

*S: Medieval/Renaissance  
with graphs*

# MISSA L'HOMME ARMÉ

Loyset Compère

**[Superius]**  
Ky - ri - e e - le - i - son,

**Contratenor**  
Ky - ri - e e - le - i - son,

**Tenor**  
Ky - ri - e e - le - i - son,

**Bassus**  
Ky - ri - e e - le - i - son,

6 **EMB**

11 **EMB**

16 **EMB**

Chri - ste e - le - i -

20

Chri - ste e - le - son,  
Chri - ste e - le - i - son,

24

e - le - i - son.  
e - le - i - son.  
e - le - i - son.

28  $\Phi = d$

Ky - ri - e e - le - i - son, e - le - i - son,  
Ky - ri - e e - le - i - son, e - le - i - son,  
Ky - ri - e e - le - i - son, Ky - ri - e, Ky - ri - e  
Ky - ri - e e - le - i - son,

32

i - son, Ky - ri - e e - le - i - son,  
Ky - ri - e e - le - i - son, Ky - ri - e e - le - i - son,  
ri - e, Ky - ri - e e - le - i - son,  
Ky - ri - e e - le - i - son,

Handwritten musical score for guitar, labeled "EXAMPLE 85". The score is written on five systems of staves. The notation includes notes, rests, slurs, and dynamic markings such as "DIM" (diminuendo) and "RESURGENT PROGRESSION". The score is divided into five systems, numbered 1 through 5. System 1 shows a melodic line with a dashed box and a "DIM" marking. System 2 shows a melodic line with "5-6" intervals and a "DIM" marking. System 3 shows a melodic line with a "DIM" marking. System 4 shows a melodic line with "5-6" intervals, a "DIM" marking, and a section labeled "RESURGENT PROGRESSION". System 5 shows a melodic line with a "DIM" marking. The score includes various musical notations such as notes, rests, slurs, and dynamic markings.

6

6a

6b



Handwritten musical score for measures 10 and 11. The notation is on a grand staff (treble and bass clefs). Measure 10 features a melodic line in the treble clef with a slur and a bracket labeled "6-5". The bass clef part has a bracketed section. Measure 11 continues the melodic line with various articulations and slurs. A double bar line is present at the end of measure 11.

Handwritten musical score for measures 12 and 13. The notation is on a grand staff. Measure 12 has a melodic line in the treble clef with a slur and a bracket labeled "CANTUS". The bass clef part has a bracketed section. Measure 13 continues the melodic line with a slur and a bracket labeled "CANTUS". A double bar line is present at the end of measure 13.

Handwritten musical score for measure 14. The notation is on a grand staff. The treble clef part has a melodic line with a slur and a bracket labeled "P". The bass clef part has a bracketed section. A double bar line is present at the end of measure 14.

6. *Andante* *Adagio* *Adagio* *Adagio*

8

Kyrie (8)

Byrd

David Byrne

Handwritten musical score for a piece by Byrd. The score consists of two staves: a treble clef staff with notes and a bass clef staff with figured bass notation. The bass staff includes Roman numerals (I, II, III, IV, V) and a 'N' marking. A red bracket highlights a section of the bass line, and a red arrow points to a specific note with the word "necessary!" written next to it.

very good spectra in measure 1 for the 1st figure

The piece is in middlebass mode, as evidenced by the lack of a key signature and the unrequited use of F# in the lower notes. 3, as lower neighbor to G. Remotely the prominent use of the leading tone F# in measures 2 + 4 (in conjunction with the dominant chord) create a color which is very close to "major", or "tertian".

The harmonic framework is extremely clear, as shown above. (Although there is a suggestion of melodic ascent from C in measures 1, 3, 5 in measures 2, 4 and that there are not a suppositio unum strict.)

