

21M.220 EARLY MUSIC:

MIDTERM 2010

21 October 2010

Name _____

Don't begin until you are asked to.

Please place your name on this page but nowhere else on the exam. You will have the full 75 minutes to work on the exam. Please begin by reading all the questions and understanding what is being asked on each question. The listening section will begin after 15 minutes.

Don't worry if you find some questions rather hard; the exam is supposed to be difficult and will be graded accordingly. You will not need to get 90% of the points to have an A- or 80% to get a B-; half that should do.

There are three parts. **Note that the essay question is towards the end of the exam;** Save time for it.

Good Luck!

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A. Listening (36%)

1. Title of Composition _____

Composer (or anon.) _____

Approximate Date (within 50 years) _____

Genre and form (aabb... etc.) of that genre _____

The manuscripts in which we find this piece are unlike most other medieval manuscripts. Explain how and why this fact might change the way we view this composers' musical importance.

2. This is a mystery piece by a composer with a quite distinctive style

Possible Composer _____

Possible Date of Composition (within 30 years) _____

(Specific) Genre _____

Important: Identify some aspects of the musical style which helped you make the composer identification you made above.

3. Title _____

Composer (or anon.) _____

Date of Composition (within 50 years) _____

Explain the form of this piece and how it might have been notated in its original manuscript.

4. Title of Composition _____

Composer (or anon.) _____

Approximate Date (within 40 years) _____

Genre and form (aabb... etc.) of that genre _____

Describe (a) distinctive elements of this piece and its genre and (b) name, style, etc. of a manuscript where you might expect to find this piece.

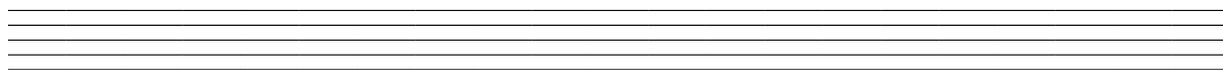
B. Short Answers (36%)

Choose 1 selection from each of the following pairs of terms and define it, making reference to specific pieces, people, and movements. At the bottom of each page are staves to use for musical examples—you may wish to use them to demonstrate your own hypothetical examples.

1. Greek music/Greek views of music *or* *fin amours*
2. Mass : Ordinary vs. Proper *or* Order and Function of Chants in Sext
3. *Roman de Fauvel* *or* Anonymous IV
4. Antonio Zachara da Teramo *or* *formes fixes*

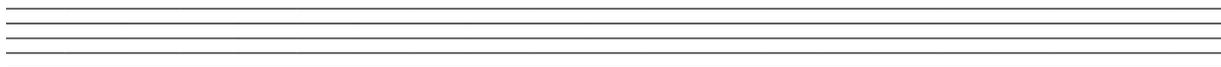
Each question will be graded 0–5 (B=2.5) multiplied by 9/5.

1. Greek music/Greek views of music *or* *fin amours*



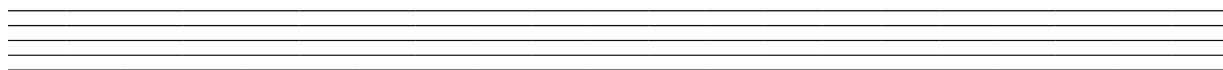
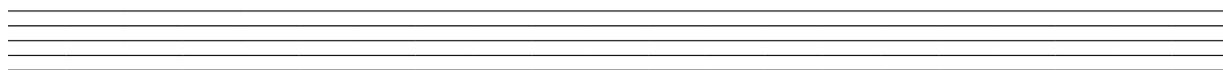
2. Mass : Ordinary / Proper

or Order and Function of Chants in Sext

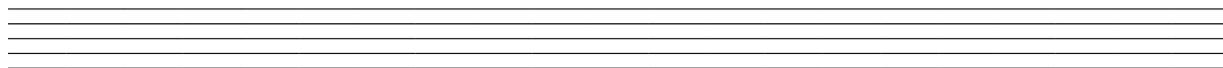


3. *Roman de Fauvel*

or Anonymous IV



4. Antonio Zachara da Teramo *or* *formes fixes*

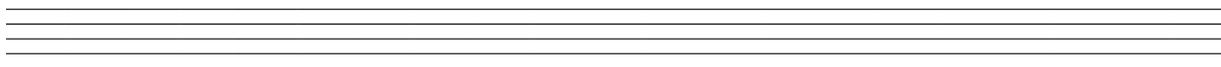
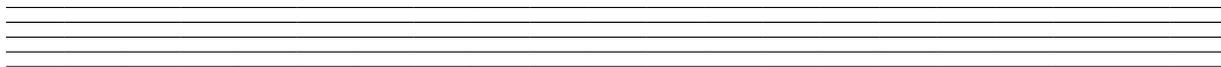


C. Essay (28%)

The music we have been studying has come from both modern editions and from facsimiles of original manuscripts of the Middle Ages. The modern editions are certainly easier to read, so it might be asked why we keep returning to the manuscripts. What do we gain from consulting manuscripts?

In a brief but well-argued essay explain some of the differences between the original manuscripts and the modern notation, in particular emphasizing the benefits of consulting the original. You may wish to discuss aspects of rhythm, notation, how form is expressed, and what the manuscript as a whole can tell us about the culture of a work. Use specific examples of pieces (beyond those that appeared in part A: Listening) and from the readings (in MWC and in the supplemental readings).

Graded 1–5 (B– = 2; B = 2.5; B+ = 3; A– = 4; A = 4.5) then multiplied by 28/5.



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