REIMAGINING "THE ART OF PHRASING" BY JEAN BAPTISTE ARBAN: TEACHING MUSICAL STYLE TO MODERN DAY TRUMPET PLAYERS

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“The Art of Phrasing” is a chapter from Arban’s *Complete Celebrated Method for the Cornet* (published in 1864) that contains a selection of 150 melodies from Classical and early Romantic works. This section of Arban’s method was necessary for a new generation of cornet and trumpet players to learn melodic phrasing and style. A larger part of the trumpet solo repertoire was written for the clarino register or composed in fanfares due to the limitation of the valveless trumpet. The newly chromatic cornet grew to be a prominent solo instrument in symphonies and wind bands by the mid 19th century, and Arban’s “Art of Phrasing” instructed players in musical style.

Due to today’s vast number of musical genres, it is unlikely that present day students will be exposed to the melodies of “The Art of Phrasing.” With advancements in music streaming technology and with increased accessibility to countless recordings via the internet, trumpet players are able to access recordings of the melodies. However, there are errors and omissions in the chapter that prevents students from finding recordings with ease. This dissertation presents a new compilation of melodies organized by musical period from medieval to modern day, complete with proper title, composer name, chronological information, genre, and location within the selected work. In order to help students distinguish between musical styles, a brief description of characteristics from each musical period is provided, including information on the function of music in society, performance practice, and compositional trends in rhythm, melody, harmony, and expression.
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CHAPTER 1
FORWARD

The Art of Phrasing

The Art of Phrasing is a chapter from Arban’s Complete Celebrated Method for the Cornet (published in 1864) that contains a selection of 150 melodies from Classical and early Romantic works.¹ This section of Arban’s method was necessary for a new generation of cornet and trumpet players to learn melodic phrasing and style. A larger part of the trumpet solo repertoire was written for the clarino register (a genre that had long declined by Arban’s time) or composed in fanfares due to the limitation of the valveless trumpet.² At the time, with the exception of Franz Josef Haydn and Johann Nepomuk Hummel’s concerti, the trumpet had not been scored as a solo instrument in over a century. Its role was primarily that of an orchestral instrument. The newly chromatic cornet grew to be a prominent solo instrument in symphonies and wind bands by the mid-19th century, and Arban’s Art of Phrasing instructed players in musical style.³

The studies that precede this chapter were composed in a melodic style so that together, with The Art of Phrasing, duets, Characteristic Studies, and variations, students may achieve masterful expression with a brilliant sound, flexible dynamic range, and technical prowess.⁴ The Art of Phrasing consisted of folk songs, national

³ Tarr, The Trumpet, 164-169.
⁴ Jean Baptiste Arban, Grande méthode complète de cornet à pistons et de saxhorn (Paris: Alphonse Leduc, 1864), iv.
hymns, Italian opera, solo piano, and symphonic works.\textsuperscript{5} One hundred and fifty years after its first edition was published, the Arban Method is still in wide use and \textit{The Art of Phrasing} has remained unchanged from the original.\textsuperscript{6}

From Arban’s time until the dawn of telecommunication and recording technology, musical style was best gleaned through the means of live performance. The only other means of bring music to wider audiences was through piano transcriptions of lieder, symphonies, dramas, operas, and organ fugues.\textsuperscript{7} The melodies in \textit{The Art of Phrasing} were drawn from the most popular music at the time, heard through the means of live performance and transcription.\textsuperscript{8}

Due to today’s vast number of musical genres, it is unlikely that present day students will be exposed to the melodies of \textit{The Art of Phrasing}. Students must know exactly where to look and what they are looking for. With advancements in music streaming technology and with increased accessibility to countless recordings via the internet, trumpet players are able to access recordings of the melodies. However, there are errors and omissions in \textit{The Art of Phrasing} that prevents students from finding recordings with ease.

As seen in Example 1 below, many of the melodies within operas lack aria titles and act/scene information. In the few cases where Arban did provide the title of the aria, the title of the opera was left out. Location of themes within a few of the symphonic works or solo works need a clear title. In Example 2, "Andante From A Major Symphony" would be better titled as "Symphony No. 4 in A Major, 'Italian', II.

\footnotesize
\textsuperscript{5} Arban, \textit{Complete Conservatory Method}, 191-245.
\textsuperscript{6} Comparisons were made between Arban's original method and subsequent versions.
\textsuperscript{7} J. Peter Burkholder et al, \textit{a History of Western Music} (W.W. Norton and Company, 2005), 603.
Andante Con Moto. Melodies with foreign titles have been translated into English in the Goldman/Smith edition of the Arban Method, as seen in Example 3. Some of the folk song titles have changed over the past 150 years and recordings are difficult to find or unavailable. Several melodies are missing composer names and chronological information.

Example 1: "Ernani, Ernani involami" from Ernani (1844), Act 1, Scene 1 by Giuseppe Verdi (1813-1901)

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10 Robin Adair, "the first melody in The Art of Phrasing, is better known in folksong repertoire as "Eileen Aroon".
11 Arban, Complete Conservatory Method, 191-245.
Example 2: Excerpt from *Symphony No. 4 in A Major, 'Italian',* II. Andante Con Moto (1833) by Felix Mendelssohn (1809-1847)

Example 3: Excerpt from "Lob der Tränen" (1818) by Franz Schubert (1797-1828)

The 150 melodies are presented in random order. 123 of these melodies cover 4 keys: F major, C major, Bb major, and G major. Remaining melodies are in Eb major or D major, and 11 melodies are in minor keys. There are no melodies composed in A major, E major, B major, F# (Gb) major, Db major or Ab major (nor in their relative minor keys). Meter is limited to 2/4, 3/4, 4/4, 3/8, 6/8, 9/8, and 12/8, lacking in cut time, and mixed meter. The range is limited to a written ‘A’ below the staff to a ‘Bb’ above the
staff (G3 to Ab5 in concert pitch).\textsuperscript{12}

\textit{The Art of Phrasing: Reimagined}

More than 150 years later, the variety of musical styles a trumpet player encounters in solo, chamber, or ensemble music will include medieval, Renaissance, Baroque, Classical, Romantic, 20\textsuperscript{th} century, and modern day works. Rhythms are as simple as quarter notes in common time and as complex as mixed rhythms in mixed meter. Tonality extends from the simplicity of major and minor to modal, atonal, and 12 tone scales. The range of trumpet literature sounds as low as from a written (or transposed) ‘E’ below the staff to the second ‘A’ above the staff (D3 to A6). As music evolved, greater demands were made, extending trumpet players’ range and technique.\textsuperscript{13}

This new compilation of melodies is organized by musical period from Medieval to modern day, complete with proper title, composer name, chronological information, genre, and location within the selected work (where applicable).\textsuperscript{14} In order to help students distinguish between musical styles, a brief description of characteristics from each musical period is provided, including information on the function of music in society, performance practice, and compositional trends in rhythm, melody, harmony, and expression. In example 4, below, is a sample of the format for the reimagined \textit{Art of Phrasing}.

\textsuperscript{12} Arban, \textit{Complete Conservatory Method}, 191-245.
\textsuperscript{13} There are 20\textsuperscript{th} century symphonic pieces that include notes below D3, since additional crooks of various lengths allowed lower notes to resonate. Tarr, \textit{The Trumpet}, 194-199.
\textsuperscript{14} Chronological information for the \textit{The Art of Phrasing: Reimagined} has been confirmed through Oxford Music Online.
Example 4: "Ah! Je veux vivre" from *Romeo et Juliette*, as seen in the reimagined *Art of Phrasing*

29. “Ah! Je veux vivre” From Romeo et Juliette (1867): Act 1, Aria
Charles Gounod (1818-1983)
Listening

“Above all things, endeavor to hear good music well interpreted…seek out amid singers and instrumentalists, the most illustrious models, and this practice having purified their taste, developed their sentiments, and brought them as near as possible to the beautiful, may perhaps reveal to them the innate spark which may some day be destined to illumine their talent.”  

-J.B. Arban

A student’s musical vocabulary is only limited by his imagination. Listening is the stimulus through which musicians learn musical style. Regular exposure to live performances and recordings allows for development of the imagination for the purposes of expression and creativity. “Just as hearing begins before attempts at speech, so learning to listen must begin before playing.”  

Studies have shown, when a melody is familiar, young students are more likely to learn how to play it with more ease due to their knowledge of the aural target, enhancing both the ability to correct error and perform the piece. Prior knowledge of how the melody sounds also provides motivation to keep practicing, even when the process of learning becomes more challenging.

