

Repertoires of the Lute, Vihuela and Guitar

MUSC 587

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There is no suitable or convenient text for this material. Class attendance is crucial because most of the material will only be presented during class lectures. The outline below will help you organize your notes and follow the lectures.

All students will be required to write a research paper. Undergraduate students will be expected to write an 8-10 page paper; graduate students will be required to write a more detailed 15-20 page paper. Consult with me about possible topics. Graduate students are also responsible for one transcription project (lute tablature into standard notation). See me for ideas and facsimiles of manuscripts or early publications.

Learning Outcomes: Students will be able to describe and compare advanced elements of music history and literature as they relate to the lute, vihuela, and guitar literature, including notable composers, works, and relationships among music and other arts, across a variety of musical styles from the Antiquity through Modern times.

I. THE RENAISSANCE LUTE: Italy, Germany, France

- A. Origin and Tuning
- B. Notation
 - 1. Italian Tablature
 - 2. German Tablature
 - 3. French Tablature
- C. The Lute before 1500
 - 1. Ensemble
 - 2. Solo
 - 3. The Rise of the Lute
- D. Musical Styles in the late 1400s
 - 1. Vocal
 - a) Transcription
 - 2. Instrumental
 - a) Dances
 - (1) 15th-Century Basse Dance
 - (2) Passamezzo
 - b) Associative Pieces
 - (1) Recercare
 - (2) Preamble
 - (3) Prelude
 - (4) Fantasia
- E. The Italian Repertoire
 - 1. Associative Pieces and Transcriptions
 - a) Francesco da Milano (1497-1543)
 - b) Dances
- F. The German Repertoire
 - 1. Associative Pieces and Transcriptions
 - 2. Dances

- G. The French Repertoire
 - 1. Associative Pieces and Transcriptions
 - 2. Dances
- II. **DANCE TYPES**
 - A. The Galliard Era, 1500-1650
 - 1. Galliard
 - 2. Pavane
 - 3. Courante, Corrente, Coranto
 - 4. Saltarello
 - 5. Saraband
 - 6. Gavotte
 - 7. Bouree
 - 8. Gigue
 - 9. Allemande
- III. **THE RENAISSANCE LUTE: Elizabethan England**
 - A. The Shifting Proportion of Printed and Manuscript Sources
 - B. Characteristics of Elizabethan Lute Repertoire
 - 1. Dances
 - 2. Ballad Variations
 - C. The Repertoire
 - 1. Fantasias and Transcriptions
 - 2. Dances
 - 3. Variations on Ballad Tunes
 - D. John Dowland (1563-1626)
 - E. Ornamentation in English Lute Music
- IV. **THE 17th CENTURY FRENCH LUTE REPERTOIRE**
 - A. Experimentation: 1600-1650
 - 1. Antoine Francisque
 - 2. A New Style: Robert Ballard Jr.
 - 3. Scordatura, Suite, and Unmeasured Prelude
 - B. French Lute Music and Composers: 1650-1699
 - 1. The Gaultiers
 - a) Ennemond Gaultier (*Le Vieux*), (c. 1575-1651)
 - b) Jacques Gaultier (1600-1670)
 - c) Pierre Gaultier
 - d) Denis Gaultier (1600-1670)
 - (1) *La Rhetorique des Dieux*
- V. **THE 17th AND 18th CENTURY GERMAN LUTE REPERTOIRE**
 - A. The Reusners
 - 1. Esajas Reusner Sr.
 - 2. Esajas Reusner Jr.
 - B. Jacques Bittner
 - C. David Kellner, (1670-1748)
 - D. Sylvius Leopold Weiss, (1686-1750)
 - E. Johann Sebastian Bach, (1685-1750)
 - 1. Lautenklaviere, Lautenclavicymbel, Lautenwerk
 - 2. The Lute Music
 - a) Suite in a minor, BWV 995 (Lute Suite #3)
 - b) Suite in e minor, BWV 996 (Lute Suite #1)

