TEACHING MUSIC THEORY IN THE GIRLS' GLEE CLUB THROUGH
THE USE OF CONTEMPORARY AMERICAN MUSIC

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TEACHING MUSIC THEORY IN THE GIRLS' GLEE CLUB THROUGH THE USE OF CONTEMPORARY AMERICAN MUSIC

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CHAPTER I

INTRODUCTION

Since performing groups are often the only music courses which are offered in the high school curriculum, they must function to meet other objectives in addition to performance. One of these objectives is the knowledge of music theory or music fundamentals, which is taught most effectively in relationship to music performance.¹

Some teachers teach nothing except how to perform music. The investigator has been unable to find adequate instructional materials for teaching music theory through performance.

Although less music is written for girls' glee club than for mixed chorus,² worthy contemporary music is available and a selected listing would be beneficial to teachers. However, little criticism and analysis of contemporary choral music is available,³ and some teachers may be hesitant to use music with which they are unfamiliar.


³Leeder and Haynie, loc. cit.
I. STATEMENT OF THE PROBLEM

The purpose of the study was to make available an analysis of selected contemporary American choral compositions, and to discuss procedures of theory pedagogy possible with a girls' glee club.

II. DEFINITIONS OF TERMS

Contemporary American music. For the purpose of this study, contemporary American music shall be used to describe that music written by a United States citizen using twentieth century stylistic techniques.

Music appreciation. "Appreciation can be thought of as an increase in value. Appreciation in music involves an increase in understanding and knowledge."¹

Elements of music. For the purpose of this study, the elements of music will include: pitch, melody, harmony, counterpoint, rhythm, meter, tempo, timbre, dynamics, and form.² Because some teachers have not decided clearly what these elements represent, they shall be defined for the purpose of this study.

¹Interview with Dr. Edward S. West, Drake University, June 30, 1967. Permission to quote secured.

²Interview with Dr. Francis J. Pyle, Drake University, June 22, 1966. Permission to quote secured.
Pitch. "Pitch is one of the distinguishing elements of music, and its differences may be measured presently by cents."

Melody. "Melody is the rational progression of single pitches sounding or written to sound in succession."

Harmony. "Harmony is the rational combination of two or more pitches sounding or written so that they may be sounded simultaneously."

Counterpoint. "Counterpoint is the rational combination of two or more melodies sounding or written to sound simultaneously."

Rhythm. "Rhythm has to do with the duration and accentuation through dynamics or pitch of a series of rational sound combinations."

Meter.

Meter deals with combinations of strong and weak accentuations, sometimes called pulses; it may be indicated at the beginning of a composition or part of a composition by an appropriate symbol. traditionally by a number, a note, or other device.

Tempo. "Tempo indicates the pace at which the
several pulses or stresses occur.\textsuperscript{1}

Timbre. "Timbre is the quality of a tone and is determined by the presence and relative strengths of the fundamental or fundamentals and their several overtones."\textsuperscript{2}

Dynamics. "Dynamics deals with relative loudness and softness of rational sounds and may be expressed today fairly accurately by measurements, called decibels."\textsuperscript{3}

Form. "Form deals with the organization of musical ideas, in the entire composition, and the various fragments in it."\textsuperscript{4}

III. PROCEDURE

Review of the literature. The investigator reviewed the literature to determine the objectives of choral music in the high school, to define music theory, to determine the objectives of music theory in the high school, and to determine methods and trends in teaching music theory.

Selection of the contemporary American music for analysis. The investigator reviewed the literature to discover the characteristics of contemporary American style.

\textsuperscript{1}Ibid.
\textsuperscript{2}Ibid.
\textsuperscript{3}Ibid.
\textsuperscript{4}Ibid.
In doing this, the investigator discovered that there is no one contemporary music style, for as Winold said:

The tendency toward stylistic disunity reaches a high point in the music of the Contemporary period. It is impossible to label any one particular style as the Contemporary style; instead we have an incredibly wide range of styles and schools, from extreme conservatism (sic.) to radical experimentalism.¹

The investigator discovered the following tendencies of the elements of contemporary music style:

Meter in contemporary music is frequently characterized by one or more of the following: (1) nonaccentual rhythms, (2) shifted metric accents, (3) frequent meter changes, (4) unusual meters,² and polymeter.³

The use of tempo changes is frequent in contemporary styles.⁴

Rhythm is now "freer and more varied than in the past,"⁵ resulting in some cases from uses of syncopation or polyrhythms."⁶

Melodies also tend to have greater freedom and

³Winold, op. cit., p. 33.
⁴Ibid.
⁵Dallin, op. cit., p. 103.
⁶Winold, op. cit., pp. 30 and 34.
variety than previously, resulting from the use of one or more of the following characteristics: (1) atonality, (2) tone row, (3) increased chromaticism, (4) frequent modulations, (5) nonvocal lines resulting from extended range or large intervals.

Harmonies in the contemporary style are especially diversified, for as Dallin stated:

The use of modes, exotic and synthetic scales, and expanded tonality, all weaken the bonds of conventional key feeling. In the same way the use of dissonant harmonies, parallel progressions, change of mode, and freedom in root relationships and quality reduce the influence of the tonal center on harmonic resources.

Winold has discussed the use of (1) pentatonic scales, (2) wholetone scales, (3) church modes, (4) chromaticism, (5) frequent modulations, (6) twelve-tone, (7) and multiple division of the octave in twentieth century music.

Frequent use of counterpoint has been observed in contemporary music.

Contemporary music makes use of "all dynamic and articulation possibilities."

Interesting timbre has been achieved through the use of (1) novel percussion instruments in the orchestra, (2)
electronic instruments, and (3) tape recorder music.¹

Most of the forms used by contemporary composers are related to those used in the past, for as Dallin said:

Granting that structure in music is achieved through repetition, the possible patterns are determined by the number of thematic elements. Any given number of themes can be arranged in only so many ways, and for practical reasons the thematic material in a composition must be restricted to the amount the listener can be expected to remember. Otherwise the repetition has no meaning.²

The investigator selected three contemporary American compositions for treble voices which illustrated a variety of the characteristics of contemporary music style cited by Winold and Dallin: "Bought Locks," "From An Indian Story," and "How Excellent Thy Name." Copies of these compositions were placed in Appendix C. A selected list of contemporary American compositions for treble voices was placed in Appendix A.

Selected portions of the compositions in Appendix C were analyzed according to the following elements of music: melody, harmony, counterpoint, rhythm, meter, tempo, timbre, dynamics, and form. A summary of the analysis was placed in Appendix B.