+-

# Die Finken - Schutz

Agatha Allison

a)

b)

Handwritten musical score for 'Die Finken - Schutz' by Agatha Allison. The score is written on a grand staff (treble and bass clefs). It features a complex melodic line with many accidentals and a bass line with fewer notes. Roman numerals (I, II, III, IV, V, VI, VII, VIII, IX, X) are written above the staff, indicating chord positions. There are also some letters like 'ANT' and 'IN' scattered throughout. Above the staff, there are some markings like '3', '4', '3', '2' with arrows pointing to specific notes. The score is divided into sections by vertical lines.

see over for  
written comments

mm 1-2 <sup>alto</sup> main motive (in brackets) is typical of "old motet style" Phrygian mode opening -- i.e., half step E-F-E with leap down a 4<sup>th</sup> to A (many De Prejudici's motets open this way). Close imitation of the motive in the bass, also on E in mm. 2-3 causes the A to be harmonized with the soprano C (of the soprano motive B-C-B-E which begins in mm 3-4. The tenor motive, mm 4-5 also begins B-C-B-E). The C of the tenor motive B-C-B-E is harmonized with the E of the B-C-B-E in the soprano. Both the idea of the "points of imitation" and the exposition of the motives I, I, V, V, V, V be all fashioned by Schütz's time.

After the motive is stated in all four voices it only returns once, in altered form, beginning in the alto in m. 10, taken up by the tenor in m. 11.

Of importance in terms of the Phrygian mode is the extended C major section (mm. 6-10) and the emphasis on III when the tenor takes up the modified motive in m. 11. → The dominant is heard only once during the piece, for a fleeting moment in V<sup>2</sup> position at the first half of the rest beat of m. 12.

The emphasis on III in m. 11 coincides with a descent in the bass from A to E, and marks the final cadential section.

Also of note is the superposition of the alto and soprano in mm. 10-13. In m. 10 the alto takes over the structural line on  $\hat{3}$  and makes the descent to  $\hat{1}$ . This allows the soprano to leap to C and descend to a final  $\hat{5}\#$  (major inflection). This means that all of the voices end in the same register in which they began.

To son un pellegrin  
Giovanni da Florentina

①

Cynthia Allison

a)

The image shows a handwritten musical score for guitar, consisting of two systems of staves. The top system is in treble clef and the bottom system is in bass clef. The music is written in a key signature of one flat. The score includes various musical notations such as notes, rests, and accidentals. Roman numerals (I, II, III, IV, V, VI) are written below the staves to indicate chord positions. A circled number '5' is present in the top system, and a circled number '10' is in the bottom system. A dashed line separates the two systems.

see over for

with regard to overall form, the opening dominant section (mm 1-6) becomes an inner dominant section because of the nature of the ballads.

The motif in m. 3 top voice is repeated several times throughout the work -- this is noted in the graph with brackets. Variation techniques help to tie the piece together (e.g., mm 12-16 are a variation of mm. 9-11; mm. 19-20 (1<sup>st</sup> d) is a variation of mm. 24-25 (1<sup>st</sup> d)).

The piece is in dorian mode with B $\flat$ , not B $\natural$ . Even as early as the 14<sup>th</sup> century, this is surprising. In the work the B is avoided, except in cadences.

- Of note are the constant descents with B $\natural$  each section.

To sin un po' agri  
Giovanni di Florenzia

(2)

Cynthia Allison

Handwritten musical score for a single system. The notation is on a single staff with a treble clef and a common time signature. The music consists of several measures, with some notes beamed together and some marked with a circled '15' and a circled '20'. There are also some markings that look like 'N' and 'p'. The system is divided into two parts by a dashed line. The first part ends with a circled '15' and the second part ends with a circled '20'. There are some markings that look like 'IV' and 'V' below the staff.

Handwritten musical score for a single system. The notation is on a single staff with a treble clef and a common time signature. The music consists of several measures, with some notes beamed together and some marked with a circled '15' and a circled '20'. There are also some markings that look like 'N' and 'p'. The system is divided into two parts by a dashed line. The first part ends with a circled '15' and the second part ends with a circled '20'. There are some markings that look like 'IV' and 'V' below the staff.



not indicated by editor.

