SPECIAL PUBLICATION

February 1991

Basic Music (Navy)

NAVEDTRA 12013

Notice: NETPDTC is no longer responsible for the content accuracy of the NRTCs.

For content issues, contact the servicing Center of Excellence: Center for Service Support (CSS Athens); (706) 355-7501, Ext. 7642 or DSN: 354-7501, Ext. 7642

DISTRIBUTION STATEMENT A: Approved for public release; distribution is unlimited.

Although the words “he,” “him,” and “his” are used sparingly in this course to enhance communication, they are not intended to be gender driven or to affront or discriminate against anyone.

DISTRIBUTION STATEMENT A: Approved for public release; distribution is unlimited.

PREFACE

Special Publications (SPs) are manuals or catalogs that provide information of general benefit and career development. SPs have **no** associated assignments or tests.

Basic Music (Navy) provides a basic reference on media, form, and conducting as it relates to the Navy musician.

Refer questions about this SP to:

COMMANDING OFFICER
SCHOOL OF MUSIC
ATTN TRAINING OFFICER
1420 GATOR BLVD.
NORFOLK VA 23521-2617

DSN: 253-7509
COMM: (757) 462-7509
FAX: DSN 253-4836/COMM (757) 462-4836

Sailor's Creed

"I am a United States Sailor.

I will support and defend the Constitution of the United States of America and I will obey the orders of those appointed over me.

I represent the fighting spirit of the Navy and those who have gone before me to defend freedom and democracy around the world.

I proudly serve my country's Navy combat team with honor, courage and commitment.

I am committed to excellence and the fair treatment of all."

CONTENTS

APPENDIX Page

D. Form in Music with List of Terms AD-1

E. Media AE-1

F. Conducting for Instrumentalists AF-1

APPENDIX D

FORM IN MUSIC WITH LIST OF TERMS

IN GENERAL

Beyond considerations of melody, rhythm, and harmony in music is the concept of musical form or structure. Form is the way in which a composer organizes what he has to say in a manner which will make it possible for the listener to understand the music, especially if the composition is longer than a minute or so.

Musical form depends upon unity and variety: unity to impress the listener that the music is organized, meaningful sound rather than nonsense; and variety, to sustain interest, to relieve boredom, and to provide contrast.

Unity is achieved by repetition, either exact or modified, of a musical idea. Variety comes about by using new material, or by using the orginal musical idea in such a transformed manner that the transformation itself gives contrast.

Repetition is two-fold: (1) the repetition of a short motive used in such a way as to build phrases, and (2) repetition of the phrases themselves, or of larger parts of the composition.

The motive. As used by most significant composers, the motive is a short, meaningful melodic fragment which contains, in essence, the musical idea of the whole composition.

Qualities of a motive. The significant aspects or qualities of the motive, and the way in which these qualities may be varied include the following:

1. The notes themselves. They may be varied by changing the order (a-b-c-d becomes b-a-c-d, b-a-d-c, etc.); by extension (a-b-c-d becomes a-b-b-c-d, a-a-b-c-d-d, etc.); by contraction (a-b-c-d becomes a-b-c, b-c-d, a-b-d, etc.); by extension and contraction (a-b-c-d becomes a-b-b-c, etc.)

2. The intervals. These include the melodic intervals making up the motive, and in addition the interval from the lowest to the highest note and the interval from the first to the last note. These may be varied by changing the quality (c-g, a perfect fifth, becomes c-g flat, a diminished fifth); by changing the size (c-f, a fourth, becomes c-a, a sixth); or by inversion (c-e becomes e-c). If successive changes are used, systematically increasing or decreasing the interval, but always in the same direction, one can speak of "developing" the interval.

3. The melodic curve. In general, a motive may go up, down, or zig-zag. The direction of the melodic curve may be changed by contrary motion (c-e-g-a becomes g-e-c-d) or by the use of retrograde (reverse) motion (c-e-g-a becomes a-g-e-c).

4. The rhythm. This may be changed by augmentation (all notes in twice the original value, or in some other multiple of it); by diminution (all notes in half, or some other fraction, of the value); by shifting the rhythm pattern in such a way as to reverse the positions of accents; by introducting, or omitting, or extending, or shortening the upbeat.

5. Transposition. The motive, or any of its variations, may appear on any degree, or in any key, that is appropriate to the musical purpose.

Phrases may be built on a succession of variants of the motive. These may overlap, and can, of course, be adapted to any immediate necessity, such as the establishment of a cadence, the chord of the moment, or the requirements of imitation.

Phrase. The phrase is a unit of musical structure, roughly corresponding to the length of the breath, or to that of a line of poetry. Normally, the phrase extends through four measures of moderate tempo, but three-measure phrases and five-measure phrases are not infrequent. The phrase ends in a cadence of greater or less finality, depending upon the function of the phrase in the composition as a whole.

Period. The period is made up of two phrases, the antecedent (first) phrase and the consequent phrase. Frequently the first phrase ends in a half cadence and the second in a perfect cadence, but this feature depends on the musical purpose. If the two phrases begin alike, the period is in parallel construction. Structures of the same type, but larger, such as the double period and the period of three phrases, are met with occasionally.

Chain of phrases. Frequently a larger part is built up, not in period structure, but in a more or less loosely organized chain of phrases, which may be separated by cadences, but which frequently show elision of the cadence (the last chord of one phrase is used as the first chord of the next) or dissolution of the cadence (the harmonic progression is characteristic of a cadence, but the rhythm is not interrupted; the cadential measure is broken up into notes of small value). Phrase chains are frequent in the expositions of sonatas by Haydn and Mozart.

MUSICAL FORMS

The combination of the various elements of music into understandable and interesting structures constitutes musical form. Much music falls into types, or musical forms, which resemble each other sufficiently to have acquired names; and a knowledge of these names and of the structural patterns they represent is essential to well-rounded musicianship.

However, it must be understood that these are forms and not formulas. While from the standpoint of theoretical analysis it would be convenient if musical compositions were all in clearly defined categories, with no overlapping, composers have never cooperated. A genuine composer uses set forms only to the extent consistent with his own purposes, and has no hesitation in modifying existing forms or creating new ones.

A convenient broad classification of forms separates them into two groups: homophonic (one-voiced) forms and polyphonic (many-voiced) forms. In homophonic forms, the music is set forth in divisions called parts, and the texture usually consists of one prominent voice, the melody, which is accompanied by other voices which are subordinate to the melody. The usual plan is melody, bass, and one or more voices as "filler." Polyphonic forms, on the other hand, have a degree of independence in the voices, no one of which is consistently more important than any other. The linear divisions, or sections, are less clearly defined, and the musical meaning is made apparent by the interplay of the various voices. The differences will become more apparent to the student if he analyzes various examples, and if he becomes familiar with the list of forms which concludes this chapter.

Homophonic forms. Homophonic forms are classified into small forms and large forms, on the basis of relative complexity of structure, rather than on absolute length.

Small forms are built up of parts, which are simple in structure (period, double-period, or phrase-chain.) These are arranged in two ways: the two-part song form (A,B) and the three-part song form (A,B,A.) The letters are applied to the parts for identification, so that a two-part form consists of one idea which ends away from the tonic and a second, different part which returns to the tonic and so achieves balance. In three-part form, the first part (A) is followed by a contrasting part (B) with a return to the original idea. The (A) part of a three-part form either ends in the tonic, or leads, in its restatement, to a coda which establishes the orignal key and brings the composition to a close.

