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PREFACE

The *Missouri Journal of Research in Music Education*, published as a Bulletin of the State Department of Education, is devoted to the needs and interests of the school and college music teachers of Missouri and the nation. This issue, Volume II, Number 4, is the ninth to appear in as many years.

The members of the Editorial Committee are grateful to those readers who have written suggestions concerning the content of past issues and request that criticisms and suggestions, always welcome and never unheeded, again be sent to the Editor concerning the content of this issue. We strive for a reasonable balance between music theory, history, philosophy or aesthetics, and pedagogy. It is difficult to judge how successful we are without reader response.

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- THE EDITOR

Research in Music Education: Functions and Constraints

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Ohio State University

N.B. This paper, in a slightly different form, was given at the College and University division meeting of the Missouri Music Educators Association Convention in Columbia, Missouri, 1970.

The generalizations expressed here are basically derived from a concern about the well-being and the responsibilities of Music Education. The information which underlies this concern was acquired through my own research activities and the research activities of our colleagues across the nation. Included in that concern is the issue of whether or not we are a profession with a peculiar contribution to make. It is true that there are several definitions of a profession but all of these definitions have a common denominator. That common denominator is that a profession has a body of knowledge which is applied by people. This leads to the concern for a clearer understanding of what Music Education is, the knowledge that is peculiar to it, and the difficulties as well as the vicissitudes of those who undertake the process of finding new knowledge peculiar to our needs.

The beliefs in what Music Education is, what it should be doing, and who its relatives are in academe are beliefs which must be considered. We must consider them because there is evidence of confusion concerning these issues among us. The evidence is readily found in the qualities of our literary expressions and, especially, in the qualities of our research reports.

For some reason we are a confused people and our confusion centers on two basic questions. Before discussing directly the function of and constraints on research in Music Education, perhaps it would be well to consider some contentions and disturbing thoughts related to these two questions. First, there is the question "What is Music Education?" We have been an endeavor in tax-supported institutions for over a century, i.e., we have used entrusted funds. The proof of our effective use of this time and these monies lies partly in such evidences as in the quality of music used on a demand basis by the mass media of communication and in the political decisions about the school curriculum. The persons who run the mass media were our students. The adults who listen to mass media were our students. Political decisions affecting music in the schools are made by persons who were our students. Considering what our former and present students are revealing in these connections, it seems to follow that our objectives are confused and our procedures are rela-

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tively ineffective. We actually do not know who we are or our role in academe. We have never calculatedly and collectedly tried to define our business and ourselves by identifying the central *differentia* which distinguishes us and what we are about. In brief, we have never adequately answered such questions as "what is Music Education," "what is it for," and, equally important, "what is a Music Educator?" Unless we can identify our objectives and what we are, how can we define the kind of knowledge we need? Unless we can identify the *kind* of knowledge we need, how can a body of knowledge evolve? We are facing one large problem web interwoven with our undifferentiated objectives, our confused procedures, and our state of ignorance about ourselves.

A second basic question is "what is research in Music Education?" This is a qualitative problem requiring for its solution preliminary identification of characteristics and properties. Research itself is a process. Research in Music Education, then, is a process but to what end or what objective? The variety of topics in the research of music education causes one to infer that there is no central concern of the music educator and there is no basic objective for which the researcher seeks valid knowledge. For example, the problems of how to teach have had short shrift from the Music Education researcher. A case can be made for a person who considers himself to be a doctoral candidate in Music Education and who conducts a typical musicological study or composes music for professional level or adult level performances. But is the case good enough? There is the question of priorities, relevancies, and professional concerns. Because of the dearth of knowledge about the teaching-learning process in music at any level of education, one is inclined to say that the case is never good enough. In another way, the issue can be emphasized by asking who will provide the knowledge about the teaching-learning process in music? Whose specific concern and responsibility is this?

In addition to this substantive aspect of research in Music Education, there is also the problem of finding and developing people to do this kind of research. The meaning of the word research, the meaning of the process of inquiry itself is a source of confusion. For example, in response to a request for titles of research from the period 1930-1962.

... 449 titles were reported by faculty respondents as personal research projects. Among these, only twenty percent (89 studies) could be considered research. The remainder were musical compositions and essays, some of the latter being on topics removed from the central concerns of Music Education.¹

We are confused as to what research means in terms of appropriate methodologies and in terms of our responsibilities to the profession to provide research which is more than an academic exercise in the perjorative sense. It follows that we are confused about how to develop researchers who can fulfill these responsibilities.

A third aspect to the present state of research in Music Education is the interaction and the intercourse between the researcher and his colleagues who should be using his findings. At the time this is being presented, there are few published texts for Music Education which include the findings of research in any methodical manner. How to infuse research findings into the work of the music educator is part of the research problem.

The following discussion is an attempt to analyze these aspects or problem centers in Music Education research. Before taking these up one at a time, certain assumptions must be established, such as the meaning of "function" and "Music Education" as well as the basic relationship of research to its discipline.

The Function of Research in Music Education

When one speaks of a function, he speaks of a process, an action, or a role. It seems that our fundamental problem in Music Education is that of deciding what role is appropriate to us. If our role were delineated or characterized such that a distinguishing characteristic were found, then many ambivalences would disappear. Such a delineation is a complex task and a laborious one. It is not the purpose here to undertake such a task. For those who are interested in a detailed semantic analysis of the term "Music Education" it might be of some use to examine an exercise entitled "Toward a Definition of Music Education" which appears in the document "A Conference on Research in Music Education." That exercise concluded with the following definition:

Music education is the practice of, the participation in, and the study of the process involved in the teaching and learning of music within educational institutions in order to fulfill three fundamental objectives, namely, the transmission of the cultural heritage in music, the acculturation of the individual to his musical environment as a participant, and the development of the individual's aesthetic sensitivity, as these may be achieved under the influence of the constraining factors.¹

The reaction to this definition has been mixed, not only in terms of its cognitive values but also in terms of its affective values. The definition implies that few of us, if any, are meeting our responsibilities. In the general education sense, this definition, when used

as a model, characterizes us as not succeeding in doing in the schools what we ought to be doing. There are many reasons for our present state but first and foremost of these is the peculiar evasion of the obligation to analyze and define what we are, what our responsibilities are, and what we are about. Of equal importance is our belief that the calculated guess rather than valid information is an appropriate basis for our teaching methodology. The implications of this belief system for the future of our scholarly inquiry are the principal concern of these remarks. As a basis for considering this belief system, this discussion assumes that the definition stated above is an adequate one.

Another assumption underlying the following discussion must be expressed. Those of us who are interested in research find ourselves pigeon-holed by some of our colleagues who prefer their life neatly organized into simple patterns. For them, it must be stated again and again that research is a servant to the art. In addition, research on how to teach music and on all those elements in the methods of teaching the art are not analyses of the art per se. An analysis of how to teach is a service to the teacher of the art. Too, research is not an end in itself. Research as an end in itself is literally nonsense. Certainly, research is self-perpetuating in a single life span because it must continue until all questions are answered, if that can ever be. But its primary purpose is not self-perpetuation but the seeking of answers to questions. In brief, one can find the answer to this riddle by asking the question, "If there were no questions, would there be research?" As persons concerned with research and how to do it, researchers in Music Education are servants to their colleagues and, ultimately, servants of the art they love.

There are gaps in our information about how to teach. More role for Music Education research. The idea of priority is one of these dimensions. There are different kinds of priorities such as the gaps in knowledge, the relative usefulness of knowledge, or the basic relationships of efforts to central variables which distinguish the profession's concerns. One can justifiably state that all of these have been neglected by us. A case in point are the kinds and content of the bibliographies published by the Music Educators National Conference which express so well the confusion in our self-concept. As one looks at these, he is forced to ask what is the Music Educator doing that the theorist, historian, composer, and performer in music is not doing? How does he justify himself in *academe* as being worthy of a particular curriculum if he is not producing uniquely different people and is not researching problems

appropriate to the needs of these unique people. In short and conversely, why not close down all Music Education endeavors in the United States as mere duplications of what the historians, the theorist, the composer, and the performer are already doing and have been doing for centuries?

There are gaps in our information about how to teach. More properly, one could say that the little information we have is so scant that our posture as a discipline and a profession can be challenged. There is a great quantity of information which student researchers in Music Education have produced which is worthless as providing answers to questions about how to teach our musical heritage and the skills of participation. We do not even know what an aesthetic experience is in musical art; we have only beliefs arising out of many personal experiences and no information as to how to teach for aesthetic experience. Our situation is grave in the context of the contemporary, vigorous changes in education. The gravity of the situation may be realized if one tries to suggest some change in the procedures of music teaching based on valid information. There is so little one could suggest. If the function of the profession's research is to provide basic information for that profession, music educators may justifiably consider their research efforts inadequate. It follows that this aspect of the role of research in Music Education needs considerable deliberation. The kind of information that is the primary concern of the researcher in Music Education must be better understood. In addition, the methods for obtaining this information must be better understood. In brief, research in Music Education must provide the profession with basic, valid information about music students, music teachers, and the interaction between these kinds of persons within the teaching-learning process in the educational situation.

Another dimension to the role of research in Music Education is the responsibility for the development of researchers. There are some peculiarities in the process of developing a researcher out of personnel in the arts which must be accounted for. First, many teachers in the arts seldom consider teaching as a first choice of livelihood. For the most part, they accept teaching their art because a livelihood using their art in any other way is not possible at the present time except for a few people. Negatively speaking, one could say that generally music teachers are diverted performers, composers, theorists, and historians. It follows that many past researchers in Music Education have been drawn from these ranks. This is evident as one considers the content of research performed at any level of sophistication. Typically, one finds that these people have not been initially

intellectuals but have been activists who have retrained to function more adequately as intellectuals. In Bloom's terms, these persons have functioned in the effective and psychomotor domains primarily and have retrained to function better in the cognitive domain. When such a person goes into the role of a researcher, he typically brings with him former attitudes and self-perceptions. Because research *per se* is basically a cognitive endeavor, the education of researchers from personnel in the arts involves a complex of problems evidently not present in other areas of academe.

A second peculiarity is found when one speaks of developing researchers in that he no longer is discussing the traditional patterns of courses nor is he speaking of the traditional general examination for the doctoral candidate. Earlier in this paper there was a reference to the relatives of Music Education. A short list of these would be (in the year 1970) psychology, sociology, anthropology, statistical methods, computer usage, business administration, information sciences, history, philosophy, and the host of hybrid endeavors in teacher education, to name a few. No musician can encompass all of these in his education. No doctoral general examination can include all of these as a *de facto* requirement that the individual know all of these. It follows that the meaning of advanced education must go through a fundamental change. It also follows that the quantity of knowledge at advanced levels is so great that we had better revise our concepts of content, intensity, and duration of both undergraduation and graduate education. Further, sooner or later, we will admit that the traditional concept of a liberally and technically educated individual must change from how much a person knows to how well he uses the basic concepts of the various fields of knowledge and the methods for obtaining minutiae where such is needed. It could be that the methods of learning rather than the information of learning will become the general examination content for the doctoral aspirant.

The distinction between method and content is an appropriate one here. A teacher is a methodologist and only a myopic or inexperienced person would content otherwise. His concern for content is not its acquisition for his own use but his concern is the imparting of correct content to his students. His *primary* concern is *how* to teach it to his students. In another way, the researcher is also a methodologist. He seeks answers to questions but his quest is the primary concern. His basic need is to know how to go about the correct way to find an answer to the right question. Thought process and logic as well as the manipulation of instruments are more important to him than the answer to a question or the proof of an hypothesis because having answered a question or found the solution for one

problem he turns to other problems confronting his profession.

Just as there are different kinds of teachers and roles for educators requiring different kinds of curricula, there will be different kinds of music educators in research who will proceed through a variety of curricula. In the first place, one can point to the 1958 NSSE Yearbook, *Basic Concepts in Music Education*, as a basic contemporary philosophical expression in Music Education which one can consider to be an extensive, fundamental, and systematic effort.³ The philosophical positions expressed in that volume were not by musicians but by sympathetic and interested philosophers. As an endeavor, Music Education has not been interested in philosophical inquiry. It has been an activist and an intellectually moderate endeavor. As a result, we have no major systematic philosopher. If we do, he is hiding his light under a bushel.

By the same token and for the same reasons, we do not have a single major legitimate historian of Music Education among us. We need these badly. Without the fundamental logic, the great principles, and the calm security of wisdom derived from a consideration of being and its evolution, we will continue to fight holding actions as other firmly developed areas of knowledge in academe pressure us to get out. How can we know where we are without the context of the past as a reference point? In reality, the past is the only ultimate reference point man has because all his dreams of the future are mere extrapolations of the past. How can we avoid superficial experimentation without the logic essential to the questioning of assumptions? How can we know the full quality of a new idea unless we check against history to determine its possible existence and rejection in the past? Without a history of who we are in terms of what we have done, how can we demonstrate our value in the stream of human existence? There is more than one form of human activity that has died out because other forms have obtained a greater priority in the history of this earth. There are those who would say we are so ambivalent and ineffective that we have no place in the schooling of the child as an essential endeavor. The details of our history are so disorganized and buried that we show little strength in arguments defending our improvements and the breadth and depth of our effectiveness. We are in need of factual information at a time in the evolution of man's social system when the lack of information is a menace in itself.

When one speaks of research today, most frequently the methods of the natural scientist and the social scientist come to mind. In Music Education, the acceptability of the social scientific method has increased as the social aspects of musical art have been more defini-

tively recognized. The Research Conference stated the case in this manner:

Music is a man-made phenomenon and the making of music is a form of human behavior. Because human behavior as well as the products of human behavior are observable, man and his music are subject to critical examination from many points of view. These points of view do not preclude the aesthetic values of music nor the concern for those values, but they do encourage scholarly research in areas which are amenable to studies of human behavior. Such studies would include, basically, the analysis of the human processes as they function in the making of music. In Music Education, they would include the student of music and the teacher of the student of music as well as the content appropriate to the experiences desired for the student of music in the school.¹ (P. 28)

There are basically two kinds of social scientific procedure -- description and experimentation. In their typical usage, both of these require forms of self-discipline which the artist finds awkward, namely, strict verbal and numerical logic and patient replication. The basic difference between the arts and the sciences seems to lie here. The process of strict logic is inappropriate to the intuitive leaps of the artist's mind. Where such intuition occurs in the scientific mind, these are checked through steps of strict logic at a later time. Not so in the arts. Once the product is produced, it is done and there is no point in returning to the process of logical reconstruction because replication of his own work is not a problem for the creative artist. His intent is to produce ever anew. For him, face validity is sufficient. His objective is the discovery of new avenues, new techniques for finding and knowing his own internalization of reality and for expressing it. On the other hand, the scientist finds validity in consistency. He discovers consistency by being certain that the same thing can be done many times. Face validity is at least tentatively acceptable to him while the meticulous process of strict logic proves out the well-educated guess.

Because Music Educators come to the threshold of research by way of musical art, a very great change is required in those who would become sophisticated in the methodology of the behavioral scientist. As has been stated earlier, the majority of the problems with which the Music Educator copes are behavioral. In order to find answers to behavioral questions, it is evident that the methods for analyzing human behavior must be used. These are the methods

of the behavioral scientist. It is in this mode of inquiry that the Music Educator has produced a prodigious amount of inadequately performed research. The problems have been behavioral but the methods have been library searching and the sharing of quasi-educated guesses. Where the methods of the social scientist have been attempted, they have been used well in a relatively few instances. The astounding part of this situation is that information about appropriate methods for analyzing behavioral problems has been available for several decades. We are yet to accept the idea that there are several methods of analysis available to us and that each problem has an appropriate method. A researcher interested in behavioral problems must at least know that these methods do exist even though he cannot perform everyone of them without assistance. His educational program must be directed toward the acquisition of this knowledge.

There is a great lag between our meager sophistication and the sophistication of other areas of academe. As has been contended here, we have yet to produce a large group of basic scholars in the traditional modes of inquiry. In addition, we have yet to realize the necessity for rethinking institutional organization for research. The quantity of information needed obviates the usual *ad hoc* research enterprise of the scholar who is dedicated enough to add such an enterprise to his full load. There are some problems which the single scholar can undertake, if given the appropriate support but there are many others beyond the energies and time of a single individual. The processes of research are no longer simple, but complex. These processes no longer end with the traditional effort of finding, organizing, and teaching new knowledge within the collegiate setting. The rest of the process of research is now conceived to include the responsibility for the use of research findings in the setting for which the findings were intended. It seems that a program for research must consider now the gamut of responsibilities from the conception to the utilization of knowledge. Music Education is ill-prepared to fulfill such responsibilities.

The semantics concerning these new functions in research, the dimension of utilization, are still to be firmly established. These new functions are divided into two basic kinds. One of these broad functions is termed "development." This is the process by which research information is (1) *transmitted* to persons who understand the language of research, (2) *translated* into proper language for a wide variety of audiences, or (3) *transformed* into useful practice. By transformed into useful practice, one means the development of curricular designs and materials based on research information. It is evident that the development specialist is a vital concept and is al-

ready existent in the fields of geography, mathematics, and science. There are peculiar problems for Music Education in this process which have been given little consideration. Music Education is comprised of two different endeavors or processes — the class and the performing group. The kind of knowledge, the differences in the implementation of knowledge, and basic difference in the nature of interpersonal relationships between pupil and teacher — all of these and more present intriguing problems before us which occur in few other areas of education.

In addition to development, there is the second task or function of dissemination which must be undertaken. In some ways, this is a teaching function. At the same time, it is a validating process for research findings — the proof and the pudding idea. There are successful techniques for this process but a basic ingredient in dissemination is the involvement of persons who understand the research which underlies the developed materials and techniques being disseminated. It seems crucial that one makes a distinction between the dissemination of materials derived from research and selling. The issue here is the possible loss in validity of intention of such a process is made the responsibility of laymen. To put it another way, the validity of research findings on the teaching-learning process is ultimately tested in the utilization of those findings in the teaching-learning process and in many different situations for that process. Only the sophisticate in research can make value judgments about that validity.

Because this new dimension of implementing what we find to be valid has been added to research, a basic reorientation of concepts, people, and programs lies before much of education research. In this, we are not alone but we have yet to begin preparing programs for people of the kind who can convert the products of our research and encourage our colleagues in the schools to use them.

The Constraints on Research in Music Education

As one considers the new dimensions to be undertaken and the personnel to be educated for these undertakings, there are realistic aspects in the research process which cannot be forgotten. These can be called the conditions of research or the constraints on the research process and on the researcher. When one thinks of supporting a researcher, educating researchers, and doing research, these constraints have meaning.

There are two basic kinds of constraints which affect the research process. The first of these is external to the process but influences the process. The second is internal, that is, it includes factors in the process, including the researcher himself.

External Constraints

There are several categories of external constraints each of which may be dominant at any one time but all of which are present at the same time. First, there is the economic constraint. An obvious kind of economic factor is direct funds for support of projects, either local or off-campus funds. Less obvious is the general ability of an institution or school system to support a researcher by having enough staff to fill committee functions, teach, and perform secretarial tasks as well as the provision of consulting and hardware services.

Second, there is the restraint of political pressures, real and believed to be operating. Within his institution, the researcher sometimes stands in a threatening posture as an innovator, a questioner who raises issues that challenge the professional posture of his colleagues, and a recipient of special arrangements in terms of time, money, and space. Outside the institution, there is his profession which seems to seek the mean rather than the first or second standard deviation of innovative practice. There are questions about his profession he hesitates to investigate. There are hypotheses about the practice of music in the schools which have potent implications for collegiate and university relationships with the school systems these serve, and which one is reluctant to test.

The third external constraint is the factor of demography. One can define a problem but then may be able to do nothing in the way of an investigation because the population is not available. The location of the researcher may well determine what he can research and who his subjects can be.

Fourth, there is a complex professional posture of the researcher in Music Education. In a very real sense, Music Education is a hybrid, a joining of the profession of music with the profession of education. Neither of these expects certain kinds of research from us. In so many places, the Music Educator is seen by his colleagues in education as a musician. Musicians are just not supposed to do such things as behavioral studies. In the profession of music, there are those who do not want behavioral studies. In brief, Music Education is in some kind of a no-man's land in a number of institutions that one can name. This, of course, creates a peculiar posture for the person who does believe that most of our problems in school music are not musical but behavioral.

Finally, a formidable external constraint is the system of music education itself. Generally, the system seems to be organized for the making of music and the education of the makers of music. There is little question that the making of music is an appropriate goal for music education but should it be the primary goal? Is this what is

meant by music for every child? Is not the making of music and the functioning artist approach to the education of the young more appropriately one of the goals and a means to a larger and more important goal for music education? If so, the entire system must revise itself, including the purposes of the professional societies which support the system. A different system would require a different set of competencies in its practitioners. It would require a different kind of body knowledge. It would, therefore, require a different set of priorities in its research.

Internal Constraints

The internal constraints in Music Education research also fall into several categories. First, there is the investigator himself. Most researchers in Music Education are people who have undertaken several types of education. They have retooled, so to speak. They too have been performers and teachers. In some ways, they have an identity problem as they stand in their no-man's land. The researcher must be a person of persistent curiosity, independent, and relatively self-sufficient. He must be a gambler, willing to take the chance of failure and willing to gamble on acceptance by his peers when he succeeds only in achieving a good try. Too, there must be within him the knowledge of the several modes of inquiry even though he may not be expert in all.

The second internal constraint is the nature of a problem the researcher wants to investigate. Some problems can be stated but there is no way at the present time to investigate them adequately, e.g., such problems as native musical ability or the isolation of musical preference as a social variable. Other problems are interesting but in a utilitarian sense they are of little immediate value to the profession and one hesitates to research them. Still, other problems are seen by an investigator as basic and crucial but the imaginative or uncreative people around him do not understand the import of what seems to be obvious and is not, or appears to be so esoteric and inconsequential and is not.

A third constraint is the methodology available. Here one can cite comparative techniques in teaching or learning. There is always that almost uncontrollable variable, the teacher. In brief, the confounding variables in our area of concern are endless and our methodology can hardly meet our needs.

Finally, there is the internal constraint of adequate dissemination of research information and the utilization of research products. This may also be considered an external constraint. It is an internal constraint because of what it does to the motivation of the researcher. Many of us live on a two-way street. We have had research re-

ports rejected and, as reviewers, we have rejected research reports. There are few perfect investigations and the acceptable breadth of variation in quality is a difficult question for any reviewer. Yet, there must be encouragement for those who pursue research. More numerous outlets for research findings must be available. Particularly, there must be an incorporation of research findings in the methodology provided prospective teachers. Somehow, there must be a greater use of research if a research community is to grow much more rapidly than it is growing. The researcher is like any other human being. He wants to feel useful, to have his products used, to see change in school music as a result of what he has done. The improvement of dissemination is not only a benefit to those who will use new knowledge but an encouragement to those who undertake the difficult process of obtaining that knowledge.

Conclusions

These remarks about the function and constraints in Music Education research have been rather heavily laden with negative connotations. But as one examines the tremendous strides being made by the truly innovative educators in the social and physical sciences, mathematics, and language, one senses an everwidening gap. The gap is between the arts and the rest of the educational world.

Music Education is confronted with a complex of challenges. It has been the intention of this discussion to denote some of these and to indicate what must be done. It is recognized that these remarks raise some interesting and probably frustrating questions. For example:

1. Can any one institution educate the variety of persons needed?
2. How can Music Education produce such scholars when it does not now have a faculty, generally, which can provide the necessary guidance?
3. Is it appropriate for researchers on behavioral problems to be nurtured in a musical or social scientific or educational or liberal arts setting?
4. What are the prerequisites to the adequate performance of research on problems in Music Education in terms of curricular experience and an individual's attitudes?
5. Where does the responsibility lie for the guiding of persons into research relevant to the needs of Music Education?
6. What are the institutional forms of organization which will be conducive to the development of researchers of these various kinds?
7. What forms of institutional support for research can the field of Music Education expect and demand in academe?

Needless to say, one could compose a lengthy list of questions related to the issues raised in this discussion. There is a dimension to the problem that has been inferred and not discussed, namely, the institutional organization for research. This is a very complex problem filled with economic, political, and professional issues. But as one surveys the research scene of Music Education in the United States, he sees one ingredient that is crucial. Wherever research is being done, there is a state of good faith. The men who have accepted research positions and their administrative superiors operate in a state of good faith. When I receive notices of research positions and before informing my doctoral students and graduates about the position, I ask myself one question: Do they understand what a researcher is and needs, and will they guarantee him a research base of operations?

Fortunately, the profession is awakening to the realities of its situation. It can be proud of a number of substantial contributions that have been made and are being made with increasing frequency. It can rest assured that a leadership in research is evolving as evidenced by the essentially valuable contributions of the Research Council in our National Conference. For example, pre-convention research workshops were being urged by only a handful of persons ten years ago. They exist today and will certainly continue. These activities and the many others that are burgeoning indicate that the concerns expressed in this discussion are becoming shared by more and more of our colleagues. This state of affairs is more than passingly important. It must be an ever present thought that no other group is going to answer the questions raised here or develop the necessary body of knowledge but Music Education itself.

