

1953

Music Appreciation for Junior High by the Contract Method

Mildred I. Forsling
Central Washington University

Follow this and additional works at: <https://digitalcommons.cwu.edu/etd>



Part of the [Curriculum and Instruction Commons](#), [Educational Methods Commons](#), and the [Junior High, Intermediate, Middle School Education and Teaching Commons](#)

Recommended Citation

Forsling, Mildred I., "Music Appreciation for Junior High by the Contract Method" (1953). *All Master's Theses*. 98.

<https://digitalcommons.cwu.edu/etd/98>

This Thesis is brought to you for free and open access by the Master's Theses at ScholarWorks@CWU. It has been accepted for inclusion in All Master's Theses by an authorized administrator of ScholarWorks@CWU. For more information, please contact scholarworks@cwu.edu.

MUSIC APPRECIATION FOR JUNIOR HIGH BY THE CONTRACT METHOD

by

Mildred I. Forsling

A paper submitted in partial fulfillment of the requirements for the degree
of Master of Education in the Graduate School of the
Central Washington College of Education

July, 1953

ACKNOWLEDGMENT

The writer wishes to express her grateful appreciation for guidance and assistance given by all who cooperated to complete this study.

Special thanks are extended to Mr. Herbert Bird, Mr. Wayne S. Hertz, Dr. Charles Saale, and Dr. Loretta Miller for their sincere interest and timely advice.

MUSIC APPRECIATION FOR JUNIOR HIGH BY THE CONTRACT METHOD

By

Mildred I. Forsling

Accepted: July 1953

Herbert A. Bird, Chairman

Charles W. Saale

Loretta M. Miller

TABLE OF CONTENTS

Chapter		Page
I	Introduction to the Study	1
II	Methods for Teaching Appreciation	5
III	Review of Related Materials	8
IV	Organization of Contracts and Teacher Notes	
	Contract I Sound and Musical Instruments	14
	Contract II How Musical Instruments are used. .	24
	Contract III The Suite to the Symphony	31
	Contract IV Program Music	41
	Contract V Evolution of Vocal Music	46
	Contract VI Oratorio to Opera	58
	Contract VII Folk Music	63
	Contract VIII Modern Music	70
	Bibliography	76

CHAPTER I

INTRODUCTION TO THE STUDY

Modern educators under the influence of evolutionized classroom procedures have come to the realization that CHILDREN GROW THROUGH ACTIVITY. As an example of this statement: a tiny infant, almost completely helpless at birth, begins activity when it first discovers limb movement. As its eyes begin to focus and muscular development takes place, this limb movement becomes planned muscular control. These processes are slow in development, but it is through these continued smaller movements that the child masters the ability to grasp articles in its hands and to take its first steps.

It is not until these early activities become automatic that the mind takes over the task of developing dexterity in other fields of endeavor. The time that it takes to acquire these skills depends upon several factors; innate ability, environment, adult influences, and most important, the need for skills. The development of motor skills evolves into many ingenuities, such as mechanics, artists, and weavers.

So it is with the music appreciator. An immature listener cannot fully understand an opera, a symphony, or even a shorter form of music with any degree of appreciation, until he has first learned to listen with some comprehension to short musical phrases based on simple rhythmic patterns. Just as it is the duty of the adult to guide the infant toward muscular growth and development, so it is the duty of the music educator to guide the listener to greater music appreciation.

Activities, to become meaningful to the child, should be carefully planned and guided. "One cannot pour knowledge into a pupil, no matter how carefully devised is the funnel. It is the pupil who is the learner."¹ A teacher is only a guide post. To be successful, he must have three attributes; personality, method and adaptability, and love of work. A teacher possessing these three qualities will inspire a student to work beyond the classroom assignment. The teacher merely opens the door and the student enters, as far afield as he so desires.

It should be the aim of the public school music to acquaint the masses with the existing art, rather than to produce professional musicians. If the individual has the innate artistic ability, merely leading him to the threshold of this vocation, or the appreciation of it, is all that should be required of the teacher. If the pupil does not possess an artistic ability, no amount of coercion by an instructor will make that individual a musician. Music is the expression of the emotions, and individuals have different methods of emotional expression, some through music, some through the allied arts, and some through various other means.

Public school music has these functions, it sometimes discovers these modes of expression; and the continued repetition of musical activities maintains a constant reminder of the existence of the art. Music in the schools brings music to the masses who ordinarily would not come in contact with it, and helps to alleviate emotional stress. The more musical activities

¹ Mathay, Tobias, Philosophy of Educational Arts, MacMillian, 1934. p. 28

students indulge in, the more music becomes a part of them, and the greater is their scope of appreciation.

--This thesis may be justified in that it will attempt to prove to the new teacher, as well as to those already in the field, that organized teacher planning is of intrinsic value.

"We must not expect everyone to develop musically on a common pattern. We must not despise any individual line of musical development, or any type of musical impulse, so long as it is real and sincere. We must not set up any scheme of music education which nullifies or thwarts the sincere musical interest of any individual. Music is dynamic, depending in the last analysis on the human will. Music Education may either stultify and obliterate or foster and develop the essential will to be musical. . . .

Music education must be planned not in terms of technique and drill, but in terms of self expression, emotional release, and creative impulse".²

Planning must be done on the basis of pupil needs and pupil ability, to the point that every person in the class, which may vary in size from twenty to forty, will be personally touched. This type of planning is the American democratic procedure and provides the individuals with aesthetic, as well as intellectual satisfaction.

In the unit plan of teaching, there is no direct provision made for individual abilities. This study attempts to devise a work method around the unit, so that it becomes a pupil-teacher activity, with the teacher merely acting as a guide. This will establish the idea that directed activities are likely to produce a more lasting learning experience than might otherwise be achieved. A student will more likely retain knowledge which he has put

² Mursell-Glenn, Psychology of School Music Teaching, New York, 1945, p. 20

forth an effort to gain, than he will from teacher-quoted facts. There is, after a time, greater satisfaction to the student who has obtained knowledge for himself, than in having it pointed out to him. This brings music to an organized focal point for a student, gives him a feeling of accomplishment, and results in greater appreciation.

CHAPTER II

METHOD FOR TEACHING APPRECIATION

As a general rule, Music Appreciation in the junior high school, is taught by the unit plan or in some instances, by no directed plan at all. Under the unit plan, the courses may be outlined in several different forms. The more generally used unit plans are set up according to nationality, historical progress, vocal forms versus instrumental forms, lighter forms progressing toward more complex forms (phrase to symphonic form). The unit form provides a definite course of study with certain aims to be accomplished during the school year. These units have been devised through various source methods. They may be outlines provided by the college which the instructor attended, units set up by the music supervisor, or an outgrowth of the teachings of the class instructor.

Many times the small junior high school general music teacher finds himself in the position of teaching a class for which he is unprepared. Often the instructor, hired as an instrumental or vocal teacher, has an appreciation class added to his schedule. Being without a definite plan, he picks out subjects at random, with no ultimate aim in view. This type of teaching naturally defeats the purpose of the course, for the student soon senses the insecure feeling of the teacher, and the lack of a goal for the course.

In order to build up an understanding of the meaning of greater musical experiences, one must have a basic learning which gives meaning to the works to which he is listening. When learning is in its proper

sequence, the student carries the daily experience out of the classroom and incorporates it into daily living more readily.

Boys and girls in general music appreciation classes usually vary greatly in their musical backgrounds. Some come from homes in which they have many musical experiences, including home record libraries of the classics, opportunities of self musical expression through singing and the use of instruments, while to others the existence of musical forms are as foreign as the languages in other parts of the world. With these types of backgrounds, the teacher, who confronts the class without a progressive course of study, often fails to reach the majority of students, for many times he is talking above their level of understanding, thus losing their interest.

The unit plan comes nearer to the basic needs of a greater number of students, for it lays a needed foundation. The unit is begun at a point where the majority of the class should begin, and progresses to its goal. There are those in each class, however, who are decidedly retrogressing in their musical experience. With the unit plan alone, this factor cannot be completely overcome.

It was at this point, that as a teacher, the author found a need for supplying a working plan which could meet the needs of everyone in the class. In seeking a course of study which would fulfill the aesthetic needs of all, regardless of their innate ability, environment, and past musical experiences, the contract method was devised. It is a workable method which gives each student an opportunity to delve into any phase of music history or appreciation which he so desires, and allows him to pursue the subject just as far as he wishes.

In reality the contract method is not new to the field of education. Its adaptation is only new to music. This plan has been used in the social sciences in the form of guide sheets, in general science in the form of work books; in college classes as syllabi.

In order to teach music appreciation by the contract method, the instructor sets up a series of work units. Around each unit he devises a guide sheet which suggests a designated number of activities which the student may pursue outside the class room.

The contract method has two strong appeals to the student. He feels that the class is more democratic because he somewhat predetermines his own activities and he is allowed to progress to his full capabilities, rather than to a class level.

CHAPTER III

REVIEW OF RELATED MATERIAL

Since music appreciation has attained the place of importance in the curriculum that it has, it is pertinent that people working in the field should be mindful of endeavors that are being made to improve its instruction.

Music appreciation as a subject should differ from music analysis, history, and theory, even though these factors contribute to appreciation. It should be a more subjective, personal thing which is made meaningful through experience.

It is quite evident that a great amount of material has been written as reference material for the purpose of giving the student a rich background in the knowledge of music. Each has its own particular organization which the authors believe will point the way to musical understanding.

"The principles used in the preparation of such guide books have been shaped out of extended experiences rather than fashioned out of theories.

. . . .Some books on appreciation are based upon the traditional educational process of starting at the earliest time and working up to the present. Others begin at the present and work backward. In the course of treatment they too often give historical and technical information as to how music is put together."¹

The books which serve the science of music must be complete books of knowledge. The good book of music history, for example, is duty bound to include every composer who has held public ear for a day, even though space permits merely tombstone data and a publishers list. In the field of music

¹ Mc Kinney, Anderson, Discovering Music, American Book Co. New York, 1952 p. 5

criticism and appreciation there is much more liberty taken to describe music as an emotional creation.

In order to instill appreciation of music in the student the subject matter must not be too technical or analytical so that the student becomes perplexed. Rather, it should be simple and on his level of experience then slowly elevate him to new horizons. Writing for the Junior High student on this subject has been extremely limited. Few authors have been able to adapt the context of their books to the level of this age group; to appeal to their interest and still instruct them.

Bauer and Peyser,² appeal to the Junior High student but present a more historical type of reading with no correlation to activity. In the same style and for that age group is the writing of Mc Kinney³. Aside from these few, most other materials are written for the purpose of research with very little appeal to the student. The teacher must, therefore, juggle, delete, and rewrite the material into a form in which the Junior High student will become more interested.

The Kinscella music reader series⁴ have adapted stories of musicians and musical experiences to the reading level of several age groups, thus integrating music and reading. This has been a step forward in that the background for music appreciation is being built up through reading activity on the part of the student.

Little has been written that will help the teacher build units in music. It is assumed that if a teacher is to teach on the unit plan alone, she must

² Bauer and Peyser, How Music Grew, G. P. Putnam's Sons, New York

³ Mc Kinney, Anderson, Mandarin Music, American Book Co. New York

⁴ Kinscella, Gertrude, Appreciation Readers, University Press, Lincoln

build the unit and progress unit after unit in her own way. Several publishing companies have realized the fact that music teachers have little time for this task and have published hand books for teachers that provide lists of reference materials, audio-visual aids sources, teachers notes, and a few guides for student activities. This has been a big help to the teacher and as such has been a selling point for such publishers as World of Music, Ginh and Company, and the Hollis Dan Series.

Pitts⁵ has published a book which has combined all important factors of planning a series of units and listing many aids which help to stimulate activities. This book like the others is a handbook or guide to be used by the teacher alone.

