

## Study Sheet for MHL 202 Exam I

1. Be able to identify all of the items on the exam listening list by title (complete, including individual movements), by date, by genre (mass movement, free organum etc.) and by composer (as applicable). One exception: I will not be covering NAWM #30 so you may ignore that example. 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.
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.
3. Know the following terms (see below for #4):

Mass	Collection of prescribed texts for Christian liturgy (collective worship)
Ordinary (most important: Kyrie, Gloria, Credo, Sanctus, Agnus Dei)	The movements of the Mass whose texts does not change from day to day in the church year
Proper (most important: Introit, Gradual, Alleluia, Offertory, Communion)	The movements of the Mass whose texts change from day to day
Antiphonal Psalmody	A style of singing psalms in the Mass and the Office in which the psalm itself is sung by alternating choirs
Antiphon	The melodic section of antiphonal psalmody sung by everyone before and after the psalm proper
Neume	The notation symbols that originated in the 9 <sup>th</sup> century and became the square notation used for chant. One neume can mean anywhere from 1 to 6 pitches
Monophonic	Music with a single melodic line
Psalm	One of a collection of 150 sacred poems found in the book of Psalms in the Hebrew Bible

Doxology	The Christian verbal formula that is attached at the end of the psalm tone, reinforcing major points of belief
Unheighted Neumes	Early notation in which only pitch direction is given, but not relative pitch
Heighted Neumes	Early neumatic notation in which relative but not exact pitch is indicated by relative height (prior to 4-line staff)
Hexachord	A collection of six notes used by Guido to teach singing using the syllables ut, re, mi, fa, sol, la; could begin on C (natural hexachord), G (hard hexachord, using b natural) or F (soft hexachord, using b flat)
Guido d'Arezzo	11 <sup>th</sup> century monk and music theorist. Wrote <i>Micrologus</i> , which included instructions for teaching singing
Gamut	The known musical theoretical universe, as defined by Guido's hexachordal system
Hymn	A sacred poem set to music, each stanza having the same structure and rhythm and set to the same music
Strophic	A song or hymn in which all stanzas are set to the same music
Organum	Early word for polyphony
Polyphony	Music in which there are multiple independent lines
Discant	A style of polyphony in which the voices move close to the same rate of speed; the lowest voice contains a section of chant with a melisma

Florid Organum	A style of polyphony in which the top voice(s) move(s) much faster than the lower; the lowest voice has a section of syllabic or neumatic chant
Intonation	The melodic formula that begins a psalm tone, leading to the tenor
Mediant	The melodic formula that ends the first half of a psalm verse
Termination	The melodic formula of a psalm tone that completes a psalm verse, leading to the next verse or back to the antiphon
Psalm Tone	The portion of antiphonal psalmody in which the psalm is sung
Responsorial Psalmody	A style of singing psalms in the Mass or Office in which a soloist alternates with the full choir
Neumatic	One syllable of text is set to 1-6 notes
Syllabic	One syllable of text is set to one note
Melismatic	One syllable of text is set to many notes
Schola Cantorum	The professional choir that sang the liturgy in Rome; traveled to Frankish areas to teach chant
Authentic	Those modes whose range is generally above their finals
Plagal	Those modes whose range is predominantly above and below their finals
Chant Dialects	The regional chant practices that existed in Western Europe before the standardization of chant in the 8 <sup>th</sup> -9 <sup>th</sup> centuries

St. Benedict	Founder of Benedictine monastic order; wrote the Rule of St. Benedict (6 <sup>th</sup> century), which prescribed the organization of a monk's day
Office Hours (also Monastic Office; Divine Office)	The organization of a monk's day, divided into eight separate prayer services at prescribed times (Matins, Lauds, Prime, Terce, Sext, Nones, Vespers, Compline)
Leonin	Major composer of the School of Notre Dame Polyphony (Paris); flourished mid to late 12 <sup>th</sup> century
Perotin	Second generation of Notre Dame composers; flourished late 12 <sup>th</sup> early 13 <sup>th</sup> centuries. Composed many substitute clausulas for older Notre Dame repertory
Magnus Liber Organi	Book containing organum and clausulae by Notre Dame composers; original is lost
Anonymous IV	English student at the University of Paris in the 13 <sup>th</sup> century who wrote about Leonin, Perotin and the Magnus Liber Organi
Organum duplum, triplum, quadruplum	Respectively two-voice, three-voice and four-voice organum
Clausula,	A section of discant organum, clearly bounded by obvious changes in texture
substitute clausula	A clausula written separately from a larger piece of organum that can be substituted for a discant section in an older work of organum
Rhythmic modes	A system of six kinds of rhythmic patterns that are used repetitively in Notre Dame polyphony (12 <sup>th</sup> -13 <sup>th</sup> centuries)

