Music 10A: Survey of Music Literature   **John Dornenburg**

Guidelines for Listening Assignments: Extra sheets are in the Listening Lab

All blanks must be completed with the following information:

Composition No. refers to the number of the example in the Fuller anthology.

Title refers to the full name of a given piece of music. Some pieces are simply named by the first words of the text, while others may be distinguished by their opus numbers and/or keys. The Fuller anthology gives titles in boldface type.

Composer/Dates: names are underlined in Fuller. If the composer is not known (and you have checked in the notes which follow the example to be sure) the piece should be attributed to Anonymous (or abbreviated to Anon.). Give composer or composition dates.

Period: write in the general historic time period in which the example was composed: e.g. Early Medieval, Notre Dame School, 13th Century, Ars Nova, Trecento, Ars Subtilior, Early Renaissance, Early Baroque, etc.

Genre refers to the specific musical category illustrated by the example. This is usually indicated in Fuller beneath the piece's title (e.g. organum duplum, votive antiphon, Troubadour song, ballade, chanson, cyclic Mass, motet, chanson, ricercare, cantata, etc.).

Sacred means that the music has a religious text.

Secular means that the music is not religious.

Theme or important features: On the music staff provided you must write in the main theme or important structural feature which *identifies* the example under study. For example, this should show the tenor and duplum voices in organum, the double leading tone cadence of the Ars Nova, the cantus firmus and head motif in a cyclic mass, or a bit of figured bass in monody. Sometimes you may find that including some text will help you to recognize a piece. *This must be done for all examples to receive full credit - it is not optional.*

Characteristics: This is where you put the information that specifically identifies the genre and especially the **form** of the piece. What is it? What are its structural elements? If important to this definition, the nationality of the composer or place of composition should be included. Other things to note: texture (monophonic or polyphonic), language of text(s), subject or nature of poetry if there is a text, number of voices (i.e. lines of independent music) and their functions, etc. Get this information from the Fuller texts that follow each piece and from class lectures.

Voices/Instruments on CD: What voice types are used (soprano, alto, countertenor, tenor, bass/baritone) in this particular performance? Is it performed chorally? Boys, men, and/or women singing? Is it *a cappella*? What instruments are used? Be specific.

EXTRA NOTES: use this space for extra information that does not fit into the characteristics area of the examples – things like modes, Guido of Arezzo, Franco of Cologne, tuning and temperaments, general history, etc.

Some typical medieval instruments: harp, vielle or fiddle (bowed strings), organistrum (type of hurdy gurdy), psaltery (type of plucked zither), lute (or Arabic oud), recorder, flute, shawm (double reed), bagpipe, trumpet, portative organ (held on players knee), positive organ (sits on floor or table), nakers (small timpani-like drums tied around the player's waist), various drums and cymbals.

Some typical Renaissance instruments: consort (a set of any instruments from bass to soprano of the same family), harp, vielle (early Renaissance only), rebec, viol (viola da gamba), vihuela, lute, violin (viola da braccia), positive organ, regal (organ with reed pipes), harpsichord, virginals (a rectangular or trapezoidal harpsichord), clavichord, sackbut (trombone), cornetto, trumpet, recorder, flute, crumhorn, shawm, curtal (early bassoon), tabor (large drum), xylophone.

If you are unsure about any of these instruments or terms, look them up in a good dictionary such as the **New Grove Dictionary of Music and Musicians** which is kept in the Listening Lab (also available via the CSUS library's on-line database).