Too often, students have a habit of treating music as a backdrop for other activities rather than focusing solely on the music. In order for a student to learn musical style, it is necessary that his mind is engaged, thinking critically about what he hears,

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15 Arban, Grande méthode, 284.
devoting full attention to the music, and developing his memory of sound. Active
listening must become a habit, a discipline.¹⁸

Following the melodies is a suggested discography, located in the appendix, for
the purposes of encouraging students to engage in a habit of listening. In Example 5,
shown below, is a sample discography for the melodic excerpt from Gounod’s *Romeo et
Juliette* (shown above in Example 4).

Example 5: Sample discography for “Ah! Je veux vivre”

“Ah! Je veux vivre”

**Artist:** Alain Lombard, Mirella Freni, Franco Corelli, Choeurs de l’Opera
National de Paris & Orchestre de l’Opera National de Paris
**Album:** *Romeo et Juliette*
**Format:** MP3
**Label:** EMI Records
**Release Date:** 1994

**Artist:** Michel Plasson, Orchestre du Capitole de Toulouse, Roberto
Alagna, Angela Gheorghiu, Jose van Dam, Simon Keenlyside, Marie-Ange
Todorovitch, Alain Fondary, Daniel Galvez Vallejo
**Album:** *Gounod - Roméo et Juliette*
**Format:** CD
**Label:** Warner Classics
**Release Dates:** 1998

**Artist:** Rolando Villazon, Nino Machaidze
**Album:** Charles Gounod: Romeo et Juliette
**Format:** DVD
**Label:** Deutsche Grammophon
**Release:** 2009

Recordings of the melodies in the discography are available for purchase online
in mp3, CD, and/or DVD/Blu-ray formats, and may be a starting point for building a
listening library. It is suggested that the student listen to the entire work of a multi-

¹⁸ Craig Wright, *Listening to Music* (Schirmer 2013) 1-3.
movement composition. This provides the proper context.

Students should listen to identify what instrument (or group of instruments) is playing the melody as well as what material precedes and follows the melody. With repetitive listening, the student will begin to identify specific qualities of rhythm, pitch, tonality, timbre, dynamics, and articulation associated with the piece, the composer, and the era in which it was written.

In addition to listening to the work from which the melody was drawn, it is helpful to hear other works the composer published at the time. This will allow students to find similarities and differences between composers who were contemporaries. It is beneficial to listen to more than one recording of the selected work. While some aspects of a melody’s style may be interpreted similarly, other aspects may differ.

Background Information

At the end of this method is an appendix which includes a list of sources, and references for further study, available in books and online. These references let students know where to find background information on the composer and his compositional output, who the audience was and where the piece was premiered, as well as what historical events relate to the time and place of the work.¹⁹

It is important to know whether a piece was composed for aristocrats in castles, for the public in concert halls, or to accompany dance, drama, or liturgical services. Students will know where to look for what had a hand in each composer’s style

¹⁹ Frank Battisti and Robert Garofalo, Guide to Score Study for the Wind Band Conductor (Meredith Music, 2000), 56.
including political, economic, social and educational factors, and whether or not the work follows an extra musical idea, like a poem, story, painting, or play. The appendix will help students find programs, libretti, and text translation.

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“It no longer suffices us to label the ordinary, popular, straitly-limited tune as melody...we must recognize every melodic phrase, whether short or long, whether finished or fragmentary, as an appreciable form of melodic expression.”

Phrasing

Melodies have a shape to them, much like spoken sentences do. Just like actors and orators are called upon to project the meaning of a sentence with contours in pitch, dynamics, and rhythm, musicians must shape melodic phrases, listening for where a phrase begins and ends, where is the high point of the phrase is, recognizing which note(s) receive stress, and where the point of arrival is. Musicians also listen for the harmony within and behind a melody, in order to express mood. Understanding the form of a melody also lends to making decisions. Regarding each phrase, for example, “Does this phrase repeat within the melody?” Or, “Is this an antecedent or consequent phrase?” Phrasing will differ between composers both of similar and different musical eras.

To develop the skill of phrasing melodies, students must listen for dynamic nuance, written or unwritten, and mark small cresendos and decrescendos. This will

23 Battisti and Garofalo, Guide to Score Study, 56.
give every note direction, belonging either with the notes that precede or follow it.  
Since rules for phrasing will vary among vocal and instrumental pieces, students will benefit from writing phrasing in great detail.

Singing

Singing is the most beneficial tool for developing musicianship and aural skills. The human voice is the model on which all other instrumental music is based. Through singing, one may able to quickly determine if a player’s mind contains the musical ideas the score asks for. Trumpet pedagogue, Keith Johnson, states, “unless the player can accurately sing what is to be played, any correct results on the instrument are more accidental than intentional and are likely to be short-lived...by learning to hear (sing), the young student becomes product oriented (sound) rather than me and oriented (mechanics).” Once a student is able to sing a melody with accuracy and intention, he may then, likewise, sing through his trumpet, incorporating rhythm, pitch, and dynamics into a strongly imagined sound, and allowing for a more efficient playing technique.

Defining Tempo and Dynamics

Many of the melodies in this method will not have written tempos or directions for range of tempo or dynamics. Since the exact definition of tempo and dynamics will differ among composers, it is best to listen and take notes on what is gleaned from the recording. Using a metronome, find out what the tempo is. When playing, the final

26 Johnson, Brass Pedagogy and Performance, 11-12.
tempo must be guided by what speed the student will play most musically.\textsuperscript{27} With dynamics, the musical period, the instrumentation, the space in which the piece was performed, and the genre (solo or ensemble) must be considered.

Articulation

Articulation in brass playing is often used as a term to describe diction, the character with which the sound begins. For trumpet players, this refers to the most commonly used consonants ‘t’, ‘d’, ‘k’ or ‘g’. Slurs indicate whether or not a note is to be tongued or slurred.\textsuperscript{28} In general music education, articulation refers specifically to the style with which a note is sung, or how one note moves to the next. Verbal and symbolic instructions for legato, tenuto, staccato, accents, marcato, etc. are sometimes provided in score, and students must take note of this. Sometimes the appropriate articulation for a piece may only be gathered through treatises on music of a certain time and place.\textsuperscript{29} Listening to various recordings or live performances will help a student understand different approaches to articulation.

Ornamentation

Varying genres of music from the Medieval period to the music of modern day have an element of decoration in ornamentation. Some ornamentation is improvised, as in the Renaissance and Baroque, other types of are written in by the composer, found more commonly in the Classical era onward. Styles of ornamentation may vary between

\begin{footnotesize}
\begin{thebibliography}{99}
\item Johnson, \textit{Brass Pedagogy and Performance}, 10, 58.
\item Johnson, \textit{Brass Pedagogy and Performance}, 35-40.
\item Garofalo and Battisti, \textit{Guide to Score Study}, 56.
\end{thebibliography}
\end{footnotesize}
composers and it is beneficial to consult an historical survey, a comparison of materials, in addition to listening to recordings for demonstration. Studies for the practical application of ornamentation is also necessary. Arban’s *Method* is an excellent resource for practicing Classical and early Romantic ornamentation, containing numerous exercises in trills, appoggiaturas, grace notes, turns, and “Characteristic Studies”. Resources for the improvised style of Medieval, Renaissance and Baroque ornamentation are found in the appendix.

Score Study

To further enhance melodic performance, one may listen to a recording while reading the full score. Score study may sharpen how a musician makes decisions regarding the execution of the melody, specifically, defining aural details concerning harmony, texture, timbre, rhythm, articulation and dynamics. Many of the melodies in this sample method are available for score study on imslp.org. Additionally, students will benefit from owning a dictionary of foreign musical terms to better understand musical instructions found in the score. While listening they will build an association between those words and the sound of the associated style.

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32 Battisti and Garofalo, *Guide to Score Study*, 1, 30-32.
There are many aspects of vocal music that shape its sound: the text (the syllabic stress of the text, considerations for foreign text, oration of the spoken phrase) and the voice itself (soprano, counter tenor, mezzo soprano, tenor, baritone, bass). There are characteristics specific to various genres such as chant, mass, motet, madrigal, cantata, oratorio, opera, lieder, and song cycle.33

Text Setting and Syllabic Stress

The text is highly influential in how a melodic line is composed. The meaning of the text will often shape the rhythm, tempo, tonality, dynamics and articulation of the melody. The importance of a particular word will also affect whether it will be set syllabically, one note per syllable, neumatically, one to three notes per syllable, or melismatically, many notes per syllable.34

Composers set text guided by its meaning, rhythm, and syllabic stress. Reading sentences of the melody’s text aloud, the student will be able to find where the syllabic stress lies. With that in mind, strong syllables will be emphasized over weak syllables in performance of the text’s melody.35 In the following text example from the “Hallelujah

Chorus” from George Frideric Handel’s Messiah, syllabic stress in words containing more than one syllable lies in the parts of the words that are bold and underlined.