Another type of appreciation book was developed by Barbour and Freeman⁶ when they published a student text book and work book type of syllabus. This type of guide sheet comes very near to guiding the student activities as any publication as far as is able to be determined. There is a danger that the filling in of blanks will become habitual, thus not contributing to the student's initiative and imagination.

With the advent of radio and television, the horizons for music appreciation for every age level has broadened. In 1927 a music appreciation hour was begun by Dr. Walter Damrosh on N.B.C. It was in support of this hour that a student hand book was sent to all schools who subscribed to it. This is believed to be the first attempt at directing student activity in relation to music appreciation. The book was organized into listening programs with

⁵ Pitts, Lilla Belle, Music Integration in the Junior High School,
C. C. Birchard and Company, Boston

⁶ Barbour and Freeman, The Key to the Story of Music

program notes and musical themes printed for the program which was to be broadcast during the year. Added pages gave room for clippings, notes, drawings, and other student activities. In addition, a teacher's hand book was sent out with other information to help guide student procedures. Since the death of Dr. Damrosch, Standard Oil of California has a program which somewhat fills this place except that its hand book offers little directed activity for the student other than listening.

Periodical literature too, is limited. The Etude magazine has a section devoted to the student called the Junior Etude. It appeals to the Junior High age combining informative squibs with some original games and projects. There is no planned listing of units of work guides for a steady ongoing of learning. This could be used only as supplementary material and since it is accessible only to a very few people, it must be presented to the class through the library resource or teacher lecture.

Keeping the student informed about activities of other students over the nation is the School Musician. This magazine is better adapted on the High School's level, and is of little aid in the music appreciation class except for pictures and interest stories and as a motivator to support listening.

Within the last ten years, publication of Key Board Junior has added great incentive to individual and classroom appreciation. The student may subscribe to it as he would a magazine. It has constructive music appreciation lessons with well illustrated music stories that are cleverly written. It has no planned student activities, however.

"One of the most satisfactory types of lessons is that in which pupils are so thoroughly self active that it looks as though

the teacher had nothing to do."⁷

Modern pedagogy the world over agrees that devices for guiding student study habits are an important necessity to the end product. Ineffective teaching results from poor organization on the part of the teacher. The lack of firmly established aims and objective, materials that are not gathered and organized to a focal point, and no direction of student activities point to rapid destruction of class discipline and utter chaos.

"In all teaching, two aspects of good directions should be observed-(a) self directed study, (b) study materials skillfully directed. Work books accomplish this in elementary schools but carefully written teacher direction is needed if school or home study is to be properly directed. It should be noted that, if adequate directions are to be given to school and home study, meticulous and full direction should be given in writing either from mimeographed study guides or by dictation during assignments. The briefer and sketchier the directions given, the poorer the results."⁸

The conception of the unit as a teaching device has been an innovation in the teaching world since 1901 when a German, Johann Herbart, was able to influence English educators to try it in their system. His innovation, as he claimed, was not an invention. He simply observed human learning and pictured what he saw.⁹ These findings were put into clear-cut, well rounded learning experiences, and were organized into a unified, related system of knowledge.

He advocated the correlation of subjects toward a wider purpose of unification. Even though the unit plan Herbart designed is more than a century old, modern education, as we know it, is deeply indebted to this man for his concise thoughts.

The unit system involves five basic steps which are: preparation,

⁷ Melvin, General Methods of Teaching, Mc Graw, Hill, New York, 1952, p. 201
⁸ Melvin, op. cit., p. 202

presentation, association or comparison, generalization, and application. These points have evolved through the hands of other great educators such as Dewey, Kilpatrick and Parkhurst who added their experiments to the idea thus providing a rich background for those who teach today using these plans. Kilpatrick, for instance, emphasised the purposeful activity portion of the unit plan while Search, a Superintendent at Pueblo Colorado, (1884-1894), developed a plan of individualized instruction.

Professor J. T. Draper, working in the same high school in Pueblo, devised a work guide sheet for students.

"Much of the work of Professor Draper's pupils is directed by well-prepared sheets of suggestions, giving for each subject a few basic directions, a large number of references, but unlimited opportunities for personal discoveries."¹⁰

Since the Draper system has been tried and accepted as being very successful, many others have applied the basic Herbartian lessons to systems of their own. Hence we have such outgrowths known as the Winnetka System, the Dalton System, the Group-study Plan, the Morrison System, and the Miller Contract Plan.

The Miller Contract Plan has been described in other portions of this thesis. Its purpose is to challenge students to gather information, list avenues of study, and finding specific phases of the problem. It combines group activity with individual activity by means of guide sheets using the unit plan as a basic concept.

"It may be readily seen that the Miller contract as an application of the unit idea requires that the teacher be stimulating and imaginative. While the possibility exists that the procedures will become chaotic unless the teacher keeps the activities within reasonable bounds, when the system is applied in moderate forms it is unquestionably vitalizing in its effects upon classroom work."¹¹

⁹ Unstated, J. G., Secondary School Teaching, Ginn and Co. Boston
Second Edition, 1944 p. 143

¹⁰ op. cit., p. 147

¹¹ op. cit., Unstated, p. 174

CONTRACT I

SOUND AND MUSICAL INSTRUMENTS

Directions: You are free to choose your own musical activities. This is the way it is done: Read over the terms of each contract, choose the one you believe you can best do and set about doing each thing listed therein. This will require some outside activity and help from other people. Each contract should be labeled in the following way: Your name, your grade, your age, the date, the contract you are working on, and the number of activities. You will be gathering a number of sheets of paper and pictures so that it will take the form of a notebook. It will be fun to put a cover on the contract, so get in mind a clever design for it. Also, best contracts may be selected for display at the end of the year. See what you can do.

Contract

1. Write a short paper describing each instrument we study in class. Arrange each of the papers in their "families" and hand them in order.
2. Find pictures of each of these instruments by looking in magazines, papers, and catalogues. Pictures can be obtained by asking for old catalogues at music stores. It is fine to do your own drawing. Label pictures using arrows to point out parts of instruments. This may be done in conjunction with number 1.
3. In your public library and school library you can find something on the history of certain families of instruments. Write a paper on the history of instruments.
4. Draw a seating chart for an orchestra and a band.
5. Make a list of well known symphonic and dance bands and orchestras and their directors.

6. Write out the pronunciation and meanings of all the words in the spelling list.
7. Be able to pass a test over the unit on Sound and Musical instruments.

Contract B:

Do numbers 1, 2, 6, and 7 of the A contract just as directions say.

Contract C:

Do numbers 1, 6, and 7, of the A contract just as directions say.

Contract D:

Do number 7 of the above contract and hand in a paper explaining what you do not understand about the unit or the contract.

Special Recognition Contract

Make a musical instrument of any type. It should actually make music. It should be of such merit as to be displayed in the hall or at the fair. You still must pass the test.

Spelling Words

violin	baton	phonograph	vibrato
viola	castinet	pitch	sound
cello	clarinet	pizzicato	a cappella
instruments	conductor	reed	aria
music	contralto	rosin	concert
guitar	orchestra	saxophone	madrigal
piano	cornet	symphony	mezzo
chorus	cymbals	xylophone	minstral
choir	flute	zither	organ
piccolo	harpsichord	Pagannini	molecules
accordion	lute	Heifetz	amplify
alto	lyre	Menuhin	baritone
bagpipe	mandolin	Kreisler	tenor
banjo	metronome	Spalding	soprano
bugle	mute	Primorse	trombone
trombone	oboe	Pablo Casals	drum

Teachers Notes for SOUND AND MUSICAL INSTRUMENTS

All existence is based upon vibration of molecules. There are molecules in everything on, in, and around the earth. When these molecules are set in motion rapidly enough they produce sound. The tendency of the body to return to its resting position if it be displaced is often overshoot or displaced in the opposite direction. This is called elasticity or momentum. Example: a diving board, and a pendulum. A tuning fork moves back and forth one thousandth of an inch but with such rapidity that it hums.

All vibration has three physical attributes: Frequency, amplitude, and loudness (intensity). Frequency, which is the number of cycles per second, is the to and fro movement of wave lengths. Bodies vibrating very slowly do not produce sensation of sound but when the frequency reaches twenty or more per second we can hear it. The greater the number of vibrations the higher the pitch. When frequency gets up to 20,000 we fail to hear it at all. There are sounds only dogs can hear. There are sounds that even they cannot hear. Sounds that are so high that it can kill insects. There are sounds, too, that can solidify water and suspend objects in the air. A violin vibrates with a frequency of 440 per second while middle C on the piano vibrates at 261.6 per second (Concert pitch).

Amplitude or intensity of sound may be explained in that the wider the vibration or the to and fro motion the greater is the sensation to our ear. Wider vibrations are caused by heavier blows or a stronger bowing as in the case of a violin.

All sound must have a beginning or a point where the vibration must begin. We may call this the source of sound. There are four such sources of sound. All life and existence has its beginning with these sources. They are: the vibrating diaphragm found in the human ear drum, the diaphragm in the telephone receiver, the drum head, the diaphragm in the speaker of the radio. The vibrating string as seen in our stringed instruments and the wire in the telephone, are other sources of sound. Another source of sound is found in the vibrating bars. Examples of this may be found in the tuning fork or the bars on a xylophone. Probably the most common is the vibrating column of air as used in the common whistle or organ pipes.

A new device used in electric organs is caused from explosions. The vacuum tubes in the radio is an example of this use.

The human voice is a combination of several sources of sounds; the diaphragm set to motion by human will sends air which is stored in the lungs, through vibrating strings in the vocal chords which in turn set air vibrating in a column, the throat.

The tone wave has much to do with the science of sound in that it determines the frequency of which we just spoke.

"Everyone knows that if a person takes hold of a rope at one end, with the other end tied to a tree and shakes the end up and down, waves will form in the rope. When the rope is shaken very slowly, there will be but one long, complete wave. If shaken twice as fast, two waves will form in the rope. The faster the rope is shaken, the more waves there will be in the length of the rope."¹

When one tone wave vibrates as a whole the tone it makes is called a fundamental or first partial.



¹ Schwartz, H. W., The Story of Musical Instruments, Garden City Publishing Co. New York, 1943

If the tone wave vibrates into two segments the tone is called an octave or a second partial.



When it vibrates into three segments, the frequency triples and it is called an overtone.



Such production of tones is called harmonic series and is commonly referred to as vibrato.



Pitch depends upon frequency. High tones depend upon high frequency and low tones depend upon low frequency. Loudness of tones depends upon intensity, and must have a hard force to set the vibration in motion. Musical tones are caused by regularity of vibration. Pure tones are simple vibration while richer tones are caused by more complex vibrations. Noise can be said to be irregular wave lengths. Resonance is sympathetic vibration setting another body into motion.

Perhaps the first instrument that early ancestors invented was that of the drum. It may have been that he accidentally hit a skin he had stretched over a hollow log for drying. Whatever the means of his discovery, we are not certain, nor are we greatly interested. What we are more concerned with is the fact that the drum became his mode of transmitting messages and a companion in whatever dances he performed. The drum has evolved over many centuries to our modern family of percussion instruments. In this family we have the bass drum, the snare, and timpani. Since percussion means "being struck" the family will include many other instruments such as the tamborine, castanets, cymbals, triangle, tom-tom, xylophone, marimba, chimes, bells, and celesta. All of these instruments are played by striking with a mallet except the celesta which looks

like an upright piano with a keyboard. All of the others have a head of skin except the wood blocks, which include the xylophone, chimes, bells, cymbals and triangle. The only one which can be tuned is the timpani or the kettle-drums.

"The kettle-drums are of Arabian ancestry and were originally very small, being in truth simply a half gourd which was covered with skin. They were brought to Europe by the Crusaders in the Thirteenth Century.

