

AN ANALYSIS OF DAVE HOLLAND'S IMPROVISATIONAL CONSTRUCTS AND THEIR
PEDAGOGICAL APPLICATIONS IN AVANT-GARDE PERFORMANCE

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Purpose

The purpose of this research is to analyze Dave Holland's performance on the album *Dave Holland/Sam Rivers Vol. 1*¹ with the goal of identifying his improvisational constructs and use these constructs to create a pedagogical guide for bassists to play avant-garde jazz. This study uses a mixed-methods procedure to an analysis of "Waterfall" that focuses on Dave Holland's improvisational constructs that occur in the context of free improvisation with Sam Rivers.

Dave Holland recorded with Miles Davis for two tracks on *Filles de Kilimanjaro*² and was a member of the quintet, later dubbed the "Lost Quintet"³, from July 1968 until September 1970. He recorded his first album as leader entitled *Conference of the Birds*⁴ in 1972 with Sam Rivers, Anthony Braxton, and Barry Altschul. Since then, Holland has appeared on over 170 albums with jazz legends and young talent alike. Holland's achievements were recognized by the National Endowment for the Arts in 2017 when he was awarded the NEA Jazz Masters Fellowship. Though his popularity and success make him renowned among a jazz audience, the recordings from his free period have been largely absent from the scholarly conversation. Holland is representative of the next generation of free jazz musicians, influenced by free jazz from the 1950s and 1960s, and therefore represents a continuation of the artform.⁵ He also offers a unique artistic perspective given his association with Miles during his transition toward the electric period.

With difficulties inherent in the analysis of free improvisation, *Dave Holland/Sam Rivers Vol. 1* provides two explicit benefits. First, bass transcription on older, lower fidelity recordings creates unique challenges when trying to identify pitches, articulations, and rhythmic intricacies. These miniscule details can also be defining characteristics.⁶ The addition of other instruments including drums, piano, or guitar can mask some of the bass tones making accuracy challenging. The first track, "Waterfall", features Sam Rivers playing soprano saxophone which creates a wider pitch space between the two voices. These mitigating factors allow for higher accuracy of transcription. The second reason is the clarity that comes from only two musicians freely improvising together. Motives being woven between the musicians become easy to perceive and allow us to determine either a hierarchical or heterarchical communication

¹ *Dave Holland/Sam Rivers*, recorded on February 18, 1976, master number 28225, released on Improvising Artists Inc. 373843.

² *Filles de Kilimanjaro*, recorded on June 19-21 and September 24, 1968, released on Columbia.

³ The term "Lost Quintet" was first applied in an article by Peter Keepnews.

⁴ *Conference of the Birds*, recorded 1972, released on ECM.

⁵ Dave Roberts, "Dave Holland: A Weekend of Bass," *All About Jazz*, Michael Ricci, 1 May 2001, www.allaboutjazz.com/dave-holland-a-weekend-of-bass-dave-holland-by-dave-roberts.php?page=1.

⁶ Consider the re-articulation of the same note in a different place to allow for subtle pitch deviations. This effect may be used in structured and free improvisation environments.

structure as well as what constructs are being utilized. This allows us to skip the question of where communication is occurring and instead to focus on how it is occurring.

Dave Holland and Sam Rivers worked together in a variety of configurations including Barry Altschul on Rivers's trio albums *Sizzle*⁷ and *The Quest*⁸ or as the duo. When his free improvisations during the 1970s with Sam Rivers were mentioned in an interview, Holland replied:

...It was all open-form improvising. But we did it for eight or nine years. It got to a point where I think a lot of people couldn't tell whether there was written material or not. Because the language and communication that we built up over that time was very clear, I think. At times it sounded like it was written. Things would happen, events would happen that sounded like they were planned or written out.⁹

This duo presents a mature pair of free improvisors with a burgeoning language and highly communicative connection from which to begin an analysis of Holland's constructs in free improvisation.

In research from Charles Tumlinson, constructs are defined as: "underlying, imagined mechanisms that make up the component parts of a theory in jazz improvisation performance."¹⁰ In this study, the term constructs will specifically refer to techniques that Dave Holland uses in his free improvisation to navigate the broad musical categories of melody, rhythm, form, and energy in a setting that replaces the axis of harmonic structure with an axis of total implicit communication.

The absence of traditional harmonic guidelines in free improvisation will make the pedagogical presentation of Dave Holland's constructs much different than typical pedagogical aids. Pedagogical resources for bassists are primarily centered around technical exercises, patterns, scales, theory, and/or styles. Larry Ousley provides an extensive list of pedagogical materials for the instrument in his dissertation, some of which may have technical uses in the idiom of free improvisation, but none contain meaningful guides to free improvisation.¹¹ The role of the bass is strongly associated with a rhythmic/harmonic paradigm and the removal of this structure makes pedagogical material less commercially viable. My research aims to provide groups of constructs derived from Dave Holland's improvisations and interactions that can aid bassists who are uncomfortable outside of their traditional rhythm section roles.

⁷ *Sizzle*, recorded 1975, released on Impulse!.

⁸ *The Quest*, recorded 1976, released on Tomato.

⁹ Dave Roberts, "Dave Holland: A Weekend of Bass," *All About Jazz*, Michael Ricci, 1 May 2001, www.allaboutjazz.com/dave-holland-a-weekend-of-bass-dave-holland-by-dave-roberts.php?page=1.

¹⁰ Charles D. Tumlinson, "Theoretical constructs of jazz improvisation performance." PhD diss., University of North Texas, 1991.

¹¹ Larry James Ousley, Jr. "Solo Techniques for Unaccompanied Pizzicato Jazz Double Bass," Order No. 3306737, University of Miami, 2008.

State of the Research

Ekkehard Jost's book entitled *Free Jazz* is the seminal analytical writing on the "The New Thing."¹² It includes style portraits of influential free jazz artists including Charles Mingus, Ornette Coleman, John Coltrane, Cecil Taylor, Archie Shepp, and others using a variety of analytical methods including electro-acoustic graphs, visual representations of sonic events, and transcription. Each portrait includes analysis of social, historiographical, and musical characteristics of the artist. In her dissertation "Analyzing Free Jazz," Lynette Westendorf discusses Ornette Coleman's "Lonely Woman", John Coltrane's "India", and Cecil Taylor's *Indent* – "Second Layer" from a self-described perspective of an artist.¹³ The analyses contained are narrower than Jost's and exemplify a more focused analysis. Keith Waters also pursues a comprehensive analysis of the music of Miles' second great quintet in *Studio Recordings of Miles Davis: 1965-68*, which, among other things, explores the erosions between structured jazz and free jazz that occurred through the recording evolution of the group.¹⁴ Through numerous transcriptions, Schenkerian graphs, mapping, and tables, Waters creates a compelling analytical narrative of their artistic progression.

Three other comparable dissertations include Larry Ousley's "Solo Techniques for Unaccompanied Pizzicato Jazz Double Bass"¹⁵, Robert Bowen's "Function and Meaning in Reprise"¹⁶, and Robert Sabin's "Gary Peacock: Analysis of Progressive Double Bass Improvisation 1963-1965"¹⁷. Larry Ousley notes that "published repertoire for unaccompanied jazz double bass is virtually non-existent," and "pedagogical and instructional materials are also insufficient." He creates his own pedagogical framework that includes chapters on Double Stop, Single-Note Accompaniment, and Harmonics with technical and theoretical explanations. Demonstrative recordings, solos, original arrangements, and transcriptions are present to show validity.

In Bowen's "Function and Meaning in Reprise," the author seeks further meaning in the head-solo-head form that dominates the jazz performance tradition. Through three case studies (Miles Davis's album *In a Silent Way*, Debussy's *Gigues*, and Dave Holland's composition "Prime Directive"), Bowen

¹² Ekkehard Jost. *Free Jazz*. New York: De Capo Press, 1974.

¹³ Lynette Westendorf. "Analyzing Free Jazz." Order No. 9504701, University of Washington, 1994.

¹⁴ Keith Waters. *The Studio Recordings of the Miles Davis Quintet, 1965-68*. New York: Oxford University Press, 2011.

¹⁵ Larry James Ousley, Jr. "Solo Techniques for Unaccompanied Pizzicato Jazz Double Bass," Order No. 3306737, University of Miami, 2008. Page 5.

¹⁶ Robert Eric Bowen. "Function and Meaning in Reprise." Order No. 3021965, Princeton University, 2001.

¹⁷ Robert W Sabin. "Gary Peacock: Analysis of Progressive Double Bass Improvisation 1963-1965." Order No. 3682319, New York University, 2015.

seeks to determine justification for reprise in his aptly-termed “reprise reflex” conundrum. While he claims design similarity between Miles’ “It’s About that Time” and Holland’s “Prime Directive”, it may be that Dave Holland proves a convenient thread between two approaches to the AXA form of his content.

Robert Sabin’s dissertation, “Gary Peacock: Analysis of Progressive Double Bass Improvisation 1963-1965” illustrates a compelling picture of Gary Peacock’s artistic output throughout the 60s as a bass player and collaborator. Sabin draws specific, innovative criteria that Gary Peacock exemplifies in the performances during this period from sources compiled from Hodson¹⁸, Litweiler¹⁹, Bley²⁰, Meehan²¹, and Jost^{22,23}. Gary Peacock recorded with Bill Evans and Albert Ayler during this period which requires a comprehensive analytical framework that can illustrate his techniques in tonal and non-tonal contexts; Sabin uses a mixed-methods investigation relying on formal musical analysis in addition to “an ethnographic inquiry consisting of interviews conducted with Gary Peacock”.²⁴

My research differs from the formerly mentioned research in these three ways: First, Dave Holland’s years of activity as a leader/co-leader began in the 1970s, after his period with Miles Davis, and after the first wave of free jazz artists of the 1960’s. The decade brought significant changes to avant-garde accessibility with the move towards jazz fusion, the growing loft-scene of New York, and business changes²⁵ in record labels. Second, my research is concerned with improvisational constructs from Holland’s performance with Sam Rivers. The duo setting enables the listener to easily identify melodic, rhythmic, and/or energetic relationships between two freely improvised parts. Third, this research is also pedagogical in nature, oriented towards bassists where a departure from structured traditional roles leaves the bassist vulnerable to the new demands of avant-garde music. My analysis of the “Waterfalls” on *Dave Holland/Sam Rivers Vol. 1* will build on previous ethnographic and musical analyses of free jazz to create a set of pedagogical constructs specific to the bass.

Method

This research will be conducted using a mixed methods procedure. Mixed methods investigations, as described by Creswell, “could neutralize or cancel the biases of other [purely qualitative or

¹⁸ Robert Hodson. *Interaction, Improvisation, and Interplay in Jazz*. 1st ed. Routledge, 2007. Print.

¹⁹ John Litweiler. *Ornette Coleman*. Da Capo Press, 1994. Print.

²⁰ Paul Bley and David Lee. *Stopping time: Paul Bley and the transformation of jazz*. Véhicule Press, 1999.

²¹ Norman Meehan. “After the Melody: Paul Bley and Jazz Piano After Ornette Coleman.” *Annual Review of Jazz Studies* (2002): 1285–1116. Print.

²² Ekkehard Jost. *Free Jazz*. New York: De Capo Press, 1974.

²³ Robert W Sabin. "Gary Peacock: Analysis of Progressive Double Bass Improvisation 1963-1965." Order No. 3682319, New York University, 2015, pages 4-5.

²⁴ Sabin, 7.

²⁵ John G Rodwan. "Sam Rivers: Remembering the Forgotten." *African American Review* 47, no. 4 (2014): 530.

quantitative] methods.”²⁶ Mixed methods, also known as quantitative and qualitative method, multimethod, or mixed methodology is more than collecting qualitative and quantitative data; it hinges on using both approaches to create the study. This combination will prevent extreme analytical conclusions from occurring with details derived from the interview with Dave Holland and, conversely, apply a lens for interpretation of ethnographic data from the interview and relevant historical/ethnographic literature. The study will progress in a sequential explanatory design as presented by Creswell and interpreted in the figure below²⁷:

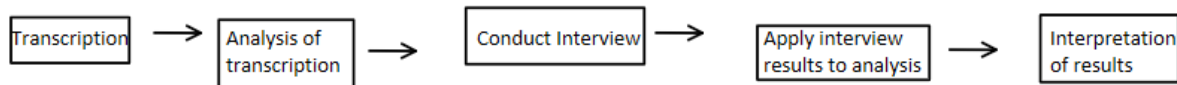


Figure 1.1 Sequential Explanatory Design translated to the study.

Music analysis will be limited to a transcription of “Waterfall” on *Dave Holland/Sam Rivers Vol. 1* and analyzed through systems including common practice jazz theory²⁸, George Russell’s *Lydian Chromatic Concept of Tonal Organization*²⁹, pitch-class set transformations³⁰, and musical forces³¹. Steve Larson’s applications of Schenkerian analysis to technical and artistic figurations in jazz will provide additional visual representation of constructs. The categorical headings will be melodic, rhythmic, formal, and energy. Each category has potential applications in the piece locally and broadly. Furthermore, each category can be investigated from a perspective of hierarchical or heterarchical communication between Dave Holland and Sam Rivers. All categories (melodic, rhythmic, formal, and energy) may also be contextually analyzed with one another as analysis develops and questions develop. Interviews with Dave Holland will take place during the transcription and analysis of the piece to provide appropriate qualitative context and ethnographic details.

Sample Interview Questions

1. What were the influences that shaped your interests in the free improvisation?
 - a. How did that evolve through your time with Miles and into your creative period in the 1970s?
2. How did you learn to improvise in a free context? Duos? Trios?
 - a. How did you learn to coexist in free improvisation?

²⁶ John W. Creswell and J. David Creswell. 2018. *Research design: qualitative, quantitative, and mixed methods approaches*. Page 14.

²⁷ Creswell, 209.

²⁸ Mark Levine. *The Jazz Theory Book*. Petaluma, CA: Sher Music, 1995.

²⁹ George Russell. 1964. *The Lydian chromatic concept of tonal organization for improvisation: for all instruments*. Cambridge, MA: Concept Pub. Co.

³⁰ Steven Block. "Pitch-Class Transformation in Free Jazz." *Music Theory Spectrum* 12, no. 2 (1990): 181-202.

³¹ Larson, Steve. "Musical Forces, Melodic Expectation, and Jazz Melody." *Music Perception* 19/iii (2002): 351-385.

3. How would you describe your musical relationship with Sam Rivers?
 - a. How do you describe your communication with him on a musical level?
4. What concepts are you considering when you approach free improvisation?
 - a. How did that evolve over time?
5. Do you believe free improvisation is misunderstood? By students? Audiences? Teachers?
 - a. How do you teach others to improvise in a free context?

Chapter Headings

Chapter 1: Justifications for a formal organization of analyzed constructs

- I. Introduce the formal organization of “Waterfalls”
- II. Present evidence for timestamp delineations
 - a. Evidence through analysis
 - b. Incorporate perspective of interviewee (Dave Holland)

Chapter 2: Application of constructs in sequence in relation to form

- I. Justifications for melodic, rhythmic, energetic, and formal categories for constructs.
- II. 0:00-1:40
 - a. Analysis of Holland’s constructs; considering arco timbre and melodic statements with dyad consonances.
- III. 1:40-5:05
 - a. Analysis of Holland’s constructs; considering technique change to pizzicato and the intensified energy via rhythmic activities.
- IV. 5:05-5:30
 - a. Analysis of Holland’s constructs; considering transitional material to the sax solo
- V. 5:30-6:34
 - a. Sam Rivers solo statement.
- VI. 6:34-7:00
 - a. Analysis of Holland’s constructs; considering the transitional material out of the sax solo.
- VII. 7:00-8:23
 - a. Analysis of Holland’s constructs; considering the energy and how it is projected with irregularity in the bass melody.
- VIII. 8:23-9:13
 - a. Analysis of Holland’s constructs; considering the energy and how it is projected with regularity in the bass melody.
- IX. 9:13-9:58

- a. Analysis of Holland's constructs; considering the structural interlude that occurs after the building intensity of 7:00-9:13.
- X. 9:58-11:39
 - a. Analysis of Holland's constructs; considering the consequence of the energy build and interlude.
- XI. 11:39-13:13
 - a. Analysis of Holland's constructs; considering the bass solo.
- XII. 13:13-15:00
 - a. Analysis of Holland's constructs; considering the transition from the bass solo to a folksy melodic statement with accompaniment.
- XIII. 15:00-16:38
 - a. Analysis of Holland's constructs; considering the evolution from the gentle, folk-like melody to its climax.
- XIV. 16:38-17:08
 - a. Analysis of Holland's constructs

Chapter 3: Pedagogical Guidelines for performing Free Jazz/Avant-Garde as a bassist

- I. Through the insights gained from analytical analysis of Dave Holland's performance on "Waterfalls," I will present a basic guide which presents how he manipulated melody, rhythm, energy, and form through certain constructs.
 - a. Communication through music will be essential in interpreting this data.
- II. Provide context of how these methods of improvisations were learned by Dave Holland and how they appear in ethnographic texts.

Conclusion

This research is meant to extract improvisational constructs from Dave Holland's playing in free improvisation to create a pedagogical framework to assist bassists improvise more effectively when playing free jazz or avant-garde music. This research can be used to continue the scholarly discussion on analysis in free improvisation styles as well as the improvement of pedagogical aids from the scholarly perspective. Research that involves the output of Dave Holland and Sam Rivers in an analytical or ethnographic context can also benefit from the interviews and analysis.

Appendix

- I. Full text interviews
- II. Entirety of transcription

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Discography

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A PERFORMANCE EDITION OF THE VESPERS SETTINGS IN
"SACRI E FESTIVI CONCENTI, OPERA NONA" BY GIOVANNI LEGRENZI

[REDACTED]

Dissertation Proposal Prepared for the Degree of
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Committee:

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PURPOSE

Giovanni Legrenzi was a prolific composer of vocal music and *maestro di cappella* at the Basilica di San Marco but his vocal works are not often studied as a part of the Venetian lineage with composers such as Willaert, de Rore, Zarlino, the Gabriellis, Monteverdi, Lotti, Cavalli, and Vivaldi. In order to resolve this deficit, more of Legrenzi's music needs to be made available with scholarly and supporting materials. My dissertation seeks to produce a performance edition of "Sacri e festivi concerti, Op. 9," one of Legrenzi's significant works near the beginning of his Venetian period.¹ This collection of sacred music was published on 12 June 1667 in Venice though Legrenzi's exact whereabouts at the time remain uncertain. This phase of his career can be defined by his having sought more prestigious and lucrative employment.² Having lived and worked in rural Lombardy and Ferrara, he had made unsuccessful overtures in places such as Milan, Bologna, Vienna, and Paris.³ Therefore, the publication of Opus 9 may well have been a direct effort to gain employment by demonstrating his grasp of northern Italian styles, which were very much in fashion in much of Europe. By studying this representative work, practitioners and pedagogues can better understand the mold of the Venetian style that Legrenzi worked to imitate.

A full score will be produced by transcribing from the part books of the first edition, which will allow scholars to gain insight into Legrenzi's music from a central source. A

¹ Mollie K. Ables, *Giovanni Legrenzi's Venetian Career and Musicians' Networks at Sacred Institutions: 1670 - 1690* (Bloomington: Indiana University Press, 2016), 5.

Stephen Bonta. "Legrenzi, Giovanni." Grove Music Online. Oxford Music Online. Oxford University Press, accessed October 5, 2017, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/16314>.

³ Ibid.

performance edition of these Vespers settings is important because it would increase access to, and understanding of, Giovanni Legrenzi's music. This era of Italian music between Monteverdi and Vivaldi is often overlooked by scholars and underperformed by practitioners. One goal of this project is to broaden the work's circulation through a music publisher that would be willing to include portions of the chapters outlined in this proposal. Doing so would offer the work as a good specimen of the period to a wider audience of performers and scholars alike. The list of publishers who have already distributed Legrenzi's music, outlined in the Bibliography below, offers one indication of this possibility. After this first venture into editing seventeenth-century Italian music, it is my professional goal to continue increasing access to the music of Giovanni Legrenzi and his peers through high-quality editions.

SIGNIFICANCE

Despite his being a prolific composer who had significant influence on the work of other musicians in the traditional canon, references to Legrenzi in standard music publications (Grout, Taruskin, Grove Music Online, etc.) are at best sparse, and largely biographical. This dissertation will be one step in correcting that pattern by addressing elements of his style and significance in more detail.

Musical Context

Here and in the introduction to the edition, I will provide background to the musical culture of Legrenzi's time which gave birth to this work. Though the Council of Trent (1545-1563) did not explicitly address psalmody, only the Mass, composers during the early 16th century still conformed to the spirit of its dictates. But by the 17th century, psalms were afforded

more polyphonic liberties, and Vespers settings in particular.⁴ By mid-century, instruments became more independent from the choral writing, especially in psalmody.

In terms of its marketability, this concertato style was very much in vogue in northern Italy. Polychoral (independent choirs throughout the composition which are not merely in *alternatim*) and instrumental forces were typical of Roman psalmody and Vespers by the end of the 16th century.⁵ Unlike Roman polychoral music, northern Italian composers were writing often for unequal choirs, one large and one small. In regards to the use of instruments in sacred music, Orlando di Lasso instructed that instruments could double or even replace some voices in performance in his “*Sacrae cantiones*” of 1562. His student Giovanni Gabrieli, organist at the Basilica di San Marco from 1585 to 1612, provided similar directions in his posthumously published “*Sacrae Symphoniae*” of 1615.⁶ Thus, the use instruments with polychoral music was well-established in psalmody for Compline and Vesper services by the early 17th century.⁷ By the mid 17th century, stringed instruments had largely replaced the long-held preference for cornetti and trombones. Baroque priorities had shifted to prefer contrasting timbres, musical gestures, and even soprano-bass polarity as examples of complementary segments of a larger unity. Strings, as non-wind instruments, offered more variation between the timbre of the

⁴ Kurtzman, Jeffrey. “VIII Stylistic Diversity in Vespers Psalms and Magnificats Published in Italy in the 17th Century,” *Studies in Sixteenth and Seventeenth Century Italian Sacred Music*. Dorchester: Ashgate Publishing Limited. 2014. p.172.

⁵ Kurtzman, “VII” 180.

⁶ Kurtzman, Jeffrey. “VII Polychoral Psalmody with Instruments,” *Studies in Sixteenth and Seventeenth-Century Italian Sacred Music*. Dorchester: Ashgate Publishing Limited. 2014. p. 170.

⁷ Kurtzman, “VII” 173.

instruments and voices.⁸ This diversity of sound prompted composers to write for strings more independently in the new concertato style.

The first standing orchestra at San Marco was established in 1614 with sixteen players under the leadership of Monteverdi and Giovanni Bassano.⁹ By the time Legrenzi was employed at San Marco, he would have been able to perform "Sacri e Festivi Concerti" and other concertato works with a large roster of available musicians: thirty-six singers and forty-three instrumentalists.¹⁰ Though not composed expressly for services at San Marco, the growth of the musical staff at the Venetian basilica had an influence on concertato writing during the second half of the century when considering what was both possible and already in convention.

Introduction of Giovanni Legrenzi

When it comes to the legacy of Giovanni Legrenzi, evidence suggests he was highly regarded by composers who lived in the following century. Both Antonio Vivaldi and Giuseppe Torelli wrote trio sonatas for two violins, cello, and continuo, and cited the gracefulness with which Legrenzi had used the same instrumentation.¹¹ Such homages may have led to his being remembered today largely for his string writing. As stated above, few modern music history survey publications grant Legrenzi's style much analysis. Those that do afford Legrenzi their focus emphasize his use of dialoguing pairs of instruments and voices as an expansion of the

⁸ O'Regan, Noel. "The Church Triumphant: music in the liturgy." *The Cambridge History of Seventeenth Century Music*. Ed. Carter, Tim and Butt, John. Cambridge: Cambridge University Press. 2005. p. 316.

⁹ Kurtzman, "VII" 175.

¹⁰ O'Regan, 318.

¹¹ Ibid.

ricercar procedure and for its extra-musical meaning dependent on the provided lyric and *Affekt*.¹² This is the stylistic element which most accounts note as his primary musical contribution.¹³ J.S. Bach also took note of this aspect of Legrenzi's music when he subtitled his organ fugue in C minor (BWV 574): "Fuge über ein Thema von Legrenzi"¹⁴ Compelling examples of Legrenzi's legacy in writing for paired instrument *ricercars* include Bach's famous dialogues with the soul, such as the solo cello and gamba with Bass voice in the arias 'Mein teurer Heiland' from "Johannes-Passion," 'Komm, süßes Kreuz' from "Mattäus-Passion" respectively, and duet for violin and soprano in the 'Laudamus te' from "Messe in B moll." These and other works show evidence of the popularity of simple textures within the grandeur of the great works from the high Baroque. Though much of his music has been lost, Legrenzi was an influential composer when it came to opera, oratorio, liturgical works, and incidental string music. His later work in the Venetian *ospedali, scuole*, and the Basilica di San Marco made his music pervasive in northern Italy's most cosmopolitan city.