I question the editor's use of F# (+ thus G#, also) at this point because of the tritone with C, and because of the rising line D-F-A, which occurs so consistently in the lower part.

A number of features emerge strikingly in this ballata. One is the opening on the fifth degree in the bass (A), supported in the top voice by the upper fifth, E. A move stepwise to D, with D in the top voice. (I is indicated in parentheses on the graph in all instances where the fifth is filled in melodically, but nevertheless the dominant tone is used in such a way.)

way as to emphasize the fifth relationships. ("I" is not meant to imply a fully harmonic dominant-tonic relationship.)

The piece is in Dorian mode, with frequent use (notated, in measure 11) of the leading tone. As expected with a piece in Dorian, the tones treated with the greatest prominence are D, F, and A (notated as such on the graph). What is particularly remarkable in this piece is the prevalence of certain voice-leading patterns.

After the initial falling 5th A-D, the bottom line consistently shows an ascent from D to A, but with F as a prominent intervening tone. Having reached A, the line falls a fifth again to D in smooth stepwise motion, without the intervening emphasis of F. In measures 17-18 the rising third is inverted to a falling sixth; in measures 25-26 the falling fifth occurs without intervening stepwise tones, and is repeated.

The top line is less consistent. Aside from the prolongation of A in measures 4-6, it remains essentially within the axis D-F, <sup>in the first section.</sup> Thus the prominent arrival of A in the beginning of the second section has a very expressive quality. The second section consists (in the top voice) of three large descents A-D, each stepwise. After the first descent arrives on D in measure 22, there is a stepwise return to A (measure 23). After the second descent, A is not <sup>again</sup> expressed in the top voice; however I feel that G in measure 27 comes again from A. As the graph indicates, this A can be considered to be the A in the lower part in measure 26.

Overall, we can observe a beautifully consistent, skillfully composed piece.

(17) A

(22) D A

(26) D

*dim.*

*(asc. 3rd  
w/ #  
desc. 6th)*

D I

F A (F)

D I

F A D I

N.B. : F; fth relationship expressed without intervening stepwise motion.

(26) A

D

F A

D

imitation at the upper 5<sup>th</sup>

I I<sub>6</sub> II<sub>6</sub> V I A I

of C

The piece is in Phrygian mode. The imitative beginning moves, characteristically, from E & A (in alto and bass). The entrance of the upper voices ("meas 3<sup>n</sup>") creates a full triadic sonority on E, with the bass leap to A supported in the soprano by the neighbor C. Immediately the bass leaps to G; G is prolonged in the bass until "meas 9<sup>n</sup>", where it serves as the root of the dominant chord in the C major cadence, (I<sub>6</sub> and II<sub>6</sub> of C precede.) This emphasis of G is of course very characteristic of Phrygian. (over)

The bass then leaps to A, and descends a 4<sup>th</sup> to return to E. The upper voice accompanies it in tenths, moving to G# so as to end the piece with a major triad. This final descent from A to the tonic, approaching the final E from the semitone above, is a typical Phrygian cadence.

EARL PIERCE

JUSTIN COME KISS ME NOW

SEE OVER →

By Wm Byrd

Handwritten musical notation on a five-line staff. The notation includes notes, stems, and various annotations. A red line is drawn under the first few notes, with "no: X" written below it. A red asterisk is placed near the middle of the staff. The notes are grouped into measures with circled numbers: 3, 8, 10, 3, 5. There are also some faint markings like "11" and "12" above notes.

(over) misreading - \* not explained

✓

I would say that the tune is ~~not~~ written in ~~the~~ ~~major~~ ~~mode~~ because of the final being on G and because the ambitus extends within the upper 5th of the scale d'd. The stipulated F# provides a G major tonality.

The design shows that melody outlines the 3rd and the 5th of the G major triad and that the design traced out by these intervals governs the harmonic motion of the bass line: it moves from 3 to 3 or 4 to 4 in support of the 1-3-5, outline in the upper and lead.

