

379  
N81  
No. 3543

EXERCISES FOR PREPARING SINGERS TO PERFORM  
CONTEMPORARY CHORAL MUSIC

THESIS

Presented to the Graduate Council of the  
North Texas State University in Partial  
Fulfillment of the Requirements

For the Degree of

MASTER OF MUSIC

By

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Denton, Texas

August, 1967

## PREFACE

This treatise has been prepared largely because of an increasing interest in contemporary music and an awareness on the part of many music educators of its merits in the curriculum of public schools and colleges. Since contemporary music is a controversial subject among directors, it has become necessary to search for specific, positive approaches to the teaching of contemporary music in high school.

Breaking away from the traditional and familiar is often painful and carries with it risks. Although the time-honored rhythmic patterns such as 2/4, 3/4, 4/4, and 6/8 are utilized in contemporary music, many new variations merge with the old to present obstacles.

Some of the limiting factors in the performance of contemporary music are the abrupt transition from tonality to a feeling of non-tonality or lack of a tonal center, from a sense of consonance to a feeling, in many cases, of unresolved dissonance. In addition, ever-changing meter signatures present great performance problems to singers in general.

Tonality has not been abandoned, but the contemporary idioms break the bonds of a single tonality and substitute shifting tonal centers.

Harmony has been enlarged by adding more tones to the traditional chords. Secundal, quartal, and quintal harmonies are more frequently used in twentieth-century music, thus distinguishing it to some extent from nineteenth-century music. These new harmonic devices have sometimes presented extreme dissonance, thus creating great tension in music.

In order to accept and appreciate contemporary music, it is necessary that the director comprehend the new musical idioms and possess an aural understanding of unusual melodies and harmonies. Through his understanding and desire to keep pace with an ever-changing environment, he may stimulate students to accept, enjoy, question, and challenge not music alone, but all areas of learning.

Feeling the need for logical vocal exercises to be used to aid in overcoming difficulties that appear in understanding and performing contemporary music, a series of vocal exercises (rhythmic, harmonic, and melodic) has been devised. It is hoped that through the use of these exercises directors and students may better understand contemporary music. It is also hoped that the exercises will serve as a vehicle to encourage increased performance of twentieth-century music.

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## CHAPTER I

### STATEMENT OF THE PROBLEM

#### The Purpose

The purpose of this study was to identify compositional techniques used in contemporary choral music and to suggest exercises that might be used to prepare high school choirs for performing the music.

#### Specific Problems

Analysis of the general problem led to subordinate questions, or sub-problems which are stated as follows:

1. What specific compositional techniques are used by twentieth-century composers and in what choral compositions are these techniques found?

2. What vocal exercises might be used by high school directors with their choirs to help students improve their abilities to perform contemporary choral music?

#### Definition of Terms

The phrase "compositional techniques" refers to rhythmic, harmonic, and melodic practices most commonly used in contemporary music.

The term "contemporary music" refers to music written in the style characteristic of the mid-twentieth century.

These styles or idioms are as follows:

- a. Tendency away from four or eight measure phrases.
- b. Rhythmic freedom including jazz syncopation, multi-rhythms, general loosening of traditional patterns of meter and accent.
- c. Freedom in key relationships.
- d. Deliberate ignoring of traditional tonal centers, with departure from traditional practices of harmony and counterpoint.
- e. Exploitation of musical values inherent in unresolved dissonance and non-chordal tones.
- f. Tendency towards free structure as opposed to classic forms (1, p. 3).

The phrase "choral compositions" refers to music which contains examples of compositional techniques common in much contemporary music. (See Appendix B for list of compositions included in study.)

The term "vocal exercises" refers to rhythmic, harmonic, and melodic studies devised to aid the high school choir in sight-reading and aural perception of the new music.

#### Delimitations

The study will be limited to various melodic, rhythmic, and harmonic techniques and exercises ranging from easy to

difficult. The capabilities of high school singers will be kept in mind concerning range, musicianship, and interest.

This study was limited to music for high school mixed choir and did not include music for boys' choir or girls' choir.

#### Basic Hypothesis

The basic hypothesis of this study was that special vocal exercises can be devised for high school singers.

#### Basic Assumption

The basic assumption for this study was that many contemporary composers use similar techniques; therefore, analysis of certain selections would provide a general understanding of most contemporary choral music.

#### Need for the Study

Very few books and articles have been written concerning the educational methods of contemporary music in the public schools. There is little or no mention of the subject in most music-education texts. Is this subject so evasive or controversial that it should not be discussed? Is this music so poor that it cannot be used to educate our youth of today? Many people cast this music aside, not realizing its educational values. People who are opposed to twentieth-century

music are denying future music educators a segment of music which will perhaps be the most significant educative force in musical history. "For us to deny today's music a role in the pursuit of learning is to not keep faith with the art itself" (2, p. 46).

In recent years more has been done to encourage the use of contemporary music in public schools. In 1959 the Ford Foundation, along with the National Music Council, awarded fellowships of about five thousand dollars each to twelve young American composers who were assigned to high schools around the country. It was intended that these young composers enrich the secondary school musical repertoire by composing works specifically for school choruses, orchestras, and bands. During the past six years this program has grown from twelve composers and about sixty thousand dollars to a total of over forty composers and over one million dollars. Also since 1959 money has been allotted for summer workshops throughout the country designed specifically for music educators and composers. These workshops enable the composers to expose their work to educators and to encourage its use.

Even though the Ford Foundation, National Music Council, and the Music Educators National Conference are making

outstanding progress, a vast majority of schools and music educators are failing to be reached.

To be eligible to receive a young composer for a school system, that system must have an orchestra, a choir, and a band. The performance abilities of these groups must be above average. It is also desirable for the city to have a community orchestra. These qualifications limit many schools that have outstanding choirs and bands but do not maintain a string program. What can be done in these schools to encourage the use of contemporary music?

The first step is to examine the reasons why contemporary music is being avoided in many secondary schools. One problem confronting the music educator is his lack of understanding concerning twentieth-century idioms and styles. In many colleges and universities the music education student is receiving traditional college theory training with little or no emphasis on twentieth-century melody and harmony.

Pianists, singers, violinists, public school teachers, and musicologists are still led up to the middle of the nineteenth century in music theory and turned out with no further knowledge except that which may be obtained at the end of a general music history course. And most of these musicians will live in the twenty-first century (3, p. viii).

Performing twentieth-century music is one of the most important phases in learning to understand it; however, many

colleges are not programming contemporary literature because of its technical difficulties and the lack of time to overcome these difficulties. Thus the music student is deprived of the inherent educational value of twentieth-century music.

Dissonant melodies, harmonies, difficult intervals, and rhythmic complexities present great performance problems for most secondary school performing groups. It must be remembered that many of the students have had little or no musical training. Others have only been exposed to the Renaissance, Baroque, and Romantic idioms. The new dissonances of modern music certainly present far greater aural difficulties than the earlier periods of music history. An acquaintance and knowledge of these performance problems will be the main purpose of this paper.

Upon completion of this study and with logical use of the prescribed exercises, it is hoped that students and teachers will more fully understand music of the twentieth century and become aware of its educational merits through increased musical performance.

#### Plan for this Report

In Chapter Two, a brief historical background is presented. The background will trace the mainstreams of musical styles and trends leading into the twentieth century. Chapter

Three is concerned with the analysis of compositional techniques that are common in much twentieth-century music.

The Music Educators National Conference publication on contemporary music documentation was the key source for selecting the music to be analyzed in Chapter Three. Rhythmic, harmonic, and melodic techniques are all analyzed and illustrated to show the new trends of today's music.

In Chapter Four, a series of exercises is presented to introduce teachers and students to the changes in styles and techniques of twentieth-century music. These exercises should also increase the aural perception of students and teachers by presenting dissonant harmonies and melodies. The exercises are merely a sampling of ideas that can be devised to help students become aware of the changes of today's music. They should not be considered comprehensive, but only suggestive of further studies and exercises.

Chapter Five presents a summary, conclusions, and recommendations resulting from the research. Recommendations are directed toward college theory teachers, choral directors, researchers, publishers, and composers.

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## CHAPTER II

### HISTORICAL BACKGROUND

In tracing the evolution of twentieth-century idioms, styles and techniques, it is necessary to study a brief historical development of music and these contemporary traits.

#### The Christian Era

The Christian Era (200 A. D.-1300) encompasses the development of monophonic music. Gregorian chant or plainsong, which was the liturgical chant of the Catholic church, was the most important form of music during the Christian Era. The name "Gregorian chant" is thought to be derived from Pope Gregory, who collected and organized these chants during the sixth century A. D. Gregorian chant was monophonic, usually written for one voice or one voice and chorus. Its rhythm was very free and irregular, usually unaccompanied, and very modal (based on the eight church modes).

"The Church modes (ecclesiastical modes, or simply modes) are the organizational basis for the Gregorian chant and of early music till about 1600 in general" (1, p. 145). Researchers now agree, however, that the chants were in existence long before the theory of the eight church modes; thus

the modes were adopted to fit the chants. This explains many discrepancies between the theory and practice. In music from 800 to 1500 only the first eight modes were known, and for the study of Gregorian chant, only these eight are needed. "The series of twelve modes first appeared in Glarean's Dodekachordon, published in 1552" (1, p. 146).

Secular music was not as highly organized as plainsong. Little secular music has been found dating earlier than the tenth century. It was more rhythmic, encompassed a wider range, used vernacular language, and was not strictly modal. In France between the eleventh and thirteenth centuries, the Troubadours and Trouveres were possibly the most important singing groups. From these two groups a large body of secular music has been preserved. The German Minnesingers were an outgrowth of the French Troubadours and Trouveres. Later, (the fourteenth to the sixteenth century), the Meistersingers continued the tradition of the Minnesingers.

"The earliest form of polyphony was called organum which originated in the ninth century" (1, p. 539). Organum is the practice of adding a second part to the plainsong a fourth or fifth apart, above or below, moving parallel to the cantus firmus. There are several types of organum that developed between the ninth and thirteenth centuries: Parallel organum

(ninth and tenth centuries), free organum (eleventh and early twelfth centuries), melismatic organum (twelfth century) and measured organum (before and after 1200). During the twelfth century organum had developed markedly. The use of more than two parts, use of parallel and contrary motion, and crossing of voices introduced the Ars Antiqua.

#### The Ars Antiqua

During the Ars Antiqua (twelfth and thirteenth centuries), many innovations came about in the development of polyphony. Unisons, fourths, and fifths were still used as perfect consonances, but intervals of the third and sixth were used more frequently than before. Triple time was used almost exclusively, and vocal dissonance characterizes this period. Probably the most important musical form that developed was the thirteenth century motet or Paris motet. This form was written for three parts, the tenor being the lowest. The tenor sang the plain-song in a slow rhythm while the two upper voices sang different rhythms, usually in faster values. Perhaps the most important composer during the Ars Antiqua was Leonin, a prominent organum composer. He was associated with the Notre Dame school in the mid-twelfth century. His successor in the late twelfth and early thirteenth century was Perotin.

### The Ars Nova

"The Ars Nova represents a crisis in musical history comparable in many ways with the crisis of the first half of the twentieth century, and composers ranged themselves into two opposing camps: the conservatives, and the moderns" (2, p. 232). Guillaume De Machaut (1300-1377) was probably the most influential composer of the Ars Nova. He abandoned cantus firmus techniques and developed what might be called melody with accompaniment. In Machaut's harmony, thirds and sixths were admitted more frequently as consonant intervals. The use of dissonance reminds one of the dissonance of Hindemith and other modern composers. The bold new use of rhythm also reminds one of modern day rhythms. "In the late fourteenth century, especially, the rhythmic structure adopts a complexity which is unparalleled in the entire history of European music" (1, p. 57). A very important musical form during the fourteenth century was the madrigal, which was a secular form. It was usually a two-part composition, one part being very fluid, with a slower moving lower part often played on an instrument. Other popular secular forms during the Ars Nova were the caccia and the ballata.