FOOTNOTES

- 1) Henry L. Cady. *A Conference on Research in Music Education*. U. S. Office of Education, Bureau of Research Project 6-1388, The Ohio State University, May, 1967, p. 5.
- 2) *Ibid.*, p. 80.
- 3) See the articles by Harry S. Broudy and Foster McMurray. An exception to this statement may be E. Thayer Gaston: see his article in the same volume. The work of Schwadron in this area, to date, is a useful rephrasing and condensation of existing philosophies.
- 4) *Ibid.*, p. 28.

The Black Musician in American Society

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The story of Negro music goes back to Africa where song was a medium by which the past was recorded. A tremendous oral tradition and literature took the place of the written word and acted as a reservoir for memories of the past. The custom and habit of singing and dancing as a means of historical, emotional and intellectual expression survived the awesome "Middle Passage" across the Atlantic and laid the foundation for the development of black music in the New World.

The story of the black composer begins considerably after the advent of the black man to the colonies of the New World. This delay is due in part to the fact that Africans came to the New World from many different points and tribes on the West Coast of the African mainland and spoke a variety of languages. Unable to read and write, and strangers in a new culture, the black man was not given any formal education because of the role delegated to him in this new society — that of a slave. Only when liberal-minded masters began to free individual blacks and educate them, did the black man have an opportunity to turn to the formal composition of music.

The black composer began to make his presence felt musically in the nineteenth century, not only in America, but all over the world. In fact, there were black composers in France and Poland as well as in the Americas.

The black man, through his own distinct musical characteristics has made an artistic contribution which is a product of his environment. His race, in a biological sense, has had nothing to do with these characteristics. They are sociological in nature.

The influence of musical stylistic traits termed black has spread over many nations wherever the colonies of the New World have become homes of black people. These expressions in melody and rhythm have been a compelling force in American music.

The early sporadic efforts at musical composition by people of African descent is of great historic importance. Earlier black composers tended to compose in the black idiom because of their sociological environment, utilizing material based on black folksongs or which was folk-like in nature. In contrast, the contemporary black composer is writing in a manner which is no different from any other composer. He writes music that corresponds to his artistic emotions, within a framework of harmony, counterpoint, and orchestration that provides him with the broadest range of expression.

Neither the white or black communities know very much about the contributions of the black man in the field of musical composition. It is highly significant that the black man has been able to make these contributions under the most insuperable odds. In spite of his sociological environment, and in spite of the role delegated to him by society, the black man has been able to make an important and significant contribution to the composition of all kinds of music.

Little has been done to bring about an awareness of the contributions of the black man in music exclusive of the field of jazz. While there is an abundance of material about black musicians, it is scattered. The writer is presently involved in bringing this material together in a project entitled, "A Historical Study of Selected Twentieth Century Black Composers and Their Role in American Society." This paper is concerned with a portion of this study — "The Black Musician in American Society." A brief account of the black musician from the days of slavery to the present will be given.

The eighteenth century slave was rapidly assimilating the culture of this country where there were extensive contacts between the races. The blacks were learning to read and write the language prevalent among their masters. As an example, in New Orleans, many blacks learned French which was the language of the ruling class. In addition, many slaves became useful and skilled artisans. There is a considerable amount of evidence of the musicianship of the slave, and of the use made of it in the social and civil life of each community.

Eighteenth century advertisements for runaway slaves indicate that several were able to play musical instruments. Some examples are:

Whereas Cambridge, a Negro Man belonging to James Oliver of Boston doth absent himself sometimes from his Master: said Negro plays well upon a flute . . . Boston Evening Post, October 24, 1743.¹

Runaway on the Monday the 7th of June, a likely Mulatto man named Francis, of middle stature; . . . plays on the fife extremely well . . . Norfolk and Portsmouth Chronical, July 10, 1800.²

The second half of the seventeenth century saw the emergence of the second generation of blacks who were Virginia-born and English-speaking. Planters then decided that the slaves had become "sufficiently civilized" to serve in the mansion house as well as in the field.

Colonial planters had brought with them from England a love for entertaining. For their music, the colonists imported from Europe their favorite instruments which house slaves were permitted to play. Among these instruments were the fife, the violin, and the chalu-meau.

The role that slave musicians played in the social and civic life of the white community has been documented in the travel accounts of foreigners and visitors from the North. These accounts, limited as they are, do illustrate the point that black musicians were actively engaged in the social and civic life of the community. It is not meant to imply that blacks were engaged only as musicians. They were also cabinet makers, painters, plasterers, coopers and were engaged in many other crafts. In certain communities, in some crafts, there were more skilled slaves than there were skilled whites.³

While millions of blacks were in slavery in many sections of the New World, there were many free blacks who were befriended and encouraged by the whites in their communities to gain an education and participate in the arts. Many of the blacks were gifted, trained musicians who were composers and performing artists of outstanding ability. Their composition in America and around the world.

The free black population increased from five principal sources: "(1) children born of free colored persons; (2) mulatto children born of free colored mothers; (3) mulatto children born of white servants or free women; (4) children of free Negro and Indian parentage; (5) slaves who were set free."⁴ It is generally agreed that the chief means by which the free black class was increased was through manumission.

The amount and kind of social relationship that existed between the free blacks and the whites were important determining factors in the degree of acculturation experienced by the blacks. In turn, the kind of music and music activity developed by free blacks reflected the extent to which they had assimilated the music and culture of the white man. As a result, there were wide variations in the kind of music absorbed from the white man's culture and the style of performance of it. With each passing generation, prestige values among some free blacks were based more and more on white values which in turn had a great effect on their musical values and musical styles as well as on the overt musical activities in which these blacks were engaged.

While free blacks were denied any extensive social contact with the whites of their community, New Orleans, which produced many outstanding musicians, was an exception. The free blacks of New

Orleans, because they were largely of mulatto origin, constituted a separate or intermediate stratum in the community. This free mulatto population was later "augmented by thousands of well-to-do and cultured mulatto refugees from Haiti in 1809 and 1810."⁵

While free black musicians were to be found in many cities of this country, especially during the nineteenth century, New Orleans produced a considerable number of black men who were outstanding in this profession. The music of the free blacks of New Orleans reflect not only the assimilation of the white man's culture but also the kind of training received by many blacks in the music conservatories of Paris, France.

Another important point to be considered is that the nineteenth century is the period marked by the great popularity of black-face minstrelsy as practiced by whites. Many of the free blacks felt a great compulsion to give the lie to the characterization of the black man which these minstrels were popularizing in England as well as in the United States." By embracing the music of the cultured white man, the blacks set out to prove that they were capable of producing all kinds of music.

There is some evidence concerning the kind of music written and performed by free blacks who were trained in the music conservatories of Paris, France. One of the most notable examples is the music of Chevalier de Saint-George (1745-1799). Saint George, though not born in New Orleans but in Basse-Torre, Guadeloupe, was a mulatto who received his musical education in Paris. He was a pupil of Leclair on the violin and studied composition with Gossec.

Saint-George is known to have written: Six String Quartets in 1773; 10 Concertos for a principal violin and small orchestra, from 1775 on; *Symphonies concertantes* for 2 principal violins, sine datum; Three Sonatas for the clavecin or fortepiano, with accompaniment of an obbligato violin in 1781; and Three Sonatas for violin, published posthumously.⁷

The economic status of free blacks was not the same in all sections of the country. In the North, their economic condition was much less favorable than in the South due to the competition of white labor. In addition, Northern free blacks were frequently the object of violence on the part of white workers. This kind of treatment occurred especially during periods of economic depression.

In spite of these almost intolerable conditions, free blacks were able to become accomplished musicians and composers. Some received excellent press notices not only in this country but also abroad. In fact, several of these performers gave command performances before English royalty.

Noteworthy among the free black performers from the North were Thomas J. Bowers, tenor; Elizabeth Taylor Greenfield, soprano; John T. Douglas, violinist; Benjamin J. Janey, tenor; James Caseras, pianist and organist; and Peter P. O'Fake, violinist. Among accomplished performers from the South were John and E. Lambert, instrumentalists; Maurice J. B. Doublet, violinist; McDonald Repanti, pianist; Henry Corbin, violinist; J. M. Holland, guitarist; Eugene Convertie, pianist; and Constatin Deberque, conductor.

Minstrelsy, which originated among the blacks as entertainment for white masters on the slave plantations of the South, came to the white American stage as a counterfeit imitation of the black man by white actors. The social attitudes of the whites made the minstrel caricatures of the black man acceptable to the white public. The minstrelsy "fixed the tradition of the Negro as only an irresponsible happy-go-lucky, wide-grinning, loud-laughing, shuffling, banjo-playing, singing, dancing sort of being . . . "

Although minstrelsy was of black origin and born of black music, the black man did not participate in the minstrel show to any great extent until after the Civil War. Even then, because of non-changing social attitudes of whites, the liberation of the black man from the public conception of his role was still a long way off. Consequently, these black performers utilized almost wholly the pattern of performances as it had been worked out by the white minstrel during the preceding 25 years, including blacking their faces.

The black man came into prominence in minstrelsy with the advent of the all-black minstrel company. The first successful group in this category was the Georgia Minstrels which was organized in 1865 by George B. Hicks. This company, with many changes of personnel, was recognized on three different occasions with a change in name. After the first reorganization, it was known until 1878 as Callender's Original Georgia Minstrels. It was then bought by Jack Haverly and became known as Haverly's European Minstrels. Finally in 1882 this company was reorganized as Callender's Consolidated Minstrels. Three European tours were undertaken in 1876, in 1880 and 1882 which made them world-famous"

The 1890's was a period in which black musicians, song and playwrights felt it incumbent upon them to use stereotype material which would conform to the predilections of the white man and his stereotype of the black man. However, the minstrel companies did provide a valuable training ground for a large number of black performers, who at this time could not have acquired this training in any other way.

Ernest Hogan, black song writer of this period, wrote a song which catered to the prejudices and social attitudes of whites towards blacks. It was entitled "All Coons Look Alike to Me." While this song became very popular, its title became a "byword and an epithet of derision."¹⁰ Hogan, later in life expressed regret in having written it.

In contrast to the kind of song written by Hogan, there were many other black songwriters of this period who used the minstrel merely as a vehicle to get their songs before the public.

The Negro spiritual, a plantation contemporary of the comic "jig-song and dance," was contrary to the stock conception of the black man's character and status, and therefore, was ignored by most whites. However, this indifference to the Negro spiritual was not confined to whites only. There are many blacks of this period, especially the educated, who attempted to ignore the spiritual as though it no longer existed. The institution of slavery had been so degrading to them and their ancestors, they preferred having nothing to do with anything that reminded them of the past. These blacks refused to sing spirituals, and subsequently these black folk songs were driven out of the church worship as the black church became more sophisticated.

It was not until college groups in the 1870's such as the Fisk Jubilee Singers of Nashville, Tennessee, and the Hampton Institute Choir of Hampton, Virginia, began to sing the spirituals on their concert tours did the spiritual gain acceptance by whites and blacks alike. Thus, some of the most characteristic products of black music were salvaged.

While the black musician was becoming a vital force in minstrelsy for the first time in the period following the Civil War, and college musical groups were helping to promote black music by including the spiritual in their concert repertoire, many black musicians were still very active in music in the European tradition as performers and composers. Not only were blacks continuing to go abroad for musical training, but some were receiving training in the conservatories of this country. Thus, they were exposed to the European music literature available during this period.

Among the black musicians who were significant as concert performers were Anna Madah and Emma Louise Hyers, sopranos; Wallace King, tenor; John Luca, bass-baritone; Nellie E. Brown, soprano; Flora Baston, soprano; Madame Marie Selika, soprano; Frederick P. White, pianist; William H. Bush, organist; M. Hamilton Hodges, baritone; Sidney Woodward, tenor; and Rachel Walker, soprano.

Around the turn of the century, jazz began to evolve in the city of New Orleans. One of its major sources was the black brass bands of this city. New Orleans Jazz developed from the fusion of African and European musical elements and the creativity of black musicians. However, the first bands to gain employment in cities like Chicago and New York were all-white Dixieland jazz bands from New Orleans.

In another example of the imitators of New Orleans jazz being accepted in advance of the originators, who were black, occurred when the Original Dixieland Jass [sic] Band made the first all-jazz recording in 1917.

Paul Whiteman made jazz semi-respectable by giving a jazz concert in 1924 at Aeolian Hall, New York City, a stronghold of music in the European symphonic tradition. This was his major contribution to the development of an art form through which he gained access to fame through the imitation of the black man's music.

In the 1930's, white bands prospered by playing "swing," a form of jazz. Meanwhile, all-black bands played "one-nighters" with poor accommodations and low pay. Yet, many of the white bands of this period owed much of their success to black arrangers.

The exploitation of the black musician through his music did not end with the demise of "swing." Black musicians who became disenchanted with the commercialism of jazz as practiced by so many white bands of the late 1930's decided to strike out anew and evolved a jazz form in the early 1940's known as bebop. But as soon as the white musician became indoctrinated in this new idiom, history repeated itself. Once again the music of the black man was imitated and used as a vehicle of financial success by whites.

Many black jazz musicians, seeing no change in the attitudes of whites towards them as performers, decided to go to Europe and live. There they received the recognition which continually escaped them in this country.

While the black musician in jazz has suffered rejection in many ways, the art form itself had also been rejected by many people. However, presently, there appears to be a phenomena which as yet is somewhat enigmatic. As rhythm and blues and rock and roll gain ascendancy in terms of money and general popularity, jazz, which is becoming almost a lost art form in many circles, is gaining in respectability. This "new" respectability of jazz is evidenced in many ways. More and more music educators are stressing jazz through the formation of stage bands in schools throughout the country. Also, the Young Artists groups are adding jazz ensembles to give concerts in the schools.

The black musician has been systematically denied employment in various kinds of orchestras in this country. The symphony orchestras, both major and minor, those orchestras employed by Broadway shows in New York City, and the orchestras operated by television networks have been reluctant to hire the black musician.

The overt exclusion of blacks by whites from these orchestras is only one facet of the problem. The social attitudes of whites have manifest themselves in many ways and have helped to keep the various orchestras almost lily-white.

Indirectly, blacks have been excluded from symphony orchestras because of the length of time needed to be trained as a symphony instrumentalist. A symphony instrumentalist must start training at an early age with an excellent teacher and a good instrument. Most blacks have not had this advantage because of social and economic reasons.

In addition, there are so few jobs available to black musicians in the concert field there is little incentive to study instruments like the violin, oboe or bassoon. Many blacks who are potentially able to play in symphony orchestras do not continue studying because they see no opportunities in this area.

When the black child attends a symphony concert, he has no figure to emulate. There is no black person on stage with whom he can identify. Consequently, he is not motivated to become a symphony musician.

Also, it is difficult for the black musician to get the necessary experience so that he can apply for the important jobs. A white musician while working his way up to an orchestra like the New York Philharmonic can make his way through the minor orchestras. Chances for the black musicians to do this are limited.

However, this situation has changed somewhat, but much too slowly. The Chicago Symphony Orchestra does maintain a first-rate training orchestra which has several blacks enrolled. In St. Louis, the Gateway Symphony Orchestra, a community orchestra, has ten black performers among its membership. Benjamin Steinberg, conductor of the Symphony of the New World in New York is not only training many black musicians but has already placed a few of his players in professional orchestras. In addition, black musicians perform with the orchestras at Tanglewood, Massachusetts, and Interlochen, Michigan.

Equally frustrating has been the lack of job opportunities for black conductors. Until recently, the door had been completely closed to those blacks who aspired to become conductors of concert orchestras in the United States.

Black conductors Dean Dixon, Everett Lee, and George Byrd were forced to go to Europe to pursue their careers. Each of these men have been able to secure permanent positions as conductors of orchestras on the continent.

There has been a breakthrough for the black conductor in the very recent past. Henry Lewis was appointed music director of the Newark-based New Jersey Symphony; George Frazier guest-conducted Beethoven's Ninth Symphony with the Detroit Symphony last season (1968-69); and Dr. Paul Freeman who was associate conductor of the Dallas Symphony Orchestra for two years and has been appointed conductor-in-residence with the Detroit Symphony Orchestra.

The black concert instrumentalist has not gained as much acceptance on the American concert stage as the black singer. This may be, as stated earlier, because so few blacks have been able to get an early start with competent instruction.

Although they are few in number, black concert instrumentalists have demonstrated exceptional ability. Among them are Andre Watts, pianist; Kermit Moore, cellist; Sanford Allen, violinist; Harold Jones, flutist; and Selwart Clarke, violist. Natalie Hinderas became the first black pianist to join the roster of a major management — Columbia Artists. Two other highly gifted pianists, Armenta Adams and Eugene Haynes, are now with major concert managements.

The black musician's experience as a member of the musician's union has been little different from the experience of blacks in the labor movement in general. The American Federation of Musicians which was organized in 1896, did not establish the pattern of Jim Crowism in the labor movement, but it appears to have done all that it possibly could to perpetuate this practice. As late as 1960, the AFM probably had more segregated locals throughout the United States than any union except the Railway Clerks." As was the practice with other unions, the AFM at first organized blacks into auxiliary locals. It was not until 1940 that the twelve remaining black auxiliaries were granted equal status with the white locals.

Since 1962, several black and white locals have merged. However, opposition against such a move is growing among black union members as they become aware of the experiences of those black locals that have merged. It has become apparent that integration by itself will not solve problems such as the employment of the black musician. As long as the minds of many white members are shackled with the same social attitudes that were prevalent in 1860, the merging of black and white locals will achieve little in the way of bet-

tering the black musician's position. The fact remains that the American Federation of Musicians has done very little to help implement a fair hiring policy by employers of musicians. When it should be asserting itself in a role of leadership, it has remained silent. A change in policy is long overdue.

In tracing the role of the black musician in American society, two factors have remained constant regardless of the period or century being examined. The social attitudes of white America have caused whites to deter, if possible, the development of the black man's musical ability. On the other hand, the black musician has been able to make outstanding musical contributions under the most insuperable conditions.

FOOTNOTES

1. (Anon.) "18th Century Slave Advertisements." *Journal of Negro History*, I (April, 1916), p. 163.
2. *Ibid.*, pp. 179-80.
3. John Hope Franklin, *From Slavery to Freedom* (1956), p. 195.
4. The Free Negro in Virginia: 1619-1865 (1913), quoted in Frazier, *The Negro In the United States* (1957), p. 59.
5. *Ibid.*, p. 76.
6. Maud Cuney-Hare, *Negro Musicians and Their Music* (1936), p. 201.
7. Lionel de la Laurence, "The Chevallier de Saint-George," *Musical Quarterly*, V, 1 (January, 1919), Trans. by Frederick H. Martens, p. 81.
8. James Weldon Johnson, *Black Manhattan* (1930), p. 93.
9. Alain Locke, *The Negro and His Music* (1930), p. 93.
10. James Weldon Johnson, "Negro Songmakers," ed. Lindsay Patterson, *The Negro in Music and Art* (1969), p. 42.
11. Ray Marshall, *The Negro and Organized Labor* (1965), p. 103.

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Selected Conditions Associated With the Mobility of Missouri Secondary Public School Music Teachers

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This article has been constructed to generally describe the findings and procedures which are reported in my study, "Selected Conditions Associated with the Mobility of Secondary Public School Music Educators in Missouri," completed in 1969 at the University of Missouri-Columbia. Each year a number of Missouri secondary music educators leave the profession or move to a new teaching location. This mobility and an interest in the status of music teachers in Missouri and the climate of music education stimulated the study.

Simply, the study was designed to investigate the occupational mobility of specified secondary public school music teachers in the state of Missouri during a five year period, the school years 1963-64 through 1967-68. The population of the study was established from names of teachers or supervisors of secondary music found in either, or both, the *Missouri Public School Directory* or *Missouri Music and Art Teachers List*.

In carrying out the major purposes of the study the information was organized into three main parts:

(1) A description of the mobility of secondary public school music teachers for the five year period, by school years, from 1932-64 through 1967-68.

(2) Reports of occupations of a representative number of former Missouri secondary music teachers and their value judgments as to reasons for entering and leaving the music teaching field in Missouri.

(3) Survey results pertaining to the conditions and climate of music throughout Missouri and personal opinions on teaching from responses of Missouri secondary public school educators during 1967-68.

For purposes of brevity, this digest integrates the results of the questionnaire study of former Missouri secondary public school music teachers with the results of a survey of Missouri music teachers active during the school year 1967-68.

The total number of music educators in each school year varied from the low of 908 in 1965-66, to the high of 941 in 1967-68.

The mean tenure, or average number of years served in the same system, was higher for women than for men in every year of the study. However, a trend toward an increase in tenure for men and a decrease among women appeared to be developing with 6.3

years for the women and 6.27 for the men in 1967-68.

The number of men teachers was less in 1967-68 than in any year of the study. A noticeable trend of decreasing numbers of men in the field was a finding with an accompanying increase in numbers of women entering the profession.

The total number of teachers with twenty or more years experience teaching in Missouri did not vary substantially from year to year; however, by examining the data by school size a distinct trend was observed. In 1963-64, only 52% of the men with 20 or more years of service were teaching in large systems. In each succeeding year the per cent increased to a high of 90% in 1967-68. The trend among women was similar from a low of 66.6% in 1963-64 to a high of 89.2% in 1967-68. The per cent of the total teaching force with twenty or more years consecutive service in the same school system in Missouri ranged from a high of 5.8% in 1965-66 to a low of 4.8% in the last year of the study.

The number of educators changing school positions but remaining in Missouri secondary music teaching (horizontal mobility) did not exceed a total of 57 moves in any year of the study. The per cent of men active in horizontal mobility diminished consistently throughout the study from 6.21% in 1963-64 to 5.59% in 1967-68. Women showed an irregular pattern. In no year did over 6.2% of the total teaching force engage in horizontal mobility.

In the hope of revealing patterns in the movements of these teachers, horizontal mobility was traced by a mapping procedure. Although over 83% of the changes found teachers moving to a larger school system or a higher school classification no clearly defined pattern of geographic movement was immediately evident.

The incidence of out-mobility (leaving the field) was observed among both men and women. The total population evidenced a complete turnover, number-wise, in slightly over five years; women, in less than five years and men in less than six years. Over 20% of the women left the field in every year of the study with an average for men of over 17% for all years researched.

In examining the tenure figures by each individual school it became apparent that the number of men first-year teachers comprised more than 20% of all men teaching in every year of the study, or a ratio of slightly over three men with more than one year's experience consecutively in the same school system to those beginning work in a new school. The number of women first-year teachers exceeded 25% in every year. A first-year teacher is here defined as a music educator whose consecutive experience in a reporting school district was not more than one year.

In all five years of the study the Southwest District ranked first or second in the number of first-year men music teachers and in four of the five years ranked first or second in the total number of first-year women educators. In the Southeast District the number of first-year men teachers was sufficient to rank it first or second in four of the five years of the study.

Thirty-one per cent of the changes in job locations were made during or at the close of the first year of employment in a school district. Of the changes in employment, 23% occurred during the second year of tenure, 13% in the third year, 4% during or at the close of the fifth year of tenure.

The per cent of beginning teachers (no prior teaching experience in Missouri during the five-year period of the study) showed an increase in each year for men, from a low of 13.82% in 1963-64 to a high in 1967-68 of 18.26%. Figures on beginning teachers among women showed an increase to a high in 1966-67 of 26.74%, then a decrease of 22.4% in 1967-68. For the total teaching population of beginning teachers an index of 17.4% in 1964-65 increased to 19.28% in 1965-66, 20.62% in 1966-67, then decreased to 19.87% in 1967-68.

The most striking figures are those which indicate that approximately 5% more of the men in the teaching population in 1967-68, were beginning teachers than in 1964-65. Recalling the fact that the number of men teachers diminished throughout the study there is indication that if it is desirable that men remain in the field in numbers some further research is to be desired in the area of casual factors in separation.

Statistics and information available to the study tended to indicate that a high incidence of mobility had occurred among the secondary music educators of Missouri during the five-year period. An average of only 5% of the sample had been horizontally mobile while an average of nearly 19% had separated from Missouri public secondary school music teaching. There was a loss of 696 music educators from 1963-64 through 1966-67, a four-year period. Evidence that a lesser number of experienced men teachers were remaining in the profession was apparent from the increase in men apprentice teachers in each succeeding year. The increase in the per cent of women teachers, with a realization that more than one in five women left the field each year, would indicate cause for concern.

Data from questionnaire responses of former teachers (those who had left the field sometime during the five-year period of the study) and teachers of secondary music in Missouri during 1967-

38, provided further dimensions for the study. Responses from a group of former teachers totaled 219, or 133 men and 86 women. The teaching population for the school year 1967-68 included 575 men and 366 women for a total of 941 Missouri secondary public school music educators. Teachers included in the final questionnaire sample numbered 482 men and 278 women or 760 respondees, comprising 80.7% of the total population polled.

Age. The mean age for former teachers was 35.2 years for men and 36.5 for women with a mean for the population of 35.7 years. For active teachers responding the mean age was 36.1 for men, 37.8 for women, and 36.6 for the active teacher group.

Place of Birth. Of the former teachers over four in ten (42.7%) were born outside of Missouri. Over 50% of this sub-population were born in states immediately adjacent to Missouri and less than 6% were born in the far eastern or western states. In the active teacher group almost 36% of the total (men 38%, women 32%) were born outside of Missouri. Seven were born outside the continental United States.

