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PREFACE

The Missouri Journal of Research in Music Education, published by the Missouri Music Educators Association, is devoted to the needs and interests of teachers of music in Missouri and the nation. This issue, Volume IV, Number 1, is the sixteenth 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 again be sent to the Editor concerning the content of this issue. We strive for a reasonable balance among music theory, history, philosophy, aesthetics, and pedagogy.

We express our deep gratitude to the Missouri Music Educators Association for their financial support to make it possible to continue to publish the Missouri Journal of Research in Music Education.

The Editorial Board

The following indices of articles from the Colorado Journal of Research in Music Education, Missouri Journal of Research in Music Education, Contributions to Music Education, and Bulletin of Research in Music Education (Pennsylvania) are presented here in the format devised by the compiler. Author, title, and subject indices are given in a separate compilation for each Journal. Abstracts of, or reports based on, dissertations or theses are identified by one asterisk (*) indicating dissertation and two asterisks (**) indicating thesis. The number of the beginning page of the article and the year of publication in the respective Journal are given for each entry. Readers should note that the compiler enters reviews of books under the name of the reviewer rather than the author of the book.

The Editors

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ABSTRACT

HEALEY WILLAN: THE INDEPENDENT ORGAN WORKS

Joylin Campbell-Yukl, Doctor of Musical Arts
University of Missouri-Kansas City, 1976

James Healey Willan, born in Balham, England 1880, moved to Canada in 1913 in response to an invitation to become head of the Department of Theory at the Conservatory of Music in Toronto. He resided in Toronto until his death in 1968. His varied compositional and academic career was woven around his work as Precentor, organist-choirmaster, at St. Mary Magdalene Anglican Church in Toronto. A colorful personality of modest disposition, he was an important figure in the early development of Canadian music.

His independent organ works, those which are not based on liturgical sources, are eighteen in number and are divided into two time periods. Early works of his youth essentially belong to the Romantic school. An interim between 1933 and 1951 was productive of music in many mediums, but not in the area of independent organ literature. Following his retirement in 1950 he again wrote organ music disassociated with church liturgical sources. These works, with one exception, are smaller in scope than those of his early years.

Analysis of the independent organ works in this paper provides a structural and thematic catalogue intended as a guide toward the understanding of these works from a performer's viewpoint.

Although Willan never formally studied composition, his style relies on counterpoint for its nucleus of musical concept. He was a lifelong devotee to plainsong which influenced his independent organ works to a degree in melodic and modal predilection; it did not,

however, form a basis for these compositions.

His harmonic vocabulary remained in a traditional tertian Romantic idiom; he was not innovative in any twentieth century aspects. He was satisfied with remaining in a familiar framework. Composing in contrapuntal forms was particularly appealing to him and it is in this genre that he attained his greatest rhetoric.

The Romantic organ of heavy metal pipes and low wind pressures endured as his ideal in organ sound production and for this type of organ he conceived his large scale works. Consequently, performance of these works should be on a fairly comprehensive modern instrument.

Virtuostic demands are made of the organist's technique in rapid passage work and legato chords of multiple voices. Speed and rapidity of stop changes are necessary coupled with the ability to wield control of the mechanical aspects in organ console design. Compositions of smaller scope are practical for organists of modest abilities.

ABSTRACT

AN EVALUATION OF G. F. HANDEL'S USE OF THE OBOE
IN HIS ARIAS: A CATALOGUE, BY INSTRUMENT,
OF HANDEL'S ARIAS WITH INSTRUMENTS: AND
A PERFORMING EDITION ACCOMPANIED BY
A PERFORMANCE TAPE OF A HANDEL
ARIA WITH OBOE SOLO

Sara A. Funkhouser, Master of Music
University of Missouri-Kansas City, 1976

This paper evolved as the result of the desire of the writer to know more about Handel's use of the oboe with solo voice. No catalogue of his arias was available, so the first requisite was to research the arias with oboe. Feeling that the same need existed for all of the instruments, a complete instrumental catalogue was made. The purpose of this catalogue, therefore, is to make the arias of Handel more accessible to the performer and to discuss Handel's use of the oboe in his arias. The arias are catalogued by instrument so that, for example, a flutist, by turning to the flute category, can immediately see what arias use flute; what other instruments, if any, are used in each aria; what the voice designation is for each aria; and the tempo, time signature and tonality of each aria.

