

Study Sheet for MHL 202 Exam II

1. Be able to identify all of the items on the exam listening list by title (complete, including individual movements), by date (for the first time, by genre (mass movement, free organum etc.) and by composer (as applicable). These scores may be given either as listening examples or as unlabeled scores. Since you will need to generate this information yourself, don't study just by reading the list of information, but make sure that for each listening example you can come up with all of the information yourself unprompted. Also see the handout with tips for listening exams that I gave out (it is also posted at the website under handouts).
2. Read all of the accompanying text to the listening examples in the Norton Anthology of Western Music (NAWM). Some questions about the listening will be taken from this information. I will not attempt to give a comprehensive list of these, but for some idea, see #4.
3. Know the terms on the termlist (posted separately).
4. You also may be asked to:
 - a. identify the mode of a polyphonic work
(the mode of a polyphonic work is determined by the mode of its tenor)
 - b. identify the voice parts in a polyphonic vocal work
 - c. identify some of the stylistic traits introduced by English music in the early 15th century
 - d. identify the stylistic traits identified with the "Palestrina style"
 - e. identify the musical source of a sacred polyphonic work and how it is used
 - f. in relevant sacred works and madrigals, be prepared to supply some examples of explicit text painting or other methods of highlighting specific moments in the text.
5. Finally, you will be asked to write a *short* essay (in paragraphs and complete sentences) on one of the following, so you should prepare them both. In both cases use specific examples from the listening to illustrate your points
 - a. trace the stylistic development of high Renaissance polyphony from the first influence of English music to the mid 16th century.

Here are the major points to touch on:

The introduction of imperfect consonances in French music in the early 15th century

The change in texture that went along with the redefinition of voice parts by range, rather than by function or rate of speed, also occurring in the 15th century (see the comparison between Dunstable and de Vitry)

The expansion of the modal system to twelve modes (good here to reference specific works using new modes, such as anything with the tonal center C)

The expansion of four-voice texture to six or more voices

The spread and increasing dominance of duple meter

The cultivation of wide-scale use of imitative texture, alternating with homophonic texture, and varied with the use of different subsets of voices

Increasing use of full triadic sonorities through the fifteenth and into the sixteenth centuries

The increasingly conservative use of dissonance, to the point where the use of dissonance was restricted only to unstressed parts of beats (except for suspensions)

- b. Discuss the changes in religious musical genres that resulted from the Protestant Reformation, including the response of the Counter Reformation

Things to touch on:

Major concerns about music within the Protestant Reformation, including the importance of congregational participation, the importance to some of having their music be biblically-based (i.e., from the Psalms), the importance of the use of the vernacular

The major genres of the Protestant Reformation, and how they related to the concerns above, including the Lutheran chorale (with an “e!”), the metrical psalms of Calvinism and the more elaborate but still in the vernacular music genres of Anglicanism.

The reactions about these musical concerns voiced by the Counter Reformation. In particular you should reference the Pope Marcellus Mass and how it was cited as an example of polyphony that preserved textual intelligibility