Discussion of procedures for teaching music elements. Examples of music concepts in each composition and proce-

¹Ibid.
²Ibid., p. 211.
dures for teaching them in the high school girls' glee club were discussed.
CHAPTER II

REVIEW OF THE LITERATURE

Objectives of choral music in the high school. All children have the right to an education in music. Three statements from "The Child's Bill of Rights In Music" and the "Bill of Rights of the United Nations" have implications for music education:

As his right every child shall have the opportunity to grow in musical appreciation, knowledge, and skill, through instruction equal to that given in any other subject in all the free educational programs that may be offered to children and youths.¹

Everyone has the right to education which shall be directed to the full development of human personality and to the strengthening of respect for human rights and fundamental freedoms.²

Everyone has the right freely to participate in the cultural life of the community, to enjoy the arts and to share in scientific advancement and its benefits.³

The full development of the human personality includes appreciations and interests in the fine arts. To enjoy the arts as a part of the cultural life of the commu-


³ Ibid.
nity there must be a background upon which to build this
interest. **Maximum enjoyment is built upon appreciation and
understanding.** The development of appreciation and under-
standing can be effectively accomplished in the music pro-
gram. However, many high schools have no classes in music
theory or music appreciation. Therefore musical growth and
learning must take place in the performing groups, which are
often the only music courses offered in the high school cur-
riculum.

The statements which the investigator cited do not
say that only the talented have the right to develop the
human personality, participate in the cultural life of the
community, and have the opportunity to grow in musical
appreciation, knowledge, and skill. "The Child's Bill of
Rights In Music" stated that every child should have these
opportunities and the "Bill of Rights of the United Nations"
stated that everyone has these rights.

Music in the high school "strives to round out and
complete the education furnished by the . . . public schools,
and it strives to prepare each student for the life he will
lead upon completion of his public school education."\(^1\)

Several areas of music instruction have been sug-
proxected for the senior high school by the Music Educators

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\(^1\) Ira C. Singleton, *Music in Secondary Schools* (Boston:
National Conference. They are: general music, vocal music, instrumental music, applied music, a listening course in music literature and history, and music theory.¹ Because of the many required courses and the many activities which are included in the high school curriculum, it is often impossible to include music classes other than performing groups. Often students are unable to take music theory and appreciation courses even when they are offered by the school, because of the many courses that they are already taking.² Thus, the vocal and instrumental performing groups may be the only contact which the high school student has with a formal music activity. Therefore, teachers must find a method of introducing the other areas of instruction into the performing situation.

Since the typical high school choral program emphasizes performance, pieces frequently are prepared with very little theoretical information being learned.

Mursell has said:

"It very often happens that members of high school choral groups do not know even the titles of the compositions on which they are working, let alone..."


having any understanding of their musical value or expressive form.¹

In addition to developing performance skill, the student should develop an understanding of what constitutes a good performance, for as Van Bodegraven said, "A fine performance is transitory; the ability to make value judgments is lasting."² In other words, an important objective of the choral program is to develop understandings and skills that will promote the musical growth of the student. Authorities have stated this idea in various ways:

Despite the inevitable and desirable emphasis on performance in the choral program, the choral director remains a teacher of music.³

One of the major functions of school music is to guide young people, through varying musical experiences, to an understanding and appreciation of music.⁴

Definition of music theory. Students come to understand and appreciate music through contact with it. One of the contacts with music can be through the study of music

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theory. Music theory has been defined as "a functional and vitalized study of the elements, the structure, the texture, the terminology, and the notation of music."\(^1\) It is the study of principles and tonal organization.\(^2\) The terms "musicianship" and "music fundamentals" are often used because they indicate the broad range which music theory instruction includes. The study of music theory includes:

1. An understanding of the elements of music: melody, harmony, counterpoint, rhythm, meter, tempo, timbre, dynamics, and form.

2. An understanding of and an ability to hear the organization or structure of music, known as form, which includes many items, a few of which are: themes, key relationships, harmony and harmonic relationships, rhythm patterns, and phrase patterns.

3. An understanding of the styles of various musical periods.

4. Knowledge of the signs and symbols used in the musical score.\(^3\)

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\(^1\)Ibid., p. 121.


\(^3\)Sur and Schuller, op. cit., p. 121.
Objectives of teaching music theory in the high school. Music theory aims at the development of "... all-around comprehension and competence,"¹ or the development of musicality.² Music theory involves three types of learning: (1) understanding of concepts, (2) attitudes and appreciations, and (3) skills in listening and performing.³

The objectives of music theory can be divided into two categories: (1) those which affect performance⁴ and (2) those which affect listening.⁵

Improved performance and accelerated learning of new music can be an outgrowth of the knowledge of music theory.⁶ Three types of learning contribute to improved performance and accelerated learning of new music:

1. Knowledge of musical structure and style. This knowledge aids in a musical and intelligent interpretation of the music.⁷

2. Understanding and using notation and symbols.

¹Ibid., p. 124. ²Murphy, loc. cit.
³Sur and Schuller, op. cit., p. 123.
⁶Sur and Schuller, op. cit., p. 124. ⁷Ibid., p. 121.
Expression and interpretation are clarified and the music becomes more than merely notes. One must be familiar with the music to ". . . allow the music to speak for itself. . .". The composer's only tools of communication are the music as it is expressed through its elements as shown by the music notation and symbols of the score.

3. Development of a musically educated ear. The student should be able to hear harmonically, recognize and respond to fundamental rhythms, and hear both music and text phrase-wise.

Greater enjoyment and appreciation of music can be an outgrowth of the knowledge of music theory. This development of musical taste and raising of musical standards is based upon:

1. Acquaintance with a wide variety of music literature.

2. Awareness and understanding of musical periods and

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styles. As Pace stated, "By helping the student acquire the necessary analytical techniques, we place him in a better position to accept or reject something new."  

Methods and trends of teaching music theory in the high school. There are two basic approaches to the teaching of music theory: (1) the technical approach and (2) the creative approach.  

The technical, or traditional, approach has the following characteristics: (1) emphasis upon written drills, (2) stress upon the mastery of notation, (3) stress upon the written technical aspects of music structure, and (4) separation of the various theory learnings into specific areas of study.  

