Part I: The Ancient and Medieval Worlds—Chapter 1: Music in Antiquity

1. What are the four historical traces of music from past eras?

2. What two categories of musical evidence survive from the Stone Age?

3. On what occasions did the Mesopotamians perform music? (name 4)

4. What genre did the earliest known composer write, and what might be surprising about that composer?

5. When did Babylonians begin to write down aspects of music, and what did they record?

6. What is the date of earliest known (nearly) complete piece, and what genre is it?

7. Which three instruments were most important to the ancient Greeks, & what “trace” evidence survives?

8. In what two categories did the Greeks write about music?

9. For the Greeks (not Plato), what did *harmonia* mean, and what did it encompass?

10. What is *ethos*, and how does music relate to it?

11. Which *harmoniai* did Plato endorse, and why?

12. Why would Aristotle have been unhappy if his son wanted to appear on *American Idol* or *The Voice*?

13. What is a tetrachord, and what are its three genera?

14. What did the word “species” mean to Cleonides (and who *was* he)?

15. How much ancient Greek music survives, spanning what centuries?

16. What is the Proslambanomenos of the Iastian tonos? (You can figure this out by using the tonos information on p. 17 and Example 1.2 on p. 15.)

17. What are *tibias, tubas, cornus*, and *buccinas*?

Chapter 2: The Christian Church in the First Millennium

1. Why do we study the early Christian church in MU 331? (give 3 reasons)

2. How do the Roman Emperors Constantine I and Theodosius I intertwine with Christianity?

3. What’s a psalm?

4. Sacred text + phrase divisions + melodic formulas + chanting = ___?

5. What did early church leaders think should be the role of music in church?

6. What are the benefits—and risks—of church music, according to St. Augustine?

7. Explain the differences between *rite, liturgy*, and *plainchant*. 
8. What regions produced “Gallican,” “Celtic,” “Mozarabic,” “Beneventan,” and “Ambrosian” chant?
9. What names do we now use for the lands that Charlemagne controlled, and what was his title after 800?
10. How did “Gregorian” chant get its name? Should it have?
11. As reflected in the vocabulary terms within the margin of p. 29–30, how did early notation evolve?
12. Who developed the modern “church-approved” practice of rhythmic interpretation? What analogy describes its movement?
13. What are the trivium and quadrivium, what distinguishes them, and where does music fall?
14. If you were a medieval music major, what would be your primary textbook?
15. How did Boethius divide music, and what characterizes each type?
16. Who read the Musica enchiriadis, and what did they learn?
17. What is the relationship of a plagal mode to an authentic mode, and what one accidental is used?
18. Why did Guido d’Arezzo write Micrologus (p. 35), and what did his students learn (p. 39)?
19. When a chant exceeds the range of a sixth, what must a singer do?

Chapter 3: Roman Liturgy and Chant
1. Are any Gregorian chants secular? Why or why not?
2. What are the two most important feasts in the church calendar, and what seasons precede each?
3. Fundamentally, what is the purpose of a Mass?
4. In a Mass, what’s the difference between “Proper” and “Ordinary” chants, & how do their labels vary?
5. Why do many churches have high ceilings, and why is it effective to sing in these venues?
6. How many Offices are there, and when do they occur?
7. What are 1) antiphons, 2) responsories, and 3) canticles?
8. What distinguishes a Missal from a Gradual, and a Breviary from an Antiphoner?
9. Describe the three ways of performing chant.
10. What three types of text-setting are used in chants, and what characterizes each? (NOTE: In MU 331, we’ll keep the upper limit of “neumatic” at five notes.)
11. What’s the difference between a recitation formula and a psalm tone?
12. How many psalms are there, and how often are they sung?
13. Which parts of the Mass (not the Offices) use antiphonal psalmody, and which use responsorial psalmody?
14. What kind of text-setting and form does each chant of the Mass Ordinary have?
15. What are the three methods of “troping” an existing chant?

16. When are sequences sung during the liturgy, what are their musical characteristics, & what sequence appeared in MU 320?

17. What is a liturgical drama, and when are you most likely to hear it during the liturgical year?

18. Who wrote the *Ordo virtutum*, what does it contain, and is it a liturgical drama?

Chapter 4: Song and Dance Music to 1300
1. What four aspects of secular music survive from the Middle Ages?

2. What were the three classes of early medieval society, and what new class (of whom) was added by 1300?

3. What were the three main types of Latin songs, and how do they differ?

4. What is a chanson de geste, how many survive, what’s the most famous one, and how old is it?

5. How did early jongleurs and minstrels differ?

6. What distinguishes troubadours, trobairitz, and trouvères?

7. What is the difference between a chansonnier and a contrafactum?

8. What do the words canso, alba, balada, planh, & tenso mean, & what theme did many songs address?

9. What musical features would you expect in a troubadour or troubère song? (name 4)

10. Dr. Burkholder calls all songs “strophic” that have multiple verses sung to the same melody, regardless of whether they have refrains. Today, though, verse-and-refrain patterns are usually called “verse-chorus” forms. Which pieces in Fig. 4.6 would be labeled as verse-chorus songs?

