelligible in terms of another
perfect	that which is complete and fully realized
imperfect	that which still requires completion or full realization
chord progression	succession of one chord after another to which it is related
cadence (1)	the progression from an imperfect to perfect sonority, producing a sense of musical completion
counterpoint (1)	polyphonic idiom premised on the alternation between perfect and imperfect consonances, with voices moving in whole notes; invented around 1330
consonance (2)	after 1330: interval admitted in note-against-note counterpoint: unison, 3rd, 5th, 6th, octave
dissonance (2)	after 1330: interval prohibited in note-against-note counterpoint: 2nd, 4th, 7th in the diatonic scale, and numerous others involving black keys
syncopation	off-beat rhythm

Lecture 7: Sweet Savor

counterpoint (2)	after 1400: the universal language of all Western music other than plainchant
cantus firmus	melody in whole notes that serves as the foundation for counterpoint
tertiary harmony	system in which chords are built by stacking thirds on top of each other
triad	chord built from one major plus one minor third, together outlining a fifth
major and minor	two versions of the same interval, differing by a semitone; the 3rd is one of several intervals that have two such versions
root	the note from whose letter a triad takes its name
root position	triad in which the root is the lowest note
inversion (1)	condition of a triad in which a note other than the root is the lowest
suspension	moment of dissonance caused by the holding over of a note
resolution	musically satisfying way of moving from a dissonance to a consonance
tempo	the speed at which music is performed

homophony	polyphony in which all parts move in the same rhythms
sweetness	metaphor used in the Renaissance for the sensuous appreciation of triadic sound as heard
Renaissance	the period 1400–1600 (in music)
register	the range of a voice or instrument
SATB	Soprano Alto Tenor Bass
Soprano	a crew in the DiMeo crime family of northern New Jersey; also: a high-register female voice
Alto	low-register female voice
Tenor	high-register male voice
Bass	low-register male voice
chanson	song with French lyrics
chansonnier	a manuscript collection of chansons
harmony (2)	the arrangement and analysis of chord progressions
spacing	the vertical distribution of the notes of a chord across a multi-voice range

Lecture 8: The Art of Composition

composition	the art of putting together a musical work, and the written product thereof
opus	conventional designation for a musical work, especially when published; often numbered in order of appearance or date
imitation	the literal or free copying of a phrase sung by another voice-part
point of imitation	imitation of one and the same phrase successively in all voices
voice-entry	the joining-in or rejoining-in of a part, either at the opening of a composition or after a rest
motet	longest-lived musical genre in Western history, in use from 1200 to the present day; its definition varies from age to age, but in the most general sense it is a vocal composition usually in Latin, often sacred
motif	a short rhythmic or melodic idea that is distinctive enough to be recognized when it is restated or elaborated
score	written vertical arrangement of the various staves representing the parts of a composition
musical understanding	intellectual grasp of whatever is believed to be intelligible about a composition
form	one of many metaphors that allow music to be construed as an object with spatial extension

SECTION 4: WORD LIST

structure	architectural metaphor to qualify the underlying design that is seen to hold together a musical edifice
texture, fabric	metaphors likening part-writing to the weave of cloth
line	metaphor for voice part; from Latin <i>linea</i> , linen thread

Lecture 9: Music & Letters

rhetoric	the art of persuasion, as applied in public speaking and forensic (judicial) oratory
expression	Platonic theory according to which motions of the soul become manifest outwardly by being, as it were, “pressed” out to the body and beyond, into works of art
word painting	musical depiction of the meaning of a word
madrigal	vocal musical genre in the late Renaissance and early Baroque devoted to the setting of vernacular poetry, often with extensive use of word-painting
Baroque	the period 1600-1750 (in music)
prima prattica	terms introduced at the beginning of the Baroque to distinguish two musical
seconda prattica	practices: one in which the music is mistress and words are the servant (<i>prima</i>), and one in which the words are mistress and music is the servant (<i>seconda</i>)

Lecture 10: The Gaze of Orpheus

a cappella	choral performance without the participation of instruments
basso continuo	bass part notated with figures that indicate the chords of which it is the lowest note; normally performed on at least two instruments: one for the bass line, another for the chords
continuo	shorthand for basso continuo
thoroughbass	<i>basso continuo</i> literally translated
figured bass	synonym of basso continuo, identifying it by the use of numbers to specify chords
opera	musical drama
monody	solo declamation with basso continuo accompaniment
to accompany	to provide musical support; lit. to keep company
aria	song, or an extended song-like passage, in an opera
lament	music giving voice to the grief of the person speaking in the poetry
libretto	the complete lyrics of an opera, printed as a booklet

oratorio	a sacred work conceived like an opera, and performed in a concert setting
ostinato	the continuous repetition of a musical phrase in one part
ground bass	ostinato in the bass part
overture	instrumental introduction to an opera
recitative	speech-like music for solo voice, irregular in rhythm, melody, and harmony, accompanied by basso continuo

Lecture 11: Sounds of Strife

concertato	Baroque term for a musical style that involves a perceived rivalry between groups of performers and/or soloist, usually both voices and instruments; from Latin <i>concertare</i> , to fight or to contest
cori spezzati	two or more choirs engaged in a polychoral performance
polychoral	music composed for two or more choirs
double choir	a choir divided into two choral groups
canon (1)	the literal copying of one entire voice-part by another, after a shorter or longer delay
ricercare	instrumental composition consisting of a series of points of imitation like the later fugue
fugue	instrumental composition consisting of a series of points of imitation, characterized by a number of musical conventions such as exposition, stretto, modulation, inversion, and diminution (definitions in Lecture 15)
ornamentation	the use of several notes to stand for a single note in more ornate fashion
trill	ornament consisting of the rapid oscillation between a note and its neighbor in the scale; in keyboards with quickly decaying sound it is also a way of sustaining a long-held note
sonata (1)	in the seventeenth century, an instrumental composition consisting of several movements; usually for wind or string instruments; from Italian <i>suonare</i> , to play
trio sonata	a sonata for two melodic instruments and a continuo
toccatà	a composition for keyboard instrument, usually in improvisatory style; from Italian <i>toccare</i> , to touch, that is, to use fingers to press the keys
spirit	in the early modern period: life-giving substance thought to dwell in the human body, to be exchanged in intercourse, and to be capable of being conveyed through sound, scent, and even sight; from Latin <i>spiritus</i> , breath

5. Composer Portraits

In the exams you will be asked to identify composers from their portraits or photos, giving ► first and last names, ► century or centuries of activity, and ► at least one composition by that composer from The Awesome Mix. There will be a word bank for the titles of compositions. The following table lists the images provided in the textbook, with page numbers.

47	Josquin des Prez
60	Palestrina
72	Giovanni Gabrieli
81	Claudio Monteverdi
96	Henry Purcell
105	Arcangelo Corelli

Additional composer portraits required for the midterm exam:



Hildegard of Bingen



Guillaume de Machaut



Guillaume Dufay

SECTION 5: COMPOSER PORTRAITS



John Taverner



Luca Marenzio



Carlo Gesualdo



Heinrich Schütz



Barbara Strozzi



Marc-Antoine Charpentier



Go to p. 14, above, for information about the Memrise course that helps you practice composer portraits.