In the large forms, the individual parts are themselves small forms. Accordingly, the large form represents two levels of organization. For example, a rondo may have the form A-B-A-C-A-D-A, in which A is three-part form, a-b-a, and the other parts may be similarly complex.

The most important small forms are these:

Two-part song form, A-B

Three-part song form, A-B-A

Minuet or scherzo, A-B (or A-B-A); C-D (or C-D-C); A-B (or A-B-A)

The most important large forms are:

Variation forms (A, A_1, A_2, etc., where A is complex)

Rondos: small rondo A-B-A

old (or second) rondo A-B-A-C-A-D-A

new (or third) rondo A-B-A-C-A-B-A

Sonata-allegro: exposition-development-recapitulation.

The sonata and the suite are forms made up of two or more (typically four) movements, each of which may be a large form.

All forms mentioned above are discussed in greater detail in the list of terms to follow.

Polyphonic forms. Counterpoint is the art of composing music by combining melodies. The music which results is known as polyphonic (many-voiced) music. This technique of composition was used almost exclusively from the time of the earliest music for more than one voice (shortly before 1000 A.D.) to the middle of the 18th century. After a period of emphasis on harmonic technique in the late 18th and the entire 19th centuries, counterpoint is again in the 20th century characteristic of the work of many important composers.

Certain musical structures have emerged which are called polyphonic, or contrapuntal, forms. These include the canon, the motet, the madrigal, and the mass, as vocal forms, and the chorale prelude, the fugue, and the suite (in the sense of the classical set of dances of Bach's time) for instruments. Canons are also written for instruments. Occasionally a fugue is used as a movement in a sonata or a symphony, for example the finale of Mozart's C major (Jupiter) Symphony. Each of the forms listed in this paragraph is discussed in some detail in the list which follows.

LIST OF TERMS

This list contains a brief discussion or identification of many of the terms used in connection with musical form. For more complete information, standard reference works should be consulted.

<u>Allemande</u>: A classic dance in $\frac{4}{4}$ measure, moderately fast, usually with an eighth-note upbeat. See Suite (1). The name means "German dance."

<u>Anthem</u>: A piece of sacred choral music used in the service of Protestant churches, sung by the choir, rather than by the congregation. It is usually accompanied by the organ and may contain solos by one or more voices, and concerted passages for solo voices (duets, trios, or quartets).

Aria: A solo song, occurring in an opera, oratorio, or cantata, which develops a dramatic, lyric, or emotional high point in the work. Unlike the recitative, it does not usually advance the action of the plot. In the 18th century, the aria normally consisted of an orchestral introduction, a long section for the accompanied solo voice, a section in contrasting key and style, and a reprise of the entire first section. For this reason, it was frequently called the "da capo" aria. Some composers, including Gluck, Wagner, and Debussy, did not maintain the difference between the aria and the recitative, but used a mixed technique, partaking of both declamation and expressive song.

Arioso: A style of solo song in opera or oratorio, resembling both the recitative and the aria. It maintains the careful treatment of the text characteristic of the recitative, but it is likely to be melodious, and to preserve something of the symmetry and key unity characteristic of the aria. Wagner's music dramas make wide use of the arioso.

Bagatelle: Literally, a trifle. The name was applied by Beethoven and others to short piano pieces, usually in song form.

Ballad, ballade:

(1) A simple song

(2) A narrative poem, set to music, such as Schubert's "Erl-King."

(3) A piano piece, orchestral work, or choral work, which is patterned after the above definition. Chopin's four ballades for the piano are examples.

Basso ostinato: Literally, an obstinate bass. A variation form in which a bass-line of 1, 2, or 4 bars is repeated over and over, with changing harmonies and melodies above. There are a few entire pieces of this sort, but frequently the basso ostinato occurs as one section of a larger work, for example in measures 118 through 128 of the last movement of the first symphony of Brahms.

Cadence: An interruption to the movement of music, usually at the end of a phrase. The interruption is put into effect by one or more of the following devices:

(1) Duration: The final chord of the cadence, or at least the melody note, is comparatively long.

(2) Melodic movement: The final melody note of the cadence is an inactive tone.

(3) Metrical position: The final note of the cadence is usually in a strong metrical position, frequently on the first beat of the measure. However, a reverse may be true, in which case the cadence is called a feminine ending.

(4) Chord progression: The chord progression of the cadence is such as to give the feeling of repose.

Types of cadences: The harmonic element of the cadential effect is so important that cadences are usually classified according to harmonic progression:

(1) Perfect authentic cadence: V-I or V7-I, both chords in root position, with the root of I in the highest voice. This is the usual formula for ending a piece, and is often preceded by a I 6-4 chord.

(2) Perfect plagal cadence: IV-I, sometimes used independently, but most frequent as the "Amen" sung after the last verse of a hymn.

Perfect cadences are sometimes called "full closes."

(3) Imperfect cadence: A weak form of the perfect authentic cadence. The chord progression is V-I or V7-I, but one or the other of the chords is inverted, or the soprano note of the last chord is not the root.

(4) Half cadence: A cadence ending on V, or on III of minor keys. Half cadences may also end on other degrees, but not the tonic.

(5) Deceptive (or interrupted) cadence: A special kind of half-cadence, in which the listener's ear is prepared for a perfect authentic cadence, but the final chord turns out to be some chord other than the tonic. (Examples: V-VI; V-IV).

Canon: A composition for two or more voice-parts, in which each of the parts in turn presents the identical melody (called the subject) in a way dictated by the first voice, and by the conventions adopted for the canon. The canon is the strictest of the contrapuntal forms using imitation.

Canons are described by the number of voices and the number of subjects. A canon 3 in 1 is a canon for three voices using one subject. A canon 4 in 2 is for four voices, using two subjects.

Canons may also be described by the interval of imitation and by the distance (in time) between the entrance of the subject and the beginning of the imitation. A canon may be written at the octave (fifth, sixth, etc.) after two measures (one beat, four measures, etc.)

A canon which returns to its starting point is a perpetual or infinite canon. A canon which has a definite close is a finite canon.

Imitation may be direct, but may also be in inversion, (or contrary motion), in augmentation, in diminution, or retrograde.

Canons are usually independent, but may be accompanied by one or more voices which do not participate in the imitation.

Cantata: Originally, a piece of music for singing, as contrasted to a piece to be played on instruments (sonata.) Now the term usually refers to a sacred or secular work for soloists, chorus, and orchestra, something like a short oratorio or an opera not intended for action. Bach wrote more than 200 cantatas for performance in the Lutheran service before the sermon.

Caprice, capriccio: A fanciful and irregular sort of composition written in free style, resembling the fantasia.

Cassation: A name applied by Mozart and others to some serenades, or suites, for various instrumentations, probably intended for outdoor performance.

Chaconne or passacaglia: A composition consisting of a set of variations derived from a ground bass 4 or 8 measures long, usually in triple meter. Originally dances of Spanish origin, the chaconne and passacaglia have become the framework of some of the finest music of some of the greatest composers, for example: the Chaconne from Bach's D minor partita for violin alone, the Passacaglia in C minor by the same composer, Beethoven's Thirty-two Variations in C minor, Chopin's Berceuse, and the Finale of Brahms' Fourth Symphony. Some theorists make various distinctions between the chaconne and passacaglia as forms, but analysis of the music fails to show any consistent difference.