### The Renaissance

During the fifteenth century, the development of polyphony shifted from France and Italy to the Netherlands. The main innovations took place in the Burgundian and Flemish schools. There is a marked difference between that of the Burgundian school (first half of fifteenth century) and that of the Flemish school (second half of fifteenth century). The Flemish school probably exerted the heaviest influence on the development of Renaissance polyphony in the sixteenth century. "The Flemish school is perhaps the more important because the techniques of polyphony established by its composers were the basis of style and form for the entire sixteenth century in sacred vocal polyphony" (3, p. 31). The use of four-voice polyphony, the adding of a bass part to give balance, and the use of canon were all innovations during this period. Main composers of the Flemish school include Ockeghem, Obrecht, Deprez, Mouton, and Isaac.

### The Baroque

Solo song, opera, oratorio, cantata, and recitative are some of the forms that developed during the Baroque. Renaissance music (polyphony) prevailed during the Baroque, especially in the Roman schools, but at the culmination of the Baroque a new style developed called the "Rococo," which

was a lighter, prettier style than the impressive grandeur of the true Baroque.

During the Baroque, secular music became more popular because of the great interest in music on the part of the nobility. Also instrumental music gained equal importance with vocal music, which had not been the case in previous years. Homophonic developments took place during the Baroque, but did not replace polyphony, which continued to develop.

Major and minor key feeling was becoming more apparent although the church modes still held influence throughout the period. The breaking down of modality came when new chord structures and chord progressions were evident. These innovations tended to overshadow the old contrapuntal approach.

Structural design also began to take shape during the Baroque period. The sonata and concerto enjoyed a fast growth. Improvisation and ornamentation were also popular during the period. Tonic and dominant chords along with four-bar phrases, were also becoming evident.

The Baroque period is often called the figured bass period. It was a new device that prevailed during the period. It was a kind of shorthand in which chords were indicated by placing numbers below the bass line played by a keyboard instrument. "This improvising art of realizing a figured bass

was highly developed during the Baroque period and has since been lost" (3, p. 72).

"In a way, the Baroque period is the most international period in music history, with Italy, Germany, and France competing on almost equal terms, and England being a good second. No other period can boast of a similar variety of forms, nor of an equal number of great composers, nor of a summit comparable to that represented by the name of Bach" (1, p. 336).

### The Classical

The Classical period, which encompasses the years 1750-1820, is marked with monumental events in musical history. During this period formal structure became very evident with the advent of the classical sonata form. Melodies were written in shorter phrases unlike the long melodic lines of the polyphonic period. The harmonic structure was very simple and continued to be so until Beethoven. The broken-chord accompaniment (Alberti Bass) came to be popular. The old contrapuntal forms were slowly dying and were used very sparingly. Crescendo and diminuendo were being used much more. New orchestration and instrumentation were other innovations during this period, but perhaps the most significant milestone was the development of the already mentioned classical sonata form, which became the basis for all instrumental music during the classical period.

"Perhaps the most important single contribution of the Classical period is the symphony. It embodies not only a new formal principle, the classical sonata form, but also new concepts of orchestration" (3, p. 120). The piano also developed during the Classical period but did not replace the harpsichord and clavichord until the nineteenth century. The expansion of the music publishing business enabled more production of music than before.

Opera seria (Italy), opera buffa (Venice), opera comique (France), and the German Singspiel were all popular operatic forms during the Classical period. Sacred music did not develop as much as the other forms. Probably the most important oratorio composer was Haydn, whose oratorio The Seasons was perhaps one of the most popular. The four main composers of the Classical period were Gluck, Mozart, Haydn, and Beethoven.

### The Romantic

During the Romantic period many aspects of music changed. There was a wide diversity of styles among the composers. Emotional expression, sentimentality, and great personal feeling were reflected in the music of the nineteenth century. Because of this expression and sentimentality, the phrasing became less rigid than the strict classical phrasing. The important expansion of harmony saw the use of altered chords,



seventh and ninth chords, and much use of chromaticism. Basic key feeling was kept during this period, but signs of tonal obscurity became more and more evident, especially during the later part of the nineteenth century. The Wagnerian music drama was an important form that emerged during the Romantic period. Piano, orchestra, solo song with accompaniment, and opera were other main areas of importance. Religious music and secular music were fairly unimportant; however, the few things that were written assume a major role in the development of Romantic music.

Opera was a very important element in the nineteenth century, developing chiefly in Italy, France, and Germany. The most important figure associated with Romantic opera was Richard Wagner. His newly developed music drama was "a super-art-form (Gesamtkunstwerk) in which all the constituent arts are transfigured, sacrificing their individual identity and some of their special characteristics for the larger possibilities of development opened up by the new association" (1, p. 518). Wagner believed all areas of opera, such as music, poetry, and stagecraft, should be blended, without emphasis on any one area. He wrote his own librettos based on German folklore and the supernatural. His melodic style was characterized by much use of chromaticism. Much of his music

contains shifting tonal centers and the music itself is connected or unified by the extensive use of the leit-motif, which is the identification of personalities or recurrent ideas by the use of musical motives.

The art song, another important form that developed during the nineteenth century, was derived from the German art song (lied). Its popularity grew because of the great interest in German romantic poetry and the increasing popularity of the piano. The piano added much sonority and more adequate support than the previous keyboard instruments such as the harpsichord and clavichord.

"Impressionism was the first indication of a quickly growing antithesis against Romanticism and the musical tradition of the nineteenth century in general. The ensuing revolutionary tendencies, summed up under the term new music, embraces a variety of attempts, experiments, and aspects for which there is no parallel in the entire history of music" (1, p. 338).

### Impressionism

The name "Impressionism" was derived from a few late nineteenth-century painters whose techniques showed a veiled atmospheric impression rather than clear cut lines. Claude Debussy (1862-1918) produced the same impression in his music as a reaction against nineteenth-century romanticism. Seventh, ninth, eleventh, and thirteenth chords were used more as sonorities than as functional chords of earlier periods. "Debussy

chose to replace tonality with something that would do away with the harmonic limitations of the preceding period yet retain the spirit of tonality as a form building force. And to this end he did no less than to introduce, to reintroduce, melodic tonality into music" (4, p. 22).

### The Twentieth Century

"One of the most significant aspects of modern music concerns new concepts of tonality. At no time in the history of music have these concepts changed so radically as in the twentieth century" (3, p. 184).

Music of the twentieth century cannot be characterized by one style or trend only, for it is a composite of many styles.

Neomodality is not new to the twentieth-century musician and composer; this name merely emphasizes the reintroduction of the old church modes for new effects. They are not strictly modal in the pre-Baroque sense, but retain the old sound with the features of the modern style. Other innovations that effect tonality are these: (1) such new scale systems as the pentatonic, whole-tone, oriental, twelve-tone and others; (2) polytonality, which is "the use of two or more keys simultaneously" (3, p. 185); (3) atonality, which "implies a negation of tonality" (5, p. 37). Atonal music

has not completely dominated the music of the twentieth century, but has exerted a great influence. The principal technique of atonal music is the twelve tone system, sometimes called the serial technique or dodecaphonic music that was devised by Arnold Schoenberg in the 1920's. Other composers closely associated with this system are Alban Berg, Anton Webern, and Ernst Krenek.

Harmony, like tonality, also expanded during the nineteenth century, and in the twentieth century it has grown to be so radically different that by the traditional style of analysis, much of it probably could not be analyzed. Chord construction in the twentieth century has become more complex by the addition of thirds, thus producing ninth, eleventh, and thirteenth chords. Even more dissonant chords are constructed by using quartal harmony (chords built in fourths), quintal harmony (chords built in fifths), and even secundal harmony (chords built in seconds), all of which appear frequently in contemporary music. Tone clusters are another form of harmony used by modern composers and consist of groups of adjacent notes sounded simultaneously. Principal users of this form were Charles Ives and Henry Cowell. Although there are many other types of chords and chord structures used in the twentieth century, they are too numerous to mention here.

Harmony has evolved to the point that the traditional principles of preparation and resolution have almost been abandoned for a freer form and a much wider use of dissonance.

Melody during the twentieth century has probably changed less than any of the other musical aspects, but some exceptions in this area are also evident. In twelve tone music the melodic progressions are disjunct.

Rhythm and meter in the twentieth century have assumed a far greater complexity than in previous periods of music history. Composers have striven to break the bonds of traditional rhythmic patterns by using signatures such as  $1/4$ ,  $5/8$ ,  $7/8$ ,  $10/8$  and many other combinations. Some have even reverted to the free-rhythm technique of plainsong to achieve a greater freedom of rhythmic style. Polyrhythmic music is the practice of using two or more time signatures at the same time, such as  $3/4$  against  $4/2$ .

Texture and sonority are other distinguishing factors of contemporary music. Twentieth-century texture as related to the neo-classical style assumes a contrapuntal (polyphonic) character. In general the sonority of twentieth-century music, as opposed to the rich sounds of the preceding century, is light, clear, and transparent. This type of sonority is produced by wide spacing of tones, use of higher and lower registers, and fewer tones sounding simultaneously.

Form in the twentieth century has not been abandoned, but it has become more obscured because of new tonal, harmonic, rhythmic, and melodic materials. Many of the older forms from previous centuries have been reintroduced, such as the fugue, suite, and passacaglia.

In the brief historical background presented in the preceding pages, no attempt has been made to research the history of music in depth, but merely to present an overall view relative to the development of forms, styles, and techniques leading from the Christian era to the present.

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## CHAPTER III

### ANALYSIS OF CONTEMPORARY CHORAL MUSIC

In order to devise exercises to help high school singers perform contemporary music more ably, it was necessary to locate and analyze the rhythmic, harmonic, and melodic complexities of the music.

#### Rhythm

Twentieth-century music exhibits many changes and additions to the music of previous centuries. One of the most dramatic changes or additions is rhythmic freedom.

Multimetric music is a favorite device of many contemporary composers. This term refers to music in which there are ever-changing time signatures in consecutive measures, as illustrated in the following example. One should notice that each measure is marked with a different time signature. This gives the music uneven feeling. One should also notice the accents. If students keep the eighth note steady and emphasize the accents, the music would be sung rhythmically correct. There are many other examples of multimetric music. Students should be encouraged to seek



rhythmic complexities in other music and become aware of the ever-changing meter signatures.

Now the king up - on the green Shall choose a girl to be his queen.

*f* Now the king up - on the green Shall choose a girl to be his queen...

*f* Now the king up - on the green Shall choose a girl to be his queen...

Now the king up - on the green Shall choose a girl to be his queen.

La la la la la la la Leader out his bride to be. *mp*

La la la la la la la Leader out his bride to be. And *mp*

La la la la la la la Leader out his bride to be. And

La la la la la la la Leader out his bride to be.

Figure 1--"Walking On The Green Grass " (10, p. 3)

When two or more different time signatures are employed simultaneously, the result is called polymetric music, such as this example taken from Leonard Bernstein's Kaddish Symphony Number Three. Notice that almost every vocal line is written in a different time signature and at a different tempo marking.

**Vivace** ♩ = 108

**Soprano**

A-men, A-men, A - men, A - men, A-men, A - men, A - men, A - men,

**Presto possibile** ♩ = 176

A-men, A-men, A-men, A-men, A - men, A-men, A-men, A-men, A-men, A -

**Alto**

**Moderato** ♩ = 80

A - men, A - - (ha)-men, A-(ha)men, A - (ha)-men, A-men, A-men, A -

**Moderato** ♩ = 96

A - men, A - men, A - men, A - men, A - men, A men,

**Tenor**

**Lento** ♩ = 60

A - men, A - men, A - men, A - - men, A - men,

**Alla marcia** ♩ = 120

A - men, A-men, A-men, A - men, A-men, A-men, A - men, A-men, A -

**Bass**

**Jazzy** ♩ = 132

A-men, A - men, A-men, A-men, A-men, A - men, A-men, A-men,

**Andante** ♩ = 72

A - - men, - A - men, - A - men, - A - men, - A - -

*fff*

*fff*

Figure 2--Kaddish Symphony Number Three (3, p. 31)



Francis Poulenc creates an interesting technique by placing the rhythmic emphasis on the unaccented syllables of the text, as illustrated in the two following examples.