6. Instruments

In the exams you will be asked to identify one or more instruments from the images provided in the textbook. The following table lists the instruments you need to be able to recognize for the midterm exam. You are also expected to be able to name the instrument in the items of The Awesome Mix in the following table, that is, to recognize the instrument from the sound in the relevant recording.

INSTRUMENT	TEXTBOOK PAGES	AWESOME MIX
Medieval harp	35, 52	11
rebec and viol	35	10, 11, 32
lute	35, 42, 64–65, 69	37
harpsichord	78–79, 106–107	—
violin	86–93	44, 47
organ	98–99	43, 44



Go to p. 14, above, for information about the Memrise course that helps you practice instruments.

7. Homework Assignments

In the first half of semester there are five homework assignments. These will be due every Tuesday in Weeks 2–6, unless otherwise announced on Blackboard. Send your completed assignment directly to your preceptor. Make sure to put your name at the top of the first page, and to include your name in the file name.

When setting aside time for the assignments, four hours is a safe bet. If the questions seem demanding and time-consuming at first, please remember that it will get easier in the next few weeks, as you develop an ear for musical style, and as the differences between one style and another become more readily obvious.

If you find that a question is too difficult to answer, say so in your assignment, and we will go over the question in the precept. This will not adversely affect your grade. It's the good faith effort that counts. If you do manage to answer a tricky question, it will be duly noted and credited.

Before starting with the questions, make sure that you have already heard the recordings of The Awesome Mix a good number of times. It doesn't matter if you play them as background music to other activities—walks on campus, the gym, a nap, or something boring. But do make sure always to listen to them in order.

Also, before starting with the questions, make sure to practice the vocabulary on Memrise or in the Word List in Section 4 above. It's okay to leave off the readings in the textbook until after you have completed the assignment—in fact the textbook will probably make better sense if you do.

Homework Assignment 1

due date will be announced on Blackboard

TAM items 1, 5, 9, 15, and 17

Textbook pages 10–35

Lectures 1–2 plus the Vocabulary of these lectures

1. TAM 1, *Tecum principium*, is a so-called melismatic chant. A melisma is a long melody sung over one text syllable. In the following notated example, which corresponds to the first 44 seconds of the recording, there is a particularly long melisma over the syllable *ae*. It is preceded by several shorter melismas, as follows: *prin-ci-pi—um in— di—e vir—tu—tis tu—ae—*

The image shows two staves of musical notation for a chant. The first staff is in treble clef with a common time signature (C) and a key signature of one flat (B-flat). The melody consists of quarter notes and half notes. The lyrics are: Te-cum prin-ci - pi - um in di - e vir - . The second staff continues the melody with lyrics: tu - tis tu - ae. The syllable 'ae' is enclosed in a red dashed rectangular box, highlighting the long melisma.

SECTION 7: ASSIGNMENTS

But there are also plenty of passages in which there is only one note to a syllable, notably the beginning words *Te-cum prin-ci-pi-*. One-note-to-one-syllable singing is called syllabic. The following table shows the division of the whole text into eleven phrases (Psalm 110/109, vv. 1 and 3). For the passage in 0:00–0:44 I have underlined the four syllables that have only one note. ► Listen to the chant while reading the text, and underline the remaining one-note syllables in the same way.

[0:00–0:21]	<u>Tē</u> - <u>cūm</u> <u>prīn</u> - <u>cī</u> - pī - <u>ūm</u> ĩn dĩ - ē	<i>The principality is with you on the day</i>
[0:21–0:44]	vīr - tū - tīs tū - ā:	<i>of your strength:</i>
[0:44–1:05]	ĩn splēn - dō - rī - būs sān - ctō - rūm	<i>in the splendors of holy things</i>
[1:05–1:20]	ēx ũ - tē - rō	<i>from the womb</i>
[1:20–1:42]	ān - tē lū - cī - fē - rūm	<i>before the morning star</i>
[1:42–2:11]	gē - nū - ī tē.	<i>have I begotten thee.</i>
[2:11–2:40]	Dī - xīt Dō - mī - nūs Dō - mī - nō mẽ - ō:	<i>The Lord said to my Lord:</i>
[2:40–2:48]	sē - dē	<i>Sit</i>
[2:48–3:07]	ā dēx - trīs mẽ - ĩs	<i>at my right</i>
[3:07–3:38]	dō - nēc pō - nām ĩn - ĩ - mī - cōs tū - ōs	<i>until I shall make your enemies</i>
[3:38–4:27]	scā - bēl - lūm pē - dūm tū - ō - rūm.	<i>the footstool of your feet.</i>

2. Why do some syllables get only one note, and others receive extended melismas? One could think of three possible reasons.

(1) It could be that words with particular significance were given musical emphasis, lest they would rush by too fast. In that case, words containing one-note syllables like Tē-cūm prīn-cī-[pī]-ūm would not have quite the same significance as words that receive long melismas.

(2) Another reason could be that melodies become more melismatic when they approach the end of a text phrase. In that case, the underlined syllables should all be found at the beginnings of text phrases.

(3) Yet another reason could be that the chant melody observes the distinction between short \sim and long $\bar{\sim}$ vowels in Latin meter. In that case the underlined syllables should all have short vowels.

In [0:00–0:44], the first possibility seems unlikely. *Principium* (principality) is what sentence is about, so it is significant for that reason alone. And yet it is syllabic: three of its four syllables receive one note.

The second possibility would make more sense, for the first phrase does indeed begin in syllabic style.. The third possibility, on the other hand, makes no apparent sense at all. In the same word *principium*, the first syllable is long (*prīn-*), but it does not receive a melisma. Conversely, the third syllable is short (*-pī-*), yet it does receive a melisma.

► Now apply the same reasoning to 0:21– 2:11 of TAM 1, and write up your own verdict as to this passage.

3. Watch the six-minute video <https://tinyurl.com/MUS103-Dies-irae> with the title “Why this creepy melody is in so many movies.” Then go the following clip from *Batman Returns* (1992): <https://tinyurl.com/MUS103-Batman>Returns>, and write down the exact timing of the moment when *Dies irae* is heard.

4. TAM 9, a plainchant by St Hildegard of Bingen, consists of four extended melodic phrases, each of which is immediately repeated before moving on to the next phrase. The repetitions are not always literal, as the successive verses don’t always have the same number of syllables. If we label the four phrases A, B, C, and D, respectively, then the overall form could be described as AABCCDD.

► Locate the moment of repetition within these units, that is to say, the point at which the second statement of the phrase begins. To help you, here are the text incipits of each phrase, and the timings of each musical unit.

A ¹	<i>O Euchari in leta via ambulasti...</i>	begins at 0:00
A ²	<i>Tu eum perfecte amasti...</i>	begins at ...
B ¹	<i>Tu autem in ardenti amore...</i>	begins at 2:24
B ²	<i>O Euchari valde beatus fuisti...</i>	begins at ...
C ¹	<i>Et in pectore tuo choruscat dies...</i>	begins at 4:25
C ²	<i>Per os tuum Ecclesia ruminat...</i>	begins at ...
D ¹	<i>Sed et in tua doctrina...</i>	begins at 6:05
D ²	<i>Nunc in tua clara voce...</i>	begins at ...

5. TAM 9 is a plainchant, yet the recording features polyphony at a number of points. The polyphony was not actually written in the original manuscript, but added by the modern performers. It consists of a single sustained note, a drone, held for the duration of a verse. Simple, and yet the effect is magic, haunting even. In the recording, the drone usually covers the entire length of a section identified in Question 4 as A¹, A², B¹, and so on. Now that you know the timings for all these sections, go to the beginning of each, and listen carefully if the drone is being used. Write down the labels of those units that feature a drone.