The setting in the 1st system is framed by intervals of 3rd 5th and 8va. F# is used in the leading tone. The inner voice is a counterpoint to the melody.

In Bar 2. Byrd fills in leaps by stepwise motion.

In part 2 the melody is made up for in the bass by <sup>its</sup> outlining the <sub>continuity</sub> chords, or harmony.

"I'll come kiss me now" - Tonal center is G; the lack of a # in the signature indicates that the Mixolydian mode (mode 7 or 8) is implied. The one distinguishing modal feature is the F# in bar 4 - the subtonic, which is harmonised in a rather non-functional fashion, as a result of voice leading. Thus, the question of a D-dominant triad, with a lowered third is specifically 'avoided'. At the two points where a D triad is called for, the F# is added. The older modal functioning of the F# the identifying

feature of a G-mixolydian mode is thus preserved only in a context which does not make it crucial for the tonal functioning of this otherwise G-major piece.

parallelism of melody and F#!

Robert Seletsky

\* not explained well.

√+

# John Come Kisse me now Byrd

mixolydian

The upper most notes (which come from the inner voice) outline the bass. Note where  $B^{(4)}$  leads in the I chord.

form.

melodic  $\square$  not notes.

✓  
some good points

This excerpt exhibits some qualities associated with the mixolydian mode. The ambitus of the melody is G-D, there is also a strong move to  $\sharp$  at the end of the first measure. The one note which takes it out of its mixolydian quality is the F $\sharp$ ; there is no L.T. in the 2<sup>nd</sup> mode. Although Byrd uses the F $\sharp$  in m 2 and 4, note how he uses F natural in m. 3 to prolong G.

Intervallically, the third is very prominent as a means of prolongation. The bass is easily understood in terms of tonality, as the F $\sharp$  can be understood from the mode we are in.

It is interesting to note that as the variations progress F $\sharp$  and F $\natural$  alternate frequently. Although the basic structure is maintained (as shown in the graph) throughout the variations, note the last measure of the 3<sup>rd</sup> variation. In prolonging G, Byrd uses F $\sharp$  so as to move to  $\sharp$  (over the G pedal) this is the same reason for his use of F $\sharp$  in the first measure of the 2<sup>nd</sup> variation. good.

John Gerardi 0763  
 Schütz - Passion  
 mode-Phrygian

no alteration is needed for this cadence. It is a common resting point in the Phrygian mode.

This chorale exhibits some characteristic features found in the phrygian mode, note that B never appears in the bass, as it cannot be supported, therefore C becomes the focal point, there is a cadence on C (10). The opening section has the alto + bass in imitation, the line moves towards A (ex 1). Even though this imitation is answered at the 5<sup>th</sup> (sop m3, tenor m4), the line  
 (over)

does not center around E because E becomes absorbed in the polyphony (Ex 2) The last 3 measures must be analyzed contrapuntally as there can be no harmonic cadence in <sup>the</sup> phrygian (due to III<sup>+</sup>). There is a linear descent in the bass, followed in parallel 3<sup>rd</sup>s by the soprano. The G# is probably used because of its sonority at the end of the choral. The only time we really sense E as being the focal point is at the end of the piece. This is also a characteristic of the mode.

John Berardi 0763

Giovanni da Florentia #51 HAM  
mode (2) hypo-dorian

tritone is reason of question ficta

(no ficta is also possible.)

(?)# I believe that there may be an A in the bass. This would continue the sequence and lead to a slightly varied reading (the notes with : shows my reading for A-G-F-E-D instead of G-F-E-D, which is shown with the solid stems). - Yet G, is found in the bass (with E above, several times).

