

Music 331 – McLamore – Stolba Reading Questions

Prelude

1. Hmm . . . who invented music? What would be your view if you were Hindu, or Hebrew, or ancient Greek?
2. You are now a card-carrying member of the Monogenesis society. What is your creed?

Chapter 1 Heritage from Antiquity

1. What may be some of the oldest known musical instruments?
2. How early and where do we find references to performers and musical terminology?
3. How much older is Babylonian music theory than ancient Greek music theory?
4. How much ancient Greek music survives in primary sources?
5. What instruments did the ancient Greeks use?
6. So who is needed for a *strophic dithyramb*, and what is it?
7. Who's gonna win "Best Musician," if Plato is the judge?
8. What are the two meanings of *ethos*?
9. If you're majoring in the *quadrivium*, what are you studying?
10. What dictates the rhythm in Greek music?
11. Who was the first (as far as we know) to write about Greek scales?
12. What is the fundamental building block in Greek music ?
13. An inverted Greek Dorian scale results in what?
14. How much ancient Roman music survives in primary sources? Why might this be the case?

Chapter 2 The Early Christian Era

1. How did Christianity become Rome's state religion?
2. If you were a Medieval music major, what would be your primary textbook?
3. Bishop – Metropolitan – Patriarch – Pope: what do these words have in common?
4. What did the first Ecumenical Council eventually produce?
5. It's Gregorian Chant or else! Who said so, and when?
6. Before the "King James Version," there was the *Vulgate*. Who compiled it, and when?
7. What went on in a *scriptoria*, and why?
8. Who wrote the text of "The Day of Resurrection," and when was he active?
9. Much of the psalmody employed in the church's liturgy is derived from what older institution?

Chapter 3 Ecclesiastical Chant

1. Why does your local Catholic church usually present its services in English?
2. In the medieval parchment found in Grandma's attic, you see "t" and "c" over some notes. What do you do?
3. How do you "pronounce" e u o u a e, and from whence does it come?
4. What's a tonary?
5. What do a "tuba," a "tenor," and a "dominant" have in common?
6. As a fourth-century Christian, you have a choice of seven liturgies. What are they?
7. Why don't we have many examples of Mozarabic chant in anthologies such as Stolba?
8. When a priest reads out of a big book held by an altar boy, what type of book is the boy probably holding?
9. What kind of liturgical rituals were followed at Salisbury Cathedral, and why aren't they followed any more?

Chapter 4 The Roman Liturgy

1. When had most of the essentials of the liturgy settled into place?
2. Of all the liturgical books in use today, what is the most useful for our study of chant, and why?
3. Who "fixed" the order for the Offices, and when?
4. What are the most important canonical hours for musicians?
5. Why is the Mass often called the "Eucharist"?
6. How did the designation "Missa" develop for the Mass?
7. What did the Council of Trent do?
8. What's the difference between a *missa solemnis* and a *missa lecta*?
9. What is the oldest solo chant in the Mass?
10. In what 3 ways can a chant be troped?
11. Why do we think the Sequence follows the Alleluia in the Mass?
12. If you wanted to pursue an acting career in the church, what medieval genre held potential?

Chapter 5 Early Middle Ages

1. Besides recapturing Jerusalem, what other benefits did the church (and society) derive from the Crusades?
2. Why did Hucbald put pen to parchment?
3. What does "tonos" mean, and what does it *not* mean?
4. What's the difference between "accent" neumes and "point" neumes?

5. When did the first line of the staff make its appearance?
6. Why did Guido write *Ut queant laxis*?
7. Why is the Guidonian Hand named for Guido?
8. What keyboard careers were wide open to you in Rome in 872?
9. What instruments began to dominate in the Middle Ages?
10. As a medieval musician anxious to create polyphony, where and when could you first read about organum?
11. If your choir director wants an *occursus*, what do you do?
12. As a practitioner of 12th-century polyphony, what would be the best places to live (and which is best of all?)
13. If you were a tenor who traveled back in time to the 12th-century, what might surprise you the most?
14. What's the difference between "discant" and "developed discant"?
15. So, what's a *versus*, and what is it probably about?