6. Plainchants often move to the tops of their ranges at carefully calculated points, thereby creating peaks of intensity by simple musical means. Such moments are usually easy to recognize, because the singers may be straining a little to reach and hold the high notes. After such a passage the plainchant usually descends quite gently back to the lower part of its range. There is one such passage about halfway through TAM 5, *Salve regina*. ► Cite the exact timing.

7. *NB. This is an essay-question. It accounts for 40% of the credit for this problem set.*

TAM 15 is a secular song by one or more trobairitz (that is, female troubadours). It presents a conversation between three women, the young sisters Alaisina and Yselda (Eloise and Isolde) and the older and wiser Carenza. The sisters ask Carenza for advice on the question which is better: to get married and have children, or to stay a virgin and become a nun. The text is notoriously difficult to interpret, partly there are different versions in different manuscripts.

SECTION 7: ASSIGNMENTS

Here are two English translations, by Linda Paterson (<https://goo.gl/186jD2>) and Steven Haynes (<https://goo.gl/RkEWru>):

1. “Fair, lovely Lady Carenza, give some counsel to us two sisters; and since you best know how to choose the better side, in the light of your experience do you advise me to take a husband, in your judgment? Or shall I remain a virgin?—I find this attractive, for childbearing doesn’t appeal to me; yet it seems very wretched not to have a husband.”

2. “Lady Alaisina and Yselda, I see that you are well brought up, and that you have merit and beauty, youth, a fresh complexion, courtliness and worth, above all other well educated ladies; so I advise you to take a husband crowned with wisdom in order to produce good seed, through which you will make fruit of a glorious son. Honored is the wife of such a spouse.”

3. “Lady Carenza, I like the idea of taking a husband, but I think it must be a great penance to make babies, for your breasts sag right down to your flabby, wrinkled, disgusting belly.”

4. “Lady Alaisina and Yselda, keep me in your remembrance; when you leave, pray to the Glorious One that at our parting he will keep me close to you, beneath the shadow of his protection.”

1. “Lady Carenza, fair and comely, give your advice to us two sisters, and since you are the most discerning of all, advise me as best you know how: shall I marry a man of our acquaintance, or shall I stay a virgin? That is my preference, for bearing sons does not seem good to me, and a husband in addition strikes me as very troublesome.”

2. “Lady Alais and Lady Iselda, I know you have learning, reputation and beauty, youth, fresh coloring, courtesy and virtue, and are more discerning than any; therefore I advise you, in order to sow good seed, to marry Him who is crowned with wisdom, by whom you will be fruitful of a glorious Son; she who espouses Him remains a virgin.”

3. “Lady Carenza, I would be glad to take a husband, but hearing children I think is a great penance, for your breasts hang down low and your belly is heavy and burdensome.”

4. “Lady Alais and Lady Iselda, remember me within the shadow of His protection; when you are there, beseech the Glorious One to keep me with you when I depart.”

- ▶ Although the sisters are apparently free to make their own choice (which was unusual for girls in the Middle Ages), it looks like they have already made up their minds. So why do they seek Lady Carenza’s advice?
 - ▶ What advice does Lady Carenza give: to enter a convent (and become a bride of Christ, in Catholic parlance), or to marry a husband of flesh and blood and have children?
 - ▶ Which answer would make better sense in the song as a whole?
 - ▶ What does Lady Carenza appear to say in her final words: that the sisters will die or that they will become nuns?
-

Homework Assignment 2

due in Week 3

TAM items 2–4, 6–8, 11, 13–14, 19

Textbook pages 36–39, 46–47, and 98–99

Lectures 3–4 plus the Vocabulary of these lectures

1. TAM 2 *Rex caeli Domine* presents the earliest surviving polyphony in the West. It was notated in a theory manual from around 900 CE. The piece has a clear division in phrases. In the passage 0:00–0:35, ▶ cite the exact timings of the three incision points marked by the symbol |.

*Rex caeli domine maris undisoni | Tytanis nitidi squalidique soli | Te humiles famuli modulis venerando piis |
Se iubeas flagitant variis liberare malis.*

2. In the polyphonic sections of TAM 2 the original plainchant is in the top voice, and the polyphony in the bottom voice. Basically the polyphony is meant to accompany the plainchant in parallel fourths. (A fourth is the distance between, say, the first and second notes of *Hark the Herald Angels Sing* or of the Russian national anthem, or between the two notes in the trumpet fanfare introducing *Hail to the Chief*.) But ► what is the distance between the two voices at the beginnings and endings of phrases you marked in Question 1?

NB You can practice interval recognition in Levels 11, 15, and 16 of the Memrise course. Level 11 provides guidance for those who are new to intervals.

3. TAM 3 and 4, *Alleluia Dies sanctificatus* and *Sint lumbi vestri*, are two polyphonic settings from a manuscript copied in Winchester, England, around AD 1000. They are discussed in Lecture 3. TAM 3 consists of twelve musical phrases, the first of which is sung by a solo voice [0:01–0:09] and then repeated with polyphony in the second phrase [0:09–0:17]. Here is a table of all the phrases in TAM 3, and the incision timings between them:

1	2	3	4	5	6	7	8	9	10	11	12
0:00	0:08	0:16	0:32	0:49	1:05	1:20	1:30	1:44	1:58	2:11	2:19

► Find the endings of phrases at these incision points, and write down the numbers of those that end in a unison, i.e. the same pitch in both voices.

To help you along, here are the answers for phrases 1–4. The first phrase is not in polyphony. The second ends at 0:16 with both voices at the same pitch, i.e. in unison. The third phrase begins with the two voices at different pitches. (They are a minor third apart.) At 0:31 the phrase ends with the two voices in unison. The fourth phrase begins with the voices at different pitches. (They are a whole tone, or major second, apart.) It ends at 0:50 in unison.

4. One feature that TAM 6, 7, and 8 have in common is the repetition of musical units. In TAM 6, *Portum in ultimo*, there are four different musical units, each of which is immediately repeated a number of times. Let's call them A, B, C, and D. ► How many times do we hear A? ► At what point do the repetitions of B begin (cite exact timing), and how many times do we hear it? ► And the same question about C and D.

5. TAM 7, *Congaudeant catholici*, is a popular song chanted by pilgrims on the way to the shrine of St James the Greater, at Santiago de Compostela in Spain. It resembles modern popular songs in that it has a verse-chorus form. The verse is a musical section that has different lyrics each time you hear it. The chorus has the same lyrics every time, and in 60s rock music that is usually also the title.

There are seven statements of one and the same verse-chorus unit, with different lyrics each time for the verse, but the same words every time for the chorus. The words of the chorus are *die ista*, or “on that day.” Here are the seven units.

Let Catholics rejoice and let the heavenly citizens be glad *on that day*.
Let the clergy exert itself with beautiful songs and chants *on that day*.
This is the day of praise, made notable by divine light *on that day*.

SECTION 7: ASSIGNMENTS

Defeating the sword of Herod, St James received the reward of life *on that day*,
By which he ascended to the heavenly palace *on that day*.
Therefore without ceasing let us bless the Lord *on that day*.
To the great Paterfamilias let us pay the thanks of praise *on that day*.