These instruments have been developed until today they are large hemispherical brass or copper shells, kettles in short, which are covered with vellum heads of very smooth thick parchment, usually made from the skin of a calf. This vellum is stretched over the lettles and tightened by means of eight key screws, which work through iron rings. There are three of these instruments, sometimes, four in the large symphony orchestra. They vary in size, and are played with two drum sticks."²

This divison of the orchestra consists of instruments which accent the rhythmic, rather than the melodic or harmonic, elements. It is generally termed the battery. The instruments of the battery are divided into two classes:

Instruments producing definite pitch— when sounded.	{	Kettle-drums
		Bells
		Glockenspiel
		Celesta
		Xylophone (sometimes)
		Side or snare drum
		Bass Drum
		Tambourine
		Chinese drum or Tom-tom
		Triangle
Instruments which do not produce definite pitch when sounded.	{	Cymbals
		Castanets
		Gongs
		Instruments used for special effects like rattles, wind machine.

² Falkner, Anne Shaw, What We Hear in Music, RCA, Camden, New Jersey 1939, p. 237

The early hunter was no doubt surprised to hear his bow twang and puzzled even more when he became conscious of a slight hum as he rubbed his bow against wood to make his fire. Perhaps his inquisitive nature gave rise to the invention of the first harp. But it is certain that the first stringed instrument was of a type that needed to be plucked to produce sound.

"The Egyptians used the lyre and the lute, but the national instrument was the harp, which is found in all sizes, from those carried in the hand, to the immense temple harps of twenty-three strings. Besides being used in temple services, we know the harp was a royal instrument because many have been found in the tombs of the Kings. It is certain that the Israelites learned the beauties of the harp during the days of bondage in Egypt. David undoubtedly played on the hand harp."³

In its present form the violin family has come out of a long period of evolution. The first true violin was the Greek Kithara. Its descendant was believed to be in the possession of the traveling Troubadors in the Middle ages. It was in a very crude form then for he leaned heavily upon the lute and the lyre for his accompaniment,

"The first true violin was made by Caspar Tieffenbruchker, born of German parents in the Alps mountains of Italian Tyrol about 1467, or twenty-five years before Columbus discovered America. His instruments are said to have been heavily inlaid and ornately decorated and must have excelled in appearance more than in musical quality."⁴

The finest violins are those we know as the Cremona, Stradivarius and Guarnevius. The Cremona violins has its name derived from the

³ op. cite., p. 98

⁴ Schwartz, H. W., The Story of Musical Instruments, Garden City Publishing Co., New York, 1943, p, 40

name of the town where it was built, while Stradivarius and Guarnevius are names of families who perfected the building of the violin. Many of these violins are worth thousands of dollars.

Members of the violin family are: the viola, violin cello, double bass, and harp. All members of the family except the harp have common parts. The tail piece, chin rest, sound post, neck, pegs, scroll, strings, and bridge. They are all played by bowing. The violin and viola are held under the chin while being played. The cello is held between the knees and the bass viol because of its extreme size must be stood up, the player himself standing.

The following chart shows the voice of the instrument and its tuning plus its range.

VOICE	INSTRUMENT	TUNED	STRINGS	RANGE
Soprano	1st Violin	in 5ths	G, D, A, E,	G to C 4 tones over 3 8vs
Alto	2nd Violin	in 5ths	same	same
Tenor	Viola	in 5ths	C, G, D, A,	C in bass clef to E in treble
Baritone	Cello	in 5ths	C, G, D, A, 1 8ve lower	C in bass to A in treble
Bass	Double bass	in 4ths	E, A, D, G,	E to B in bass 3 8 vs

Some of the terminology brought to the musicians vinacular are: legato, the tone achieved by drawing the bow gently and continuously over the strings; sticatto, achieved by short bouncy strokes over the strings; pissicato, achieved by doing away with the bow altogether and

plucking the strings with the forefinger; Double stopping, playing on two strings at once; Vibrate, the movement of the finger playing on the neck to give a natural waver to the tone; Tremelo is produced by drawing the bow back and forth at wrist length very rapidly.

Another family of instruments that might have had its origin at the same time as the strings is the wind group. This group is divided into two groups, the reeds and the brass. The origin of this group might have been brought about by the wind blowing over the reeds and the horns of animals and shells. There can be no one country or tribe of people who can claim the glory of these discoveries, for each has made a contribution to the development.

Members of the reed family are the fife, piccolo, flute, clarinet oboe, English horn, basson and contra bassoon. All members of this family have common parts except the fife, flute and piccolo. They are reeds, the bell, key holes (covered either with fingers or pads). The oboe, English horn and bassoon are double reeded.

The brass family included the cornet, trumpet, trombone, French horn, baritone and tuba. They are played by forcing air through a vibrating column of air which is varied in length by means of a valve.

The wood wind choir is divided as follows:

Flutes	_____	Flute (middle C up three octaves)
		Piccolo (octave higher than flute)
Reeds	Double reed	Oboe (B below middle C up $2\frac{1}{2}$ oct.)
		English Horn (fifth lower than oboe)
		Bassoon (Contra B flat over 3 oct.)
		Contra Bassoon (octave lower)
	Single reed	Clarinet (F below middle C up 3 oct.)
		Bass Clarinet (octave lower)

Teaching Aids for SOUND AND MUSICAL INSTRUMENTS

Visual Aids:

Pan-American Band Instruments, Elkhart, Indiana.
 Principal Major Scales (wall chart)
 Instrument Family (wall chart)
 Correct Posture (wall chart)
 Instrument Pictures (broadside)
 Musical Instruments and the Masters-(Pamphlet
 with pictures and histories of instruments.)
 Jenkins Music Company, Kansas City, Missouri
 (Instrument cards)
 Paul A. Schmitt Music Co.
 Historical Panorama, \$3.00
 Camden, New Jersey, Department 38x, Education Division,
 RCA Victor.
 Twenty-two portraits of RCA Victor recording artists, 50¢.

Movies:

Brass Choir, Sound, 10 min., Rental \$1.80, #69.
Woodwind Choir, Sound, 10 min., Rental \$1.80, #68.
String Choir, Sound, 10 min., Rental \$1.80, #67.
Percussion Group, Sound, 10 min., Rental, \$1.80, #70.
Instruments of the Orchestra, Sound, 20 min., Rental \$1.80.
Symphony Orchestra, Sound, 20 min., Rental \$1.80, #71.
Sound Waves and Their Sources, Sound, 10 min., Rental \$1.80.

Recordings:

Instruments of the Orchestra, C-MX-250 or V-20522, V-20523.
The Symphony Orchestra, (String orchestra, Woodwind family,
 Brass family, Percussion family) D/A-90, A-91, A-92, A-93.
Young Person's Guide to the Orchestra, Britten, CMM-703 or
 ML-4197 (lp).
Peter and the Wolf, Prokofieff, V/DM S66.
Tubby the Tuba, Kleinsinger, D/CU-106.
Rusty in Orchestra Vile, Decca.
Fan the Piper, Decca.
Piccolo Pete, Decca.
Happy Grasshopper, 101B, Talking Comics, Belda, Pasadena, Calif.
 (These are available with comic books for
 each of the students with cost).

CONTRACT II

HOW MUSICAL INSTRUMENTS ARE USED

Directions: Read over the requirements for each contract and choose which one you want to do (which grade) and set about doing each activity. This contract is handled in much the same way as the first one. Hand your work in on time, in ink, and with all spelling correct. Be certain that your name is on it and the contract number is indicated. Remember all excellent work will be on display, so be artful.

Contract A:

1. Write up a description of what you feel when you hear a record played. Each record played in class must have a "write up". Give the title, composer, orchestra, conductor, and the story.
2. Illustrate each story either by your own drawing or by pictures from magazines and papers. Be very neat when pasting. Add what you can find out about each composer.
3. Listen to musical programs over the radio to amount to at least five hours. Make a listening chart as follows:

Time	Station	Length of Program	Name of Program	Sponsor	Artist	Comment
1.						
2.						
3.						
4.						
5.						
6.						

4. Hand in Class notes in ink.
5. Write out pronunciation and meanings of spelling.
6. Pass the test over the entire unit.

Contract B:

Do 1, 3, 4, 5, and 6, of contract A just as directions say.

Contract C:

Do 1, 4, 5, and 6 of Contract A just as directions say.

Contract D:

Do 5 and 6 of contract A and hand in a paper telling why you did not choose one of the other contracts.

Special Recognition Contract:

Hand in an original story or poem expressing how music affects you. In so doing, you will be excused from doing activities 1, 2, and 4. The work must be of such merit that it may be printed in the school paper.

Spelling Words

emotion
march
waltz
dance
suite
lune
pavane
Kostelanetz
record
composition
pending
Rimsky Korsakoff
Mendelssohn

Debussy
French
Ravel
Rachmaninoff
Composer
Groffe
marionette
Saint-Saens
nature
nutcracker
excitement
wedding
tangible

flowers
description
Tschaikovsky
Russian
princess
Mecabre
depicts
plot
instrument
poem
overture
Khatchatourian
prelude

Teacher Notes for
HOW MUSICAL INSTRUMENTS ARE USED

Music is as old as man himself. Even our earliest ancestors are said to have had an element of music in his crude existence. One may believe the theory that music is an outgrowth of speech inflection caused by emotion. Many centuries later instruments were invented which could imitate the human voice, thus depicting these emotional reactions. Savage music was an unconscious, uncultured expression of emotion, but as civilization progressed and music was notated, the composers were able to give the performers explicit directions for portraying emotional experiences with such finesse that the audience and performer alike felt its impact.

Some of the more prominent works depicting emotional reactions show such feelings as pending danger, joy, fear, contentment, sadness, excitement, anger, love, hate, and religious fervors. An outstanding composition of mixed emotions is Beethovens 6th symphony. The moods are shown in the titles of the various movements. The first movement, cheerful impressions are awakened by the arrival in the country (*allegro ma non troppo*); In the second movement, Scene by the Brook (*andante molto moto*); The third tells of the merry gathering of country folk (*allegro*). The fourth describes the thunderstorm and tempest (*allegro*). The fifth and last pipes the shepherd's song; glad and grateful feelings after the storm (*allegretto*).

Emotional reactions are closely connected with the sensory reactions, mainly the senses of sight, hearing and feeling. Musically the sensory effects of sight and hearing are so closely connected that it is difficult

to separate them. If a musician performs a composition which depicts a babbling brook, immediately the tonality is transmitted to the listener through the sense of hearing while his mind's eye depicts the picture.

As to the musical process used in describing these various effects, let us first describe the invention of the types of the instrument. Nature easily supplies us with percussion instruments. All sorts of drums were available by the use of dried skins over hollow pieces of wood, wind instruments were the product of reeds, shells, and animal horns, while the twang of the hunters bow inspired the invention of stringed instruments.

What could more easily portray the sounds of nature than the natural products of the earth. As the instruments were perfected, so was their ability to imitate. Realizing these imitative possibilities, composers began to capitalize on their use in music.

The first composer to put this idea into musical form with such success that he founded an entirely new school of composition was Claude Debussy. The style of impressionism can completely transplant the listener to the scene described by the composer. Such works as *La Mer*, *Clouds*, and *Afternoon of a Fawn* are excellent examples of the style.

Through the ages composers have found other scenes of nature which they have pictured musically. Scenes of human events have been put into musical composition so that others might feel the emotional reactions of the writer. This type of composition has numerous examples. A few titles which suggest the wide variety of such selections are "Carnival

of Animals" by Saint-Saens; "Lullaby", Brahms, "Funeral March from Sonata in E minor" by Chopin and "Pictures at an Exhibition" by Moussogsky. The overtures and interludes for many operas also fall into this category. Among such writings, the works of Richard Wagner remains unrivaled. The "Love Death Scene" from Tristan and Isolde, the "Wedding Music" of Lohengrin are but two in a long list of works which show Wagner's genius in this style of composition.