Marital Status. Over 83% of the men former teachers and 84% of those men actively teaching were married. Nearly 79% of the women former teachers and 75% of the active group were married. The per cent of married respondees was 81% for both groups.

Children. The average number of children from reports of married former teachers was 1.55 for men, 1.65 for women, and 1.6 for the total population. Of the active teachers the average was 1.77 for men, 1.38 for women and 1.65 for the total group.

Vocations of Former Teacher Group. The vocation showing the greatest involvement of men at the time of the study was public school music teaching in states other than Missouri. Both men and women who remained in music teaching tended to locate in mid-western states. Iowa, Oklahoma, Illinois, Ohio, and Indiana led the list. Only New York, New Jersey, and California were listed as teaching locations outside the mid-western and southern states. The most popular profession of men who had left the field of music education was private business. The third most frequently mentioned was the armed forces. Among women, homemaking ranked first in occupations, elementary school music teaching ranked second with public school teaching in fields other than music as the third most mentioned. The majority of women who left secondary music teaching in Missouri who did not follow a homemaking career remained in the profession of education.

College or University Training. In the former teacher group 49% of the men and nearly 32% of the women had completed masters degrees. Of the total degrees listed by former teachers, 71% of the bachelors and 55.8% of the masters had been awarded by Missouri institutions. Information from the active teacher group indicated that 47% of the men had masters degrees and three men reported doctoral degrees. Of the women 21% had masters degrees. From the total active group, 37.5% had masters degrees. Three men and one woman had not completed a bachelors degree.

College Major and Minor Fields. Both former teachers and the active teacher group placed music high among their college disciplines with 93% of the former teachers and 96% of the active group indicating that music was a part of their major college program.

Teaching Background. Men former music educators, in listing their teaching experience, averaged 6.75 years in Missouri, while 44% had taught in other states for an average of 3.98 years. Over 20% of those men responding were teaching public school music in another state. Women former music teachers had taught in Missouri an average of 6.68 years while 38% of this number had taught in another state. Nearly 11% of the women were teaching music at the time they responded which resulted in a finding that more than 15% of the total former teacher population responding were teaching music in states other than Missouri at the time of the study. Of the number who had separated during the study, 7% had returned to the Missouri secondary public school teaching profession. The active music educators in 1967-68 reported their teaching experience which averaged a mean for the entire group of 9.05 years teaching within the state. Men averaged 9.28 years and women 8.69 years. One finding was that although the average number of years of experience was progressively less for men in schools of lower enrollment and classification compared to those in larger systems, a similar trend did not develop among women. In small schools women averaged over 9 years experience which almost equalled the figure for the large schools. Women in medium-sized schools averaged less than 7 years. Among the men music educators active in 1967-68, 31% reported having taught in another state with an average for this sample of 4.37 years of out-state teaching experience. Over 26% of the women had taught in another state averaging 3.78 years of out-state experience. Over 30% of the teacher group responding had taught in other states for an average of 4.32 years. Teachers in small schools and in Class A schools had more experience, as an average, teaching outside Missouri than those in the large and AAA systems.

Teacher Assignments. Figures from teachers reporting their school assignments and pupil load during 1967-68 indicated that men, in general, were assigned smaller classes than women and that less than 7% of the men reported teaching classes or supervising a study hall in addition to their music duties. The majority of the men were involved in the instrumental field. Over 17% of the women taught music classes and at least one other subject field or supervised a study hall. Music assignments were generally in the field of vocal or general music. The number of students assigned to women in public school secondary music was over twice the number assigned to men. It was not unusual for women in smaller schools to teach over 300 students a week.

Most-Liked Aspects of Music Teaching. Certain items of the questionnaire were designed as check list responses to selected questions. The former teacher group checked "Relationships with children," "Feeling derived of giving service to society," and "Community-school music performance," as the first three choices. Under items labeled "Other" nearly all replies could be classified under service to society and personal satisfaction categories. The first three choices for teachers active in 1967-68 were "Relationships with children," "Professional associations," and "Community service through performance." Teachers in large schools mentioned professional associations more often than those in other medium or small systems.

Reasons for Entering the Music Teaching Profession. Former teachers indicated "love of music — interest in music," so often as items entered in the "Other" category that only "a desire to be of service to society" was checked more frequently. The service motive appeared quite strong in responses by former teachers. Encouragement from college instructors was ranked high as a contributing influence. Nearly 14% of the women indicated teaching was an interlude to a homemaking career. It was significant that only 2% of the men declared that they had entered the field as an interim vocation. Over 15% of the men indicated that members of their family were teachers and had influenced their decision.

Checked most frequently by the active teacher group was "a desire to be of service to society." Next were "love of music" and "encouragement from college teachers." A "love of music" category was created after examining the numerous comments listed under "Other." Only 29 women indicated that they had entered the field as an interlude to a homemaking career. It is interesting to note that all women who reported entering the field as an interlude to

a homemaking career were located in AAA and large school systems.

First Choice of a Vocation. Over 90% of the men former teachers and 92% of the women declared that music teaching was their first choice among professions. In reports from active music educators, 82% of the men and nearly 87% of the women indicated that music teaching was their first choice as a career.

Most Disliked Aspects of Teaching. Men former teachers checked "salary" most often among dislikes with women designating it second to "poor facilities." The number of women former teachers who indicated "classes too large" placed it third. Men did not appear to be as concerned with the problem of large classes and only seventeen listed it among their dislikes. "Administrators' attitudes" ranked second as a dislike among men and fourth among women. "Poor physical facilities" and "too many extra-class activities" ranked third and fourth among the dislikes of men former teachers. A number of individuals felt administrators took their work for granted and twelve persons mentioned specific dislikes for the Missouri State High School Activities Association's policies. Men showed a much greater concern with tenure than did women.

Among teachers active in 1967-68, the six most mentioned dislikes included four in the area of school facilities: "inadequate budget," "lack of adequate school-owned instruments," "lack of adequate physical facilities," "too many extra-class activities," "lack of adequate method books," and "marching band." It is significant that "little student interest" was among the items least checked. Women in the AAA and large school systems were the only group to check "inadequate salary" in numbers sufficient for it to be included among the first five. "Marching band" was the fifth most disliked item among men in AAA and large school systems.

Reasons for Leaving the Music Teaching Profession in Missouri. In this category men former teachers most frequently checked "salary considerations" and "better working conditions in another state." Leaving "to assume home responsibilities" was the leading reason given by women. Among those who indicated the one most controlling factor influencing their decision, "monetary considerations" was ranked first by men. "Administrators' attitudes," "military service," and "lack of opportunities for advancement," followed in order. Women listed "family responsibilities" as the most influential factor followed by a "desire to teach in another field" and "better working conditions in another state." Only 6% of the women indicated salary was the most important factor in their decision.

Reasons for Considering Leaving Missouri Music Teaching. Over 36% of the music educators active in 1967-68, indicated that they were considered leaving the vocation (the per cent for both men and women was 36). Although the greatest number of teachers considering leaving the field were in the large schools only 32% of this group were considering changing, which was less than in the medium (43%) or small (42%) systems. Reasons given in order of frequency by men were: "salary considerations," "opportunities for advancement limited within the field," "music teaching requires too much time outside regular school hours," and "better working conditions in another state." The four most frequently given by women were: "to assume home responsibilities," "music teaching requires too much time outside of regular school hours," "salary considerations," and "retiring from the teaching profession within five years."

Highest Salary. The former teachers who responded reported their highest salary as music educators in Missouri and the salary in their present employment by means of a check list with categories ranging from "below \$3,000" through "\$12,000 and up." The median salary while teaching in Missouri for both men and women was in the \$5,000 to \$5,999 range. After separation two former teachers reported salaries in excess of \$30,000 annually with eleven others checking the "\$12,000 and up" category. The median income for men changed to \$8,000 to \$8,999. For women the median showed no change. A number of women as homemakers were included in the computation and by removing them from the evaluation the median for women changed to \$6,000 to \$6,999. For teachers active in 1967-68, the median was in the \$6,000 to \$6,999 range. Over 31% of the men reported their salary was in the \$7,000 to \$7,999 category while 37% of the women indicated their salary was between \$6,000 and \$6,999.

Subsidiary Income. Over 50% of the men and 54% of the women in the former teacher group reported additional income. Of forty who identified their additional source of revenue, 67% included activities related to the field of music. In the active teacher group 58% of the men received remuneration from other sources to supplement their teaching salary. Among the women nearly 23% reported subsidiary income. Teachers in large school systems most often listed outside income. In reports of the per cent of total income obtained through outside employment the average was 14% among those reporting. The most popular sources of extra income were those relating to music, such as private lessons, church music, and professional engagements.

Membership in Professional Organizations. Sixty-five per cent of the former teachers reporting were members of a professional organization associated with their vocation in 1968. Over 80% of the former teachers had been members of the Missouri Music Educators Association and over 70% indicated they had been members of the Music Educators National Conference. Membership in the MMEA was reported by 66% of the men and 55% of the women music teachers active in 1968. Over 59% of the men and 48% of the women declared they had been members of the MENC.

Problem Areas in Missouri Music Education. Numerous comments from both sample groups resulted in a lengthy listing of problem areas in music education in Missouri. A simple enumeration without comment is given here with a recommendation that the reader consult the original dissertation for a more complete treatment. Salary was most often mentioned followed by lack of facilities, lack of instruments and/or music texts and materials, inadequate budgets, time requirements for music outside of class, poor scheduling practices, insufficient credit for music courses, lack of understanding as to the purposes of music education by administrators and the public, poor elementary music programs, lack of sequential curriculum, music festival organization, Missouri State Activities Association policies and procedures in music education, marching bands, insufficient orchestra programs, and a need expressed for courses in the Allied Arts, music appreciation, and theory.

Evaluation of the Music Program in Missouri Based on Experience in other States. Music educators in 1968 included 65 men and 42 women who reported experience teaching in other states in addition to Missouri. Over 31% of the men and 22% of the women felt the Missouri program was superior. Nearly 55% of the men and 77% of the women described the program in Missouri as inferior. The majority of these educators had been employed in the mid-western area. Both in and out-mobility involved a large number of states adjacent to Missouri. Iowa, Kansas, Illinois, Oklahoma, and Texas were given particular credit for their music programs. It should be noted, however, that only twenty-two states were represented including only three in the far west and one from the northeast.

Summary. From the comments of Missouri music educators and former teachers there appears to be a need for development of clearer statements of the purposes and processes of public school music in Missouri. A possible reexamination of the state-wide poli-

ies of the Missouri State Activities Association as they apply to music education might be desirable. The need for enlightened leadership in solving the problems of the profession is apparent. Whether the Missouri State High School Activities Association is the body to provide this leadership was a question posed often in responses of educators. The loss of many music instructors from the profession has been documented and suggestions for improvement of the climate of music education provided by those involved. The dissertation (from which this article was summarized) is multi-dimensional and it is hoped it will prove to be a useful tool in problem-solving. Particular appreciation is extended to the music educators of Missouri and the former teachers who provided the data necessary to complete this research.

FOOTNOTES

1. Bodanske, Wm. "Selected Conditions Associated with Mobility of Secondary School Music Educators in Missouri." University Microfilms #70-6561 Ed. D. dissertation. University of Missouri, 1969.

A Selected List of Art Songs in French

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A NOTE TO USERS

As a repertoire source, the following list of songs which limits itself to songs in French is intended to complement and to some extent supplement the related portions of the two standard works in this area — *Music for Voices* by Sergius Kagen and *The Singer's Repertoire* by Berton Coffin.

The guidelines for the formation of this list were first, that the song have a general appeal which is both immediate and lasting; second, that the song is useable both as a studio or teaching piece and as a repertoire piece; third, that the technical demands of the song both linguistical and musical would present a challenge to but yet not discourage the serious young singer; and finally that the song be available in a readily accessible modern edition.

The basic listing is alphabetical by composer. The songs of each composer are listed alphabetically by title with the poet given in parentheses next to the title. Each appearance of the title is then listed according to compass from the highest to the lowest. Each main entry contains the following information in this order: first, the siglum for the volume in which the song is found (see "Annotated Guide to the Publications Consulted"); second, the page of the song in that volume; third, the compass of the song using C-B for the octave below middle c, c-b for the octave above middle c, and c¹-b¹ for the next octave above middle c, etc.; fourth, the tempo indication of the song; and fifth, information concerning the English translation of the text.

In addition, several supplemental indices or guides are provided. There is an index of the songs by title, an index of the poets represented, a guide to the compass of each song, a guide to the cycles represented either complete or in part, and a general guide to the tempos of the songs in the list. It is hoped that these indices and guides will be useful in program building. Attention should also be called to the annotated guide to the publications consulted which precedes the listing itself. Note that each annotation is followed by a list of the songs from that publication included in the basic list.

It is the hope of the author-compiler that this list will be valuable and welcome teaching aid for anyone involved in the vocal art.

ANNOTATED GUIDE TO THE
PUBLICATIONS CONSULTED

Siglum (for reference purposes)

- Barber Coll. Songs Barber, Samuel. *Collected Songs*. New York:
G. Schirmer, Inc.
A collection of the twenty-eight songs Samuel Barber had written before 1955 including the *Hermit Songs*. The volume is available for high and low voice. A literal translation of the songs not in English is included.
1, 2, 3.
- Les nuits d'été Berlioz, (Hector). *Les nuits d'été, a cycle of
six songs for voice and piano*. New York:
International Music Company.
A cycle of six songs which can be performed separately and which is available for high and low voice. The English translations by Waldo Lyman are literal and are presented in a double column (one French, one English) line by line format.
4, 5, 6, 7, 8, 9.
- Britten Folk Songs Britten, Benjamin. *Folk Song Arrangements,
Volume 2, France*. London: Boosey and
Hawkes Limited.
A specialized collection of eight *chansons populaires* with "modern" accompaniments by Britten. The volume is available for high and medium voice. English translations by Iris Rogers suitable for singing are included and are placed under the original text throughout.
12, 13, 14, 15.
- Fauré Album I Fauré, Gabriel. *Album of Twenty Songs, Vol. I*.
New York: Edward B. Marks Music Corpo-
ration.
A collection of twenty songs for Mezzo-Soprano or Baritone. No English translations are included.
43, 52, 54.
- Fauré Album II Fauré, Gabriel. *Album of Twenty Songs, Vol. II*.
New York: Edward B. Marks Music Corpo-
ration.
A specialized collection of twenty songs for Soprano or Tenor. No English translations are included.
42, 44, 45, 46, 47, 49, 50, 55, 56, 57, 58, 59.
- Art Songs for School
and Studio Glenn, Mabelle and Alfred Spouse, eds. *Art
Songs for School and Studio (First Year)*.
Bryn Mawr, Pennsylvania: Oliver Ditson
Company / Theodore Presser Company.
A general collection of twenty-five songs (including arrangements of folk songs) by seventeen composers. The collection is available for medium high and medium low voice. The collection contains a general statement on the contents of the volume, a statement on teaching procedure, an outline of singing theory, a statement on diction and notes on the songs. The general tone of the collection is didactic. English translations for singing are included and are presented ABOVE the original text.
67.
- French Art Songs Glenn, Mabelle and Bernard U. Taylor, eds.
French Art Songs for School and Studio.
Bryn Mawr, Pennsylvania: Oliver Ditson
Company / Theodore Presser Company.
A specialized collection of twenty French songs by sixteen composers.

The volume is available for medium high and medium low voice. The volume contains a general statement concerning the contents, a guide to learning songs, a guide to French pronunciation and notes on the songs included in the volume. The English translations are suitable for singing and are placed ABOVE the original French text throughout.
38, 68, 71.

Modern French Songs

Hale, Phillip. *Modern French Songs. Vol. 1 Bemberg to Franck*. Bryn Mawr, Pennsylvania: Oliver Ditson Company / Theodore Presser Company.

A specialized collection of thirty French songs by seventeen composers available for high and low voice. The volume contains a short history of French song as well as short biographical sketches of the composers represented. The English translations are suitable for singing and are placed ABOVE the original French text throughout.
9, 11, 41, 46, 56, 60, 62.

The Art Song

Howland, Alice and Poldi Zeitlin, eds. *The Art Song. Music for Millions Series, Volume 25*. New York: Consolidated Music Publishers, Inc.

A general collection of fifty-five songs from all the major repertoires available only for medium voice but useable also for high voice. The English translations for those songs not originally in English are literal and are presented in a double column format.
4, 16, 29, 32, 35.

Chausson (Kagen)

Kagen, Sergius, ed. *Chausson, 20 Songs for Voice and Piano*. New York: International Music Company.

A specialized collection available for high and low voice. The English translations by Edith Braun are literal and are presented in a double column line by line format.
19, 20, 21, 22, 23, 24, 25, 26, 27, 28.

Debussy (Kagen)

Kagen, Sergius, ed. *Debussy, 43 Songs for Voice and Piano*. New York: International Music Company.

A specialized collection consisting primarily of song cycles available for high and medium or low voice. The English translations are literal and are presented in a double column line by line format.
29, 30, 31, 32, 33, 34.

Duparc I (Kagen)

Kagen, Sergius, ed. *Duparc, 11 Songs for Voice and Piano*. New York: International Music Company.

A specialized collection available only for high voice. The English translations by Edith Braun are literal and are presented in a double column line by line format.
36, 37, 38, 39, 40, 41.

Duparc II (Kagen)

Kagen, Sergius, ed. *Duparc, 12 Songs for Voice and Piano*. New York: International Music Company.

A specialized collection available for medium and low voice. The English translations by Edith Braun are literal and are presented in a double column line by line format.
36, 37, 38, 39, 40, 41.

Fauré (Kagen)

Kagen, Sergius, ed. *Fauré, 30 Songs for Voice and Piano*. New York: International Music Company.

A specialized collection available for high, medium, and low voice. The English translations by Edith Braun and Waldo Lyman are literal and are presented in a double column line by line format.
42, 43, 44, 46, 48, 50, 51, 52, 53, 56.

Hahn (Kagen)

Kagen, Sergius, ed. *Hahn, 12 Songs for Voice and Piano*. New York: International Music Company.

A specialized collection available for high and low voice. The English translations are literal and are presented in double column line by line format.

68, 69, 70, 71, 72.

40 French Songs Kagen, Sergius, ed. *40 French Songs, 2 Vols.*
New York: International Music Company.

Available for high, medium and low voice, this is a specialized collection of songs in French which emphasizes the contributions of what might be called the "minor" composers of French song. The English translations are literal and are presented in a double column line by line format.

I 4, 9, 18, 63, 64, 65, 66, 69, 75, 80, 106.

II 10, 16, 17, 61, 68, 71, 73, 74, 75, 78.

Liszt Twelve Songs Liszt, Franz. *Twelve Songs with Piano Accompaniment.* New York: G. Schirmer, Inc.

A specialized collection of songs in German and French by Liszt available for high and low voice. English translations for singing are included and are presented under the original text.

75, 76.

Airs Chantés Poulenc, Francis. *Airs chantés pour soprano d'après des poèmes de Jean Moréas.* Paris: Rouart-Lerolle & Cie. / Editions Salabert.

A cycle of four songs which can be performed separately available only for high voice. Even though the title indicates a soprano voice, tenors should not feel excluded. In addition to the original French, translations suitable for singing are given for both English and German and are presented under the original.

84, 85, 86, 87.

Tel jour, telle nuit Poulenc, Francis. *Tel jour, telle nuit, neuf mélodies sur des poèmes de Paul Éluard.* Paris: Durand & Cie.

A cycle of nine songs which can be performed separately available only for high voice (either male or female). No translations are given.

88, 89, 90, 91, 92, 93, 94, 85, 96.

Ravel Douze Chants Ravel, Maurice. *Douze Chants avec accompt de piano.* Paris: Durand & Cie.

A specialized collection of twelve songs by Ravel available for high and medium voice. English translations suitable for singing are provided and are placed under the original French text.

97, 98, 100, 101, 102, 103.

Riegger Bergerettes Riegger, Wallingford. *Two Bergerettes.* New York: Peer International Corporation.

Two French bergerettes to which Riegger has added an accompaniment. No English translations are included. The songs are available only in one key (medium).

104, 105.

Ant. Mod. Fr. Song Spicker, Max, ed. *Anthology of Modern French Song.* New York: G. Schirmer, Inc.

Available for high or low voice this is a specialized collection of thirty-nine songs by "modern" French composers. The English translations by Henry G. Chapman and others are designed for singing and the English text is placed under the French text throughout.

11, 16, 21, 26, 29, 32, 35, 36, 55, 56, 62, 80, 81, 83.

Great Art Songs Taylor, Bernard, ed. *Great Art Songs of Three Centuries.* New York: G. Schirmer, Inc.

Available for high and low voice, this is a general collection of fifty-nine songs by twenty-nine composers covering the Italian, German, French, Spanish and Russian repertoires from the 17th through the 20th centuries. The English translations by a variety of persons are suitable for singing and are placed under the original text throughout. (Only the English text is given for songs originally in Russian.)

4, 26, 33, 44, 52, 61, 69.

BEST COPY A

A specialized collection of twenty fairly simple folk-like songs, mostly anonymous, from the 18th century. The English translations by Sigmund Spaeth are designed for singing and are presented under the original text throughout.

79, 82, 107, 108, 109, 110, 111, 112.

Seven Cent. Solo Song

Woodside, James, ed. *Seven Centuries of Solo Song*. 6 vols. Boston: Boston Music Company.

Available for high and low voice this is a general collection of sixty-two songs from all repertoires covering the 13th to the 20th century. The collection includes an extensive monograph on the *Evolution of the Art Song* which is continuous through the six volumes. English translations suitable for singing are provided and are placed ABOVE the original text.

III 77.

VI 29, 37.

Fifty Art Songs

Fifty Art Songs from the Modern Repertoire. New York: G. Schirmer, Inc.

A general collection of songs in English, French, Italian, German and Spanish by thirty-eight composers all of whom were composing in the early years of the 20th century. English translations for singing are included and are presented under the original text.

44, 47, 68, 73, 99.

Sel. French Art Songs

Selected French Art Songs. New York: Marks Music Corporation.

Available in only one range (high or medium) this is a specialized collection of thirteen songs. The English translations by Olga Paul are suitable for singing and are given under the original French text throughout.

32, 61, 71, 113.

BARBER, SAMUEL (1910-)

1. Le Clocher chante (Rilke)
 - a. Barber Coll. Songs, high, p. 67-70; d-b flat'; non troppo allegro; literal Eng. trans. p. 58.
 - b. Barber Coll. Songs, low, p. 67-70; c-a flat'; non troppo allegro; literal Eng. trans. p. 58.
2. Puisque tout passe (Rilke)
 - a. Barber Coll. Songs, high, p. 59-60; f-g'; moderato; literal Eng. trans. p. 58.
 - b. Barber Coll. Songs, low, p. 59-60; d-e'; moderato; literal Eng. trans. p. 58.
3. Tombeau dans un parc (Rilke)
 - a. Barber Coll. Songs, high, p. 65-66; d-g'; lento e sereno; literal Eng. trans. p. 58.
 - b. Barber Coll. Songs, low, p. 65-66; B-e'; lento e sereno; literal Eng. trans. p. 58.

BERLIOZ, HECTOR (1803-1869)

4. L'Absence (Gauttier)
 - a. Les nuits d'été, high, p. 23-25; c sharp-f sharp'; adagio; literal Eng. trans. p. 3.
 - b. 40 French Songs I, high, p. 7-10; c sharp-f sharp'; adagio; literal Eng. trans. p. IV.
 - c. Great Art Songs, high, p. 150-153; c sharp-f sharp'; adagio; Eng. trans. for singing underlaid.
 - d. The Art Song, p. 100-103; B-e'; adagio; literal Eng. trans. p. 12.
 - e. 40 French Songs I, medium, p. 7-10; B-e'; adagio; literal Eng. trans. p. IV.
 - f. Great Art Songs, low, p. 150-153; B flat-e flat'; adagio; Eng. trans. for singing underlaid.
 - g. Les nuits d'été, low, p. 23-25; B flat-e flat'; adagio; literal Eng. trans. p. 3.
 - h. 40 French Songs I, low, p. 7-9; B flat-e flat'; adagio; literal Eng. trans. p. IV.

5. Au cimetière (Clair de lune) (Gauthier)
 - a. Les nuits d'été, high, p. 26-32; e-g'; andantino non troppo lento; literal Eng. trans. p. 3.
 - b. Les nuits d'été, low, p. 26-32; c-e flat'; andantino non troppo lento; literal Eng. trans. p. 3.
6. L'île Inconnue (Gautier)
 - a. Les nuits d'été, high, p. 33-40; d flat-g'; allegro spiritoso; literal Eng. trans. p. 3.
 - b. Les nuits d'été, low, p. 33-40; B flat-e'; allegro spiritoso; literal Eng. trans. p. 3.
7. Le spectre de la rose (Gautier)
 - a. Les nuits d'été, high, p. 9-15; c-a flat'; adagio un poco lento e dolce assai; literal Eng. trans. p. 2.
 - b. Les nuits d'été, low, p. 9-15; A-f'; adagio un poco lento e dolce assai; literal Eng. trans. p. 2.
8. Sur les lagunes (Lamento) (Gautier)
 - a. Les nuits d'été, high, p. 16-22; (G flat) d flat-a flat'; andantino; literal Eng. trans. p. 2.
 - b. Les nuits d'été, low, p. 16-22; (F flat) C flat-g flat'; andantino; literal Eng. trans. p. 2.
9. Villanelle (Gautier)
 - a. Les nuits d'été, high, p. 4-8; e-f sharp'; allegretto; literal Eng. trans. p. 2.
 - b. 40 French Songs I, high, p. 11-15; e-f sharp'; allegretto; literal Eng. trans. p. IV.
 - c. Modern French Songs, high, p. 7-12; e-f sharp'; allegretto; Eng. trans. for singing underlaid.
 - d. Les nuits d'été, low, p. 4-8; c-d'; allegretto; literal Eng. trans. p. 2.
 - e. Modern French Songs, low, p. 7-12; c-d'; allegretto; Eng. trans. for singing underlaid.
 - f. 40 French Songs I, medium, p. 11-15; c-d'; allegretto; literal Eng. trans. p. IV.
 - g. 40 French Songs I, low, p. 10-14; c-d'; allegretto; literal Eng. trans. p. IV.

