A HIGH SCHOOL ORCHESTRA METHOD BOOK

by

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A MASTER'S REPORT

submitted in partial fulfillment of the

requirements for the degree

MASTER OF MUSIC

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Approved by:



Major Professor

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FOREWORD:

The purpose of this report is to provide materials for the improvement of the high school orchestra. This is intended to be a practical method book which requires the student to play scales and arpeggios in all keys from five flats to five sharps, including the three forms of the minor scale. There are also rhythmic exercises. And, finally, there are exercises based in standard orchestra literature from the 18th and 19th-century which will help the student to understand the meanings of phrasing and articulation.

There is no discrimination intended toward the 20th-century literature. Because this century has such expanded variety, it is difficult to make generalizations, which is why no excerpts are included.

The instrumentation in the conductor's score calls for instruments in the keys of C, B-flat, E-flat, and percussion. This was chosen to best suit all high school orchestras. In many programs, the exact number of instruments for standard orchestra are not always available. For the conductor's convenience, the score for all instruments has been written for bass and treble clefs, so the conductor can see in what general area each instrument is playing. The percussion section should have a C-instrument book, so that mallet instruments can be played when such exercises call for no percussion.

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.

The long range goal of this project is to encourage the orchestra to learn through the literature. Upon finishing each of the last three chapters, it is recommended that the orchestra play the composition from which the exercises were taken. Perhaps some orchestras may not be able to perform the works suggested, but a great deal can be learned from rehearsing a piece even if only a portion of the work could be performed.

The technical problems for which the exercises are designed came from a survey of the Kansas State University music faculty. Those who conduct university ensembles were asked to respond to the following question: "What aspects and elements of ensemble music should freshmen orchestra members have learned in high school, but apparently have not?" Each professor was then asked to list categories of weaknesses the students exhibited and list them according to priority.

Careful use of this method book for approximately ten minutes of rehearsal time each day should improve the high school orchestra.

It is recommended that the design of this book be followed as closely as possible. Skipping from place to place is possible, and can still help the orchestra, but the consistency of each exercise in its proper order will insure the best possible results.

ACKNOWLEDGMENTS:

I wish to thank the faculty members of the Kansas State University music department for their cooperation and guidance in this effort. I would especially like to pay tribute to the members of the committee, Dr. Ed Brookhart, Dr. Chappell White, professor Hanley Jackson, and consultants Dr. Sara Funkhouser and Ralph Winkler, and Dr. Robert Steinbauer, head of the department of music.

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CHAPTER ONE

TUNING THE ORCHESTRA

Careful tuning of the orchestra goes beyond total agreement on concert A. In bar 1 of the tuning exercise, only the piano plays the A, allowing the orchestra members to listen to it carefully before going on. Feel free to have the A played several times before the orchestra tunes.

When ready, conduct the next measure, which is concert A in octaves for the orchestra. (Note that the trombone section does not play the first tuning A. This first A is the note which the rest of the orchestra should adjust slides and pegs. The trombone section should not adjust the tuning slide until bar 6, which is concert B-flat.) When Concert A is satisfactorily matched, proceed to the next measure.

The D minor chord should be held long enough to allow each member of the chord to adjust. Notice that the dynamics for players with concert A are <u>forte</u>, while the others are <u>piano</u>. The concert F in this chord should be relatively low, meaning that those playing that note should be very sure it sounds like a minor chord. The conductor may wish to have only those with the concert F play, until they can all agree on the pitch. Of the three pitches, the F, or the third of the chord, will always be the one most difficult to tune. Continue tuning the next two chords in the same manner.

