

Contents – 2014 Freshman Music Manual

Musical Works

Ancient Greece

Euripides: Musical Fragment from Orestes	19
Athenaeus: First Delphic Paean	20

Chant

Hodie Christus natus est - Liber Usualis 413	21-22
Gloria Patri - Liber Usualis 14	23-24
Qui me misit - Liber Usualis 658	24-25
Non vos relinquam - Liber Usualis 862	25-26
Veniet Dominus - Liber Usualis 338	26-27
Traditor autem - Antiphonale Monasticum 420	27
Kyrie Orbis factor (unornamented) - Liber Usualis 85	28
Kyrie Orbis factor (ornamented) - Liber Usualis 46	29
Pange Lingua (Dorian) - Liber Usualis 950	30-31
Pange Lingua (Phrygian) - Liber Usualis 957	31
Puer natus est - Liber Usualis 408	32-33
Veni Creator Spiritus - Liber Usualis 885	34-35
Requiem aeternam - Liber Usualis 1807a	36-37

Polyphony

Sumer is Icumen In	59
Orlando di Lasso: Beatus Vir	60

Choral

Palestrina: Sicut Cervus	61-64
Palestrina: Sicut Cervus Piano Reduction	65-67
Bach: Befiehl du deini Wege (St. Matthew Passion, No. 53)	68
Bach: Herzliebster Jesu (St. Matthew Passion, No. 3)	69
Mozart: Ave Verum Corpus	70-74

Source Readings

Plato: The Republic, Book III (398b-412b)	6
Aristotle: Politics, Book VIII (excerpts)	13-18
Guido of Arezzo: Micrologus (excerpts)	38-40
11. What note should hold the chief place in a chant and why	
15. On graceful melodic lines and composing them	
Boethius: On Music and On Arithmetic (excerpts)	44-54
I. That music is related to us by nature, and that it can ennoble or debase our character	
II. That there are three types of music, and concerning the power of music	
III. What a musician is	

Contents – 2014 Freshman Music Manual

IV. Concerning the division of mathematics (from The Principles of Arithmetic, Book I, Introduction)

V. What sound is, what interval is, and what consonance is

VIII. In what manner Pythagoras investigated the proportions of consonances

XX. Which consonance precede others in merit

XXI Concerning the merit or manner of consonance according to Nicomachus

Practica

Chant Composition Practicum	41-43
Monochord Practicum	
Introduction	55
Problems	56
Solutions	57-58
Appendix 1: Practice Exercises	92-93
1. Identify notes	
2. Identify intervals	
3. Notate modes	
4. Transposition	
5. Identify rhythmic note values	
6. Identify time signatures	
Appendix 2: Determine your vocal range	94
Appendix 5: Morning vocal warm-ups	98

Theory

Lesson 1: The Names of the Notes	
On the staff	76
On the keyboard	77
Lesson 2: Intervals	
Construction of intervals	78-79
All intervals in C Major	80-82
Interval Cheat Sheet	83
Lesson 3: Modes and Scales	84-86
Also see Chant: <i>What is a mode?</i>	22-23
Lesson 4: Transposition	87-88
Lesson 5: Rhythmic Notation	89-91
Appendix 3: Gregorian Chant Notation	95-96

