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A HIGH SCHOOL CURRICULUM FOR THE DEVELOPMENT OF
MUSICIANSHP IN INDIVIDUAL ORCHESTRAL PLAYERS

by

Joseph Domenic La Rosa

A Dissertation Submitted to the Faculty of the
SCHOOL OF MUSIC
In Partial Fulfillment of the Requirements
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1965
I hereby recommend that this dissertation prepared under my direction by Joseph Domenic La Rosa entitled A High School Curriculum for the Development of Musicianship in Individual Orchestral Players be accepted as fulfilling the dissertation requirement of the degree of A. Mus. D.

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After inspection of the dissertation, the following members of the Final Examination Committee concur in its approval and recommend its acceptance:

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SIGNED: Joseph A. A. Kosa
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Dissertation Abstract

The primary concern of this dissertation is developing artistic musical performance at the high school level which is a consequence of a comprehensive background in individual musicianship. The document presents suggestions, ideas, and procedures which the orchestral director can utilize in developing stimulating experiences in music for individual orchestral students.

The scope of the investigation includes a fundamental approach to acquiring a consummate background in musicianship during the orchestral rehearsal, in terms of: (a) music theory, as related to orchestral literature, (b) improved technical skills, by means of group practices, (c) challenging musical performances through concerts, solo and ensemble recitals, and (d) guided listening to music designed to evoke aesthetic responses by cultivating taste and discrimination in listening habits.

The introductory chapter defines music as an academic discipline and establishes its need in the contemporary high school curriculum. Attention is focused on the orchestra through pertinent concepts and principles which will help add dimension to the rehearsal.

The dissertation is divided into eight chapters, the bulk of which is absorbed by Chapters Two, Three, and Four on music theory, instrument playing techniques and listening skills. For music theory,
a sequential and continuous plan of study is outlined for each year the student participates in orchestra. The material presented provides both aural and written experiences with key signatures, scales, intervals, triads, four-part chord progressions, and their significance in the melodic and harmonic structure of the compositions being rehearsed and performed. Procedures designed to aid the student in acquiring a musical vocabulary place emphasis on terminology associated with tempo, dynamics, and musical symbols.

The practices outlined in Chapter Three are aimed at improving individual technical facility by means of group experiences. The content is organized to help refine: (a) bow and breath control, (b) tone quality and intonation, (c) balance and dynamic contrast, (d) articulation, (e) meter, tempo, rhythm, and (f) style, interpretation, and expression. Suggestions for purchasing quality instruments and acknowledgment of the private music teacher's role in helping to develop the individual student's musical potential conclude the chapter.

Chapter Four on listening promotes a unique kind of experiment with all experiences centered on specific individual responses in listening activities. Fundamental assumptions concerning the components of listening and hearing are established; substantial attention is given: (a) the composer as a listener, (b) the orchestral performer as a listener to technical aspects of orchestral playing, and (c) the student as a listener to live and recorded music per se. A Selective Listening Program for each of four years the student may participate in orchestra completes this section.
The remainder of the dissertation is devoted to special projects in music purposely coordinated to stimulate: (a) aesthetic sensitivity, (b) factual knowledge about the history and structure of music, and (c) activity and interest in performance. Music is purported to be an indispensable factor in communicating ideas, moods, and emotions; consequently, assignments are structured to increase efficiency in analytical criticism through required essays, discussions, and contact with live and recorded music.

Tangible ways of becoming personally involved with the organizational framework of the orchestra give prominence to it as a social force and means of artistic expression. Pertinent data is presented on the significance of performance as a discipline for both student and audience. In addition, a schedule of yearly activities acts as a guide for potential participation.

When combined with elements of sound educational practices, the suggestions, ideas, and procedures presented in this dissertation can result in an accumulation of desirable musical traits, skills, and understandings. This plan of study is proposed for all students participating in the high school orchestra and attempts to add significant dimension to an education in music gained through participation in such an orchestra.
CHAPTER ONE
INTRODUCTION: CONCEPTS AND PRINCIPLES

I. The Arts As Academic Discipline

Consistent with the complexity of the contemporary American scene are some plausible explanations about the divergent concepts of contemporary education. Society undergoes constant and rapid change; hence, the educational values of this society must reflect these changes in the structural framework of its system. The characteristics and controlling principles which make up society and establish its ideals and standards must include the divergent needs and interests of the people who are an integral part of the environment. Similarly, the American school system must be structured and functionally designed to meet the needs and interests of all students who are to be educated.

The arts have become a significant part of the cultural heritage of our society. If this heritage is to be passed on to succeeding generations, the educational curriculum must include them. If there is to be any balance between a student's present activities and his life as an adult, he must have experience in the fine arts. It should be recognized that the disciplines in the arts are no less exacting than those of any other field of learning.¹

Music As An Academic Discipline

The arts as a major discipline have been recognized by discerning minds throughout the history of civilization. Kresteff says, for example, "Of all the arts, music has had the unique privilege of being the only one included in every major system of learning and education during the entire course of Western Civilization. As a discipline, it has been considered the basis of all true knowledge." ²

The Educational Policies Commission gives focus to these comments by indicating that:

The abilities involved in perceiving and recognizing pattern in a mass of abstract data are of considerable importance in learning to analyze, deduce, or infer. These abilities may be developed in a course of mathematical study, but they may be developed as well through experiences in aesthetic, humanistic, and practical fields which also involve perception of form and design. Music, for example, challenges the listener to perceive elements of form within the abstract.³

With these words the Commission validates the place of music in the curriculum on the basis of the study of form and design, a study which necessarily is oriented intellectually. It means that music will be studied as a process of inquiry into its nature,


meaning, and structure, rather than as the accumulation of predeter-
mined facts about it. When students listen to a recording, is their
response merely a pleasurable reaction to the total effect of the
music, or do they inquire into the relationships among the constituent
elements that comprise the whole?

In the orchestra, do the students only rehearse, or do they
take time to listen, to study the structure and form of the music,
to analyze and to discuss the most important rhythmic, melodic, and
harmonic characteristics of the music being rehearsed? Introducing
into rehearsals such learnings as the history of music, the theory of
music, and the literature of music will make these rehearsals more
broadly educative, and the performance more intelligently communi-
cative. 4

Musical growth is in itself a discipline and by its very nature
becomes a part of all academic disciplines; therefore, the criteria
established for developing intellectual growth are applicable to music.
Mursell concludes:

1. Musical growth, like all mental growth, is a process in
   which essential meanings are clarified, deepened, and
   broadened.

2. Musical growth, like all mental growth, is continuous.

3. Musical growth, like all mental growth, is a purposive
   process.

4. William C. Hartshorn, "The Study of Music as an Academic
Musical growth, like all mental growth, involves a shaping up, a reorganizing, a reorienting of the entire personality.\(^5\)

Thus, music must be recognized as an integral part of human culture and an influential factor in establishing an American heritage. Although music is an important part of entertainment, it should not be considered merely as a pleasant pastime or as a background for conversation. In essence, music is a universal language which for centuries has been associated closely with the mores of each society. It cannot be termed as the expression of an individual or small group, but rather the expression of universal significance.

Music education, then, has a truly unique obligation in our contemporary American education—to provide varied, significant, and cumulative musical experiences for every American child. The scope of the music curriculum should be designed to promote the development of musical responsiveness and musical understanding on the part of all pupils in the school. The function of the music instructional program initially is to provide qualitative opportunities through which every pupil can develop to the maximum his abilities, needs, desires, and interests in the area of music. In general, music education's aim is threefold:

A. To promote musical understanding and technical proficiency.

B. To engender creative potential in and through artistic expression.

C. To refine and elevate aesthetic perception.

II. The Need For Developing Musicianship In High School Music Students

The recognition of the need for secondary high school music students to have fully developed backgrounds in musicianship has been the concern of music educators for a number of years. The significant correlation between highly developed, musicianly backgrounds and proficiency of performance is accepted by most music educators. Commensurate with this correlation is the increased understanding and enjoyment of the literature being rehearsed, performed, and listened to as a result of this acquired musicianship.

Instructional Program

The well conceived instrumental program in music has three main concerns:

1. To satisfy the needs, desires, and interests of each student, and through his active participation in a performing organization provide him with the necessary musical stability to meet constant and progressively difficult challenges.

2. To effect academic and artistic change in order to furnish opportunities for the systematic growth of individual patterns of behavior, and by this means assimilate a variety of the potentials of students represented.
3. To provide a reservoir of vital musical experiences which will contribute to the sequential and continuous evolution of the individual's knowledge, values, and skills.

The instructional program acquires additional consequence when the music educator discovers it is his responsibility to make provision for the future musical activities of his students as well as to mold their present musical environment. He must determine if the program under his guidance will contribute to the musical maturity of:

1. those students preparing to enter college for a career in music.
2. those students who will enter another profession or vocation whose only contact with music will be through community or church music groups.
3. those students who will not participate in a performing group after graduation but whose future in music will be limited to listening to recordings and attending an occasional concert.

Objectives

Once the instructional aspects of the program are defined clearly, the possibilities for a functional curriculum with deep-rooted objectives will result. A musicially background in individual music students adds dimension to the entire scope of the music program. It allows the curriculum to emerge as a creatively constructed organism which permits students to grow according to their own potentials and rates of achievement.
The objectives which may be associated with the development of a musically background are those which must be a part of every curriculum. Objectives that are concise, curriculum construction that is flexible, course content that is functional, methods of teaching that are in "tune" with contemporary trends, and supervision and administration which are comprehensive are all a direct reflection of the concepts and philosophies of the teacher and the school. It is the teacher, however, who is responsible for organizing his classroom for learning experiences. These experiences are brought to focus by the educational objectives established for the particular environment in which the teacher is involved.

Leonhard and House support this principle by indicating that "objectives have their source in individual needs and social conditions."^ The following list of questions should be answered before establishing a music curriculum:

- What musical information can people use, and what skills would improve their command of the art?
- To what extent is their musical taste to be developed, and what direction should it take?
- What opportunities for participation in the musical life of the community are open to the student?
- How can the director exert his influence toward more flourishing musical activity in our society?


7. Ibid., p. 148.
Once the objectives of the music curriculum are determined, significant recognition must be accorded to the role of the teacher. This factor becomes the most important influence in guiding all learning experiences. The student's individual achievement potential is then established as the focal point of all activities so that a dynamic instructional program can develop. The synthesis of these elements of sound educational planning and organizing will result in an accumulation of desirable traits of musical behavior.

III. The Orchestra As Part Of The High School Music Curriculum

Historical Background

The growth and maturity of the symphony orchestra in the latter part of the nineteenth century is commensurate with the development of the orchestra in secondary school music education. The first school orchestras were formed, developed, and guided by private music teachers in the community. Groups of young instrumentalists frequently formed orchestras which were forced to conduct their rehearsals after school hours. Participating members, furthermore, were recruited from the ranks of private instrumental students. One of the early pioneers in instrumental music, Will Earhart, is lauded for his contributions in Felix E. McKernan's doctoral study. He indicates that one of Earhart's first innovations in Richmond, Indiana was the formation of a high school orchestra in 1898, when such organizations
were almost unknown. Under his direction the Richmond High School Orchestra became what was probably the first high school orchestra in the country to achieve symphonic proportions. At Earhart's request, harmony and musical history were established as accredited electives in the high school curriculum by 1900. By 1905 he had obtained accreditation for participation in the high school orchestra a full twenty years before high school credit was awarded in general for this activity.

Although the status of the orchestra at that time was one of an unaccredited subject, the attitude of school administrators was cordial to it as an extracurricular activity. With the help of pioneering educators, the high school orchestra took a prominent place in American music education during the first quarter of the twentieth century.

Since its development, great composers have used the medium of the orchestra to express their thoughts, ideas, techniques, and emotions. An impressive description of the modern orchestra appears in a book which contains some of Will Earhart's well-known literary contributions on music.

The modern orchestra is, of course, the most comprehensive and pliant tonal medium that musical art possesses. Here we find the entire range of pitches satisfactory to the musical ear; any and every tonal color wanted; a vast

diversity of parts that permits an infinite number of color combinations and the most intricate rhythmic and melodic weavings; the distinguishing characteristics that arise from generating and termination of noises, and the distinctive types of phrasing that arise from varied modes of operation peculiar to the instruments.9

Scope of the Orchestra

The orchestra in the contemporary high school has been established as an integral part of the music curriculum; therefore, it is extremely essential to be aware of it as a medium of artistic communication. There is probably no single word that can describe adequately the variety of tone colors resulting from the combination of the four sections of instruments that comprise the orchestra. Recognizing the strings as the core of the instrumentation, the expressive forces of the orchestra are realized by the balance and blend of all sections. These unique resources achieve richness through the appropriate interpretation of the musical symbols and the artistic qualities inherent in musical composition. Under the guidance of a sensitive conductor, the orchestra emerges as an indispensable part of the total music program.

The music student as a participating member in such an organization becomes the focal point of all activities. Effort should be made to emphasize the important musical characteristics which are inherent in a fully developed background in musicianship. Individual patterns of musical behavior, various levels of achievement, 9

and the vocational ambitions of each student merit careful attention. The intensity of each music student's concentration must be regulated and guided by the teacher's observations and evaluations of classroom performance. The teacher can then discern what aspects of the curriculum need to be highlighted or what portions of the course content need to be restructured.

Orchestras in American high schools differ in their organizational needs, make-up, rehearsal time, and scope. Whatever the total amount of time assigned to the orchestra during each school week, a portion of the time should be devoted to the development of specific experiences in music theory, technical skill, musically performance, and aesthetic understanding. The time apportioned to ensembles, sectional rehearsals, and individual growth should be in accordance with the needs of the organization, the facilities of the physical plant, and the resources of the director to evaluate his present curriculum and make provision for improvement in those areas where weaknesses are indicated.

IV. Aims and Objectives of This Dissertation

In any established curriculum, the objectives must form, of necessity, the basis for planning educative experiences and must provide the criteria for evaluation of instruction. Almost every text which is concerned with the principles and problems, methods and procedures, and philosophy of education lists many well thought-out,
intellectually conceived, and educationally sound purposes. These come to fruition when the orchestra director assimilates the concepts and evolves a philosophy of music teaching which concentrates its attention on the total musical development of the student. Musicianship is in itself an intricate quality. Its scope of influence embraces many facets of a person's musical development; nonetheless, the term musicianship can be defined briefly as an accumulation of desirable musical characteristics which become a functional part of a musician's personality. Succinctly, musicianship is musical growth and responsiveness. Mursell aptly states, "...musical responsiveness is the process of becoming a musical person."¹⁰

Thus, the overall aim and objective of this dissertation is to suggest a plan which will motivate the orchestral director's ideas, planning, and procedures. Such a process will add dimension to the rehearsal by presenting materials that are to be utilized during portions of the orchestra's allotted time.

Process of Development

The process for the development of this plan, both for the group and individual participating members, will evolve during the rehearsal by providing stimulating and creative experiences which will challenge the abilities and curiosities of all students in terms of music theory, technical skill, musicianly performance, and aesthetic

¹⁰ James L. Mursell, op. cit., p. 22.
understanding. The resulting musical growth and musicianship will stem from a thorough background in technical skills and an acute awareness and understanding of the intrinsic beauties in music.

The treatment for the development of this musical plan will be threefold:

1. To create a plan of musical growth which will be accumulative and sequential over a prescribed period of time and which will provide all students in the orchestra diversified experiences in the following areas: music theory, technical skill, musicianly performance, and aesthetic understanding.

2. To present original material especially conceived to broaden the student's perception of music theory, technical skill, musicianly performance, and aesthetic understanding.

3. To further the development of musical discrimination in the more talented orchestral students by means of especially selected projects, such as ensemble performance, guided listening to music literature, conducting, composing, and research.

Detailed definitions, specific explanations, and instructional materials planned for each of the areas of musical experience established in number one will be discussed in the chapter divisions which follow.
Specific Limitations

It would be impractical in a discourse such as this to establish specific limitations as to the amount of time it would take for the suggestions and procedures outlined in this dissertation to be implemented. The instructor must continuously observe and evaluate in order to determine this factor. On the other hand, when the material becomes a functional part of the student's musical knowledge and vocabulary, it would be safe to assume that the information has been absorbed.

The director should encourage his students to master the specific skills assigned to the music theory plan, to accumulate some serious listening habits, and to become alert to the cultural opportunities available in the community. New music students should be given a written and performing examination when they express a desire to become a part of the orchestra. By this means, it will be possible to discover extraordinary talent, or the lack of it, and place each student in his proper musical surroundings.

At any time during the student's development, a written theory examination such as the one found in Appendix B may be administered. Students want to know if they are progressing in their musical disciplines; an evaluation of this type provides an immediate answer.
A resourceful undertaking like the teaching of musicianship by means of the orchestral rehearsal may seem like a monumental task. It may well be, depending upon the enthusiasm, background, and creativity of the person assuming the assignment. The need for thorough and methodic planning is obvious if these experiences are to become a prodigious reality.

It is further necessary to understand that the purpose of this dissertation is not to present a method of teaching music theory, or the techniques of instrument playing, or the procedures of critical writing. It is assumed that the instructor is equipped with a more than adequate knowledge of these aspects in his field and is familiar with the many fine texts which can be used for reference material. More accurately, this dissertation is an attempt to present ideas and approaches to teaching musicianship during the regularly scheduled orchestral rehearsal.

A school orchestra meeting five times per week during a ten-month school year should devote at least one period per month to each of the outlined areas of study: (1) music theory, (2) listening, (3) musicianly performance, and (4) aesthetics. The plan, consequently, will absorb one rehearsal period each week specifically organized to include activities aimed at developing the above mentioned areas of musicianship.
These weekly lectures, discussions, and demonstrations should be designed to impart information, data, rules, and regulations concerning the topic. Occasional assignments which are to be completed after the school day or at home, will focus the student's attention on his classroom experiences. The ensuing musicianship hopefully will enhance and give significant dimension to the study of music. In addition, well-developed musicianship contributes to proficient and artistic performances whose aesthetic qualities can be enjoyed by both performer and audience.

The minimal suggestions as conceived and developed in this dissertation were organized to indicate the scope of possibilities involved. The most consequential factor to be emphasized is that the skills which are inherently a part of the study of music, must become a part of the student's musical expression. How this ultimately is accomplished will, of course, be the responsibility of each orchestral director.
CHAPTER TWO

FOUR-YEAR DEVELOPMENTAL PLAN TO PROVIDE KNOWLEDGE AND UNDERSTANDING OF MUSIC THEORY THROUGH GROUP EXPERIENCES

I. Definition of Music Theory

If music can be defined briefly as the art of combining tones to form expressive composition, and theory as the formulation of principles underlying certain observed phenomena, then, music theory can be described as the principles of the art of combining sounds scientifically to express individual creative thoughts and ideas.

Although music theory may be the accumulation of facts and principles about the formation and notation of music, it becomes meaningful and useful when these facts and principles are applied to actual creative musical experiences, both aurally through listening skills, and visually through written examples and illustrations. In the curriculum experiences planned for the orchestra, the scope of music theory should include development in the following areas: structure of music, harmony, ear-training, and analysis. The elements which are a part of each of these areas of concentration appear under their appropriate headings.
Structure of Music

1. pitch (high and low)
2. intensity (loud and soft)
3. duration (long and short)
4. timbre (quality of sound)
5. grand staff and clefs
6. note and rest values
7. other characteristics of notation
8. meter and pulse
9. terminology

Harmony

1. scale construction and key signatures
2. recognition of intervals
3. triad and chord construction and their inversions
4. harmonization of simple melodies
5. harmonic progressions and cadences

Ear-training

1. sight-reading materials designed to develop aural discrimination
2. dictation of melodic, rhythmic, and harmonic patterns for the purpose of aural analysis

Analysis

1. harmonic analysis involving primary and secondary chords and their inversions
2. structural analysis involving simple form and design such as: motive, phrase, and period
3. orchestration and instrumentation
4. recognition of repetition, contrast, and variation when analyzing literature

These experiences in theory are not to be considered as especially designed for a specific theory class and the few students who choose to take it. Rather, they are systematic and practical skills which are an outgrowth of every musical activity in the curriculum, and especially, the performing organization. By means of these acquired skills in theory, the student should gain a
musicianly background that will contribute substantially to his technical proficiency as a performer in the orchestra. Naturally, additional dimension and more acute learning will be achieved in the special theory class if one can be included in the curriculum. When such a class is available, the serious music student should be encouraged to participate in it.

The experiences in music theory which are a part of the orchestral rehearsal can best be developed over a period of three or four years, depending upon the academic framework of the school. In this manner, a logical sequence of learning can be developed; furthermore, it will provide the student with an essential background in the knowledge and understanding of many phases of theory by the end of his high school career. Much of the success in developing these sequential musical skills depends upon the enthusiasm and background of the teacher. The theory of music should not be approached as dull and uninteresting material, nor taught as isolated rote learning.

Ideally, music theory should be an outgrowth of the literature being studied, rehearsed, and performed. Undoubtedly, certain isolated factors will be discussed on a lecture-centered basis; however, if the student can relate these facts to the symbols he actually encounters in his music, then the learning experience becomes important and the knowledge has a greater chance of being retained.

It has been suggested earlier that one full period each month be devoted to music theory lectures and demonstrations. Lessons should be methodically planned and focused on orchestral music
whenever possible. For the most part, this limited contact will allow
the instructor time to explain only the basic and fundamental rules.
Much of the growth in theory will be accomplished during the
rehearsal as these rules and regulations which govern harmony are
applied to the literature being rehearsed.

The bulk of the activities, procedures, and suggestions
presented on the following pages are the highlights of the systematic
and sequential patterns of musical growth for the freshman year.
Many of the experiences suggested for the subsequent sophomore,
junior, and senior years will duplicate the procedures for the
freshman year progress plan.

Naturally, the content and emphasis will be more involved and
allow for broader development to take place. A Music Theory Progress
Plan has been constructed carefully for each year the student
participates in orchestra. Quite obviously, students achieve at
varied rates of speed. Often, this is more noticeable in the study
of music; therefore, the director must utilize these progress plans
in a flexible manner allowing for functional activities to result.

II. Initial Experiences for All Orchestra Members

When the director first introduces planned experiences in
music theory during the orchestra rehearsal, all students should
participate in the class activity, even those with a background in
the subject area. The first concentration should be on the basic
rudiments of music as they relate to orchestral performance. An enthusiastic approach on the part of the director can capture the interest of all students. With some expert planning, the discussions and illustrations can be directly related to each individual's instrument and the clef in which he plays. The student should become familiar with the definition and function of general rudimentary elements like staff, degree names, clefs, scales, and meters. Information such as this can be imparted quickly and easily during the first few weeks of school as the director begins to organize his personnel, library, and folios. Once the plan of instruction is in complete operation, former students can be concerned with mechanical features of class organization, such as assorting the music, preparing the folios, and the like, as new members become involved in theory; nevertheless, a portion of each scheduled rehearsal should be devoted to the use of the chalkboard for explanation. This will help place into focus musical notation, symbols, and terminology. Any information pertaining to the structure of music should be applied carefully to the student's instrument and the clef in which he usually is playing.

Information sheets on the basic rudiments of music similar to those which appear in Appendix A should be distributed for home study. During the preliminary stages of development evaluation can be based on the data contained on these information sheets. Once
these elementary procedures have been presented adequately, the
director should follow carefully the Music Theory Progress Plan
especially designed for the freshman year. The plan is presented in
detail on the following pages.

III. Music Theory Progress Plan for the Freshman Year

Rudiments of Music

1. Grand staff; treble, bass, and alto clefs
2. Note and rest values
3. Characteristics of sound
4. Meter and pulse: $2, 3, 4, 6$
   $\frac{4}{4}, \frac{4}{4}, \frac{4}{4}, \frac{8}{8}$
5. Terminology as it appears in the literature, plus
   specific activities designed to develop a functional
   musical vocabulary

Harmony

1. Major scales: C, G, D, A, F, Bb, Eb
2. Intervals: major, minor, and perfect
3. Triads and inversions: major and minor
   (Same key signatures as in No. 1)
   I, IV, V, I; I, IV, V7, I.
5. Cadences: perfect authentic and perfect plagal

Ear-training

1. Recognition and performance of rhythmic patterns;
   complete familiarity with whole, half, quarter,
   eighth, and sixteenth notes; various combinations
   of these note values as they appear in the scores
   being studied
2. Recognition of intervals, triads, and primary
   chords as played by the orchestra and/or the piano
3. Recognition of syncopated passages
Analysis

1. Form and design: march, waltz, and polka
2. Orchestration: easy folk songs, phrases and themes from larger compositions, and fanfares
3. Knowledge and recognition of motives, phrases, and periods

Terminology

As the semester progresses, more intricate terminology should be assimilated as it appears in the literature being studied and performed. One effective procedure is to have students look through their scores for unfamiliar terms which are used as expression and tempo markings. These terms and their meanings should be printed on an attractive chart and placed in a strategic corner of the room so that the students can see the chart as they rehearse. The chart should be large enough to include additional terms as the year progresses and the repertoire varies. Occasionally, take-home examinations can be administered to discover if the information is being retained. The value of this type of examination is obvious. If the terminology has not been absorbed at school, additional research will be necessary to complete the assignment at home. By the end of the school year, twenty-five to thirty-five terms could become an integral part of the student's vocabulary. When applied to rehearsal procedures and performances, this acquired vocabulary will enhance the student's ability to perform in a more artistic manner.

Once the terms are defined and understood, then various means should be employed to utilize these terms during discussions and
demonstrations in rehearsal, in sectionals, and during ensemble sessions; furthermore, they can become a meaningful part of warm-up procedures when passages can be played several ways. Terms such as marcato, tranquillo, poco a poco accelerando can be demonstrated by suggesting individual members of the orchestra play a passage from their part of the score using a specific dynamic or tempo marking of their own choosing. After this aural experience, various members of the orchestra should be asked how the music was performed, e.g. staccato, legato, marcato, espressivo, and the like. If the group has difficulty with this type of response, the passage should be repeated requesting that the group's attention be directed to the precise characteristic which will provide a clue to the correct term desired. As many students as possible should be given an opportunity to participate in such an activity. Examples of terminology examinations and terminology crossword puzzles appear in Appendix C at the end of this dissertation. They provide a unique and effective means of evaluation.

Scale Construction and Key Signatures

Knowledge of and experience with scale construction and key signatures should be developed so that the orchestral student can play and write the various scales and keys selected for the freshman year theory plan. By the end of the first year, a student should be familiar with the following major scales and key signatures: C, G, D, A, F, Bb, Eb. It will be necessary (because of the demands made
upon the orchestra's rehearsal time) that written assignments be accomplished outside of class. On occasion, it may be possible that several individuals will not be needed during a portion of the rehearsal. These students can be excused to complete a written assignment in one of the practice studios, if available, or at another part of the room. Young people enjoy the actual feat of music manuscript writing. With some coaching on the proper way to form notes and other symbols, many excellent examples of fine manuscript will result.

In developing an aural awareness of scale construction and key signatures, students should be encouraged to listen to themselves play as they build the scale. Their attention should be focused on the whole and half-steps, and the sharps and flats. It is advantageous to have two students work together, each listening to the other's playing and commenting on intonation, tone quality (evenness of tone), and rhythmic steadiness. At the end of a prescribed period of time, section leaders can be called upon to evaluate the specific scale and key being studied for accuracy of performance. A grade should be kept on record for both the student and the director to consult. Although perfection is often a goal when evaluating technique, the section leader should be instructed as to the expected achievement of the individual.
Intervals

Since the student now should be aware of the fact that a scale is a series of whole and half-step intervals in a specific pattern, he should be alerted to the possibilities of developing other intervals within the scale. During the first year, concentration should be on the perfect, major, and minor intervals. Any approach to the study of intervals must define an interval as the difference between two pitches. Using a purely mathematical system, however, an interval can be identified by merely counting the number of lines and spaces that separate two notes, beginning with the lowest of the two notes.

The G major scale which appears below (Figure 1) can be used to illustrate how the intervals are formed when the tonic tone remains constant. A portion of the orchestra should play the ascending scale and the remaining students should play the sustained G, listening carefully as the intervals are formed. Each tone should be treated as if it were accompanied by a fermata so that the interval is sounded clearly before moving on to the next step.

![Figure 1](image-url)
Since playing intervals per se will be an infrequent experience for an orchestral player, the literature being rehearsed should be examined carefully to locate intervals which the student should recognize. It is virtually impossible to secure literature which has been composed exclusively to illustrate a specific harmonic progression, melodic sequence, rhythmic pattern, or interval relationship; therefore, only those features of the composition which are significant to the learning experience should be emphasized. If a student inquires about an interval which, due to its unusual spacing he cannot identify, he should be informed that altered intervals exist. Additional information at this time may cloud the group's knowledge and understanding of the major-minor concept of intervals; further discussion should be reserved for a private conference. Students should be expected to reproduce both in writing and on their instruments all intervals which are part of the scale and in the specific key signatures assigned to their progress plan.

The following examples (Figures 2-5), include excerpts from literature playable by most high school groups. Numerous illustrations of the use of intervals are found in every composition since the fabric of all compositions is developed through the musical interaction of intervals. Original examples for study could be created by both student and director as well.
### Figure 2

<table>
<thead>
<tr>
<th>Introduction</th>
<th>Emperor Waltzes</th>
<th>J. Strauss</th>
</tr>
</thead>
<tbody>
<tr>
<td>Violin II</td>
<td>PP</td>
<td></td>
</tr>
<tr>
<td></td>
<td>PP</td>
<td></td>
</tr>
<tr>
<td>Viola</td>
<td>PP</td>
<td></td>
</tr>
<tr>
<td>Cello</td>
<td>PP</td>
<td></td>
</tr>
</tbody>
</table>

### Figure 3

<table>
<thead>
<tr>
<th>Waltz No. 1</th>
<th>Emperor Waltzes</th>
<th>J. Strauss</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>PP ben legato</td>
<td></td>
</tr>
<tr>
<td></td>
<td>PP</td>
<td></td>
</tr>
</tbody>
</table>
Figure 4
Allegro moderato e deciso Violin Concerto

Vivaldi, op. 3, no 6

Figure 5
Psychologists will agree that rhythmic consciousness is an innate response; however, these responses must be stimulated, developed, and disciplined by musical sounds. By using rhythmic patterns as a stimulus, the student's ears and intellect as a receiver, and the orchestra as the medium of communication, a variety of rhythmic activities can develop as an outgrowth of rehearsal playing techniques. The following procedure of combining scale construction with rhythmic patterns can be cultivated to provide a rewarding experience.

1. A selected member of the orchestra should improvise a brief original rhythmic pattern for the group on his instrument.

2. Making certain of the group's attention, the pattern should be played once again.

3. Another member of the orchestra should be asked to reproduce this same pattern on his own instrument.

4. After discussing the meter signature, the pattern should be placed on the chalkboard.

5. Once the entire orchestra has heard the pattern three times, and has seen the notation on the board, it should be able to reproduce the pattern as an entire group.

6. Then this pattern should become the rhythmic pattern for playing each tone in a major scale; for example, assume that the rhythmic pattern found on page 32 (Figure 6) was performed by a member of the orchestra.
Since the example contains two measures, the scale pattern will require two measures for each pitch. The ascending scale will be sixteen measures in length. After placing a fermata on the last note, the scale should be played again in descending order. This type of rhythmic development is not designed for one rehearsal period. The experience should mature throughout the school year. The illustration which follows (Figure 7) develops the pattern on the G major scale.
Variation in many of these exercises can be accomplished by changing the tempo and dynamics. Although many young musicians prefer to play fast and loud, the director should encourage his students to play slow and soft for much of the time. This will give the student an opportunity to improve tone quality as well as intonation.

**Harmonic Rhythm**

Once rhythmic responses have become a part of regular procedures, additional interest will develop by having each section of the orchestra (strings, woodwinds, brass, and percussion) play a scale pattern entering at different times. At the beginning, the best sound occurs at the interval of a major third. In this case, each section must wait until the previous section has played two pitches in the scale before entering. The example on page 3^4 (Figure 8) illustrates the recommended procedure to follow. The complete triad is formed in the ninth measure as the strings begin their passage. Whenever possible, the entire scale should be played for a range of two octaves, both ascending and descending. When the percussion enter at measure thirteen have as many students from that section perform as are present. The non-pitched percussion instruments should be used to play the rhythms and the pitched instruments for the melodic line. Once again the exercises can be varied by changing the level of dynamics and tempos.
Colorful harmonic effects will result by having sections of the orchestra play these scale-rhythmic patterns entering at the interval of a 4th, 5th, or the like. This type of activity can be taught by rote having the students occasionally glance at the pattern on the chalkboard should they need to be reminded of the rhythm. If too much time is absorbed by having each student contribute original material, the instructor always should have available collections of his own patterns designed to illustrate a particular figure. Of course, as these experiences are broadened, the patterns should become more complex. Rhythmic patterns cited in Figure 9 may be useful in developing these exercises. Accent marks have been placed strategically throughout the examples; students are expected to execute them carefully.

Figure 9
Once the students are familiar with this technique, an important contribution to their performing efficiency can be achieved by utilizing rhythms that are found in the musical scores they are rehearsing. The following extracts (Figure 10) from compositions suitable for high school orchestras are substantial illustrations of how technical problems can be made feasible via warm-up procedures.
Scale construction awareness can be achieved in numerous ways. Students must be alerted constantly to the scales and key signatures for which they are responsible. Giving special attention to these scales and keys by creating original exercises like the following deepens their understanding and enhances their playing. One approach is to develop exercises using both the treble and bass clefs. Since orchestral students are playing music which involves one clef, exercises which use two clefs as in a piano score will provide an initial experience with score reading. The students quickly should associate themselves with one of the clefs. Inasmuch as these early experiences may not include the alto clef, students in the viola section may be called upon to listen and comment on the ensemble's intonation and tone quality. On the other hand, they can be taught to transpose from the bass clef. The technique used is described on the following page. Comments are focused on Figure 11.

Figure 11
It should be indicated verbally that G major scales occur at
letters A, B, and C. The violas should be made aware that at the
asterisk (Measure 5, Figure 11), the celli and bassoons probably will
play the whole note D. For the violas, this note is the D above
middle C or the viola's second string open D. It should be suggested
that they join the others by playing these four whole note D's, forming
the fifth of the G major triad. In essence, this is a rote procedure
because the alto clef does not appear in the score and viola players
are being asked to transpose mentally from the bass clef as they play.

In the exercise illustrated in Figure 12, the violas could
play the descending whole note scale beginning on D as notated in the
bass clef. The scale as it appears in the score is written lower than
the possible playing range on the viola; hence, it should be played
one octave higher. The mental concentration necessary to develop this
skill is a valid and challenging discipline. It will provide a link
to the students' eventual transposing experience with the treble clef.

Figure 12
On the following pages will be found short exercises in the keys of C, G, D, A, F, B♭, and E♭. They are designed to develop an awareness of key feeling, scalewise progressions, transposition, rhythmic variation, terminology, and symbols of musical notation. These examples can be used at any time during the rehearsal to illustrate a specific skill or teaching point. More logically, they should be a part of lessons devoted to the development of music theory. Figure 13 illustrates an exercise based on the G major scale. Figures 14 through 19 employ various key signatures.
Andante, molto sostenuto

Figure 19
Triads

The orchestral student should be able to define, recognize, and construct a major and minor triad both on manuscript paper and on his instrument in arpeggio style. At first, concentration should be on the tonic, dominant, and subdominant triads and their inversions. Students who are aware of these technical names should associate them with the Roman numerals as they are used to designate chords. Experience with intervals and their function within the scale leads to the study of triads as three-toned chords formed by major and minor thirds placed in vertical order as illustrated in Figure 20.

\[ \text{Figure 20} \]
When these tones are played together in close order, the lowest tone is called the root and the chord is named from its root tone. The second tone is the third because it is three steps above the root, and the last tone of the triad, always identified in ascending order, is the fifth of the triad.

In addition to the technical name which is applied to a triad, a number and letter name which correspond to the scale of which it is a part are used also. Since a chord or triad can be built on each step of the scale, there are seven possible triads in each given scale. In the key of G major, the G triad is labeled I because it is the key tone and the first step of the scale. Similarly, the C triad would be IV and the D triad would be V. The remainder of the triads function in the same manner. (Figure 21.)

![G major triad]

Figure 21

Concomitant with the study of triads is the study of their inversions. The three primary triads should be placed on the chalkboard in root position.
The first position of the tonic triad (I) is illustrated easily by placing the root of the triad one octave higher, while the third remains the lowest note. Likewise, the second position of the triad develops when the fifth of the chord remains as the lowest note, with the third placed one octave higher. (See Figure 22.)

Numerous examples of the triad in arpeggio form appear in folk song literature. Even the opening tones of the national anthem can be used to illustrate a tonic triad. The following excerpt from "Dixie" (Figure 23), illustrates the use of a I triad or B\textsuperscript{b} triad in the key of B\textsuperscript{b} major. This phrase conveniently includes the tonic triad in its inversions in measures five, six, and seven. The students should play the melody, form the triad and its inversions, and discover what possibilities there are for orchestration.

\textbf{Dixie}  
\textit{Daniel D. Emmett}
Literature playable by high school orchestras is abundant with examples of the use of triads as a compositional technique. Figures 24 to 28 are significant. Once again, original student orchestrations of these brief passages can enhance the learning experience.

Figure 24

Figure 25
March of the Meistersingers

Wagner

Figure 26

Victory at Sea

R. Rodgers

Figure 27

Furioso

Victory at Sea

R. Rodgers

Figure 28
Orchestration and Instrumentation

Forming triads with individual students each playing one tone provides an opportunity for an immediate and practical experience. Since each player is not equipped with a full score, it will be necessary for the conductor to point out where the triads appear in the compositions being studied. Sometimes, triads may be hidden by orchestration techniques, syncopated rhythms, or levels of dynamics.

Triads played with different combinations of instruments can demonstrate the many excellent possibilities of orchestral tone color. A prolific use of triads can be found in the brass fanfare. After students have had experience in listening to several examples of fanfares, some may want to write their own. At first, the scope of these endeavors should be limited by suggesting the use of only three instruments and the I, IV, V triads and their inversions. It would be advantageous to have these primary triads placed on a chart for daily observation. The key signatures represented should be the same as the keys that will be played during that day's rehearsal. Naturally, activities of this kind can be accomplished only with advance planning. As the triad chart is developed, the scale should be included as well. Figure 29 a, b, and c can act as a guide.
Figure 29

An interesting example of the use of triads appears in the fanfare from Act II of Puccini's *La Bohème*. After having this excerpt (Figure 30) played on the piano, students should listen to a recording of the opening of the act in order to analyze the orchestration technique used by the composer. Some students should arrange the excerpt for three trumpets, trombones, or French horns. These arrangements can be performed and compared in class; furthermore, by combining one example of each trio a totally different effect will result. This manner of developing aural discrimination contributes to an awareness of tone color, balance, blend, and instrumentation.

If an opaque or overhead projector is available, it would be advisable to place these arrangements on the screen for the entire orchestra to see.
 Allegro feroce

Introduction to Act II

La Bohème

Prière
In order for students to relate their efforts to the personal influence and concern of the teacher, the director should provide a creative endeavor of his own for students to observe and analyze. The fanfare for brass instruments and tympani illustrated in Figure 31 on the following pages is an example.

This fanfare is developed using only the I, IV, and V triads and their inversions. At the eleventh measure the tympani enter as the entire passage is repeated in F minor. An additional four measures bring the selection to a close with a "Tiers de Picardie" in the final measure.

Once the fanfare has been presented via the piano, chalkboard, or projector, certain students should be assigned to extract the parts from the full score. This will create an opportunity to practice music manuscript writing and give a keener insight into orchestration techniques. Parts from the orchestration should be assigned to instrumentalists who would prepare the composition by themselves. The director can motivate this activity by allowing these individuals to take a few moments from the daily rehearsal to develop the project.
Figure 31
(continued)
Figure 31
Four-Part Chord Construction

A logical and sequential application of triads would be their use in the development of four-part chords. Since the student will be acquainted with triads in closed position, his initial experience should be with the triad in the treble clef and the doubled chord tone in the bass clef. Figure 32 on page 55 illustrates the procedure. In Figure 33 this technique is used to harmonize a simple folk melody.

After a brief discussion of the distribution of the chord tones, the chord progression should be played by the orchestra. Each chord tone should be assigned within the section in the manner of SATB choral group. Likewise, the division can be made among entire sections.