Chorale: The German hymn developed by Martin Luther. It is of great musical importance because it became the basis of much German music up to the middle of the 18th century, especially in the chorale prelude for organ, and in the cantata. Bach harmonized about 400 of these traditional melodies, and based much of his church music on them.

Chorale Prelude: An elaboration of a chorale melody for the organ, used in the Lutheran service as a prelude to the singing of the chorale by the congregation. Fine examples were composed by Bach and Brahms, among others. The form is also sometimes called chorale elaboration or chorale figuration.

Concerto: A large work for soloist with orchestra, in the form of a sonata or symphony. It ordinarily consists of three movements, the first being in sonata-allegro form with a double exposition (a ritornello for orchestra and a second statement of the themes by the solo instrument), a slow second movement, and a rapid and brilliant third movement, usually a rondo. Nearly always the first movement has at the end of the recapitulation a six-four chord with a fermata, at which point the orchestra stops and the soloist plays an extended brilliant passage called a cadenza elaborating on the themes of the movement. Cadenzas may also be introduced at appropriate points in the other movements. Originally, cadenzas were improvised by the soloist, but Beethoven began the practice of writing them out exactly as he wanted them played. Today, the practice of improvising cadenzas has almost died out.

Concerto grosso: A form originating in the late 17th century, in which a small group of solo instuments (the concertino) is set against a larger body of accompanying instruments (the concerto grosso, sometimes called the ripieno). Handel, Torelli, Bach (particularly in the Brandenburg Concertos), and Locatelli were great masters of this form. There has been a revival of interest in the concerto grosso in the 20th century in the work of Bloch and others.

Courante: A classic dance in rapid tempo, usually with $\frac{3}{4}$ or $\frac{6}{4}$ measure, with an upbeat of one quarter-note or three eighth notes. The name means "running dance." See Suite (1).

Descant: (1) A term used after the 12th century to denote any kind of polyphony. (2) In modern usage, a countermelody, usually florid, superimposed above the principal melody of a chorale.

Development: In the sonata allegro, the section between the exposition and the recapitulation, consisting of a working out of fragments of the themes presented in the exposition, frequently using modulation. The development ordinarily ends with a retransition to the principal key, introducing the main theme.

In the fugue, the section after the exposition. It elaborates the subject by one or more of the following means: modulation, stretto, augmentation, diminution, fragmentary treatment, invertible counterpoint (with one or more counter subjects.)

Divertimento: A type of suite typical of the late 18th century, written for various small instrumental combinations and intended for outdoor performance. There is no real difference between serenade, cassation, and divertimento in this sense. All were for much the same purpose; all have typically more than four movements; and none has the high degree of organization characteristic of the quartet and trio of the period.

Double fugue: A fugue with two subjects. These may be presented in various ways: (1) Subject A and subject B may be introduced together in two voices; (2) Subject B may appear as the first contrapuntal associate of subject A; and (3) The fugue may have a complete exposition of subject A, followed by another exposition displaying the association of the two subjects. Triple fugues are also possible.

Duo, trio, quartet, sextet, etc: Specific names, depending upon the number of participating musicians, for classical sonatas for instrumental ensembles. Duos or duo sonatas are usually for two string or wind instruments, or for one string and one wind. A duo sonata for piano and another instrument is ordinarily called by such names as a sonata for violin and piano, or for clarinet and piano, or even a sonata for piano with violin accompaniment (this was the title used by Mozart and Beethoven.) In such works all parts are coordinate and of substantially equal importance.

Episode: In a fugal work, an interlude between statements of the subject. An episode may be for the purpose of bringing a section of the work to a close, in which case it is sometimes called a codetta (coda for the final cadence;) or it may serve to modulate to a new statement of the subject in a different key; or it may have no other purpose than to provide for formal balance.

Etude: Basically, a piece written for the practice of some particular technical difficulty. As such, the etude is likely to have a repeated figure which contains the technical difficulty occurring throughout the composition. Some etudes are of sufficient musical value to have attained the stature of concert pieces, for example the Etudes of Chopin and Liszt and the Symphonic Etudes for piano of Schumann.

Exposition: (1) In fugal works, the first section of the work, in which the subject is stated by each of the voices in turn, each statement after the first combined with the counter-subject or other appropriate counterpoint, and ending in an spisode which leads to a cadence introducing the development. The cadence is frequently weakened by elision or may be dissolved. (See cadence).

(2) The first large section of a sonata-allegro, in which the main theme and subordinate theme are presented in contrast with each other, ending in a cadence in a related key, which ushers in the development.

Fantasia (fantasie, fancy): A name given to various kinds of composition which agree in being free in style, not restricted to any definite form.

The figure: The figure resembles the motive to the extent that it is a short group of notes. It differs from the motive, however, in that it serves only a subsidiary purpose, as an accompaniment.

Fox trot: A term applied to a piece of music usually written in $\frac{4}{4}$ or ¢ meter played by a modern dance band for ballroom dancing.

Fugato: A passage in fugal style appearing in a non-fugal composition. For example, a single variation in a set of variations may be a fugato; a concerted piece or a chorus in an opera or oratorio may be a fugato.

Fughetta: A short fugue.

Fugue: Probably the most important of the techniques of contrapuntal writing. A fugue is a composition, usually for a fixed number of voices, either vocal or instrumental, in which a melodic idea, or subject, is treated by imitation in all the voices, and in which the imitative sections are separated by episodes..

Properly speaking, the fugue is not a form, because no two fugues are alike in structure. The formal aspect of any fugue depends on two factors: (1) the characteristics of the subject itself, whether it is suitable for stretto, or for statement in contrary motion, or can imitate itself in augmentation or diminution, and other similar considerations, and (2) the skill and imagination of the composer. However, some generalizations can be made, which should be verified by the analysis of a number of fugues.

The first section of a fugue, or exposition, states the subject by each of the voices in turn, alternating between statements in the tonic and in the dominant. The statements in the dominant are called answers. This procedure sets up a basic conflict which does much to produce the tension necessary to give drive and impetus to the work. As the second and other following voices state the subject or answer, the voices which have already entered proceed in counterpoint. If the counterpoint (or contrapuntal associate) is used consistently, it is called a counter-subject; if it is used invariably it is a second subject, and the fugue is a double fugue (see double fugue).

When all the voices are in, an episode, usually derived from the subject, leads to a cadence in a related key. This cadence closes the exposition, and introduces the development, which exploits the capabilities of the subject and its combination with itself and with other material of the exposition in whatever ways the composer thinks appropriate. There may be more than one development section, each exploiting a particular technique.

The final section of the fugue is the recapitulation, which may restate the subject in only one outside voice in the tonic, but which may introduce the subject in each of the voices in turn, in stretto, if feasible, to heighten the excitement, but usually in repercussion (that is, the statement of the subject by all voices in a different order of appearance from that of the exposition.)

Galop: A lively dance in $\frac{2}{4}$ measure. Example: Galop from Orpheus in the Underworld, by Offenbach.

