LISTENING QUIZ 1 ANSWERS

1. (chant)
   a. Hodie cantandus est nobis
   b. Puer natus est nobis
   c. Mass
   d. at the beginning (Puer natus est is an *introit,* the first part of the Mass)
   e. Christmas Day (Puer natus est = A boy is born)
   f. "Hodie cantandus" is a trope of "Puer natus est" which gives a longer and more florid line for the solo singer. It also lets new texts comment on the older liturgical text of "Puer natus est"

2. (secular song)
   a. A chantar (m'er)
   b. Beatriz di Dia (or Countess di Dia or Diaz)
   c. Trobaritz or Troubaritz. Troubadour was also acceptable. Troubadour/Trouvere received part credit.
   d. Unrequited love was the most important part here. Specifically that of a lower class person for a noble (note though that Beatriz was a countess; however, in her role as a troubadour, she took on the persona of someone of lower station; plus you can always pine for someone even higher on the totem pole)

3. Matching
   1. m. Musica Enchiriadis was the oldest treatise (that is, theory book) on polyphony, which taught how to sing in parallel fourths (and fifths) below a *vox principalis.* It also taught how to alter the parallel singing to avoid tritones.
   2. i. Motet ("mot" = word or text)
   3. c. Leonin
   4. b. Conductus (see "Congaudeant Catholici" or "Oriens partibus")
   5. l. Benevento was the seat of Beneventan chant. Other cities associated with particular non-Gregorian chant traditions include Milan (Ambrosian Chant) and, surprisingly enough, Rome (Old Roman Chant).
   6. St. Gall
   7. plagal
   8. Notker

   a. ad organum faciendum was a later treatise on polyphony which introduced the concept of contrary motion as a compositional device.

   e. authentic mode chants are those where the final lies near the bottom of the range.

   g. Perotin edited the Magnus Liber and was described as *optimus discantor.*

   h. Guido of Arezzo invented many things (staff, do-re-mi-fa-sol, Guidoian hand, modern music education) but none of the items described here.

j. a mistake.

n. the Codex Calixtinus was an early, practical source of polyphonic works, associated with the Spanish cathedral of Santiago di Compostela with pieces associated with St. James (Santiago = Saint Iago =James).