**Allegro maestoso** ♩ = 92 **ff**

**SOPRANI**  
Ho-di-e Christ-us na-tus est

**ALTI**  
Ho-di-e Christ-us na-tus est

**TENORI**  
Ho-di-e Christ-us na-tus est

**BASSI**

Figure 4--Hodie Christus Natus Est (15, meas. 1-2)

**Un peu plus allant** ♩ = 72

**3** **SOPRANOS**

**MEZZOS**

**TENORS**

**BASSES**  
*mp*

Glo-ri-a in ex-cel-sis De-o  
Glo-ry be to God in high-est heav'n,

Figure 5--Gloria (15, meas. 3-4)

Many twentieth-century composers are writing music without meter signatures and bar lines in order to stress the rhythmic relationship of notes to one another. This technique allows the composer to free himself of bar lines and to rely on accents or accented note sequences, as demonstrated in Aaron Copland's "Lark." In the example the eighth note is the underlying beat. This type of rhythmic treatment creates a very disjunctive feeling.

The image shows a page of a musical score for the piece "Lark" by Aaron Copland, specifically measures 93-98. The score is written for a vocal ensemble and piano. The vocal parts are Soprano I, Soprano II, Alto, Tenor I, Tenor II, and Bass. The piano part is at the bottom. The tempo is marked "ff marcato" and the time signature is "♩ = 120". The lyrics are: "To hear thy three-fold wel-come in the air, To see all daz-zle af-ter long de-". The score is characterized by a lack of traditional bar lines and meter signatures, instead using accents and note sequences to create a disjunctive feeling. The piano part features a complex rhythmic pattern with many beamed notes and rests.

Figure 6--"Lark " (7, meas. 93-98)

The rhythmic styles and techniques of twentieth-century music are too numerous to evaluate here. The examples given should demonstrate the rhythmic problems encountered in the music.

In choral music suitable for high school performance there was little evidence of polymetric rhythms. In most instances music containing this technique was too difficult to be performed by high school students. The displaced bar line was used sparingly in the music that was analyzed, but in some instances it did occur.

The most widely used technique was the lack of meter signatures and multimetric music. Many of the compositions examined did not contain meter signatures. The rhythms were written in strict relationship of one note to another as was demonstrated earlier. The ever-changing meter signatures were used most often in the music analyzed, the hypothesis being that multimetric music is the most characteristic departure from traditional rhythm.

The next sections of this chapter will deal with the analysis of contemporary harmonic and melodic techniques. The same procedure used in the section on rhythm will be used concerning the analysis and illustration of these compositional styles.

## Harmony

The nineteenth century brought about a modification and expansion of harmonic concepts. These modifications, continuing into the twentieth century, lead to harmony that defies analysis.

Until the twentieth century, most chords were constructed by the superimposition of thirds, such as triads containing two thirds, one major and one minor. Chord construction today is much more complex. Additional thirds have been added, creating ninth, eleventh, and thirteenth chords, making the music more dissonant. An interesting example of parallel seventh chords is this composition by Edward Canby. Notice that all women's voices are moving in parallel thirds.

have to go, it's been just di-vine, we love your place, how do you do it? So  
 glad you came, it's been loads of fun, so nice of you, do come a-gain. It's  
 have to go, it's been just di-vine, we love your place, how do you do it? So  
 glad you came, it's been loads of fun, so nice of you, do come a-gain. It's  
 long, so long, good by, good night, so  
 long, so long, good by, good night, so

Figure 7--"The Interminable Farewell " (4, meas. 29-32)



Adding thirds to chords was one of the first changes in contemporary music, but soon new intervals were being used in chord construction. Composers were using quartal harmony (chords built on fourths), quintal harmony (chords built on fifths), and even secundal harmony (chords built on seconds). These new chords present definite problems to singers due to their sometimes extreme dissonance.

The following examples are not dissonant, but at times present tuning problems. The first example is a quartal texture. Notice the women's voices are a perfect fourth apart, moving parallel so that the result sounds like organum.

The musical score consists of four staves. The top three staves are in treble clef, and the bottom staff is in bass clef. The lyrics are: "lift-ed up their voice. and- praised the Lord,- when they lift-ed up their voice- and- praised the Lord, when they praised the Lord, \_\_\_\_\_ and praised the Lord, \_\_\_\_\_". The score illustrates a quartal texture where the voices move in parallel motion, creating a sound similar to organum. A dynamic marking of *f* is present in the bass staff.

Figure 8--"Behold I Build An House " (8, meas. 118-119)

In the next example, which is quintal harmony, all voices are written a fifth apart and generally move contrary to one another. Notice the alto and tenor voices inter-weave to create major and minor seconds, making their lines harder to sing and more dissonant.

**Con spirito**

Up, — 0 my soul, and blesse the Lord. 0

Up, — 0 my soul, and blesse the Lord. 0

Up, — 0 my soul, and blesse the Lord. 0

Up, — 0 my soul, and blesse the Lord. 0

This musical score is for a four-part setting of 'Up, Oh my soul, and bless the Lord.' It is marked 'Con spirito' and is in 3/4 time. The key signature has one sharp (F#). The score consists of four staves: soprano, alto, tenor, and bass. The lyrics are: 'Up, — 0 my soul, and blesse the Lord. 0'. The alto and tenor parts are written a fifth apart and move in contrary motion, creating a quintal harmony. The alto and tenor lines also interweave to create major and minor seconds.

God, — My God, how great, how

God, — My God, how great, how

God, — My God, how great, how

God, — My God, how great, how

This musical score is for a four-part setting of 'God, My God, how great, how'. It is in 3/4 time and has a key signature of one sharp (F#). The score consists of four staves: soprano, alto, tenor, and bass. The lyrics are: 'God, — My God, how great, how'. The alto and tenor parts are written a fifth apart and move in contrary motion, creating a quintal harmony. The alto and tenor lines also interweave to create major and minor seconds.

Figure 9--"Up Oh My Soul" (18, meas. 1-5)

Parallel major and minor seconds are difficult to sing unless they can be resolved quickly, as in a suspension. This example would seem very consonant and simple to one at first glance, but notice that the major and minor seconds occurring between the alto and tenor to make the line dissonant are very difficult to sing.

The musical score consists of five systems. The first system contains the vocal parts: Soprano, Alto, Tenor, and Bass. The Soprano part begins with a dynamic marking of *mf* and ends with a *p* marking. The lyrics are: "Fair as a star, when on-ly one is shin-ing in the sky. She". The Alto part also begins with *mf* and ends with a *p* marking. The lyrics are: "Fair as a star, when on-ly one is shin-ing in the sky." The Tenor part begins with *mf* and ends with a *p* marking. The lyrics are: "Fair as a star, when on-ly one is shin-ing in the sky." The Bass part is mostly silent, with a few notes. The second system contains the piano accompaniment, with the Tenor part indicated in the bass clef. The piano accompaniment features a melody in the right hand and a bass line in the left hand.

Figure 10--"She Dwelt Among Untrodden Ways" (5, meas. 17-20)

Added tones or non-chordal tones is a term used to describe notes or tones added to otherwise conventional chords, such as this example by William Walton. Observe the perfect major and minor triads used in the soprano and alto against the non-chordal note in the bass line.

The musical score consists of five systems of staves. The first system is for Soprano, with lyrics "Where does the uttered music go". The second system is for Alto (1st and 2nd), with the same lyrics. The third system is for Tenor, which is empty. The fourth system is for Bass, with the same lyrics. The fifth system is for Piano, marked "(for rehearsal only)". The tempo is "Slow" and the dynamics are "p". The score is in 2/4 time and features various time signatures (2/4, 3/8, 2/4) and key signatures (one sharp, one flat). The piano part shows chords with non-chordal notes in the bass line.

Figure 11--"Where Doth the Uttered Music Go" (21, meas. 1-5)

The use of mixed chords or polyharmony is a frequently used device of present-day composers. Polyharmony is the use of two or more different chords sounding simultaneously, such as these two examples. In the first example, the composer uses a c-e-g chord in the treble voices against a b-d#-F# chord in the lower voices. The second example by Charles Ives, is written in two different keys, the treble voices being in the key of C and the men's voices in the key of G minor. These two keys sung together present a very close dissonant harmony almost resembling tone clusters.

The image shows a musical score for the first movement of "Vision of Isaiah" by Charles Ives, measures 273-274. It consists of four vocal staves and a piano accompaniment. The vocal staves are marked *subito ff* and contain the lyrics "Ho - - - ly, ho - - ly". The piano accompaniment is marked *Allegro moderato* (♩ = 126) and *subito ff*. The score illustrates polyharmony, with the vocal parts in different keys (C major and G minor) and the piano accompaniment providing a complex harmonic background.

Figure 12--"Vision of Isaiah" (1, meas. 273-274)

Andante Maestoso

CHARLES E. IVES

SOPRANO  
*mf*  
God be mer-ci-ful un-to us, And bless us; And cause his face to

ALTO  
*mf*

TENOR  
*mf*  
God be mer-ci-ful un-to us, And bless us; And cause his face to

BASS  
*mf*

PIANO  
(For Rehearsal Only)

shine up - on us; That thy way may be known up - on earth, Thy sav - ing

shine up - on us; That thy way may be known up - on earth, Thy sav - ing

Figure 13--"Sixty-Seventh Psalm" (11, meas. 1-9)

Chord progression as taught by traditional music theory texts has been abandoned in much of today's music. The unconventional root progressions of twentieth-century music have created a great variation of shifting tonal or chordal centers, which abandons the feeling of one key. It allows the composer to free himself from the traditional chord progression, thus adding more dissonance into music.

The following example seems to have a complete negation of a tonal center, moving from chord to chord following no apparent rule.

John Keats *Poco lento*  $\text{♩} = 63$  Carlos Chávez

*p molto legato e tenuto sempre* *mp*

Soprano  
O soft em - balm - er of the still mid - night! Shut - ting, -

*p molto legato e tenuto sempre* *mp*

Alto  
O soft em - balm - er of the still mid - night! Shut - ting, -

Tenor  
Shut - ting, -

Bass  
Shut - ting, -

*Poco lento*  $\text{♩} = 63$

Piano  
(Only for rehearsal)  
*p molto legato e tenuto sempre* *mp*

Figure 14--"Three Nocturnes" (6, meas. 1-9)

[A] *mp sempre*

with care-full fin-gers and be - nign, Our gloom-pleased eyes, em-

*legato e tenuto sempre* *mp sempre*

with care-full fin-gers and be - nign, Our gloom-pleased eyes, em-

*legato e tenuto sempre* *mp sempre*

with care-full fin-gers and be - nign, Our gloom-pleased eyes, em-

*mp sempre*

*ced. pochiss. . . . a tempo*

bow-ered from the light, En - shad-ed in for - get - ful - ness di - vine;

bow from light - shade in get ness vine;

bow-ered from the light, En - shad-ed in for - get - ful - ness di - vine;

bow from light - shade in get ness vine;

*ced. pochiss. . . . a tempo*

Figure 14--(Cont.)



The continuous evolution toward freer use of dissonance has seemed to culminate during this century. The former principle of chord preparation and resolution has been forsaken to a certain degree. As can be seen in this piece by Ralph Vaughn Williams, the alto never resolves to the F major chord held by the other voices.

The musical score consists of six staves. The top four staves are vocal parts, and the bottom two are piano accompaniment. The lyrics are: "ding dong, bell, ding dong, bell." and "niente". The piano part includes dynamic markings like "ppp" and "p".

Figure 15--"Three Shakespeare Songs" (22, meas. 50-52)

Another illustration of unresolved dissonance is shown in this example. Aside from the unresolved final chord, many other difficulties appear in the music. Notice the chromaticism used in the first measure between the alto and tenor voices. Then in the second measure the same two voices move parallel in perfect fourths. The final difficulty is evident in the soprano and alto voices. The intervals these two voices sing are very difficult: soprano, major seventh; and alto, diminished fifth.

The musical score consists of five staves. The top four staves are for vocal parts: Soprano, Alto, Tenor, and Bass. The bottom staff is for piano accompaniment. The lyrics are: "As if Fate had not bled him with her knife!". The score includes dynamic markings of *f* and *ff*, and an *accel.* instruction. The final chord is marked *ff* and is unresolved.

Figure 16--"Sea Charm," No. 7 (13, meas. 15-16)

Contemporary composers trying to achieve new ideas and effects have at times reverted to the earliest types of composition. In the following example the first soprano and bass lines are moving in parallel organum. The only difference in this writing and early organum is the distance between the two melodies. They are two-and-one-half octaves apart.