“The kingdom of this world is become the kingdom of our Lord and of his Christ.”

“The kingdom of this world is become the kingdom of our Lord and of his Christ.”

Within the overall text phrase itself are words that are given more emphasis that others. In the next example, the words that receive emphasis in the overall line are bold and underlined.

“The kingdom of this world is become the kingdom of our Lord and of his Christ.”

Handel set this text to bring out those emphasized words, placing them on strongest beat of the measure, as seen in Example 5, below.36

The phrasing of this melodic excerpt will revolve around the weak syllables coming away from or moving toward the more emphasized syllables. With this knowledge, a musician may choose to phrase this melody as seen in Example 6.\textsuperscript{37}

Example 6: Excerpt from “Hallelujah Chorus” from Messiah by George Frideric Handel, with suggested dynamics to bring out syllabic stress in the text.

\textsuperscript{37} Georg Frederic Handel et al., Messiah. 121-122.
Toward the 20th century, text setting rules became increasingly relaxed. Composers set the text according to phrasal stress or disguise it within the melody. Text may or may not have influenced the musical setting, tempo, harmony, mood, registers, or declamation. The text may or may not be superior to the instruments that are also playing in the score. Text may not be complete but truncated, leaving out large portions of the full or original text.38

Articulation of Text

Trumpet players have several options for interpreting the sound of the text: to read the melody as written (especially in declamatory styles), tongue only the accented syllables slurring the rest, or choose which notes to tongue or slur based on the phonetics of the consonants in the text. Reading the text aloud allows the instrumentalist to apply the sound of the text in melodic expression. To make this distinction, an example of two different words, that start similarly but end differently, are neumatically set to music.

\begin{itemize}
    \item \textbf{Ba}king
    \item \textbf{Bo}ring
\end{itemize}

The words “baking” and “boring” both have a syllabic stress on the first syllable. The letter k of “baking” is known in English phonetics as a plosive consonant or a stop consonant. With this kind of consonant, part of the mouth is blocked allowing no air

through. When pressure increases behind that block, and air is allowed to pass through, a plosive consonant sounds. This would suggest that “baking” may be played by tonguing both syllables, giving emphasis to the first syllable. The letter r is a rhotic alveolar consonant, voicing with little or no friction. The tongue starts out near the roof of the mouth and the tip of the tongue moves downward into the following vowel sound.

In Example 7, “baking” and “boring” are set to music with suggested articulations, based on their phonetic sounds.39

Example 7: Suggested articulation for words “baking” and “boring”40

Foreign Language Texts

Text translation provides musical insight for the purposes of expression in vocal works and illuminates compositional devices, such as word painting. Linguists refer to the sound of a language as its “music”. Finding the syllabic stress in a foreign language may be a challenging to those who do not have any experience speaking it. However, one does not necessarily need to be able to speak a foreign language to pick up on the sound of it. Linguist Robert Somerville Graham states, “After listening to a strange

40 The tenuto marking is used to indicate which part of the word receives stress.
language, a clever imitator can imitate the sound quite successfully in the context of gibberish or by adapting it to his mother tongue. Both devices often are used on the stage either in pretending to speak a foreign language or in speaking with a foreign accent. A good imitation can be mistaken for the real thing.”41 Listening to a recording of the foreign language will aid a student in finding syllabic stress. Foreign language programs like *Rosetta Stone* are also an excellent source for learning the sound of a language.

Vibrato

Vibrato is a vocal aesthetic that has changed in style over the last several centuries.42 Today, vibrato will vary according to national styles of singing. It is important to understand the sound of vibrato and how it is appropriately applied, according to the era and genre of music.43 For example, in several recordings and performances of chant, performers sing “sans vibrato”, lending to its ethereal and floating quality. There are varying styles of vibrato that are characteristic of different instruments. Vibrato becomes more present as vocal music evolves in the Baroque, Classical, and Romantic eras.44 There is a point in which an exact mimicry of the vibrato heard may aurally distract from the phrase when heard. In this instance, a light imitation is acceptable.

44 Brunner, “The Performance of Plainchant,” 325-326
Chant

Chant remains an active genre of music heard in many churches today, primarily in the Catholic Church. Chant was originally meant to be sung during Catholic Mass or Liturgy of the Hours.  

The style in which chant is sung is determined by several factors including rhythmic interpretation, ornamentation, and vocal production. Three types of rhythmic interpretation must be considered, as they will all be found in recordings: equalist (rhythmic flow determined by text, accented syllables receive stress, free rhythm reflects oratorical nature of chant), mensuralist (syllables receive distinct rhythmic values), and Solesmes (syllables are rhythmically divided into groups of twos or threes).

It is important to mention that, according to research, the equalist approach to rhythm was the predominant approach after 1100. Solesmes rhythm became popular performance practice due to the Abbey of Solesmes’ large output of recordings.

Historically informed performance practice of chant is still controversial among scholars. When performing chant, tone quality is focused with clear open vowels and controlled (or sans) vibrato. It intent of chant was to project sacred text and enhance devotion. Within each word of the text, and in the overall sentence, are strong syllables and weak syllables. This syllabic stress is what creates either the duple or triple sound most commonly found in Solesmes rhythm. The chants shown in the reimagined art of phrasing are syllabic and neumatic.

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Opera

Preparing an operatic role requires more than learning the notes, rhythm, diction, and singing with a brilliant voice. Opera composer Jake Heggie states, “Great singer-actors are...interested in the connection of the words and the music, and how to best communicate the story to another human being. They put themselves completely into the song; they know every turn of every phrase. They have listened very carefully to hear how the composer has responded to each phrase, how he has colored every word. If the song mentions leaves falling off of trees, for example, the intelligent singer will want to know what color the leaves are; why they are falling off the tree; what season is it; where am I; in what part of the world; am I alone; is this a good thing; is it a tragedy; am I filled with resignation or joy? All of that.”

Opera singers are trained to read the entire libretto (text of the opera) in order to know the character and how he relates to the rest of the characters in the cast. This allows the singer to know how the character feels at every moment, affecting the musical tone. Singers must know for whom a song is being sung and what is happening in each moment he sings. The historical background information, personal history, and circumstances of the character is studied as well as the biographical, historical (possibly political) circumstances surrounding the work and its composition. When studying operatic melodies, applying an opera singer’s preparation to these excerpts will allow for higher levels of expression.

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CHAPTER 4
THE ART OF PHRASING: REIMAGINED
Medieval (450 C.E-1450 C.E.)

Music in the Medieval period fits into one of two categories: sacred (church music) or secular. Sacred music during this time consisted largely of Gregorian chant, defined as sacred text (in Latin) set to music, served the Catholic Mass. Gregorian chant was monophonic until the 13th century, meaning only one line of music was sung at a time. Examples of monophonic chant included in this method are *Conditor Alme Siderum*, *Victimae Paschali Laudes*, and *Pange Lingua Gloriosi*. Chant had no meter and rhythm was flexible, without a beat. It was not until the latter part of the Middle Ages that rhythm began to develop, with divisions of two or three notes per beat shown in music. Notes of a melody often moved stepwise, based on what was known as church modes rather than major or minor scales. Music in the Mass was sung by male voices only, a timbral quality to emulate for instrumentalists performing chant.\(^\text{50}\)

When learning Gregorian chant style, it is important to know how the chant was used. Some chants were sung while other actions were taking place in the liturgy, and others were sung as an event in themselves.\(^\text{51}\) *Victimae Paschali Laudes* is the latter type of chant, as it is a sequence that was sung before the gospel reading on Easter.\(^\text{52}\) In simple chant, a syllabic style of text setting is employed (one note per syllable). *Victimae*, a higher, more artistic chant, was set neumatically, often having 2-3 notes per

\(^{50}\) Burkholder, *A History of Western Music*, 85-96.