<table>
<thead>
<tr>
<th>Number</th>
<th>Name</th>
<th>Section</th>
</tr>
</thead>
<tbody>
<tr>
<td>8</td>
<td>Root</td>
<td>Upper woodwinds</td>
</tr>
<tr>
<td>5</td>
<td>Fifth</td>
<td>Upper brasses</td>
</tr>
<tr>
<td>3</td>
<td>Third</td>
<td>Upper strings</td>
</tr>
<tr>
<td>1</td>
<td>Root</td>
<td>Lower woodwinds, brasses, and strings</td>
</tr>
</tbody>
</table>

The demonstration can be continued by playing a I, V, I progression in several key signatures. The following progressions are examples which may fill a particular need. In addition, illustrations of folk song excerpts emphasizing I, IV, V, I chord progressions should be used both visually and aurally. Some students are capable of improvising these fragments at sight. This will create significant interest, skill, and mental discipline.
Figure 32

Figure 33
Assuming that theory lessons absorb a fraction of each week's total rehearsal time, and that the sequential pattern of growth is progressing well, we can predict that experiences with four-part chords will take place during the second semester. It is important to recognize that the orchestral student will be involved in listening, performing, and research projects also - all vital areas of his musical development.

Cadences

The I and V chords are the most frequently used in music. Examples of the interplay between their melodic and harmonic elements are numerous. With some guidance, students should begin to recognize the harmonic skeleton of a composition and understand how it contributes to the development of the structure of the work. Phrases, periods, and entire sections which end with specific chord progressions should be highlighted. The term cadence now becomes significant. It needs to be defined as well as its Latin origin cadere meaning "to fall."

Although various cadences exist, at first the student should be responsible for two, the authentic and the plagal. They are defined on page 57. Notated illustrations appear in Figures 34 a, b, and c, and 35 a and b.
1. **authentic cadence** - authentic because the chord progression V to I definitely establishes the tonality of the key. It is called perfect when the root of the I chord occurs in the two outside voice parts with the root of the preceding V chord in the bass. Any other arrangement of tones would make it an imperfect authentic cadence.

![Figure 34](image-url)
2. **plagal cadence** - plagal from the Greek *plagios* meaning sidewise, and hence, indirect. The IV to I progression of this cadence is used sometimes as a substitute for an authentic. Most often it is found at the end of hymns.

![Perfect Plagal IV to I](image)

![Imperfect Plagal IV to I](image)

**Figure 35**

Students should become familiar with the sounds of cadences and discover them in the literature they play. At this time, the introduction of the V7 chord would make the student cognizant of the widely used harmonic progressions I, IV, V7, I. The resolution of the seventh step of the chord and its dissonant features should be analyzed carefully. Since practical use of these chords in aural and written exercises will contribute to the best means of retaining their comprehension, students should be assigned to write and play the progressions in four-part harmony. Those with some keyboard facility will find the challenge exciting. Once again, additional
dimension is developed by having various sections and then the entire orchestra perform these progressions in as many keys as possible. When the orchestra is divided into four different ensembles representing the four grade levels in the orchestra, specific assignments designed for the particular level of proficiency will augment the experience and develop the skill at a faster rate of speed. No matter how awkward the instrumentation may seem, it is at times like these that the freshmen may be concerned with chords in root position as sophomores become involved in chord inversions.

In Figures 36 and 37, original cadential progressions are presented. Figure 36 illustrates the popular I, V7, I progression three ways by placing the soprano on different steps of the scale: (a) 8, 7, 8, (b) 3, 4, 3, and (c) 5, 5, 5.

![Figure 36](image_url)
In Figure 37, the progression is augmented to include the IV chord. The cadence at the end in each case is perfect.

![Figure 37](image)

Figures 38 to 42 are examples from the standard high school literature. Mozart's masterful expression in perfect form is illustrated by the two brief passages which follow. In Figure 38, the chords are presented in block form.

![Figure 38](image)
On the other hand, in Figure 39 the harmonic development stems from the treatment of the melodic line in arpeggiated style.

![Figure 39](image)

The Haydn excerpt cited in Figure 40 once again illustrates block chord progressions.

![Figure 40](image)
In Figure 41, a passage is presented which illustrates the repetitive use of the V7 to I progression.

![Figure 41](image)

In Figure 42, a unique treatment of the plagal cadence is given.

![Figure 42](image)
IV. Music Theory Progress Plan for the Sophomore Year

The planned experiences in theory for the sophomore year are continuous and contingent upon the student's accomplishments during his freshman year. A quick glance at the Student Progress Record (discussed in detail in Chapter Six) will reveal those areas or skills which the student has mastered successfully. The following plan suggests the material a sophomore should become familiar with during the year.

Rudiments of Music

1. Clefs: review of treble, bass, and alto
2. Meter: (Alla Breve) 3 9 12 8, 8, 8
3. Transposition: B flat instrument players to read from concert pitch; treble to bass clef; bass clef
4. Terminology as it appears in the literature

Harmony

1. Scales: review of first year scales; addition of harmonic minors plus two new keys of E major and A flat major
2. Intervals: review of major, minor, perfect; addition of diminished and augmented intervals
3. Triads: review of major and minor; addition of diminished and augmented in all keys of progress plan
4. Harmonic progressions: I, IV, V7, I and their inversions; introduction of anticipation and suspension
5. Cadences: half (semi) and deceptive

Ear-training

1. All above-mentioned scales, intervals, triads, and harmonic progressions presented aurally via the orchestra or the piano
2. Rhythmic dictation: more intricate patterns including triplets, syncopation, and dotted rhythms
3. Melodic dictation: recognition or repetition, contrast, and variation

Analysis

1. Form and design: etude, fugue, suite, chorale
2. Orchestration: longer pieces for duet, trio, quartet
3. Two and three part song forms; rondo, minuet

Rudiments of Music

Included in the mechanical or technical aspects of music theory are transposition techniques. Simple melodies such as those appearing in Figures 43 and 44 can be assigned to the student for written experience. He should be expected to transpose to any of the key signatures which are part of his progress plan.

Figure 43
When transposing Figure 44, the student should transpose the notes into the bass clef as well.

![Musical notation for Hungarian Folk Song]

The student's aural skill will develop when he is called upon during class or at a special audition period to play these melodies on his instrument. Although he may be familiar with them in written form, performing them on an instrument is an entirely different experience.

Since the prime source of the student's musical development will be with music that is being rehearsed and performed in class, then this literature should be highlighted. Extracts from the scores in the orchestra's library are valid means of developing most phases of music theory.
In the Brahms excerpt (Figure 45), the following points should be taught.

1. minor mode
2. long lyrical phrases ending on definite cadences
3. six measure phrases, repeated four times forming complete period
4. rhythmic syncopation throughout the composition
5. melodic line usable for transposition purposes
6. terminology (An example of a terminology examination which utilizes terms found in high school orchestral scores appears in Appendix C.)
Harmony (Triads)

The elements of harmony on which a sophomore should concentrate are similar to those in his previous year. The application of each skill, however, should receive a more significant emphasis. In the Bizet excerpts which follow (Figure 46 a, b, and c), triads are illustrated in three ways:

Figure 46

a. arpeggiated in pizzicato style
b. as an accompaniment with the triad played over an octave and a half
c. in a rhythmical, fanfare-styled brass passage

Figure 46 a
Andante

**Cellos**

The Pearl Fishers

Bizet

Figure 46 b

Allegro fercce

The Pearl Fishers

Bizet

Figure 46 c
Each of these triad passages can be manipulated to give the student an opportunity to form major, minor, augmented, and diminished triads aurally or through written exercises. The final ending, for example, of Anderson's "Belle of the Ball" (Figure 47), includes a chromatic triad passage for brass instruments. These triads can be played as minor, augmented, and diminished chords in order to make comparisons of sound and interval relationships. If the passage is used in concert pitch as illustrated, the trumpets will need to make use of their transposition techniques. Broader development will result if the passage is played in several keys.

Figure 47
Four-Part Chords

Since students are familiar with chord progressions in root positions, examples illustrated in Figure 48 should be presented again with specific instructions on changing them into inverted chords.

![Diagram of chord progressions]

**Figure 48**

One procedure for gaining experience with inversions is to present a number of bass melodies utilizing the notes of the root, third, and fifth tones of I, IV, and V chords. Students should consult the chords in Figure 48 and rearrange the notes being aware of the proper doublings. Once this written procedure is assimilated, they should experiment by forming these chords aurally within a small ensemble.
The following bass melody in Figure 49 is conceived to employ the inversions of the I chord.

Figure 49

In Figure 50, the bass line is harmonized using close position chords in the treble clef.

Figure 50

Figure 51 contains a bass melody which permits additional inversions to be used. The suggested harmonization is presented in four-part open style.

Figure 51
Cadences

An important element in understanding the structure of form in music is developed through a sensitivity to cadential feeling. Once the students have had experiences with the formation of authentic and plagal cadences, the procedures for the half (or semi-cadence) and the deceptive cadence are simplified. The following is a succinct definition of a half cadence.

Definition:

A half cadence results when a phrase ends on any tone of the dominant chord giving a feeling of incompleteness to the phrase. As a rule the root of the V chord is used on the closing beat of the phrase.

The following excerpt from Frescobaldi's "Toccata" (Figure 52) illustrates an ideal example of the half cadence. Students should analyze the remainder of the score to determine how the composer develops this process.

![Figure 52](image-url)
For many students, a more unique and musically appealing experience results from the sound of a deceptive cadence. The sensation of surprise and suspense captivates the listener's ears and immediately focuses his attention on the harmonic textures of the cadence.

Briefly, the temporary substitution of the VI chord for the I chord in an ending is called a deceptive cadence. This device is sometimes used to extend the phrase and to give more prominence to the ending of the composition.

Suspension and Anticipation

When introducing the suspension, a simple verbal explanation can be enhanced with some visual examples. This should be followed by illustrations extracted from scores found in the music department's library. In addition, listening activities will reinforce aurally these elements of music structure. The following procedure concerning suspensions can be used.

1. Definition:

A suspension is a note which often is suspended over the bar-line, many times tied to the preceding note of the same pitch. It is not a member of the chord over which it is suspended, but makes a natural resolution downward on the following beat. It has three characteristics: the preparation, the suspension, and the resolution.
2. Examples of suspension:

Figure 53

3. The following illustrations of suspensions are taken from standard literature. Scores should be available for the students to identify preparations, suspensions, and resolutions. Certain scores can be arranged for small groups of orchestral instruments.

Figure 54 a
Figure 54 b

“Suite No. 6”
Handel

Figure 54 c

“Sonata in C minor”
Mozart
The term anticipation is normally applied to a note which seems to appear too soon in the harmonic structure of a passage. The anticipation occurs on an unaccented beat; it is usually shorter than the note it anticipates. In most cases, instead of being tied, the note is repeated when the chord changes.

Murphy and Stringham cite an excellent excerpt (Figure 55) which illustrates three important embellishments: deceptive cadence, suspension, and anticipation.

When analyzing the above excerpt from Handel's "Largo," the student should be aware of the following:

In measure 1, the C (identified by x) belongs to the preceding chord and is called a suspension. On the other hand, the C at the end of measure 4 belongs to the chord of measure 5. Such a tone that anticipates the chord to which it belongs is called an anticipation. Note that, in relation to the chord background, it is the exact opposite of the suspension. Unlike the suspension, however, the anticipation progresses in either direction and, occasionally, may even be introduced by skip.

Ear-training

The term ear-training is accepted to mean the training of the listener's ear to hear those aspects of musical structure which will clarify and crystallize his aural perception of sound. The music educator, however, must recognize it is actually the mind of the music student that is being cultivated by means of his ears. The ears merely act as organic receptors which transmit sound waves to the human brain; consequently, any processes developed to train the ear must be conceived of in terms of intellectual discipline.

Probably the most basic activity germane to the student's development is continued experiences with rhythms. One way these experiences are manifest is through percussive sounds. In Figure 56, the director is provided with numerous rhythmic patterns to help augment the student's background with rhythms.

Figure 56
More challenging learning results when a melodic line is added to already familiar rhythms. In Figure 57, for example, three rhythms are cited from Verdi's "Grand March" from Aida. Once the rhythms have had time to mature, the melodies should be added for aural dictation. Helping the student visualize both the melody and rhythm on the chalkboard will clarify the procedure.

![Figure 57](image)

Experiments with poly-rhythms (Figure 58) often attract the interest and curiosity of all those participating in such activities.

![Figure 58](image)
The rhythmic patterns in Figure 59 are presented in 6/8 meter. Most of them are used in the melodic line appearing in Figure 60. Original contributions by the students and director are bona fide endeavors for developing rhythmic sensitivity.

Figure 59

Figure 60
Analysis

In developing the variety of procedures concerning analysis in music, the director's attention should be focused on two broad areas:

a. the musical repertoire which appears in the student's Selective Listening Program found at the end of Chapter Four on listening

b. the music which will be studied, rehearsed, and performed from the Selected List of Fifty High School Orchestral Scores as presented in Appendix E.

Included in both these areas is enough material to absorb any reasonable amount of concentration on the development of form and design in music. If supplementary examples are necessary, original passages such as those appearing in Figures 61 to 63 can be created easily.

\[\text{Figure 61}\]
Ideally, the student with initiative should be encouraged to consult as many texts on theory as his time will permit. This will provide him with numerous approaches to his study; it will give him an opportunity to select and absorb information which he feels is most pertinent to his development.
V. Music Theory Progress Plan for the Junior Year

Depending upon the structural framework of a high school, the student may attend three or four years. The junior and senior years of the music theory progress plans are designed to be absorbed by one another. Naturally, if a student does attend a full four-year period, broader and deeper learning will result.

Rudiments of Music

a. Clefs: tenor and movable
b. Meter: 2 3 5 5 also compositions utilizing a 2, 2, 4, 8, variety of signatures
c. Transpositions: written and aural; exercises for B♭ and E♭ instruments; A trumpet and A clarinet; F horns
d. Terminology as it appears in the literature; concentration on proper pronunciation of Italian, German, and French terms

Harmony

a. Scales: all major and harmonic minors; chromatic
b. Intervals: all major, minor, perfect, augmented, and diminished
c. Triads: all major, minor, diminished, and augmented
d. Harmonic progressions: review of former chords; addition of II, VI; introduction of neighboring tones, passing tones, and appoggiaturas

Ear-training

a. Rhythmic dictation: intricate patterns as they appear in the literature
b. Melodic dictation: motives, phrases, as they appear in the literature
c. Harmonic dictation: recognition of unique progressions from the literature
Analysis

a. Form and design: sonata, symphony, concerto, overture, cadenza
b. Orchestration: small ensembles, brass choir, woodwind quintets, string quartets

Rudiments of Music

Clefs. Primarily, those students who play cello, bassoon, and trombone are the orchestral players who perform in the tenor and movable clefs. After initial discussions and demonstrations concerning the function of these clefs, these students should be trained as a separate group. If this is not feasible during class time, the director should make arrangements to coach special sessions before and after school utilizing the help of a colleague or apprentice teacher.

Meter. Problems concerning meter, on the other hand, are of great importance to all students. It would be advantageous to include in the orchestra's repertoire works that present unique examples of the use of meter. Although the Menotti excerpt (Figure 64) is technically and stylistically difficult for most high school orchestras, a director who possesses a well-developed violin section should attempt this worthy composition. In any case, by making use of an overhead projector, the students can visualize Menotti's craftsmanship on the screen. The entire score is abundant with fascinating treatment of rhythms, meter, and orchestration techniques.
Figure 64
Another Menotti score which bears careful investigation is his "Sebastian Ballet Suite." The metric signs read much like a mathematical table. The composer's masterful interaction between 7, 6 and 5 meter signatures is matched by equal interplay of 2, 8, 8, 8, 4, 3, 4, and 5 meters. This score is not playable by high school groups; however, the numerous excellent recordings that are available make it an intriguing listening experience.

**Transpositions.** The director should provide opportunities for his B flat trumpet and clarinet students to gain playing experiences with literature scored for A pitched instruments. By the junior year, the serious clarinetist will more than likely own or be familiar with an A clarinet. This is not necessarily true concerning the trumpet student; nonetheless, with some private coaching, these youngsters can be taught successful ways of transposing from their parts. If necessary, the student can rewrite his part, giving him additional experience with the technique of transposing music.

Before the composition involved is to be rehearsed by the entire group, it would be advantageous to make available to the student the part that needs transposing. This will save valuable time which can be devoted to other aspects of rehearsal procedures. Similarly, French hornists who encounter parts that are not in F or B flat should become involved in the same procedure. More recently, publishers are providing transposed French horn parts which are an attractive feature of published orchestrations.
Those students who play transposing instruments can enhance their orchestration techniques by arranging simple folk tunes for small groups of like instruments; e.g. four clarinets, trumpet trio, horn quartet. After these orchestrations are played as written, they can be performed in other keys at sight. If transposing procedures have become a part of the student's playing technique, this will be a pleasant but challenging assignment.

**Terminology.** At all times, terminology as it appears in the literature should serve as a means of providing additional depth to each learning situation. In the junior year, however, proper pronunciation, accurate interpretation, and correct application of terminology should receive primary concern.

Italian is the language principally used in musical scores because the early practice of indicating tempo and expression began in Italy. Although Italian still is universally employed, composers of the nationalistic movement during the last century began indicating tempo and expression markings in their native tongues. Prominent among those who followed this trend were Richard Wagner, Richard Strauss, Claude Debussy, and more recently, Paul Hindemith.

Since some of the scores the students will be playing will incorporate languages other than Italian, it would be desirable for them to become familiar with the commonly used terms of tempo and expression in German and French. A terminology examination utilizing a combination of Italian, German, and French terms appears in Appendix C.
Harmony

Chromatic Passages. By the time most high school brass and wind players have become juniors, they can perform the chromatic scale with a certain amount of security. This feat is not accomplished easily on stringed instruments and in many respects, is not as vital as on a wind instrument. There are, nonetheless, a number of group procedures which can be used to develop this kind of skill.

The orchestra's initial experience may be with a passage that is especially written for the group. The chromatic passage in Figure 65 illustrates the following items.

1. half note ascending chromatic passage in bass clef
2. half note descending chromatic passage in alto clef creating contrary motion
3. interplay between half, quarter, and eighth-note chromatic passages in treble clef written for two independent voices
4. gradual crescendo from Piano at the beginning, to Forte at the end of the passage
5. use of three clefs to facilitate transposition techniques

After a brief but thorough analysis of the chromatic passage, each student will discover some section he can play. The French horns may be able to play the same melodic line as the violas, transposing from the alto clef. Since the bulk of the passage is in half notes, this can be accomplished easily. When executed by string basses, trombones, bassoons, cellos, and tuba, the bass line completes the passage.
Chromatic Study for Orchestra

Figure 65
Intervals. A good procedure which can be used for a number of creative assignments involves interval relationships. The director should select a passage from the orchestra's repertoire whose intervallic structure is illustrated clearly. The clarity and transparency of Mozart's "Romance Theme" from Eine Kleine Nachtmusik makes this a good example. In duet style as presented in Figure 66, students will recognize an interplay of interval relationships in the key of C major.

Figure 66
As a written assignment, each of the intervals formed by the two melodic lines should be identified. It would be beneficial to have the entire passage written in C minor using the harmonic minor form. By indicating the resulting intervals once again, a comparison of the two examples can be made. The discerning director should suggest that students working as a team can play the passage as well as write it. Essentially, real growth and maturity with theoretical experiences is a consequence of the aural contact with the actual sounds of the music being studied. Additional dimension will ensue if other analytical features of the work are observed. Even the brief passage cited illustrates Mozart's use of perfect form through his elegant manipulation of cadential chords and I, IV, V harmonic progressions.

Inasmuch as the orchestral student should expand his knowledge of chords in his junior year, immediate attention should be focused on the formation of the II, III, and VI triads of the major scale. Clarity of presentation will enhance each learning situation. Experience with new chords should take the following visual form (Figure 67).
Placing the triad in close position in the treble clef with the bass line in root position seems to attract the learner's attention more rapidly. Further development should augment this procedure to include four-part harmonization activities. In Figure 68, the VI and II chords are used in a typical harmonization of these chords.

![Figure 68](image)

In Figure 69, a longer harmonization utilizes the same chords.

![Figure 69](image)
It is almost impossible to ascertain which harmonic embellishments are most valid to the orchestral student; nevertheless, the following items should be added to the list: neighboring tones, passing tones, and appoggiaturas. These non-harmonic tones are used exclusively for embellishment purposes and are named according to their function within the melodic and harmonic structure of the composition.

**Neighboring tone.** The following illustration (Figure 70) provides a clear picture of neighboring tones.

![Figure 70](image)

A characteristic of the neighboring tone is that it must return to the same harmony tone which precedes it; furthermore, it may be either above or below and may be diatonic or chromatic.

**Passing tone.** Probably one of the most frequently used musical embellishments is the passing tone. Its primary purpose is to provide a link between two tones; it can move to another tone of the same harmony or to a tone of a different harmony. It most often occurs on an unaccented beat and allows for forward motion and smoothness to result (Figure 71).
Figure 71

Walter Piston gives the following explanation of a passing tone.

Passing-tones are tones which fill the space between two different harmonic tones not necessarily members of the same chord. This interval will be either a third, fourth, or second and may be bridged diatonically or chromatically, or by a combination of both, as long as the melodic progression contains no skip.²

Appoggiatura. Examination of an appoggiatura will reveal that this non-chord tone frequently is entered by skip, but always resolved by step. Once again Piston's definition is presented because of its brief but concise explanation.

As its Italian name implies (appoggiare - to lean), the appoggiatura is distinguished by its rhythmic stress, or melodic weight. It appears on the beat most effectively with a change in harmony. It may enter by skip, step, or repetition, and resolves by step up or down, to a note of the chord.³

Musical examples are presented in Figures 72 a, b, c, and d.

³ Ibid., p. 31.
Figure 72 a, b

Figure 72 c

Figure 72 d
Ear-training

The rhythmic, melodic, and harmonic material available in high school orchestral literature is expansive. The director must select with discretion the material that will serve best the purpose of developing ear-training skills. Although each orchestra is composed of the same basic organizational and musical elements, there are environmental influences which make each group a unique and wholly individualistic organism. Normally, the director is the only person aware of the intricate problems concerning his group, the variety of personalities and abilities which make up its membership, and the scope of the program in which he is working.

The director who seeks material which lends itself to developing ear-training skills should take into consideration the following passage (Figure 73) from Mozart's Cosi Fan Tutti. Naturally, the entire score should be consulted to discover (a) imitation in voice parts, (b) repetition of melodic motives, and (c) orchestration procedures.

"Cosi Fan Tutte"

Figure 73
In the next excerpt (Figure 7) the objective is to have the student recognize the countermelody while the main theme is being played above it. Each melody should be dictated separately, preferably being played by an orchestral instrument. Then the student should determine at what places in the orchestration these melodies are heard again. He should indicate also which instruments are assigned to each melody.

Other aspects to be considered include the recognition of phrases, periods, cadences, and harmonic progressions.
Analysis

Soon the third year student will discover a need to become familiar with the large forms in music such as sonata, symphony, concerto, and overture. In addition, the term cadenza, closely connected with some of these forms, should become a part of his vocabulary.

In many cases, the playing technique of a junior in high school has reached a maturity where sonata literature for solo and piano accompaniment is desirable and playable. Some students are advanced enough to perform movements of concertos and occasionally, entire concertos. Accordingly, the student's analytical studies in music theory will familiarize him with the structure and design of these forms.

Pertinent historical information about the development of the sonata would be significant in order to establish it as the forerunner of all major forms of Western world music. Aaron Copland cautions the student to be perfectly clear on the distinction between sonata and sonata-form. His explanation is quoted below in its entirety because of the succinctness of his statements.

Of course, it must not be forgotten that when we speak of sonata form we are not discussing only the form to be found in pieces that are called sonatas, for the meaning of the term is much more widespread than that. Every symphony, for example, is a sonata for orchestra; every string quartet is a sonata for four strings; every concerto a sonata for a solo instrument and orchestra. Most overtures, also, are in the form of the first movement of a sonata. The usage of the term sonata itself is generally confined to compositions
for a solo instrument, with or without piano accompaniment; but, as may easily be seen, that is not nearly broad enough to include the varied applications of what is, in fact, sonata form to different mediums.  

It is sufficient that the student understand that a sonata is a composition written for a variety of individual solo instruments or combinations of instruments, and that the sonata as a whole is a composition with three or four contrasting movements, often fast-slow-moderately fast-very fast. Some characteristics of these movements are listed below.

**Sonata**

a. First movement: conceived in sonata-allegro form  
b. Second movement: slow movement, sometimes a theme and variations, or slow version of a rondo form; or a regular three-part sectional form  
c. Third movement: minuet or scherzo (The minuet appears in earlier classical works of Haydn and Mozart, while the scherzo is the contribution of Beethoven.)  
d. Fourth movement or finale: an extended rondo form or sonata-allegro form

**Sonata-Allegro Form or Sonata Form**

Briefly, the term sonata-allegro form is applied to the structure of the first movement of the solo sonata, concerto or symphony. There are voluminous texts and references which present fine definitions and analyses of this aspect of form in music. For detailed descriptions the director is encouraged to refer to these texts.

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The treatment of the melodic and harmonic materials as used in the sonata-allegro form becomes clear through actual listening experiences with selected literature. The diagram in Figure 75 helps visualize these structural elements for the student. Those orchestral performers who have keyboard facility will discover that the Beethoven piano sonatas are excellent examples of the form. On the other hand, the serious listener should be referred to recordings of these compositions.

![Diagram of Exposition, Development, and Recapitulation]

Upon assimilating the background, structure, and expressive qualities of the sonata, the forms of the symphony, concerto, and overture should be investigated. Inasmuch as the structural designs of these forms are unique in their similarity, their characteristics are clearly observable. Detailed comparisons should be made.
Symphony

a. composed in three or four large sections called movements

b. conceived in contrasting moods of expression

First movement: FAST, most often in sonata-allegro form

Second movement: SLOW, often in lyrical song form

Third movement: DANCE, often a minuet or scherzo

Fourth movement: FAST, often a rondo

c. symphonies created in three movements omit the dance section

d. scored for orchestra (compare instrumentation of classical, romantic, and contemporary orchestras)

Concerto

a. composed in three sections called movements

b. composed for solo instruments and orchestral accompaniment

c. characterized by a cadenza near the end of the first and third movements (cadenza: an unaccompanied passage played by the soloist designed to display his virtuosity.)

d. conceived in contrasting moods of expression

First movement: FAST, often dramatically spirited

Second movement: SLOW, often lyrical and poetic

Third movement: FAST, often sparkling and vivacious
Overture

The form of the overture is attributed to the French composer Lully. In his hands the French overture was established as one of the prominent forms of the seventeenth century. It is conceived in the following structural form:

a. SLOW, majestic, chordal introduction with frequent use of dotted rhythms

b. FAST, often an allegro, loosely constructed in contrapuntal style

c. SLOW, often a return to the beginning tempo

The Italian opera overture called "sinfonia" which provided a model for the French copy has as its original purpose the characteristics of an introduction to an opera. The form soon evolved into a new structural design which treated the sections in the following manner:

a. FAST, usually an allegro

b. SLOW, usually a lyrical andante

c. FAST, a finale sometimes in dance style

This newly developed style of the early seventeenth century became the forerunner of the solo concerto. It sometimes assumes the proportions of a symphonic first movement, with occasional overtures conceived in a sonata-allegro form.

By becoming familiar with the overture styles of Mozart, Beethoven, and Rossini, the orchestral student will be provided with an adequate means for making comparisons. The elegance and clarity
of expression in Mozart's operatic overtures indeed will be appreciated by all who hear and analyze them. Beethoven, on the other hand, presents in his concert overtures dramatic and heroic interpretations in a bold and defiant manner. Rossini, however, is considered the master in "the style." His spirited and animated ideas combined with his gift of melody seem to captivate the attention of the listener.

Orchestration. In the junior year, the development of orchestration techniques assumes a more specialized role. Not every student is interested or especially talented in orchestration procedures. The student who does exhibit this curiosity and ability must be encouraged to become familiar with the technical and expressive qualities of each orchestral instrument. The following characteristics concerning orchestral instruments become pertinent.

a. the tone quality or timbre of an instrument

b. the tonal range of each instrument so that extreme or impossible demands are not requested of the player

c. the technical flexibility of the instrument so that awkward rhythmic and melodic lines are not a consequence

d. the expressive powers of the instrument so that effective sonorities and dynamic contrasts are composed in an artistic manner.

Joseph Wagner makes the following comments concerning orchestration. They are presented here as a final thought for preparing experiences and activities in orchestration techniques.
Rimsky-Korsakov has been credited with the assertion that "orchestration is composition." This truism emphasizes the importance of thinking orchestrally when composing for orchestra. Orchestration is not a subject that can be mastered by textbook study only. It requires infinite curiosity about what has been done and what is being done by writers of orchestral music at all periods. Textbook study and application serve as a guide in stimulating purposeful thinking and offer sound advice on all practical and technical matters. It is for the student to put these elements into practice by following the procedures which will help the eyes to hear, for, after all, notes are not sounds but symbols for sounds.5

The director of the high school orchestra must be constantly aware of the possibilities involved in orchestration assignments. He should encourage his students to seek material in piano and vocal literature, as well as folk songs. This exposure will provide ample opportunities for orchestrating for small ensembles of mixed instruments, brass choirs, woodwind quintets, and string quartets. In addition, the director should allow these orchestrations to be performed in class in order for the sounds to be heard, assimilated, and evaluated.

VI. Music Theory Progress Plan for the Senior Year

Initial Considerations

The high school student's senior year usually represents the culmination of an important phase of his educational endeavors. His studies are intensified, his attitude is serious, and his goals for the future are being developed and formalized. It is a year which sees an increase in the number of

- projects that are initiated for his pursuit
- special assignments which must be completed before graduation
- social obligations that vie for the student's attention and participation

The music director should plan for an instructional program of experiences and activities which is informative, purposeful, and flexible. Logically, this should take the form of a series of related proceedings which will permit the student to apply his previous knowledge and skills to areas of learning where assiduous growth in depth will result.

The scope of the course content should include greater concentration on the growth of the individual. Emphasis on the art of conducting will find its proper place at this stage of the young musician's development. This area of musical expression can become an integral part of his musical environment.
Although conducting itself is not considered a part of theory, a well developed background in theory is necessary for the student to become a proficient conductor. The seriousness of the involvement quite naturally will be based on each student's interest and potential ability; however, all senior students should be trained in baton techniques and procedures of interpretation. Taking these factors into consideration, the following outline emerges as the course of study in music theory for the senior music student.

Rudiments of Music

a. Meter: \( \frac{7}{8}, \frac{7}{4}, \frac{9}{4} \)

b. Terminology as it appears in the literature; complete understanding and correct pronunciation of Italian, German, and French terms

Harmony

a. Scales: review of all major and harmonic minor scales in a variety of rhythmic patterns

b. Harmonic progressions: III, VII: development of keyboard facility; improvisation

Ear-training

a. Melodic, rhythmic, and harmonic patterns as they appear in the literature being studied and performed

b. Application of accumulated ear-training skills; development of a keener discrimination of quality in performance
Analysis

a. Form and design: theme and variations; tone poem; classical dance suite

b. Orchestration: easy songs for full orchestra; string orchestra; woodwind and brass ensembles

Conducting

a. Experience with basic baton technique

b. Seminars in conducting to become familiar with instrumentation and interpretation procedures

c. Activities in full score reading

d. Actual conducting assignments with the orchestra at assemblies, demonstrations, and concerts

Rudiments of Music

Since unusual meter signatures like 7/8 and 9/4 frequently appear in contemporary scores, the senior should be expected to gain experiences with these meters by consulting the contemporary scores which are included in the music department's library. In view of the fact that individual research for the high school senior is not an uncommon procedure, the director will discover he can assign musical projects designed to pique the student's curiosity.

Many twentieth century composers have contributed scores which, through their craftsmanship and prodigious treatment of the contemporary idiom, are abundant with illustrations of modern orchestration and composition techniques. Some suggested composers and compositions to investigate would include the following:
1. Bartok: "Concerto for Orchestra"
2. Copland: "Connotations for Orchestra"
3. Schoenberg: "Theme and Variations for Orchestra"
4. Shostakovich: "Symphony No. 11"
5. Stravinsky: "Symphony of Psalms"

In addition to providing unique applications of melodic, rhythmic, and harmonic materials, the terminology used for directive and expressive purposes is often intricate. A terminology examination utilizing some unusual terms appears in Appendix C at the end of the dissertation.

**Harmony**

During his final year, the senior music student's participation in auditions, festivals, and/or competitions frequently increases. Oftentimes, as part of regular audition requirements, the student is expected to execute all major and minor scales. At the very minimum, all scales up to five sharps and flats are requested. On these occasions, it is virtually impossible for the director to schedule individual coaching sessions concerning the assimilation of major and minor scales. This aspect of the student's technical development should have been achieved in the junior year. On the other hand, continuous practice is necessary to maintain a high level of technical proficiency. The director's emphasis on scale-oriented exercises during warm-up procedure will contribute a generous amount of practice
for the entire group. Those students especially involved in preparing for a particular festival or competition can be granted some time off from the regular rehearsal to practice their scales in a music studio if one is available. Usually, the student who is curious enough to participate in these kinds of events is benefiting from private lessons as well. The orchestra director's main responsibility is to keep his students informed of the scheduled events and the requirements needed for active participation.

Experiences with complex harmonic procedures in the senior year should be limited; however, the diligent application of those aspects of harmony which the student has already learned will be significant. The senior music student should become proficient at written harmonizations of melodies from the standard folk song literature. Ideally, it would be desirable for each student at this stage of his experience to develop a fundamental facility on the piano keyboard. Theoretical lessons through which the student had gained his early experiences now can be utilized, this time to evolve a keyboard technique. The use of primary chords in simple piano accompaniments is to be encouraged, thus contributing to a natural development of improvisational procedure. These sessions in improvising at the keyboard will act as a motivation for original composition endeavors.
Ear-training

Continuous ear-training skills for the senior music student involve melodic, rhythmic, and harmonic patterns as they appear in the literature. The application of these skills in developing a keener discrimination for quality of performance allows the senior to assist the director in making critical judgments concerning the performance of the orchestra. The advantages of having a person specifically assigned to observe rehearsal procedures as a critical listener are significant. The student's attention should be directed to the troublesome places in individual or sectional playing and the specific places in the score wherein crucial attacks and releases are evident. As the student becomes adroit with the skills of critical listening, he can be expected to listen for the more sensitive elements of intonation, tone quality, dynamic effects, balance, and blend.

From the very beginning of the school year, one senior each day can act as the critical listener. This process could be repeated on a rotation basis until the end of the year so that all seniors receive several opportunities of becoming an assistant to the director; furthermore, the student's comments should be recorded on paper so that subsequent conferences could be arranged with the director. This procedure might be simplified by providing the student with an adjudication sheet which includes a list of specific aspects of
performance on which he should focus his attention. Occasionally, verbal discussions with the entire orchestra immediately after the student has made his observations are more valid.

At subsequent rehearsals, the critic-student could be assigned to work with individuals or an entire section of the orchestra. Naturally, the director must use his discretion in determining which students are capable of such an important responsibility.

The role of critical listeners in helping improve the performing proficiency of the orchestra should not be minimized. The director can participate in these sessions as well by taking a back seat as a student conducts the group.

Analysis

The two important factors which permeate every analytical experience concern the technical and artistic components of musical composition. Having accumulated workable knowledge and vocabulary, the senior music student should be able to make valid judgments pertaining to the ways composers manipulate technical materials to create expressive, artistic sounds.

Once again, the three main elements of all musical expression, melody, rhythm, and harmony, become focal points of concentration. The young analyst should be aware of the functions of each in the hands of the creative artist. Experience in recognizing their uses through repetition, contrast, and variation is important.
Joseph Machlis contributes some eloquent statements about these constituents of music. In reference to melody he says, "...melody is the essential unit of communication in music; the direct bearer of meaning from composer to listener." His tribute to rhythm is refined and distinctive. He claims that rhythm "permeates every aspect of the musical process. It shapes the melody, the harmony, the form of the music. It binds together the parts within the whole: the notes within the measure, the measures within the phrase, the phrases within the period."

He goes on to comment about harmony and its relationship to the entire structure of the composition. "Harmony pertains to the movement and relationship of chords. The chords are the framework of a composition. They form the substructure that holds it together."

It is suggested that the student apply this wisdom to the compositions he listens to from his Selective Listening Program. Additional insight will develop by consulting the following scores and recordings. They provide examples of theme and variations, tone poems, and classical dance suites. As many as possible should be analyzed taking into careful consideration the structure, design, and the use of melodic, rhythmic, and harmonic materials of composition.

8. Ibid., p. 17.
Theme and Variations

a. Beethoven: "Thirty-three Variations on a Waltz by Diabelli"

b. Bach: "Goldberg Variations"

c. Elgar: "Enigma Variations"

d. Brahms: "Variations on a Theme by Paganini"

Tone Poems

a. Strauss: "Thus Spake Zarathustra"

b. Liszt: "Les Preludes" (or any other)

c. Sibelius: "The Swan of Tuonela"

d. Ravel: "La Valse" (choreographic poem)

Dance Suites

a. Purcell: "Harpsichord Suites"

b. Bach: "English and French Suites;" "Partitas"

c. Handel: "Fifth Suite" from First Collection of Suites (This suite includes the famous Harmonious Blacksmith variations as well.)

The orchestration experiences that the music senior encounters should be broad and meaningful. His assignments may include scoring for string orchestra, woodwind and brass ensembles, and full orchestra. If the time is appropriate, the student's interest in jazz music can be exploited. Often, the older high school music student has formed jazz combos or full dance bands which are excellent outlets for improvisational techniques. If this situation prevails, it may be rewarding to assign compositions to be arranged and orchestrated for jazz combinations.
The following German air (Figure 76) lends itself to an arrangement for brass instruments. At first it could be orchestrated using only four instruments, two trumpets and two trombones. For those who are interested in further exploration, they can orchestrate it for all brass and woodwind instruments. Students should take note of the imitation in measures 1 and 2 and again in measures 5 and 6.
In the "Little Jack Horner" nursery rhyme (Figure 77), the young orchestrator may wish to score the piece for wind instruments only. The counterpoint suggested in the alto clef is for use by those students who may desire to add stringed instruments, or to arrange the tune exclusively for strings. On the other hand, the student may want to transpose the passage to the bass clef and assign it to a bassoon part.

Figure 77
The harmonization of "Mary Had a Little Lamb" (Figure 78) is arranged on four staffs with the suggested instrumentation for full orchestra. In spite of the fact that only the viola is scored in the alto clef, the counterpoint illustrated in that melodic line can be transposed and assigned to several other instruments. A simple explanation concerning transposition from the alto clef will be necessary; furthermore, a few moments devoted to rehearsing that melodic line alone will help facilitate the entire reading session. With care, the technical subtleties such as tied notes, eighth note passages in the bass line, and stressed notes can be highlighted to add sophistication to the orchestration.

"Mary Had a Little Lamb"

(Flute, Oboe, Violins I & II, All Instruments, Violas, F Horn; T horns; Bar; Cello; S revived)

* Flute and Oboe play one octave higher

Figure 78 (continued)
The Italian folk song "My Banjo" (Figure 79) on the following page is presented in a three-line score. It should be assigned as an orchestration exercise for full orchestra. These orchestrations can be rehearsed whenever feasible in order for the director to make pertinent critical remarks concerning the playability of the composition. It would be important to point out the various aspects of the song to highlight in the orchestration: the syncopated effect in the bass line by stressing the weak beat; the countermelody in the alto clef which appears in measure nine (9); the sixteenth note passages in the bass clef; and the suggested dynamic coloration throughout the song. Additional interest develops by suggesting that words be added to the melody.
Creative endeavors in orchestration and original composition are held in high esteem by young musicians; hence, time should be devoted to these projects as the group's interest warrants. Possibly an entire week at the end of the semester can be utilized to read these works. On the other hand, it may be a change of pace to perform some of these orchestrations during an interlude when one concert has just been completed and preparations are being made to embark on a completely new program. Whenever possible, work submitted by underclassmates should be heard as well. Then, outstanding orchestrations could be performed for a select audience of parents and friends.

The entire project is enhanced by tape recording each orchestration for future listening. The opportunity to rehear these works will help the student assimilate the sounds, evaluate them, and make improvements in subsequent assignments.

Conducting

It has taken the art of conducting over 150 years of development to emerge as a most revered and coveted means of musical expression. This artistic means of expression has permeated the classroom by placing an increasing amount of attention on the development of high-school-age conductors. There is a significant need for concentrated emphasis on individual musicianship and course content designed to contribute to the total musical growth of young musicians. Realistically, the classroom is the place for future conductors to be discovered and cultivated.
Continuous evaluation of existing music programs will contribute to significant changes in curriculum development. In many programs, experiences in conducting for the more serious and mature student are a regular part of music activities. It is important, however, to recognize the need for a competent and industrious student when selecting young musicians for conducting assignments. To place the entire ensemble in the hands of a student with lesser qualifications would jeopardize the stability of the group; consequently, it may be advisable to limit these opportunities to selected senior students.

By means of established procedures in conducting for these students, the director soon will observe a number of youngsters who possess significant sensitivity to the art. All seniors should purchase a baton and participate in periodic discussions and demonstrations on baton technique. Brief coaching sessions at which standard beat patterns are executed will provide the student with some material for home practice. Once the student is familiar with the basic conducting patterns, brief conducting assignments with the orchestra should begin.