Motet	Originally a substitute clausula with added words in the upper part(s). Quickly became a free-standing composition; usually had sacred themes (sometimes combined with secular texts) and multiple texts, sometimes combining Latin and French
Long	The longest rhythmic note value in the later Middle Ages; introduced in the context of rhythmic modes used by the school of Notre Dame polyphony
breve	Originally, the shortest rhythmic value as defined by Notre Dame composers; was superseded by smaller note values in the late 13 <sup>th</sup> century
semi breve	A note value introduced in the late 13 <sup>th</sup> century; a division of the breve
minim	The shortest note value in the Ars nova notational system introduced in the early 14 <sup>th</sup> century; a division of the semi-breve.
Philippe de Vitry	Theorist and composer; major founder of the Ars nova style of composition and notational system
Ars nova	Translation: “new art.” A school of polyphonic composition of 14 <sup>th</sup> -century France, founded by de Vitry and marked by rhythmic and metrical variety and a slow-moving isorhythmic tenor.
Mood	The relationship between the long and the breve in Ars nova music theory
Time	The relationship between the breve and the semi-breve
Prolation	The relationship between the semi-breve and the minim

Isorhythm	Translation: “same rhythm;” a compositional technique featuring a series of note values that repeats, usually in the tenor, creating the formal structure of the composition
Talea	The series of rhythmic note values that recurs in an isorhythmic composition
Color	(pronounced with a long “o”): a series of pitches that repeats, usually in the tenor voice, in an isorhythmic composition; may or may not synchronize with the talea
Isorhythmic motet, Mass movement	a motet or Mass movement featuring isorhythm in the tenor voice
Guillaume de Machaut	composer of the later Ars nova (mid 14 <sup>th</sup> century); worked as a canon at the Cathedral at Reims and in the court of John of Bohemia; professional composer
Messe de Nostre Dame	The major sacred composition of Machaut; a polyphonic setting of the Mass ordinary, featuring isorhythm in the Kyrie, Sanctus and Agnus Dei
Formes Fixes	Secular compositions of the 14 <sup>th</sup> century that followed strict forms based on a combination of text and musical repetitions
Musica ficta	Translation: “feigned music”; the use of accidentals in the later middle ages, so-called because the resulting pitches lay outside of the recognized Guidonian gamut
Double leading-tone cadence	A cadential formula of the 14 <sup>th</sup> and 15 <sup>th</sup> centuries; in a three-voice texture, the lowest voice moves down a whole tone and the highest voice moves up a semitone; the result is a major third and major sixth becoming an open fifth and octave. (see end of “In Arboris”).

tenor (definition two)	Beginning in the 12 <sup>th</sup> century, the slower-moving voice in a polyphonic composition that contains the original chant or chant excerpt; later on (15 <sup>th</sup> century) tenors also contain other pre-existent works
Counter tenor	A newly-composed voice written in the same style as the tenor (i.e., slower-moving) to complement the tenor. Machaut uses a counter tenor in his <i>Messe de Nostre Dame</i>
Coloration	The use of colored ink in Ars nova compositions to indicate a change in meter
Mensuration shift	A fancy term for changing meters
Mutation	In Guidonian solfege, the process of changing from one hexachord to another
Tenor	In a psalm tone, the pitch that is repeated for recitation
Final	In a mode, the organizing pitch where a given melody in that mode is to end
Rondeau	One of the main types of the French 14 <sup>th</sup> -century Formes Fixes; follows the pattern ABaAabAB
Virelai	One of the 14 <sup>th</sup> -century Formes Fixes
Ballade	One of the 14 <sup>th</sup> -century Formes Fixes

4. You also may be asked to:
- a. transcribe a section of chant
  - b. identify the mode of a given chant
  - c. identify the presence of various kinds of textures (discant, florid, note-against-note, monophony) in a given score
  - d. explain how a given chant would be sung using Guidonian solmization, including the technique of mutation
  - e. identify a *talea* and/or a *color* in an isorhythmic tenor and explain their relationship
  - f. translate an *Ars nova* time signature into its modern equivalent
  - g. identify the movements of the Mass and office that would contain antiphonal or responsorial psalmody

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:

- a. trace the development of the isorhythmic motet from the earliest appearance of polyphony.

key points:

early organum and its use in responsorial parts of the mass

the presence of the original chant in the lowest voice

the separation of discant and florid style in Notre Dame polyphony

which parts of the chant were set in discant style and which in florid

the creation of the *clausula* as an independent section of discant

the addition of words to *clausulae*

the practice of adding repeating rhythms to original chant

the practice of using only portions of original chant

the development of using cyclic repeating series of pitches and rhythmic values in the tenor, i.e. *colores* and *taleae*

- b. trace the development of notation from the earliest introduction of neumes to the innovations of the Ars nova.

Key points:

Origin of neumes in diacritical marks indicating direction

Introduction of heightened neumes

Introduction of the four-line staff

Introduction of rhythmic values in the rhythmic modes of Notre Dame polyphony and the ambiguities of this system

Introduction of the semi-breve by Franco of Cologne

Introduction of the minim, the possibility of duple meters and a system of time signatures by Philippe de Vitry. Be sure to explain this system fully.