11. What is *Jeu de Robin et de Marion*?

12. If you hear a “Stollen-Stollen-Abgesang,” what is the form and genre, and who is probably singing it?

13. What is the difference between a lauda and a cantiga?

14. If you wanted to build a medieval band, what instruments would you assemble? (name 8)

15. How much medieval dance music survives, and what three genres predominate?

Chapter 5: Polyphony Through the Thirteenth Century
1. What two new genres of polyphony arose in the eleventh through thirteenth centuries?

2. Polyphony inaugurated what four lasting concepts of Western music?

3. Summarizing pp. 81–85, what were the five main developmental types of organum? How are the initial (pre-existing) chant and added voice each labeled?

4. How many rhythmic modes are there, what two note symbols are used, and who described the system?

5. Who were Léonin and Pérotin, and what was the *Magnus liber organi*?

MU 331 - 68
6. In Léonin’s organum purum, what new terms are applied to the pre-existing chant and added voice?

7. What is a clausula, and what is a substitute clausula?

8. How did Pérotin escalate the complexity of organum, and what new device did he sometimes employ?

9. What “symptoms” would you seek to diagnose something as a thirteenth-century conductus? (name 4)

10. Our term “coda” derived from the medieval cauda; what did cauda mean in the Middle Ages?

11. Chant melisma + new text = sequence or trope; discant clausula + new Latin text in upper voice = _____? What new features were added as time went on? (name 3)

12. What “symptoms” would you seek to diagnose something as a later-thirteenth-century motet, and what is the tenor now called?

13. What four note-value symbols did Franco of Cologne codify, and what (and when) was his treatise?

14. How did English polyphony differ from Continental music? (name 4 features)

Chapter 6: New Developments in the Fourteenth Century

1. What sorts of (non-musical) things made the fourteenth century a challenging era? (name 4)

2. What new style first appears in the Roman de Fauvel, & what does the code word “Fauvel” represent?

3. Rhythmically speaking, what was “nova” about the Ars nova? (name 3 elements)

4. What are the “labels” for subdividing longs, breves, and semibreves, and what terms describe triple versus duple subdivision of those values?

5. What modern meters would be equivalent to the Renaissance mensuration signs “circle with dot,” “empty circle,” “semicircle with dot,” and “empty semicircle” (& what does the last one mean today)?

6. In isorhythm, what are the terms for its rhythmic pattern and its series of pitches?

7. What is the hocket technique?—and what is the hocket genre?

8. Why are we able to study all of Machaut’s music today— and to understand his working methods?

9. Why is La Messe de Nostre Dame significant, & where (& when) could you hear it performed?

10. How many parts of the Mass did Machaut set, and what two techniques did he use?

11. What does it mean to call a chanson “treble-dominated”?

12. What were the three fourteenth-century formes fixes? Compare Fig. 6.8b with the thirteenth-century pattern shown on p. 74—what’s the difference?

13. What did Ursula Günther call late fourteenth-century repertory, and why?

14. How did Italian Trecento rhythmic notation differ from that of the French Ars Nova?

15. What were the three main Trecento genres, and what was a prominent feature of each?
16. Who was Francesco Landini, how was he handicapped, and how did he cadence?

17. What makes an instrument “haut” or “bas”? Name 2 examples of each. Where does percussion fit in?

18. What two kinds of instrumental music survives from the fourteenth century?

19. What is *musica ficta*, and why would you use it?

**Part 2: The Renaissance—Chapter 7: Music and the Renaissance**

1. When Renaissance composers developed new rules for dissonance, what 2 textures began to dominate?

2. Why did the arts flower in the fifteenth century? (name 2 reasons)

3. Is “Renaissance” an accurate label for fifteenth and sixteenth century music? Why or why not?

4. Medieval scholars studied music as mathematical, but how did humanism change the perception of music?

5. In the Renaissance, what did the noun “chapel” mean?

6. Why was Jean Cordier such a “hot property,” and how many appointments did he hold?

7. What three features characterize Renaissance counterpoint, & what two theorists discussed these rules?

8. What are the differences between Pythagorean & just intonation vs. mean-tone & equal temperament?

9. How is it that the ideas of Glareanus live on with us today?

10. “The music made me do it”—what element of music was considered to have this type of power?

11. “Start the presses!!”—and what were the impacts of this new ability to print music?

12. How did the sheet music of Rastell and Attaingnant differ from that of Petrucci?

**Chapter 8: England and Burgundy in the Fifteenth Century**

1. For Le Franc, whose music personified the *contenance angloise*, and which two French composers followed his approach?

2. People listening to *faburden* heard what?

3. How is a *cantilena* different from *faburden*, and how did a *carol* differ from both?

4. When a composer creates a paraphrase, what has he (or she) done?

5. You’ve discovered a late-fifteenth-century work labeled “motet”—what two features does it have?

6. As a polyphonic composer of the mid-fifteenth century, what four genres would you produce?

7. After an inauspicious birth, what evidence is there for regarding du Fay as a “success”? (name 4 factors)

8. “Give me fauxbourdon, not faburden,” says your patron—what’s the difference?
9. When a single Renaissance composer created a related setting of the Kyrie, Gloria, Credo, Sanctus, and Agnus Dei, what genre resulted (and what is its nickname)?