Gavotte: A dance consisting of two lively strains in $\frac{4}{4}$ time, usually with an upbeat of two quarter-notes. It sometimes alternates with a musette, which is a gavotte over a drone bass, an imitation of bagpipes.

Gigue (giga): A classic dance in $\frac{6}{8}$ or $\frac{12}{8}$ measure, in rapid tempo. The second part usually begins with the inversion of the main theme. See Suite (1).

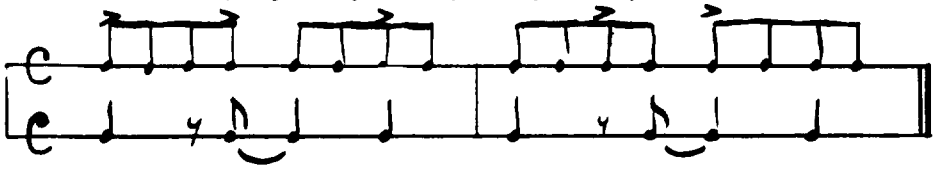
Impromptu: A piece in free style, as though improvised. Actually, an impromptu is likely to be a song form or a small rondo in spite of its name.

Intermezzo: An interlude; a piece of instrumental music between the acts of an opera.

Invention: A name used by Bach to describe a set of fifteen keyboard pieces in two parts, written for the training of his sons in composition as well as in performance. They resemble fugues in that they are imitative, but differ in the comparative freedom of their style, in the fact that imitation is normally in the octave in the inventions, and in their smaller size. Many other contrapuntal works by Bach and others, called preludes, duets, and other names, can be considered to be inventions. The three-part "inventions" frequently published together with the two-part inventions were called "symphonies" (sinfonien) by Bach.

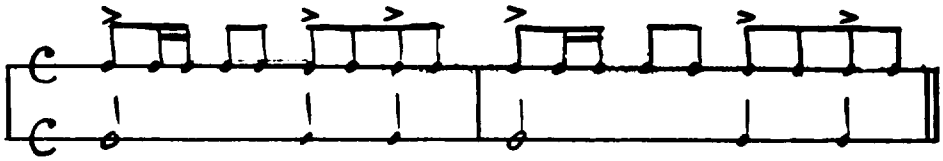
Latin American dance forms: Latin American dance music is characterized by the use of a host of unusual percussion instruments each of which has its particular assigned part. Rhythm is therefore the outstanding feature with harmony and melody in the background.

Rhumba: The rhumba originated in Cuba. The fundamental rhythmic pattern is played by the piano, bass, and bass drum.

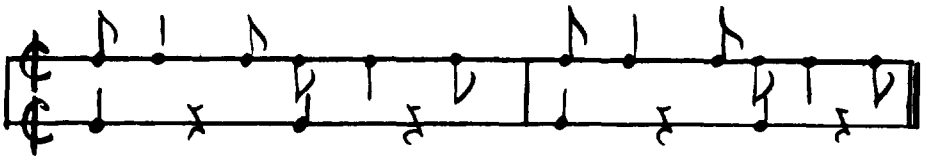


Another variety of rhumba is the Guaracha in which the fourth beat of the bar receives two eighth note accents.

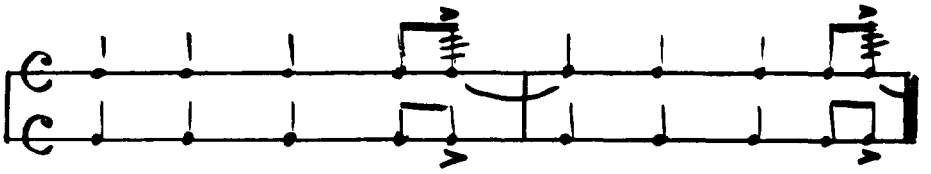
Bolero: The Cuban or $\frac{4}{4}$ bolero is entirely different from the original Spanish or $\frac{3}{4}$ bolero. The bolero of today as danced in the modern ballroom is the Cuban variety.



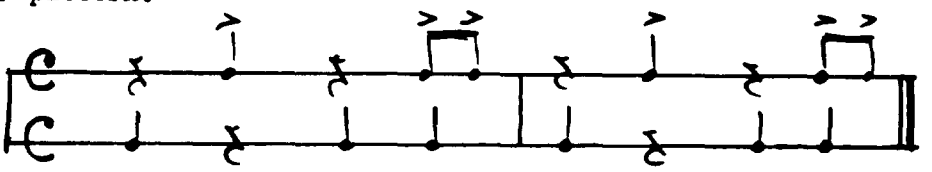
Samba: A characteristic Brazilian dance form with rolling rhythm and a strong feeling of two to the bar.



Tango: A widely popular dance from Argentina. Main characteristic is the heavy accent on the fourth beat or after-beat of four.



Mambo: A recent addition to the Latin American dance group. An outstanding characteristic is the strong accent on two and four in a two-bar pattern.



Additional Latin American dance forms in common use are the Conga, Son, Calypso, and numerous variants of the principal forms.

Lied: In the narrow sense, a German art-song, as written by Schubert, Schumann, Brahms, Wolf, and others. It is characterized by effective union of the music with the words, not only with respect to the natural accents and speech tune of the language, but also with the mood of the poem. A distinction is made between the strophic lied, which used the same music for each stanza of the poem, and the "through-composed" (durchkomponiert) lied, in which each verse is set differently, a device particularly suited to a poem in which the mood develops or changes from stanza to stanza.

Madrigal: Although the word appears as early as the late 13th century applied to vocal compositions in two or three parts, it refers chiefly to a type of secular polyphonic vocal composition which flourished in Italy and England during the last part of the 16th century and well into the 17th century. Although designed as a sort of vocal chamber music in the home, with one singer to a part, madrigals are commonly sung by choruses today. The fact that instruments were used to supply missing parts or to reinforce weak singers stimulated the use of instrumental music and the eventual development of music for instruments only.

March: A musical composition designed to produce orderliness and spirit in the movement of troops, or to provide music for the accompaniment of processions.

Broadly, marches can be classed as processional or grand marches (with the funeral march as a special variety) and fast marches or quicksteps. Grand marches are in $\frac{4}{4}$ or $\frac{12}{8}$ meter, and in moderate tempo. Fast marches are two beats in the measure, either $\frac{2}{2}$, $\frac{2}{4}$, or $\frac{6}{8}$. American marches, of the kind made famous by Sousa, Goldman, King, Panella, Chambers, Farrar, and others, consist of two repeated strains in the main key, followed by a trio in the key of the subdominant. The trio may consist of a repeated strain, followed by a contrasting break strain, after which the main theme of the trio is repeated, usually with reinforced or brilliant instrumentation. English marches often repeat the first two strains after the trio is played, making the form quite similar to that of a minuet.

Concert marches are written for the sole purpose of being played at concerts. Such marches usually contain features which make them unsuitable for marching.

Mass: The observance of the Eucharist in certain churches. Musically, it consists of the proper, intoned by the priest, and varying in content from day to day throughout the church calendar, and the ordinary, or invariable portion, which may be sung by the choir. When a "mass" by a composer is spoken of, the ordinary is meant. This consists of six parts:

(1) Kyrie eleison (Lord, have mercy upon us)

(2) Gloria (Glory to God in the Highest)

(3) Credo (I believe)

(4) Sanctus (Holy, holy art Thou, Lord God)

(5) Benedictus (Blessed is He that cometh)

(6) Agnus Dei (Lamb of God, who takest away the sins of the world)

Mazurka: A lively Polish dance in $\frac{3}{4}$ or $\frac{3}{8}$ meter, with emphasis on the second or third beat of the measure.