The verses comprise 16 syllables in Latin, and take about 16 seconds to perform. The chorus has only 4 syllables—*die ista*—but takes almost twice as long to perform, about 30 seconds. Evidently “that day” was a long and important one. It was in fact the Feast of St James, 25 July.

One problem for the composer was how to make sure that there would be a sense of direction to the music, and that there would be firm closure at the end of every chorus. Listen to the final sonorities of the phrases ending at 0:09 and 0:18 (verse), and 0:31, 0:37, and 0:47 (chorus). ► How is the last of these sonorities, at 0:47, different from the four previous ones. ► How are those at 0:09 and 0:18 different from those at 0:31 and 0:37? What could be the logic of placing them in this order?

6. TAM 11, *Gaudeat ecclesia*, is a Latin song for the feast day of St Nicholas (6 December). It may be called a song because it is strophic. Every verse of poetry is set to the same music [e.g. 0:13–0:34], and each verse concludes with the chorus or refrain [0:23–0:34]. Altogether we hear five verses of poetry. Yet there is also an instrumental interlude, at 1:17–1:36. In a modern popular song that would be called the bridge. After the instrumental interlude, the two remaining units introduce a major change in the performance of the chorus. It is gloriously beautiful, and climactic in the song as a whole. ► What is the change? ► Cite the timings of the two passages in question.

7. TAM 14, Perotin’s *Ex semine Abrahae*, is a self-contained composition that originated in TAM 13, Perotin’s *Alleluia Nativitas*. In TAM 13 it has no text. But whoever decided to lift it out of there may also have been the poet of the new lyrics in TAM 14. ► In TAM 13, identify the section that corresponds to TAM 14 and give exact timings.

8. TAM 13 is based on a plainchant. For most of the time, the notes of the plainchant are drawn out like a drone, with the other two voices providing lively polyphony in fast triple rhythms. But in the section corresponding to TAM 14, the plainchant notes are kept very short, and all voices move at the same pace. The difference in style is quite dramatic. ► Identify, and give exact timings for, one other section in which the sustained-note style disappears and all three voices move at more or less the same pace.

Homework Assignment 3

due in Week 4

TAM items 16, 18–32

Textbook pages 48–55

Lectures 5–6 plus the Vocabulary of these lectures

1. Although the triad has become the cornerstone of the Western musical tradition (as will be discussed in Lecture 7), it had to be invented. And before it could be invented people had to learn to appreciate it.

For a long time the triad was regarded an ugly thing. Composers made no use of it, at least if they could help it. For example, TAM 12, *Mundum renovavit* (c.1200), is a composition that manages to avoid triads almost completely. In the first half of the recording, there are only four fleeting appearances, at 0:32, 0:42, 0:49, and 1:07 (the second half of the recording repeats the music of the first).

This is all the more striking because the composer was perfectly happy to use the harshest dissonances at other points. It's almost as if any sonority was better than the triad. You can hear examples at 0:10, 0:25, and 0:44. Clashes as harsh as these will not be heard again until the 20th century.

► Listen to the recording a number of times, and give the timing of at least one other dissonant clash, as harsh as the ones I cited.

2. TAM 16, *Por conforter*, is a three-part motet with a beautifully-crafted lyrical melody that also survives as a solo song in a contemporary troubadour/trouvère manuscript.

In 0:00–1:08 you hear that melody alone, played on a so-called hurdy-gurdy, with a drone underneath. You can tell that the tune applies the same device as mentioned in Assignment 1, Question 6: a carefully planned melodic peak, reaching a pitch higher than any heard before or after. ► Cite the exact timing of that melodic peak in TAM 16, 0:00–1:08.

3. *Essay question, for extra credit.* TAM 19 and 20, *On parole* and *Caligo terrae*, are so-called polytextual motets. Three voices sing three different texts at the same time. The effect is like a conversation in which three people are chattering loudly, but nobody is listening to anyone else. In both recordings performers have decided to present the voice-parts by turns before joining them all together in the final babble (at 2:20 in TAM 19, and at 1:42 in TAM 20). Pieces like these were incredibly popular in the late 13th century. Sometimes the texts were serious and devotional, but more often they were lighthearted, amorous, or even salacious. (*On parole*, for example, talks about the pleasures of life in 13th-century Paris.) ► When listening to these two recordings, which do you consider more musically effective: the complete three-part performance at the end, however seemingly chaotic, or the individual voices?

4. *Essay question, for extra credit.* TAM 21, the motet *Se grasse n'est*, not only has three different texts, like TAM 19 and 20, but the texts are even in different languages, French and Latin. As if that were not quite schizophrenic enough, the texts also deal with completely different subjects. ► Describe in your own words what you take to be the point of texts 1 and 2, and what we can infer from them about their historical context.

SECTION 7: ASSIGNMENTS

1. When the wretched survivors have come to your gate, help them immediately, you powerful lords, or at least speak out with a cry, give way, for there may be some worthy men who would give them aid, which would otherwise be lost.
2. If [God's] Grace favors my well-being, and if True Love is adorned with the desire to serve in a pleasing way, then my lady ought surely retain me to give comfort. And yet, I cannot beg or seek her great valor so eagerly that she would still be pleased with me. I think now that I had better withdraw completely, pursue her less, leave in good affection, and be accommodating, with freedom and with gracious compassion, which have the power to soften all hearts.
3. Go, it is accomplished.

5. Machaut's motet *De souspirant cuer* (TAM 23) uses a rhythmic device that was very popular in the 14th century: hocket. Hocket is a rapid alternation between the top parts, in which one voice sings one or two notes while the other is silent. And then the other way round. It's a kind of a rapidfire exchange. This device is used repeatedly in TAM 23, and the clearest example of it is at 2:03–2:13. It is also used in TAM 24, the Sanctus of Machaut's *Messe de Nostre Dame* (c.1350). The first example of this can be heard at 0:45–0:50 of that Sanctus. ► Listen carefully to the moments I just cited, so you recognize hocket for yourself. Then go to the Sanctus, and find a clear example of hocket elsewhere in the movement. .

6. In TAM 25, Solage's *Pluseurs gens voy*, sections 0:01–0:46 and 0:46–1:39 sound identical but actually the second statement is 8 seconds longer than the first. The difference is in the ending. ► Up to what point in the second statement is the music identical to that of the first? ► The continuation from that point until 1:39 will be heard again in the third section, 1:39–2:35. ► Where? Cite exact timings. It helps to have heard this song numerous times before you started the assignment.

7. TAM 33, John Browne's five-part *Salve regina* seems to want to go on forever. It is a polyphonic setting of the plainchant *Salve regina* (TAM 5), but it manages to be almost five times as long. The lyrics that took less than three minutes to be delivered in the plainchant are now stretched over a canvas of more than thirteen minutes. No wonder the motet is so uncommonly melismatic, and the text often difficult to hear.

At the end of his motet Browne adds a word that was not in the plainchant. It is the final greeting *salve* (hail). ► At what point does that word begin? (It should be clearly identifiable as a hissing "s" each time the word is sung in a different voice.) Cite the exact timing. ► And how long does the music for that single word last?

Homework Assignment 4

due in Week 5

TAM items 34–36, 39–40 and 42

Textbook pages 56–61, 66–67

Lectures 8–9 plus the Vocabulary of these lectures

1. Music has been supposed since Antiquity to be harmonious, to aspire to measure and proportion, and to reconcile oppositions. This explains the Medieval resistance to the idea that something as imperfect as a triad has any place in polyphony.

