

Assignment 1: CD Liner Notes/Blog

Due Monday, Sept. 9th

This is a short, pithy writing assignment—no more than 300 well chosen words. You will need to consult:

1. an original musical score or source (in most cases a digital image of the original) and
2. two different recordings of the piece (one should be the recording provided with the anthology and the other you need to find for yourself).

The goal is to examine how different types of sources and the resulting choices made by the performers impact the recording and experience of the listener. Imagine you are writing liner notes or a website/blog that features two different performances of the same piece of music. It is your job to explain to an amateur audience how the disparities between their performances result from different ways of interpreting the original source. You will need to examine one or more of the following issues:

- performance practice (instrumentation/voice designations, tuning, unwritten traditions like improvised embellishments, some flats and sharps for music pre-1600 [*musica ficta*], etc.)
- the types of original source (notational ambiguities, missing polyphonic voices, or multiple versions, etc.)
- and the kind of information that we always have to fill in for this repertoire (dynamics, tempo, phrasing, articulation, and sometimes even rhythm, etc.)

To do this you will need to follow these steps:

1. Choose any of the pieces from the listening assignments (see list provided below).
2. Find an original source/score for the piece from the links provided on the Canvas page.
3. Find a different recording for the piece using Naxos, YouTube, iTunes, Spotify, or the library catalogue. Please make sure that it is the exact same original piece by checking composer and listening carefully, since some pieces use the same titles. (For instance, there is a “Cruda Amarilli” by Sigismondo d’India, which is not the same as the one by Monteverdi!) Consult with either the course TA or Dr. Hatter if you have questions about the recording you want to use.
3. Listen carefully to both versions with your score from NAWM and the original source, taking notes on the differences and similarities. Reread the commentary in NAWM and the relevant textbook pages. Be especially cautious when using YouTube since sometimes performers and specifics are lacking or difficult to verify. Naxos always includes performer information and often has pdfs of the liner notes and much more accurate information.
4. Find an angle to explore in your liner notes or blog post that will inform and intrigue your listeners. What are the important features of the piece/source and are there significant similarities and differences between the performances? Include relevant information about the period, composer, genre, text, original performance context, and type of source (manuscript or print). Refer to your class notes for details on the important features of these pieces and feel free to ask me for ideas!

Some questions you might consider are:

- Did either recording use instruments, if so how?
- How do the two compare in terms of rhythmic choices or tempo?
- What sort of original sources are the performers/scholars working from and how might this source impact their interpretation?
- What sort of choices did the artists have to make before performing the piece regarding rhythm, tempo, repetition, instrumentation, harmony, tuning, etc.? How does this influence the final product? Are these the same choices you would make when performing or recording this music?

Remember, you are writing to inform your audience. Avoid criticizing the performances and focus on **describing** their performance decisions in order to help your readers understand what made these performances successful. If you do not like an aspect of the recording **explain why** you find the other recording to be more effective in respectful and scholarly terms.

PRACTICAL SPECIFICATIONS:

Grading rubric:	Possible Points	Score
Appropriate and catchy title for your blog or liner notes	2	
Appropriate image (can be the original musical source or a related image)	5	
Identify composer, title, genre, period, and approximate date	5	
Recordings w/performers identified. For 2 nd recording indicate where it was found and provide a link when it is a digital source	5	
Comparison of the recordings (300 words):		
Application of terms and concepts from class discussion or study guides	10	
Evidence of careful, critical listening and evaluation	10	
Correct grammar, spelling, and a clear format	3	
Total:	40	

Tips:

- You can use the template provided to ensure that you get all the require fields in the rubric above or create your own layout in consultation with this rubric.
- Print out your assignment and bring it to class. Electronic submissions will not be accepted.
- Spelling and grammar count so please ask a reliable friend to proofread for you!
- This writing assignment is somewhat informal and it does not require citations.
- Demonstrate that you have been listening thoughtfully and can apply appropriate concepts and terms from class. You can use the class handouts and study guide to verify your information.
- Have fun!

Assignment 1 Pieces from NAWM with Performers

I have provided you here with the performer information from the NAWM recording (both the 8th and 7th editions). As noted above, you will choose one of these pieces and use the Music Library, Naxos, or other databases to find an alternate recording by a different ensemble or performer.