The highest form of chant contained melismas, 5 or more notes per syllable. The text setting of the chants in this method are syllabic and neumatic chants.\textsuperscript{53}

Interpretations of chant rhythm will vary among recordings. The interpretation of chant rhythm in the New York Polyphony recording of \textit{Victimae} is an equalist approach. Other artists have taken the Solesmes approach to this chant, as the Benedictine Monks of the Abbey of St. Maurice & St. Maur, Clevaux have.\textsuperscript{54}

Secular song and dance music gradually flourished over time in this era. Unlike chant, Medieval dance music had a clear beat (for example, in \textit{Robins m’aime} by Adam de la Halle).\textsuperscript{55} Dynamics were not indicated in written music. Most music was vocal since the church frowned on instruments and it was only in secular settings that instruments would play. Medieval musicians were employed by the church, the court, or the city, and church priests were considered the most important.\textsuperscript{56}

\textsuperscript{53} Crocker, \textit{A History of Musical Style}, 3-14.
1. Conditor alme siderum (7th century), Gregorian chant
   Anonymous

2. Victimae paschali laudes (11th century), Gregorian chant sequence
   Wipo de Bourgogne (995-1050)
3. Pange lingua gloriosi (13th century), Gregorian chant
   Thomas Aquinas, (1225-1274)

4. Robins m’aime” from Jeu de Robin et de Marion (1284), Act 1, Scene 1,
   Chanson
   Adam de la Halle (1237-1287)
Renaissance (1450 C.E.-1600 C.E.)

During the Renaissance, sacred music experienced great change due to two significant historical events, the Protestant Reformation and the Council of Trent. This led to the simplification of sacred music.\(^{57}\) Performing music became an important activity for leisure due to the invention of the printing press, it allowed for a greater circulation of music. Secular genres multiplied due to the movement of musical patronage outside the church to European courts. Courts employed anywhere from 10-60 musicians.\(^{58}\) It is important to mention that some of those musicians were women, a significantly different vocal timbre (women were still not allowed to sing in the Mass).

Renaissance musical style is identifiably gentle and flowing, especially in a cappella choral works. Melodic lines were independent and they overlapped, creating the seamless sound associated with the era. Melodies are still composed with stepwise motion with only a few leaps.\(^{59}\) Polyphonic textures continued to be employed and imitation between voices was common.\(^{60}\) Homophonic textures, one moving voice over triad harmony or other voices in parallel rhythm, were composed in the Renaissance era. The addition of the bass voice made harmonies richer. Other examples of homophonic texture in secular music include solo voices, solo voice with instrument(s) and has a clearly defined beat, more so than contemporary sacred genres.\(^{61}\)

Renaissance composers employed the technique of word painting to bring out the meaning and emotion of a text. For example, the word “running” may be composed

\(^{58}\) Kamien, Music: An Appreciation, 114-115.
\(^{59}\) Ibid.
\(^{60}\) Crocker, A History of Musical Style, 151.
\(^{61}\) Kamien, Music: An Appreciation, 114-115.
as a descending line of rapid notes. Secular music shifts in mood more rapidly than in sacred music. Tempo, dynamics, instrumentation, and the number of singers needed are not indicated in the score.\textsuperscript{62}

5. De Plus en Plus (1425), Chanson  
Gilles Binchois (1400-1460)

6. Non e tempo d’aspettare (1504), Frottola  
Marchetto Cara (1470-1525)
7. Ave Maria (1524/1842), Motet  
Jacques Arcadelt (1505-1568)/arr. Pierre Louis Phillipe Dietsch (1808-1865)

8. Saltarello (1584), Lute Solo  
Vincenzo Galilei (152-1591)
The musical landscape of the Baroque era expands with several new genres of music. The genre of opera, staged drama set to music, flourishes during the Baroque era. Opera recitatives and arias, sung by a soloist, were composed to dwell on or stress a dramatic moment (as heard in the arias, “Enfin il est en ma puissance” by Jean Baptiste Lully and “When I am Laid in Earth” by Henry Purcell).\(^63\) Also included is the chorus, composed for the purposes of musically commenting on events in the drama. Similar to opera is the sacred oratorio (Bach’s *St. Matthew Passion*), which is sung without costumes and scenery.\(^64\) Due to the Protestant Reformation in 1517, sacred music departs from extravagant polyphony to and adheres to the characteristics of contemporary secular genres.\(^65\)

Another series of genres that grew in importance is instrumental music. This included solo concertos or sonatas (like Antonio Vivaldi’s *Violin Sonata in G Major*) and dance suites (elements of which is found in Handel’s *Music for the Royal Fireworks*, originally scored as a wind band suite but later scored for full orchestra).\(^66\) Orchestras grew in size, employing from 10-40 players, with numbers varying according to composition. String instruments are standard in orchestral works, while woodwind, brass, and percussion instruments are optional and scored differently from piece to piece. Instrumentation is more clearly indicated in scores. Opportunities for musicians

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\(^64\) Wright, *Listening to Music*, 428
increased with positions held in churches, courts (musicians were considered servants), opera houses, and other specific municipal events.67

Rhythmic pulse in in the Baroque era was regular, and rhythms heard at the beginning of a piece were often heard throughout the movement. Dynamics were terraced, rather than gradual changes in volume. When interpreting dynamics in Baroque melodies, a student must consider the instruments (softer in comparison to modern instruments), instrumentation and the performance spaces that were used. Melodies became more complex and recurred in whole or in part throughout a movement or aria. Vocal melodies evolved to include wide leaps and chromatic passages. Improvisation was common in Baroque melodies and certain rules were followed.68 Harmonies were based on major and minor scales (triads) and in certain passages chromaticism was included. The moving bass line became the foundation of harmony. A theoretical and timbral characteristic specific to this era featured a bass instrument grouped with chording instrument (generally harpsichord), known as basso continuo.69 Musical textures were predominantly polyphonic, though homophony is still employed, and imitation was still used as a device. In instrumental music, one mood was expressed throughout a movement, whereas in vocal works, the music changed to accompany a change of mood in the text.70

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68 Ibid.
69 Crocker, A History of Musical Style, 223-224.
70 Kamien, Music: An Appreciation, 178-179.
9. In Darkness Let Me Dwell (1610), lute song
John Dowland (1563-1626)
10. Ego Flos Campi (1624), Motet
Claudio Monteverdi (1567-1643)
11. Eile mich, Gott, zu erretten (1636), Concerto
    Heinrich Schutz (1585-1672)

12. “Enfin il est en ma puissance” from Armide (1686), Act 2, Scene 5, Air
    Jean Baptiste Lully (1632-1687)
13. “When I am Laid in Earth” from Dido and Aeneas (1689), Act 3, Scene 2, Aria
Henry Purcell (1659-1695)

Larghetto

14. “O Haupt voll Blut und Wunden” from St. Matthew Passion (1725), Part Two,
Number 54, Chorale
Johann Sebastian Bach (1685-1750)
15. “Pretty Polly” from The Beggar’s Opera (1725), Act 1, Scene 13, Air XVI
John Gay (1685-1732)

16. Bist du Bei Mir (1718/1725), Aria
Gottfried Heinrich Stolzel (1690-1745)/Johann Sebastian Bach (1685-1750)
17. Violin Sonata in G Major, RV 23 (1742), movement 3, sonata
Antonio Vivaldi (1678-1741)

Andante

18. “Bourree” from Music for the Royal Fireworks (1749), movement 2, orchestral suite
George Frideric Handel (1685-1750)
Classical (1750 C.E.-1820 C.E.)

During the Classical era, a growing number of amateur and semi-professional musicians inspired composers to write simpler music. Music was expected to be pleasing and tasteful according to that simplicity. Every home had a degree of musical study and performance. By increasing demand of the middle class, public concerts were held in higher frequency. Composers began to break away from the patronage system to financially survive as freelance composers and musicians.\(^71\)

Genres that entered the fold during the Classical era include the symphony, the divertimento (an example of which is *Divertimento in Bb* by Franz Josef Haydn), and the string quartet (for example, *String Quartet*, Op. 18, No. 5 by Ludwig Van Beethoven).\(^72\) Operatic genres will split into sub genres: opera seria (or serious opera) and opera buffa (or comic opera, an example of which is *Il Barbiere di Siviglia* by Giacchino Rossini).\(^73\)

Gradual or sudden fluctuation of mood occurring within a movement became a trend in musical expression. Rhythmic variety included unexpected rests, syncopation, and both gradual and sudden changes in length of notes. Dynamics changed gradually, unlike terraced dynamics, and allowed for the expression of emotional nuance. The Classical orchestra contained four families of instruments, anywhere from 25-60 players. Woodwind and brass instruments were often scored in pairs for contrasts in timbre.\(^74\)

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\(^{72}\) Crocker, *A History of Musical Style*, 392-413.