Authorities have cited the disadvantages of this type of approach as having:

1. A lack of contact with the music as a basis for study, making the study mechanical. Music, not facts about music, should come first. As Hartshorn has said;

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1 Van Bodegraven in William C. Hartshorn, op. cit., p. 95.
2 Robert Pace, "An Analytical Teaching Study," The American Music Teacher, (September-October, 1963), 5.
3 Leeder and Haynie, op. cit., p. 155. 4 Ibid.
Reading about music, analyzing it, and discussing it have meaning only as they are related to music which already has been heard or to tonal concepts that are clearly in the mind as a result of silent reading of musical notation.¹

2. Insufficient stress on the development of aural perception.²

3. A lack of carry-over into other musical classes and activities because the learnings are often non-functional. Thus the study of music theory may become an end in itself. As Leeder and Haynie have said:

... theory study will be meaningful to the degree and extent that it is directly related to applied music. This type of training will be truly functional and will give the student competence in several fields of music.³

4. A lack of coordination of the various facts and types of learnings which leads to a lack of meaning for the student. As Scholes has stated, to give meaning to the study of music fundamentals the teacher should "reveal the parts of the piece, and their relation to each other and to the whole, so that the jumble of sounds may be cleared up and the logic of the piece revealed to the ear."⁴

¹Hartshorn, op. cit., p. 99.
²Leeder and Haynie, loc. cit.
³Ibid., p. 154.
⁴Scholes, op. cit., p. 18.
Murphy said that "The reason for teaching musicianship is simply to meet the musical needs of the student in terms of listening, performing, creating, or evaluating."¹

In summary, the technical approach has little contact with music as a basis for study, does not stress aural perception, lacks carry-over or application to other musical activities, and is often an uncoordinated group of facts. Therefore, it cannot meet the needs of the student in terms of listening, performing, creating, or evaluating.

The trend in teaching music theory, as it appears from the authorities cited in this chapter, seems to be the use of the creative, or functional approach, which has the following characteristics:

1. Use of direct experience with the music through performance and listening as the basis for study. This type of study is interesting as well as meaningful to the student.²

2. Stress upon the development of aural perception as well as knowledge.³

3. Broad scope and stress upon practical application to

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¹Howard A. Murphy "Teaching Musicianship" in Jones, loc. cit.

²Hartshorn, loc. cit.

to all phases of music experience.¹

4. A correlated and coordinated study. An effective study of music fundamentals is possible in the performing organizations even when there is no special music theory class in the curriculum.²

Because of the characteristics of the creative approach, it can more effectively meet the needs of the student in terms of listening, performing, creating, and evaluating.

¹Walton, loc. cit.
²Leeder and Haynie, loc. cit.
CHAPTER III

DISCUSSION OF PROCEDURES FOR TEACHING MUSIC ELEMENTS

In this study, music theory was defined as including "a functional and vitalized study of the elements, the structure, the texture, the terminology, and the notation of music.”

In this chapter, examples of music fundamentals in "Bought Locks," "From An Indian Story," and "How Excellent Thy Name" will be cited and methods of teaching them will be discussed in the following order: temporal elements including meter, tempo, and rhythm; tonal elements including pitch, melody, harmony, and counterpoint; dynamics; timbre; and form.

The amount and difficulty of material covered by a particular girls' glee club would be influenced by the students' musical backgrounds and the saturation point of their interest. The music fundamentals and methods cited are merely samples of types of activities which can be used and are not intended to be all-inclusive nor necessarily consecutive. In some instances, the investigator will illustrate by methods she actually used.

The development of concepts must be a cumulative process. The teacher must begin at the level at which he finds his students, realizing that all students in the class may not be at the same level. Although most students may have had some background in music prior to entering high school, the teacher would give some review before presenting the new materials.

I. METER

Influence of text upon meter. In vocal music, the text is very important in determining the meter. The student could study the text of "Bought Locks" to see where he thinks the composer might place the metric accents.

The golden hair that Gulla wears
Is hers: who would have thought it?
She swears 'tis hers, and true she swears,
For I know where she bought it.

The teacher could state that when we speak, we do not give equal emphasis to all words. The teacher or student could read the poem expressively while the other members of the class observe to determine which words are stressed. When the investigator used this technique, she placed the stressed words on the blackboard, as the students mentioned them, and then underlined them in the text which she had also placed on the blackboard. The investigator then explained that the usual accent grouping gives stress to the first note of the group. Then she placed bar lines precedin-
the stressed words, to form measures. If this method were applied to the text of "Bought Locks," something similar to the following might result:

The golden [stressed] hair that | Gulla [stressed] wears
Is | hers: who would have [stressed] thought it?
She | swears 'tis hers, and | true she | swears
For | I know | where she | bought it.

After the students have stated what they think the composer might do, they could look at the musical score to see what he actually did. They would discover that 2/2 meter was used, with the stressed words usually coming at the beginning of the accent group.

The investigator has used a listening technique for discovering what the composer did, in addition to the visual technique. She clapped the basic pulses while reciting the text in rhythm. The students were asked to observe whether the stressed words came at the same time as the clapping. If this technique were applied to "Bought Locks," the students would discover that there are times when the stressed words do not coincide with the metric accents. The students could illustrate this by accenting words other than the ones which the teacher has underlined on the blackboard.

The teacher could ask the students to observe the musical score of "Bought Locks" measures 83-87 in the soprano II and alto. The students would determine whether the stressed words: swears, thought, and would are placed on the accented beats or the unaccented beats. They would
discover that the soprano II contains the stressed words on the accented beats, while the alto contains the stressed words on the unaccented beats. The resulting sound is more complex than if both voice parts had been treated in a similar manner. Some of the students might observe that the alto contains vertical dotted lines in the middle of measures 83-86 and that the stressed words follow these lines, rather than the bar lines. Thus, in this case, the original bar lines are placed in the score only to make it more convenient to read, while the accents in the music are temporarily shifted to the second beat, which is usually weaker than the first.

**Metric groupings.** The teacher could ask the students to clap the following measures: `|\[\text{\ding{51}}\text{\ding{51}}\text{\ding{51}}| |\[\text{\ding{51}}\text{\ding{51}}\text{\ding{51}}\text{\ding{51}}\text{\ding{51}}\]|`. Since many students may be familiar with these accent groupings from their experience with marches and waltzes, they would probably accent the first beat. The teacher could then ask the students to clap a pattern which contains more than three notes: `|\[\text{\ding{51}}\text{\ding{51}}\text{\ding{51}}| |\[\text{\ding{51}}\text{\ding{51}}\text{\ding{51}}\text{\ding{51}}\text{\ding{51}}\]|`. They would probably clap it by dividing it into equal segments: `|\[\text{\ding{51}}\text{\ding{51}}\text{\ding{51}}| |\[\text{\ding{51}}\text{\ding{51}}\text{\ding{51}}\text{\ding{51}}\text{\ding{51}}\]|`.

