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GENERAL MUSICAL KNOWLEDGE AS A COMPONENT OF THE PERFORMING ENSEMBLE

A Thesis

Presented for the

Master of Science

Degree

The University of Tennessee, Knoxville

E. Robert Swartz, Jr.

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ABSTRACT

It is important that administrators and observers of the typical rehearsal setting be aware of the conceptual instruction that should be included in the rehearsal. This paper addresses the ensemble rehearsal as a performance setting with general musical knowledge integrated to provide a balanced program of performance and instruction. The materials presented will provide the observer with examples of possible classroom experiences that should be included in the rehearsal.

Information was gathered that discussed the aspects of performance and instruction and synthesized them to provide an understanding of the problem encountered when trying to balance the music program. Examples of concepts to consider in the rehearsal setting, along with specific instances of conceptual teaching situations, are included to assist the reader's understanding.

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CHAPTER I

THE BASIS FOR THE STUDY

Statement of the Problem

Teaching the fundamental concepts of music is being ignored in most secondary music programs today. Secondary music is centered primarily around the performance ensemble. Most of the activity is rehearsal, with little instruction in the basic concepts of music. These performance groups will be called upon to provide school related and civic functions throughout the school year. Performance is important in the student's musical experience, but there is another side to music education. This is the teaching of the fundamental concepts of music that provides a solid foundation for continued interest and study. William Thomson, (at the Indiana Music Educators Convention) stated:

> There is no valid reason for the performance orientation of our bands, orchestras and choirs to rule out teaching concepts about music, fundamental information about melody, harmony, form, texture and even some historical perspective which can be tied into the ensemble rehearsal.[1]

Although there are no valid reasons to omit the teaching of concepts in the rehearsal, the pressures of performance have encouraged music teachers to neglect them. Teachers must cope

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[1] *Comprehensive Musicianship: An Anthology of Evolving Thought*, (Contemporary Music Project, MENC, 1971), 48.

with the rigors of festivals, ratings, and public relations to be considered successful in their field, or, in many instances, to feel secure in their job. Music teachers must face pressures that include producing good performances at the local music festival to obtain an excellent rating from the adjudicator, providing concerts for civic organizations in the community, and producing school wide concerts and programs. These activities serve to enhance the music program and to improve the reputation of the school. They also require extensive rehearsal time. This results in a neglect of conceptual teaching. In addition to performance pressures, curriculum planning must deal with other inhibiting factors: the impact of class scheduling, graduation requirements, and entrance requirements for colleges and universities.

Scheduling music activities and classes presents many problems not common to other areas of the secondary curriculum. Curriculum tracks are commonly offered in general education, vocational education, and college preparatory education. The course offerings have become so extensive that time available for music classes has become limited. The scheduling of music classes must be coordinated with each of the curriculum tracks to allow all students the opportunity to participate in the music program. An additional problem confronts the music teacher in scheduling. The required classes for high school graduation and college entrance may fill the student's class schedule, allowing only a minimal selection of electives. This situation may force a student who elects music as part of his curriculum to take only

one year. When this is the case it is important that the student have a complete musical experience, to include the opportunity for performance and also instruction in musical concepts. The factors influencing scheduling may be summarized as follows:

1. Each school is unique as to size, facilities, teachers, and the special needs of the students, school, and community.

2. Each school has a unique music program.

3. Many states have state and local graduation requirements, college entrance requirements, and state-wide testing programs.

4. Music may be one of the choices for an elective in grades nine through twelve.

5. Offerings are expanding in other areas of the curriculum.

6. The concept of music as an academic discipline is comparatively new in the secondary school.

7. The traditional scheduling of five classes meeting each week for academic subjects limits flexibility for the addition of fine arts electives.

8. The availability of students and teachers is inconsistent during the school day.

9. Activity periods are included which may limit the time for music as a serious subject.

10. Those responsible for scheduling have differing philosophies of education.[2]

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[2] Neal E. Glenn, William B. McBride and George H. Wilson, *Secondary School Music, Philosophy, Theory, and Practice,* (Englewood Cliffs, N.J.: Prentice-Hall, Inc., 1970), 236.

Performance is important in the complete musical experience. It plays a necessary role in the music curriculum. It is the natural outcome of study and rehearsal. It is a source of self-expression and pride. It is the test of success for the ensemble and its director. But, as important as performance is, a balance of skill, knowledge, and understanding should be the goal.

Purpose of the Study

The director of a performing group has a monumental task before him. He must provide a musical experience that meets the larger purpose of the class and also cope with the outside pressures of public performance. It is important that the administrator or supervisor realize the broader function of the performing ensemble. The rehearsal process must teach proper technique for the instrument or voice, introduce the student to a representative body of music literature, prepare the student to perform this literature, and provide instruction in music fundamentals, all within a limited amount of class time and usually with an established performance schedule that is influenced by outside factors.

The purpose of this study is to provide the observer of the performing ensemble a basic idea of the materials, methods and basic objectives needed to include music fundamentals in the rehearsal setting. This will be done by addressing the teaching of general music concepts as a component of the rehearsal process.

The basic concepts will first be identified and defined. Methods and suggestions for incorporating them into the rehearsal will be given. Finally, examples of rehearsal situations showing application of the concepts will be provided. This synthesis of fundamental concepts and music literature taught within the context of live performance will demonstrate the feasibility of teaching through performance rather than for performance.

Survey of Sources

Performance and general music are the essence of the music curriculum in the public school system. Many volumes have been written on each subject. This being evident, material was sought that would integrate these two aspects of the curriculum. An initial search revealed that sources dealing with the music program as an integration of performance and conceptual teaching were not common. Sources that addressed the performance class were unbalanced with an excessive amount of music literature, containing a cursory review of the concepts needed for a complete program. Since sources could not be found that considered the problem adequately, material that discussed the two topics separately were used to merge the roles of performance and general music (music concepts). The vast amount of material found on the two subjects required a reduction of sources. Sources were used that specifically addressed the role and content of general music in the high school with additional material coming from sources concerned with the

elementary school. (The elementary school was targeted because of the extensive general music curriculum found in most elementary systems.)

To define and limit the study to appropriate headings, a search of the *Library of Congress Subject Headings, Volumes I and II* was conducted. This provided a substantial list of subjects available for study. In order to exhaust the possible subject headings, a search of *The Music Index Subject Heading List* for periodical topics was done. The subject headings identified from both sources were compared and reduced to include the most important and pertinent headings of this study. The subject headings used were:

School music

Music appreciation

Music . . . . Instruction and Study

Performance

Performing arts

Musicality

Musicianship

Schools . . Curriculum

Choirs and Choruses

Study and Teaching

With the subject headings identified that would pertain to this study, a computer search utilizing the on-line resources for theses and dissertations was conducted. The on-line resources searched included *The International Repertory of Music Literature*

(RILM), and *Educational Resources Information Center (ERIC)*. Additional searches for sources included the on-line card catalog of the library system at the University of Tennessee and a search of *The Music Index*.

All sources used in this study, with the exception of dissertations, were found in the Music Library at the University of Tennessee, Knoxville. Dissertations pertinent to the study were obtained through the Inter-Library Loan services.

CHAPTER II
THE ROLE OF MUSIC IN ACADEMICS

Music Instruction in the Public School

In 1838, the Boston Public School Board adopted a resolution calling for music instruction in the public schools. This was the first time that anyone with public authority had placed music in the educational curriculum in the United States. This document, known as the Magna Carta of Music Education in the United States, stated that music was included to "humanize, refine, and elevate a whole community."[3] Since that time, questions concerning music's place among academic subjects have been raised. These questions occur because, in many instances, music is viewed as an extra-curricular activity to provide entertainment or a diversion during the school day. Also, because music does not fit the stereotype of a discipline that serves an obvious benefit to society, as does mathematics or English, its inclusion in the basic curriculum has sometimes been challenged. Nevertheless, these questions cannot ignore the fact that music is an important part of life.

Since music deals in the aesthetic area of learning, the explanation of its role has centered around its "unparalleled opportunities for the development of imagination, sensitivity,

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[3]Edward Bailey Birge, *History of Public School Music in the United States*, (MENC, 1928), 47.

inventiveness and delight-essential elements in a balanced curriculum."[4] A recent study by the College Board, known as the Educational EQuality Project (EQ), has identified the arts as a basic academic subject, required as an essential component of an adequate preparation for college.[5] "Study in the basic academic subjects provides the detailed knowledge and skills necessary for effective work in college."[6]

> The arts -- visual arts, theater, music and dance -- are essential to these basic subjects and competencies because they "challenge and extend human experiences". They provide a means of expression that go beyond ordinary speaking and writing. . . . The arts are creative modes by which all people can enrich their lives . . . . The actual practice of the arts can engage the imagination, foster flexible ways of thinking, develop disciplined effort and build self-confidence.[7]

This argument alone justifies teaching the arts to all students. If the study of the arts can achieve these objectives, then the human experience referred to should not be reserved only for those who will go to college; it should be provided for every student passing through the educational system. The College

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[4]John Paynter, *Music in the Secondary School Curriculum (Trends and Developments in Class Music Teaching)*, (Cambridge: Cambridge University Press, 1982), xiii.

[5]The other disciplines identified by the College Board as basic academic subjects include English, mathematics, science, social studies and foreign language. *Academic Preparation for College, What Students Need to Know and Be Able to Do.*, (New York: The College Board, 1983), pp. 7-13.

[6]The basic academic competencies identified by the College Board include reading, writing, speaking and listening, mathematics, reasoning, and studying. *Academic Preparation for College.* 15.

[7]Ibid., 16.

Board has established that music is one of the basic academic subjects. Now the public school must set as its overall goal the adequate preparation for the best possible life for each of its students.

"The everpresent existence of music in our society, and in most societies since civilization began places music in the realm of the good life and as part of the human experience."[8] The most important occasions in life and death include music. Most religious events are centered around the music of the faith. Events such as graduation, weddings, and celebrations of all kinds include music to commemorate the occasion. Some of the greatest music ever written commemorates death and the afterlife. This would seem to indicate that music satisfies a need beyond everyday entertainment or amusement. The purpose served may not be tangible, but it is something intrinsic to life itself. Since music plays such a vital role in the life of the individual, the comprehensive study of music in the public school system becomes a valuable experience. The student should have an adequate background to participate in the musical experiences available to him.

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[8]Karl C. Ernst and Charles L. Gary, *Music in General Education*, (Washington: MENC, 1965), 3.

The Essentials of Music Instruction in the Public School

As a result of the changing cultural and social conditions influencing society since the middle of the twentieth century, the opportunity to achieve a higher education has been afforded a majority of high school students.[9] Many colleges and universities have established admission requirements that include study in the visual or performing arts. The Board of Regents of the state of Tennessee requires a minimum of one unit of high school credit in the arts for admission to any institution of higher education under their control.[10]

High school programs must now prepare students to meet changing admission requirements that include areas such as the visual and performing arts, additional mathematics courses, and language skills. To attain the numerous credit requirements for admission to a college or university, many students can schedule only one year of study in the visual or performing arts. In these cases, the preparation and study must be comprehensive and efficient to prepare the student adequately.

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[9]*Academic Preparation for College*, 1.

[10]Questions and Answers for High School Students and Counselors, University and Community College System of Tennessee 1989 Admission Requirements.

The College Board has identified these skills in music as basic to success in college:

1. The ability to identify and describe -- using the appropriate vocabulary -- various musical forms from different historical periods.
2. The ability to listen perceptively to music, distinguishing such elements as pitch, rhythm, timbre and dynamics.
3. The ability to read music.
4. The ability to evaluate a musical work or performance.
5. To know how to express themselves by playing an instrument, singing in a group or individually, or composing music.[11]

These skills are also valuable in the human experience. They open up vast possibilities for everyone, from singing in the church choir to understanding a symphony concert. These experiences must be open to all, and the exposure to these should occur in the educational life before college.

Providing the Essentials

A music program that meets the needs of the students and also satisfies established graduation requirements, as well as entrance requirements for colleges and universities, should be offered by each secondary school. Most secondary schools offer

[11] *Academic Preparation for College*, 18.

courses in marching band, concert band, chorus and some type of general music. Although each of these will satisfy the requirements for graduation or admission to higher education, their individual content may not include the basic skills identified for success in college or in the human experience. Many rehearsal settings for a performing group address only the skills of music reading and performance, while general music classes such as music theory or music history develop only the ability to identify and describe music. A rehearsal situation aimed at balancing the abilities required for success in each of these areas would provide a well-rounded background for all students regardless of their future plans.