Allow a clear break before the B-flat is sounded by

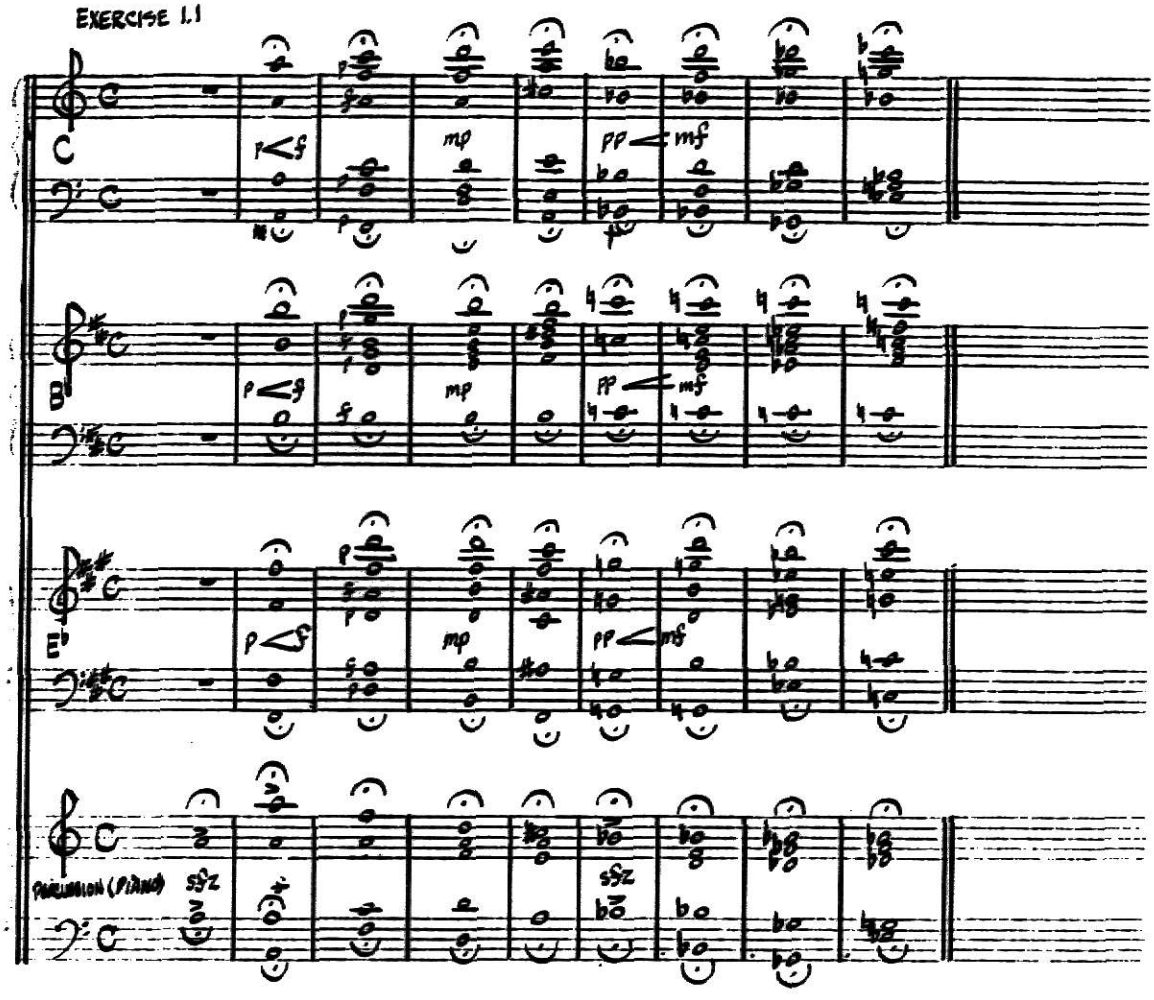
the piano in the next measure. Continue tuning the orchestra to B-flat in the same manner as before. (Notice that the strings are tacet for this concert B-flat tuning measure. They should have already adjusted their pegs. Concert B-flat would be very difficult to tune to, and the adjustment of their fingers might make it difficult for the trombones, who have not adjusted yet, to tune carefully.)

In the concert B-flat chord, allow the members playing concert D to play by themselves after hearing the chord. The conductor may choose to have them stretch this pitch, as many times the major third is stretched. Proceed carefully through the end of the exercise.

The following exercise is a transcription of the transitional passage between the first and second movements of Antonin Dvorak's Symphony #9 in E minor, "From the New World." Tune each chord slowly before playing the exercise in tempo.