Instrumental music can well bring things unnatural into reality. Saint-Saens ably makes the intangible a live transfiguration in "Dance Macabre", for the mind's eye readily pictures the dancing ghosts. Opposed to this, we have the tangible articles such as the "Spinning Wheel" by Felix Mendelssohn.

More recently, composers have discovered that by identifying instruments with certain characters, entire stories can be plotted through variations of tonalities and tone color. Such works as "Peter and the Wolf", Prokofieff and "The Sorcerer's Apprentice", Dukas, relate the possibilities in this field.

There is no event in life that cannot be transmitted into musical sound, if the composer has the skill and the understanding of the instrument for which he is writing.

Teaching Aids for

HOW MUSICAL INSTRUMENTS ARE USED

Musical Instruments that are Used to Describe a Sensory Effect:

1. Wind among the trees-Harp and Piano.
"Waltz of the Flowers", Nutcracker Suite,
Tschaikowsky, V/VM-1020.
2. Babbling brook-Combination of flute and orchestra.
The Moldau, Smetana, 11434, 11435, M523.
3. Birds in the trees-Flute and Piccolo.
The Calm, William Tell Overture, Rossini.
V/DM 605, V-2020, V-2021, Flute and English Horn.
Also, flute in Peter and the Wolf.
4. Thunder-Drums
"Empress of the Pagodas", Mother Goose Suite,
Ravel, V/DM 1268.
5. Guns-Drums-Peter and the Wolf, Hunters guns.
6. Clocks-In a Clock Store,
"Allegretto Scherzando" Second Movement of the
Eighth Symphony, Beethoven.
7. Music Box-Violin in pizzicato and upper piano range.
Music Box, Liadoff, V11-9009.
8. Bells-Prelude in C# minor, Rachmaninoff.

Musical Instruments that Depict an Emotion or Mood:

1. Pending danger-Opening theme in first movement,
Pathetique Symphony #6, Tschakowsky, M/DM-337.
2. Joy-Romanian Rhapsodie, Enesco.
3. Contentment-Air, Bach, Victor recording, Stowski.
4. Sadness-Prelude #15, Op. 8, "Raindrop" 35012.
5. Fear-Middle part of Sorcerer's Apprentice, Dukas, V7021.
6. Excitement-"Sabre Dance", Gayne Ballet Suite,
Khatchaturian, DV/19.
7. Anger-"Dagger Dance", Natoma, Herbert, V-11932.
8. Weardness-"Hall of the Mountain King", Peer Gynt Suite,
Grieg, V/DM 1100.
9. Surprise-Surprise Symphony, Hayden.

Musical Instruments that Describe a Picture:Nature:

1. Moonlight on a lake-Clair de lune, Debussy, 10-1534,
or 49-1009.

2. A field of flowers-"Waltz of the Flowers", Nutcracker Suite, Tschaikowsky, V/VM-1020.
3. A storm-"The Storm", Overture to William Tell. Rossini, V/DM-605.
4. A swan on a lake-"The Swan", Saint-Saens. WDM 1628.
5. A bee-"Flight of a Bumble Bee", Rimsky-Korsakov. VII-9009.
6. AA fawn-"Afternoon of a Fawn", Debussy, 17700-A.

Human Events:

1. A Lullaby-"Lullaby", Gayne Ballet Suite, Khatchaturian, DV/19, 18-0145.
2. A Circus-"Carnival of the Animals", Saint-Saens, Carnival Overture, Dvorak 12159.
3. A Dance-"Dance of the Hours" La Gioconda, Ponchielle-XC, 11621-D.
4. A Wedding-"Wedding March", Lohengrin, Wagner
5. A Death Scene-"Pavane for a Dead Princess", Ravel, 7361.
6. A Funeral-"Funeral March of a Marionette", Gounod, 7374M or Funeral March, Erocia Symphony, Beethoven 8670.

Picture of Unatural Things:

1. Fairy Tales-Mendelssohn's "Midsummer Night's Dreams", 4312, (11919-11920), Epos 7080, 11920.
2. Ghosts-"Dance Mécabre", Saint-Saens, 14162.

Tangible Things:

1. Spinning Wheel-"A Spinning Song", Mendelssohn, Op. 67, No. 4, 1326.
2. Animals-"A Taylor and a Bear" or "On the Trail", Grand Canyon Suite, Fred Grofe, 7390/M.

CONTRACT III

THE SUITE TO THE SYMPHONY

Directions: The requirements on this contract will be much the same as for the two previous ones. You should be well acquainted with them by this time. Proceed as usual by reading over the requirements of each contract and choosing the grade you wish. Carry each point out in detail.

Contract A:

1. Write up the story of each suite we will study in this unit.
2. Write a brief story of the lives of each of the composers of the suites.
3. Use a unique method to illustrate each of the suites.
4. Write a paragraph or two telling the difference between a tone poem and a symphonic suite. Explain also how they are alike.
5. Find a book on the life of a famous composer, musician or critic or artist and give a report on it. (Either oral or written)
6. Write out the pronunciations and meanings of all the spelling words. Also hand in your class notes.
7. Pass the test over the entire unit.

Contract B:

Do 1, 3, 4, 5, 6, and 7 of contract A.

Contract C:

Do 1, 3, 6, and 7 of contract A.

Contract D:

Do 6 and 7 of contract A.

Special Recognition Contract:

Make a soap carving of one of the characters who are in the unit we are studying, or a scene which the music seems to suggest to you. It will be accepted only if it is of such a merit that it can be put on display.

Spelling Words

symphonic
Scherherezade
Arabian
Oriental
Sultan
Russian
Grieg
Suite
opus
etude
classical
gigue
gouree
minuet

allegro
recapitulation
sonata
motif
intervals
polyphonic
saragande
prelude
adagio
Corelli
conductor
rehearsals
presto
rondo

Teachers Notes for SUITE TO THE SYMPHONY

Until the turn of the seventh century, most music was written for the voice. With the exception of the organ, few instruments had been perfected. As the sixteenth century came to an end, the vocal forms in use had reached their peak of development. Having exhausted their ideas for vocal compositions, the composers were seeking new mediums.

At this time, vocal music was flourishing throughout Southern Europe, the families of Cremona and Italy brought into existence an entirely new art, the art of violin making. Three names from this period to become immortal were Amati, Guarnerius, and Stradivari, for they perfected the instruments which could so completely imitate the human voice that it has some three centuries later become the most prominent form of concert music.

Before the orchestra came into being, the forms of compositions for the individual instruments had to be developed. The first violinist of note was Arcangelo Corelli (1653-1713).

"It was Corelli who raised the art of fiddling to the dignity of an art."¹

Possibly one of the oldest forms of violin music is the suite. A collection of dance forms, it became a predominant art form in the

¹ Stoeveering, Paul., Violin Music Story Series, London 1904, p. 18

Seventeenth century with the advent of the secular era. During the preceding centuries, the church of Rome dominated the music world. Wherever possible, the violin was used in place of the voice. Among the more popular forms of entertainment in the period was dancing and the dances of the court eventually became the basis of the early instrumental music.

The suite has two forms, classical and modern. The classical suite contained a series of dances, at least four in number all written in the same key. The dances were alternately fast and slow. Some of the court dances used in the classical suite are as follows:

Allemande-usually first movement of every classical suite, slow and stately $4/4$.
 Courante- Italian-very fast $3/2$, $2/2$, $3/4$, $6/4$, $6/8$.
 Sarabande-Spanish, stately $3/4$, $3/2$.
 Gigue- French, last movement, more intrecale.
 Gavotte- French, there can be more than one.
 Minuet- French added dance, slow, stately $3/4$.
 Bouree- French added sometimes cut time $4/4$.
 The suite may have a prelude.

The modern suite is also a collection of dances. They are not necessarily written in the same key, but rather in related keys. While the classical suite was often written for ensemble or piano, the modern suite is usually an orchestral composition and often tells a story, sets a scene, or depicts a mood.

Prior to this period, most music was polophonic, that is, two or more melodies were sung simultaneously, and the listener was accustomed to listening to the melodies horizontally rather than vertically. In the early 1700's a new style of composition came into use in Germany. This revolutionized music. The type of composition known as homophony, in which chords are as important as the melody, opened the field of

instrumental music, for it made possible the use of many kinds of instruments in one ensemble. The first man to organize a symphony orchestra along modern trends was Johann Stamitz.

We first hear of Stamitz when he took part as a solo violinist in the festivities at the coronation of the Emperor, Karl VII, in 1742. One of the Emperor's electors heard him and took him to Mannheim, and in 1745 he was appointed leading violinist and director of chamber music. In the position of conductor of the Mannheim orchestra, Stamitz made history. David Ewen says of his works as an orchestral conductor:

"He may well be said to have been one of the first important conductors, since he was the first to lay stress on the preparation of a musical work before performance and to demand discipline from his men. He may also be said to have created the first modern symphony orchestra. He developed his orchestra into a technical instrument unique at that time. He explored for the first time such dynamic resources of orchestral playing with the unanimity and decisiveness with which the orchestral players performed these effects."²

Stamitz had an orchestra of between forty and fifty men, well-balanced, musically and instrumentally. There were twenty violins, ten first and ten seconds, four violas, and four violon-celli, two basses, flutes, oboes, horns and bassons; a trumpet and a kettledrum.

The group toured Europe extensively, never ceasing to amaze its audiences with its virtuosity.

It was Stamitz who outlined the form of the symphonic composition. He endeavored to clearly imbue the first movement of the symphony with a definite form, introducing two themes of contrasting nature, each

² Ewen, David., Pioneers in Music, Hall McNarey, New York, 1942, p. 8

distinctly stated, bridged by an episode. He also made the first attempts at the development section, which was finally worked out in utmost clarity by Hayden, who is rightly called the "Father of Sonata Allegro Form".

The recapitulation following this embryo development section has, in greater part, similarity to that of Hayden. The second movement was lyrical, in three part song form; the third movement a minuet and trio and the fourth, a vivacious and deft first movement, usually in rondo form. It might be said that it was Stamitz, not Hayden, who was the "Father of the Symphony".

"The roots of Beethoven already exist. . . . in the Mannheim symphonies, in the work of that astonishing Johann Stamitz. . . . Through him, instrumental music becomes the supple garment of the living soul, always in movement, perpetually changing, with its unexpected fluctuations and changes. . . . I have no hesitancy in saying that the symphonies of Stamitz, though less rich, less beautiful, less exuberant, are much more spontaneous than those of Hayden or Mozart. It is made to its own measure; it creates its own form; it does not submit to them."³

The term sonata, around which the first movement of a symphony is built, came from the Italian word "sonaria" meaning "not sung". The symphony is a sonata for a group of instruments playing together in unity. To fully understand a symphony one must know its structure. It is made up of four movements, each following a set pattern. I, Sonata allegro, II, adagio or andante, in song form and trio, III, minuet and trio, IV, allegro or presto sonata or rondo. Example:

³ Rolland, Romain, A Musical Tour Through the Land of the Past, Boston C. C. Berchard, 1948, p. 53

I Sonata Allegro

A Theme	B Development	C Recapitulation
1. First theme in Key of C 2. Short Modulation to Key of G 3. Second theme in Key of G 4. Close	The themes developed to the pleasure of the composer, giving him opportunity to show him merit.	1. Repeat 1st theme as in part one. 2. Short episode using theme fragment in Key of C. 3. Closing fragments in key of C. 4. Coda-optional

II Song form and Trio-slow movement

Song form A B A	Trio A B
--------------------	-------------

III Minuet and trio

Song form A B A	Trio A B	Song form A B A
--------------------	-------------	--------------------

IV Sonata or Rondo

This movement can either follow the pattern of the first movement or can be in Rondo form:

A B A C A B A
Keys- C G C F C G C

When the symphony orchestra came into prominence the players were not considered artists of high rank as they are today. The court usually employed one individual as the court composer, and conductor, while the others were members of the staff of household servants, who in their free time organized the court orchestra.