William Thomson stated that

> The goal of music participation in the schools must be to equip the individual students to make music a vital and continuing part of their future life, a life that extends some fifty to sixty years beyond the days of the school ensemble.[12]

This goal cannot be met by rote learning in a performing ensemble. Teaching only the music that is to be performed for the next concert or festival severely limits the student's musical experience. This process would indicate that the student would need someone to guide him in his selection and enjoyment of music throughout his life. Since the goal of education should be independence, a comprehensive study of music is needed to help

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[12]*Comprehensive Musicianship*, 68.

develop the individual student's awareness of music in his life and in the life of his community. The individual student must be instructed in as many components of music as possible to equip him with the abilities to evaluate and participate in valuable musical experiences throughout his life. Robert J. Werner cited this ability as one of the chief goals of a comprehensive musical education. In his address to the Ninth General Assembly of the International Society for Music Education, held in Moscow, he stated that,

> One of the chief goals of a comprehensive musical education is to enable the student - at whatever level his formal musical studies might terminate - to make value judgements about the musical phenomena he will encounter as either a layman or as a professional.[13]

This ability to make value judgments will directly affect the role of music in the life of the individual and his community. His ability to recognize "good" music, that is "music which, in any form or style, fulfills its purpose well and realizes to a high degree the potential of an original idea,"[14] will enrich the musical experiences encountered and provide a substantial reason for patronizing the arts (music) throughout his life.

The College Board has stated the individual student's needs as "intensive work in at least one art discipline and significant progress toward three kinds of abilities: knowledge of how to

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[13]Ibid., 101.
[14]Ibid., 9.

produce or perform works of art; knowledge of how to analyse, interpret, and evaluate artworks; and knowledge of artworks of other periods and cultures and their contexts."[15]

The knowledge of how to produce or perform works of art requires the student to develop or improve the following skills:

1. The ability to use the techniques, media, tools, and processes characteristic of an art form.

2. The ability to create one's own work or carry out a fresh performance of an existing score or text.

3. The ability to draw on basic aesthetic concepts when creating or performing works. (i.e. composition, expression, genre, form, style, symbolic meanings.)

4. The ability to develop a concept or feeling by being attentive to oneself and one's world.

5. The ability to carry a work or performance through several stages of development.[16]

The ability to study and appraise art involves:

1. The ability to examine a performance or work at a number of levels or from a range of vantage points.

2. The ability to evaluate a work of art or performance.[17]

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[15]*Academic Preparation in the Arts, Teaching for Transition from High School to College*, (New York: The College Board, 1985), 20.

[16]Ibid., pp.21-22.

[17]Ibid., pp. 24-25.

The ability to analyse artworks from historical and cultural vantage points include:

1. The ability to understand and appreciate different artistic styles and works from representative historical periods and cultures.

2. The ability to express how people of various cultures have used the arts to express themselves.

3. The ability to understand the social and intellectual influence affecting artistic forms.[18]

The abilities identified require study and instruction in all areas of music to meet the needs of the student and to provide a functional background for continued enjoyment. Through the study of music in the rehearsal setting, each of the abilities identified can be applied directly to a specific work. The piece of music is no longer a series of notes placed on the page; it becomes a starting point from which to begin an exploration of the intricacies of the composition. Individual abilities can be improved, and independent understanding can be developed, by assisting the student in applying each skill to actual works.

Although this is the goal, Arnold Jones has noted that

> While our high schools have seen a great amount of musical activity, the central purpose has not appeared to be that of teaching an understanding of music.[19]

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[18]Ibid., 23.

[19]Arnold Jones, "A Comprehensive Choral Program", *Perspectives in Music Education: Source Book III*, ed. Bonnie C. Kowall, (Washington: MENC, 1966), 359.

The music teacher must redirect the emphasis of the performance ensemble to include conceptual teaching. This can be a very difficult task because of the varying backgrounds of students entering the high school music program. The range of musical background may include the student with years of private instruction as well as the student with no previous formal instruction, especially common in choral groups. These wide differences should be addressed through various levels of performing groups. Each group should consist of students at approximately the same level of musical ability and understanding. In the ideal setting, there will be a separate performance group for the beginning student, the experienced student, and the advanced student. These classes, although catering to the student's ability level, should seek to develop the basic abilities through the balance of performance and study in the fundamental concepts of music, including music theory and music history.

CHAPTER III

TYPICAL APPLICATIONS OF SECONDARY SCHOOL MUSIC

Music as Performance

The study of music as an art form would be incomplete without the aspect of performance. "Performance is the basis of music programs in the system of public education."[20]

> The performance class is a medium through which the student may achieve deeper perceptual awareness of the expressive content of choral music. In addition, the performance class offers the student an immediate opportunity to synthesize and feelingfully react to the expressive content of the interaction of musical elements.[21]

This statement reflects the important role that performance plays in the study of music. But, if overemphasized, performance will become the dominating component of the performing ensemble. A preoccupation with performance:

1. excludes other music learning.
2. results in class rehearsal being spent in learning notes by means of the piano.

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[20]Morris Franklin Lee, *Choral Teaching Practices in Utah Wasatch Front High Schools Compared with Philosophies of Music Education*, (University of Iowa, 1983), 20.

[21]Charles Smith, *Choral Music As Aesthetic Education*, (Arizona State University: 1974), 84.

3. focuses on extra musical concerns as the primary motivating factor for the class, such as tours and ratings.

4. culminates in placing the significance of the music program in its service or utilitarian value.[22]

The role of performance should reflect the aims and objectives listed below:

1. Provides incentives for students to develop skill in performing specific musical selections.

2. Provides an opportunity for other students in the school to learn about music.

3. Provides an opportunity for students to express themselves musically to other people.

4. Provides the opportunity for development of poise and confidence in a performer-audience situation.

5. Provides an opportunity for parents and other persons in the community to learn more about music and some of the content of the music curriculum.

6. Adds to the overall cultural life of the school and the community.

7. Provides a culminating activity for specific phases of the music curriculum.

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[22]*Choral Teaching Practices in Utah Wasatch Front High Schools*, 39.

8. Sometimes provides functional music as a part of a school event such as a school play, commencement, and athletic event, of a school assembly.[23]

These goals emphasize valuable educational experiences for the student-performer as well as the audience. In conjunction with sound conceptual teaching, performance fulfills its place in the music curriculum. But balancing the performance content and the teaching of fundamental concepts remains one of the major concerns in the performance ensemble.

But the concerns facing the teacher of the performance group go beyond the problem of balancing the curriculum. Additional considerations include the recruitment of students, auditioning for placement in the ensembles, scheduling of concerts, competitions, festival ratings, tours, and public relations. These considerations, in conjunction with the teaching and development of proper technique for singing or playing, again serve to de-emphasize the teaching of fundamentals in the rehearsal setting. The director must use valuable class time recruiting and auditioning students for placement in a performing group. Class time for instruction in proper technique is essential in developing a quality performing group. Adequate preparation of the repertoire for concerts and competition will require a large amount of class time. Each is an essential element of the performance group. And each requires adequate class time to be

[23] *Secondary School Music,* 213.

done properly. Therefore, it is important to provide conceptual teaching as an integral part of the rehearsal process. Fundamentals must be taught within the context of the warm-up or the music being performed.

Music as Competition

If performance in itself creates a barrier to balance in the music curriculum, then certainly the pressures of competition compound this situation.

> The last 25 years have seen an unprecedented rise in festivals, auditions and competitions.... These events can be a valuable assistance to study and personal growth providing we regard them as an aid and not as an end in themselves. If our concern lies there, we can lose sight of the real goal of improving our students' playing and musicianship.[24]

The purposes of contests and competitions, including festivals should be:

1. To provide motivation for students to develop a high level of singing (or playing) proficiency.

2. To give students an opportunity to hear other students perform, thus stimulating the desire for growth.

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[24]Cecil Simmons, "Audition Odds and Ends," *American Music Teacher*, 37, No. 1, (September-October 1987), 32.

3. To provide situations where participants may have the opportunity of comparing their own standards of achievement with those of other students.

4. To provide a situation in which the participants can receive objective, constructive criticisms of their performance.

5. To provide participants with a situation in which the quality of literature performed is stressed.

6. To provide situations in which the music teacher may appraise his own standard of accomplishment, and be appraised by others.[25]

These purposes, when realized, would allow the competition to provide a valuable learning experience for everyone involved. But, all too often the limitations of the contest become the main focus. These limitations include:

1. The temptation to rehearse the selected contest literature extensively to the exclusion of other worthwhile music.

2. The possibility for lack of communication between adjudicator and participant with resulting misunderstanding and disappointments.

3. The lack of a truly musical experience. The unaesthetic setting (small room, adjudicator writing comments, and rigid time schedule) is often not conductive to a positive artistic reaction on the point of the participant.

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[25] *Secondary School Music*, 217.

4. The over-emphasis often placed on the rating of the constructive criticism.

5. The evaluation of the music teacher's work only according to ratings received.

6. The misunderstanding of parents and other citizens concerning the purposes of the contest.

7. The bitter feelings engendered between schools as a result of ratings received at contests.[26]

Since competition appears to compound the problem of a balanced curriculum, why is it so prevalent among the music programs today? These seem to be the factors encouraging competition:

1. School administrators and parents desire it.

2. It is used for public relations for the school.

3. School spirit is improved by it.

4. It cultivates community pride.

5. It serves as a criterion for retaining a job.[27]

Examination of these factors indicates a prevailing attitude found throughout society, namely pride. Recognizing this, competition can become a "means of improving performance skills"[28] if it remains in perspective with other aspects of the music program. It can become a positive motivating factor,

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[26]Ibid., 221.

[27]Daniel L. Kohut, *Musical Performance: Learning Theory and Pedagogy*, (Engle Cliffs: Prentice-Hall, Inc., 1985), pp. 93-94.

[28]Ibid., 97.

challenging the group to be the best it can be. Results of a competition or festival can be used to cite improvement or identify weaknesses. They can help set future goals for the performance group. But, they must not become the goal of performance. This would severely upset any balance achieved in the music program.

Music teachers are often caught in such intense program preparation that it is difficult for them to meet musical objectives such as knowledge of music theory, understanding of musical form, and fundamentals of singing or playing instruments. The pressures to perform influence the class schedule to the point of allowing time for rehearsal only. If the performance is a good one, the technique and instruction found in the classroom will rarely be questioned. But these pressures and neglect of conceptual instruction result in a disservice to the student. Charles Smith has stated that,

> Public performance and the improvement of technique are both important to a performance-oriented class. However, when outside pressures for public performance reduce the amount of class time available for musicianship training, they interfere with the right of the student to acquire knowledge and understanding of his subject.[29]

It is imperative that music educators maintain a perspective of their job. The first priority of the job must be the

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[29]*Choral Music Education As Aesthetic Education*, 1.

comprehensive instruction of the students entrusted to their care. If this remains the priority, the balance of performance and instruction will be adjusted to prepare the students adequately for musical experiences later in life.

CHAPTER IV

A BALANCED MUSIC PROGRAM

The Components of a Balanced Program

Attaining a balance between performance and basic musical instruction requires extensive planning and coordination of the components of the performing ensemble. Time for performance, rehearsal, instruction in technique, and exposure to musical concepts must be divided to provide the student with the best musical experience possible. Perhaps more importantly, the content of each component must be examined thoroughly before being included in the plans for instruction and rehearsal. The content of musical concepts in the rehearsal setting should be determined by examining the objectives for the general music curriculum. Charles Hoffer cites the following as objectives for the general music program:

1. To develop flexibility and originality in appreciating music as a fine art form.

2. To develop an appreciation of the use of music in present-day commercial entertainment.

3. To develop skills in making aesthetic judgements as consumer, producer, and citizen.

4. To learn to use music in the development of a more pleasant environment.

5. To reinforce an understanding of the cultures of other periods and societies through the arts.

6. To discover areas in music for personal achievement.

7. To discover that music is a non-verbal, auditory art used to express ideas and emotions. [30]

These objectives address the basic concerns of music in society. Although, some of the objectives are difficult to support, they provide a starting point for establishing the content of the basic musical concepts for the performing ensemble.