Minuet: A dance popular in Europe from about 1650 to the beginning of the 19th century, particularly valued as it was considered to be the best training in genteel deportment. It was in $\frac{3}{4}$ meter, in moderate tempo. Serious composers used it as an optional dance in the suite (see Suite 1) and later in the symphony, in which use it was displaced eventually by the scherzo. It is normally written as a three-part song form, but may be in two parts. Frequently it has a trio, with da capo to the first minuet.

Motet: A polyphonic choral composition setting Latin religious words other than those of the mass. The great development of the motet was in the 16th century, notably in the work of Palestrina, Lassus, and Victoria, who produced some of the finest music of all time in this form.

Opera: One of the most important of musical forms, uniting at the same time the efforts of the poet (librettist), the actor, the stage-crafter, and the costumer with that of the composer. The musical requirements for performance are for soloists, orchestra, and chorus. Historically, and simultaneously in almost every era, opera has meant a great variety of styles and purposes, from light and even farcical operetta and musical comedy on the one hand to the most profound and moving drama on the other. National schools and individual composers have varied from one extreme to the other in balancing the relative weight of drama and music. Verdi, Wagner, and Mozart are among the most significant composers of opera.

Oratorio: A dramatic work for soloists, chorus, and orchestra, the libretto of which concerns a sacred subject. It differs from opera in the fact that it is not written to be acted on the stage. There is generally more emphasis on the part of the chorus. The best known oratorio is the "Messiah" of Handel, only one of many fine works by that composer. Others are by Mendelssohn, Haydn, Beethoven, and among moderns, Walton and Honegger.

Overture: (1) The orchestral introduction to an opera, oratorio, or cantata.

(2) A piece of keyboard or orchestral music patterned after the overture in the first sense, but intended for independent performance.

The overture originated as a device to get the attention of the crowd assembled to hear the opera. In the 17th century, two forms, each in three movements, arose: the Italian (fast, slow, fast) and the French (slow, fast, slow).

In Bach's time overture often meant a suite which began with a slow movement full of dotted rhythms, like that of the French overture, but which had additional movements in the form of dances.

The form of the modern overture is likely to be that of the sonata-allegro, but there are many overtures which are only medleys or potpourris of tunes. Some of these are associated with light operas.

Partita: Another name for suite (1), but usually referring to a rather elaborate suite, introduced by a movement not in dance rhythm, such as a prelude, overture, sinfonia, toccata, fantasie, or preambulum, introducing extra movements, such as gavottes, minuets, bourrees, airs, or polonaises, and frequently having doubles for one or more of the movements. The best-known partitas are a set of six by J. S. Bach.

Passacaglia: See chaconne.

Passage: When a motive is used sequentially in a florid manner, or dissolves into a scale or apreggio figure for the sake of brilliance, it is known as a passage.

Passepied: A rapid dance, three beats to the measure, with an upbeat of one beat. It was occasionally used as an optional movement in a suite.

Passion: A piece of sacred music, resembling an oratorio, based on the last events in the life of Christ, and derived from the custom in some churches of devoting four days of Holy Week to the reading of the story of Christ's life from the various gospels. Traditionally, in a musical passion, the story is carried forward by a tenor, "the Evangelist" who acts as narrator and who sings mostly in recitative. The part of Christ is given to a bass, accompanied by strings. Other parts sometimes appear for Peter, Pilate, Judas, and various other characters. The chorus is used for heightened moments of feeling, and for reflective passages. The greatest passions were written by Bach and Schütz.

Polka: A lively Bohemian or Polish dance in $\frac{2}{4}$ meter, with the first three eighth-notes accented, and the fourth unaccented. Another form similar to the Polka is the Schottische.

Polonaise: A stately Polish dance in $\frac{3}{4}$ meter, with each of the beats normally divided into two eighth-notes, but with the last half of the first beat divided into two sixteenth notes. There is an important secondary stress on the second beat.

Prelude: (1) A piece played as an introduction to another, as a prelude and fugue.

(2) Any short piece in rather free style is likely to be called a prelude by its composer, for example the preludes of Chopin and Rachmaninoff.

Recapitulation: (1) In fugues, the section which prepares for the close of the work. The recapitulation may be elaborate enough to contain a statement of the fugue subject in the main key by each of the voices; or it may be limited to a single statement, in the bass or soprano. In any case, the recapitulation is usually followed by an extension, which is called a coda, leading to the final cadence.

(2) In the sonata form, the section which follows the development and brings the movement to a close. It stands in the main key, and presents both the main theme and the subordinate theme. It differs from the exposition, in that the two themes are almost always in the same key. Aesthetically, this procedure serves the purpose of reconciling the two themes, after building most of the movement on the conflict between them. The recapitulation is preceded by a retransition, and usually followed by a coda.

Recitative: In the opera, oratorio, and other extended dramatic works a style of writing which imitates the effects of spoken language, without much regard to melody or to rhythmic regularity. It is used for narrative, dialogue, or for situations unsuited to lyric expression. (See aria.) In light opera, recitative is supplanted, for the most part, by spoken dialogue.

Retransition: A transition, bridge passage, or extension which occurs as the final event in a development section. Its purpose is to prepare for the reentry of the main theme in the principal key. In classic works, this is frequently accomplished by dwelling on the dominant of the key.

Rigaudon: An old dance in duple meter originating in southern France and occasionally used in the suite, or as an independent number.

Rondo: A large form made by the contrast of a main theme with one or more contrasting subordinate themes. The theme (A) is likely to be a small song-form, or at least a chain of phrases or double period. Three types are distinguished:

The small rondo (first rondo) in which there is only one digression. The digression may be a lyric theme, but is more likely to be a shifting, passage-like development of some fragment of the main theme. This is followed by a return to the original theme, this time, however, in more elaborate treatment and followed by a coda. The tempo of the small rondo is nearly always slow: andante or adagio. The slow movement of many sonatas and symphonies are in this form.

The old (or second) rondo, which is a rapid piece, in which there are two or more different digressions, last of which is likely to be in a somewhat remote key.

The new (or third) rondo, also rapid in tempo. It differs from the second rondo in having a return to the first digression. (A-B-A-C-A-B-A) This practice makes for greater unity.

Second and third rondos are often found as independent pieces, and are also quite frequent as the final movements of sonatas, symphonies, and similar works.

<u>Sarabande</u>: A classic dance of Spanish origin in slow $\frac{3}{4}$ or $\frac{3}{2}$ measure, with the second beat accented or lengthened. See Suite (1).

Scherzo: The word is the Italian word for joke, and this is typical of many specimens of the musical scherzo. Ordinarily, a scherzo is a movement in sonatas, symphonies, quartets, and the like, which replaces the minuet. Like the minuet, it is in triple meter, but it is faster. Haydn appears to be the first to have made the substitution, but Beethoven was the first to use it rather consistently. The name is also applied to separate works similar in form (which is identical to that of the minuet) but having tragic or dramatic implications, such as the scherzi of Chopin and Brahms for piano.