The image shows a musical score for three staves. The top staff is a soprano line with the lyrics "et e . ru . di . tos cor . de in sa . pi . en . tia .". It begins with a dynamic marking of *rfz p* and a *f* accent. The middle staff is a tenor line with the word "Toum!" and a dynamic marking of *rfz p*. The bottom staff is a bass line with the lyrics "et e . ru . di . tos cor . de in sa . pi . en . tia .". It begins with a dynamic marking of *rfz p* and a *f* accent. The soprano and bass lines are connected by large, horizontal, oval-shaped lines, indicating that they move in parallel motion. The tenor line is mostly silent, with only the word "Toum!" written on it.

Figure 17--Bendita Sabedoria, No. 6 (20, meas. 5-7)

Harmonic practices of twentieth-century music are too diverse to single out any one predominant technique. All of the examples illustrated in this section were found quite frequently in all the music examined.

## Melody

Although the linear aspect (melody) has changed in the twentieth century, its change has not been as abrupt as that of rhythm and harmony.

Melody in contemporary music may take various shapes. It may be pointillistic (fragmented and disjunct), angular (leaping in opposite directions), dissonant (progressing by dissonant intervals), or, in some cases, typical of nineteenth-century melody.

In search for new melodic effects, many composers have reverted to the use of the old church modes, pentatonic scales, Gregorian chant, and even to the extreme modern contrapuntal music where the melodic element is completely dominant, as during the Renaissance.

The type of melodic materials used during this century is limitless, but in the following examples the mainstream of melodic tendencies will be shown.

"When people accuse modern music of having abandoned melody, what they mean is that it has abandoned the familiar landmarks on which they rely to recognize melody" (12, p. 20).

Fragmentation is another term for pointillism in which the melody uses wide dissonant skips up and down. Such an example is this from Alban Berg's opera, "Wozzeck."

## Figure 18--"Wozzeck" (2)

Fragmentation (pointillism) is not used in choral music as much as in vocal music and orchestral writing; however, much has been written in the choral field and the trend is being rapidly explored. Chief proponents are Webern, Berg, and Schoenberg.

New and old scale systems are being used in music today, such as this piece based on a five note scale, F,G,A,C,D<sup>b</sup> (Pentatonic scale).

Andante misterioso

SOPRANO I  
Ding, ding, ding,

SOPRANO II  
Ding, ding, ding,

ALTO  
Ding dong, bell, ding dong, bell, -

TENOR  
Dong, — dong, — dong, —

BASS

*p*

Of his bones are coral

made; ————— Those are

pearls that were his eyes: —————

Figure 19--"Three Shakespeare Songs" (22, meas. 1-14)

Chromatic scales or progressions are very dominant in today's music. In this example notice the soprano lines move chromatically. They also move in a descending direction, making them doubly difficult to sing.

*subito ff*

The musical score consists of five staves, each representing a different voice part. The music is in 3/4 time and features a chromatic descending scale in the soprano lines. The lyrics are: ex - cla - ma - vit Je - sus. The score is marked *subito ff* (subito fortissimo).

Figure 20--Tenebrae Factae Sunt (16, meas. 5-6)

Although the major-minor system of tonality has been obscured during the twentieth century, many composers are using minor scales of all forms, such as this example by Bernard Heiden. The tenor line carries an F# pure minor scale, with the other voices picking up the fugue in other keys.

45

From think-ing that great courts im - mure all or no  
 — or no hap - pi - ness, hap - pi - ness, hap - pi -

50

From think-ing that great courts im -  
 From think-ing that great courts im - mure all or no hap - pi - ness,  
 hap - pi - ness, hap - pi - ness, hap - pi - ness,  
 ness, hap - pi - ness, hap - pi - ness, great

Figure 21--"Divine Poems" (9, meas. 45-54)



Synthetic scale forms and the early church modes are additional materials twentieth-century composers are using for melodies. In the following example notice the enigmatic (irregular scale) scale used in the bass line. This scale is sung by all four voices at some time throughout the entire composition.

G. Verdi (1813-1901)  
Aus „Quattro pezzi sacri“

Moderato (♩=84) poco cresc.

Sopran  
A - ve Ma - ri - - - a, gra - ti - a ple - na, Do - mi - nus te - cum, be - ne - di - cta

Alt  
A - - ve Ma - ri - a, gra - ti - a ple - na, Do - mi - nus te - cum, be - ne - di - cta

Tenor  
A - - ve Ma - ri - a, - - - gra - ti - a ple - na, Do - mi - nus te - cum, be - ne - di - cta

Baß  
A - - - - - ve Ma - ri - - - - a,

Moderato (♩=84) poco cresc.

Figure 22--Ave Maria (19, meas. 1-8)

In Figure 23 an example of the composer's use of modes is clearly evident. Above the pedal point of the male voices, the soprano and alto lines move from the basic modality centered on A through the Dorian and Mixolydian modes.



As was pointed out earlier, melody has probably changed less in choral music than in any other medium. The most important change has been the breaking away from the traditional major-minor system of tonality. When performing contemporary music, singers must be aware of the interval relationships and sing each interval in relation to the other, not in relation to the tonic, sub-dominant, or dominant chords. Strength in this interval study will enable the singers gradually to break away from the traditional melodic relationship to chords.

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## CHAPTER IV

### PREPARATORY EXERCISES FOR PERFORMING CONTEMPORARY CHORAL MUSIC

In the preceding chapter an attempt has been made to discover and illustrate twentieth-century compositional techniques. The aim of this chapter, then, is to exemplify the differences between contemporary tonality and the major-minor system of tonality and to present vocal exercises to aid singers with the aural problems of twentieth-century music. No attempt has been made to present a comprehensive series of exercises, but merely a sampling of ideas that can be used to broaden high school singers' perception of modern rhythms, harmonies, and melodies.

These exercises are not meant to be used for sight reading, but for greater aural awareness of the new music.

#### Rhythmic Exercises

Twentieth-century rhythms present great performance problems to singers in general. Constantly changing meters, jazz syncopations, cross rhythms, and free rhythms are all frequently used in today's music and many singers have not

been exposed to these innovations of rapidly changing rhythms, meters, and tempos.

The rhythmic exercises found in Figure 24 should acquaint singers with the more difficult rhythms of the twentieth century. The first series of exercises contains fundamental rhythms. Each student with practice and help should be able to read at sight any of these fundamental rhythms. These beginning rhythms could be assigned as home work so that unnecessary time is not taken from class.

Once the group of singers have reached a certain degree of proficiency with the beginning rhythmic exercises, they then may be divided in half. Group one may read the first line while group two reads the second line, continuing likewise down the page. Later the groups may be subdivided into many groups, all reading separate lines simultaneously. This exercise creates very interesting cross rhythms. The director must at all times point out the effects of these strange-sounding rhythms and must also relate the rhythms in the exercises to the contemporary rhythms found in much of today's music. The students' awareness of such problems will possibly be a bridge to the increased performance of contemporary music. An ingenious director will find many ways to use these exercises and others to his advantage.

When the students have sufficiently studied the fundamental rhythms, they may turn next to the more complicated rhythms found in Figure 25. These exercises will not contain meter signatures. The eighth note will be the underlying beat and should be kept constant. Each note should be read in relation to one another; i.e. a half note receives twice as many counts as a quarter note. This procedure will enable the students to read note values instead of time signatures, which should help them become more familiar with the ever-changing rhythms in much of today's music. It should also encourage them to rely less on a strict 4/4 or 3/4 measure, but to be readily cognizant of the constant change.

The same procedure should be used for this rhythmic exercise as was used in the first section of fundamental rhythms. Each student should be proficient in reading the complete page alone. Then the group may be divided, with one half reading one line and the other half reading another line. Groups then may be sub-divided.

To reinforce the awareness of rhythmic changes that have occurred in twentieth-century music, the following familiar tunes have been altered slightly to demonstrate how composers have changed songs by merely modifying the fundamental rhythms. Students are encouraged also to find other melodies for alteration to demonstrate the change in twentieth-century melody.



The first exercise found in Figure 26 is the familiar melody of "Yankee Doodle." First, students should sing the conventional melody, then the exercise. The use of multi-metric rhythms in this basic example should make students fully aware of the term. From this exercise, many other familiar melodies may be altered in the same fashion. Students are encouraged to create other exercises.

Rhythmic emphasis on the wrong words of a song can be best demonstrated in the example found in Figure 27. The melody is "Take Me Out To The Ball Game." As can be seen, while singing this exercise, the words seem to fall on the wrong notes. At first it will be difficult to comprehend the new sound and rhythm, just as contemporary music is not understood the first time performance is attempted; but students will get used to its disjunct feeling and enjoy singing it.

Polymetric music has already been described in Chapter Three. The best device to demonstrate its use is the combining of two or more familiar songs that contain different meter signatures.

The examples found in Figures 28-29 contain two familiar melodies, "Dixie" and "The Travelers Song." "Dixie" is written in 2/4 meter while "The Travelers Song" is written in 6/8 meter. Students should first sing each melody

separately; then the group may be divided, each half singing its respective melody simultaneously. The two melodies sung together will create an interesting cross rhythm effect of three notes against two. Many other melodies may be sung together to reinforce further the technique of polymetric music.

Another rhythmic technique used by earlier composers that is still being used in this century is the technique called augmentation and diminution. This style of composition refers to notes that are doubled (augmentation) in time value and halved (diminution) in time value.

The manipulation of the round found in Figures 30-31 should sufficiently explain this technique.

Once students become aware of the ever-changing rhythms of the prescribed exercises, they should set out to find these and other rhythmic problems in the music itself. It should be pointed out again that these and all other exercises contained in this study are not meant to be workbook exercises for contemporary music, but should be used to initiate students and directors into the musical changes that have come about in the twentieth century. These exercises, however, should enable students to understand the music of this century more fully and should also enable them to perform contemporary music more competently.

The next portion of this study will seek to introduce the students to contemporary harmonic idioms and techniques by presenting harmonic exercises.

60

1 2 3 4 5  
7 8 9 10 11  
13 14 15 16 17  
19 20 21 22 23  
25 26 27 28 29  
31 32 33 34 35  
37 38 39 40 41  
43 44 45 46 47  
49 50 51 52 53  
55 56 57 58 59  
61 62 63 64 65  
67 68 69 70 71

Figure 24--Traditional rhythm study

The image displays ten staves of handwritten musical notation, each containing four measures. The notation is a multi-metric rhythm study. Each staff begins with a measure marked with a '4' above it, indicating a 4/4 time signature. The following three measures in each staff are marked with '3', '3', '6', and '8' above them, indicating 3/4, 3/4, 6/8, and 8/8 time signatures respectively. The rhythmic patterns vary across the staves, featuring eighth notes, quarter notes, and beamed sixteenth notes. Some measures include rests or specific rhythmic groupings like triplets or eighth-note runs.

Figure 25--Multi-metric rhythm study

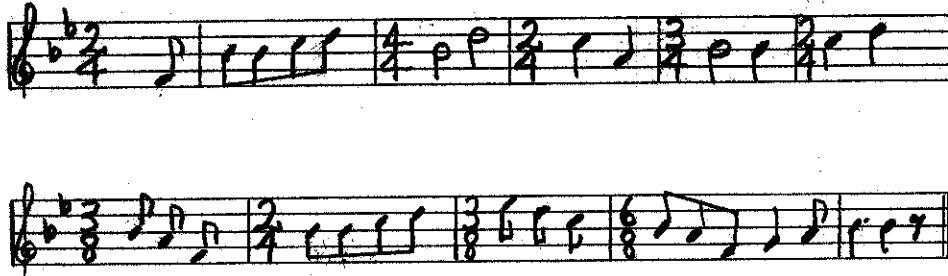


Figure 26--Multi-metric rhythm exercise

Take me out to the ball game. Take me out where the crowd is. Buy me some pea-nuts and crack-er jacks I don't care if I ne-ver get back, for its root, root for the home team. If they don't win its a shame for its one, two, three strikes your out at the ole ball game.