**Change of meter.** The teacher could explain that a numerical symbol is usually placed at the beginning of a composition to indicate the meter. To become familiar with this symbol, the students would be asked to observe the music which they are singing. They would discover that the
meter changes in "How Excellent Thy Name." Some students might observe that the time signature changes from 3/4 to 2/4 to 3/4 to 5/4 to 4/4 consecutively starting at measure 21. If the students counted the number of measures which have time signatures preceding them, they would find seventeen. In other words, they would discover sixteen changes of meter in this composition. Therefore, the students would need to watch carefully as the teacher conducted this composition.

Complex or unusual meters. In addition to having many meter changes, "How Excellent Thy Name" contains several different meter signatures. The teacher could write these on the blackboard as the class discovers them in the score: 3/2, 4/4, 6/4, 3/4, 2/4, and 5/4. The students would probably be familiar with some of these signatures. The teacher could ask which of these time signatures are usually found in marches and waltzes and some of the students might remember 2/4 and 3/4. The students might recognize 5/4 as being less common than the other symbols. The teacher could explain that 5/4 is more complex than the other time signatures they observed because it cannot be divided into equal segments. The teacher could state that "Time signatures with 5, 7, and 11 as the upper figure indi-
cate complex or unusual meters. 1

II. TEMPO

Influence of text upon tempo. The teacher could ask the students how fast "From An Indian Story" would be performed. The students would discover that no tempo indication is given for this composition. Therefore, a student could read the poem aloud expressively to try to achieve the mood which the composer intended to convey. The chorus could sing the music at this tempo. Later the teacher could conduct the music excessively fast or slow. The students would be asked if the resulting music showed the same mood or emotional impact that the poem conveyed. They would discover that distorting the tempo drastically can destroy the mood which the composer intended to create.

Symbols. The teacher could ask the students how fast the tempo should be in "Bought Locks" and how they arrived at their conclusion. The students would discover that the score contains a word which describes the tempo and a number indicating how many beats there are per minute. The teacher could ask a student to tap or clap 120 beats per minute. The teacher could then ask him to read the text in rhythmic

context. The student would observe that 120 beats per minute is a fast tempo for the text. Allegro described the tempo as fast, but the metronome marking indicated more precisely how fast the composer intended the tempo to be.

III. RHYTHM

Influence of text upon rhythm. The teacher could ask a student to read the text of "From An Indian Story" expressively and then repeat it with each syllable having equal duration to determine whether the two methods would achieve the same emotional impact. The students would discover that they do not. The students could decide which words they think might be stressed and then look at the music to see what the composer did to make these words different from the others. In measures 22-26 they would find that far, silent, and brook have longer duration than the other words. They would discover that words may be stressed by making them longer than the words which surround them. The teacher could compare this technique to the artist's use of a different color or size for a figure he wants to be predominant.

Syncopation. The investigator's glee club had difficulty singing measures 29-40 of "Bought Locks." She asked them why it was so difficult and they discovered that each voice part had a different rhythm pattern. The students also discovered that rests were often placed on beat one, as
in the soprano I measure 33 and the alto measures 29, 30, 32, 34, and 35. They discovered that some of the words started on the last half of the beat and were carried over without rearticulation to beat one, as in the soprano II measures 30-31 and 35-36.

The investigator isolated the rhythm pattern from the pitch pattern so that the students could concentrate completely upon it. She changed the meter from 2/2 to 4/4 so that the students could work more easily with half beats. The glee club was then asked to clap the soprano I measures 29-40. This technique was then applied to the soprano II and alto. After the group could clap the parts accurately, they were asked to chant them. Then the three parts were chanted together. Next the pitch patterns were added to the individual parts, using the syllables "do do," to maintain rhythmic accuracy. Then the three parts were combined, using "do do," and finally the text was added.

As students would learn "How Excellent Thy Name," the teacher could ask them what is unusual about the alto on page eight. They would discover that the accent marks are placed on beats one and three in measures 37 and 38. The teacher could ask them how many beats the word "glory" lasts and they would discover that it lasts two counts, although the measures contain three counts. Therefore, when the word "glory" is repeated, it would be placed on a normally
unstressed beat, resulting in syncopation.

IV. MELODY

**Pitch and duration.** The teacher could ask the students to sing the pitches in "Bought Locks" soprano I, measures 31-36, as she indicates them, out of rhythmic context. Later she could ask a student to place these pitches on the blackboard and join them with a line:

![Image of a musical notation diagram]

The students would discover that the melody has a shape which can be shown visually. If the students sang the example from the blackboard, they would discover that it is different from the song because something is missing from the melody. The teacher could state that since music is an aural art, it exists in time, just as art works exist in space. Therefore, a very important aspect of music is the temporal, or duration element. By clapping the notation in the soprano I measures 31-36, the students could isolate the missing element, which they could notate:

```
\[ \begin{align*}
\text{\#} & \quad \text{\#} \\
\text{\#} & \quad \text{\#} \\
\text{\#} & \quad \text{\#} \\
\end{align*} \]
```

By combining the pitch and duration aspects which they have notated, they would find the melody:
Repetition. The teacher could ask the students if they hear any identical melodies in "Bought Locks." They would discover that measures 103-107 and 108-112 are identical with the exception of the last note. They would also discover that the soprano II pitch pattern in measures 106-108 is used in measures 110-116 with a new rhythm pattern.

The teacher could ask the students whether they hear any repetition in "Bought Locks" measures 29-40. They would discover that each voice part has a melody which is repeated.

Sequence. The teacher could place the following melody from "How Excellent Thy Name" alto measures 66-70 on the blackboard in blank notation to show the melodic and rhythmic patterns:

He could then ask a student to show this relationship by the use of contour lines.
The students would discover that this melody has two segments with similar shaped melodies, starting at different pitch levels.

V. HARMONY

Dorian mode. It must be assumed that all students have studied the construction of major and minor scales before working with the modes.

As the students would sing "Bought Locks," the teacher could ask them to be aware of the key in which it is written. By listening carefully, the students would discover that it is not written in a major key. Some of the students might think it is in minor. The teacher could play the natural minor scale on the piano. Next he would play the scale which is used for "Bought Locks." The students would discover that the two scales are different. The teacher would explain that this music is not written in major or minor, but in Dorian, which is one of the church modes.