Serenade: See cassation, divertimento.

Sonata-allegro: A large form used as the first movement of sonatas, symphonies, quartets, and the like, and separately as the overture.

The form depends for its interest on the use of two themes which are first stated in contrast, then developed, then finally reconciled. The main theme and subordinate theme are likely to be different in style, one heroic, the other lyric or elegaic; they are in contrasting keys or regions (tonic - dominant, or minor tonic - relative major). Structurally, they may be extended periods, or phrase-chains. There is usually a bridge passage leading from the main theme to the subordinate theme, and another from the subordinate theme to the cadence which ends the exposition.

The development section uses all sorts of techniques to explore or work out the two themes or fragments of them, separately and in relation to each other. (See development.)

The recapitulation finally restates the themes but now in the same key. The movement, at least in the larger examples, is likely to have an extension at the end called a coda.

Sonata: A large form in several movements, each of which is also likely to be a large form. The same form is used for duos, trios, quartets, and other chamber music works; for symphonies, which are essentially sonatas for orchestra; and for concerti, which are sonatas for solo instrument with orchestra.

The typical large sonata is in four movements, the first a sonata-allegro, the second a small rondo or other slow movement in a related key, the third a minuet or scherzo in still another related key, and the final movement a rondo or another sonata-allegro in the main key. Works in three movements usually omit the minuet. A theme with variations may be substituted for any of the four movements.

Sonatina: A small sonata, with less elaborate treatment of thematic material than in the sonata.

Song: In its broadest sense, vocal music, uniting words with melody. A distinction is made between folk-song, which is the work of unschooled composers, handed down and modified by tradition, and art-song, which is music composed essentially for performance by skilled singers. (See Lied.)

Stretto: A type of imitation, frequent in fugues, in which the follower begins the imitation while the first statement is in progress. Stretto serves to produce increased tension or excitment.

Suite: (1) A set of dances, basically consisting of Allemande, Courante, Sarabande, and Gigue, but frequently having an introductory movement, and interpolating other dances, such as Gavotte, Minuet, or Passepied, and even pieces called "Air". This was the suite as written by Bach, Handel, and their predecessors and contemporaries.

(2) A set of pieces for open-air performance. (See Serenade, Divertimento, Cassation).

(3) A set of pieces made up of theatrical music, such as Bizet's "Arlesienne Suites", or of music around a central theme, such as Grieg's "From Holberg's Time", or of assorted pieces, more or less related by occasion, key, or theme.

Symphonic Poem (Tone Poem, Tondichtung): A romantic variant of the symphony, breaking down the separation into movements, and incorporating elements of descriptive music (imitating actual extra-musical sounds) or program music (music which seeks to tell a story). Good examples, besides those of Liszt, are symphonic poems by Richard Strauss and Smetana.

Symphony: As used today, the name refers to an extended sonata for full orchestra. It originated in the middle of the 18th century with Sammartini, Stamitz, and Monn; was developed and more or less crystallized into classic form by Haydn, Mozart, and Beethoven and has been the subject of experimentation and development by almost every significant romantic and modern composer. A great part of the programs of symphony orchestras is made up of symphonies, symphonic poems, concerti, and overtures, all of which are closely related, and all of which are discussed separately in the present list.

Tarantelle, tarantella: A rapid Italian dance in $\frac{6}{8}$ meter, so called either because it originated in the region of Taranto, or because the dance was long regarded as a specific remedy for the bite of the tarantula.

Toccata: Usually, a piece written to display rapidity of execution on a keyboard instrument. It is written in rhapsodic style, and resembles the fantasia. The harpsichord toccatas of Bach, however, are extended pieces alternating sections of brilliant passage-work with slow lyrical sections and with elaborate fugues.

Tone Poem: See Symphonic Poem.

Trio: (1) A sonata for three instruments, such as a string trio for violin, viola, and cello; a piano trio, for piano, violin, and cello; or a woodwind trio, for oboe, clarinet, and bassoon. The possibilities of combination are almost limitless.

(2) The second large division of a minuet, scherzo, or march, after which the first part is repeated. It is called a trio because, as introduced by Lully in the 17th century this part was set for three instruments, two oboes and a bassoon, by way of contrast to the full orchestra used in the first part.

Variation forms: Variation forms (sets of variations, theme and variations, etc.) are pieces of music constructed by presenting the same musical idea in several successive treatments, preserving the outlines of the original idea. Two main types may be observed:

(1) The ground-bass variations, in which the unifying element is a repeated bass line. This type is exemplified by the basso ostinato, the chaconne, and the passacaglia.

(2) The theme with variations, in which a melody is presented in many transformations. Some of these may be cast in other forms, such as a minuet, a cannon, a waltz, or a march. A common device is the "division variations" in which the theme is broken up first into eighth-notes, then into triplets, then into sixteenths, and so on. There may be variations in the minor, slow variations, and so on, limited only by the inventiveness of the composer.

Variation forms have been the vehicle of some of the noblest musical communication, as witnessed by the Goldberg Variations of Bach, the Eroica and Diabelli variations of Beethoven, and the variations of Schumann and Brahms. Also, variations have produced some inferior music.

Waltz: A dance in triple meter which developed from a German peasant dance, the Ländler. It arose in the last years of the 18th century, and in the first half of the 19th century a specialized type, the "Viennese" waltz, in the hands of Josef Lanner and the Strauss family, reached a tremendous vogue. It is characterized by one chord (and one real pulse) in the bar, which appears as a bass note with chord groups on the second and third quarter notes. The second quarter note of the accompaniment is anticipated a trifle in performance.

The waltz is still popular as a dance, although the steps have changed, and for modern dancing the waltz is played in more moderate tempo.

The form of the Viennese waltz consists of a slow introduction, perhaps anticipating the dance tunes to follow, then a series of four or five separate waltzes, each of two strains, with trio, and a da capo, and finally concluding in an extended coda which recapitulates the set of waltzes and ends with a whirlwind finish of some sort.

APPENDIX E

MEDIA

One consideration of great importance in the study of music is the knowledge of the media of performance; that is, the means available and customary for the translation of the intent of composers into sound.

It is conjectured that the earliest music was performed with no resources other than those of the human body. The voice could give forth melody, and the rhythm of either melody or the dance could be reinforced by clapping the hands, stamping the feet, or making outcries.

Today, we have a great variety of musical instruments, which in a sense extend the possibilities of the singing voice in making musical sound. Some can produce sounds which are louder, wider in range, and of different tone color. Others can make rhythmic sounds that are more forceful than handclaps or stamping of the feet. These can be combined in a variety of ways, either with other instruments, or with the human voice, which remains one of the most important media for producing music.

Three factors are essential to a musical experience: a composition to be performed, a medium of performance, and a listener. This appendix lists a number of the most common examples of the second factor, the medium of performance.

VOCAL MEDIA

The solo voice. The single unaccompanied individual voice is used for a number of musical purposes. Rarely, a professional singer may include a song without accompaniment on a recital; but much more frequent examples are the intonation of liturgical chants by the priest, or the informal singing of familiar songs.

The accompanied solo voice. Most frequently, the solo voice is accompanied by a single keyboard instrument, the piano, the organ, or the harpsichord. Plectrum instruments, such as the guitar, the banjo, and the lute, are also often used for accompanying singing by individuals.