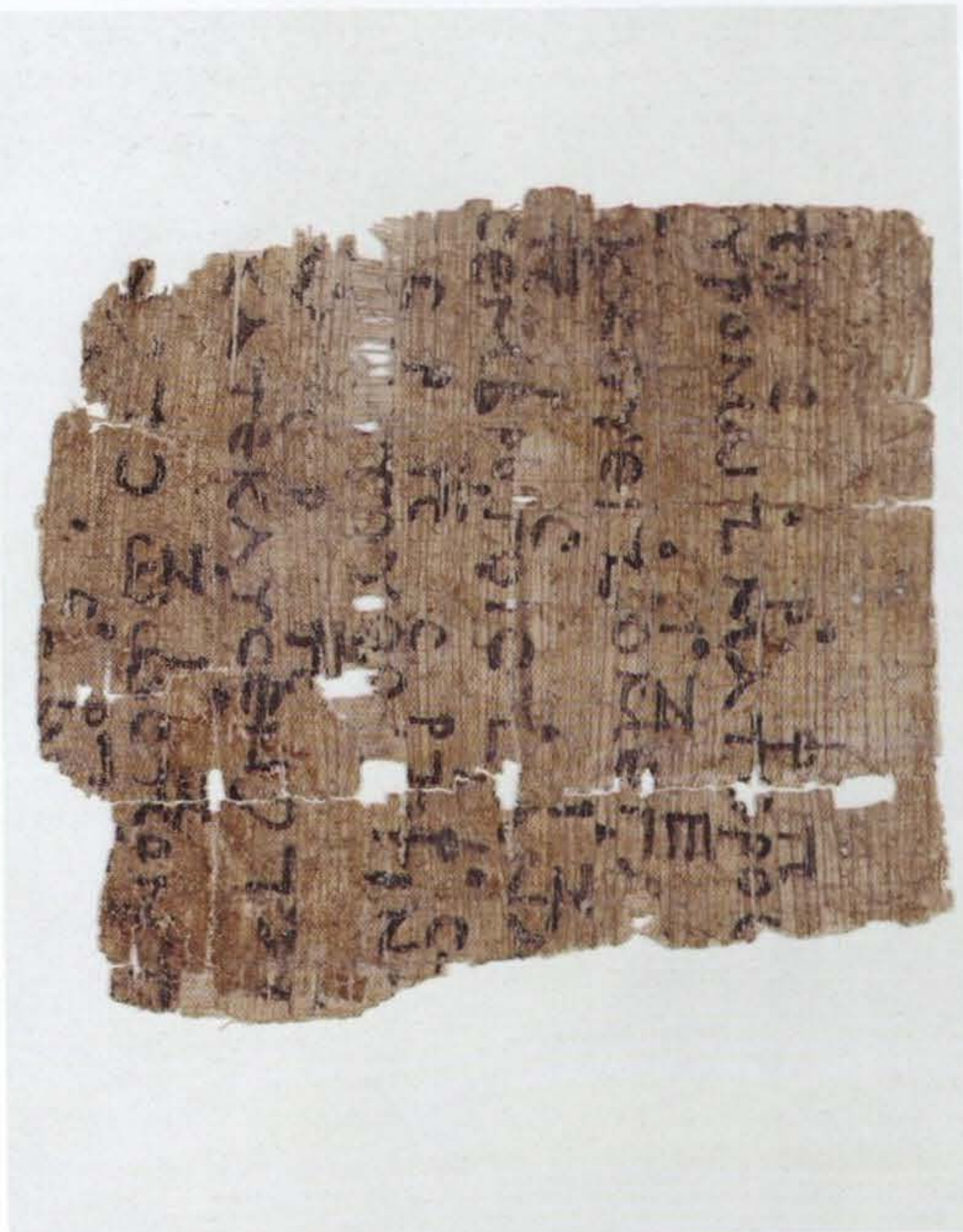
Resources

Appendix 4: Blank Staff Paper	97
-------------------------------	----

Euclid - Division of a Monochord

Preliminaries

1. If there should be rest and absence of motion, there would be silence. If there is silence and nothing moves, nothing would be heard. If, therefore, anything is to be heard, it is necessary that there first be pulsation and motion.
2. So, since all notes arise from some existing pulsation, and pulsation is impossible unless first arising from motion—and, of motions, there are the more frequent and the intermittent; and the more frequent make higher notes, the intermittent, lower notes—it is necessary that there be on the one hand higher notes since they are compounded of more frequent and abundant motions, and on the other hand lower notes, since they are compounded of intermittent and fewer motions.
3. So those higher than proper are loosened by subtracting motion and reach the proper point, and those lower are tightened by adding motion and reach the proper point.
4. Therefore, it is necessary to say that notes are compounded of parts, since by addition and subtraction they reach the proper point.
5. For as all things compounded from parts are ordered one to another in numerical proportion, so also is it necessary that notes be ordered to one another in numerical proportion.
6. For as with numbers there are some which are ordered in multiple ratios and others in superparticular and others in superpartient, so also is it necessary that notes be ordered one to another in such ratios.
7. Of these, the multiple and the superparticular are ordered one to another by one term: consonant. So we also recognize concerning notes that some are consonant and some are dissonant; and that consonant notes together make a single blend, and dissonant notes do not.
8. As this is the case, it is reasonable that two consonant notes, since they both are made into a single blend of sound, are—when ordered numerically one to another by one term—either multiple or superparticular.



