

MUS 201
Fall 2017

Name: _____

Final Exam

I. Listening (56 points)

Each example will be played **twice**. Please answer all questions as specifically as possible in the blank spaces provided.

Remember: I don't count off for very minor spelling mistakes, but get close. Obvious wild guesses or lack of attention to detail will not receive credit.

1.

- (a) This piece of music is from what **period** of music history?
- (b) **Who** composed this piece of music?
- (c) In what **nation state (country)** was this piece of music written?
- (d) What is the **genre** of this piece?

The composer pays a great deal of attention to carefully setting the words in this example. Give **ONE** example of something the composer does to emphasize a specific word or phrase:

(e)

2.

- (a) This piece of music is from what **period** of music history?
- (b) In what **language** are the words of this song?
- (c) What is the general **subject matter** of the lyrics?

Describe **ONE** musical feature of this example.

(d)

3.

- (a) This piece of music is from what **period** of music history?
- (b) **Who** composed this piece of music?
- (c) In what **nation state (country)** was this piece of music written?
- (d) What is the **genre** of this piece of music?

madrigal sonata concerto toccata motet

The composer uses a number of **idiomatic** techniques for this particular instrument. Name one:

(e)

4.

- (a) This piece of music is from what **period** of music history?
- (b) **Who** composed this piece of music?
- (c) Which of the following is the correct **genre** for this piece? (Circle the correct answer)

motet madrigal variation set mass movement cantus firmus

- (d) The composer uses a **special musical technique** at the beginning of this piece. What is this special musical technique?

The composer pays a great deal of attention to carefully setting the words in this example. Give **ONE** example of something the composer does to emphasize a specific word or phrase:

(e)

5.

- (a) This piece of music is from what **period** of music history?
- (b) **Who** composed this piece of music?
- (c) This is a selection from a longer piece—what is the **genre** of the longer piece?
- (d) Is this piece a recitative or an aria? (please circle the correct answer)

recitative

aria

Describe **ONE** musical feature of this example.

(e)

6.

- (a) This piece of music is from what **period** of music history?
- (b) **Who** composed this piece of music?
- (c) This piece alternates sections of plainchant, organum purum, and _____.
(circle the correct answer)

organum cantare

contenance angloise

discant

motet

mass

isorhythm

- (d) In some sections of this piece, the upper voice is organized into repetitive rhythmic patterns, such as long-short, long-short, long-short, etc. What is the name for these repetitive rhythmic patterns?

7.

- (a) This piece of music is from what **period** of music history?
- (b) Who composed the music **and** wrote the words to this piece?

- (c) What **genre** (style or type of music) is this selection? (Be specific)
- (d) This piece was associated with a specific religious movement. What is the name of this religious movement?

Describe **ONE** musical feature of this example.

(e)

8.

- (a) This piece of music is from what **period** of music history?
- (b) **Who** composed this piece of music?
- (c) In what **nation state (country)** was this piece of music written?
- (d) This is a series of selections from a longer piece—what is the **genre** of the longer piece?

Describe **TWO** musical features of this example:

(e)

(f)

9.

- (a) This piece of music is from what **period** of music history?
- (b) **Who** composed this piece of music?

TURN PAGE for additional questions

(c) What is the **genre** of this piece of music? (circle the correct answer)

Mass movement

motet

hocket

epigram

organum

toccata

Describe **TWO** musical features of this example.

(d)

(e)

10.

(a) This piece of music is from what **period** of music history?

(b) This style of music is written for what instrument?

(c) This instrument tended to use a special type of musical notation that tells you where to put your fingers (most music notation shows us the note they would like us to produce, but not how to do it). What is the **name** for this special type of music notation?

(d) What **genre** (style or type of music) is this selection? (Circle the correct answer)

madrigal

variation set

danserye

galliard

Mass

11.

(a) This piece of music is from what **period** of music history?

(b) **Who** composed this piece of music?

TURN PAGE for additional questions

(c) What is the **genre** of this piece of music? (circle the correct answer)

ricercare

motet

trio sonata

organum

toccata

Describe **ONE** musical feature of this example.

(d)

12.

(a) This piece of music is from what **period** of music history?

(b) This piece of music alternates between a soloist and a choir. What is the name for this **performance style**?