Many songs are also sung to the accompaniment of orchestra, ranging from the popular singer who sings the latest song hit with a combo or dance band, to performance with symphony orchestra or the singing of arias in opera or oratorio.

Ensembles. Much vocal music in parts is performed by small groups, one or two singers to each part. Examples of this practice include the barber-shop quartet, the madrigal group, and concerted numbers in operas and similar works, such as the sextet from Lucia di Lamrermoor. Vocal ensembles are sometimes accompanied, sometimes not.

Choruses and choirs. Much music is performed by large groups of singers, organized into sections according to the range of the voices. A distinction is made between the choir, which normally performs religious music, and chorus, which sings secular music, although this is a difference in repertoire rather than in medium. A choir which sings without accompaniment is called an "a cappella" choir (a choir which sings in the style of the chapel.)

A further distinction is made among mixed groups, using both women and men, or boys and men, which are organized into sopranos, altos, tenors, and basses, with further subdivision of each voice part possible; men's choruses or choirs, which contain only tenors and basses, usually subdivided; women's choruses or choirs, which contain only sopranos and altos, usually subdivided; and choirs and choruses of unchanged voices, or children's voices.

The choir or chorus may sing unaccompanied, or may be accompanied by organ, piano, or orchestra.

INSTRUMENTAL MEDIA

Instrumental solos:

(1) One instrument alone. Obviously, the instruments most suited for solo performance are those which have the possibility of simultaneously producing melody and harmony, of which the keyboard instruments are the most versatile. However, there exists a considerable literature of works for violin alone, for cello alone, and even for flute alone, which are to be met with in public performance now and then.

(2) Solo instrument with keyboard accompaniment. There is a large field of music in this category. Properly speaking, sonatas for violin and piano, cello and piano should be excluded from this category, as the parts are equal in importance and such works should be considered as chamber music or ensemble literature. However, there is a vast literature of shorter pieces for almost every instrument, accompanied with piano or organ. Even concerti can be performed in this fashion, as piano reductions of the orchestral scores are readily available.

(3) Solo instrument with orchestra accompaniment. The most important examples in this category are concerti for various instruments. The solo instruments most frequently employed are piano, violin, cello, flute, viola, organ, clarinet, horn, oboe, bassoon, saxophone, and trumpet in about that order of frequency. There are even concerti for doublebass, tuba, and tympani. Besides concerti, many shorter pieces have been written to display the technical agility and musicianship of solo performers.

(4) Solo instruments with band accompaniment. There is a large literature of music for wind instruments with band accompaniment, much of it in the nature of empty display pieces. However, band arrangements of some concerto accompaniments have been made, and are quite effective. It is to be hoped that composers will come to recognize the importance of writing music for this medium.

Ensembles. An instrumental ensemble is a small group of instruments with one player to a part. There is a wide variety of such ensembles, some of the more important of which are discussed here.

(1) The string quartet. By far the most important ensemble for the performance of classical chamber music is the string quartet, consisting of two violins, a viola, and a violoncello. The advantages are: wide range, great flexibility and agility, and homogeneity of sound. This music is not intended for public performance, although it is often presented quite effectively in small halls. The string quartets of Haydn, Beethoven, Mozart, Brahms, and others are among the finest musical compositions for any medium.

(2) Other classical ensembles. The most important are simply listed.

a. The duo: two like instruments; violin and cello; viola and cello; flute and cello; oboe and bassoon. Other combinations also occur.

b. The trio: two violins and cello; violin, viola, and cello; piano, violin, and cello (the piano trio); piano, clarinet, and cello; piano, violin, and horn; etc.

c. The piano quartet: piano, violin, viola, and cello; piano and any three instruments.

d. Quintets: string quartet with one additional viola or cello (string quintets); string quartet with piano, clarinet, horn, flute, oboe, etc. (piano quintet, clarinet quintet, etc.); other combinations of five instruments.

e. Larger ensembles: sextets, septets, octets, and the like, employing a variety of instrumentations; the chamber orchestra, which amounts to a small symphony orchestra of limited instrumentation.

Orchestra. The standard orchestra of today is the symphony orchestra, an aggregation of from 60 to 100 players divided into choirs or sections by types of instrument, as strings, woodwinds, brasses, and percussion. The number actually playing depends upon the work being played. The number of performers is substantially reduced for symphonies by Mozart and Haydn, for example, and the number of wind and percussion players used depends on the requirements of the composer. It is standard practice not to maintain regular chairs in the orchestra for instruments seldom used. When works requiring such instruments are programmed, players are hired for the occasion only. Other types of orchestras existing for special purposes include:

(1) The theater orchestra. A smaller orchestra, in which the absence of certain instruments is compensated for by cross-cueing so the missing parts can be played by other instruments. Special types of theater orchestra include the opera orchestra, the studio orchestra (for radio or television broadcast, or to supply background music for motion pictures), and the salon orchestra, which specializes in light music for formal dinners, large scale entertainments, and so on.

(2) The string orchestra. An orchestra which specializes in music for strings only, or for one solo instrument with strings.

Band. (1) Originally, a group of musicians performing together, including even vocalists.

(2) A dance orchestra.

(3) In general present usage, a band is an organization of instrumentalists for the performance of music, excluding string instruments. Several sorts are distinguished:

a. Military band. A band of comparatively small size used for military purposes, for example, to accompany the marching of troops, to officiate at honors and ceremonies, and to provide entertainment at military functions.

b. Brass band. A type of band very popular in England made up only of brass instruments and percussion.

c. Symphonic or Concert Band. A large band, emphasizing woodwind instruments and striving in performance for standards of musicianship comparable to those of symphony orchestras. Unfortunately, the repertoire is not yet comparable, consisting for the present chiefly of arrangements and of original works composers who are as yet unfamiliar with the capabilities of the band as a musical medium.

Dance orchestras and combos. The dance orchestra may be either functional, (for dancing), or of the concert type. It may be of any size ranging from just three instruments to a large orchestra, the only "permanent" part being a rhythm section. A rhythm section usually contains a piano and/or a guitar, a string bass, and drums. Usually when the dance orchestra is small and does not possess "sections" it is referred to as a combo. A combo may contain just rhythm instruments or in addition, various combinations of wind instruments.

The instrumentation of commonly used dance orchestras follows:

(1) The full dance orchestra: five saxophones, two altos, two tenors, one baritone, each doubling on clarinet or other woodwind instrument; six or eight brass instruments divided evenly between trumpets and trombones; the four man rhythm section.

(2) The "stock" dance orchestra: three or four saxophones; three or four brass instruments; the four man rhythm section.

(3) The small tenor band: three tenor saxophones; one trumpet; piano, string bass, and drums.

(4) The "Dixieland Band": one trumpet; one clarinet; one trombone; one tenor saxophone (optional); rhythm.

OTHER MEDIA

To conclude, a few specialized types of performance groups are included for the sake of completeness.

Consort. An old English name (16th and 17th centuries) for a group of instruments playing together. If all instruments were of one kind (viols or recorders, for example) the group was known as a "whole consort". If string and wind instruments were both represented, the group was "broken consort." The consort represents an early stage in the development of the orchestra and of chamber music.