He would explain that although these modes are referred to by some authors as church modes, they were fre-
quently used for secular music. Examples of secular composition written in the modes are: "Sumer is Icumen In,"\textsuperscript{1} "Sy dolce non sono,"\textsuperscript{2} and "O rosa bella."\textsuperscript{3}

The teacher could demonstrate the seven modes on the piano by using only the white keys with each of the seven different notes as number one. The teacher could then place the Dorian scale on the blackboard and ask the students to determine the placement of the whole and half steps. They would discover that the half steps fall between scale degrees 2-3 and 6-7:

\begin{center}
\includegraphics[width=\textwidth]{dorian_scale.png}
\end{center}

The teacher could then place the natural minor scale on the blackboard for the students to compare to the Dorian. They would find that the minor scale has half steps between scale degrees 2-3 and 5-6:

\begin{center}
\includegraphics[width=\textwidth]{natural_minor.png}
\end{center}

\textsuperscript{1}Archibald T. Davison and Willi Apel, \textit{Historical Anthology of Music} (Vol. I Cambridge, Massachusetts: Harvard University Press, 1946), p. 44.

\textsuperscript{2}Ibid., pp. 57-59.

\textsuperscript{3}Ibid., pp. 65-66.
The students would have discovered that the sixth degree of the Dorian scale is a half step higher than the sixth degree of the natural minor scale.

Transposed modes. The teacher could state that the Dorian scale, just as major and minor, can begin on different pitches. He could ask the students to construct a Dorian scale on "E." They would discover that some of the notes must be altered to maintain the whole step and half step relationship of the Dorian scale:

The teacher could ask the students whether there are any sharps or flats in the score of "Bought Locks" measures 29-45 which are not in the key signature. They would discover that "f#" and "c#" are found on these pages. The teacher could state that "Bought Locks" uses the Dorian mode starting on notes other than "D," in this case "E."

Whole tone scale. The students could be asked to observe "How excellent Thy Name" alto I and II measures 35-41 to see what pitches are used. The teacher could place those notes on the blackboard and then play them on the piano:
Next the teacher would ask the students to locate the half steps. They would discover that there are none.

**Chromaticism.** The teacher could ask the students to observe sharps and flats in "How Excellent Thy Name" which are not in the key signature. They would discover that the score contains many examples of this, which the teacher could explain is chromaticism.

**Chords built upon seconds.** The teacher could have the students experiment by building chords in thirds, fourths, and seconds at the keyboard. He could ask them to observe the piano accompaniment measures 23-25 in "From An Indian Story" and name the pitches they find there. They would discover that the letters in the chords are adjacent; therefore, the chords are built upon seconds.

**VI. COUNTERPOINT**

**Imitative counterpoint.** The teacher could ask the students to sing separately the various voice parts in "How Excellent Thy Name" measures 18-25. They would discover that the motive used in measure 20 by the alto I is repeated by the alto II a beat later. The group could sing a familiar
round to illustrate further this use of imitative counterpoint.

The teacher could ask the students to observe pages six and seven in "Bought Locks" to see whether the soprano II melody in measures 66-70 is repeated. The students would discover that it is repeated at a different pitch level in the alto measures 71-75 and the soprano I measures 75-79, thus being a different type of imitative counterpoint than they observed in measures 18-25.

He could ask the students whether any other melodies were repeated. They would discover that the alto measures 65-69 are repeated in the soprano II measures 71-75, and in the alto measures 76-80 at different pitch levels. The teacher could place the two melodies and their imitations on the blackboard for the students to sing. When the students use their musical scores to combine their parts, singing a neutral syllable, to observe the relationship of one melody to another, some of them might notice that the soprano II and alto have interchanged melodies in measures 65-75.

Nonimitative counterpoint. The teacher could ask the students to sing the alto measures 2-12 in "From An Indian Story" on a neutral syllable, to learn the rhythm and pitch patterns in it. They would discover that it is a recognizable melody. By placing the voice parts on the blackboard and drawing a melodic contour, the group would discover that
the three melodies have similar rhythm patterns, but unlike pitch patterns. The students would discover that in addition to combining similar melodies to create imitative counterpoint as in a round, a composer can combine unlike melodies to create free or nonimitative counterpoint.

VII. DYNAMICS

Influence of text upon dynamics. The teacher could read or sing "From An Indian Story" expressively with the composer's markings. Then he could read or sing it very loudly throughout. The students would discover that the loud dynamic level is inconsistent with the descriptions in the text of: "a shaded dell," "lone and lowly nook," and "silent brook." They would find that the composer used soft dynamic levels for most of the scenes which set the mood for the action which takes place on pages six and seven: "When I steal to her secret bow'r. . . And I visit the silent stream let near, To look, to look on that lovely, That lovely flower." The students would discover from singing the music and observing the score, that "ff," a loud dynamic level, is used in measures 36-37 for the words "to look." The teacher could ask the students what dynamic level is used in measures 37-38 when these words are repeated. They would discover that the dynamic level is changed from "ff" to "mp." They would discover that a composer can give
emphasis by contrasting loud and soft music. They would find that the silence which precedes "That lovely flower" in measure 40 emphasizes it.

The students could experiment with "Bought Locks" by reading the complete text at different dynamic levels. They could also read some lines more softly than others. The teacher could discuss with the group the manner in which a person would gossip or tell a secret. They would conclude that a person would speak softly. The students could see whether the composer used a soft dynamic level for the gossip he used. They would discover that "who would have thought it" is often soft and "for I know where she bought it" is soft on page nine after being loud on page eight.

VIII. TIMBRE

A cappella and accompanied music. In many high school compositions, the accompanying instrument is the piano. If voices are used alone, a different timbre results from that in which the piano and voices are combined. The students will discover that none of the three compositions discussed is completely a cappella. However, they would observe examples of short a cappella sections in "From An Indian Story" measures 37-41.
Use of different voice ranges. The students would discover that different voice ranges have different tone qualities as they compare the soprano and alto melody on page three with the same melody pitched higher on page seven.

IX. FORM

Similar melodies. The teacher could ask the students whether they hear any melodies in "From An Indian Story" more than once. If they do not, he could ask them to make a contour line of the melodies which start in measures 2 and 27. They would discover that the melodies have almost identical pitch patterns, but that the rhythm patterns are different. The teacher would ask the group why the composer might use different rhythm patterns for the two similar melodies. By reading the texts aloud, the students would discover that the two texts result in different rhythms. The teacher could ask the students how they would label the three melodies. They would discover that "From An Indian Story" can be described as A B A'.

