

## Study Card Advice - Music 328 - Women in Music

It has proven enormously helpful to students to prepare study cards for each piece we study; this process allows you to consolidate your notes and to make sure you got all the pertinent information. (Be sure to ask me if you have 'gaps' you need to fill!) The cards are easy to carry around, and they create a 'visual image' that is sometimes helpful when taking exams.

I recommend that you make **three kinds of cards**:

1. "**Terms**" cards—from lecture and from the reading. It would be smart to put the definition **AND** the piece in which the term was used on your flashcard. Remember that there is a glossary in this reader and on-line.
2. "**Composer**" cards—a brief summary of a composer's primary biographical background
3. "**Repertory**" cards—which summarize what you've learned about each musical example we'll study.

### Suggested Format for Repertory Cards:

"Title of Selection" (if applicable) from Title of Larger Work / Composer / Date or Musical Era

1. Genre [=category - opera, operetta, Singspiel, musical comedy, etc.]
2. Medium -- performers needed
3. Texture(s) -- how does melody function in the piece?
4. Form -- the structure or pattern of repetition in the music
5. Other Significant Musical Elements -- especially new terms which came up in connection with this piece, but also older terms that can be associated with the work
6. Background -- why was this piece composed?

### Example:

*The Fallen Woman* / Kassia / Middle Ages

1. genre - chant (from Matins)
2. medium - solo woman's voice
3. texture - monophony
4. form - [none = Through-composed]
5. musical elements - conjunct melody, mainly syllabic text-setting
6. written for Holy Wednesday Matins office; King Theophilus added a line of text