(c) Is this part of the **Proper** or the **Ordinary** of the Mass? (circle the correct answer)

Proper

Ordinary

Describe **ONE** additional musical feature of this example (cannot replicate a or b above)

(d)

II. Multiple Choice and True/False (50 points)

Please indicate the correct answer in the **blank** next to the question

- | | |
|--|---|
| <p>_____ 1. In troubadour and trouvère songs, poetry on the theme of <i>fin'amors</i> features lyrics about:</p> <ul style="list-style-type: none">(a) the adoration of the Virgin Mary(b) peasants and their love affairs(c) a formal, idealized love for an unattainable noblewoman(d) celebration of major Catholic feasts such as Christmas or Easter <p>_____ 2. Which of the following is a list of the Ordinary parts of the Roman Catholic Mass?</p> <ul style="list-style-type: none">(a) Kyrie; Gloria; Alleluia; Credo; Viderunt Omnes(b) Kyrie; Gloria; Gradual; Dies irae; Vespers(c) Kyrie; Psalm tone; Matins; Lauds; Vespers(d) Kyrie; Gloria; Credo; Sanctus; Agnus Deit; Ite, missa est <p>_____ 3. Which composer first set the entire Mass Ordinary as a set of polyphonic movements?</p> <ul style="list-style-type: none">(a) Hildegard of Bingen(b) Guillaume de Machaut(c) Philippe de Vitry(d) Notker Balbulus <p>_____ 4. The cycle of prayers said throughout the day in monasteries and convents is called the:</p> <ul style="list-style-type: none">(a) Office(b) Antiphoner(c) Breviary(d) Canticle | <p>_____ 5. During the early period of Gregorian chant, from around 800 to the year 1000, medieval music manuscripts consistently featured a clear system of rhythmic notation.</p> <ul style="list-style-type: none">(a) True(b) False <p>_____ 6. In Hildegard of Bingen's liturgical play <i>Ordo virtutum</i>, the devil does not sing (only speaks). Why?</p> <ul style="list-style-type: none">(a) Medieval listeners only wanted to hear women sing in church.(b) Hildegard only wrote instrumental music(c) Sacred music was uncommon in the Middle Ages(d) As a symbol of his fall from the grace of God, the devil was not allowed the divine gift of music <p>_____ 7. Which of the following pairs of terms are associated with the compositional technique of isorhythm?</p> <ul style="list-style-type: none">(a) color and talea(b) color and faburden(c) faburden and organum(d) talea and tactus |
|--|---|

- _____ 8. A widespread medieval **myth** credited _____ with collecting and organizing the chants of the Roman Catholic Church. This (false) legend claimed that God directly dictated these melodies to this individual.
- (a) Pope Gregory
 - (b) Leoninus
 - (c) Charlemagne
 - (d) Guillaume de Machaut
- _____ 9. The approximate dates for the Renaissance era are?
- (a) 1150-1450
 - (b) 1420-1600
 - (c) 1600-1750
 - (d) 1725-1775
- _____ 10. Where was the **madrigal** first developed?
- (a) England
 - (b) France
 - (c) Italy
 - (d) Germany
- _____ 11. A ***cantus firmus*** was most often used in what Renaissance genre?
- (a) full anthems
 - (b) metrical psalms
 - (c) madrigals
 - (d) masses

- _____ 12. What is a **contrafactum**?
- (a) setting new words to a preexistent melody
 - (b) a type of German religious song
 - (c) the false idea that Palestrina saved polyphonic music
 - (d) the special name for Gesualdo's approach to text setting
- _____ 13. What is the ***countenance angloise***?
- (a) The "sweet" sound of William Byrd's lute songs
 - (b) the "sweet" sound of English music around 1420
 - (c) The sound of Palestrina's careful use of dissonance
 - (d) The sound of Hildegard of Bingen's sacred music
- _____ 14. During the Renaissance, English musicians would often improvise polyphony on a given plainchant. Their method of improvising plainchant involved sighting a voice above the chant and then singing a note a 5th below the sighted note. Another voice was usually added a 4th above the plainchant. This technique resulted in strings of parallel 3rds and 6ths. **What is the name of this English style of improvising polyphony?**
- (a) organum
 - (b) faburden
 - (c) cantilena
 - (d) ritornello

_____ 15. The Council of Trent was organized by and associated with which religious denomination?

- (a) Lutheran Church
- (b) Anglican Church
- (c) Roman Catholic Church
- (d) Calvinist Church

_____ 16. We discussed five broad categories of instrumental music in the Renaissance. Which of the following is **NOT** one of the five broad categories?