Melodic motives. The teacher could ask the students to look for repetitions of the five note scale pattern which is found in soprano II measure 18 of "How Excellent Thy Name." They would discover that it is stated in every voice except the soprano I.
The teacher could place the pitches from soprano I measures 19-25 on the blackboard. He would ask the students what they observe about the melody. They would discover that the soprano I is composed of repeated notes which progress in a scale pattern.

Next the teacher could place the five note scale pattern from soprano II measure 18 on the blackboard and ask the students if there is a relationship between the two melodies. The students would discover that the pitches from measure 18 were used in crab inversion to create the soprano I. The above discoveries could lead the student to observe that some composers use motives to build melodies.

**Rhythmic motives.** The teacher could ask the students to clap the rhythm patterns in measures 13-15 of "Bought Locks." They would discover that each pattern begins after the beat and contains five notes: \( \uparrow \uparrow \downarrow \uparrow \uparrow \uparrow \Downarrow \).

The teacher could ask the students to listen for that rhythm pattern later in the composition. The students would discover that it is used with a different pitch pattern in soprano I measures 31-32 and soprano II measures 46-49.

Students would discover formal relationships within the components of a single musical element, such as rhythm, harmony, or counterpoint.
In Chapter III examples of music fundamentals in "Bought Locks," "From An Indian Story," and "How Excellent Thy Name" were cited and procedures for teaching them were discussed.

The students would have made the following observations about the style of the three compositions:

"Bought Locks" uses a combination of normal metric accents and shifted metric accents, syncopation through rests on the strong beats, a fast tempo, melodic repetition, Dorian and transposed Dorian mode, imitative counterpoint, loud and soft dynamics, the same melody in different voice ranges, piano accompaniment, and a rhythmic motive.

"From An Indian Story" contains words stressed through longer duration, chords in the piano accompaniment which are built upon seconds, no tempo symbol, nonimitative counterpoint, loud and soft dynamics, piano accompaniment with some a cappella sections, and A 3 A' form.

"How Excellent Thy Name" employs frequent meter change, an unusual meter, syncopation through accent on an unstressed beat, sequence, whole tone scale, chromaticism, piano accompaniment, scale motive imitated in two voices and crab inversion in the remaining voice.

Although none of the three compositions contains
every characteristic of contemporary style discussed in Chapter I, each composition contains some of these characteristics.
CHAPTER IV

SUMMARY AND CONCLUSIONS

The purpose of this study was to make available an analysis of selected contemporary American choral compositions, and to discuss procedures of theory pedagogy possible with a girls' glee club.

The investigator reviewed the literature to: (1) determine the objectives of choral music in the high school, (2) define music theory, (3) determine the objectives of music theory in the high school, and (4) determine the methods and trends of teaching music theory.

The objectives of choral music in the high school were determined as music appreciation, knowledge, and skill. Music theory was defined as the functional study of music elements, structure, texture, terminology, and notation. The objectives of high school music theory were determined as the development of all-around musical comprehension and competence involving the understanding of concepts, attitudes and appreciations, and skills in listening and performance. Methods of teaching music theory were the technical approach and the creative approach. The trend in teaching music theory was the creative, or functional approach, which related the study of music theory to performance and listening. The creative approach can result in improved
performance and accelerated learning because of the student's knowledge of structure and style, understanding of symbols and notation, and development of a musically educated ear.

The investigator analyzed portions of selected contemporary American compositions, and discussed procedures of theory pedagogy possible with girls' glee club.

I. CONCLUSIONS

It is possible to teach music theory in any girls' glee club. The amount and level of the material which would be taught in a particular group would be determined in part by the musical background of the students and the saturation point of their interest.
BIBLIOGRAPHY
BIBLIOGRAPHY

A. BOOKS


B. PERIODICALS


APPENDIX
## APPENDIX A

### A SELECTED LIST OF CONTEMPORARY AMERICAN MUSIC

#### FOR TREBLE VOICES

<table>
<thead>
<tr>
<th>Composer</th>
<th>Title, Publisher, and Copyright Date</th>
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<tbody>
<tr>
<td>Jean Berger</td>
<td>&quot;Facts&quot;</td>
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<tr>
<td>Theodore Presser Co., 1966</td>
<td></td>
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<tr>
<td>Aaron Copland</td>
<td>&quot;Younger Generation&quot;</td>
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<tr>
<td>Boosey and Hawkes (Chappel and Co.), 1944</td>
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<tr>
<td>Norman Dello Joio</td>
<td>&quot;Adieu, Mignonne, When You Are Gone&quot;</td>
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<tr>
<td>Carl Fischer, Inc., 1955</td>
<td></td>
</tr>
<tr>
<td>Howard Hanson</td>
<td>&quot;How Excellent Thy Name&quot; (SSAA)</td>
</tr>
<tr>
<td>Carl Fischer, Inc., 1953</td>
<td></td>
</tr>
<tr>
<td>Walter Kendl</td>
<td>&quot;A Village Where They Ring No Bells&quot;</td>
</tr>
<tr>
<td>Carl Fischer, Inc., 1952</td>
<td></td>
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<tr>
<td>Peter Mennin</td>
<td>&quot;Bought Locks&quot;</td>
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<tr>
<td>Carl Fischer, Inc., 1959</td>
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<tr>
<td>Vincent Persichetti</td>
<td>&quot;Hist Whist&quot; (3A) (A Cappella)</td>
</tr>
<tr>
<td>Carl Fischer, Inc., 1952</td>
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<tr>
<td>&quot;This Is the Garden&quot; (A Cappella)</td>
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<td>Carl Fischer, Inc., 1952</td>
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<td>&quot;The Hat&quot; (SSAA)</td>
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<td>Carl Fischer, Inc.</td>
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<td>&quot;What Love Will Do&quot;</td>
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<tr>
<td></td>
<td>&quot;The Fall&quot; Carl Fischer, Inc., 1956</td>
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<tr>
<td>Francis J. Pyle</td>
<td>&quot;From An Indian Story&quot; E. F. Wood Music Co., Inc. (Mills Music Co.), 1960</td>
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<tr>
<td></td>
<td>&quot;O Love That Sings&quot; Carl Fischer, Inc., 1960</td>
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<td></td>
<td>&quot;Three Amusements&quot; (SA) (Unaccompanied) Elkan-Vogel Co., Inc., 1962</td>
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<td>Richard Willis</td>
<td>&quot;Remember&quot; (A Cappella) Carl Fischer, Inc., 1954</td>
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<tr>
<td>Richard Winslow</td>
<td>&quot;Huswifery&quot; Carl Fischer, Inc., 1950</td>
</tr>
</tbody>
</table>
**Tempo.** The tempo is $\frac{1}{4} = 69$ with no indication of change.