Fanfare. (1) A short, lively, loud piece for trumpets, sometimes with kettledrums or parade drums; or a similar piece involving other brass instruments. Fanfares are used to direct attention to the entrance of an important personage, or to a display, show, or the like.

(2) In French usage, the word refers to a brass band. A band using woodwinds and brasses is called a "harmonie."

Fife, Drum, and Bugle Corps. An organization for the performance of field music, that is, marches, fanfares, and the kind of military music which was once developed and used for signalling purposes and for the evolutions of troops. It survives principally in display organizations.

APPENDIX F

CONDUCTING FOR INSTRUMENTALISTS

There are many ties between the conductor and the instrumentalist. The degree to which these ties are felt determines the quality of performance.

The dynamic level and the style or character of the music to be performed will determine the motions of the conductor, but the beat placement (time-beating) will remain basically the same.

The area normally used for time beating is an imaginary square with the top about eye level and the bottom about even with the waist and equidistant to the left and right. If a baton is used the size of the square will be somewhat larger.

The down beat is a vertical movement directly in front of the body going from the upper to the lower part of the square then reversing direction to form the ictus. The ictus is the exact place of execution.

The down beat is basically the same for any type of measure. This movement from top to bottom will be referred to as the centerline of the square. (Fig. 1)

The up beat, or last beat of the measure, is made by moving from the upper right portion of the square down a slight slant to a spot about one third of the way down the centerline, then changing direction upward to where the movement for the downbeat begins.

The change of direction will again provide the ictus for the beat. (Fig. 2)

Now adjust the direction taken after making the ictus for the downbeat to travel to where the upbeat began. This forms the two-beat measure. (Fig. 3)

Fig. 1

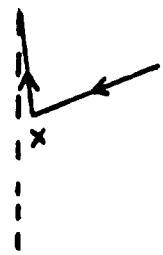


Fig. 2

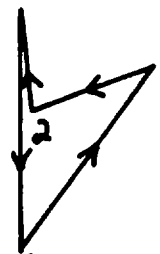


Fig. 3

The first beat lasts from the ictus of one to the ictus of two. The second beat lasts from the ictus of two to the ictus of one. The distance the hand travels between beats should be approximately the same to facilitate keeping a steady tempo.

The <u>beat to the right</u> is used for the second beat in $\frac{3}{4}$ and the third beat in $\frac{4}{4}$. To make the beat to the right start a little to the left of center and move downward almost to the lower right corner of the square, reversing direction there to make the ictus and proceeding to where we began to form the up beat. (Fig. 4)

Adjust the direction of the down beat, after the ictus, to join to the beginning of the beat to the right. Add the up beat and the three beat measure is formed. (Fig. 5)

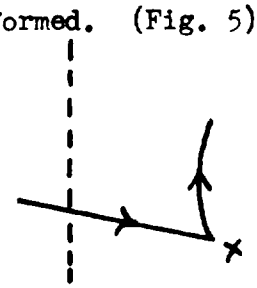


Fig. 4

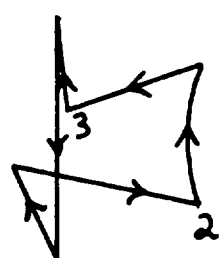


Fig. 5

The only other type of beat is the <u>beat to the left</u>. This is the Two in a four beat measure. To make the beat to the left, begin on the center line about one third from the bottom of the square and move almost to the lower left corner, then reverse direction, to form the ictus, and proceed to where we began to form the beat to the right. (Fig. 6)

Now put together the down beat, beat to the left, beat to the right, and the up beat to form the four beat measure. (Fig. 7)

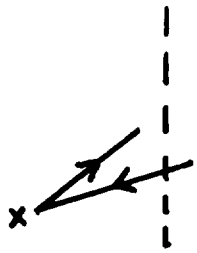


Fig. 6

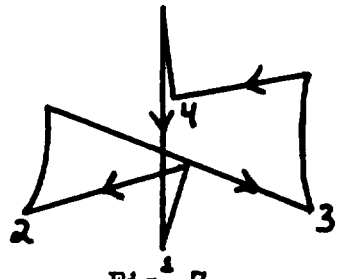


Fig. 7

There are two types of six beat measures. The fast six is exactly the same as the two beat measure. (See Fig. 3) The slow six is similar to the four beat measure except that two beats to the left and two beats to the right are used, in addition to the down beat and the up beat. (Fig. 8)

The one beat measure, as it implies, consists of only the down beat. After the ictus is made, proceed directly to the top of the next beat. (Fig. 9)

A distinction should be made, however, in that when the three beat measure is beat in one, as in a fast waltz, the return from making the ictus to the top of the square takes twice as long as going from top to bottom. (Fig. 10)

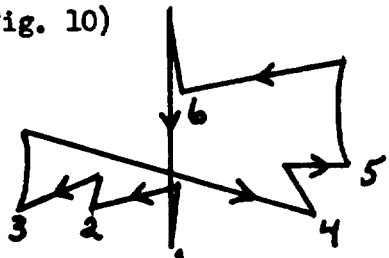


Fig. 8

Fig. 9

Fig. 10

The five beat measure consists of the four beat measure with an added beat to the right or an added beat to the left, according to the pulse of the music. (Fig. 11) For a fast tempo combine the two types of one beat measures. (Fig. 12)

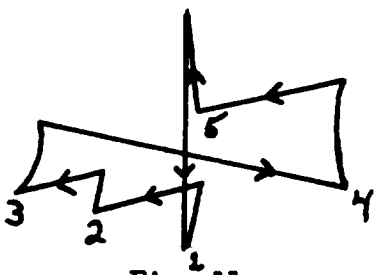


Fig. 11

Fig. 12

When it becomes necessary to subdivide a beat simply add another beat in the same direction as the beat to be subdivided. (Figs. 13, 14, and 15)

Fig. 13

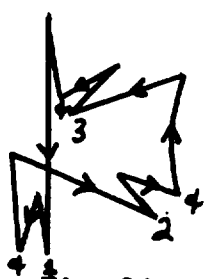


Fig. 14

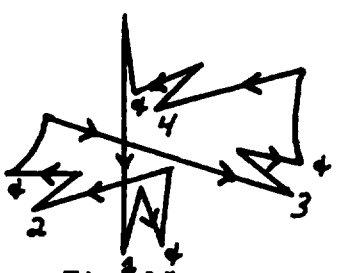


Fig. 15

The preparatory beat is used primarily to give the performer an idea of the tempo to follow. It is made at the same speed as the next beat and begins approximately where the ictus of a preceding beat would be. (Figs. 17, 18, 19, and 20)

Fig. 17

Fig. 18

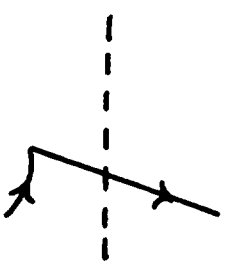


Fig. 19

Fig. 20

The hold or pause is made with an inward curving motion. (Fig. 21)

The release or cutoff is made with an outward curving motion. (Fig. 22)

Fig. 21

Fig. 22

The left hand is used as follows:

a. To reenforce the right hand when making preparatory beats.

b. Changes in tempo.

c. Holds or cuts.

d. Changes in dynamics.

e. Style or character.

f. Cueing performers.

U.S. GOVERNMENT PRINTING OFFICE 1991/531-094/40030