(14) 5 6 6 6 (LW) 6 5 8 8 6 8 6

(22) - (con't on attached sheet)

The upper voice of this piece is clearly in the hypo-dorian mode. Its ambitus is A-A with a finalis on D. D descends to A more than once in the composition, so that there is prominence given from D to A and D up to A. Yet, the bass line clearly outlines the dorian mode. Its range is from D-D (moves to C once in m 23). Note however that one of the main resting places in the dorian (subtonium) is

(over)

not present in this piece. This piece prolongs D, F and (less often) uses G as a resting point. Note that the only time there is root movement to the bass is at m 25-6. But this is typical of pieces written in the mid-14<sup>th</sup> century. The lines are made by filling in intervals in the upper as well as the lower voice. Sequences also begin to appear as a means of expansion (note the sequences included in the graph).

The middle section contrasts with the opening section in an important manner. The opening (and closing) sections (m/4-6) use parallel motion to descend to D. In m 27-30 contrary motion is used as the descent takes place in the upper line.

The hypodorian does not make extensive use of the 6<sup>th</sup> degree. Most of the time when B appears, it is prolonging the D  $\downarrow$  A or A  $\uparrow$  D motion. Therefore, there is no reason to use *ficta*. *Ficta* is used mostly on C, as there is a stipulated  $\sharp$  in the piece. Some linear intensification is seen at these points, yet it is contrapuntal, not harmonic.

Handwritten musical score on two staves. The top staff is in treble clef and the bottom staff is in bass clef. The music consists of a sequence of notes with stems. Measure 22 is circled. Measure 25 is circled and has "(PT)" written above it. Measure 26 is circled. A bracket under the bottom staff spans measures 25 and 26, with "I" written below it. Another "I" is written below the final measure. There are some plus signs and other markings in the final measures.

TABLE XIII

CONTENTS OF GASTOLDI'S BALLETTI, 1591, AND OF THE ENGLISH AND ITALIAN EDITIONS OF MORLEY'S BALLETS, 1595

Showing metrical scheme of all ballet poems, textual concordances between the two Italian sets, and other sources for Morley's Italian poems.

Contents of Gastoldi's Balletti, 1591 (numeration added)	Metrical scheme (1)	Contents of Morley's Ballette, 1595 (Rearranged so that textual concordances with Gastoldi's set are shown horizontally across the page.)	Contents of Morley's Ballets, 1595
1. Introduzione a i Balletti	O compagni		
2. L'innamorato	A lieta vita	4. A lieta vita	4. Sing we and chant it
3. Il bell'humore	Viver lieto voglio	2. Viver lieto voglio	2. Shoot false Love
4. Il contento	Piacer gioia	9. Piacer gioia	9. What saith my dainty darling?
5. Speme amorosa	Vezzosette ninfe	1. Vezzosette ninfe	1. Dainty fine sweet nymph
6. Lo schernito	Se ben vedi		
7. Gloria d'Amore	Vaghe ninfe	13. Ninfe belle (2)	13. You that wont to my pipes' sound
8. Il piacer	Al piacer alla gioia	10. Al piacer alla gioia	10. Thus saith my Galatea
9. L'ardito	Chi guerreggiar desia		
10. Amor vittorioso	Tutti venite		
11. Il premiato	Ove ne vai		
12. La Sirena	Questa dolce sirena	7. Questa dolce sirena	7. My bonny lass she smileth
13. La Bellezza	Bellissima Mirtilla		
14. Caccia d'Amore	Queste correnti		
15. Il Martellato	Possa morir chi t'ama	6. Possa morir chi t'ama	6. No no Nigella
16. L'Accesso	Piu d'ogn'altra		
17. Mascherata de Cacciatori	Cacciatori noi siamo		
18. a 6	- Habbiam cani		
19.	- Donne belie		
20. Canzonetta a 6	Vive sempre		
21. Concerto de Pastori a 8	Scacciam l'antico		
PROBABLE SOURCE: Vecchi, <i>Selva</i> , 1590	7 7	3. So ben mi c'ha bon tempo	3. Now is the month of Maying
(3)	11 11,11	5. Amore l'altro giorno	5. Singing alone
(4)	77 11,11	8. Madonna mia gentile	8. I saw my lovely Phyllis
Trofeo, I a 6, 1589	11,7,11 7,11,11	11. Al suon d'una sampogna	11. About the Maypole
?	7,11 7,11	12. La bella ninfa mia	12. My lovely wanton jewel
Marenzio, II a 3, 1585	7 11,11	14. A la strada	14. Fire fire my heart
Marenzio, I a 3, 1584	77 11,7	15. Le rose frond'e fiori	15. Those dainty daffodillies
Marenzio, I a 3, 1584		16. [Canzonetta] Al primo vostro sguardo	16. [Canzonet] Lady those cherries
?		17. [Canzonetta] Innamorato sono	17. [Canzonet] I love alas I love
Marenzio, I a 3, 1584		18. [Canzonetta] Fugiro tant'Amore	18. [Canzonet] Lo she flies
Ferretti, II a 5, 1569		19. [Madrigale] Non mi date tormento	19. [Madrigal] Leave alas this tormenting
Ferretti, II a 5, 1569		20. [Canzonetta] Non dubitar	20. [Canzonet] Why weeps alas my lady?
Croce, II a 5, 1592		21. Dialogo a 7 voci. Filli morir vorei	21. A dialogue of 7. voc. Phyllis I fain would die now