BIZET, GEORGES (1838-1875)

10. Chanson d'avril (Bouilhet)
 - a. 40 French Songs II, high, p. 6-11; e-g'; andantino espressivo; literal Eng. trans. p. 6.
 - b. 40 French Songs II, medium, p. 6-11; d-f'; andantino espressivo; literal Eng. trans. p. IV.
11. Vieille chanson (Millevoeye)
 - a. Modern French Songs, high, p. 13-18; e flat-a'; andantino; Eng. trans. for singing underlaid.
 - b. Ant. Mod. Fr. Song, high, p. 66-71; e flat-a'; andantino; Eng. trans. for singing underlaid.
 - c. Ant. Mod. Fr. Song, low, p. 66-71; c-f sharp'; andantino; Eng. trans. for singing underlaid.
 - d. Modern French Songs, low, p. 13-18; B flat-e'; andantino; Eng. trans. for singing underlaid.

BRITTEN, BENJAMIN (1913-)

12. La belle est au jardin d'amour (anonymous)
 - a. Britten Folk Songs, high, p. 24-26; f-d'; andantino; Eng. trans. for singing underlaid.
 - b. Britten Folk Songs, medium, p. 24-26; f-d'; andantino; Eng. trans. for singing underlaid.
13. Il est quelqu'un sur terre (anonymous)
 - a. Britten Folk Songs, high, p. 27-31; f-f'; grave; Eng. trans. for singing underlaid.
 - b. Britten Folk Songs, medium, p. 27-31; d-d'; grave; Eng. trans. for singing underlaid.
14. La Noël passée (anonymous)
 - a. Britten Folk Songs, high, p. 4-9; f-g'; allegretto con molto ritmo; Eng. trans. for singing underlaid.
 - b. Britten Folk Songs, medium, p. 4-9; d-e'; allegretto con molto ritmo; Eng. trans. for singing underlaid.
15. Le roi s'en va-t'en chasse (anonymous)
 - a. Britten Folk Songs, high, p. 20-23; e flat-e flat'; vivace; Eng. trans. for singing underlaid.
 - b. Britten Folk Songs, medium, p. 20-23; e flat-e flat'; vivace; Eng. trans. for singing underlaid.

BRUNEAU, ALFRED (1857-1934)

16. L'heureux vagabond (Mendes)
- 40 French Songs II, high, p. 24-27; e flat-g'; largament; literal Eng. trans. p. 24.
 - Ant. Mod. Fr. Song, high, p. 20-23; e flat-g'; largamente; Eng. trans. for singing underlaid.
 - 40 French Songs II, medium, p. 23-26; d flat-f'; largament; literal Eng. trans. p. V.
 - The Art Song, p. 124-126; d flat-f'; largament; literal Eng. trans. p. 14.
 - Ant. Mod. Fr. Song, low, p. 20-23; B flat-d'; largamente; Eng. trans. for singing underlaid.
 - 40 French Songs II, low, p. 17-20; B flat-d'; largament; literal Eng. trans. p. V.
17. Le sabot de frêne (Meadès)
- 40 French Songs II, high, p. 18-23; d-e'; gaiment; literal Eng. trans. p. 18.
 - 40 French Songs II, medium, p. 18-22; B flat-c'; gaiment; literal Eng. trans. p. V.
 - 40 French Songs II, low, p. 12-16; B-flat-c'; gaiment; literal Eng. trans. p. IV.

CHABRIER, EMMANUEL (1841-1894)

18. Villanelle des petits canards (Gérard)
- 40 French Songs I, high, p. 16-20; c sharp-f sharp'; allegretto con moto; literal Eng. trans. p. V.
 - 40 French Songs I, medium, p. 16-20; c sharp-f sharp'; allegretto con moto; literal Eng. trans. p. V.
 - 40 French Songs I, low, p. 15-19; B-e'; allegretto con moto; literal Eng. trans. p. V.

CHAUSSON, ERNST (1855-1899)

19. Amour d'Antan (Bouchor)
- Chausson (Kagen), high, p. 8-11; d-f sharp'; pas trop lent; literal Eng. trans. p. IV.
 - Chausson (Kagen), low, p. 8-11, B flat-d'; pas trop lent, literal Eng. trans. p. IV.
20. Chanson d'Ophelia (Bouchor)
- Chausson (Kagen), high, p. 48-49; c-e'; lent; literal Eng. trans. p. VI.
 - Chausson (Kagen), low, p. 47-48; B flat-d'; lent; literal Eng. trans. p. VI.
21. Le charme (Silvestre)
- Chausson (Kagen), high, p. 12-13; d-g'; moderato con moto; literal Eng. trans. p. IV.
 - Ant. Mod. Fr. Song, high, p. 90-91; d-g'; moderato con moto; Eng. trans. for singing underlaid.
 - Chausson (Kagen), low, p. 12-13; B flat-e flat'; moderato con moto; literal Eng. trans. p. IV.
 - Ant. Mod. Fr. Song, low, p. 90-91, B flat-e flat'; moderato con moto; Eng. trans. for singing underlaid.
22. Le colibri (Leconte de Lisle)
- Chausson (Kagen), high, p. 44-47; f-g flat'; pas vite; literal Eng. trans. p. VI.
 - Chausson (Kagen), low, p. 43-46; d sharp-e'; pas vite; literal Eng. trans. p. VI.
23. Les heures (Mauclair)
- Chausson (Kagen), high, p. 41-43; e-e'; lent et résigné; literal Eng. trans. p. VI.
 - Chausson (Kagen), low, p. 40-42; d-d'; lent et résigné; literal Eng. trans. p. VI.
24. Nanny (Leconte de Lisle)
- Chausson (Kagen), high, p. 5-7; B-g'; lentement; literal Eng. trans. p. IV.
 - Chausson (Kagen), low, p. 5-7; A-f'; lentement; literal Eng. trans. p. IV.
25. Nocturne (Bouchor)
- Chausson (Kagen), high, p. 1-4; e-g sharp'; modéré; literal Eng. trans. p. IV.
 - Chausson (Kagen), low, p. 1-4; c-e'; modéré; literal Eng. trans. p. IV.

26. *Les papillons* (Gautier)
- a. Chausson (Kagen), high, p. 20-23; c-f'; vif; literal Eng. trans. p. V.
 - b. Great Art Songs, high, p. 157-160; c-f'; vivace; Eng. trans. for singing underlaid.
 - c. Ant. Mod. Fr. Song, high, p. 72-75; c-f'; vivo; Eng. trans. for singing underlaid.
 - d. Chausson (Kagen), low, p. 19-22; B flat-e flat'; vif; literal Eng. trans. p. V.
 - e. Great Art Songs, low, p. 157-160; B flat-e flat'; vivace; Eng. trans. for singing underlaid.
 - f. Ant. Mod. Fr. Song, low, p. 72-75; B flat-e flat'; vivo; Eng. trans. for singing underlaid.
27. *Printemps triste* (Bouchor)
- a. Chausson (Kagen), high, p. 14-19; c-g'; très lent; literal Eng. trans. p. IV.
 - b. Chausson (Kagen), low, p. 14-18; A-e'; très lent; literal Eng. trans. p. IV.
28. *Sérénade italienne* (Bourget)
- a. Chausson (Kagen), high, p. 36-40; c-e'; moderato; literal Eng. trans. p. VI.
 - b. Chausson (Kagen), low, p. 35-39; B flat-d'; moderato; literal Eng. trans. p. VI.

DEBUSSY, CLAUDE (1862-1918)

29. *Beau soir* (Bourget)
- a. Debussy (Kagen), high, p. 5-7; c-f sharp'; andante ma non troppo; literal Eng. trans. p. I.
 - b. Seven Cent. Solo Song, Vol. VI, high, p. 22-24; c-f sharp'; andante ma non troppo; Eng. trans. for singing above French text.
 - c. Ant. Mod. Fr. Song, high, p. 3-5; c-f sharp'; andante ma non troppo; Eng. trans. for singing underlaid.
 - d. Seven Cent. Solo Song, Vol. VI, low, p. 22-24; B flat-e'; andante ma non troppo; Eng. trans. for singing above French text.
 - e. Ant. Mod. Fr. Song, low, p. 3-5; B flat-e'; andante ma non troppo; Eng. trans. for singing underlaid.
 - f. The Art Song, p. 127-129; A flat-d'; andante ma non troppo; literal Eng. trans. p. 14.
 - g. Debussy (Kagen), low and medium, p. 5-7; A flat-d'; andante ma non troppo; literal Eng. trans. p. I.
30. *Fantoches* (Verlaine)
- a. Debussy (Kagen), high, p. 124-127; d-a'; allegretto scherzando; literal Eng. trans. p. VII.
 - b. Debussy (Kagen), low and medium, p. 124-127; c-g'; allegretto scherzando; literal Eng. trans. p. VII.
31. *Green* (Verlaine)
- a. Debussy (Kagen), high, p. 84-87; C flat-a flat'; joyusement animé; literal Eng. trans. p. V.
 - b. Debussy (Kagen), low and medium, p. 84-87; A flat-f'; joyusement animé; literal Eng. trans. p. V.
32. *Mandoline* (Verlaine)
- a. Sel. Fr. Art Songs, high or medium, p. 6-9; c-g'; allegretto; Eng. trans. for singing underlaid.
 - b. Debussy (Kagen), high, p. 11-14; c-g'; allegretto; literal Eng. trans. p. I.
 - c. Ant. Mod. Fr. Song, high, p. 6-9; c-g'; allegretto; Eng. trans. for singing underlaid.
 - d. Ant. Mod. Fr. Song, low, p. 6-9; A-e'; allegretto; Eng. trans. for singing underlaid.
 - e. Debussy (Kagen), low and medium, p. 11-14; A flat-e flat'; allegretto; literal Eng. trans. p. I.
 - f. The Art Song, p. 130-133; A flat-e flat'; allegretto; literal Eng. trans. p. 15.
33. *Nuit d'étoiles* (Banville)
- a. Debussy (Kagen), high, p. 1-4; d-g'; allegro; literal Eng. trans. p. I.
 - b. Great Art Songs, high, p. 182-185; d-g'; allegro; Eng. trans. for singing underlaid.
 - c. Debussy (Kagen), low and medium, p. 1-4; c-f'; allegro; literal Eng. trans. p. I.
 - d. Great Art Songs, low, p. 182-185; c-f'; allegro; Eng. trans. for singing underlaid.

34. Spleen (Verlaine)
 a. Debussy (Kagen), high, p. 88-90; d flat-b flat'; lent; literal Eng. trans. p. V.
 b. Debussy (Kagen), low and medium, p. 88-90; A flat-f'; lent; literal Eng. trans. p. V.

DELIBES, LÉO (1836-1891)

35. Bonjour, Suzon! (Musset)
 a. Ant. Mod. Fr. Song, high, p. 80-85; c-f'; allegretto vivo; Eng. trans. for singing underlaid.
 b. Ant. Mod. Fr. Song, low, p. 80-85; B flat-e flat'; allegretto vivo; Eng. trans. for singing underlaid.
 c. The Art Song, p. 104-106; B flat-e flat'; allegretto vivo; literal Eng. trans. p. 12.

DUPARC, HENRI (1848-1933)

36. Chanson triste (Lahor)
 a. Duparc I (Kagen), high, p. 43-47; d flat-a'; lent; literal Eng. trans. p. 43.
 b. Ant. Mod. Fr. Song, high, p. 38-43; d flat-a'; lento affettuoso; Eng. trans. for singing underlaid.
 c. Duparc II (Kagen), medium, p. 43-38; B flat-f sharp'; lent; literal Eng. trans. p. 43.
 d. Ant. Mod. Fr. Song, low, p. 38-43; B flat-f sharp'; lento affettuoso; Eng. trans. for singing underlaid.
 e. Duparc II (Kagen), low, p. 42-46; a flat-e'; lent; literal Eng. trans. p. 42.
37. Lamento (Gautier)
 a. Duparc I (Kagen), high, p. 31-34, d-f'; très lent; literal Eng. trans. p. 31.
 b. Seven Cent. Solo Song, Vol. VI, high, p. 12-13; d-f'; lento molto; Eng. trans. for singing above the French text.
 c. Duparc II (Kagen), medium, p. 31-34; c-e flat'; très lent; literal Eng. trans. p. 31.
 d. Seven Cent. Solo Song, Vol. VI, low, p. 12-13; c-e flat'; lento molto; Eng. trans. for singing above the French text.
 e. Duparc II (Kagen), low, p. 30-33; B flat-d flat'; très lent; literal Eng. trans. p. 30.
38. Le manoir de Rosemonde (Bonnières)
 a. Duparc I (Kagen), high, p. 27-30; d-a flat'; assez vif et avec force; literal Eng. trans. p. 27.
 b. French Art Songs, medium high, p. 58-61; d-a flat'; allegro assai et con fuoco; Eng. trans. for singing above French text.
 c. Duparc II (Kagen), medium, p. 26-30; B-f'; assez vif et avec force; literal Eng. trans. p. 26.
 d. French Art Songs, medium low, p. 58-61; B-f'; allegro assai et con fuoco; Eng. trans. for singing above French text.
 e. Duparc II (Kagen), low, p. 26-29; B flat-e'; assez vif et avec force; literal Eng. trans. p. 26.
39. Phidylé (Leconte de Lisle)
 a. Duparc I (Kagen), high, p. 4-12; e flat-a flat'; lent et calme; literal Eng. trans. p. 4.
 b. Duparc II (Kagen), medium, p. 2-10; c sharp-f sharp'; lent et calme; literal Eng. trans. p. 2.
 c. Duparc II (Kagen), low, p. 2-10; B-e'; lent et calme; literal Eng. trans. p. 2.
40. Sérénade florentine (Lahor)
 a. Duparc I (Kagen), high, p. 21-23; f-g'; assez lent; literal Eng. trans. p. 21.
 b. Duparc II (Kagen), medium, p. 20-22; e flat-f'; assez lent; literal Eng. trans. p. 20.
 c. Duparc II (Kagen), low, p. 20-22; d flat-e flat'; assez lent; literal Eng. trans. p. 20.
41. Soupir (Prudhomme)
 a. Duparc I (Kagen), high, p. 53-56; e-a flat'; lent; literal Eng. trans. p. 53.
 b. Modern French Songs, high, p. 108-111; e-a flat'; lento; Eng. trans. for singing above French text.

- c. Duparc II (Kagen), medium, p. 54-57; c sharp-f'; lent; literal Eng. trans. p. 54.
- d. Duparc II (Kagen), low, p. 52-55; B-e flat'; lent; literal Eng. trans. p. 52.
- e. Modern French Songs, low, p. 108-111; B-e flat'; lento; Eng. trans. for singing above French text.
- FAURÉ, GABRIEL (1845-1924)**
42. Adieu (Grandmougin)
- a. Fauré (Kagen), high, p. 79-81; f-f'; moderato; literal Eng. trans. p. 79.
- b. Fauré Album II, p. 24-28; f-f'; no Eng. trans. included.
- c. Fauré (Kagen), medium, p. 78-80; e-e'; moderato; literal Eng. trans. p. 78.
- d. Fauré (Kagen), low, p. 78-80; d-d'; moderato; literal Eng. trans. p. 78.
43. Au bord de l'eau (Prudhomme)
- a. Fauré (Kagen), high, p. 22-25; c sharp-f sharp'; andante quasi allegretto; literal Eng. trans. p. 22.
- b. Fauré (Kagen), medium, p. 21-24; c-f'; andante quasi allegretto; literal Eng. trans. p. 21.
- c. Fauré Album I, p. 78-81; c-f'; andante quasi allegretto; no Eng. trans. included.
- d. Fauré (Kagen), low, p. 21-24; B flat-e flat'; andante quasi allegretto; literal Eng. trans. p. 21.
44. Aurore (Silvestre)
- a. Fauré (Kagen), high, p. 13-16; d-g'; andante; literal Eng. trans. p. 13.
- b. Fauré Album II, p. 47-50; d-g'; andante; no Eng. trans. included.
- c. Great Art Songs, high, p. 169-173; d-g'; andante; Eng. trans. for singing underlaid.
- d. Great Art Songs, low, p. 169-173; c-f'; andante; Eng. trans. for singing underlaid.
- e. Fifty Art Songs, p. 69-72; c-f'; andante; Eng. trans. for singing underlaid.
- f. Fauré (Kagen), medium, p. 12-15; c-f'; andante; literal Eng. trans. p. 12.
- g. Fauré (Kagen), low, p. 12-15; B-e'; andante; literal Eng. trans. p. 12.
45. Chanson d'amour (Silvestre)
- a. Fauré Album II, p. 37-40; g-f sharp'; allegro moderato; no Eng. trans. included.
46. Clair de lune (Verlaine)
- a. Fauré (Kagen), high, p. 89-93; g-g'; andantino quasi allegretto; literal Eng. trans. p. 89.
- b. Fauré Album II, p. 76-80; g-g'; andantino quasi allegretto; no Eng. trans. included.
- c. Modern French Songs, high, p. 112-116; g-g'; andantino quasi allegretto; Eng. trans. for singing above French text.
- d. Fauré (Kagen), medium, p. 88-92; f-f'; andantino quasi allegretto; literal Eng. trans. p. 88.
- e. Modern French Songs, low, p. 112-116; d sharp-d sharp'; andantino quasi allegretto; Eng. trans. for singing above French text.
- f. Fauré (Kagen), low, p. 88-92; d-d'; andantino quasi allegretto; literal Eng. trans. p. 88.
47. En prière (Bordèse)
- a. Fauré Album II, p. 66-70; f-f'; moderato; no Eng. trans. included.
- b. Fifty Art Songs, p. 65-69; f-f'; moderato; Eng. trans. for singing included.
48. En sourdine (Verlaine)
- a. Fauré (Kagen), high, p. 17-21; d sharp-f sharp'; andante moderato; literal Eng. trans. p. 17.
- b. Fauré (Kagen), medium, p. 16-20; c-e flat'; andante moderato; literal Eng. trans. p. 16.
- c. Fauré (Kagen), low, p. 16-20; c-e flat'; andante moderato; literal Eng. trans. p. 16.
49. La fée aux chansons (Silvestre)
- a. Fauré Album II, p. 41-46; f-f'; allegretto vivo; no Eng. trans. included.
50. Fleur jetée (Silvestre)
- a. Fauré (Kagen), high, p. 94-97; d flat-a'; allegro energico; literal

- Eng. trans. p. 94.
- b. Fauré Album II, p. 51-54; d flat-a'; allegro energico; no Eng. trans. included.
- c. Fauré (Kagen), medium, p. 93-97; B flat-f sharp'; allegro energico; literal Eng. trans. p. 93.
- d. Fauré (Kagen), low, p. 93-97; A flat-e'; allegro energico; literal Eng. trans. p. 93.
51. Green (Verlaine)
- a. Fauré (Kagen), high, p. 57-59; e flat-a flat'; andante con moto; literal Eng. trans. p. 57.
- b. Fauré (Kagen), medium, p. 56-58; d flat-g flat'; andante con moto; literal Eng. trans. p. 56.
- c. Fauré (Kagen), low, p. 56-58; B-e'; andante con moto; literal Eng. trans. p. 56.
52. Ici-bas (Prudhomme)
- a. Fauré (Kagen), high, p. 41-43; f sharp-g'; andantino; literal Eng. trans. p. 41.
- b. Great Art Songs, high, p. 179-181; f sharp-g'; andantino; Eng. trans. for singing underlaid.
- c. Fauré Album I, p. 86-88; f-f sharp'; adagio; no Eng. trans. included.
- d. Fauré (Kagen), medium, p. 40-42; f-f sharp'; andantino; literal Eng. trans. p. 40.
- e. Fauré (Kagen), low, p. 40-42; d sharp-e'; andantino; literal Eng. trans. p. 40.
- f. Great Art Songs, low, p. 179-181; d sharp-e'; andantino; Eng. trans. for singing underlaid.
53. Mandoline (Verlaine)
- a. Fauré (Kagen), high, p. 84-88; e flat-f'; allegretto moderato; literal Eng. trans. p. 84.
- b. Fauré (Kagen), medium, p. 83-87; d-e'; allegretto moderato; literal Eng. trans. p. 83.
- c. Fauré (Kagen), low, p. 83-87; c-d'; allegretto moderato; literal Eng. trans. p. 83.
54. Le papillon et la fleur (Hugo)
- a. Fauré Album I, p. 1-4; c-f'; allegro non troppo; no Eng. trans. included.
55. Rencontre (Grandmougin)
- a. Fauré Album II, p. 16-19; e flat-a flat'; andante; no Eng. trans. included.
- b. Ant. Mod. Fr. Song, high, p. 113-117; e flat-a flat'; andante; Eng. trans. for singing underlaid.
- c. Ant. Mod. Fr. Song, low, p. 113-117; c sharp-f sharp'; andante; Eng. trans. for singing underlaid.
56. Les roses d'Ispahan (Leconte de Lisle)
- a. Fauré (Kagen), high, p. 60-64; e-g sharp'; andantino; no Eng. trans. included.
- b. Fauré Album II, p. 81-85; e-g sharp'; andantino; no Eng. trans. included.
- c. Modern French Songs, high, p. 121-125; e-g sharp'; andantino; Eng. trans. for singing above French text.
- d. Ant. Mod. Fr. Song, high, p. 103-107; e-g sharp'; andantino; Eng. trans. for singing underlaid.
- e. Fauré (Kagen), medium, p. 59-63; d-f sharp'; andantino; literal Eng. trans. p. 59.
- f. Ant. Mod. Fr. Song, low, p. 103-107; d-f sharp'; andantino; Eng. trans. for singing underlaid.
- g. Fauré (Kagen), low, p. 59-63; c-e'; andantino; literal Eng. trans. p. 59.
- h. Modern French Songs, low, p. 121-125; c-e'; andantino; Eng. trans. for singing above French text.
57. Le secret (Silvestre)
- a. Fauré Album II, p. 35-36; f-g'; adagio; no Eng. trans. included.
58. Toujours (Grandmougin)
- a. Fauré Album II, p. 20-23; f-a flat'; allegro con fuoco; no Eng. trans. included.
59. Le voyageur (Silvestre)
- a. Fauré Album II, p. 8-11; e-g'; allegro moderato; no Eng. trans. included.

FERRARI, GUSTAVE (1872-1948)

60. J'ai tant de choses à vous dire (Lamquet)
- a. Modern French Songs, high, p. 126-129; e-g sharp'; allegretto;

Eng. trans. for singing above French text.

- b. Modern French Songs, low, p. 126-129; c-e'; allegretto; Eng. trans. for singing above French text.
61. Le miroir (Haraucourt)
- a. Sel. Fr. Art Songs, p. 20-21; e-f'; tranquillo e legato; Eng. trans. for singing underlaid.
- b. 40 French Songs II, high, p. 35-36; e-f'; assez lent; literal Eng. trans. p. 35.
- c. Great Art Songs, high, p. 167-168; e-f'; tranquillo e legato; Eng. trans. for singing underlaid.
- d. 40 French Songs II, medium, p. 34-35; c sharp-d'; assez lent; literal Eng. trans. p. VI.
- e. 40 French Songs II, low, p. 28-29; c sharp-d'; assez lent; literal Eng. trans. p. V.
- f. Great Art Songs, low, p. 167-168; c sharp-d'; tranquillo e legato; Eng. trans. for singing underlaid.

FRANCK, CÉSAR (1822-1890)

62. Le mariage des roses (David)
- a. Ant. Mod. Fr. Song, high, p. 92-97; e-f sharp'; poco allegretto; Eng. trans. for singing underlaid.
- b. Modern French Songs, high, p. 135-140; e-f sharp'; poco allegretto; Eng. trans. for singing above French text.
- c. Ant. Mod. Fr. Song, low, p. 92-97; d-e'; poco allegretto; Eng. trans. for singing underlaid.
- d. Modern French Songs, low, p. 135-140; c-d'; poco allegretto; Eng. trans. for singing above French text.
63. Nocturne (Fourcaud)
- a. 40 French Songs I, high, p. 51-55; f sharp-f sharp'; lentement; literal Eng. trans. p. VII.
- b. 40 French Songs I, medium, p. 49-53; d sharp-d sharp'; lentement; literal Eng. trans. p. VII.
- c. 40 French Songs I, low, p. 48-52; c sharp-c sharp'; lentement; literal Eng. trans. p. VII.
64. La procession (Brizeux)
- a. 40 French Songs I, high, p. 46-50; e-g sharp'; assez lent et solennel; literal Eng. trans. p. VII.
- b. 40 French Songs I, medium, p. 44-48; d-f sharp'; assez lent et solennel; literal Eng. trans. p. VII.
- c. 40 French Songs I, low, p. 43-47; c-e'; assez lent et solennel; literal Eng. trans. p. VII.