The most important name to come down through the annals of music history as possibly the greatest of the early court composers was Franz Joseph Hayden. He has been given the title of the "Father of the Sonata" by succeeding generations, as it was his additions to the works of Stamitz which enlarged and perpetuated this form. During

his lifetime he wrote 125 symphonies, besides the vast numbers of other compositions. Perhaps the one symphony which most completely depicts the difficulties under which the court composers of the era worked is the "Farewell Symphony".

During rehearsals and performances the musicians were frequently called on to perform a household task. No matter what was going on in the music, the servile duties came first. Many times the conductor started with a few players only. Then the others wondered in and out during the performance. Thus the form for the "Farewell Symphony": The symphony starts with two first violins, builds up to a huge climax with full orchestra, and finishes with only two violins, (the rest of the orchestra having entered and then departed).

The minuet and trio movement, too, was an outgrowth of the rehearsing problem. Each court usually had a trio of musicians who were better performers than the others. This movement was written to exploit their talents. Succeeding generations have made additional contributions to the symphonic skeletons started by Hayden. Among the names are a few whose innovations are so outstanding that one cannot mention symphonic form without giving them their place in its history.

Ludwig von Beethoven (1770-1827) was the emancipator of the orchestra, for he lifted the status of the players from servants to artists. He made the orchestra a living thing, adding more instruments and making fuller orchestrations to the string section; he added a fifth part for the bass viola (before they played the cello score and 8va lower); to the woodwind section, he added clarinets, piccolo,

and contra bassoon; to the brass section, he added trombones; while to symphonic form, he enlarged to orchestration of the minuet and trio making the new form called "Scherzo".

Hector Berlioz (1830-1869) is credited with having made the symphony orchestra into a vertuose organization. It was Berlioz who invented mutes for brass instruments to obtain greater tonal effects.

Working as Berlioz's greatest collaborator was Franz Liszt, Austrian (1811-1886), for both outlined a new style which was known as program music. Also in the same century orchestral accompaniment became an important part of opera. Richard Wagner (1813-1883) made the orchestra the narrator, by giving the leading themes to the various instruments. These themes became known as "leit-motif". Wagner also made wide use of chromatics.

The successor to the beginnings of Berlioz and Liszt was Claude Debussy (1862-1918). He is accredited with the founding of the modern symphonic poem in the style of impressionist writing.

Composers of this century to leave a lasting imprint on the style of orchestral compositions are Richard Strauss, Igor Stravinsky, and Arnold Schonberg. Strauss added still more instruments to the string section and invented various sound effects, including the wind machine and the thunder machine. Stravinsky's new technique was in rhythmic effects. He makes great use of brass and percussion instruments. Schonberg changed tonal effects greatly by using micro-tonal intervals. He also built chords in fourths instead of fifths.

Teaching Aids for
THE SUITE TO SYMPHONY

Recordings:

Suites:

The Scheherezade Suite, Rimsky-Korsakov, CMM-767.
The Nutcracker Suite, Tschaikowsky, V/VM-1020.
The Grand Canyon Suite, Grofe, V/DM-1100.
Till Eulenspiegel's Merry Pranks, R. Strauss, V/DM-1029.
Les Preludes, Liszt, M-453.
Firebird Suite, Stravinsky, V/DM-640.
Gayne Ballet Suite, Khatchaturian, DV-19.

Symphony:

Farewell Symphony, Hayden, M/DM-682.
Toy Symphony, Hayden, V-20215 or C-7242-M.
Fifth Symphony, Beethoven, V/DM-640.
Pathetique Symphony #6, Tschakowsky, M/DM-337.
New World Symphony, Dvorak, V-11-9223.

Contract IV

PROGRAM MUSIC

Directions: You will remember how you did the contracts in previous units. Do the same with this one. We are taking a very important step musically. If you are to fully understand and appreciate music during the course of your life, it may depend upon how you handle this contract. It is advisable that you choose wisely and work well.

Contract A:

1. Write a short paper explaining what you believe to be the difference between a symphonic poem and a symphony.
2. Look up the life of each of the composers we will study during this unit and write it up. You may use the material in foregoing contracts.
3. Hand in a story or an explanation of each of the compositions we study. See if you can write it up as you see it in your mind's eye. Use your own words. Include on each the name of the conductor.
4. Make another listening chart. This time your listening should not include cowboy or dance music. Such programs as the "Railroad Hour" and the "Telephone Hour" should be among your first choices.
5. Go to your public library, school or personal library and find a book on music history or some phase of music and write a short report.
6. Pass an examination on this unit.

Contract B:

Do 1, 3, 4, and 6 of contract A just as it directs.

Contract C:

Do numbers 3, 4, 5, and 6 of contract A.

Contract D:

Do numbers 5 and 6 of Contract A.

Special Recognition Contract:

Interview some person in your city who has a musical background and ask him his impressions of Program music.

Spelling Words

imitations
variations
symphonic
Liszt
Berlioz
integral
Bercuse
Serenade
lullaby
barcarolle
ballade

nocturne
reverie
arabesque
romance
prelude
capriccioso
humresque
impromptue
etude
fantasia
rhapsody

Teachers Notes for

PROGRAM MUSIC

"Program music is music in which an endeavor is made to portray external events, person, moods, emotion, through music."¹

Earliest known examples of program music are found in the writings of Clement Jannequin, "The Battle" in 1544; and of Mathias Hermann, "The Battle of Pavia", 1544. Though these writings are primitive, they are program music in that they portray imitations of various sounds of nature.

"Musically considered, the Pastoral Symphony and the String Quartette of 132 of Beethoven mark a distinct advance in program music. In these the portrayal is still accomplished by creating an atmosphere related to the events or things."

In the category of program music are two distinctive types of symphonic form, the symphonic poem and the tone poem. The first reached its height of development with the writings of Franz Liszt and Hector Berlioz: the latter, with the works of Richard Strauss. Both of these forms, which are comparatively modern tell a story through a unique form worked out during the 19th century without the benefit of lyrics. Each character in the story is identified by a motive or a tonal series. Through variations of rhythm to equality, key changes (including major and minor) and background music, the composer is able to narrate the story to his listeners..No two

¹ Burk, John., The Life Work of Beethoven, Random House, New York, 1948. p. 30

444

symphonic poems or tone poems are ever exactly alike in form, just as no two stories are ever alike. Each case is governed by its own needs and contains the special incidents or elements which give it its own individual style and charm.

The symphonic poem, differs from the tone poem in that it is not a unit, for it can be played in part.

"Apart from his other claims to fame, Franz Liszt was the Father of the 'symphonic poem'. Following the example of Berlioz, Liszt sought to amplify the 'Program' possibilities of symphonic music, and with Berlioz he broke away from the strict dictates of sonata form. In the symphonic poem, Liszt achieved a new kind of musical and poetic unity. There was freedom here, but at the same time there was a nuclear idea of the program that imparted a new coherence. Liszt composed thirteen such symphonic poems. Of these "Les Preludes" is the one best typifying the thematic and cyclical structure used."²

Some twenty-five years later, Tschaikowsky too wrote in the symphonic poem form, but his style made no advancement in the form created by Liszt.

Companion to the orchestral form of the symphonic poem, the tone poem, is a complete unit and must be played in its entirety to portray its story. Exponents of the form are numerous, but credit for the style goes to Richard Strauss.

"Unlike Liszt's tone poems, Strauss's music requires not only a title but a detailed knowledge of the program, which the listener must follow from point to point. The minuet explanations and comments on the subject matter are integral parts and aesthetic factors of the work without which sense and coherence suffer."

² Bager, Biancolli, The Concert Companion, Magrow-Hill, New York, 1947 p. 34

³ Long, Norton, Music in Western Civilization, New York, 1941 p. 50

Teaching Aids for

PROGRAM MUSIC

Recordings:

Venetian Boat Song No. 2, Mendelssohn V-4272-A.

To a Wild Rose, Mac Dowell V-1152-A.

Etude in E Major, Chopin V-14559.

Twenty-four Preludes, Chopin, M282.

Ballade in G Minor, Chopin, 14561.

La Capricciosa, Ries 1329.

Romance, Scriabine 8419-A.

Nocturne in C Sharp Minor, Chopin 8419-B

Preludium, Jarnefelt 4320.

Berceuse, Jarnefelt 4320.

Contract V

THE EVOLUTION OF VOCAL MUSIC

Directions: Follow the same procedure as you have been in previous contracts. The work should be much easier to put together and therefore more pleasurable. Keep your work neat. Think of clever ways to put your book together.

Contract for the Grade of A:

1. Explain the way in which the choir as we know it came into being, naming several of our greatest choirs.
2. Give a brief biographical sketch of three contemporary vocal performers.
3. Draw a picture of the larynx, diaphragm and head cavities as used in singing. Explain what you understand by resonation, phonation, respiration, articulation, interpretation.
4. Sing your favorite number for the class.
5. Write up your class notes in ink and hand them in.
6. Look up the meaning and pronunciation for the spelling words.
7. Pass a test over the entire unit.

Contract for the grade of B:

Do 1, 2, 3, 5, and 6 of contract A.

Contract for the grade of C:

Do 1, 5, 6, and 7 of contract A.

Contract for the grade of D:

Do 5 and 7 of contract A.

Special Recognition Contract:

Interview one of the leading choir directors in town. Ask him about his background, why he chooses to work in choirs, the problems of organizing choirs, how long he has been with his particular choir and any other questions you can think of. Maybe you can persuade him to come to speak to the class.

Spelling Words

choir
chorus
alto
baritone
soprano
tenor
resonation
phonation
respiration
articulation
interpretation
madrigal
descant
motet
ballad

diaphragm
minstrels
troubadours
choral
hymn
cannon
antiphonal
medieval
oratorio
cantata
Passion
anthem
cathedral
polyphony
falsetto

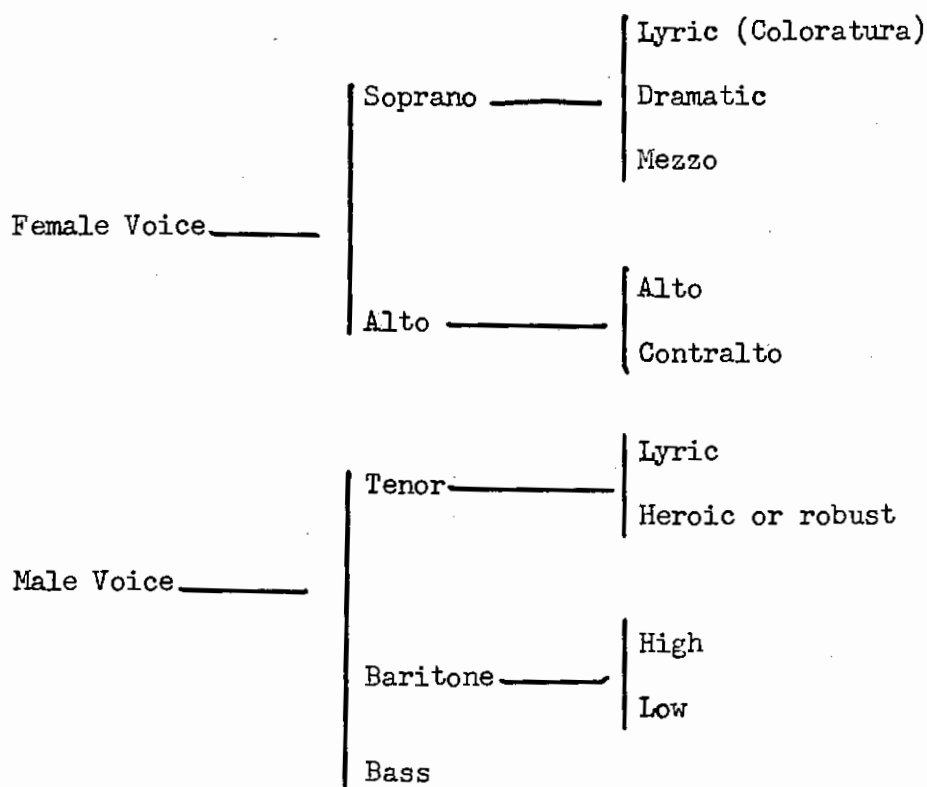
Teaching Notes for
EVOLUTION OF VOCAL MUSIC

The human voice may be likened to the instruments of the orchestra in that it has various degrees of range and ability and of expression. It is conceivable to believe that since throat sounds were more easily obtained, that music was probably first produced by the voice. This being the case it is well to look into the art of tone production by the voice and to the music that is written for this medium of expression.