(1) Each line of the stanza is represented by a figure showing the number of syllables in it. The gaps between groups of figures show where the "fa la" refrain intervenes. In the poems that he takes from Gastoldi, Morley does not always take all the stanzas. (In counting syllables, an extra weak syllable is always added to masculine-ending lines.)

(2) Otherwise Morley's poem is identical with Gastoldi's "Vaghe ninfe."

(3) Only the first of Morley's stanzas is the same as stanza 1 of a canzonet first set by Ferretti, III a 5, 1570 (poem reprinted by Velten, *op. cit.*, p. 70, and in *Denkmäler der Tonkunst in Bayern*, V [1904], XXXIX).

(4) Only the first of Morley's stanzas is the same as stanza 1 of a canzonet set by Orologio, I a 3, 1593.

words  
homop  
lively  
quite  
zonet  
choru  
are n  
the  
strict  
of Ma  
is: th  
see  
over  
texts  
all  
usual  
mete  
mic  
migh  
Gast  
the  
a fre  
Gast

"You  
the  
Gast  
(No

What is the hexachordal system and what is its significance?

Musical Ficta: 1) necessitas  
2) pulchritudina.

I Anonymous Sicutum positio vulgaris.  
Chapter 26 of Joh. 1 Moravia.

Medes- LU Ordinarius. notes their  
melodic characteristics -  
Chapter 3 Apel

II Franco de Cologne.  
Strunk - 152-159

III Johannes de Grocheo  
Concerning Music

IV De Vitor  
JMT 1961 p. 204.

Museums:

Dec. 7

Zochins:

Dec. 14.

Vordung Dec 21.

---

(11)

Ad organum faciendum. 11<sup>th</sup>. or late 12<sup>th</sup> cent.

---

Johann & Affligemensis (with Cotton  
partons: Jos. Smits van Waesberghe  
MD<sup>III</sup> (1949). 25, 95.  
De Musica. C. 1100 (2)

---

Anonymous: Discantus pro  
vulgaris (1220-30)

in Jerome of Moravia  
Tractatus Musica.  
26<sup>th</sup> Chapter.

(3) Consonance Scriptores I. 94.  
Consonance - Middle-Age 247.

Voice leading consonance.

motet, conductus, hoquet.

Johannes de Garlandia. 12

De musica mensurali  
positio c. 1240-1250

much many examples

rhythmic modes in ligatures

Scriptores I 75.

---

Anonymous IV c. 1270

De mensuris et discantu

Coursen aber (IV -)

⇒ Scriptores Vol I

transl.

(4)

Concerning Music.