Significance of Opus 9

The collection of "Sacri festivi e concerti" is notable because it was Legrenzi's largest sacred work, both in terms of length and forces, to date. It includes his second Mass (his first being "Concerti musicali per uso di Chiesa, Op. 1") and third Vespers settings (see also Op. 1

¹² Ibid.

¹³ Frits Noske, *Saints and sinners: the Latin musical dialogue in the seventeenth century*. Oxford: Clarendon Press, 1992. p. 112.

¹⁴ Johann Sebastian Bach, "Fuge über ein Thema von Giovanni Legrenzi, BWV 574," *Bach-Gesellschaft Ausgabe, Band 38*, ed. Ernst Naumann, Leipzig: Breitkopf und Härtel, 1891. Accessed October 10, 2017. [http://imslp.org/wiki/Fugue_on_a_Theme_by_Giovanni_Legrenzi,_BWV_574_\(Bach,_Johann_Sebastian\)](http://imslp.org/wiki/Fugue_on_a_Theme_by_Giovanni_Legrenzi,_BWV_574_(Bach,_Johann_Sebastian))

and Salmi, Op. 5). Since the Vespers will be the focus of this project, we will discuss them here in more detail. The psalms in this work are those for Sunday through Wednesday Vespers services as outlined in the Rule of St. Benedict.¹⁵ Numerous Benedictine abbeys were founded in Bavaria in the period following the Thirty Years War and led to the establishment of the Bavarian Congregation in 1684. Therefore, the psalms may have been intentionally selected for a Bavarian patron (discussed below).

Though Legrenzi's whereabouts in 1667 remain under speculation, he did select a Venetian printer for his "Sacri festivi e concerti." Based on the Sarti catalogue created around 1840 and housed at the Museo Internazionale e Biblioteca della musica di Bologna, Legrenzi's Op. 9 was at least the fourth work he arranged for printing by Francesco Magni detto Gardano.¹⁶ Francesco was a member of the famous Magni printing family and his father, Bartolomeo, had published some of the late works of Monteverdi. Francesco's print output focused on sacred and instrumental works. Unfortunately, there are no extant catalogues of the Magni family publications after 1649.¹⁷ Such a business partnership between Legrenzi and Gardano may have been a function of convenience as Venice was home to the greatest number of printers of any city in Europe. But his decision to use a Magni family member may have also been a decision of

¹⁵ Benedict, Saint Abbot of Monte Cassino, *RB 1980: the Rule of St. Benedict in English*, trans. and ed. Timothy Fry (Collegeville, MN: Liturgical Press, 1982), 45-47.

¹⁶ Sarti, _____. "Catalogo Sarti." Museo Internazionale e Biblioteca della musica di Bologna. p. 214-215. <http://www.bibliotecamusica.it/cmbm/viewschedatwbca.asp?path=/cmbm/images/ripro/biblio-grafie/sarti/>. Accessed February 16, 2018.

¹⁷ Boorman, Stanley. "Magni." Grove Music Online. <https://libproxy.library.unt.edu:2147/10.1093/gmo/9781561592630.article.17450> 2001. Accessed February 17, 2018.

enterprise in order to be aligned with a well-branded family corporation for the success of the publication.

In the years leading up to Legrenzi's Op. 9, he served as *maestro di musica* at the Accademia dello Spirito Santo in Ferrara, one of the many sacred confraternities in Italy.¹⁸ In this venue, he would have been relatively free to blend sacred and secular styles despite its being a territory of the Papal states, a more conservative influence. If indeed the work was intended to be material for applications in northern Italy and beyond the Alps, he would have consciously adopted a modern and more dramatic approach to sacred music, as was the fashion. Since Legrenzi did become employed as a church musician in Venice shortly after the publication of Op. 9 and later at San Marco, it is likely that he used the work for Vespers services.

The psalm settings here are rather uniformly set by including all eight voice parts, five string parts, and organ in each movement. The work and its parts were conceived and constructed as units for Vespers services. This is unlike Monteverdi's Vespers of 1610 which was likely conceived as a psalmody collection and not originally intended to be one cohesive service.¹⁹ Due to its having been published by such a well known printer, it is likely that other large churches that could afford the larger number of instrumentalists and singers would have performed the work. Only two copies of the first edition printing survive and neither indicate their being used for any contemporary performance. This is typical, however, since those copies that are in frequent circulation are less likely to endure through time.

¹⁸ Noske, 7.

²⁰ Kurtzman, Jeffrey. *The Monteverdi Vespers of 1610*. Oxford: Oxford University Press. 1999. p. 40.

The work was written for two four-voiced choirs, five stringed instruments, and organ. Given its requirement for larger forces in a concertato style, Op. 9 remains an appealing work for 21st century musicians. This work in particular, as with much of the seventeenth-century repertoire, is accessible to developing and intermediate choirs because of the limited range for each voice and consistent use of facile voice leading principles. I believe the Vespers movements of this work could be popular among a range of secondary, collegiate, community, and professional ensembles.

STATE OF RESEARCH

The state of the research on the movements of “Sacri e festivi concerti, Op. 9,” is inconsistent. Though some editorial work has already been done with varying degrees of musicological soundness, no edition has yet attempted more than one of the Vespers movements from Op. 9, and most of its content has never been edited into modern notation at all. Those movements which have been addressed are by an array of editors and deprive someone to examine it in broad scope. One edition of the mass from Op. 9 has been published, but it has been criticized by scholars for its impracticality for modern musicians, as well as its lack of differentiation between original and editorial markings thus depriving the performer the ability to make many decisions at all.²⁰ A full score edition of all the Vespers music, the scope of this

²⁰ Giovanni Legrenzi, *Masses - Seventeenth-century Italian Sacred Music*, v. 7, ed. Anne Schnobelen. New York: Garland, 1997. p. 187-258.

Stephen Miller, review of *Seventeenth-Century Italian Sacred Music, volumes 1–10: Masses*, ed. Anne Schnobelen, *Journal of Seventeenth-Century Italian Sacred Music*, vol. 11, Issue 1 (2005), Accessed October 7, 2017. <https://sscm-jscm.org/v11/no1/miller.html>

project, coupled with a transparent editorial process would provide a superior and comprehensive resource for performers and scholars. The focus on the Vespers of Op. 9 may illuminate Legrenzi's stylistic experimentation through the traditionally less restrictive psalms and canticle.

Existing scholarship on Legrenzi's music is limited. His work is mentioned in brief detail in texts such as the *Cambridge History of Seventeenth Century Music*, *Studies in Sixteenth and Seventeenth Century Italian Sacred Music*, and ²³ *North Italian Church Music in the Age of Monteverdi*. Even in the above-mentioned sources, Legrenzi is only listed as a part of a larger trend of Italian sacred music with little discussion of his specific significance or stylistic contributions. Author Jeffrey Kurtzman's research has been the most helpful in establishing a context for Legrenzi's musical setting. In May, I plan to travel to meet with Kurtzman to discuss his edition of a Monteverdi mass I used in performance earlier this year, and to consult his knowledge of Legrenzi that may have been omitted from publications. Both topics may prove valuable when assembling this edition.

Since I am not yet an experienced editor, texts on music editing have been thought-provoking and pragmatically constructive. James Grier's *The Critical Editing of Music* has helped me to better understand the voice of the editor as an intermediary between the manuscript or first edition and an intended audience of practitioners and pedagogues.²¹ While in that role, it is important to recognize that I will inherently interpret the urtext. Making those informed decisions transparent is what creates a valuable edition; thinking that the editor can remove him or herself from the hermeneutical process could lead to a diminished diligence in procedure.

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²¹ James Grier, *The Critical Editing of Music: History, Method, and Practice*. Cambridge: Cambridge University Press, 1996.

John Caldwell's text *Editing Early Music* has been practically helpful when considering what pertinent information may be left out of the first edition.²² Much like a 20th century 'fake book' of jazz repertoire, 17th century printers sometimes omitted information based on the assumption that the practitioner would have an understanding of the style. This will be an important point for deliberation when deciding what to include in the score or describe in the critical commentary.

MATERIALS

Extant copies of "Sacri festivi e concerti, Op. 9" can be found in two locations. A complete set of parts is held at the Museo internazionale e Biblioteca della musica in Bologna. The broader collection of the Bolognese library comes, in large part, from the personal library of Padre Giovanni Battista Martini (1706-1784), a prominent music collector and teacher during the 18th century. In particular Martini's library focused on printings prior to 1500, opera libretti, and manuscripts.²³ The Bologna copy is available in its entirety in facsimile online and will be the primary source document for this project. Legrenzi's Op. 9 was present in the collection prior to 1840, since it is included in a catalogue by Sarti (possibly Raffaele Sarti) at that time.²⁴ The other location of an extant copy, the Bayerische Staatsbibliothek in Munich, houses only the organ part of the first edition.

²² Caldwell, John. *Editing Early Music*. Oxford: Clarendon Press, 1995.

²³ "Library." Museo Internazionale e Biblioteca della musica di Bologna. Iperbole. <http://www.museibologna.it/musicaen/documenti/65330>

²⁴ Sarti. "Catalogo Sarti." Museo Internazionale e Biblioteca della musica di Bologna. p. 215. <http://www.bibliotecamusica.it/cmbm/viewschedatwbc.asp?path=/cmbm/images/ripro/bibliografie/sarti/>. Accessed February 16, 2018.

Magni's first edition of "Sacri e Festivi Concerti" was produced in quarto size (22cm x 32.5cm) with each page oriented in portrait style. Each part book was assigned a letter at the bottom right corner of each sheet so that they could be readily identified during the printing, binding, and storage processes. For example, the Canto of the Primo Choro was assigned the first letter of the alphabet, the Alto of the Primo Choro was assigned "B," etc. The Canto's title sheet was marked "A," the first sheet to include music notation was marked "A2," and so on. The letters of part books in the 1667 printing are as follows.

A - Canto Primo Choro	H - Basso Secondo Choro
B - Alto Primo Choro	I - Organo
C - Tenore Primo Choro	K - Violino Primo
D - Basso Primo Choro	L - Violino Secondo
E - Canto Secondo Choro	N - Alto Viola
F - Alto Secondo Choro	M - Tenore Viola
G - Tenore Secondo Choro	O - Basso Viola da braccio

(The modern letter "J" was omitted because in 17th century Italy, the symbols "i" and "j" were used rather interchangeably.)

Each part has between eight and fourteen sheets depending on bars of rest or longer note values that would reduce the amount of printing and number of pages necessary. Additionally, each page is marked with a number in the upper right corner. Since the work is folded and bound quarto style, the aforementioned markings per sheet end halfway through each part book. The page numbers continue to serve as a reference for performers.

There are several markings on the Bolognese copy which did not come from Magni's printing that are important to note. In order to catalogue the part books together, each cover page includes a small sticker (or similarly adhered scrap) that is marked with a catalogue number (AA.

182) and a number to indicate the number for each part book and the total number of part books in the set (e.g. 2/14 or 3/14). The order of the each part book does not exactly correspond to the original lettering by Magni. The numbering of the part books is as follows:

1/14 - Canto Primo Choro	8/14 - Basso Secondo Choro
2/14 - Alto Primo Choro	9/14 - Violino Primo
3/14 - Tenore Primo Choro	10/14 - Violino Secondo
4/14 - Basso Primo Choro	11/14 - Alto Viola
5/14 - Canto Secondo Choro	12/14 - Tenore Viola
6/14 - Alto Secondo Choro	13/14 - Basso Viola da braccio
7/14 - Tenore Secondo Choro	14/14 - Organo

The digitized scan of the Bolognese copy incorrectly puts the Violino Primo part book before the Basso Secondo Choro. The set of parts at Bologna include a hand-written marking that indicates it was processed for microfilm in 1874, during the tenure of librarian Gaetano Gaspari who worked to convert Padre Martini's collection of music into an accessible library.²⁵ Of the fourteen separate part books, five title pages include a hand-written note (not all of which is legible) ending with the words "di Bologna." This is likely to indicate the music's belonging to the library in Bologna. All of the title pages include a blue stamp mark that reads "Biblioteca del Liceo Musicale di Bologna," which was the name of the music school between its founding in 1804 and 1945 when it was renamed "Conservatorio Giovanni Battista Martini." Similarly, all of the content pages (located at the back of the part book), include a black stamp that reads "Liceo Musicale G.B. Martini - Biblioteca - Bologna," presumably re-marked after the school was renamed.

The title page of Legrenzi's "Sacri e festivi concerti" indicates that the work is consecrated to Ferdinando Maria, Duke of Bavaria and mentions his other titles as Prince

²⁵ ²⁵ "Library." Museo Internazionale e Biblioteca della musica di Bologna. Iperbole. <http://www.museibologna.it/musicaen/documenti/65330>

Palatinate of the Rhineland areas and Elector of the Holy Roman Empire. The complete translation of the title page is as follows.

SACRED AND FESTIVE HARMONIES
MASS AND PSALMS for two Choirs
With approved instruments

Consecrated
To the High and Serene Electorate
FERDINANDO MARIA
Duke of Upper and Lower Bavaria, and of the Palatinate
Prince Palatine of the Rhine, Landgrave
Of Lichtenstein, & Elector of
the Holy Roman Empire

By Giovanni Legrenzi
Ninth Work.

[heraldry]

In Venice MDCLXVII. Printed by Francesco Magni Gardano

Such a dedication may indicate an existing or desired relationship with one of the most powerful families in Europe. Given Legrenzi's period of unknown employment and whereabouts, the dedication could have been an attempt to gain favor and employment with the Hapsburg family. At this point, such an assertion is only conjecture and more research is needed. Another point of research is to confirm the reference of the heraldry included on the cover page. A lion (left) and bear (right) face each other while standing upright and together they hold up a heraldic eight-petaled rose. At the top of the herald are the letters "A" and "G." This crest is not associated with the families of Legrenzi, Magni, Gardano, or the Wittelsbach dynasty of which Ferdinand Maria was a member. It is also not a known crest related to the City of Venice. More research is needed to determine the heraldry's significance.

METHOD

The work of this project will be to produce a performance edition of Opus 9's Vespers music by transcribing its first publication from 1667 available through www.imslp.org²⁶ and to create a set of digital files through *Sibelius* notation software for publication and distribution. For this purpose, a performance edition is preferable for two main reasons. First, my research will rely on a digital copy of the first edition publication, so physical materials and any hand-written markings cannot be examined in full detail. Thus, it is a text-centered project rather than a material study. Second, the mission of this project is to make this work of Giovanni Legrenzi available to performers through modern notation, and score formats familiar to twenty-first century conductors, instrumentalists, and choirs. As such, the produced score and its critical commentary will focus on elements of style and practice (see "Tentative Chapter Headings" below), and what decisions are available to its performers. If there are bass figures or ornaments that were not included in the first edition because of contemporary assumptions, I will include suggestions accordingly. However, a *basso seguente* will not be included because doing so would make choices for the continuo player and limit his/her improvisatory creativity, an important element of the practice. All editorial markings which are added will be distinguished as such (with brackets or similar notation) so as to inform the users what additions have been made by

²⁶ Legrenzi, Giovanni, *Sacri e festivi concerti, Op.9*, (Venezia: Francesco Magni detto Gardano, 1667), Accessed October 06, 2017. [http://imslp.org/wiki/Sacri_e_festivi_concerti%2C_Op.9_\(Legrenzi%2C_Giovanni\)](http://imslp.org/wiki/Sacri_e_festivi_concerti%2C_Op.9_(Legrenzi%2C_Giovanni)).

the editor and which are those native to the original publication.²⁷ The *organo* part (and its included figures) will be the primary basis for error detection and will be the first part edited in each movement. Each successive part will be confirmed using a visual check of those preceding as well as the playback function of Sibelius to determine if any errors were included in the first printing or during my own editorial process.

In regards to the editing product, I will produce two versions of each movement: one with the original clefs and the order of parts implied by Magni's lettering, and one with modern clefs and a layout of parts that is more common in modern printings. Each movement will be notated using its historical clefs until it has been thoroughly checked for errors. This will minimize proofing errors when comparing the first printing and the modern edition. After each movement is completed with using original clefs, each file will be copied and transposed to modern clef usage.

When examining the first edition, I will not assume the infallibility of the text by its printer Francesco Magni Gardano. My training for the last three semesters (and continued study for the duration of this project) as a continuo player will be of considerable help when trying to decipher bass figures. In that setting, I have grown increasingly accustomed to understanding when figures are implied or even edited incorrectly based on common harmonic functions and treatment of dissonance. Such a skill will be helpful when creating a modern edition from its first

²⁷ For more discussions of ²²performance practice, I will consult existing texts including but not limited to: Bruce Haynes, *A History of ²¹forming Pitch: The Story of 'A' (Lanham, MD: Scarecrow Press, 2002), Frank Thomas Arnold, *The Art of Accompaniment from a Thorough-bass: ²⁵Practiced in the XVIIth and XVIIIth Centuries* (London: Holland Press, 1961), and James Moore, *Vespers at St. Mark's: Music of Alessandro Grandi, Giovanni Rosetta and Francesco Cavalli* (Ann Arbor, MI: UMI Research Press, 1981).*

printing three-hundred and fifty years ago. Furthermore, I will rely on editing guides and other quality performing editions to corroborate my decisions on whether to be explicit regarding notation.²⁸

I have already done the work of editing one movement of the Vespers services, “Domine ad adjuvandum me.” There were relatively few errors in the original printing and they were detectable using the methods discussed above. I have already created a table to record each printed error, editorial decision, and other issues. This will serve as a foundation for the critical commentary in the final document. Once I had transcribed two or three parts, the process became consistent and repeatable. Having done this work, I feel more knowledgeable and comfortable about the work that lies ahead.

Lastly, translations of the sung lyrics will be provided. The Latin Bible available to Legrenzi and his contemporaries was the Vulgata Clementina which was published in 1592. Therefore, the contemporary and Roman Catholic Douay-Rheims edition (translated from 1582-1610) will be the basis of the English translation provided in this edition. I will make edits to the Douay-Rheims translation as necessary to achieve a more literal understanding for musicological objectives, rather than the theological aims of its creators.

²⁸ Including but not limited to: Arcangelo Corelli, *Les Oeuvres d'Arcangelo Corelli, II & III*, J. Joachim and F. Chrysander, ed. London: Augener, 1890, Claudio Monteverdi, *Vespro della Beata Vergine*, Hendrik Schulze, ed. Kassel: Bärenreiter, 2013, and Legrenzi, Giovanni, *Vesper and compline music for five principal voices, Part I*, Jeffrey Kurtzman, ed. New York: Garland, 1999.

Including but not limited to: Robert Broude, *When Accidentals are Substantive: Applying Methodologies of Textual Criticism to Scholarly Editions of Music, Vol. 5*, Bloomington, IN: University Press, 1991. 105 - 120., and Fredson Bowers, *Authorial Intention and Editorial Problems, Vol. 5*, 1991. pp. 49 - 61.

TENTATIVE CHAPTER HEADINGS

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11. Lauda Jerusalem (Salmo 147)
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13. In convertendo (Salmo 125)
14. Domine probasti (Salmo 138)
15. De profundis (Salmo 129)
16. Memento Domine David (Salmo 131)
17. Beati omnes (Salmo 127)
18. Confitebor tibi Domine (Salmo 137)

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Sacri e Festivi Concenti

Messa e Salmi à due Chori
Con stromenti à beneplacito

Consecrati

All' Altezza elett.le Del Ser.Mo
Ferdinando Maria

Duca dell' Alta e Bassa Baviera, e del Palatinato:
Prence Palatino del Reno, Landgravio
di Laictenberg, & Elettore del
Sacro Romano Imperio.

da Giovanni Legrenzi

Opera Nona.

In Venetia MDCLXVII. Apresso Francesco Magni Gardano

Dominum ad adjuvandum me

SALMO 69:1

Biblioteca del Liceo Musicale di Bologna, AA. 182, catalogo Sarti 883

Legrenzi, Giovanni (1626-1690)
edited by Ryan W. Sullivan

Canto Choro Primo
Do - mi - ne, Do - mi - ne ad ad - ju - van - dum me fe - sti - na fe - sti - na, fe - sti - na, fe - sti - na, fe - sti - na,

Alto Choro Primo
Do - mi - ne, Do - mi - ne ad ad - ju - van - dum me fe - sti - na fe - sti - na, fe - sti - na, fe - sti - na,

Tenore Choro Primo
Do - mi - ne, Do - mi - ne ad ad - ju - van - dum me fe - sti - na fe - sti - na, fe - sti - na, fe - sti - na,

Basso Choro Primo
Do - mi - ne, Do - mi - ne ad ad - ju - van - dum me fe - sti - na fe - sti - na, fe - sti - na, fe - sti - na,

Canto Choro Secondo
Do - mi - ne, Do - mi - ne ad ad - ju - van - dum me fe - sti - na, fe - sti - na, fe - sti - na, ad ad - ju - van - dum me fe -

Alto Choro Secondo
Do - mi - ne, Do - mi - ne ad ad - ju - van - dum me fe - sti - na, fe - sti - na, fe - sti - na, ad ad - ju - van - dum me fe -

Tenore Choro Secondo
Do - mi - ne, Do - mi - ne ad ad - ju - van - dum me fe - sti - na, fe - sti - na, fe - sti - na, ad ad - ju - van - dum me fe -

Basso Choro Secondo
Do - mi - ne, Do - mi - ne ad ad - ju - van - dum me fe - sti - na, fe - sti - na, fe - sti - na, ad ad - ju - van - dum me fe -

Organo
Domine ad adju. [2] 6 7 8 [3]

Violino Primo
Domine ad adjuvandum me

Violino Secondo
Domine ad adjuvandum me 30

Alto Viola
Domine ad adjuvandum me 3

Tenore Viola
Domine ad adjuvandum me 1

Basso Viola da Brazzo
Domine ad adjuvandum 2

Domine ad adjuvandum me

7 8 16 9 10 11 12

C 1
ad ad-ju-van dum me fe - sti - na, fe-sti-na, fe-sti - na, fe - sti-na, fe-sti - na, ad ad-ju-van dum me fe

A 1
ad ad-ju-van dum me fe - sti - na, fe-sti-na, fe-sti - na, fe - sti-na, fe-sti - na, ad ad-ju-van dum me fe

T 1
ad ad-ju-van dum me fe - sti - na, fe-sti-na, fe-sti - na, fe - sti-na, fe-sti - na, ad ad-ju-van dum me fe

B 1
ad ad-ju-van dum me fe - sti - na, fe-sti-na, fe-sti - na, fe - sti-na, fe-sti - na, ad ad-ju-van dum me fe

C 2
sti - na, ad ad-ju-van dum me fe - sti - na, fe-sti-na, fe - sti - na, fe-sti-na, fe - sti-na, fe-sti - na,

A 2
sti - na, ad ad-ju-van dum me fe - sti - na, fe-sti-na, fe - sti - na, fe-sti-na, fe - sti-na, fe-sti - na,

T 2
sti - na, ad ad-ju-van dum me fe - sti - na, fe-sti-na, fe - sti - na, fe-sti-na, fe - sti-na, fe-sti - na,

B 2
sti - na, ad ad-ju-van dum me fe - sti - na, fe-sti-na, fe - sti - na, fe-sti-na, fe - sti-na, fe-sti - na,

Org.
4 [4 3] [2]

V. 1
7

V. 2
1

Alt. Vla.

Ten. Vla.

Vla. da Br.
29

32

Domine ad adjuvandum me

13 14 15 16 17 18 $\text{♩} = \text{♩}$

C 1
sti - na, fe - sti - na, fe - sti - na, fe - sti - na, fe - sti - na, fe - sti - na, fe - sti - na, fe - sti - na, fe - sti - na.

A 1
sti - na, fe - sti - na, fe - sti - na, fe - sti - na, fe - sti - na, fe - sti - na, fe - sti - na, fe - sti - na, fe - sti - na.

T 1
sti - na, fe - sti - na, fe - sti - na, fe - sti - na, fe - sti - na, fe - sti - na, fe - sti - na, fe - sti - na, fe - sti - na.

B 1
sti - na, fe - sti - na, fe - sti - na, fe - sti - na, fe - sti - na, fe - sti - na, fe - sti - na, fe - sti - na, fe - sti - na.

C 2
ad ad - ju - van - dum me fe - sti - na, fe - sti - na, fe - sti - na, fe - sti - na, fe - sti - na, fe - sti - na, fe - sti - na, fe - sti - na.

A 2
ad ad - ju - van - dum me fe - sti - na, fe - sti - na, fe - sti - na, fe - sti - na, fe - sti - na, fe - sti - na, fe - sti - na, fe - sti - na.

