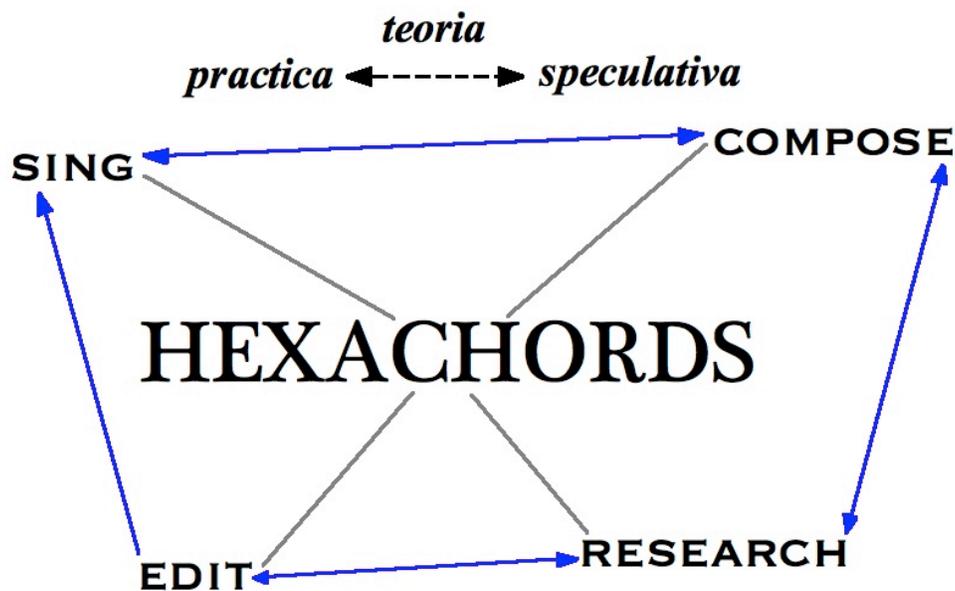


HEXACHORDAL THEORY—EM541 Dr. Peter J. Evans, instructor  
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Wednesdays 1:00-2:25 R-W Room 202  
some files at <http://classes.longy.edu/> via Moodle

*“Una nota supra la semper est canendum fa”*

**IN ORDER TO SUCCEED IN THIS CLASS** Students must attend all sessions and complete the assignments in a timely manner that reflects the particulars as listed in the syllabus. Each class, assignment, presentation and project will reflect an equal amount of these four main aspects of Hexachordal Theory; Sing—Compose—Research—Edit (repeat!), reflecting and amplifying the classic *duo tridens, quattuor radiatus, unum centrum* approach:



***Throughout the semester we will be addressing the following questions / issues:***

- *How do hexachords relate to musical actualities?*
  - *Are Hexachords...*
    - ...*only used for solfege?*
    - ...*useful for composition?*
    - ...*useful for polished performances?*
- *What is **musica ficta**?*
  - Do Hexachords help that discussion?
  - Do Hexachords hinder that discussion?
- *Is the note above ‘la’ always ‘fa’?*
- *Why “Compose”?* (ech!)

**SECTION 1, CONTEMPORANEOUS SOURCES and STARTER SCORES**

**“Ut queant laxis” Guido d’ Arezzo and Various Plainchant,  
Antiphons by Hildegard von Bingen**

**G. P. da Palestrina: *Missa: Ad fugam*, “Benedictus”**

01 — Morley, Thomas. *A Plain & Easy Introduction to Practical Music*. ed. Alec Harman. New York: W.W. Norton & Co., 1973. [on reserve]

02 — Seay, Albert. “The Exposito Manus of Johannes Tinctoris.” *Journal of Music Theory*, vol.9. no2, Winter 1965, 194-232. [JSTOR] [Moodle]

**SECTION 2, IN THE THICK OF IT**

**Orlando Lassus: *Cantiones Duum Vocum* &**

**Johannes Ockeghem: *Missa cuiusuis toni***

03 — Harr, James. “A Sixteenth-Century Hexachord Composition.” *Journal of Music Theory*, vol.19.1, Spring 1975, 32-45. [JSTOR]

04 — Hirshberg, Jehoash. “Hexachordal and Modal Structure in Machaut’s Polyphonic Chansons.” *Studies in Musicology in Honor of Otto E. Albrecht*. London, Barenreiter Kassel, 1980, 19-42. [[[Ballades 26, 27, 31]]] [on reserve] [Moodle]

05 — Aldritch, Putnam. “An Approach to the Analysis of Renaissance Music.” *The Music Review*. Vol.30, no. 1 (February 1969): 1-21. [Moodle]

06 — Bent, Margaret. “Diatonic Ficta.” *Early Music History*. Vol.4 No.3 (1984) 1-48. [JSTOR]

07 — Judd, Cristle Collins. “Josquin’s Gospel Motets and Chant-Based Tonality.” *Tonal Structures in Early Music*. Ed. Judd. Criticism and Analysis of Early Music 1, Garland Reference Library of the Humanities. New York: Garland Publishing, Inc, 1998. 109-154. [Moodle]