**Rhythm.** Nonaccentual rhythms are found in the recitative in measures 42-47. The rhythm is predominantly uncomplicated except in the portions starting at measure 18 and 31 where the melody and text do not coincide with the metric accents. The style is primarily legato.

**Melody.** All four voices used conjunct pitch progressions, with primes being the most frequently used interval. Interesting melodic patterns result from: predominant use of repetition in measures 3-16, scale pattern built upon whole step, half step, whole step, half step relationship in measures 18-23 resulting in a diminished fifth, whole tone scale pattern in measures 34-41.

**Harmony.** Although the music starts with "C" as the tonal center, it ends with the tonal center "D." Dissonant harmonies involving intervals of a second are observed as early as measure 4, although intervals of unison, third, and fifth are most frequent. Interesting and varied harmonies result from the use of: chromaticism, whole tone scale, a scale pattern which outlines a diminished fifth, pedal point on "C" in measures 1-22, and infrequent use of traditional root movement.
APPENDIX B

SUMMARY OF ANALYSIS OF THREE CONTEMPORARY AMERICAN COMPOSITIONS

I. "ROUGHT LOCKS"

Meter. The meter for the entire composition is 2/2. Shifted metric accents are found in alto measures 83-87.

Tempo. The tempo is allegro, \( \text{\textbullet} \text{-} 120 \), with no changes.

Rhythm. The rhythm is complex resulting from: placement of the rhythmic motive \( \begin{array}{c} \text{\textbullet} \\ \text{\textbullet} \\ \text{\textbullet} \\ \text{\textbullet} \end{array} \) in different parts of the measure, syncopation in the voice parts while the accompaniment plays in a predominantly nonsyncopated style, and independent rhythms for the voice parts in measures 29-40. Legato, staccato, and accented articulations are found throughout the composition.

Melody. All three voices used conjunct pitch progressions, with approximately the same number of ascending and descending intervals. The motive in measures 4-5 is used through crab inversion and expansion.

Harmony. Dorian mode, transposed Dorian modes on 3 and 2, and Aeolian modes are used. Soprano I-II and soprano II-alto intervals were predominantly thirds and fourths.
while the outer voices used fifths, octaves, and sixths.

**Counterpoint.** Nonimitative counterpoint is used in measures 29-40 and imitative counterpoint with use of interchanging voices is found in measures 65-89. The melodies for the imitative counterpoint were stated in measures 13-19.

**Timbre.** Both accompanied voices and a cappella parts are used. Melodies are given variety by being placed in different voice ranges.

**Dynamics.** The dynamic levels range from "p" to "ff," sometimes changing abruptly from loud to soft.

**Form.** This composition is based upon a rhythmic motive: \( \begin{align*} \{1 \} & \{1 \} \{1 \} \{1 \} \{1 \} \{1 \} \end{align*} \) This motive is used in augmentation for the melody in measures 15-19. The pitch pattern used for the rhythmic motive in measures 12-13 is used in crab inversion for the soprano I and II in measures 30-40, while the alto uses the pitch pattern from measures 4-5. The soprano II melody in measures 66-70 is imitated at different pitch levels by the other voices. Irregular phrase lengths are used.

**II. "FROM AN INDIAN STORY"**

**Meter.** The meter for the entire composition is 4/4.

**Tempo.** The tempo must be determined by the conductor.
since it is not indicated. The text would be taken into consideration for determining an appropriate tempo.

**Rhythm.** The rhythms, which vary with the text, are consistent and uncomplicated. A legato style is used throughout the composition.

**Melody.** All three voices used conjunct pitch patterns. Soprano I had more ascending intervals, soprano II had about the same number of ascending and descending intervals. The interval of a second was characteristic of melodies A and B. Melodies beginning at measures 2 and 27 had similar pitch patterns, but contrasting rhythms resulting from the text.

**Harmony.** Although the composition is tonal, centered on E, traditional root relationships are infrequent. Seventh and ninth chords, and chords built upon seconds, are used. The chords built upon seconds are used in the accompaniment in measures 23-25, followed by chords based upon thirds. Soprano I-II and soprano II-alto intervals were predominantly primes and thirds, while the outer voices used fifths, thirds, and primes.

**Counterpoint.** Nonimitative counterpoint was used throughout the composition, resulting from melodies with similar rhythm patterns and unlike pitch patterns.
**Timbre.** The voices are *a cappella* in measures 37-41, while piano accompaniment is used for the remainder of the composition.

**Dynamics.** The dynamic level in sections A and B is predominantly soft, with a climax of "mf" in measure 19. The A' section builds to "ff" in measure 37, with an abrupt change to "mp" as the text is repeated for emphasis. The dynamic levels in this composition range from softer than "pp" to "ff."

**Form.** A B A' is used, with A and A' using different rhythm patterns as a result of the text. "B" is somewhat related to "A" and uses predominantly pitch patterns based on seconds. The accompaniment uses a three note figure based on seconds starting in measure 12. Phrases and sections vary in length. "A" contains eleven and one-half measures, "B" has fifteen and one-half measures, and "A'" has eighteen measures.

III. "HOW EXCELLENT THY NAME"

**Meter.** The following meters are used in the order of frequency: 3/4, 4/4, 3/2, 6/4, 2/4, and 5/4. The meter changes sixteen times. It changes consecutively five times starting at measure 21. An unusual meter, 5/4, is used for one measure.
Counterpoint. Imitation at the unison can be observed in measures 18-23. Imitation at the fifth is found in measures 29-31.

Timbre. Piano accompaniment is used throughout the composition.

Dynamics. The dynamic levels range from "ppp" to "sffz." Dynamic changes occur very frequently.

Form. This composition contains counterpoint, development of a scale motive, and the use of sequence.
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NORMAN DELLO JOIO
Adieu, Mignonette, when you are gone SSA with Piano CM 6784

HOWARD HANSON
How Excellent Thy Name SSAA with Piano CM 6706

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A Village Where They Ring No Bells Loneliness SSA with Piano CM 6653

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VINCENT PERSICHETTI
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MEL POWELL
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The Hag SSA - A Cappella CM 6486

BURRILL PHILLIPS
What Will Love Do SSA - A Cappella CM 6487

FRANCIS JOHNSON PYLE
O Love That Sings SSA with Piano CM 6877

BURRILL PHILLIPS
The Hag SSA - A Cappella CM 6486

RICHARD WILLS
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For Three-part Chorus of Women's Voices
with Piano Accompaniment

The golden hair that Gulla wears
Is hers: who would have thought it?
She swears 'tis hers, and true she swears,
For I know where she bought it.