GEORGES, ALEXANDRE (1850-1938)

65. Hymne au soleil (Richepin)
- a. 40 French Songs I, high, p. 56-59; e-a'; largo; literal Eng. trans. p. VII.
- b. 40 French Songs I, medium, p. 54-57; c sharp-f sharp'; largo; literal Eng. trans. p. VII.
- c. 40 French Songs I, low, p. 53-56; c-f'; largo; literal Eng. trans. p. VII.
66. La pluie (Richepin)
- a. 40 French Songs I, high, p. 60-62; e-e'; allegro moderato; literal Eng. trans. p. VII.
- b. 40 French Songs I, medium, p. 58-60; e-e'; allegro moderato; literal Eng. trans. p. VII.
- c. 40 French Songs I, low, p. 57-59; d-d'; allegro moderato; literal Eng. trans. p. VII.

GODARD, BENJAMIN (1849-1895)

67. Chanson de Florian or Florian's Song (Florian)
- a. Art Songs for School and Studio, medium high, p. 62-64; d-f sharp'; allegretto; Eng. trans. for singing above French text.
- b. Art Songs for School and Studio, medium low, p. 62-64; B-d'; allegretto; Eng. trans. for singing above French text.

HAHN, REYNALDO (1874-1947)

68. L'heure exquise (Verlaine)
- a. French Art Songs, medium high, p. 32-34; d-f sharp'; molto dolce e tranquillo; Eng. trans. for singing above French text.
- b. 40 French Songs II, high, p. 37-39; d flat-f'; infiniment doux et

- calme; literal Eng. trans. p. 37.
- c. Hahn (Kagen), high, p. 40-42; d flat-f'; infiniment doux et calme; literal Eng. trans. p. 40.
- d. Fifty Art Songs, p. 92-94; d flat-f'; tranquillo e dolce possibile; Eng. trans. for singing underlaid.
- e. Hahn (Kagen), low, p. 40-42; B-d sharp'; infiniment doux et calme; literal Eng. trans. p. 40.
- f. French Art Songs, medium low, p. 32-34; B-d sharp'; molto dolce e tranquillo; Eng. trans. for singing above French text.
- g. 40 French Songs II, medium, p. 36-38; B-d sharp'; infiniment doux et calme; literal Eng. trans. p. VI.
- h. 40 French Songs II, low, p. 36-38; B-d sharp'; infiniment doux et calme; literal Eng. trans. p. VI.
69. Offrande (Verlaine)
- a. 40 French Songs II, high, p. 40-42; e flat-e flat'; pas trop lent; literal Eng. trans. p. 40.
- b. Hahn (Kagen), high, p. 21-23; e flat-e flat'; pas trop lent; literal Eng. trans. p. 21.
- c. Sel. Fr. Art Songs, p. 3-5; d-d'; moderato; Eng. trans. for singing underlaid.
- d. 40 French Songs II, medium, p. 39-41; d-d'; pas trop lent; literal Eng. trans. p. VI.
- e. Great Art Songs, high, p. 193-196; d-d'; pas trop lent; Eng. trans. for singing underlaid.
- f. Hahn (Kagen), low, p. 21-23; c-c'; pas trop lent; literal Eng. trans. p. 21.
- g. 40 French Songs II, low, p. 39-41; c-c'; pas trop lent; literal Eng. trans. p. VI.
- h. Great Art Songs, low, p. 193-196; B flat-b flat'; pas trop lent; Eng. trans. for singing underlaid.
70. Quand je fus pris au pavillon (Charles d'Orleans)
- a. Hahn (Kagen), high, p. 28-29; f sharp-f sharp'; vite, très légèrement; literal Eng. trans. p. 28.
- b. Hahn (Kagen), low, p. 28-29; e flat-e flat'; vite, très légèrement; literal Eng. trans. p. 28.
71. Si mes vers avaient des ailes (Hugo)
- a. Sel. Fr. Art Songs, p. 35-37; c sharp-g sharp'; andante moderato; Eng. trans. for singing underlaid.
- b. 40 French Songs II, high, p. 43-45; c sharp-g sharp'; andante moderato; literal Eng. trans. p. 43.
- c. Hahn (Kagen), high, p. 43-45; c sharp-g sharp'; andante moderato; literal Eng. trans. p. 43.
- d. French Art Songs, medium high, p. 6-8; c sharp-g sharp'; andante moderato; Eng. trans. for singing above French text.
- e. 40 French Songs II, medium, p. 42-44; B-f sharp'; andante moderato; literal Eng. trans. p. VI.
- f. Hahn (Kagen), low, p. 43-45; A-e'; andante moderato; literal Eng. trans. p. 43.
- g. French Art Songs, medium low, p. 6-8; A-e'; andante moderato; Eng. trans. for singing above French text.
- h. 40 French Songs II, low, p. 42-44; A-e'; andante moderato; literal Eng. trans. p. VI.
72. Trois jours de vendange (Daudet)
- a. Hahn (Kagen), high, p. 30-34; B-e flat'; franc et rythmé; literal Eng. trans. p. 30.
- b. Hahn (Kagen), low, p. 30-34; A-d flat'; franc et rythmé; literal Eng. trans. p. 30.

HUE, GEORGES (1858-1948)

73. J'ai pleuré en rêve (Nerval)
- a. Fifty Art Songs, p. 89-91; f-g'; lento ed intimo; Eng. trans. for singing underlaid.
- b. 40 French Songs II, high, p. 50-51; f-g'; lento; literal Eng. trans. p. 50.
- c. 40 French Songs II, medium, p. 49-50; e flat-f'; lento; literal Eng. trans. p. VII.
- d. 40 French Songs II, low, p. 48-49; d flat-e flat'; lento; literal Eng. trans. p. VII.

D'INDY, VINCENT (1851-1931)

74. Madrigal (Bonnières)

- a. 40 French Songs II, high, p. 63-66; e-e'; modéré; literal Eng. trans. p. 63.
- b. 40 French Songs II, medium, p. 56-58; c-c'; modéré; literal Eng. trans. p. VII.
- c. 40 French Songs II, low, p. 54-56; c-c'; modéré; literal Eng. trans. p. VII.

LISZT, FRANZ (1811-1886)

- 75. Oh! Quand je dors (Hugo)
 - a. French Songs I, high, p. 75-80; d sharp-a'; andante, literal Eng. trans. p. IX.
 - b. Liszt Twelve Songs, high, p. 38-42; d sharp-a'; andante, Eng. trans. for singing underlaid.
 - c. Liszt Twelve Songs, low, p. 38-42; B-f'; andante; Eng. trans. for singing underlaid.
 - d. 40 French Songs II, medium, p. 59-64; B-f'; andante; literal Eng. trans. p. VIII.
 - e. 40 French Songs II, low, p. 57-62; B-f'; andante; literal Eng. trans. p. VIII.
- 76. S'il est un charmant gazon (Hugo)
 - a. Liszt Twelve Songs, high, p. 43-46; e flat-f'; allegretto con moto e grazioso; Eng. trans. for singing underlaid.
 - b. Liszt Twelve Songs, low, p. 43-46; d flat-e flat'; allegretto con moto e grazioso; Eng. trans. for singing underlaid.

MARTINI, JEAN PAUL ÉGIDE (1741-1816)

- 77. Plaisir d'amour (anonymous)
 - a. Seven Cent. Solo Song III, high, p. 28-32; c-f'; moderato grazioso; Eng. trans. for singing above French text.
 - b. Seven Cent. Solo Song III, low, p. 28-32; B flat-e flat'; moderato grazioso; Eng. trans. for singing above French text.

MASSENET, JULES (1842-1912)

- 78. Crépuscule (Silvestre)
 - a. 40 French Songs II, high, p. 67-68; d-e'; allegretto; literal Eng. trans. p. 67.
 - b. 40 French Songs II, medium, p. 65-66; d-e'; allegretto; literal Eng. trans. p. VIII.
 - c. 40 French Songs II, low, p. 63-64; B-c sharp'; allegretto; literal Eng. trans. p. VIII.

MONSIGNY, PIERRE (1729-1817)

- 79. O ma tendre musette (La Harpe)
 - a. Weckerlin Bergerettes, p. 10-11, g sharp-e'; andante; Eng. trans. for singing p. 11 (verse 1 only underlaid).

PALADILHE, EMILE (1844-1926)

- 80. Psyché (Cornéille)
 - a. 40 French Songs I, high, p. 81-83; c-g' (a flat'); andante quasi andantino; literal Eng. trans. p. IX.
 - b. Ant. Mod. Fr. Song, high, p. 149-151; B flat-f' (g flat'); andante quasi andantino; Eng. trans. for singing underlaid.
 - c. Ant. Mod. Fr. Song, low, p. 149-151; B flat-f' (g flat'); andante quasi andantino; Eng. trans. for singing underlaid.
 - d. 40 French Songs I, medium, p. 76-78; B flat-f' (g flat'); andante quasi andantino; literal Eng. trans. p. IX.
 - e. 40 French Songs I, low, p. 76-77; A-e' (f'); andante quasi andantino; literal Eng. trans. p. IX.
- 81. Les trois prières (Essarts)
 - a. Ant. Mod. Fr. Song, high, p. 146-148; d flat-a flat'; andante; Eng. trans. for singing underlaid.
 - b. Ant. Mod. Fr. Song, low, p. 146-148; B flat-f'; andante; Eng. trans. for singing underlaid.

PERGOLESI, GIOVANNI (1710-1736)

- 82. Que ne suis-je la fougère (Riboutté)
 - a. Weckerlin Bergerettes, p. 12-13; f sharp-e flat'; andante; Eng. trans. for singing p. 13, (verse 1 only underlaid).

PIERNE, GABRIEL (1863-1937)

83. **A Lucette (Gauthier-Villars)**
a. *Ant. Mod. Fr. Song, high*, p. 44-49; e-g'; andante; Eng. trans. for singing underlaid.
b. *Ant. Mod. Fr. Song, low*, p. 44-49; d-f'; andante; Eng. trans. for singing underlaid.

POULENC, FRANCIS (1899-1963)

84. **Air champêtre (Moréas)**
a. *Airs chantés*, p. 8-11; c sharp-b'; vite; Eng. and German trans. for singing underlaid.
85. **Air grave (Moréas)**
a. *Airs chantés*, p. 12-14; e-a flat'; andante con moto; Eng. and German trans. for singing underlaid.
86. **Air romantique (Moréas)**
a. *Airs chantés*, p. 2-7; c-e'; extrêmement animé; Eng. and German trans. for singing underlaid.
87. **Air vif (Moréas)**
a. *Airs chantés*, p. 15-19; d-a flat'; prestot très gai; Eng. and German trans. for singing underlaid.
88. **A toutes brides (Éluard)**
a. *Tel jour, telle nuit*, p. 10-11; B flat-g'; prestissimo; no Eng. trans. included.
89. **Bonne journée (Éluard)**
a. *Tel jour, telle nuit*, p. 1-3; B-a flat'; calme; no Eng. trans. included.
90. **Figure de force brûlante et farouche (Éluard)**
a. *Tel jour, telle nuit*, p. 17-19; d-a'; presto, très violent; no Eng. trans. included.
91. **Le front comme un drapeau perdu (Éluard)**
a. *Tel jour, telle nuit*, p. 6-8; d flat-g'; très animé; no Eng. trans. included.
92. **Je n'ai envie que de t'aimer (Éluard)**
a. *Tel jour, telle nuit*, p. 14-16; d flat-g flat'; très allant et très souple; no Eng. trans. included.
93. **Nous avons fait la nuit (Éluard)**
a. *Tel jour, telle nuit*, p. 20-23; c-g'; très modéré, sans traîner pourtant; no Eng. trans. included.
94. **Une herbe pauvre (Éluard)**
a. *Tel jour, telle nuit*, p. 12-13; e-g'; clair, doux et lent; no Eng. trans. included.
95. **Une roulotte couverte en tuiles (Éluard)**
a. *Tel jour, telle nuit*, p. 9; B-c sharp'; très lent et sinistre; no Eng. trans. included.
96. **Une ruine coquille vide (Éluard)**
a. *Tel jour, telle nuit*, p. 4-5; d-g'; très calme et irréel; no Eng. trans. included.

RAVEL, MAURICE (1875-1937)

97. **Chanson de la mariée (anonymous)**
a. *Ravel Douze chants, voix élevées*, p. 5-9; g-e flat'; modéré; Eng. trans. for singing underlaid.
b. *Ravel Douze chants, voix moyennes*, p. 5-9; g-e flat'; modéré; Eng. trans. for singing underlaid.
98. **Chanson des cueilleuses de lentilles (anonymous)**
a. *Ravel Douze Chants, voix élevées*, p. 14-16; a-e'; lent; Eng. trans. for singing underlaid.
b. *Ravel Douze chants, voix moyennes*, p. 14-16; a-e'; lent; Eng. trans. for singing underlaid.
99. **Chanson espagnole (anonymous)**
a. *Fifty Art Songs*, p. 57-61; d-b flat'; andantino; Eng. and Spanish trans. for singing underlaid.
100. **Là-bas, vers l'église (anonymous)**
a. *Ravel Douze Chants, voix élevées*, p. 10-11; g sharp-e'; andante; Eng. trans. for singing underlaid.
b. *Ravel Douze Chants, voix moyennes*, p. 10-11; g sharp-e'; andante; Eng. trans. for singing underlaid.
101. **Quel galant m'est comparable (anonymous)**
a. *Ravel Douze Chants, voix élevées*, p. 12-13; d-f'; allegro; Eng. trans. for singing underlaid.
b. *Ravel Douze Chants, voix moyennes*, p. 12-13; d-f'; allegro; Eng. trans. for singing underlaid.

102. *Sainte* (Mallarmé)
 a. Ravel Douze Chants, voix élevées, p. 1-4; d-a'; liturgiquement; Eng. trans. for singing underlaid.
 b. Ravel Douze Chants, voix moyennes, p. 1-4; c-g'; liturgiquement; Eng. trans. for singing underlaid.
103. *Tout gai* (anonymous)
 a. Ravel Douze Chants, voix élevées, p. 17-19; g-f'; allegro; Eng. trans. for singing underlaid.
 b. Ravel Douze Chants, voix moyennes, p. 17-19; g-f'; allegro; Eng. trans. for singing underlaid.
- RIEGGER, WALLINGFORD (1885-1961)**
 104. *Charmant bocage* (anonymous)
 a. Riegger *Bergerettes*, p. 1; d flat-e flat'; allegretto semplice; no Eng. trans. included.
 105. *Toi, dont les yeux* (anonymous)
 a. Riegger *Bergerettes*, p. 2; e-e'; moderato; no Eng. trans. included.
- SAINT-SAENS, CAMILLE (1835-1921)**
 106. *Aimons-nous* (Banville)
 a. 40 French Songs I, high, p. 84-87; g flat-a flat': assez lent; literal Eng. trans. p. IX.
 b. 40 French Songs I, medium, p. 79-82; d-e'; assez lent; literal Eng. trans. p. IX.
 c. 40 French Songs I, low, p. 78-81; d flat-e flat'; assez lent; literal Eng. trans. p. IX.
- WECKERLIN, JEAN-BAPTISTE-THEODORE (1821-1910)**
 107. *Aminte* (anonymous)
 a. Weckerlin *Bergerettes*, p. 19-21; c-d'; moderato; Eng. trans. for singing underlaid.
 108. *Chaque chose a son temps* (anonymous)
 a. Weckerlin *Bergerettes*, p. 48-49; c-c'; andantino quasi allegretto; Eng. trans. for singing underlaid.
 109. *Je connais un berger discret* (anonymous)
 a. Weckerlin *Bergerettes*, p. 44-45; e flat-f'; un poco andantino; Eng. trans. for singing underlaid.
 110. *Jeune fillette* (anonymous)
 a. Weckerlin *Bergerettes*, p. 22-24; g-e'; con moto; Eng. trans. for singing underlaid.
 111. *Lisette* (anonymous)
 a. Weckerlin *Bergerettes*, p. 50-51; f sharp-g'; con moto; Eng. trans. for singing underlaid.
 112. *Maman, dites-moi* (anonymous)
 a. Weckerlin *Bergerettes*, p. 25-29; e flat-f sharp'; un poco allegretto; Eng. trans. for singing underlaid.
- WIDOR, CHARLES-MARIE (1844-1937)**
 113. *Contemplation* (Hugo)
 a. Sel. Fr. Art Songs, p. 14-16; d-g'; lento; Eng. trans. for singing underlaid.

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Greater than a tenth but not greater than a twelfth

3, 4, 6, 8, 11, 18, 21, 26, 27, 29, 30, 32, 33, 35, 38, 41, 43, 44, 51, 54,
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A GENERAL GUIDE TO THE TEMPOS OF THE SONGS LISTED

Note: The general nature of the classifications in this guide is intentional. The purpose was not to index the actual tempo indication of the song because that varies somewhat from publication to publication but to give the relative tempo of the song as an aid to the user in building a program. The assignment of a particular song to a particular classification is in some cases entirely arbitrary.

Slow

3, 4, 5, 7, 8, 13, 16, 19, 20, 23, 24, 27, 34, 36, 37, 39, 40, 41, 57, 61, 63, 64, 65, 68, 73, 85, 94, 95, 98, 100, 102, 106, 113.

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2, 10, 11, 12, 21, 22, 25, 28, 29, 42, 43, 44, 45, 46, 47, 48, 51, 52, 55, 56, 59, 60, 62, 66, 69, 71, 74, 75, 77, 78, 79, 80, 81, 82, 83, 89, 93, 96, 97, 99, 104, 105, 107, 109, 112.

Fast

1, 6, 9, 14, 15, 17, 18, 26, 30, 31, 32, 33, 35, 38, 49, 50, 53, 54, 58, 67, 70, 72, 76, 84, 86, 87, 88, 90, 91, 92, 101, 103, 108, 110, 111.

The Evolution of Symphonic Instrumentation of the Nineteenth Century

Don Verne Joseph
Drury College

Progressive music of the seventeenth and eighteenth centuries, for the most part, was not instrumental, but predominantly operatic and was centered in Italy. In the following century the emphasis shifted to the symphonic movement in Germany that lasted into the twentieth century.

The Italian opera overture is the predecessor to the Classical symphony as its elements of style and structure were developed into that form by a succession of composers including Gluck, Stamitz and C. P. E. Bach. G. B. Sammartini is generally credited with starting the movement which presented operatic overtures (called *sinfonias*, although they were not symphonies in the full connotation of the word) in the concert hall. These were usually three-movement works to which Sammartini added the Minuet that eventually, with the other movements, became the traditional four-movement Classical period symphony.

Jean Phillippe Rameau was one of the first composers to give each instrument a distinct part of its own, although he was more noted for operatic composition. "He introduced interesting and unexpected passages on the flutes, oboes, and bassoons and thus opened the path to the coloristic treatment of the modern orchestra."

The Development of Orchestral Instruments in the Nineteenth Century

As we consider the scoring practices of various composers, it seems evident that programs in the technical art of composition and the growth and development of musical instruments are inseparable. The modern period of orchestration, with the accompanying problems of instrumentation, has its beginning with the works of Haydn and Mozart.

Concurrently, the improvements in performing media, the invention of new instruments and their subsequent improvements, have enhanced the instrumentation of the symphony orchestra as well as serving as aids to composers, arrangers and instrumental performers throughout history. It seems logical to mention some of the "discoveries" at this point, rather than during the text inasmuch as the use of these improved instruments varied so greatly. Just as we know that little of Mozart's music was published during his lifetime, the invention of a new instrument did not necessarily assure its immediate acceptance and use by the orchestra, conductor or

composer. The following information comprises a partial accounting of the developments which have led us to our present symphonic instrumentation, and which was so vital to the nineteenth century.

The string section, which is the foundation of the orchestra, was rather complete at a date before the Classical period. This was due primarily to the great Italian violin makers: Amati (1596-1684), Stradivari (1644-1737), and Guarneri (1698-1744). The shape of the violin changed toward the end of the eighteenth century as musicians sought more brilliancy and power. The bridge was then raised and more highly arched. The viola was originally smaller than the present model due to its subordinate position in the music of the eighteenth century. The violoncello began its career as a bass viola da braccio; however, the modern pattern of the violoncello must have originated in the middle of the seventeenth century. The double bass existed in Germany as early as the sixteenth century, and has generally retained the viol system of tuning in fourths. It is interesting to note that the first string orchestras, in the seventeenth century, included both violin and viols, but before the end of the century had settled down to a group of violin types: first violin, second violin, tenor violin, and basses, the string "quartet" employed by Scarlatti, Bach and all their successors. The bow was longer in developing and it was not until the end of the eighteenth century that the French master, Tourte, brought it to its present state.

The one-keyed flute of the eighteenth century, the instrument for which Bach, Handel, Haydn and Mozart wrote, had a range from d' to a'" which was completely chromatic except for the high F. Improvements were made by: Nolan, who invented the ring-key in 1808; Nicholson, who enlarged the fingerholes; Gordon, who changed the position of the holes and employed Nolan's ring-key (1820-1830); and by the German flutist, Theobald Boehm, who finalized all improvements to that date (1831), and in 1846, created the cylindrical flute with the parabolic head.

The two-keyed oboe, known from Haydn through early Beethoven, was made in three pieces, of boxwood, ebony or ivory, with keys of brass or silver. Like the flute, six fingerholes provided the natural D scale. The funnel-shaped bell became cylindrical at the beginning of the nineteenth century. Cupped keys with stuffed pads, pillar-mounts and the ring-keys and rod-axles of Boehm's 1832 flute began to spread to other woodwind instruments about 1840. Schubert, Weber and Beethoven and their contemporaries cover the period when the oboe was gaining its keys: from the eighteenth century two-key model to the complete chromatic model with

the octave key and low B-natural on the ball joint. There was a tendency as early as the late eighteenth century to distinguish between a French and a German type: the French preferring the thin, sensitive and refined tone quality to the more robust, heavier German instrument. The conservatoire oboe was brought to its final development and completion by Triebert's successor Loree and Gillet (1880).

The five-keyed clarinet, the standard type towards the end of the eighteenth century, is the instrument which began the establishment of the clarinet(s) in the orchestra. It is the instrument that Mozart composed a concerto for during the Mannheim era, and was composed of six pieces: (1) the ebony mouthpiece (2) barrel (3) upper-middle-piece (4) lower middlepiece (5) lower piece, and (6) the bell. Ivan Muller created the modern clarinet with its thirteen keys about 1800. This was the most influential model, although an instrument with nineteen keys was exhibited and used by J. F. Simiot (and Muller) of France. Men responsible for further improvements include Klose, who adapted Boehm's flute ring-key mechanism system to the clarinet in 1832, and Buffet, who perfected the present 17 key-6 ring system in 1846.

Bassoons with six keys and fourteen note-holes were prevalent before 1800 and utilized in the scoring of Haydn and Mozart. In 1831, Johann Heckel began the improvements that would culminate in the finished product, the Heckel-Almenrader (German bassoon) in 1880.

There are several steps in the evolution of horns after they began to appear in orchestral scores shortly after 1700. The natural horn (1625-1750) had no valves and was used for coloristic effects (hunting calls). The hand horn (1750-1820) utilized the "corno a mano" technique. A chromatic scale could be executed by using hand manipulation in the technical style mentioned previously. Crooks were employed in both the natural and hand horns, usually in the keys of G, F, E, D and C, although crooks used for trumpets predate the horns. The two-valve horn (1820) was simply a quick way to change crooks. That is, when one valve was depressed — the other crook was then put into operation. The three-valved horn (1832-1850) was a fully chromatic horn and utilized the rotary valve invented by Joseph Reidl, although there were still some instruments using the piston valve. The double horn, as used today, was first manufactured by Kruspe in 1899.

After the trumpet guilds dissipated, several developments were influential in the production of the chromatic instrument. The Demi-lune model (late 18th century) was similar to the horn and utilized

a hand-stopping technique to partially fill the gaps in the chromatic scale and the natural harmonic series. The keyed trumpet with four brass keys, was introduced in Vienna by Weidinger. Haydn's well-known concerto was written for this instrument manufactured by Riedl of the same city, and for forty years, enjoyed a limited success. The superior keyed bugle preceded the Stölzel-Blumel experiments which produced the piston valve in 1813-1818. While the trumpet valve experimentations were taking place, the cornet-a-piston evolved and enjoyed great popularity in the military bands as well as being used by Berlioz in his *Fantastic Symphony* in 1830. Wilhelm Wieprecht, a Prussian bandmaster made the first improvement in the piston valve in 1835, and the Frenchman, Perinet brought out the valve, which with minor modifications, is the piston valve which is universally in use today.