T 2
ad ad - ju - van - dum me fe - sti - na, fe - sti - na, fe - sti - na, fe - sti - na, fe - sti - na, fe - sti - na, fe - sti - na, fe - sti - na.

B 2
ad ad - ju - van - dum me fe - sti - na, fe - sti - na, fe - sti - na, fe - sti - na, fe - sti - na, fe - sti - na, fe - sti - na, fe - sti - na.

Org.
[#3] 4 [#3] [#]

V. 1

V. 2

Alt. Vla.

Ten. Vla.

Vla. da Br.

Domine ad adjuvandum me

19 20 21 22 23 24

C 1
Glo - ri - a pa - tri et fi - li - o

A 1
16
Glo - ri - a pa - tri et fi - li - o

T 1
3
Glo - ri - a pa - tri et fi - li - o

B 1
7
Glo - ri - a pa - tri et fi - li - o

C 2
18
Glo - ri - a pa - tri et fi - li -

A 2
3
Glo - ri - a pa - tri et fi - li -

T 2
2
Glo - ri - a pa - tri et fi - li -

B 2
3
Glo - ri - a pa - tri et fi - li -

Org.
Gloria 6 6 7b 6 6 7 9
1

V. 1

V. 2

Alt. Vla.
1

Ten. Vla.

Vla. da Br.

Domine ad adjuvandum me

$\text{♩} = \text{♩}$

25 26 27 28 29 30

C 1 et spi - ri - tu - i san - cto, spi - ri - tu - i san - - cto.

A 1 et spi - ri - tu - i san - cto, spi - ri - tu - i san - - cto.

T 1 et spi - ri - tu - i san - cto, spi - ri - tu - i san cto.

B 1 et spi - ri - tu - i san - cto, spi - ri - tu - i san - - cto.

C 2 o et spi - ri - tu - i san - cto, san - - cto. Si - cut e - ra in - prin -

A 2 o et spi - ri - tu - i san - cto, san - - cto. Si - cut e - ra in - prin -

T 2 o et spi - ri - tu - i san - cto, san - - cto. Si - cut e - ra in - prin -

B 2 o et spi - ri - tu - i san - cto, san - - cto. Si - cut e - ra in - prin -

Org. 2 4 3

V. 1 14

V. 2

Alt. Vla.

Ten. Vla.

Vla. da Br.

Domine ad adjuvandum me

31 32 3 33 34 35 15 36

C 1 Si-cut e-rat in prin-ci-pi-o, et nunc et sem-per, sem-per, et in sae-cu-la sae-cu-lo-rum a-men,

A 1 Si-cut e-rat in prin-ci-pi-o, et nunc et sem-per, sem-per, et in sae-cu-la sae-cu-lo-rum a-men,

T 1 Si-cut e-rat in prin-ci-pi-o, et nunc et sem-per, sem-per, et in sae-cu-la sae-cu-lo-rum a-men,

B 1 Si-cut e-rat in prin-ci-pi-o, et nunc et sem-per, sem-per, et in sae-cu-la sae-cu-lo-rum a-men,

C 2 ci-pi-o, et nunc et sem-per, et nunc et sem-per, et in sae-cu-la sae-cu-lo-rum a-men, a-

A 2 ci-pi-o, et nunc et sem-per, et nunc et sem-per, et in sae-cu-la sae-cu-lo-rum a-men, a-

T 2 ci-pi-o, et nunc et sem-per, et nunc et sem-per, et in sae-cu-la sae-cu-lo-rum a-men, a-

B 2 ci-pi-o, et nunc et sem-per, et nunc et sem-per, et in sae-cu-la sae-cu-lo-rum a-men, a-

Org. 1

V. 1

V. 2

Alt. Vla.

Ten. Vla.

Vla. da Br.

Domine ad adjuvandum me

$\text{♩} = \text{♩}$

37 38 39 40 41 42

C 1
a men, et in sae-cu-la sae-cu-lo - rum, a men, a men, a - men.

A 1
a men, et in sae-cu-la sae-cu-lo - rum, a men, a men, a - men.

T 1
a men, et in sae-cu-la sae-cu-lo - rum, a men, a men, a - men.

B 1
a men, et in sae-cu-la sae-cu-lo - rum, a men, a men, a - men.

C 2
- men, a men. et in sae-cu-la sae-cu-lo - rum, a men, a men.

A 2
- men, a men. et in sae-cu-la sae-cu-lo - rum, a men, a men.

T 2
- men, a - men. et in sae-cu-la sae-cu-lo - rum, a - men, a - men.

B 2
- men, a men. et in sae-cu-la sae-cu-lo - rum, a - men, a men.

Org.
6 4 [♯3] [♯] [6] [6] [7] ♭ ♭ 4 [♯3]

V. 1
17

V. 2
17

Alt. Vla.
1

Ten. Vla.
17

Vla. da Br.
17

11

Domine ad adjuvandum me

43 44 24 45 46 47 48

C 1 Al - le - lu - ia, Al - le - lu - ia, Al - le - lu - ia, Al - le - lu -

A 1 Al - le - lu - ia, Al - le - lu - ia, Al - le - lu - ia, Al - le - lu -

T 1 Al - le - lu - ia, Al - le - lu - ia, Al - le - lu - ia, Al - le - lu -

B 1 Al - le - lu - ia, Al - le - lu - ia, Al - le - lu - ia, Al - le - lu -

C 2 Al - le - lu - ia, Al - le - lu - ia, Al - le - lu - ia, Al - le - lu -

A 2 Al - le - lu - ia, Al - le - lu - ia, Al - le - lu - ia, Al - le - lu -

T 2 Al - le - lu - ia, Al - le - lu - ia, Al - le - lu - ia, Al - le - lu -

B 2 Al - le - lu - ia, Al - le - lu - ia, Al - le - lu - ia, Al - le - lu -

Org. Alleluia [2] 6

V. 1 Alleluia

V. 2 Alleluia

Alt. Vla. Alleluia

Ten. Vla. Alleluia

Vla. da Br. Alleluia

Domine ad adjuvandum me

49 50 51 52 53 54

C 1 ia, Al - le - lu - ia, Al - le - lu - ia, Al - le - lu - ia, Al - le - lu - ia, Al -

A 1 ia, Al - le - lu - ia, Al - le - lu - ia, Al - le - lu - ia, Al - le - lu - ia, Al -

T 1 ia, Al - le - lu - ia, Al - le - lu - ia, Al - le - lu - ia, Al - le - lu - ia, Al -

B 1 ia, Al - le - lu - ia, Al - le - lu - ia, Al - le - lu - ia, Al - le - lu - ia, Al -

C 2 ia, Al - le - lu - ia, Al - le - lu - ia, Al - le - lu - ia, Al - le - lu - ia, Al -

A 2 ia, Al - le - lu - ia, Al - le - lu - ia, Al - le - lu - ia, Al - le - lu - ia, Al -

T 2 ia, Al - le - lu - ia, Al - le - lu - ia, Al - le - lu - ia, Al - le - lu - ia, Al -

B 2 ia, Al - le - lu - ia, Al - le - lu - ia, Al - le - lu - ia, Al - le - lu - ia, Al -

Org. [2] [2] b [b]

V. 1 7

V. 2

Alt. Vla.

Ten. Vla.

Vla. da Br.

55 56 57

C 1
- le - lu - ia. Laus tibi Domine

A 1
- le - lu - ia. Laus tibi Domine

T 1
- le - lu - ia. Laus tibi Domine

B 1
- le - lu - ia. Laus tibi Domine

C 2
- le - lu - ia. Laus tibi Domine

A 2
- le - lu - ia. Laus tibi Domine

T 2
- le - lu - ia. Laus tibi Domine

B 2
- le - lu - ia. Laus tibi Domine

Org.
4 [3] 5 Laus tibi

V. 1
Laus tibi Domine

V. 2
Laus tibi Domine

Alt. Vla.
1 Laus tibi Domine

Ten. Vla.
Laus tibi Domine

Vla. da Br.
Laus tibi Domine

A CONCEPT-BASED PEDAGOGY APPROACH TO
SELECTED UNACCOMPANIED CLARINET REPERTOIRE

³ B.M., M.A., M.M.




Lecture Presentation Proposal Prepared for the Degree of

DOCTOR OF MUSICAL ARTS

UNIVERSITY OF NORTH TEXAS

November 2017

Approved:

 Major Professor
 Related Field Professor
 Committee Member

A CONCEPT-BASED PEDAGOGY APPROACH TO SELECTED UNACCOMPANIED CLARINET REPERTOIRE

1. PURPOSE

Though unaccompanied music encompasses a significant percentage of clarinet repertoire, it comprises a comparatively small portion of repertoire performed on student degree recitals and at solo competitions.¹ However, study of unaccompanied repertoire provides a valuable pedagogical bridge between etudes and accompanied repertoire that is fertile with opportunity to address larger universal musical concepts, rather than repertoire-specific solutions. This dissertation will demonstrate the application of concept-based pedagogy to selected unaccompanied clarinet repertoire of five different ability levels. Using principals of concept-based pedagogy, each work will be broken down to its component technical and expressive parts in order to address larger musical concepts. Three to five studies (one to address each concept) addressing each work's technical and expressive challenges will be provided and explained.

2. SIGNIFICANCE AND STATE OF RESEARCH

2.1 Unaccompanied Clarinet Repertoire

Only two pieces of unaccompanied music were written for the clarinet before the twentieth century, Anton Stadler's *Trois caprices pour clarinet seule* (1810) and Gaetano Donizetti's *Studio Primo* (1821).² When Igor Stravinsky wrote *Three Pieces for Clarinet Alone* (1919), it triggered composition of another fifteen works for unaccompanied clarinet before 1950 and a

¹ After reviewing the last 100 clarinet recitals given at the University of North Texas, there is a maximum of one unaccompanied work on each recital, where there are at least two (and often more) accompanied works.

² James E. Gillespie, *Solos for Unaccompanied Clarinet: An Annotated Bibliography of Published Works* (Detroit: Information Coordinators, 1973), 14-16.

total of sixty works between 1950 and 1959.³ Since then, the number of unaccompanied works written each year has grown exponentially. As a result, so has interest in the genre.

An exhaustive search uncovered only two published books that address unaccompanied clarinet repertoire: Gillespie (1973) and Heim (1984; 2006). Many dissertations, however, have addressed unaccompanied clarinet music over the course of the twentieth century. They appear to follow several different trends. Dr. James Gillespie wrote the first; it catalogs and annotates all unaccompanied works until 1970 in a systematic and easy to access manner. He expanded this dissertation into a book in 1973. The trend of cataloging works chronologically continued through much of the twentieth-century as indicated in several dissertations such as those by Merriman (1966), Fisher (1970), Stier (1982). As the number of unaccompanied works grew, chronological listing became increasingly difficult due to sheer the volume and geographical spread of these works.

Subsequent dissertations focused on categorizing works by the region or country of origin as in those by Curlette (1991), Campbell (1995), Harsian (2009), and Fukunaga (1988) that examine unaccompanied clarinet works of the Soviet Union, Canada, Romania, and Latin America, respectively. Most recently, scholars have focused on unaccompanied works of specific composers such as Edward Yadzinski in Sperazza (2004) and Meyer Kupferman in DiSanto (1996). Kohl's 2012 article featured one portion of Stockhausen's *Klang*, indicating a trend moving toward the examination of a single piece. Inspecting unaccompanied repertoire through a specific non-nationalistic or chronological lens has also been explored as well as in the Behm (1992) which examines extended technique use and the Schoepflin (1973) which examines stylistic, technical, and compositional trends within a certain time period.

⁴

³ Huot Fisher, "A Critical Evaluation of Clarinet Solo Literature Published from January 1 1950 to January 1 1967" (DMA diss., University of Arizona, 1970), 29-30.

No book, article, dissertation or thesis has been written concerning unaccompanied music that specifically addresses approaches to learning and teaching unaccompanied repertoire in a systematic concept-based method. That is the purpose of this dissertation.

2.2 Concept-Based Pedagogy: History and Application to Music Instruction

In 1963, the U.S. Department of Education sponsored the Yale Seminar, a meeting of music educators, composers, theorists, and historians. The purpose of this meeting was to assess the purpose and process of music education, and whether or not American schools were achieving desired outcomes. This seminar sparked others including *The Contemporary Music Project* (1963), the *Seminar on Comprehensive Musicianship* at Northwestern University (1965), and the *Tanglewood Symposium* (1967), each of which discussed the effectiveness of Music Education in the United States and proposed different ways of achieving successful results.⁴

In 1977, the Wisconsin Music Educators' Association established the *Comprehensive Musicianship Through Performance* program, "as a means of assisting teachers with the development of performance with understanding in school music programs." The model is described briefly as follows:

"In the CMP process, the rehearsal is seen as a laboratory where students can develop an understanding of musical concepts such as expression, melody, rhythm, harmony, texture, timbre and form by being involved in a variety of roles including performing, improvising, arranging, composing, conducting, and analyzing music."⁵

In 2007, Lynn Erickson pioneered the idea of concept-based instruction. She utilizes many similar principles as CMP but applies these principles in the elementary classroom rather than a large band setting. Her three publications: *Stirring the Head, Heart, and Soul: Redefining*

⁴ Michael L. Mark, *A Concise History of American Music Education*, (Lanham, MD: Rowan & Littlefield Education, 2008), 126-134

⁵ Patricia O'Toole, *Shaping Sound Musicians: An Innovative Approach to Teaching Comprehensive Musicianship Through Performance* (Chicago: GIA Publications, 2003), 8-9.

Curriculum ¹³ and Instruction (2007), *Concept-Based Curriculum and Instruction for the Thinking Classroom* (2006), and *Concept-Based Curriculum and Instruction: Teaching Beyond the Facts* (2002) all explore ¹⁷ the concept of integrated thinking - seeing the patterns and connections of knowledge at a conceptual and transferable level of understanding.

Clearly, the idea of using concept-based pedagogy in teaching to achieve a deeper understanding is nothing new or revolutionary. However, bringing the conceptual nature of instruction to the attention of students, explaining how to transfer large concepts learned in one piece to new contexts in other areas, and making that the basis for instruction in the private lesson has yet to be explored in resources for unaccompanied clarinet.

Conventionally, many ²⁶ teachers believe that the purpose of teaching is to transfer knowledge that will eventually lead to independent understanding. Concept-based pedagogy is the notion that ⁵ students will, “know factually, understand conceptually, and do skillfully.” ⁵ Traditionally, curriculum and instruction has been more two-dimensional in design (know and able to do)—resting on a misguided assumption that knowing facts is evidence of deeper, conceptual understanding.”⁶

In an applied studio context, “factual knowledge” comprises successful strategies clarinet students learn in order to practice and produce an effective performance of a specific piece, and how these strategies connect back to fundamental pillars of playing the clarinet correctly in the mechanical sense. In a typical master-apprentice system, many students, especially younger students, move on to a new piece after learning another piece, taking only small pieces of larger concepts that they learned in the first piece, essentially creating an entirely new context for each subsequent piece. In a repertoire-based teaching setting, students apply knowledge learned for a

²⁰

⁶ H. Lynn Erickson, *Concept-Based Curriculum and Instruction for the Thinking Classroom* (Newbury Park, CA: Corwin Publishing, 2006), 5.

specific piece to *that* specific piece without being specifically taught how to apply that knowledge to the next piece studied. Concept-based pedagogy aims to prevent this limited approach.

Using concept-based pedagogy as its backbone, this dissertation will explore specific areas of fundamental musicianship as defined by the Comprehensive Musicianship Program with regard to the specific chosen works for unaccompanied clarinet. By studying these pieces via larger concepts, students will acquire transferable knowledge useable in many different contexts, rather than learning a piece solely within its own context.

2.3 Concepts Addressed

As mentioned earlier, this dissertation will address specific concepts of musicianship through examination of five different unaccompanied pieces of five different difficulty levels. In *Shaping Sound Musicians: An Innovative Approach to Teaching Comprehensive Musicianship Through Performance*, Patricia O'Toole, a founding Wisconsin Music Educator of CMP, addresses the specific concepts of musicianship, namely expression, melody, rhythm, harmony, and form, that will be used as the basis for examination in this dissertation. Using these as a conceptual basis, five unaccompanied works for clarinet will be analyzed and discussed. Three to five studies will be written to explore and practice the challenging elements of each unaccompanied work.

2.4 Solos to be Examined

In order for this project to be accessible to a broad spectrum of students, it will examine unaccompanied solos of five differing difficulty levels: (1.) middle school, (2.) early high school, (3.) late high school, (4.) early undergraduate, and (5.) late undergraduate. The general technical and expressive capabilities of each level will be determined by survey of available lists of repertoire. For solos from the middle and high school levels, the University Interscholastic

League Prescribed Music List and NYSSMA guidelines were be used in selection. For solos from the university undergraduate level, repertoire lists collected a survey of several different university clarinet studios will be used. The university clarinet studio repertoire lists that will be consulted include those from Ithaca College, the University of Minnesota Duluth, Northern Illinois University, and Iowa State University.

The solos to be analyzed include Elliot Del Borgo's *Elegy* for middle school; Sven-David Sandström's *There is a bluer sky, a wall with roses...* for early high school; Giacomo Miluccio's *Rhapsodie pour Clarinette seule* for late high school; ²⁵ James Cohn's *Three Pieces for Clarinet Alone*, Op. 78 for early undergraduate; and William Bolcom's *Chalumeau* for late undergraduate level. These works were chosen for their accessibility in technique, range, and required expressivity. In an effort to explore the vast plethora of available unaccompanied repertoire I have attempted to choose works about which there is little to nothing written and few recorded performances.

3. METHOD AND APPROACH

This dissertation will be divided into two halves. The first will detail the state of research on unaccompanied clarinet music and concept-based pedagogy in order to demonstrate prior research trends and clarify the void this research fills. Background information will guide the reader to the thesis that comprehensive musicianship addresses issues of concept-based pedagogy primarily in the large ensemble setting; however, concept-based pedagogy is a useful tool when applied to teaching unaccompanied clarinet repertoire in a private instruction setting.

The second half of this dissertation will address the five selected works for unaccompanied clarinet listed above. For each piece, background information including a

biographical overview the composer's other works for clarinet, and a composer's other notable works will be provided to provide a complete context for each work.

Each work will then be broken down according to issues of expression, rhythm, timbre, and form. Each of these elements will be addressed with a specific study written to accompany that work, the basis of which can be synthesized to address similar issues in other works, thereby teaching not just a specific piece but specific transferable strategies that address concepts. The goal is for students to begin studying works with accompaniment *after* they already have a clear idea of how to employ the foundational principles of practice, technique, and expression in order to create an effective performance. The following is an example of the background information and what an etude on note grouping would look like for the Del Borgo.

3.2 Elliot Del Borgo Example

Composer Elliot Del Borgo (1938 – 2013) is best known for his prolific output for band at all levels consisting of over six-hundred compositions. He received a ¹² B.S. from State University of New York, an Ed.M from Temple University, and an M.M. from the Philadelphia Conservatory of Music. Del Borgo garnered international fame not only as a composer, but also as a clinician and conductor. Before his death, ²¹ he was awarded an honorary doctorate from the State University of New York at Potsdam, where he taught composition and theory for nearly thirty years.⁷

Del Borgo wrote *Elegy for Solo Clarinet* in 2010 for his friend and famed clarinet pedagogue David Etheridge, who passed away in the same year. Etheridge was ²³ David Ross Boyd Professor of Clarinet at the University of Oklahoma where he worked for thirty-four years. He met Del Borgo when they worked together at SUNY Potsdam, where Etheridge worked before

⁷ "Biography," Elliott Del Borgo Website, last modified January 1, 2015, accessed November 8, 2017, <http://www.elliottdelborgo.com/bio.html>.

Oklahoma. As a former student of Stanley Hasty, Etheridge placed a premium on teaching the next generation of clarinetists while also maintaining an active career as a performer.⁸

Elegy for Solo Clarinet is a short, but challenging work appropriate for middle-school aged students. The rhythmic elements of the work accentuate the difference between duple and triple subdivision, challenging the student to develop that skill. Tonally the work is mostly major and minor, with excursions to related areas. The melodic elements of the work utilize primarily step-wise and small leap motion up and down, making it possible for students without pattern reading or note grouping skills to read and learn the technique with diligent practice. The form follows a basic ABA form, with a return of the first section at the end and contains phrases that are primarily in sentence structure, with a microphrase followed by another microphrase and finished with a longer consequent making interpretation and phrasing of this work easier for a younger, more inexperienced student.

Because the elements of the work are so clear and straightforward, this is perfect for application of concept-based pedagogy principles. Of primary interest in this etude is note-grouping and pattern reading. Both skills are required of mature woodwind players and pieces such as this one, with few odd leaps, are the perfect opportunity to address this with the young student. Additionally, application of these concepts allows for discussion of certain kinds of practice concerning both note-grouping and pattern reading that will also be of long-term value to a student of any level.

The concept of note grouping is especially important for woodwind players of all ages because of the technical demands of our music. ¹⁹ In his book *Note Grouping: A Method for Achieving Expression and Style in Musical Performance*, Thurmond discusses this concept in

⁸ "David Etheridge," World Clarinet Alliance, last modified January 15, 2013, accessed November 8, 2017, <https://www.wka-clarinet.org/VIP-Etheridge.htm>.

detail, but does not use examples specific to actual pieces of music. The Del Borgo presents a great situation in which note-grouping can be applied. The beginner clarinet soloist is faced with a fair amount technical challenge from the beginning of the work. The passage at the beginning is comprised of large leaps, a tricky technical spot with sixteenth notes, and a flowing eighth note line that doesn't at first appear to have any pattern, making it difficult for a young clarinetist.



FIGURE 1: *Elegy for Solo Clarinet*, Elliot Del Borgo m. 1 – 12.

In measure three we see the first sixteenth-note grouping (see Figure 1). This could pose a particular challenge for the beginner because of the rhythm of the subdivision combined with the particular pitches required. By practicing the thumb motion from A⁴ to Bb⁴ and the switch from A⁴ down to D⁴ in duple and triple subdivisions sequentially, students will train their hands to move in the correct way regardless of speed (see Example 1 below).



EXAMPLE 1: Technical Practice of A to Bb passage.

The eighth note line in the passage presents a more salient challenge to the beginner clarinetist because of the seemingly lack of pattern. Upon closer inspection, though a pattern is presented (see bracketed motives above). The melodic line is comprised of rising and falling three note scale segments. These segments are preceded and followed by larger leaps of a third or more which could create precision issues with the young clarinetist. To make reading such lines less difficult, students could perform the F-major pattern below (see Example 2). This study I have written moves to C-major to relate to the harmonic demands of the repertoire, but this modulation to a closely related key is common of most tonal music and thus applicable as part of a student's technical study in the key of F. Because this could be difficult for a younger student to achieve, the following short study could be used in any key and at any subdivisional level to address both technical practice and the difficulty of achieving a consistent tone quality on the large leaps.



EXAMPLE 2: Ascending and Descending Scale Segment Study.

A series of etudes of similar style with similar discussion will be written for each unaccompanied work to address issues of expression, rhythm, timbre, and form. These will increase in length and difficulty as the difficulty of the works increase.

4. TENTATIVE CHAPTER HEADINGS

1. **Introduction**

Explains the goals of the dissertation, presents the current state of research in unaccompanied clarinet repertoire and concept-based pedagogy demonstrating the need for this project.

2. **Unaccompanied Clarinet Repertoire – Background and Selection Criteria**

This chapter will discuss the history and trends in research regarding unaccompanied clarinet repertoire, highlighting its rise to becoming a key element of the clarinet repertory.

3. **Concept-Based Pedagogy – Background and Application in Private Instruction**

An introduction to the basic principles as well as evolution of concept-based pedagogy will be explained with an emphasis on transferring conceptual knowledge from one piece to another.

4. **Middle School Level: *Elegy for Solo Clarinet*, Elliot Del Borgo**

Here background information on the composer and piece will frame study of the foundational concepts contained in each piece. Please see example under the ‘Method and Approach’ section.

5. **First and Second Year High School Level: *There is a bluer sky, a wall with roses...*, Sven-David Sandström**

Background information on the composer and piece will frame the work. It will also highlight the specific pedagogical difficulties for that skill level in order to lead into short etudes address issues of expression, rhythm, timbre, and form.

6. **Third and Fourth Year High School Level: *Rhapsodie pour Clarinette seule*, Giacomo Miluccio**

Background information on the composer and piece will frame the work. It will also highlight the specific pedagogical difficulties for that skill level in order to lead into etudes address issues of expression, rhythm, timbre, and form.

**7. First and Second Year Undergraduate Level: *Three Pieces for Clarinet Alone*,
Op. 78, James Cohn**

Background information on the composer and piece will frame the work. It will also highlight the specific pedagogical difficulties for that skill level in order to lead into etudes address issues of expression, rhythm, timbre, and form.