Classical melodies are easier to remember than those of the Baroque. Phrases were composed in pairs, the first phrase ending in an incomplete cadence (a harmonic conclusion of a phrase), the second, more conclusively with a final cadence. The melodies, or themes, were heard throughout a piece in fragments or motives, treated differently in mood. As in the Baroque, Classical harmonies were based on major and minor scales. Dissonance was embraced as a means to express tension, suspense, or excitement. Basso continuo was gradually abandoned and piano, capable of varied dynamics, is scored rather than the harpsichord. Cadenzas, written out improvisations, were written out by the composer to accommodate amateur musicians.  

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19. “The Ballet of the Furies” from Orfeo ed Euridice (1762), Act 2, Scene 1, Ballo
Christoph Willibald Gluck (1714-1787)

20. “Laudate Dominum” from Versperae Solennes de Confessore (1780),
movement 5
Wolfgang Amadeus Mozart (1756-1791)
21. “Chorale St. Antoni” from Divertimento in B flat major (1782), divertimento, movement 2
Franz Josef Haydn (1732-1809)

Andante quasi allegretto

22. “Romanze” from Eine Kleine Nachtmusik (1787), movement 2, serenade
Wolfgang Amadeus Mozart (1756-1791)

Andante
23. String Quartet, Op. 18, No. 5 (1799), movement 3, string quartet
Ludwig Van Beethoven (1770-1827)

Andante cantabile

24. Caprice No. 24 in A minor (1802-1817), Variations (theme)
Niccolo Paganini (1782-1840)

quasi Presto

25. Klaglied (1812), lied
Franz Schubert (1797-1828)

Langsam mit Ausdruck
26. “Una voce poco fa” from Il Barbiere di Siviglia (1816), Act 1, Scene 2, Cavatina
Gioachino Rossini (1792-1868)
Romantic (1820 C.E.-1900 C.E)

Another boom of musical genres developed in the Romantic era. Self-expression and personal style developed, resulting in a multitude of musical styles (hence the far greater number of melodies found in the collection of this era’s melodies). This era saw the formation of several new orchestras, opera companies, music societies and larger concert halls. All performing and visual arts shared common themes, including subjects related to nature, death, fantasy, the macabre, and the diabolical. Nationalism became a compositional trend, either evoking a national identity or that of an exotic location (as in the compositions of Nikolai Rimsky Korsakov). Virtuoso performers captivated audiences and there was an increase in solo instrumental works that highlighted these musicians’ abilities. 76

The symphonic poem was a new genre developed in the Romantic era, treated as a single fragment of a symphony and often based on a program (a story, poem, or idea), a famous example of which may be found in Symphonie Fantastique by Hector Berlioz.77 The song cycle, a unit of individually complete songs, is another genre that flourishes in the Romantic era (Gustav Mahler’s Des Knaben Wunderhorn).78 Wind band genres became popular during this era (for example Washington Post by John Philip Sousa).

Rhythm and tempo varies in Romantic works, changing often. Tempo rubato, a expressive characteristic that grew from the personal freedom of the Romantic era,

76 Kamien, Music: An Appreciation, 351-352.
77 Crocker, A History of Musical Style, 451-452.
allowed performers to play with liberty.\textsuperscript{79} Dynamics lent to expression of emotion and intensity, ranging from very soft to very loud. The size of the orchestra increased, adding new instruments, and increasing the number of timbres a composer had at his disposal.\textsuperscript{80} New models of woodwind, brass, and percussion instruments were given greater roles (as solo instruments and in combination with other instruments) in symphonic and operatic literature (listen for the tuba in Richard Wagner’s \textit{Ride of the Valkyries}). These advancements led to extension of instrumental technique. Orchestras grew to sizes over 100 players.\textsuperscript{81}

Melodies became longer and more complex, unbridled in expression. Another aspect of romantic works is the cyclical treatment of themes, recurring and transforming within a single work. Chromaticism, the free use of dissonance and lack of resolution, was employed alongside major and minor harmonies.\textsuperscript{82} A new treatment of harmony, including abrupt modulations of key and lack of resolution, was used for expression. Homophonic textures were most common in the Romantic era but fluctuations did occur for contrast.\textsuperscript{83}

\begin{footnotesize}
\begin{enumerate}
\item Wright, \textit{Listening to Music}, 237
\item Kamien, \textit{Music: An Appreciation}, 351-352.
\item Ibid.
\item Wright, \textit{Listening to Music}, 237-238.
\item Kamien, \textit{Music: An Appreciation}, 351-352.
\end{enumerate}
\end{footnotesize}
Felix Mendelssohn (1809-1847)
28. Idee fixe from Symphonie Fantastique (1845), movement 1, symphony Hector Berlioz (1803-1869)

29. “Hytten” from 9 Songs (1865), movement 7 Edvard Grieg (1843-1907)
30. “Ah! Je veux vivre” from Romeo et Juliette (1867), Act 1, Aria
Charles Gounod (1818-1893)

31. “Wiegenlied” from 5 Lieder (1867-1868), movement 4, lied
Johannes Brahms (1833-1897)
32. “Ride of the Valkyries” from Die Walkure (1870), Act 3, Scene 1
Richard Wagner (1813-1883)

33. “Lacrymosa” from Requiem (1874), movement 2, requiem
Giuseppe Verdi (1813-1901)
34. “Habanera” from Carmen (1875), Act 1, Scene 5, aria
Georges Bizet (1838-1875)

35. “Pie Jesu” from Requiem (1877), movement 4, requiem
Gabriel Faure (1845-1924)
36. Symphony No. 4 (1877-1878), movement 2, symphony
Pyotr Ilyich Tchaikovsky (1840-1925)

Andantino in modo di canzona

37. “Te ergo” from Te Deum (1881), movement 2
Anton Bruckner (1824-1896)
38. “The Legend of the Kalendar Prince” from Scheherazade (1888), movement 2, symphonic poem
Nikolai Rimsky-Korsakov (1844-1908)

39. The Washington Post (1889), march
John Philip Sousa (1854-1932)
40. Symphony No. 9 “From the New World” (1893), movement 2, symphony
Antonín Dvořák (1841-1904)

41. “Ruhe meine Seele” from Lieder (1894), lied
Richard Strauss (1864-1949)
42. “Che Gelida Manina” from La Boheme (1896), Act 1, Scene 6, Aria
Giacomo Puccini (1858-1924)
43. Finlandia (1899), symphonic poem
Jean Sibelius (1865-1957)

44. “Wo die schonen Trompeten blasen” from Des Knaben Wunderhorn (1887-1901), movement 10, song cycle
Gustav Mahler (1860-1911)
20th Century (1900 C.E.- )

Musical style became increasingly diversified with inspiration drawn from non-European music, folk songs, American Jazz, and music from the past. Advancements in technology such as recordings and radio brought music to larger audiences. American colleges became significant patrons of music. Composers no longer adhered to strict rules concerning texture, timbre, rhythm, melody, and harmony. Instruments played into the extremes of their ranges and melodic instruments were scored to produce percussive sounds in extended technique, an emphasis on individual tone color. Composers devoted themselves to creating new sounds and radically attaching them to (then) traditional musical style. Traditional harmonies and tonal centers were abandoned. Major and minor scales were sparsely used, giving way to atonal, 12-tone, and bi-tonal sonorities. Melodies widely varied in interval. Irregular and unpredictable rhythm, rapidly changing meter, polyrhythms, and ostinatos became compositional trends. Chance, minimalist, and quotation music were new experimental genres known as serial music. Eventually, melodies returned to having a recognizable tonal center due to the popularity of musical theater, cinema, jazz, and rock music.

