

2007 EXAM ANSWERS

I'm just giving a sample of answers in outline form, other good answers exist

1. (3) Title of Composition **Il combattimento di Tancredi e Clorinda**
 (2) Composer (or anon.) **Monteverdi**
 (1) Author or Title of Text **Tasso, Jerusalem Liberated** (-1 for me: no one got this)
 (1) Approximate Date (within 20 years) **1624** (1580–1660 got .5)
 (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?
 Opera scene style but not from an opera. Three singers, two only sing dialogue. Basso continuo (*stile modernoseconda prattica*) Contrasting sections of aria, arioso, recitative. Specified instrumentation and dynamics. *Stile concitato*, first pizzicato.

2. (2) Title of composition **El Grillo (è bon cantore)**
 (2) Composer (or anon.) **Josquin (des Prez)**
 (1) Genre **Frottola** (.5 for madrigal)
 (1) Approximate date (within 40 years) **ca. 1580–1590**
 (2) Discuss some aspects of either (a) this composer's life and employment or (b) other works of his and their influence or both.

- a: Moody, composed when he wanted to; moved to Ferrara (hired over Heinrich Isaac), Worked in Sistine Chapel; Moved from the North to Italy like many other composers**

- b: Ave Maria; Missa Hercules Dux Ferraræ. Extremely influential on next generation; created a style of great contrasts**

3. (2) Title **Saul, was verfolgst du mich?**
 (2) Composer (or anon.) **Henrich Schütz**
 (1) Date of Composition (within 20 years) **1650**
 (2) How are specific moments of the text brought out by the composer in his or her choice of orchestration or harmonic setting?
 Rising voices turning to instruments (rising into the heavens); dissonance on verfolgst (persecute); lone tenor screaming "Saul" at the end. "It will be *hard*" also has a strong dissonance. Huge chorus to reiterate "Why are you persecuting me?"

4. (2) Title **Adieu ces bon vins de Lannois**
 (2) Composer **Guillaume Du Fay**
 (2) Genre and Form (aabb...etc) **Rondeau ABaAabAB**
 (1) Approximate date (within 30 years) **1426**

5. (2) Title **Ein Feste Burg ist Uns[e]re Gott**
 (2) Composer/Author **Martin Luther**
 (1) Genre **Unaccompanied Chorale or Hymn**

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

Protestant Reformation, simplifying music; using texts in the vernacular; adapting secular music (“why should the devil have all the good tunes?”); more accessible for the congregation to sing. Counter-Reformation tried to have similar results in the Catholic Church; Palestrina and the “saving of polyphony” with his *Missa Papa Marcellus*.

1. Parody and cantus firmus mass

Parody: generic term, but especially for borrowing a polyphonic work wholly into a mass. Earliest work is by Zachara da Teramo, but mainly a 16th c. phenomenon. Ex. Palestrina motet *Tu es Petrus* became *Missa Tu es Petrus*. Cantus Firmus usually takes one line from a monophonic or polyphonic composition and slows it down. Mostly 15th c. ex: Du Fay, *Missa L’homme armé*. Or multiple cantus firmi (Obrecht, *Missa Sub tuum presidium*).

Instruments in the Renaissance

Lute compositions, Virginal, Claudio Merulo canzona; Michel Praetorius, *Terpsichore* and his treatise *Syntagma Musica*; Haut and bas instruments; Byrd “Woods so wild,” Gabrieli *Sonata pian e forte*. Arrangements of *Tant que vivray*, etc. Tablature, incl. Jane Pickering. Consort music.

2. John Dowland

Lutenist, Singer, Composer. “Can She Excuse My Wrongs” for four singers and lute, who sat around a table reading the music from all directions. Arranged for Viol consort w/ Lute as “The Earle of Essex Galliard” and other ensembles (Morley consort). Used William Byrd’s “Woods so Wild.” Often depressed – see “Flow my tears” and “Semper Dowland, Semper Dolans.”

“Fine Knacks for Ladies” connected to London City Life.

birth of opera

From knowledge that Greek theater was sung; Also connected to madrigal, esp. intermedi, little madrigals between acts of spoken theater. Connected with Bardi’s Florentine Camerata. Coincided with advent of monody and basso continuo (Caccini). First surviving opera is Peri’s *Euridice* (1600); Peri used primarily recitative. Monteverdi in Mantua mixed recitative and aria in *Orfeo* (1607); first flowering of opera was in the public theaters of Venice, including *The Coronation of Poppea* (1642).

3. the Italian madrigal

From Frottola; attempt to find more elevated language, including Petrarch. Secular. 1530s. Four or more voices usually; Word painting (madrigalisms) [any examples helped TONS here]; Arcadelt *Il bianco e dolce cigno*; plays on sexual nature of “death.” Orazio Vecchi’s version takes madrigalisms farther. Later madrigal composers such as Marenzio (*Solo e pensoso*) and esp. Gesualdo’s

Moro, lasso bring chromaticism deep into the genre. Also connected to birth of opera, and in early works by Monteverdi including *Cruda Amarilli*.

the English madrigal

Derived from the Italian Madrigal. Arrives in the 1580s/90s. Major figures: Weelkes *As Vesta was from Latmos Hill Descending*, Morley *April is in My Mistress' Face*. Dowland and Byrd write in similar genres. Had similar word painting to Italian madrigals (Descending, "2 by 2, then 3 by 3". Related to the Ballet which is a madrigal plus "fa la"s. Combination of new English texts and translations from Italian. *Triumphs of Oriana*.

4. Music and City Life in London

Music as "modern billboard" (excellent!), Ravenscroft's "New Oysters" and Weelkes and Gibbons's *Cries of London* make refined pieces out of common street cries. Use of cries to project messages. Christopher Tye's *In Nomine* "Crye" combines the cry tradition with a tradition of setting the In Nomine section of a Taverner mass. Rise in music tied in with the rising economy. Music printing. Dowland's *Fine Knacks for Ladies* shows the fetishization of the middle class. Elizabeth and the *Chapel Royale*. Her Majesties' Music (instrumentalists, mostly Jewish). Interest in musical instruction (Morley)

Music in S. Marco

Maestro di Capella (Willaert, Rore, Zarlino, Monteverdi), Organists (both Gabrielis, Carlo Merulo); *cori spizzati*. Basilica with the bones of St. Mark. Religious processions