8. Third and Fourth Year Undergraduate Level: *Chalumeau*, William Bolcom

Background information on the composer and piece will frame the work. It will also highlight the specific pedagogical difficulties for that skill level in order to lead into etudes address issues of expression, rhythm, timbre, and form.

10. Conclusion

The conclusion will restate key points regarding the current state of research on unaccompanied music and the potential significance of the proposed study within that body. The connection between teaching unaccompanied music via concept-based pedagogy will be highlighted. The transferability of the knowledge gained through such practice and study will be evidenced in the studies and discussion produced for each piece as well as the research produced that connects an increasingly important educational movement to applied instruction at many levels.

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THE EVOLUTION OF ELLA FITZGERALD'S SYLLABIC CHOICE IN SCAT SYLLABLES: A
CRITICAL ANALYSIS OF HER DECCA RECORDINGS

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PURPOSE

Ella Fitzgerald is commonly praised as the greatest vocal improviser in jazz music's history; she, in fact, declared herself to be exactly that.¹ Improvisational methods praise her ideas as "excellent models for students of vocal jazz"² and "musically and verbally inventive, filled with the joy of her creativity... represent[ing] the essence and pinnacle of scat singing";³ critical commentaries praise her "perfect balance between a steam enginelike propulsion and an ethereal playfulness";⁴ and reference books mention Fitzgerald as an exemplar of scat singing in definitions of the term,⁵ using phrases like "[scat singing] is mostly closely associated by the general public with Ella Fitzgerald and her many imitators."⁶ Though much has been written about Fitzgerald's melodic and harmonic improvisational approach, very little has been written about her syllabic approach to scat singing, which may be her most significant contribution to this particular art form. This is particularly curious given that one of the most common complaints

¹ Will Friedwald, *Jazz Singing: America's Great Voices from Bessie Smith to Bebop and Beyond* (Cambridge: Da Capo Press, 1990), 282.

² Patrice Madura, *Getting Started with Vocal Improvisation* (Reston, VA: MENC, 1999), 29.

³ Bob Stoloff, *Scat! Vocal Improvisation Techniques*, (Brooklyn: Gerard & Sarzin, 1996), 8.

⁴ Holden, "Ella Fitzgerald's Playfulness Ripens with Time's Passage." This citation refers to the reprint in Leslie Gourse, *The Ella Fitzgerald Companion: Seven Decades of Commentary* (New York: Schirmer Books, 1998), 162.

⁵ *The New College Encyclopedia of Music* defines scat singing as a "jazz term for the use of nonsense syllables and other wordless effects in the course of a vocal number. The technique has been employed in a rapid and virtuoso way by Ella Fitzgerald amongst others." *The new Harvard Dictionary of Music* defines scat singing as "A jazz solo of vocal nonsense syllables... Scat came to be represented by virtuosic interpretations (by, e.g. Ella Fitzgerald) of rapid bebop instrumental improvisation."

⁶ Carr, Fairweather, and Priestly, *Jazz: The Rough Guide*, 887.

voiced to vocal jazz instructors by novice jazz singers is “I don’t know what syllables I should use.” Most teachers, and most method books, recommend that students listen to recordings of great jazz singers to acquire a sense of authentic style, articulation, and syllabic choice. And though Fitzgerald is usually suggested as a starting point for guided listening, little has been done to codify her syllabic choices in scat singing.

Additionally, it is important to explore Fitzgerald’s innovations because of her influence on other singers. In Chip Deffaa’s profile of Fitzgerald in *Jazz Veterans: A Portrait Gallery*,⁷ written shortly before her death in 1996, he wrote “No living singer is more respected by other singers,” quoting Annie Ross, Jon Hendricks, Anita O’Day, Ruth Brown, Cassandra Wilson, and others.

In light of both the esteem with which both Fitzgerald’s peers and the next generation of jazz singers held her, and the lack of analysis dedicated to the syllabic content of her scat solos, it seems worth examining the development of Fitzgerald’s style as a scat singer, as documented through the numerous recordings she made on Decca Records between 1939 and 1954. These recordings are not always held in critical esteem,⁸ but a closer examination reveals that it was during this period that Fitzgerald established much of the melodic and harmonic – but especially the syllabic – vocabulary that would mark her improvisational style through the course

⁷ Originally published in 1996; subsequent citations of this article will refer to the reprint in Gourse, *Ella Fitzgerald, Seven Decades of Commentary*, 162-166.

⁸ Scott Yanow, on page 78 of *The Jazz Singers* refers to much of her output on Decca as “juvenile novelties,” and Stuart Nicholson references the “critical opinion that would have us believe Ella’s Decca output was an artistic no-go area” on page 131 of *Ella Fitzgerald: A Biography of the First Lady of Jazz*.

of her career.⁹ This syllabic vocabulary was a huge part of her sense of style and rhythm, as noted in 1954 by Louis Bellson, who stated: "The greatest drum solo I ever heard was done by Ella at this time doing her scat choruses."¹⁰ Syllabic choice was tremendously important to Ella Fitzgerald's improvisational style, and is important to the style of any scat singer. My research seeks to be an example of a kind of research in timbre and articulation – research that has only been done on a limited basis for jazz vocalists and instrumentalists. For years, jazz musicians have analyzed notes, but not sounds; this document seeks to join a discussion of timbre and articulation for scat singers.¹¹

⁹ Geoffrey Mark Fidelman made this argument as well in *First Lady of Song: Ella Fitzgerald For the Record*. On page 17, he stated, in reference to an early Decca recording of "(If You Can't Sing It) You'll Have to Swing It", "Here, then was the first real hint of the style that was to become the backbone of the career of Ella Fitzgerald." On pages 45-46, he addressed her recording of "It's Only a Paper Moon" with the Delta Rhythm Boys, noting "...Ella's scat singing was featured, this talent obviously having progressed."

¹⁰ Geoffrey Mark Fidelman, *First Lady of Song: Ella Fitzgerald For the Record* (New York: Birch Lane Press, 1994), 79.

¹¹ This limited discussion includes works like William Bauer's "Scat Singing: A Timbral and Phonemic Analysis" and Diana Spradling's *Jazz Singing: Developing Artistry and Authenticity*, both of which explore the issue of scat timbre and articulation from an academic perspective. Improvisation method books like Scott Fredrickson's *Scat Singing Method*, Bob Stoloff's *Scat!*, and Michele Weir's *Vocal Improvisation*, do present syllables for students to incorporate, but not in a categorized fashion.

SIGNIFICANCE AND STATE OF RESEARCH

Very little has been written about anyone's syllabic approach to scat singing, much less Fitzgerald's. William R. Bauer explored vocables in Louis Armstrong's "Heebie Jeebies" and "Hotter Than That" solos, along with Betty Carter's "Babe's Blues" solo;¹² Bauer did mention Fitzgerald in reference to Ella's "...mimic[ing] the tonguing, phrasing, and articulation of instrumentalists"¹³ and in Betty Carter's early recordings being "peppered with... vocal licks out of Fitzgerald's vocabulary such as the rapid alteration of syllables that start with /n/ and /d/."¹⁴

Cerulli discussed syllabic choice at two points in "Ella... The Jazz Horn", featured in the liner notes to the compilation album *The Best of Decca*.¹⁵

It seems, too, in the syllables she uses for improvising, she chooses the ones most easily adaptable to the flow of a tenor sax.¹⁶

She adopts many of the phrasing devices of the tenor. There are many times when she will take a word like in and sing it "i-hin"; or and will emerge "a-ha-hand"; and she will have improvised within the word or a vowel, in the chord, and with the mannerisms of a tenor.¹⁸

Nicholson referenced the influence of instrumental improvisation in Fitzgerald's styling in the following commentary, which is somewhat limited in its descriptions of Fitzgerald's improvisational technique:

¹² William R. Bauer, "Scat Singing: A Timbral and Phonemic Analysis," *Current Musicology*, Spring 2001/02, 303-323.

¹³ Ibid.

¹⁴ Ibid.

¹⁵ Reprinted in Gourse, *Ella Fitzgerald: Seven Decades of Commentary*, 41-42.

¹⁶ Gourse, *Ella Fitzgerald: Seven Decades of Commentary*, 42.

¹⁸ Ibid.

From start to finish her conception is purely instrumental, just like a trumpet or a saxophone “blowing” through the blues changes.¹⁹

Her “set riffs” would remain common to every performance of the song she gave for almost fifty years; they represented the building blocks around which she would construct her improvisation. This was a factor common to all her scat features.²¹

In a previous study, I transcribed a live recording of “Oh, Lady Be Good”²³ from Verve Records’ compilation album *The Essential Ella Fitzgerald: The Great Songs*,²⁴ reviewing the 525 scat syllables used by Fitzgerald during the course of the solo, identifying 69 unique syllables and grouping them into four categories, along with identifying combinations used on triplet figures.²⁵ This remains one of the few published analytical studies of Ella Fitzgerald’s improvisational style.²⁶

Like Gunther Schuller in his article “Sonny Rollins and the Challenge of Thematic Improvisation,”²⁷ I drew large conclusions based on analysis of one

¹⁹ Stuart Nicholson, *Ella Fitzgerald: A Biography of the First Lady of Jazz* (New York: Da Capo Press, 1995), 139-140.

²¹ Ibid.

²³ Diana Spradling, *Jazz Singing: Developing Artistry and Authenticity* (Edmonds, WA: Sound Music Publications, 2007), 83-89.

²⁴ This is not the most well-known Ella solo on “Lady Be Good”; the one with which most jazz listeners are familiar is the March 18, 1947 Decca Records studio recording featuring Bob Haggart and His Orchestra. This live Jazz at the Philharmonic recording was made on October 7, 1957.

²⁵ Spradling, *Jazz Singing: Developing Artistry and Authenticity*, 89. These distinctions were assigned solely by arbitrary endpoints based on the number of times a specific syllable was used in the solo.

²⁶ Spradling asked me to write Part Three of her book; this section was given the title “The Art and Craft of Scat Singing and Melodic Alteration.”

²⁷ Schuller, “Sonny Rollins and the Challenge of Thematic Improvisation.” The article has been reprinted many times, including Walser, *Keeping Time*, 212-222.

particular solo.²⁸ While I do feel that the recording I chose is certainly a fine representation of Fitzgerald's improvisational style, it is hardly the exemplar. In writing "The Art and Craft of Scat Singing and Melodic Alteration," I then wrote similar analyses of "representative solos" from Mel Tormé,²⁹ Sarah Vaughan,³⁰ Betty Carter,³¹ Mark Murphy,³² and Bobby McFerrin,³³ then drawing a series of ten general conclusions about scat singing from these solos,³⁴ stating in regard to scat syllables: "An analysis of these solos shows that the most common scat syllables are: Ah, Ba, Bi, Bop, Bu, Da, Dat, Di, Dl, Dn, Do, Dow, Du, Ee, Oo, Wa, and Ya; they are used in interchangeable combinations with each other. Although these are not the only syllables used, they are historically the most common."³⁷

I later wrote a paper exploring Ella's mid-1940s output for Decca Records in which I examined the following Ella Fitzgerald recordings in detail: "Into Each Life, Some Rain Must Fall" (1944), "It's Only a Paper Moon" (1945), "Flying Home" (1945), and "Oh, Lady Be Good" (1947).³⁸ In writing about her syllabic vocabulary, I chose not to use International Phonetic Alphabet in favor of labels that were based on more colloquial spellings to account for the more "pliable" behaviors of vowels in

²⁸ An in-depth analysis of the flaws in Schuller's thesis can be found in Givan, "Gunther Schuller and the Challenge of Sonny Rollins: Stylistic Context, Intentionality, and Jazz Analysis," 167-237.

²⁹ Spradling, *Jazz Singing: Developing Artistry and Authenticity*, 91-102. "Route 66" (*Live at the Maisonette*, Atlantic, 1975)

³⁰ *Ibid.*, 103-107. "Shulie a Bop" (*Sarah Vaughan*, Verve, 1954).

³¹ *Ibid.*, 109-114. "Frenesi" (*Meet Betty Carter and Ray Bryant*, Columbia, 1955).

³² *Ibid.*, 115-120. "Effendi" (*Beauty and the Beast*, Muse, 1985).

³³ *Ibid.*, 121-128. "Moondance" (*Bobby McFerrin*, Elektra, 1982),

³⁴ *Ibid.*, 129-131.

³⁷ *Ibid.*, 130.

³⁸ Justin Binek, "Ella Fitzgerald: syllabic choice in scat singing and her timbral syllabic development between 1944 and 1947," <http://www.michmusic.com/info/>.

scat singing, compared with the “pure” or “Europeanized” vowel behaviors for which IPA analysis is commonly used.³⁹ For each solo, I broke down both the complete syllabic palette utilized, with the number of times each syllable was used in the solo, and identifications of notable and/or unusual behaviors. For both “Flying Home” and “Oh, Lady Be Good”, I analyzed each solo chorus in the recording individually and summarized the complete recording, as well as identifying broader groups based on variants of “base” scat syllables. I also analyzed Fitzgerald’s onset attacks, or articulations, dividing them into six different groups for purposes of comparison and contrast.⁴⁰

³⁹ Ibid., 8.

⁴⁰ Ibid., 36-37.

METHOD

In this document, I will transcribe all or part of the following recordings as a continuation of the research I began in “Ella Fitzgerald: syllabic choice in scat singing and her timbral syllabic development between 1944 and 1947”:

“Cow Cow Boogie” (scat fills only)⁴¹

“How High the Moon” (full solo)⁴²

“Basin Street Blues” (scat fills only)⁴³

“Dream a Little Dream of Me” (scat fills only)⁴⁴

“Smooth Sailing” (complete recording)⁴⁵

“Airmail Special” (complete recording)⁴⁶

“Rough Ridin’” (complete recording)

“Mr. Paganini” (scat fills only)⁴⁷

“Preview” (complete recording)

⁴¹ *Ella Fitzgerald and the Ink Spots*, recorded November 3, 1943, master number 71482-A, first issued on Decca 18587.

⁴² Recorded December 20, 1947, master number 74324, first issued Decca 24387.

⁴³ *Ella Fitzgerald accompanied by Sy Oliver and His Orchestra*, recorded September 20, 1949, master number 75282, first issued Decca 24868.

⁴⁴ *Ella Fitzgerald and Louis Armstrong, accompanied by Sy Oliver and His Orchestra*, recorded August 25, 1950, master number 76750, first issued Decca 27209.

⁴⁵ Recorded June 26, 1951, master number 81215, first issued Decca 27693.

⁴⁶ “Airmail Special” and “Rough Ridin’” both are from *Ella Fitzgerald, accompanied by the Ray Brown Orchestra*, master numbers 82075 and 82076, first issued Decca 28126 and 27948.

⁴⁷ “Mr. Paganini” and “Preview” both are from *Ella Fitzgerald, accompanied by Sy Oliver and His Orchestra*, recorded June 26, 1952. “Mr. Paganini” was originally recorded and issued in two parts, with master numbers 83010 and 83011, both first issued Decca 28774. “Preview” has master number 83014, first issued Decca 28321.

Through this transcription and analysis, I will examine several areas of interest and define the following:

1. Codify individual scat syllables used and the number of times they are utilized, both in single solo choruses and in totality.
2. Identify broad “syllabic groups” comprised of variants on specific solos.
3. Analyze syllabic onsets to explore articulation at the beginning of Fitzgerald’s scat syllables.
4. Explore comparisons between syllabic behaviors in the various solos, both in terms of exact number of times used and on a percentage basis for purposes of comparisons between recordings.

Through this transcription and analysis, I will codify a system of scat syllables utilized by Ella Fitzgerald during this foundational period. I will then demonstrate Fitzgerald’s influence through a full analysis of Mel Tormé’s solo on “Lullaby of Birdland,”⁴⁸ as well as explore fragments from Kurt Elling’s “The More I Have You,”⁴⁹ Jon Hendricks’ “Listen To Monk,”⁵⁰ and Karrin Allyson’s “Everybody’s Boppin.”⁵¹ Finally, I will explore Dizzy Gillespie’s influence on Fitzgerald’s scat vocabulary by analyzing portions of “Ool Ya Koo”⁵² and “Oop-Pop-A-Da.”

⁴⁸ From *Mel Tormé and the Marty Paich Dek-tette*, Bethlehem, 1956.

⁴⁹ From *Man In The Air*, Blue Note, 2003.

⁵⁰ From *Freddie Freeloader*, Denon, 1990.

⁵¹ From *Footprints*, Concord Jazz, 2005.

⁵² “Ool Ya Koo” and “Oop-Pop-A-Da” both taken from *The Complete RCA Victor Recordings*, Bluebird, 1995.

Analysis of these solos will assist in providing greater understanding of Fitzgerald's scat syllable choices, her technique, and influences on her development as a scat singer. My analyses will support the following arguments:

1. Ella Fitzgerald's improvisational approach changed drastically in the mid-1940s, driven largely by the new bebop jazz style and specifically due to her tours with the Dizzy Gillespie Orchestra. This change in her approach resulted in Fitzgerald recording a variety of solos that laid the foundational language for scat-based jazz improvisation.
2. Fitzgerald's syllabic evolution foreshadowed the improvisational styles of younger scat singers who immediately followed Fitzgerald, particularly Mel Tormé, but also including Anita O'Day, Carmen McRae, Jon Hendricks, Sarah Vaughan, and Betty Carter.⁵³
3. Transcribing and analyzing Dizzy Gillespie's vocal improvisation will illustrate his impact on Fitzgerald's development as an improviser. Louis Armstrong, widely regarded as the father of modern scat singing,⁵⁴ and Leo Watson, whose influence on Fitzgerald's style has been documented in several sources,⁵⁵ are often credited as Fitzgerald's primary inspirations, but I propose that Dizzy Gillespie also deserves recognition as a significant influence.

⁵³ Bauer's "Scat Singing: A Timbral and Phonemic Analysis" references Carter's early solos being "peppered with... vocal licks out of Fitzgerald's vocabulary such as the rapid alteration of syllables that start with /n/ and /d/."

⁵⁴ There are too many sources to mention here, but most standard accounts of both general music history and jazz history cite Armstrong's 1926 recording of "Heebie Jeebies" as the advent of modern scat singing.

⁵⁵ Notably in Nicholson, *Ella Fitzgerald: A Biography of the First Lady of Jazz*, 89-92.

TENTATIVE CHAPTER HEADINGS

- I. Introduction
 - a. Discussion of lack of research into scat syllable vocabulary
 - b. Importance of this topic in vocal jazz education
- II. Chapter I: Observing The Development of Ella Fitzgerald's Scat Syllable Vocabulary Through Analysis Of Recorded Background Fills
 - a. Note of the author's previous analyses of "Into Each Life Some Rain Must Fall" (1943) and "It's Only A Paper Moon" (1944)
 - b. "Cow Cow Boogie" (1943)
 - c. "Basin Street Blues" (1949)
 - d. "Dream a Little Dream of Me" (1950)
 - e. "Mr. Paganini" (1952)
 - f. Comparison of vocables in these recordings
- III. Chapter II: "How High the Moon" (1947)
 - a. Note of the author's previous detailed analyses of "Flying Home" (1945) and "Oh, Lady Be Good" (1947)
 - b. Transcription and syllabic analysis of scat chorus 1
 - c. Transcription and syllabic analysis of scat chorus 2
 - d. Transcription and syllabic analysis of scat chorus 3
 - e. Breakdown of individual scat syllables used
 - f. Identification of broader syllabic groups
 - g. Analysis of syllabic onsets
- IV. Chapter III: The Vocalized Instrumentals "Smooth Sailing" (1951), "Airmail Special" (1952), "Rough Ridin'" (1952), and "Preview" (1952),
 - a. Partial transcriptions, syllabic analyses, and comparisons of melodies and melody variants
 - b. Partial transcriptions, syllabic analyses, and comparisons of improvised scat choruses
 - c. Breakdowns of individual scat syllables used
 - d. Identifications of broader syllabic groups
 - e. Analyses of syllabic onsets
- V. Chapter IV: Ella Fitzgerald's Syllabic Influence and Influences
 - a. Discussion of Fitzgerald's commonly cited influence on other jazz singers.
 - b. Mel Tormé: "Lullaby of Birdland"
 - c. Discussion of Fitzgerald's commonly cited influences
 - d. Dizzy Gillespie: "Ool Ya Koo" and "Oop-Pop-A-Da"
- VI. Chapter V: A Comparative Analysis of Ella Fitzgerald's Syllabic Behaviors
 - a. Comparison of specific syllables by times used in analyzed solos
 - b. Comparison of specific syllables by percentage used in analyzed solos
 - c. Analysis of syllable groups across solos
 - d. Analysis of onset consonants and groupings across solos
 - e. "The Language of Ella": an codified listing of Ella Fitzgerald's syllabic groupings at the end of her Decca Records period
- VII. Conclusion

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Utilizing Standard Violin Orchestral Excerpts as a Pedagogical Tool: A New Analytical Study
Guide with Functional Exercises for Each Excerpt

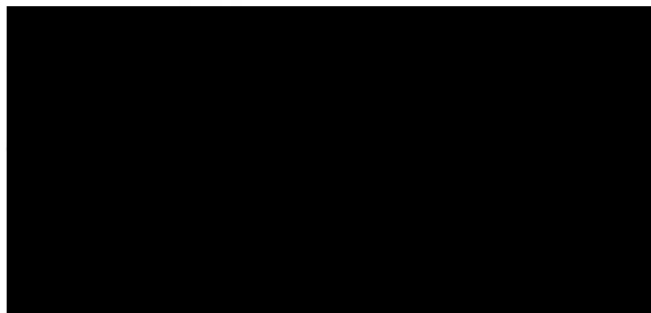


Lecture Proposal Prepared for the Degree of
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Purpose

Orchestral excerpts are frequently requested for various types of auditions such as summer festivals, youth and college orchestras, and professional orchestral positions. Playing selected orchestral excerpts has, for a long time, been the preferred method to evaluate a musician's technique and musical understanding. Since orchestral excerpts offer technical challenges and, at the same time, incorporate musical elements, they serve as a pedagogical tool to improve violin playing. Violinists often are not exposed to orchestral excerpts as part of their regular education until their studies in college. Since standard orchestral excerpts play such a significant role, they should be incorporated into violin lessons alongside scales and etudes.

In this research I will show that there are currently only two books available that exclusively utilize violin orchestral excerpts as a pedagogical tool. In the first work, James E. Smith offers a large number of standard orchestral excerpts with only brief technical description.¹ In the second, Susan Brown provides exercises by transforming each excerpt into a scale as an innovative approach to learning.² However, neither of these authors provides sufficient analytical descriptions or practical exercises for developing specific violin techniques. In this research I will provide short exercises and etudes based on ten selected excerpts to improve advanced violin techniques. In this project, orchestral excerpts will be used as a supplement to existing standard etudes. Students will benefit from these exercises, while learning ten excerpts selected for this document.

¹ James E. Smith, *Using Orchestral Excerpts As Study Material for Violin; A Progressively Graded Survey*, (Urbana, Ill: American String Teachers Association, 1966).

² Susan C. Brown, *String Players' Guide to the Orchestra: Orchestral Repertoire Excerpts, Scales, and Studies for String Orchestra and Individual Study (for Violin)*, (Van Nuys, CA: Alfred Pub. Co, 2008).

Significance and State of Research

Building a violinist's technical foundation requires a large number of scales, arpeggios, and etudes. Technique is an essential element to master compositional works that are written for or include the violin such as concertos, symphonies, and chamber music repertoire by Beethoven, Mendelssohn, Brahms, and Sibelius, just to name a few. Scales, arpeggios, double stops, combined with bow strokes such as *detaché*, *martelé*, and *spiccato*, are some of the major technical challenges in such works. Violinists develop these techniques by studying etudes and exercises composed by violinist-pedagogues from the end of eighteenth century to the twentieth century, such as Rodolphe Kreutzer (1766-1831), Pierre Rode (1774-1830), Pierre Gaviniès (1728-1800), Niccoló Paganini (1782-1840), Henryk Wieniawski (1831-1880), Otakar Ševčík (1852-1934), Henry Schradieck (1846-1918), and modern ones, such as Leopold Auer (1845-1930), Carl Flesch (1873-1944), Ivan Galamian (1903-1981), and others.³

Essentially, an etude is “a short complete composition designed to exercise the students in certain technical procedure, sometimes specified by the composers.”⁴ Some etudes isolate a single technique and have more of a generic nature for training purposes, such as works by Ševčík, Schradieck, Kayser, Wohlfahrt, and Kreutzer. Techniques in their compositions such as *detaché*, *martelé*, trills, string crossing, scales, or arpeggios are often written in repetitive patterns to help the student drill a particular technique.