At first, the student could be allowed to conduct warm-up exercises, or prepare a march for an assembly program. As the semester progresses and additional conducting techniques have been absorbed, the director may want to use his students to conduct
sectionals rehearsals. By preparing the student-conductor with suggestions on those aspects of the score to which he should give his attention, a beneficial project for all participants will result.

Continued progress in developing left-hand gestures, and assimilation of conducting terminology should lead to a project of conducting a major work at a public concert. Full details concerning this conducting project appear in Chapter Six on Special Projects. The chapter includes suggestions for developing the technique of conducting and indicates the possibilities of experiences available to the student.
CHAPTER THREE

DEVELOPMENT OF PLAYING TECHNIQUE IN INDIVIDUAL
ORCHESTRA MEMBERS THROUGH GROUP PROCEDURES

I. The Need and Importance of Technique

Development of playing technique in individual orchestral members through rehearsal procedure is a challenging task. Many school orchestra directors will admit that the most rapid progress in technical development results from private music lessons; however, public schools that provide their students with individual instrument study offer excellent opportunities for additional growth.

In situations where students are unable to obtain either school music lessons or instruction from a private teacher, their only contact with music will be during the daily orchestral rehearsal. These youngsters, if they are to become musicianly people, must be provided with experiences especially designed to contribute to the technical aspects of their musical growth. In a valid discourse on technique, Whybrew indicates that "Technique is the means by which the end--appreciation and understanding of music as an art--is attained." 1

Of vital concern for each director is the recognition of the various degrees of technical development among the personnel of his orchestra. The levels of ability represented may range from very advanced to those who are beginners on their instruments. Some high schools make provisions for an intermediate or training ensemble for those students whose technical facilities require additional attention and training and/or those students who express a desire to study an instrument for the first time. This kind of activity program is desirable, but the majority of high schools are not able to schedule more than one orchestral organization in the music curriculum; consequently, daily procedures must be organized and developed to provide adequate growth for all students participating in this group.

Student Ability

Frequently the director will encounter the type of student who lacks either talent or an intensity of purpose. This type of student needs to be reminded that technique is an integral part of musical expression. At times he needs to be motivated, coaxed, and on occasion, coerced into practicing technical exercises beneficial to musical growth. He must be made to realize that problems with difficult passages are solvable through slow, sustained practicing and by mastering a specific technical skill.
A completely reverse situation develops with the well-advanced and extremely talented music student. He is often the kind of person who is intrigued by glamorous displays of technical facility. He focuses the bulk of his energy on the study of technical skills so that he may play more progressively difficult literature. The world-famous violinist Mischa Elman, commenting on the overemphasis placed on technique by some young violinists, has this to say. "I regret deeply that the trend today seems to place too much stress on sheer mechanics. Students are prone to lose sight of the nature of their instrument as a medium second only to the human voice as expressive of tonal beauty." Although Mr. Elman's comments are limited to the playing of the violin they are applicable to all orchestral instruments. Technical development is necessary for adequate musical expression, but it must never be out of proportion to, impose itself on, or act as a substitute for the artistic qualities of the medium.

The high school orchestra normally includes a majority of students who possess an average playing ability. Their participation in the organization tends to temper the two extremes cited above. The director's mandate is to fuse the diversity of these personalities and abilities into one cohesive unit of musical expression.

The responsibility for making discriminating judgments and analyzing a student's continuous growth is the job of a superior teacher. By means of these observations the director will be able to

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decide how much emphasis should be placed on the development of technical facility in order for the individual to attain the degree of artistic competency desired. The intensity of this technical emphasis is determined and influenced by each student's real and potential ability; furthermore, the director must utilize all resources at his command to achieve the goals and objectives established for his group. "Any device, procedure, or technique which will save rehearsal time, stimulate the players to greater effort, and thus point the way to a musically adequate final performance may be regarded as a legitimate part of the technique of conducting."3

Conducting vs. Teaching

In essence, exceptional conducting is synonymous with exceptional teaching. The conductor who is thoroughly schooled in the technical aspects of his art and possesses an unusual ability to discern the intricacies of the young musician's problems will be capable at once of making accurate judgments.

The instructor must dissect the compositions being studied and discover those technical problems which may be troublesome to his students. He must be able to present these compositions so that the students receive a clear and precise picture of the structure of the work. He must possess an unusual amount of insight and imagination in order to understand the student's powers of perception and stimulate his artistic sensitivity through imaginative procedures.

The significant contributions made by the conductor as a teacher and the teacher as a conductor in directing the experiences and activities of a high school orchestra need constant attention and evaluation. The conductor's influence on the total musical growth of his students is inestimable and indeed unmatched by any other educational endeavor. Righter makes a valid contribution by indicating a number of other responsibilities which a conductor-teacher becomes involved in. He claims, "He faces the problems of developing basic techniques, of translating innumerable musical terms and symbols, and of 'selling' good music to a generation which is satiated with jazz." In addition, he is faced with the problem of "trying to compensate for the poor instruments with which his players are provided, and of trying to keep these instruments in a reasonably acceptable state of repair." Probably, one of the conductor's most formidable tasks is that of "holding the interest of both advanced and beginning players in one organization with music of the same grade of difficulty."

This last observation is the crux of all teaching procedures. Once the interest of a student has been motivated and maintained, then effective teaching is possible with meaningful learning as a consequence. It is the exceptional conductor and the exceptional teacher who is

4. Righter, op. cit., p. 17.
5. Ibid., p. 18.
6. Ibid., p. 18.
capable of selecting literature suitable for all levels of ability, literature that will be challenging material and at the same time satisfying to the curiosity of the student.

In the final analysis, playing technique for high school orchestral players emerges as a complex area of development requiring the constant and assiduous attention of the director. The purpose and function of this acquired technique and its role in the total musical growth of the student is of salient importance. Whybrew observes that "Appreciation and understanding of the art are dependent upon adequate technique when performance is the means, but it is true that development of technique itself is no guarantee of successful attainment of the prime objective."\(^7\) The author gives additional focus to his statements by suggesting "Only if a clear distinction between end and means serves as a guidepost for the conduct of the activity will desirable outcomes result. Too often in such activities, technique itself becomes the prime objective."\(^8\)

Presented on the following pages are some suggested devices concerning the development of technique through group activities and experiences. They can be adapted easily to each director's personal needs and become a logical part of the operations of his organization.

\(^7\) Whybrew, op. cit., p. 82.

\(^8\) Ibid., p. 82.
II. Group Practices

There are a number of commercially prepared orchestral studies designed for group use. Upon evaluating the material available, those exercises which will be most beneficial to the group should be selected. Many of these studies are written as unison passages illustrating specific technical problems. Some are devoted to the improvement of group phrasing, others to scales, and still others are designed to improve group articulation. The following publications feature methods devoted to unison exercises.


Creative use of these exercises develops when they are played in a variety of tempos, dynamic levels, and stylistic interpretations. Each time an exercise is used, whether it be during a warm-up procedure, sectional rehearsal, or the regular rehearsal, the purpose of the drill must be distinctly understood by the students performing it.
The director who possesses the enthusiasm for creating original material should be encouraged to write his own exercises, conceived to develop additional technical facility. Some examples of original material appear in Chapter Two on music theory.

By developing group procedures intent on overcoming the technical complexities of instrument playing, the entire orchestra and each of its individual members become actively engaged in and a part of the total group process. Opportunities for sectional rehearsals and like-instrument rehearsals should be encouraged and held during the regular rehearsal whenever possible. Through the help of section leaders (students who have been carefully selected because of their musical ability and leadership qualities), apprentice teachers, or the team-teaching system, these opportunities become realistic elements in the student's daily musical environment.

Bow and Breath Control

The benefits of legato playing for young musicians are well known. Unfortunately, the director is often the only person aware of these benefits. The student often lacks the necessary patience for slow, sustained practice. This is especially true when he must practice by himself in the confines of his home. Surprisingly enough, slow, sustained, and legato playing is more palatable when performed within a group. The director should take advantage of this environmental condition and make every effort to devote a substantial
portion of his rehearsal time to playing music in this manner. Warm-up procedures are particularly suitable for this type of playing since most exercises are reasonably short and varied.

Continued emphasis on legato playing develops by using literature containing cantabile phrases or chorale-styled passages that are melodically and harmonically interesting. The literature is abundant with suitable material. Some suggested titles follow.

1. "Chacone," Maurice C. Whitney, Witmark and Sons
2. "Harvest Hymn," Percy Grainger, G. Schirmer
3. "Im Balladenten," Edvard Grieg, Transcribed for String Orchestra by J. E. Maddy, Remick Music Corporation
4. "Fantasia on the Alleluia Hymn," Gordon Jacob, Mills Music

Maddy and Giddings claim, "Legato playing is the open sesame of musicianship because of its influence on intonation and the development of the player's ear."9 The director will discover that "It takes an appreciable time for the ear to hear and classify tones as to the pitch, especially for beginners, so the longer the tone the more time the ear has to judge of its pitch and the more accurately it can be done."10

An adjunct of good bow and breath control is proper phrasing. Good phrasing bears a direct relation to the control of the breath and the bow and is a logical outgrowth of this discipline. At one

10. Ibid., p. 33.
time, phrasing in music was left to the discretion and artistry of the performer. It was necessary, nevertheless, for him to be thoroughly familiar with the composition he was playing and the stylistic characteristics of the period of writing. Today, this has changed considerably since all scores, especially those published for educational purposes, are marked well. In some cases, the publisher leaves very little to the imagination or interpretation of the conductor. He indicates every detail of each dynamic, tempo, phrase, and accent mark. Of course with contemporary scores this is desirable and many times an invaluable aid to improving the performance of the composition. Be that as it may, the instructor should utilize these symbols and directions in an attempt to develop keener musicianship in his students.

Returning to phrasing for a moment, the teacher is asked to reflect upon the correlation made between good bow and breath control and good phrasing. Assuming that this positive condition does not exist, consider a negative restatement of the relationship. Poor phrasing is attributed to lack of bow and breath control. What is the remedy? The initial step would be to determine if the student is actually aware of the exact function and purpose of the phrase marks as indicated in his music. Before attempting to evolve a smooth phrasing technique this clarification must be made; furthermore, the student should come in contact with these techniques of phrasing during the rehearsal or in a special assignment for sectional practices.
The tendency in many cases is to interpret a phrase in one or two ways: (a) by allowing too much time to elapse between phrases consequently contributing to lack of continuity, and (b) by not permitting a complete musical idea to develop due to insufficient pause in between phrases. The director can help solve some of these inaccuracies by isolating certain passages for concentrated study. Brief discussions about the stylistic period in which the composer wrote will provide additional understanding about the compositional techniques used.

The variety of phrasing styles will create often the same variety of problems in execution. The conductor should make frequent use of this teachable material. The actual score then becomes a valid resource guide and provides ample material to develop creative assignments. Prior to rehearsing a score, the conductor should analyze carefully those passages which he feels may be troublesome to his group. This preparation allows the conductor to be alert and ready for problems that may arise; however, under no circumstances should he anticipate a problem before it becomes one. The students in the orchestra should be given every opportunity to sight read the score as best they can. After the initial reading, concentrated drill could be used as a device to develop difficult passages.

Imitation often provides an efficient way of learning; the proper playing of troublesome phrases should be demonstrated either by the teacher, an advanced student, or a recording. After some drill
during the actual rehearsal, the student should be assigned the task of mastering the passage outside the regular rehearsal period. Periodic auditions can be scheduled to determine whether these skills are being assimilated. The director should be cautious about the amount of time devoted to this learning experience. Placing the responsibility for auditions with the section leader will help release some of the director's time for other duties. The section leader's evaluation can be placed in the Student Progress Book for both the director and student to consult. This record book is described fully in Chapter Six on special projects.

Emphasis on the control of bow and breath will allow the instructor to guide students in molding musical phrases and producing the nuances which are necessary for beautiful expression. Through serious and concentrated experiences this aspect of performing technique will become a vital asset in influencing the improvement of other technical problems. In addition, there will be a noticeable improvement in intonation, balance, blend, and dynamic control. It is important to impress upon each player the value of these experiences which can be accomplished only through the combined efforts of individual members of the orchestra.

Finally, one crucial point must be given serious attention, the conservation of bow and breath while playing sustained music. Usually there is a strong tendency to exhaust one's breath or bow at the beginning of a phrase. This often leaves little provision for
the remaining section of the passage. The string player must learn how to divide his bow to meet the demands of the music; the wind player must learn how to control his breath so that the entire phrase receives consistent support. Elizabeth Green feels the young musician would be wise to follow the example set by the professional. She explains that "The fine professional players know how to execute a sustained tone so exquisitely that it can blend itself into the quiet texture of the whole chord and lose its identity for the time being. It is a wonderful art." 11

Tone Quality and Intonation

Probably the two most important characteristics of good orchestral playing involve (a) quality of tone, and (b) accuracy of intonation. Basic to the development of these characteristics is the control of bow and breath. A student who cannot play a sustained tone with a reasonable degree of evenness will not make acceptable progress toward the development of good tone quality and accurate intonation. Tone production in essence is the responsibility of each performer. On the other hand, since all aspects of good instrumental playing are based on the conductor's ability to assimilate and evaluate sound, the students depend upon him for musical sensitivity and criticism.

The skill of listening becomes a vital factor for both student and conductor. The conductor makes aural judgments determined by his concept of good tone. He teaches his students similarly to discipline their hearing to do the same. A conductor is not expected to have a fully developed facility on each instrument of the orchestra; however, by means of resources in the community, or recorded devices, illustrations of good tone on each instrument of the orchestra are available. The orchestral student should be exposed to good tone whenever possible.

More pertinent to this listening skill would be the taping of specific passages from the orchestra's performing literature. A master tape can be made available for the students' use in studying and analyzing good tone. The important element is to listen so that comparisons can be made during daily rehearsal procedures. Leeder and Haynie claim, "Although listening may be a lost art in conversation, in music we must absolutely insist on it for the development of aural attentiveness. The practice of 'sustain and listen' and of playing in slow choral style will effect great improvement in pitch and tone."\textsuperscript{12}

A methodical approach to the development of good tone and intonation will permit a plausible sequence of experiences to emerge; for example, the conductor's first concern should be with bow and

breath control. Secondly, he should help develop within his students an ability to sustain and listen to tone. Thirdly, he should teach them to evaluate the sound being produced and decide whether or not it is in tune. Tuning the instruments, consequently, becomes the next procedure upon which to concentrate.

Most orchestral directors tune to A 440 as played by the oboe. Normally, the oboist carries a tuning fork which, when struck, produces the pitch A 440. He matches this pitch with his instrument and sustains it for the entire orchestra to hear. This standard approach to tuning, however, is time-consuming and does not give any guarantee that each player has tuned his instrument properly. Individual tuning is merely one small step to ensemble tuning which is the ultimate goal of the conductor prior to beginning the rehearsal.

A more common trend today is to use an electronic device which produces the tone A 440 without any deviation of pitch. Some directors place one of these devices in a strategic corner of the rehearsal room, or in a practice studio. Students can use it as frequently as the need arises without disturbing the remainder of the group. Every student should be expected to tune his instrument to the electronic A 440 BEFORE assuming his rehearsal position in the orchestra. Once again this does not guarantee the orchestra will be playing in tune. It is merely a timesaving device. The conductor will supervise additional tuning at the beginning of the rehearsal. It is at this time that the conductor must tune individual players
and various sections to each other. Additional finesse results when the conductor devotes time to chord tuning. This procedure involves building intervals and then chords as the players listen to the blend of the tonal vibrations. The more acute the tuning, the more proficient and enjoyable the playing. Once these procedures become part of each rehearsal, less time will be consumed achieving desired results.

When the ensemble has been tuned properly, the rehearsal can proceed with a more positive approach to a study of the musical score. With very young and inexperienced performers, problems in intonation will permeate the entire rehearsal each day. Many factors must be taken into consideration: the temperature of the room, the condition of the instrument, the mental alertness of the performer, and the specific limitations of each instrument as a result of its manufacturing. Righter makes some pertinent observations which are significant to the understanding of the problems inherent in tone quality and intonation. "The battle against faulty intonation will be half won when the conductor succeeds in establishing a pitch-consciousness throughout his organization."\(^{13}\) He goes on to say, "This cannot be achieved merely by talking about pitch, or even by

devoting rehearsal time to the ordinary tuning practices. The players must be led into a deeper appreciation of the value of fine intonation by having their attention called to any chord which is perfectly blended and tuned."

The development of good tone quality and accurate intonation is a time-consuming task requiring constant practice and patience. Many music educators tend to overlook this aspect of performance and concentrate on technique and sight reading because these seem to be achieved more rapidly. The conductor would be wise to recognize that all of the constituent elements of instrumental playing as outlined in this chapter merit careful attention and should permeate daily teaching procedures.

**Balance, Blend, and Dynamics**

The proper balance and blend of each section of the orchestra is another aspect to consider when developing group techniques. Closely associated with these elements is the use of dynamics and its function in tonal contrast and intensity. Slow and sustained playing again becomes a beneficial ingredient when inaccuracies in balance and blend seem to interfere with the progress of the ensemble.

Examples of harmonic progressions which can be used for these purposes appear in the preceding chapter on music theory. On the other hand, passages with more melodious appeal can be found in the orchestral literature itself. The key factor in helping to solve

problems in balance and blend is listening. As an aid to the student, a number of harmonic progressions should appear on the chalkboard each day. Various sections should be asked to play them slowly, listening for the balance and blend of each tone in the chord. After careful analysis, necessary adjustments can be made.

Depending upon the orchestration of the composition, woodwind and brass sections frequently are scored to play sustained passages as the strings are performing another style of playing. The tendency is for wind sections to overplay and thus create an imbalance in dynamics. Performers should be reminded that overplaying or playing continuously too loudly tends to distort tonal quality and destroy the possibilities of adequate blend. If proper breath control has been developed, the wind student possesses the technical discipline necessary to overcome this difficulty. One remedy is to insist upon soft, sustained playing during warm-up procedures so that individual players can listen to the balance of parts. In addition, the director should select some literature which is conceived to be played quietly and sustained without too much dynamic contrast. Two good examples are:

1. Excerpts from the First Movement of "Symphony No. 2, Romantic," Howard Hanson, Carl Fischer, Inc.

2. "Adagio" from Farewell Symphony, Joseph Haydn, Oliver Ditson and Company.

The director's credo concerning slow and sustained playing cannot be overemphasized and must receive constant and prominent attention. When rehearsing troublesome passages, it would be
advantageous to stop on specific chords and listen as the group analyzes their structure. The director should determine the function of each chord tone in its relationship to the whole; for example, which instrument is assigned the root, which the third, and so on. Those tones which are apparently out of tune should be isolated and corrected. In many cases the inaccuracy may be corrected by merely having the individual performer humor the tone until the entire chord is blended properly. Additional skill in hearing results when certain students are asked to play their tone considerably louder than the others so that its importance and function within the chord structure is highlighted. Chord-doubling, color-tones, and other aspects of harmony used by the composer or orchestrator to create harmonic effects are valid areas for discussion.

Another procedure which involves dynamics tests the player's ability in duration of sound. Once again specific chordal passages should be played very softly. The dynamics can be tempered by instructing the students to increase gradually the volume to forte and follow this by a slowly executed decrescendo until the passage reaches its original very soft dynamic level. This should be accomplished on one breath or stroke of the bow.

The amount of time it takes to execute the entire process (very soft...to forte...back to very soft), should be extended with each experience so that the player becomes comfortable with long, sustained phrases. This type of technical discipline is valuable
and matures with time; however, it requires the patience of both student and director. Each attempt to develop this kind of control requires exercises which must be executed slowly, gradually changing dynamic levels.

Stein claims that "Dynamics on a small scale serve to shade the melodic design, to accentuate the rhythm, and balance or differentiate the strands of the texture."\textsuperscript{15} His comments are supported and amplified by Leeder and Haynie who reveal, "The interpolation of dynamic effects requires expert musical judgment. These effects may be suggested by phrase line, melodic texture, harmonic tension, dramatic content and numerous other considerations."\textsuperscript{16} They continue to say, "It is true that the conductor must go beyond the notes to effect a real musical performance, but craftsmanship and judgment are necessary for balance."\textsuperscript{17}

Finally, two important considerations emerge as vital factors essential to good balance, blend, and dynamic contrast. They are (a) the structure of music and (b) the structure of instrumentation.

Structure of Music. A lengthy and detailed discourse on the structure of music is beyond the scope and purpose of this dissertation; however, a fundamental part of structure concerning the principle of melody and accompaniment must be presented.


\textsuperscript{16} Leeder and Haynie, \textit{op. cit.}, p. 140.

\textsuperscript{17} \textit{Ibid.}, p. 141.
Melody is the spine of music. It is the backbone on which composers build their materials in individual creative styles to express their thoughts, ideas, and emotions. Accompaniment, on the other hand, enhances, cajoles, and gives musical support to the melodic fabric of the composition. To deny the interplay of each of these elements would be to prostitute the very purpose of music as a means of expression.

Young musicians normally understand that melody being one of the most important elements in music must permeate the entire performance of a composition. The procedure involved in achieving this result is not minimal. The conductor, of course, plays a prominent role. It is his responsibility to interpret the composition to his students so that they are fully aware of the melodic structure of the composition. Specific melodic passages should be isolated and performed separately so each member of the orchestra recognizes their thematic logic in the design of the work and, furthermore, which instrument the composer used to express the idea. By featuring the continuity of the melodic structure of the composition, the rise and fall of the melodic phrase, the student will become alerted to these elements when the orchestration is being rehearsed and performed. If he reflects upon the importance placed on these themes through isolated drills, he will be inclined to contribute to better balance and blend by means of this additional sensitivity.
Although the accompanying musical phrases of a composition are treated as secondary features, their importance in the understanding and appreciation of the composition is significant. Melodic lines of a contrapuntal nature which accompany the main theme of a composition require special attention and rehearsing. They must be executed with clarity and indeed perfect intonation, for they often form a means of harmonic expression as well. In addition, features of an accompaniment like block chord passages or arpeggiated phrases must be heard, understood, and performed with precise accuracy.

The entire lucidness of the performance depends upon the meticulous execution of the inner voices of a composition. The master composer will take many of the idiosyncrasies of the instrument into consideration when composing his score; nevertheless, the performer must assume much of the responsibility for the final result.

Structure of Instrumentation. The second consideration, the structure of instrumentation of the orchestra, needs constant study. Many of the mechanical features of this problem become obvious when the necessary instrumental players for a complete ensemble are not available. The director should consult with his instrumental colleagues in the elementary and junior high schools. Through periodic conferences, discussions, and planning sessions, a program can be developed so that a nucleus of players on a variety of orchestral instruments will reach the high school each year. Much of this responsibility lies with the district Director of Music, or Supervisor of Music if one is employed by the school system.
Another factor in instrumentation is the nature of the construction of orchestral instruments themselves. Research on the manufacturing peculiarities of instruments should be a part of every student's learning experience. In like manner, the elements concerning each instrument's volume and potential strength in ensemble playing must be analyzed. Orchestral students, for example, must recognize that many more stringed instruments are needed to compensate for the volume of tone produced by one brass instrument. The piercing qualities of some woodwind instruments, for instance, need to be heard, assimilated, and then compensated for during performance.

One helpful procedure is to conduct an experiment at the beginning of the school year by having one violinist and one trumpet player perform a passage in unison at the same dynamic level. The procedure becomes valid as other violinists are added to the ensemble one by one until a balance is obtained. When applying this kind of an experiment to the literature, the style and period of the composition as well as the orchestration techniques used by the composer will be additional factors to consider. Experiments, therefore, with balance and blend must be made throughout the year.

The director should make a precise evaluation of his instrumentation and determine the weaknesses indicated. Once the group becomes aware of these, occasional reminders to the brasses and woodwinds will focus attention on their potential strength and result
in an effort to control the blend in the ensemble. Naturally, all string players should be made to share the responsibility of balance and blend by producing the maximum tone possible on their instruments.

**Articulation**

The aspects of proper articulation in music once again require the concentrated efforts of two key personalities, the individual orchestral member and the conductor. The individual's responsibility lies in the manipulation of his instrument and the technical problems inherent in the playing of it. The conductor, on the other hand, is responsible for the articulation of the entire group as a whole unit of expression.

From a listener's viewpoint, enjoyment and satisfaction result from a performance wherein obvious emphasis has been placed on attacks and releases. The precision in the execution of these elements of articulation focuses the listener's attention on the clarity of performance. It helps highlight the importance of the various sections of the orchestra and their function in the total orchestration of the composition.

A number of procedures can be devised to aid the articulation of a group; however, the one which seems to provide the quickest result is drill. The conductor should select those sections of a composition which may be troublesome such as group attacks, entrances after a long rest, and percussive effect. These passages should be practiced and executed with acute accuracy. It would be wise to
concentrate exclusively on those places in the score without proceeding to subsequent phrases. This is especially true when attempting to execute a precise attack from an entire section. The initial chord in this type of passage is the significant one. It alone determines the precision of the attack.

The conductor's baton gestures are exceedingly important in helping students develop the skill of attack and release. In addition, his facial expressions must reflect the style of the attack desired and closely relate to the beat pattern of the baton. Communication with the eyes, an exact conducting gesture, and a student who has been trained to articulate on his instrument will insure greater proficiency in performance.

The mechanical features of articulating notes are important factors in good instrumental playing. Each section of the orchestra has its specific charge. The woodwinds and brasses must develop finger and tongue co-ordination. String players find their co-ordination exists in the development of finger and bow movement. On the other hand, the percussionist needs a highly co-ordinated facility in the movement of his fingers, wrists, and sticks. These skills can be developed through carefully selected exercises which allow the elements of articulation to mature methodically. At every opportunity in the score, the conductor should apply these acquired techniques. *Suggested instructional material includes*
the following:


2. Elmer P. Magnell, *68 Pares Studies* (Designed to acquire a command of the fundamentals of musicianship. Includes articulated studies, warm-up exercises and related chord studies.), Belwin, Inc.

Of particular concern to the director should be the control of tutti pizzicato passages. There is a common tendency among young string players to play these passages hurriedly, contributing to lack of control and unsteady rhythmic pulse. One of the biggest obstacles with pizzicato passages is holding the bow with the right hand as the fingers pluck the string. A few moments of drill changing from arco playing position to pizzicato playing position will be very beneficial. When playing pizzicato the string player should be taught to use his discretion so that the note preceding the pizzicato passage is played a bit shorter in order to execute the change in position. Whenever possible, other sections of the orchestra should lend their support. The brasses and woodwinds can simulate a pizzicato effect by playing staccato. Overemphasizing notes and exaggerating the amount of space between them will help control the pulse of the passage as well. The string player contributes his share by being taught to control pizzicato playing by exaggerating his hand movement as it leaves the string. This is especially true of long pizzicato passages which require extreme precision of control. Tutti pizzicato chords, however, can be controlled by the baton of the conductor.
Leader and Haynie claim, "Flawless and flexible conducting is an absolute necessity for ensemble attack and release. The conductor must be certain that his gestures are clear visually, rhythmically, and in style." This is especially true when the articulation of accent marks like marcato, sforzato, and forte-piano are included in the score. The precise meaning of these terms must be understood, and emphasis should be placed on the proper use of finger, tongue, and bow placement. Accurate articulation allows an amateur orchestra to emerge as an ensemble intent upon clarity of performance and intensity of purpose.

**Meter, Rhythm, Tempo**

Consistent with the diversity of the musical score are the elements of meter, rhythm, and tempo. The complexity of the characteristics which are a part of these elements becomes more intricate when they are each applied to the orchestral score being rehearsed. Confusion arises when it becomes obvious that the composer's treatment of meter, rhythm, and tempo varies with each style of composition and period of writing; consequently, it would be perilous to allow students to develop their individual musicianship without a clear concept of the function of each element. Herein lies the problem. Numerous definitions of these are available; however, many relate the elements in different ways. Some use the terms **meter** and **time** interchangeably, some **time** and **tempo**, **tempo** and

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beat, and still others, beat and pulse. In essence, they are all related and component parts of one another. Delineation must be made, however, for the high school student who is already perplexed by the number of technical and artistic problems involved in the study of music. One authority should be used as a guide for establishing consistent data.

**Meter.** Meter can be described as an arrangement or basic scheme of beats, regulated by specific accents, and divided into segments on the staff called measures. Each measure is separated by bar lines which facilitate the reading of the notes. Time, on the other hand, has been defined equally as a system or scheme of note arrangement. Stein makes this observation. "Time provides a common denominator for the changes of rhythm, but we should be aware that the terms time and rhythm represent opposing principles." He clarifies this by indicating that "Time means absolute strictness, rhythm relative freedom; time arranges the notes into groups of equal duration, while the rhythmic particles are of different lengths." The semantics involved remain unsolved for the present. A precise and clear explanation must be made to the student so that he can expand and develop the concepts as the need arises.


20. Ibid., p. 39.
Rhythm. Rhythm is movement in music. It determines the length of notes. Each rhythm has its own special characteristics and contains those aspects of music materials which pertain to the temporal quality of musical sound. Rhythms contain accents which vary with each pattern depending upon the stress placed on specific notes by the composer. The shifting and creative manipulation of these accents produce syncopation, an important characteristic of rhythm. Whereas meter involves the arrangement of beats in measures, rhythm deals with the arrangement of note values within the measure. Mursell describes rhythm as "...a pattern of stress, release, duration, and pause organized for an expressive purpose." 21

Tempo. Meter and rhythm are affected by tempo. Simply, tempo is the rate of speed of music, or the duration of meter and rhythm in time. In some scores, the suggested tempo of a composition appears as a metronome marking indicated by the following symbol:

\[ \text{MM} \quad \text{J} = 120. \]  

In others, Italian terms like allegro, andante, and largo are used to indicate the tempo and more often the mood of the composition. A number of scores include both of these means to aid the conductor in interpreting the music; nonetheless, the use and interpretation of these markings are still an individual matter with each orchestral conductor. If he is familiar with conventional ways of interpreting them, and understands the concepts which make them function, then, an acceptable performance will result.

21. Mursell, op. cit., p. 44.
Once meter, rhythm, and tempo have been explained and illustrated to the members of the orchestra, the treatment of these elements within the structure of music being played becomes significant. Most of the problems concerning meter and tempo are the responsibility of the conductor. It is within his realm of influence to control meter and tempo by the proficient use of his baton technique.

Of special importance is tempo. It is not uncommon to find that unsteady tempos with young orchestras are the result of two fundamental factors. First, the student does not watch the conductor frequently enough. Second, the conductor's beat is not clear or in keeping with the style of the composition. The metronome marking of a fast march, for example, may be the quarter note to 120. The conductor who interprets this march in a very fast tempo and proceeds to conduct with large gestures will soon discover that the tempo can become unsteady. As a rule, when conducting fast tempos, small, precise, and if the style calls for it, clipped beat patterns will produce the best result.

The reverse rule is also true. When conducting legato passages, the conductor soon will discover that broad, sweeping gestures which are gracefully connected will help produce the desired effect. More detailed information on conducting techniques is abundantly available in texts such as:
The concern here is that the maximum expression be extracted from the student's performance by providing him with efficient and precise conducting.

If the meter and tempo are the responsibility of the conductor, the student then assumes the full burden of playing the rhythms as represented by the notes. If his background does not include extensive experiences with a variety of rhythms and rhythmic patterns, then weaknesses will develop in his performing proficiency.

The director is urged to utilize the procedures for the development of rhythmic consciousness as presented in Chapter Two on music theory. In addition, passages from the literature should be extracted from the score and used as material for creating original exercises. The following rhythmic patterns (Figure 80) are included in Prokofiev's "March and Scherzo" from Love of Three Oranges, published by Boosey and Hawkes.

![Figure 80](image-url)
Each rhythmic pattern could be used to devise an exercise designed to improve the accuracy of executing the rhythm. These exercises can become part of warm-up procedures, or be used during the rehearsal as the need arises. Additional focus on the exercise develops when these rhythms are played on various pitches of the scale in the key that the composition is written. As the rhythm becomes more familiar to the players, it would be beneficial to increase the speed of the exercise.

Constant drill becomes tedious when it is not applied to the music being rehearsed. The conductor is cautioned to use discretion as to the amount of time he devotes to these types of procedures. Inasmuch as sectional rehearsals normally assume the atmosphere of "technical drill sessions" then it would be logical to have these technical aspects of performance accomplished here. Student section leaders could be assigned to conduct these sessions and continue the drills established by the teacher during the regular rehearsal.

**Style, Interpretation, Expression**

**Style.** The inclusion of elements of style, interpretation, and expression in music as features of technical development may be open to question. Righter aptly states, "To be a successful teacher of amateurs one must believe thoroughly that everything related to musical performance can be taught." Style, interpretation, and expression permeate every aspect of music; furthermore, they are

interrelated and interdependent. The composer, for example, develops style in his compositions identified by his manipulation of the components of melody, rhythm, and harmony. In addition, styles of composition are based on the organized structure of these elements in coherent design and form. Some formal designs appear as waltzes, marches, and polkas. The conductor is called upon to interpret these styles and communicate to the audience the composer's intention while creating the work. Insight into the composer's intent is, of course, a complex inquiry requiring intensive study and research. Detailed information and knowledge of the history of music, the development of form, and the social, historical, and family backgrounds of the composer are necessary.

Style often is applied to baton technique as well. Whereas some conductors can express their interpretations with small conservative gestures, others resort to large, flamboyant procedures in order to gain the desired musical effect. How then are style, interpretation, and expression related to the high school orchestral student's playing? The first concern is the style of producing tone on his instrument.

There are two possible styles of producing tone on an instrument: (a) legato or smooth, connected tones and (b) staccato or short, separated tones. The range of possibilities within these two styles is limitless. The strings alone can produce tones in the following manner: legato and staccato as mentioned above, marcato,
martelé, spiccato, détaché, tremolo and louré. The bowing styles as illustrated on the C major scale in Figure 81 should be analyzed and played during warm-up procedures until each style becomes a distinct way of performance. The execution of styles then can be applied to the literature being rehearsed as the opportunity arises.

Figure 81


While string players are concerned with the release and stress of bow pressure, wind players must execute their notes by the correct use of the tongue and lips. Basically, the use of sharp, clipped tonguing utilizing the syllable tee will provide an adequate means of producing staccato notes and variations of this style. The duller too or tu syllable, produced with a more sluggish tongue, is most effective for sustained, legato passages. Of significant importance
is the tempo of the passage. This will alter the style of tonguing. Only experience with a quantity of music will allow the student to become proficient with this technique of performance.

The lips are another factor in executing notes for brass and woodwind instruments since the degree of tension is determined by the range of the notes on the staff. The higher the pitch of the notes, the more taut the lips. The conductor should be alert to the ways his students are playing their instruments. As the score demands a specific approach to playing a passage, the necessary time should be devoted to mastering the technique involved.

"A very large proportion of the difficulties which appear on the surface as problems of expression or interpretation may actually be corrected by means of a slightly different technical treatment;"23 Furthermore, "most of the complications in the field of expression do, in fact, require a solution which is based upon either the mechanics of playing or upon a combination of tempo or accent with a particular technique."24

Interpretation. Interpretation of an entire composition as a total unit of expression is the sole responsibility of the conductor. The student's role as an interpreter in the orchestra is an outgrowth of his ability to understand the symbols of notation and dynamics, and terms which designate tempo and direction. Based on his accumulated

24. Ibid., p. 197.
knowledge and experience with these elements, he interprets and executes them to the best of his comprehension and ability. The student is aided during the rehearsal by the instructor's favorable comments, baton technique, and facial expression. Most students will interpret markings like allegro, andante, presto with great accuracy. These terms are fundamental to their early training. As the terms become more intricate, their interpretations seem to become less accurate.

Expression. The appreciation of musical sounds demands that expressive qualities of music take precedence over all other elements. Normally, an instrumentalist who plays with expressive sensitivity provides an enjoyable experience for his audience. Any additional display of great technical facility often receives enthusiastic recognition. For the most part, high school orchestra personnel are faced with a number of similar problems concerning their expressive resources.

1. They are usually underdeveloped in the technical aspects of playing their instruments.

2. They often have problems in intonation which require skilled listening and constant adjustment in their playing technique.

3. They are equipped with instruments which are of average quality.

Within the scope of its structure, and limited by the abilities of its members, the orchestra can be taught to express music that it can play with finesse. The subtleties of performance emerge when the
conductor takes the time to evaluate and develop all elements which affect good performance. They include: (a) bow and breath control, (b) tone quality and intonation, (c) balance, blend, dynamics, (d) articulation, (e) meter, rhythm, tempo, and (f) style, interpretation, and expression. By mastering the technical elements which are inherent in each of these characteristics of good performance, the student will be equipped to express himself successfully on his instrument and consequently contribute to the expression of the orchestra as a whole.

The demands made by the conductor will make certain that these aspects of music are developed fully and with proper guidance come to fruition as artistic expression. Music educators should be aware that "the relationship between attitude and interpretation is much closer than is ordinarily appreciated because both have their sources in the personality of the conductor." They also must recognize that "If his [the conductor's] attitude is the reflection of a sound educational philosophy, his interpretations will be fundamentally right, for the interpretation of life and the interpretation of music spring from the common source of human sympathy and understanding."  

25. Ibid., p. 198.  
26. Ibid., p. 198.
III. Selecting Quality Instruments

Quality of tone and accuracy of intonation as essential factors in all orchestral playing have been thoroughly emphasized on preceding pages. Quality of tone, however, assumes additional significance when purchasing new instruments. Normann lists four requisites which are fundamental to the attainment of good tone production. They are:

a. the possession of good instruments free from mechanical defects
b. the development of muscular control and coordination
c. pureness of intonation
d. a mental conception of the ideal tone.27

The concern for the next several pages will be focused on the first of these requisites, the possession of good instruments free from mechanical defects. The importance of selecting a quality instrument for the orchestral player is indeed not to be underestimated. Most directors are familiar with the type and quality of instruments that are available from manufacturers. After thorough examination of this equipment, the director can best ascertain their worth.

Strings

Selection of a good stringed instrument is of paramount importance because of its scope within the framework of the orchestra. The quality of an orchestra is determined primarily by the quality of its string playing. Quality of tone is especially crucial for the string player because of the greater number of opportunities for personal contact with his instrument due to lack of mechanical devices. In addition, a longer period of time is necessary for him to develop adequately mature tone and advanced playing technique. A good quality instrument will help alleviate some of these frustrations.

Careful examination, then, of the stringed instrument's general construction, condition of wood, proper fit of the pegs, and the quality of the strings will provide an adequate indication as to the total worth of the instrument. Further investigation, however, may reveal cracks and openings in the body of the instrument or a warped fingerboard; these faults should not be overlooked. A head-nut which is too high or too low, and a bridge which is poorly trimmed or improperly fitted will present additional obstacles to the proper functioning of the instrument. Finally, the director should be aware of the condition of the bow, making certain the wood portion is not warped and that the hairs are clean and plentiful.

The entire process of selecting a quality stringed instrument is a perplexing task; nonetheless, the director should suggest the purchase of good accessories (chin rest, shoulder pad, rosin, etc.)
and a firm case which will absorb the normal amount of wear and tear which accompanies school use. Naturally, a student attending high school is not expected to own an expensive Stradivarius instrument.

On the other hand, young musicians should NOT BE ENCOURAGED to purchase commercially advertised instrumental outfits, complete with case and accessories for, in some instances, as little as $35.00. An instrument of this kind may need frequent repairs. In addition, it will not have adequate resonance for producing pleasant sounds. Under these conditions, the student, the director, and indeed the entire orchestra are subjected to constant frustration. A moderately priced instrument, therefore, which indicates it has been made with considerable care and craftsmanship will prove to be a valuable asset to the student's musical development. If the instrument is kept in excellent playing condition, additional benefits will result.

Many school systems operate under a policy which suggests most students rent or purchase common instruments like violin and viola while the school purchases cellos and string basses. In each case, quality of instrument is the ultimate aim.

Woodwinds

The problems inherent in selecting woodwind instruments demand evaluation of a completely different sort. With the exception of the flute and piccolo, a woodwind instrument could not be played without a reed; consequently, its importance is emphasized and the necessity
for impeccable quality in reeds is established. Any slight nick or imperfection will cause improper functioning. In many cases, the players of double-reed instruments take the time to learn how to make their own reeds in order to insure a usable article of high quality.

Since all tone production on woodwind instruments is accomplished by means of setting a column of air in motion, the next crucial feature is the condition of the wood, and in the case of the flute and piccolo, the condition of the metal. (Some clarinets are made from metal as well; their actual quality is questionable.) Provided dents and cracks are not visible, there can be reasonable assurance that the vibrating column of air will flow without interference.

The modern woodwind instrument is equipped with many mechanical features related to the manipulation of its fingering system. Many of these features include movable pieces of thin strips of metal which are fragile and easily bent. The teacher must observe carefully that these protruding objects are functioning properly.