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84 Kamien, Music: An Appreciation, 464-465.
85 Crocker, A History of Musical Style, 483.
45. “The Little Shepherd” from Children’s Corner (1906-1908), movement 5, piano solo
Claude Debussy (1862-1918)
46. “In diesen Wintertagen” from 2 Lieder (1907-1908), movement 2, lied
Arnold Schoenberg (1874-1951)

47. Nun ich der Riesen Starksten über wand (1910), lied
Alban Berg (1885-1935)
48. “Un grand sommeil noir” from Two Poems by Paul Verlaine (1910), song by Igor Stravinsky (1882-1971)

49. “Jupiter” from The Planets (1914-1916), movement 4 by Gustav Holst (1874-1934)
50. “March” from 1922 (1922), movement 1, suite for piano
Paul Hindemith (1895-1963)
Conclusion

One of the many benefits of learning musical style is the expansion of one’s expressive capabilities on the trumpet. For centuries, composers have drawn on older forms of music to create new works. Johannes Brahms and Igor Stravinsky drew upon Classical style.\textsuperscript{87} Specific to the solo trumpet repertoire, 20\textsuperscript{th} century composers like Henri Tomasi composed variations on the 16\textsuperscript{th} century Corsican chant, “Dio ve Salvi Regina,” in \textit{Variations Gregoriennes}.\textsuperscript{88} Another 20\textsuperscript{th} century composer, Josef Kaminski, composed “Un Poco Vivaldi,” the title of the first movement of his \textit{Concertino for Trumpet and Orchestra}.\textsuperscript{89} Music is not only meant to be preserved through performance. It also serves to foster the creation and expression of new composition. With this in mind, students may study this reimagined \textit{Art of Phrasing}, learning musical style with enthusiasm, curiosity, and creativity.


APPENDIX A: REFERENCES FOR FURTHER STUDY

Books

A History of Western Music by J. Peter Burkholder

Music: An Appreciation by Roger Kamien

Listening to Music by Craig Wright

A History of Musical Style by Richard Crocker

A Guide to Score Study for the Wind Band Conductor by Frank Battisti and Robert Garofalo

The A to Z of Foreign Musical Terms by Christine Ammer

The Book of 101 Opera Librettos edited by Jessica M. MacMurray

Musical Ornamentation by Edward Dannreuther

Online Databases/Websites

Petrucci Music Library – imslp.org

Choral Wiki: The Choral Public Domain Library – cpdl.org

Oxford Music Online – oxfordmusiconline.com

The Aria Database – aria-database.com

YouTube – youtube.com (Professional symphony orchestra, opera company, or artist pages only)

Recordings

Naxos Music Library – naxosmusiclibrary.com

Amazon.com

Spotify – Spotify.com

iTunes Music Store – itunes.com
APPENDIX B: DISCOGRAPHY

Medieval

“Conditor Alme Siderum”

**Artist:** Freres dominicains de la Provence de France  
**Album Title:** Gregorian Chant: Dominican Liturgy  
**Format:** MP3  
**Label:** Milan Records  
**Release Date:** 2006

“Victimae Paschali Laudes”

**Artist:** New York Polyphony  
**Album:** Devices & Desires  
**Format:** MP3  
**Label:** Polyphonic Productions  
**Release Date:** 2013

**Artist:** Benedictine Monks  
**Album:** Salve Regina: Gregorian Chant  
**Format:** CD  
**Label:** Philips  
**Release Date:** 1988

“Pange Lingua Gloriosi”

**Artist:** Various Artists  
**Album:** Pange Lingua Gloriosi – Choral Music for Holy Week  
**Format:** MP3  
**Label:** OCP  
**Release Date:** 2010

**Artist:** Cambridge Singers, John Rutter  
**Album:** Sing, Ye Heavens: Hymns for All Time  
**Format:** CD  
**Label:** Collegium Records  
**Release Date:** 2000
“Robins m’aime”

**Artist:** Ensemble Perceval, Guy Robert, Solange Boulanger, Jean-Paul Racodon, Alain Serve, Catherine Schroeder, Vincent Audat, Katia Care  
**Album:** *Adam de Halle: Le Jeu de Robin et Marion*  
**Format:** MP3  
**Label:** Arion  
**Release Date:** 1991

**Renaissance**

“De Plus En Plus”

**Artist:** The Tallis Scholars,  
**Album:** *Johannes Ockeghem – Missa De Plus En Plus – Missa Au Travail Suis*  
**Format:** MP3  
**Label:** Gimell Records  
**Release Date:** 2005

**Artist:** Ensemble Gilles Binchois, Dominique Vellard, Anne-Marie Lablaude, Lena-Susanne Norin, Akira Tachikawa, Emmanuel Bonnardot, Pierre Harmon, Randall Cook, Jan Walters  
**Album:** Binchois: Mon souverain désir - Chansons  
**Format:** CD  
**Label:** Virgin Veritas  
**Release Date:** 2000

“Non e tempo d’aspettare”

**Artist:** Roberta Invernizzi/Alberto Rasi/Accademia Strumentale Italiana, 2012.  
**Album:** *Non e Tempo d’aspettare – Frottole dal Primo Libro di Franciscus Bossinensis*  
**Format:** MP3  
**Label:** Stradivarius  
**Release Date:** 2012

“Ave Maria”

**Artist:** Ave Sol Chamber Choir  
**Album:** *Evolution of Classical Music*  
**Format:** MP3  
**Label:** X5 Music Group  
**Release Date:** 2012
“Salterello”

Artist: Maurice Cope  
Album: The Spirit of the Red Angel Shall Dance  
Format: MP3  
Label: Modus Vetus  
Release Date: 2007

**Baroque**

“In Darkness Let Me Dwell”

Artist: Anthony Rooley/The Consort of Musicke  
Album: Dowland: The Collected Works (Disc 12)  
Format: MP3  
Label: Decca  
Release Date: 2007

Artist: Steven Rickards, Dorothy Linell  
Album: Dowland: Flow My Tears and Other Lute Songs  
Format: CD  
Label: Naxos  
Release Date: 1997

“Ego flos campi”

Album: Monteverdi: Ghirlande Sacre – Ghirlande Profane  
Format: MP3  
Label: Arts Productions  
Release Date: 1994

Artist: René Jacobs, Concerto Vocale  
Album: Monteverdi: Motetti, Un Concert Spirituel: Motets 1 2 & 3  
Format: CD, Import  
Label: Harmonia Mundi  
Release Date: 2000
“Eile mich, Gott, zu Erretten”

**Artist:** Dietrich Fischer-Dieskau  
**Album:** *Dietrich Fischer-Dieskau Sings Heinrich Schutz*  
**Format:** MP3  
**Label:** SWR Klassik  
**Release Date:** 1953-1959

**Artist:** Santa Cruz Baroque Festival Orchestra, Nicole Paiement, Linda Burman-Hall, Randall K. Wong, Brian Staufenbiel  
**Album:** *Schütz: A Musical Portrait Single*  
**Format:** CD  
**Label:** Helicon Records  
**Release Date:** 1998

“Enfin il est en ma puissance”

**Artist:** Philippe Herreweghe, La Chappelle Royale, Collegium Vocale Gent  
**Album:** *Lully: Armide*  
**Format:** MP3  
**Label:** Harmonia Mundi  
**Release Date:** 2007

**Artist:** William Christie, Stéphanie d'Oustrac, Robert Carsen, Francois Roussillon  
**Film:** *Lully: Armide*  
**Format:** Blu-ray  
**Studio:** FRA Musica  
**Release Date:** 2011

“When I Am Laid in Earth”

**Artist:** English Chamber Orchestra, Jessye Norman, Raymond Leppard, Sir Thomas Allen  
**Album:** *Purcell: Dido and Aeneas*  
**Format:** MP3  
**Label:** Decca International  
**Release Date:** 2010

**Artist:** Christopher Hogwood, The Academy of Ancient Music, Catherine Bott, Emma Kirkby, John Mark Ainsley, David Thomas, Michael Chance, Julianne Baird, Elizabeth Priday  
**Album:** *Purcell: Dido & Aeneas*  
**Format:** CD  
**Label:** Decca  
**Release Date:** 2005
**Artist:** Maria Ewing, Karl Daymond, Collegium Musicum, Maria Ewing, Karl Raymond  
**Film:** Purcell - *Dido & Aeneas*  
**Format:** DVD  
**Studio:** Kultur Video  
**Release Date:** 2008

“O Haupt voll Blut und Wunden”

**Artist:** American Bach Soloists, Jeffrey Thomas  
**Album:** *Bach: St. Matthew Passion*  
**Format:** MP3  
**Label:** American Bach Soloists  
**Release Date:** 2012

**Artist:** Leonard Bernstein, New York Philharmonic, The Collegiate Chorale, Charles Bressler, Betty Allen, William Wildermann, Adele Addison, Donald Bell, David Lloyd  
**Album:** *St. Matthew Passion*  
**Format:** CD  
**Label:** Sony Classical  
**Release Date:** 1999