With the aid of the catalogue it was possible to make an evaluation of Handel's use of the oboe. Included in this volume is information concerning the percentage of arias for each of the wind instruments and the prevalence of tempos, time signatures, tonalities, and voice designations for each wind instrument. A discussion of Handel's writing for the Baroque oboe and a chronological analysis of Handel's use of the oboe is also included. The oboe is usually discussed in terms of the following four categories: oboe solo; oboe I, II;

unison oboes; and oboes and violins in unison, as it appears that Handel treats the oboe in a different manner in each of these categories. Using the information from the catalogue, in addition to an analysis of these works, a summary has been made of his use of the oboe in these four categories.

Included is a survey of Handel's use of articulation marks in the arias using winds, with a table to make these findings more accessible. There is also discussion of the difference of approach to articulation between the modern and Baroque oboes. The reader will find a section on Handel's idiomatic figuration for the oboe as contrasted with the strings and the remainder of the winds.

In the hope of illustrating some of the findings of the text, in effect acting as a summary of the text with additional commentary on ornamentation, a performance edition and discussion of one of the arias has been prepared. This is accompanied by a tape recording of the edition performed on both modern and Baroque oboes.

As a result of this research, it appears that the oboe is Handel's preferred wind instrument with arias. It is by far the one most frequently used, appearing in 30 percent of the arias. (The flute and recorder, next highest in percentage of use, appear in only 3 percent.) Handel seems to find the oboe capable of a variety of moods.

ABSTRACT

DON AGOSTINO SCOZZESE'S IL PRIMO
LIBRO DI MADRIGALI
A 5 VOCI

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This transcription is the first known modern score edition of Don Agostino Scozzese's Il Primo Libro di Madrigali a 5 Voci. It provides a source of music to students and scholars from which they are able to perform and study. Furthermore, this is the first known modern edition of any of Scozzese's music.

The only known compositions of Scozzese are Il Primo Libro di Canzoni alla Napolitana a 3 a 4 e 5 Voci, published by Angelo Gardano in Venice in 1579, and Il Primo Libro di Madrigali a 5 Voci, published by Giacomo Vincenzi and Ricciardo Amadino in Venice in 1584. The only primary sources of biographical information on the composer are the title pages and dedications of the two collections. From these sources it is known that Scozzese was from Leccio, but it is uncertain whether this refers to Lecco in Lombardy or Lecce near Naples. There is no mention of either his birth date or his occupation.

The only secondary sources of information on Scozzese are Robert Eitner, Biographisch-Bibliographisches Quellen-Lexicon der Musiker und Musikgelehrten and Emil Vogel, Bibliothek der Gedruckten Weltlichen Vokalmusik Italiens. Eitner lists the two publications of the composer and draws his biographical information from the title pages and dedications of the prints while Vogel merely lists the known works.

ABSTRACT

GOLDEN MEAN PROPORTION IN NINE OF THE FIRST MOVEMENTS OF THE BEETHOVEN PIANO-VIOLIN SONATAS

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In this thesis, nine of the first movements of the Beethoven piano-violin sonatas are examined in terms of the golden mean proportion. The golden mean is a proportion which has been found in great works of art throughout the history of western civilization. The golden mean proportion may be illustrated by the following algebraic exercise. If a unit segment is divided in such a way that the greater part is the mean proportional of the smaller part and the whole segment, all of the parts are said to be in golden mean proportion to each other. At first, the golden mean of the entire length of each sonata movement is found. Once the point of golden section of the entire length is found, another section is struck from that point of golden section to the end of the movement. Several calculations are made in this way for each movement. There is, in most cases, a great coincidence of these points of golden section with the major sonata-allegro structural points. The occurrence of these structural points in golden mean proportions may explain their traditional importance and the sense of balance they impart to the structure.

The augmented chords, augmented sixth chords, and the Neopolitan sixth chords found in these sonata movements also exhibit the golden mean in their proportions. In some cases, the occurrences of key relationships of a third to the tonic key and the relationships of the parallel major/minor keys are in golden mean proportions.

The importance that has been placed on these particular chords and these particular key relationships throughout history may be due in part to the golden mean proportions they display.

ABSTRACT

EFFECT OF A SYSTEMATIC INSTRUCTIONAL MODEL ON MUSICAL CONCEPT DEVELOPMENT BY FOUR-YEAR-OLD CHILDREN

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The problem of this study was to obtain evidence of the ability of young children to develop musical concepts when instruction is controlled by a systematic concept development model. The model, adapted from general concept development designs and designated the Aural-Visual Identification Instruction (AVII) model, had been tested for effectiveness with second grade children in a previous study (Jetter, 1975). The model is derived from behavioral theory and applies linear programming to group instruction.

