

MHL 202

Homework #7 (due 4 November 2008)

1. Referring to *Il bianco e dolce cigno* (NAWM 50), in what ways does Arcadelt reflect in his music the feelings or the imagery of the text?
2. Marenzio's *Solo e pensoso* (NAWM 52) is a sonnet by Petrarch. How did Marenzio set off the sestet from the octave? In what other ways does Marenzio's setting reflect the structure of the text?
3. How does Marenzio's music suggest the poetic imagery of *Solo e pensoso*? Refer to specific words and measure numbers.
4. What are some of Thomas Morley's recommendations for effective setting of texts? What are some examples from your recent listening that correspond with his recommendations?
5. What were some of the most frequently used instruments of the Renaissance? What are some of the ways in which instrumentalists adapted vocal music for their own use? Refer not only to the reading but also to NAWM 58, 61, 62.