The psychology of voice training is no different from that of other forms of expression. It is based upon two things. The right idea of tone and the right idea of control of the instrument (the voice). These are based upon the following points: Respiration; that is the control of the diaphragm, the lift of the chest cavity and filling it with air, and the support of the back muscles. Resonation; that is the understanding of and the control of mouth, throat, and the fluctuation of the larynx in relation to the head and chest cavities. Articulation; the use of the tongue and teeth and lips producing and exacting the elements of speech. (The correct use of consonants and vowels). All these combined plus the mechanics of notated music go to make up the basis for interpretation of the song or musical number.

These techniques for voice production can be applied to any classification of voices which in name are, soprano, alto, tenor, and baritone.

This diagram shows the range and qualities of the human voice:¹



The solo voice has a great historical background. The use of the voice in organized sound can be traced back as far as Ambrose (340-397) the Bishop of Milan, who collected old chants used in the church at that time. Also making definite contributions to the vocal music background was Pope Gregory the Great (540-604) establishing the plain song and the Gregorian chant that is now in the Roman Catholic Church. Huchbald of Flanders is said to be the first to use the first systematized part singing. He allowed certain voices to sing the melody while others sang the same melody a fourth or a fifth higher.

Definite contributions to the art of solo singing were made by the minstrels of the medieval days. They can be divided into two classes,

¹ Clippinger, D. A., Collective Voice Training, Willis, Cincinnati, 1923, p. 11

ne being the bard who recited deeds of chivalry and the other the minstrel who added tricks to his singing. Of close kin to the minstrel is the troubador who grew to be popular in France and England which was the home of the town pipers. The minnesingers of Germany served the same purpose, that of traveling the country side over, picking up bits of news and tales of adventure, taking them hither and yon. They acted as human newspapers and entertainers all at the same time. They were gentlemen, welcomed in any court.

Closely related to that art but much more modern is the ballad which exists today in our cowboy and hillbilly songs. The ballad is a song which presents a description of some dramatic event. There are folk ballads and composed ballads. Many of the old ballads have been revived in popularity by Burl Ives.

Two other vocal solo forms which are more comprehensive and have a greater artistic value is the Art Song which was brought to us by Franz Schubert who might well be called the "Father of the Art Song" because of the dirth of Art songs which he composed. This form is a composed song generally taking its theme from the folk song of the country. The other song is the concert area which has its origin from the opera.

From the solo performance we progress to ensemble singing, which had its beginning with Huchbald of Flanders when he developed antiphonal singing. This type of singing was the dividing of the choir into two parts allowing one part to sing against the other in echo style. Often times the priest would take one part while the choir echoed his chant. Out of this type of singing has grown the resources of counterpoint. The popular round which was earlier called the canon was a combination of two,

three, and four voices singing the same tune starting at different entrances.

Probably the outgrowth of the round or canon style singing is the madrigal, gaining its greatest momentum during the fifteenth to the seventeenth century. The madrigal had its beginning in Italy and Flanders then in England. Similar to the madrigal was the motet which flourished about the same time but existed in the church liturgy entirely.

Comparable to the symphony in the instrumental music is the choir in vocal music. This art had the seed of its beginning with the very early church. In looking at its history it is found that the hymn is attributed to the earliest church. The word hymn is derived from the latin hymnus, meaning, "The song with praise of God". In 1589, Palestrina collected the church hymns and put them into four parts in a polyphonic style. Many of his works are still considered basic choir repertoria.

The word anthem comes from anthiphon which earlier meant divided choir singing in two parts one against another.. It now has come to mean a special musical number done by the church choir.

The chorale is a form of sacred song for chorus and was introduced into the reformed church service by Martin Luther. It maintains its individuality in that it employs solid harmony. This was a form devised for the purpose of congregational singing as Martin Luther explained;

"It is my intention to write German psalms for the people after the example of the prophets and old Fathers of the Church. I would pray that the new words be kept away from the Court, that they may be all according to the capacity of the common people, quite simple, and yet come out in a clear and telling way and that the meaning be given plainly in accordance to the meaning of the Psalm."¹

73350

¹ Douglas, Winfred, Church Music in History and Practice, New York, 1949
p. 209

With the advent of the choral and the motette and with religious service at its height, the Mass came into existence and is to this day a tradition. However, the Mass can and is lifted from its religious settings and transplanted into a concert setting. The mass consists of six divisions: the Kyrie Eleiso, Gloria in Excelsis, Crido, Sanctus, Benedictus, Agnus Die. Some composers choose to enlarge the form by adding Hymn or Gradual. This depends upon the service for which the composer writes. The special Mass for the dead is the Requiem. The most outstanding Requiems have been written by Mozart and Brahms.

It was in this fashion that our modern choir as we know it has come into being. Since the earliest history people have used the choir as a instrument of self expression. Several of the choirs that we know are worthy of being mentioned.

One of the best known choirs in the United States is the famous Tabernacle Choir of the Church of Jesus Christ of Latter Day Saints, Salt Lake City, Utah. This fine organization has gained a nation wide reputation through their regular Sunday radio broadcasts over a national network. The choir has been on the air for many years past and is a must with Sunday morning listeners. J. Spencer Cornwall is the director with Richard P. Condie as assistant. The organists are Alexander Schreiner and Frank W. Asper. Lester F. Hewlett is the President of the choir and Richard L. Evans is the commentator. The choir has attracted visitors from all parts of the world. The unusually fine acoustics of the Tabernacle add greatly to the magnificent effects obtained by Mr. Cornwall and his splendid organization. The seating arrangement of the choir, that of building thirteen rows high and in a semicircle in front of the organ, offers unique possibilities for blend and balance of the large group. The

size of the organization also makes possible mass effects of beauty and sonority for which the choir is so famous. There are about 80 sopranos, 80 altos, 60 basses, and 40 tenors. Such a large group makes it difficult to do a cappella work. The choir excels in Christmas work. It does oratorios for both Christmas and Easter. They do very little work with solo parts. Immortal names in choir work the world over are: Dr. F. Melius Christiansen, Olaf Christiansen, and Paul Christiansen. These three men, father and sons, have quietly but firmly established a place for Christian music in Junior and Senior high schools, Colleges and Universities as well as churches throughout many lands.

The center of this remarkable movement has had its seat in the St. Olaf College at Northfield, Minnesota. Here, the father, Dr. F. Melius Christiansen, brought his family and settled there to teach music having had his background in Leipzig. Realizing that the heart of good music lies not in mechanics, although that is fundamental in good choral singing, but the most important is the spirit with which one sings, they have made immortal such numbers as "Beautiful Savior", "Today There is Ringing", "Lamb of God", "Lost in the Night", and many others.

After having worked as the head of the department of music at Oberlin College, Olaf, the eldest son, has stepped into his father's position at St. Olaf. The college choir under Olaf's inspirational direction makes yearly tours over the United States. Paul, the younger, is fast making a place for himself and his choir, Concordia College, as he too has a gift of interpretation, arranging, and composing.

The de Paur Infantry chorus traces its origin back to Fort Dix, New Jersey in 1942. It is made up of Negro members of the 372 Regiment. It

was not until 1944 when they were alerted for duty in the Pacific did they receive their first recognition. Captain Leonard De Paur was assigned the director of the group. De Paur is a graduate of Columbia University and the Institute of Musical Art. He was for a time the conductor of the famous Hall Johnson choir. He has composed and arranged entire scores for Hollywood productions.

The choir under the direction has toured the world singing in hospital wards, on decks of battle ships, submarines, supply posts, and hidden bomber bases. Sometimes they gave six concerts a day. When they were in Europe they were invited to sing for the Army of Occupation in Europe. It was estimated that the choirs gave more than two thousand concerts altogether, as an army unit.

The famous St. Luke's choristers, one of the most renowned choral groups in the world is made up of sixty boys and young men, each in his own right a soloist. Organized in 1930 in Long Beach, California, the St. Luke's choristers have been trained and conducted from the start by William Ripley Dorr. This same group has provided music for regular services of the St. Luke's Episcopal Church in Long Beach as well as for many outstanding motion picture productions, "Mrs. Miniver", "Since You Went Away", and "Mrs. Parkington" among them. Members of the choir have been selected by Mr. Dorr on the basis of musicianship, intelligence, and character.

So varied is their repertoire, that the boys are capable of programming everything from Gregorian chants and Sixteenth Century polyphony down to modern English Cathedral music and American anthems. These boys spend their years before the change of their voices right on the grounds of their

church. Most of their schooling is given over to their musical training. When their voices change they must leave the school to make room for other people who wait to get into this famous choir.

Those who have never heard the famed Don Cossack chorus have missed an aesthetic treat. This, like so many choirs came out of war experiences. It started with the first World War. In a dingy prison yard in the face of hunger, illness, and danger, these men under the direction of Serge Jaroff, kept up the spirits of the others by singing. After their release from prison they worked by day in factories or in mines and rehearsed by night.

Gradually as they became known for their fine singing, they formed the choir of the Russian Embassy Church. For miles around huge crowds came to hear them and arranged to have them give secular concerts. From there they stepped from the steppes of Russia to Europe, England, North America, and even Australia. They are in constant demand in the United States and to satisfy the public, they have divided their group and added to the membership so that they can send other units of the same choir all over the country during the same season. Their greatest work is in the Russian folk tunes and their greatest feature is their low voiced basses.

The orchestra organized by Fred Waring is now in its 31st year of existence. The choir, with which we are more familiar, was begun by Fred and his brother some twelve years ago. This group is made up of twenty people in the orchestra, fifteen men and five girls in the choir. Two of the ladies are soloists and the other three are used in chorus work and with men in small group work. Those who are members must take a musical ability test in theory and sight singing plus singing a solo. Then if found able, they are placed on a preferred list. Seventeen out of a thousand pass the rigid test. They are given a try-out for one week with the group on the air.

Salarys are from eight to ten thousand a year. Because of the vigorous rehearsals, the first requirement is good health. All the group have a good classical music background and can perform in opera. Mr. Waring has a fine group to assist in producing music. He has two choral assistants and an extra orchestra director. He has five special arrangers. One of them is Roy Ringwald.

Teaching Aids for
THE EVOLUTION OF VOCAL MUSIC

Films:

Vocal Music, 10 min., \$1.75 rental, EBF-1950.
Your Voice, 10 min., \$1.75 rental, EBF-1950.
Ignor Gorin, Baritone, 10 min., \$2.25, (Official-1947).
Bell Telephone Hour, Obtained from Telephone Co.
Message from Dorothy Maynor, 10 min., \$1.00, Wash. Tub. Assn.

Recordings:

Soprano-"Bell Song", Lakme, Delibes, (Pons), V-1502.
 Yma Sumac, CD-244.
Contralto-"He Shall Feed His Flock", Messiah,
 Handel, (Anderson) V-DM-850, V-18324.
Tenor-"La Donnae Mobile", Rigoletto, Verdi,
 (Caruso), V-1616.
Bass-"Ol' Man River", Show Boat, Kern, (Warfield)
 E-559 (lp).