A problem peculiar to wind instruments is the accumulation of saliva in the body of the instrument. Brass instruments are equipped with saliva release valves; however, since woodwind instruments are constructed in sections, the instrument can be taken apart for cleaning. Music students must be taught the benefits of protecting their instruments from possible damage by cleaning the instrument carefully after each use. When purchasing a woodwind
instrument, it would be wise to secure a cleaning tool. By gently passing the tool through each section of the instrument, harmful moisture is removed. Constant care also diminishes the chances of accumulating unhealthy bacteria.

Continued progress in improving the manufacturing of woodwind instruments has produced instruments which are comparatively free from mechanical inadequacies. Occasionally, a product manufactured without the attention of a master craftsman may result in a register which is slightly out of tune. Quite fortunately, only one or two tones may be affected. If the seriousness of the intonation is minimal, the player can make the necessary adjustments as he performs. All instruments have their special idiosyncracies. Good musicians will be aware of these and will compensate for them by proper manipulation of the instrument. This kind of flexibility requires a well trained and sensitive person.

As previously cited for stringed instruments, the final consideration when purchasing instruments is securing a firm case which will protect the instrument from dents and breakage. This kind of protection will increase the life of the instrument and add to the player's enjoyment of it.

**Brasses**

Probably the most sturdy of all instruments is the brass instrument. The use of a mouthpiece to produce a tone makes this tiny device as important to the brasses as the reed is to the woodwinds,
and the bow to the strings. A comforting factor is that the brass mouthpiece is practically indestructible. The concern for the director, then, is that his students select a mouthpiece which will produce the best playing results. Depending upon the physical characteristics of the player's lips (thick, thin, or average), and his ability to control and coordinate his breath, the bore of the mouthpiece will affect his playing. Often, the brass player will experiment for a number of months before deciding which mouthpiece gives him the most agility and satisfaction.

Another consideration when purchasing brass instruments is the examination of the body for dents. The natural flow of the air which must pass through many shapes and lengths of tubes can be hampered by serious body dents. These imperfections are usually repairable; however, constant repair tends to weaken the performance of the instrument.

Since all brass instruments are equipped with saliva release valves, it is important that they operate well. In addition, the brass player should be coached on the beneficial aspects of keeping his instrument clear of saliva accumulation. Occasionally, the instrument should be thoroughly washed by running lukewarm water mixed with some mild soap through each tube.

A mechanical device which is peculiar to brass instruments is the use of valves for producing various pitches. These valves are the most delicate part of the instrument. They must be properly
oiled and free from dents. The slightest bit of dirt or grit which becomes attached to the valve’s surface will impair its functioning.

Finally, in order to meet the demands of the score, the brass player must be equipped with an array of fine mutes. These are made from wood often and are subject to cracking when not handled properly; therefore, it is necessary to purchase a case which is large enough to store mutes.

Percussion

The most involved section of the orchestra in terms of the variety of instruments is the percussion section. Three basic percussion instruments which are essential to all orchestral playing are the tympani, snare drum, and bass drum. In each case, the quality of the skin is the primary consideration. Any indication that this skin is dry or cracked should deter the director from making a purchase. These membranes are treated to withstand a great amount of use; with proper care their longevity will endure a number of school years.

In order of importance, the next piece of percussion equipment for consideration would be a pair of cymbals. If the budget allows, the director should purchase several pairs of top quality cymbals in various sizes.

Mallets and sticks are equally important. The percussionist will need a number of mallets and sticks in different sizes and weights. Nothing less than the finest merchandise should be selected.
The care of percussion instruments becomes a tedious problem because of the very nature of the instruments which must be struck in order to produce a sound. Nicks and bruises often develop from normal use. Their care can be made easier by providing covers for the drums and a cabinet in which to store small percussion pieces.

The following percussion instruments are those commonly found in a high school music department inventory:

- a. tympani
- b. snare drum
- c. bass drum
- d. cymbals
- e. chimes
- f. glockenspiel
- g. tambourine
- h. triangle
- i. wood block
- j. castanets

The director is encouraged to add to this list each year, making the necessary provisions in the school's annual budget. Eventually, he should include the following list of less frequently used instruments, but those which have more exotic appeal:

- a. xylophone
- b. marimba
- c. celeste
- d. vibraphone
- e. gong
- f. tom-tom
- g. temple blocks
- h. tam-tam
- i. jingle bells
- j. cow bell
- k. bongos
- l. maracas
- m. claves
- n. guiros

**Summation**

Once each orchestral player is faced with the prospect of performing on a quality instrument, his immediate concern should be that it be kept in the best playing condition. Minor adjustments like replacing a fallen violin bridge, tightening loose pegs, providing new reeds, extracting stuck brass mouthpieces and installing new strings
and tuners can be accomplished by the teacher and student with minimal effort. **Major repairs in ALL instances should be reserved for an expert repairman especially trained for the job.** The methodical director will allocate a substantial amount of money for repairs of school owned instruments.

The talented performer who must play on an inferior instrument is confronted with a frustrating situation, since his ability to play will not improve the quality of the instrument. The reverse, of course, is also true. The musician who possesses a Stradivarius instrument cannot be assured that he will become a virtuoso performer. Each music student should be allowed to develop his technical training on an instrument of reasonably good quality which has been produced with maximum care. His contribution, then, is in terms of an earnest and concentrated effort to improve individual technical and expressive ability. Hopefully, this combination of elements will provide a balanced environment in which to grow.

**Quality instruments contribute to rewarding musical moments.** For the student they provide an opportunity to perform with the greatest amount of proficiency. For the director it offers opportunity to devote more time to the musical and artistic needs of his students. For the audience it contributes to pleasant hours of enjoyment by means of beautiful, concordant sounds.
IV. The Role of the Private Music Teacher

It generally is accepted that the most rapid progress in the development of technical skills is a consequence of private music study. Ideally, if it were feasible to provide all high school music students with private music lessons as part of their public school curriculum program, then a logical sequence of experiences could be organized to contribute to their maximum musical growth. A curriculum organized to include these kinds of experiences should be structured to emphasize each student's performing ability. This ability must be guided and nourished so that it is a result of individual technical artistic development, and consequently, that of the ensemble in which the student participates.

For the present, private music lessons as part of the contemporary high school curriculum seem to be an unlikely possibility. The school music educator, therefore, should seek a helping hand from the private music teacher in the community, a person with whom conferences and planning can lead to a professional arrangement where each helps the other in the advancement of the study of music.

The school music teacher often is faced with inquiries as to the "best" private music teacher in town. If he knows the availability of these teachers and is familiar with their professional backgrounds, then he can provide his students with a unique and beneficial service.
The orchestral director is encouraged to investigate community resources and establish a list of private music teachers early in the school year. If feasible, arrangements should be made for a meeting with the entire group. At this conference, the school music director and his professional colleagues can become acquainted.

By establishing a pleasant rapport with all private music teachers in the community, the director will not be subject to criticism in terms of favoritism in his recommendations. Once this initial conference has been achieved, a list of teachers in the community with their addresses, telephone numbers, and instruments they teach can be made available to all students who seek such information.

The private music teacher, on the other hand, will recognize the importance of his school music colleague's recommendations and become aware of the philosophy of music under which the music program functions. This is not to imply that the private music teacher's sole purpose and function is to provide highly trained instrumentalists for the high school orchestra. The orchestral director, however, will be cognizant of the private music teacher as a resource person in providing opportunities for his students to pursue their interest in music as they receive highly skilled guidance.

If the school system is limited in the amount of assistance it can afford to give via its instrumental program, then the private music teacher's contributions assume a prominent role in molding
musical behavior. His contributions, furthermore, emerge in a number of ways. Some possibilities are listed below.

a. A supplement to the teaching being accomplished in school within the limitations established by the school music program.

b. A resource person used for guest lectures and demonstrations.

c. An authority on the technical and artistic problems of his instrument.

d. A source for securing personnel for the high school orchestra.

Parents who recognize talent in their children normally are prone to provide them with private music instruction. At the same time, however, these parents are reluctant to have their children participate in school music activities because of the additional amount of time which is required to prepare for concerts, festivals, and other music events. Unfortunately, a good portion of this time occupies the student's after-school hours. In such cases, it is the music educator's hope that the private music teacher will rally to his side and convince these skeptical parents that their children will gain vital musical experiences by participating in large ensemble study and performance.
CHAPTER FOUR
LISTENING AS A MEANS OF DEVELOPING AURAL PERCEPTION THROUGH
REHEARSAL PROCEDURES AND OUT-OF-CLASS ACTIVITIES

I. The Listening Process

Learning to hear music with perception should be an essential feature of all musical activities. Its realm of influence embraces the conductor, the student as a performer within the orchestra, and the student as a listener to music in extracurricular activities. A musician can be a participant in all of these areas at different periods in his life, and often all at the same time.

It would be difficult to conceive of a conductor without a sensitive and discriminating ear. How could he justify an authoritative position as interpreter of musical expression if he had not developed good aural judgment? For the purpose of this discourse, each category, the conductor, the performer, and the listener per se, will be treated in separate discussions with the characteristics inherent in each personality taken into careful consideration. Suffice it to say that the conductor's role in listening emerges as an indispensable ingredient in all interpretive and artistic expression. He must possess the necessary experience and background to make spontaneous and valid judgments.
Of consequence is the clarification of terminology. Often the terms "listening" and "hearing" are carelessly interchanged without any actual understanding of the meaning and function of each term. Michael Bowles presents a clear definition. "As we know, there are two parts in the act of hearing. The first is the physical part, in which the eardrums vibrate in sympathy with the source of sounds."\(^1\) He continues to say, "The second is the mental part, in which the implications of what is heard are absorbed by the intellect and the spirit."\(^2\) Precaution must be taken to establish in the minds of the students, the exact purpose of each activity. Sounds of all kinds have stimulating and many times great psychological effects on the human nervous system. Human beings are quick to react to the sound of a car horn, the patter of rain, the chirping of a bird, or the gaiety of laughter. Logically, sounds which are nurtured, disciplined, and organized creatively by musical laws are sounds which result in an impressionable experience. Of course, depending upon the character of the sounds, this reaction may be extremely pleasant, or highly repugnant.

Hearing, then, is the physical activity of assimilating sounds and listening is the intellectual activity applied to hearing. Under the proper guidance, the combination of these activities will result in an experience which will develop an awareness and

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discrimination for the aesthetic qualities in music. James Mursell states that "in a certain sense listening is the primary type of musical activity [and] hearing is the very center of musicianship."3

Since these terms, listening and hearing, are related, and since pertinence has been given to each, subsequent use of the term listening will imply the integrated combination of both elements.

II. Fundamental Assumptions About Listening

A person listens to music based on his individual experiences and adeptness. For the sake of analysis, the whole process of listening may become clearer when divided into its constituent parts. Aaron Copland's discourse on listening is applicable here. He states it is possible to categorize all listening into three separate planes. For the lack of better terminology, these could be named: (1) the sensual plane, (2) the expressive plane, and (3) the sheerly musical plane.4

The most effortless way of listening to music is to listen for the pure pleasure of the musical sound itself, or on a sensual plane. It is on this level that a person hears music without consideration of concentrated thinking. The recent increase in the sale of recordings of music for background purposes would indicate that this


type of listening is a major activity among many Americans. Copland believes that listening to music on this plane does have some purpose because a kind of state of mind is engendered by the mere sound appeal of the music. This appeal can be powerful, but it must not be allowed to absorb a disproportionate share of the listener's interest.

The second phase of listening, the **expressive plane**, is more intricate since it involves the meaning behind the notes and constitutes what the selection is about. Of course, there are some people who always want music to have a meaning, and the more tangible it is the better they enjoy it. A recorded selection which reminds the listener of a forest, a storm, a parade, or any other pictorial image, appears to have additional expressive qualities. The "popular" concept of this meaning of music, stimulated by commentators oriented in program music, should be discouraged whenever possible.

It is not feasible to determine to what extent the intelligent music lover should attach a specific meaning to a particular composition. At different moments and in different ways, music expresses tranquility or excitement, melancholy or majesty, violence or compassion. It communicates each of these moods and many others. Each person feels for himself, within the scope of his own experience, the expressive qualities of the composition. The unique feature of great music is that it may mean a different thing with each repeated listening. James Mursell concurred with this by stating "...the various items...

5. Ibid., p. 18.
that need to be presented do not occur once and for all at some predetermined time. They appear again, and again, always in new settings, always with added meanings.  

The third plane on which music can be enjoyed is the sheerly musical plane. In addition to the elements of pleasure and expression which should permeate each listening experience, music must exist also in terms of its notation and its organization. Many inexperienced listeners are not sufficiently aware of this level. Conversely, many professionals become concerned with the notes and the technical ways in which they can be manipulated. Often they tend to neglect the intrinsic values of listening to music; consequently, musicians should make an effort to become more aware of music on the third plane of listening, the sheerly musical plane. Actually, it is safe to say that an individual never listens on any one of these planes alone. Instinctively, he makes an unconscious correlation of these elements and listens in three ways at the same time. "In a sense, the ideal listener is both inside and outside the music at the same moment, judging it and enjoying it, wishing it would go one way and watching it go another." The implication here is that "You can deepen your


7. Aaron Copland, op. cit., p. 23.
understanding of music only by being a more conscious and aware
listener...not someone who is just listening, but someone who is
listening FOR something."8

By its very nature, music cannot be an isolated expression.
The composer, the performer, and the listener all play indispensable
roles in sharing the responsibility for the creative result. In a
lucid commentary on the interaction of these three personalities,
Roger Sessions said, "The composer, the performer, and the listener
are in a certain sense, collaborators in a total musical experience,
to which each makes his individual contribution."9 He continues,
"In addition, not only are the performer and listener, in a real
sense, re-experiencing and re-creating the musical thought of the
composer, but they are in a real sense, adding to it."10

The role of the listener, then, gains distinction when the
musical environment allows his personality to become a notable
participant in the entire re-creative process. He gives meaning to
the combined efforts of the composer and performer and provides
additional dimension by enjoying the music as he understands it.
At times, listening must be an intense and continuous mandate where
the listener submits to the demands of the music. The least to

8. Ibid., p. 23.

9. Roger Sessions, The Musical Experiences of Composer,
Performer, and Listener (Princeton, New Jersey: Princeton University

10. Ibid., p. 107.
expect is that the listener assume the responsibility which is his: to listen intelligently in a conscious and responsive manner. Further insight and sensitivity to the composer's thoughts, ideas, and techniques through reading, research, and discussion will help crystallize the listening experience. In the final analysis, "the true meaning of music, the ultimate wisdom, is to be found in one place only: the sounds themselves." 11

III. The Conductor As A Listener

The conductor as a listener is the essence of all performing proficiency. At a moment's notice during the rehearsal, the conductor is called upon to listen, make a judgment, and effect the necessary change. Often, a gesture with the hand, eye or baton, can improve a situation quickly. More serious problems are solved by stopping the entire orchestra.

The important correlation of ear and eye gives the conductor an opportunity to see the score, hear the sounds emitting from the group, and with intelligent concentration, make a valid judgment. The task is not minute since it may involve one or several of the following problems at the same time.

1. poor intonation
2. improper balance and blend
3. incorrect notes (accidentals; key signatures)
4. unusual phrasing
5. misinterpretation of dynamics and terminology
6. faulty instrument technique
7. unsteady rhythm and tempo
8. poor condition of the instrument

Eye observations develop added significance when the conductor makes improvements by actually seeing such things as improper fingering, bowing that is not uniform, or poor posture. Probably the most formidable assignment for the conductor is to hear mentally the notation of the score so that he can communicate the composer's musical ideas to the performers, and through them, to the audience.

Fundamentally, the conductor, in his role of providing a means of communication between the composer and listener via the medium of the orchestra, is faced with the following two problems:

(a) the expression of the composer's musical concepts, ideas, emotions, and images as conceived in the score

(b) the realization of these elements in music via his instrument, the orchestra.

Upon selecting his scores, the conductor should take into consideration the elements of effective melody, rhythm, harmony, structural design, and orchestration. Then his analytical observations should be applied to rehearsal procedures. In a manner of speaking, he dissects the composition to help clarify the relationships of its parts to the players in the orchestra. The German conductor
Karl Krueger observes, "Rarely is a significant composer misrepresented by his own score, for that score is the measure of his craftsmanship: it is rather the non-creative composer who offers an ambiguous score, because he works through other men's formulas and because, in him, the capacity for experiencing and the power for expressing are in disequilibrium."\(^{12}\)

Since the composer provides a means of expression for the performer or re-creating musician, the written score becomes the focal point of the conductor's activity. It is the principal source in the relationships between conductor-composer, conductor-performer, and conductor-listener. Bowles claims, "...here [the score] the composer presents those symbols, notation, indications of tempo, dynamics, and kindred matters which will best express the essentials and accidentals of the music."\(^{13}\)

Hopefully, the serious conductor will possess a highly developed background in the technical skills of his art, including broad experiences in skilled listening and aural discrimination. He must be capable of imagining the relative pitches of the notes as he reads them and of comparing these images to the actual sounds that are emitted from his orchestra. In addition, he must establish clearly in his mind the correct tempo for the various sections of the


\(^{13}\) Michael Bowles, *op. cit.*, p. 58.
composition. Quite logically, however, the final decision concerning tempo may come at a later time as the structural elements of the composition mature with each subsequent rehearsal.

The conductor should demonstrate a flexible approach when interpreting new scores. Sometimes, the real impact of a composition is realized after the sounds have been established in the ears of the performers. A valuable experience will result if the conductor takes time out to "listen" to his own group. With the assistance of a talented student or colleague from the staff, each conductor should take a "back seat" as someone else conducts his orchestra. "Many concepts of what is good from the podium often change when you are forced to listen from an audience standpoint." 14

As the conductor further analyzes the parts of the composition and recognizes the relationships of each part in the design of the composition, his interpretation will express best the relationship of the parts as the composer had conceived them. It must be understood that whoever accepts the responsibility of interpreting a composer to his listener also must accept the challenge of mastering the score. "The true conductor teaches and learns at the same time;" 15 consequently, his personality reveals itself as a complex fusion of the characteristics of executant, listener, and educator.


IV. The Orchestral Performer As A Listener

Within The Orchestra

Attention now is directed to the orchestral student as a listener within the framework of the orchestra itself. Here the student as a performing member is called upon to listen to himself, his entire section, and the entire orchestra as well. In order to perform a composition correctly, a musician must do more than just play the notes. The student must become aware of the technical aspects which make up the structure of the composition. Substantial stress should be placed on the recognition of melodic motives and phrases. The structural design and form of the composition should be diagramed. In addition, the sound portions of each section in relation to balance and blend must be heard. Finally, recognition of rhythmic pulses, harmonic progressions, and experience with articulation and interpretation will provide each musician with a thorough background in listening skills. The well-known conductor and educator Stanley Chappie has said, "...members of a performing group who are not taught the musical language are somewhat akin to the parrot who can imitate language sounds with no concept of the language meaning."16

The brass and woodwind sections present an especially crucial problem since these instruments often are manufactured with significant inadequacies in intonation. Wind players must become acutely sensitive to the idiosyncrasies of their instruments. This sensitivity will necessitate constant personal attention to technique in order to perform well a tempered scale. It has been said that "Wind instruments can only play in perfect tune with each other by virtue of each player's minute, constant manipulation of the air supply and its supreme controllers, the lips."\(^{17}\) Additional complications arise when it is recognized that "Nature's scale is not man's, and even the atmosphere, most ancient of man's protagonist-antagonists often takes a hand, altering, through dampness and heat, the pitch of certain orchestral instruments."\(^{18}\)

Through intelligent and consistent listening, the problems in poor intonation which are highlighted because one player is assigned to each part will be minimized. The first clarinetist must be trained to listen to and interact with his colleague, the second clarinetist. Together they must seek to blend their instrumental voices with the other members of their section. Performers in these sections of the orchestra need to develop a keen sense of pitch discrimination. This acquired discrimination helps the musician make the necessary adjust-


ments in pitch to salvage the intonation of the ensemble. Although each problem in poor intonation is never minimal, one second violinist playing slightly out of tune among twelve other players will be less noticeable.

High school orchestras that are criticized for lack of clarity in tone quality, inaccuracy in pitch, and poor balance and blend must place a great portion of the responsibility on the inadequacy of the individual members of the group. Until fundamental technical problems are equalized so that most students are playing within the limits of their technique but to the maximum of their ability, a conductor is confronted with a serious problem. Careful attention must be given to listening to interval relationship, key signatures, melodic, harmonic, and rhythmic analyses.

The controlling principles in the study of music are of salient importance because they are based on and nourished by a genuine experience with the sounds of music. In a pertinent observation on the merits of effective listening, William Hartshorn indicates that opportunity must be given to:

1. hearing individual parts
2. analyzing their several structures and their relationships to the structure of the whole
3. discussing and re-hearing those parts most important to the clarification of the concept.19

He augments the scope of his remarks by emphasizing that "introducing such learnings as the history of music, the theory of music, and the literature of music into the rehearsal can make them more broadly educative and the performances more intelligently communicative."\(^{20}\)

In guiding specific experiences for the orchestral student during the rehearsal period, particular attention should be assigned to both the horizontal and vertical relationships of the tones. The composer's techniques of orchestration as outlined in Chapter One should be applied.

Since the interpretation of dynamic markings is relative, of prime importance is the student's ability to listen to the balance and blend of his section so that the timbre of his instrument carefully weaves in and out of the melodic and harmonic structure of the orchestration. He must develop further an acute ear for recognizing prominent phrases, motives, melodic, harmonic, and rhythmic progressions which can be used as a guide to indicate his next entrance. Naturally, the proficient conductor will give cues at crucial entrances, but it is virtually impossible and impractical to expect a conductor to give each and every cue that may appear in the score. Some of the responsibility must be allocated to the student.

A fine article on listening within the ensemble limits its comments to the band; however, in M. O. Johnson's remarks can be found pertinent and stimulating ideas for all performing groups.

\(^{20}\) Ibid., p. 26.
Mr. Johnson assumes that a planned program in listening has been established and indicates that a participant in such a program should be able to develop the ability to:

a. hear melodies  
b. distinguish sections of the music  
c. recognize thematic development  
d. follow counterpoint  
e. hear major-minor key relationships  
f. identify instrumental combinations used for tone color  
g. distinguish musical styles and recognize the historical period to which they belong  
h. distinguish between good and poor reproduction of recorded sound.

It behooves the conductor of every high school orchestra to promote insight into the compositions being rehearsed and performed by giving time to analytic discussions. At these times contrapuntal passages, cadential phrases, tone color, and style can be isolated so that each student will have an opportunity to devote his entire attention to the listening experience. Specific phrases which feature the entire woodwind section or highlight a pizzicato accompaniment should be rehearsed separately. This approach allows the student to respond with a greater amount of sensitivity to the essential structural characteristics of the work.

V. The Orchestral Student As A Listener In Extracurricular Activities

In developing a student's listening skills as a non-performing participant, precedence is assigned to the choice of material. Musical literature which has been accepted as distinctive artistic contributions should be selected to be consistent with the student's curiosity, background, and maturity. "Taste like sensitivity is to a certain extent, an inborn quality, but both can be considerably developed by intelligent practice." 22

In order to gain valid experiences in making comparisons, evaluations, and judgments, an instructor should guide a student's selective listening to include music representative of all periods and schools of writing. Listening experiences in "appreciation" sometimes are reduced to the four or five favorite selections of the teacher who has had little time to devote to serious listening himself. The value of developing a selective listening program for the orchestra might result in a two-fold influence:

1. The teacher may be motivated to engage in personal research and listening himself in order to become familiar with those areas of musical literature which are unknown to him.

2. The student will be provided with recordings especially selected to contribute to the development of specific listening skills.

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22. Aaron Copland, op. cit., p. 163.
In analyzing the complexities of the trilogy, composer-performer-listener, the listener is a key factor. Music is a time art. It must be heard before it can exist. In the hands of the interpreter, the musical score becomes sound. It becomes an expression of the composer's thoughts, ideas, and techniques. McKinney and Anderson observe that "The musical medium originates in the mind of the creator, is transformed by him into purely objective terms by physical sounds that are communicated by the interpreter to the listener, who retransforms them into his own experience."\textsuperscript{23} The challenge for the listener, then, is one of discovery based on an accumulation of some ideas on what to listen for in the structure of the composition. Some of the details of musical structure will emerge naturally from repeated hearings, but those aspects of the composition which entail specific consideration need to be highlighted. The musician, when listening to music must:

1. discover the inner relationship of the music
2. perceive its organization
3. understand the forces that give it life.\textsuperscript{24}

\textsuperscript{23} Howard D. McKinney and William R. Anderson, \textit{op. cit.}, p. 11.

The beneficial qualities of perceptive listening include becoming sensitive to the basic elements of melody, rhythm, harmony, and form. The characteristics of each of these elements which give clarification, depth, and meaning to their function in a composition must be identified.

Listening is a process of active concentration. Realistically, there is no substitute for this experience. "Many of the simpler elements of music are perceived directly with no conscious effort"; however, "increased appreciation and understanding are the result of increased memory capacity developed through active purposeful listening."^{25}

Memory, hence, plays an active role in the complete enjoyment and understanding of a listening experience. Suggestions on what to listen for in a composition will discipline the listener's ears so that he may hear with a purpose in mind. An early but noteworthy publication by Dickinson correlates the relationship between memory and skilled listening. "As the sounds enter the listener's brain, he must strive to organize them there as the composer organized their symbols."^{26} He continues, "... [the listener must] build up a tonal structure in his consciousness, a structure distinct, symmetrical, symmetrical, symmetrical, symmetrical, symmetrical, symmetrical.

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25. Ibid., p. 9.

self-supporting not only that the whole beauty of the work may be manifest, but also that its presence may remain established in the memory as a secure possession. 27

Normally, when an untrained listener is asked to concentrate on the performance of a piece of music, his first reaction may be to the melody. If he does not hear a recognizable or singable tune, he may believe that it is not good music. Of course, he may not have been prepared to understand that short melodic motives often become the substance of longer melodies. Similarly, melodic lines are dissected into melodic motives or fragments which are used for further thematic development.

The second reaction may be to the rhythm, but this order may be reversed...rhythm, then melody...depending upon the style of the composition (i.e. Ravel's "Bolero"). Rhythm appeals to the basic motor movements of the body and a listener responds with enthusiasm.

Thirdly, listeners may react to the harmony and tone color, but these elements seem to be taken for granted. The form or structure of a composition is more intricate to analyze because it requires the knowledge of some technical data; therefore, it receives the least amount of consideration. These basic elements of compositional structure should be the student's concern while listening to a recording or live performance. The director is reminded of the various

27. Ibid., p. 46.
planes of listening discussed earlier in the chapter. Subsequent remarks will be centered around listening on the sheerly musical plane or listening in terms of the notation and organization of the musical composition.

The suggestions and procedures presented on the following pages are designed to develop in the student a sensitivity to melody, rhythm, harmony, and recognition of form through recordings of musical literature. A selected listening program providing the orchestral student with a variety of standard orchestral music as a listening repertoire is a prime consideration. Since one period per month will be devoted to a formal presentation of a listening experience, that period should be utilized to analyze specific features of the composition, for example, the form, the orchestration, or the style. Naturally, the extreme length of some recordings will not permit the director to play the entire recording during one session. It is suggested that this recording be made available through the facilities of the school library. Often, the library will have equipment which can accommodate up to eight listeners at one time. Those students possessing record collections of their own should be encouraged to have listening sessions at home with other members of the orchestra.
VI. Developing A Sense Of Melody

"I am beginning to think, in full agreement with the general public, that melody must keep its place at the summit of the hierarchy of elements that make up music. Melody is the most essential of these elements, not because it is more immediately perceptible, but because it is the dominant voice of the symphony—not only in the specific sense, but also figuratively speaking." And so, Stravinsky places melody at the pinnacle of the listener's concern.

Melody can be defined as a horizontal pattern of consecutive tones expressing a complete musical thought. A melody may or may not be lyrical in nature, and similarly, it may or may not be pleasing to the ear.

Melodies differ in their elemental structure depending upon the style of musical writing in which the composer wrote. The basic design of most melodies (excluding contemporary experiments in electronic music), in essence, is the same: a beginning melodic fragment, woven into a logical succession of tones with a high point or place of tension, followed by a release, sometimes in the form of a definite cadence. It is the formal organization of these elements in the hands of the creator which makes one melody different from another.

another. Schoenberg, Webern, Berg, and the contemporaries of their school of musical writing treated melodies in a unique manner. Upon careful analysis the listener will discover that a lyrical flow of tones is present, but they often are interrupted by rests, dramatic effects, or by directing the melodic "line" to another instrument in the score. Analysis of the other elements of music (rhythm, harmony, form) in this type of composition is equally intricate. Well-trained musicians can discover these melodic lines; however, it would be wise to delay the young student's experience with composers of this school until a later period in his development. Exception can be made with those students who exhibit unusual perception and understanding of contemporary scores.

The repertoire is abundant with music by composers like Copland, Stravinsky, Hindemith, Menotti, and Shostakovich. The scores of these composers are conceived within the scope of contemporary techniques but still retain identifiable melodic motives that are absorbed by the ear. Indeed, some misconceptions about melody develop when numerous publications, including Webster's dictionary, indicate that melody is only present when the music creates a pleasant effect on the listener's ears. There are many melodies which are not pleasant to the ear, although an indispensable part of the composition's design. An example is Grofé's orchestration techniques in the "Cloudburst" movement of Grand Canyon Suite which motivates a startling sensation in the listener's ears. Melody
exists, but placed in its vertical context, a musical effect is gained by a craftsman's technique. Another example can be found in the simulated sounds of a cannon in Tchaikowsky's "1812 Overture." These sounds are indeed cacophonous, but the trained ear can absorb the melody through disciplined listening. Upon hearing Honegger's "Pacific 231," the listener will observe how this French technician imitates the sounds of a locomotive using the expressive resources of the orchestra.

Since one enjoyment in listening to music stems from hearing music that is familiar, initial experiences with a recording may be preceded by extracting thematic material from the score and presenting it in a number of the following ways:

1. Playing them on the piano
2. Flashing motives, phrases, themes on the screen for the entire orchestra to see
3. Having individual students perform them using the same instrumentation indicated in the score
4. Singing the melodies
5. Using these "borrowed" melodies to improvise as a jazz musician would with jazz
6. Using those melodies as material for aural dictation with students who have extensive experience in listening.

Depending upon how this material is presented, the articulation of these preliminary experiences will serve as an invaluable factor in arousing an emotional response in the listener. As the experience is broadened, the student should become familiar with the larger themes
which may be found in symphonic scores. The following excerpts (Figures 82-84) from the standard symphonic literature are examples of longer melodic lines or main themes which become the fabric for further development in the composition.

Figure 82
Symphony No. 40
1st Movement
Molto Allegro
Violin

Mozart

Figure 83

Symphony No. 7
2nd Movement
Allegretto
Viola

Beethoven

Figure 84
In a sequential plan for progressive growth, the developmental pattern of themes may be analyzed and presented in a manner clearly established by Wayne Barlow.

1. Statement of themes in different keys
2. Fragmentation of themes
3. Rhythmic or melodic modification of motives from the themes by means of augmentation, diminution, and inversion
4. Fugal treatment of themes or fragments
5. The introduction of new thematic material in counterpoint to the old
6. The more or less complete metamorphosis of themes resulting in substantially new melodic material.30

In terms of the systematic assimilation of melodic material, Aaron Copland makes a successful attempt to establish a point of reference in the mind of the teacher when he succinctly states, "As for the ability to recognize a beautiful or any other kind of melody when you hear one or distinguishing between a banal and a freshly inspired line, only increased experience as a listener--plus the assimilation of hundreds of melodies of all kinds--can accomplish that for you."31

31. Aaron Copland, op. cit., p. 46.
VII. Developing A Sense Of Rhythm

It would be difficult to conceive of African natives or American Indians having had formal and extensive training in musical experiences. Yet, rhythm was born, nourished, and spread by the very hands that made the crude instruments which first produced rhythmic sounds. Curiosity raises the following questions. How did these people succeed in understanding the purpose of their civilization, culture, and living habits? How did they develop their means of communication through rhythmic sounds? The logical answer may result from the realization that these responses, especially to rhythm, are natural, spontaneous, and innate. Assuming that this premise is true, or at least accepted as a logical explanation, then developing a sense of rhythm should be a comparatively easy task.

As rhythms used for expression passed through the ages, they were susceptible to the environments and cultures which disciplined, imprisoned, and forced them into predetermined patterns of behavior. Composers representative of each period of musical literature, and more successfully, composers of the twentieth century, have tried to eradicate the rigidity of this kind of inflexible expression. Compositional techniques now use polymetrics, intricate rhythmic patterns, mathematical formulas, electronic gadgets and untold numbers of machine-made instruments in order to recreate musical effects. Whereas the beat of a tom-tom could transport an entire
message from one place to another, many miles away, today it is difficult with the sounds of many instruments to transmit one composer's idea from the stage to the audience, a mere few feet away. This unique involvement is indicative of the complexities that are a part of the creation of music and the means being employed to "free" it from man-made laws. The learned Donald J. Grout echoes these thoughts in this manner. "There is a too common tendency among some twentieth century composers toward musical narcissism, writing in a vacuum of art for art's sake, composing esoteric messages comprehensible only to themselves and a clique. A more optimistic view was expressed by Aaron Copland when he said, "the lay listener is asked to remember that even the most complex rhythms were meant for his ears. They need not be analyzed to be enjoyed. All you need to do is to relax, letting the rhythm do with you what it will." He continues to say, "You already allow just that with simple and familiar rhythms...by listening more intently and not resisting the rhythmic pull in any way, the greater complexities of modern rhythm and the subtle rhythmic interplay...will add new interest to your musical listening."

33. Aaron Copland, op. cit.; p. 39.
34. Ibid., p. 39.
In the process of developing rhythmic awareness, the young orchestral student should be alerted to the component parts of rhythmic design. Attempts should be made to provide him with a broader knowledge of various meters and their function within the structure of the composition. Experience with the uses of polyrhythms to obtain new pulsating effects, the characteristics of tempo, and the multi-ways of interpreting terminology all should be an integral part of his investigations. Machlis sums up the rhythmic organization of music by establishing three structural elements.

1. meter: organizes musical time into measures
2. rhythm: organizes time values within the measures
3. tempo: determines the speed of the measures, or their duration in actual time.35

In addition to these elements of musical pulse, the serious listener must recognize accent, syncopation, and movement.

A real sensitivity to pulse in music develops when the instructor uses the ideas and suggestions presented herein in a creative manner, applying them to his specific classroom environment; and understanding the concepts of rhythmic design in order to act as a knowledgeable resource person for motivating student interest. Fundamental experiences with basic rhythms can be developed systematically through exercises outlined in Chapter Two on music theory and Chapter Three on instrument playing techniques. The real

concern here is developing in the listener a sensitivity to rhythm as used in pulse and rhythmic design. Leon Dallin lists the following aspects of rhythm to which each listener should respond:

1. distinction between two and three beat patterns
2. recognition of combinations of basic groups
3. sensitivity to shifting accents
4. alertness to the absence of rhythmic stresses.\(^{36}\)

The director who recognizes the relevance of these factors in developing good listening habits should select literature for listening which will include illustrations of these patterns. Selected passages from well-known scores are presented on the following pages. In addition, questions designed to focus the student's attention on rhythmic elements in musical compositions are included. Caution should be used not to burden the listener with many technical features of a composition. Possibly five well worded questions will help direct his attention to the important parts of the form of the work.

William Hartshorn presents a pessimistic viewpoint concerning this type of listening. He indicates that, "...if the listener knows he is expected to describe the mood created by the music or indicate how it makes him feel, he will be likely to focus attention upon himself rather than upon the music, and this self-consciousness may

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block the very type of aesthetic response desired. Since repeated hearings of a recording often allow the listener purposely to direct attention to specific aspects of the score, Mr. Hartshorn's comments are questionable. Granted, children must discover for themselves those elements of the music to which they react, but teacher-guided suggestions will insure that worthy features of a composition will not be overlooked.

An effective means of developing rhythmic awareness through listening is to direct the student to specific elements of the rhythmic design of the composition. It will be beneficial to provide him with manuscript paper which includes examples of the rhythmic patterns he will be hearing in a specific composition. The listener's task would involve assigning the illustrated rhythmic patterns to the various movements or sections of the composition being heard. An alternative would be to present the listener with a variety of questions concerning just the structure of the composition. The following questions and examples are apropos for the selected listening program which has been developed for orchestra students. In any case, this material can be used as a guide for subsequent questions and further development of listening procedures.

1. In the "First Movement" of Mendelssohn's Violin Concerto in e Minor, which of the following rhythmic patterns occurs most often? Circle the correct answer.

\[ \begin{array}{c}
\frac{3}{4} \quad \frac{3}{4} \quad \frac{3}{4} \quad \frac{3}{4} \\
\end{array} \]

2. One of the following rhythms is played by the brass section in the "Introduction" of Menotti's Sebastian Ballet Suite. Circle the correct answer.

\[ \begin{array}{c}
\frac{3}{4} \quad \frac{3}{4} \quad \frac{3}{4} \quad \frac{3}{4} \\
\end{array} \]

3. In the "Pavanne Movement" of Menotti's Sebastian Ballet Suite, which percussion instrument does the composer use to play the following rhythms?

\[ \begin{array}{c}
\frac{4}{4} \quad \frac{4}{4} \\
\end{array} \]

4. Indicate the meter signature of the "Third Movement" of Beethoven's Symphony No. 3 in E\textsubscript{b}, The Eroica. Circle your choice.

a. 4 \hspace{1cm} b. 4 \hspace{1cm} c. 4
5. At the very beginning of the "Fifth Movement" of Beethoven's Pastorale Symphony, indicate the TWO instruments which play in succession the following melodic phrase.

\[ \text{\includegraphics[width=\textwidth]{melodic_phrase.png}} \]

a. 

b. 

6. In the "Introduction" section of Beethoven's Leonore Overture, No. 3, one of the following terms best describes the tempo. Circle your choice.

   a. Moderato
   b. Adagio
   c. Allegretto

7. The "Second Movement" of Beethoven's Pastorale Symphony, No. 6, is entitled "Scene by the Brook." Which of the following tempos does he use to depict this mood? Circle your choice.

   a. Andante molto mosso
   b. Allegro con brio
   c. Presto
8. The "Third Movement" of Mozart's Symphony No. 40 in G minor, sounds much like one of the following dance styles. Circle your choice.

a. March
b. Polka
c. Menuetto

9. In Debussy's L'Après-midi d'un Faune, the main theme of the composition is introduced in the first three measures of the composition. Indicate how many times this theme returns either in its original state, or in a modified form. List the different orchestral instruments the composer uses to play the theme.

How many times? __________________________

Instruments used: __________________________

10. In Brahms' Variations on a Theme by Haydn, the original chorale theme is first played by one of the following sections of the orchestra. Circle the correct answer.

a. Woodwinds
b. Brass
c. Strings
11. The following tempo markings are indicated for the four movements of Haydn's *London Symphony*. Place them in the order in which they are performed.

<table>
<thead>
<tr>
<th>ANDANTE</th>
<th>ALLEGRO SPIRITOSO</th>
</tr>
</thead>
<tbody>
<tr>
<td>ADAGIO-ALLEGRO</td>
<td>MENUETTO</td>
</tr>
</tbody>
</table>

a.  
b.  
c.  
d.

VIII. Developing A Sense Of Harmony

Harmony, or the multiple sounding of more than one tone is a contribution of the ninth century. As it became a functional part of the musical language, its usefulness as an additional dimension in the structure of music was revealed. If melody provides for the horizontal aspects of music, and rhythm the pulse, then harmony is a vertical means of expression, allowing for depth of musical ideas. The elements of harmony to which a listener should direct his attention include

1. consonance
2. dissonance
3. tonal color
4. progression
Consonance and Dissonance

Of primary importance in developing a discriminating ear concerning consonance and dissonance is to be aware of the contrasting concepts of rest and activity, tension and relaxation. A particularly good score which provides the listener with excellent illustrations of these elements is Menotti's *Sebastian Ballet Suite* for orchestra. The entire score is conceived in eight sections or movements which evoke in the listener a state of contrasting tension and relaxation. In addition, the composer orchestrates his composition allowing each instrument to perform to the extremes of its playing range, however within the artistic expression of the instrument. Of particular distinction is Section Three entitled "Baruffa" or "Street Fight." Here the composer creates a feeling of tension throughout the movement, highlighted by large skips in the melodic line. The tension is released by a sweeping descending sixteenth-note passage for the strings and woodwinds leading the orchestra directly to a gentle fanfare announcing the next movement, "Corteo" or "Cortege." The score should be analyzed further for additional examples of rest and activity, tension, and relaxation.