In the early Renaissance, on the other hand, triadic sound becomes the very emblem of harmony—to the point where musicians invent new tuning systems to make triads sound better. Dissonant clashes are rigorously avoided, the strange harmonies of the 14th century are eliminated, and smooth, consonant blend makes a reappearance. These ideals can be heard in Renaissance settings as widely spread in time as TAM 27, 31, 33, 36, and 39—some of which breathe almost otherworldly serenity and peace.

Yet it may not be coincidence that we begin to see cracks in the surface in the 16th century, an era of never-ending religious wars that Europeans would soon visit upon the New World as well. The most conspicuous crack in the surface is the relationship between music and text.

Text and music had always coexisted peacefully —each minding its own business, as it were—but in the 16th century they became engaged in a bitter struggle for dominance. Music did not fare well in that struggle. Late in the century, the progressive, forward-looking position would be that music must defer to text, and obey it as a servant should his master.

TAM 39, Palestrina's *Missa Papae Marcelli*, seems to embrace both outcomes of the struggle, by having music defer to text in one movement, and text to music in the other. ► Identify which is which in the Kyrie and Credo.

2. In TAM 36, Taverner's *Dum transisset Sabbatum*, there is one section of music that recurs like a sort of refrain. It has the same music and the same text each time you hear it. ► Cite exact timings for its first appearance. ► What word or words are sung at that point, and how often is this refrain-like section stated altogether?

3. Based on the textbook, pp. 58–59, ► what would have been the principal objections of Martin Luther, the German reformer, against TAM 33, John Browne's *Salve regina*?

4. *Essay question, for extra credit.* Maddalena Casulana has become famous as the first female composer in history whose music appeared in print: her *Primo libro de madrigali* was published at Venice in 1568. (TAM 38, the madrigal *Morir non può il mio cuore*, was taken from this print.) Casulana was well aware of the historic significance of her first publications. We can tell this from the preface, in which she dedicates the *Primo libro* to Isabella de' Medici, Princess of Bracciano:

I am well aware, Most Illustrious and Excellent Lady, that because of their weakness, these first fruits of mine cannot generate the effect that I wish, which would be, beyond giving Your Excellence some testimony of my

devotion, to demonstrate also to the world (inasmuch as it is granted to me in this profession of music) *the vain error of men, who believe that they are such champions of*

SECTION 7: ASSIGNMENTS

the high gifts of the intellect that they imagine women cannot share in them, too.

Yet with all that I have not wanted to omit publishing them, hoping that from the illustrious name of Your Excellence, to whom I dedicate them most reverently, they should obtain so much light that some other, greater talent may be set ablaze, and demonstrate with clear effects that which I have not been able to demonstrate except in the mind.

Therefore, may Your Excellence find delight in this my candid intention. And if from such unripe fruits I cannot gain such praise as is the reward only of virtuous efforts, may your goodness at least cause me to rejoice in the reward of your favor, so that I can always consider [my works] as, if not good, then at least as most fortunate.

I humbly kiss the hands of Your Excellence.

Two keywords in this text are “demonstrate” and “effect.” Underline them everywhere, and then compare their meanings in the first and second paragraphs. There is a clear opposition here, between *succeeding* in demonstrating an effect, and *failing* to demonstrate it. Assuming that the desired effect is the same in both cases—that is, disproof of “the vain error” of men—► why is it that the madrigals fail in one sense but might very well succeed in another? ► What does that tell us about the “weakness” to which Casulana appears to admit?

5. Here is the poetry of TAM 42, Gesualdo’s *Moro lasso*, along with a translation and timings linking the lines to the recording:

0:03–0:29	Moro, lasso, al mio duolo,	I die, worn out, of my pain,
0:19–0:32	E chi può dar mi vita,	And [she] who can give me life,
0:33–0:41	Ahi, che m’ancide	Alas! is [she] who kills me,
0:42–0:50 + 0:50–0:57	E non vuol darmi aita!	And does not want to give me aid.
0:59–1:14	Moro, lasso, al mio duolo,	I die, worn out, of my pain,
1:14–1:27	E chi può dar mi vita,	And [she] who can give me life,
1:27–1:38	Ahi, che m’ancide	Alas! is [she] who kills me,
1:38–1:45 + 1:45–1:51	E non vuol darmi aita!	And does not want to give me aid.
1:51–2:14	O dolorosa sorte,	Oh, sorrowful fate,
2:14–2:52 + 2:52–3:35	Chi dar vita mi può, ahi, mi dà morte	[She] who can give me life, Alas! gives me death.

Looking just at the poem it seems to be the usual business: I’m dying, and it’s your fault—answer my infatuation or you’ll be to blame. Emotional blackmail of this kind is commonplace in Medieval and Renaissance love poetry. On the other hand, the music adds a lot to these lines that seems not so commonplace. Indeed one could argue that the setting is almost a study in human psychology—or rather, perhaps, psychopathology. ► What could we plausibly infer about the speaker’s state of mind based on the *musical* treatment of his lyrics? ► Would you send him to the emergency room? If yes, what is the emergency?

6. There are several possible ways in which music can relate to text:

- (1) music may *depict* the words in the way a painting depicts objects in the world;
- (2) music may *express* emotive content in the way one’s face may express pain or anger;
- (3) music may help the text *move* the hearers, in the way that the passionate delivery of a closing argument may help sway the jury; and
- (4) music may help make the text *intelligible* by enunciating it with clarity.

These relationships may be called, respectively: depiction (or imitation), expression, rhetoric, and enunciation. One could argue that TAM 35, *Absalon fili mi*, is an example of depiction, because the ending is a slow musical descent, and the text speaks of a descent into Hell. On the other hand, TAM 39, the Credo of Palestrina's *Missa Papae Marcelli*, is an example of enunciation, in that the words are pronounced with great clarity.

But now let's take the example of TAM 40, Marenzio's madrigal *Tirsi morir volea*. ► Does the music *depict* the situation in which the lovers find themselves, does it *express* their feelings or sensations, does it *move* us to empathize with them, or does it help us *understand* what the poet is saying? The question is not trivial or hair-splitting: composers active around 1600 will soon declare one of these options the primary objective of their musicianship. Listen, and come to your own determination.

Tirsi morir volea
 gli occhi mirando di colei ch'adora
 quand' ella che di lui non meno ardea
 li disse: "Ahimè ben mio, deh non morir ancora
 che teco bramo di morir anch'io."
 Frenò Tirsi il desio
 ch'ebbe di pur sua vita allor finire,
 e sentea morte e non potea morire,
 e mentre il guardo suo fisso tenea
 ne' begli occhi divini,
 e'l nettar amoroso indi bevea,
 la bella ninfa sua, che già vicini
 sentea i messi d'amore
 disse con occhi languid' e tremanti:
 "Mori cor mio, ch'io moro."
 Cui rispose il pastore:
 "Ed io, mia vita, moro."
 Così moriro i fortunati Amanti
 di morte sì soave e sì gradita,
 che per anco morir tornaro in vita.