8. Bernart de Ventadorn: *Can vei la lauzeta mover*, troubadour song
 - Martin Best Mediaeval Ensemble
- 24 (8th edition)/23 (7th edition). *Sumer is icumen in*, rota or round
 - The Hilliard Ensemble; Paul Hillier, director
- 27/28. Guillaume de Machaut: *Rose, liz, printemps, verdure*, forme fixe chanson (rondeau)
 - Gothic Voices; Christopher Page, director
- 28/29. Philippus de Caserta: *En remirant vo douce pourtraiture*, forme fixe chanson (ballade)
 - Little Consort
- 38/39. Antoine Busnoys: *Je ne puis vivre*, forme fixe chanson (virelai)
 1. Pomerium Musices; Alexander Blachly, director
43. Josquin des Prez: *Mille regretz*, chanson
 2. Scholars of London
- 47/56. Jacques Arcadelt: *Il bianco e dolce cigno*, madrigal
 3. Pomerium Musices; Alexander Blachly, director
- 48/57. Cipriano de Rore: *Da le belle contrade d'oriente*, madrigal
 4. The Consort of Musicke; Anthony Rooley, director
- 54/62. Claude le Jeune: *Revecy venir du printans*, chanson
 5. The Waverly Consort; Michael Jaffee, director
- 56/64. Thomas Weelkes: *As Vesta was*, English madrigal
 6. The Consort of Musicke; Anthony Rooley, director
- 57/65. John Dowland: *Flow, my tears*, air or lute song
 7. Ellen Hargis, voice; Paul O'Dette, Renaissance lute
- 71/66. Claudio Monteverdi: *Cruda Amarilli*, madrigal
 8. La Venexiana, dir. Claudio Cavina
72. Giulio Caccini: *Vedrò 'l mio sol*, solo madrigal or monody
 9. Furio Zanai, baritone; Eduardo Egüez, theorbo; Maria Bonetti, triple harp; Sabina Colonna-Preti, viola da gamba.

Assignment 2:
a. Article Reflection &
b. Bibliographical Scavenger Hunt

Due: Oct. 21st

Worth 20% of your final grade

1. Choose and read **one** of the scholarly articles listed here and linked on the Canvas page:

Yardley, Anne Bagnall. "The Musical Education of Young Girls in Medieval English Nunneries."
In *Young Choristers: 650-1700*, ed. by Susan Boynton and Eric Rice, 49-67. Woodbridge:
Boydell Press, 2008.

Wegman, Rob C. "Musical Offerings in the Renaissance." *Early Music* 33 (2005): 425-337.

Blackburn, Bonnie J. "For whom do the Singers Sing?" *Early Music* 25 (1997): 593-609.

Kevorkian, Tanya. "The Reception of the Cantata during Leipzig Church Services, 1700- 1750."
In *Bach's Changing World: Voices in the Community*, ed. by Carol K Baron, 174-189.

Goodman, Glenda. "'But they differ from us in sound': Indian Psalmody and the Soundscape of
Colonialism, 1651-75." *The William and Mary Quarterly* 69 (2012), 793-822.

Tips on reading scholarly articles:

1. You may want to browse all five the articles before deciding which one you want to read. Who are the authors and what are their points of view (are they musicologists, performers, etc.)?
2. Read the first 1-2 paragraphs to find the thesis and then skim through the subject headings, taking note of the organization, looking at the pictures / illustrations / musical examples and read the last couple of paraphrases to see if you can understand the conclusion before reading the whole article from start to finish. If you do this you will be in a better situation as you evaluate the evidence.
3. Think about the kinds of evidence and primary sources the authors are using? Are they relying on musical sources, payment registers, contemporary writings, music theorists, etc.?

2. Write a **reflection** in 500-700 words on the article. Your reflection should be written as an essay but should address these questions:

- What is the thesis or main point of the article? 5 pts
- How does this article relate to the things we are studying in class? What repertoire (pieces or genres) from our listening list is related to this article? 5 pts
- Does this article have any impact on performance? If so, how? 2 pts
- Is this article convincing and clear? What type of primary sources (musical scores, period documents, etc.) were used to build the argument? Is the argument interesting? 5 pts
- What kinds of questions does this article raise for you? Are there further areas of research that you can identify after reading this article? 5 pts
- Correct grammar, spelling, formatting, and style. 5 pts