From the Latin of Martial (c.40 - c.102)
Translated by Sir John Harington

Music by
PETER MENNIN

Piano

1 Allegro ($z = 130$) 2 3 4 leggero 5 piano

The golden hair,

6 7 8 9 10

the golden hair that Gulla

11

12 (simulating gossip) 13 p sub.

wears Is hers: who would have thought it? Who would have

1) The dash indicates a slight stress.

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1st SOPRANO

She swears 'tis hers, and true she swears.

2nd SOPRANO

thought it? Who would have thought it?

ALTO

She swears 'tis hers, and true she swears.

2nd SOPRANO

thought it? Who would have thought it?

1st SOPRANO

(as in gossiping)

The golden hair

2nd SOPRANO

The golden hair that Gul-la
II

A

CTL'SC. ~oco

I

wears is hers, Who would have thought

gold-en hair that Gul-la wears is hers, The

that Gul-la wears is hers, The gold-en hair

wears is hers, The gold-en hair that Gul-la

cresc. poco a poco

gold-en hair that Gul-la wears is

cresc. poco a poco that Gul-la

cresc. poco a poco

wears is hers, is hers. Who would have thought

cresc. poco a poco

hers: Who would have thought it? Who would have thought it?

wears, Who would have thought it? Who would have thought it?

it? Who would have thought it? Who would have thought it?
Who would have thought it? Who would have thought it? Who would have thought it?

The golden hair that Gul-la wears is hers:

Who would have thought it? Who would have thought it? Who would have thought it?

The golden hair that Gul-la wears is hers:

Who would have thought it? Who would have thought it? Who would have thought it?

The golden hair that Gul-la wears is hers:

Who would have thought it? Who would have thought it? Who would have thought it?
I swear, the hair that Gul-la wears is hers:

Who would have thought it?
She swears 'tis hers, and true she would have thought it? Who would have thought it? Who would have sworn, The golden hair that Gul-la wears is hers:

She swears, The golden hair that Gul-la thought it? She swears 'tis hers, and

Who would have thought it? Who would have thought, who

wears is hers:

true she swears, Who would have thought it? Who would have thought it? She swears 'tis hers,
wears!

would have thought, who would have thought it? Whowould have thought it?

and true she swears, she swears,

The golden hair that Gul-la wears is hers, She swears 'tis

The golden hair that Gul-la wears is hers, She swears 'tis

The golden hair that Gul-la wears is hers, She swears 'tis

hers, and true she swears, For I know where she

hers, and true she swears, For I know where she

hers, and true she swears, For I know where she
Who would have thought it?

For I know where she

bought it,

bought it,

bought it,

bought it,

Who would have thought it?

Who would have thought it?
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Words by
WILLIAM CULLEN BRYANT

Music by
FRANCIS J. PYLE

I know where the timid fawn abides In the
depths of the shaded dell, Where the leaves are broad and the
2
3
4
5
6
7

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PYLE

thick- et hides, With its man-y stems and its tan-gled sides, From the

thick- et hides, With its man-y stems and its tan-gled sides, From the

thick- et hides, With its man-y stems and its tan-gled sides, From the

eye of the hunt- er well.

I know where the young May

From An Ind. Sto.- 6
On the violet grows, In its lone and lowly nook, On the

On the violet grows, In its lone and lowly nook, On the

On the mousy bank, Where the larch tree throws its broad, dark

On the mousy bank, Where the larch tree throws its broad, dark

On the mousy bank, Where the larch tree throws its broad, dark

From An Ind. Sto. -6
On the

boughs, Its broad dark boughs in__ solemn re-pose,

Far o-ver the si-lent brook, the si-lent brook. And that

From An Ind. Sto. - 6
tim-id fawn starts not with fear When I steal to her

secret bow'rs, And that young May vi-o-let to me is dear, And I

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Text from Psalms: VIII, 1, 3-6

1st SOPRANO

2nd SOPRANO

1st ALTO

2nd ALTO

PIANO

O Lord our Lord, O Lord our Lord, how
excellent Thy name in all the earth, how
excellent Thy name in all the earth, how
excellent Thy name in all the earth, Thy

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excellent Thy name in all the
name, how excellent Thy name in all the
name, Thy name in all the
Thy name in all the
Thy name in all the
Thy name in all the

earth! who hast set Thy glory,
Thy earth! who hast set Thy glory,
Thy earth! who hast set Thy glory,
Thy earth! who hast set Thy glory,
Thy earth! who hast set Thy glory,
When I consider Thy heavens,

Al-le-lu-ia, Al-le-lu-ia, Al-le-lu-ia, Al-le-lu-ia,

Al-le-lu-ia, Al-le-lu-ia, Al-le-lu-ia, Al-le-lu-ia,

Al-le-lu-ia, Al-le-lu-ia, Al-le-lu-ia, Al-le-lu-ia,

Al-le-lu-ia, Al-le-lu-ia, Al-le-lu-ia, Al-le-lu-ia,

When I consider Thy heavens,
work of Thy fingers, the moon and stars, which Thou hast or-
lu - ia, Al - le - lu - ia, Al - le - lu - ia,
le - lu - ia, Al - le - lu - ia, Al - le - lu - ia,
ia, Al - le - lu - ia, Al - le - lu - ia, Al -
dained;
What is man, that Thou art
Al - le - lu - ia, What is man, that Thou art
Al - le - lu - ia, What is man, that Thou art
le - lu - ia, What is man, that Thou art
mind-ful of him? and the son of man, that Thou vis-its est him? For Thou hast

made him a little lower than the angels, Alle

Alle-lu-ia, Alle

Alle-lu-ia, Alle

Alle-lu-ia, Alle
For Thou hast lowered than the

Alas, and hast crowned him with glory,

Alas, and hast crowned him with glory,

Alas, and hast crowned him with glory,

Alas, and hast crowned him with glory,

Alas, and hast crowned him with glory,

Alas, and hast crowned him with glory,

Alas, and hast crowned him with glory,

Alas, and hast crowned him with glory,
Thou madest him to have dominion over the work of Thy hands; Thou hast put all things under his
of Thy

under his feet.

48

P

52

53

p

O Lord our Lord, O

54

p

O Lord our Lord, O

55

p

O Lord our Lord, O
Lord our Lord, how excellent Thy name in all the earth, Alleluia, Alleluia,