“Pretty Polly” from *The Beggar’s Opera*

**Artist:** The Broadside Band, Patrizia Kwella, Paul Elliot, Jeremy Barlow  
**Album:** *The Beggar’s Opera*  
**Format:** MP3  
**Label:** Harmonia Mundi  
**Release Date:** 2003

**Artist:** Joan Sutherland, National Philharmonic Orchestra, Richard Bonyngue  
**Album:** Gay: *Beggars Opera*  
**Format:** CD, Import  
**Label:** Eloquence Australia  
**Release Date:** 2010

**Film:** *John Gay - The Beggar’s Opera*  
**Format:** DVD  
**Studio:** Image Entertainment  
**Release Date:** 2000
“Bist du bei Mir”

**Artist:** Kiri Te Kanawa/Barry Rose/English Chamber Orchestra  
**Album:** *Kiri Te Kanawa – Ave Maria*  
**Format:** MP3  
**Label:** Decca  
**Release Date:** 1984

**Artist:** Elisabeth Schwarzkopf, Gerald Moore  
**Album:** *Lieder Recital*  
**Format:** CD, Import  
**Label:** EMI Classics Imports  
**Release Date:** 2000

“Andante” from Violin Sonata in G major

**Artist:** Andrew Manze, Nigel North, John Toll, Romanesca  
**Album:** *Vivaldi: Manchester Sonatas*  
**Format:** MP3  
**Label:** Harmonia Mundi  
**Release Date:** 1993

“Bourree” from Music for the Royal Fireworks

**Artist:** Academy of St. Martin in the Fields, Sir Neville Marriner  
**Album:** *Handel: Music for the Royal Fireworks/Water Music*  
**Format:** MP3  
**Label:** Argo  
**Release Date:** 1986

**Artist:** John Eliot Gardiner, English Baroque Soloists  
**Album:** *Water Music and Music for the Royal Fireworks*  
**Format:** CD  
**Label:** Philips  
**Release Date:** 2001
**Classical**

“Deh! Placatevi con me”

- **Artist:** Dietrich Fischer-Dieskau, Gundula Janowitz, Munchener Bach-Chor, Munchener Bach-Orchester, Karl Richter
- **Album:** *Orfeo Ed Euridice*
- **Format:** MP3
- **Label:** Hamburg: Deutsche Grammaphon
- **Release Date:** 1993

“Chorale St. Antoni”

- **Artist:** Linos Ensemble
- **Album:** *Feldparthien*
- **Format:** MP3
- **Label:** Capriccio
- **Release Date:** 2003

- **Artist:** Consortium Classicum
- **Album:** *Haydn: Divertimentos for Winds*
- **Format:** CD
- **Label:** Warner Classics
- **Release Date:** 2008

“Romanze”

- **Artist:** Academy of St. Martin in the Fields, Sir Neville Marriner
- **Album:** *Mozart: Eine Kleine Nachtmusik*
- **Format:** MP3
- **Label:** Decca
- **Release Date:** 1987

- **Artist:** Walter Singer, Wiener Philharmoniker, James Levine
- **Album:** Mozart: *Eine kleine Nachtmusik, K. 525; Symphony No. 32 (Overture), K. 318; Serenade K. 320 “Posthorn Serenade“*
- **Format:** CD
- **Label:** Deutsche Grammophon
- **Release Date:** 1996
“String Quartet, Op. 18, No. 5”

**Artist:** Artemis Quartet  
**Album:** Beethoven String Quartets  
**Format:** MP3  
**Label:** EMI Records  
**Release Date:** 2011

“Caprice No. 24”

**Artist:** Itzhak Perlman  
**Album:** Paganini: 24 Caprices  
**Format:** MP3  
**Label:** EMI Records  
**Release Date:** 2000

**Artist:** Julia Fischer  
**Album:** Paganini: 24 Caprices Op. 1  
**Format:** CD  
**Label:** Decca  
**Release**  
**Date:** 2010

“Klaglied”

**Artist:** Barbara Hendricks  
**Album:** Barbara Hendricks: Schubert Lieder  
**Format:** MP3  
**Label:** Warner Classics  
**Release Date:** 2007

**Artist:** Gundula Janowitz, Irwin Gage  
**Album:** Schubert: Lieder  
**Format:** CD  
**Label:** Deutsche Grammophon Imports  
**Release Date:** 1997

“Una voce poco fa”

**Artist:** Claudio Abbado, Hermann Prey, London Symphony Orchestra, Luigi Alva, Teresa Berganza  
**Album:** Rossini: Il Barbiere di Siviglia  
**Format:** MP3  
**Label:** Hamburg: Deutsche Grammophon  
**Release Date:** 1998
**Artist:** Silvio Varviso, Rossini Orchestra & Chorus, Dino Mantovani, Fernando Corena, Manuel Ausensi, Nicolai Ghiaurov, Stefania Malagu, Teresa Berganza, Ugo Benelli  
**Album:** Rossini: The Barber of Seville  
**Format:** CD  
**Label:** London: Decca Record Company Limited  
**Release Date:** 1999

**Artist:** Ruggero Raimondi, Mara Bayo, Angel Luis Ramirez  
**Film:** Rossini: Il Barbiere Di Siviglia  
**Format:** Blu-ray  
**Studio:** Decca  
**Release Date:** 2008

**Romantic**

“Lieder ohne Worte”

**Artist:** Daniel Barenboim  
**Album:** Mendelssohn: Songs Without Words  
**Format:** MP3  
**Label:** Hamburg: Deutsche Grammophon  
**Release Date:** 1997

“Symphony Fantastique”

**Artist:** Gustavo Dudamel, Los Angeles Philharmonic  
**Album:** Berlioz: Symphonie Fantastique (Live From Walt Disney Concert Hall, Los Angeles/2007/08)  
**Format:** MP3  
**Label:** Deutsche Grammophon  
**Release Date:** 2008

**Artist:** Boston Symphony Orchestra, Seiji Ozawa  
**Album:** Berlioz: Symphonie fantastique  
**Format:** CD  
**Label:** Pentatone  
**Release Date:** 2015
“Hytten”

Artist: Kirsten Flagstad, Edwin McArthur  
Album: *The Decca Recitals*  
Format: MP3  
Label: Decca  
Release Date: 2012

“Finlandia”

Artist: Yoel Levi, Atlanta Symphony Orchestra  
Album: *Sibelius: Finlandia, En Saga, Karelia Suite, Pohjola’s Daughter, The Swan of Tuonela*  
Format: MP3  
Label: Tellarc  
Release Date: 1993

Artist: Eugene Ormandy  
Album: *Sibelius: Finlandia / Valse triste / The Swan Of Tuonela / En Saga/ GRIEG: Peer Gynt Suite No 1 / ALFVEN: Swedish Rhapsody NO.1*  
Format: CD  
Label: Sony Masterworks  
Release Date: 2011

“Ah! Je veux vivre”

Artist: Alain Lombard, Mirella Freni, Franco Corelli, Choeurs de l’Opera National de Paris & Orchestre de l’Opera National de Paris  
Album: *Romeo et Juliette*  
Format: MP3  
Label: EMI Records  
Release Date: 1994

Artist: Michel Plasson, Orchestre du Capitole de Toulouse, Roberto Alagna, Angela Gheorghiu, Jose van Dam, Simon Keenlyside, Marie-Ange Todorovitch, Alain Fondary, Daniel Galvez Vallejo  
Album: *Gounod - Roméo et Juliette*  
Format: CD  
Label: Warner Classics  
Release Dates: 1998

Artist: Rolando Villazon, Nino Machaidze  
Album: *Charles Gounod: Romeo et Juliette*  
Format: DVD  
Label: Deutsche Grammophon  
Release: 2009
“Wiegenlied”

**Artist:** Anne Sofie Von Otter, Bengt Forsberg, Nils-Erik Sparf  
**Album:** Brahms: Lieder  
**Format:** MP3  
**Label:** Hamburg: Deutsche Grammophon  
**Release Dates:** 1991

**Artist:** Jessye Norman, Geoffrey Parsons, Ulrich von Wrochem  
**Album:** Brahms: Lieder  
**Format:** CD  
**Label:** Philips/ Polygram Records  
**Release Date:** 1990

“Ride of the Valkyries”