By extending the concepts for general music to the performing ensemble, the idea of comprehensive musicianship is fostered.

> The approach to music that integrates and relates the historical, stylistic, and theoretical aspects of composition as it is studied or rehearsed has been called comprehensive musicianship.[31]

Comprehensive musicianship should be the ultimate goal of any music class in the curriculum, but especially for a performing group. Through examination and study of music at a level that includes its compositional structure, its historical background, and its probable performance practices, at the same time as its actual rehearsal, an understanding of the interrelational aspects of these components can be developed.

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[30] *Secondary School Music,* 105.

[31] *Comprehensive Musicianship,* 55.

By incorporating the approach that begins with the concepts that are considered essential to basic musicianship and extending this knowledge to include the aspects of history, style, and theory into the rehearsal situation, a balance of performance and instruction can be achieved. Although additional time may be required to incorporate basic concepts, a direct benefit will be gained.

> The usual justification for basic musicianship training is that the time devoted to it is more than compensated for by the fact that singers learn to sight sing better and require less time to learn new works, and by the fact that they sing with better understanding of the musical structure and meaning.[32]

This situation, over an extended period, should allow more time for polishing a piece of music in the rehearsal because of the increased understanding the students have acquired. Communication of ideas and concepts can occur at an accelerated rate when both students and teacher are at a similar level of knowledge concerning the subject.

> Basic musicianship...should include a knowledge of the common symbols of music notation, an ability to translate these symbols into musical sounds...and an understanding of general principles of structure and organization.[33]

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[32]Ray Robinson and Allen Winold, *The Choral Experience, Literature, Materials, and Methods,* (New York: Harper and Row Publishers, 1976), 207.

[33]Ibid., 207.

These areas of knowledge are reflected by Robert M. Trotter in his framework for teaching comprehensive musicianship:

1. Acquaintance with music, the worlds of folk, art and pop music, inside and out of the European-American tradition.

2. Development of performance skills.

3. Development of descriptive skills.

4. Skill in making value judgements of both compositions and performances using explicit norms.[34]

The development of these skills, to some extent, in each student will help to influence their attitudes toward music for the remainder of their lives. They will also provide the necessary tools for their continued involvement in music as an active participant or patron, helping to enrich their own lives and the life of the community.

One caution is to be observed.

> The scope of music is vast. Teachers who attempt to cover everything may do a disservice to students and music. Aim for the basics...[35]

It is important to equip the student with the basic concepts and the abilities to use them, then to encourage independent examination and discovery by applying what has been learned.

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[34] *Comprehensive Musicianship,* pp. 78-80.

[35] *Teaching General Music in Grades 6-9,* 18.

The Results of a Balanced Program

Instruction in the basic concepts of music should be used to develop three characteristic traits in each student. These attributes are development in certain skills, understanding, and attitudes toward music. The development of these characteristic traits will provide a basis for evaluating music. The characteristic areas are discussed in *Music in General Education* as follows:

SKILLS

1. He will have skill in listening to music.

   The generally educated person listens with purpose. He recognizes the broad melodic and rhythmic contours of musical compositions. He is familiar with the sounds of the instruments of the orchestra and the types of human voices. He can hear and identify more than one melody at a time. He can recognize patterns of melody and rhythm when repeated in identical or in altered form. He can concentrate on sounds and the relationship between sounds.

2. He will be able to sing.

   The generally educated person is articulate. He uses his voice confidently in speech and song. He sings in a way that is satisfying to himself. He can carry a part in group singing. His singing is expressive.

3. He will be able to express himself on a musical instrument.

   A generally educated person is curious. He is interested in how instrumental music is produced and willing to try his hand at making music, if only at an elementary level with a percussion instrument, a recorder, or a "social-type" instrument. He experiments with providing accompaniments for singing and rhythmic activities. He is familiar with the piano keyboard.

4. He will be able to interpret musical notation.

   The generally educated person is literate. He understands arithmetical and musical symbols. He is able to respond to the musical notation of unison and simple part songs. He can follow the scores of instrumental compositions.

UNDERSTANDING

1. He will understand the importance of design in music.

   The generally educated person understands the structure of the various disciplines. He knows the component parts of music and the interrelationships that exist between melody, rhythm, harmony, and form. He is able to recognize design elements aurally, and he uses musical notation to confirm and reinforce this recognition. He realizes that the active listener can, in a sense, share in the composer's act of creation. By understanding how music communicates, he has come to gain insight into what it communicates.

2. He will relate music to man's historical developments.

   The generally educated person has historical perspective. He recognizes that music has long been an important part of man's life. He understands that its development in Western civilization is one of the unique elements of his own heritage. He is familiar with the major historical periods in that development and the styles of music which they produced. He has acquaintance with some of the men who composed them. He relates this knowledge to his understanding of man's social and political development.

3. He will understand the relationships existing between music and other areas of human endeavor.

   The generally educated person integrates his knowledge. He has been helped to see that the arts have in common such concepts as design resulting from repetition and variation. Sociology and politics are recognized as pertinent to the development of art as well as to economics.. He understands how literature and music enhance one another and together illuminate history. The mathematical and physical aspects of music are known to him through aural experiences as well as through intellectual inquiry.

4. He will understand the place of music in contemporary society.

   The generally educated person is aware of his environment. He understands the function of music in the life of his community and he accepts some responsibility for exercising his critical judgement in order to improve the quality of music heard in church and on radio and television. He is aware of the position of the musician in today's social structure and understands the opportunities open to him to engage in musical endeavor both as a vocation and as an avocation.

ATTITUDES

1. He will value music as a means of self-expression.

   A generally educated person has developed outlets for his emotions. He recognizes music not only as a source of satisfaction because of its filling his desire for beauty, but also because of the unique way in which it expresses man's feelings. If he is not prepared to gain release by actually performing music, he has learned to experience this vicariously. He looks to music as a source of renewal in his mind and body, as an evidence of beneficence in his life. He recognizes the importance of performers and composers and is grateful for the pleasure and inspiration which they give him.

2. He will desire to continue his musical experiences.

   The generally educated person continues to grow. He seeks additional experiences in areas in which he has found satisfaction. He looks for community musical activities in which he can participate. He attends concerts and listens to music on radio, television, and recordings. He keeps informed concerning happenings in the world of music by reading newspapers and magazines.

3. He will discriminate with respect to music.

   The generally educated person has good taste. He has learned to make sensitive choices based upon musical knowledge and skill in listening. He evaluates performances and exercises mature judgements in this area. He is not naive with respect to the functional use of music for commercial purposes nor to the commercial pressures which will be exerted to obtain what money he can spend for music.[36]

The development of these characteristics should represent goals for the performing ensemble. They can also help to define the curriculum by shifting the focus from a narrow view of performance goals to a broad view of musical outcomes in the student's life. The traits cited will be addressed by including conceptual teaching in the rehearsal setting. Instruction in melody, rhythm, harmony, texture, tone color, and form will begin to develop a solid foundation for individual understanding of musical concepts. A balanced and adequate music program can be provided by including instruction in these elements as an integral

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[36]*Music in General Education,* pp. 4-8.

part of the rehearsal. These elements, along with historical consideration of significant works while being prepared for performance, will greatly influence the student's musical understanding and independence.

CHAPTER V

THE FUNDAMENTALS OF MUSIC

The elements of music to be discussed are melody, rhythm, harmony, texture, tone color, and form. These elements are found in all musical compositions and, in essence, make up all music. As obvious as this may seem,

> Many (teachers) have developed excellent strategies for teaching performing skills - whether in choir, band or orchestra. Yet these same teachers may find it difficult to accomplish outcomes related to a knowledge of music history, style, theory, and criticism. The challenge is to achieve polished levels of performance - often in a very limited time period - and also to help (guide) students examine carefully and caringly the structure and historical background of the works they are performing.[37]

These difficulties of accomplishment may be explained through the teacher's assumption that students entering the high school music class will have some background in music. Also, the basic elements are so obvious to the teacher that he may forget that the student is not as familiar with the components as he would expect. Or, the pressures faced by the teacher may be so great that they prohibit the inclusion of conceptual teaching in the rehearsal setting. Whatever the reason, these difficulties

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[37] *Academic Preparation in the Arts,* 35.

should be overcome and instruction in the basic concepts provided.

Notation

It would be premature to approach a discussion of the elements of music without first introducing an indispensable tool--notation. The student is severely handicapped without a solid foundation in musical notation. The student must be taught the basic symbolism to translate the written notation into the perceivable sounds. But, all too often, it is assumed that the student knows this "musical language", and instruction begins from that level.

To alleviate this handicap, instruction in the basic notational devices should occur at the beginning of the school year. For students just entering the music program, a detailed explanation of each of the elements should be provided. For those students returning to the music program, a general review would be in order. In either case, notation should be discussed while looking at a piece of music as a concrete example of the notation and its appearance on the page.

The student should be taught to recognize the staff, the clef signs, the key signature, the meter signature, note and rest values, and pitch classification of any subsequent piece of music encountered.

The Elements

The components of music should be included in the rehearsal setting in conjunction with the teaching of the notational devices.

> The whole of music is often informally divided into three domains: melody, harmony, and rhythm.[38]

Rhythm

The first component to be discussed is rhythm. Rhythm is defined as:

> ...everything pertaining to the duration quality (long-short) of musical sounds....in the more specific sense of the word, denotes the innumerable patterns formed within the basic metric framework by the various arrangements of smaller or larger note values....[39]

Rhythm comes from a Greek word whose root means flow.[40] Indeed, the rhythm of music denotes its flow. The duration of the sounds resulting in the arrangements of metric patterns will provide a natural flow of the music adding a unique characteristic to the composition.

Understanding the concept of rhythm is an important step in the development of comprehensive musicianship. The concept of rhythm should provide instruction in the elements that determine it. These include tempo, meter, and pattern. The ability of translating the symbols into meaningful music is dependent upon

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[38] *The New Harvard Dictionary of Music,* 481.
[39] *The Harvard Brief Dictionary of Music,* 248.
[40] *The Choral Experience,* 235.

this understanding. Teaching rhythm should be an ongoing process in the music curriculum.

Melody

The second, and most common component of the whole of music is melody. Melody is described as "a succession of musical tones of varying pitches and durations which 'make sense musically".[41] Melody is also described as

> ...a series of musical tones that go somewhere. Melodies usually rise and fall, and in a song they let the words come through with an impact different then if the words were merely said.[42]

Melody is that aspect of music that makes a composition unique. It is the tune that remains in the memory after the music has ended. This is evident because:

> The melody is predominantly the highest part heard or sung. The harmonizing parts are relegated to the role of supporting and enhancing the sounds of the melody. One makes a special effort to discern the tune or melody.[43]

"What is important for the student to understand about melody? It probably is to grasp the melodic line as a whole."[44] A basic understanding of how a melody is built, using motives and phrases, scales and modes, and recognizing its general shape would be important to basic musicianship for the student.

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[41]*Music Fundamentals for the Classroom Teacher,* 38.

[42]*Musical Performance: Learning Theory and Pedagogy,* 88.

[43]*The Choral Experience, Literature, Materials, and Methods,* 295.

[44]Donald Metz, *Teaching General Music in Grades 6-9,* (Columbus: Charles E. Merrill Publishing Co., 1980), 16.

Harmony

Harmony is defined as "the relationship of tones considered as they sound simultaneously, and the way such relationships are organized in time; also any particular collection of pitches sounded simultaneously, termed a chord."[45] Harmony includes the study of chords, their function, harmonic progression, and tonal unity and variety.

Texture

Texture of music refers to "the vertical and horizontal elements in music".[46] There are three basic textures in music. These are monophony, homophony, and polyphony. Monophony is "music consisting of a single line or melody without an accompaniment that is regarded as part of the work itself."[47] Homophony is defined as "music in which melodic interest is concentrated in one voice or part that is provided with a subordinate accompaniment." In polyphony, the "melodic interest is distributed among all parts of the musical texture."[48] Texture can refer to three vastly different styles with differing functions. Realizing these differences will allow the student to intelligently interpret his own part in the music being performed.

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[45] *The New Harvard Dictionary of Music*, 366.

[46] Robert Evans Nye and Vernice Trousdale Nye, *Music in the Elementary School*, (Englewood Cliffs, N. J.: Prentice-Hall, Inc., 1985), 107.

[47] *The New Harvard Dictionary of Music*, 507.

[48] Ibid., 380.