- (a) instrumental arrangements of vocal music
- (b) sets of variations
- (c) dance music
- (d) metrical psalm

_____ 17. The term “Baroque” tends to be applied to what span of years in music history?

- (a) 1450-1600
- (b) 1600-1750
- (c) 1700-1800
- (d) 1400-1750

_____ 18. Artusi criticized Monteverdi’s madrigal “Cruda Amarilli” because it _____.

- (a) was an out-of-fashion genre
- (b) used accidentals
- (c) violated the standard rules of counterpoint in the late 1500s
- (d) did a poor job of reflecting the meaning of the text

_____ 19. All of the following are common elements of Corelli’s style in the trio sonatas **EXCEPT:**

- (a) a walking bass line
- (b) chains of suspensions
- (c) use of style brisé
- (d) two equal violin parts that often trade suspension chains and cross each other’s lines

_____ 20. The first public opera house opened in 1637 in what city?

- (a) Venice
- (b) Paris
- (c) Vienna
- (d) London

_____ 21. In the 1600s, a repeated descending tetrachord in the bass became associated with what meaning?

- (a) hunger
- (b) joy
- (c) lamenting
- (d) anger

_____ 22. In France, *style brisé* referred to the influence of **which instrument** on the playing style of the clavecin?

- (a) recorder
- (b) lute
- (c) organ
- (d) viola da gamba

_____ 23. Which of the following is **not** true about the *da capo* aria form?

- (a) in the first section, there are several orchestral ritornellos
- (b) upon taking the “da capo,” the singer usually adds ornaments to the vocal line during the repeat of the first section
- (c) the B section usually contrasts with the first section in some way
- (d) the form is built upon continuous imitation, and includes a number of cadences where the performer can stop (helpful for a sacred context)

_____ 24. What does **idiomatic** mean?

- (a) music with figured bass
- (b) music that is written with a repeating patterned bass line
- (c) music that is specifically written for a particular instrument or voice, taking advantage of the unique qualities and skills of that instrument
- (d) music that is written for any set of instruments or voices—it could be equally well suited for a consort of viols, a vocal quartet, or a mixture of brass and woodwind

_____ 25. The first opera for which we still have the music is *L'Euridice*. Performed in Florence in the year 1600, this opera was composed by _____.

- (a) Jean-Baptiste Lully
- (b) Claudio Monteverdi
- (c) Jacopo Peri
- (d) Henry Purcell

III. Essay Question (45 points)

- You will have to write an essay at the time you take the final—you think about it/ prepare it mentally beforehand, but you should write it during the final.
- I will provide paper for you to write your essay.
- This essay will be graded for accuracy, amount of detail, organization, and clarity of writing (20%).
- This should be a thoughtful response written in complete sentences with proper grammar. Points will be deducted for spelling, grammar, or punctuation errors—please proofread.
- Please write a short response to the question prompt below. You should split this up into multiple paragraphs and you should have a nicely worded **introduction and a conclusion**.

Prompt:

A few years down the road: you've finished finals....you've finished **this** degree... you've even just finished your masters degree (I said it was down the road!).

Your first job after grad school is working as a music instructor at a small college. In addition to teaching composition, teaching an applied instrument or voice, helping students with their theory and aural skills acquisition and conducting the choir, you're also in charge of writing a curriculum for incoming music history students! (Yes, you **do** have to do it all...)

As the first task in your new official capacity, explain what you would teach for the three main periods of the Music History I course (Medieval, Renaissance, and Baroque). For each period, what are some major stylistic developments, genres, composers, ideas?

For each period, make sure to discuss at least **2** specific pieces from our class to support your points. Provide specific names and details. Remember, you need to make sure your students receive a good education, so be thorough and analytical in what you think is important about each of these periods. Don't tell me a piece or composer is "the best" from a specific period—that's unprovable and subjective. What **is** likely to earn you points is a thoughtful examination of important/intriguing/useful pieces and ideas from each era.