Chapter 6 The Middle Ages – *Ars Antiqua*

1. What does the title of this chapter mean, and how is it often divided chronologically?
2. In what kind of buildings would the Hunchback of Notre Dame have haunted before the cathedral was built?
3. So who was Anonymous IV (maybe)? What does he discuss?
4. What did the Parisian composers do that others hadn't?
5. How did Aquitanian scribes indicate which mode was to be used? How many possibilities were there?
6. Who was the first to explain rhythmic notation thoroughly, and what was his contribution to notation?
7. How do we know what was sung in Notre Dame, if the original *Magnus liber organi* no longer exists?
8. So: what's the difference between a *clausula* and a substitute *clausula*?
9. What's the new alias for the old melismatic organum?
10. "Trading Parts" is always fun; what did the English call it, and what term did the Germans use?
11. If you're going to write a conductus, do you have to write your own tenor?
12. If your conductus has a *cauda*, what will we hear?
13. What was the "recipe" for the first motets?
14. Briefly describe the changes in the text that occurred in the 13th-century motet.
15. Although we had instances of score notation early on, it dropped out of favor. Why?
16. Franco of Cologne's "toolbox of notes" had only four shapes: what were they?
17. What makes a motet "Petronian"?

18. We are accustomed to “dots of addition” in modern notation. What other meaning has a dot had, and who invented it?
19. What’s the difference between a hocket and a rondellus?
20. What makes *Sumer is icumen in* a special *rota*?

Chapter 7 Medieval Monophony

1. What’s the difference between an *epitaphium* and a *planctus*?
2. What is a morality play, and who wrote the first one?
3. If Maria von Trapp had washed out as a nun in the Middle Ages, what could she have done instead?
4. “*Jougleurs et jougleuses, menestrels et menestrelles*”—what are these?
5. What are troubadours, trouvères, and trobaritz; where did they work, and what language did each speak?
6. Name five types of medieval French songs, naming the troubadour and trouvère equivalents.
7. What were the leading dance song genres of the troubadours and trouvères?
8. Diagram the patterns of the three main *formes fixes* (by the late 13th century).
9. We remember Richard the Lion-Hearted as a king; what other role did he have in the Middle Ages?
10. Who requested the preparation of the *Cantigas de Santa Maria*, and what would its table of contents list?
11. Being a wandering penitent was a mixed joy; what did you get to sing, but what else did you have to do?
12. How were German poet-composers labeled, and what did they write?
13. When a *Meistersinger* sang a *Stollen-Stollen-Abgesang* pattern, he created what kind of form?
14. Would you rather be a scop or a gleeman?
15. Notated music for instruments alone! What did they play?

Chapter 8 Late Medieval Music

1. What is humanism, and who was the first important Italian humanist?
2. Instead of driving a Lamborghini in the Middle Ages, what other status symbol might you have?
3. What is the *Ars Nova*, when was the *Ars Nova*, and why do we use the term *Ars Nova*?
4. What are De Vitry’s five note symbols and what is the relationship between them called?
5. What notational symbol did De Vitry invent, what is its purpose, and what is the technique called?
6. How does (can) one translate *Le Roman de Fauvel*, and when was it written?
7. Although a medieval composer didn’t use the term “isorhythm,” what terms *were* used, and what do they mean?
8. Machaut “got the girl”—at least platonically (despite his appearance). How do we know?
9. If your voice type is bass, what part do you need to perform in a 14th-century setting?

10. What challenging structural devices does Machaut use in his motets?
11. The Machaut Mass is historically significant for at least two reasons. What are they?
12. Did Machaut write any instrumental music?
13. What is the difference between musical rhyme, cadence rhyme, and Landini cadence?
14. What genres would you hear in the *trecento*, and, by the way, what *is* the *trecento*?
15. What is the Great Schism, and what went on (musically) during it?
16. What harmonic device is associated with medieval English music, and what is it often called?
17. What unifying devices did Leonel Power often use in his Mass movement pairs?
18. What are five reasons for using *musica ficta*?