(5)

Johannes de Grocheo.  
c. 1300

Artheoria. c. 1320

description of musical  
forms.

Departure from part.

---

Concerning Music.

⑤

Philippe de Vitry.

Ans Nova (1320)

translation.

~~(1)~~ ~~(2)~~ JMT 1961 p. 204

(12)

Reaney "14<sup>th</sup> Century  
Honorarium"

MD III 1953

(16)

Ma diction de Padua, 12<sup>th</sup> c.  
an. 1200.

MD 1916 G. Reaney.

III

(8)

Francis Ars Comtes  
Mausurobelis.

Strunk 139-59.

all.

Reaney "14<sup>th</sup> Century  
Homonym"

MD III 1953

16

Marchetto de Padua <sup>Italy</sup>  
as Nov.  
MD 1956 S. Reaney.

8

Trichter

Die Art d. Contrapunct

⑨ 13

von

Toscanelli in Musica

Beeth I

⑩ 14

Vindung.

⑪ 6

DEPARTMENT OF MUSIC  
queens college  
FLUSHING, New York 11367

GRADUATE COURSES TO BE GIVEN IN THE FALL 1974 SEMESTER

MUSIC 762 - THEORY SEMINAR

SAUL NOVACEK

Wed. 4-7

Theory and Practice of Polyphony From c. 1200 to 1600.

Detailed analysis of selected compositions with regard to contrapuntal techniques, mode, tonal structure, form.

Critical Readings of representative theorists, with an examination of the relationship between theory and practice.

Discussion of analytical writings, e.g., Reese, Lowinsky, Jeppesen, articles from The MUSIC FORUM, M. Q., etc.

MUSIC U776 - SEMINAR IN PERFORMANCE PRACTICE:  
THE BAROQUE ERA

Raymond Erickson

Fri. 5-8

This Seminar will attempt to equip the student with: 1) at least a partial understanding of the attitudes and environments affecting the composition and performance of music in the years 1600-1800 (approximately) and 2) practical experience in implementing this understanding in class performances and discussions of the same. Complementing the live presentations of music representative of various Baroque styles will be research papers on specific problems (e.g., notes inegales) the instruments, theory and aesthetics, and the sociology of the Baroque period.

Since presentations by returning students will occur early in the term, these students should discuss with the instructor before June the work(s) they wish to perform or topics they wish to research as their major contribution to the seminar. The formation of chamber ensembles will be encouraged.

Finally, students are advised that this course is intended for the serious artist or scholar and a high level of commitment will be expected.

MUSIC 761

SEMINAR IN MUSIC HISTORY

Boris Schwarz ✓

Thur. 4-7

The Seminar will investigate the Concerto in the 18th century (both Concerto grosso and Solo Concerto), from Corelli and Vivaldi to Mozart and early Beethoven. Particular attention will be given to the "transitional" masters - Tartini and Locatelli, the sons of Bach, the Mannheim and Viennese masters of the mid-century (including Haydn), and the French school from Lully to Vieuxtemps.

For the first part of the course, the members will be given assignments. The Baroque Concerto (now available in paperback).

DEPARTMENT OF MUSIC  
QUEENS COLLEGE

GRADUATE COURSES TO BE GIVEN IN THE FALL 1974 (continued)

- |              |  |                 |
|--------------|--|-----------------|
| MUSIC 711    | ETHNOMUSICOLOGY SEMINAR  | Ashenafi Kibeda |
| Wed. 4-7     | Ethnomusicological research of a special culture area or particular group. Musical practices outside the Euro-American sphere.   |                 |
| MUSIC U733-1 | COMPUTER SYNTHESIS OF ELECTRONIC MUSIC   | HUBERT HOWE     |
| Thurs. 4-7   | Synthesis of electronic music using a digital computer and a digital-to-analog converter. Instrument programming and encoding of musical scores. Analysis of computer music and computer-generated sounds. |                 |
|              | Students will be required to produce a tape using the computer which will be evaluated for this grade.   |                 |
| MUSIC 786    | TWENTIETH CENTURY MUSIC I  | HUBERT HOWE     |
| Wed. 5-8     | Study of works by selected composers from the early twentieth century (up to World War II). Composers covered will include Debussy, Stravinsky, Schoenberg, Berg, Webern, and Weill.                       |                 |
|              | Students will be required to write two papers in the course.   |                 |