These exercises should be used at the beginning of each rehearsal. When intonation improves on exercise 1.2, it may be useful to acquire parts and play the entire Largo movement. Much can be gained from this movement, even if programming it might not be advisable.
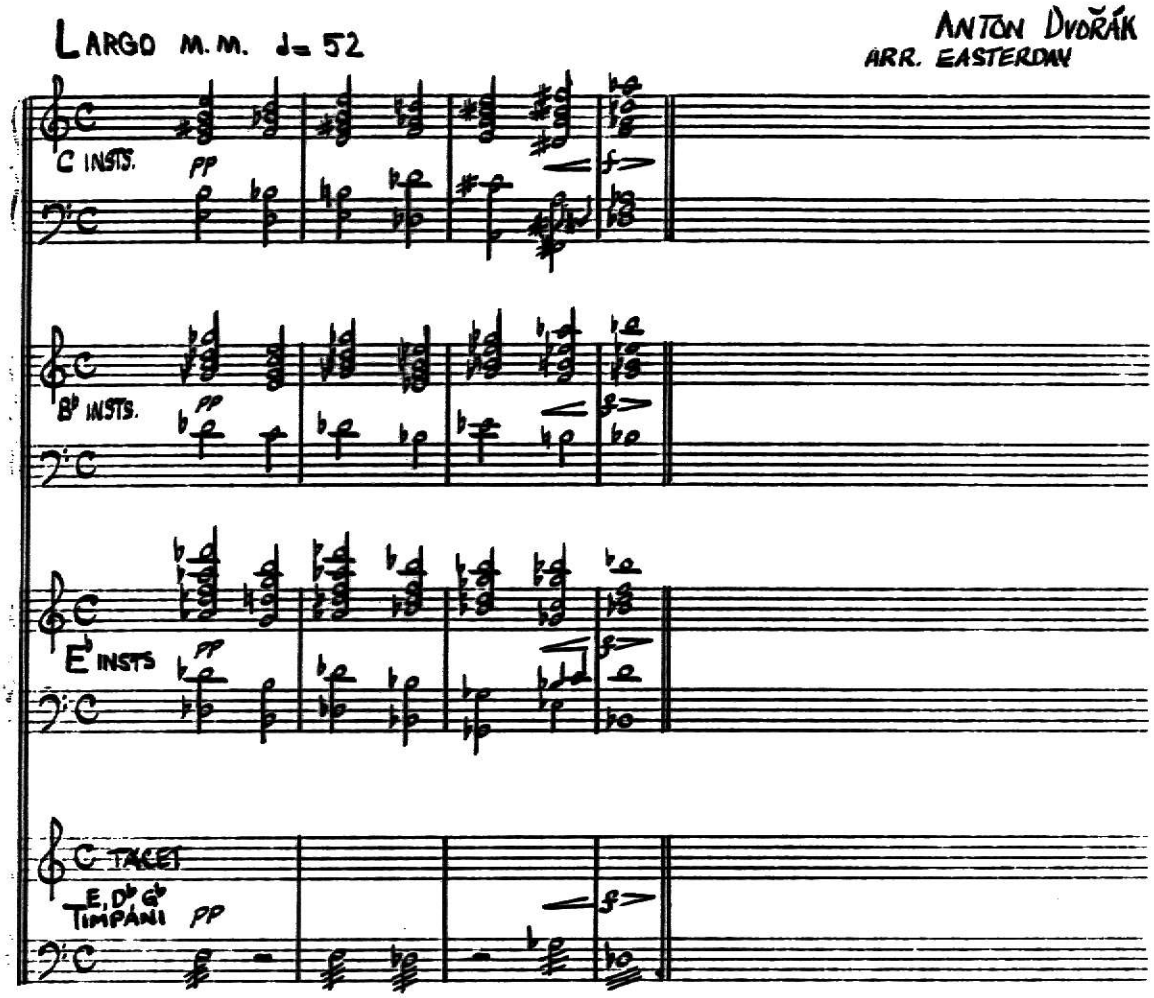
EXERCISE 1.1



* NO TROMBONE THIS MEASURE

† NO STRINGS THIS MEASURE

Exercise 1.2


LARGO M. M. ♩= 52
ANTON DVOŘÁK
ARR. EASTERDAY
C INSTS.
PP
B♭ INSTS.
PP
E♭ INSTS
PP
C TACET
E, D♭ G♭
TIMPANI
PP

CHAPTER TWO

SCALES AND ARPEGGIOS

As mentioned in the foreword, it is advisable to follow the format of this book as closely as possible. However, the "Scales and Arpeggios" chapter may be used with the most flexibility. When possible, one should begin in the early part of the year with the C and A minor scales and continue consecutively. For instance, if the first performance of the year includes a work in D-flat major, it may be helpful to work the D-flat major scale exercises before they are reached by natural sequence.