Figure 27--Shifting rhythmic emphasis exercise

The image shows four staves of handwritten musical notation in 2/4 time. The notation is poly-metric, meaning it contains different rhythmic patterns simultaneously. The first staff contains a sequence of eighth and sixteenth notes. The second staff features a mix of quarter, eighth, and sixteenth notes, including some rests. The third staff continues with eighth and sixteenth notes, some beamed together. The fourth staff begins with a quarter note and a half note, followed by a double bar line.

Figure 28--Poly-metric rhythmic exercise

Figure 29--Poly-metric rhythmic exercise

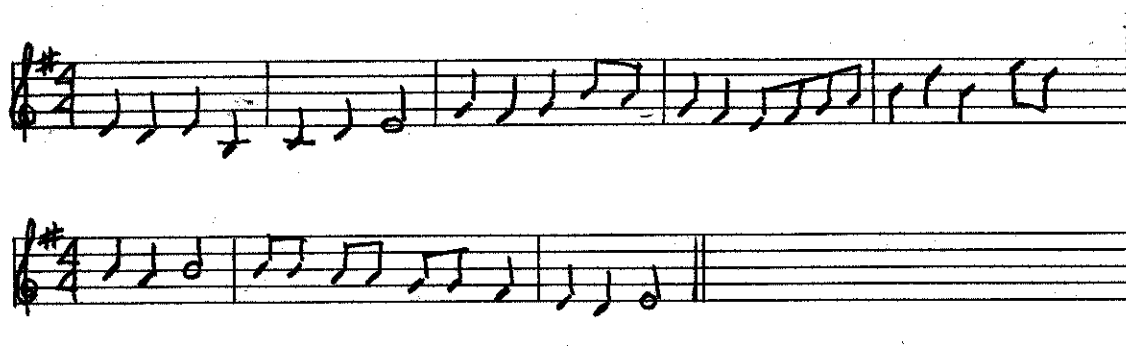
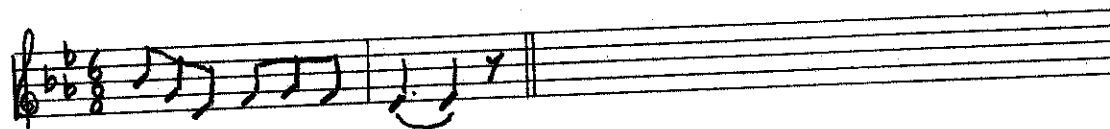


Figure 30--Pure minor scale study through use of round



Fig





## Harmonic Exercises

The fundamental in understanding harmonic dissonance of twentieth-century music lies in the knowledge of intervals. The first part of the following harmonic exercises will deal with the study or re-study of intervals.

The first exercise found in Figure 32 should be sung in unison, all intervals being sung very slowly and deliberately.

The figure shows two musical exercises for unison interval study. Each exercise is written on two staves: Soprano-Alto (S-A) and Tenor-Bass (T-B). The first exercise (top) includes intervals: Major 2nd (M2), minor 2nd (m2), Major 3rd (M3), minor 3rd (m3), Perfect 4th (P4), and Perfect 5th (P5). The second exercise (bottom) includes intervals: Major 6th (M6), minor 6th (m6), Major 7th (M7), minor 7th (m7), and Perfect 8th (P8). The notes are written in a simple, clear style, and the intervals are labeled with their respective symbols (M for major, m for minor, P for perfect).

Figure 32--Unison interval study and exercise

When the singers can accurately sing each of these fundamental intervals, they may then turn to more dissonant exercises to follow.

The instructor should divide the group, boys in one half and girls in the other. One group may sing one interval

simultaneously while the other group sings a different interval. This exercise will prepare the groups to hear dissonance which will increase in later exercises.

S-S

T-B

M2 P5 P8 M6 PP P4 m2

P5 M3 M2 P4 m2 P5 M7

Figure 33--Two part interval exercise

The following exercise will deal with more dissonant chord structures. The group should be divided into four parts, soprano, alto, tenor, and bass. Each group will sing a different interval, which will create chords of clashing intensity. Each interval should be sung very deliberately to emphasize the sometimes extreme dissonance.

S

A

T

B

P4 M6 P8 M2 m6 P5

M2 M3 M7 m3 m3 M2 P5

P5 M6 M6 P5 m7 m6

M2 M3 P4 m3 P5

Figure 34--Four part interval exercise

Next will be the division of the group into six parts, first soprano, second soprano, alto, tenor, baritone, and bass. These chords will present much dissonance, but are only the intervals that were studied at the beginning of this section. Each student should be encouraged to listen very carefully to each chord. Some of the chords will seem to want to resolve, but that is one of the purposes of this exercise, to show the difference of the non-resolution in contemporary music as opposed to the usual resolution of major-minor tonality.

The image shows a musical score for a six-part interval exercise. It consists of six staves, each representing a different vocal part: Soprano (S), Alto (A), Tenor (T), Baritone (B), and Bass (B). The score is written in C major, with a common time signature (C). Each staff contains a sequence of notes, primarily quarter notes, with some accidentals (sharps and flats) and dynamic markings (p for piano). The notes are arranged in a way that creates a complex, dissonant harmonic texture. The Soprano part starts with a half note C, followed by quarter notes D, E, F, G, A, B, and C. The Alto part starts with a half note C, followed by quarter notes D#, E, F#, G, A, B, and C. The Tenor part starts with a half note C, followed by quarter notes D, E, F, G, A, B, and C. The Baritone part starts with a half note C, followed by quarter notes D#, E, F#, G, A, B, and C. The Bass part starts with a half note C, followed by quarter notes D, E, F, G, A, B, and C. The overall effect is one of tension and non-resolution, as mentioned in the text.

Figure 35--Six part interval exercise

Poly-chordal music is defined as the sounding of two or more chords simultaneously. To demonstrate the sound of poly-chords, the instructor should have both boys and girls start on a unison note. The girls will then sing up one half step and from that note sing a major triad. The boys will go from the unison note down a half step and from that note sing a major triad. As can be seen, the two triads are actually a second apart, making this exercise not only an exercise to hear polychords, but good drill on major and minor second intervals.

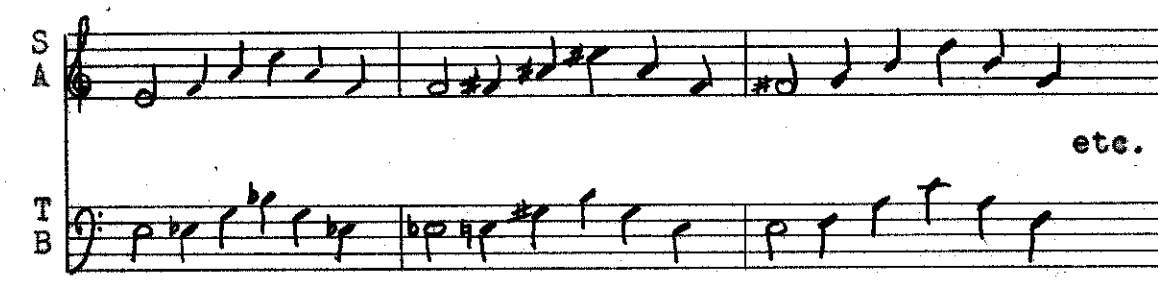


Figure 36--Poly-chordal preparatory exercise

Another interesting example is found in the following exercise. The boys and girls should be divided into six parts. The girls sing ascending major scales from their respective notes; the boys sing the same scales descending.

Figure 37--Poly-chordal triad exercise

Quartal and quintal harmony is used quite frequently by twentieth-century composers. One device to familiarize students with this open sound is found in Figure 38. The group should be divided into four parts, each singing a major scale a fifth apart. Girls sing ascending scales while the boys sing descending scales.

Figure 38--Quintal harmony exercise

Another similar exercise may be used by having the girls sing major scales ascending a perfect fifth apart, while the boys sing descending major scales a perfect fourth apart.

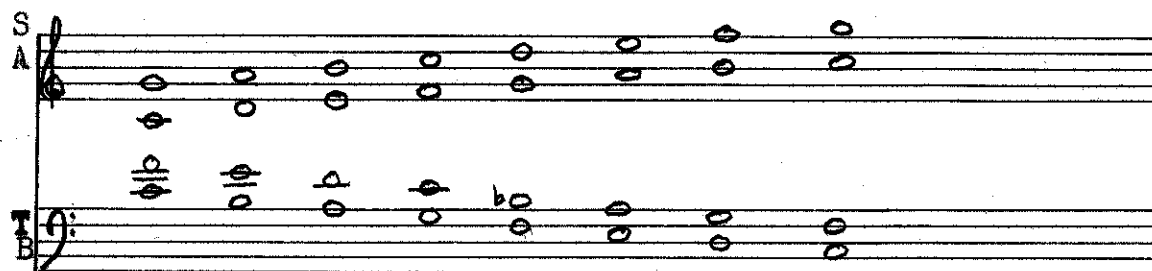


Figure 39--Quartal harmony exercise

Still another exercise (not illustrated) to demonstrate quartal, quintal, or any other harmony would be dividing girls and boys into any number of parts and assigning each part a beginning note. From that note students may sing the melody of "America." If divided into four parts, basses could start on "D," tenors on "A," altos on "C," and soprano on "G." Each of these groups singing the melody in their respective key would present quintal harmony.

Consecutive major or minor thirds present sometimes extreme dissonance. In the following example the girls will sing ascending major scales at the interval of a major third or minor third. The boys will do likewise descending.

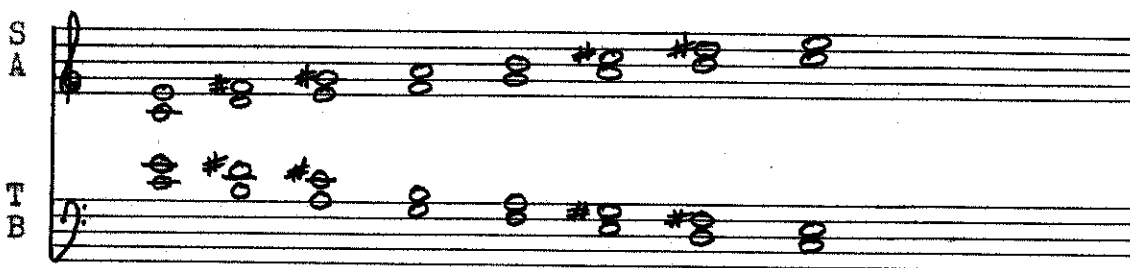


Figure 40--Consecutive major third exercise

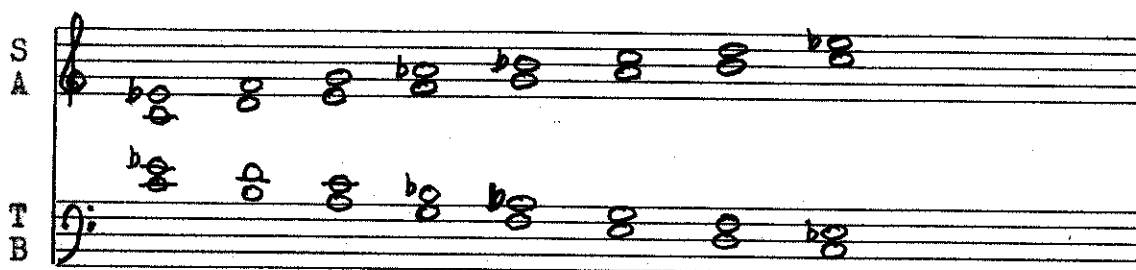


Figure 41--Consecutive minor third exercise

A similar exercise (not illustrated) to compound the dissonance is to have the groups sing any form of the minor scale at the interval of a third apart.

It is hoped that with the completion of these harmonic exercises the director and students will feel more familiar with contemporary chord structures. There are many more possibilities for exercises, and directors are encouraged to search for other exercises in an attempt to better acquaint themselves and their students with today's music.

#### Melodic Exercises

As has been stated previously, melody in choral music has probably changed less than the other aspects of music during the twentieth century. The primary change in melody has been in its relation to major-minor tonality. It has turned more toward the atonal feeling; i.e. instead of intervals being related to chords such as the tonic, subdominant, dominant and leading tone, they are regarded as separate

intervals related only to one another. The director and student should in many cases try to avoid the feeling of major or minor and rely more on interval relationships. A thorough study of intervals in the preceding chapter should help the students in the following melodic exercises.