Choirs;

St. Olaf Choir, Christiansen Director, 49-004, D2.
 St. Lukes Christers, 437 A/BD 2.
 De Paur Infantry Chorus
 Westminster Choir MX-223, Song of Destiny, Brahms.
 Robert Shaw Choral, Requiem, Brahms, BM-1328.
 Fred Waring.

Madrigals;

American Son, 6 MM 329.
 Trap Family Singers.

Contract VI
FROM ORATORIO TO OPERA

Directions: Use your own imagination for the execution of the activities that you will find in this contract. If you have any ideas that you would like to do, contact your teacher and see where they would best fit.

Contract A:

1. Write a short paper describing the difference between an oratorio and an opera. Tell in a second part the origin of the opera.
2. Define: Opera (tragic and comic); light opera; operetta.
3. Give an oral report on an opera (your favorite) use records to illustrate the story.
4. Build an opera set; staging, lighting, and miniature characters.
5. Hand in class notes written in ink.
6. Write pronunciation and meanings of spelling words.
7. Pass test over entire unit.

Contract B:

Do activities 1, 2, 3, 5, 6, and 7 of Contract A.

Contract C:

Do activities 1, 2, 5, 6, and 7 of Contract A.

Contract D:

Do activities 6 and 7 of Contract A.

Special Recognition Contract:

Prepare in conjunction with your classmates a panel similar to the one heard on the Saturday Opera forum of the Air. Get some person from outside to be your guest.

Spelling Words

oratorio	operetta	drama
solo	scenery	dialogue
Monteverdi	Wagner	ballet
Gluck	Fidelio	

Teachers Notes for ORATORIO TO OPERA

The Oratorio and the Opera, dramatic forms of vocal music are an outgrowth of the earlier forms of spoken drama. The theater has a long and varied backgroun, much of which has materialized through the need for dramatization of events pertaining to the history of the different religions. The earliest known forms of drama, the panagerites, was developed through an urge for emotional expression. They were completely spontaneous. Later the rites became planned ceremonies.

Many centuries later the Greeks developed the art to an intellectual level, using both the tragedy and comedy as basic themes. Writers as Homer and Hesiod, the dramatic forms were written in poetic form and chanted to accompaniment of the lyre, though the style is foreign to the modern reader, many of the Greek writings are of the pre Roman.

With the advent of Christianity, new fields of drama were opened. As this religion was spread throughout Europe, those individuals who taught the doctrines of Christianity realized the impact drama would have, for it would make the pages of the Bible a living reality.

"The early oratorio is more closely related to the Miracle Plays than is the opera, yet the first oratorio, as such grew out of a movement which took place in Rome and which was similar to that of the Florentine Camerata. Philip Neri (1515-1595) a priest in Vallicelli, made it his custom to invite the young people of the church to come one evening each week to his private oratory. There they enacted scenes from the Bible. It has evolved away from acting and has become merely the religious text sung with no acting, costumes or dramatic aid."¹

¹ Faulkner, Anne Shaw., What We Hear in Music, R.C.A. Camden, New Jersey, 1939, p. 122

Among the most famous oratorios are "Seven Last Words" (1645), "The Messiah", Bach's "Christmas Oratorio", and the "Passion According to St. Matthew".

"Regarding this institution, the drama, it is to be noted that the empress of it again and again affects the unfolding of the medieval and modern drama especially the opera."²

The opera, which is a form of drama, sung throughout by solo and chorus, using scenery, costumes and action, accompanied by full orchestra, has come to exist in two forms; comic and grand. Comic opera is a lighter style with intermittent spoken dialogue, while grand opera, in contrast, is a more elaborate production without spoken dialogue and is usually sung in its original language.

"Who first had the idea for an opera and what sort of an opera it was—those are questions which nobody as such has been able to decide, for the event attracted very little attention. It was the work of amateurs who had no idea that they were doing something historical. They were merely looking for a new way to amuse themselves. . . . Of one thing we are certain. Opera was the result of a number of experiments conducted at the same time in a large number of Italian cities."³

The earliest opera of which we have record is Robin and Marion by Adam de la Halle produced by a group of troubadours. But the real form of opera as we know it has its beginning in 1580 when a group of Florentine scholars combined efforts to produce Dafne (1597) and Eurydice (1600). Later Claudio Monteverde produced Orfeo (1607). It was through Orfeo the Monteverde came to be known as the great innovator of music. He gave opera artistic musical form without neglecting drama. He made opera a popular art form, developed a solo recitative, used orchestra and solo instruments to portray characters and he introduced instrumental effects.

² Pratt, Waldo, The History of Music, G Schirmer, New York, 1935, p. 38
³ Vanloon, Hendrix, The Arts, Simon and Schuster, 1937, p. 409

Many of these conventional lines seem to have forever disappeared from the stage, and many individual areas have become highly treasured because of their unsurpassed beauty.

Italy had its influence with Rossini (1792-1868) doing both comic and serious operas. Donizetti (1797-1848) and Bellini (1801-1835) made contributions. Probably the most famous of the Italians was Giuseppe Verdi.

France had its operatic rise through the Ballet which was performed mainly for the court. Robert Cambert (1628-1677) was the first French composer of opera. Italian opera had great influence in France and writing under that influence was Gluck who attained an unprecedented dramatic force. Following Gluck's fame came that of Gounod when he produced "Faust" (1859) and still later the famed "Carmen" by George Bizet.

We find that Germany's opera was also under the influence of Italy because during the seventh and eighteenth centuries Italian opera troupes made their way into the European countries. But Germany gave rise to folk theaters and produced their Sing spiel (song play) which later developed into their own unique opera. Mozart (1756-1791) did great things in opera when he wrote "Marriage of Figaro" and "Don Giovanni". Beethoven composed his only opera, "Fidelio", after the form of Mozart. Probably the most masterful of opera composers was Richard Wagner (1813-1883) who elevated German opera beyond the Italian opera and not yet has it been surpassed by any other country.

Teaching Aids for
ORATORIO TO OPERA

Films:

Inside Opera-28 min., (T.F.C. 1949), \$2.75.
Barbar of Seville-25 min., (official-1949), \$2.75.
Don Pasquale-25 min., (official-1949), \$2.75.
Lucia di Lammermore-25 min., (official-1949), \$2.75.
Marriage of Figaro-25 min., (official-1949), \$2.75.
Naughty Marietta-35 min., (T.F.C. 1936) \$4.75.

Recordings:

Hansel and Gretel, Humperdink, MM 632.
Complete Story and Highlights of opera
 Narration by Milton Cross
 Carmen
 Aida
 La Boheme
 Pagliacci
 Faust
 Rigoletto
 La Traviata
 Lohengrin
 Marriage of Figaro
 Set, SD 118, \$22.45.
 Sound Devices Inc.
 129 East 124th St.
 New York, New York

Contract VII

FOLK MUSIC

Directions: By this time you are very familiar with the way you are to handle the contract method. Proceed as before.

Contract A:

1. Write a short paper defining folk music, stating the influences of:
 - a. racial traits
 - b. words on music
 - c. dance forms
 - d. climatic conditions
 - e. historical developments
2. Compose a folk song about one of your own personal experiences.
3. Demonstrate a folk dance to the class.
4. Pick out the country in which you are most interested (perhaps the one your family came from) and find out all you can about its folk music, costumes, dances, composers, and report to the class orally.
5. Write out your class notes in ink.
6. Write pronunciations and meanings of the spelling words.
7. Pass a final test on the entire units.

Contract B:

Do 1, 3, 4, 5, 6, and 7 of contract A.

Contract C:

Do 1, 4, 5, 6, and 7 of contract A.

Contract D:

Do 5, 6, and 7 of Contract A.

Special Recognition Contract:

Do number 4 of Contract A and make it into a play using members of the class for the play.

Spelling Words

generations
racial
Slava
meloncholy
mannerism
Nationalistic

Europe
Celts
Teutons
jigs
Welch

Teachers Notes for

FOLK MUSIC

Folk music, a simple spontaneous expression of group emotion, is the only true music of the people, for they are the composers. True folk music is handed down through the generations by word of mouth, each generation adding or altering words or melody to the era in which they live.

This music of the people is not self-existent, but is dependent upon either the words or the dance. Those folk tunes dependent on lyrics have the musical emphasis on the melodic line, while those dependent on the dance are more rhythmical.

Most of the folk music of the United States is based on the nations of Europe. These countries are divided into three racial groups, each nation contributing their own peculiar characteristics. The three racial groupings, the Celts, Slavs, and Teutons, fall into the catagoric groupings because of racial heredities and geographic location.

Nations of the Celtic race have probably had greater impetus on musical Americana than the other racial groups, while the teutonic influence is a close second. The Slavic people were separated from the rest of Europe by natural geographic barriers. Consequently their influence has not been as pronounced.

Breaking the racial groups down into individual countries, we find each nation has certain characteristics which may be traced to them alone. The countries of the British Isles, though closely connected geographically, have a wide variety of nationalistic traits in their folk melodies.

The people of Ireland have possibly the greatest tonal variety accented by pronounced rhythmic patterns. The Irish are a rather moody people whose

dispositions can change quickly from extreme gaiety to extreme melancholy. We find these emotional changes in their folk tunes. The melancholy tonality was easily adaptable for ballad singing and became the style of the early Irish minstrels, while the gayer tonalities became the music of the dances, most prominent being the Irish reels and jigs.

The climate, altered by the altitude of the mountains, has made the population of Scotland rather brisk in manner, musically, the Scots portray this mannerism through a rhythmeical pattern of a short long notation called the Scotch Snap. One excellent example of this rhythm is found in "Comin' Thro' the Rye". The people of the Scottish highlands are noted for their folk dancing, the most prominent dance being the "Highland Fling".

The Welch music is decidedly different from Ireland and Scotland, for the people of Wales are of a more stable nature. Their folk songs aptly describe this stability through the use of solid chords and major tonality. The Welch are great lovers of choral music, and even today one can hear the people of the villages break into spontaneous song at any gathering.

England, surrounded by the other nationalistic groups of the British Isles, took on the characteristics of each, then relinquished those qualities not suitable to her needs. The English were more closely akin to the people of Wales and their emotional reactions were much alike. The folk tunes of England have become more popular in other lands than the folk music of the other nations of the British Isles, for the melodies have an easy flow.

The music of France, England's neighbor across the channel, is also grouped with that of the British Isles, for the racial characteristics are much the same. The French were a gayer people, placing more importance on

the frivolities of life. To them we owe our heritage of game songs and many of the Christmas carols.

The border countries of France which made up the nationalities of the teutonic race were of an entirely different nature than their Celtic neighbors. For many centuries these people were barbarians preying constantly upon their neighbors. With the spreading of Christianity amongst the nations, the fierce attitudes gave way to a more serene nature and the populace has become a nationality with a staunch religious sense.

Most predominant among the teutonic countries is Germany. This nation was to become the seat of Protestantism and under the tutelage of Martin Luther and his protestant successors, folk music was raised to the level of art music. Feeling the need of congregational participation in the church services, Luther lifted the well-known folk melodies from their natural habitat and made them a part of the musical liturgy of Lutheran service. Johann Sebastéan Bach, seeing the musical possibilities of the common folk melodies went a step farther. Through his efforts the folk music eventually crept into the art music. These beginnings were the seeds from which sprouted an entirely new type of music known as nationalism, for the folk tunes were truly German in origin. Other nations of the teutonic race followed much the same pattern set by the Germans.

To the east of the teutons we find an entirely different racial group known as the Slavs. These people, having been descendents of barbaric oriental tribes who migrated from Asia, did not find it easy to mingle with other racial groups of Europe. Their oriental ancestry had given them such a completely different attitude toward life that for generations they did not emerge from their own land.