Tirsi wanted to die
 gazing into the eyes of she he adored,
 while she who burned no less for him
 said to him: "Alas my love, oh do not die yet
 For I long to die also with you".
 Tirsi slowed his desire
 which was about to end his life,
 and feeling death he could not die,
 and while he held his gaze fixed
 upon the divine eyes,
 and drank the nectar of love,
 his beautiful nymph, who now
 felt the messages of love near
 said with languid and trembling eyes:
 "Die my love, for I am dying."
 To which the shepherd replied:
 "And I, my life, am dying"
 Thus died the fortunate lovers
 of a death so sweet and delightful,
 that they returned to life to die again.

Homework Assignment 5

due in Week 6

TAM items 37, 41, and 43–50

Textbook pages 62–65, 68–69, 72–91, 94–97

Lectures 10–11 plus the Vocabulary of these lectures

1. The aria "Possente spirto" (TAM 41), by which Orpheus seeks to persuade Charon to take him across the river to Hades, is arguably the centerpiece of Monteverdi's opera *L'Orfeo* (1607). The aria survives in two versions. In the original print, they are placed one above the other, suggesting that the performer could choose between two alternatives. (This is shown in Lectures 10–11) ► Listen to the two versions, and summarize how they are different. ► If you as a listener could choose between the two alternatives, which would you pick? The following table may help you in quickly locating the corresponding passages.

SECTION 7: ASSIGNMENTS

<i>Italian</i>	<i>version 1</i>	<i>version 2</i>	<i>English</i>
Possente Spirto, e formidabil Nume,	0:49	0:43	Powerful Spirit and fear-inspiring God,
Senza cui far passaggio a l'altra riva	1:21	1:18	Without whom to make passage to the other bank
Alma da corpo sciolta in van presume;	1:37	1:35	A soul, freed from the body, presumes in vain:
Non viv' io, nò, che poi di vita è priva	2:30	2:19	I do not live, no; since my dear bride
Mia cara sposa, il cor non è più meco	2:51	2:45	Was deprived of life, my heart is no longer with me,
E senza cor com' esser può ch'io viva?	3:05	3:00	And without a heart how can it be that I live?
A lei volt' ho il cammin per l'aer cieco,	3:44	3:34	For her I have made my way through the blind air,
A l'Inferno non già, ch'ovunque stassi	4:13	4:10	Not yet to Hades, for wherever there is
Tanta bellezza, il Paradiso ha seco.	4:24	4:29	Such beauty there is Paradise in her company
Orfeo son io, che d'Euridice i passi	6:19	5:49	Orfeo am I, who follows Euridice's steps
Seguo per queste tenebrose arene,	6:51	6:29	On these dark sands,
Ove giammai per huom mortal non vassi.	7:04	6:41	Where never mortal man has gone.
O delle luci mie luci serene,	7:27	6:58	O serene light of my eyes,
S'un vostro sguardo può tornarmi in vita,	7:41	7:10	If one look of yours can return me to life,
Ahi, chi nega il conforto à le mie pene?	7:53	7:20	Ah, who denies comfort to my afflictions?
Sol tuo, nobile Dio, puoi darmi aita,	8:30	7:55	You alone, noble God, can help me,
Nè temer dei, che sopra una aurea cetra	8:53	8:16	Nor should you fear, since on a golden Lyre
Sol di corde soavi armo le dita	9:04	8:27	My fingers are only armed with sweet strings,
Contra cui rigida alma invan s'impetra.	9:25	8:41	Against which the merciless soul tries in vain to resist.

https://www.bemf.org/media/1213_opera_libretto.pdf

2. There is a three-word phrase in “Possente spirto” that takes up only 8 seconds in Version 1 but more than 20 seconds in Version 2. In fact it’s so extravagantly extended in the latter version that it’s hard to miss. ► What are the words at that point? Together with the vocal style, what might they suggest about Orpheus?

3. *Essay question, for extra credit.* Is it significant that Orpheus fails to move Charon to pity (in fact the latter rejects the aria as false flattery), and merely manages to put him to sleep? That does not look like a tribute to the power of music. Wasn’t Orpheus supposed to be the most accomplished poet and musician of his time? Wasn’t he said to have moved stones, and lured animals, with his song? Then why does he fail so spectacularly, precisely at the moment when he summons all his powers of musical persuasion? Monteverdi must have been very deliberate about this: after all, this is an opera about a musician who was legendary for the power of his music. How do you interpret his choice?

4. “Piante ombrose” (TAM 45) is a lament for the ruinous state of the world after years of war between gods and humankind, sung by the nymph Callisto in Francesco Cavalli’s opera *La Calisto* (1651). It is a beautifully crafted song, starting at the bottom of Callisto’s range, and then climbing rapidly with the insistent question “dove sono?” (“where are they?”), and peaking at the top of her range at 0:23. The music in 0:00–1:16 is immediately repeated with different words. Yet whereas the first musical unit ended with apparent resignation (“I sigh for you”), the second leads to an outburst of anger (“Unmerciful!”). In fact Callisto is so angry here that she cannot help but break out of the song form—a moment that foreshadows Osmin’s outburst of rage in the final vaudeville of Mozart’s *Abduction of the Seraglio* (1782). ► Cite the exact timing of that break. ► What style of music do we hear in the remainder of the aria?

Shady plants, where is your glory? Pretty flowers, scorched by the flames; hills and banks, once covered with emeralds, now stripped bare of beautiful greenery, I sigh for you.

Wherever I turn my foot, hot and thirsty, I find that the water has fled back into the spring, not can I bathe my forehead or my burning lips. Unmerciful! Indeed, does the god of thunder burn the earth? No more, Jove! Ah, no more war!

5. Gabrieli's *In ecclesiis* (TAM 43) is the crowning masterpiece of the Venetian polychoral style. In the recording, the basso continuo is played on the organ with bass gamba. ► Cite exact timings of the passages in which we hear the continuo only with vocal soloists but no other musical forces. ► Cite exact timings of each statement of the recurring refrain "Alleluia."

6. TAM 44, Heinrich Schütz's *O quam tu pulchra*, is a setting of selected quotations from the Song of Solomon, in the Hebrew Bible. Just as in the previous piece by Gabrieli (who incidentally was Schütz's teacher in Venice), there is a recurring section: "O quam tu pulchra es," in a gentle triple rhythm. It serves as a kind of refrain. In between the statements of this refrain, there are passages that completely disrupt the rhythmic flow—in fact those passages are all in duple rhythm. This alternation between lyrical and speech-like passages recalls the aria in *La Calisto* (TAM 45)—where in fact it is also marked by a change from triple to duple time. However, in *La Calisto* the shift appeared to be occasioned by anger. ► What sort of sense does it make in the setting by Schütz?

O quam tu pulchra es, amica mea, columba mea,	Oh, how fair art thou, my love, my dove, my beautiful
formosa mea, immaculata mea.	one, my spotless one.
Oculi tui oculi columbarum.	Your eyes [are] the eyes of doves.
O quam tu pulchra es.	Oh, how fair art thou.
Capilli tui sicut greges caprarum.	Your hair [is] like flocks of goats.
O quam tu pulchra es.	Oh, how fair art thou.
Dentes tui sicut greges tonsarum.	Your teeth [is] like flocks of shorn [sheep].
O quam tu pulchra es.	Oh, how fair art thou.
Sicut vitta coccinea labia tua.	Your lips [are] like a thread of scarlet.
O quam tu pulchra es.	Oh, how fair art thou.
Sicut turris David collum tuum.	Your neck [is] like the tower of David.
O quam tu pulchra es.	Oh, how fair art thou.
Duo ubera tua sicut duo hinnuli, capreae gemelli.	Your two breasts like two young roes that are twins
O quam tu pulchra es.	Oh, how fair art thou.