Due to varying degrees of students' sight-reading abilities, the following exercises should not be used as sight-reading material; however, the students should be trained to recognize the intervals by sight and to reproduce them vocally.

#### Directions For Study

Each student should be given a sheet of exercises. The director should then explain and illustrate each of the intervals being studied. After some drill on the intervals the teacher should play the first measure of the exercise at the piano. The students then sing the measure on a suitable vowel without looking at the music and without the aid of the piano. Teacher and students should then locate the wrong notes and then sing the exercise again with the piano, looking at the music. This exercise should be repeated until the students can sing the exercise a cappella.

Another way of using the exercises is in the form of melodic dictation. The teacher should play the exercise with a few wrong notes as the students watch the music. The students



then identify the wrong notes. This helps the students train their eyes as well as their ears to each interval.

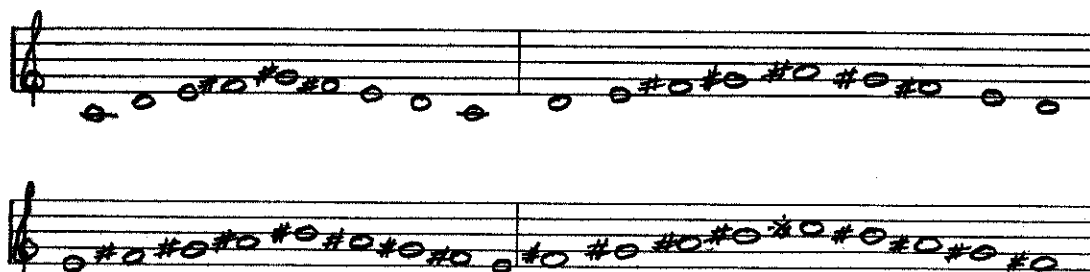
In some cases, there will be preparatory studies before each melodic exercise. These should be studied until the students can become familiar with the sound of the interval in question. For each interval there will be two melodic exercises. It must be re-emphasized that the exercises are not meant to be comprehensive, but should be used as an introduction to the atonal feeling of contemporary music.

The following exercises will not deal with the major or minor third interval. Pupils presumably have already covered these intervals in their major-minor studies.


### Major Seconds

Much contemporary music moves in whole steps; therefore, the following exercise was developed to hear the whole tone movement and is not bound to a major-minor key feeling.

#### Preparatory Exercise:



Melodies:

1. 

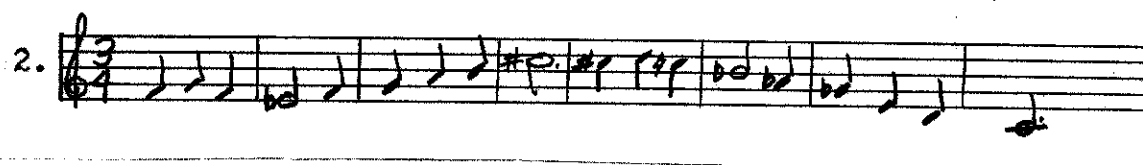
2. 

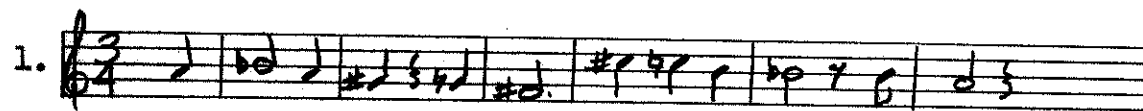
Figure 42--Major second exercise and melodies

Minor Seconds

Singing consecutive minor second intervals presents chromaticism. In the following exercises each note should be tuned very carefully, especially in the descending passages.

Preparatory Exercise:

Melodies:

1. 

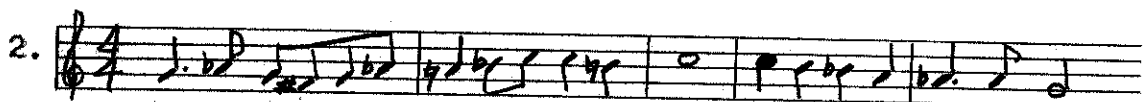
2. 

Figure 43--Minor second exercise and melodies

Perfect Fourth

The following example will contain not only the perfect fourth, but will contain the superimposed fourth, major and minor second as well.

Preparatory Exercise:



Melodies:

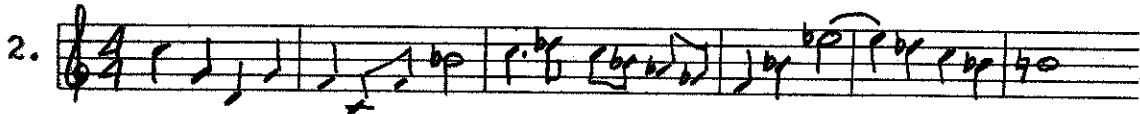
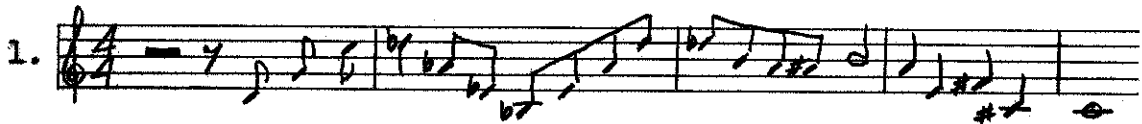
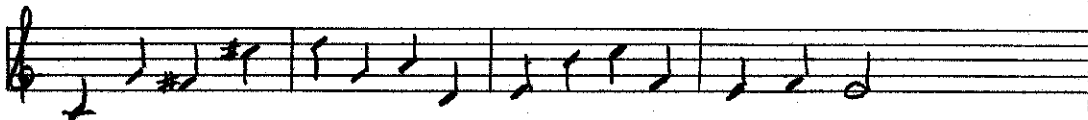


Figure 44--Perfect Fourth Exercise and Melodies

Perfect Fifth

Preparatory Exercise:



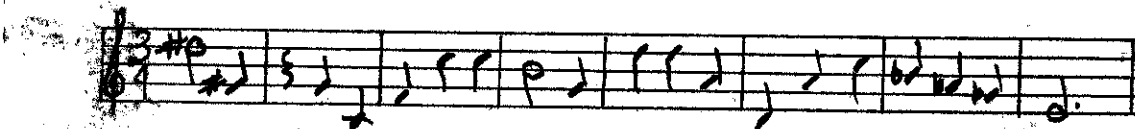
Melodies:

Figure 45--Perfect fifth exercise and melodies

Major Sixth

At this point it should be reiterated that students should not look for a tonal center, but should sing each interval in relation to one another.

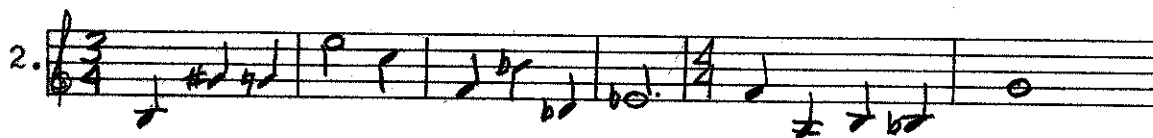
Melodies:

Figure 46--Major sixth melodies

Minor SixthMelodies:

1.

2.

Figure 47--Minor sixth melodies

Minor Seventh

A good ear-training exercise to hear the interval of the minor seventh is shown in the preparatory exercise. Students should sing two consecutive fourths. When this can be done accurately, the inner note should be left out. After the interval has been clearly established, the melodies may be continued.

Preparatory Exercise:

Melodies:

1.

2.

Figure 48--Minor seventh exercise and melodies

Major Seventh

The same procedure should be used while practicing the major seventh interval as was used in the study of the minor seventh. This time two perfect fourths should be sung, separated by a minor second. When this can be done, the inner notes may be omitted and the exercise melodies proceeded with.

Preparatory Exercise:

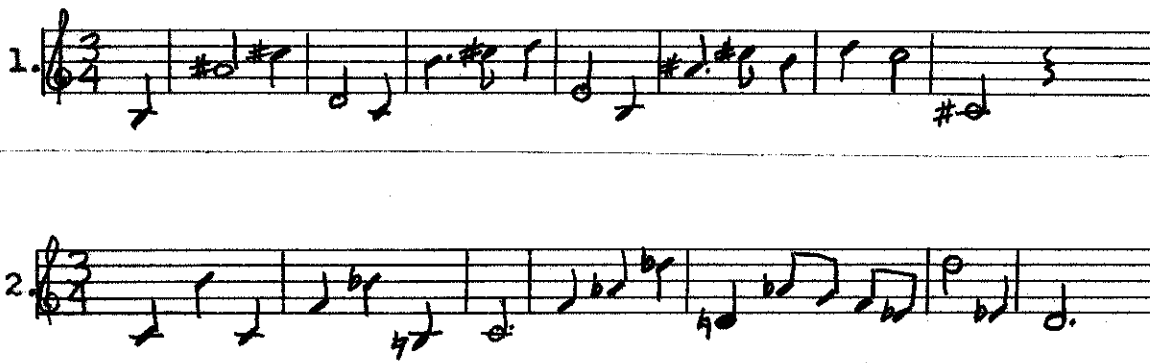
Melodies:

Figure 49--Major seventh exercise and melodies

After the preceding interval study has been acknowledged, students may then turn to more familiar songs to demonstrate other melodic practices of contemporary composers.

The first example is a round, using the pure minor scale or aeolian mode. The title is "Poor Tom." There will be many possibilities for change in this melody that will be demonstrated. Students should first become familiar with the melody by singing it together in unison. Then it may be sung as a round in as many parts as desired.



Figure 50--Natural minor or aeolian mode exercise

After the melody is clearly established, students may then invert the melody as illustrated in Figure 51. One group may sing it from beginning to end while the other group sings from the end to the beginning. This creates a very interesting contemporary counterpoint.

To give the song a different sound, students may sing it in a different time signature as found in Figure 52.



Figure 51--Inverted Round Exercise



Figure 52--Altered meter signature



Still another possibility for alteration (not illustrated) of this melody is to have students sing it as a round with each voice starting a perfect fourth (or any other interval) higher or lower than the preceding voice.

Shifting registers, sometimes known as hocketing, has been used in music throughout history. Twentieth-century composers are still using the technique. The following example can serve as an exercise to understand this particular form of composition. The tune is the familiar melody of "America."

The musical score is written in 3/4 time with a key signature of one flat (B-flat). It consists of four staves, each representing a different voice part. The lyrics are distributed across the staves as follows:

- Soprano (S.):** coun thee lib of sing.
- Alto (A.):** My tis land ty I sing.
- Tenor (T.):** try sweet sing.
- Bass (B.):** of of ber thee sing.

The melody is a hocketed version of the "America" tune, where each voice part plays only a few notes of the melody in a sequence that together reconstructs the original tune.

Figure 53--Shifting register (hocketing) exercise

Modal melodies and the use of unusual scale forms can be found in much of today's music, as was illustrated in Chapter Three. Appendix I contains the eight church modes and the most widely used synthetic scale forms of contemporary music. Students should be exposed to these by singing them and searching for them in twentieth-century compositions.

The twelve tone system of composition, sometimes called serial or dodecaphonic music, has been deleted from this study due to a lack of material in the music examined. This study is not concerned with devising twelve tone exercises since the music of the composers that use this system of composition cannot be performed by the average high school choir. This is not to say students should not be exposed to this type of composition. They should study, identify, listen to, and become aware of the technique.

Melodic possibilities are unlimited in contemporary music. With the completion of this section, it is hoped that teachers and students are more fully aware of the melodic materials used by twentieth-century composers and understand their use.

## CHAPTER V

### SUMMARY, CONCLUSIONS AND RECOMMENDATIONS

The purpose of this study was to identify compositional techniques used in contemporary choral music and to suggest exercises that might be used to prepare high school choirs for performing the music.

Analysis of the general problem led to subordinate questions, which were (a) what specific compositional techniques are used by twentieth-century composers and in what choral compositions these are found, and (b) what vocal exercises might be used by high school directors with their choirs to help students improve their abilities to perform contemporary music.

The study was limited to rhythmic, harmonic, and melodic techniques and exercises that could be sung by the average high school choir. It was also limited to mixed choir and did not include boys' or girls' choir.

