

Listening exam - music history 1



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Listening Exam - Music History 1 Epitaph of Seikilos Song (epigram) First Century C. E. * sung in Greek Brief song inscribed on a tombstone dating from the 1st century C. E. The singer is accompanied by a lyre or other plucked string instrument The music follows the rhythms of the text (melody) The poem sung is an ' epigram' (a short verse that makes a pointed remark) Uses vocal notes of the diatonic lastian tonos There are major 3rds that begin or end the last 3 phrases (bright sounding) There is a rising fifth at the opening Mass of Christmas Day (Gregorian Chant Mass) Introit: Puer natus est nobis (unto us a child is born) - sung in Latin Sung portion of Mass begins with Introit Proper chant antiphon Form of text - antiphon, one psalm verse, the Lesser Doxology, and repetition of the antiphon producing the form ABB'A In mode 7 Introduced to Mass between 4th and 7th centuries Introits psalm verse followed recitational formula Sung during entrance procession of those conducting the mass Gradual: Viderunt omnes (all have seen) - sung in Latin Melody is in mode 5 Proper chant Exemplifies responsorial psalmody Soloist sings opening phrase then is joined by choir In Middle Ages it had ABA form, but in modern practice the repetition is often omitted 3 Wipo of Burgundy: Victimae Paschali laudes (Christians, to the Paschal victim) (CA. 995 - CA. 1050) Type of work: Sequence written in Latin From the first half of the 11th century Widely used and associated with Easter Text describes Jesus' resurrection and the redemption that Christians believe Possible that Wipo wrote text and music but also possible piece was attributed to Wipo and written by someone else. Wipo was an eminent clergyman Sequences from 9th through 11th centuries typically follow the form A BB CC This sequence is about Jesus rising from the dead and the ancient calumny that Jews were responsible for his death Reflects the predilection of Frankish

writers Benart de Ventadorn: Can vei la lauzera mover (When I see the Lark Beating) (? CA. 1130 - CA. 1200) * written in French Canso: a strophic song about love This canso has seven eight-line stanzas and the closing four-line envoi sung to the second half of the melody, emphasizing the melodic closure Song of courtly love The poetry is metrical Troubadour song Language of the poem is in Occitan. This language was spoken in what is now southern France Recording features voice without accompaniment Adam de la Halle: Le jeu de Robin et de Marion: Song - Robins m'aime (Robin Loves Me) The Play of Robin and Marion (CA. 1240 - ? 1288) written in French one voice - monophonic Adam de la Halle was a trouveres Robins m'aime is from a Musical Play Song was written - CA. 1284 Monophonic rondeau in the form ABAAB The singer sings the refrain and verse, then is joined on the refrain by male voice and instruments (vielle, a bowed string instrument, and gittern, a plucked string instrument) Walther von der Vogelweide: Palastinialied (Nu alrest lebe ich mir werde) (now for the first time i live worthily) (? CA. 1170 - ? CA. 1230) English title of song - Palestine Song * one voice (monophonic) Written in - ? ca. 1228 written in German Walther was a Minnesinger Text describes seeing the Holy Land (it is not known whether Walther actually traveled there) Considered a crusade song Type of song - Minnelied Poem is in Middle High German and has 12 stanzas Melody form - AAB - Scholars of German poetry call this AAB structure 'bar form' Vocal line is joined by a rebec (a bowed string instrument) and the lute playing sometimes in unison with the voice The instruments sometimes play in heterophony and sometimes in improvised polyphony. Instruments play before and between stanzas starts out with instruments then single male voice comes in Cantigas No. 159: Non sofre Santa Maria (holy mary does not

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allow) from Cantigas de Santa Maria * 2 voices * written in Galician-Portuguese CA. 1270 - 90 This cantiga is a song in honor of the Virgin Mary Song is about miracles Mary performed to keep the faithful from harm Melody is simple and bouncy Overall form - A bba A Type of song - Cantiga In this recording the singing is accompanied by nakers (a small drum of the Middle Ages) beating a lively pattern and a rebec (a bowed string instrument) varying between phrases of the melody, a drone, and improvised counterpoint, joined on the refrains by a pipe and lute Leonin (FL. CA. 1150S - CA. 1201): Viderunt omnes (all have seen) * 2 voices Type of song - organum duplum Written second half of the 12th century Leonin is a musician associated with the Cathedral of Notre Dame in Paris Leonin was a canon at the cathedral The setting of the Gradual (Viderunt omnes) from the Mass of Christmas Day is found in this manuscript This is a 2 voice setting of Viderunt in the Notre Dame repertory Polyphonic 2 voices one of the voices sounds almost drone like First responsorial chant in the Mass for Christmas Day Only solo portions are in polyphony with choral portions remaining in plain chant Alternation between monophony and polyphony The lower voice is called the tenor because it holds the chant The upper voice is called the duplum Opening passage is in organum Has organum and discant sections 2 tracks for this song track 57 - pure organum section - the organum had long sustained notes in the tenor - was appropriate for parts of the original chant that were syllabic or neumatic track 61 - discant clausula section - where the original chant was highly melismatic, it was necessary for the tenor to move along more quickly in discant style so that the whole piece would not be unduly lengthened Ave virgo virginum (Hail, virgin of virgins) written in Latin theme - Mary Late 12th or early 13th century Is a conductus - <https://assignbuster.com/listening-exam-music-history-1/>