total=27/50 points

3. **Scavenger hunt:** In the body and footnotes of the article you have chosen identify 5 different items. You do not need to write these up, just find them so you can use them, probably converting them from a footnote or endnote citation style to the bibliographical format in your bibliography:
- i. A **primary source**. This should be a document or musical source from the 14th, 15th, 16th, 17th, or 18th centuries that one of the authors cites in support of their argument. It must be different from no. 2. You will be looking for the year of publication or creation from the 15th-18th centuries or information on the library or archive that now houses the source.
 - ii. A **musical source**. This may be the author’s own transcription, a citation of another musical score, either a historic document (primary source), a modern edition, or even a modern recording of a piece.
 - iii. A **scholarly article in a journal**. You can assume that all of the articles provided in the footnotes are scholarly. Article titles will be in “quotation marks,” followed by the title of the journal in *italics* along with volume number, year, and the page range that contains the article or the page that is being cited. There can be variations in how these are formatted depending on the style used. Examples of journal titles are *Journal of the American Musicological Society*, or *Musical Times*, *Music & Letters*, etc. Journals are published on a recurring basis, so the title will usually be followed by a number in Roman or Arabic numerals to indicate the volume with a year in parenthesis and page numbers—i.e. *Early Music* xxv (1997), pp. 290-304 or *Early Music* 25 (1997), pp. 290-304.
 - iv. A **scholarly article or chapter in a book**. These follow a similar format as the entries above, but instead of a journal title in italics, there is a listing of the *book title in italics* followed by the name of the editor or editors (using the abbreviation “ed.”), and then the page range or number and publication information (place, press, and year).
 - v. A **scholarly book** by a single author. These *titles* will be in italics and are much simpler with just publication information (place, press, and year), and no editors or page ranges.
4. Compile a **bibliography**, using the bibliography form on the attached stylesheet. Although normally a bibliography should be alphabetized by author last name, you should keep yours in the order listed below for ease of grading and feedback.

Include 7 items in this order and in the correct format:

- | | | |
|------|--|-------------------|
| 1. | the article you read, | |
| 2-6. | the 5 items you have found in the above article (cite them using the stylesheet) | 3 pts x5 |
| 7. | an article related to the topic from Grove Music Oxford Music Online | 3 pts |
| | Correct bibliographical formatting, spelling, etc. | 5 pts |
| | | Total = 23/50 pts |

The bibliography should be typed in complete and correct bibliographical form, according to the Chicago Manual of Style (see the attached style sheet/citation guide or on the Chicago Manual of Style website: http://www.chicagomanualofstyle.org/tools_citationguide.html).

There is no need to read the items on the bibliography, or to write anything about them, but I recommend that you find each item in the library catalogue or in an online database in order to attain the full bibliographic information and build your research skills. Consult the Marriot library online catalogue or the Worldcat database: <https://www.worldcat.org/>.

MUSC 3635 — Music History Survey I
Study Sheet for Final Exam: Instrumental Music

20% of the final grade
Sect. 1, Dec. 12th 8-10

90 points total
Sect. 2, Dec. 9th 10:30-12:30

I. Listening

You will need to identify four excerpts from the Listening List provided below. I will play each of the four excerpts twice. Your answer will include genre, title, composer, time period, and answer one question, weighted as shown below. Excerpts will be played either from the beginning or from an important point or section break. You will only need to provide the name of the larger work for excerpts with multiple sections (i.e. operas, concertos, etc.) but you must specify the genre of the section played for full credit (for instance: “opera seria, secco recitative”).

40 points / 10 points each

Sample Listening Question

- 1) a. genre (e.g. French Overture from an opera, rickcar, 1st movement from a concerto, etc.) (2 pt.):
b. title (beginning of text or title of larger work) (1 pt.):
c. composer (1 pt.):
d. time period (circle 1) (3 pt.)

Medieval

Renaissance

Baroque

e. You will be asked to provide justification for the above answers or answer a specific question like “Describe the relationship between text and musical form in this excerpt.” or “What features indicate that this is a Baroque piece?” Provide 3 different points. (3 pts.)

Listening List

MEDIEVAL (750-1400)

13: Dance music: Estampie 4 from *Le manuscrit du roi* (late 13th century)

RENAISSANCE (1400-1600)

66. Dances from Tielman Susatos’s *Danserye*, published in 1551.

b: “La dona,” Pavane

c: “La dona,” Galliard

68. Pieces for vihuela by Luis de Narváez from his *Los seys libros del Delphin* (Spain, 1538)
a. "Cancion Mille regres," intabulation of Josquin's chanson "Mille regretz."
b. "Cuatro diferencias sobre 'Guárdame las vacas'," variations on a common tune.

70. Giovanni Gabrieli: "Canzon septimi toni a 8," ensemble canzona (ca. 1597).

BAROQUE (1600-1750)

Italy:

82. Girolamo Frescobaldi, Toccata No. 3 from *Libro primo* (ca. 1615, rev. 1637)
83. Girolamo Frescobaldi, music for after the Credo from *Fiori musicali*, ricercar (c. 1635).
- 96/94. Arcangelo Corelli, Trio sonata in D Major, Op. 3, no. 2, trio sonata (1680s)
a. Grave (first movement)
b. Allegro (second movement)
- 98/96. Antonio Vivaldi, Concerto for Violin in A minor, Op. 3, no. 6, violin concerto (ca. 1710).
a. Allegro (first movement)
b. Largo (second movement)

France:

85. Jean-Baptiste Lully, *Armide*, tragédie en musique or French opera (1686).
a. Overture (genre=French overture)
- 89/88. Elisabeth-Claude Jacquet de la Guerre, Suite No. 3 in A minor, keyboard suite (1687).
a. Unmeasured prélude
- 99/97a. François Couperin, "La visionaire" from the 25th ordre, keyboard suite (ca. 1730).