10. What’s the difference between a plainsong mass and a motto mass?

11. What is a cantus firmus mass, and how are chants treated in contrast to secular tunes?

12. Why, in his Missa Caput, does Ockeghem want 1) the tenor sung an octave lower, and 2) lots of tritones?

13. How were the terms bass, alto, and soprano derived?

Chapter 9: Franco-Flemish Composers, 1450-1520

1. Who was “the most powerful European ruler since Charlemagne,” and what countries did he control?

2. For whom did Ockeghem work, and for what genre was he most celebrated—and ditto for Busnoys?

3. To us, a canon such as Row Row Row Your Boat has the subsequent voices echo the initial’s voice’s melody. In the Renaissance, though, what could a “canon” ask subsequent voices to do? (name 4)

4. Three men born and trained in the Low Countries in the mid-1400s went on to international musical fame. Who were they?

5. What is a “point of imitation”?

6. In Isaac’s hands, what were Lieder? (name 4 characteristics)

7. Josquin Desprez—how do we know he was esteemed by his peers? (Cite 4 reasons)

8. Your patron wants a cantus firmus mass with a soggetto cavato dalle vocali. What do you do?

9. Now your patron wants a paraphrase mass. What do you do?

10. What is the difference between text depiction (often called word-painting) and text expression?

11. And now your patron has asked for an imitation mass (a.k.a. parody mass). What do you need to proceed?

Chapter 10: Madrigal and Secular Song in the Sixteenth Century

1. Touring the fifteenth-century Spanish countryside, what genre (and musical elements) would you hear?

2. Crossing the border into Italy, what two genres (and characteristics) would you hear instead?

3. Major=happy, minor=sad—has this always been true? What evidence do we have?

4. What hitherto rare harmonic tool did Rore and Vicentino sometimes employ, and why?

5. Who was the first woman to have her music published, and what did she want her madrigals to prove?

6. Who would you hear in the 1580s Este court in Ferrara, and what two aspects made the performances especially admirable?

7. Who was the leading Renaissance Italian madrigalist, & what was his type of word-painting called?
8. Even if his music hadn’t been excellent, we would probably remember Carlo Gesualdo—why? (name 2 reasons)

9. If you weren’t in the mood for an intense madrigal, to what three other Italian genres might you turn?

10. An old word in a new century: what three subtypes developed in the sixteenth-century chanson, and how do they differ?

11. What is musique mesurée, and what subsequent genre did it influence?

12. If there had been an “oldies” station in sixteenth-century Germany, what would it have played?

13. What genres would you be likely to hear during a visit to sixteenth-century England? (name 4)

Chapter 11: Sacred Music in the Era of the Reformation

1. What musical features did Luther retain from Catholicism? And what did he change?

2. Hundreds of chorales—where did they all come from? (name 4 sources)

3. Franco-Flemish musicians would have recognized many familiar features from their own music in the Germanic chorale motet, but cantional-style chorales were new—what were their characteristics? (name 4)

4. Calvin said “adios” to instruments and polyphony, but what genre did he want the congregation to sing? What were the various collections called (and what is the nickname for the first book published in the northern American colonies)?

5. How do the Great Service and Short Service differ from one another?

6. What is an anthem, and where does it get its text?

7. What three Flanders-born composers dominated continental Europe in the first half of the sixteenth century?

8. What practical improvements did Willaert introduce?

9. What three changes did the Council of Trent actually make to music, and what two other musical concerns did people have?

10. Into what four categories do Palestrina’s 104 masses fall?

11. In Theory class, you’ve marked many neighbors and passing tones; what device would be given the label “cambiata”?

12. How did Victoria’s compositional approach differ from Palestrina’s? (name 4 ways)

13. Why can’t we speak of a “Lassus style”?

14. What was the purpose of te’amim and the hazzan in Jewish music?

Chapter 12: The Rise of Instrumental Music

1. What evidence is there for believing that instruments were held in higher regard in the sixteenth century?
2. If you bought a book explaining diminutions, what would it teach you?

3. If you wanted to create a mixed consort, what instruments were available to you? (name 8)

4. What makes a viol different from members of the violin family? (name 4 features)

5. How does sound production differ between a clavichord and a harpsichord, and what three other names does a harpsichord have?

6. What are the five broad categories of Renaissance instrumental music?

7. What does it mean to call dance music “functional”? What other kind was there?

8. The basse danse and the allemande were usually performed by themselves, but what four dances were often paired?

9. What’s an intabulation?

10. Many viol consorts playing an In nomine didn’t know the title’s origin. Where did it come from?

11. How do variations resemble rhetoric?

12. Some variations (a.k.a. diferencias) used a bass-line ostinato; what sorts of genres resulted? (name 4)

13. What four genres resembling improvisations began to flourish? What genre derived from French chansons?

14. A tourist guide to Venice would urge you to hear music in San Marco—why? (give 2 reasons)

15. When were sonatas played, and what two features were “progressive” in Gabrieli’s Sonata pian’ e forte?