Tone Color

Every sound, every persons voice, and every type of musical instrument has its own unique quality. This unique quality is known as its tone color or timbre. This is "the difference between two tones of the same pitch, duration and intensity...".[49] This phenomenon is determined largely by the harmonic spectrum of the sound wave of the instrument. Harmonics are a result of the physical makeup of the instrument, its shape, and the mode of producing sound. These factors determine the timbre of the human voice also.

Form

Every piece of music has a design or plan. This design is known as its form. "Form is the scheme of organization that determines the basic structure of a composition..."[50] The form helps to define the function of the units of the composition. The functional units can be classified as follows:

> Introductory--serves as preparation for other musical events.
>
> Presentational--devoted to important musical events such as themes.
>
> Transitional--serves to link one presentational section to another.

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[49] *The Harvard Brief Dictionary of Music*, 305.
[50] *The Harvard Brief Dictionary of Music*, 109.

Developmental--devoted to the reworking of portions of ideas from other sections.

Concluding--serves to round off the ending of a composition or a section thereof.[51]

It is important to note that all compositions do not contain all of the units described above, but will contain some.

Compositional units are usually set off by harmonic goals found at the end of the unit. Some goals, or cadences, sound more or less conclusive, or final, while others leave a feeling for the music to continue.[52] Cadences are described as "a progression of two or more chords used at the end of a composition, section, or phrase to convey a feeling of permanent or temporary repose".[53]

Compositional units are combined to produce compositional forms. There are many types of compositional forms used in music. The more important types include:

I. Single Forms (individual pieces or movements)
   A. Sectional forms
   B. Continuation forms
II. Compositional forms (two or more movements)
   A. Instrumental forms
   B. Vocal forms [54]

Sectional forms consist of a series of relatively complete, closed sections organized according to a specific scheme or plan. They usually involve some repetition or restatement of material. Continuation forms do not conform to any common predictable

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[51] *The Choral Experience*, 302.
[52] *Tonal Harmony*, 123.
[53] *The Harvard Brief Dictionary of Music*, 39.
[54] *The Harvard Brief Dictionary of Music*, 109-110.

scheme. They may move in the direction of formlessness, lacking sections, cadences, and any form of imitation.

Form can be very useful in describing music and in its preparation. Because of predictable sections, repetition, and order, the music can be studied in small units making it easier to comprehend.

This is intended to be a concise discussion of the elements of conceptual instruction that should be included in the rehearsal setting. To fully understand the concepts presented here, a detailed explanation of each element would be required, which is beyond the scope of this paper. But, to assist the observer, descriptive appendices (Appendices A, B, and C) have been included to explain briefly each element included here.

Historical Considerations

To complete conceptual instruction in the rehearsal setting, a study of the background of the music and the history of the period in which it was composed should be included in the program.

> The function of the structural and expressive elements of music should not be studied apart from their historical or stylistic context.[55]

A basic knowledge of historical periods of the music being studied will give students an insight into the performance of the piece. Understanding of the historical differences in musical

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[55] *Music in General Education,* 98.

periods will provide a truer perspective of the composition's place in history. It will provide an understanding of why the music was written in a particular style. This will help the students relate to the music as an important experience that should be shared with the audience. It will bring about a realization that music is important in the lives of people of all cultures and civilizations. Appendix D provides a synopsis of each musical period. Also, Appendix E lists sources that fully describe and explain the concepts discussed here.

CHAPTER VI

INCLUDING GENERAL MUSICAL KNOWLEDGE IN THE REHEARSAL SETTING

The Ensemble Classroom

The primary function of the ensemble classroom is the rehearsal of the music that is to be presented in some public forum. Excluding general musical knowledge from this setting will not be obvious to the casual observer, but the inclusion of this knowledge will better serve the education of the student. It will probably have a positive effect on the rehearsal and performance of the selected music also. To include these concepts in the rehearsal setting, nothing more than additional advance planning is required of the director.

The general overview of the ensemble rehearsal will include a time of warm-up followed by the rehearsal of the selected music. It may include a period of lecture focused on music theory or music history. By including the concepts and information of general musical knowledge in the actual warm-up and rehearsal segments of the curriculum, the goals of preparation and instruction are both adequately met.

The Warm-Up

By selecting warm-up exercises that focus on specific musical concepts, most any general idea may be taught. The characteristics of melody: movement by step, leap or repetition;

phrasing; and articulation (staccato and legato) can be explained, demonstrated and experienced using appropriate warm-up exercises. By introducing warm-up patterns that utilize scale patterns, the various scales can be introduced and the student can play or sing them instead of just seeing and hearing them. Rhythmic variation can be used to teach note and rest values as well as introduce the symbols used.

Texture may be taught using exercises that illustrate the various timbres and registers of voices and instruments. Using unison exercises will demonstrate monophony. Exercises that build chords can be used to teach harmony. These chord structures may be extended to demonstrate cadential formulas. Exercises in the form of a canon or round will reinforce the concept of polyphony.

Exercises that concentrate on stylistic tendencies of the various musical periods can be used to introduce historical concepts. These exercises can concentrate on straight-tone singing versus the use of vibrato or stress typical rhythmic patterns used in various periods.

Through the use of the imagination, many other possibilities exist to include general musical concepts in the warm-up portion of the performance-oriented classroom.

The Rehearsal

Each piece of music selected for rehearsal and performance contains the necessary components to incorporate some

discussion and understanding of general musical knowledge. Select any piece of music and examine it for the possibilities:

Look at the notation:

Identify the staff

Identify the clef signs

Identify the bar lines

Name the notes of the staff

Locate any ledger lines

Name the notes of the ledger lines and spaces created by them

Locate the key signature

Identify the key by the signature

Locate any accidentals

Specify the accidentals

Identify and define the meter signature

Identify and define the notes and rests used in the piece

Locate repeat signs, light double bars, and heavy double bars and define these

Look at the music:

Identify the melody line

Indicate the general contour of the melody

Identify the movement of the melody by intervalic relationship

Identify motives, phrases, and periods

Locate any scale passages that may be used

Determine the meter, tempo, and patterns used in the music

Identify the meter as simple, compound or irregular

Identify any special rhythmic symbols (triplets, fermatas, ties or slurs)

Identify the downbeat in each measure

Locate any pick-ups

Identify any syncopation in the music

Identify texture as monophony, homophony, or polyphony

Identify chords and their inversions

Identify instrument or voice parts

Locate cadential formulas

Identify sections

Identify form

Examine the historical context:

Identify the composer

Identify the period

Investigate the historical events of the time

By identifying and discussing the components of each musical selection within the rehearsal setting, the student will gain knowledge and insight into the complex world of music. If selections are chosen that cover a range of periods and composers, an adequate background of general musical knowledge can be provided without impacting the time required for

rehearsal. Instruction in general musical knowledge can be incorporated into the ensemble rehearsal providing comprehensive musicianship training for each and every student.

Following are examples of rehearsal situations that would be open to conceptual instruction are illustrated for the observer's reference.

Suppose the performance group is preparing Handel's *Messiah* for an upcoming performance. Warm-up exercises that would be appropriate for this work would include exercises that concentrated on melismatic vocal lines that typically move by step and have a recurring pattern. By recognizing the pattern, phrasing and articulation can be studied and demonstrated that will be found in the music that is being rehearsed ("*He Shall Purify*"). By stressing the articulation and phrasing during the warm-up, a simple reminder that a passage in the music is similar to the exercise should result in transfer of the knowledge and technique practiced. Another exercise that would demonstrate a technique typical to the Baroque period and teach a rhythmic concept would be one that used dotted rhythms. The student would experience the rhythmic pulse and later see it in musical notation ("*Behold the Lamb of God*"). Scale passages that extended an octave or a fifth and dropped to the starting note (tonic) would serve to introduce a typical cadential motive commonly used during the Baroque period.

To introduce rehearsal of a specific work, background material should be provided. This would include information

about the composer, the period of the composition, and the music to be performed.

Information about the composer should include as a minimum, his full name, birth and death dates nationality and influence as a composer. For the work being studied, George Frideric Handel was born in Halle, Germany in 1685. Although German born, he is considered an English composer by naturalization. His most familiar works include opera and oratorio. He is considered one of the greatest composers of the Baroque period, with the end of the period centered around his death in 1759 and the death of J. S. Bach in 1750.

Information concerning the period and historical considerations should include the period of the composition, its accepted dates, other prominent composers of the period, and important historical events to place the music in chronological perspective for the student.

In this particular instance, Handel's *Messiah* was written in 1741, near the end of the Baroque period. The Baroque period is generally placed in the years 1600 to 1750. Other great composers of this period include J. S. Bach, and Antonio Vivaldi. During this period the establishment of modern tonality (major and minor) was of great importance. Opera and oratorio became the prominent forms of music written. This was the time when the colonies were being settled in the new world and the struggle for independence was beginning.

The Messiah, a work written about the life and death of Jesus Christ, is considered Handel's most successful and well known work. It was written in 24 days and first performed in Dublin, Ireland with Handel conducting the performance.

A note of caution, this information should be concise and interjected in the rehearsal of the work. A lengthy discourse would be counterproductive in most cases.

With the music in their hands, identification of the musical notation should be done. For example, the first chorus in *The Messiah, "And the Glory of the Lord"*, is written in four parts with the accompaniment written on the grand staff. Each part is provided a seperate staff. The piece is written in A major. The meter signature indicates simple meter. The tempo marking, allegro, indicates a quick tempo. There are no repeats or sectional indications found in the chorus.

The melody line is introduced by the opening statement of the Altos and is passed to each part throughout the piece. Most entrances begin with a pick-up to the down-beat of the next measure.

The texture is a mixture of homophony and polyphony in various combinations. In general, sections occur where texture changes and is marked be a cadence, such as the change at measure 33. The texture has been polyphonic to this point. A half cadence occurs on the downbeat and the texture changes to homophony.

Many more observations can be made from this or any other piece of music. The important point is that these observations be made within the context of the music being rehearsed and that instruction of the concept encountered be provided at that time. The instruction should be integrated into the music at appropriate places to provide an understanding of the concept and its place in music. This type of instruction will provide a balanced program and prepare the student for continued participation in music past the high school experience.

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APPENDICES

APPENDIX A

APPENDIX A

NOTATION

The Music Staff

The music staff is made up of five lines and four spaces. The lines and spaces are numbered from the bottom up to indicate placement of notes on the staff. (fig. 1)

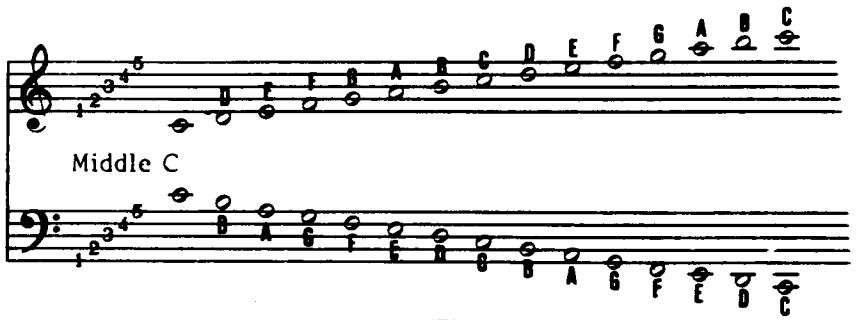


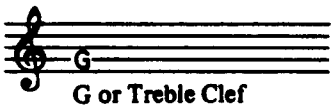
Figure 1
The Music Staff

Clef signs are placed on the staff to indicate a specific pitch classification for each line and space. The two most commonly used clef signs are the treble and bass clefs. The treble clef is derived from the Latin "triplum." The 12th Century name for the highest voice part in choral music at that time.[56] Initially, the letter "G" was placed on the staff to indicate pitch. Through time, modification of the symbol has produced the current sign which identifies the second line of the staff as the pitch classification *G* above middle *C* (fig. 2). It is important to

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[56]Gene C. Wisler, *Music Fundamentals for the Classroom Teacher,* (Boston: Allyn and Bacon, Inc., 1965), 41.

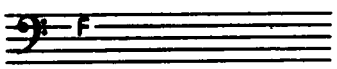
notice that the figure circles the second line of the staff to identify it as *G*.