Germany:

- 97/95. Dieterich Buxtehude, Praeludium in E Major, BuxWV 141, organ prelude (late 17th century).
- 102/100. Johann Sebastian Bach, Prelude and Fugue in A Minor, BWV 543, Organ prelude and fugue (ca. 1715).
a. Prelude
b. Fugue

II. People, Terms, and Vocabulary

From the following list I will provide a selection of 8 periods, people, or terms on the exam. You will only need to provide answers for 6 (5 points each). I will only evaluate the first 6 answers, so indicate clearly the answers you want me to consider.

You will need to provide a description, relevant dates or eras, definition, or discussion of the importance of the period, term, or person with 3 different points (3 pts.) followed by a piece (including title and composer) that is related to your answer (2 pts.). Pieces should be drawn from the listening list provided above.

For example:

1. Giulio Caccini

Definition: Giulio Caccini was a Florentine singer-composer from the late Renaissance and early Baroque period. He published an important early collection of songs for solo voice with continuo. In the introduction to this volume he included information on the kinds of embellishments that singers were expected to add in performance. (3 points)

Relevant piece: Giulio Caccini, "Vedrò 'l mio sol" OR
Giulio Caccini, *Le nuove musiche* (2 points)

Vocabulary

(Dates given here will not be provided on the exam. You must give them as part of your answer for 1 of 3 pts.)

Historical Periods:

- Medieval (750-1400)
- Renaissance (1400-1600)
- Baroque (1600-1750)

People:

Luis de Narváez (early 16th century)
Giovanni Gabrieli (late 16th century)
Arcangelo Corelli (late 17th century)
Antonio Vivaldi (late 17th-early 18th centuries)
Elisabeth-Claude Jacquet de la Guerre (late 17th-early 18th centuries)
Johann Sebastian Bach (late 17th-mid 18th centuries: 1685-1750)

Terms:

improvisation
hurdy-gurdy
vielle
pavane and galliard
vihuela
tablature / intabulation
variations (*diferencias* in Spanish)
harpsichord
viola da gamba or viol
lute and theorbo
sackbut
cornett
ricercar
prelude and fugue
subject
sonata
concerto
ritornello form
binary form
suite
ornamentation (*agréments* in French)
French overture

III. Prepared Short Essay Questions

20 points / see rubric below

This section is cumulative, covering material from the entire course. Two of these essay prompts will be provided on the exam, but you will only need to write an essay on **one**. Your answers should synthesize ideas from reading and listening assignments, lectures, and class discussions from the entire semester. Refer to all three study guides as you prepare your essays.

Essays should be about 5 paragraphs, including an introduction (with a thesis), conclusion, and a paragraph discussing each piece/era.

Your essay will be evaluated according to the following rubric:

- a. Discussion of at least **three** (3) specific pieces from any of the listening lists for the course, including composer, title and genre. **4 each=12 points**
- b. Correct application of at least 5 vocabulary terms, concepts, or source readings, from the study guides or syllabus, as appropriate to the pieces and topic under discussion. Please underline these in your essay to make grading easier. **5 points**
- c. Articulation of a coherent and logical argument throughout the essay. **3 points**

3 points
Total possible = **20 points**

Topics covering the “Issues of Early Music” from our discussion on Day 1 of the course:

1. **Context:** Discuss the impact of original performance contexts (i.e. where the piece would originally have been performed) on music from the Middle Ages, the Renaissance, and the Baroque. You must include a piece from each period and each example should represent either a different genre (chanson, Cyclic Mass, opera, etc.) or a significant change in context and function for that genre. Discuss how the genre of each piece is related to the original performance context. What features of each piece are characteristic of its period and original social or performance context?
2. **Sources:** Discuss how original sources inform or inhibit our understanding of music of the Medieval, Renaissance and Baroque eras. What sorts of information or repertoire do different types of sources tend to include or exclude? What are the differences between printed vs. manuscript sources and how does that impact the repertoire or performance of the piece? You must discuss a contrasting piece from each era.
3. **Instruments and performance practice:** Discuss the development of instrumental music in a European context in the Medieval, Renaissance and Baroque eras. Use specific musical examples to discuss how original instruments and performance practices of each era differ from each other and from our own. Provide a contrasting example from each era and discuss musical features of each that make it particular to its era.