Other etudes present technical and interpretative challenges, which can be more suitable to perform on stage. These diverse and musically satisfying etudes often carry the title *Caprice*,

³ Robin Stowell, “The Pedagogical Literature,” in *The Cambridge Companion to the Violin*, ed. Robin Stowell, (Cambridge: Cambridge University Press, 1992), 229

⁴ *Ibid*, 230.

which is in fact a “technical or virtuosic study.”⁵ Hence, they are used as both a pedagogical tool and standalone performance piece for intermediate and advanced players. Violinist Axel Strauss, who recorded the entire *Twenty-Four Caprices for Violin* (1815) by Pierre Rode, states “the Caprices provide not only great material for working on basic elements of violin technique, such as intonation, coordination of the hands, various bow strokes and bow distribution, they also can help you develop a well-balanced, singing tone.”⁶ Well known caprices include Paganini’s *Twenty-Four Caprices for solo violin* (1818), Gaviniès’ *Twenty-Four Etudes of Violin* (1794), Fiorillo’s *Thirty-Six Etudes or Caprices for Violin Solo*, Wieniawski’s *Ecole Moderne 10 Etudes-Caprices, Op. 10* (1854), and Alard’s *Twenty-Four Etudes-Caprices Op. 41* (1921), and others.

In addition to the abovementioned etudes, violin pedagogues have written books demonstrating techniques through excerpts from the violin repertoire with instructions or exercises. Such instances can be found in Franco-Belgian violinist-pedagogue Charles Auguste de Bériot’s *Schule Des Höheren Violinspiels (Violin School for Artistic Playing Supplement to the Method) Op. 123* (1890).⁷ There are other pedagogical works published in the twentieth century which use violin repertoire, such as Ševčík’s *Analytical Studies for Tchaikovsky’s Violin Concerto, Op. 19*.⁸ Within this work, Ševčík creates interval and analytic exercises by dissecting difficult passages into small fragments to master this concerto. Example 1 shows the opening melody of Tchaikovsky’s Violin Concerto. Interval exercises (example 2) are made for every

⁵ Schwandt Erich, “*Capriccio (i)*,” *Grove Music Online. Oxford Music Online*, Oxford University Press, accessed October 8, 2013, <<http://www.oxfordmusiconline.com/subscriber/article/grove/music/04867>>

⁶ Axel Strauss, “How to Play the Rode Caprices,” *Strings Magazine* (August 2010) under “Violin Music: The Musicality of Rode’s Caprices,” http://www.naxos.com/sharedfiles/PDF/How_to_Play_Rode_Caprices.pdf. [accessed June 2013].

⁷ Waldemar Meyer, ed. Bériot, Charles de. *Schule des höheren Violinspiels, Op. 123*, (Leipzig: Steingraber-Verlag, 1890z).

⁸ Otakar Ševčík, *Elaborate Studies and Analysis bar to bar to P.I. Tchaikovsky, Op. 35 Concerto in D Major with revised solo voice and complete piano score, Op. 19*, (Brno: Ol. Pazdírek, 1930).

interval from measure 23 to 28 of this concerto. Repetitions and variations are applied to build up better intonation. Analytic exercises are written to improve bowing, phrasing, dynamics, and articulation. By creating numerous ways to practice from simplified to original versions, Ševčík represents his insight of how to gradually accomplish each segment.

Example 1. Mm19-27 from Tchaikovsky Violin Concerto, Op. 35.⁹

Example 2. Interval and Analytical Studies for *Tchaikovsky's Violin Concerto, Op. 19* by Ševčík.¹⁰

23 - 28

23 - 28

*) Geheimnisvoll. *) Mysteriously. *) Mystérieusement. *) Misteriosamente.
 *) Tajuplně. *) Tajemniczo. *) Misteriosamente. *) Таинственно.

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⁹ Ševčík, *Solo Violin Part*.

¹⁰ *Ibid*, p5.

Similar to Ševčík's work, Maxim Jacobsen's *Mendelssohn Violin Concerto Op. 64, Twenty-Four Preparatory Exercises* (1961) (Example 3) comprises of multiple exercises from the concerto broken down into various technical angles to help master every difficult passage.¹¹ George Szigeti, in his *A Violinist's Notebook*, gives brief commentary on technique and interpretation and occasionally short exercises on how to practice passages from a vast collection of violin repertoire. *The Art of Violin Playing Book 2* by Carl Flesch uses a number of short musical examples to demonstrate different techniques.¹² Moreover, the series of *Graded Course of Violin Playing* by Leopold Auer (1845-1930), a renowned Hungarian violinist, pedagogue, and composer, provides a comprehensive and practical outline of violin study.¹³ In book eight of this series, Auer extracts passages from a number of existing materials, including concertos, sonatas, and caprices by other composers to demonstrate advanced techniques, such as octave playing, trills, spiccato, and harmonics. However, none of these pedagogical resources include orchestral excerpts as a tool for technical training. The introduction of orchestral excerpts into pedagogical literature has appeared only within the last fifty years.

¹¹ Maxim Jacobsen, *Mendelssohn Violin Concerto Op. 64, Twenty-Four Preparatory Exercises*, (C. F. Peters, 1961).

¹² Carl Flesch, *The Art of Violin Playing, Book 2*, (New York, NY: C. Fischer, 1930).

¹³ Leopold Auer, preface to *Graded Course of Violin Playing, Book 1*, (S.l.: S.n., 1926).

Example 3. Exercises No. 3 from Mendelssohn *Violin Concerto Op. 64, Twenty-Four Preparatory Exercises* by Maxim Jacobsen.¹⁴

Robert Baldwin, Director of Orchestral Activities at the University of Utah, and Director of the Salt Lake Symphony, published an article titled “*Orchestral Excerpts as Etudes*” for viola in 1995.¹⁵ He suggests that teachers replace part of the technical studies with orchestral excerpts in weekly lessons. This way, the student has learned the excerpts alongside scales and etudes without adding extra work and preparation. In addition, teachers assign scales and studies to their students not only to cultivate certain techniques, but also to build up the ability to play actual repertoire. By practicing orchestral excerpts, advanced students will progress their technical development while learning the symphonic repertoire.

¹⁴ Maxim Jacobsen, *Mendelssohn Violin Concerto Op. 64, Twenty-Four Preparatory Exercises*, (C. F. Peters, 1961), p2.

¹⁵ Robert Baldwin, "Orchestral Excerpts as Etudes," *American String Teacher* 45.3 (1995): 51-53.

James E. Smith in *Using Orchestral Excerpts as Study Material for Violin* displays the idea of adopting orchestral excerpts as a pedagogical tool. Smith provides a survey of commonly requested orchestral excerpts supplied with technical identification.¹⁶ He divides orchestral excerpts into different levels of difficulty, and identifies the techniques in them. However, there is yet to be any practical exercise to master those techniques mentioned in his study.

William Starr's *Twenty-Six Composers Teach the Violinist* (1980) encompasses a variety of musical examples.¹⁷ Examples include solo pieces, chamber music, and symphonic works which are also intended to be used as a supplement to scales and studies. Only six of the frequently asked orchestral excerpts are included into his book.

Another collection that is devoted to orchestral excerpts is *String Players' Guide to the Orchestra* by Susan C. Brown.¹⁸ Brown believes that students acquire fundamental performance techniques by adapting scales and arpeggios into the pieces.¹⁹ She creates exercises by utilizing the rhythmic and bowing materials directly from the excerpts, and transforms them into scales (see Example 5). These exercises focus on how to practice particular bowings and articulations, but do not represent the original melodic lines and other musical elements in the excerpts. For example, the preparatory exercise for the excerpt from Mozart's *Eine kleine Nachtmusik* in Example 5 uses the same bowings as the opening motive of the excerpt. The author builds the exercise on a C major scale, shown as *Scale 6*. This scale helps students practice the strokes in the first two measures of the excerpt; however, there is no indication of tempo, bow placement,

¹⁶ James E. Smith, *Using Orchestral Excerpts As Study Material for Violin; A Progressively Graded Survey*, (Urbana, Ill: American String Teachers Association, 1966).

¹⁷ William J. Starr, *Twenty-six Composers Teach the Violinist: Creative Etudes from Well-known Literature*, (Knoxville, TN: Kingston Ellis, 1980).

¹⁸ Susan C. Brown, *String Players' Guide to the Orchestra: Orchestral Repertoire Excerpts, Scales, and Studies for String Orchestra and Individual Study (for Violin)*, (Van Nuys, CA: Alfred Pub. Co, 2008).

¹⁹ Brown, foreword to *String Players' Guide*, p4.

style, vibrato, and fingerings both in the description and in the musical score. There is only discussion from a technical perspective without the relationship to the musical content.

Example 5. *String Player's Guide to the Orchestras for Violin 1*, p.15.²⁰

The image displays two musical excerpts for violin. The first is labeled "Mozart" and "Scale 6", showing a sequence of notes with fingerings and vibrato markings, starting with a *p* dynamic. The second is labeled "Mozart—Eine kleine Nachtmusic, 2nd mvt." and "Romanze Excerpt 7", with a tempo of "Andante" and a metronome marking of "♩ = 72". It features a *p* dynamic at the start and a *f* dynamic later, with triplets and vibrato markings.

Orchestral excerpts can serve as a pedagogical tool by presenting specific techniques and carrying rich musical ideas from a symphonic work. For example, legato and string crossing techniques are recognized in *Lo stesso tempo* of the third movement from *Beethoven Symphony No. 9* (Example 6). Smooth string crossings require the minimum movement while traveling the bow between strings. Galamian, in his *Principles of Violin Playing and Teaching*, explains the rule of legato “a subtle, close approach to the new string...should stay as close as possible to both strings without sacrificing the clear articulation of each note.”²¹

²⁰Susan C. Brown, *String Players' Guide*, p15.

²¹ Ivan Galamian, “Bowing Patterns” from *Principles of Violin Playing & Teaching*, (Englewood Cliffs, NJ: Prentice-Hall, Inc., 1985), p. 65.

Example 6. mm 99-104 of *Beethoven Symphony No. 9: Lo stesso tempo*.²²

The image shows a musical score for the first violin part of Beethoven's Symphony No. 9, measures 99-104. The tempo is marked 'Lo stesso tempo'. The score is in 4/8 time and features a 'p dolce' dynamic marking at the beginning. The first measure (99) is marked 'arco'. The score includes various dynamic markings: 'p dolce' at the start, 'cresc.' (crescendo) starting at measure 103, 'dim.' (diminuendo) at measure 104, and 'p' (piano) at the end of measure 104. The music consists of a series of eighth notes and sixteenth notes, with some slurs and accents.

Aside from smooth string crossings, there are more elements in this excerpt, such as bow distribution, rhythmic precision, clean shifts, and continuous vibrato. Violinists must consider all these elements in order to nicely shape each phrase. With adequate fundamental technique, musical intentions in this excerpt can be successfully achieved. Therefore, incorporating orchestral excerpts into daily practice will help students cultivate advanced musical ideas, and is a comprehensive method to strengthening violin technique.

This research will incorporate all essential elements of violin playing, such as left and right hand techniques which will contribute to the musical aspect of the excerpts. In distinction to the literature mentioned above, this study will encompass ten selections from the most frequently requested orchestral repertoire. Each excerpt will be accompanied with analytical exercises inspired by the style of Ševčík and Jacobsen, and will be expanded into an etude. In addition, a list of existing etudes that address the same technical content will be provided as a supplement. The composed and existing etudes complete the idea of utilizing the excerpts as a pedagogical tool.

²² L. v. Beethoven, *Symphony No. 9*, (Leipzig: Breitkopf & Härtel, n.d.1865, New York: Edwin F. Kalmus, n.d. (after 1933).), first violin part.

Method

This research will garner information from a list of orchestral excerpts most commonly used in orchestral auditions over the past five to ten years. These will be compiled from consulting the librarians of major orchestras, such as Chicago Symphony, Los Angeles Philharmonic, and Detroit Symphony, and getting the most current information from their websites. Appendix A in this document provides correspondence with librarians. Example 7 is a partial list showing the orchestra, the specific passage, and number of times requested. All the excerpts are listed in the order of composers' years in this chart.

Example 7. Partial list of Frequently Request Excerpts: Survey on Violin Excerpts

Composer	Work	Section/Movement	Times	Orchestras
Mozart	Symphony No. 39	Complete	4	Detroit, Boston, Cleveland, LA Philharmonic,
		Mvt. 2 complete	5	Chicago(2), LA Philharmonic, NY Philharmonic, San Diego
		M1-60		
		M1-19	1	Detroit
		m1-27	4	Detroit(2), Milwaukee, Richmond
		m1-52(53)	3	Phoenix, Pacific, San Diego
		m 96-(109)125	7	Detroit(4), Phoenix, Milwaukee, Pacific
		m1-#18 and C-D		
		Mvt. 4 m1-41 or 42	5	Detroit(4), Richmond
		m1-78	1	NY Philharmonic
		m1-104	6	LA Philharmonic, Phoenix, Milwaukee, San Diego (2), Pacific
Beethoven	Symphony No. 3, "Eroica"	Scherzo (without Trio), beginning to m.69 (or to m170) (Scherzo, beginning to 1 st ending)	6	Detroit(2), Chicago(2), NY Philharmonic, Richmond
	Symphony No. 9	Mvt.III: m. 99-114 (Adagio lo stesso tempo) Adagio, m42-114	13	Detroit(6), Chicago(2), Philadelphia, LA Philharmonic (2), Phoenix, Richmond
Mendelssohn	A midsummer night's dream	Scherzo: Complete;	9	Detroit(4), Boston, Cleveland, LA Philharmonic, Milwaukee, Columbus
		m1-99(m1-7 after D=m1-16 before E)	4	NY Philharmonic, San Diego (2), Richmond
		m17-99	3	Philadelphia (2), Pacific
R. Schumann	Symphony No.2	Scherzo: Complete	9	Detroit(3), Boston, Cleveland, LA Philharmonic, San Diego (2), Pacific

Note: This table includes commonly abbreviated names for orchestras.

In this research I will analyze the technical and musical elements of ten out of the above commonly requested excerpts. For bowing, fingering, style, interpretation, and other important musical elements, this study will consider sources on orchestral excerpts such as Josef Gingold's

Orchestral Excerpts from the Symphonic Repertoire (1953), William Nowinski's *Violinist's Guide to Orchestral Playing, Excerpts From Standard Orchestral Literature* (1961), Erich Leinsdorf's *The Composer's Advocate: A Radical Orthodoxy for Musicians* (1981), Rodney Friend's *The Orchestral Violinist* (2006), and William Preucil's *Orchestral excerpts, violin* (1998). The author will examine technical challenges in bow strokes, shifts, finger extensions/contractions, fast finger patterns, and rhythm will be examined with solutions and pedagogical recommendations. While examining each excerpt and providing solutions for technical challenges, I will also use other resources viz. Carl Flesch's *The Art of Violin Playing* (1930), Ivan Galamian's *Principles of Violin Playing & Teaching* (1985), Maxim Jacobsen's *The Mastery of Violin Playing* (1957), and Frederick Neumann's *Violin Left Hand Techniques* (1969).

This research will provide brief exercises in score format with analytical descriptions. The exercises I created break down difficult passages to the most basic elements, which are inspired by Ševčík and Maxim Jacobsen, so that violinists can hone one technical facet of violin playing at a time. Example 8 shows the first two lines of the excerpt from Brahms Symphony No. 2. As it is impractical for violinists to execute the marked slurs over many measures, they are treated as phrasing indications. Thus, the long slurs indicate the phrasing rather than the actual bowing. Example 9 shows three short exercises written for the excerpt from Brahms Symphony No. 2. In this example, the first exercise uses double-stops altered from the original melody to practice the intervals between each note. The second exercise breaks down the steps of shifting happening in measure 23-24 from the original passage (see Example 8). Both exercises intend to help violinists achieve perfect intonation. The third exercise, as a string crossing exercise, shows how the violin bow travels between open strings in the excerpt. The mastery of smooth string

crossings on open strings will facilitate the long legato lines that Brahms indicated. Each exercise has a different focus to overcome multiple challenges in this particular passage.

Example 8. Mm1-31 from *Brahms Symphony No. 2*, first movement.²³

Example 9. Three Analytical Exercises created for *Brahms Symphony No. 2*

Exercises: Brahms Symphony No.2

Exercise 1: Play this exercise without vibrato, and listen to the pure intonation. Connect every two notes within one slur smoothly.

Exercise 2: Shift between 4th and 2nd positions. Stop the bow and shift during the rest.

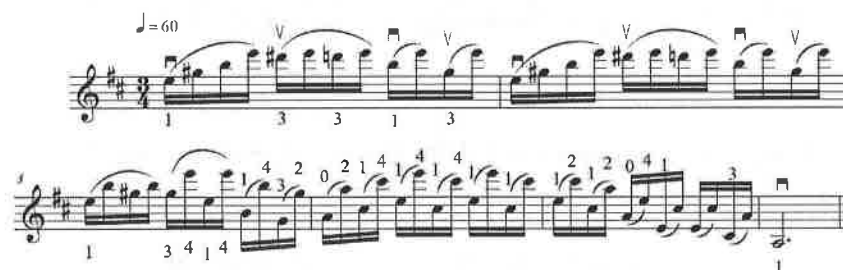
Exercise 3: Anticipate the coming string to make smooth string crossings. Avoid sudden and big motions from the right hand wrist and arm.

²³ Johannes Brahms, Gál Hans, ed. *Symphony No. 2*, Op. 73. (Leipzig: Breitkopf & Härtel, ca.1927, New York: Edwin F. Kalmus, after 1933), first violin part.

Exercises for each excerpt will be transformed into a self-contained etude to demonstrate various aspects of technique. The etude will infuse original melodic and rhythmic elements from the excerpt. Example 10 shows technical elements from Example 9 which includes intonation, shifting, and string-crossings in a repetitive pattern.

Example 10. Sample of Etude for Brahms Symphony No. 2

Etude (sample)



The author will provide existing etudes that share the same techniques in a chart for further reference. Musical examples and a list of excerpts in technical categories will also be attributed in the appendix section, such as Example 11.

Example 11. Partial chart: Orchestral excerpts in different categories

Spiccato+string crossing	Legato+String crossing
Beethoven: Symphony No. 3- Scherzo	Beethoven: Symphony No. 9- Mvt.3
Mendelssohn: Midsummer Night's Dream- Scherzo	Brahms: Symphony No. 2- Mvt. 1
Mozart: Symphony No. 39- Mvt. 4	Brahms: Symphony No. 4- Mvt. 4
Schubert: Symphony No.2- Mvt. 1	Mozart: Symphony No. 39- Mvt. 1, Mvt. 4
Schumann: Symphony No.2- Scherzo	Prokofiev: Classical Symphony- Mvt. 4
Strauss: Don Juan	
Prokofiev: Classical Symphony- Mvt. 1	
Shiftings	Rhythm
Brahms: Symphony No. 1- Mvt. 1	Brahms: Symphony No. 1
Brahms: symphony No. 2- Mvt. 1, Mvt. 2	Brahms: Symphony No. 2- Mvt. 1
Prokofiev: Classical Symphony- Mvt. 1, Mvt. 4	Mozart: Symphony No. 39- Mvt. 2
Strauss: Don Juan	Prokofiev: Classical Symphony- Mvt. 1
	Strauss: Don Juan
	Debussy: La Mer- #33-39
	Smetana: The Bartered Bride Overture

Conclusion

This research presents the idea of using standard violin excerpts as technical studies. Each of the selected excerpts not only demands various and mixed techniques, but are also a part of exquisitely composed large symphonic works. By providing analytical and practical exercises for each excerpt, this research gives violinists a better understanding on how to establish violin techniques, and demonstrates how orchestral excerpts complement scales and etudes as an educational tool.

Tentative Chapter Headings

Chapter 1. Introduction: This chapter will introduce the subject and purpose of this study. It will provide the current literature on orchestral excerpts, and explain why this study is necessary and different from others.

1.1 Purpose of this Topic and State of Research

1.2 Studies that Support the Idea of this Research

1.3 Existing Studies that Use Violin Excerpts as a Pedagogical Tool

Chapter 2. Traditional and Non-Traditional Violin Pedagogical Materials: This chapter will offer an overview on different types of teaching materials. Chapter 2.3 will discuss exercises for technical development found in books by Ševčík and Jacobsen, which will be used as the model of functional exercises in this research.

2.1 Standard Violin Etudes

2.2 Literature that Uses Examples from the Violin Repertoire

2.3 Practical Exercises for Violin Repertoire by Ševčík and Jacobsen

Chapter 3. Ten Selected Orchestral Excerpts and Functional Exercises: Chapter 3 will offer a list of standard orchestral excerpts taken from professional orchestra auditions in the past five to ten years. Attention will be given to the ten most frequently asked excerpts supplied with analytical descriptions, exercises, and etudes. Finally, recommended etudes are provided as a reference to the excerpts.

3.1 Standard Violin Orchestral Excerpts from Professional Orchestral Auditions Lists in the Past Five to Ten Years

3.2 Practical Exercises and Studies for Ten Selected Excerpts

Chapter 4. Conclusion: This section will summarize and restate the significance of the entire research.

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FROM RITUAL TO ART IN THE PURITAN MUSIC OF COLONIAL NEW ENGLAND:
WILLIAM BILLINGS'S *ANTHEM: PEACE*

Lecture with Thesis Proposal Prepared for the Degree of
DOCTOR OF MUSICAL ARTS

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Purpose

The Puritans of colonial New England staunchly maintained the Calvinist musical practice of unaccompanied psalm-singing as an instructional activity devoid of aesthetic significance as musical art.¹ Cyclone Covey describes William Billings as a composer of this Puritan mindset whose “Calvinist upbringing was still so strong that he wrote hardly any music except religious vocal numbers.”² Covey’s assessment of Billings, however, fails to consider pieces such as *Anthem: Peace* that were written for trained singers to perform and therefore represent a step away from the Puritan musical model of music composed exclusively for congregational use in worship. *Anthem: Peace* was written in the context of dramatic social, economic, political, and religious changes occurring in and around late eighteenth-century Boston brought about by both the Revolutionary War and the emergence of the reformed Congregationalist theology and Unitarianism, which itself led to the Second Great Awakening. These changes helped to provide the opportunity and impetus for Billings to adopt a perspective on music, no longer exclusively as ritual, but also as art. Nym Cooke agrees that *Anthem: Peace* represents a terminal stage in the “transition from ritual to art” in music from colonial New England, a process that he claims began with the publication in 1698 of the ninth edition of the *Bay Psalm Book*, the first publication in North America to be printed with musical notation.³ The purpose of this document is to identify the musical differences, both aesthetically and ethically, between the Puritan ideal and Billings’s works, most notably *Anthem: Peace*, and how those differences reflect the trajectory from ritual to art.

¹ John Ogasapian, *Church Music in America, 1620 to 2000* (Macon, Georgia: Mercer University Press, 2001), 5-6.

² Cyclone Covey, “Puritanism and Music in Colonial America,” *The William and Mary Quarterly* 8 (1951): 381-382.

³ Nym Cooke, “Sacred Music to 1800,” in *The Cambridge History of American Music*, ed. David Nicholls (Cambridge, UK: Cambridge University Press, 1998), 90-91.

Significance and Scope of Research

A major shift in the opinion of William Billings by historians of American music occurred in the middle of the twentieth century. Before 1960, scholars examined the music of Billings from the perspective of harmonic language developed out of the European tradition of Bach and Haydn, thereby denouncing Billings's music as unrefined and ignorant. When later scholars assessed Billings in the context of the Puritan musical tradition, rather than that of Europe, they recognized the creativity and ingenuity in Billings's music. Richard Crawford explains that the prevailing attitude, one that looked favorably on the transformation of American music making to European practice at the beginning of the nineteenth century, was replaced by one more sympathetic of Billings and his generation as "the first creators of unmistakably American music."⁴

The shift in opinion regarding Billings and his music is evident in the first significant research devoted specifically to the composer and his works. In 1952, Allen Gilbert describes Billings and his contemporaries as "enthusiastic and sincere but musically untrained men," who "when judged by the standards of European music of the eighteenth century, their music is crude and primitive."⁵ By 1960, the shift in scholarly attitudes about Billings is apparent in J. Murray Barbour's description of Billings as "the most important composer of the pioneer period of American church music" and rebuttal of earlier writings on Billings for being "derogatory and patronizing."⁶ Furthering the new perspective of Billings, Ralph Daniel describes the works of

⁴ Richard Crawford, "'Ancient Music' and the Europeanizing of American Psalmody, 1800-1810." In *A Celebration of American Music: Words and Music in Honor of H. Wiley Hitchcock*, 225-255 (Ann Arbor: University of Michigan Press, 1990) 225.

⁵ Allen Garrett, "The Works of William Billings." (PhD. diss., University of North Carolina, 1952) ii.

⁶ J. Murray Barbour, *The Church Music of William Billings*. (1960. Reprint, New York: Da Capo Press, 1972) xi.