Other scores the reader should investigate are Tchaikovsky's *Symphony No. 4 in f minor*, especially the finale movement, and Shostakovich's *Symphony No. 7*. Concerning the latter composition, a note of explanation at the beginning of the score by Harold Sheldon includes the following remarks. "In content, the Seventh [Symphony]
presents a contrast of two worlds—the world of noble aspirations and the world of destructive barbarism. In terms of war, the two worlds represent the clashing ideologies of democracy and fascism. Through masterful use of the harmonic idiom, the composer expresses these ideas in terms of musical sounds.

Assuming that experiences in music theory are a regular part of rehearsal procedures, the student should be familiar with major, minor, augmented, and diminished chords. Additional development can be illustrating some of the sounds students will be hearing in their listening sessions via the piano or with the orchestra itself. This becomes especially pertinent with contemporary music. A director who does not possess an adequate keyboard facility should employ the services of a colleague or make specific assignments to student pianists in the class. If the listener is aware of the structure of major and minor scales, he will be able to understand how a composer manipulates the interval relationships within these scales to produce consonant and dissonant sounds.

The vertical texture of the harmony is made even more flexible by the addition of accidentals. Utilizing the resources of the orchestra, experiments can be made with a variety of sounds and tone colors. By building unusual vertical chord combinations during warm-up procedures the sounds are absorbed by the ears on a regular basis. The experience can be augmented at subsequent rehearsals by

expanding the spatial relationships of the notes; for example, the flutes could play high above the staff and the string basses low within their playing range. The remaining spaces should be filled with other tones making sure that each interval that separates two instruments is defined clearly for the student. Playing ascending and descending scales with each section of the orchestra entering at the interval of a fourth apart will produce exciting harmonic sounds. At one point in the exercise, as the ascending and descending scales meet, tone-cluster effects will result.

Further insight in listening to harmonic sounds develops when the listener consults a full score as he listens. The instructor can enrich the experience by highlighting those places in the score which illustrate imposing harmonic techniques and progressions. The listener may want to analyze these sounds even more minutely at a later time; hence, he should be encouraged to copy specific progressions on manuscript paper for further investigation.

Hearing a number of sounds at the same time requires a considerable amount of concentration; however, the task of classifying them is even more demanding. Many student musicians lack the necessary training and perception to accomplish this feat. Continuous experience with the idiom is an essential ingredient in developing sensitivity to this aspect of musicianship.

Most music students have contact with multiple sounds in their earliest experiences in elementary school. Singing rounds, playing instrumental accompaniments, ensemble singing and playing all contribute
materially to a background of experiences with this activity. For
the most part, these early activities are centered around sounds that
are consonant and pleasing to the ear. It is, therefore, not
uncommon to find high school musicians who lack experience in absorbing dissonant sounds. A pertinent observation was made by Leon Dallin when he said, "There is a tendency to consider consonant intervals pleasant and dissonant intervals unpleasant. This seems unfortunate. No musical sound or combination of sounds is unpleasant per se. A more valid distinction lies in degrees of tension and repose." 39 He continues to say, "Dissonance generates tension which is resolved by consonance. The interaction of consonance and dissonance in the composer's matrix gives substance and direction to his musical thoughts." 40

Tone Color

Another important factor in developing a sensitivity to harmonic sounds is tone color. Copland indicates that the intelligent listener should have two main objectives in relation to this aspect of harmony: (a) "to sharpen his awareness of different instruments and their separate tonal characteristics and (b) to gain a better appreciation of the composer's expressive purpose in using any instrument or combination of instruments." 41

39. Leon Dallin, op. cit., p. 103.
40. Ibid., p. 104.
41. Aaron Copland, op. cit., p. 57.
The sonorous blends of instrumental quality permit a variety of tonal colors to emerge from the orchestra. It is logical to expect instruments made from wood and instruments made from brass to have contrasting qualities of sound. Of greater implication is that within each section itself, different kinds of wood densities represented in the manufacture of stringed instruments or oboes, clarinets and bassoons will allow additional varieties of qualities as well. The following procedure might be helpful in training the listener's ears to distinguish between qualities of sound.

1. The initial step involves having an orchestral instrument produce a tone as members of the orchestra listen with their eyes closed. This will insure the identification of sound is not made by physical recognition.

2. As other instruments take part in the experiment, the same tone should be used. (The use of various pitches may distract the student from listening to quality of sound.)

3. Later, the procedure can be augmented by using motives, scales, or passages from the literature being studied.

The student musician should bring to his live and recorded music listening a background wherein tonal discrimination has been developed to the maximum. Soon he will discover that this acquired ability will enhance his understanding and enjoyment of listening to the symphony orchestra.

Tonal quality in voices is a beneficial means of comparison developed by utilizing students from the school chorus. Since all humans are created with the same kind of material, then differences
in quality will result from the physical make-up of each singing individual. Additional insight is possible by having the qualities of several sopranos compared to each other. Here the characteristics which identify a coloratura, lyric, or dramatic soprano become notable.

Sometimes voices are blended with instruments to gain unique effects in tonal color. Those students interested in further experimentation with voice-instrument combinations should refer to the contemporary American jazz musician Ray Coniff and the prolific French vocal ensemble, the Swingle Singers. Their musical interpretations are known widely because of the unusual blend of voices and instruments.

Since tonal color in music is the result of the coalescence of pitch and quality, then the composer's individual skill and craftsmanship in the manipulation of the combinations of these sounds augment his creative resources. Dallin claims that some of the credit for the many uses of this compositional technique is due to the manufacturer of musical instruments and the artistry of the players. He says, "French orchestral colors have been produced by instruments playing in extreme registers—very high and very low. Mechanical devices have been used in and on instruments to modify their tone coloring." In addition, "unusual ways of producing tones, like strings playing with the wood rather than the hair of the bow, have been used for special effects."

42. Leon Dallin, op. cit., p. 118.
43. Ibid., p. 118.
Harmonic Progression

The final consideration concerning the harmonic structure of musical compositions is progression. Harmony is a science. Harmony adds the dimension of depth to music. Through this unique science which treats of chords, their construction, their interrelation, and their logical progression, the composer can develop an artistic composing style by adding color to his orchestrations.

Harmonic progression is disciplined by established harmonic laws. Each period of musical writing was governed by specific rules and regulations which contributed to a certain amount of conformity and conventionalism. Each period, however, also produced individualistic composers who rebelled against harmonic rules and regulations by establishing alternate ways of expressing their ideas and thoughts. At first, the listener should be exposed to typical progressions from the classical period. The music of Haydn, Mozart, and Beethoven provides a distinctive repertoire of worthy material. By means of the piano or the orchestra itself, the conductor can select and illustrate pertinent harmonic progressions from these scores. This will begin to establish a point of reference for the listener.

The experiment with classical literature can be repeated with demonstrations from the romantic, impressionistic, and contemporary periods of writing as well. It would be necessary to emphasize how harmonic possibilities have grown through the centuries because of the composer's constant struggle to create music which is a true expression of himself, his emotions, his ideas, and his spiritual constitution.
The wholly different harmonic techniques used by Haydn, Mozart, Brahms, Debussy, and Stravinsky will provide valuable resource material for the listener. Aural and visual comparisons should be made, for example, of Haydn's treatment of a harmonic progression like I, V7, I in the second movement of his "Surprise Symphony" (Figure 85) to Debussy's use of seventh and ninth chords in "La fille aux cheveux de lin" (Figure 86).
Figure 86
Much of this type of analytical experience can be accomplished during the period of time which is allocated to the development of a background in music theory. The student's activities here should provide him with an adequate knowledge of the structure of scales, triads, chords, and simple orchestration techniques. Cooper makes an adroit comment on the elements of music. He says, "Each piece of music has its own movement, its own balance, and its own feeling of direction. The careful listener will try to be sensitive to these and, while doing so, will become aware of the various general procedures without becoming deaf to the uniqueness of the individual piece."

The elements of melody and rhythm seem to be absorbed by the listener's ears with great ease and facility. In order to listen specifically to harmonic sounds and progressions, he must prepare himself with a background of listening experiences. He must bring to each session an accumulation of mentally recorded sounds which will provide him with the necessary tools for comparison and evaluation.

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The structural elements of form can be divided into four basic groups: repetition, contrast, development, and variation. The interplay of these elements in the hands of the creative composer results in musical design. Due to the very nature of music itself, the task of molding musical structure becomes a complex involvement.

Form in music is likened in principle to an architectural design; "...it [form] distributes the areas of activity and repose, tension and relaxation, light and shade, and integrates the multitudinous details large and small, into spacious and coherent structure." 45

Through the student's planned experiences in music theory, he should be familiar with terms like motive, phrase, cadence, and period, recognize two-part binary and three-part ternary song forms, and be acquainted with the meters and structures of a march, polka, and waltz. Only through a basic understanding of these fundamental components of form can he become more involved with the analysis of larger forms.

An important aspect of the listener's comprehension is to be aware of how form is shaped. Johnson discloses that the "unit of musical form is the melodic, harmonic or rhythmic thought, which may take the shape of a short phrase or possibly a complete 'sentence.'

By skillful arrangement of new and contrasting ideas, a musical pattern comes into being.\(^46\) In a sense, when the listener is challenged by a complicated musical structure, a methodical approach to analysis must be employed. This kind of analytic experience includes the following characteristics: knowledge, perception, and memory. "Knowledge and memory together allow us to predict the future of any moment in the piece, sometimes quite specifically, more often in only a generalized way."\(^47\) Perception, too, is dependent upon the listener's memory because it allows for a correlation of musical ideas. Prophetic reaction can be compared to the reaction of a theatrical audience during a dramatic mystery. Audiences often can predict the name of the guilty person by means of their previous experience with the author's writing techniques, their perception concerning the correlation of facts and situations, and finally, their powers of assimilation and retention of what preceded in the development of the plot.

Assume that the listener, through periodic discussions and research assignments, has acquired some knowledge of the general characteristics of form and how various composers treated them. By means of selected listening activities, the student should be required to concentrate on specific aspects of design, should sharpen his powers of perception, and should then apply this acquired process of analysis to future listening experiences. Contingent upon repeated


\(^{47}\) Grosvenor Cooper, op. cit., p. 60.
listening sessions, the listener will accumulate a reservoir of musical sounds which he will commit unconsciously to his memory. Each student should be urged to listen to a recording many times, certainly as many times as his interest and leisure time permit.

Fundamental experiences with musical design need to be calculated to lead a student to larger forms, such as symphony, concerto, overture, suite, theme and variations, and tone poems. Brief discussions focusing attention on the design of these forms can be enhanced by referring to diagramed illustrations found in Chapter Two on music theory. A questionnaire similar to the one presented on pages 201-204 will contribute to the ultimate success of his experiences.

Additional illustrations can be developed when listening to a composition in the form of a theme and variations. In this type of work, the student should be aware of the number of ways the composer orchestrates his variations. Also, he may want to list the instrumentation of the contrasting sections. A particularly good example of this form is Bach's "Goldberg Variations."

When listening to a suite, the student should be requested to indicate the moods or dance styles of each movement. If this reaction is based on an initial listening, his impressions then should be compared to the suggested movement titles by the composer. Although Grofé's "Grand Canyon Suite" is thoroughly familiar to most young people, it is an excellent illustration of how mood can be suggested by the composer and sensed by the amateur listener.
One of the purposes of listening experiences is to communicate the composer's artistic expression to the emotional intellect of the listener. The listener's mandate, in order to increase his enjoyment of music, is to study the composer's work in many ways: "the way in which he uses the instrument for which he is writing, the distinctive weave of his musical fabric, and most subtle of all, his individual use of form, the personal way in which he builds his musical structure." It is important to recognize that "all these influence what he has to say, and added to what he was as an individual, give the listener a very definite hint of what to expect in the music he wrote."  

A selective listening program for each year the student participates in the orchestra assists the director in controlling the musical environment for his students. In a sense, through selective listening, the instructor is attempting to discipline mental behavior, influence cultural taste, and nurture healthy musical attitudes. This is his charge and indeed a crucial aspect of his dedication as a music educator.

A Selected Listening Program is presented herein which can be used in its present form or augmented and changed at the discretion of each director. In the final analysis, only he can determine the needs of his students and the musical environment in which they are

to grow. The lists of recordings presented were selected specifically for each of four high school grades. In each list there is included a variety of styles, periods of writing, and national backgrounds. The lists, however, are limited to the orchestral repertoire.

Although each grade level is represented by similar styles, the complexity of these styles, forms, and orchestrations, and the aesthetic involvement become more intricate as the student proceeds from grade to grade. Analytic discussions in class may be aimed at general statements clarifying concepts pertinent to all compositions. Individual help can be offered when the need arises or possibly by having each grade level meet separately for a short period of time.

Evaluation of listening experiences is a complicated responsibility. The director's task can be helped by providing each student with Listening Data Cards. By this means, he will have tangible evidence of the frequency of listening activities and any apparent changes in attitude. A sample listening data card appears on the following page. In order to keep an accurate estimate of listening activities, every student should submit one card for each listening session. These can be kept on file until the end of the year and returned to the student so that he can develop his own file on his listening experiences for four years of participation in orchestra. These cards can be used to keep a file on live musical performances as well.
X. Listening Data Card

<table>
<thead>
<tr>
<th>Student's Name: ____________________</th>
<th>Date: ________________</th>
</tr>
</thead>
<tbody>
<tr>
<td>Title of Composition: __________________________________________</td>
<td></td>
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<tr>
<td>Composer: _____________________________________________________</td>
<td></td>
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<tr>
<td>Historical Period: _____________________________________________</td>
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<tr>
<td>Performing Group: _____________________________________________</td>
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<tr>
<td>Conductor: ____________________________________________________</td>
<td></td>
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<tr>
<td>Design of Composition: _________________________________________</td>
<td></td>
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<tr>
<td>Number of times composition heard: _____________________________</td>
<td></td>
</tr>
<tr>
<td>Title of supplementary reading on composer or composition, if any:</td>
<td>__________________________________________</td>
</tr>
</tbody>
</table>

In one paragraph, tell what you like or disliked about this listening experience.
XI. Selective Listening Program

Freshman Year

Symphony

Haydn
  Symphony No. 96, G Major "Surprise"
  Royal Philharmonic, Beecham
  (Capitol-7127)

Beethoven
  Symphony No. 5, c minor
  NBC Symphony Orchestra, Toscanini
  (Victor-LM 6901)

Concerto

Mendelssohn
  Violin Concerto in e minor
  Boston Symphony, Munch
  Jascha Heifetz, violinist
  (Victor-LM 2314)

Overture

Brahms
  Academic Festival Overture
  New York Philharmonic, Walter
  (Columbia-ML 5126)

Program Music

Handel
  The Fireworks Music; The Water Music
  Philadelphia Orchestra, Ormandy
  (Columbia-ML 5417)

Copland
  Rodeo Suite
  Utah Symphony, Abravanel
  (Westminster-XWN 18840)

Jazz

Bernstein
  What is Jazz?
  Omnibus Series, Bernstein
  (Columbia-CL 919)
Ballet Suite

Tschaikowsky
Sleeping Beauty Ballet
Conservatoire de Paris Orchestra
Roger Desormiere
(London-CM 9051)

Theme and Variations

Elgar
Enigma Variations
Royal Philharmonic, Beecham
(Columbia-ML 5031)

Tone Poem

Liszt
Les Preludes
Philharmonic Orchestra, Silvestri
(Angel-35636)

Opera Overture

Rossini
The Thieving Magpie
Philharmonia, Von Karajan
(Angel-335890)

Classical Period

Mozart
Eine Kleine Nachtmusik
Three German Dances
Columbia Symphony, Walter
(Columbia-ML 5004)

Romantic Period

Brahms
Hungarian Dances
New York Philharmonic, Walter
(Columbia-ML 5136)

Rachmaninoff
Rhapsody on a Theme by Paganini
Boston Pops Orchestra, Fiedler
Leonard Pennario, pianist
(RCA Victor-LSC-2678)

Impressionistic Period

Debussy
Afternoon of a Faun
Philadelphia Orchestra, Ormandy
(Columbia-ML 5112)
<table>
<thead>
<tr>
<th>Contemporary Period</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Copland</strong></td>
</tr>
<tr>
<td>El Salon Mexico</td>
</tr>
<tr>
<td>Columbia Symphony, Bernstein</td>
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<tr>
<td>(Columbia-CL 920)</td>
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<tr>
<td><strong>Honegger</strong></td>
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<tr>
<td>Pacific 231</td>
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<tr>
<td>Philharmonic Symphony (London), Scherchen</td>
</tr>
<tr>
<td>(Westminster-XWN 18486)</td>
</tr>
</tbody>
</table>
Selective Listening Program

Sophomore Year

Symphony

Haydn
Symphony No. 100 in G Major, "Military"
Columbia Symphony, Walter
(Columbia-MS 6436)

Mendelssohn
Symphony No. 4, "Italian"
NBC Symphony, Toscanini
(Victor-IM 1851)

Concerto

Tschaikowsky
Piano Concerto No. 1, in b flat minor
Symphony of the Air, Kondrashin
Van Cliburn, pianist
(Victor-L3C 2252)

Overture

Beethoven
Egmont
Minneapolis Symphony, Dorati
(Mercury-18016)

Program Music

Ibert
Escales (Ports of Call)
Philadelphia Orchestra, Ormandy
(Columbia-MS 6473)

Copland
Appalachian Spring Suite; Billy the Kid
Philadelphia Orchestra, Ormandy
(Columbia-ML 5157)

Jazz

History of Jazz Series, Vols. I-IV
(Capital-T 793, 4, 5, 6)
Ballet Suite

De Falla
Three Cornered Hat Ballet
L'Orchestre de la Suisse Romande, Ansermet
(London-CM 9292)

Theme and Variations

Franck
Symphonic Variations for Piano and
Orchestra, Philadelphia Orchestra, Ormandy
Casadesus, pianist
(Columbia-MS 6070)

Tone Poem

Rachmaninoff
Isle of the Dead
Philadelphia Orchestra, Ormandy
(Columbia-ML 5043)

Opera Overture

Mozart
Impresario
Columbia Symphony, Walter
(Columbia-ML 5004)

Classical Period

Mozart
Symphony No. 40, in g minor
Pittsburgh Symphony, Steinberg
(Capital-SL 9200)

Romantic Period

Tschaikowsky
Serenade in C for Strings
Boston Symphony Strings, Munch
(Victor-LSC 2105)

Impressionistic Period

Respighi
The Fountains of Rome; The Pines of Rome
NBC Symphony Orchestra, Toscanini
(Victor-LM 1766)
Contemporary Period (Early)

Stravinsky
Le Sacre du Printemps
Paris Conservatory Orchestra, Monteux
(Victor-LSC 2085)

Gershwin
Concerto in F for Piano
New York Philharmonic, Kostelanetz
Oscar Levant, pianist
(Columbia-CS 8641)
Selective Listening Program

Junior Year

Symphony

Beethoven

Symphony No. 3 in Eb Major, "Eroica"
Cleveland Orchestra, Szell
(Epic-BC 1001)

Brahms

Symphony No. 1 in C minor
New York Philharmonic, Bernstein
(Columbia-MS 6202)

Concerto

Haydn

Trumpet Concerto in Eb Major
Vienna State Opera Orchestra, Scherchen
Belmotte, Trumpetist
(Westminster-14135)

Overture

Beethoven

Coriolanus Overture; Leonore No. 3
Boston Symphony, Munch
(Victor-LM 2015)

Program Music

Respighi

Gli Uccelli (The Birds)
London Symphony Orchestra, Dorati
(Mercury-90153)

De Falla

Nights in the Gardens of Spain
New York Philharmonic, Mitropoulos
(Columbia-ML 5172)

Jazz

Seven Ages of Jazz Series
(Metro Jazz—2-E 1009)
### Ballet Suite

**Stravinsky**
- Firebird Suite; Petrouchka Suite
  - Philadelphia Orchestra, Ormandy
  - (*Columbia-ML 5030*)

### Theme and Variations

**Brahms**
- Variations on a Theme by Haydn
  - New York Philharmonic, Walter
  - (*Columbia-ML 5076*)

### Tone Poem

**Strauss**
- Don Juan
  - Cleveland Orchestra, Szell
  - (*Epic-BC 1011*)

### Opera Overture

**Mozart**
- The Marriage of Figaro
  - Columbia Symphony Orchestra, Walter
  - (*Columbia-ML 5004*)

### Baroque Period

**Vivaldi**
- The Four Seasons
  - Philadelphia Orchestra, Ormandy
  - (*Columbia-MS 6195*)

### Romantic Period

**Bizet**
- Symphony No. 1 in C Major
  - New York Philharmonic, Rodzinski
  - (*Columbia-ML 2051*)

**Dvorak**
- Symphony No. 5, "From the New World"
  - Chicago Symphony, Reiner
  - (*Victor-LM 2214*)

### Impressionistic Period

**Ravel**
- Daphnis and Chloe, No. 2
  - Cleveland Orchestra, Szell
  - (*Epic-BC 1263*)
Ravel
Alborada del gracioso
Minneapolis Symphony, Dorati
(Mercury-19030)

Contemporary Period

Holst
The Planets
London Symphony Orchestra, Sargent
(London-LL 1019)
Selective Listening Program

Senior Year

Symphony

Brahms
Symphony No. 4 in e minor
Columbia Symphony, Walter
(Columbia-ML 5439)

Tschaikowsky
Symphony No. 6, "Pathetique"
New York Philharmonic, Mitropoulos
(Columbia-MS 6006)

Concerto

Bartok
Concerto No. 3 for Piano
Vienna Pro Musica, Gielen
Sandor, pianist
(Vox 511490)

Beethoven
Piano Concerto No. 5, "Emperor"
Symphony of the Air, Krips
Rubinstein, pianist
(Victor-LSC 2124)

Overture

Mendelssohn
A Midsummer Night's Dream Overture
Philadelphia Orchestra, Ormandy
(Columbia-ML 5221)

Program Music

Beethoven
Symphony No. 6, "Pastorale"
Cleveland Orchestra, Szell
(Epic-BC 1249)

Berlioz
Symphonie Fantastique
Vienna Philharmonic Orchestra, Monteux
(Victor-LM 2362)
Jazz

Dave Brubeck  Brubeck at Carnegie Hall  
           (Columbia-C2S 826)  

Stan Kenton  New Concepts in Artistry in Rhythm  
             (Capitol-T 383)  

Ballet Suite

Menotti  Sebastian Ballet Suite  
         NBC Symphony, Stokowski  
          (Victor-LM 1858)  

Theme and Variations

Schoenberg  Theme and Variations for Orchestra  
             NBC Symphony, Craft  
              (Columbia-M2S 694)  

Rachmaninoff  Rhapsody on a Theme by Paganini  
              Chicago Symphony, Reiner  
               (Victor-LSC 2430)  

Tone Poem

Strauss  Death and Transfiguration  
         Vienna Philharmonic, Von Karajan  
           (London-CS 6211)  

Sibelius  The Swan of Tuonela  
         Philadelphia Orchestra, Ormandy  
          (Columbia-ML 5181)  

Opera Overture

Verdi  La Forza del Destino  
       Philharmonia, Leinsdorf  
        (Capitol-SL 9212)
**Baroque Period**

Bach
Orchestral Suite No. 3
Vienna State Opera Orchestra, Scherchen
(Westminster-17058/9)

**Classical Period**

Mozart
Symphony No. 35, "Haffner"
Cleveland Orchestra, Szell
(Epic-BC 1106)

**Romantic Period**

Rachmaninoff
Symphony No. 2
London Philharmonic Orchestra, Boult
(Victor-LM 2106)

Brahms
Concerto in D for Violin
New York Philharmonic, Bernstein
Francescatti, violinist
(Columbia-MS 6471)

**Impressionistic Period**

Debussy
Nocturnes for Orchestra
Philadelphia Orchestra, Ormandy
(Columbia-ML 5112)

Delius
North Country Sketches
Royal Philharmonic Orchestra, Beecham
(Columbia-ML 4637)

**Contemporary Period**

Shostakovich
Symphony No. 10
New York Philharmonic, Mitropoulos
(Columbia-ML 4959)

Hindemith
Concerto for Horn and Orchestra
Philharmonia, Hindemith
Brain, French hornist
(Angel-S 35491)

Villa-Lobos
Bachianas Brasileiras No. 2, for Orchestra
National Radio Orchestra of France, Villa-Lobos
(Angel 35547)
CHAPTER FIVE
DEVELOPING AN AESTHETIC SENSITIVITY TO ORCHESTRAL MUSIC BY MEANS OF RESEARCH, DISCUSSIONS, AND RELATED ACTIVITIES

I. The Aesthetic Process

Contemporary society has focused considerable attention on the arts in recent years. More prominently, music has emerged as an exalted force in molding public opinion and attitudes toward artistic expression. This expression now is recognized as a vital factor in the cosmos of life. To deny its presence, its significance, and its influence on the design of the prevailing mores of our society would be ludicrous.

Most music educators will agree that the best and more readily retained learning results when the student becomes an active participant in his daily musical experiences and activities. The ingredients which are manifest in these contemplated achievements must allow for self-expression. When guided by a dynamic, inspired teacher, and nourished by sophisticated course content, these experiences germinate from everyday practical experiences into aesthetic sensitivity.

Max Shoen clarifies this concept by stating that, "the esthetic is
living IN experiences, in contrast with the practical, which is living BY experiences.¹

Since aesthetic response is influenced by what the individual viewer or listener brings to the experience, it is the emotional and intellectual character of the individual that is to be nourished. Attention should be focused on the student as the most important single factor in developing sensitive reactions to works of art; consequently, all activities should find their logical place in the individual's entire growth process. Before developing specific procedures concerning musical experiences, it is necessary to understand the developmental aesthetic process itself.

Criticism

One of the essential component elements in developing aesthetic responses is criticism. Dewey claims that "criticism is judgment,"² and that judgment, "as an act of controlled inquiry demands a rich background and a disciplined insight."³ This criterion for making valid judgments places a substantial responsibility on the accumulated knowledge and experience of the individual. The high school student often is perplexed by the complexities of academic growth. When he is encouraged to become deeply involved in experiences which require


３. Ibid., p. 300.
a sensitive response, a discriminating comment, or a value judgment, the student discovers a challenging task before him. This involvement demands long range aims and objectives concerning the depth and breadth of aesthetic-oriented activities. Careful evaluation must be made of the student’s actual intellectual ability and his manner of absorbing and discerning pertinent knowledge.

At first, a clear definition of the function of criticism will help establish logical attention on the process involved. Woodworth indicates, "Criticism is simply the ability to say something about the meaning and the value of an object." Naturally, "the more we know about the object of our criticism, the better we can put into words our comment and judgment." In language that the high school student can understand, the function of criticism is identified as a possible realm of expression for all students. Certainly the ability to say something about an art work is within the scope of every student's verbal expression. How pertinent these comments are and the logic of their expression are areas which can be guided and developed.


5. Ibid., p. 155.
Elements of Criticism

Upon recognizing the basic function of criticism, it is necessary to analyze the elements which comprise it so that an intelligent and sequential pattern of analysis can result.

Sensory Responses. The first concentration would be centered around the individual's sensory reactions. The concern here is the student's initial response and impression of the art work being experienced. "Impressions, total qualitative unanalyzed effects that things and events make upon us, are the antecedents and beginnings of all judgments."6

Webster lists many definitions of the term aesthetic. One in particular is relevant since it suggests that an aesthetic response is, "of, or pertaining to pure feeling or sensation."7 Application of this concept to actual experiences with art works will provide adequate contact for the young person. It must be understood that first impressions of art works normally result in a strong positive or negative response. Both can be valid reactions.

Most people will agree that most emotional involvement in works of art is concentrated on its beauty. For a moment, however, it is necessary to reflect upon a negative reaction as well. What are the explanations for sensations experienced upon (1) hearing cacophonous music, (2) seeing a painting with figures completely


distorted, and (3) reading a book filled with chaotic, confused verbal entanglements described with a vivid and prolific use of profanity? Are these not reactions which stir feelings? Can they not be sensations spurred on by a negative response to a creative endeavor? Would it not be possible to consider these aesthetic responses?

If, then, a negative impression can be aesthetic, and if it is a true reaction of the consumer's feeling, opportunities for repeated contacts should be encouraged to determine the validity of the response. Negative impressions can develop into positive ones upon subsequent contact with the particular work in question. 

Perception. The second important consideration is perception. A guiding principle to consider is that the understanding and ultimate perception of artistic expression are the result of repeated and varied experiences with the art medium. Joseph Machlis reveals that, "Art, like love, is easier to experience than define."\(^8\) He broadens this idea by explaining, "We may say that art concerns itself with the communication of certain ideas and feelings by means of a sensuous medium--color, sound, bronze, marble, words. This medium is fashioned into a symbolic language marked by beauty of design and coherence of form."\(^9\) He concludes by indicating art "appeals to our

mind, arouses our emotions, kindles our imagination, enchants our senses. These sensory impressions, however, become valid experiences only as they are perceived by the intellect. In essence, the perceiver is being asked to define or analyze the impression. This requires an accumulation of basic data and knowledge concerning artistic expression. Dewey states that "to define an impression is to analyze it, and analysis can proceed only by going beyond the impression, by referring it to the grounds on which it rests and the consequences which it entails. And this procedure is judgment."

Imagination. A third consideration involves the process of imagination. Now the individual is called upon to conjure concrete images which present themselves in such a vivid state that the artist communicates his message to the consumer. Each participant, however, must discover for himself those aspects of the experience which are most enjoyable and those which are displeasing. The consequential factor is that a person's reaction or response be his own. In a manner of speaking, he must give himself to the inner workings of the art work and participate in the experience step by step. Stravinsky comments on this type of involvement by stating, "This exceptional participation gives the partner such lively pleasure that it unites

10. Ibid., p. 3.
him in a certain measure with the mind that conceived and realized
the work;\textsuperscript{12} furthermore, it gives him "the illusion of identifying
himself with the creator. That is the meaning of Raphael's famous
adage: To understand is to equal."\textsuperscript{13}

Imagination allows a person to become completely absorbed
with his learning experience so that the substance of the work
clearly illuminates and imposes itself on the mind of the perceiver.
Upon repeated contacts, the experience deepens and becomes a reflection
of his personality, based, for the most part, on past experience and
knowledge. It is at this time that the consumer is making direct
contact with the artist. Schoen exclaims that, "When experience
has reached this point it has...attained its practical end; because
once a situation has become a stimulus for a definite response, the
adjustment to it is complete and the problem of survival in that
situation has been solved."\textsuperscript{14}

\textbf{Discrimination.} The fourth and final consideration in the
developmental aesthetic process is discrimination. Here the consumer
is prompted to make a valid decision concerning the worth of the art
work. He must decide whether or not the experience is worthy of
further concentration and whether or not these additional contacts will
be enjoyable. "Discrimination is an intellectual process. It calls

\textsuperscript{12} Stravinsky, \textit{op. cit.}, p. 140.

\textsuperscript{13} Ibid., p. 140.

\textsuperscript{14} Max Schoen, \textit{op. cit.}, p. 13.
for a standard, a criterion of evaluation, which can only be of the nature of what is to be evaluated.\textsuperscript{15}

The four step process of making value judgments involving art experiences can absorb a varied amount of time depending upon the individual consumer. Some people are prone to make immediate, definitive judgments at the onset of an experience. In these instances, it becomes apparent that either the elements of impression, perception, imagination, and discrimination were accomplished almost spontaneously, and with some logical sequence, or that the consumer did not go beyond the initial stage of the process.

Stravinsky claims, "It is my conviction that the public always shows itself more honest in its spontaneity than do those who officially set themselves up as judges of works of art."\textsuperscript{16} Dewey, on the other hand, demands more from the consumer by establishing, "A judgment as an act of controlled inquiry demands a rich background and a disciplined insight."\textsuperscript{17}

The implications of the Stravinsky observation for the high school student are clear. Young people, because of their limited experiences and lack of cultural maturity, often will make spontaneous judgments and evaluations. Whether their judgments are a true expression of the consumer's feelings is difficult to determine. It would be imperative to become personally acquainted with each student

\textsuperscript{15} Ibid., p. 49.

\textsuperscript{16} Igor Stravinsky, \textit{op. cit.}, p. 91.

\textsuperscript{17} John Dewey, \textit{op. cit.}, p. 300.
and make observations of repeated experiences with works of art. Ideally, establishing a controlled environment in which young people can grow would be an exceptional condition in which to work. Only a portion of the responsibility, however, lies in environmental conditions, for the background of the student, including his heredity, and the quality of the art work also assume equal proportions. That "Good art possesses a kind of super truth...is more probable, more acceptable, more convincing than fact itself. Naturally; for the artist is endowed with a sensibility and a power of communication, a capacity to 'put things across' which events and the majority of people to whom events happen, do not possess."

II. Art As Expressive Communication

Art as a means of communication has been the prevailing concern of all past eras. Inasmuch as it was necessary to discover any and all means of assimilating the environment in which people lived, at first, means of communication quite naturally had a utilitarian purpose.

Consider for a moment the daily living habits of the pre-civilized man. The entire environment in which he lived was a functional and integral part of his life. It was a necessity and a matter of survival for him to seek out ways of expressing himself by

word, deed, or sound. Since these means were recognized as useful resources for continuing existence, they were absorbed by inhabitants to become characteristics of a way of life; consequently, art too, evolved in a similar manner.

The noted Mexican composer, Carlos Chavez, reflects upon the functional aspects of art as communication in this way. "Language, of course, was utilitarian; but music and painting and dance—in their incipient phases—were also utilitarian, as in these early stages art was an agent of magic, and magic is nothing but a utilitarian expedient."¹⁹ He goes on to say, however, that no matter how utilitarian these modes of expression were, "They had in themselves all the characteristics of art, since they came from, and appealed to the aesthetic sense of the individual."²⁰

It is plausible to conclude that expression in the fine arts comes from and appeals to the aesthetic sensitivity of a person's perception; then the principles of criticism are evolved similarly based on the individual's feelings and reactions to artistic expression. When perception is stimulated by what a person sees or hears, it is influenced and controlled by many factors:

1. the accumulated experience of the individual with a particular mode of expression


²⁰. Ibid., p. 21.
2. the acquired skills in making analytical judgments

3. the differences in the individual's intrinsic ability for absorbing abstract means of communication.

Vernon L. Kliever says, "The primary concern of aesthetics is the perception and measurements of a particular type of value. And this value probably exists as a relationship between the individual and the subject that is valued."21 He goes on to explain this relationship and establishes how the young musician must approach it with a particular kind of attitude. He says, "the development of the aesthetic attitude involves an awareness of the qualities of experiences. Aesthetics as a discipline develops the musical intellect, because of the wide range of questions that must be asked."22

III. Developing Aesthetic Sensitivity in Music

Developing an aesthetic sensitivity in a young musician is the broadening of his cultural horizon. By augmenting a student's knowledge and experience, the school helps the student become better equipped to cultivate a finer taste and discrimination in making value judgments. By establishing a code of aesthetics, it would be possible for a young musician to explain why he values music; furthermore,


22. Ibid., p. 58.
"a better understanding of the aesthetic domain would probably influence artistic creation, criticism and appreciation."

Developmental Experience

Initially, the young musician should become aware of the process involved in a developmental experience. He must be conscious of the characteristics of artistic expression because they influence the listener's aural and intellectual perception. Mursell lists five characteristics of the developmental experience for consideration.

1. arresting: it imposes itself; it grips the attention
2. impelling: it inaugurates action
3. revealing: it opens up new understanding; it brings new insight
4. fulfilling: it conveys a swift, intimate, yet unmistakable sense of enlargement, of illumination, of better functioning of success or the sure promise of success
5. conscious: it is an experience in which the learner himself is at least partially, though perhaps for the time not fully aware of what is happening to him, why it is valuable, and what is coming out of it.

The music student must approach each listening assignment with these characteristics clearly established in his mind. He then will bring to his criticism a logical and functional process of

23. Ibid., p. 58.
evaluation. It has been noted earlier that the most immediate and natural response to any artistic expression will be a simple negative or positive one. The untrained listener, for example, will be discovered saying, "I liked it very much," or "I disliked it intensely," without any further explanation. It is the trained listener who has been taught to observe the constituent elements which make up the total mode of expression who will support his commitment by saying, "I liked it very much because..." and proceed to indicate the reasons for his response.

Before a valid judgment can be made, the student will find it necessary to answer the many questions which arise in his mind concerning the art work he is experiencing; for example, does it impose itself upon him? Or, does it inaugurate continued interest which allows for further investigation? Does it provide new understanding about this particular work and others which may have similar elements? Does a sense of satisfaction result from being a part of the experience, whether it be at a concert hall, a museum, or a theatre? Finally, will this reaction develop into a permanent imprint, or is it a passing, fleeting moment? Some frustrations will be relieved by recognizing that experiences with art works must be allowed to mature with repeated contacts.

Instead of having students become involved with a critical analysis of an entire concert program, it would be more valuable to concentrate on just one portion of a program. If a group of students
is assigned to attend a concert by a local symphony orchestra, one may be asked to observe the conductor, another the playing proficiency of the orchestra, and still another, a specific composition being featured on the program. If a soloist is appearing with the group, an additional student could be assigned to evaluate this performance.

**Teacher Motivation**

Another relevant aspect of influencing aesthetic reaction in young people is teacher motivation. The director who approaches his teaching procedures with inspirational zest and who encourages his students to do similarly with their study habits, permits a wholesome environment in which to work.

Motivation in teaching is a crucial feature of all academic learning; however, when it applies to musical disciplines, the additional ingredient of skill becomes a pertinent factor in the entire motivation process. This motivation can be accomplished in several ways.

1. **Generally.** In a general way, the director motivates the entire group to react to certain details concerning group expression. Part of each rehearsal should be devoted to improving general playing habits of interpretation and technical performance. Suggestions to the group which are meaningful, to the point, and designed to provide effective results, will motivate young musicians to positive responses.
2. **Specifically.** In a specific way, the director motivates individuals to improve their levels of performance by personalized attention, individual instrumental study, student conferences, and special assignments designed to improve their musicianship.

3. **Aesthetically.** By means of emotionally charged procedures, the director motivates his students to respond sensitively to the pleasures of music. The impact of a passage of music described in an exciting manner will inspire students to play it in a similar way. By occasionally playing recordings of beautiful musical sound, the students will become trained to evaluate musical tone more acutely. Finally, the choice of a significant vocabulary conceived to conjure images in the minds of the students will provide the director with additional means of effective stimulation.

Some of the important factors of learning must be understood before attempting to provide students with experiences developed to inspire aesthetic responses. The music director should evaluate the necessity of:
1. establishing a code of musical behavior
2. allowing for developmental experiences
3. encouraging self-inquiry
4. providing teacher motivation.

Vocabulary for Criticism

Procedures which the director may find useful include the occasional reading and discussing of critical reviews of musical events. These reviews, written by contemporary critics employed by local newspapers, can be analyzed in terms of their descriptive and informative worth. The students can develop a list of those words which are unfamiliar and those which the critics use to evolve a smooth and effective literary style. This list should include the meanings of the words so that the student can become alerted to their usage in sentence structure. At first, assignments in the writing of critical reviews can be limited to musical assembly programs, school talent shows, concerts, and recitals. The English Department should be consulted to help establish the proper manner of assimilating such a vocabulary. In addition, the student should be informed that many of the terms used to evaluate music can be applied to the evaluation of other art works as well.

On the following page is a list of fifty words or word-combinations which can be useful to the student who wishes to develop a literary style of music criticism. The list is not intended to be conclusive. It merely represents a small portion of words found in a number of musical reviews by professional critics.
Music Criticism Vocabulary List

1. abundance of melody
2. air of sadness
3. brilliant and energetic
4. calm and ease
5. clarity and simplicity
6. contrapuntal structure
7. contrasting themes
8. dramatic fury
9. dramatic imagination
10. driving rhythms
11. dynamic contrast
12. exquisite harmonies
13. fanciful and suggestive
14. fanfare flourishes
15. fiery chorus
16. fragmentary melodies
17. florid
18. harmonic ingredients
19. intensity
20. light and entertaining
21. lushly colorful
22. luxuriant melodic line
23. majestic and beautiful
24. mournful
25. noble
26. passionate
27. powerful
28. pictorial
29. rapid solo passages
30. repose and serenity
31. resounding
32. richness of tone
33. rhapsodic
34. ruggedness
35. melancholic
36. searing dissonances
37. sense of sighing
38. sonorous
39. stately melodies
40. stern and pompous
41. superior form
42. sustained and lyrical
43. tantalizing
44. tender caress of sound
45. tranquil and quiet
46. underlying pulse
47. vibrant with life
48. vigorous rhythms
49. wildly impassioned
50. witty and frolicsome
Once this vocabulary develops as a functional part of the student's literary expression, he is prepared to become more seriously involved with reviews of outstanding critics25 as extracurricular reading. He soon will discover that the words which appear on the preceding list are utilized frequently in these critiques.