G or Treble Clef

Figure 2
The Treble Clef

The bass clef locates *F* on the staff. It comes from the Greek "basis" which means foundation.[57] It began as the letter "F" placed on the staff and has developed into the symbol in use today (fig. 3). Note that the symbol has a dot on each side of the fourth line of the staff. This identifies this line as *F* below middle *C*.



F or Bass Clef

Figure 3
The Bass Clef

When these two clefs are combined, the resulting symbol is known as the great (grand) staff. In choral situations, generally, female and unchanged male voices use the treble clef and changed male voices use the bass clef. (fig. 4)

[57]Ibid., 52.

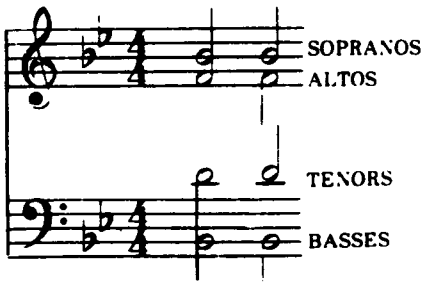


Figure 4
The Grand Staff

Band and orchestral instruments use single staffs according to their pitch register.

Ledger lines are used to expand the great staff. These lines are added either above or below the staff for notes too high or too low to be placed on the staff. Note that the addition of a ledger line creates a line and a space (fig. 5).

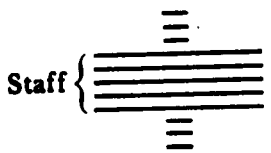


Figure 5
Leger Lines

The Music Alphabet

The music alphabet consists of the first seven letters of the alphabet; *A*, *B*, *C*, *D*, *E*, *F*, and *G*. These letters are used to indicate the relative highness and lowness of a sound. This is known as pitch. The alphabetic pattern repeats as the pitch ascends or descends, and the starting pitch can be any of the pitch classifications given. When a pitch class (letter name)

repeats, it is called an octave. For example, from any one *C*, up or down, to the next *C* is an octave.

The relative pitch is indicated by the position of notes on the staff. Figure 1 shows the position of the musical alphabet on the great staff. The addition of a ledger line above the bass clef or below the treble clef indicates the pitch known as middle *C*. "Middle *C* is that tone which is at about the center of the singing range of the human voices-the bass voice through the soprano."[58] It is also the pitch that connects the bass clef to the treble clef.

A pitch can be altered by using an accidental. Accidentals are symbols that indicate a change in pitch by raising or lowering it by a half or whole step. A half step is "the smallest interval commonly used in music"[59], generally illustrated by the distance from one key on the piano to the next adjacent key (black or white). A whole step is equivalent to two half steps. All of the possible accidentals are shown in figure 6.

Symbol	*Name*	*Effect*
𝄪	Double sharp	Raise a whole step
♯	Sharp	Raise a half step
♮	Natural	Cancel a previous accidental
♭	Flat	Lower a half step
𝄫	Double flat	Lower a whole step

Figure 6
Symbols for Accidentals

[58]Ibid., 40.

[59]Willi Apel and Ralph T. Daniel, *The Harvard Brief Dictionary of Music,* (New York: Square Press, Inc., 1967)

Notice that when naming the notes and accidentals, the accidental is named last (as in *F* sharp), but in staff notation the accidental always precedes the note that it modifies (fig. 7)[60].



Figure 7
Accidentals in Staff Notation

An accidental will affect notes of the same pitch classification each time they appear within the measure unless it is cancelled by another accidental. Therefore it is not necessary to repeat an accidental within the measure. But, accidentals are automatically cancelled by the barline, so, they must appear each time the note is to be altered throughout the music from measure to measure.

Key Signatures

The key signature is a group of sharps or flats found immediately after the clef sign. Each sharp or flat in the key signature is intended to affect each tone of that pitch classification throughout the song, unless it is temporarily cancelled by an accidental. Bar lines do not cancel key signature designations.

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[60]Stefan Kostka and Dorothy Payne, *Tonal Harmony with an Introduction to Twentieth-Century Music,* (New York: Alfred A. Knopf, 1984), 8.

The order of sharps or flats appearing in the key signature follows a definite pattern. This is determined by a phenomenon known as the circle of fifths (fig. 8).

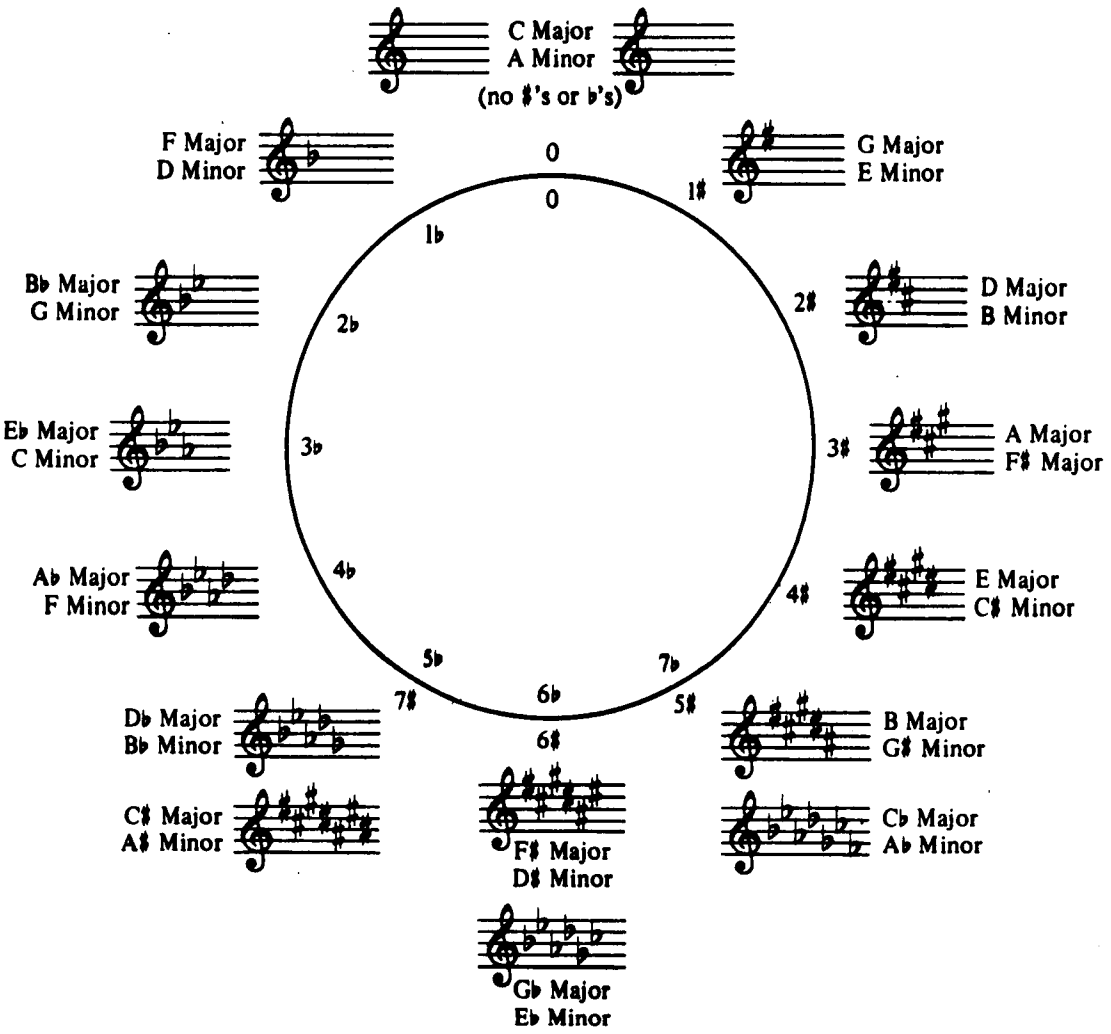


Figure 8
Circle of Fifths

The order of sharps in a key signature is as follows:

F C G D A E B

Examination of the order reveals that each sharp is five letters from the last. For example, begin with *F* and using the seven letters in the musical alphabet, go to *C*.

F *G A B* ***C***

1 2 3 4 5

Now from *C*, go to *G*.

C D E F ***G***

This system will work to discover each successive sharp in the key signature. It is important to realize that to use this system the first sharp (*F* sharp) in the key signature must be memorized.

The order of flats appearing in the key signature will follow a similar pattern. The order is exactly opposite that of the sharps. On the circle of fifths, it is the order found when a counter-clockwise direction is taken. The order of flats in a key signature is as follows:

B E A D G C F

Examination of this order reveals a pattern of four letters to the next flat. For example, begin with *B* and go to *E*.

B *C D* ***E***

1 2 3 4

Now go from *E* to *A*.

E *F G* ***A***

This pattern will repeat throughout the key signature for flats. Again, the first flat (*B* flat) in the key signature must be memorized.

By knowing the order of sharps and flats in a key signature it is possible to determine the name of the major key it represents. When there are no sharps or flats in the key signature, that is there is no key signature, the name of the major key is *C* major. If one flat appears in the key signature, the name of the major key it represents is *F* major. These two key signatures must be memorized. To determine other major keys the following system may be used:

> A key signature of flats-
> call the next to the last flat in the key signature by its full name and you have named the major key.
>
> A key signature of sharps-
> call the last sharp in the key signature by its full name and the major key name is a half step above the sharp name.[61]

For example, a key signature contains four flats, *B, E, A,* and *D*. *A* flat is the next to last flat in the key signature, therefore, the key is *A* flat major (figure 9).

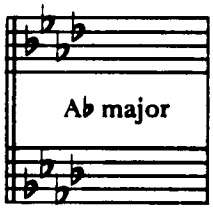


Figure 9
Identifying Flat Keys

[61] *Music Fundamentals for the Classroom Teacher*, 130.

Another key signature contains three sharps, *F, C*, and *G*. The last sharp is *G* sharp. A half step above it is *A*. Therefore, the key is *A* major (figure 10).

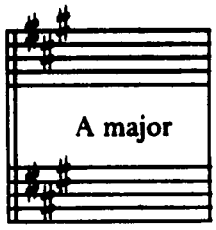


Figure 10
Identifying Sharp Keys

Figure 11 shows the major keys and their respective key signatures.

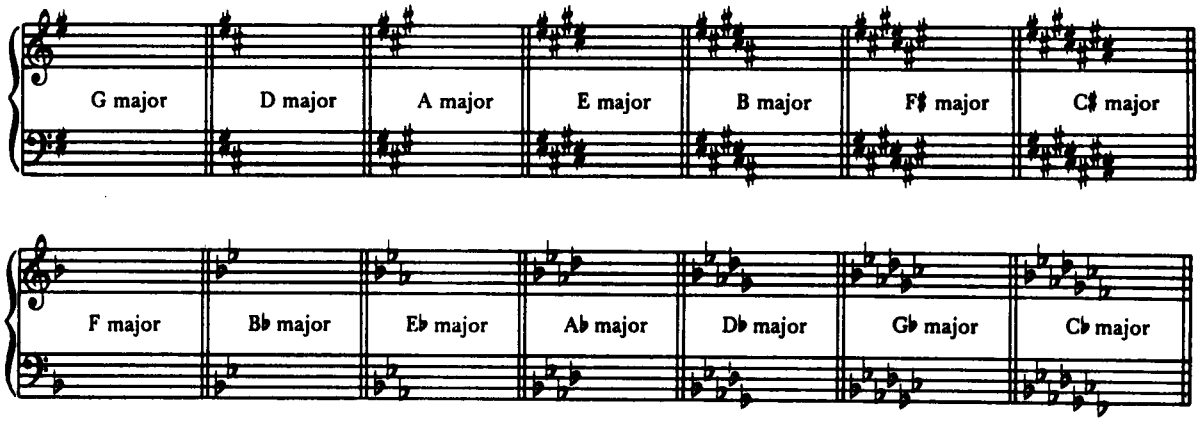


Figure 11
Major Keys and Key Signatures

All musical compositions are not written in a major key. Minor keys are employed in many instances. The key signature will appear to be the same as one of the major key signatures already mentioned, but the sound of the composition will indicate something different. The minor key can be determined by

identifying the major key signature and counting back a minor third to find its relative minor. The relative minor key will have the same accidentals as the major key, but they will appear in a different position in the scale.

Meter Signatures

The meter (or time) signature is a symbol found immediately following the key signature on the staff (figure 12).