1. Pap. Vienna G 2315 (No. 3)

EURIPIDES, *Orestes* 338–44

- | | | |
|---|--|---------|
| | [κατολοφυρομαι] | 339 |
| 1 |] $\ddot{\Pi}$ P C \dot{P} Φ Π [
[κατολο]φυρομαι $\dot{\Lambda}$ ματερος[αιμασας] | 339-338 |
| 2 |] Z \dot{i} Z E Δ[
[οσαναβ]ακχευει $\dot{\Lambda}$ ομεγα[κολβοσου] | 338-340 |
| 3 |] $\ddot{\Pi}$ P C \dot{i} Z [
[μονιμο]σεμβροτοις $\dot{\Lambda}$ αννα[δελαιφος] | 340-341 |
| 4 |] C P $\ddot{\Pi}$ C P $\dot{\Lambda}$ Φ C-
[ωωστι]ζακατουθοα[c]τινα[ξασδαυ] | 342 |
| 5 |] Φ Π P $\ddot{\Pi}$? [
[μωων]κατεκλυσεν γ γ γ δ [εινων] | 343 |
| 6 |] \dot{Z} \dot{i} Z [
[πονωω]ν γ γ γ ω ωσποντ[ουουλα] | 343 |
| 7 |] P \dot{C} P Z $\ddot{\Pi}$ Φ [
[βροισολεθριοι] $\dot{\Lambda}$ [ει]ενκ[υμασιν] | 344 |

Notation 1 Π Crusius (1893), 175, Π Wessely 1 (1892), 67, Π Turner (1887), 70 Π Wessely 1 (1892), 67, Pöhlmann (above Π a hole), Π Turner (1887), 70 2 Δ West 1 (1992), 1; 2 (1992), 284, Pöhlmann 3 C Pöhlmann, C Ω Solomon (1976), 172 4 C – Hunger (1962), 77, C Z Wessely 1 (1892), 67 5 Φ or Ω Crusius (1893), 176, see φ line 1, 4 and in the text of no. 9. 5, cf. ω in the text of line 6 ? Pöhlmann (1970), 78, P Crusius (1893), 177 6 Z Hunger (1962), 77, Z Φ Crusius (1893), 180 7 P Pöhlmann (1970), 78, P Wessely 1 (1892), 67 f., Hunger (1962), 77, Turner (1887), 70 7 Wessely 1 (1892), 68 P Z Hunger (1962), 77, Pöhlmann, P 7 Crusius (1893), 177 8 Solomon (1977), 75, Pöhlmann, 8 Turner (1887), 70 Φ Pöhlmann, Turner (1887), 70, Φ Crusius (1893), 178.

Text The order of verses in the papyrus (339–338–340) is at variance with the manuscripts (338–339–340) 2 μεγα[*c* Pöhlmann 4 [ωωττι], West [c] Pöhlmann 5 [μωων], 6 [πονωω]ν, ποντ[ουου] West 1 (1992), 1 7 [ci] Pöhlmann εγκ West 1 (1992), 1, τινα[γαρ (= line 345) Solomon (1977), 79–81, εν Crusius (1893), 180.

322 ... τα - να - ὄν αἰ - θέρ' ἄμ - πάλ - λεσθ', αἶ - μα - τος
 339 κα - το - λο - φύ - ρο - μαι, κα - το - λο - φύ - ρο - μαι

323 τι - νύ - με - ναι δί - καν, τι - νύ - με - ναι φό - νον,
 338 μα - τέ - ρος αἶ - μα cās, ὁ c' ἄ - να - βακ - χεύ - ει.

324 κα - θι - κε - τεύ - ο - μαι κα - θι - κε - τεύ - ο - μαι,
 340 ὁ μέ - γας ὄλ - βος οὐ μό - νι - μος ἐμ - βρο - τοῖς.

325 τὸν Ἄ - γα - μέμ - νο - νοος
 341 ἄ - νὰ δὲ λαῖ - φος ὥς

326 γό - νον ἐ - ἄ - κατ' ἐκ - λα - θές - θαι λύς - σαας
 342 τις ἄ - κά - του θο - ᾶς τι - νά - ξας δαί - μων

327 μα - νι - ἄ - δος φοι - τα - λέ - ουου. φεῦε μοχ - θων,
 343 κα - τέ - κλυ - σεν δει - νῶν πό - νων ὥς πόν - τουου

328 οἷ - ων, ὦ τά - λας ὁ - ρεχ - θεῖς ἔρ - ρεις ...
 344 λά - βροῖς ὁ - λε - θρί - οἱ - σιν ἐν κύ - μα - σιν.

κα - το - λο - φύ - ρο - μαι μα - τέ - ρος αἶ - μα cās,
 ὁ c' ἄ - να - βακ - χεύ - ει. ὁ μέ - γας ὄλ - βος οὐ
 μό - νι - μος ἐμ - βρο - τοῖς ἄ - νὰ δὲ λαῖ - φος ὥς
 τις ἄ - κά - του θο - ᾶς τι - νά - ξας δαί - μων
 κα - τέ - κλυ - σεν δει - νῶν πό - νων ὥς πόν - τουου
 λά - βροῖς ὁ - λε - θρί - οἱ - σιν ἐν κύ - μα - σιν