Critical Style

The critic's style of writing as characterized by his choice and use of words can be compared to the composer's style of music writing as characterized by his choice and use of notes. In each case, the artist's ability to communicate successfully to the consumer his thoughts and ideas, is dependent upon the skillful and imaginative manipulation of the elements of his art. Sessions claims that, "The critic is, in fact, the listener who has become articulate, who has learned to put his judgments and his values into words."26

Through extensive reading activities, the young musician can become familiar with a critic's expressive style. It is not suggested that this style be imitated, or even used as a model. Rather, by means of comparison and analysis, the music student can become equipped with an adequate foundation, allowing for his own personal and intimate style of criticism to result. This does not imply that all orchestral students should become artist-critics; however,

25. Such critics as: Olin Downes, Virgil Thompson, George Bernard Shaw, and others.

procedures designed to alert these students to the complexities of this type of artistic expression should be encouraged.

Aesthetic Discrimination

Another factor in developing aesthetic sensitivity is discrimination. Roger Sessions places significant emphasis on this aspect of the critic's personality. The implications for the young person are clear. He "must learn to differentiate between lasting impressions and those which are fleeting, and between the musical experiences which give full satisfaction and those which only partly satisfy us." He goes on to explain that in order to "cultivate a sense of values, it is necessary to distinguish one's impressions in a qualitative sense.

An acquired sense of discrimination will allow the student to temper any pre-conceived convictions about what to expect when approaching new musical experiences. McKinney and Anderson say that, "Any sort of pre-judging is essentially uncritical; but we all pre-judge a book, picture, or composition, when we have knowledge of previous works by the same person; having an idea of what to expect from the author, we are bound to judge the quality of his new work in light of past achievements."

27. Ibid., p. 99.


Fundamentally, this is a valid observation. The director is cautioned to use discretion when applying this principle to the habits of the young musician. The high school student is just beginning to accumulate a body of knowledge concerning the structural and artistic elements of an art work. He rarely is sufficiently familiar with an artist's past contributions to make the necessary comparisons.

Frankly, the student's ability to develop technical facility is more rapid; it is never quite matched by his involvement in intellectual discourse at this stage of his development. Logically, however, the high school is the place to plant the seed which must be nourished slowly. Hopefully, a fully blossomed personality will result in later years as the student begins to apply this acquired knowledge to his daily living experiences.

Taking these factors into consideration, every effort should be made to provide opportunities for the maximum growth in areas which require aesthetic judgment. Again a passage by McKinney and Anderson is cited because it makes a pertinent suggestion for getting the best results from musical criticism. "Make yourself as well acquainted as your interest allows with the various forms of music and types of performers; then sample the writing of several newspaper critics, compare one with another and especially comparing their several judgments of specific performances that you have heard with your own opinion."30

30. Ibid., pp. 299-300.
Good criticism is possible only when the student (1) accumulates a background of varied experiences, (2) makes judgments based upon analytical and comparative investigation, and (3) allows for continuous growth in a methodical and sequential pattern, applying his knowledge whenever practicable.

IV. Experience In Other Areas Of The Fine Arts

Criticism in all areas of the fine arts involves similar principles of evaluation. The young musician should expand his activities to include experiences in the appreciation of painting, dance, and drama. Motivation for this augmented inquiry may stem from art works which are connected in some way to music.

Painting

Primary exposure to painting should be with canvasses depicting musicians, musical instruments, or musical subjects. Some suggested paintings appear on the following list. Reproductions of these can be secured at most libraries and bookstores.

1. The Three Musicians - Picasso
2. The Old Guitarist - Picasso
3. Piano Lesson - Matisse
4. The Concert - Van Loo
5. The Musicians - Caravaggio
Upon subsequent investigation, the student will discover that at the turn of the twentieth century, one particular style of art, impressionism, was aligned closely to impressionism in music. Artists like Cézanne, Monet, and Degas created an abundance of masterpieces which provide the young aesthetician excellent examples of great art from this historical period.

In like manner, the abstract contributions by the middle twentieth century artists provide ample opportunities for comparison to music from that period. Creative works by the cubists, futurists, and those who express themselves in free art, should become familiar paintings to the music student. Contemporary means of expression are most pertinent to the student's mode of living. Probably, the most logical involvement with other art forms, then, should be with contemporary paintings, dance, literature, or collectively, those art works which have been created during this century.

This is not to imply that experiences with paintings of musical subjects or personalities will result in a deep appreciation of pure art. Certain elements in paintings produce natural and immediate responses. It is not necessary, nor even to be encouraged, that the student find in the painting ingredients which he can relate to music. The primary goal is to see the painting. Hopefully, a positive response will lead to repeated encounters. An initial contact normally will allow the student to react to mood, use of color or subject matter of the art work; his repeated experiences
should bring out the features of balance, blend, texture, and the
like. Once these aspects of the painting are assimilated thoroughly,
only then should comparisons be made to similar features in music.
As an illustration, consider Picasso's "The Old Guitarist." The
student's first reaction may be that the painting depicts a mood of
sadness. To suggest that he must compare this mood to a sad mood in
a musical composition he is playing in the orchestra is fallacious and
without merit; nevertheless, a careful analysis could be made of the
beautiful use of light and dark shading, the skillful blend of blue
hues and the asymmetrical rhythm obtained in the aged stature of the
man's body.

These latter elements may be those which can find their place
in a musical composition. The artist's use of light and dark shading
can be compared to the composer's use of loud and soft dynamics.
The artist's technique of blending colors is comparable to the
composer's technique of building harmonic sounds, and so forth.

The late Aldous Huxley has said, "What is true of painting is
equally true of music: Music 'says' things about the world, but in
specifically musical terms. An attempt to reproduce these musical
statements 'in our own words' is necessarily doomed to failure."31
He expands these comments by saying, "We cannot isolate the truth
contained in a piece of music; for it is a beauty-truth and inseparable

from its partner. The best we can do is to indicate in the most
general terms the nature of the musical beauty-truth under consideration
and to refer curious truth-seekers to the original. 32

Dance and Drama

Concomitant with the music student's experiences with
paintings should be activities leading to an appreciation of dance
and drama. Based on the director's background and interest in the
related fine arts, the use of brief lectures or talks to stimulate a
curiosity in cultural activities should be a part of classroom
procedures. A few minutes at the beginning of each week could be
devoted to announcing and discussing any outstanding events that will
be scheduled during the coming week in the school and/or community.

Well known personalities participating in these lectures,
dance groups, art exhibits, or dramatic productions should be high-
lighted. Brochures announcing these events are often available and
should be used for bulletin board displays. The director may wish to
assign a committee to this project. Their specific concern would be
to develop a weekly bulletin board displaying information and pictures
about the famous personalities or groups visiting the community.
Rotating committee assignments each month will give many more students
an opportunity to participate in such a project.

32. Ibid., p. 39.
Occasional talks about these events held after school to which the rest of the student body and public are invited will help dramatize the importance of the music program. It will stimulate an interest in the activities of the music student, and provide a service to the people of the community.

Closely related to these talks and lectures would be visits to art and dance exhibits or dramatic productions by nearby theatrical groups. Although these activities will be extracurricular in nature, interest in them may be spurred on by motivating procedures which are a pertinent part of each orchestral rehearsal. Many times parents will be fascinated with these projects and supervise them as chaperones. Parents may be used for publicizing and managing the organizational details of the trip. Parental help, of course, should supplement the director's authority and never usurp it.

Through these augmented activities, the orchestral student will have numerous opportunities to accumulate a variety of meaningful experiences by making comparisons of artistic expression. If he learns to recognize those elements which are similar in each and those elements which allow the art work to emerge as a completely independent creation, he will nourish his aesthetic sensitivity.

The use of films and slides as an additional dimension in cultivating these aesthetic tastes, is always a fine means of presenting tangible, visual impressions. The director may use these visual aids
in his occasional after-school lectures, at assembly programs of
Parent-Teacher Association meetings, and on those occasions wherein
class time allows for supplementary activities to enhance the
orchestra's musical experiences.

V. Additional Projects Aiding Aesthetic Growth

Research and Reports

Research and reports on the historical backgrounds of composers
being performed in orchestra should be frequent assignments. On many
occasions, it is necessary for the director to supply such historical
information for news releases and program notes.

One procedure pertaining to program notes is to announce to
the orchestra that brief, informative statements about the lives of
composers and their compositions are needed for publicity purposes.
The assignment can be made to a specific class level (freshman,
sophomore, etc.) or to selected individuals who would benefit from
such an assignment. After each student participating in the project
has submitted his contribution, the director will select the paper
which contains the most suitable information for program notes.
Since printing these comments in the actual program is an expensive
measure, a student with a pleasant voice can narrate the remarks at
the concert itself. This type of presentation becomes very attractive
to the audience. It directs their listening to specific aspects of
the composition and adds sophistication to the entire evening.
When preparing news releases, the students must conform to the established procedures of the local newspaper in regard to public announcements. Articles always are typed double-spaced; furthermore, the article often is restricted as to the number of words that can be used. This will preclude that the student has some facility in preparing concise, informative statements which include the pertinent concert data. The entire project becomes more challenging when the articles submitted are evaluated on a competitive basis. The best news release, publicizing the school concert to its greatest advantage receives notable recognition by being selected to be sent to the local newspapers and other publicity outlets.

Live Publicity

Additional school spirit develops when small groups of orchestral students are assigned the task of providing publicity within the school itself. Those school plants which make use of public address systems allow for creative public announcements to stimulate school spirit. In these cases, brief, taped interludes of concert highlights could be presented several days in advance. These tapes are frequently usable by local radio stations as well as a means of publicizing community events.

Announcements for the school newspaper must be planned well in advance because printing schedules often do not allow more than a bi-weekly or monthly issue to be published. Whenever possible, candid photographs of working rehearsals or featured soloists should be included in the paper.
Art Publicity

The art department of the school may wish to participate in concert announcements by suggesting a competition for the best poster advertisement. These posters may be eligible for annual prizes which are awarded at art festivals. More than likely, some students in the orchestra will possess ability in art as well. These youngsters will act as public relations agents and provide liaison contact with students majoring in art.

Examinations

Periodic examinations as a means of influencing the discipline and control of academic growth should be used with discretion and as a logical consequence of course content and activities. They should act as a contribution to the total growth of the student and curriculum. Examinations are never to be used for punishment or out-growths of busy work assignments.

Depending upon the kind of information and data that a student is exposed to, examinations of the type which appear in Appendix D can be used with maximum results. The director is encouraged to develop any means necessary to allow for the ultimate growth which is a consequence of the activities and experiences an orchestral student encounters during his entire high school music career.
VI. Final Considerations

It is important to recognize that through classroom procedures extracurricular programs and events can become an integral part of the music student's musical environment. These experiences and activities must be planned carefully and guided to produce the desired musical results as established by the objectives of curriculum development. Each time the orchestral student participates in these academic and artistic pursuits, he should be encouraged to record them on paper using his acquired literary skills as an additional means of expressing himself.

Chavez claims, "Man expresses himself in various ways: words are the means of the literary language; numbers, of mathematical language; sounds, of musical language, and so on. Each one is specific and corresponds to equally specific needs." He continues to say, "The fact that we need varied means of expressions is a clear indication that they are not equivalent to one another." Although Chavez makes a valid observation, it is not the intention of this chapter to equate the arts. On the other hand, inasmuch as the elements of expression found in each of them are comparable, then the arts should be used to complement each other. Fortunately, with the

33. Carlos Chavez, op. cit., p. 3.
34. Ibid., p. 3.
increased emphasis in the arts, encouraged by the late President Kennedy's administration, there is a noteworthy trend to balance the curriculum to include concentration on all aspects of artistic expression.

The formidable task for the music educator is to focus attention on music and its distinctive position in the fine arts. He must refine and deepen the resources of the music student's experience and enhance it by providing varied opportunities for expression.

35. Upon assuming office in 1961, the late President Kennedy appointed a Special White House Consultant in the Arts.
CHAPTER SIX
SUGGESTED MUSICAL PROJECTS AS A MEANS OF STIMULATING MUSICAL GROWTH AND INTEREST

I. Initial Responsibility

The major responsibility for educating the high school music student lies in regular classroom procedures. Performing groups, furthermore, share the largest portion of this responsibility for education in music and education through music. The orchestra director must accept this challenge and seek out ways to involve his students in music projects designed to stimulate musical interest and growth.

When organized in a creative manner, musically-oriented projects should take into consideration individual patterns of interest and ability. At the same time, they should allow the student to cultivate a variety of interests which normally accompany an instrumental playing ability. It is not unusual to have high school musicians, at different periods in their development, become involved in arranging and orchestrating, composing and conducting, organizing jazz combos, and reading.
about music. In order to establish objectives which are qualitative, these projects should be structured to develop specific characteristics of the student's musical personality; furthermore, they should be related to and an outgrowth of experiences and activities in the orchestra.

Specifically, each orchestral student will be required to prepare at least one major project a year. The scope of this annual music project is outlined on the following pages for each academic level represented in the orchestra. Included are suggested topics for individual research, procedures for preparing the project, and information on the mechanics of theme writing. The director who is reluctant to coach his students on the mechanical aspects of preparing a research paper should consult the English department for assistance. On the other hand, he may wish to invite his English department colleague to act as a resource person for the project.
Book Synopsis

1. A synopsis may be written of a biography or autobiography of a well-known composer. The report format should be organized to include the following considerations.
   
a. The early childhood of the composer
b. His musical development and training
c. The historical background of the period in which he lived
d. The characteristics of his mature style of music writing
e. A brief analysis of one of his major compositions

2. A report may be made on any of the following alphabetical list of composers or any other composer whose music is being performed in regular orchestra rehearsals.

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<td>SCHUMANN</td>
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<tr>
<td>GRIEG</td>
<td>SIBELIUS</td>
</tr>
<tr>
<td>GROFE</td>
<td>STRAUSS, R.</td>
</tr>
<tr>
<td>HANDEL</td>
<td>STRAVINSKY</td>
</tr>
<tr>
<td>HANSON</td>
<td>TSCHAIKOWSKY</td>
</tr>
<tr>
<td>HAYDN</td>
<td>WAGNER</td>
</tr>
<tr>
<td>HINDEMITH</td>
<td></td>
</tr>
</tbody>
</table>

3. The report should be approximately three (3) to five (5) pages in length, preferably typed double spaced. Clear, handwritten reports are also acceptable.

4. All reports are to be documented according to procedures established in English class.
ANNUAL MUSIC PROJECT - SOPHOMORE YEAR

Critical Analysis

1. Each sophomore in the orchestra is to select, read, and give a critical analysis of TWO books on musical topics. One book should be concerned with one of the specific topics mentioned in List A. One book should be selected from List B.

List A - Musical Topics

a. The Theory of Music
b. The Techniques of Orchestration
c. The Art of Counterpoint
d. The Science of Acoustics
e. The Historical Development of the Orchestra
f. The Historical Development of Wind Instruments
g. The Historical Development of Percussion Instruments
h. The Historical Development of Stringed Instruments
i. The Historical Development of Conducting
j. The Techniques and Styles of the Classical Period of Music Writing
k. Nationalism in Music
l. The Historical Development of Folk Music in America
m. The Art of Violin Making
n. The Development of Sonata Form
o. The Development of the Concert Overture
List B - Suggested Texts

a. Kitty Barnes: Listening to the Orchestra  
   (New York: The Bobbs-Merrill Company, 1948)

b. Leonard Bernstein: The Joy of Music  
   (Simon and Shuster, Inc., 1959)

c. Samuel Chotzinoff: Toscanini. An Intimate Portrait  
   (New York: Alfred A. Knopf, 1956)

d. Aaron Copland: What to Listen for in Music  

e. Carlos Chavez: Musical Thought  
   (Cambridge: Harvard University Press, 1961)

f. McKinney & Anderson: The Challenge of Listening  
   (New Jersey: Rutgers University Press, 1943)

g. Julius Portnoy: Music in the Life of Man  

h. J. Raymond Tobin: Music and the Orchestra  
   (London: Evans Brothers Limited, 1961)

i. Bernard Shaw: Shaw On Music  
   (New York: Doubleday & Company, 1955)

J. Homer Ulrich: Music: A Design for Listening  

2. A sophomore whose interest in music goes beyond the scope of  
   the texts listed above, may select a book from other sources  
   upon approval of the director.

3. The report should be approximately six (6) pages in length,  
   preferably typed double space. Clear, hand written reports  
   are also acceptable.

4. All reports are to be documented according to procedures  
   established in English class.

5. Each report should include thorough statements about the FACTS,  
   IDEAS, AND CONCEPTS presented by the author which will help make  
   the student a better musician and increase his knowledge of music.
Critical Analysis

1. An orchestra member who reaches his junior year is expected to present a critical analysis of THREE live musical performances.

2. The report is to be not less than six (6) pages in length, or two (2) pages for each musical event.

3. When possible, the report should be typed double space. Clear, hand written reports are also acceptable.

4. Copies of concert programs attended should accompany all reports.

5. Included in each report should be the following considerations:
   a. type of organization or individual presenting the concert
   b. evaluation of the musicality of the performance
   c. comments about the conductor or accompanist
   d. comments about the format of the program
   e. brief statements about some of the music performed

In lieu of the above project, the junior music student has the prerogative of preparing the following project concerning operatic broadcasts.
Opera Broadcasts

1. A junior music student may submit a critical analysis of THREE live broadcasts of Metropolitan Opera Productions as performed on a network radio program Saturday afternoon.

2. The report is to be not less than six (6) pages in length, or two (2) pages for each program heard.

3. When possible, the report should be typed double space. Clear, hand written reports are also acceptable.

4. Included in each analysis should be the following considerations:
   a. a brief synopsis of the story of the opera
   b. some brief comments about the composer and the period in which he composed
   c. a list of the performing cast
   d. an evaluation of the musicality of the performance
ANNUAL MUSIC PROJECT - SENIOR YEAR

Project in Conducting

The annual music project for the senior music student is a three-fold endeavor closely related to his planned experiences in music theory.

1. A paper of no less than four (4) pages on the History and Development of the Art of Conducting.
   a. When possible, papers should be typed double spaced. Clear, hand written papers are also acceptable.
   b. All papers should be documented properly according to procedures established in English class.
   c. A bibliography should be included which contains at least THREE separate references on conducting.
   d. The following is a suggested list of texts and references on conducting.

2. Under the guidance of the director, the student should select, study, and prepare an orchestral score from the playing repertoire of the orchestra.

The director of the orchestra should provide opportunities for:

   a. analyzation of the score during theory sessions
   b. development of full score reading techniques including facility with transpositions
   c. development of proper baton techniques concerning the performance of the specific score

3. Upon becoming thoroughly familiar with the musical score, the student should be allowed to rehearse the orchestra leading to an actual performance of the prepared score at one of the following events.

   a. an assembly program
   b. a special concert devoted to student conductors
   c. a community function desiring a performance by the high school orchestra
   d. graduation ceremonies
II. Additional Projects For Voluntary Participation

On the following pages are eight individually conceived projects designed for both student and director. They are outlined so that a variety of interests and needs are represented, and in terms of voluntary participation.

Depending upon the scope of the orchestral curriculum and the schedule of activities, each director can participate in those projects which he feels will benefit the progress of his group. A unique feature is that each project can be used by an individual member of the orchestra as a means for personal enrichment, extra-credit, or as a means of becoming closely involved with the organizational structure of the orchestra.

Those projects which include group activities should be guided by the director for maximum efficiency. These are described in projects one through four.

1. Auditions and Membership
2. Rules and Regulations
3. Student Progress Book
4. Constitution and Officers

Those projects which involve individual students are described in projects five through eight.

5. A Music Resource Book
6. The Historical Development and Structure of the Symphony Orchestra
7. Special Research Report
8. Weekly Recital
Project One: Auditions and Membership

Since methodical planning will contribute to more efficient growth, it is suggested that each freshman or any student entering the orchestra for the first time receive a letter of welcome (p. 277) prior to his initial experiences with the group. Incoming freshmen frequently are auditioned at the various junior high schools they attend. Based upon this audition and the recommendation of the student's music teacher, he is placed in the high school orchestra. This type of approach in developing orchestral personnel guarantees the director a nucleus of students for building a properly-balanced instrumentation.

It is necessary for the orchestra director constantly to project a number of years, taking into careful consideration the number of seniors who graduate each year. In addition, performers on special instruments like oboe, bassoon, French horn, and the like, are not always in abundance. With the co-operation of the junior high school music staff, and in many cases the help of private music teachers, these instrumentalists can be developed on a regular basis.

Fortunately, on the high school level it is not uncommon for a student to play two instruments. Transfer of interest often results in a student changing from a more popular instrument like violin, clarinet, or trumpet, to those needed for
balanced instrumentation like viola, bassoon, or French horn.

On pages 275 and 276 examples of sample audition sheets are presented. A separate sheet has been organized for the percussion section since some of the items listed under technique will involve different characteristics. The sheet can be duplicated by one of the modern reproduction methods and be available when needed. It would be wise to keep a carbon copy of all audition sheets on file in the director’s office for future consultation. On occasion, student evaluations are questioned by the administration, guidance department, parents, and students themselves; a permanent file of this kind will provide the necessary means of securing such information.
# HIGH SCHOOL ORCHESTRA

## AUDITION SHEET

**Name:**

**Instrument:**

**Years Played:**

**Years of Private Study:**

**Date:**

### Winds and Strings

<table>
<thead>
<tr>
<th>I. TONE</th>
<th>Points Allowed</th>
<th>Points Received</th>
<th>Remarks</th>
</tr>
</thead>
<tbody>
<tr>
<td>a. Beauty</td>
<td>10</td>
<td></td>
<td></td>
</tr>
<tr>
<td>b. Volume</td>
<td>5</td>
<td></td>
<td></td>
</tr>
<tr>
<td>c. Bow or Breath Control</td>
<td>10</td>
<td></td>
<td></td>
</tr>
<tr>
<td>d. Intonation</td>
<td>10</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>II. TECHNIQUE</th>
<th>Points Allowed</th>
<th>Points Received</th>
<th>Remarks</th>
</tr>
</thead>
<tbody>
<tr>
<td>a. Scales</td>
<td>5</td>
<td></td>
<td></td>
</tr>
<tr>
<td>b. Articulation</td>
<td>5</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>III. RHYTHM</th>
<th>Points Allowed</th>
<th>Points Received</th>
<th>Remarks</th>
</tr>
</thead>
<tbody>
<tr>
<td>a. Accuracy</td>
<td>5</td>
<td></td>
<td></td>
</tr>
<tr>
<td>b. Stability</td>
<td>5</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>IV. SIGHT READING</th>
<th>Points Allowed</th>
<th>Points Received</th>
<th>Remarks</th>
</tr>
</thead>
<tbody>
<tr>
<td>a. Accuracy in Notes</td>
<td>5</td>
<td></td>
<td></td>
</tr>
<tr>
<td>b. Accuracy in Rhythms</td>
<td>5</td>
<td></td>
<td></td>
</tr>
<tr>
<td>c. Dynamics</td>
<td>5</td>
<td></td>
<td></td>
</tr>
<tr>
<td>d. Phrasing</td>
<td>5</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>V. PERSONAL BEHAVIOR</th>
<th>Points Allowed</th>
<th>Points Received</th>
<th>Remarks</th>
</tr>
</thead>
<tbody>
<tr>
<td>a. Attitude</td>
<td>5</td>
<td></td>
<td></td>
</tr>
<tr>
<td>b. Interest</td>
<td>5</td>
<td></td>
<td></td>
</tr>
<tr>
<td>c. Posture</td>
<td>5</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>VI. CONDITION OF INSTRUMENT</th>
<th>Points Allowed</th>
<th>Points Received</th>
<th>Remarks</th>
</tr>
</thead>
<tbody>
<tr>
<td>a. Accessories</td>
<td>5</td>
<td></td>
<td></td>
</tr>
<tr>
<td>b. Appearance</td>
<td>5</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**TOTAL CREDITS**

100
# HIGH SCHOOL ORCHESTRA

## AUDITION SHEET

<table>
<thead>
<tr>
<th>Name:</th>
<th>Instrument:</th>
</tr>
</thead>
<tbody>
<tr>
<td>Years Played:</td>
<td>Years of Private Study:</td>
</tr>
</tbody>
</table>

### Percussion

<table>
<thead>
<tr>
<th>Points Allowed</th>
<th>Points Received</th>
<th>Remarks</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>I. TECHNIQUE</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>a. Use of Sticks</td>
<td>5</td>
<td></td>
</tr>
<tr>
<td>b. Use of mallets</td>
<td>5</td>
<td></td>
</tr>
<tr>
<td>c. Use of cymbals</td>
<td>5</td>
<td></td>
</tr>
<tr>
<td>d. Rudiments</td>
<td>15</td>
<td></td>
</tr>
<tr>
<td><strong>II. RHYTHM</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>a. Accuracy</td>
<td>10</td>
<td></td>
</tr>
<tr>
<td>b. Stability</td>
<td>10</td>
<td></td>
</tr>
<tr>
<td><strong>III. SIGHT READING</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>a. Accuracy in Rhythms</td>
<td>15</td>
<td></td>
</tr>
<tr>
<td>b. Dynamics</td>
<td>5</td>
<td></td>
</tr>
<tr>
<td>c. Phrasing</td>
<td>5</td>
<td></td>
</tr>
<tr>
<td><strong>IV. PERSONAL BEHAVIOR</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>a. Attitude</td>
<td>5</td>
<td></td>
</tr>
<tr>
<td>b. Interest</td>
<td>5</td>
<td></td>
</tr>
<tr>
<td>c. Posture</td>
<td>5</td>
<td></td>
</tr>
<tr>
<td><strong>V. CONDITION OF INSTRUMENTS</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>a. Accessories</td>
<td>5</td>
<td></td>
</tr>
<tr>
<td>b. Appearance</td>
<td>5</td>
<td></td>
</tr>
</tbody>
</table>

**TOTAL CREDITS:** 100
High School Orchestra
1965-1966 School Year

Dear ____________:

Welcome to the ____________ High School Orchestra. As a new member of our organization, we are pleased to furnish you with some information about our group.

This year we are endeavoring to continue some of the many fine activities which have been an integral part of this organization in the past. Once again we shall be performing at our Fall and Spring Concerts, Annual Musical Production, and Exchange Concert with another high school in the community. In addition, we expect to make careful observations and evaluations of our strengths and weaknesses so that we can best develop our potentials for the future.

In order to accomplish these goals, it will be necessary for each member to recognize his important role in the successful functioning of the orchestra and to assume specific responsibilities for individual growth in skills and musicianship.

As part of the "musical team" you will want to take an active interest in all activities and events which are a consequence of participating in the high school orchestra.

We hope your enthusiasm to continue the study of music in the high school will provide you with much enjoyment and many rewarding opportunities to express your artistic ability.

The first meeting of our orchestra will take place on Monday, September 9, 1965, during the eighth period of the day in the orchestra rehearsal room. Your attendance at this initial meeting will be expected.

Sincerely yours,

Conductor

___________ High School Orchestra
Project Two: Rules and Regulations

During the first few days of school, organizational procedures will occupy more time than most directors wish to devote to such activities; therefore, by providing each student with a preliminary sheet of instructions concerning the general format of the orchestra's organizational structure, frustrations may be kept to a minimum.

These instructions, by the nature of their purpose, must be concise, clear, and meaningful; furthermore, they should be reasonable and allow for flexibility. Some suggested rules and regulations are presented on the following pages. Interested directors might wish to adapt these suggestions for their own purposes. In any case, ample time must be allowed for the ideas to be assimilated and then put into practice. Any student questioning a specific rule or regulation should be given a thorough explanation of its function and purpose.

Once a constitution has been established and officers elected (Project Four) the application of these rules and regulations can be the responsibility of these students. The success of any organization is based on a discipline which comes from within the group. An orchestra which can function in such an environment will allow the director to devote all of his time, energy, and talent to conducting and the artistic expression of the organization.
High School Orchestra

1965-1966 School Season

RULES AND REGULATIONS

1. Each rehearsal will begin promptly at ______ with warm-up exercises. Be prepared to play with your instrument tuned to A-440.

2. Warm-up procedures will be conducted either by the director or a student assistant.

3. Consult rehearsal schedule on the chalkboard and place music in proper order for rehearsal procedures.

4. Talking should be at a minimum while entering and leaving the rehearsal room; it is suggested that whenever possible, no talking at all take place DURING THE REHEARSAL or whenever the conductor is on the podium.

5. Attendance at all performances, trips, extra-curricular rehearsals is mandatory. Permission to be excused from any of these activities may be secured from the Director by presenting a written note from home.

6. Absence from the regular school day is excused by presenting the customary absence slip supplied by the principal's office. (The director should follow any procedure established by the school concerning absences.)

7. School property must be respected. All equipment should be placed carefully in the proper storage area at the end of each rehearsal and after each performance. The orchestra's manager has the authority to report anyone willfully contributing to the defacing of school property.
8. Section leaders are responsible for:
   a. reporting daily absences and latenesses to the secretary
   b. general discipline within the section
   c. conducting sectional rehearsals during and after school
   d. reporting missing music to the librarian

9. Members of the orchestra are reminded of the need for proper attire at concerts with special attention to neatly groomed hair, freshly pressed clothes, and clean shoes.

10. The following activities are proposed for this school season.
   a. A combined concert with the orchestra of one of the other high schools in the district
   b. A field trip to the university, college, or local symphony orchestra to attend an open rehearsal
   c. An out-of-town concert trip in an exchange program with another high school orchestra
   d. A holiday party just prior to winter vacation. (This activity is subject to the policy of the administration concerning social gatherings.)
   e. An Orchestra-Parents Dinner to be held in the school cafeteria at the end of the school year
   f. An annual music talent show.

Conductor

____________________ High School Orchestra
Project Three: Student Progress Record

The function of a Student Progress Record is to keep an accurate account of the specific skills being developed and mastered by each member of the orchestra during the course of one school year. These student records will be accumulative over a period of four years and serve as a student's permanent record of achievement in music.

Any student wishing to demonstrate facility with a specific skill assigned to his particular progress plan (consult Chapter Two) is advised to make arrangements for an audition with his section leader. As a consequence of this audition, two possible grades can result: P for passing and U for unsatisfactory. A student receiving an "unsatisfactory" grade must repeat the assignment until he successfully meets the established requirements. A student receiving a "passing" grade for a skill proceeds to the next skill without delay. Upon completion of his progress plan, and with the permission of the director, a student can proceed to more advanced work.

These private auditions with the section leader should be scheduled at the convenience of the students involved before and after school, during study hall classes, or during periodically-scheduled audition procedures. At any given time, the director could consult the Student Progress Board and request that the
student perform a specific skill. These requests may include performing a major scale, an intricate rhythmic pattern, or a passage from the literature being played by the orchestra. Of course, the final decision in all matters of evaluation will be the responsibility of the director and his teaching colleagues.

The Student Progress Record should be organized to include all the activities that an orchestral student will be responsible for during the school year. Assignments in theory, technical skills, listening, and research should find their place in the record. In addition, an account of the student's attendance at rehearsals and concerts can be included.

The director will find that index cards designed to meet the particular needs of his organization can be printed in the school graphic arts shop. Each student should be apportioned approximately four cards, one each for theory, technical skills, research, and attendance. (Listening is purposely omitted from this listing since the student's file concerning listening habits is thoroughly outlined in Chapter Three on listening. Briefly, each listening experience is recorded on a separate index card.) These cards are presented to the director who files them alphabetically by student's name in the Student Progress Record.

Developing a Student Progress Accumulative Record is a challenging task; however, if the project is approached with a methodical prospectus in mind, allowing for the help of reliable
student secretaries, managers, and librarians, then it can become a reality and serve as a valuable tool in aiding student growth.

Further insight on the advantages and uses of student help is presented later on in this chapter. One section is devoted to writing a constitution for the orchestra and electing a body of officers to carry out its policies. Only by making careful use of the student's time, giving him opportunities to grow musically as well as becoming an integral member of the organizational framework of the orchestra can his musical personality be complete.

On the following pages are examples of how Student Progress Record index cards might appear. Each director can design his own and secure a small file for their safe keeping. Example I on the following page is designed to record experiences in music theory for the freshman year. The following features are included:

1. The seven key signatures represented are those assigned to the freshman year progress plan. All activities concerning scales, intervals, triads, chords, and cadences are developed in these keys.

2. The card makes allowance for two terminology examinations per semester.

3. The space allotted to Rudiments of Music is the same as for the terminology exams since it may be convenient to test both areas at the same time.
# Music Theory

(Freshman Year)

<table>
<thead>
<tr>
<th>Key signatures:</th>
<th>C</th>
<th>G</th>
<th>D</th>
<th>A</th>
<th>F</th>
<th>Bb</th>
<th>Eb</th>
</tr>
</thead>
<tbody>
<tr>
<td>Scales (written)</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Intervals (written)</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Triads (written)</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Chords (written)</td>
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<td></td>
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<tr>
<td>Cadences (written)</td>
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<td></td>
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<td></td>
</tr>
<tr>
<td>Terminology</td>
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</tr>
<tr>
<td>Rudiments of Music</td>
<td></td>
<td></td>
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<td></td>
</tr>
</tbody>
</table>

Example I

Freshman Year - Music Theory Record
The index card designed to record achievements in technical skills is similar to the preceding one. It represents the same key signatures and the same basic skills; however, the concentration is on performing skill rather than writing skill. In the spaces provided for technical studies, rhythmic, and melodic dictation, it is possible to record at least one experience per month. These skills can be developed and tested by commercially published materials, or through originally conceived compositions.

### Technical Skills
(Freshman Year)

<table>
<thead>
<tr>
<th>Name: ____________________________</th>
<th>Instrument: ____________________________</th>
</tr>
</thead>
</table>

#### Key Signatures:

<table>
<thead>
<tr>
<th>Key Signatures</th>
<th>C</th>
<th>G</th>
<th>D</th>
<th>A</th>
<th>F</th>
<th>Bb</th>
<th>Eb</th>
</tr>
</thead>
<tbody>
<tr>
<td>Scales (played)</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Intervals (played)</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Triads (played arpeggiated)</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Chords (aural)</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Cadences (aural)</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

#### Technical studies

- Sept
- Oct
- Nov
- Dec
- Jan
- Feb
- Mar
- Apr
- May
- June

#### Rhythmic dictation

#### Melodic dictation

### Remarks:

**Example II**

Freshman year - Technical Skills Record
The index card entitled "Research Reports" requires a minimum of explanation, except possibly for the suggested spaces for the first two items. In order to assimilate and understand the structure of the orchestra, each section should be treated under separate investigation; consequently, a project devoted to each of the four major sections can be recorded individually. The four spaces assigned to critical essays suggests that each student be required to attend at least four live musical performances throughout the year.

Example III

Freshman Year - Research Projects and Reports
In recording attendance at special rehearsals and concerts, the director may want to establish his overall concert schedule for the entire year to insure maximum participation. Space has been provided for eight rehearsals for each concert. This is considerably generous; nonetheless, the director may want to record the attendance of some regular rehearsals which have acquired prominence due to concert pressures, assembly performances, or guest appearances.

Those spaces reserved for festivals would include the student's participation in local, city, or state musical activities which contribute to his individual growth and the school's subsequent prestige. Attendance at musical demonstrations for junior high and elementary schools requires substantial attention because of the impressive influence they have on the imaginations of young people. Members of the high school orchestra should be encouraged to stimulate and influence the interest and enthusiasm of grade school children as an indication of their own enthusiastic interest in music.

On the following page, Example IV is a sample of an index card which records attendance at special rehearsals and concerts. The director may wish to include any other event of importance in which his students participate.
**Special Rehearsals and Concert Attendance**  
*(Freshman Year)*

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Example IV

Special Rehearsals and Concert Attendance

**Evaluation**

The process of evaluation can be best developed by examining all the elements which influence the growth of musical characteristics in individual students. If a numerical grade can be the result of diligent observations, and if the generally accepted philosophy that music must have equal academic status in the curriculum is valid, then a grade in music must be evolved.
Evaluation of musical growth in the orchestra is a unique and intricate task because it must be evaluated in several areas, in different ways, and using varying criteria. The assimilation of factual knowledge such as the rudiments of theory, terminology, and the like, can be evaluated easily in support of individual student growth. This growth is a personal contribution without comparison to other members of the group. Performance, on the other hand, must be evaluated on the basis of comparisons, and more correctly on the basis of competition. If the audition is a procedure used to determine the placement of section leaders or first chair players, then the student's performance is compared to another performance of an individual auditioning for the same position. The student who performs with the greatest proficiency, indicating a well-formed musical background, usually will be awarded the coveted position. Frequently, many directors will consider a senior student over an incoming freshman as a gesture of appreciation for past service. This discretion permits the teacher to use a flexible and reasonable approach to evaluation.

Inasmuch as evaluating student growth is one focal point of student, parent, and school administration interest, it may be advantageous to select a team when evaluating performances so that the full responsibility is not the burden of one person. Sometimes colleagues from other schools, staff members from the
local college or university, private music teachers from the community, or apprentice teachers can be invited to help accomplish this assignment. Hopefully, resource people like this will, in addition to making a valid contribution to evaluation, provide a student with supplementary teaching hints.

Those areas related to performance, such as theory, listening, and research more often can be evaluated on an objective basis. By means of written examinations, critical essays, special projects in listening and research, and by observing a student's general interest in music activities, a student's musical behavior and growth can be supervised closely.

Although grades are considered a tangible means of indicating academic growth, they are sometimes a mere reflection of the average of many numerical figures. Evaluation in music requires much more than an accumulation of figures; it requires serious investigation into a student's intellectual, emotional, and musical nature. The alert director must take into consideration all of these aspects of musical development and in addition be aware of the complex psychological structure of the adolescent age group. Assiduous appraisal must be given to the following factors and their influence on a music student's habits.

1. Whether or not a student is studying privately

2. The achievement potential of the student in music
3. The ability to become involved in self-stimulated study habits which motivate self-growth

4. The student's innate reaction to the aesthetic qualities in music

5. The influence of the musical environment in school, home, and community

6. The student's ability to execute satisfactorily during rehearsals his part of the musical score

7. The student's attitude and interest in contributing to the success of the aims and objectives of the organization in which he is participating.
Project Four: Constitution and Officers

Inherent within each individual is the basic need and desire to become part of and involved with a group. This need for self-identification can develop by allowing the individual to take part in the formation of those policies and procedures which influence his daily musical environment; thus he can emerge as a fully developed participant in the entire framework of the orchestra.

Each student should be given an opportunity directly to influence his classroom environment by helping in the establishment of a constitution for the orchestra. The rules and regulations outlined in this document should be designed to discipline social and musical performance as well. The constitution presented on the following pages was developed and adopted by a group of high school orchestral students in Tucson, Arizona. Each director is urged to have his students create a constitution of their own which will best satisfy the demands placed upon their organization. Once it is implemented by a body of class officers and becomes a regular part of the student's classroom environment an orderly sequence of procedures will follow permitting a closely-knit organization to result.
CONSTITUTION
of the

HIGI H SCHOOL ORCHESTRA

We, the members of the High School Orchestra, recognizing the need for a student governmental organization which will help improve the musical and social discipline of the membership do hereby establish this constitution.

ARTICLE I

Section One: Officers

A President, Vice President, Secretary, Manager, and Librarian shall be elected annually, in September.

Section Two: Duties

1. Each officer shall have certain specific duties determined by the director at the beginning of the school year.

2. It shall be the duty of the President to preside at all meetings of the orchestra and to perform any administrative and/or conducting tasks assigned by the Director of the Orchestra.

3. It shall be the duty of the Vice President to preside in the absence of the President and to perform any tasks assigned by him.

4. It shall be the duty of the Secretary to be responsible for all secretarial duties, including the responsibility of publicity and community correspondence.
5. It shall be the duty of the Manager to set up the rehearsal room or concert stage; organize out-of-school trips; and to assist the other officers in every possible way. In addition he shall assume all duties normally assigned to a Treasurer.

6. It shall be the duty of the Librarian to be responsible for all matters concerning the distribution and collection of music used for rehearsals and performances.

ARTICLE II

Section One: Music Council

1. An Orchestra Music Council shall be established composed of all elected officers, PLUS THREE students appointed by the President and approved by 2/3 vote of the orchestra.

2. Of the three orchestra members appointed by the President to be part of the council, one each must represent the Freshman, Sophomore, and Junior members of the orchestra.

Section Two: Duties of the Music Council

1. The Council shall hear disputes between members of the orchestra, the orchestra and a member, and a member and any other person or group.

2. The Council shall meet to accept constructive criticism and suggestions concerning the activities of the orchestra.

3. At no time will the Council meet to hear problems concerning student evaluation and grades. This is the sole responsibility of the Director.

4. In the event of a severe or repeated disciplinary problem, a Council decree in the form of a warning citation shall be issued. A second citation shall mean eligibility for suspension
from the orchestra. All suspensions must be approved by 2/3 vote of the orchestra and the Director.

5. The Director has the sole power of accepting or rejecting a decision made by the Council in order to maintain the welfare of the organization.