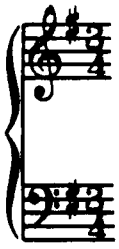


Figure 12
Locating the Meter Signature

It is found at the beginning of each piece of music and is not repeated on each line, as is the key signature. Within the music, meter signatures are found only when the meter is changed.

The most common types of meter signatures used are simple and compound. Simple meter is defined as a meter that includes a duple subdivision within the beat.[62] Compound meter includes a triple subdivision within the beat.[63]

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[62]Don Michael Randel, *The New Harvard Dictionary of Music*, (Cambridge: The Belknap Press of Harvard University Press, 1986), 183.

[63]Ibid.,

In simple meter, the lower number in the meter signature refers to the value of the note that will define the beat in a measure. The upper number indicates the number of beats in each measure. For example, the meter signature $\frac{2}{2}$ indicates that there are two beats in each measure, and that the half note or its equivalent will receive one beat.

On the other hand, the meter signature in compound meter must be interpreted differently. The lower number will be the type of note grouped together to make-up the beat. The upper number indicates the number of notes specified by the lower number that will be in the measure. To determine the number of beats in the measure, the top number must be divided by three. For example, the meter signature $\frac{6}{8}$ indicates that the eighth note will be the durational value grouped together to make-up the beat; that there will be six eighth notes or the equivalent in the measure; and that there are two beats in each measure. Therefore, the beat is equivalent to three eighth notes or a dotted quarter note.

It is important to note that a meter signature with an upper number divisible by three is not always a compound meter signature. The other factor to be considered is the speed (tempo) of the music. At a slow tempo, the meter signature $\frac{6}{8}$ could mean six beats in each measure with the eighth note receiving one beat.

Meter signatures can also indicate irregular meter. This is described as meter that is mixed, alternating patterns in

succession, or irregularly, not divisible by two or three. An example of irregular meter would be $\frac{5}{4}$.

Notes and Rests

Notes are symbols placed on the staff to indicate the pitch classification and duration of the desired tone in music. The pitch can be determined by its position on the staff. When a note is found on the third line of the treble clef, the desired tone is B (when unaltered by an accidental or key signature). The duration of the tone is dependent on the type of note found and the meter signature of the music.

> The unit of our system of note and rest values is the whole note. The notes and rests are all computed as mathematical subdivisions of a whole note or whole rest.[64]

Rests are used to indicate silence for a specific duration in music, depending on the symbol used. Figure 13 indicates the symbols used for rests and their equivalent notes.

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[64]Ibid., 83.

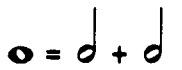
Value	*Note*	*Rest*
Breve		
Whole		
Half		
Quarter		
Eighth		
Sixteenth		

Figure 13
Note and Rest Values

Other Symbols

Other notational symbols that are important for a basic understanding of music include the bar line, the repeat sign, the light double bar, the multiple endings sign, and the heavy double bar. The bar line is used to separate measures in music (figure 14). They are used to organize the pulse of the music according to the metric indication.

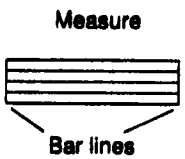
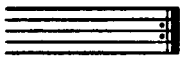


Figure 14
Bar Line

The number of pulses (beats) indicated by the meter signature is contained within the confines of the bar lines.

The repeat sign is used to set off that portion of music that will be repeated (figure 15).



(Repeat music before the sign.)

Figure 15
Repeat Sign

That portion of the music that appears between the two repeat signs is to be sung or played twice.[65] When the repeat is at the beginning of the music, the first repeat sign will be omitted.

First and second endings are a feature often accompanying the use of the repeat sign. The first ending is sung upon the first singing of the repeated music, and the second ending is sung when the music is repeated, omitting the first ending (figure 16). Successive endings are done in the same manner.

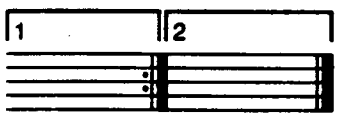


Figure 16
Successive Endings

The light double bar is used to indicate an end of a section of music. This is commonly seen between stanzas of a hymn and the refrain (figure 17).

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[65]Ibid., 91.

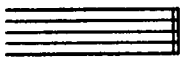


Figure 17
Light Double Bar

The heavy double bar indicates the end of the music (figure 18).

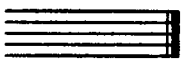


Figure 18
Heavy Double Bar

Helping the student recognize and interpret musical notation is the first step in developing general musical knowledge. Without this basic information, the student cannot fully experience music as an active participant. A solid foundation in this basic skill will enable the student to explore the more complex elements of music without struggling with the notational devices used.

APPENDIX B

APPENDIX B

THE ELEMENTS OF MUSIC

Rhythm

There are three primary aspects of rhythm that should be considered. These are meter, tempo, and pattern. Meter is the "pattern in which a steady succession of rhythmic pulses is organized."[66] Tempo is the speed of the pulse at a given level. Pattern is the actual rhythmic structure written by the composer.

The metric pulse of music can be referred to as beat, or steady beat. That is the basic, even pulse that underlies most music. A common analogy is felt through a regular movement such as walking. The basic organization of steady beats into organized patterns of 2's, 3's, and 4's is known as meter. This organization of pulse is indicated by the meter signature in written music.

Tempo is "the speed at which the beats recur one after another".[67] The tempo can be indicated by metric markings which are precise indications arrived at by using the metronome or by words that describe the pace. (see figure 19).

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[66] *The New Harvard Dictionary,* 489.

[67] Ibid., 90.

Slow Tempi		*Moderate Tempi*	
broad	largo	moderate	andante (literally, walking)
slow	lento		
slow	adagio (literally, at ease)		moderato
heavy	grave		

Fast Tempi	
fast	allegro (literally, cheerful)
lively	vivace

Figure 19
Tempo Markings

Finally, it is important to realize that the basic rhythmic pattern is constructed through the use of long and short note values that indicate the relative time of sound and silence in the pattern. This time interval is known as duration.[68]

An important concept of rhythm is that the meter, tempo, and pattern are relative. Depending on the flow of the text, the complexity of the patterns, and the mood or feel of the music, the pulse will vary. Since notational signs of rhythm depend on the meter, the tempo, and the pattern, the duration of each note will vary accordingly.

The use of special symbols can affect the rhythm or its articulation. A symbol known as the triplet is an indication that

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[68] *Teaching Music in the Secondary Schools,* 34.

"three notes are to be played or sung during the same time span as two of the same kinds of notes".[69] (see figure 20).

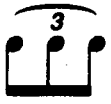


Figure 20
Triplet

A symbol known as a fermata, (figure 21), is an indication that "the flow of beats is to be brought to a stop and the beat on which the fermata appears is to be held or sustained momentarily."[70]



Figure 21
Fermata

A tie is a short, curved line written above or below two notes of the same pitch that indicates that the two notes should

[69] *Music Fundamentals for the Classroom Teacher*, 98.
[70] Ibid., 83.

be played or sung as one note which has the duration value of the two notes put together. (see figure 22).

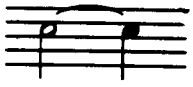


Figure 22
Tie

A symbol that resembles a tie is used to indicate that the notes which it connects are to be sung as smoothly (legato) as possible. The slur is a curved line that connects notes of different pitches. (see figure 23).



Figure 23
Slur

Dots placed directly above the notes are called staccato marks. These symbols indicate that the music is to be played or sung in a detached manner. (see figure 24).



Figure 24
Staccato Indications

The tempo, or pace, can be altered by terms that modify the original tempo. These terms are shown in figure 25.

very	molto
somewhat	poco (or) un poco
more	più
even more	-issimo
not too	non troppo
less	meno, -ino, (or) -etto

Figure 25
Markings for Tempo Modifications

Basic modifications to the rhythm help to bring interest to music. A rhythmic grouping of tones that create a feeling of pulse that contradict the normal regularity of the beat and accent of the meter is called syncopation.[71] The normal accent of meter will occur on the first beat (downbeat) of the measure. When the accent is shifted, a feeling of accent on the offbeat occurs. Additional accents, such as those occurring on the third beat in common meter will be shifted accordingly. Syncopation is often set up by the use of a pick-up, that is, notes on the up-beat (last beats of a measure) preceding the downbeat.

Melody

Melodies are built by using submotives, motives, and phrases to form a musical unit called a period. Submotives are described as "the smallest constituent units of music. They are incomplete in themselves, but are used to build motives and larger units. These may be loosely compared to syllables in

[71] Ibid., 101.

language."[72] "Motives are the smallest, relatively complete, self-contained units in music. They may be compared loosely to words in language. Phrases are more complete and comprehensive musical units. The end of a phrase is marked by a cadence, that is, a sense of conclusion."[73] "Phrases in music are like phrases in language: They are a grouping of sounds or words that are intended to stand together as a single idea."[74] "A period may be compared to a sentence. It is a relatively complete unit made up of two or more phrases."[75] The phrases in the period are commonly found in an antecedent-consequent (question-answer) relationship. Although it is not necessary to analyse each component in the melody, it is important that an understanding of each component be complete.

The invisible outline formed by each period or phrase determines the contour (or shape) of the melody. Contour is described by terms such as jagged, smooth, flowing, jumpy, long, and short and is determined by:

The direction of the pitch (up, down, or repeated)
and
The interval (step or leap)[76]

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[72]*The Choral Experience,* 295.

[73]Ibid., 296.

[74]Charles R. Hoffer and Marjorie Latham Hoffer, *Teaching Music in the Elementary Classroom,* (New York: Harcourt Brace Jovanovich, Inc., 1982), 126.

[75]*The Choral Experience,* 296.

[76]*Tonal Harmony,*

The arrangement of the notes in a melody is usually done in an orderly manner with some sense of beginning and ending. This is done through the use of specific scale patterns.

> Most melodies, especially those that have words (a text) with them, are created by arranging the tones of a selected scale to suit both text and composer.... Melodies are written to spotlight certain words, to start from here, go to there (but not sound finished yet), repeat the general contour of the opening note series, and then finish with a last conclusive idea.[77]

The word scale comes from the Italian "scala" which means ladder.

> A scale is a ladder or an arrangement of the successively rising pitches that form a musical composition.[78]

A scale can be built on any note of the musical alphabet. In the most common forms, it will follow a set pattern (mode), including each pitch classification, from the "home tone" to that same pitch classification an octave (eight notes) above or below. "In most of the scale arrangements (melodies)...some tones sound final, some really leave you hanging, and others can work both ways"[79] The "home tone", the pitch the scale is built on, gives the feeling of finality and repose. This pitch is known as the tonic or keytone.

The most common modes used in the music of Western culture are the major and minor scales. Depending on the

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[77] *Music Fundamentals for the Classroom Teacher,* 121.
[78] Ibid., 121.
[79] *Teaching General Music in Grades 6 - 9,* 91.

distance from each successive pitch to the next (interval), and the specific pattern used, one of the forms of either of these two scales may be constructed. The interval pattern for a major scale is shown in figure 26.

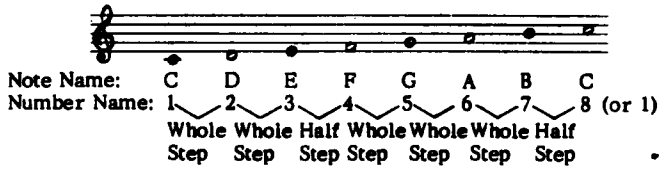


Figure 26
Major Scale Pattern

The name of the scale is derived from the starting note of the scale. Every major scale has a relative minor scale that is derived by beginning on the sixth note of the scale and continuing the pattern of whole and half steps from that pitch. The resulting scale is known as the natural minor scale. The interval pattern for the natural minor scale is shown in figure 27.

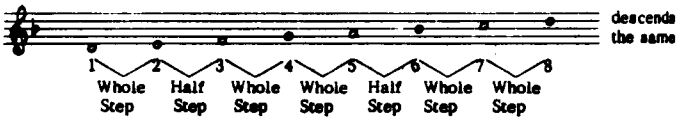


Figure 27
Natural Minor Scale Pattern

By altering the interval pattern of the natural minor scale, two additional minor scales may be constructed. These are the harmonic minor scale and the melodic minor scale (figures 28 and 29).

