

MSC 1003 – Music in Civilization, Prof. Smey

Quiz #1 Study Guide, Fall 2017

Our first quiz is scheduled for **Tuesday, Sept 19** for all sections. Here's what you need to study.

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

The format will be mostly multiple choice, with one fill-in-the-blank question, one short answer and one very short "essay." Probably 15 questions overall. All questions on quiz one are usually worth 6 points, so you can miss one and still get an A.

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 last thing is covered much more clearly in the 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.

The format for this question will in two columns – on the left there will be four people, and on the right there will be four centuries. You'll draw lines to connect the people to their centuries. This is how we'll solve the ambiguity of people who straddle the boundaries - it'll be pretty clear where everybody fits.

Pieces

For each piece, know who wrote it (or if it is anonymous.) AND, memorize any technical and historical factoids that go with the piece – I list all the data you should learn below. These vocabulary words 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 of the piece or the composer names from scratch – when I ask about these things the names will always be there for you as multiple-choice options.

I'll play two of these tracks on the list. Each track will have three questions that go with it, so that's a significant portion of the points.

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 two follow-up questions about the "factoids" that go with this piece, either multiple choice, fill-in-the-blank, or short answer.

THE PIECE LIST

Sacred Medieval Music

1) Anonymous, *Kyrie eleison*

Gregorian Chant, monophonic, text is in Greek, melismatic. It's part of a Mass. Know what the words in the title mean.

(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. Know what the words in the title mean.

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. Know the basic idea of what the text is about.

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

Sacred Renaissance Music

6) Josquin Desprez, *Ave Maria*

Motet, polyphonic, imitation. Know the basic idea of what the text is about.

7) Palestrina, Gloria from *Pope Marcellus Mass*

Mass, counter-reformation, mostly homophonic.

(The 8th edition of the book chooses a different part of the mass to discuss in detail, but the general discussion there is still good enough to prepare you for the quiz.)

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. Have a general idea of what this text is about.

Instruments

Let's learn some of the common Medieval instruments - recorder, shawm, crumhorn, viol, lute, harp. I'll ask one or two multiple choice questions about these. Sometimes I ask about the means of producing sound (like shawm & crumhorn = blowing air past a reed), sometimes I ask about the modern equivalent (like recorder -> flute).

(This is covered in the session 3 class notes, session 2 for the double class.)

Textures

Know the difference between monophonic, polyphonic, and homophonic.

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. Try to back up your guesses with reasons why you are picking this thing. You can also 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. You usually aren't punished for wrong statements – I will be happy to pick around dumb things to find your three smart things! This is only 6 points on the quiz, so there is no need to stress out – you can do it.

Also, there is no need to worry if your English is not perfect. Just try your best to tell me something about this music and I will try my best to understand what you mean.

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.