7. "When I Am Laid in Earth" (TAM 48) is the final aria in Purcell's opera *Dido and Aeneas* (1680s). It is the lament of Dido, Queen of Carthage, after she has been abandoned by Aeneas. Like many laments, TAM 48 is based on a so-called ground bass or basso ostinato: a melodic phrase (unusually descending, often chromatic) that is constantly repeated in the bass, and serves as a compositional foundation. Although such repetitions could become a recipe for monotony, Purcell carefully shapes the aria to reach two moments of peak intensity towards the end, in a manner that recalls Assignment 1: Question 6, and Assignment 3: Question 2. ► Give exact timings for those two moments.

When I am laid in earth, may my wrongs create
No trouble in thy breast; remember me, but ah! forget my fate.

SECTION 7: ASSIGNMENTS

8. Purcell's "Evening Hymn" (TAM 49) is based, like TAM 48, on a ground bass. Yet the melodic phrase in the bass is not always stated at the same pitch: it starts to wander away from its regular pitch in an extended passage beginning at 1:13. ► At what point does it return again to its regular pitch?

Now that the Sun hath veil'd his Light,
And bid the World good Night;
To the soft Bed, my Body I dispose,
But where shall my Soul repose?
Dear God, even in Thy Arms, and can there be
Any so sweet Security!
Then to thy Rest, O my Soul! And singing, praise
The Mercy that prolongs thy Days. Hallelujah!

8. Sample Midterm Exam

25 % PART I: Sound clips (2 minutes each). Copy any and all words that apply.

- 1.
- 2.
- 3.
- 4.

DATES	TECHNIQUES/ INSTRUMENTS	STYLES / GENRES	COMPOSERS
early 1400s = early 15th century	vièle or rebec	plainchant	Gabrieli
1200s = 13th century	ostinato	polytextual	anonymous
around 1500	bone flute	madrigal	Marenzio
late 1600s = late 17th century	cantus firmus	polyphony before rhythmic notation	Browne
late 1500s = late 16th century	violin	aria	Schütz
1300s = 14th century	basso continuo	motet	Taverner
late 1400s = late 15th century	imitation	chanson	Perotin
1100s = 12th century	harpsichord	Mass	Monteverdi
early 1500s = early 16th century	polychoral	recitative	Solage
around 1600	parallel motion	secular monophony	Albertus Parisiensis
before 1000	imperfect sonorities	ricercar	Strozzi
early 1600s = early 17th century	monophony	Latin song	Power
	lute	counterpoint	Corelli
	organ	concertato	Machaut
		arioso	Cavalli
		opera	Dufay
			Palestrina
			Hildegard
			Josquin
			Purcell

SECTION 8: SAMPLE MIDTERM EXAM

25 % PART II: Vocabulary

Name the correct term on the basis of the definition:

- 1 two or more choirs engaged in a polychoral performance
- 2 number of complete wave cycles per second
- 3 solo declamation with basso continuo accompaniment
- 4 longest-lived musical genre in Western history, in use from 1200 to the present day; its definition varies from age to age, but in the most general sense it is a vocal composition usually in Latin, often sacred
- 5 triad in which a note other than the root is the lowest
- 6 keyboard in which the whole tones between white keys are divided by intermediate black keys
- 7 system of pitches developed by Guido of Arezzo shortly after 1000 CE, combining the first seven letters of the alphabet with the six hexachord syllables
- 8 the marks devised for the notation of plainchant by 900 CE
- 9 harmonious sounds believed, in Antiquity and the Middle Ages, to be produced by the movements of the seven planets in their (geocentric) orbits around the earth
- 10 disharmonious relationship between pitches, audible as the refusal to blend, and irreducible to a simple mathematical ratio
- 11 iconic chant in the plainchant Requiem Mass whose text evokes the Last Day, and whose opening phrase, when used in film music, evokes doom and gloom of any sort
- 12 simultaneous performance of variants of the same melody
- 13 the inability to have any kind of musical experience
- 14 fancier name for drone in classical music
- 15 sign calling for the raising or lowering of a pitch by a semitone
- 16 intellectual grasp of whatever is believed to be intelligible about music
- 17 period 1400–1600 in music
- 18 the progression from an imperfect to perfect sonority, producing a sense of musical completion

20 % PART III: Composer Portraits / Instruments



Name? *include first names* _____
 Lived when? _____
 Composition? _____



Name? _____
 Lived when? _____
 Composition? _____



Name? _____
 Lived when? _____
 Composition? _____
 instrument: _____

For compositions, fill in one of the letters A-U and copy the first word of the title along with it:

- | | | |
|--|--------------------------------------|------------------------------------|
| A <i>Absalon fili mi</i> | H <i>Tecum principium</i> | O <i>O Euchari in leta via</i> |
| B <i>Biauté qui toutes autres pere</i> | I <i>In ecclesiis</i> | P <i>Portum in ultimo</i> |
| C <i>Confort d'amours</i> | J <i>Cormacus scripsit</i> | Q <i>O quam tu pulchra</i> |
| D <i>Dum transisset Sabbatum</i> | K <i>Sonata da chiesa in C major</i> | R <i>Sumer is icumen in</i> |
| E <i>Missa Papae Marcelli</i> | L <i>"Possente spirito"</i> | S <i>"When I Am Laid in Earth"</i> |
| F <i>Frese nouvele</i> | M <i>Moro lasso</i> | T <i>Tirsi morir volea</i> |
| G <i>Salve regina</i> | N <i>Na Carezza</i> | U <i>Che si può fare</i> |

30 % PART IV: Lecture-Based Questions

Answer succinctly and to the point.

1. Who made a significant musical discovery when reportedly walking by a smithy? What was the discovery?
2. Around what date were black keys first introduced on keyboards: 1100 – 1200 – 1300 – 1400 – 1500 ? What do the black keys represent, and how are the relevant pitches typically designated?
3. In what decade was counterpoint invented? What was the most basic method of making counterpoint? What provided the musical starting-point, and what was that starting-point called?
4. When did musicians begin to notate music with rhythmic exactness, and how did they do it? What are the names of the first rhythmic note-values?
5. Around what year did the genre of opera emerge? Why were monody and the basso continuo essential to its development? Which mythical musician were they often associated with?
6. Why was the triad deemed an imperfect sonority before the Renaissance, and what made it imperfect? What sonority was considered perfect by comparison?

9. Answer Key to Sample Midterm Exam

PART I: Sound clips (2 minutes each). Copy any and all words that apply.