Billings as “intrinsically attractive as music and [they] compare very favorably with reputable English products of the same period.”⁷

After the shift to a favorable view of early American music among scholars, a renewed interest in the research of Billings occurred in the 1970s—timed to coincide with the country’s bicentennial—that included the publication of a definitive biography of Billings by Richard Crawford and David McKay.⁸ Shortly thereafter scholarly editions of the Billings’s complete works were published, both reflecting the new esteem in which Billings was held and allowing wider access to his music and his prefatory writing. Karl Kroeger, who would later contribute several articles on Billings, edited the first, third, and fourth volumes of the collected works, the first being published in 1981.⁹ Hans Nathan contributed as the editor of the second volume of Billings’s collected works.¹⁰ Kroeger is also responsible for compiling the thematic catalogue of Billings’s works.¹¹ In almost every book that surveys American musical history, the content about Billings is generally limited to basic biographical information, a brief overview of his compiled tunebooks, a label as a patriot composer with a specific reference to his canon *Chester*, as well as description of his physical abnormalities. In scholarly publications that provide more detail about Billings, the research has been primarily biographical, and publications regarding his music focus on the cataloguing of his works; however a few recent articles attempt to understand the social and historical context for Billings and his music.

This project aims to build on recent scholarship in order to better understand the impetus behind Billings’s philosophy of music in the context of religion, politics, and culture as

⁷ Ralph T. Daniel, *The Anthem in New England before 1800*. (1966. Reprint, New York: Da Capo Press, 1979) 119.

⁸ David Phares McKay and Richard Crawford, *William Billings of Boston: Eighteenth-Century Composer* (Princeton, NJ: Princeton University Press, 1975).

⁹ William Billings, *The Complete Works of William Billings*, vol. 1, ed. by Karl Kroeger (Charlottesville, VA: The American Musicological Society and The Colonial Society of Massachusetts, 1981).

¹⁰ William Billings, *The Complete Works of William Billings*, vol. 2. ed. Hans Nathan (Charlottesville, VA: The American Musicological Society and The Colonial Society of Massachusetts, 1981).

¹¹ Karl Kroeger, *Catalog of the Musical Works of William Billings* (Westport, CT: Greenwood Press, 1991).

intertwined in eighteenth-century, New England society. Arguing that the publication of *The New England Psalm Singer* was an attempt by Billings "to introduce art into the utilitarian domain of psalmody," Kroeger's article is the first to describe the divergence between Billings's view on music and the Puritan belief of music being solely for worship.¹² Frederick Dame, in his article on humanism in colonial American music, describes Billings as a "rebellious" composer and provides insight on the influence of political thought on the social perspective of music by drawing a parallel between Billings and Jean-Jacques Rousseau as two "self-made" musicians.¹³ Elizabeth Crist suggests that Billings established a place for himself as a musician in Boston society by promoting "himself through authorship, political engagement, and the rhetoric of masculinity."¹⁴ Mary Gosselink De Jong asserts that Billings should be considered "as one of America's most forceful and entertaining advocates of music."¹⁵ In contrast to recent scholarship, which still views Billings as a Puritan musician, this project endeavors to consider Billings as the first composer to step away from the Puritan musical tradition.

The most significant scholarly contribution of this project will be the study of *Anthem: Peace* specifically as the most representative musical example of the religious, political, cultural, and economic influences on Billings. Although Garrett and Barbour published earlier surveys of Billings's compositions, in 1966 Daniels was the first to list *Anthem: Peace* among the works of Billings.¹⁶ McKay and Crawford briefly discuss the work in their biography of Billings, but it is their inclusion of the work in their appendix regarding performance practice of Billings's music

¹² Karl Kroeger, "William Billings and the Puritan Musical Ideal," *Studies in Puritan American Spirituality* 2 (1992): 40.

¹³ Frederick William Dame, "Jean-Jacques Rousseau and the Spirit of Romanticism in American Colonial (Folk) Music," *Song and Popular Culture* 46 (2001): 86-87.

¹⁴ Elizabeth (Bergman) Crist, "'Ye Sons of Harmony': Politics, Masculinity, and the Music of William Billings in Revolutionary Boston," *William and Mary Quarterly* 60 (2003): 334.

¹⁵ Mary Gosselink De Jong, "'Both Pleasure and Profit': William Billings and the Uses of Music," *William and Mary Quarterly* 42 (1985): 104-116.

¹⁶ Ralph T. Daniel, *The Anthem in New England before 1800*. (1966. Reprint, New York: Da Capo Press, 1979) 108.

that warrants acknowledgment. The most substantial discussion on *Anthem: Peace* is David Stowe's comparison of the anthem to a Moravian piece written for the same occasion.¹⁷

Whereas Stowe places *Anthem: Peace* at the center of Billings's musical career merely because of its date of composition, this project aims to substantiate this claim through greater understanding of its role in the transformation of music from ritual to art in late eighteenth-century New England.

¹⁷ David W. Stowe, *How Sweet the Sound: Music in the Spiritual Lives of Americans*. (Cambridge, Massachusetts: Harvard University Press, 2004) 50-54.

Method

This project will use a historical musicological approach in its investigation of how the works of William Billings such as *Anthem: Peace* present a sharp contrast to the prevailing Puritan view of music as ritual in its conception and not as a work of art. The research will identify the influences that allowed Billings to diverge from the Puritan musical model: patriotism during the Revolutionary War, economic opportunity, the singing school, and the influence of humanism on religion. Furthermore, this project will examine how these influences are reflected in Billings's works, most especially in his largest work, *Anthem: Peace*. Although many of Billings works reflect these influences separately, the *Anthem: Peace* serves this project as an ideal model to represent Billings's non-Puritan perspective, because it demonstrates all of these influences.

Understanding the ways in which his music contradicts Puritan musical aesthetics and ethics depends on a clear definition of the characteristics of Puritan music against which Billings's music stands in contrast. The salient traits of Puritan music will be traced from their Calvinist origins, through the Great Awakening, and to the end of the eighteenth century, providing the context in which Billings's conception of music as well as the music itself can be assessed. Billings himself provides considerable insight into his beliefs on the role of music in the prefatory writings in his tunebooks; an examination of these writings will be used to shed light on the philosophical differences between Puritan beliefs and those of Billings. Additionally, musical examples that highlight the ways in which Billings's music diverges from the characteristics of Puritan music will be discussed.

Having a clear sense of the differences in style and conception between the Puritan ideal and Billings's own works will provide the necessary background for investigating how the

political, economic, social, and religious influences on Billings allowed him to depart from those Puritan musical principles and how that difference is reflected in his music. After describing the historical context of the non-Puritan influences on Billings's music, the distinguishing musical characteristics associated with each of these influences will be examined. For example, in considering the political influences associated with the Revolutionary War, the textual alteration of Biblical texts commonly used in Billings's patriotic works will be explored. The publication of occasional works in brochure form, rather than as a compilation of works in a tunebook, will provide insight into the economic influences on Billings. The shift in societal attitudes about music will be investigated through both the increasing secularization of singing schools as well as the appearance of secular themes in Billings's music. Finally, with the rise in Unitarian theology, attention must be given to the shift in religious thought, leading to the Second Great Awakening and away from Puritan beliefs, and the impact that such a shift might have had on Billings.

Tentative Chapter Headings

Introduction

Chapter 1: The Puritan Musical Ideal from the Pilgrims to Billings

Beginning with an overview of John Calvin's beliefs towards the role of music in worship, this chapter discusses the Puritan view of music from the arrival of the Pilgrims to North America, through the Great Awakening in the early eighteenth century, to the Revolutionary War. With an explanation of Puritan music in place, the ways in which Billings diverges from the Puritan musical model can be identified. Secular works by Billings such as *Modern Musick* and *Jargon*, as well as *Anthem: Peace* will be discussed.

Chapter 2: The Birth of a Nation: Patriotism in Billings's Works

In several of Billings's works, the adaptation of biblical texts provided the method for transforming religious text into political commentary about events surrounding the Revolutionary War. Examples of textual adaptation in Billings's patriotic works including *Anthem: Peace*, *Lamentation Over Boston*, *Anthem: Mourn, Mourn*, and *Independence* will be discussed.

Chapter 3: Economics

This chapter will question how Billings's approach to the business of music provides insight into his non-Puritan, indeed secular, view of music. Billings's association with patriotic figures such as Paul Revere and Samuel Adams during the Revolutionary War and the publications of occasional works such as *Anthem: Peace* and *Anthem: The Lord is Ris'n Indeed* will be discussed.

Chapter 4: Singing Schools as a Reflection of Society

The role of the singing school in colonial New England changed greatly from its advent

during the Great Awakening in the early eighteenth century to the creation of music societies near the end of the century. The shift of the singing school from a religious to a secular entity sheds light on the change of public attitudes towards the role music in society.

Chapter 5: Unitarianism and Religious Thought before the Second Great Awakening

The influence of humanism on political ideology during the establishment of democracy helped to shape religious thought as a result of the political change. Consequently, the development of Unitarianism in the Congregationalist church provided an alternative to the Puritan religious mindset in colonial New England. This chapter will identify how Billings came into contact with proponents of the religious change that led to the Second Great Awakening and how it shaped his musical viewpoint.

Conclusion

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Purpose

16th century Commedia dell'Arte actors relied on gaudy costumes, physical humor and improvisation to entertain audiences. The comic burden was largely borne by the Commedia dell'Arte's stock characters such as Arlecchino, Dottore and Brighella. The spietenor in the modern operatic repertoire has a similar comedic role. Would today's spietenor benefit from consulting the Commedia dell'Arte's traditions? My initial findings suggest that a valid relationship exists between the Commedia dell'Arte stock characters and the spietenor roles in the operatic repertoire.

Within the Commedia dell'Arte, three categories of male characters exist: lovers, masters and servants. I propose pairing a male stock character of the Commedia dell'Arte with a spietenor role of similar qualities. This pairing allows current actors to adopt stage gimmicks and traditions from the historic troupes. The chart below suggests characters that are related by visual, physical and comedic characteristics:

Example 1: Character Pairings

Commedia dell'Arte Stock Character	Spietenor Role
Arlecchino	Beppe from <i>I Pagliacci</i>
Scaramuccia	Monostatos from <i>Die Zauberflöte</i>
Dottore	Dr. Blind from <i>Die Fledermaus</i>
Pulcinella	Frantz from <i>Les Contes d'Hoffmann</i>
Brighella	Njegus from <i>The Merry Widow</i>

This paper will apply Commedia dell'Arte conventions to the preparation of five selected spieltenor arias and ensembles.

Significance and State of Research

The Commedia dell'Arte

Many sources document the history of Commedia dell'Arte. In *The Commedia dell'Arte: A Documentary History*, scholars Kenneth and Laura Richards validate the Commedia dell'Arte's role in the evolution of live theatre.¹ This source presents copies of administrative contracts, tour itineraries and financial records for several of Italy's most famous troupes. Excerpts from the actors' diaries give accounts of the rehearsal processes and audience reactions to many of their unconventional gimmicks, including the casting of women in staged productions. The Richards' collection offers behind-the-scenes anecdotes and a detailed chronology of the Commedia dell'Arte's expansion.

In addition to historical facts, *The Italian Comedy* by Pierre Louis Duchartre and Randolph T. Weaver details each stock character's personality, lineage, social class and notable interpreters.² Duchartre and Weaver's thorough explanations are helpful in connecting similarities between Commedia dell'Arte characters and spieltenor roles. Additional sources such as Allardyce Nicoll's *The World of Harlequin: A Critical Study of the Commedia dell'Arte*³, Giacomo Oreglia's *The Commedia dell'Arte*⁴ and *Commedia*

¹Kenneth Richards and Laura Richards, *The Commedia dell'Arte: A Documentary History* (Oxford: Published by Basil Blackwell for the Shakespeare Head, 1990).

²Pierre-Louis Duchartre and Randolph T. Weaver, *The Italian Comedy: the Improvisation, Scenarios, Lives, Attributes, Portraits, and Masks of the Illustrious Characters of the Commedia dell'Arte* (New York: Dover Publications, 1966).

³Allardyce Nicoll, *The World of Harlequin: A Critical Study of the Commedia dell'Arte* (Cambridge University Press, 1963).

⁴Giacomo Oreglia, *The Commedia dell'Arte* (New York: Hill and Wang Dramabook, 1968).

*dell'Arte: From the Renaissance to Dario Fo*⁵ will be used to study the Commedia dell'Arte's history.

Commedia dell'Arte scholars John Rudlin and Ollie Crick focus on the historic troupe's mastery of improvisation. In their book, *Commedia dell'Arte: A Handbook for Troupes*, Rudlin and Crick generate a manual for actors who seek to master Commedia dell'Arte acting techniques.⁶ The authors provide improvisatory exercises, scene studies and summarizations of each Commedia dell'Arte stock character. For each stock character, Rudlin and Crick display typical gestures and posture stances. All of the sources mentioned include visual depictions of the Commedia dell'Arte through sketches, artwork and photographs. These illustrations are useful when creating modern interpretations of the Commedia dell'Arte.

A number of sources will be used to study the Commedia dell'Arte's use of theatrical masks. In *Mask Characterization: An Acting Process*, Libby Appel discusses the challenge of performing while masked.⁷ The face is completely obscured, making actors rely on alternative body language to communicate. However, Sears Eldredge considers theatrical masks an asset in *Mask Improvisations for Actor Training and Performance*.⁸ Alberto Marcia's *The Commedia dell'Arte and the Masks of Amleto and*

⁵Christopher Cairns, ed., *Commedia dell'Arte: From the Renaissance to Dario Fo* (United Kingdom: Edwin Mellon Press, Ltd, 1989).

⁶John Rudlin and Ollie Crick, *Commedia dell'Arte: A Handbook for Troupes* (London: Routledge, 2001).

⁷Libby Appel, *Mask Characterization: An Acting Process* (Carbondale: Southern Illinois UP, 1982).

⁸Sears Eldredge, *Mask Improvisations for Actor Training and Performance* (Evanston, IL: Northwestern University Press, 1996).

Donato Sartori is a manual for constructing Commedia dell'Arte mask replicas for modern performances.⁹

Several authors view the Commedia dell'Arte actor's body as an interpretive tool. Antonio Fava suggests the art of communicating through gestures, body movement and speech in his book, *The Comic Mask in the Commedia dell'Arte: Actor Training, Improvisation, and the Poetics of Survival*.¹⁰ *The Moving Body: Teaching Creative Theatre*¹¹ and *Playing Commedia: a Training Guide to Commedia Techniques*¹² present exercises for mastering the stylized postures and stances associated with the Commedia dell'Arte stock characters.

The Spieltenor

The spietenor, also referred to as "character tenor" or "buffo tenor", is a specialized operatic repertory encompassing a wide spectrum of characters. Vocal pedagogue Richard Miller insists the spietenor "...must be a fine singing actor. Because of his slight physical build, the spietenor is often vocally and physically the male counterpart of the soubrette".¹³ The spietenor repertoire spans from the Nurse in Claudio Monteverdi's *L'incoronazione di Poppea* (1642) to Pepe in Jorge Martin's *Before Night Falls* (2010). Wolfgang Amadeus Mozart designates roles for the spietenor in *Le Nozze di Figaro* (Don Basilio, Don Curzio), *Die Entführung aus dem Serail* (Pedrillo) and *La Finta Giardiniera* (Don Achise). In the genre of operetta, there are numerous spietenor

⁹Alberto Marcia, *The Commedia dell'Arte and the Masks of Amleto and Donato Sartori* (Florence, Italy: La Casa Usher, 1980).

¹⁰Antonio Fava, *The Comic Mask in the Commedia dell'Arte: Actor Training, Improvisation, and the Poetics of Survival* (Evanston, IL: Northwestern UP, 2007).

¹¹Jacques LeCoq, Jean-Gabriel Carasso, and Jean-Claude Lallias, *The Moving Body: Teaching Creative Theatre* (London: Methuen, 2000).

¹²Barry Grantham, *Playing Commedia: a Training Guide to Commedia Techniques* (Portsmouth, NH: Heinemann, 2001).

¹³Richard Miller, *Training Tenor Voices* (New York: Schirmer, 1993) 10.

roles in pieces such as Jacques Offenbach's *Les Contes d'Hoffmann* (Four Servants), *La Grande-Duchesse de Gerolstein* (Prince Paul) and Johann Strauss' *Die Fledermaus* (Dr. Blind and Frosch). Giacomo Puccini features the spieltenor in *Madama Butterfly* (Goro), *Turandot* (Pang, Pong) and *Tosca* (Spoletta). In German opera, the spieltenor appears as Mime in Richard Wagner's *Das Rheingold* and *Siegfried*, the Witch in Engelbert Humperdinck's *Hansel und Gretel* and the Captain in Alban Berg's *Wozzeck*. Benjamin Britten intends the roles of Mayor Upfold in *Albert Herring* and both Flute and Snout in *A Midsummer Night's Dream* for the spieltenor. American operas such as Gian Carlo Menotti's *Amahl and the Night Visitors* (King Kaspar), Igor Stravinsky's *The Rake's Progress* (Sellem) and Carlisle Floyd's *Susannah* (Little Bat) also feature substantial spieltenor roles.

The singers who are engaged to perform these roles typically excel in acting, dance and comic delivery. Pearl Yeadon McGinnis and Marith McGinnis Willis' *The Opera Singer's Career Guide: Understanding the European Fach System* explains the origin of Germany's fach system (a system of hiring singers for appropriate roles) and the necessity for sorting opera roles within each voice category.¹⁴ The authors list dramatic and vocal prerequisites of the spieltenor repertoire as defined by the fach system. *Ticket to the Opera*, by Phil G. Goulding, gives an overview of noteworthy operas, singers and role recommendations for specific voice types.¹⁵ Goulding's book will be used to compile a comprehensive list of spieltenor roles.

¹⁴ Pearl Yeadon McGinnis and Marith McGinnis *The Opera Singer's Career Guide: Understanding the European Fach System* (Lanham, MD: Scarecrow, 2010).

¹⁵ Phil G. Goulding, *Ticket to the Opera: Discovering and Exploring 100 Famous Works, History, Lore, and Singers, with Recommended Recordings* (New York: Fawcett, 1999).

Although no sources directly connect the spietenor to the Commedia dell'Arte stock characters, John Arden Hopkin's thesis, *The Influence of Commedia dell'Arte on Opera Buffa*, is the closest scholarly contribution that "...aims at providing information which stage directors and singers may use as background for the preparation of comic operas".¹⁶ Many of Hopkin's findings will be used to validate my view that awareness of Commedia dell'Arte traditions can enhance the performance of spietenor roles.

Methodology

I will demonstrate how visual, physical or dramatic traditions from the Commedia dell'Arte can be incorporated into the following spietenor arias and ensembles:

Example 2: Five Operatic Excerpts

Beppe's "Arlecchin!Columbina!"	<i>I Pagliacci</i> (Ruggero Leoncavallo)
Monostatos' "Alles fühlt der liebe Freuden"	<i>Die Zauberflöte</i> (W. A. Mozart)
Dr. Blind's "These Lawyers Don't Deliver"	<i>Die Fledermaus</i> (Johann Strauss)
Frantz's "Jour et Nuit"	<i>Les Contes d'Hoffmann</i> (Jacques Offenbach)
Njegus' "Trés Parisienne"	<i>Die Lustige Witwe</i> (Franz Léhar)

To enhance the interpretation of this spietenor repertoire, I will pair each role with a Commedia dell'Arte stock figure as seen in Example 1 on page 2.

In looking at visual traditions, costumes, masks and props will all be aspects of my analysis. As an example, "Arlecchino (Harlequin) is perhaps the most popular, universally recognized of all Commedia dell'Arte servants".¹⁷ Consulting historical

¹⁶ John Arden Hopkin, "The Influence of the Commedia dell'Arte on Opera Buffa" (M.M. thesis, North Texas State University, 1974).

¹⁷ M.A. Katritzky, *The Art of Commedia: A Study in the Commedia dell'Arte 1560-1620 with Special Reference to the Visual Records* (Amsterdam: Rodopi, 2006) 102.

images of Arlecchino's "...traditional patched costuming"¹⁸ can aid in creating historically accurate costumes. In Leoncavallo's *I Pagliacci*, Beppe (the spiettenor role) portrays the Arlecchino character in the opera within an opera.

Example 3:



17th Century Arlecchino¹⁹



21st Century Beppe (as Arlecchino)²⁰

These images suggest how the costume of noted 17th Century Arlecchino interpreter Tristano Martinelli could be reproduced for Beppe/Arlecchino in a modern production of *I Pagliacci*.

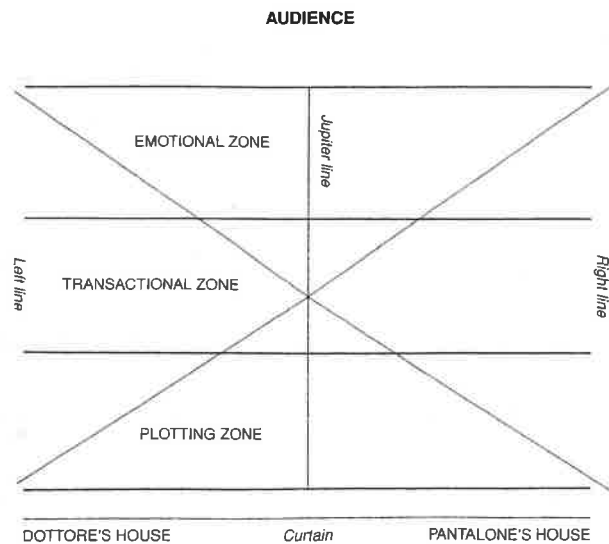
¹⁸ Kenneth Richards and Laura Richards, *The Commedia dell'Arte: A Documentary History* (Oxford: Published by Basil Blackwell for the Shakespeare Head, 1990) 119.

¹⁹ Pierre-Louis Duchartre and Randolph T. Weaver, *The Italian Comedy: the Improvisation, Scenarios, Lives, Attributes, Portraits, and Masks of the Illustrious Characters of the Commedia dell'Arte* (New York: Dover Publications, 1966), 124.

²⁰ *Production Photos*, Opera San Jose, <http://operasj.org/news-events/press-room/press-photos/pagliacci-and-la-voix-humaine/production-photos/>, (accessed December 13, 2011).

With regard to physical traditions, Commedia dell'Arte actors divide the stage into three zones: emotional, transactional and plotting.²¹ In their handbook for troupes, John Rudlin and Ollie Crick provide the following diagram and explanation of stage zones:

Example 4: Rudlin and Crick's diagram of stage zones.²²



The diagram indicates where, traditionally it was considered that specific kinds of action works best...the lovers usually occupy the foreground, the front third of the stage, directly contacting the audience with their emotional overload; all deals whether financial or marital are stuck in the middle ground, the central third of the stage where actions such as picking of pockets and drinking of potions takes place; and in the background, in front of the backdrop, in the furthest third of the stage, is conducted all conniving, plotting and dark business.²³

²¹ John Rudlin and Olly Crick, *Commedia dell'Arte: A Handbook for Troupes* (London: Routledge, 2001), 165.

²² 166.

²³ 165.

For example, I will base a staging of Monostatos' aria, *Alles fühlt der liebe Freuden* from *Die Zauberflöte* on Rudlin and Crick's diagram of stage zones. In the aria, Monostatos addresses the audience, pleads with the moon and plots to kiss the sleeping princess, Pamina. The staging reflects which stage zone is most appropriate for each line of the aria's text.

In addition to stage zones, I will also consider gestures and stances unique to each stock character. The posture and style of movement corresponds to a character's age and social class. For example, to perform Frantz (the spietenor servant) from *Les Contes d'Hoffmann*, I will borrow gestures and stances from Pulcinella, his corresponding stock character.

Dramatic traditions in the Commedia dell'Arte used improvised gimmicks (*lazzi*) to represent the varying social classes. Mel Gordon, Professor of Theatre at New York University, sorts *lazzi* as "acrobatic and mimic *lazzi*, comic violence/cruel behavior *lazzi*, food *lazzi*, illogical *lazzi*, stage properties as *lazzi*, crude *lazzi*, social class rebellion *lazzi*, stage duality *lazzi*, stupidity/inappropriate behavior *lazzi*, transformation *lazzi*, trickery *lazzi* and word play *lazzi*."²⁴ Each Commedia dell'Arte stock character has at least one signature gimmick. For example, the "Dottore" (also portrayed as a lawyer or notary) occasionally stutters for comic effect. Dr. Blind, the lawyer in Johann Strauss' *Die Fledermaus*, uses the same gimmick throughout the trio, *These Lawyers Don't Deliver*.²⁵

²⁴ Mel Gordon, *Lazzi: The Comic Routines of the Commedia dell'Arte* (New York: Performing Arts Journal Publications, 1983), Table of Contents.

²⁵ Johann Strauss, Ruth Martin and Thomas Martin. *Die Fledermaus*. (New York: G. Schirmer, 1951), 17-27.