**Artist:** Brigit Nilsson, Erich Leinsdorf, Jon Vickers, London Symphony Orchestra  
**Album:** Wagner: Die Walkure  
**Format:** MP3  
**Label:** Decca  
**Release Date:** 2002

**Artist:** Berislav Klobucar, The Metropolitan Opera Orchestra, Brigit Nilsson, Leonie Rysanek, Christa Ludwig, Jon Vickers, Thomas Stewart  
**Album:** Wagner: Die Walkure  
**Format:** CD  
**Label:** Sony masterworks  
**Release Date:** 2011

**Artist:** Deborah Voigt, Eva-Maria Westbroek, Stephanie Blythe, Jonas Kaufman, Bryn Terfel, Hans-Peter Konig, James Levine, Metropolitan Opera Orchestra  
**Film:** Die Walkure  
**Format:** DVD  
**Studio:** Deutsche Grammophon  
**Release Date:** 2013
“Lacrymosa”

**Artist:** Dame Joan Sutherland, Luciano Pavarotti, Marilyn Horne, Martin Talvela, Sir Georg Solti, Wiener Philharmoniker, Wiener Staatsopernchor, Wilhelmina Pitz  
**Album:** Verdi: Requiem  
**Format:** MP3  
**Label:** Decca  
**Release Date:** 1984

**Artist:** Zubin Mehta, Placido Domingo, New York Philharmonic  
**Album:** Verdi: Requiem  
**Format:** CD  
**Label:** Sony Classical Import  
**Release Date:** 2013

“Habanera”

**Artist:** Kiri Te Kanawa, Placido Domingo, Sir Thomas Allen, Tatiana Troyanos, Georg Solti, London Philharmonic Orchestra, The John Alldis Choir  
**Album:** Bizet: Carmen  
**Format:** MP3  
**Label:** Decca  
**Release Date:** 1985

**Artist:** Teresa Berganza, Placido Domingo, Claudio Abbado, London Symphony Orchestra  
**Album:** Carmen  
**Format:** CD  
**Label:** Deutsche Grammophon  
**Release Date:** 2005

**Artist:** Elina Garanca, Roberto Alagna, Richard Eyre, Gary Halvorson  
**Album:** Bizet: Carmen (The Metropolitan Opera LIVE in HD)  
**Format:** DVD  
**Label:** Deutsche Grammophon  
**Release Date:** 2010

“Pie Jesu”

**Artist:** John Rutter, Cambridge Singers, Members of City of London Sinfonia  
**Album:** Faure: Requiem - Messe basse  
**Format:** MP3  
**Label:** Collegium  
**Date:** 2011
**Artist:** Choir of King's College, Cambridge, Orchestra of the Age of Enlightenment, Stephen Cleobury, Gerald Finley, Tom Pickard  
**Album:** Faure: Requiem, Messe Basse, Cantique de Jean Racine  
**Format:** CD  
**Label:** Kings College  
**Release Date:** 2014

“Symphony No. 4”

**Artist:** Leonard Bernstein, New York Philharmonic  
**Album:** Tchaikovsky: Symphony No. 4; Capriccio Italien  
**Format:** MP3  
**Label:** Sony Classical  
**Release Date:** 2000

**Artist:** Georg Solti, Chicago Symphony Orchestra  
**Album:** Tchaikovsky: Symphonies Nos 4 - 6  
**Format:** CD  
**Label:** Decca  
**Release Dates:** 2012

“Te Ergo Quaesumus”

**Artist:** Daniel Barenboim  
**Album:** Mozart: Requiem; Bruckner: Te Deum  
**Format:** MP3  
**Label:** EMI Records  
**Release Date:** 2008

**Artist:** Robert Tear, Anna Reynolds, Daniel Barenboim, Wilhelm Pitz, New Philharmonia Orchestra & Chorus, English Chamber Orchestra, John Aldis Choir  
**Album:** Bruckner: Masses #2 & 3, Te Deum, 5 Motets  
**Format:** CD  
**Label:** EMI Records  
**Release Date:** 2004

“Scheherazade”

**Artist:** Fritz Reiner, Chicago Symphony  
**Album:** Rimsky-Korsakov: Scheherazade  
**Format:** MP3  
**Label:** Living Stereo  
**Release Date:** 2005
**Artist:** Eugene Ormandy, Philadelphia Orchestra, Anshel Brusilow  
**Album:** Rimsky-Korsakov: Sheherazade / Russian Easter Overture / Capriccio Espagnol  
**Format:** CD  
**Label:** Sony  
**Release Dates:** 2002

“Washington Post March”

**Artist:** United States Marine Band  
**Album:** Greatest Military Marches – The Very Best of John Philip Sousa  
**Format:** MP3  
**Label:** United States Marine Band  
**Release Date:** 2009

“Largo” from Symphony No. 9

**Artist:** George Szell/Cleveland Symphony Orchestra  
**Album:** *Dvorak: Symphony No. 9 in E minor, Op. 95 “From the New World”*  
**Format:** MP3  
**Label:** Sony Classical  
**Release Date:** 1987

**Artist:** Sir Georg Solti, Chicago Symphony Orchestra  
**Album:** *Dvorak: Symphony No. 9 "From the New World“*  
**Format:** CD  
**Label:** Decca  
**Release Date:** 1984

“Ruhe Meine Seele”

**Artist:** Gewandhausorchester Leipzig, Jessye Norman, Kurt Masur  
**Album:** Richard Strauss Lieder  
**Format:** MP3  
**Label:** Phillips  
**Release Date:** 2005

**Artist:** Reneé Fleming & Jean-Yves Thibaudet  
**Album:** Night Songs (Fauré, Debussy, Marx, Strauss, Rachmaninov)  
**Format:** CD  
**Label:** Decca  
**Release Date:** 2001
“Che Gelida Manina”

**Artist**: Mirella Freni, Luciano Pavarotti, Elizabeth Hardwood, Nicolai Ghiaurov, Herbert Von Karajan, Berlin Philharmonker  
**Album**: Puccini: La Boheme  
**Format**: MP3  
**Label**: Decca  
**Release Date**: 1987

**Artist**: Teodor Ilinca, Hibla Gerzmava  
**Film**: Puccini: La Boheme  
**Format**: Blu-ray  
**Label**: Opus Arte  
**Release Date**: 2010

“Wo die Schonen Trompeten”

**Artist**: Dietrich Fischer-Dieskau, Hermann Reutter  
**Album**: Styles dungeon des Klavierliedes: 1850-1950  
**Format**: MP3  
**Label**: Germany: EMI  
**Release Date**: 2006

**Artist**: Thomas Quasthoff, Berliner Philharmoniker, Claudio Abbado, Anne Sofie von Otter  
**Album**: Mahler - Des Knaben Wunderhorn  
**Format**: CD  
**Label**: Deutsche Grammophon  
**Release Date**: 2010

20th Century

“The Little Shepherd”

**Artist**: Arthur Benedetti Michelangeli  
**Album**: Debussy: Images 1 & 2; Children’s Corner  
**Format**: MP3  
**Label**: Hamburg: Deutsche Grammophon  
**Release Date**: 1986

**Artist**: Nelson Freire  
**Album**: Debussy: Preludes / Children's Corner  
**Format**: CD  
**Label**: Decca  
**Release Date**: 2009
“In Diesen Wintertagen”

**Artist:** Glen Gould  
**Album:** Schoenberg: Lieder  
**Format:** MP3  
**Label:** Sony Classical  
**Release Date:** 1995

“Un Grand Sommeil Noir”

**Artist:** Pierre Boulez  
**Album:** Boulez Conducts Stravinsky  
**Format:** MP3  
**Label:** Hamburg: Deutsche Grammophon  
**Release Date:** 2012

“Nun ich der Riesen Starksten über wand”

**Artist:** Christianne Stotijn  
**Album:** Schubert/Berg/Wolf Lieder  
**Format:** MP3  
**Label:** Onyx Classical  
**Release Date:** 2006

“Jupiter, the Bringer of Jollity”

**Artist:** Charles Dutoit, Orchestre Symphonique de Montreal  
**Album:** Holst: The Planets  
**Format:** MP3  
**Label:** Decca  
**Release Date:** 1987

“March” from 1922

**Artist:** Sviatoslav Richter  
**Album:** Richter the Master: 20th Century Piano Works  
**Format:** MP3  
**Label:** Decca  
**Release Date:** 2008
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17. Violin Sonata in G Major, RV 23 (1742), movement 3, sonata
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**Recordings**


**Websites**


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**Scores**