08 —Carpenter, Patricia. “Tonal Coherence in a Motet of Dufay.” *Journal of Music Theory*, vol.17.1, Spring 1973, 2-64. [JSTOR]

**SECTION 3,**

09 —Allaire, Gaston G. *The Theory of Hexachords, Solmization and the Modal System; A Practical Application*. Musicological Studies and Documents 24, American Institute of Musicology, 1972. [on reserve]

**CODA**

10 — Mengozzi, Stefano. “‘Si Quis Manus Non Habeat’: Charting Non-Hexachordal Musical Practices in the Age of Solmisation.” *Early Music History*. Vol.26 No.3 (2007) 181-218. [JSTOR]

**Grading Rubric:** Attendance / Participation / etc. 40% Quizzes / Assignments 10%  
Repertoire Reportages 20% FINAL PROJECT and related progress 30%

**Repertoire Reportage** — Students will draw from their current repertoire, and twice per semester present to the class how it relates to Hexachordal Theory. Students should provide handouts which include the music in question, annotations and a short essay of 200-300 words which reflect your interpretations in regards to class materials and approaches of different authors. Presenters shall lead the class through the analysis and the singing-rehearsal-performance of the passages in question, keeping the omni-directional “Sing—Compose—Research—Edit” cycle in mind.

**Final Project** — Similar to the RRs but on a bigger scale, including presentation, performances, etc. in adherence to the *duo tridens, quattuor radiatus, unum centrum* methodology listed on page 1 of this syllabus. See pages 4-5 on the syllabus for further sources, approaches, topics and ideas.

Proposal Due Nov.12—including music, sources and approaches (5%)

In-Class Presentations, Dec.10 (10%)

Final Paper, Dec.17— 6-8 page paper (not including musical examples) (15%)

### **Attendance Policy:**

The first priority of a student is to attend all classes in a punctual manner. If you must miss a class please consult with professor at least one class in advance. You are still responsible for assignments due, and they should be given to instructor prior to your absence. Feeling unwell, waking up late, being stuck in traffic, gigs, needing more time to practice, etc., are not acceptable excuses for absence. Absences for medical reasons require a doctor’s note; absences for family-related issues require consultation with the Dean of Academic Affairs.

The instructor will adjust the semester grade according to the number of classes missed. For the 13 meetings this semester one absence is allowed without grade deductions. Each absence beyond one will result in a semester-end grade lowered by 8% per each absence. Prior consultation with professor can yield limited exceptions.

Written assignments should be handed in when due, failure to do so will result in a grade of ‘0’ (‘zero’). Assignments handed in within a week will result in a grade one letter lower, work handed in after one week will be graded two letters lower.

Absence on dates of presentations will result in a grade of ‘0’ (‘zero’) that cannot be made up. To request extensions students must consult with instructor at least one week before due date. Late final projects will not be accepted.

The instructor reserves the right to un-enroll or fail students with multiple absences, and to immediately un-enroll or fail students with multiple consecutive absences.

**The use of electronic communication devices is prohibited during class time. All such devices should be turned off before entering class. Students whose devices interrupt class will receive grade deductions for that day’s work.**

**Students need to demonstrate mutual respect for others in class, despite differing levels of ability or experience.**

## OTHER SOURCES

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d'Arezzo, Guido. *Epistolta de ignoto cantu* [Moodle]

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## OTHER COMPOSITIONS

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Josquin: *Missa "La sol fa re mi"*

Ockeghem: *Missa "Mi Mi"*

Palestrina: *Missa "Ut re mi fa sol la"*

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## OTHER MODERN READINGS

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Allaire, Gaston. "Debunking the Myth of Musica Ficta." *Tijdschrift van de Koninklijke Vereniging voor Nederlandse Muziekgeschiedenis*. Deel 45, No.2 (1995) 110-126. [JSTOR]

Brother, Lester D. "A New-World Hexachord Mass by Francisco López Capillas." *Anuario Interamericano de Investigacion Musical*, Vol.9 (1973) 5-44. [JSTOR]

Chafe, Eric T. *Monteverdi's Tonal Language*. New York; Schirmer Books, 1992, 38-75.  
[on reserve]

Goasman, Alan. "Stacked Canon and Renaissance Compositional Procedure." *Journal of Music Theory*, vol.41.1, Fall 1997, 289-387. [JSTOR]

Judd, Cristle Collins. "Josquin's Gospel Motets and Chant-Based Tonality." *Tonal Structures in Early Music*. Ed. Judd. Criticism and Analysis of Early Music 1, Garland Reference Library of the Humanities. New York: Garland Publishing, Inc, 1998. 109-154. [on reserve]

Judd, Cristle Collins. "Modal Types and *Ut, Re, Mi* Tonality; Tonal Coherence in Sacred Vocal Polyphony from about 1500." *Journal of the American Musicological Society*, Vol.45 no.3 (Autumn, 1992) 428-467. [JSTOR]

Keyser, Dorothy. "The Character of Exploration: Adrian Willaert's 'Quid non Ebrietas'." *Musical Repercussions of 1492; Encounters in Text and Performance*. Ed. Carol E. Robertson. Washington, Smithsonian Institution Press, 1992, 185-207. [Moodle]