The hypothesis of the study was that specific exercises can and should be devised to help high school singers hear and understand contemporary music. The basic assumption was

that many contemporary composers use a variety of useful techniques, some of which were examined in this study.

Chapter One contains justification of the need for the study. It is stated that very few books and articles have been written concerning the educational methods of contemporary music. Reasons for the avoidance of twentieth-century music in the schools are given. These are (1) lack of theoretical preparation, (2) lack of rehearsal time, and (3) performance difficulties.

Chapter Two traces the historical background leading up to the twentieth century. There is no attempt to be comprehensive but merely to pursue the most important points of music history.

Locating and analyzing compositional techniques of the twentieth century is the subject of Chapter Three. Rhythmic, harmonic and melodic techniques are there classified and illustrated to exemplify the change in twentieth-century music.

Chapter Four contains rhythmic, harmonic, and melodic exercises devised by the author to help present the compositional techniques to the high school director and his students. Each technique illustrated in Chapter Three is re-introduced in Chapter Four along with one or more exercises for each technique.

## Recommendations

Based on the findings and deliberations of this research, these recommendations are made:

### Choral Directors

1. It is recommended that college choral directors perform the newest music of value as well as older music.
2. It is recommended that all directors keep alert to new choral publications for possible performance.
3. Public school directors should acquaint their students with new music through increased performance.

### College Theory Teachers

1. It is recommended that each undergraduate student be required to take at least one semester or one course dealing with twentieth-century music idioms.
2. It is recommended that students develop an adequate file of contemporary music for use with their public school choirs.
3. It is recommended that students analyze contemporary music to see how it differs from earlier writing.

### Researchers

1. More exercises should be devised to help students more competently perform contemporary music.

### Publishers

1. It is recommended that publishers screen today's music more carefully and present music of real value and not just "fad" music.

2. It is recommended that publishers send more contemporary music to public school directors in order to acquaint them further with contemporary music.

### Composers

1. It is recommended that composers write more music suitable for junior and senior high school voices.

2. It is recommended that composers write a short analytical note with each composition stating what type of rhythm, melody, and harmony the music contains.

APPENDIX A

ECCLESIASTICAL MODES AND SYNTHETIC SCALE FORMS

The image displays seven musical staves, each representing a different ecclesiastical mode. Each mode is shown as an ascending and descending scale on a five-line staff. The modes are: Ionian, Dorian, Phrygian, Lydian, Mixolydian, aeolian (nat. minor), and Locrian. The notation includes clefs, key signatures, and accidentals (sharps and flats) to indicate the specific notes of each mode. The Ionian mode is the natural major scale. The Dorian mode has one flat. The Phrygian mode has two flats. The Lydian mode has one sharp. The Mixolydian mode has one flat. The aeolian mode is the natural minor scale. The Locrian mode has two flats.

Ionian

Dorian

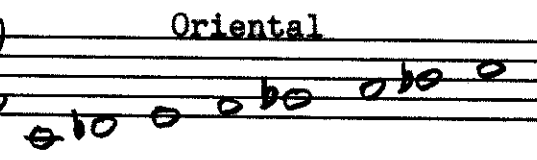
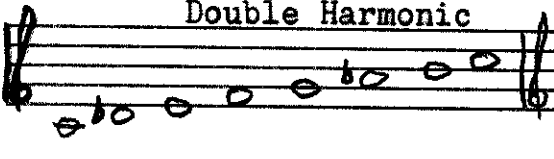
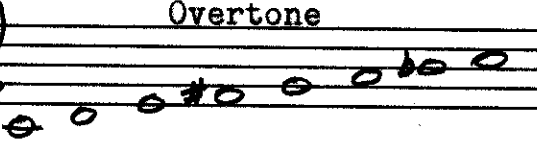
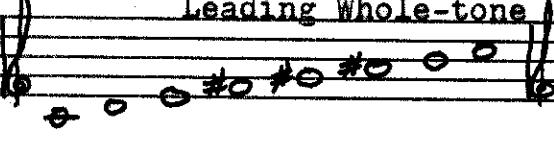
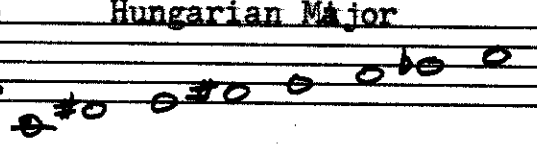
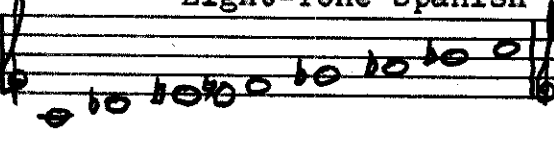
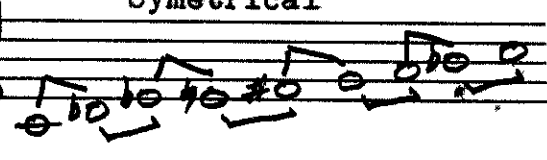
Phrygian

Lydian

Mixolydian

aeolian (nat. minor)

Locrian

<p>Super Locrian</p> 	<p>Neapolitan Major</p> 
<p>Neapolitan Minor</p> 	<p>Oriental</p> 
<p>Double Harmonic</p> 	<p>Enigmatic</p> 
<p>Hungarian Minor</p> 	<p>Major Locrian</p> 
<p>Lydian Minor</p> 	<p>Overtone</p> 
<p>Leading Whole-tone</p> 	<p>Hungarian Major</p> 
<p>Eight-Tone Spanish</p> 	<p>Symetrical</p> 



APPENDIX B

TABLE I

CONTEMPORARY CHORAL MUSIC  
(Mixed Voices)

Composer	Composition	Acc. or Unacc.	Difficulty	Publisher
Adler, Samuel	The Gypsy Laddie	U	M	Schirmer
	I Will Give Thanks	A	M	Oxford
	The Vision of Isaiah	A	D	Gamut
	Young Hunting	U	M	Schirmer
Arnatt, Ronald	Two Christmas Carols	U	M	Mercury
Avshalomov, Jacob	Because Your Voice	U	M	Galaxy
Bacon, Ernst	Jonah	A	M	Peer
	The Long Farewell	A	M	Marks
Bantock, Granville	Nocturne	A	D	Schirmer
Barber, Samuel	Let Down The Bars, O Death	U	M	Schirmer
	A Nun Takes A Veil	A	M	Schirmer
	Reincarnations	U	D	Schirmer
	Sure on This Shining Night	A	M	Schirmer
	Under The Willow Tree	A	M	Schirmer
Bartok, Bela	Love Song	U	M	Boosey &

TABLE I--Continued

Composer	Composition	Acc. or Unacc.	Difficulty	Publisher
Bauer, Marion	Teasing Song	U	M	Boosey & H
	Three Hungarian Folk Songs	A	M	Boosey & H
	A Garden Is A Lovesome Thing	U	D	Schirmer
Baugh, Nedric	Hospitality Rune	U	E	Galaxy
Bender, Jan	Psalm 150 (With Brass Choir)	U	M	Concordia
Benjamin, Arthur	Sir Christemas	U	D	Boosey & H
Berger, Jean	Brazilian Psalm	U	D	Schirmer
	The Eyes of All	U	E	Augsburg
	No Man Is An Island	U	M	Presser
	Thy Kingdom Come	U	M	Schirmer
	Villanelle	U	M	Schirmer
Bergsma, William	On The Beach at Night	U	D	C. Fischer
	Riddle Me This	U	M	Galaxy
Besley, Maurice	The Shepherds Had An Angel	U	D	Schirmer
	The Christmas Man	U	E	J. Fischer
Bingham, Seth	Silent Devotion and Response	A	E	Summy-Birch
Bloch, Ernest	A Babe Is Born	U	E	Concordia
Bouman	Reflection	U	M	Shawnee
Bright, Houston	Five Flower Songs	U	D	Boosey & H
Britten, Benjamin	Lift Boy	A	M	Boosey & H
	Old Abram Brown	A	M	Boosey & H

TABLE I--Continued

Composer	Composition	Acc, or Unacc.	Difficulty	Publisher
Carr, Albert Lee	Old Joe Has Gone Fishing Te Deum She Dwelt Among Untrodden Ways Three Years She Grew In Sun and Shower Choral Settings of Poems by John Keats	A A U	E M-D E	Boosey & H Oxford Lawson-Gould Lawson-Gould
Castelnuovo-Tedesco Mario Chavez, Carlos	A! El Sol Three Nocturnes A Woman Is A Worthy Thing Canticle of Freedom Lark Las Agachadas The Promise of Living Simple Gifts Stomp Your Foot Lilting Fancy Three Chorales Christmas in the Wood O Magnum Mysterium A Fable Holy Infant's Lullaby	A U A U U A U A A A A U U U A A A	E D D D D D D D D M M E M E D M M D E	Galaxy G. Schirmer Mills G. Schirmer G. Schirmer Boosey & H Schirmer Boosey & H Boosey & H Boosey & H Boosey & H Mercury G. Schirmer Fischer, J. Schott Fischer, C. Marks
Copland, Aaron				
Cowell, Henry Creston, Paul Daniels, Mabel Davies, Peter Maxwell Dello Joio, Norman				

TABLE I--Continued

Composer	Composition	Acc. or Unacc.	Difficulty	Publisher
Diemer, Emma Lou	Hymn of Praise	A	M	C. Fischer
	A Jubilant Song	A	D	C. Fischer
	Madrigal	A	D	C. Fischer
	To Saint Cecilia	A	D	C. Fischer
	The Bluebird	A	D	C. Fischer
	Sweet Sunny from "The Tall Kentuckian"	A	E	C. Fischer
	Vigil Strange	A	M	Mercury
	The Bells	A	M	Boosey & H
	I Stand Beside the Manger Stall	U	M	C. Fischer
	O Come, Let Us Sing Unto the Lord	A	M	C. Fischer
	A Spring Carol	A	M	C. Fischer
	Three Madrigals	A	M	Boosey & H
	To Him All Glory Give	A	M	Elkan-Vogel
	The Dying Swan	A	M	Associated
Barn Dance	U	E	FitzSimons	
Christmas Eve	U	M	Boosey & H	
Lines for Late Autumn	U	M	Summy-Birch	
Praise Ye the Lord	U	E	Boosey & H	
Wheels of Autumn	U	M	Summy-Birch	
Four Madrigals	U	M	Mercury	
Time	U	D	C. Fischer	
Three Exhortations	U	E	Witmark	
A Christmas Lullaby	U	A	Associated	
		U	M	
Dierks, Louis				
Donato, Anthony				
Druckman, Jacob				
Effinger, Cecil				
Elmore, Robert				
Etler, Alvin				

TABLE I--Continued

Composer	Composition	Acc. or Unacc.	Difficulty	Publisher
Fetler, Paul	Madman's Song	U	M	Associated
Fine, Irving	Oread Alice in Wonderland 3 songs	U	M	Associated
Finzi, Gerald	The Hour Glass	A	M	Witmark
Foss, Lukas	All This Night	U	MD	Schirmer
Fox, Fred	My Spirit Sang All Day	U	M	Boosey & H
Frackenpohl, Arthur	Behold! I Build an House	A	D	C. Fischer
	Hold On, Hold On	U	M	Mercury
	Te Deum	U	M	S. H. M.
	An Elegy on the Death of a Mad Dog	A	M	S. H. M.
	Cheer Up	A	D	Rongwen
	Make a Joyful Noise	A	D	Marks
	Marches of Peace	A	M	Elkan-Vogel
	Poor Old Lady	A	M	Shawnee
Fricker, P. Racine	Two Carols	A	D	Summy-Birch
Friedell, Harold W.	Benedictus Es	U	D	Oxford
Gals, Hans	An Epitaph	A	M	Ch. Mus. Re
	Love Will Find Out the Way	U	M	Boosey & H
	Phillida and Corydon	U	E	Boosey & H
	To Sleep	U	M	Boosey & H
	Songs of Innocence	U	E	Boosey & H
George, Earl	The Falcon	U	M	Summy-Birch
Gerrish, John	Easter	U	E	Associated
Gibbs, C. Armstrong		U	M	Oxford

TABLE I -- Continued

Composer	Composition	Acc. or Unacc.	Difficulty	Publisher
Goodman, Joseph	How Beautiful the Queen of Night	U	M	Presser
Greenhill, Harold	New Brooms	U	M	Presser
Hanson, Howard	The Night Piece	U	D	Gray
Harris, Albert	Choruses	A	D	Harms
Harris, Albert	Song of Democracy	A	M	Harms
Harris, Arthur	When to Her Lute	U	E	Mercury
Harris, Arthur	Corinna Sings	U	M	Mercury
Harris, Roy	The Christmas Chanters Rejoice	U	M	Mercury
	Birds Courting Song	A	M	Mills
	Freedom, Toleration	U	M	Mills
	To Thee, Old Cause	U	M	Mills
	Sanctus	U	E	Schirmer
	Year That Trembled	U	M	Mills
	Divine Poems	U	M	Associated
Heiden, Bernhard	Walking on the Green	U	M	Associated
Hennagin, Michael	Grass	U	M	Boosey & H
Hindemith, Paul	Apparebit Repentina Dies	A	D	Associated
	Five Songs on Old Texts	U	M	Associated
	Six Chansons	U	M	Associated
Holst, Gustav	Man Born to Toil	A	M	Curwen
	Te Deum	A	M-D	Galaxy
	Turn Back, O Man	A	E	St. & B.