The method of the study was to use materials prepared according to the specifications of the model to teach five musical identifications to four groups of four-year-olds in federally-funded and privately-funded preschool programs. Source of funding identified programs representative of different socio-economic backgrounds.

A quasi-experimental posttest-only equivalent-materials research design was used for the investigation. Independent variables were: School Type, Sex, Age (in months), Number of Practice Items, Amount of Time Lapse (between instruction and testing on a single concept task), and Testing Format (group-administered test or individually-administered test). The sample consisted of 63 children in four preschool centers in the Kansas City area. Three programs were general programs with varied activities and one was a Montessori

program. The children were instructed over a period of six months and then tested on all identifications.

68-72% of the children scored four or more on trombone identification, clarinet identification, and exact repetition identification ($p < .01$). 54% scored four or more on the 6-item subtest for cello identification. Only one center ($N=9$) received instruction on half-step interval identification.

A stepwise regression analysis showed that Age at the beginning of instruction (in months) accounted for 35% of achievement for trombone identification with Number of Practice Items accounting for an additional 6%. Number of Practice Items accounted for 80% of achievement for exact repetition identification. Age did not add a significant amount in the explanation of achievement on exact repetition identification tasks. Analysis of variance of the data showed no significant difference in achievement for children in federally-funded or privately-funded centers, for boys or girls, or for age of children (above 48 months) when instruction was initiated. There was no significant correlation between scores of children tested in a group and the scores of the same children tested individually. This finding suggests that the relationship between instructional format and testing format needs to be investigated further. The effect of Number of Practice Items and Time Lapse (between instruction and testing) were related to type of musical task.

The study provided evidence that four-year-old children can develop concepts of trombone timbre, clarinet timbre, exact melodic repetition, and half-step interval when effective instruction is provided. Age of child (over 48 months), socio-economic background, and sex were not significant factors in achievement when the AVII model materials were used for instruction. Amount of Practice with the concept stimulus and Amount of Time Lapse between instruction and testing appear to be related to the achievement of specific musical concept development tasks.

ABSTRACT

A BIOGRAPHY OF NICCOLO PICCINNI AND A CRITICAL STUDY OF HIS LA DIDONE AND DIDON

Margaret McGinness Liggett, Ph.D.
Washington University, 1977

The purpose of this dissertation is to gather and consolidate biographical data on the life of Niccolò Piccinni and to compare the Italian and French versions of his two operas based on Virgil's story of Dido and Aeneas. Since no modern biography exists, the author has relied on eighteenth-century accounts of his life. In addition to the voluminous secondary source material, the following primary sources are discussed: four unpublished letters from Piccinni; a copy of his contract with the Paris Opera; and a copy of his preface for an Italian translation of Fux's Gradus ad Parnassum.

This study shows that Piccinni was viewed by his contemporaries as one of the most important composers of the late eighteenth century, immensely popular not only in Italy but throughout Europe as well. He lived during a time when Italian opera seria enjoyed some measure of vitality but little innovation, while French tragedie lyrique was stagnate as a result of convention and tradition. The French Encyclopedists, through their exposure to Italian opera, advocated the reform of French serious opera by the introduction of Italian styles, particularly the ingratiating melodic style of the opera buffa. Piccinni was invited to Paris to implement their reforms. His chief librettist, Marmontel, a member of the Encyclopedist group, attempted to assure the accomplishment of these reforms by writing French libretti suitable to Piccinni's Italian melodic style.

La Didone, Piccinni's first opera based on the tragedy of Dido, was written for Italian audiences in

1769. Didon, based on a French libretto by Marmontel, was written in 1783 and had its Paris p-emiere at the Opera.

A study of the manuscripts of La Didone and Didon reveals that the elements of Italian opera desired for the reform of tragedie lyrique are already present in La Didone. These characteristics were retained in Didon. Both operas are now obscure, largely because they were written specifically to meet the artistic demands of a fickle audience. A study of these operas, however, illuminates an important era in the history of French and Italian opera.

ABSTRACT

MUSICAL TIME AND TIME SIGNATURES AND THEIR
RELATION TO HOROLOGICAL DEVELOPMENTS
IN THE SEVENTEENTH CENTURY

Ellen TeSelle-Boal, M.A.
Washington University, 1977

A study of late seventeenth-century time signatures in relation to theories expressed by contemporary writers. Special attention is given to references to time-keeping devices as indicators of tempo. Included are a history of horological developments, a study of late seventeenth-century clocks, and an analysis of the time signatures and tempos of representative compositions of the period.

Procedures included a study of the extant musical treatises of the seventeenth and early eighteenth centuries, and musical compositions of the late seventeenth century, including an autograph manuscript by Henry Purcell in the British Library; research into the history of horology and examination of historical timepieces in European museums; analysis and performance of music of the period.

