

SECOND HOUR EXAM

21M.220 — Spring 2007

Please write your name on this page and not on any other page.

If you finish the exam early, please feel free to hand it in and leave quietly.

Good luck!

Name _____

A. Listening (40%)

1. (3) Title of Composition _____
(2) Composer (or anon.) _____
(1) Author or Title of Text _____
(1) Approximate Date (within 20 years) _____
(3) Discuss some aspects of the style of this piece, its genre etc. There are at least two things which are really new in this piece, what are they?

2. (2) Title of composition _____
(2) Composer (or anon.) _____
(1) Genre _____
(1) Approximate date (within 40 years) _____
(2) Discuss some aspects of either (a) this composer's life and employment or (b) other works of his and their influence or both.

3. (2) Title _____

(2) Composer (or anon.) _____

(1) Date of Composition (within 20 years) _____

(2) How are specific moments of the text brought out by the composer in his or her choice of orchestration or harmonic setting?

4. (2) Title _____

(2) Composer _____

(2) Genre and Form (aabb...etc) _____

(1) Approximate date (within 30 years) _____

5. (2) Title _____

(2) Composer/Author _____

(1) Genre _____

(3) Discuss how this composition is related to a particular religious philosophy, and how another religion adapted its music in response.

B. Short Answers (32%)

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. Parody and cantus firmus mass | <i>or</i> | Instruments in the Renaissance |
| 2. John Dowland | <i>or</i> | birth of opera |
| 3. the Italian madrigal | <i>or</i> | the English madrigal |
| 4. Music and City Life in London | <i>or</i> | Music connected with S. Marco |

Each question will be graded 0–5 multiplied by 8/5.

Answer each question on the separate pages provided

C. Essay (28%)

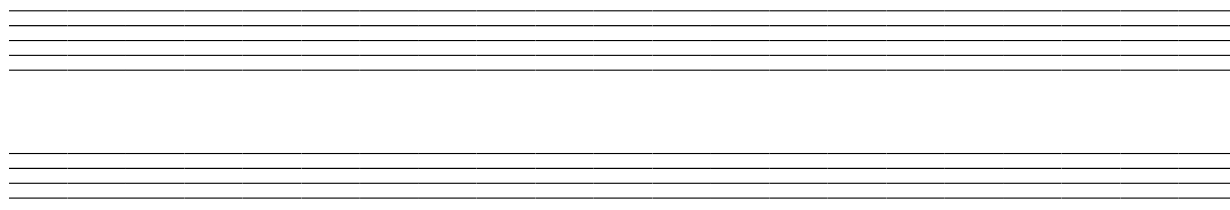
Intelligent performance always goes beyond simply playing or singing the notes on the page. One must be sensitive to the cultural context in which a piece was composed, biographical details that might have affected who performed a piece or where, and unspoken assumptions which we no longer assume.

In a well-written but short essay (omit long introductions and conclusions) explain some major points and problems dealing with the performance of Medieval, Renaissance, or Early Baroque pieces.

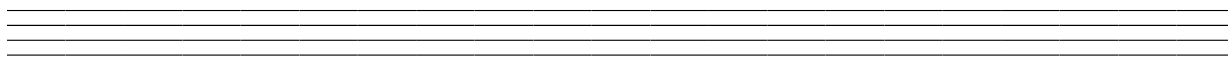
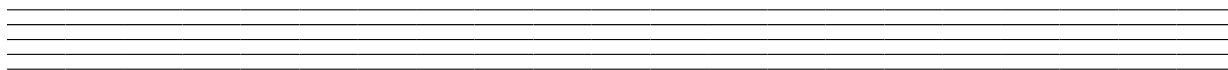
Make reference to specific pieces, people, and places in your essay. At the bottom of each page are staves to use for musical examples—you may wish to use them to demonstrate your own hypothetical examples.

Graded 1–10 multiplied by 14/5.

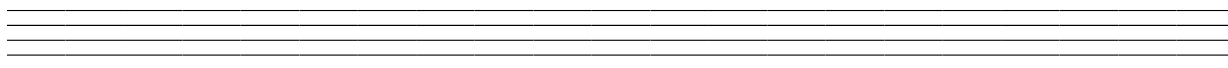
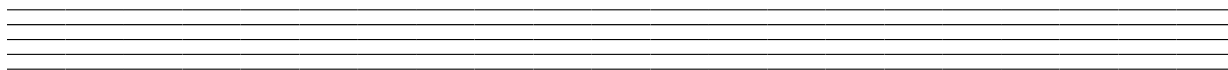
1. Parody and cantus firmus mass *or* Instruments in the Renaissance



2. John Dowland *or* birth of opera

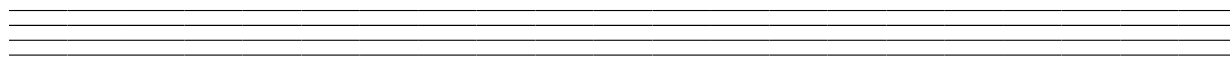
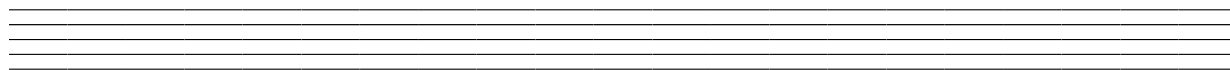


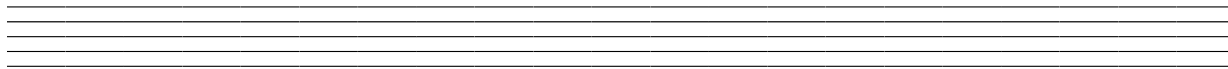
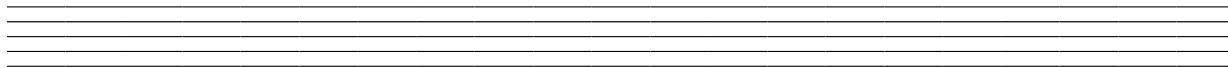
3. the Italian madrigal *or* the English madrigal

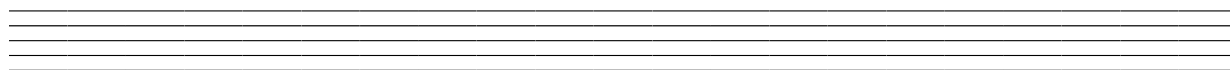
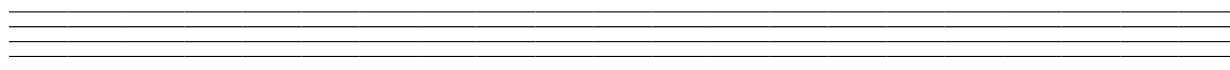


4. Music and City Life in London *or* Music in S. Marco

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(if you need more paper ask, or continue onto the back of previous pages)