"A M 445 (Machant) r"te. puis trop bien"

Handwritten musical notation on a five-line staff. The notation includes various note values, rests, and accidentals. A bracket is drawn above the first few measures, and another bracket is drawn below the staff in the middle section.

Handwritten musical notation on a five-line staff. The notation includes various note values, rests, and accidentals. A bracket is drawn above the first few measures, and another bracket is drawn below the staff in the middle section.

Handwritten musical notation on a five-line staff. The notation includes various note values, rests, and accidentals. A bracket is drawn above the first few measures, and another bracket is drawn below the staff in the middle section.

Handwritten Roman numerals indicating chord progressions:  $V$ ,  $I$ ,  $IV$ ,  $V$ ,  $I$ ,  $V$ ,  $I$ ,  $I$ ,  $I$ ,  $(II)$ . A bracket groups the first seven chords, and another bracket groups the last three chords.



Ham/45

Handwritten musical notation on four staves. The notation includes various notes, rests, and symbols. The first staff has a treble clef and a 'V' above it. The second staff has a treble clef and 'S-9' above it. The third staff has a treble clef and 'N' above it. The fourth staff has a treble clef and 'S-9' above it. There are also some handwritten symbols like '+' and 'I' on the staves.

(3)

II

bon-nai-re qui m'a de ci, sans morir res-pi-té. Et c'est bien drois car doucour en pi-  
ce nulz re-pen-tir de bien

IV

té et cour-toi-si-e ont en li leur re-pai-re.  
a-mer ne se doit, s'A-mours le fait trop lan-guir.

## 45. Guillaume de Machaut

Je puis trop bien

Ballade

Je puis trop bien ma da-me com-pa-rer a l'y-ma-ge  
ct. Dy-voire fu, tant belle et si sans per que plus l'a-ma

que fist Ryma-li-on. que Me-de-e Ja-zon. Li folz toudis la pri-oit, mais l'y-ma-ge riens

ne li respon-doit. Eins si ne fait cel-te qui mon cuer font, qu'a-das la pri et rien ne mere-spoit

Handwritten musical score for two staves. The top staff contains a sequence of notes with various articulations and slurs. The bottom staff contains notes with 'N' markings and some slurs. A large slur is present over a group of notes in the bottom staff.

Handwritten musical score for a single staff showing five numbered examples (1) through (5) of rhythmic patterns. Example 5 includes a 'etc.' label.

Perotin, Organum Alleluia [Parvish + Okl No. 9]

Handwritten musical score for Perotin's Organum Alleluia. The score is written on three systems of staves. The top system has two staves labeled A and B. The middle system has two staves labeled A and B. The bottom system has two staves labeled A and B. The music is in mensural notation with various note values, rests, and ligatures. There are several measures of music with notes beamed together. There are also some markings like 'N' and 'Al.' with arrows. Measure numbers 6, 10, 15, 17, 20, 25, and 30 are indicated. A large bracket spans across the middle system from measure 20 to 30.

HAM/uk. Assignments.

Name

Date

Subject and Section

Instructor

Analysis assignments.

QUEENS COLLEGE  
of The City University of New York

I Class HAM 27b 28b 28c

Assign: #31 Polypny to the dcs.  
donohi bar.

Pro. Mat M before 1750 #9 Perotie  
Adeluya

---

HAM #32 a) c). 7

c): comment on organization, mode  
tonality. contrapuntal principles.

read carefully Sabres Medicine Polypny  
Vol 1 MF.

HAM 33A

HAM 36(b)

46(b) Machaut