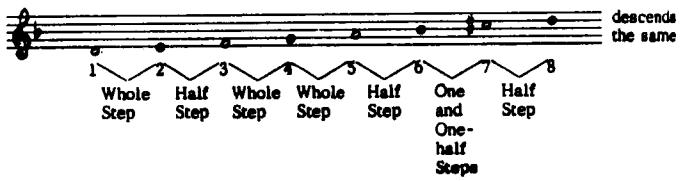


Figure 28
Harmonic Minor Scale Pattern

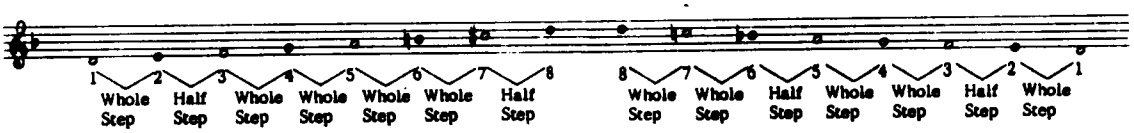


Figure 29
Melodic Minor Scale Pattern

It is important to note that the difference in the scales and their sounds is the placement of half-steps in the scale pattern. Also, scale patterns may be altered through the use of accidentals in a melodic passage for certain effects. Whatever the arrangement of pitches in a melody, the predominant use of the pitches of a specific scale will give it stability and finality.

There are scales other than the major and minor scales found in Western music. The pentatonic scale (five note scale) is found in many folk songs. Chromatic scales are employed in much twentieth-century music. No matter what scale is used, the important concept is that melodies are built utilizing structured building blocks, assembled to enhance the concept of the music.

Harmony

The study of harmony is centered around the understanding of chords. Most common chords are built on an interval pattern of thirds. (see figure 30).

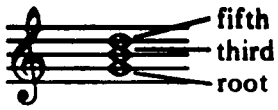


Figure 30
Chord Pattern

Chords are "a combination of three or more tones arranged in superimposed thirds which, when sounded simultaneously, produce a satisfying sound in the sense that they may be said to 'harmonize'".[80] Their function is "to provide a musical effect in a particular setting or key".[81] Chordal effects depend on the type of chord and the position they occupy in the scale or key.

There are many types of chords. Some of the most important are:

> The triad--a chord consisting of three tones: a fundamental note (root), its upper third, and its upper fifth.
>
> The seventh chord--a triad with an added seventh on the top.
>
> The ninth chord--a seventh chord with a ninth added above it.

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[80] *Music Fundamentals for the Classroom Teacher,* 64.
[81] *Teaching Music in the Elementary Classroom,* 263.

The augmented sixth chords--chords that contain the interval of an augmented sixth.

The tone cluster--consisting of intervals of a second.[82]

The most important type of chord is the triad. Depending on the intervals between the three tones of the chord, there are four species of triads. These are:

Major--consisting of a major third plus a minor third.

Minor--consisting of a minor third plus a major third.

Diminished--consisting of two minor thirds.

Augmented--consisting of two major thirds. (see figure 31).

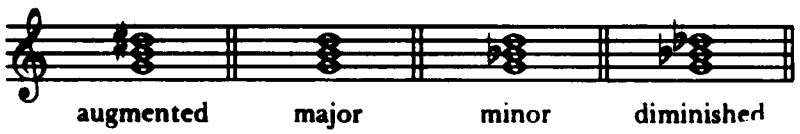


Figure 31
Triads

Chords may also appear in music in their inverted forms. That is a tone other than the root of the chord may appear in the bass position. A triad has two inversions, a seventh chord has three. (see figures 32 and 33).

[82]*The Harvard Brief Dictionary of Music,* 54.



Figure 32
Triad Inversions

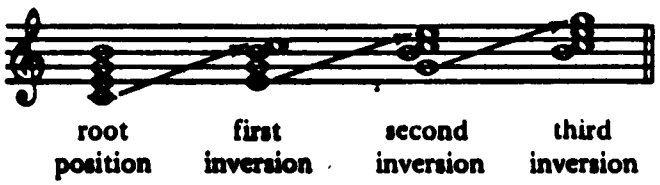


Figure 33
Seventh Chord Inversions

Another important type of chord is the augmented sixth chord. The augmented sixth chords are found in three common forms. The Italian sixth chord consists of the tonic pitch of the key, the raised fourth, and the lowered sixth degrees of the major scale. The French sixth is the Italian sixth with the second scale degree added. The German sixth is the Italian sixth chord with the lowered third of the major scale added. Other augmented sixth chords appear in music, these have no special name assigned to them. The function of augmented sixth chords in a key are usually to replace the dominant chord for added color.

Chords are named by one of three methods. The first method assigns a Roman numeral corresponding to the scale degree the chord is built on, using upper case numerals for major chords and

lower case numerals for minor chords. The second method uses the name of the tone of the scale. The third method uses the letter name of the tone on which the chord is built along with the type of chord it is. If the chord is a special chord (a seventh, ninth, etc.), a special symbol is added to the chord designation to indicate its type.

The chordal structure of the harmony is used primarily to support the texture of the melody and is somewhat determined by the notes of the melody. Harmony is the vertical structure of the music that fills out the musical sound.

APPENDIX C

APPENDIX C

OTHER ASPECTS OF MUSIC

Texture

The terms monophony, homophony, and polyphony describe the three basic textures found in music. Monophony is characterized as music for a single part or voice. Melodic interest is provided by the solo part with no other musical activity occurring. Monodic chant is a prime example of monophony.

The basic characteristic of homophony is harmony, as discussed previously. Harmony is "the simultaneous occurrence of musical tones, as opposed to melody (i.e., succession of tones)".[83] It is also described as "the effect created when the combined pitches form a distinct entity or chord, at any given moment".[84] The primary function of the chord is "to provide accompaniment, or background, for the melody".[85]

In contrast to the supportive nature of harmony to the melody, counterpoint is "the combining of relatively independent musical lines"[86] that make-up the structure of polyphony.

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[83] *The Harvard Brief Dictionary of Music,* 129.
[84] *Teaching Music in the Elementary Classroom,* 248.
[85] Ibid., 257.
[86] *Tonal Harmony, with an Introduction to Twentieth-Century Music,* 67.

Counterpoint is defined as "two or more melodic lines sounding simultaneously".[87]

It is described as being linear or horizontal. "The melodic lines of counterpoint should be perceived as being equally important".[88] A simple example of counterpoint occurs when a round or canon is sung. Each successive line is as important as the preceding one and should be sung as an individual melody in the texture of the song.

Tone Color

In choral music there are two basic timbres. These are the male and the female voice. These are further divided by the basic quality of the voice: heavy and dark, or light and clear; and the range: high or low. The voice parts are commonly called bass (male, heavy and dark, low), tenor (male, light and clear, high), alto (female, heavy and dark, low), and soprano (female, light and clear, high).

Instrumental timbres include instruments in the percussion family, the string family, the woodwind family and the brass family.

Form

Identifying cadences is a major determining factor in recognizing compositional form. There are five important types of cadences to be considered here. The authentic cadence

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[87]Ibid., 72.

[88]*Teaching Music in the Elementary Classroom,* 248.

consists of "a tonic triad preceded by some form of V or vii chord".[89] This type of cadence gives a feeling of permanent repose. The deceptive cadence results when a V-I authentic cadence is expected, but the tonic chord is replaced by another chord, usually a submediant triad. This cadence "produces a very unstable feeling and would never be used to end a tonal work."[90] The half cadence ends with a dominant (V) chord and produces a progressive feeling. The phrygian cadence is the iv^6 - V half cadence in minor. The plagel cadence involves the IV-I progression and is final sounding.[91]

Careful attention must be paid in selecting cadence points as endings of formal sections. Cadences will occur throughout a compositional unit to distinguish phrases, themes, and motives. A unit is set off by a cadence when the material following it repeats the previous material exactly or differs dramatically from that material that preceded it.

Compositional forms can be broken down as follows:

I. Single Forms (individual pieces or movements)
  A. Sectional forms
    1. Strophic form
      a a a a . . . .
    2. Variation form
      a a' a" . . . . .
    3. Binary form
      II: a :II: b :II
    4. Rounded Binary form
      II: a :II: b a :II

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[89]Ibid., 39.
[90]*Tonal Harmony,* 125.
[91]Ibid., 126-127.

5. Ternary form
   a b a
6. Sonata (Sonata-allegro form)
   Exposition-Development-
   Recapitulation
7. Four-Part form
   a b a b
8. Five-Part form
   a b a b a
9. Rondo form
   a b a c a (short rondo)
   a b a c a b a (long rondo)

B. Continuation forms
   1. Through composed forms
      no repetition of materials
   2. Imitative forms
      continuous treatment of material involving imitation in polyphonic texture

II. Compositional forms (two or more movements)
   A. Instrumental forms
      1. sonata
      2. symphony
      3. string quartet
      4. concerto
      5. suite
      6. etc.
   B. Vocal forms
      1. cantata
      2. Mass
      3. oratorio
      4. Passion
      5. opera
      6. etc. [92]

[92] *The Harvard Brief Dictionary of Music,* 109-110.

APPENDIX D

APPENDIX D

PERIODS OF MUSIC HISTORY AND STYLE

Early Greek Civilization

The history of Western music dates back to ancient Greek civilization. Early Greek music is important to the study of music. They were the first to explain musical intervals and were also among the first to notate music. Music held a prominent place in their worship. The very word music comes from the Greek word "muse". The muses were nine goddesses who reigned over the arts and sciences of mythology. The concept of contrasting styles can be traced back to ancient Greece. Through their worship of Apollo and Dionysus, the idea of the classical style and the romantic style developed. Apollo represented the classical style that embraced order, balance, and objectivity. Dionysus represented the romantic style, which explores the feelings and is more subjective.[93]

Important figures of this period that contributed to music included the great mathematician, Pythagoras, who explained musical intervals and Boethius (c. ad. 470-525) who passed on letter names for notes of the scale to medieval Europe.

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[93]Charles S. Hausmann, Hunter C. March, Samuel D. Miller, and Betty G. Roe, *The World of Choral Music,* (Lexington: Silver Burdette and Ginn, 1988), 43.

The Middle Ages (500-1450)

During the middle ages, many developments took place in music history. The monasteries in Europe became the centers of learning. Music was an integral part of the worship and discipline in the lives of the monks. The body of music (chant) was learned by the monks and taught by rote to choirs of men and boys. This became impractical as the body of music grew, therefore a system of notation, or written music, was needed. The first practical system of notation grew out of the Middle Ages.

The music that came from this period (c. 500 - 1000 ad.) was mostly monophonic (one-voice) written for one or more voices singing in unison without accompaniment. These unaccompanied melodies had a limited range and moved mainly by step. The musical style and mood reflected the tone of the text, which was usually a Biblical Psalm. This body of music is known as chant.

Many developments in music during the early middle ages are the innovations of Guido d' Arezzo (c. 990 - 1050). He is given credit for developing the four-line staff, improving the notational system, and inventing solfeggio. By extracting the initial tones and text of the successive phrases of the Latin, Hymn to St. John, he developed his system of solfeggio, which in a modified state, is still used today.

By the mid-twelfth century, monophony had given way to polyphony. (Poly- meaning many and -phon meaning sound.) Early plainsong had a second part added above it. Later, third and

fourth parts were added to the original chant. Early polyphony reached a peak in the twelfth and thirteenth centuries at the University of Notre Dame in Paris. The noted composers of this polyphony were Leonin and Perotin.

The motet, a sacred polyphonic work, developed from the chant by adding text to its melismatic portions. It is considered to be the most important form of music to come from the middle ages. It became prominent in the thirteenth and fourteenth centuries through the compositions of Philip de Vitry and Machaut.

The Renaissance (1450-1600)

The period known as the Renaissance (the rebirth) marked a change from the Middle Ages to the modern age. This was a return to Greek and Roman ideas of symmetry of form, and focus on the human qualities of man. It was a time of great discovery, the rise of independent craft workers, the Protestant Reformation, scientific discoveries, and exploration of the world.

Of all the changes that took place during the Renaissance, the greatest influence on music was provided by the invention of the printing press in 1450. Gutenberg's press made books and music available to everyone. The first printed collection of music was published in Venice in 1501. This collection was published in the form of partbooks, that is, one book for each part that was written. Therefore, a complete set of partbooks was needed to sing a piece of music.