Example 5: Dr. Blind's stuttering, scored by Johann Strauss, in *Die Fledermaus*²⁶

The image shows two systems of musical notation. The first system consists of a vocal line and a piano accompaniment. The vocal line is in G major and 3/4 time, with lyrics: "I be - be-lieve you are complaining!". The piano accompaniment features a prominent bass line with a steady eighth-note pattern. The second system also has a vocal line and piano accompaniment. The vocal line has lyrics: "No, first li - li - lis - ten to me!". The piano accompaniment continues with a similar bass line pattern.

This sharing (Dottore and Dr. Blind) of the stuttering gimmick and the occupation is significant. It allows today's actor to pair Dottore (stock character) with Dr. Blind (spieltenor role) based on their identical characteristics. The actor is then free to explore all of Dottore's traditions, borrowing everything that will enhance his performance of Dr. Blind.

In conclusion, linking a Commedia dell'Arte stock character to any spieltenor role on the basis of shared traits offers an untapped resource to create distinctive characterizations based on theatrical traditions.

²⁶ 18-19.

Tentative Chapter Headings

- I. Introduction:**
I will present the Commedia dell'Arte's influence on comedy. The spieltenor will be introduced as a comic medium in opera. I will propose using traditions of the Commedia dell'Arte to enhance interpretations of the spieltenor repertoire.
- II. The Commedia dell'Arte**
Significant Historical Events
Categories of Stock Characters (Innamorati, Vecchio, Zanni)
- III. Traditions of the Commedia dell'Arte's Stock Characters**
Visual traditions (costumes, props, masks)
Physical traditions (stage positions, gestures, stances)
Dramatic traditions (gimmicks, improvisation)
- IV. The Spieltenor**
Vocal Pedagogy's explanation
Fach System's explanation
Spieltenor roles in opera
- V. Pairing Commedia dell'Arte Stock Characters with Spieltenor Roles**
 - A. Pairing: Arlecchino/Beppe
Tradition Applied: Costumes
 - B. Pairing: Scaramuccia/Monostatos
Tradition Applied: Stage Positions
 - C. Pairing: Dottore/Dr. Blind
Tradition Applied: Gimmick of Stuttering
 - D. Pairing: Pulcinella/Frantz
Tradition Applied: Gesture and Stance
 - E. Pairing: Brighella/Njegus
Tradition Applied: Gimmicks of Acrobats and Mimicry
- VI. Conclusion:**
Further researching the application of the Commedia dell'Arte's traditions to enhance the interpretation of spieltenor roles.
- VII. Appendix:**
 - A. A comprehensive list of Commedia dell'Arte Stock Character
 - B. A comprehensive list of Spieltenor roles
- VIII. Bibliography:**
A list of books, articles, journals, music scores, recordings and websites consulted.

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LUIGI ROSSI: EARLY BAROQUE ITALIAN CANTATAS FOR THE MODERN SINGER,
WITH MODERN EDITIONS OF SELECTED WORKS

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Lecture Recital Proposal Prepared for the Degree of

DOCTOR OF MUSICAL ARTS

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Purpose

Aside from a commonly performed core of Italian vocal literature, the works of many early baroque composers are generally overlooked in performer's editions and anthologies. The cantatas¹ of Luigi Rossi (1597-1653) deserve a place in this repertory – as pedagogical tools and as performance material – but his music is largely absent from the canon of Italian baroque vocal works that is available in modern performance editions. The goal of the following project is to make the solo vocal music of Luigi Rossi accessible to a broader modern audience. In the following document, Rossi's composing style within the development of this emerging genre will be considered, and the trends of modern editions of Italian early baroque song will be traced. Several of Luigi Rossi's vocal works—chosen for their simplicity, brevity, dramatic content, and suitability for a young singer—will be presented in two versions, as critical editions and in modern transcriptions for voice and piano.

Significance and State of Research

Between 1885 and 1900, Alessandro Parisotti compiled and edited an anthology of *Arie Antiche*, which he described as a collection of “songs...gleaned from old manuscripts and ancient editions, where they lay in unmerited oblivion...”² This collection has proven to be the cornerstone of singers' editions of baroque and classical Italian song published in the past century. Much of the modern canon of Italian repertoire for young singers is drawn from this

¹ The term *cantata*, as applied to Luigi Rossi's compositions, refers to the early baroque term for a non-theatrical, non-liturgical vocal work, often for solo voice, with basso continuo accompaniment. Throughout this paper, I will use this term interchangeably with the more generic term *song*, as is used in most modern anthologies.

² Alessandro Parisotti, ed., *Anthology of Italian Song of the Seventeenth and Eighteenth Centuries*, trans. Theodore Baker (New York: G. Schirmer, Inc., 1894), p. III.

late 19th-century anthology, and in the past century, many editors have offered interpretations and further modernizations of this collection of songs and arias.³

Luigi Rossi has largely escaped mention in the Italian song anthologies descendant from Parisotti's *Arie Antiche*, although there has been significant musicological research on the composer in the past thirty years. Eleanor Caluori's research on the composer, culminating in a publication on Rossi's cantatas in 1981,⁴ has helped to broaden the parameters in which the composer's contributions to vocal music are considered. The past ten years has also seen important research contributions in the study of Rossi's connections to France and French style,⁵ one potential explanation for this composer's absence in most modern anthologies of Italian song.

There have been a few modern publications of Rossi's songs, but such collections have highlighted only a handful of songs, and these modern editions are not readily available in the United States.⁶ Within the past twenty years, a number of performances and recordings have featured several of Rossi's solo songs, but these recordings have also served a very specialized audience of Early Music performers and connoisseurs. Most of Rossi's solo vocal music

³ Many of these subsequent editions focus on the core collection, *Twenty-four Italian Songs and Arias of the Seventeenth and Eighteenth Centuries*, published by G. Schirmer, which evolved directly from Parisotti's original collection of *Arie Antiche*, and is ubiquitous in the vocal teaching world.

⁴ Eleanor Caluori, *The Cantatas of Luigi Rossi: Analysis and Thematic Index* (Ann Arbor, MI: UMI Research Press, 1981)

⁵ Alessio Ruffatti, "La réception des cantates de Luigi Rossi dans la France du Grand Siècle," *Revue de Musicologie* 92 no. 2 (2006): 287-307. Don Fader, "The Honnête homme as Music Critic: Taste, Rhetoric, and Politesse in the 17th-Century French Reception of Italian Music," *The Journal of Musicology* 20, no. 1 (Winter 2003): pp. 3-44.

⁶ Martha Gerhart traces the published versions of the seven songs that have appeared in performing editions: *Italian Song Texts from the 17th Century* (Mt. Morris, New York: Leyerle Publications, 2002), 379-386.

remains available only in its manuscript form,⁷ which can be limiting for the modern performer who is not proficient in continuo realization.

Although Luigi Rossi's work remains largely absent from modern anthologies, the popularity of Parisotti's collection has continued to evolve with the changing tides of performance practice. In his opening remarks of the Preface to his 1991 edition, *26 Italian songs and arias: An authoritative edition based on authentic source*, John Glenn Paton poses this question: "Why do yet another addition of these same arias? Is it still necessary?" His answer: "Yes, because we still have not heard them as their composers meant for them to sound."⁸ This is a very subjective argument, and Paton recognizes that there is no true way to measure the composers' intentions for each work. However, many primary sources from the 17th and 18th centuries are available, providing technical and stylistic suggestions for the performance of these songs,⁹ and recent research in performance practice issues also extends to the application of 17th-century vocal treatises in instrumental performance.¹⁰ The development of performance practice aesthetic in Italian baroque art song, as it has been applied to the modern performer, can be traced in the editors' commentaries and suggestions for the singer, found in many of the Italian song editions of the past century. The most recent trends are outlined in the prefaces to Paton's anthologies, and in several recent books devoted to the subject of performance practice.¹¹

⁷ Some of this music is available in published manuscripts or on microfilm, but with varying degrees of legibility.

⁸ John Glenn Paton, ed, *26 Italian songs and arias: An authoritative edition based on authentic sources* (Van Nuys, CA: Alfred, 1991).

⁹ Most notably, Christoph Bernhard, *Von der Singe-Kunst oder Manier* (Ms., ca. 1650)

¹⁰ Most instrumental treatises of the time instruct the instrumentalist to "imitate the human voice as much as possible." Bruce Dickey, "L'accento: In Search of a Forgotten Ornament," *Historic Brass Society Journal* 3 (1991): 98.

¹¹ Stewart Carter, ed. *A Performer's Guide to Seventeenth-Century Music*. New York, NY: Schirmer Books, 1997. AND Martha Elliot. *Singing in Style: A Guide to Vocal Performance Practices*. New Haven, CT: Yale University Press, 2006.

Method

A modern edition of early baroque solo song faces both technical and interpretive challenges. The recent development of early baroque song interpretation will be traced through one song from Parisotti's 19th-century anthology – Giulio Caccini's *Amarilli, mia bella* – as it is represented in editions over the past century. Although Rossi began composing a generation after Caccini's publication of *Le nuove musiche*, the compositional style and figured bass format of this song relate directly to the challenges that also exist in creating a modern performance edition of Rossi's songs.¹² The comparison of these editions – beginning with Parisotti's 1895 edition and extending to 21st-century editions – will combine editors' comments with an examination of the first phrase of Caccini's *Amarilli*. Special attention will be paid to the treatment of expressive markings, piano scoring, vocal range, integrity of the basso continuo line, and harmony. The following example demonstrates the examination of one performer's edition.

¹² Also, the immediate popularity of Caccini's *Amarilli* led to rapid dissemination of the work, and the resulting manuscript replications from his own time provide insightful interpretations of this work, notably, the 1610 appearance of *Amarilli* in lute tablature, in Robert Dowland's English collection, *A Musicall Banquet*. Further contemporary sources of the song are discussed at length in Tim Carter, "Caccini's *Amarilli, mia bella*: Some Questions (and a Few Answers)," in *Journal of the Royal Musical Association* 113 no. 2 (1988).

Example 1-1. Giulio Caccini, *Amarilli, mia bella*, mm. 1-6.¹³

VOICE

Lento e molto espressivo (♩ = 63)

PIANO

p

armonioso

A - ma - ril - li, mia bel - la, non cre-di-o del mio
A - ma - ryl - lis, my fair one, Why dost thou not be-

Pietro Florida's 1923 edition (Example 1-1) makes, perhaps, the most radical changes. He completely disregards the basso continuo line in favor of, in his words, "the pure, old melody." As a result, Caccini's harmonies are replaced to eliminate unwanted dissonance, and the florid accompaniment, with recurring arpeggios and a large range, takes on a very late Romantic pianistic style.

The new modern transcriptions of Luigi Rossi's songs will be based on facsimiles of the original manuscripts.¹⁴ Each song will be presented in two forms: a critical edition of the original song, with the unrealized figured bass line, and a modern performer's edition, realized and transcribed for voice and piano. The vocal/piano edition will take into account the general guidelines for ornamentation and realization, as provided by primary sources¹⁵ and modern

¹³ Based on the edition in *Early Italian Songs and Airs: Volume I, Caccini to Bononcini*, ed. Pietro Florida, Bryn Mawr, Pennsylvania (Oliver Ditson Company, 1923).

¹⁴ Francesco Luisi, ed., *Cantatas by Luigi Rossi (c. 1597-1653)*, Volume 1 of *The Italian Cantata in the Seventeenth Century*, gen. ed. Carolyn Gianturco (New York & London: Garland Publishing, Inc., 1986). The handwritten transcriptions in Eleanor Caluori, *The Cantatas of Luigi Rossi: Analysis and Thematic Index*, Ann Arbor, MI (UMI Research Press, 1981), will also be used as a resource.

¹⁵ Especially focusing on the Preface to Caccini's 1602 edition of *Le nuove musiche*, and the Christoph Bernhard, *Von der Singe-Kunst oder Manier* (Ms., ca 1650).

performance guides.¹⁶ Ornamentation suggestions will be sparingly provided in grace-note form, and all editorial suggestions for expression and dynamic markings will be provided in brackets.

The following example is the opening phrase of Luigi Rossi's song, *Addio, perfida, addio*, presented as a critical edition (Example 1-2) and as a modern piano/vocal score (Example 1-3).

Example 1-2. Luigi Rossi, *Addio, perfida, addio*, Critical Edition, mm. 1-12.

The image displays three systems of musical notation for the opening phrase of Luigi Rossi's song. Each system consists of a vocal line (treble clef) and a basso continuo line (bass clef). The first system (mm. 1-4) shows the vocal line starting with a whole note 'Add' followed by a half note 'i' and a whole note 'o,'. The basso continuo line has figures [6], 6, 7, and 43. The second system (mm. 5-8) shows the vocal line with 'add - i - o, per - fi - da add - i - o:'. The basso continuo line has figures [5] and 43. The third system (mm. 9-12) shows the vocal line with 'co - si tra - di - re un co - re'. The basso continuo line has figures [4], [5], [6], and 76.

¹⁶ Reference will be made to Giulia Nuti's guidelines for continuo realization, in *The Performance of Italian Basso Continuo: Style in Keyboard Accompaniment in the Seventeenth and Eighteenth Centuries* (Aldershot, England: Ashgate Publishing, 2007).

Example 1-3. Luigi Rossi, *Addio, perfida, addio*, Piano-Vocal Score, mm. 1-12.

The image displays a piano-vocal score for the piece "Addio, perfida, addio" by Luigi Rossi. It consists of three systems of music, each with a vocal line and a piano accompaniment. The first system (measures 1-4) features a vocal line starting with a [p] dynamic marking and the lyrics "Add - i - o, Farewell,". The piano accompaniment begins with a [mp] dynamic and includes measure numbers 6, 6, 7, and 43. The second system (measures 5-8) continues the vocal line with lyrics "add - i - o, per - fi - da add - i - o:" and "farewell, trecherous woman, farewell:". The piano accompaniment includes measure numbers 5 and 43. The third system (measures 9-12) shows the vocal line with lyrics "co - si tra - di - re un co - re" and "thus to deceive a heart...". The piano accompaniment includes measure numbers 4, 5, 6, and 76. Performance markings such as [p], [mp], and [mf] are used throughout to indicate dynamics.

Tentative Chapter Headings and Summaries

PART I of this dissertation will lay the groundwork for Luigi Rossi's inclusion in the modern canon of Italian vocal music.

Chapter 1 will consider the cantatas of Luigi Rossi. Discussion of his patronage will place his compositional output in the framework of the teaching, composing, and performing requirements of his employers. Recent research regarding his time and influence in France will be mentioned, and the French characteristics of his compositional style will be considered. The continued prominence of Rossi's music in France, in subsequent generations and even today, will also be considered. Finally, modern pedagogical applications of his vocal compositions will be discussed, with reference to the suitability of the text, range, and melodic writing for young singers.

Chapter 1: The Solo Vocal Works of Luigi Rossi

- a. Rossi's place within the timeline of early Baroque composers
- b. Patronage of the Borghese and Barbarini households
 - a. composing, teaching and performing responsibilities
- c. French connection
 - a. Similarities to the French Style
 - b. Popularity in France (past and present)
- d. Current dissemination of his music (research, recordings, performance)
- e. Modern pedagogical application of these works.
 - a. Text: simplicity of the poetry, dramatic
 - b. Range: relatively narrow, easily transposed
 - c. Melody: lyricism with some ornamental and melismatic passages

In **Chapter 2**, the historical context and lasting influence of Parisotti's *Arie Antiche* will be discussed. The opening phrase of Giulio Caccini's monody, *Amarilli, mia bella*, will be

presented as it appears in many publications, beginning with the song's first publication in 1602 and Parisotti's 1890 edition, and including a variety of editions from the 20th and 21st centuries. This chapter will also mention recent publications that have endeavored to introduce baroque music previously unpublished in modern editions.

Chapter 2: Dissemination of Parisotti's *Arie Antiche* (1890)

- a. Historical context for Parisotti's publication
- b. Selective timeline of Caccini's *Amarilli* with the following musical examples:
 - a. Manuscript from *Le nuove musiche*, Giulio Caccini, 1602.
 - b. Manuscript with lute tablature, *A Musicall Banquet*, Robert Dowland, 1610 (with modern realization by H. Wiley Hitchcock, 1970.)
 - c. *Arie Antiche*, ed. Alessandro Parisotti, 1890.
 - d. *Early Italian arias*, ed. Ida Isori, 1912.
 - e. *Early Italian songs and airs*, ed. Pietro Floridia, 1923.
 - f. *Pathways of song*, eds. Frank LaForge and Will Earhart, 1934.
 - g. *La Flora: Arie &c. Antiche Italiane*, ed. Knud Jeppesen, 1948.
 - h. *Italian songs of the 17th and 18th centuries*, ed. Luigi Dallapiccola, 1961.
 - i. *The Aria, Renaissance and Baroque*, rev. Estelle Lieblich and ed. Ruggero Vené, 1963.
 - j. *26 Italian songs and arias*, ed. John Glenn Paton, 1991.
 - k. *28 Italian songs and arias*, ed. Richard Walters, 2008.
- c. Continuing prominence of works and composers from Parisotti's publication
- d. Recent publishing efforts to include and introduce unfamiliar composers and works

In **Chapter 3**, a brief introduction will be made to the central concepts of modern performance-practice study. The decisions involved in creating a critical edition will be discussed. Primary resources from the 17th century will be reviewed for their performance practice implications, especially as relates to ornamentation, basso continuo and figured bass lines, and notational challenges. Also, as modern editions often reduce chamber music to a single, two-stave line intended to be played by a keyboard instrument, the issue of instrumentation - sound, style and purpose of each instrument - will be considered.

Chapter 3: Performance Practice and Modern Editions

- a. Evolution of the performance-practice field
- b. Recent research and trends in early 17th-century performance practice
- c. Considerations in creating a critical edition
 - a. Discussion of sources
 - b. Methods of editing
- d. Possible application in a singer's edition
 - a. Vocal lines and ornamentation
 - b. Basso continuo: figured bass realization
 - c. Original instrumentation, and the creation of a piano/vocal score

Finally, in **PART II**, modern editions of several of Luigi Rossi's vocal works will be presented. These songs - chosen for their simplicity, brevity, dramatic content, and suitability for a young singer - will be provided in critical and performance editions. The critical editions will be altered from the original manuscript only in ways that convenience performers: soprano clefs will be changed to treble clefs, and some suggested figuring will be added (in parentheses) to the sparse basso continuo line. The modern editions of these works will endeavor to provide a balance between a plain-text reading of Rossi's original manuscript and the alterations necessary to make the work accessible to the mainstream modern singer.

Part II: Modern Editions (Tentative List of Titles¹⁷)

Addio, perfida, addio [4]

Difenditi, o core [59]

Precorrea del sol l'uscita [148]

Se nell' arsura [169]

¹⁷ Numbers refer to Eleanor Caluori's catalogue of cantatas, *The Cantatas of Luigi Rossi: Analysis and Thematic Index*, Volume 2 (Ann Arbor, MI: UMI Research Press, 1981).

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**Iron Sharpens Iron:
Duets for Two Women in the Teaching/Instruction of Undergraduate Women**

[REDACTED], B.M., M.M.

**Lecture Recital Proposal Prepared for the Degree of
DOCTOR OF MUSICAL ARTS**

**UNIVERSITY OF NORTH TEXAS
Spring 2013**

**Committee Members:
[REDACTED], Major Professor
[REDACTED], Related Field Professor
[REDACTED], Committee Member**

Purpose

Composers have written vocal duets in the genres of oratorio, opera, and art song throughout the history of the Western art tradition. Hungarian composer and educator Zoltán Kodály unequivocally stated his opinion on the value of adding a second voice when he wrote "...singing alone isn't worth much. How much nicer when two are singing together..."¹ The diversity of available material, in conjunction with the opportunity to collaborate with another singer, makes duet literature relevant to the aspiring singer and useful to the teacher of voice.

This wealth of literature remains largely untapped as a pedagogical tool in the undergraduate voice studio. This project will demonstrate how selected duets for two women, although not written with pedagogical goals, may be used to teach four main areas of voice technique: intonation, vocal agility, legato singing, and dramatic skills. Because this project focuses on undergraduate vocal study, I have chosen duets mainly from the standard repertoire. I will propose that each duet may be used to focus on one of the vocal techniques listed above, through the rhythm, intervals, tempi, and text of the vocal lines. This project will also demonstrate how the experience of singing duets will help students develop ensemble singing as they listen and respond to each other, as well as offering voice teachers an additional pedagogical tool to help each student improve select skills to result in a more confident performer.

¹ Miklós Forrai, Forward to *Duets for Two Female Voices with Piano Accompaniment* (Budapest: Zeneműkiadó Vállalat, 1959).

Significance and State of Research

In the Renaissance and Baroque periods, composers living primarily in German-speaking areas often wrote vocal and instrumental duets called *bicinia* (singular *bicinium*) for pedagogical purposes, usually to teach the rules of counterpoint.² Swiss humanist and music theorist Heinrich Loris, known as Glareanus (1488-1563), included vocal and instrumental *bicinia* by composers such as Gregor Meyer, Jakob Obrecht, and Josquin Desprez in his *Dodecachordon* (1519-1539). In the preface to a modern edition of this source, Walter Frei asserts *bicinia*'s "prominent role in the humanist school".³ Soon after, Georg Rhau (Rhaw) compiled French, Latin, and German *bicinia* in his two-volume *Bicinia gallica, lattina et germanica* (1545) in Wittenberg. Bernard Thomas, editor of a modern edition, points out the high quality of Rhau's *bicinia*.⁴ Furthermore, in a *NATS Bulletin* article, vocal pedagogue and academic Corre Berry (Brusse) affirms that the original prefaces to these collections encouraged the use of *bicinia* in homes and schools for instructional purposes.⁵

In the Classical and Romantic periods, duets with pedagogical vocal objectives include those by Giovanni Carlo Maria Clari (1677-1754) which were sung by many contemporaneous students.⁶ Giambattista Mancini (1716-1800) offers support for duet singing in his treatise *Practical Reflections on Figured Singing* (1774):

2 Bruce A. Bellingham, "Bicinium," *Grove Music Online, Oxford Music Online*, Oxford University Press, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/03041> (accessed January 9, 2013).

3 Walter Frei, Preface to *Bicinia from Glareanus's Dodecachordon*, Glareanus (Basel: Bärenreiter Kassel, 1965), 3.

4 Bernard Thomas, Notes to *Bicinia Germanica*, Georg Rhaw (London: Pro Musica Edition, 1979), back cover notes.

5 Corre Berry, "Duets for Pedagogical Use," *The NATS Bulletin* 34, no. 2 (December 1977): 8.

6 Berry, 9.

The study of duets is also necessary to accustom the ear to rule intonation with perfection, and to possess oneself of the voice, so that it is perfectly united to that of his colleague. Of these madrigals and duets written by worthy masters, solely to the end of producing this good effect, there is an endless number, known to the whole profession. The only difficulty is that they should be esteemed by the masters of our day; and so it is to be hoped that they be permitted and exercised upon with the just rules.⁷

Schubert and Bizet wrote duets without text in the style of a vocalise, allowing students to use a single vowel or solfege syllables to improve vocal technique.⁸ More often during this time period, however, composers wrote duets for singers to perform on the stage (e.g. bel canto composers Rossini and Donizetti) or in a salon (e.g. Brahms and Robert Schumann). In discussing the quality and technical level of Mendelssohn's art song duets, vocal pedagogue Serdar Ilban encourages teachers to utilize this literature for undergraduate recitals. He adds that these duets provide young singers a form of healthy competition as they work together to make music.⁹

Berry's dissertation *A Study of the Vocal Chamber Duet through the Nineteenth Century* (1974) provides the basis for subsequent articles on the history of duets published in *The NATS Bulletin* and *Music Review*.¹⁰ Additionally, her resource books pertaining to specific genres of duet literature, including *Sacred Vocal Duets: An Annotated Bibliography* and *Vocal Chamber*

7 Giambattista Mancini, *Practical Reflections on Figured Singing*, trans. and ed. Edward Foreman (Champaign, IL: Pro Musica Press, 1967), 79.

8 Berry, 8.

9 Serdar Ilban, "Art songs oubliées: Duets I: Vocal chamber duets by Felix Mendelssohn," *Journal of Singing* 69, no. 2 (Nov-Dec, 2012): 221.

10 Refer to "The Italian Vocal Chamber Duets of the Baroque Period," "The Relationship Between Poetic Structure and Musical Structure in Selected Vocal Duets," "Airs from the British Isles and Airs from Moravia/Duets Incorporating Diverse Folk Materials," and "Chamber Duets by Schumann, Cornelius and Brahms" in *The NATS Bulletin*, and "Vocal Duets by Nineteenth-Century Russian Composers" and "The Secular Dialogue Duet: 1600-1900" in *The Music Review*. Joan Frey Boytim's article "Why Neglect the Sacred Solo Duet?" illuminates yet another realm of duet literature.

Duets: An Annotated Bibliography lists anthologies, single composer collections, and individual duets by numerous composers. She also provides an index to various voice combinations.