TABLE I--Continued

Composer	Composition	Acc. or Unacc.	Difficulty	Publisher
Imbrie, Andrew Ives, Charles	On the Beach at Night Let There Be Light Psalm XXIV Sixty-Seventh Psalm Three Harvest Home Chorales	A A U U	D D D D	Shawnee Peer Mercury Associated
Jacobi, Frederick Joubert, John Kanitz, Ernest Klein, John Kodaly, Zoltan	Contemplation Welcome Yule A Little Song of Life Cranberry Corners, USA Evening Hymn of Zrinyi Jesus and the Traders I Will go Look for Death	A A U U A U A U	D M D E E M M D	Mercury Marks Gray S. H. M. Boosey & H Universal Boosey & H B & H; Univ
Kraehenbuehl, David	Missa Brevis Norwegian Girls O Magnum Mysterium Psalmus Hungaricus	U A U - A	D D M M D	Boosey & H Boosey & H Boosey & H Schott Boosey & H
Kraft, Leo Krul, Eli Kubik, Gail	A Song Against Bores The Star Song A Proverb of Solomon Prayer, from Psalm 102 Choral Scherzos on Well-known Tunes (2)	U U A A U	M E M M M	Associated Associated Mercury Marks So. Mus. Pub

TABLE I--Continued

Composer	Composition	Acc.or Unacc.	Difficulty	Publisher
Latham, William	How Lovely Thy Place	U	E	Gray
Lekburg, Sven	Gloria	U	M	Summy-Birch
Lenel, Ludwig	Make a Joyful Noise Unto the Lord	U	M	Galaxy
Lockwood, Normand	Christ Is Arisen	U	M	Concordia
	Rejoice in the Lord	A	D	Westminster
	The Earth Is the Lord's	U	M	Presser
	A Lullaby for Christmas	U	E	Kjos
	I Hear America Singing	A	D	Shawnee
Lovelace, Austin	Psalm 150	A	E	Brodt
Lubin, Ernest	Marching Song	U	M	Boston
Manton, Robert	At Sundown	A	M	Bourne
	The Virgin's Cradle Hymn	U	E	Boosey & H
Martinu, Bohoslav	Five Czech Madrigals	U	M	Boosey & H
Matthews, Helen	Two Sandburg Songs	A	E	Mercury
Matthews, Thomas	Save Us. O Lord	U	E	FitzSimons
McKay, George	Morning Prayer	U	E	S. H. M.
	A Prayer in Spring	U	E	J. Fischer
McKinney, Mathilde	As Dew in April	-	-	J. Fischer
Mead, Edward	Evensong	U	E	Flammer
Mennin, Peter	The Gold Threaded Robe	U	D	C. Fischer
	In the Quiet Night	U	M	C. Fischer
Milhaud, Darius	Cantate de la Guerre	U	D	G. Schirmer
	Cantate de la Paix	U	D	G. Schirmer
Nash, Harriet	Street Lamps	U	M	C. Fischer



TABLE I--Continued

Composer	Composition	Acc. or Unacc.	Difficulty	Publisher
Newbury, Kent	Psalm 150 (divisi)	U	M	Lawson-Gould
Noelte, Albert	And the Music Dies	U	M	Kjos
Nystedt, Knut	Three Motets	U	M	Augsburg
Oldroyd, George	Lute Book Lullaby	U	M-D	Oxford
Page, Robert	The Prayer of Peter Marshall	U	D	Presser
Peeters, Flor	Jubilate Deo Omnis Terra	A	M	McL. & R.
Perry, Julia	Be Merciful Unto Me, O God	A	E	Galaxy
Persichetti, Vincent	Agnus Dei Mass	U	M	Elkan-Vogel
Peterson, Wayne	Sam Was a Man	U	D	Elkan-Vogel
Pfautsch, Lloyd	Proverb	A	E	G. Schirmer
Phillips, Burrill	Can Death Be Sleep?	U	E	Elkan-Vogel
Piket, Frederick	Canticle to Peace	U	D	Boosey & H
Piston, Walter	Christ: Foundation, Head and Cornerstone	A	E	Summy-Birch
	The Oxen	A	E	Lawson-Gould
	A Bucket of Water	U	E	Shawnee
	Tell Me Where Is Fancy Bred	A	D	Elkan-Vogel
	Sea Charm	U	M	Summy-Birch
	Six About Love	U	D	Associated
	Psalm and Prayer of David	U	M	Associated
		A	D	Associated

TABLE I--Continued

Composer	Composition	Acc. or Unacc.	Difficulty	Publisher
Poston, Elizabeth	Antiphon and Psalm-Laudate Dominum	A	M-D	Boosey & H
Poulenc, Francis	Exultate Deo	U	D	Colombo
	Hodie Christus Natus Est	U	D	Colombo
	La Belle se Sied au Pied de la Tour	U	D	Colombo
	O Magnum Mysterium	U	D	Colombo
	Quem Vidistis Pastores Dicite	U	D	Colombo
	Salve Regina	U	D	Colombo
	Tenebrae Factae Sunt	U	D	Colombo
	Timor et Tremor	U	D	Colombo
	Tristis Est Anima Mea	U	D	Colombo
	Videntes Stellam	U	D	Colombo
	Vinea Mea Electa	U	D	Colombo
Priesing, Dorothy	Now Is the Caroling Season	U	E	Shawnee
	Wonder of the Darksome Night	U	E	Shawnee
Rieger, Wallingford	Who Can Revoke	A	M	Marks
Robertson, Hugh	The Sledge Bells	U	M	Curwen
Rochberg, George	Psalm 23	U	M	Presser
	Psalm 43	U	D	Presser
	Psalm 150	U	D	Presser
Rorem, Ned	Four Madrigals	U	D	Music Press

TABLE I--Continued

Composer	Composition	Acc. or Unacc.	Difficulty	Publisher
Rowley, Alec	From an Unknown Past Sing My Soul Jig for Voices Praise	U U U A	M M M E	So. Mus. Pub Peters Boosey & H Oxford
Rubbra, Edmund	The Virgin's Cradle Hymn	U	E	Oxford
Sanders, Robert	Recessional	A	M	Gray
Santa Cruz, Domingo	Seis Canciones de Primavera	U	D	So. Mus. Pub
Sargent, Malcolm	Three Far-Eastern Carols	A	E	Oxford
Schoenberg, Arnold	To Her I Shall be Faithful	U	D	Marks
Schuman, William	Two Comely Maidens Holiday Song Prelude for Voices Rounds	U U A A	D D E M	Marks Marks G. Schirmer G. Schirmer Presser
Sessions, Roger	Te Deum	U	M	G. Schirmer
Shapero, Harold	Mass	A	D	Marks
Shaw, Martin	Two Psalms O Christ, Who Holds the Open Gate	U	D	So. Mus. Pub
Silvers, Frederick	O Clap Your Hands	A	M	Novello
Smith, Melville	Sonnet 18 Noel	U U	M E	Novello Williamson
	Shepherd's Song	A	D	Witmark

TABLE I--Continued

Composer	Composition	Acc. or Unacc.	Difficulty	Publisher
Somervell, Lady Sowerby, Lec	Fog	U	E	Bourne
	Blessed Are They That Fear the Lord	A	M	Gray
Starer, Robert Stevens, Halsey	I Will Lift up Mine Eyes	U	M	Boston FitzSimons Marks Helios
	Te Deum Laudamus	A	D	
	Five Proverbs on Love Go, Lovely Rose	U	D	
Stravinsky, Igor	Like as the Culver on the Bared Bough	U	M	Associated Helios
	Weepe O Mine Eyes	U	M	
	Les Noces	A	D	Chester
	Mass for Mixed Chorus and Wind Instruments	A	D	Boosey & H
	Symphony of Psalms	A	D	Boosey & H
Taylor, Deems Thiman, Eric	Hearst Thou the Wind	A	M	J. Fischer
	Go, Lovely Rose	U	M	Elkin & Co.
	Immortal, Invisible Let All the World in Ev'ry Corner Sing	A	E	Novello
Thompson, Randall	O Christ the Heaven's Eternal King	A	E	Novello
	Thy Church, O God	A	M	Novello
	Frostiana	A	E	Mus. Times
	Glory to God in the Highest	A	E-M	E. C. Schirmer
		U	M	E. C. Schirmer

TABLE I--Continued

Composer	Composition	Acc. or Unacc.	Difficulty	Publisher
Thomson, Virgil	The Last Words of David	A	M	E. C. Schirmer
	The Peaceable Kingdom	U	M	E. C. Schirmer
	Follow Thy Fair Sun	A	E	Colombo
	Follow Your Saint	A	M	Colombo
	Scenes from the Holy Infancy	U	M	Mercury
Thomson, William	Desert Seasons	A	M	Shawnee
Titcomb, Everett	Come Ye Faithful	A	M	Wood
Toch, Ernst	Geographical Fugue	U	M	Mills
	Valse	U	M	Mills
Vaughan Williams, Ralph	A Choral Flourish	U	M	Oxford
	Christmas Hymn	A	D	Curwen
	Easter Hymn	A	M	Curwen
	Fantasia on Christmas Carols	A	D	St. & B. Galaxy
	The Hundredth Psalm	A	D	Galaxy
	Lord, Thou Hast Been Our Refute	A	M-D	G. Schirmer
	O Clap Your Hands	A	M	Galaxy
	Serenade to Music	A	M	C. Fischer
	Three Shakespeare Songs	U	M	Oxford
	Carnaval	A	E	Colombo
Vene, R.	The Lord's Prayer	U	D	Marks
Villa-Lobos, Heitor	A Litany	U	M	Oxford
Walton, William				

TABLE I--Continued

Composer	Composition	Acc. or Unacc.	Difficulty	Publisher
Ward, Robert	Where Does the Uttered Music Go?	U	D	C. Fischer Mercury
	Concord Hymn	U	M	Mercury
	That Wondrous Night of Christmas Eve	U	M	Galaxy
	With Rue My Heart Is Laden	U	M	Mercury
Warlock, Peter	Three Carols	A	D	Oxford
Warren, Elinor	Prayer of St. Francis	A	D	Gray
Washburn, Robert	A Child This Day is Born	A	M	Shawnee
	Praise the Lord	A	M	Skidmore
Weigel, Eugene	There Will Come Soft Rains	U	E	Shawnee
Weigel, Vally	Fear No More	U	M	Mercury
	The Nightwind	U	E	Mercury
White, John	The Monkey's Sonnet	A	M	G. Schirmer
	The Passing of Winter	A	M	G. Schirmer
	The Turmoil	A	M	G. Schirmer
White, Louie	I Sing of a Maiden	U	E	Mercury
Willan, Healey	I Beheld Her, Beautiful as a Dove	U	M	Oxford
	O King, All Glorious	U	M	Oxford
	Rise Up, My Love, My Fair One	U	E	Oxford
	The Three Kings	U	M	Oxford
Winslow, Richard	The Last Quarter Moon	U	E	Lawson-Gould
Zaninelli, Luigi	Song of Hope	A	M	Shawnee

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