Another influence on music of the Renaissance was the Protestant Reformation in 1517. With the Reformation, the language of the people became the text used in sacred compositions. The congregation became a part of the service in spoken responses and in singing. Chorales or hymn tunes were written that were easy for the congregation to sing, and the music was homophonic (chordal) so that the words could be understood. This echoed the protest of the power of the clergy in the Roman Catholic Church. The Mass written in Latin, and the polyphonic settings that "obscured" the text and emphasized the music were replaced so that all could participate and understand the worship service.[94]

Other changes to music during the Renaissance included the use of the five-line staff and the introduction of key signatures. Until the late 1400's, the only key signature used regularly was one flat. Sharp signs were not used in the key signature until the mid-seventeenth century.

The most important musical forms of the Renaissance were the Mass and the motet. Other prominent forms were the Italian and English madrigal, the French polyphonic chanson, and the German lied. Instrumental music acquired considerable importance during this period using the organ, clavier, lute, and small string and wind ensembles.[95]

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[94] *World of Choral Music,* 48.

[95] *The Harvard Brief Dictionary of Music,* 244.

Noted composers of this period include Dufay (c. 1400-1474), Ockeghem (c. 1430-1495), Josquin (c. 1450-1521), Palestrina (1525-1594), Lassus (1532-1594), Byrd (1542-1623), and G. Gabrieli (1557-1612).[96]

The Baroque (1600-1750)

The beginning of the Baroque period is marked by the use of monodic (accompanied) style and its end by the death of J. S. Bach in 1750 and G. F. Handel in 1759.[97] The music of the Baroque period was a reaction against the highly complex vocal polyphony of the Renaissance. Clarity of text and expression of the emotions became the most important factors of the music. The aria, written in the bel canto style (beautiful singing style) was highly developed during this period. The texture of the music was that of a single, main melody supported by accompanying figures and chords. The accompaniment was written in a sort of short-hand style known as figured bass. The composer wrote the bass line and numerals that indicated specific chords to be played by the continuo parts (usually organ and low strings). The performers would then "realize" this accompaniment by playing the written bass and adding the specified notes in their own style.

During the Baroque, two specific styles were identified. A prima prattica (first practice) and a secunda prattica (second

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[96]Ibid., 244.
[97]Ibid., 27.

practice). The first practice referred to the vocal polyphony in which the music dominated the text, while the second practice referred to the style utilizing a melody supported by a figured bass. In this style the text takes precedence over the music. Another feature that developed during the Baroque was the idea of idiomatic writing.[98] This was the idea of composing music for a specific medium, such as the violin or solo voice. The trait common to all Baroque music was the expression of the affections or the emotions. Composers sought ways of expressing the deepest feelings of the soul of humanity in their music.

During the Baroque the use of bar lines fixed regular strong-weak patterns which made up certain metrical structures. Musical texture changed from a polyphonic, linear style with equal voicing to a more vertical, homophonic style with a melody line supported by accompanying figures. Also during this period, the major-minor system of tonality come into regular use.

Vocal forms that flourished in the Baroque were the opera, oratorio, cantata, aria, and recitative. Instrumental forms included the fugue, concerto, sonata, and suite. The most noted composers of the period include Monteverdi (1567-1643), Carissimi (1605-1674), Corelli (1653-1713), A. Scarlatti (1660-1725), Vivaldi (c. 1675-1741), D. Scarlatti (1685-1757), Schutz (1585-1672), Buxtehude (1637-1707), Pachelbel (1653-1706), Telemann (1681-1767), J. S. Bach (1685-1750), Lully (1632-

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[98]Donald Jay Grout, *A History of Western Music,* (New York: W. W. Norton and Company, 1980), 298.

1687), Rameau (1683-1764), Purcell (1659-1695), and Handel (1685-1759).

The Classic Period (1750-1825)

The Classic period marked a change in the ideals of man. A movement known as the "Enlightenment" began as a revolt of the spirit: "against supernatural religion and the church, in favor of natural religion and practical morality".[99] The individual's well-being throughout society, revelling in his own inner life, became the focus of this age. Results of these ideals were the American and French Revolutionary Wars.

Music was affected by these changes in attitude and ideals. The patronage system of support for musicians was declining. This system was built around the support of a music patron. The patron would employ musicians to provide music for entertainment or for worship experiences. Patrons included royalty, wealthy businessmen, and the church. Public performance was on the rise, rivaling the private concerts. The printing of music increased allowing anyone to purchase it. Even magazines on music appeared, sparking a greater interest among the common man.

The Classical style is generally characterized as music that is objective, restrained emotionally, formal, and simple. It has clear form, dignity, order, and balance. The ideal music of the classical period is described as follows:

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[99]Ibid., 448.

> Its language should be universal;
> It should be noble as well as entertaining;
> It should be expressive within the bounds of decorum;
> It should be "natural" in the sense of being free of needless technical complications and capable of pleasing any normal sensitive listener.[100]

This meant the music was easier to listen to and understand then the music of earlier times. The rhythms, melodies, harmonies, and forms became easier to understand. The texture of classical music was thinner and mainly homophonic.

The classical period saw the common usage of dynamic markings and tempo indications in the music. Also, the form of the music became very important. Long works were broken up into sections or movements. These sections were balanced and differed in key, tempo, and expression.[101] This period saw an increased development in instrumental forms. This is the first time that instrumental music overshadowed vocal composition. The symphony, solo concerto, and sonata became the prominent forms of music for the public.

The greatest composers of this time were Franz Joseph Haydn (1732-1809), Wolfgang Amadeus Mozart (1756-1791), and Ludwig van Beethoven (1770-1827). Haydn was the court musician for Prince Esterhazy, one of the last patrons of music. Mozart, a child prodigy, had written his first minuets at the age of six. Beethoven spanned two periods, the classic and romantic,

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[100]Ibid.,

[101]*World of Choral Music,* 50.

and is believed to be the first musician to make his living solely by composing music.

The Romantic Period (1825-1900)

Musical styles have alternated between the classic philosophy of form, beauty, and restraint, and the romantic philosophy of expressiveness and feeling throughout time. The nineteenth century Romantic period is characterized as "free, adventuresome, full of feelings, dramatic, sometimes loosely ordered, and often overdone."[102] The return of the romantic style is based on the freedom of the people to express themselves by the way they feel. A major factor contributing to this change in style was the industrial revolution. Instruments could now be manufactured in factories making them less expensive. Music making was now available to almost anyone. Improvements in instrument construction meant more difficult music could be played well. Two of the more important improvements included the use of valves on brass instruments and cast-iron frames in piano making.[103]

Music changed dramatically to reflect the romantic ideals. Melodies were written with wide ranges and big climaxes. Phrasing was uneven, and dynamic contrast was utilized to its fullest. The texture became thick, with extended ranges and special sonorities. Chromaticism and internal key changes

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[102] *A History of Western Music,*
[103] *World of Choral Music,* 53.

became common in the harmonies. The most remarkable achievements were found in the development of harmonic technique and instrumental color. This was achieved through chromatic harmonies and voicings, distant modulations, tonal ambiguity, complex chords, and a tendency to avoid distinct cadences.[104]

During this period, choral music regained its prominence. Short choral works called part songs became popular. The solo song, lied, and aria was also an important part of the Romantic repertoire.

Prominent composers of this period include Franz Shubert (1797-1828), Johannes Brahms (1833-1897), Robert Schumann (1810-1856), Hugo Wolf (1860-1903), Felix Mendelssohn (1809-1847), and Richard Strauss (1864-1949).

The Twentieth Century (1900-)

Music of the twentieth century is characterized as "new ways to use musical elements to produce new styles".[105] Techniques such as polytonality (combining different keys), polyrhythms (combining regular and irregular meters), atonal music (avoidance of a sense of key), chance music (eliminating purpose), and serial music (the mathematical control of the order or series of musical elements) have changed music in every way.

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[104] *A History of Western Music,* 58.

[105] *World of Choral Music,* 55.

The developments of the twentieth century have offered composers non-traditional sounds, such as electronics, as well as sounds of the traditional instruments to experiment with. Composers of the twentieth century have been fascinated with sounds. Two schools of sound have developed from this:

The school of natural sounds
and
The school of electronic sounds.[106]

These schools have developed the use of note clusters, speech song, and noise along with the technique of manually preparing traditional instruments to experiment with music.

The historical events of the twentieth century have affected the music and art of this era to a great extent. There have been two World Wars, the Russian Revolution, and the Great Depression. Scientific and technological advancements have provided new and better instruments. The development of the phonograph, radio, and television have enormously increased the audience for music. With such advancements, composers have searched for new and unique ways of expressing their art.

Important composers of the twentieth century include Bela Bartok (1881-1945), Zoltan Kodaly (1882-1967), Sergei Prokofiev (1891-1953), Ralph Vaughn Williams (1872-1958), Aaron Copland (1900-), Paul Hindemith (1895-1963), Igor Stravinsky (1882-1971), and Arnold Schoenberg (1847-1951).

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[106]*The Book of Music,*

APPENDIX E

APPENDIX E

FURTHER SOURCES FOR STUDY

This appendix is included to provide the reader with sources for further reading and study on the elements of music and music history. It is not intended as a complete list of sources, but as a beginning point to investigate the concepts and methods discussed in this paper.

General Definitions:

Arnold, Denis, ed., The New Oxford Companion to Music, Oxford University Press, New York, 1983.

Kennedy, Michael, ed., The Oxford Dictionary of Music, Oxford University Press, New York, 1985.

Randel, Don Michael, ed. *The New Harvard Dictionary of Music.* Cambridge: The Belknap Press of Harvard University Press, 1986.

Sadie, Stanley, ed., The Grove Concise Dictionary of Music, Macmillian Press, Ltd., London, 1988.

Music Fundamentals:

The Book of Music. New Jersey: Prentice-Hall, Inc., 1978.

Elliot, Raymond, Fundamentals of Music, Prentice-Hall, Inc., Englewood Cliffs, 1965.

Nye, Robert E. and Bjornar Bergethon, Basic Music, Functional Musicianship for the Non-Musician, Prentice-Hall, Inc., Englewood Cliffs, 1981.

Steele, Janet and Bonney McDowell, Elementary Musicianship, An Introduction to Theory, Sight-Singing, and Ear Training, Alfred A. Knopf, Inc., New York, 1982.

Wachhaus, Gustav and Terry Lee Kuhn, Fundamental Classroom Music Skills, Theory and Performing Technique, Holt, Rinehart and Winston, New York, 1979.

Music History and Style:

Grout, Donald Jay. *A History of Western Music.* New York: W. W. Norton and Company, 1980.

Lovelock, William, A Concise History of Music, Frederick Ungar Publishing Co., New York, 1962.

Mathews, W. S. B., How to Understand Music, A Concise Course of Musical Culture, Theodore Presser, AMS Press Inc., New York, 1971.

McGehee, Thomasine C., People and Music, Allyn and Bacon, Inc., Boston, 1963.

The Oxford History of Music, Oxford University Press, London, 1932.

Rosenstiel, Leonie, ed., Schirmer History of Music, Schirmer Books, Macmillan Pub. Co., Inc., New York, 1982.

VITA

Eugene Robert Swartz, Jr. was born in Cleveland, Ohio on March 19, 1957. He attended elementary school and high school in Covington, Virginia and graduated from Covington High School in June 1975. In the fall of 1975 he entered Virginia Western Community College then transferred to Dabney S. Lancaster Community College, where in June of 1977 he received an Associate of Applied Science degree in Engineering Technology. From August 1977 through September 1984, he was employed by various engineering departments, including the Newport News Shipbuilding Co., and the Tennessee Valley Authority where he was supervisor of computer graphics.

In September 1984, he entered The University of Tennessee, Knoxville in the Music Education department. He received the Bachelor of Science in Music Education in June of 1987. In September of 1987 he accepted a graduate assistantship in the department of Music Education and began study toward a Master of Science degree. This degree was awarded in May 1989.

The author is a member of Phi Lambda Theta Honor Society, the Golden Key National Honor Society, the Tennessee Music Education Association, is a past student president of the U. T. American Choral Directors Association, and past state president of student Music Educators National Conference. He was a member of the Admission Board for Vocal Music Education for the 1987-88 and 1988-89 academic years. He also held the Edward H. Hamilton Conducting Scholarship for two consecutive years. He

was named the Outstanding Undergraduate and Graduate student in Vocal Music Education. Upon graduation, Mr. Swartz will be working toward the Doctor of Musical Arts program in choral conducting as a graduate assistant at Louisiana State University in Baton Rouge.