1. [TAM 2 anonymous, Rex caeli]
before 1000, cantus firmus, parallel motion, polyphony before rhythmic notation
2. [TAM 45 Cavalli, Piante ombrose]
1600s, violin, basso continuo, harpsichord, opera, aria, arioso, recitative, Cavalli
the following are correct, but only in a very general sense: imperfect sonorities, counterpoint
3. [TAM 14 Perotin, Ex semine]
1200s, Perotin
the following is correct but would be unreasonable to expect you to know: cantus firmus
4. [TAM 34 Josquin, Ave Maria]
around 1500, imitation, imperfect sonorities, counterpoint, Josquin

DATES	TECHNIQUES/ INSTRUMENTS	STYLES / GENRES	COMPOSERS
early 1400s = early 15th century	vièle or rebec	plainchant	Gabrieli
1200s = 13th century	ostinato	polytextual	anonymous
around 1500	bone flute	madrigal	Marenzio
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1100s = 12th century	harpsichord	Mass	Monteverdi
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before 1000	imperfect sonorities	ricercar	Strozzi
early 1600s = early 17th century	monophony	Latin song	Power
	lute	counterpoint	Corelli
	organ	concertato	Machaut
		arioso	Cavalli
		opera	Dufay
			Palestrina
			Hildegard
			Josquin
			Purcell

SECTION 9: ANSWER KEY TO SAMPLE EXAM

PART II: Vocabulary

Name the correct term on the basis of the definition:

- | | | |
|----|--|-------------------------------|
| 1 | two or more choirs engaged in a polychoral performance | <u>cori spezzati</u> |
| 2 | number of complete wave cycles per second | frequency |
| 3 | solo declamation with basso continuo accompaniment | <u>monody</u> |
| 4 | longest-lived musical genre in Western history, in use from 1200 to the present day; its definition varies from age to age, but in the most general sense it is a vocal composition usually in Latin, often sacred | <u>motet</u> |
| 5 | triad in which a note other than the root is the lowest | <u>inversion</u> |
| 6 | keyboard in which the whole tones between white keys are divided by intermediate black keys | <u>chromatic keyboard</u> |
| 7 | system of pitches developed by Guido of Arezzo shortly after 1000 CE, combining the first seven letters of the alphabet with the six hexachord syllables | <u>gamut</u> |
| 8 | the marks devised for the notation of plainchant by 900 CE | <u>neumes</u> |
| 9 | harmonious sounds believed, in Antiquity and the Middle Ages, to be produced by the movements of the seven planets in their (geocentric) orbits around the earth | <u>harmony of the spheres</u> |
| 10 | disharmonious relationship between pitches, audible as the refusal to blend, and irreducible to a simple mathematical ratio | <u>dissonance</u> |
| 11 | iconic chant in the plainchant Requiem Mass whose text evokes the Last Day, and whose opening phrase, when used in film music, evokes doom and gloom of any sort | <u>Dies irae</u> |
| 12 | simultaneous performance of variants of the same melody | <u>heterophony</u> |
| 13 | the inability to have any kind of musical experience | <u>amusia</u> |
| 14 | fancier name for drone in classical music | <u>organ point</u> |
| 15 | sign calling for the raising or lowering of a pitch by a semitone | <u>accidental</u> |
| 16 | intellectual grasp of whatever is believed to be intelligible about music | <u>musical understanding</u> |
| 17 | period 1400–1600 in music | <u>Renaissance</u> |
| 18 | the progression from an imperfect to perfect sonority, producing a sense of musical completion | <u>cadence</u> |

PART III: Composer Portraits / Instruments



Name? Giovanni Gabrieli
 Lived when? early 1600s / around 1600
 Composition? In ecclesiis



Name? Heinrich Schütz
 Lived when? 1600s
 Composition? O quam tu pulchra



Name? Guillaume de Machaut
 Lived when? 1300s
 Composition? Biauté qui toutes autres pere



Name? Marc-Antoine Charpentier
 Lived when? late 1600s / around 1700
 Composition? —



Name? Hildegard of Bingen
 Lived when? 1100s
 Composition? O Euchari in leta vita



Name? Giovanni Pierluigi da Palestrina
 Lived when? late 1500s
 Composition? Missa Papae Marcelli



Name? Barbara Strozzi
 Lived when? 1600s
 Composition? Che si può fare



Name? Carlo Gesualdo
 Lived when? around 1600 / early 1600s
 Composition? Moro lasso



instrument:

harpsichord

For compositions, fill in one of the letters A-U and copy the first word of the title along with it:

A *Absalon fili mi*

B *Biauté qui toutes autres pere*

C *Confort d'amours*

D *Dum transisset Sabbatum*

E *Missa Papae Marcelli*

F *Frese nouvele*

G *Salve regina*

H *Tecum principium*

I *In ecclesiis*

J *Cormacus scripsit*

K *Sonata da chiesa in C major*

L *“Possente spirto”*

M *Moro lasso*

N *Na Carenza*

O *O Euchari in leta via*

P *Portum in ultimo*

Q *O quam tu pulchra*

R *Sumer is icumen in*

S *“When I Am Laid in Earth”*

T *Tirsi morir volea*

U *Che si può fare*

SECTION 9: ANSWER KEY TO SAMPLE EXAM

PART IV: Lecture-Based Questions

Answer succinctly and to the point.

1. Who made a significant musical discovery when reportedly walking by a smithy? What was the discovery?

The discovery was made by Pythagoras in ancient Greece. The discovery was about the correspondence between consonance and simple number ratios, specifically involving the fourth, fifth, and octave. He supposedly deduced this from the weights of the hammers, but that is not correct.

2. Around what date were black keys first introduced on keyboards: 1100 – 1200 – 1300 – 1400 – 1500? What do the black keys represent, and how are the relevant pitches typically designated?

Black keys were first introduced around 1300. The black keys represent half-tone steps between the white keys separated by a whole tone. The pitches are typically designated by one of the alphabet letters A-G in the gamut, plus either the word “sharp” or “flat.”

3. In what decade was counterpoint invented? What was the most basic method of making counterpoint? What provided the musical starting-point, and what was that starting-point called?

Counterpoint was invented in the 1330s. The most basic method of making counterpoint was to write one whole note against each whole note of the cantus firmus. The musical starting point was provided by a melody in whole notes called the cantus firmus.

4. When did musicians begin to notate music with rhythmic exactness, and how did they do it? What are the names of the first rhythmic note-values?

Musicians began to notate music with rhythmic exactness around 1200. They did this by giving different shapes to note-symbols representing different durations. The first rhythmic note-values were called longa and brevis.

5. Around what year did the genre of opera emerge? Why were monody and the basso continuo essential to its development? Which mythical musician were they often associated with?

The genre of opera emerged around 1600. Monody and the basso continuo were essential to the development because they had the expressive power of the madrigal, yet involved a solo voice part with instrumental accompaniment, thus allowing the text to be sung by a single actor.

6. Why was the triad deemed an imperfect sonority before the Renaissance, and what made it imperfect? What sonority was considered perfect by comparison?

The triad was deemed an imperfect sonority because it contained imperfect intervals like the third and sixth. These intervals had complex numerical proportions (unlike the fourth, fifth, and octave) and therefore had little harmony. They were also incapable of providing musical closure except by being resolved to a perfect sonority.

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MUS 103

INTRODUCTION TO MUSIC

M I D D L E A G E S

RENAISSANCE BAROQUE

Hildegard



Machaut



Dufay



Josquin



Palestrina



Monteverdi



Stravinsky



Correlli



800

1000

1200

1400

1600



1



2



3



5



6



9



10



20



21



26



27



35



36



40



41



50

1

Music and the Brain

2

That Same Song

3

Cosmic Harmonies

4

The Measure of Sound

5

Colorful Tones

6

An Imperfect World

7

Sweet Savor

8

The Art of Composition

9

Music & Letters

10

The Gaze of Orpheus

11

Sounds of Strife