Feeling little of the widespread religious influx which was completely enveloping western Europe, the Slavs remained a fierce and oriental populace. When these groups did venture from their borders, their music, which had been kept pure, depicted the teachings of the oriental ancestors through the use of minor tonalities and ornamental elaborations. At the time of the Slavic emergence, nationalism had become a strong factor in art music. This pure Slavic music of eastern Europe lent itself readily to this art form. Fundamentally all Slavic music is the same, but most prominent of the Slavic nations, Russia, has kept her music in a more pure form.

With the European migration into the Western hemisphere each nationalistic group brought with them their own musical characteristics. All of these characteristics have been intermingled to produce a new folk form known as American folk music. Our American folk medleys, not only show certain traits of our European ancestors, but also depict the type of daily living experienced in various parts of the country.

The types and styles of folk music varies widely according to locale. Some of the more outstanding folk tunes which are American are the negro work-a-day songs and spirituals. The folk lore of the American Indian owes nothing to the European invaders, for it has been kept pure in its tonality. This vast musical heritage has instead added to the richness of the forms employed by the white man.

Teaching Aids for

FOLK MUSIC

Recordings:

- * Folk Dance Song-Composer unknown.
Czecho-Slavakian dance song, 20309.
- Folk Song-Composer unknown,
All Through the Night, Welsh, 23092.
Barbara Allen, English, 4023.
- Composed Folk Song,-Composer known.
Old Black Joe, Foster, 1265.
Annie Laurie, Scott, 1305.
- Patriotic Song-Composer often known.
Marche Lorraine, French, Ganne, 22053.
- National Composition, Composer known.
Overture 1812, Tschaikowsky, M-515.

Martial Spirit-Marceillsise, Journet, 6557.

Patriotism

Loyalty-Columbia the Gem of the Ocean, Crane, 22083.

Tributes to Heroism-Scots Wha' Hae', Dadumn, 4083.

Love of Native Music-Oh Vermeland, Swedish, 19923.

Nationality

Dances of the Folk-Shepherd's Hey, Danish, 20802.

Characteristic
Customs

Wedding and Festival-Wedding March, Swedish, 20805.

Occupation of the people-Shoemakers Dance, Danish,
20450.

Song of the Volga Boatmen, Russian, 20309.

Contract VIII

MODERN MUSIC

Directions: This is the last contract you will have, so make it a good one. Follow the same procedure for this one as the others.

Contract A:

1. Define modern music with reference to the contributions that America has made.
2. Bring to play for the class any records from your home library that you think are modern classics.
3. Give a brief biographical sketch of George Gershwin, listing his contributions to modern music.
4. While listening to a modern composition, sketch, draw, or paint the image that the music suggests to you, or write a story or poem that the music suggests.
5. Write your class notes in ink.
6. Write out the meanings and pronunciations of the spelling words.
7. Pass the test over the entire unit.

Contract B:

Do 1, 3, 4, 5, and 7 of contract A.

Contract C:

Do 1, 4, 5, 6, and 7 of contract A.

Contract D:

Do 6 and 7 of contract A.

Special Recognition Contract:

Make a chart of the music history from St. Augustine and Palestrina up to our modern era showing how the early composers affected the modern.

Spelling Words

impressionist
polytonality
tone row
enharmonic

pentatonic
polyrhythm
classicism
innovation

romanticism
disonance
diatonic
jazz

mechanical
tone cluster
microtones
idom

Teachers Notes for
MODERN MUSIC

The term "modern music" covers such a wide field of compositions that it would be impossible to discuss all the various composers in this category in the space allotted here. Instead, mention will be made of composers whose works have become innovations in the art of modern compositions.

The first composer of note to completely break away from the conventional styles of musical form was Claude Debussy (1862-1918). Writing in the whole tone and pentatonic scales, Debussy originated a new school of composers called the impressionists. These writers were able to create for their listeners all sorts of pictures through musical tonality. The form is somewhat akin to the tone poem, the difference being that the impressionists merely suggests a subject which his listener can picture for himself, rather than supplying program notes. Two outstanding compositions of Debussy which depict this impressionism are "Clouds" and "Afternoon of the Fawn".

Following closely the patterns set by Debussy was Maurice Ravel (1875-1937). Ravel not only wrote in the impressionistic style, but also made use of the whole tone and pentatonic scales. His "Mother Goose" suite depicts closely the teachings of Debussy.

Having witnessed the break from Romanticism to impressionism, contemporary composers didn't want to return to the former style, yet impressionism did not always fill their needs, for it seemed to lack solidity, and was somewhat intangible.

The complexities of the mechanical ages and the unrest of the people of the world made the time ripe for the acceptance of complexities in music. Daurius Milhaud, (1892-) was among the first to break away from the conventional use of key signatures with the introduction of Polytonality (poly-meaning many-polytonality-many keys). Milhaud was able to skillfully combine chords of different keys, producing dissonance which was pleasing to the ear. While an attache' in the French legation at Rio de Janeiro, he combined polytonality with South American rhythms, producing some fascinating results. His "Concovado from Saudades de Brazil" is a brilliant example of his mastery, for he combined the tango rhythm and the keys of D major and G major.

Arthur Honegar (1892-) fellow teacher of Milhaud wrote in much the same style of the latter. His innovation of polyrhythm is combined with polytonality in the composition "Pacific 231", which was premiered in 1924 by Koussivitsky. The composition depicts the mechanical operations of a great locomotive.

Breaking still further away from the boundaries of tonality are the compositions of Arnold Schoenberg (1874-). He devised "A series of twelve tones between which no relationship exists other than their relation to one another". Each tone in the series may be harmonized as an independent chord. When he began harmonizing the new tonal series into triads, Schoenberg felt there was little tonal change in his compositions. To counteract this conventional tonality, he further devised the twelve tones into chords built on 4ths instead of 3rds, creating the 13th chords.

"A partial analysis of the first of the "Three pieces of

Op. 11", may make the attempted explanation of Schoenberg's principles more understandable. The piece opens with a three-measure melodic phrase, a pattern chosen from the twelve tone scale".¹

Allan Berg (1885-1937) was a very apt pupil of Schoenberg, for he learned well the teachings of the master. He was well schooled in the use of the twelve tone scale. Going a step farther than Schoenberg, Berg invented a system of writing the twelve tones into a series in which each tone was completely independent from all others. This tonal series, which he called a tone-row had variety, through rhythmical and chordal changes. A String quartet, op. 3, is the first to pave the way for emancipation from traditional tonality.

Standing alone for lack of classification is Paul Hindemith (1895-). He strives earnestly to follow the dictates of the school of Classicism, though he adds to this style the modern tonality. Finding that the bounds of the diatonic scale, or even the twelve tone scale of Schoenberg, were too confining, Hindemith began writing in microtones. He felt there was an audible difference between the enharmonic tones. With the use of string instruments, he was able to produce this variety. His string quartets are excellent examples of his use of quarter or micro tones.

Our modern American composers, too, have their place in the history of modern music. With the writings of George Gershwin (1898-1937) we have still another innovation, the use of 9th chords. Making use of the folk melodies of the Negro as well as their rhythms, he added his excellent technical skills of orchestration. It was Gershwin who elevated the

¹ Bauer, Marion., Twentieth Century Music, Putnam, New York, 1947, p. 207

jazz idiom to art music level. Walter Damrosch commissioned him to write a piano concerto and a second Rhapsody (the first was "The Rhapsody in Blue"). His untimely death undoubtedly deprived the world of much music which was definitely Americana.

One cannot discuss Modern Music without mentioning the name of Igor Stravinsky (1882-). Living in an age filled with musical inventions, Stravinsky listened and absorbed the various techniques, then skillfully combined those suited to his needs.

"After he had tried his hand at a few compositions, including a Tschaikowsky-like symphony, a song cycle with orchestral accompaniment, some piano studies and two orchestral works, "Fireworks" and "Scherzo Fantastique", in Paris he met Serge Diaghileff, the empressario of The Ballet Russe. Again it would seem that outside forces were at work, for that meeting opened a new path to Stravinsky and changed the course of twentieth century music. Stravinsky's collaboration with Diaghileff in creating a new type of short ballet covered almost twenty years (1909-1928). The ballets for which he is most renowned are the earlier ones: "L'oiseau de feu", "Le Sacre de printemps", and perhaps "Rossignol", although this by no means is the complete list."²

² Op. cite, Bauer.

Teaching Aids for MODERN MUSIC

Recordings:

Impressionism:

Nocturns, Debussy, V-2034.
La Mer (The Sea), Debussy, M-643.
La Cathedrale en gloutil-(Submerged Cathedral)
 Debussy, 15049.

Polytonality:

Petrouchka, Stravinsky, M-574.
Le Sacre Du printemps, (Rite of Spring)
 Stravinsky, M-74.

Atonality:

Verklarte Nacht, (Transfigured Night)
 Schonbert, M-207.

Tone Row:

Third Quartet, Schonberg.
Serenade for Orchestra, Schoneberg.
Lyric Suite, Alban Berg.

Neo-Classic:

Quartet-One on A Minor. Op. 7. (1908), Bartok.

Quarter Tones:

"Lento", Symphony for four Pianos,
 Wyschnegradsky.

BIBLIOGRAPHY

- Asklund, G., Taylor D., "Teen-Agers and Music", Etude, 67:226, April, 1949.
- Bager, Biancolli, The Concert Companion, New York, Margrow-Hill, 1941.
- Bauer, Marion, Twentieth Century Music, New York, G. P. Putnams Sons, 1947.
- Bauer and Peyser, How Music Grew, New York G. P. Putnams Sons, 1948.
- Burbour and Freeman, The Key to the Story of Music, Boston, C. C. Birchard and Co., 1951.
- Burk, John, The Lifes Work of Beethoven, New York, Random House, 1948.
- Clippinger D. A., Collective Voice Training, Cincinnati, Willis, 1923.
- Douglas, Winfred, Church Music in History and Practice, New York, Charles Scribners Sons, 1949.
- Erb, John, Music Appreciation for the Student, New York, G. Schirmer, Inc. 1926.
- Ewen, David, Pioneers in Music, New York, Hall McNarey, 1942.
- Faulkner, Anne Shaw, What We Hear in Music, Camden, New Jersey, R.C. A. Manufacturing Co. 1939.
- Fryberger, Agnes, Listening Lessons in Music, New York, Silver Burdett, 1925.
- Glenn, Mabelle, Music Appreciation for Junior High, New York, Silver & Burdett, 1930.
- Rollan, Romain, A Musical Tour Through the Land of the Past, Boston, C. C. Birchard, 1948.
- Kinseella, Hazel, Stories in Music Appreciation, Lincoln Nebraska, University Publishing Company, 1939.

- Long, Norton, Music in Western Civilization, New York,
C. C. Birchard, 1941.
- Mathay, Tobias, Philosophy of Educational Arts, New York,
Mac Millian, 1934.
- Melvin, A. Gordon, General Methods of Teaching, New York,
Mc Graw, Hill, 1952
- Melvin, A. Gordon, Method for New Schools, New York,
John Day, 1941.
- McKinney, Anderson, A Course in Music Appreciation, New York,
American Book Company, 1952.
- McKinney, Anderson, Discovering Music, New York,
American Book Company, 1952.
- Mursell-Glenn, Psychology of School Music Teaching, New York,
Silver Burdett, 1945.
- O'Connell, Charles, Victor Book of Opera, Camden, New Jersey,
R.C.A. Manufacturing Company, 1936.
- O'Connell, Charles, Victor Book of Symphony, New York,
Simon and Schuster, 1941.
- Pitts, Lilla Belle, Music Integration in the Junior High School,
Boston, C. C. Birchard and Company, 1938.
- Pratt, Waldo, The History of Music, New York,
G. Shirmer, 1935.
- Schwartz, H. W. The Story of Musical Instruments, New York,
Garden City Publishing Company, 1934.
- Stoevering, Paul, Vilon Music Story Series, London,
Oxford Press, 1904.