
Ompeh

p. 396

- Describe how the percussion part evolves during the beginning of piece – how does it start and how does it change?

- In your opinion what is most important, the vocal part, the percussion part, or are they equally important? Explain the thinking behind your choice.

Maru-Bihag

p.400

- The text describes some key elements of the music of India, including *improvisation*, *raga*, and *tala*. Are you able to hear/follow the 10-beat *tala*?

- What musical cues let you know when the *alap* ends?

Alleluia: Vidimus stellam

p. 68

- What is the texture when the whole choir sings together in this example?

Hildegard of Bingen: *O successor*

p. 71

- Name the *texture(s)* in this example and/or describe what happens in the music that helps you determine the texture. What factors make it difficult to identify texture in this example?

Machaut: *Agnus Dei* from *Notre Dame Mass*

p. 77

- How does this example from the end of the Middle Ages sound different from music composed at the beginning of the era? List and briefly describe specific musical differences that you notice.

Josquin Desprez: *Ave Maria ... virgo serena*

p. 81

- List/describe three significant observations concerning the use of texture in this example.

1.

2.

3.

Weelkes: *As Vesta Was Descending*

p. 86

Identify *three* examples of word painting from this piece. Briefly explain *how/why* each is an example of word painting. Be sure that at least one example is not among those described in the textbook.

1.

2.

3.