Chapter 9 Transition to the Renaissance

1. If the diagnosis is “contenance angloise,” what are the (musical) symptoms, and who is the probable carrier?
2. How do we know how to pronounce Du Fay?
3. Who first used *faux bourdon*, and how does it compare to English discant?
4. What do *Nuper rosarum flores* and Du Fay’s mature Masses have in common?
5. What makes Du Fay’s tenor Masses “cyclic”?
6. If you are a numerologist, what would excite you about *Nuper rosarum flores*?
7. If the instructions in your part read “*Cancer eat plenus et redeat medius*,” what do you do?
8. To a late-15th-century Burgundian, what was a motet?
9. What made the *basse danse* suitable for ladies in long pointy hats and men in curly-toed shoes?
10. Who was one of the first to use “pervading imitation” (and what *is* it)?
11. If you find a *contrafactum* buried under your bed, what have you found?
12. So: how do the Burgundian voice designations correspond to the modern SATB?
13. If you were a medieval music student, what would you buy instead of the Harvard Dictionary?
14. What’s an important historical development of the late 15th century which benefits musicians to this day?

Chapter 10 The Renaissance: Franco-Netherlands Composers

1. What names of great Renaissance artists and writers do you recognize?
2. What, specifically, does “familiar style” mean?
3. Why did Renaissance composers make added thirds in final cadences major, and what do *we* call this?
4. How do you define the “points of imitation” used by Renaissance composers?
5. Why is there no chronological thematic catalogue of Ockeghem’s works?

6. What makes a *catholicon* ingenious?
7. In what ways might Ockeghem manipulate a *cantus firmus*?
8. If a composer employed “parody” technique, should you laugh? What has he done?
9. What spooky element did Obrecht add to his music?
10. When Josquin wrote pervading imitation, what did he do?
11. What would be the *soggetto cavato* of your own name?
12. How did Josquin notate his Lament on the death of Ockeghem, and why?
13. In essence, when instrumentalists play a motet, what do we call it?
14. What institution was quite well-suited to *cori spezzati*, and what composers capitalized the most on this?

11. The Rise of Regional Styles

1. Using the chart on p. 173 as a guide to this chapter, identify what you consider to be the leading musical characteristic(s) for each genre listed (be sure to i.d. the country of origin for each genre).
2. The word “madrigal” has several definitions in the course of this chapter; identify the characteristics of each.
3. If you had tickets for the *concerto delle donne*, what would you hear?

12. Reformation and Counter-Reformation

1. What was Martin Luther’s attitude towards music?
2. What characterizes the early chorales?
3. How does a *bicinium* or *tricinium* seem like a blast from the past?
4. When did Lutheran hymnals get their start, and with what?
5. What 16th-century Scandinavian song do you (most likely) already know?
6. What is a psalter, which one is mentioned in this chapter, and when was it published?
7. What genres of English sacred music appeared in this time, and who tended to write it?
8. What are the English equivalents of the Catholic Mass, and what distinguishes the two kinds?
9. What kind of sacred music figured in the first American colonies? (I. e., used by the Pilgrims)
10. What made Palestrina’s music so palatable to listeners (even if he wasn’t the “Savior of Church Music”)?
11. Would you find Orlande de Lassus’ music in the sacred or secular section of your local music shop?

Chapter 13 Renaissance Instrumental Music

1. Should you worry if you have a broken consort? Why or why not?
2. How could a Renaissance purchaser tell if he was buying lute music or keyboard music?

3. Why won't it work for your soprano to sing in just intonation while you sing mean tones and your accompaniment plays in equal temperament?
4. What's significant about Figures 13.3 and 13.4?
5. How does a violin differ from a viol, and how was the violin used in the Renaissance?
6. If a 16th-lutenist had six courses, was he a busy student, or did it mean something else altogether?
7. For a Renaissance musician, what keyboard options were there?
8. What constituted an Organ Mass?
9. Now you know: who invented the timpani (acc. to Virdung)? What other percussion was used in this era?
10. Into what four categories can Renaissance instrumental music be divided?
11. What's the difference between a ricercar and a canzona?
12. What was the only country to produce *In nomine*s, and why?
13. What dance genres are mentioned in this chapter?
14. What improvisatory genres are mentioned in this chapter?
15. Why would there be such competition to be the *maestro di cappella* at St. Mark's?
16. How does Giovanni Gabrieli foreshadow the Baroque?