ABSTRACT

STROMENTI DA TIRARSI IN THE CANTATAS OF J. S. BACH

Darrell Urban, Ed.D.
Washington University, 1976

The objective of this study is to evaluate widely scattered evidence pertaining to Johann Sebastian Bach's use of the enigmatic Tromba da tirarsi (slide trumpet) and Corno da tirarsi (slide horn).

Musicologists have long been perplexed by Bach's apparent usage of these instruments. Their very existence has been doubted by many writers of the history of musical instruments. Foremost among these have been Adam Carse and Francis W. Galpin. Authorities advocating the existence of these instruments include Charles Sanford Terry, and Curt Sachs. Only Terry and Sachs have treated the tirarsi question at length, and both have indicated the need for further research.

Reluctance to confront the problem stems from its vast scope and the paucity of evidence. The tenuous history of the slide trumpet dates from the early Renaissance through the Baroque periods, and yet little evidence of its existence remains. Had not Bach, or his copyists, specified the use of these instruments in his cantatas, the problem of the tirarsi instruments might have been overlooked.

A thorough investigation of this problem must include not only the history of brass instruments in the Renaissance and Baroque periods, but also iconography, acoustics, and trends in composition and orchestration. To assemble a concise body of facts from which further research can proceed, the following procedures are: In Volume I, the historical basis of the slide trumpet and horn is discussed and the opinions of major writers are presented. The second part of Volume I deals with

the question of the practical use of these instruments, i.e., their ability to perform the parts that Bach assigned to them. The approach to this question consists of a statistical analysis of the fourteen movements known to be assigned to the tirarsi instruments by Bach, and a statistical determination of the feasibility and facility of the instruments in the performance of these parts.

The final part of Volume I consists of an evaluative analysis of the cantata parts assigned to the tirarsi instruments. This section also includes analysis of cantata parts not specifically assigned to the slide instruments, but which contain passages which lie outside the capabilities of natural brass instruments of the period, and have therefore been attributed to the tirarsi instruments by Terry and others.

Volume II treats three specific problems concerning the Corno da tirarsi: 1. The singularity of the term Corno da tirarsi in the works of J. S. Bach. 2. Paucity of information regarding the horn in the period 1600-1750. 3. Bach's peculiar horn nomenclature. Bach specified the use of the horn by a variety of names, i.e., Corno, Cor de chasse, Corno da caccia, Corno par force, Lituus, and Corno da tirarsi. This nomenclature leads to the assumption that different names meant different horns, and that Bach had specific reasons for their use. However, no writer has yet clarified Bach's nomenclature. A better understanding of the nomenclature will perhaps add to the knowledge of the Corno da tirarsi.

In the final section of Volume II, findings concerning Bach's nomenclature, resulting from a study of the original manuscript photocopies, are discussed; creating possibilities for further research.

ABSTRACT

A PROGRAM FOR TEACHING MUSICIANSHIP IN THE FIRST YEAR OF CLASS STRING INSTRUCTION

Charles Lester Wentworth, Ed.D.
Washington University, 1978

This dissertation consists of teacher and student materials for the first year of class string instruction. The emphasis of this program is twofold: 1) student formation of concepts in six basic dimensions of music: a) Pitch, b) Rhythm, c) Dynamics, d) Timbre, e) Form, f) Style; and 2) development of traditional performance skills.

An eclectic philosophy of music education was developed, based on current educational and music educational thought. From this philosophy criteria were developed to evaluate existing class string methods. No existing methods were found which adequately met these criteria in terms of developing conceptualization by the student.

Fifty-one teaching strategies and nine evaluative strategies were formulated with an emphasis on developing conceptualization. The students were presented with basic skills of string instrument playing and information about music which were then used to help the student form concepts about pitch, rhythm, timbre, dynamics, form, and style which may be applied to all music. The students performed, analyzed, and composed for the purpose of arriving at and making use of musical concepts concomitantly with improvement of performance skills.

In order to ascertain that conceptualization was taking place, an identical aural pre-post test was developed and administered to the author's beginning fifth grade string students. The pre-post tests were tape recorded and required the students to make conceptual judgments about musical examples based on the dimensions of

music. There was an average gain of fifteen correct answers (27%) from the pretest to the posttest. It should be emphasized that the pre-post test was designed only to measure conceptualization. No measure was made of performance ability or knowledge. The intent of the pre-post test is simply to present evidence that this method does produce positive results in the student's ability to conceptualize about the dimensions of music.