this is a rhymed, metrical, strophic Latin poem on sacred or serious topics, set either monophonically or in polyphony conductus are different from discant clausulae in that the tenor line is newly composed rather than borrowed Notre Dame polyphony (has a polyphonic setting - 3 voices, the tenor, the duplum, and the triplum) all 3 voices sing the words at the same time this poem is addressed to the Virgin Mary, praising her and seeking her assistance AAB form Text setting is mostly syllabic, with a short melisma in the outer voices the poetry uses a trochaic meter Motet on Dominus: Fole acostumance/Dominus - (foolish custom) (21b) - French text in duplum French text was substituted for the Latin one Motet from the 13th century all based on the same chant melody, the melisma on Dominus from the Gradual Viderunt omnes, which we have seen set in discant style by Leoninus or his colleagues, by 2 anonymous composers, and by Perotinus when set with text, the duplum can also be called the motetus the text for the duplum is a trope on the words of the chant from which the tenor is taken, in this case the verse of Viderunt omnes the words of the motetus reflect on the meaning of the chant text and of the holiday it celebrates, the nativity of Jesus 2 voices - tenor - duplum - is polyphonic inspired by conflict with or within the church - the poem is an attack on envy, deception, and greed. only connection to the original chant is through the sound Adam de la Halle: 3 part motet on omnes De ma dame vient / Dieus , comment porroie / Omnes Adam - (CA. 1240 - ? 1288) Motet (sung in French) CA. 1260s - 1280s - 13th century motet tenor uses the melisma on " omnes" from the Gradual Viderunt omnes, transposed down a fifth the motetus or duplum begins the refrain from Adams monophonic rondeau - Diex, comment poroie, transposed and closes with another borrowed refrain the triplum also takes

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lines from other settings piece uses new notation from known as Franconian after Franco of Cologne which indicates a precise rhythm for each note has 3 voices - tenor, motetus (duplum), and triplum triplum moves most rapidly but duplum and triplum move faster than the tenor the upper voice almost never has the same rhythm for 2 successive measures giving the music constant variety the poem in the triplum is the voice of a man who describes his pain in being separated from his lady the motetus is in the voice of a lady who is searching for a way to send word to tell him that he should come to her 2 lovers express their anguish of being apart - (courtly love) Sumer is icumin in - (The summer Has Come In) 6 part polyphony written in Middle English CA. 1250 Considered an entertainment piece text is a celebration of Summer sung in Latin Form of piece - Rota (and the rondellus) the bottom 2 voices create a small rondellus which is a form where the voices begin together then exchange parts (ex. Pes 1 ab, Pes 2 ba) The 4 voices above the bottom 2 voices join in a ROTA, a round or perpetual canon at the unison - each voice sings the same music but enters at a different time, the first together with the Pes and the others at 2 measure intervals Guillaume de Machaut: Mass of Notre Dame (Mass of Our Lady): Kyrie eleison Machaut - (CA. 1300 - 1377) CA. 1364 sung in Greek Type of piece - Mass (Mass ordinary cycle) 4 voices - contratenor, tenor, motetus, triplum written for performance at a Mass for the Virgin Mary that was celebrated each Sunday in a chapel of the Cathedral at Reims Machaut was a canon isorhythmic movement contratenor is mostly isorhythmic with a talea of 12 measures and the upper voices are partially isorhythmic over the same span has occasional use of a hocket (two or more voices fill in one another's silence to make a composite melody Harmony reflects the mode of the chant (mode 1 on D) Kyrie - lord

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have mercy - christ have mercy - lord have mercy Form - AAA BBB CCC 4 voices - contratenor, tenor, motetus, and triplum Kyrie: Polyphony (Kyrie 1) Chant Polyphone (Kyrie 1) Christe: Chant Polyphony (Christe) Chant Kyrie: Polyphony (Kyrie 2) Chant Polyphony (Kyrie 2) Gherardello de Firenze: Tosto che l'alba (caccia) Firenze - (CA. 1320 - CA. 1362) Song style - Caccia Caccia is a 14th century Italian genre that combines virtuosity-for both the composer and performer-with humor written mid 14th century two upper parts form a canon at the unison, the second voice singing exactly the same melody and text as the first voice but entering several measures later They are accompanied by a freely composed, un-texted tenor in relatively long notes 3 voices - tenor, secundus, primus caccia - means " hunt" referring to second voice chasing after the first the song is about a hunt Francesco Landini: Non avra ma' pieta Landini (CA. 1325 - 1397) Type of piece - Ballata Written last quarter of the 14th century Italian manuscript 3 parts - cantus, tenor, and contratenor