The trombones, although not used in a symphonic work until 1807 (Beethoven's 5th Symphony) reached their permanent shape earlier than any of the present-day orchestral instruments. The slide principle can be traced to the fifteenth century; however, its counterpart being called Sackbut. The extra valve, called the trigger, we are familiar with today, was developed by Adolphe Sax, according to Berlioz, and his invention led to both the bass trombone and the Bb-F tenor trombone.

The French serpentist, Fricot, is generally credited with the invention of the tuba (1800). Wieprecht's invention, the "Berliner Pumpventil" of 1835, made the first serious improvement; helicon models were invented by Stowasser in 1849; about the same time Wagner called for a line of tubas to be manufactured for his operatic scores, and Phasey developed the first bombardon in 1879. The sousaphone was developed in 1897 by the Conn corporation (USA).

The percussion section was slow in its development in the orchestra, the kettledrums being the only members until Haydn scored for the Turkish instruments (triangle, cymbals and bass drum) in his *Military Symphony* (1794). Twenty-nine years later Beethoven used the same combination of instruments in the finale to his ninth symphony. Until this point, and even later as well, the kettledrums were expected to produce only the tonic and dominant tonalities in hundreds of works.

Miscellaneous instruments of all types and keys will be discussed later in the paper as they relate to the composers and compositions. These include basset horns, sarrusophones, color clarinets (Ab, Eb, alto, bass), English horn, contra-bassoon, piccolo, saxophones and all types of percussion.

Berlioz' "Grand Treatise on Instrumentation" was published in 1844, and provides a most informative history of the developments in wind instruments to date. An interesting fact is that at this time when the orchestral instrumentation was near completion, the wind band, as we know it today, was just coming into existence.

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"Of the symphonic composers who succeeded Scarlatti, one of the most conspicuous was Johann Stamitz (1717-1757)." His orchestral scores required flutes, oboes, bassoons and horns in pairs. In addition to these Stamitz and his sons, Karl and Anton, were among the first to utilize the clarinet in the orchestra, although it was not considered a standard member until much later. However, they did write several concerti for the clarinet which at this time was a five-keyed instrument. Perhaps his greatest contribution to music at this time was his conductorship of the orchestra at Mannheim, considered to be the finest in Europe. This orchestra developed many dramatic resources and effects including: (1) synchronized string bowings, (2) uniform quality of tone, (3) unprecedented control of dynamics, including sudden changes from pianissimo to fortissimo, (4) sustained crescendos, and (5) the combination of flexible, varied musical effects that hastened the adoption of the pianoforte, rather than the older harpsichord. The full orchestra was large, numbering about forty players including a string section of 20 violins, 4 violi, 4 celli and 4 bassi."

The final phase of orchestration prior to the masterworks of Haydn and Mozart is represented in the symphonies of C. P. E. Bach. These are scored for the usual group of strings as well as 2 flutes, 2 oboes, 1 or 2 bassoons and 2 horns. His third (*Sinfonia II*) displays the use of the string trill as a unifying device. Elements of later classical symphonies are also found in this work: (1) vigorous running passages, (2) cadencing, (3) the "sigh" and (4) the emphasis on "storm and stress" through wild, angular melodic lines in the strings, particularly. "The strings (of Bach's four symphonies) give melodic activity and figuration while the winds provide harmony and body."

During the Classical period the string section became the foundation of the orchestra. The common scoring practice at this time gave a great majority of passages to the strings, utilizing the winds or reinforcing, supporting the melody with sustained chords and doubling the strings. The leading symphonic writer of this era, Joseph Haydn, wrote numerous works in the large forms (104 symphonies — 83 string quartets). The orchestra he wrote for was small

compared to the Mannheim orchestra of 1756, and numbered about twenty-five players, including: strings, flute, oboes (2), bassoons (2), horns (2), and a harpsichord, with trumpets and kettledrums occasionally added for specific works. His first symphonies utilized the continuo, although no one actually knows when this practice stopped due to his conducting the orchestra from some keyboard — often improvising the continuo part.

His symphonies are varied both in style and in the use of instrumentation. "Le Midi" (No. 7 in C), is scored for first and second violins concertante as well as the full orchestra. This points up his early training in the use of the older concerto grosso form. No. 31 (With the Horn Signal) shows elaborate parts for four horns (soloistic fanfares, use of dialogue and filler parts in all four movements). There are also unusually ornate and decorative solo passages for flute, violin and violoncello.

"La Passione" (No. 49) is scored in F minor in all four movements. The instrumentation is also on the dark, somber side including oboes, horns, bassoons, strings and continuo. Landon and Truscott both feel there is justification in the fact that Haydn used a bassoon with the continuo, although none is indicated in the score. This work could be regarded as a meditation on the Passion of Christ, although like many of Haydn's works, the descriptive titles belong to the publisher rather than the composer. Haydn achieves an excellent effect (mvt. III) by use of oboes in unison with the first violins which is "echoed" in the full string section. This symphony marks the end of Haydn's use of the continuo for all practical purposes, although Symphony No. 102 calls for the solo cello and basso continuo.

One of the Paris symphonies (No. 85) utilizes the solo flute, which seems to be a frequent occurrence in a great many of his works and especially in his later works. In the third movement his use of bassoon is strangely scored in the upper register as a reinforcement of the upper parts — the lower octave of its compass being almost entirely neglected.⁵ This use of the bassoon, in a majority of his last works, shows a tendency toward parts in the alto and tenor range rather than as a foundation instrument for winds.

Symphonies composed between 1785-1788 (Nos. 85-92) show the result of more than twenty-five years of practical experience with the orchestra. By that time he had largely abandoned the thin two-part writing for strings that marks all his early works.⁶ Haydn uses the viola to greater advantage than before by writing more independent tenor parts, occasional divisi and double-stopping.

The London symphonies are Haydn's crowning achievement and demonstrate more brilliant orchestration and perhaps more daring instrumentation than previous works in this form. The "Surprise" symphony (No. 94) has the famous subito fortissimo chord (loud crash on a weak beat) during the slow movement. Symphony No. 97/I utilizes an intricate section of three-part counterpoint in the woodwinds:



The last set (6) of the London symphonies mark the culmination of an era of perhaps the greatest symphonist, certainly the most productive, of all time. During this period Haydn definitely establishes the separation of trumpet and horn, and the bassoons and cello from the contrabassi (No. 99/I). In the "Military" symphony (No. 100) he utilizes the so-called Turkish instruments (triangle, cymbals and bass drum) along with the regular kettledrums in his only symphonic work which calls for the large percussion section. His symphony No. 101 "mimics" the sound of a ticking clock in the slow movement. His next symphony (No. 102) is distinctive for his first use of muted trumpets (II/meas. 56), which adds through the use of the long, sustained note (c') — during which time the orchestra is silent, a new color in the orchestration and a new dimension to the instrumentation. No. 102 is also unique in that it is the only one of the last six symphonies of Haydn that does not contain parts for the clarinets. The unorthodox use of the timpani roll in the first measure sets symphony No. 103 apart as the "Drum Roll." The finale of No. 104 begins with the opening theme being supported by a sustained pedal in the horns and cello — a rare occurrence in the music of Haydn.

Other effective uses of instrumentation in his last works include the use of trumpets and kettledrums in the slow movements along with the other movements, which is contrary to Haydn's early practice. Trumpets are also divorced from the horn-type parts which all for the incessant doublings at the octave, and are given separate parts that are more characteristic of the instrument. His use of clarinet (in only six of 104 symphonies) is not too effective as he prefers to stay with the flute, oboe and bassoon for melodic and soloistic work. Perhaps it is as Gray says, "One always feels the Clarinet in Haydn's symphonies) to be an unwelcome intruder in the family

circle — the beautiful strange newcomer who brings trouble in the household.” In his solo writing for individual strings and woodwinds he shows periodically his love for single instruments, and through this style of composition, Haydn emancipated the woodwinds (excepting the clarinet) and helped toward the establishment of the basic woodwind choir.

As Truscott says, “No later symphonists have improved upon Haydn’s position; no one can do more than equal him; even Beethoven, in some ways, scarcely surpassed him.”⁸

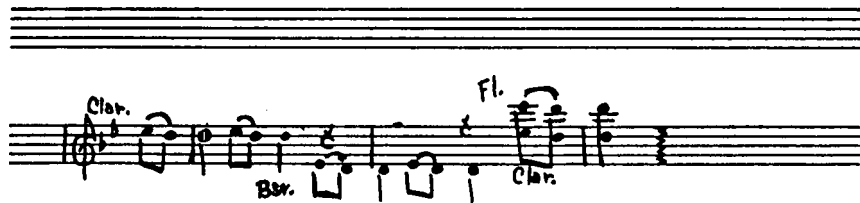
Mozart’s first symphony (1794) was for the same instrumentation as Haydn’s first: two oboes, two horns and strings with the strings assuming most of the melodic work. However, as Carse tells us, “in laying out his string parts, Mozart, even in his very early works, secured greater fullness than Haydn did by making more independent use of the tenor instrument (viola).”⁹ He wrote for three- and four-part string sections very early in his career, while Haydn was still using the basic two- and three-part writing, and achieved a richer quality in the inner voices through a freer use of double-stopping and *divisi* viola.

It was during his visit to Mannheim (1777) that Mozart is said to have heard the refinements of orchestral playing for the first time. It was also the first time he had heard the clarinet and through his acquaintance with Anton Stadler (for whom he wrote the concerto and quintet), there followed almost immediately a greater use of that instrument. His “Paris” symphony, that followed his visit, was written in 1778 and was scored for his largest orchestra to that date: flutes, oboes, clarinets, bassoons, horns, trumpets, drums and strings. This is the start of the full “Classical” orchestra which is taking its final shape. Mozart also scored the winds in various combinations: flute and oboe, clarinet and bassoons, oboe and bassoon, oboe and horn, clarinet and flute — all heard melodically and harmonically as well as in larger six-eight part groupings, and often in quick alternation with the strings.

Mozart’s symphony in G minor (No. 40) illustrates three elements of the use of instrumentation: The use of *divisi* violi in the opening measure and its use as a device which perhaps led to the minor sixth leap in the melodic line;



woodwinds are used in the three-note motive at the recapitulation of the first movement (meas. 260-265, 268-274);



the clarinet is scored on the subordinate theme of the fourth movement (meas. 85-101);



The above solo excerpt demonstrates his knowledge of the clarion register of the clarinet. He avoids the extreme altissimo range throughout the passage as well as purposely keeping the melody above the "break" thus avoiding the upper chalumeau (throat) tones that are weak and less musical.

Historians are inclined to attach labels to composers — sometimes referring to Mozart as an early Beethoven, Beethoven's first symphonies being "Haydnish," or Haydn being Beethovenian in his later symphonies. However, one fact is rather certain — all started their symphonic careers by carrying on the tradition (and practices) of a predecessor.

Beethoven inherited from the eighteenth century standard forms, various wind and string combinations and colorations, a partial group of brasses and a rather complete string section. However, it was Beethoven who finally stabilized the woodwind section to a minimum of two instruments each in all of his symphonies. The instrumentation for Symphonies I, II, IV, VII and VIII is the same and listed below:

Flutes (2)	Timpani (2)
Oboes (2)	Violin I
Clarinets (2)	Violin II
Bassoons (2)	Viola
Horns (2)	Violoncello
Trumpets (2)	Double Bass

to his basic instrumentation he added to his other symphonies through several innovations starting with the "Eroica" (No. 3). Not only was this work the longest symphony to date, but it was the first utilization of three horns in a symphony. The finale to the Fifth Symphony called for piccolo and contrabassoon with the former being used for soloistic work (meas. 73, 134, 142, 244, 329). The contrabassoon gives strength to the bass line.

The hesitant employment of trombones in a symphonic work is somewhat of a mystery inasmuch as they had been used in many opera orchestras before the nineteenth century: Monteverdi's "Orfeo," Gluck's "Alceste," Gossec's "Sabina," and Mozart's "Don Giovanni." Composers of religious works had also utilized the trombones for several centuries: Gabrieli's "Sacrae Symphoniae," throughout the Baroque period, and finally to Haydn who scored three trombones in his oratorio, "The Creation." However, it remained for Beethoven to establish the trombones as members of the symphony orchestra brass section when he scored them for the same finale (Fifth Symphony). He utilized the alto, tenor and bass trombones to augment the full tutti of the first note of the movement as the third movement does not pause, but rather moves continuously with a tremendous eight measure crescendo into the triumphant finale. The bass instrument is placed on a solid bass pattern here while the upper instruments are voiced in thirds and sixths through measure fifty. They are used as "fillers" with the horns (meas. 58 and 86), and the upper trombones are scored in unison with the bassoons (meas. 112-118). Although the score calls for a bass trombone, the range is well within a tenor trombone as the lowest note is the first line G. With the exception mentioned above, there is very little melodic writing for the trombones; however, performers on this instrument will be grateful to Beethoven for their inclusion into the world of symphonic literature.

The Sixth Symphony, in addition to being the first program symphony, also calls for the use of two trombones (and trumpets) in the fourth and finale movements. They are again used in thirds, sixths and in octaves in a sustaining-type of part. The piccolo is scored in the fourth movement. In the second movement ("By the Brook") Beethoven uses the flute, oboe and clarinet to "mimic" the sound of the nightingale, quail and the cuckoo.

In the Ninth Symphony Beethoven orchestrates the trombone section (mvts.: II and IV), piccolo (finale), and the establishment of the full horn section through his employment of four players. The trombones are used with the human voices in the fourth movement: the bass instrument with the men's voices along with cellos

and double basses, while the alto trombone is used with the alto voice. The tenor also joins the activity as textures thicken in both chorus and orchestra. As a strange parallel or coincidence, Beethoven writes for the extra percussion (triangle, cymbals and bass drum) as well as the timpani just as Haydn did in one of his last symphonies (No. 100). As a final innovation he utilizes the human voice in the form of a solo baritone and solo tenor as well as the full chorus.

Beethoven's handling of the clarinet is notable. He uses the clarinets as tutti instruments in the First Symphony; he begins to combine them with bassoons in essential material in the Second; and in the Third ("Eroico") a solo clarinet is scored in melodic phrases as well as on essential harmonies. His trombone parts hold no distinction, although he did introduce them. His trumpet parts are no more progressive than earlier composers, while the horns and horn section grew to full bloom—from the First Symphony with no stopped notes to the fourth horn solo in the slow movement of the Ninth Symphony.

Through Beethoven and his contemporaries, and late works of Haydn and Mozart, "skeleton orchestration" (thinly scored works) disappears due to a greater use of solo instruments and their accompaniment groups, the addition of new instruments (trombones), the enlargement of established sections of the orchestra, the expansion of wind and string combinations and the more complex texture of the full tutti.

Another major improvement at this time was the continuing development of the violoncello as a solo instrument. The "Classicists" started it, Beethoven (in his "Eroica") gave the instrument a giant boost and Schubert extended the upper range and utilized it with other strings in much melodic writing. His secondary theme (No. 8/I), while not in the upper register, provides an exemplary passage:



The instrumentation during Schubert's nine symphonies did not change appreciably from Beethoven's, but his use of it did in several ways: (1) the use of solo clarinet and oboe proves his knowledge of their best lyrical range and quality, (2) string melodies are accom-

pained by winds, while wind melodies are supported by unobtrusive string tone, (3) the trumpet is pulled further from the horn and becomes more closely aligned with the trombone, and (4) his employment of the trombone section displays more facility and harmonic exploitation than his contemporaries. It is unfortunate that his "Unfinished" symphony was not performed immediately (1822), rather than in 1865, so that the early composers could have benefited from Schubert's expert and mature scoring technique.

"The nineteenth century owes much to Berlioz regarding the use of instruments for their particular tonal quality, and his ambitious and imaginative compositions have greatly influenced later composers such as Liszt, Wagner and Strauss."¹⁰ His use of "color" instruments in the orchestra is bold and creative and reflected in the orchestra necessary for the performance of his "Fantastic Symphony" (1830):

Flutes (2)	Alto Trombone
Piccolo	Tenor Trombones (2)
Oboes (2)	Tubas (2)
English Horn	Kettledrums (4)
E♭ Clarinet	Chimes (C & G)
C Clarinets (2)	Snare Drum
Bassoons (4)	Cymbals (hand & suspended)
Horns (4)-5 crooks	Bass Drum
Piston Cornets (G, B♭, & E♭)	Harps (2)
Trumpets (2)-3 crooks	Traditional Strings

For this large group (37) of winds and percussions, Berlioz called for a minimum string section of sixty players, distributed 15-15-10-11-9. The size of this orchestra contrasts greatly to the Esterhazy orchestra of Haydn's which seldom numbered more than 20-30 players. It is difficult to accurately depict "firsts" when discussing Berlioz' highly innovative use of instrumentation and scoring techniques, but the following, all from the "Fantastic Symphony," are among the first in use in major symphonies:

- (1) E♭ Clarinet ("Dream of the Witches Sabbath")
- (2) English Horn ("Scene aux champs" — opening solo)
- (3) The use of Cornets (military instruments)
- (4) Four Bassoons (and other multiple winds)
- (5) Two Tubas
- (6) Two Harps ("The Ball")
- (7) Four Kettledrums — 4 note chords ("Scene aux champs")
- (8) Two Chimes ("Dream of the Witches Sabbath")
- (9) Double Basses — playing in four parts.

"Fennell" tells us that Berlioz was the first composer to indicate in his scores the sticks with which he expected the player to produce the desired sound from all his percussion instruments. He also reveals that the first indication for a separate suspended cymbal to be struck with a stick appears in the final chord of the "Fantastic." Berlioz also wrote works which utilized great masses of sound including the "Requiem" with its huge chorus, an orchestra of 140 players, four gongs, sixteen kettledrums, ten pairs of cymbals and four brass choirs totalling thirty-seven players; however, his fame as a conductor rests on his first three symphonies, and particularly the "Fantastic Symphony." His radical and innovative creations mark him as a leader in orchestration, conducting, music with programmatic content and instrumentation throughout the Romantic period.

Richard Wagner, while not a symphonist (he wrote the first movement to his "Faust" symphony), did much to bring greater depth to orchestral instrumentation. His additions to the orchestra at Bayreuth¹² are as listed below:

Flutes (3-the third doubling piccolo)	Horns (8-4 of which double 2 tenor tubas in Bb, and 2 bass tubas in F)
Piccolo (separate)	Contrabass Tuba
Oboes (3)	Trumpets (3)
English Horn (doubles as 4th oboe)	Tenor Trombones (2)
Clarinets (one doubles Eb-3 total)	Bass Trombone
Bass Clarinet	Contrabass Trombone (dbl. bass trombone).
Bassoons (3)	
Contrabassoon	Violin I (16)
	Violin II (16)
Kettledrums (4)	Viola (12)
Triangle	Violoncello (12)
Cymbals (2-hand and suspended)	Double Bass (8)
Snare Drum	
Glockenspiel	
Harp (6)	

his orchestra is significant for many reasons, but one of the most significant is its emphasis on the lower instruments of each section. As Richard Strauss extended the upper wind instruments later, Wagner emphasized the downward range of all winds. The tubas which bear his name, are an extension of the horn section and re-

tain the following features common to the horn: (1) they used the same funnel-shaped mouthpiece which enabled the last four hornists to "double," and (2) they were of small bore, conical and equipped with four valves. This master of music drama was also responsible for inclusion of the large trombones in orchestra instrumentation as Carse relates, "A contrabass trombone in BBb or CC, a revival of the old *octav posaun* of Praetorius' time, was called into life again mainly by Wagner's demand for such an instrument."¹³ It should be noted that German trombones of the Romantic period produced a heavy tone in contrast to the brighter and more penetrating sound of the French instrument.

Anton Bruckner wrote nine symphonies which are described by Grout ¹⁴ as being best understood as the expression of a profound, unquestioning religious spirit. His symphonic works are generally of great length and require a larger (mostly brass) orchestral instrumentation. He utilizes a "stage" band of brass (3 trumpets, 3 trombones, 4 horns and tuba) in addition to the normal brass section for his Fifth Symphony (1875-1878). In contrast, his first symphony includes two trumpets and three trombones with no tuba. Perhaps his most played symphonic work (No. 7), is scored for three trumpets, three trombones, four horns and four tubas. The Wagner tubas were also included in the slow and finale movements of his last two symphonies as well as the Seventh. Bruckner was overshadowed by Brahms, although his orchestration was better handled — at times seemingly stronger than the melodic material.

The last thirty years of Wagner's life saw the rise of another generation of composers whose mature works appeared approximately during the last thirty years of the nineteenth century. This group includes Bruckner, Dvorak, Franck, Saint-Saens, Borodin and Brahms who, perhaps is the greatest symphonist of this era. However, his conservative use of instrumentation as demonstrated in the scores of his four symphonies marks a backward step in both instrumentation and orchestration.

In regard to the orchestra, Brahms uses the instrumentation of Beethoven's Ninth Symphony with the addition of a tuba in the Second Symphony and a third drum (timpani) in the E minor symphony (third movement only). His woodwinds include pairs of flutes, oboes, clarinets and bassoons throughout all the four symphonies. The contrabassoon is used spasmodically to strengthen the bass line. It invariably doubles the second bassoon an octave lower or plays in unison with other contrabass instruments. He does not make use at any time during the four symphonies of the English horn or bass clarinet, and the piccolo is used for only one move-

ment (No. 4/III). The bassoon is the work horse of Brahms' family, combining with the strings as well as the woodwinds. Although the bassoon is primarily a bass clef instrument, Brahms occasionally cores brief solos for it. A good example of this would be in the first Symphony, first movement (meas. 197) where the bassoon is accompanied by the full string section.

The clarinet appears to be the favorite instrument as numerous solos are allotted to it: No. 1/III, No. 3/II, and No. 4/II. These are all statements of the main themes. He utilizes all registers from the top of the range to the bottom. The oboe is used throughout all the four symphonies in brief solo passages — a good example is in the first Symphony (II/meas. 38-46). The flute is used very little as a solo instrument, although Brahms makes almost constant use of the instrument. The two flutes are voiced mostly in Brahms' favorite thirds or sixths, although many octave passages may be found.

The brass takes a minor role in Brahms' four symphonies, in contrast to his contemporaries (Bruckner, Strauss, Mahler) who were enlarging the section. The trombones are not used to full advantage. They are used only once in both the E minor and C minor symphonies (finales). Brahms scores for two trumpets mostly in the low to middle registers. He uses the tuba in only one symphony (No. II) and in only three movements. The timpani are used in their time-honored function of marking accents, providing rhythmic background, and building tension with long rolls. The only variation in the percussion is found in Symphony No. 4/III, where the triangle and a third drum are added.

The technique in which Brahms utilized his horns was rather unusual in that he "confined himself to writing horn and trumpet parts that could be played on natural instruments, yet wrote freely open and stopped notes — including the 'bad notes' — and evidence indicates he did not intend the parts to be played on the hand horn."¹⁸ Horns are scored often in the low register and contribute the thickness of which Brahms is so often accused.

Brahms seems to have adopted one of the less attractive features of Schumann's orchestra technique, a kind of semi-tutti composed of woodwinds and strings. The groups seldom appear in clear contrast to each other and this tends to produce a rather monotonous similarity of texture in all his symphonies. While there are passages here Brahms achieves a light and delicate touch, as in the trio (No. 2/III), these are an exception and come as a welcome relief from the almost constant combination of woodwind and string. In tutti passages most of the strings are doubled in the woodwinds, and

the melodic line is seldom carried in a single instrument or color. Brahms uses the full orchestra in the first and last movements of the four symphonies, scoring the inner movements for reduced orchestra, and the latter are more interesting from the viewpoint of scoring.

Brahms' dullness of orchestration is certainly not a result of incompetence as it is highly improbable that a man as self-critical and as painstaking as he is pictured by his biographers would attempt the symphonic field without thoroughly preparing himself, both in musical material and the means of expression. That he waited so long before he published his first symphony seems to bear this out. Perhaps the most startling realization in a discussion of Brahms is that regardless of his scoring shortcomings, and lack of aggressiveness in accepting the new development in instrumentation or the enlargement of existing instrumental sections of the orchestra, his symphonies have increased in popularity through the years.

Gustav Mahler was the last of the great Viennese symphonists who date back to Joseph Haydn. Mahler did much to add color to symphonic instrumentation through simple augmentation in each section except the strings, and even here he scored the violoncelli in two parts and the contrabassi in three parts (No. 1/I). A great majority of his movements begin with a small chamber group, sometimes strings or woodwinds and sometimes combined. He can be compared to Schubert in his gift of melody and this quality is transferred to the individual instruments in an abundance of soloistic passages throughout the entire orchestra.

Symphony No. 1 utilizes a slightly larger instrumentation than that of his contemporaries: Woodwinds and trombones in groups of three, four trumpets, tuba, strings and a large section of horns (7). The percussion section includes triangle, cymbals, bass drum, four timpani and harp. According to Cardus "the seven horns merely shared or extended the practice of Richard Strauss . . ." ¹⁶

Each of Mahler's first three symphonies show a gradually expanding instrumentation with the addition of one or more players to several sections. The third symphony utilizes six timpani with two players, gong, side drum, two types of cymbals, cornet, eight horns, four trombones, glockenspiel, contrabassoon and contrabass tuba. His remaining symphonies were all completed during the twentieth century.