ARTICLE III

Section One: Meetings

1. All business meetings of the orchestra shall be conducted according to Robert's Rules of Order, Revised.

2. In accord with this, one member of the Council shall act as Parliamentarian to assist the President.

ARTICLE IV

Section One: Amendments to the Constitution

1. Amendments to this constitution may be presented to the orchestra by any member of the orchestra and upon acceptance by 2/3 vote will become part of this constitution.

2. An amendment must be presented to the President at least two days before it is presented to the orchestra. The President then presents it to the Director at a personal conference with him.

3. All amendments must be presented in written form, with sufficient copies for each member of the orchestra.
ARTICLE V

Section One: Final Authority

IN ALL DECISIONS concerning the functioning of the orchestra and the welfare of its personnel, the final authority remains with the Director of the Orchestra.

ARTICLE VI

Section One: Approval of the Constitution

This Constitution shall become effective upon the approval of the Director and a 2/3 vote of the orchestra's membership.

Once the constitution has been established and the officers of the orchestra elected, additional sophistication will result if special letterhead stationery is designed for correspondence. This stationery can be used for invitations to concerts, meetings, social functions, letters to parents, announcements to local newspapers, radio and T. V. stations, and many other uses wherein the orchestra is called upon for public relations activities.

A sample letterhead appears on the following page. Each director can develop his own particular form. A space has not been provided for the treasurer's name since the preceding constitution indicates that the office of Manager assumes all monetary responsibilities.
The __________ High School Orchestra

1965-1966 School Season
Tucson, Arizona

President
Vice-President
Secretary
Librarian
Manager
Conductor
Project Five: A Music Resource Book

A project which many times attracts the interest of high school students is the preparation of a resource book devoted entirely to a specific topic. The resource book is, sometimes erroneously, confused with the popular "scrapbook"; whereas the scrapbook is merely a collection of pictures, articles, and the like, a resource book should be broader in scope to include serious research as well. The term "scrapbook" is, therefore, avoided intentionally since the connotation attached to it may influence the quality of the material that is included in it.

The many features which are a part of creating such a resource book seem to revolve around the following considerations.

a. A resource book is a permanent record of research on a musical subject which can be reused many times as reference material.

b. A resource book allows for creativity concerning the organization of the format and for the utilization of the skills of arts and crafts.

c. A resource book provides opportunities to investigate a variety of magazines, newspapers, and books in search of material appropriate for its contents. Its depth of purpose influences use of school and public library facilities.

d. A resource book allows for the development of literary skills since reviews of material presented are required. Additional skills emerge when the resource book contains critical reviews of live and recorded musical experiences.
A resource book may be prepared by any member of the orchestra as an extra-curricular pursuit. In some cases, it may be used as a substitute for the required Annual Music Project. A student wishing to make such a substitution should receive permission from the director of the orchestra.

The resource book can be organized to include four divisions of concentration.

1. Newspaper and magazine articles of musical interest accompanied by a brief paragraph of summarization

2. Programs of musical activities attended accompanied by a brief, critical review of each performance

3. Pictures of well-known musicians accompanied by a brief statement on their backgrounds

4. A list of fifty (50) musical terms and words which are defined, described, and whenever possible, illustrated.

The suggested list of fifty musical terms and words which is found on the following page can be defined easily and illustrated. The illustrations may take the form of cartoons, diagrams or pictures. The orchestral student who chooses to prepare this material is encouraged to include additional items which may be of personal interest to him and related to the particular orchestral instrument which he plays.
SUGGESTED LIST OF TERMS AND WORDS

FOR MUSIC RESOURCE BOOK

1. motive
2. phrase
3. period
4. grand staff
5. treble, alto, and bass clefs
6. leger lines
7. 8va higher
8. 8va lower
9. circle of fifths
10. melody
11. rhythm
12. harmony
13. tetrachord
14. ascending G major scale
15. descending D major scale
16. perfect authentic cadence
17. perfect plagal cadence
18. 1st & 2nd ending repeat sign
19. tierce de picardie
20. typical waltz accompaniment
21. obbligato passage
22. arpeggiated passage
23. pizzicato passage
24. orchestral fugue
25. organ prelude
26. double concerto
27. opera
28. operetta
29. libretto
30. concerto
31. symphony
32. conductor
33. baton
34. podium
35. ballet suite
36. seating arrangement for the symphony orchestra
37. standard instrumentation for the symphony orchestra
38. woodwind quintet
39. string quartet
40. piano trio
41. non-pitched percussion instruments
42. pitched percussion instruments
43. various reed instruments
44. various brass instruments
45. various stringed instruments and bows
46. intervals of 2nd, 3rd, 4th, 5th, 6th, 7th, octave
47. major triads in all keys
48. minor triads in all keys
49. dominant 7th chord in all keys
50. 1st & 2nd inversions of I, IV, V chords in all keys
Project Six:

The Historical Development and Structure of the Orchestra

More than likely, the history concerning the development of the symphony orchestra is not common knowledge to high school orchestral players. The structure and physical make-up of the orchestra, however, often has a fascination which piques the curiosity of its players. Young people who become familiar with the four major sections and who make inquiries about how their particular instrument evolved to take its place in one of the most unique ensembles in all music, are stimulated to make further investigation. Those students who express a desire to learn more about this organization should be encouraged to become involved in a research project.

Some will find just reading about the orchestra will satisfy their interest. Others who are handy in crafts may want to build a miniature orchestra with pipe cleaners using different colors to indicate the four major sections. Still others may be content with answering a few questions which will require limited research procedures.

On subsequent pages, the reader will find a series of questions related to the four major sections of the orchestra.
They can be used any way the director finds will benefit his students. A crossword puzzle on the instruments of the orchestra is also included.

QUESTIONS ABOUT STRINGED INSTRUMENTS

1. The most flexible section of the orchestra with the widest range of emotional expression is the (strings).

2. Two different ways of producing sounds on a stringed instrument are (bowing) and (plucking).

3. The only instrument of the string section which is not tuned to perfect fifths is the (string bass).

4. The stringed instrument which uses an alto clef for notation is the (viola).

5. The famous Italian violin maker of the 18th century (Stradivarius) still is considered by many to have been the greatest of all violin craftsmen.

6. "Double stopping" is particularly effective on the (violin) but possible on all stringed instruments.

7. Bouncing the bow on the strings is called (spiccato).

8. Playing the strings with the wooden part of the bow is indicated in the score by the words (col legno).

9. The viola is the only stringed instrument that plays in the (alto) clef.

10. The (violoncello) is a stringed instrument whose development was influenced by the ancient viola da gamba.

11. Another name for double bass is (string bass - bass fiddle).

12. Unlike the other stringed instruments, the strings on the double bass are tuned in (fourths).
13. The first and second violins differ not in their appearance, but rather in the (part) that they must play.

14. A stringed instrument which is not a member of the violin section, but usually an important solo instrument of every symphony orchestra is the (harp).

15. Name the four instruments that make-up the string quartet.
   a. (1st violin)  b. (2nd violin)  c. (viola)  d. (cello)

QUESTIONS ABOUT WOODWIND INSTRUMENTS

1. Although at one time all woodwind instruments were made from wood, the present day woodwind section includes instruments made from (metal).

2. In 1832, Theobald (Boehm) is credited with inventing a keyed flute which greatly facilitated performance.

3. The range of the flute is approximately (3) octaves.

4. An instrument half the size of the flute is called by its diminutive Italian name (piccolo).

5. The oboe in today's recognizable form dates back to the Greek instrument, the (aulos).

6. The oboe is equipped with a (double reed) which generates a tone when it vibrates.

7. The chalumeau is the ancestor of the (clarinet).

8. Cor Anglais is the French name for the (English horn).

9. The clarinet uses a (reed) in order to produce a tone.

10. The lowest pitched woodwind instrument in most high school orchestras is the (bassoon).

11. The instrument with a sub-bass range in the woodwind choir, but rarely found in high school groups is the (contra bassoon).
12. The imaginative Italians saw some resemblance of the bassoon to a bundle of sticks and gave the instrument the name (fagott).

13. In order to play properly a woodwind instrument, it is necessary to develop the correct physical characteristics around the mouth. This is referred to as the musician's (embouchure).

14. The full woodwind choir as we hear it today was not established as part of the symphony orchestra until (late 1800's).

15. List the four most commonly used woodwind instruments in every high school orchestra.
   a. (flute)   b. (oboe)   c. (clarinet)   d. (bassoon)

QUESTIONS ABOUT BRASS INSTRUMENTS

1. All brass instruments, except the (trombone) use valves in order to produce different pitches.

2. In order to produce a sound, a common piece of equipment for each brass player is a (mouthpiece).

3. The buzzing of the lips into the mouthpiece sets the air in (vibration) which creates sound.

4. A musician playing a brass instrument can play a series of approximately (7) notes without pressing any valves.

5. This series of notes is referred to as the (over-tone) series.

6. Unlike other brass instruments, the trombone uses a (slide) in order to change pitches.

7. The brass instrument which is considered by orchestrators to have the best blend with the woodwinds is the (French horn).

8. The shofar is the oldest extant form of the (hunting horn).

9. Valves were introduced in brass instruments early in the (19th) century.

10. The instrument which is related closely to the trumpet but whose tone is narrower and less brilliant is the (cornet).
11. Crooks are pieces of equipment which are utilized by the musician playing the **French horn**.

12. The sackbut is the German name for **trombone**.

13. The name **tuba**, and that of an ancestor of this instrument, the ophicleide, survive in the modern pipe organ as designations of pedal stops.

14. A musical flourish almost always played by brass instruments when introducing an event, a person, or subsequent musical idea is called a **fanfare**.

15. Name four of the brass instruments most commonly found in the high school orchestra.

   a. **trumpet**  
   b. **French horn**  
   c. **trombone**  
   d. **tuba**

**QUESTIONS ABOUT PERCUSSION INSTRUMENTS**

1. The percussion section of the orchestra includes both **pitched** and **unpitched** instruments.

2. The **snare** drum gets its name from the metallic threads which are strung across the bottom of the drum.

3. Another name for tympani is **kettle drums**.

4. Two other percussion instruments which can also produce different pitches are the **bells** and **marimba**.

5. Any instrument whose sound is produced by **striking**, **crashing**, or **scratching** can be classified as a percussion instrument.

6. A large unpitched drum whose sound is exceedingly resonant and powerful and consequently used for specific musical effects is the **bass drum**.

7. A miniature percussion instrument often found pictured in Egyptian and Greek mural paintings, however, originally from the Orient and associated with Spanish music is the **tambourine**.
8. The percussion instrument which the Spanish call castagna is our \textit{castanets}.

9. Discs of brass which vibrate when crashed together create sounds of indefinite pitch. These discs are called \textit{cymbals}.

10. An instrument with a series of wooden slabs arranged like the keyboard of a piano and similarly tuned is called the \textit{xylophone}.

11. The percussion instrument which consists of many tubes of metal suspended in a frame and played by striking the tube with a wooden mallet is called the \textit{vibraharp}.

12. The glockenspiel is another name for \textit{bells}.

13. The \textit{celeste} looks exactly like a miniature upright piano whose key action causes hammers to strike tuned steel plates, suspended over wooden resonating boxes.

14. Batterie is the French name for all \textit{percussion}.

15. A steel rod shaped to have three equilateral sides and struck with another metallic rod is called a \textit{triangle}.
CROSSWORD PUZZLE

Instruments of the Orchestras
INSTRUMENTS OF THE ORCHESTRA

Across

4. Abbreviation of violoncello
5. A brass instrument whose timbre permits it to blend well with the woodwind section of the orchestra
8. Stringed instrument that uses the treble clef exclusively
11. The largest drum of the percussion section
13. The lowest sounding brass instrument in the orchestra
14. A piece of percussion equipment used to play the tympani
16. The longest and lowest sounding instrument of the double reed section
18. Another name for kettle drum
20. The highest sounding double reed instrument in the woodwind section
21. An instrument used for solos and special effects although not considered a regular instrument of the orchestra
22. A single reed woodwind instrument
23. A special bell-like sounding instrument found in the percussion section which resembles a small piano

Down

1. A stringed instrument that is not a part of the violin section but used for solos and special effects
2. Another name for glockenspiel
3. A piece of equipment used by string players to set their strings in vibration
6. A piece of percussion equipment used for crashing effects
7. A woodwind instrument made from metal and played to the side of the performer.
8. Instrument which uses an alto clef for reading notes
9. A percussion instrument made from ebony wood which is used for special effects in Spanish music
10. A percussion instrument used in Spanish-styled Music
12. The lowest sounding of the stringed instruments
13. The only brass instrument in the orchestra which commonly does not use valves to produce different pitches
15. The highest pitched of the brass instruments
17. The highest pitched of the woodwind instruments
19. A small and most frequently used drum of the percussion section
Project Seven: Special Research Project in Music

Any member of the orchestra, regardless of his grade level, may choose to become involved in a special music project for extra-credit, as well as for increased personal knowledge. A student wishing to prepare such a report should take the following instructions into consideration.

a. Each student should select ONE title from the suggested list of topics. Logically, the topic which appeals most to the interest of the student and which may be related closely to the orchestral instrument he plays should be the choice.

b. A bibliography of AT LEAST THREE different references should be used to read about the topic.

c. A brief synopsis of the research should be presented in a three (3) to five (5) page paper, preferably typed double spaced.

d. The paper should be documented according to the procedures established in English class. In any case, all direct quotes must include their accurate references.

e. Pictures, diagrams or other illustrations may be included to add to the attractiveness of the paper.

Suggested List of Topics

1. Acoustics: The Science of Sound
2. Classical Period: Its Styles and Techniques
3. Classical Ballet and Its Music
4. Concerto: Its Form and Development
5. Contemporary Dance and Its Music
6. Current Broadway Musical Theater: Its Development
7. Development of the Pianoforte
8. Development of the Pipe Organ
9. Development of Stringed Instruments
10. Development of Brass and Woodwind Instruments
11. Development of Percussion Instruments
12. Flamenco Music
13. Folk Music in America
14. History and Development of Conducting
15. Impressionism in Music and Art
16. Jazz: (a) Early: 1890-1930 (b) Late: 1930-1965
17. Music and Art of the Baroque Period
18. Music in Latin America
19. Nationalism in Music
20. Opera: (a) Grand Opera (b) Opera Buffa and Operetta
21. Poetry and Music
22. Recreational Music
23. Romanticism in Music
24. Serious Contemporary Music
25. Stereo Equipment and Its Influence on Music
26. Techniques of Orchestration
27. Techniques of Music Composition

28. The Elements of Music: Rhythm, Melody, Harmony

29. The Symphony Orchestra: Its Development

30. The History and Development of Music Education in America

Project Eight: Weekly Recitals

Live performances by classmates, faculty, and invited guests at informal weekly recitals motivate interest in performance and in solo and ensemble literature. Weekly recitals held during the last fifteen minutes of the final rehearsal of the week will give those students with solo ability an opportunity to prepare and perform solos, movements from concertos, and small ensemble selections.

These musicales give the performing musician media in which to test his achievements in memory, concert poise, and general musicianship. In addition, by requesting each performer to make a few brief statements about the composition he is going to play, valuable information reaches many more students in a very personal manner.

The director should utilize student help and have the entire project organized, rehearsed, and executed by members of the orchestra. By planning in advance, those students interested in performing can select a date which is convenient to their study schedule. At the beginning of each month, a list of each week's
recitalists should be posted for the orchestra's information.

Students demonstrate enthusiasm and respect for teachers who perform. As a special treat, certain recital sessions can feature faculty personalities who wish to perform for the students.
CHAPTER SEVEN
PUBLIC PERFORMANCE AS AN OUTGROWTH OF
MUSICAL LEARNING IN THE REHEARSAL

I. The Importance of Performance

Musical performance is a natural outgrowth of all activities associated with the study of music. Performances at concerts, assemblies, and special events are a means of demonstrating the summation of accumulated learning experiences in the rehearsal. In addition, they act as a reflection of musical attitudes and personalities, a consequence of a sequential and continuous course of music study.

The student musician becomes deeply involved with "performing" during most of his musical training; for example, during a course in music theory, he may be called upon to demonstrate a harmonic progression on the piano or perform via his writing ability by harmonizing a simple folk tune in four-part harmony. The student as a participant in instrumental lessons is called upon to demonstrate his assimilation of technical data and skills by means of performing scales, rhythmic patterns, or various bowing and articulation techniques.
Verbal recitations at which the student projects his understanding of knowledge concerning his particular orchestral instrument is another factor in performance.

Finally, and most important, the student musician as an integral member of a performing organization becomes a significant executant in the entire framework of the orchestra. It is in his latter role that the student draws upon the resources of his musical training and learning to provide the conductor with a maximum amount of musicianly assistance.

II. Performance As A Discipline

Musical performance as a discipline in listening for both performer and audience is sometimes a neglected aspect of musical expression. One director, for example, may select classical literature designed to develop sophistication in musical taste. Through carefully chosen material, he purports to control the intellectual and aesthetic environment of his students and audience by exposing them to the "masters" and only the masters.

On the other hand, there are directors who select music which has large audience appeal, conceived in terms of the "popular" idiom, intent on entertaining the public rather than contributing to specific musical development. In each case, the directors will admit that the bulk of their rehearsal time is
devoted to perfecting the performance. These types of musical diets are realistic possibilities, but the directors who choose to dominate, influence, and mold the musical character of their students and audiences without considering the variety of interests and needs represented in each group are indeed not fulfilling their roles as music educators.

In an environment wherein the student faces continuous drill in an attempt to "perfect" the score for audience consumption, the young musician is starved for knowledge about music, its history, its organization, and its function in communicating the ideas, thoughts, and craft of the composer.

To educate by means of musical performance must be the most imposing element in all plans, procedures, and activities in the curriculum. This will allow the director to provide a consummate program for both performer and listener. The creative sounds which emerge from musical groups must be placed in the proper intellectual setting in order for the performer to communicate to the audience in an artistic and meaningful manner. At the same time, the performer furnishes a means of educating the public to the beauties in music through well-planned, well-performed, and well-diversified styles of musical expression.

Under normal conditions, a high school concert audience is composed primarily of interested parents who are anxious to get a glimpse of their children. Their enthusiasm is motivated even
before a single note is heard because their association is a personal one, one which produces a natural, but exciting response. Unfortunately, some music educators exploit this enthusiasm by allowing inferior performances to be presented. Their excuse seems to be centered around the observation that most parents do not attend school concerts to hear music performed well. This is fallacious thinking and needs to be discouraged.

It is the mandate of each music educator to provide his audiences with the best in musical performance, limited only by the technical development of his students. It is his additional responsibility to provide audiences with a variety of musical literature, accompanied by some historical data in an attempt to capture their curiosity and contribute to their knowledge.

At times, the music director is frustrated by the recognition that his performances have not reached the degree of artistry he might have desired. Further evaluation will reveal that, indeed, growth occurred most likely in terms of having students understand and feel the joy of expressing music for themselves. Students who begin to develop this kind of discipline are developing mature and healthy personalities. Hopefully, the interaction of these musicians with their parents will allow an exchange of ideas and subsequent development of their musical attitudes as well.
Creative procedures designed to "sensitize" the parents of musical children to the intrinsic worth of participation in music should be encouraged. Occasional letters to the home explaining the progress of students will focus the parents' attention on the training their children are receiving at school. The director may wish to invite parents to be present at final dress rehearsals (or any other rehearsal) so that they become aware of the many problems inherent in preparing and presenting musical events. On these special occasions, the director may find the time to provide parents with information on orchestration techniques, the musical styles of the composers being played and other aspects of improving musical performance. The students themselves may be assigned to prepare such information in printed form, ready for distribution to visitors.

The very nature of the music program makes exposure to the public frequent; consequently, the program is often the center of parental comment, favorable and unfavorable. Organized procedures to stimulate interest and enthusiasm in the fundamental operations of the orchestra will help insure confidence in the entire program. The subsequent results of planned activities for parents of music students will be measurable in the growth of audience size, increased attentive listening, and the eventual favorable criticism
which will be brought to the attention of the community, administration, and music department.

III. Formal Performances and Events

The importance of the performing musical organization in the scope of the music program is recognized by most educators; and as a factor in contributing to intellectual and aesthetic growth, the performing group is held in high esteem. Paul Van Bodegraven claims that, "In the vigorous intellectual climate being planned for [orchestral] students, it would seem more vital than ever that avenues for satisfying experiences in the search for beauty be kept open and that experiences in the areas be made as rewarding as possible." ¹ He continues his observation by adding that, "It is likely that in the future, as in the past, performing groups will bear the largest share of responsibility for providing such experiences in music." ²

A well-planned schedule of the orchestra's yearly musical performances will focus the students' attention on the entire program of events. It will provide for maximum participation,

since advance planning can keep conflicts in dates to a minimum. Young musicians enjoy the sense of communication which is established between audience and performer. They are eager to participate in any event which will allow them to express themselves in an artistic manner.

Limitations of Performing

If an entire music curriculum is conceived in terms of a series of yearly performances, its potential strength is weakened. The goals of any established curriculum must include many facets of musical development. Primarily, they should be designed to develop a musician in terms of musical knowledge, listening skills, theoretical exercises, aesthetic expression, and performing ability.

Since the personnel of an orchestra changes yearly, it would be unrealistic to establish a schedule of musical performances which is steadfast and inflexible. If the music curriculum is good, and the attitudes and ideals of the youngsters mature, then the director will be able to predict with reasonable accuracy the ability of his group from year to year.

Some of the factors which will alter his personnel include students moving from and into the district, and conflicts with the students' academic subjects. The pressures placed upon youngsters to become involved in specialized or accelerated courses and projects
in science, language, and mathematics present a constant drain on the resources of musical organizations. The school administrator should attempt to provide for all areas in the curriculum so that a minimum amount of conflict results.

Once the school's curriculum is in operation, the music director can plan his yearly performances with accuracy. The following pages present a suggested list of activities and events in which an orchestra may become involved. It is impossible to determine how many of these events a director will want to include in his own program. The decision will be based upon the philosophy of the music program, the educational goals of the curriculum, the school facilities, and the general needs and interests of the students and community; nonetheless, the activities and events listed are presented in length and detail with apparent flexibility in mind. Each director should formulate his own calendar of activities. He must evaluate carefully the capabilities of his orchestra personnel and by his own conception of good practices in performances, become involved in those activities most beneficial to his students or those growing directly out of the musical learning in rehearsals.
IV. Suggested Schedule of Yearly Activities for the Orchestra

Major Concerts

FALL CONCERT...............................Middle November

Combined performance with choral department, featuring a variety of styles and moods with large audience appeal. May be presented on a formal basis with program notes either printed in the actual program or recited by a narrator. (Band is not expected to participate due to pressures of football season.)

CHRISTMAS CONCERT.........................December

Combined performance featuring major groups of the music department. Program designed to perform music of the seasonal type. Good opportunity to perform selections from oratorios with chorus.

WINTER "POPS" CONCERT......................February

Concert featuring "serious popular" music from Broadway shows, or compositions by Leroy Anderson and Hollywood movie composers. May be a combined concert with a cappella choir, band, or any other combination of musical groups. Good opportunity to feature some instrumental and vocal solos, duets, trios, and other small ensembles.

SPRING FESTIVAL CONCERT....................May

Annual spring concert featuring all performing groups in the department. Repertoire should be varied and lighthearted. Opportunities for dramatic skits, costuming, sets, and other attractive features of theatrical productions may be used in a beneficial manner.
GRADUATION

June

Depending upon the format of the program, one, two, or all three major performing groups may participate. Repertoire should be serious, stately, and dignified. Opportunities should be extended to seniors to conduct portions of program.

Competitions and Festivals

ALL STATE CONFERENCE ORCHESTRA

Talented orchestral students should be encouraged to participate. Selection is based on audition. Rules and regulations vary with each state. Gives students opportunity to play with best musicians in state's high schools. In most cases, requires travel time and expenses.

ALL COUNTY or ALL CITY FESTIVALS

Open to all students based on audition and/or recommendation of director. Rules and regulations vary in each city. Designed to give opportunities to talented students to play with musicians of mutual backgrounds from similar locales. Normally open to students who participate in All State as well; however, primarily available to those who are not qualified for that group.

MISCELLANEOUS EVENTS

There are numerous additional festivals and events which are normally available to music students each year. Each director will want to evaluate the need for participation in these programs based on the aims and objectives of his music program.
Demonstrations

JUNIOR HIGH SCHOOL

Each year the high school orchestral director should make arrangements to present one concert at the junior high school. This event has special significance since it will be only a matter of months before members of this audience will be attending the high school. The primary purpose is to stimulate interest in the orchestra as well as the entire music program. It is suggested that, when feasible, the program should include a few selections in which the members of the junior high school orchestra can join their high school colleagues.

ELEMENTARY SCHOOL

Each spring, elementary instrumental instructors normally welcome live demonstrations by the high school orchestra. The primary purpose of this demonstration is to stimulate the curiosity of the youngsters concerning orchestral instruments. It is suggested that the director present this concert in a personal manner; however, a popular approach is to select literature that will illustrate specific sections of the orchestra, or particular solo instruments.

Miscellaneous Performances

1. Assembly, P. T. A., Civic Organizations

2. Festive Day Programs: Halloween, Thanksgiving Day, Presidential Birthdays, Memorial Day, Composers' Birthdays

3. Programs of original music by students and faculty

4. Talent shows sponsored by the music department and open to all members of the school

5. String Orchestra Concerts

6. Solo and small ensemble recitals
Exchange Concerts

A popular trend which merits serious attention is the exchange concert. This type of project merely involves contacting the director of another high school orchestra in the community (or within a reasonable traveling distance outside of the community). Realistically, there must be a mutual desire to present a concert at which both orchestras will share the responsibility of providing the music for the program. Normally, the most immediate reaction is a positive one. Upon second thoughts, some directors have reservations. The main one seems to be centered around the possibility of allowing this type of concert to become a public contest between organizations. This is not a factor which should require serious attention for problems of this nature can be solved through conferences wherein directors become familiar with each other's attitudes and personalities.

Most music educators who are enthusiastic about exchange concerts present a number of valid reasons for such performances. First, the depth of the musical environment within the scope of the school's music program often is limited by scheduling, school policy, or even its philosophy of music education. Second, a trip to a nearby school will allow for observation of the physical plant, permit students an exchange of musical ideas with other young people of their own age group, and provide a broader contact with
the musical taste of that school. Third, students will have an opportunity to perform with youngsters in a combined orchestra music that they could not ordinarily perform in a smaller ensemble; thus, in joint concerts, the orchestras supplement and complement one another.

The organization of such a concert must be planned well and include the following considerations.

1. It will be necessary to determine which school will act as the initial host. (Once the plan is in operation, and proves to be successful, each school can alternate as hosts to the program.)

2. Careful attention must be given to the length of the concert and the appropriate time allotment for each performing group. At most exchange events, the concert is rarely longer than an hour and a half, including the intermission and staging.

   a. Guest Orchestra . . . . . . 20 minutes
   b. Host Orchestra . . . . . . 20 minutes
   c. Combined Orchestras . . . . 30 minutes

3. It is recommended highly that a string orchestra selection be included in the program as another unique means for instrumental expression. Many times the high school orchestra of average ability is not capable of performing challenging string orchestra literature. This combined effort will satisfy this need.

4. Provision should be made for adequate rehearsal time for each group participating in the program, in addition to ample rehearsal time for the combined groups.

5. Facilities for dressing, dinner, and overnight lodging, if travel distances warrant such plans, must be arranged methodically for the maximum efficiency to result.
6. Although each individual orchestra's presentation can be flexible, it is suggested that the participating groups do not duplicate the performance of any specific selections. The compositions being performed by the combined groups should have audience appeal and provide for stimulating aesthetic responses as well.

V. Solo and Ensemble Recitals

Solos

Opportunities for individual performances at musically-oriented events are numerous. Further opportunities are presented when civic organizations, school clubs, meetings, and gatherings invite the high school music department to participate in their programs. At times, many of these groups are seeking entertainment, but properly implemented, the music director will discover that these invitations are an exceptionally good stimulus for solo and small ensemble performances.

The high school musician who is studying privately normally is in the process of memorizing a particular movement from a concerto, or some other specific composition. Sometimes this same composition is the one the student will be performing at an all-state festival audition; consequently, performing such a composition to an enthusiastic audience on an invitational basis will provide the young musician with beneficial experience in terms of concert poise.
Many factors contributing to a poor performance at auditions are attributed to nervousness. Frequent opportunities to perform at community functions will alleviate tension and more than likely improve the student's performing musicianship.

**Ensembles**

Some schools include small ensemble playing as part of regularly scheduled music activities. In terms of the orchestra, the string quartet is the most popular small ensemble. One important factor is that substantial literature exists for this combination of instruments. Wolfgang Kuhn claims that "playing in a chamber music group has many benefits. Through this form of music activity, experienced players as well as beginners find challenges to greater technical accuracy and control. It develops greater independence and poise; it intensifies and broadens musicianship."³

As a medium of expression for soloists and small chamber groups, Paul Grimes, Chairman of Fine Arts at Rincon High School in Tucson, Arizona incorporated into his schedule of musical activities, *An Evening of Fine Arts* program. This type of program can be scheduled at the time of the year when pressures from football games, Christmas concerts, and state and community-sponsored

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festivals are at a minimum. The program is designed to include all areas of the fine arts. A typical program may include some or all of the following participants: string quartet, woodwind quintet, brass ensemble, choral ensemble, vocal quartet, dance sequences (many times choreographed by the students), and dramatic presentations. The drama department often chooses to produce important scenes from a number of plays, short original skits, or monologues. The art department contributes in the form of an exhibit which displays the work of art students in the department. The display is held in the lobby of the auditorium or in the art wing of the school. During intermission, the audience is directed to the exhibit and informed that the intermission has been extended to twenty minutes allowing ample time to view the display. In addition, the homemaking department makes use of its culinary arts by providing refreshments during the intermission.

The entire "evening of fine arts" is conceived of in terms of the students, and is, for the most part, produced and presented by the students. At Rincon High School, these programs are presented in the drama department theater which seats approximately 100 people. Due to the success of the initial program, the event is held annually in March and now is presented on three consecutive evenings. An afternoon performance is held for the junior high schools in the community who are interested in participating in such a stimulating and sophisticated cultural atmosphere.
Other media for solo and ensemble musical expression can be discovered if the director observes and evaluates the musical environment in which his music curriculum functions. Unique programming can result when the limitations of the physical plant and needs of the students and community are taken into careful consideration in a creative manner.

VI. Performance As A Means of Motivating Enthusiastic Interest in Music

It is through creative thinking that educators can assume their role of musical leadership in the community and guide all interested people to exciting aural experiences. If public musical performances are to be utilized as a means of motivating community interest in the music program and establishing a musical environment in the community, the entire concept of school-community relations must be developed in terms of the student and his active participation in musically-oriented experiences and activities.

Wolfgang Kuhn establishes five considerations when fulfilling these needs that each director should evaluate carefully.

1. A performance must first of all fulfill a musical function. It must present music of artistic and aesthetic value.

2. It should fulfill the needs of the participating students. A performance can only be successful if
the material is within the musical and technical reach of the performers.

3. It should fit the needs of the community. The value of public performances lies in developing public understanding and acceptance of the music program.

4. Public performance should contribute to social development and growth. In addition to the direct musical experiences, the participants should gain in poise, stage presence and stage deportment.

5. Programs should not exploit students.  

Throughout the preceding pages of this chapter, all comments have been focused on the opportunities available to music educators for influencing public opinion. Musical performances must be recognized as noteworthy contributions in developing school spirit and influencing the general morale of the school. Planned activities during the orchestral rehearsal where attention is centered on the technical and artistic growth of the individual will result in performances of high calibre denoting the exceptional environment in which students participated.

Realistically, the football team could play ball without a marching band. The sport is enhanced genuinely by the stimulating presence of music which encourages, supports, and helps win games. In addition, the music department plays a prominent role in other areas of school morale by participating in the annual school musical (if one is presented,) sponsoring recitals, talent shows,

and generally acting as the cultural resource center for the school and local community.

Elizabeth A. H. Green presents a lucid picture of what performance should be by suggesting, "A master performance is the molding of the personality of the composer with that of the performing artist. When each is great and each is adequate technically, then we have the performance par excellence." She concludes her remarks by saying that even though "as individuals we may not agree with the performance, still we have to admit that it is a valid expression of a truly great art, and as such we applaud it vigorously."

In summation, the following cogent issues are vital in the entire complex system of public relations. Initially, performance as a natural outgrowth of musical expression and a reflection of the ideals, tastes, and philosophy of the music program, is paramount. Performance as an educative force in disciplining both the performer and listener in terms of their intellectual and aesthetic responses cannot be minimized. In addition, through musical sound, all participants are stimulated by the beauties in music and recognize it as a powerful and dynamic communication between composer, performer, and listener.


6. Ibid., p. 69.
CHAPTER EIGHT

CONCLUSION: CONSPECTUS AND SUMMATION

I. Musicianship:

An Essential Factor in Orchestral Performance

It is not sufficient to recognize the study of music as an important and purposeful need in the contemporary curriculum and to accept it as a functional concept of a philosophy of education. The inclusion of music in any course of study demands a continuous and concentrated effort on the part of all music educators to help project the established aims and objectives and evaluate its strengths and weaknesses. Those students who choose to participate in the high school music curriculum must be furnished deep-rooted and varied experiences designed to permit (a) individual growth, (b) development of skills which will allow for technical challenges, and (c) aesthetic sensitivity which will result in emotional and intellectual responses.

"Schools are concerned with the education of groups of people and at the same time with the development of all individuals.
in the group."¹ It must be recognized, therefore, that "If music is to be a part of education, a real part, then it too has to be concerned with a similar process, and this has been and continues to be the challenge to music as a part of education."²

Although all experiences in music should be conceived of in terms of developing individual musicianship, this discourse has been confined to the musicianship which can emerge as part of a student's participation in the high school orchestra. By applying the lessons, procedures, and suggestions outlined in the preceding chapters, orchestral students hopefully can reveal themselves as mature, well endowed, musical people.

All concentration must be centered on music as an academic discipline through which the individual music student is educated by means of his active participation in the orchestra and the experiences which are an integral part of that group. The ideas and approaches to the study of music as structured in this investigation emphasize that each student can develop a musicianly background by becoming actively involved in the mastery of specific skills related to music theory and performing ability.


² Ibid., p. 94.
In addition, by means of selective and guided listening, each student can develop an aural perception which will influence his taste and discrimination concerning artistic expression. This acquired sensitivity presumably will contribute to an awareness of the cultural opportunities in the community.

The need of music as a dynamic force in molding aesthetic behavior cannot be denied. If the development of this sensitivity is based on musically-oriented performance and listening, then each participant, whether it be the student performer in the orchestra or a listener in the audience, is provided with the aural stimulus for individual expression and response.

The prodigious correlation between highly developed, musically backgrounds and proficiency of performance is in accord with a natural and normal sequence of artistic growth. Commensurate with this correlation is the increased understanding and assimilation of the literature being rehearsed, performed, and listened to as a result of this acquired musicianship. It behooves each orchestral director to organize a program of events, activities, and other experiences which will aid in predicting the future potential of his students. He should, in addition, help mold this future to conform with widely accepted standards of what are good musical characteristics. "The basic philosophy permeating such a broadened approach to teaching is that of giving to each student
those concepts, basic skills, experiences, and insights which will contribute to his success as a student performer, and eventually as a teacher, composer, performer, or in some other musical endeavor."  

II. Student and Teacher Growth Relationships

The educative process is a complex one. Paramount in any of its relationships, and more specifically, the instructional process, is the interaction between the student and the teacher. The potential force of music is understood easily; therefore, the ingredient which assures its communicative success is the teacher.

Music teachers must be more than thoroughly trained musicians capable of interpreting musical performance. They must possess a keen ability to appraise the behavior of adolescents. They must observe their need for social, emotional, physical, and intellectual expression. The purposeful teacher will incorporate many kinds of learnings during the course of each musical experience. Those teachers who include some "rudimentary and aural training into each lesson or rehearsal, deserve our most sincere compliments and appreciation."


These are the teachers who have "made it their personal responsibility to extract as much as possible from each musical composition studied, and to supplement as needed from their own broad experience to provide for all aspects of a thorough background in their students."  

In any fundamental approach to acquiring a consummate background in musicianship, the scope of the musical experiences and activities in which a student participates must be organized and presented in an environment which is conducive to good educational growth. A student's knowledge and understanding of the materials of music is gleaned from experiences gained through his participation in this musical organization and by associations with his music instructor.

This discourse has been structured to focus attention on the importance and recognition of musical growth, like any other kind of growth, as a continuous process providing each year with new and exciting media of expression. The mandate of each music educator is to influence and control the musical environment of his students as a guarantee that growth will occur.

The orchestral director must avoid any circumstances which may produce individuals who have performed on the viola for four

years in high school, and graduate knowing merely the viola part of the score. How often are music educators embarrassed to discover that students participating in some orchestras are unaware of the names of instruments used less commonly, for example, in the woodwind section of the orchestra? Is it necessary, furthermore, to allow young music students to perform music without understanding the purpose of the music, the background of the composer, or even the historical period in which he lived?

Music students presently in school are the very same people who will take their places in the community and constitute future audiences. These people, then, must assimilate a musical awareness and responsiveness in the high school under the guidance of a professional. In this manner, efforts toward building a musically-oriented community which attends concerts frequently and absorbs the literature being performed will be satisfied.

III. The Power of Music

Philosophical explanations of the powers of music are numerous. "It is often thought that music must have its roots in the soil, that it needs the humus of tradition and centuries of slow growth. Yet it might be truer to liken it to religion: the gospel
can be preached anywhere, it conquers and reforms the most heterogeneous societies. It must be remembered, however, that "music is certainly a social product growing out of community life; but if it is sufficiently great, it has the magic power to grow into and to permeate, community life. It is formed by society but it can reform society in turn."  

An individual who possesses desirable habits in musicianship adds dimension to the entire scope of the music program, and more specifically, to the performance of the group in which he participates. He becomes a dynamic leader among his peers and consequently influences their musical behavior as well. This kind of interaction allows the curriculum to emerge as a creatively constructed organism which permits students to grow according to their own potentials and rates of achievements.

A consequential factor in determining any program of musical development is that the skills which are inherently a part of the study of music must become a functional part of each student's musical expression. How this is ultimately accomplished will, of course, be the responsibility of each orchestral director. Logically, by providing stimulating and creative experiences designed to challenge the abilities and curiosities of orchestral students in terms of music theory, technical development, musicianly performance, and


7. Ibid., p. 67.
aesthetic responses, the prospect of a bright musical future is imminent. The resulting musical growth and musicianship will stem ostensibly from a keener, more acute awareness and understanding of the intrinsic beauties in music.
APPENDIX A

Basic Rudiments of Music

Freshman Year
Basic Rudiments of Music

The various symbols which a musician encounters through the music he plays are merely physical means of representing music on paper. These symbols become a functional part of each individual's performance when they are interpreted as actual sounds. It is each student's responsibility, therefore, to be well acquainted with the following basic rudiments of music so that his performance will develop into a true expression of his musical knowledge.

STAFF: Five horizontal, equally distant lines forming four spaces in between. These lines and spaces are called degrees on which music notation is written.

LEGER LINES: Short lines placed above or below the staff to facilitate reading and extend the range of the staff.
**TREBLE CLEF:** Placed at the beginning of the staff designating the second line from the bottom as G. The remaining lines and spaces are named accordingly. Used by the higher pitched instruments of the orchestra.

**BASS CLEF:** Placed at the beginning of the staff designating the second line from the top as F. The remaining lines and spaces are named accordingly. Used by the lower pitched instruments of the orchestra.

**ALTO CLEF:** Often called the movable clef because the formation of the clef symbol can be made on any space or line designating that space or line middle C. The alto clef as illustrated here is exclusively used by the violas in the orchestra.
DEGREES OF THE STAFF: The following notes are placed on the degrees of the staff and named by the clefs placed at the beginning of each staff.

SCALE: A series of tones beginning on any pitch and forming a specific pattern of consecutive intervals.

INTERVAL: Difference in pitch between two tones named by the number of lines and spaces that separate them.

Characteristics of Sound

1. PITCH: frequency of vibration of individual notes; the faster the rate of vibration, the higher the pitch; the slower the rate of vibration, the lower the pitch.

2. DURATION: the length of time assigned to each note or rest and regulated by the number of beats in each.

3. TIMBRE: quality of sound; the distinguishing characteristic which makes each instrument's sound recognizable.

4. TEMPO: the rate of the speed of music, or the duration of meter and rhythm in time.
MEASURES AND BAR LINES: Measures are segments of the staff that are divided by bar lines and regulated by the meter signature. Measures contain groups of beats represented by note symbols and specified by the meter.

METEi SIGNATURE: Indicates the number of beats that will occur in each measure. (Sometimes erroneously referred to as the "time signature.") The following signatures are used most commonly. The upper figure indicates the number of beats within the measure; the lower figure indicates the type of note which receives one beat.

Some less frequently used meter signatures include the following.
REPEAT SIGNS: The following symbols are used to represent the variety of repeat signs which appear frequently in orchestral literature.

