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TRANSCRIPTIONS OF FROTTOLE FOR  
INTERMEDIATE INSTRUMENTAL CHAMBER ENSEMBLES

by

WENDY DELISLE

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A MASTER'S REPORT

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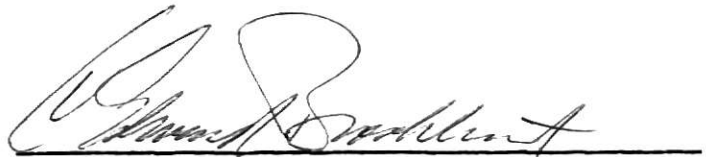
Department of Music

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Approved by:



Major Professor

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**THIS BOOK  
CONTAINS  
NUMEROUS PAGES  
WITH DIAGRAMS  
THAT ARE CROOKED  
COMPARED TO THE  
REST OF THE  
INFORMATION ON  
THE PAGE.**

**THIS IS AS  
RECEIVED FROM  
CUSTOMER.**

## INTRODUCTION

Chamber music in the public school system at the intermediate level has been considered an important part of the instrumental curriculum for several years. Colwell<sup>1</sup> points out that "the small chamber group presents the greatest musical challenge, the best training, the heaviest individual responsibility, and the highest musical pleasure of any activity." Research shows that the chamber music experience is beneficial to the total development of the instrumental student. Zorn<sup>2</sup> randomly divided a ninth grade band into two groups. One had chamber music experience twice a week while the other had section rehearsals of the band music. At the end of a 32-week period, the participants were evaluated through individual auditions. Those with the chamber music experience had improved slightly more, gained somewhat more knowledge of music, and developed a more positive attitude towards music.

Although chamber music experience is considered to be beneficial, many obstacles can stand in the way of implementing

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<sup>1</sup>Richard J. Colwell, The Teaching of Instrumental Music (New York: Meredith Corporation, 1969), p. 42

<sup>2</sup>Charles H. Benner, Teaching Performing Groups (Washington, D. C.: M.E.N.C., 1960), p. 9.

chamber groups in the curriculum. Finding literature suitable for the intermediate ensemble is a very important part of a successful chamber experience. In 1947, Morgan<sup>3</sup> addressed the problem of finding literature suitable for intermediate chamber ensembles, expressing concern that more was needed. Graded music reviews in current issues of the Instrumentalist magazine suggest that some attempts have been made to produce literature suitable for intermediate ensembles; that is, the selections are well scored, made interesting for intermediate students, are within the technical capabilities of young students, and ranges are well suited to the intermediate ensemble.

There are several criteria which must be met in choosing literature that will most benefit any instrumental program. Hall<sup>4</sup> suggests that: 1) music be clearly printed on good paper, 2) have interesting moving parts, 3) each part should be accessible but also, 4) somewhat of a challenge, and 5) have educational value.

Music available from the pre-classic era can be a valuable and plentiful resource of for additions to existing literature available for intermediate chamber ensembles.

I have chosen to transcribe late 15th-century and early 16th-century frottole from Die Mehrstimmige Italienische Laude Um 1500. The prevailing chordal and non-imitative polyphonic

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<sup>3</sup>Hazel Nohavec Morgan, ed., Music Education Source Book (Washington, D. C.: M.E.N.C., 1947), p. 83.

<sup>4</sup>Archie N. Jones, ed., Music Education in Action (Boston: Allyn Bacon, Inc., 1960), p. 294.