Richard Boldrey's *Guide to Operatic Duets* enables singers and teachers to search for appropriate operatic duets by voice combination, role, or composer. Shirlee Emmons and Stanley Sonntag encourage greater use of duets in their book *The Art of the Song Recital*:

Doubtless there will come a time in your singing career when the pleasures of collaboration with another singer will entice you. Our advice is: succumb immediately! Using your voice with another voice or two is truly enjoyable; ensemble between voices, as compared to voice with instruments, presents new skills to be explored.¹¹

They add, "Most especially, a young singer will find duets and trios...an admirable way of trying his wings before an audience with somewhat less personal responsibility."¹² Emmons and Sonntag also provide practical advice for singers and teachers on what to consider when programming duets or small ensembles.

Marilyn Newman's *The Comprehensive Catalogue of Duet Literature for Female Voices: Vocal Chamber Duets with Keyboard Accompaniment Composed between 1820-1995* (2000) lists 8,800 duets by over two thousand composers. These duets fall into two categories: a cappella or accompanied by piano or organ. Most of the duets would fall under the genre of the "art song," however sacred duets suitable for worship are also listed. Opera and oratorio duets are notably absent. In addition to the catalogue proper, Newman devotes a chapter to the pedagogical benefits of studying duets. She begins by discussing the history of duet singing, including those written for instructional purposes. She then focuses on previous research devoted to class voice settings as opposed to individual instruction, which help students develop their ears as they listen

¹¹ Shirlee Emmons and Stanley Sonntag, *The Art of the Song Recital*, (New York: Schirmer Books, 1979), 256.

¹² *Ibid.*

to various tone colors. The chapter then considers the research of Green and Gallwey in their book *The Inner Game of Music* (1986) who state "As a member of a larger group, we may feel freer to express our musicianship without self-consciousness than we would if our individual playing was spotlighted."¹³ Finally, Newman references psychologist Mihaly Csikszentmihalyi who wrote "when what they [participants in an ensemble] do becomes worth doing for its own sake -- it's so enjoyable that you get caught up in it, you want to keep doing it. I call this state of mind 'Flow Experience.'"¹⁴ Csikszentmihalyi supports ensemble music (specifically choral) to produce nine components of the Flow Experience, including clear goals, immediate feedback, and the disappearance of self-consciousness. While Newman's book offers performers and teachers valuable resources for programming duets in a recital or religious setting, as well as giving support to the general pedagogical advantages of duet literature, she does not discuss how duets enable students to improve specific vocal techniques.

Steven Robert Rainbolt's dissertation *Vocal Chamber Duets, Trios, and Quartets: An Examination of the Genre* (2005) provides useful information on the programming of chamber duets for varying voice types in several languages. Other dissertations on the pedagogical aspects of duet playing outside of the vocal realm include Jonathan Bosarge's *An Overview of the Pedagogical Benefits of Trumpet Ensemble Playing* (2010), Pierson Wetzel's *The Pedagogical Benefits of Duet Playing: A Vammetelbosch Companion* (2007), and Hooi Yin Boey's *Teaching Intermediate-level Technical and Musical Skills through the Study and Performance of Selected Piano Duets* (2004).

¹³ Marilyn S. M. Newman, *The Comprehensive Catalogue of Duet Literature for Female Voices: Vocal Chamber Duets with Keyboard Accompaniment Composed between 1820-1995*, (Lanham, MD: The Scarecrow Press, 1999), 8.

¹⁴ *Ibid.*, 8.

Though other resources and articles have discussed general ways in which singers may grow in their musical development by singing duets, this project will study specific duets for the purpose of pinpointing those areas of vocal technique that may improve. Given that most of my former and current students are women, this dissertation will examine the vocal lines of eight duets for female voices, taking into consideration how their complementary intervals, rhythms, and texts can help these students develop as singers. Duets in English, German, French, Italian and Latin will be examined. The compositional styles range from the Baroque period through the 20th century. Genres include art song, oratorio, and opera. Both male and female teachers of singing may utilize this project as a practical resource and model in how to use other duets, including those for male voices, for similar purposes in their teaching studio.

Methodology

This project will demonstrate how the areas of intonation, legato singing, vocal agility, and dramatic skills in undergraduate singers may be improved by examining the vocal writing of eight duets of varying levels of difficulty, considering issues of range, text, vowels, phrasing, rhythm, and character. Each chapter will focus on one of the four vocal skills listed above, and will include two duets whose vocal writing make them appropriate candidates for pedagogical use in the improvement of that specific skill.

I will also give suggestions for how a teacher may use the duets in a voice lesson. For example, a female teacher may sing one of the vocal lines with good vocal technique, while the student sings the other line. By doing so, the teacher instructs by demonstration, rather than by verbal explanation; this method, to whatever extent she deems appropriate in a given lesson, can be a more effective approach to instill vocal concepts. This approach also invites a conversation

between teacher and student; the teacher may ask what the student heard and observed as she sang her part. These questions are crucial for creating a unified ensemble.

A sample examination of a duet by Felix Mendelssohn demonstrates how it may be used to strengthen the area of intonation, primarily through vowel matching. "Herbstlied" is from Felix Mendelssohn's Op. 63, a collection of six vocal duets published in 1844. Mendelssohn's *allegro agitato* setting of Karl Klingeman's text highlights the recurring theme of how soon ("wie bald") the season of spring and its merriness turns into winter and its resulting silence. The poem may also be an allegory of how quickly one's life passes by. The range of both parts is not wide, making the song accessible to younger undergraduates; the first soprano line ranges from F-sharp₄ to F-sharp₅, and the second soprano is from D₄ to D₅. The song contains several passages in which the two parts sing together in harmony; many of these passages are scalar. This type of vocal writing is ideal for teaching the fine points of intonation.

The animated song begins with a one-measure introduction by the piano which leads directly to the entrance of the vocal lines with the text, "Ach, wie so bald verhallet der Reigen, wandelt sich Frühling in Winterzeit! Ach, wie so bald in trauerndes Schweigen wandelt sich alle die Fröhlichkeit!" ("Oh, how soon the cycle ends, Spring turns into wintertime! Oh how soon all happiness turns to sad silence!"). The two sopranos sing in continuous thirds within a range of about an octave for the whole of this passage, with the exception of the last note, on which they sustain a unison F-sharp₄; see the opening phrase in Example 1.

Example 1: Felix Mendelssohn, "Herbstlied" mm. 1-9

Allegro agitato

Ach, wie so bald ver-hal-let der Rei-gen
Ach, wie so bald ver-hal-let der Rei-gen

wan-del sich Früh-ling in Win-ter-zeit!
wan-del sich Früh-ling in Win-ter-zeit!

In a voice lesson, a soprano teacher may sing one of the parts while the student sings the other. If the student usually sings the first soprano part in a choir setting, it may be helpful for her to sing the second soprano line in addition to the first soprano, giving her the opportunity to sing the harmony in an appropriate range. An inexperienced harmonic singer may require practicing the second soprano line multiple times while the teacher sings the first soprano part, so that her ear will become more comfortable with singing "under" another part. Some singers may have a tendency to "drift up" and join the teacher in unison on the first soprano part. This inclination can be cured with repetition and patience.

The first few lines should be practiced separately and under tempo. The teacher should focus on the sustained notes by listening especially for vowel purity¹⁵; for example, the words "ach," "bald," "Reigen," "wandelt," "Winterzeit," "alle," "Schweigen," and "Fröhlichkeit" all contain the [a] vowel. By singing a pure and open [a] vowel, the student is better able to sing in tune the ascending harmonic minor and major thirds. On the first syllable of both "Reigen" and "Schweigen," the interval is a major third. The teacher should listen for a pure [a] on the beginning syllable of "Reigen" and "Schweigen." Both should be sung as the diphthong [aɪ], however, it is the [a] vowel within this diphthong that should be extended before closing to [ɪ]. As the student sings these passages with her teacher, she will learn to sustain the principle vowel to result in a unified blend.

After working on each line separately and at a slow tempo, the two parts of the entire refrain (mm. 1-17) may be sung together, still under tempo, with teacher and student alternating each part. They share equal responsibility in producing true major and minor thirds; the teacher may bring this to the attention of the student by encouraging her to listen to these intervals as they both sing. If the student hears inaccurate intervals, she should not hesitate to pinpoint the errors, regardless of who is at "fault;" this fosters critical listening and thinking on the part of the student. In time, the refrain may be sung at the *allegro agitato* tempo with vowel purity and intonation remaining intact.

This project will discuss seven additional songs in similar fashion to assist university voice professors in the continual search for new teaching methods to use in their studios. Enthusiastic students will, as a result, gain confidence in four main areas of singing. This approach to duet literature provides interest and variety in a typical voice lesson for both student

¹⁵ The teacher may demonstrate these measures by singing with an open, resonant space in the vocal tract. The student may then imitate her teacher by singing each of the soprano lines with similar vocal technique.

and teacher, while enabling students to collaborate with other student singers, and possibly their own teacher.

Tentative Chapter Headings and Summaries

Chapter I: Introduction

- This chapter will give a brief overview of the history of both pedagogical duets and duets composed primarily for performance. Sources encouraging the use of duets for student singers will also be considered.
- Furthermore, this chapter will discuss the benefits of duet singing, focusing on the areas of intonation, legato, vocal agility, and dramatic skills, while also discussing the overall benefit of creating more confident performers through singing with another person.

Chapter II: Utilizing Mendelssohn's "Herbstlied" and Fauré's "Puisqu'ici bas toute âme" to improve intonation

- This chapter will focus on specific sections within each duet that are suitable for teachers in helping their students to improve intonation, based on the intervals and text of the two vocal lines.
- Minor and major thirds are prominent in both duets; these intervals are useful when facilitating lessons in ear building and training. The range of the Fauré is wider than the Mendelssohn, making the former better for junior or senior students.
- The chapter will suggest that a teacher may collaborate with a student in a voice lesson.

Chapter III: Utilizing Mozart's "Sull'aria" from *Le Nozze di Figaro* and Offenbach's "Belle Nuit" (Barcarolle) from *Les Contes d'Hoffmann* to improve legato

- This chapter will explain how these two opera duets of similar tempi and text setting may be used for students to improve legato singing by listening to each other's vowel purity and phrasing.
- Both duets call for two women of different *Fächer*, allowing for students to practice "ensemble" singing through legato lines, despite their distinct vocal timbres.
- The chapter will also suggest that the teacher pair an advanced singer with a younger singer in a voice lesson, thereby giving older students the opportunity to begin "teaching" through modeling good technique.

Chapter IV: Utilizing Purcell's "Sound the Trumpet" and Vivaldi's "Laudamus Te" from Gloria to improve vocal agility

- These two Baroque duets include several melismatic passages (i.e. singing several notes on one syllable) with varying rhythms.
- The chapter will discuss how student singers may improve vocal flexibility by listening to each other to maintain a steady tempo while singing accurate rhythms.

Chapter V: Utilizing Sullivan's "Long years ago, fourteen maybe" from *Patience* and Britten's "Letter scene" from *Turn of the Screw* to improve dramatic skills

- This chapter will discuss two opera duets in English whose conversational and dialogue-oriented libretto make them suitable for students to improve their acting.
- The chapter will explain why Sullivan's duet may be used for younger singers, while Britten's duet is appropriate for more advanced students, based on the vocal writing and the nature of the libretti.

Chapter VI: Conclusion

- This chapter will propose the further researching of duets for additional pedagogical purposes.

Appendix:

- A list of select duets for two male singers, as well as duets for one female and one male will be offered.
- These duets will be appropriate to improve the same vocal skills as in the dissertation.

Bibliography:

- This will include all consulted books, journal articles, scores, recordings, and dissertations.

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A PERFORMANCE EDITION OF THE
ALESSANDRO ROLLA CONCERTO IN F, Op. 4 (BI 549)

[REDACTED], B.M., M.M.

Doctoral Thesis Proposal Prepared for the Degree of
DOCTOR OF MUSICAL ARTS

UNIVERSITY OF NORTH TEXAS

Spring 2012

Approved:

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PURPOSE

My dissertation will promote the Concerto in F, op. 4 (BI 549) by Alessandro Rolla (1757-1841) as a complement for existing standard Classical repertoire for the viola, thus providing the means for greater stylistic education and technical foundation for viola study from this time period. In order to make the music from this lesser-known composer more readily available for future performers, I will edit this concerto into a performance edition from current unpublished sources using the notation software "Finale." I will also combine separate parts into a conductor's full score, which currently does not exist. A performance edition consisting of a full score and parts will provide greater access to Rolla's music for viola performance and study.

Rolla's viola concerti are valuable and should be made available for three main reasons. First, the viola has a lack of Classical repertoire compared to the violin and cello. At present, the most-often played viola concerti from the Classical era are those of Stamitz and Hoffmeister. The Rolla concerti provide an excellent alternative or complement to the Stamitz and Hoffmeister viola concerti because Rolla's writing for the viola is different than that of either of these two composers. Second, the Rolla concerti can serve a similar purpose for the viola as Mozart and Haydn concerti do for the violin and cello. The Mozart and Haydn concerti for violin and cello are currently used not only for instruction, but also in the evaluation process for auditions. As the violists do not usually have classical concertos on audition repertoire lists, the Rolla concerti would be very useful in this role. Finally, the Rolla concerti provide a viable choice for research and performance to represent the style of the Classical Era at a time when musicians are turning to the study and performance of historically-informed performance practice.

SIGNIFICANCE AND STATE OF RESEARCH

Rolla's concerti for viola, fifteen in number, remain widely unknown. The author of Rolla's entry in the *Oxford Companion of Music*, Antonio Rostagno, gives a slight editorial comment concerning the popularity of Rolla's works for viola in stating that "[they are] *inexplicably* neglected by 20th-century performers" (emphasis added).¹ The SHAR Catalogue, the largest resource for string music in the United States, has only recently added works for viola by Rolla in the catalogue but still offers none of his viola concerti.²

A closer comparison between the standard viola concerti from the Classical Period of Stamitz and Hoffmeister and the lesser-known Rolla concerti reveal differences in style. One basic difference is more use of the higher register of the viola in the Rolla concerti. The highest note in the Stamitz and Hoffmeister Concerti is a B-natural (B₄). In the Rolla Concerto in F, op. 4 (BI 549), the highest note written is almost an octave higher (B-flat₅). In general, Rolla explores the higher register of the viola in three ways: in melodic content, in figuration and passagework, and in virtuoso gestures that feature the extreme high register. Stamitz and Hoffmeister composed more for the lower register of the instrument to highlight its darker tone, as if to set it apart from the violin. Rolla, on the other hand, allows the viola freedom to express its entire register.

Only three sources for the Concerto in F, op. 4 (BI 549) exist. I downloaded the manuscript for the Concerto from the website imslp.org, where it was made accessible thanks to the efforts of Carlo Barato, a Rolla performer and scholar. I was also able to obtain a copy of the original manuscript sent to me online from the Giuseppe Verdi

¹ *The New Grove Dictionary of Music and Musicians*, s.v. "Rolla, Alessandro."

² Shar Catalogue, search for works by Alessandro Rolla for viola, <http://www.sharmusic.com/shop.axd/Search?keywords=alessandro+rolla>, (accessed June 23, 2011).

Library in the Milan Conservatory.³ The source contains fifty-five pages consisting of one copy of the solo viola part and each of the orchestral instrument parts. In addition to the manuscript, I purchased a digital copy of an edition by Johann André from the Westfälische Wilhelms University in Muenster, Germany.⁴ Like the manuscript, this edition, published in 1799 (actual date of composition unknown), consists of a solo viola part and each of the orchestral parts. There is no full score. The concerto is in the standard three-movement format. Many inconsistencies exist within the manuscript and within the André edition, and these two copies of the concerto differ from each other in bowings, articulations and, in a few cases, notes. The third source is a piano and viola score by "Günther" from 1938.⁵ This edition is a secondary source, comes from a time when different stylistic elements were valued, and only exists in piano score. For these reasons, I will not be using this edition in my study.

Of the Rolla concerti that remain unpublished, the Concerto in F, op. 4 (BI 549) is the most feasible for my study and would most significantly contribute to the viola repertoire. Other Rolla concerti under consideration for this study were the Concerto in B-flat, BI 555 and the Concerto in F, BI 551. The BI 555 was not complete, and the BI 551 was an alternate version of the Concerto in F, BI 550, which has already been published. Unlike many Rolla viola concerti, the Concerto in F, op. 4 (BI 549) has all complete parts in all instruments. In addition, this concerto has two primary sources, the original manuscript and the André edition from 1799, for editing purposes that will

³ Alessandro Rolla, Concerto in F, op. 4 (BI 549), MS score, n .d. Biblioteca del Conservatorio "G. Verdi" di Milano.

⁴ RISM sigla R OI 44.

⁵ Michael and Dorothea Jappe, *Viola Bibliographie: das Repertoire fur die historische Bratsche von 1649 bis nach 1800*. (Winterthur/Schweiz: Amadeus, 1999), 298. Jappe does not give complete information for this edition.

ensure a reliable finished product. In comparison to other unpublished Rolla concerti, the form, pleasing melodies, and idiomatic writing for the viola make the Concerto in F, op. 4 (BI 549) a better choice.

Most of the research on Alessandro Rolla has been done since the 1970s with the work of two Italian scholars, Luigi Alberto Bianchi and Luigi Inzaghi. In addition to publishing articles in journals, Bianchi and Inzaghi wrote a biography of Rolla and also a catalogue⁶ of his works organized by genre. This catalogue includes fifteen known viola concertos, four sonatas, eight pieces for viola solo, and seventy-eight duets for violin and viola. Shortly after this time, a brief biography of Rolla was included in Maurice Riley's *The History of the Viola* (1980). Recently, new developments have emerged in the research of Rolla's life and works, including an important collection of essays published in 2010 entitled *Alessandro Rolla: Un caposcuola dell'arte violinistica lombarda*, edited by Mariateresa Dellaborra.⁷ Entries on Rolla are also included in the most recent editions of *The New Grove Dictionary of Music and Musicians*⁸ and *Die Musik Geschichte und Gegenwart*⁹.

The date of this piece is significant because of the stylistic issues that influenced Rolla by Mozart and Beethoven, his contemporaries. Bianchi and Inzaghi's catalogue does not specify in what chronological order Rolla's pieces were written, nor does it give dates of his compositions. Online access does not allow for any physical analysis that would provide information of the exact time the concerto was written, i.e. watermarks,

⁶ Luigi Alberto Bianchi and Luigi Inzaghi. *Alessandro Rolla: Biography and Thematic Catalogue of his Works*. Milan, Italy: Nuovo Edizioni Milano, 1981.

⁷ Mariateresa Dellaborra, ed., *Alessandro Rolla: Un caposcuola dell'arte violinistica lombarda* (Milan: Libreria Musicale Italiana, 2010).

⁸ *The New Grove Dictionary of Music and Musicians*, s.v. "Rolla, Alessandro."

⁹ *Die Musik in Geschichte und Gegenwart*, s.v. "Rolla, Alessandro."

type of paper, etc. Though this concerto is undoubtedly attributed to Rolla, it is not certain in whose hand this concerto was written, as his manuscripts bear different handwriting styles. However, it is known, according to the date of the edition by André, that the Rolla Concerto in F, op. 4 (BI 549) was written before 1799. The surmised date of this piece falls after the death of Mozart and at the beginning of Beethoven's rise to fame.

Earlier editions of Rolla's concerti and his other works for viola and orchestra do not sufficiently address stylistic issues. This is especially true for the first modern edition of a Rolla viola work: Rolla's Concerto in F Major, BI 550, published in 1970 by Edizione de Santis and edited by Paolo Centurioni. For example, issues of the *vorschlag* appoggiaturas are not directly addressed in any kind of commentary. Some additions in bowings and articulations, as well as one passage in the solo viola that is rewritten without explanation, make the edition by Sydney Beck of Rolla's Concerto in E-flat, op. 3 (BI 545), published in 1990 by Rarities of Music inadequate for stylistic study.^{10, 11} The Rolla concerti edited by violist Kenneth Martinson through Gems Music Publications are labeled with the word "Urtext," implying that the edition is true to the original score.¹² Works currently published of Rolla include his Concerto in C Major, BI 541 and his Concerto in D Major, BI 543. These works are available in full score plus parts, or in piano reduction plus solo part. Martinson's edition of the BI 550 is much closer to the

¹⁰ Alessandro Rolla, *Concerto for Viola and Orchestra, op. 3* (BI 545), ed. Sydney Beck. (New York: Rarities of Music, 1990).

¹¹ This same concerto is also published in full score in Kenneth Cooper's *Three Centuries of Music* in 1989, also edited by Sydney Beck but differing in some respects in the solo part, and is more stylistically true to the original manuscript. Alessandro Rolla, *Concerto for Viola and Orchestra, op. 3* (BI 545), ed. Sydney Beck. *Three Centuries of Music in Score*, Vol. 6, ed. Kenneth Cooper (New York: Garland Publishing Inc., 1988-90).

¹² However, these editions are not critical editions, as they do not include critical notes or descriptions of sources, aside from a preface.

original score than Centurioni's edition. It is worth noting that, though the Concerto BI 541 has been published and recorded, the Concerto in F, BI 549 is arguably more idiomatically written for the viola.

Rolla's increasing popularity is reflected not only in published editions of his music, but also in the number of recordings that have been released since the year 2000. Fabrizio Merlini recorded the Concerto in C Major (BI 541), the Concerto in D Major (BI 543), and the Concerto in E-flat Major (BI 547). Victor Nagy has recorded the Concerto in F Major (BI 550), and Massimo Paris uses Sydney Beck's edition of the Concerto in E-flat, op. 3 (BI 545) in his recording with I Musici. Some of Rolla's chamber music also has been recorded, mostly under the Italian label Tactus. In my opinion, the most beautiful playing of Rolla's music was featured in Carlo Barato's recording with Francesco Lattuada of Rolla's viola duets. Because audio media can make such a powerful impression in the music industry, a recording of the highest level of playing and artistry is one of the most crucial factors to promote and increase the popularity of a piece new to the listening audience such as the BI 549.

METHOD

A performance edition of Rolla's Concerto in F, op. 4 (BI 549) will be made based on manuscript sources downloaded from imslp.org and the edition of Johann André (1799). This edition will be a performance edition rather than a critical edition for the following reasons. First, the purpose is to make this music available to performers. Second, the sources for this piece have been accessed online or through digital copies. Consequently, source material such as manuscripts, types of paper, etc. will not be

examined in depth. The focus will instead be on stylistic issues. The music will be edited to a digital format using the notational software “Finale.” Once finished, this performance edition will be submitted for publication.

The research for this edition will include several different components. First, a brief summary of Rolla’s influences, education, and the culture in which he lived will be made in order to have a greater understanding of matters of interpretation from his manuscript. Two sources shed light on these issues, *Alessandro Rolla: Biography and Thematic Catalogue* and essays from *Alessandro Rolla: Un caposcuola dell'arte violinistica lombarda*. Second, the methodology of making a performance edition will be addressed. The main assumption of making an edition is that “editing... consists of choices, educated, critically informed choices; in short, the act of interpretation.”¹³ Editions of past Rolla works for viola will also be helpful as models, despite their various standards of methodology. Finally, commentary will be focused on performance and stylistic issues more than source issues. For this concerto, the most pressing point is that of bowings: whether or not bowings, such as slurs, should be added due to common performance practices. Though ornaments are not as much of an issue in the Concerto in F, BI 549 as they are in his other concertos, their execution still must be clarified. Leopold Mozart’s *Treatise* and Geminiani’s *Art of Playing on the Violin* will be used as a primary resource, while Lawson and Stowell’s *The Historical Performance of Music: An Introduction*, Clive Brown’s *Classical and Romantic Performing Practice: 1750-1900*, and David Boyden’s *The History of Violin Playing* will be used as guides.

¹³ James Grier, *The Critical Editing of Music: History, Method, and Practice* (Cambridge: Cambridge University Press, 1996), 2.

CHAPTER HEADINGS

Part I

Chapter 1: A Presentation of the Thesis Topic and State of Research

Chapter 1 will include a statement of purpose in researching Rolla's Concerto in F Major, BI 549 and will show previous research done on the composer and his works.

Chapter 2: A Consideration of Rolla's Importance in the Development of the Classical Concerto for the String Family

This chapter will begin with a brief discussion about Rolla's place in history, including his relationship to other composers and performers, his importance in the history of the viola, and his own mentors and influences.

Chapter 3: Methodology of Creating a Performance Edition

In this chapter, I will investigate the process of transcribing Rolla's Concerto in F, BI 549 from manuscript, including critical commentary of any unclear markings and issues of performance practice.

Chapter 4: Summary

The final chapter will explain the importance of research on this work, summarize the results of research done, and project future endeavors on the subject.

Part II

Performance Edition of Rolla Concerto in F, BI 549

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