

MSC 1003 – Music in Civilization, Prof. Smey

Quiz #1 Preview, Spring 2017

Our first quiz is scheduled for **Class 6** (Tues, Feb 21) in our “regular” Tues-Thurs classes, and **Class 7/8** (Thurs, March 2) in our Thursday night “double” class. Here’s what you need to study.

In general this quiz covers the Medieval Period, the Renaissance, and a little bit about early musical instruments.

Dates and Social History

Know the dates we’ve chosen to define each period (476-1450, 1450-1600).

For the Medieval period, know the basic concept of feudalism, the function of the Church in society, and the way music was used in the Church. Know the difference between minstrels and troubadours / trouvères. (This is covered much more clearly in the Class 3 notes than in the book.)

For the Renaissance, be familiar with the revolutions that signal the beginning of the period (exploration, printing press, and Protestantism), and also the major trends of Humanism and the Counter-Reformation. These big historical concepts are pretty good candidates for a “short answer” question, so make sure to practice explaining each thing to yourself as you study.

Putting people in the right century

We basically know about seven people now. The only non-composer who is important to us is Pope Gregory the Great, and then we know about Hildegard of Bingen, Pérotin, Machaut, Josquin, Palestrina, and Weelkes. You don’t have to memorize their exact birth and death dates, but I do want you to be able to put them in the right century. So, for example, Machaut’s dates are (c. 1300 – 1377) so it is pretty safe to generalize and say that he lived “in the 1300s” or “in the 14th Century.” Some people straddle the boundaries across centuries, but on the quiz it will be pretty obvious which century they go in (usually the one where they spent most of their lives.) You can get these dates from the class notes, the book, or Wikipedia.

Pieces

For each piece, know who wrote it (or if it is anonymous.) Be familiar with the text – know at least vaguely what each piece is about. (Translations are all in the book or on our website.) For our Hildegard piece, and our *Kyrie eleison*, know what the words in the title mean. AND, memorize any technical and historical factoids that go with the piece – I will include the information I want you to remember in the piece list, below. These “factoids” are another good candidate for a short-answer question – I don’t just want you to memorize the word, I want to make sure you know what it means!

We’ll be identifying these pieces *by ear* so spend some time strategizing about how you can tell the difference between tracks. For this quiz I can safely promise that I’ll always start at the beginning of each piece and play about a minute of it. I generally won’t make you write out the titles or the composer names from scratch – when I ask about these things the names will always be there for you as multiple-choice options.

So the basic format for listening questions is:

- 1) I play the piece.
- 2) There is a multiple-choice question about who wrote it.
- 3) There are one or two follow-up questions about the “factoids” that go with this piece, either multiple choice, fill-in-the-blank, or short answer.
- 4) OR there may be a follow-up question about the words in the title or the meaning of the text, in multiple choice format.

THE PIECE LIST

Sacred Medieval Music

1) Anonymous, *Kyrie eleison*

Gregorian Chant, monophonic, text is in Greek, melismatic. It's part of a Mass.

(This piece is not in the book, it is on the web only.)

2) Hildegard of Bingen, *O rubor sanguinis*

Gregorian Chant, in Latin, monophonic, melismatic.

3) Pérotin, *Viderunt omnes*

Polyphonic, text is in Latin, *cantus firmus* technique.

4) Guillaume de Machaut, *Kyrie from Messe de Notre Dame*

Polyphonic, part of the first complete polyphonic Mass. Wide vocal spread, some “rough” combinations of notes.

Secular Medieval Music

5) Guillaume de Machaut, “Douce dame jolie”

Monophonic, trouvères, text in Medieval French.

(This piece is not in the book, it is on the web only.)

Sacred Renaissance Music

6) Josquin Desprez, *Ave Maria*

Motet, polyphonic, imitation.

7) Palestrina, Gloria from *Pope Marcellus Mass*

(This Gloria is only covered in the 7th edition, the 8th talks about the Kyrie instead. Both books discuss the overall idea of the *Pope Marcellus Mass*, though.)

Mass, counter-reformation, homophonic.

Secular Renaissance Music

8) Anonymous, Pavane

Duple meter, viols, slow walking dance.

(This piece is not in the book, it is on the web only. My youtube clip merges together the Pavane and the Galliard as a single track.)

9) Anonymous, Galliard

Triple meter, shawms, fast leaping dance.

(This one IS discussed in the book, but we use a different recording with different instruments.)

10) Thomas Weelkes, “As Vesta was from Latmos Hill Descending”

Madrigal, in English, polyphonic, tone-painting/word-painting/madrigalism

(And, don't forget, for each piece with words you should think about the translation of the title and the overall meaning of the text.)

Instruments

Let's learn some of the common Medieval instruments. Remember what family of instruments they belong to and how they produce sound (i.e. blowing across a hole, blowing against a reed, etc.)

(This is covered in the session 3 class notes.)

Recorder, shawm, crumhorn, viol, lute, harp.

Final “Essay” Question

Finally, I will play you one piece you probably have never heard before. Use the information you learned in these units to speculate on what kind of piece it is. You could guess what period it is from (Medieval or Renaissance), what its purpose was (Church or secular entertainment), and maybe even who composed it. You can observe its musical properties, such as whether it is monophonic or polyphonic, or any instruments you might hear. I'm usually looking for three intelligent statements about the mystery piece for a perfect score. So this answer really only needs to be a few sentences long, and I will

give partial credit for “good guesses” that aren’t perfectly accurate. This is only 5-10 points on the quiz, so there is no need to stress out – you can do it!

That is all!

Overall this will be about 12-15 questions. It will be mostly multiple choice with a few fill-in-the-blank or short answer questions, plus the “essay” at the end. It will include 2 listening IDs from the piece list – each of these listening tracks gets two or three questions so that’s a significant portion of the points.

Can’t “outsmart” this quiz yo

I make a lot of decisions on the quizzes by using random number generators. So, anything from this sheet might appear in any order, and everything is pretty much equally possible! So, don’t try to guess at what I’m more likely to play, or what the pattern of answers will be. It’s random. Also, each section’s quiz will be significantly different, so collecting old quizzes or getting info from other sections won’t really help you that much – it’s definitely more effective and efficient to just study everything based on this sheet.

And remember...

You are supposed to take the quiz on the scheduled day. If something goes wrong please email me ASAP and be proactive in fixing the situation. I may give you a zero if I think you are cheating or being a slacker.