Levitan, Joseph S. "Adrian Willaert's Famous Duo Quidnam ebrietas. A Composition Which Closes Apparently with the Interval of a Seventh." *Tijdschrift der Vereeniging voor Noord-Nederlands Muziekgeschiedenis* Deel 15, 3de Stuk (1938), pp. 166-192. [JSTOR]

Levitan, Joseph S. "Adrian Willaert's Famous Duo Quidnam ebrietas. A Composition Which Closes Apparently with the Interval of a Seventh." Conclusion. *Tijdschrift van de Koninklijke Vereniging voor Nederlandse Muziekgeschiedenis*. Deel 15, 4de Stuk (1939) 193-233. [JSTOR]

- Mengozzi, Stefano. “‘Clefless’ Notation, Counterpoint, and the *fa*-degree.” *Early Music*, Vol.XXXVI/1, February 2008, 51-64. **[periodical in Bakalar]**
- Mengozzi, Stefano. “Virtual Segments: The Hexachordal System in the Late Middle Ages.” *The Journal of Musicology*. Vol.23 No.3 (Summer 2006) 426-467. **[JSTOR]**
- Owens, Jessie Ann. “Concepts of Pitch in English Music Theory, c. 1560-1640.” *Tonal Structures in Early Music*. Ed. Cristle Collins Judd. Criticism and Analysis of Early Music 1, Garland Reference Library of the Humanities. New York: Garland Publishing, Inc, 1998. 183-246. **[on reserve]**
- Rochberg, George. “The Harmonic Tendency of the Hexachord.” *Journal of Music Theory*, vol.3.2, November 1959, 208-230. **[JSTOR]**
- Urquhart, Peter. “False Concords in Busnoys.” *Antoine Busnoys: Method, Meaning and Context in Late Medieval Music*. Ed. Paula Higgins. Oxford: Clarendon Press, 1999, 316-387. **[Moodle]**

**Regarding Academic Honesty** (p.106 of the Conservatory Catalog):

Academic dishonesty, particularly plagiarism and cheating, may result in automatic failure on the work in question and will be reviewed by the Conservatory Academic Council, which will make a recommendation for action to the Dean of the Conservatory. Depending on the nature and severity of the infraction, the student will be placed on Academic Probation or be recommended for Suspension or Dismissal.

**Regarding Incompletes** (p.95 of the Conservatory Catalog):

All coursework must be completed by the last day of the Examination Period of each semester. Students may formally petition their instructor to receive a grade of Incomplete. This grade may be recorded only when a student is unable to complete primary course requirements on time due to illness or other compelling circumstances. An Incomplete may not be given primarily to allow a student to raise his or her grade to a passing grade for the course, ensemble, or lessons in question. Incomplete work must be remedied by the end of the subsequent semester. An “F” will be recorded for courses remaining incomplete after one semester or after petitioned extensions have expired.

**Guidelines / Suggestions on writing for Dr.Evans** (in no particular order)

- 1) The paper must reflect original thinking on part of the student:  
**Plagiarism: Copying papers off the internet or from anywhere else is strictly prohibited and will result in a failing grade!!!**  
The citation of other's work can be used as a building block within your own paper, but cannot constitute the entirety or an abnormally-large percentage of your paper.  
Citations must be done in an academically-accepted style, see:  
MLA (parenthetical reference) **Bakalar call number LB 2369 G53 2003**  
Chicago (footnotes) **Bakalar call number Z253 C57 1969**  
Bedford Handbook **Bakalar call number PE 1408 H277 2002**  
Irvine's Writing about Music **Bakalar call number ML3797 I79 1999**
- 2) Consultation with PJE is encouraged at all times.  
Early drafts, paper or e-mail, are most appreciated and will help in the long run.
- 3) For writing issues (clarity, usage, grammar) see *The Elements of Style*, by William Strunk and E.B. White, **Bakalar call number E 1408 .S8 1979**.
- 4) Avoid any vague qualifiers, be specific and direct in your choice of language.  
e.g. do not use the word 'very' in your paper, or any type of academic writing.
- 5) Provide music examples, either within the text (preferred method) or at the end of the paper.  
Clearly label all examples  
Make examples neat by using pen and ruler or computer  
Use arrows, colors, annotations to make example crystal clear to the reader
- 6) State your point and purpose clearly at the beginning of your paper, and constantly refer to your initial statements as you continue.
- 7) Proofread for spelling and grammar before submitting your paper or draft.
- 8) Specifications: **Body:** 1-inch margins on all four sides, Include page numbers in upper r-h corner.  
**Font:** Times New Roman, 12 pt, double-spaced
- 9) Wikipedia is not an acceptable bibliographic source—online sources should be used sparingly and only as a last resort.
- 10) Papers will be evaluated with the highest academic standards. Students should submit work that reflects the course methodology. Dr. Evans reserves the right to ask for re-writes or to refuse papers based on content, approach, grammar, style, etc.
- 11) Creative presentation is always appreciated, and perhaps even graded more leniently, as long as the above stipulations are met.