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- c) Partita in a minor, BWV 997 (Lute Suite #2)
- d) Partita in E Major, BWV 1006a (Lute Suite #4)
- e) Prelude, Fugue and Allegro, BWV 998
- f) Prelude in d minor, BWV 999
- g) Fugue, BWV 1000
- 3. Ernst Gottlieb Baron (1696-1760)
- F. The Classical Style
- VI. **THE VIHUELA**
 - A. Tuning and Modality
 - B. Temperment
 - C. Characteristics of the Vihuela Repertoire
 - 1. Associative Pieces
 - a) Fantasias
 - (1) Imitative
 - (2) Non-imitative
 - 2. Transcriptions
 - a) Notation
 - b) Sacred Models
 - c) Secular or Poetic Models
 - 3. Dances
 - 4. Diferencias
 - D. The Vihuela Books
 - 1. Milan: *El Maestro*, 1535
 - 2. Narvaez: *Delphin de Musica*, 1537
 - 3. Mudarra: *Tres Libros de Musica*, 1546
 - 4. Valderabanno: *Silva de Sirenas*, 1547
 - 5. Pisador: *Libro de Musica*, 1552
 - 6. Fuenllana: *Orphenica Lyra*, 1554
 - 7. Daza: *El Parnasso*, 1576
 - E. The Decline of the Vihuela School
- VII. **THE RENAISSANCE GUITAR**
 - A. Early Sources
 - B. Technique, Notation, and Tuning
 - C. Amat: *Guitarra Espanola*, 1596
- VIII. **THE BAROQUE GUITAR**
 - A. *El Primo, seconda e treza libre*, 1630 (Foscarini)
 - B. *Caprici Armonici*, 1692 (Ludovico Roncalli)
 - C. Francisco Corbetta (c.1615-1681)
 - D. Robert de Visée (c.1660-1724)
 - E. Gaspar Sanz (1640-1710)
 - F. *Poema Harmonico*, 1694 (Francisco Guerau)
 - G. *Resumen de Acompañar la Parte de Guitarre*, 1714 (Santiago de Murcia)
 - H. *Les Dons d'Apollon*, 1763 (Michael Corrette)
 - I. *Obras para guitarra de seis ordenes*, 1780 (Antonio Ballester)
- IX. **THE EARLY 19th CENTURY GUITAR**
 - A. The Guitar and the Classical Style
 - B. Spain
 - 1. Early Influences
 - a) Miguel Garcia (Father Basilio)

- b) Don Federico Moretti (c. 1760-1838)
 - c) Fernando Ferrandiere
 - 2. Fernando Sor (1778-1839)
 - 3. Dionisio Aguado (1784-1849)
- C. Italy
 - 1. Ferdinando Carulli (1770-1841)
 - 2. Mauro Giuliani (1781-1829)
 - 3. Niccolò Paganini (1782-1840)
 - 4. Matteo Carcassi (1792-1853)
- D. France
 - 1. François de Fossa (1775-1849)
- X. **THE MIDDLE AND LATE 19th CENTURY GUITAR**
 - A. Luigi Legnani (1790-1877)
 - B. Marco Aurelio Zani de Ferranti (1802-1878)
 - C. Jan Nepomucen de Bobrowicz (1805-1881)
 - D. Johann Kaspar Mertz (1806-1856)
 - E. Napoleon Coste (1806-1883)
 - F. Giulio Regondi (1822-1872)
 - G. Julian Arcas (1832-1882)
 - H. Juan Parga (1843-1899)
 - I. Antonio Jimenez Manjón (1866-1919)
 - J. Francisco Tarrega (1852-1909)
- XI. **THE 20th CENTURY GUITAR**
 - A. The Early Twentieth Century
 - 1. Miguel Llobet (1878-1938)
 - 2. Manuel de Falla (1876-1946)
 - 3. Emilio Pujol (1886-1980)
 - 4. Antonio José (1902-1936)
 - B. The “Segovia Repertoire”
 - 1. Works Originally Composed for the Guitar
 - a) Manuel Ponce (1882-1948)
 - b) Joaquin Turina (1882-1949)
 - c) Federico Moreno-Torroba (1891-1982)
 - d) Frederico Mompou (1893-19?)
 - e) Mario Castelnuovo-Tedesco (1895-1968)
 - f) Alexandre Tansman (1897-1986)
 - g) Transcriptions
 - C. Music from South America
 - 1. Agustin Barrios (1885-1944)
 - 2. Heitor Villa-Lobos (1887-1959)
 - 3. Alberto Ginastera (1916-1984)
 - 4. Antonio Lauro (1917-1986)
 - D. The English School
 - 1. Lennox Berkeley (b. 1903)
 - 2. Reginald Smith-Brindle (b. 1917)
 - 3. Benjamin Britten (1913-1976)
 - 4. Stephen Dodgson (b. 1924)
 - 5. Richard Rodney Bennett (b. 1936)
 - 6. Tom Eastwood (b. 1922)

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7. Malcolm Arnold (b. 1921)
 8. William Walton (1902-1983)
 9. Alan Rawsthorne (1905-1971)
 10. Peter Maxwell-Davies (b. 1934)
 11. Michael Tippett (b. 1905)
- E. Other Composers
1. Frank Martin (1890-1974)
 2. Ernst Krenek (b. 1900)
 3. Joaquin Rodrigo (b. 1902)
 4. Hans Werner Henze (b.1926)
 5. Toru Takemitsu (b. 1930)
 6. Leo Brouwer (b. 1939)
 7. Carlo Domeniconi (b. 1947)
 8. Francis Kleynjans (b. 1951)
 9. Roland Dyens (b. 1955)
- F. Music from Eastern Europe and the Soviet Union
1. Piotr Panin (b. 1938)
 2. Stepan Rak (b. 1945)
 3. Nikita Koshkin (b. 1956)
- XII. THE 21ST-CENTURY GUITAR