- **Repeat the entire section** that appears in between these signs.

- **Repeat the entire measure** that preceded the sign.

- **Repeat the indicated embellishment three times.** (Repetition regulated by the meter signature and the number of repeat signs.)

- **Repeat the entire two-measure phrase** that preceded the sign.

**D.C. al Segno** - play from the beginning of the composition until the indicated sign.

**D.C. al Fine** - play from the beginning of the composition until the word fine meaning end.

**D.S. al Coda** - play from the indicated sign to the coda sign then skip to the coda.
Another type of repeat sign is illustrated by the following first and second ending symbol.

The function of this symbol is to permit a section of music to be played twice, each time with a different ending. After completing the repetition, the measure or measures that appear under the FIRST ending brace are not to be played again.

**KEY SIGNATURES:** The key signature indicates the number of sharps or flats consistently appearing in the composition. The sharps or flats are arranged in a specific order and placed at the beginning of the staff. Each student will be responsible for the following key signatures during his first year of participation in orchestra.

Instruments using the TREBLE CLEF.

Violin, Piccolo, Flute, Oboe, Clarinet, French horn, Trumpet, Bells
Instruments using the BASS CLEF.

Cello, String Bass, Bassoon, Trombone, Tuba, Tympani

Instrument using the ALTO CLEF.

Viola
ACCIDENTALS: Symbols of music which alter the pitch of notes as they appear in a composition. An accidental is valid only for the measure in which it appears.

- sharp - raises the pitch of the tone by one-half step
- flat - lowers the pitch of the tone by one-half step
- natural - cancels a sharp or flat accidental
- double sharp - raises the pitch of the tone by one whole step
- double flat - lowers the pitch of the tone by one whole step

NOTATION: Symbols of music which represent the duration, pitch, and manner of playing notes.

- round part of the note which is referred to as the head
- line attached to the note which is referred to as the stem
- curved line attached to the note which is referred to as the hook or flag
- line which connects two or more notes referred to as a ligature
- a dot placed to the right of the note increasing its duration by one-half its own value
- a tie attaches two notes of the same pitch prolonging the first note to include the duration of the second note
- a slur connects notes of different pitches indicating they should be played smoothly on one breath or with one movement of the bow
- a **fermata** or hold indicating that the note is to be held at the discretion of the conductor

**MM = 60** - metronome marking placed at the beginning of the composition to suggest the rate of speed or tempo

- **accent symbols** indicating a note is to be stressed more than the others

- a **dot** placed underneath the note indicating it is to be played staccato or short

- **triplet sign** usually placed underneath a group of three notes indicating they should be played as triplets, or three notes to one beat

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**Note and rest values commonly found in high school orchestral literature.**

<table>
<thead>
<tr>
<th>Note Value</th>
<th>Rest Value</th>
</tr>
</thead>
<tbody>
<tr>
<td>Whole note</td>
<td>Whole rest</td>
</tr>
<tr>
<td>Half note</td>
<td>Half rest</td>
</tr>
<tr>
<td>Quarter note</td>
<td>Quarter rest</td>
</tr>
<tr>
<td>Eighth note</td>
<td>Eighth rest</td>
</tr>
<tr>
<td>Sixteenth note</td>
<td>Sixteenth rest</td>
</tr>
</tbody>
</table>
TERMINOLOGY: Words of expression and direction in music.

Upon investigation of fifty selected high school orchestral scores, the following terms were found to be used frequently. They are listed here in alphabetical order.

**Tempo**

1. Accelerando - becoming faster
2. Adagio - very slowly
3. Alla Breve - in cut or half time
4. Allargando - broadening the tempo
5. Allegretto - slightly slower than Allegro
6. Allegro - fast
7. Allegro vivo - fast and with spirit
8. Andante - moderately slow
9. Andantino - a little faster than Andante
10. Animato - animated
11. A tempo - at the original speed
12. Meno mosso - with less motion
13. Moderato - moderate tempo
14. Più mosso - with more motion
15. Presto - very fast
16. Rallentando - gradually slowing the tempo
17. Ritorcendo - becoming much slower, usually at the end of a section or composition
18. Tempo di Marcia - in march tempo
19. Tempo di Polka - in polka tempo
20. Tempo di Valse - in waltz tempo

**Terms of Expression and Style**

1. Arco - played with the bow
2. Cantabile - play in a singing fashion
3. Con sordino - play with a mute
4. Dolce - play sweetly
5. Espressivo - play with expression
6. Maestoso - play in a majestic style
7. Marcato - played in a marked manner
8. Molto sostenuto - very sustained
9. Morendo - gradually dying away
10. Pesante - played heavily
11. Pizzicato - pluck the strings
12. Simile - play in a similar manner

Symbols used to represent Dynamics

<table>
<thead>
<tr>
<th>Symbol</th>
<th>Italian Term</th>
<th>English Definition</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. PP</td>
<td>Pianissimo</td>
<td>Very soft</td>
</tr>
<tr>
<td>2. P</td>
<td>Piano</td>
<td>Soft</td>
</tr>
<tr>
<td>3. MP</td>
<td>Mezzo-Piano</td>
<td>Medium soft</td>
</tr>
<tr>
<td>4. FF</td>
<td>Fortissimo</td>
<td>Very loud</td>
</tr>
<tr>
<td>5. F</td>
<td>Forte</td>
<td>Loud</td>
</tr>
<tr>
<td>6. MF</td>
<td>Mezzo-Forte</td>
<td>Medium loud</td>
</tr>
<tr>
<td>7. Crescendo</td>
<td></td>
<td>Gradually getting louder</td>
</tr>
<tr>
<td>8. Decrescendo</td>
<td></td>
<td>Gradually getting softer</td>
</tr>
</tbody>
</table>

Abbreviations for some Accent Marks

The following symbols placed underneath a note indicate the note is to be stressed or accented.

sf, fz, rfz, sfz, fp

Some commonly used Auxiliary words

1. più - more
2. non - not
3. ma - but
4. poco - little
5. molto - much
6. meno - less
7. con - with
APPENDIX B

Example of Music Theory Examination for Orchestra
MUSIC THEORY EXAMINATION
HIGH SCHOOL ORCHESTRA

Name: ___________________________ Date: ___________________________

1. Construct a major scale beginning with the following illustrated note. Add the necessary accidentals as they appear in the scale.

2. The three basic elements through which music develops are:
   a. (rhythm)
   b. (melody)
   c. (harmony)

3. Name the key signatures containing the following sharps or flats.

4. B flat trumpets and B flat clarinets are transposing instruments which play _____(one)_____ step(s) higher than concert pitch.

5. Although the term time signature is used frequently, another term which more accurately describes its function is _____(mater signature)_____


6. The following illustrated notes are specific notes of three major scales: G, D, F. Construct the notes above and below it which will make it a complete scale. Add the necessary accidentals as they appear in the scale.

7. Construct major triads on the 1st, 4th, and 5th steps of the following major scales. Give their Roman numeral names as well as their letter names.
8. Construct the correct musical symbol for the following terms.

a. fermata . . . . . . . . . . . . . . . . . . (○)

b. Dal Capo al Segno . . . . . . . (D.C. al ∆)

c. accent mark . . . . . . . . . . . . . . . . . . (>)

d. slur . . . . . . . . . . . . . . . . . . . . . . . . .

e. tie . . . . . . . . . . . . . . . . . . . . . . . .

9. Give the meanings of the following terms of musical expression.

a. cantabile - (play in a singing fashion)

b. dolce - (play sweetly)

c. morendo - (gradually getting softer; dying away)

d. maestoso - (play in a majestic manner)

e. pesante - (play heavily)

10. Give a brief description of the function of a key signature.

(A key signature indicates the number of sharps or flats that consistently appear in a composition. They are arranged in a specific order and placed at the beginning of the staff.)
11. Identify the following major, minor, and perfect intervals. Use a large M for Major, a small m for minor, and a large P for Perfect.

\[
\begin{array}{cccccccc}
(M3) & (m6) & (P8) & (P5) & (M6) & (P4) & (M2)
\end{array}
\]

12. Analyze carefully the following rhythmic pattern. Using the indicated meter signature as a guide, place bar-lines that will properly divide the staff into measures.
APPENDIX C

Examples of Terminology Examinations for Each Year of Participation in Orchestra
CROSSWORD PUZZLE NO. 1

Terminology
(Freshman Year)
TERMINOLOGY NO. 1

(Words Definitions)

Across

1. Word meaning "rapid"
3. An ensemble of three performers
6. Plural of aria
7. Word meaning "with" in Italian
10. Name for another melodic line
13. Word meaning "very slowly"
14. Word meaning "fast"
18. Composition or passage played or sung by one person
19. All play together
21. The first syllable of the scale
22. German for the word "song"
23. Words meaning "from the beginning"

Down

1. Word meaning play "very heavily"
2. Word meaning play "in a joking style"
3. Word meaning "tranquil"
4. Abbreviation of "opus"
5. Word meaning "to vibrate"
8. Word describing the addition of an ending to a composition
9. Italian word meaning "less"
11. Italian word meaning "much"
12. Word meaning "ferocious"
15. Exact translation of the word "rapid"
16. Word meaning "quiet"
17. Word which describes an ensemble of two players
20. The fifth syllable of the scale
CROSSWORD PUZZLE NO. 2

Terminology
(Freshman Year)
TERMINOLOGY NO. 2
(Word Definitions)

Across

1. Ornamental passage at the end of a movement or aria designed to demonstrate the ability of the soloist
7. A word meaning composition or work
9. A word meaning in a "very dry manner"
12. A word meaning play in a "very smooth style"
13. A word meaning play in an "extremely slow tempo"
14. A word meaning "to be played at the will of the performer"
15. The word meaning "more" in Italian
18. The word meaning "to hold" in Italian
19. The sixth syllable of the scale
21. The word meaning play "very sustained"
23. The word meaning "do not play"

Down

1. Abbreviation of the word "crescendo"
2. The word meaning "without" in Italian
3. Another word meaning "fast"
4. The word meaning play "sweetly"
5. The word meaning "on" in German
6. The word meaning play in a "marked style"
8. The word meaning "gradually dying away"
10. The word meaning "almost or like" in Italian
11. A style of music having many melodic imitations
13. The word meaning play in an "animated" style
17. A word meaning "all play the same part"
20. The word meaning "with" in French
CROSSWORD PUZZLE

Famous Names in Music and Literature

[Diagram of a crossword puzzle with clues for famous names in music and literature]
FAMOUS NAMES IN MUSIC AND LITERATURE

Across

2. Sixteenth century English author whose stories have been used as plots for operatic librettos
7. Russian composer who conducted opening night concert at Carnegie Hall on May 5, 1891
5. American composer and president of Lincoln Center
10. First musician to perform a full jazz recital at Carnegie Hall in 1938
11. Living Negro jazz pianist and bandleader who composes serious jazz music
14. Piano manufacturer considered by many to produce the finest pianos in the world
15. A musician considered by many to be the world's most talented and famous conductor
17. French conductor, formerly director of the San Francisco Symphony and conductor of world-renowned orchestras
21. World famous pianist who has become a legendary figure in the music world
22. American poet held in high esteem by the late President John F. Kennedy
23. American poet who wrote "Jazz Fantasia"; known for his collection of ballads and biography of Abraham Lincoln
24. Classical trumpeter of Latin origin

Down

1. Californian author of Grapes of Wrath which won the Pulitzer prize
2. English author, philosopher, and critic on music
3. Spanish cellist
4. Italian violin maker of the 18th century
6. American author of tales about outdoor life; won the Nobel Prize in Literature in 1954
8. Spanish guitarist
9. Young pianist from Texas who won Russian piano competition
12. American poet whose poems like "Song of Democracy" have been given musical settings
13. Negro jazz trumpeter known for New Orleans jazz
16. Poet famous for writing strange, haunting, musical poetry like "The Raven"
18. Pen name for Samuel Clemens
19. Considered one of America's greatest violinists
20. American composer who devoted his life to writing songs about the Negro
The following terms have appeared in your orchestral music for the past several weeks. Based on discussions in class and your own research, give the meaning of each term.

1. morendo - (gradually dying away)
2. Maestoso - (majestic)
3. ad libitum - (at the will of the performer)
4. a tempo - (at the original speed)
5. a largo - (becoming broader in tempo)
6. molto secco - (very dry)
7. poco più quieto - (more quietly)
8. allegro feroce - (ferociously fast)
9. marcato - (in a marked manner)
10. poco meno mosso - (a little less motion)

The following are the English definitions of Italian terminology found in your music. Give the correctly spelled Italian term.

1. agitated - (agitato)
2. slow, but with motion - (andante, ma con moto)
3. heavy - (pesante)
4. fast and alive - (allegro vivo)
5. very sustained - (molto sostenuto)
Terminology Examination for Orchestra
(Sophomore Year)

The following expression and tempo marks appear in three compositions rehearsed in class. Based on discussions of these terms, place the appropriate terms under the title of the composition in which they appear.

Prokofiev's "Peter and the Wolf"
1. (crescendo)  
2. (poco più mosso)  
3. (pesante)  
4. (con eleganza)  
5. (ben tenuto energico)

Glière's "Russian Sailor's Dance"
1. (marcato)  
2. (presto)  
3. (più tranquillo)  
4. (simile)  
5. (sostenuto poco)

Bizet's "The Pearl Fishers"
1. (dolce)  
2. (simile)  
3. (allegro feroce)  
4. (andante maestoso)  
5. (allegro vivo)
Select TEN of the terms found on the preceding page and list them here with their definitions.

1.

2.

3.

4.

5.

6.

7.

8.

9.

10.
Terminology Examination for Orchestra

(Junior Year)

Name: ___________________________ Date: ________________________

The following terminology includes words like: more, but, of, with, in, on, for, and others. They are presented here in three of the foreign languages most commonly used in musical scores. Based upon discussions in class, the orchestral literature being played, and the use of library facilities, give the meaning of each term.

1. avec passion: (with passion)

2. più lento: (more slowly)

3. ohne zurückhalten: (without ritard)

4. molto cantabile: (very singable)

5. senza sordino: (without a mute)

6. mit dämpfer: (with a mute)

7. sur la touche: (on the fingerboard)

8. am steg: (played with a light bow stroke; ponticello)

9. im takt: (in tempo)

10. etwas langsamer: (somewhat slower)

11. immer schnell: (always fast)

12. sans sordine: (without a mute)

13. sehr mässig: (very moderately)

14. con moto: (with motion)

15. meno mosso: (with less motion)
Select TEN of the helping words from the preceding list and develop original terminology. Consult the scores of the music being played by the orchestra for suggestions. Use the following example as a guide for your own creative thinking.

Example: No. 5 on the preceding page lists senza sordino which means without mute. Using the helping word senza the following new term may be developed: senza ritardando which means without slowing the tempo.

List your original terms and give the meaning of each.

1.
2.
3.
4.
5.
6.
7.
8.
9.
10.
Terminology Examination for Orchestra
(Senior Year)

Name: ___________________________ Date: ___________________________

The following six compositions were chosen from your Selected Listening Program list of recordings because of the unusual number of terms used by the composer for expressive and tempo markings.

After you have listened carefully to each recording, following a full score whenever possible, give the best definition for each of the terms that appear below. Base your answers on your response to the listening experience and without the assistance of a foreign language dictionary.

DEBUSSY: Nocturnes for Orchestra

I. Nuages
   a. très expressif
   b. sur la touche
   c. sans retardar
   d. un peu animé
   e. encore plus lent

II. Fêtes
   a. animé et très rythmé
   b. un peu plus animé
   c. modéré mais toujours très rythmé
   d. même mouvant
   e. un peu retenu

III. Sirènes
   a. modérément animé
   b. un peu plus lent
   c. en animant surtout dans l'expression
Page Two

d. retenu, avec force

e. en augmentant peu à peu

STRAUSS, R.: Death and Transfiguration

a. allegro molto agitato
b. furioso
c. poco a poco calando
d. meno mosso, ma sempre alla breve
e. etwas breiter
f. molto appassionato
g. sehr breit
h. poco a poco stringendo
i. poco a poco più calando sin al fine

BERLIOZ: Symphonie Fantastique

a. allegro agitato e appassionate assai
b. religiosamente
c. dolce e tenero
d. con fuoco
e. morendo
f. quasi niente
g. lontano
h. ronde du Sabbat
i. Dies Irae et Ronde du Sabbat
BRAHMS: Symphony No. 4
   a. allegro non troppo
   b. andante moderato
   c. allegro giocoso
   d. poco meno presto
   e. allegro energico a passionato

RACHMANINOFF: Symphony No. 2
   a. poco a poco più vivo
   b. poco a poco calando
   c. un poco più mosso
   d. perdendo
   e. poco a poco accelerando al Tempo I

TSCHAIKOWSKY: Symphony No. 6
   a. saltando
   b. détaché
   c. alzate sordini
   d. pesante non staccato
   e. feroce
   f. largamente forte possible
   g. leggeramente
APPENDIX D

Examples of Examinations Designed to Develop
Cultural Understanding

(Chapter Five)
Contemporary Names in Fine Arts

Directions: Based on discussions in class and individual reading on current musical events, give ONE important fact about each of the following personalities.

1. Leonard Bernstein
2. Joan Sutherland
3. Pablo Casals
4. Pierre Monteux
5. Jascha Heifetz
6. William Schuman
7. Aaron Copland
8. Pablo Picasso
9. Igor Stravinsky
10. Van Cliburn
11. Andres Segovia
12. Dmitri Shostakovich
13. Dmitri Tiomkin
14. Peter Mennin
15. Rudolph Bing
Other personalities which may be prominent in the orchestral student's musical life appear in the following list.

1. Name of local symphony orchestra conductor.
2. Name of guest musician in town as part of a community artist series.
3. Name of composer of musical show or movie appearing in town, (e.g., Richard Rodgers, Frank Loesser, Meredith Willson, etc.)
4. José Limon (or name of another famous dancer appearing in town).
5. John Cage (always making musical headlines with avant-garde compositions).
6. Name of composer whose music is being performed at a concert in the community.
7. Name of local Director or Supervisor of Music.
8. Name of famous Jazz musician appearing in the community.
9. Name of popular singer or group appearing in the community.
10. Name of the author of a famous play being produced by a local or touring theatrical group.
Directions: The following compositions were written either by Bartok, Copland, R. Strauss, or Stravinsky. Using the following code, place the correct symbol next to the composition with which it is associated.

B-Bartok; C-Copland; STR-Strauss; SKY-Stravinsky

B_Concerto for Orchestra  C_Billy the Kid Ballet
B_Fanfare for the Common Man  B_Six String Quartets
C_A Lincoln Portrait  STR_Death and Transfiguration
STR_Don Juan  STR_Salome
B_Mikrokosmos  SKY_Symphonies of Wind Instruments
SKY_Symphony of Psalms  C_El Salón Mexico
STR_Der Rosenkavalier  STR_Till Eulenspiegel's Merry Pranks
SKY_Oedipus Rex  SKY_The Rite of Spring
C_The Tender Land  C_Appalachian Spring Suite
B_Music for Strings, Percussion and Celesta
SKY_Petrouchka Suite  SKY_Firebird Suite
MUSIC AND MUSICIANS

(No. 1)

Part Two

Directions: The following names are those of instrumental performing artists. Using the KEY at the BOTTOM, identify each of them with the correct symbol.

V Jascha Heifetz
P José Iturbi
C Pablo Casals
V Nathan Milstein
P Vladimir Horowitz
C Leonard Rose
CD Arturo Toscanini
V Yehudi Menuhin
P Van Cliburn
G Andres Segovia

CD Bruno Walter
C Gregor Piatigorsky
CD Leonard Bernstein
H Wanda Landowska
O E. Power Biggs
T Rafael Mendez
P Artur Rubinstein
P Glenn Gould
Va William Primrose
V Isaac Stern

KEY

V - Violinist
Va - Violist
P - Pianist
C - Cellist
H - Harpsichordist
CD - Conductor
G - Guitarist
O - Organist
T - Trumpeter
Directions: The following compositions were written by one of four classical composers: Bach, Handel, Haydn, Mozart. Using the suggested KEY, write the correct symbol next to the composition with which it is associated.

B-Bach; HD-Handel; HY-Haydn; M-Mozart

HY The Seasons
M Marriage of Figaro

HY The Creation
M Don Giovanni

HY The Surprise Symphony
B B Minor Mass

HD Harmonious Blacksmith
M The Magic Flute

HY The Clock Symphony
M The Jupiter Symphony

HD Judas Maccabaeus
M Cosi Fan Tutte

M The G Minor Symphony
B The Brandenburg Concerti

B St. John's Passion
B The Christmas Oratorio

HD Royal Fireworks Music
B St. Matthew Passion

B The Well-Tempered Clavier
HD The Messiah
## MUSIC AND MUSICIANS

(No. 2)

### Part Two

Directions: The following compositions were written by one of four romantic composers: Beethoven, Brahms, Rachmaninoff, Tchaikovsky. Using the suggested KEY, write the correct symbol next to the composition with which it is associated.

B-Beethoven; BR-Brahms; R-Rachmaninoff; T-Tchaikovsky

<table>
<thead>
<tr>
<th>Composition</th>
<th>Symbol</th>
<th>Composer</th>
</tr>
</thead>
<tbody>
<tr>
<td>Symphony No. 5 in C Minor</td>
<td>B</td>
<td>Beethoven</td>
</tr>
<tr>
<td>Piano Concerto No. 1 in B Flat Minor</td>
<td>T</td>
<td>Brahms</td>
</tr>
<tr>
<td>Coriolanus Overture</td>
<td>B</td>
<td>Beethoven</td>
</tr>
<tr>
<td>Liebeslieder Waltzes</td>
<td>BR</td>
<td>Brahms</td>
</tr>
<tr>
<td>Nutcracker Suite</td>
<td>T</td>
<td>Tchaikovsky</td>
</tr>
<tr>
<td>Prelude in C Sharp Minor</td>
<td>R</td>
<td>Rachmaninoff</td>
</tr>
<tr>
<td>Romeo &amp; Juliet Overture</td>
<td>T</td>
<td>Tchaikovsky</td>
</tr>
<tr>
<td>Academic Festival Overture</td>
<td>BR</td>
<td>Brahms</td>
</tr>
<tr>
<td>Variations on a Theme by Haydn</td>
<td>BR</td>
<td>Brahms</td>
</tr>
<tr>
<td>Second Piano Concerto in C Minor</td>
<td>R</td>
<td>Rachmaninoff</td>
</tr>
<tr>
<td>Lullaby</td>
<td>BR</td>
<td>Tchaikovsky</td>
</tr>
<tr>
<td>Pastorale Symphony</td>
<td>B</td>
<td>Beethoven</td>
</tr>
<tr>
<td>The Isle of the Dead</td>
<td>R</td>
<td>Rachmaninoff</td>
</tr>
<tr>
<td>Pathétique Symphony</td>
<td>T</td>
<td>Beethoven</td>
</tr>
<tr>
<td>Chorale Symphony, No. 9</td>
<td>B</td>
<td>Beethoven</td>
</tr>
<tr>
<td>A German Requiem</td>
<td>BR</td>
<td>Brahms</td>
</tr>
<tr>
<td>Moonlight Sonata</td>
<td>B</td>
<td>Beethoven</td>
</tr>
<tr>
<td>1812 Overture</td>
<td>T</td>
<td>Tchaikovsky</td>
</tr>
<tr>
<td>The Emperor Piano Concerto</td>
<td>B</td>
<td>Beethoven</td>
</tr>
<tr>
<td>Capriccio Italian</td>
<td>T</td>
<td>Tchaikovsky</td>
</tr>
</tbody>
</table>
APPENDIX E

A Selected List of Fifty Orchestral Scores
A SELECTED LIST OF FIFTY ORCHESTRAL SCORES

The following orchestral scores were carefully selected to include compositions which were representative of a variety of musical styles and levels of performing difficulty. All of these scores have been performed by high school orchestras of varying levels of proficiency and can find their appropriate place in most high school orchestra repertoires. The list has been arranged to include the following:

a. The alphabetical listing by composer.

b. The entire title of each composition.

c. When pertinent, the arranger, transcriber or orchestrator.

d. The publisher of each composition.

e. A number of statements concerning the important technical and stylistic features of the work.

f. An asterisk (*) next to each composition which is scored for string orchestra.

---

#1. ANDERSON, LEROY, "Jazz Pizzicato"
Published by Mills Music, Inc.

a. Scored for string orchestra using pizzicato throughout the entire composition.

b. Requires good control and demands flexibility of interpretation.

c. Moderate technical problems.

d. Students enjoy performing the composition.
2. BACH, J. S., "Prelude and Fugue in D Minor"
   Transcribed by Clifford Demaret
   Published by M. Witmark and Sons
   a. Published with full score.
   b. Moderately difficult in string parts.
   c. Conceived of in baroque, pomposo style.
   d. Can be performed with organ.

3. BARTOK, BELA, "Five Pieces for Younger Orchestras"
   Arranged by G. F. McKay and N. Weeks
   Published by Remick Music Corporation
   a. Thinly orchestrated with duplication in many of
      the parts.
   b. Each piece presents a contrasting mood.
   c. Use of contemporary idiom; melodic fabric from
      Hungarian folklore.
   d. Published with a condensed score for easy analysis.

4. BEETHOVEN, LUDWIG, "Finale from 5th Symphony"
   Arranged by Charles Woodhouse
   Published by Boosey & Hawkes, HSS No. 52
   a. Example of symphonic movement in classical style.
   b. Use of major triads in opening melodic passages.
   c. Use of block chords helpful in developing balance
      and blend.
   d. Well orchestrated, resulting in solidarity of sound.
5. BEETHOVEN, LUDWIG. "Coriolanus Overture"
   Published by Boosey & Hawkes, Inc.
   
a. Example of overture in classical style.

b. Arpeggios in cellos and violas an incentive to
develop facility with arpeggiated scales and triads.

c. Published with a full score in its original form.

6. BIZET, GEORGES, Overture Selection from
   "The Pearl Fishers"
   Arranged by Bruno Reibold
   Published by Sam Fox Company
   
a. Use of a variety of meter signatures:
   \( \frac{4}{4}; \frac{3}{4}; \frac{6}{8}; \frac{2}{4} \).

b. Use of interesting rhythmic patterns in the cello-
viola accompaniments and brass accompaniments

c. Use of terminology: Andante maestoso, Andante,
Andantino, Allegro feroce, Largo.

7. BORODIN, ALEXANDER, "Overture from Kismet"
   Arranged by Merle J. Isaac
   Published by Wright and Forest
   
a. Based on many Borodin themes including the popular
strains: Stranger in Paradise; Baubles, Bangles and
Beads; He's in Love.

b. Moderately easy; effective orchestration in brasses and
woodwinds; quick success in reading.

c. Published with the third violin part duplicating the
viola part.

d. Imitation of Broadway musical orchestrations.
8. BORODIN, ALEXANDER, Excerpts from "Prince Igor"
   Arranged by Bruno Reibold
   Published by Sam Fox Company
   a. Sonorous orchestration techniques.
   b. Use of contrapuntal style of writing.
   c. Contrast in moods, tempi, meters; use of syncopation.
   d. Solo passages for clarinet, oboe and cello.

9. BRAHMS, JOHANNES, "Hungarian Dances," Nos. 1 and 3
   Arranged by Hugo Riesenfeld
   Published by G. Schirmer, Inc.
   a. Use of long, lyrical phrases for the strings.
   b. Typical of Brahmsian harmonies and style.
   c. Effective use of syncopation.
   d. Short, brilliant composition convenient for programming.

10. COATES, ERIC, "Knightsbridge March"
    Published by Chappell and Company
    a. Some high tessitura passages for violins at the beginning of the composition.
    b. Short, crisp fanfare sections for brasses.
    c. Sonorous string passages; good use of dynamics.
    d. Full use of percussion and tympani.
11. CORELLI, ARCANGELO, "Adagio and Allegro," Op. 6, No. 6
   Arranged by J. Fred Muller
   Published by Ludwig Music Company

   a. Good use of triads.
   b. Representative of 17th-century style of music writing.
   c. Moderately easy; Adagio very sustained, requiring good control in string playing.

12. DORATI, ANTAL, "La Vie Parisienne Overture"
    Published by Mills Music, Inc.

   a. Based on themes by Offenbach and sounds traditionally French.
   b. French overture style; includes waltz section.
   c. Good illustration of intervals, triads, harmonic progressions for theoretical analysis.
   d. Excellent orchestration with sparkling effects in the woodwind section.
   e. Popular audience appeal.

*13. FRACKENPOHL, ARTHUR, "Suite for Strings"
    Published by G. Schirmer, Inc.

   a. Scored for strings in several contrasting movements making sophisticated use of the contemporary idiom.
   b. One selection, Fiddle-Dee-Dee, is played entirely pizzicato.
   c. Use of folk and dance tunes; some intricate rhythms.
   d. Published with full score.
14. FRESCOBALDI, GIROLAMO, "Toccata"
Transcribed by Hans Kindler
Published by Mills Music, Inc.

a. Baroque style, fashioned after the organ style of composition.

b. Excellent use of thirds accompanying the melody; frequent use of fifths and octaves.

c. Terminology used: Grave, Allegro giusto, Tranquillo, Pesante.

d. Good selection for opening a concert program.

15. GRIEG, EDVARD, "Im Balladenton"
Transcribed by J. E. Maddy
Published by Remick Music Corporation

a. Scored for string orchestra in ballade style with sordino throughout.

b. Sonorous, sombre harmonies present melancholic mood.

c. Contrast in dynamics useful for developing bow control.

d. Good use of intervals for analysis purposes.

16. GLIERE, REINHOLD, "Russian Sailor's Dance"
Arranged by Merle J. Isaac
Published by Carl Fischer, Inc.

a. Useful in developing control of rapid changes in tempo.

b. Use of interesting rhythmic patterns including afterbeats and syncopation.

c. Excellent use of trombone section as a contrapuntal solo group.

d. Good audience appeal; published with a full score.
17. HANSON, HOWARD, Excerpt from the first movement of "Symphony No. 2, Romantic"  
Re-arranged from the original score by Karl Van Hoesen  
Published by Carl Fischer, Inc.

a. Contemporary-romantic flavor.

b. Elegant harmonies; lyrical passages for all sections.


d. Scored to include harp if available; however, piano can be used.

e. Tranquil ending with muted horns often mesmerizes the audience; published with a piano-conductor score.

18. HAYDN, JOSEPH, Adagio from the "Farewell" Symphony  
Arranged by Traugott Rohner  
Published by Oliver Ditson Company

a. Scored for small chamber orchestra.

b. Dramatization of a story: each musician leaves as his part in the score ends. At the end of the composition the only remaining performers are two violinists and the conductor.

c. Useful for novelty programming.

19. HAYDN, JOSEPH, Symphony No. XV, B Flat Major, "La Reine"  
Published by Ludwig Music Company

a. Published in two parts: (1) First and Second Movements; (2) Third and Fourth Movements.

b. Good example of forte-piano dynamics of classical period; moderately difficult.

c. Typical homophonic style: melody with accompaniment; full score available.
#20. MOZART, W. A. "Eine Kleine Nachtmusik" (Serenade in Four Movements)  
Arranged by Albert Stoessel  
Published by Carl Fischer, Inc.

a. Scored for string orchestra in four contrasting moods and forms: Allegro, Romance, Minuet and Rondo.

b. Stylistically light, delicate and elegant; typical example of Mozart's genius.

c. Study in perfect form for theoretical analysis.

21. MOZART, W. A., "Allelulia" from Exultate Jubilate Motet  
Arranged by Walter Beeler  
Published by G. Schirmer, Inc.

a. Excellent example of classical idiomatic writing.

b. Can be used in combination with chorus.

c. Moderately difficult; published with a condensed score.

22. MOZART, W. A., "Cosi Fan Tutte Overture"  
Published by Edwin F. Kalmus

a. Excellent example of classical style overture.

b. Imitation in inner parts; use of harmonic progression I-V-V7-I-IV-VI-I-IV-V-I.

c. Facility needed in the string section.

23. MOZART, W. A., "The Marriage of Figaro Overture"  
Published by Boosey & Hawkes, Inc.

a. Published in its original form; much use of unison passages; thirds in upper woodwinds; scalewise passages.

b. Good use of dynamics; imitation; sustained horn parts; passages for interval study.

c. Strings need good control and bow facility.
24. **MOUSSORGSKY, MODESTE**, "Great Gate of Kiev"
   Published by Simons Publishing Company
   
a. Sonorous sounds through excellent orchestration techniques; brass and woodwinds give the impression of an organ at the beginning.

b. High tessitura for first violins.

c. Repeated sixteenth note passages on the same pitch.

d. Broad and powerful orchestration at end with continued masterful use of brass and percussion.

e. Bold, powerful and moderately difficult.

25. **MUCZYNSKI, ROBERT**, "Dovetail Overture"
   Published by G. Schirmer, Inc.
   
a. Contemporary score published in its original form.

b. Effective use of percussion; tastefully dissonant and rhythmically exciting.

c. Difficult for some high school groups, but worthy of the effort. Published with full score.

26. **PADILLA, JOSÉ**, "El Relicario"
   Published by Mills Music, Inc.
   
a. Full orchestral sound; exciting dance rhythms with Latin-American flavor.

b. Good balance between woodwinds, brass, and percussion.

c. Short and melodious; good audience appeal.
27. PROKOFIEV, SERGE, "March and Scherzo" from 
*Love of Three Oranges*  
Published by Boosey and Hawkes, Inc.

a. Highly effective; difficult percussion parts.

b. Unique orchestration including sweeping passages for the strings; need for great facility.

c. Brilliant trumpet triad passages with and without mutes in Scherzo movement.

d. Generally difficult throughout; magnificent challenge for a fine high school orchestra.

28. PUCCINI, GIACOMO, "Festival March" from *La Bohème*
Adapted by Alfredo Antonini  
Scored for orchestra by John Cacavas  
Published by Sam Fox Company

a. Good example of some of the operatic literature available for high school groups.

b. Tuneful; fully orchestrated with effective use of brass, woodwinds and percussion.

c. Good small ensemble writing at the beginning of the March; effective use of fanfare flourishes.

d. Easily learned and musically satisfying for both performer and audience.

29. ROSE, DAVID, "Holiday for Trombones"
Published by Bregman, Vocco and Conn Inc.

a. Contemporary-popular style with smooth and sonorous harmonies.

b. Features entire trombone section throughout.

c. Good use of Alla Breve meter and triplet half notes; very playable and allows easy listening.

d. Middle section scored in Db; some dexterity in string section necessary.
30. ROSE, DAVID, "Holiday for Strings"
    Published by Bregman, Vocco and Conn, Inc.
    a. The first of the "Holiday for" series, featuring
       the string section in both pizzicato and legato
       passages.
    b. Sweeping melodic lines with smooth, contemporary
       harmonies.
    c. Easily performed with good audience appeal; strings
       need some co-ordination because of the rapid tempos.

31. ROSE, DAVID, "Dance of the Spanish Onion"
    Published by Bregman, Vocco and Conn, Inc.
    a. Typical "Rose" style with effective use of unison
       melody passages.
    b. Conceived of in $\frac{3}{4}$ meter with frequent changes.
    c. Stylistically Spanish in flavor; fanfare for brass
       at the end.
    d. Moderately easy; short and effective.

32. RODGERS, RICHARD, "Victory at Sea"
    Arranged by Robert Russell Bennett
    Published by Williamson Music, Inc.
    a. Symphonic scenario for full orchestra.
    b. Fully orchestrated with lush harmonies;
       effective blends of brass and woodwinds, with
       additional color from the percussion.
    c. Plentiful use of contrasting moods, styles, tempi
       and key signatures (C, D, F, A, C).
    d. Programmatic with specific descriptive images
       suggested by the composer.
    e. Moderately difficult; excellent audience appeal.
33. SCHUBERT, FRANZ, "Five Waltzes"
   Arranged by Harold Perry
   Published by Boosey & Hawkes, Inc.
   a. Five contrasting waltzes in typical Schubertian style.
   b. Orchestrated to include important lyrical passages for all instruments.
   c. Moderately easy; some difficulty in obtaining firm, syncopated effects.

34. SIBELIUS, JEAN, "Valse Triste"
   Arranged by Charles J. Roberts
   Published by Carl Fischer, Inc.
   a. Descriptive music; selection from incidental music to a drama.
   b. Rich, dark, sombre harmonies presenting in a pulsating waltz rhythm.
   c. Good use of triads for analytical study.
   d. Terminology: Lento, dolce espressivo. deciso, poco risoluto, piu risoluto a mosso, lento assai, stretto.

35. STEG, PAUL O., "Symphony on Folk Songs"
   Published by Summy Publishing Company
   a. Scored for full orchestra in Rondo form.
   b. International styles represented: English American, Polish, Irish, Italian, French, Canadian and Jewish.
   c. Good use of folk material; moderately difficult effective program use.
36. **STRAUSS, JOHANN, JR., "Emperor Waltzes"**
Published by Hampton Publications
E. B. Marks Corporation

a. Potpourri of Viennese Waltzes in elegant percussion style.

b. Useful in developing interval awareness.

c. Provides challenging off-beat accompaniment.

d. Moderately difficult; good audience appeal.

37. **STRAUSS, RICHARD, "Der Rosenkavalier Waltzes"**
Arranged by Roy Douglas
Published by Boosey & Hawkes, Inc.

a. Published for full orchestra and also available for string orchestra.

b. Effective use of thirds in scintillating waltz tempos.

c. Bitter-sweet dissonances very palatable for both performer and audience.

d. Useful in developing feeling for rubato tempos and flexibility of pulse.

38. **SULLIVAN, ARTHUR, "Entrance and March of the Peers"**
from *Iolanthe.*
Transcribed by Charles J. Roberts
Published by Carl Fischer, Inc.

a. Effective fanfare introduction.

b. Good use of block chords to develop balance and blend of sections.

c. Some engaging rhythmic patterns which attract the listener's ear.

d. Moderately easy.
39. TSCHAIKOWSKY, PETER, "Sleeping Beauty Ballet Suite"
   Arranged by Charles J. Roberts
   Published by Carl Fischer, Inc.

   a. Lilting waltz tempo conceived and conducted in ONE
      baton gesture.
   b. Excellent use of imitation and syncopation.
   c. Woodwind writing especially effective, but requires
      considerable control and co-ordination.
   d. Good contrasts in dynamics; use of terminology like: facile, cantabile.
   e. Moderately difficult; good audience appeal.

40. VAUGHAN-WILLIAMS, RALPH, "English Folk Songs"
   Arranged by: Gordon Jacob
   Published by Boosey & Hawkes, Inc.

   a. A suite for orchestra created in three sections:
      (1) March "Seventeen Come Sunday"
      Bright tempi; mixture of \( \frac{2}{4} \) and \( \frac{6}{8} \).
      (2) Intermezzo "My Sonny Boy"
      Minor mode.
      (3) March "Folk Songs from Somerset"
      Effective use of triads.
   b. Moderately difficult; some lyrical and exposed
      passages for woodwinds.

41. VERDI, GIUSEPPE, "Grand March" from Aida.
   Arranged by Merle J. Isaac
   Published by Belwin, Inc.

   a. Famous operatic march; good steady pulse throughout
      by use of block chords.
   b. Some rhythmic development; moderately easy.
42. VIVALDI, ANTONIO, "Viol' Concerto, First Movement"
    Scored for orchestra by J. F. Muller
    Published by Robbins Music Corporation
    a. Scored for full orchestra with entire violin section playing solo part in unison.
    b. Good example of Vivaldi style with effective use of sixteenth passages.
    c. Moderately difficult for violins; some problems in developing cohesive ensemble sound.

43. WAGNER, RICHARD, "March of the Meistersingers"
    Arranged by C. Paul Herfurth
    Published by Carl Fischer, Inc.
    a. Powerful march from operatic literature.
    b. Masterful use of triads in fanfare style for brass instruments.
    c. Broad, lyric, melodic passages orchestrated in full, rich, sonorous harmonies.

44-45-46-47. HIGHLIGHTS FROM CAROUSEL, SHOWBOAT, SOUTH PACIFIC, STATE FAIR.
    Arranged by Rosario Bourdon
    Published by Chappell and Company
    a. Good balance between all selections in the medley.
    b. Excellent use of contemporary-popular harmonies with consideration for best blends to brass and woodwinds.
    c. Moderately difficult with some problems in transitional-modulatory passages.
    d. All sections of the orchestra are featured in a manner to complement their sound.
48-49-50. SELECTIONS FROM SOUND OF MUSIC, MY FAIR LADY, FLOWER DRUM SONG.
Arranged by R. R. Bennett
Published by Chappell and Company

a. Orchestration very similar to original Broadway source.

b. Good use of harmonic material for balance and blend in the brass and woodwind sections.

c. Moderately difficult with some problems in transitional-modulatory passages.

d. Good audience appeal.
LIST OF REFERENCES

I. Books


II. Dissertation


III. Pamphlets


IV. Articles