It is interesting to compare Mahler's instrumentation, noting the growth and development, between his first and eighteen symphonies, the latter called the "Symphony of a Thousand."¹⁷

SYMPHONY NO. 8 (1907)

Piccolo	Horn (8)
Flute (4)	Trumpet (4)
Oboe (4)	Trombone (4)
English Horn	Tuba
E♭ Clarinet	
B♭ Clarinet (3)	Bass Drum
Bass Clarinet	Cymbals
Bassoon (4)	Gong
Contrabassoon	Triangle
	Chimes
Violin I	Celesta
Violin II	Glockenspiel
Viola	Timpani
Violoncello	Harmonium
Double Bass	Piano
	Organ
Soprano-Alto (4 parts)	Harp (2)
Tenor-Baritone	
Bass Soloists	Mandolin
Mixed Chorus (2)	Fanfare Group:
Boys' Choir	Trumpets (4), Trombones (3)

Mahler exploited new colors in the orchestra through the use of new instruments: organ, hammer, guitar, harmonium, tenor horn, gong, tambourine and cowbells. He also made great use of vocal soloists and vocal choirs with the orchestra.

It seems that many authorities agree that Mahler was a master orchestrator: "In his sense of color Mahler ranks with the great masters of the art of orchestration."¹⁸ "Such an overwhelming quantity of tone, such a wealth of colour, combined, in the hands of a thoroughly practical man — could hardly fail to produce orchestration which is striking and impressive."¹⁹ And finally, "Mahler is one of the most adventuresome and most fastidious of composers in his treatment of instrumental combinations, comparable in this respect perhaps only with Berlioz."²⁰

Mahler's Tenth Symphony (1909-1910) is unfinished and constitutes his shortest work (25 minutes) in this form. His instrumentation for these two movements definitely indicate a return to the smaller orchestra:

Flute (3)	Cymbals
Oboe (3)	Gong
Clarinet (3)	Timpani
Bassoon (3)	Harp

Horn (4)
Trumpet (4)
Trombone (3)
Tuba

Violin I
Violin II
Viola
Violoncello
Double Bass

As a final observation of the Mahler symphonies, the above score reveals parts for Bb clarinets and trumpets, horns in F, BBb tuba and trombones scored in the bass clef — the full realization of the present-day wind instruments.

CONCLUSION

The nineteenth century was an age of wind instruments. The large majority of contemporary orchestral winds were developed during the Romantic period and affected changes in composition, scoring techniques and orchestral instrumentation.

The evolution of symphonic instrumentation is in one sense, a revolution as we have witnessed the early orchestra of Haydn, with its dependence upon the string section, develop into the powerful symphony orchestra of the post-Romanticists with its complete instrumentation in all sections. This shifting of emphasis from strings to winds, while not diminishing the major role of the strings, gradually created during the Romantic period a performing group capable of remarkable balance.

FOOTNOTES

1. Willi Apel, *Harvard Dictionary of Music*. (Cambridge: Harvard University Press, 1966), 521.
2. Percy M. Young, *Symphony*. (Boston: Crescendo Publishers, 1968), 30-31.
3. Frederick Fennel, *Time and the Winds*. (Kenosha, Wis.: G. Leblanc Company, 1954), 9.
4. Willi Apel, *Harvard Dictionary of Music*. (Cambridge: Harvard University Press, 1966), 521.
5. Cecil Gray (Ed. Ralph Hill), *The Symphony*. (London: Penguin Books, 1954), 184-185.
6. Adam Carse, *The History of Orchestration*. (New York: Dover Publications, Inc., 1964), 184-185.
7. Cecil Gray (Ed. Ralph Hill), *The Symphony*. (London: Penguin Books, 1954), 49-50.
8. Harold Truscott (Ed. Robert Simpson), *The Symphony*. (London: Pelican Books, Vol. I, 1966), 49.
9. Adam Carse, *The History of Orchestration*. (New York: Dover Publications, Inc., 1964), 185.

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11. Frederick Fennell, *Time and the Winds*. (Kenosha, Wis.: G. Leblanc Company, 1954), 19.
12. Frederick Fennell, *Time and the Winds*. (Kenosha, Wis.: G. Leblanc Company, 1954), 23.
13. Adam Carse, *Musical Wind Instruments*. (New York: Da Capo Press, 1965), 260.
14. Donald Jay Grout, *A History of Western Music*. (New York: W. W. Norton & Company, Inc., 1960), 543.
15. P. A. Browne, *Brahms, the Symphonies*. (London: Oxford Press, 1933), 11.
16. Neville, Cardus, *Gustav Mahler: His Mind and His Music*. (New York: St. Martin's Press, 1965), 38.
17. Willi Apel, *Harvard Dictionary of Music*. (Cambridge: Harvard University Press, 1966), 521.
18. Joseph Machlis, *Introduction to Contemporary Music*. (New York: W. W. Norton & Company, 1961), 78.
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The Integration of Music Learnings in Junior High School Choral Class

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INTRODUCTION

In recent years, a great amount of concern has been expressed by music educators for the lack of actual music learning taking place in the choral and instrumental performing groups in the secondary schools. The major emphasis of performing group programs has been directed toward performance skill development rather than the learning of subject matter. Too many choral groups have concentrated on providing entertaining performances rather than in seeing that music learning takes place in the rehearsal room.

Because music has long since won a place in the curriculum of the schools, music educators can now afford the luxury of self-examination to determine to what extent music learning is taking place. A generation ago, music was thought of as a means to an end. Dykema and Gehrrens declared, "The teacher teaches children through music."¹ The statement indicates that music is used to achieve a goal which is more worthy than the benefits of music itself. Today, the thinking has changed to indicate that music has become not only a means to an end but also an end in education. Many educators are advocating that music should be studied for its own aesthetic qualities.²

In order to justify any subject area, including music as an integral part of the total school curriculum, Warner suggests the following criteria: (1) The subject area must consist of a structural curriculum based on a comprehensive philosophy which will provide a systematic theory from which to evaluate educational practice. (2) Observable and measurable behavioral changes should take place which are consistent with and supportive of the goals of the educational institution.³

While music has found a place in the curriculum, it is not recognized as a subject which fully meets currently acceptable educational goals. This is evidenced by the fact that in many states, choral music is given less credit per year than any other subject areas. In many school systems, choral music is given only $\frac{1}{2}$ unit of credit per year while other subject areas which meet on a daily basis as does music, receive a full unit of credit per year. There are also other reasons which may account for this lack of recognition of music on a par with other subject areas.

Warner explains music's unusual position in the curriculum in the following manner:

Music educators . . . have failed to unite under a common philosophy, a systematic theory, and a practice which could clarify the mystery of how music contributes to the development of the total child. Music educators, in their effort to forge their way into the mainstream of the curriculum, have developed a defensive mentality which springs from a pre-occupation with *image*, one of superficially justifying their programs to the students, parents, and administration. As a result, music educators have leaned heavily toward emphasizing the obvious, readily observable products in order to sell their respective programs.⁴

Warner continues his explanation of the dilemma of the traditional music program:

Expediency, in the guise of flexibility, has become the dominating principle guiding most music programs throughout the country. As a result, music educators find themselves confronted with fragmented and often contradictory philosophies and practices which have little value . . . Most traditional . . . programs today are a conglomerate of highly unique programs which have little philosophical direction other than to favorably compete with their rival schools in the country. The sole criteria for evaluating the quality of that . . . program is musical performance, musical performance most often occurring in the context of an entertainment setting.⁵

When music is taught as a subject area in the performing choral class, the question often arises as to the effect this change in curriculum content will have on the groups' performance. If the subject matter is presented in integral relation to the music being performed, it should make performance better, not detract from it. Initially, performance may suffer as time normally spent in rehearsing the group may be utilized in teaching music learnings. However, as the students develop genuine musical competence and understanding, this additional knowledge should be reflected in their performance. Although less time will be available for actual rehearsing of the groups, less time should be needed to attain the same level of performance prior to the change in curriculum content because of the added competence of the students in the group.

The selection of music to be used in the performing choral class

with its broadened emphasis requires the establishment of new criteria. The older criteria would still be utilized:

Is the music's degree of technical difficulty appropriate in terms of performing ability?

Is the music suitable and desirable for either teaching essential techniques of playing and singing (as for beginning classes) or for use on public programs?"

The new criterion would be:

Is this music of superior value in teaching the subject matter of music?"

If the above-mentioned criteria are utilized in the selection of music, and music learning takes place in the performing choral class, then performance of the group should improve rather than suffer.

One problem that must be solved in making music learnings available to performing groups is that of new students enrolling in the performing group each semester. The presence of new students each semester disturbs an effort to build musical concepts in a continuing manner. The best possible solution would perhaps be a flexibility in scheduling. Such a schedule will make it more possible, in a performing ensemble, to meet the varying needs of students with divergent abilities.

This paper is concerned with the implementation of a program at the junior high school level for the purpose of developing an exemplary curriculum which will emphasize the teaching of comprehensive musicianship in the context of a performance program. It is hoped that this program will elicit a broader perspective of musical growths than what would normally be expected from a traditionally structured choral program.

Specific Areas of Music Learnings

The design of the kind of curriculum which is necessary for the integration of music learnings in the choral class should be such so as to insure that the fundamental organizational elements found in music are extracted, identified, reorganized, and placed back in the context of the whole so as to bring about an effective working knowledge in that area." An effort should be made to focus on each dimension of music singularly or in combination with other dimensions within a student's musical experiences in order that they have valid meaning to him. There should be a constant reinforcement of music learnings in many different musical settings which "should make it possible for the student to move from one musical context to another as an independent discoverer with an ability to make judgments as to quality, assist his feelings toward a piece of music,

and make predictions as to what meaning it would have to him in the future."⁹

In the teaching of music, it is incumbent on the teacher to consider four main areas:

(1) What to teach — the content to be taught; what to teach must be precisely what should be learned. What should be learned in music at a given time is that part of the content of music which is appropriate to the experience, ability, and needs of the pupils at the particular time.

(2) The organization of that content for instructional purposes; it has been said that teaching is the organization of learning. In general, learning outcomes can be organized in terms of three major classifications: (a) Facts, knowledge, concepts; (b) Habits and skills; and (c) Attitudes, ideals, appreciations, judgments of value.

(3) How the content is to be taught — in other words, how it is learned; how music is to be taught should be completely consistent with how it is to be learned. The next step in organizing the learning process, therefore, is to determine and plan the activities in which the pupils will engage in order to learn what you have decided they should learn.

(4) The role of the teacher in this process. Having done all of the foregoing, the function of the teacher now is to select repertoire for study, to provide necessary instructional materials including those required for independent study on the part of gifted or academically talented pupils . . . and to motivate and guide the activities of the pupils in such a way that they will do what they need to do in order to learn what he wants them to learn.¹⁰

The skillful teacher will consistently use everything he knows about motivation to make certain that learning activities are motivated at the highest level; he will be aware of the technical limitations of his pupils; in listening lessons the musical experience and maturity of pupils will be a consideration; he will recognize the individual differences among students.

The specific music learnings which are to be taught to the junior high school choral class are outlined as follows:

STRUCTURE — The relationships and interrelationships of the musical elements.

Pitch arrangement — The ability to recognize the highness or lowness of pitch, the recognition of pitch organization; intervalic relationships, major, minor, or other scale patterns and phrase structure.

Rhythm — Meter and tempo; perception of the organization of music in respect to time.

Dynamics — The perception of loud and soft in a piece of music.

Timbre — The recognition of tone colors resulting from the use of various combinations of instruments and/or voices in a musical composition.

Harmony — The simultaneous occurrence of two or more tones; their structure, functions, and relationships.

STYLE — The manner in which a composer treats form, melody, rhythm, counterpoint, harmony and tone color. Compositions written in a particular period, in a particular genre and by a particular composer provides the material for the history of the style of that period, genre or composer.

FORM — The scheme of organization that determines the basic structure of a composition and the derivation of the whole piece from a relatively restricted nucleus of material.

HISTORY — The development of Western music. The above-listed elements are categorized according to periods — Renaissance, Baroque, Classical, Romantic, and Modern.

The incorporation of the above-mentioned dimensions of music into the musical experiences of a performing group should certainly improve the performance of that group. As an example, a group that has been taught musical style should have a better conception of various performance practices. Many performing groups perform a Palestrina madrigal in the wrong manner, while many of those groups that do perform his madrigals correctly, have no idea there should be no accents on the first beat of each measure in each part simultaneously. An understanding of the basic concept in the performance of this sixteenth century form tends to contribute to a better performance of it.

It must be reiterated that the music literature utilized in a program incorporating music learnings in the musical experiences of a performing group is of the utmost importance if this kind of program is going to succeed.

Van Bodegraven has aptly summed up the importance of the teacher developing a sense of discrimination in the selection of music:

(1) Curricular experiences should be selected from those which best serve musical goals, and in this connection it should be remembered that the stature of a musical activity is inevitably linked to its repertoire.

(2) The starting point for all curricular activities should be the selection of a wide variety of the most significant musical literature of the past and present.

(3) The literature so selected should be used as the basis for a carefully planned program aimed at the development of musical understanding and discrimination.

(4) Performing groups... should adopt a three- or four-year revolving basis repertoire representing the most significant literature available and covering all periods of music so as to bring some degree of uniformity in musical experiences being offered to participants."

A Teaching Unit Integrating Music Learnings

The objectives of this unit is to integrate two specific music learnings, music history and harmony, into the choral warm-up. The chorus consists of seventh, eighth, and ninth graders, and rehearses an hour daily. While using the chorale "Sleepers 'Wake" by J. S. Bach as a warm-up number, the chorale will be discussed both historically and harmonically. It is hoped that the members of the chorus will develop a better understanding and appreciation of the chorale in particular and music in general while preparing their voices for rehearsals.

Since people learn by doing, and since students at this age desire activity, it is important to start the rehearsal by having the chorus sing the chorale in its entirety before any type of discussion is begun. At this point, the chorus is asked to sing the chorale again from the beginning to letter "C." While doing so, the students are asked to listen carefully to see if they can remember hearing music of this type, and if so, where. It is hoped the response will be one in which someone states that the music sounds like a hymn which is sung in church.

Now that the students have been encouraged to listen to and think about the music, this is an opportune time to relate some meaningful historical information about the chorale.

The discussion would follow in this manner. "The chorale which you have just sung is the German equivalent of the familiar English

Protestant hymn which many of you have probably sung in church. How many of you are Catholic? How many are Lutheran? Back in the sixteenth century, a German, who was trained as a monk in the Catholic Church, Martin Luther, revolted against Church authority and Church abuses. This revolt, which became known as the Protestant Reformation, spread to Switzerland and France.

"Luther had strong convictions about the importance of music in religion. Since the end of the sixth century, only the priest and choir spoke and sang in Latin in the Catholic Church. The Reformation stressed democratic principles of worship: the worshiper himself was to participate in the service as much as possible. The worshiper was able to take a more active part in the service because German was substituted for Latin and the music was of a sort to be sung by the congregation. Congregational participation gave birth to a great body of religious song, called chorale. Chorales were sung by the congregation, sung in parts by the choir, and at a later time they were played on the organ.

"The words of the chorales were adaptations of old hymns or were written by contemporary poets. The music came from several sources: (1) rearranged from hymns of the Catholic Church; (2) original chorale melodies were composed by Protestant musicians; (3) secular melodies were employed with religious texts.

"Boys and girls, are the hymns of the Lutheran Church sacred or secular? (Answer: sacred). What do I mean by sacred music? (Answer: religious music). What do I mean by secular music? (Answer: music that is not religious). The chorale is strong and masculine, and even when it is most expressive, it never loses its devout religious feeling. Because the chorale melody has a limited range, evenness of rhythm and melodic progressions, it is easily singable.

"Now, the sopranos are to sing their part from the beginning to the first fermata. As you probably realized, that is the melody.

"J. S. Bach, the man who harmonized (wrote the chords) this particular chorale melody, arranged a lot of chorales as short organ pieces known as chorale preludes. The chorale prelude originated as an improvisation by the organist on the hymn the congregation was to sing. The chorale is from the chorale cantata of the same name, No. 140. A chorale cantata is a short religious drama in verse, without action, and makes use of soloists, instrumental sections, and sometimes a chorus."

After this discussion of the historical aspects of the chorale, the chorus will sing through the chorale in its entirety. In subsequent rehearsals, the students will be asked questions such as, "Who is Martin Luther?" "What connection does he have with the chorale

you have just sung?" "What changes did Martin Luther encourage in the church service?" and "What is meant by 'secular'?"

In the meantime, the Bach chorale being used for warm-up purposes, offers an excellent opportunity to teach another form of musical learning — harmony. Before the rehearsal class begins, the E-flat scale in both the treble and bass clefs are written on the blackboard. Each note of the scale is numbered 1 through 8.

The presentation will proceed in the following manner. "Sing through the chorale from beginning to end. Today, we are going to learn about the notes that are sung while the melody is being sung. The sopranos will now sing from the beginning to the first fermata. This is called the melody in this number. Now, will all the other voices who did not sing the first time, sing from the beginning to the first fermata? Will everyone now sing the same measure together? These notes that were sung along with the melody are called chords. Chords consist of two or more notes sung simultaneously. Harmony is the structure, function, and relationship of these chords you have just sung.

"In our music, we use what is called Tertian harmony. This is a harmonic system based on the interval of a third. Now let me explain a little further. An interval is the distance between two notes. The names of the intervals refer to the number of scale steps from the lower to the higher note.

"Now direct your attention to the blackboard. I have an E-flat scale written in both the treble and bass clefs on the board. The sopranos and altos will be concerned with the scale in the treble clef while the tenors and basses will use the scale written in the bass clef. Since each scale has eight tones, each note of the scale has been numbered one through eight. If we determine the size of an interval by counting from the lower note to the higher note, then an interval of a third would be from 1 to 3. Sopranos, if the lower note is E-flat, what note above makes an interval of a third? (Answer: G). All sopranos and altos will now sing the two notes of this interval, giving each note two beats. Tenors, if your lower note is G, then what higher note makes an interval of a third? (Answer: B-flat). Tenors and basses sing the notes of this interval in the same manner that the sopranos and altos did. Since our harmony is based on Tertian harmony, as we said earlier, then our chords are built on thirds. Altos, if we want three tones in our chord, and the lower tone is E-flat, what are the other tones of the chord? Remember, the notes are a third part. (Answer: G and B-flat; 3 and 5). All sopranos will sing, at my direction, the top note in the scale of E-flat. The altos will sing the fifth tone of the

scale. The tenors will sing the third tone of the scale while the basses sing the first tone of this scale. Boys and girls, you have just sung a chord. Since the bottom note or the root as we call it, is the same as the name of the key, this chord is called a tonic chord.

Sopranos, see if you can answer this question. Do the first three notes of the melody of this chorale look familiar? You are correct. They are 1-3-5. What is another name for these notes when sung as a chord? (Answer: Tonic). All the other voices in the chorus, sing the very first note of the chorale and hold it while the sopranos, who have the melody, sing their first three notes in the melody. Listen carefully. Do those three notes in the melody sound pleasing with the other notes?"

In subsequent rehearsals, the students would be introduced to the sub-dominant and dominant chords in the same manner. Great care must be taken to make sure that the students understand that the chords are built on thirds and that the correct step of the scale is used to form the root of the chord.

After the students have been introduced to the dominant chord, we would then examine the chord in measure five of the chorale. This would be done in the following way. "Students, compare the chord built on the fifth step of the scale with the chord in measure five. Now, everyone sing the note you have in the fifth measure. Does the chord contain the same notes as the chord built on the fifth step of the scale? (Answer: Yes)."

After the tonic, sub-dominant, and dominant chords have been built properly and examined in the chorale, then the chorus will be introduced to modulation. The purpose here is not to go into the mechanics of modulation but to train the ear to hear the change of tonality.

This musical learning will be introduced in this way. "Chorus, begin singing four measures after letter 'F' and sing to the second fermata. Listen carefully and see if you can detect any change. Did you notice anything different? Here, the composer goes to another key. When we change keys, we call this device 'modulation.' Now start at the same place and sing to the end. Listen carefully as you sing, for you will be asked another question. At the end, does the chorale remain in the new key or modulate back to the old key? (Answer: modulate back to the old key). Sing the same sections again and listen to the two changes in tonality."

Both of the musical learnings in this unit, the history and the harmony, would be reviewed consistently in an attempt to make sure all the students understand these facts in relationship to the music being sung. With an introduction to modulation, this would

end the presentation of harmony, and thus end the unit. In subsequent units, an attempt will be made to increase the historical knowledge and broaden the harmonic concepts of the students so that they may understand and appreciate all music more fully.

As a means of evaluating the teaching and the learning in this unit, a short test will be given on the music history involved. Also, each student will be required to write the tonic, sub-dominant, and dominant chords in three designated keys. In addition, each student will be required, after a considerable amount of practice, to attempt to identify each of the three chords by ear.

CONCLUSIONS

The question is often asked, "Why should instruction in music be included in a tax-supported, comprehensive program of education?" The response usually found in curriculum guides almost invariably include these three answers:

(1) A music program promotes school and community spirit and helps to establish good public relations.

(2) Music is a means of personality development through its emphasis on creative expression.

(3) Music provides an opportunity for the development of good citizenship and an understanding of our democratic way of life.¹²

The various arguments for music which were used in years gone by, while they may have served their purpose, have long since ceased to express present day intentions in an educational atmosphere so different from the period prior to the 1950's. It has become quite obvious "that many claims made for music during that era are difficult, if not impossible, to sustain; and that the great variety of non-musical grounds used to justify the inclusion of music in the schools actually makes it possible to measure the success of a music program in non-musical achievements."¹³

There has been a growing concern of the lack of musical learnings taking place in a curriculum made up entirely of performing groups. The objectives of music have been defined in such broad terms that it is extremely difficult to measure the degree of success music educators have had in achieving them. Usually, the music educator does not know how well the student has learned to sing; he does not know what literature the student has performed, nor what the student has learned about music.

It is the consensus of opinion among many educators today that the program of music education has matured to a point where there should be a core of specific and measurable outcomes of experiences

in all phases of music and that the outcomes should be common to all students. Such a core of specific and measurable outcomes will be realized only when there is general agreement concerning the important objectives of music education.

Van Bodegraven seems to point the way when he stated:

Evaluation of all musical activities should be based primarily on the achievement of goals directly related to music. Peripheral benefits which might accrue would be gratefully recognized and accepted as added dividends. If experience with music does indeed produce such peripheral values (and I believe it does) it would seem they could best be achieved by placing primary emphasis on significant musical experiences.¹⁴

FOOTNOTES

1. Peter W. Dykema, and Karl W. Gehrken, *The Teaching and Administration of High School Music* (1941), pp. 380-81.
2. Charles R. Hoffer, *Teaching Music in the Secondary Schools* (1964), p. 409.
3. Roger W. Warner, "The Design of an Innovative Instrumental Music Curriculum Based on the Perceptual and Conceptual Approach to Teaching Comprehensive Musicianship in the Band Program," (1969), p. 2. (Mimeographed).
4. *Ibid.*, p. 3.
5. *Ibid.*, p. 3.
6. Robert E. Nye, "Some Thoughts and Theories About Secondary School Music," quoted in Hoffer, *op. cit.*, p. 422.
7. *Ibid.*, p. 422.
8. Warner, *op. cit.*, p. 9.
9. *Ibid.*, p. 9.
10. William C. Hartshorn, "The Teaching of Music," ed. Bonnie C. Kowall, *Perspectives in Music Education* (1966), pp. 212-16.
11. Paul Van Bodegraven, "Music Education in Transition," ed. Kowall, *op. cit.*, pp. 35-36.
12. Paul Van Bodegraven, *op. cit.*, p. 31.
13. *Ibid.*, p. 32.
14. *Ibid.*, p. 35.

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A Summary of the Evolution and Development of the Cadenza In the Violin Repertory Through the Use of Examples

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PREFATORY NOTE

This summary will attempt to outline the development of the cadenza within the general scope of the basic solo violin repertoire. The historical perspective will, of necessity, cover an extended period of time, but no pretense will be made or implied that this paper shall embody a complete survey of the violin cadenza and its development, as this would involve a task of monumental proportions.

The few musical examples which have been selected to illustrate this author's intentions have been chosen on the basis of their function or position in the history of the development of violin playing. Each is important within the entire scope of music history even though some may not be excerpted from famous compositions.

Beyond the actual historical research and documentation, the author has formulated several judgments and observations based upon his investigations during the study.

Significance of the Study

The fact that the cadenza has persistently existed within the structures of countless musical compositions, and this despite the drastic changes in musical styles and idioms which have occurred since the evolution of the cadenza out of early Baroque traditions, rather appears to indicate that it serves a function that is more than merely virtuosic in nature. The possibilities of serving as a means of musical expression have been utilized more artistically to a vast extent mostly during this century, and then only after attempts to eliminate the cadenza entirely had been made by many composers.

The idea of enacting research towards a study of the historical and musical development of the cadenza as it pertained specifically to the repertoire of the violin came only after this author discovered that literature about this musical phenomenon was sorely lacking. References as well as chapters have been devoted to the cadenza in scholarly works more concerned with other matters. However, this author sincerely believed that the cadenza could and often did serve a significant stylistic and musical purpose according to the particular context in which it was to be found. Thus, a research project was born.

The material to be found in this summary is a condensation of the bulk of this author's primary investigations.

Definition and Origin of the "Cadenza"

"A cadenza is an extension of the embellishment outside the time of the movement. It occurs at a point where the remaining parts can reasonably wait (except in the case of accompanied cadenzas, which are written out, and are not in the strictest sense, cadenzas at all).

Since it usually occurs at or towards the end of a movement or section, it can be regarded as a special case of the familiar principle of saving up the most striking embellishment for the concluding passage."

"A cadenza is a flourish of indefinite form, introduced upon a bass note immediately preceding a close of some finality."

"The cadenza — 'un chant de caprice' — was essentially an elaboration of the practice of ornamenting cadences."

"A cadenza is an extended section in free, improvisatory style inserted usually near the end of a composition where it serves as a retarding element, giving the player or singer a welcome chance to exhibit his technical brilliance shortly before the piece closes."

In the most simple terms, the word "cadenza" describes an elaboration or extensive embellishment of some form at an important cadential point. Its beginning was most often indicated by a fermata (\frown), with its length being dictated by the traditions of the period or the desire of the composer and/or performer.

Historically, the greatest impetus to the development of the cadenza came out of the "Bel Canto" style of singing in early Italian opera, coinciding approximately with the evolution of the Da Capo Aria form during the early years of the seventeenth century. Within such a context, the solo singer would improvise a flourish above sustained or delayed harmony built upon the dominant tone just preceding the final close. This flourish served several functions: first, it helped to display the flexibility, compass and expressive powers of the singer's voice; second, it had tremendous psychological value in that it intended to amaze and astound the listeners to such a climactic pitch of frenzy that thunderous applause in approval of the performance was spontaneous and immediate (hence, its place preceding the final close); and third, it provided a form of variation upon the return of the beginning section of the da capo aria or scena.

Yet, the mere vocal traditions of the late Renaissance and early Baroque eras were not the only influences upon the development of this climactic device. Heavy and elaborate ornamentation and embellishment, a feature very characteristic of the music of the same period, was one of the factors which contributed to the growth of the cadenza. Upon analyzing the structures and functions of practically any cadenza, in terms of the individual notes and figurations, it could be shown that the bulk of the material consists of ornaments,⁴ and ornamentation was as easily adaptable to the instrumental media as to the vocal ones at that time.

Basically, cadenzas can be analyzed and grouped into four types, each growing out of the preceding one. These cadenzas may function as:

- 1.) ornamented cadences,
- 2.) accompanied cadenzas,
- 3.) solo or unaccompanied cadenzas, and
- 4.) combinations of any or all of these varieties.

The Cadenza in the Baroque

The earliest examples of cadenzas are to be found in the solo voice parts of music by the Italian operatic composers Giulio Caccini (ca. 1546-1618) and Claudio Monteverdi (1567-1643). In crude form, these cadenzas were nothing more than extended ornamentations on or around the dominant of the penultimate closes and sounding much like improvisations.

Since the cadenza developed out of the vocal tradition of improvisatory display, it is legitimate to rationalize that the earliest instrumental examples of this style likewise adhered to the same principles of unwritten extemporization.

One of the oldest extant examples of the cadenza in the violin repertoire is to be found in the little-known works of a sixteenth- and seventeenth-century composer from Venice by the name of Dario Castello. He was composing sonatas for the violin at a time when others such as Girolamo Frescobaldi (1583-1643), Biagio Marini (1597-1665), Cav. Giovanni Battista Buonamente as well as other contemporaries, were still writing multi-sectional canzonas. Examples from Castello's works contain free climactic passages at

the ends of clearly defined movements. These characteristic embellished cadences were usually supported by a pedal tone in the bass and behaved much in the manner of improvised cadenzas.⁷

The final suite from Walther's second set of compositions ("Hortulus Chelicus," 1688) features a most lucid example of one of the earliest existing "solo" or unaccompanied cadenzas. One of the passages involves a very fast running or scale-like figure while the other illustrates a very brilliant usage of double-stop thirds and trills.⁸

The earliest form of cadenza to be found in instrumental music was most usually characterized by arpeggios as well as some form of virtuoso figuration or special effect idiomatic of the instrument for which it was written. This tradition persisted well into the early virtuoso period of the middle-Baroque, as exemplified by the works of the masters of the Italian schools.

Arcangelo Corelli was the foremost composer of music for the violin of his generation. His cadenzas are of the type described earlier in Boyden's definition of the term "cadenza" — they are actually ornamented cadences. However, Corelli has gone to the task of writing these ornaments out in full, instead of allowing the performer to improve them as the style required.

Examples of this type of cadenza may be found in Corelli's Solo Sonatas for Violin and Continuo, Op. 5 and may serve as representative illustrations of the early cadenza described by Boyden. The first movement of *Sonata No. 1 in D major, Op. 5 No. 1* (excerpts of which may be found in Carl Flesch, *The Art of Violin Playing, Book Two: Artistic Realization and Instruction*, P. 33) contains elaborate ornamentation attributed to be Corelli's own. The Allegro portions of the same example (but not illustrated in the Flesch work) contains extensive arpeggiations over sustained pedal tones. These extended broken chords are one device described by Boyden as being characteristic of these early cadenzas.

In this early era of violin virtuosity, this example would have served as a fairly remarkable display of technical skill. The melismatic ornaments found in the second measure require smooth and even finger action for their graceful execution as well as good bow control over an even tone production. This passage also serves a strong musical function, in that it has a firm melodic shape. The arpeggios of the "Allegro" demonstrate both a contrasting bowing

articulation as well as a climactic ascent built this time not through melody, but from the various levels of dynamic terracing, which follow the contour of the rising arpeggio to its peak and then descend to cadence into the next section.

As violin technique developed and became more refined, the cadenza came to be employed less in the Duo Sonata (although examples may indicate that its use in this type of composition never did extinguish itself, as the opening to the third movement of Cesar Franck's *Sonata for Violin and Piano* illustrates), and appeared with astonishing rapidity and frequency in the Solo Concerto form which was developing during approximately the same period in music history. Gradually, the true cadenza became emancipated from the ornamented cadence and appeared in two primary forms; accompanied and unaccompanied. Functionally, both varieties initially served the same purpose (that of virtuosic display) and usually with the equivalent effect. Accompaniment, when it was to be found merely tended to suit the purpose meant for it by the particular composer or set by the mood of the specific work. Referring back to the aforementioned Corelli Sonata, the sustained pedal tones beneath the arpeggiations of the Allegro may be classified as a form of accompaniment.

Numerous examples of both types are to be found among the sonatas and concerti of Antonio Vivaldi, Giuseppe Tartini, Pietro Locatelli, et al, and the *Caprices Op. 3* of Locatelli, which already resemble complete solo cadenzas in terms of their virtuosic demands upon the performer, contain fermatae at the end of the caprices to suggested short additional improvisations on the respective cadences (in the manner of Baroque cadenzas).

Examples also exist in the works of the French composers Leclair, Loeilet and Veracini, as well as various composers of the Germanic schools.

Example 1 illustrates a short cadenza-like interlude of the accompanied variety. It has been excerpted from the transition between the end of the development section and the start of the recapitulation of the main theme in the first movement of the *Violin Concerto No. 2 in E major* by Johann Sebastian Bach. Its appearance at the major climactic point of the movement as well as its obvious contrasting character from the remainder of the movement (its even marked "Adagio") can justify its being classified as a cadenza.

The image shows a musical score for a section of Johann Sebastian Bach's Concerto No. 2 in E major. The score is arranged in four staves: Violino Solo (top), Violini I and II (middle two), Viola (third), and Contrabasso (bottom). The music is in E major and 3/4 time. The Violino Solo part features a prominent melodic line with many trills and grace notes. The other instruments provide harmonic support with chords and rhythmic patterns. The score is divided into measures by vertical bar lines.

Example 1.

Johann Sebastian Bach:

Concerto No. 2 in E major for Violin and Orchestra, BWV 1042:

I: (Allegro) mm. 120-2.

No. 712. E.E. 2815 Ernst Eulenburg Ltd., London-Zurich
 Reprinted with permission of the publisher, whose sole
 selling agent in the Western Hemisphere is C. F. Peters
 Corporation, 373 Park Avenue South, New York, N.Y. 10016.

The Cadenza in the Classical Period

During the Baroque era solo cadenzas both written or improvised bore little relationship to the thematic materials of the works in which they were to be included. They were at first, merely vehicles for virtuosic display. However, during the stylistic changes of the Rococo age, a major transformation occurred in the construction and style as well as the function of the cadenza.

In 1752, Johann Joachim Quantz outlined what he believed to be definitive characteristic of a true solo cadenza. In his *Versuch einer Anweisung die Flöte traversiere zu spielen* he enumerated the following points which he believed to be ideal features of good cadenzas:

- 1) The cadenza normally and naturally begins on the dominant chord of the key: (the launching of the cadenza from the fermata above a tonic 6/4 chord was characteristic of later Concertos of the Classical period and did not appear before 1750)
- 2) it is musically constructed of thematic materials heard previously in the movement;
- 3) it generally consisted of idiomatic facets of violin virtuoso technique — rapid scales, high positions, arpeggios, trills, multiple stops, unusual bowings, pizzicato and similar devices;

4) it ended with a trill on the dominant, leading back to the return of the orchestra on the tonic chord of resolution.

In writing of the performer's intentions during a cadenza he warns however:

The greatest beauty lies in that, as something unexpected, they should astonish the listener in a fresh and striking manner and at the same time impel to the highest pitch the agitation of the passions which are sought after. However, you cannot believe that this can possibly be accomplished with a multitude of quick passages. The emotions can be excited much more quickly with a few simple intervals skillfully interspersed with dissonances, than by merely a lot of useless running figures.¹⁰

Composers of the Classical period handled cadenzas with special care. They lovingly transformed the device into a refined surge of technical display (as opposed to a fiery one) combined with a spontaneous feeling for the beauty of melody.

Among the most definitive and beautiful concerti for violin during this time are those of Wolfgang Amadeus Mozart. He intentionally wrote these delightful works as vehicles of his own skill as a violinist. Because he observed the tradition of extemporizing the cadenza in performance, none of his cadenzas exist anywhere in manuscript for these works. However, one cadenza which he did compose for violin in combination with another solo instrument gives us some idea of what Mozart's style of cadenza writing was like as it pertained to the violin. It is to be found in his *Sinfonia Concertante in E-flat major for Violin, Viola and Orchestra*.

Unlike the Baroque cadenzas, which were generally confined to one movement per concerto (usually the first one), cadenzas of the Classical period were commonly found in the slow second movements and the flashy finales as well. They were of shorter duration than the main one which was inevitably found between the recapitulation and coda of the first movement.

Classical composers who wrote in a style bordering on romanticism but who continued to employ the traditional classical forms in their works either allowed for improvised cadenzas or included their own written ones. Beethoven's solo concert combine both of these principles, and such an observation as the above may be noted in his piano concerti. In his *Violin Concerto in D major, Op. 61*, we find no precomposed or written cadenzas by the composer. However, at the close of each movement (preceding the coda in the case of the first and third) he has made allowances for cadenzas

to be included, indicating their positions in the work with pause signs. Only in the slow second movement does he revert to the Baroque tradition of elaborate melismatic ornamentation, and although these passages cannot be classified as cadenzas in the true sense of the term, they strongly resemble the dashing style of the opening measures of the Corelli Sonata mentioned previously.



Example 2.

Ludwig van Beethoven:

Concerto in D major for Violin and Orchestra, Op. 61.

II: (Larghetto) mm. 40-1.

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During this same traditional period between Classical and Romantic ideals there developed a second "Virtuoso Period" in the history of violin playing (it must be remembered that the first period had enjoyed a rich existence during the time of Corelli and his contemporaries).

Perhaps the foremost violinist-composer of this new and colorful style of playing was the ultimate showman of the age, the incomparable Nicolo Paganini. He literally "rediscovered" violin technique in the earlier works of Locatelli, specifically in the caprices of *L'Arte del Violino — XII Concerti cioe Violino Solo, con XXIV Capricci and Libidum, Op. 3* and purportedly added several "tricks" of his own, namely those of left-hand pizzicato and double-stop harmonics." Paganini employed these effects to their fullest psychological advantage in his own concerti which although were "Classical" in their formal structures, tended to help hasten in romanticism in terms of their emotional musical appeal and mere virtuosic display. None of Paganini's own cadenzas are known to exist in any form (aside from the "quasi-cadenza" episodes in the B minor portion of the development section of the *Violin Concerto in D major, Op. 6: mm. 231 ff.*), although one purported to have been extemporized by him was supposedly written down after a single hearing by some unknown violinist who sat in the audience during one of Paganini's

legendary performances. It has since been attributed to Emile Sauret. It is very much in the wild and seemingly unabashed virtuosic daring characteristic of Paganini's style of writing, with the result that it most effectively fits the mood and manner of the concerto. It is awe-inspiring in the technical demands upon the performer and dazzles the ear of the listener with wild flourishes, impressive polyphonic writing and fantastic special effects. The opening measures have been reproduced as Example 3.

The image displays a musical score for a violin cadenza, consisting of five staves of music. The notation includes various technical markings and performance instructions:

- Staff 1:** Starts with the instruction *fieramente* and *sempre con liberta*. It features a series of sixteenth-note runs with fingerings (1, 2, 3, 4) and bowing marks (V).
- Staff 2:** Continues the sixteenth-note runs with fingerings (2, 3, 1, 2, 1) and bowing marks (V).
- Staff 3:** Includes the instruction *staccato* and features a series of eighth-note runs with fingerings (1, 2, 3, 4, 3, 2, 1) and bowing marks (V).
- Staff 4:** Continues the sixteenth-note runs with fingerings (1, 2, 3, 4, 3, 2, 1) and bowing marks (V).
- Staff 5:** Starts with *tranquillo* and *marcato il canto*. It includes a *delca* marking and a *mp* dynamic marking. The music transitions from sixteenth-note runs to a more melodic, cantabile style.

Example 3.

Emile Sauret:

Cadenza to the First Movement of *Violin Concerto No. 1 in D major, Op. 6*, by Nicolo Paganini
mm. 1-12.

Robert Forberg (Germany)

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The Cadenza in the Romantic Era

One cadenza which has perhaps served as a model to composers more than any other since its composition is that from the *Violin Concerto in E minor, Op. 64*, by Felix Mendelssohn. Although it was not composed entirely by Mendelssohn, but rather with the assistance of Ferdinand David, the violinist to whom the concerto is dedicated and with whom Mendelssohn collaborated in its development, this cadenza undoubtedly belongs as an integral part of the work because of its natural tendency to grow out of the latter portions of the development section (of the first movement) until the violin soloist is left suddenly alone. Then, with bouncing bow over delicate arpeggations, as the soloist nears the completion of this diversion, the orchestra joins him along the way before he has quite completed his task. Due to these overlapping elements, it would be virtually impossible to attempt to remove the cadenza from the work without creating an obvious breach in both its formal structure and melodic continuity.

On the other hand, the cadenza to the first movement of the *Violin Concerto in D major, Op. 35*, by Peter Tschaikowsky, although justifiably a traditional part of the work due to its inclusion by the composer, could be deleted from the work, following the chords which introduce it, and substituted with another cadenza if one were available.

The cadenza from Edward Elgar's *Violin Concerto in B minor, Op. 61*, tends to encompass every type as well as device of violin cadenza writing. It is written in a quasi-recitative style, containing completely solo fragments interspersed within its structure as well. It also exemplifies the ornamented cadence as well as strict accompanied sections. Within the work, it provides a link between the thematic material of the third movement and the completion of the "cycle" with the recapitulation of the main theme from the first movement which follows out of it. Perhaps the only violinistic "tricks" omitted from this masterpiece are those previously mentioned as being of Paganini's own ingenuity.

The Cadenza in the Twentieth Century

It would be foolish as well as futile to generalize that in specific eras of music history the cadenza had been improvised by the performer, written out by the composer, or not written down at all and that these particular aspects of the continued development of the violin cadenza genre were characteristic of a particular period and no other, for these tendencies may be found unexpectedly throughout the entire history of violin playing.

Improvisation was certainly a major characteristic of the cadenza during the Baroque and Classical Periods, yet there are examples of cadenzas composed and written out by Tartini and Vivaldi, and pauses implying cadenzas in certain works by Mozart and Beethoven. Many Romantic composers, Bruch and Dvorak among them, interpolated only the briefest of cadenzas in their concerti in their series efforts to eliminate that device altogether. Brahms included a short diversion in the third movement of his *Concerto, Op. 77*, yet he left the cadenza of the first movement up to the performer and as a consequence, many different editions of Cadenzas by different violinist-composers exist, those by Joachim and Kriesler perhaps being the most definitive. Tschaikowsky, on the other hand, wrote the display piece found in the middle of the first movement of his *Violin Concerto*, along with those at the beginning and in the finale.

However, since the turn of the century and perhaps from even before then, there had developed a strong tendency on the part of the individual composers to write their own cadenzas for their concerti and concert pieces. The primary reasons for this fact, this author supposes, stems from the belief that there were currently so many individual styles of composition which were uniquely typical of only certain individuals that it would be most difficult, even for an accomplished virtuoso to compose appropriate and tasteful cadenzas in the same manner and style. Excepting the current avant-garde composers with whom I do not happen to be very familiar, especially in the field of the *Violin Concerto*, I have not yet found, seen, read or heard of a concerto or concert piece which called for the performer to either compose or extemporize his own cadenzas.

Another reason for this development may very well depend upon the fact that the art of improvisation as related to serious music on the concert stage has been on a steep decline for a long period of time.

Cadenzas in current day musical literature are as unique, almost, as the concerti in which they may be found. Yet even in these, one may make comparisons with any of the previously discussed varieties. The cadenza from the Kabalevsky *Violin Concerto*, for example, does not sound truly "modern" by our terms of defining contemporary music, but its impulse, development and conclusion are modelled directed from the patterns established by the cadenza in the Mendelssohn concerto. The same observations may be drawn with regards to certain facets of the Cadenza in Bartok's *Violin Concerto* as well. Samuel Barber introduces short recitative-like cadenzas of the accompanied type in his *Concerto, Op. 14*.

The wide diversities in the styles of various American composers has produced examples of many different kinds of violin cadenzas.

For example, the cadenza to the fourth movement of the *Serenade for Violin, String Orchestra, Harp and Percussion* ("Agathon"), composed by Leonard Bernstein in 1954, combines the elements of recitative-style with accompanied and solo sections. It appears in its entirety as Example 4, below.

Another example follows closely to the traditional models of the solo cadenza and may be found in the first movement of the *Concerto for Violin and Orchestra* by William Schuman. It precedes a lengthy coda-like section which recapitulates the second theme of the *molto tranquillo* section of the movement.

Example 6.

Leonard Bernstein:
Serenade for Violin, String Orchestra, Harp and Percussion
 (1954)

IV: ("Agathon") Cadenza
 mm. 36. ff.

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In the second movement of the same Concerto, Schuman includes a section marked "quasi-cadenza" which is also unaccompanied. The cadenza to the first movement is less virtuosic in nature than the Bernstein excerpt. However, this seems totally justifiable because Bernstein composed his *Serenade* specifically for Isaac Stern. Both cadenzas are very musical and contain fragments of the themes of the movements, in which they are to be found, within their bounds. The fact that Bernstein's cadenza also tends to feel arrhythmic in comparison to Schuman's is justified in his emulation of ancient Greek concepts in his stylistic representation of the seven major characters in Plato's charming dialogue *The Symposium*: among these concepts is that of "dithyramb," or free metre.

The last example to which we may refer has been mentioned because of its unique quality of remaining unaccompanied while simultaneously creating its own accompaniment. This phenomenon comprises the second selection from *Three Miniatures for Violin and Piano* (1959) by Krzysztof Penderecki, an eminent Polish composer. It is avant-garde in its conception and very descriptive in mood. Penderecki has scored this Miniature entirely without keyboard — except for the following stipulation in the instructions:

While performing Miniature II the violinist should bend as much as possible towards an open interior of the piano. The loud pedal should be depressed throughout this Miniature.¹²

Since the piano strings are not damped, they will vibrate in sympathy with the overtones produced on the violin, thereby creating its own soft, shimmering accompaniment.

FOOTNOTES

1. Listings have been surveyed in the *Masters Theses in Education* series edited by H. M. Silvey (18 vols.); Cedar Falls, Iowa: Research Publications (1951-1969), as well as *Dissertation Abstracts* published by University Microfilms, Ann Arbor, Michigan. The author would be most appreciative of learning of any unpublished papers or studies on this subject which may have been overlooked.

2. Robert Donington. *The Interpretation of Early Music*. London: Faber & Faber, 1963. p. 121.

3. C. Hubert H. Parry. "Cadenza" in *Grove's Dictionary of Music and Musicians*, Vol. 2. London: Macmillan & Co. Fifth Ed., 1954. pp. 12-13.

4. David D. Boyden. *The History of Violin Playing from its Origins to 1761 and its Relationship to the Violin and Violin Music*. London: Oxford University Press, 1965. p. 289.

5. Willi Apel. "Cadenza" in *The Harvard Dictionary of Music*. Cambridge, Massachusetts: Harvard University Press, 1964. p. 109.

6. Donington, *op. cit.*, p. 121.

7. An example of just such a cadenza from his second book of compositions "Sonate Concertante in stilo moderno," Book II, which was published in Venice as early as 1629, may be found in: William S. Newman. *The Sonata in the Baroque Era*. Chapel Hill: University of North Carolina Press, 1959. p. 109.

8. This example may be found in its full version in *A Modern Performing Edition of Suite No. XXVIII ("Serenata") in D major for Violin and Continuo by Johann Jakob Walther (From "Hortulus Chellicus")*, an unpublished research paper by this author.

cf. with the manuscripts of the *Alfred Einstein Collection of Madrigals and Instrumental Music of the 16th-18th Centuries*. Smith College, Northampton, Mass.

9. Boyden, *op. cit.*, pp. 463-4.
cf. Quantz, *op. cit. supra*, Ch. XV.

10. Boyden, *op. cit.*, p. 464.
q.v. Quantz, Ch. XV, para. 18.

11. While researching material for another paper (*op. cit.*, fnote 8, p. 5, supra) this author discovered that Johann Jakob Walther had been the real progenitor of the left-handed pizzicato effect (*op. cit.*, p. 19), leaving the double-stop harmonics still to Paganini's credit, however.

"Flying staccato," a dazzling bowing type also associated with Paganini by tradition, has likewise become related to Walther.

12. Notes from the score: *Three Miniatures for Violin and Piano* by Krzysztof Penderecki. Warsaw, Poland: P.W.P. Przedstawicielstwo Wydawnictw Polskich. Copyright assigned to SESAC, Inc., New York.

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A STUDY OF THE RELATIONSHIP OF SINGING ACCURACY TO THE PITCH-MATCHING ABILITIES OF EIGHTY-ONE SUBJECTS

(Order No. 69-17,830)

Ira Chesley Powell, D.Mus.Ed.

The University of Oklahoma, 1969

Major Professor: Robert C. Smith

Pitch-matching tests revealed significant disparities in the tuning of the two ears of many of the eighty-one subjects comprising this sample. This diplacusis is defined as the hearing of a single tone as two separate and distinct pitches by the two ears of a person so affected. Thirty-one of the subjects tested could be classified as having difficulty singing "in tune" or matching pitches of tones. The remainder of the sample ranged from those with somewhat more than casual interests in music, although not necessarily performers nor music majors, to the highly trained professional musician.

Electronic testing equipment was specially designed and constructed to test pitch-matching abilities, using sine wave tones with frequencies within the normal range of the human voice. Singing accuracy scores were determined by exhaustive tone-by-tone analyses and evaluations of the subjects' singing accuracy of intonation as recorded on stereophonic equipment.

Data from pitch-matching and singing accuracy tests were augmented by statistically weighted factors for previous vocal and instrumental music experience for each of the test subjects. These four variables constituted the raw data which was subjected to various statistical analyses utilizing an IBM 7040 Digital Computer. Analyses included computations of product-moment coefficients of correlations of means, a simultaneous correlation and regression analysis of the means, a partial correlation analysis of means with experience factors held constant, and a stepwise regression analysis.

Correlation coefficients of singing accuracy with each of the other three variables were, in descending order: vocal music experience, pitch-matching ability, and instrumental music experience. The relatively low correlation of instrumental experience with singing accuracy appears to imply that such instrumental experience placed emphasis on the mechanical aspects of instrumental playing while inadequate attention was given to intonation accuracy.

This study suggests that, for some people, a sufficient amount of vocal music experience would seem to override their pitch-matching ineptness and enable them to learn to sing with reasonably accurate intonation. However, certain individuals appear to have such a sensori-neural disparity or diplacusis as to be unlikely ever to be able to sing with acceptable pitch accuracy, regardless of the amount of vocal music experience.

Among other recommendations made, the writer suggests that school systems inaugurate, as part of each pupil's permanent records, an "auditory profile" to be used by educational counselors in guiding the youngster toward selection of school subjects for which he is best equipped. The "auditory profile" might contain the cumulative records and scores of hearing tests, among which might be included tests for hearing acuity, pitch-matching, pitch difference discrimination, and intensity difference discrimination.

M 3.00; X \$3.00. 55 pages.

*(Ira Chesley Powell is presently Professor of Music,
University of Missouri at Columbia.)*