In exercise 2.1, notice that there is no tempo marking. The conductor should begin with a slow tempo to allow everyone to play the scale correctly. The half notes are inserted in such a manner that the most frequently misplayed notes are held longer. In some cases it may even be advisable to insert a fermata over those half notes.
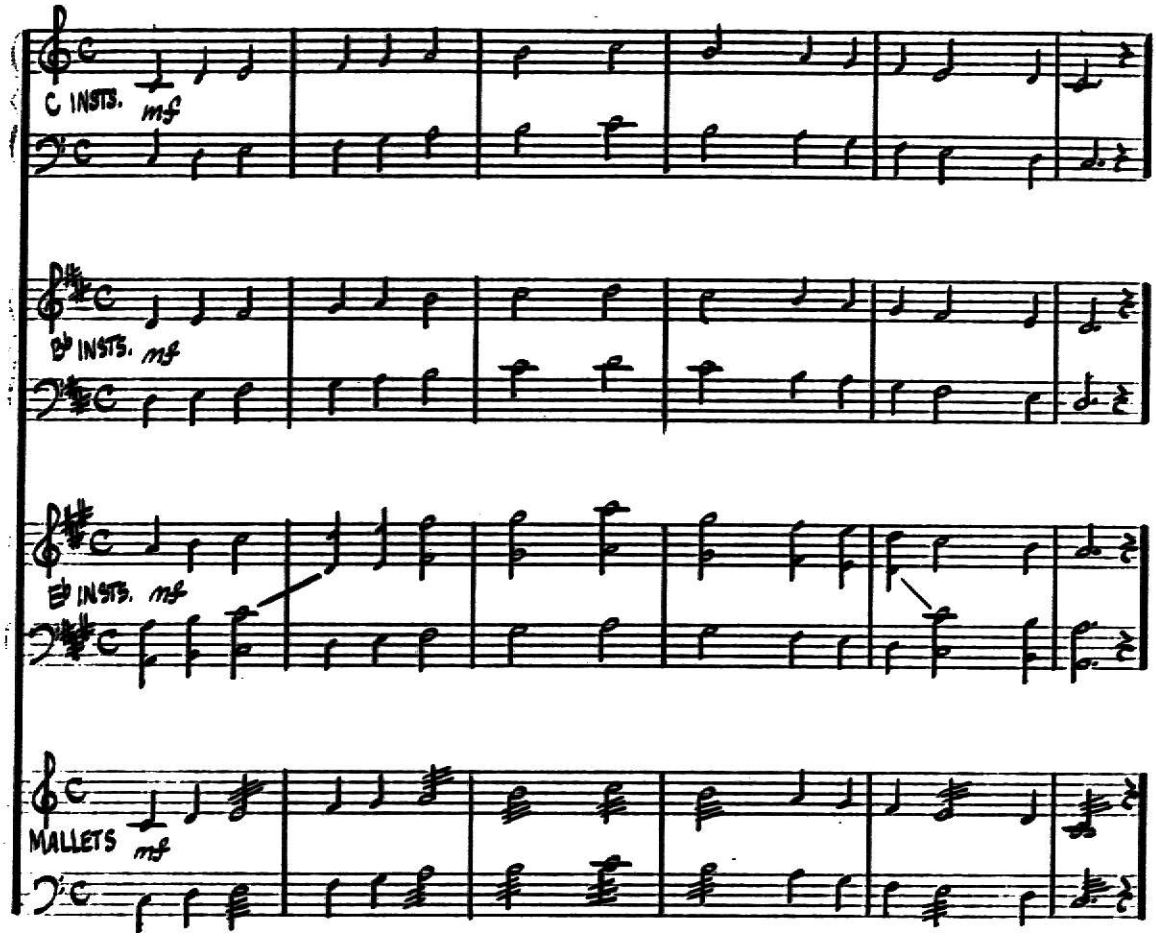
In exercise 2.2, each orchestra member plays the scale, but in the form of a round. This allows the orchestra to play in triads, which will more quickly expose intonation problems. The conductor may choose to conduct this with rubato, making sure the students have time enough to listen and adjust.

A misunderstanding that students frequently develop in both solo and ensemble playing is that ascending scales are played with a crescendo. Although this is sometimes called for in a phrase, it should not be learned as a habit. Crescendos and decrescendos should be done intentionally for enhancement of the line or in response to the composer's signs. To avoid the habit of getting louder automatically, observe the dynamics carefully.
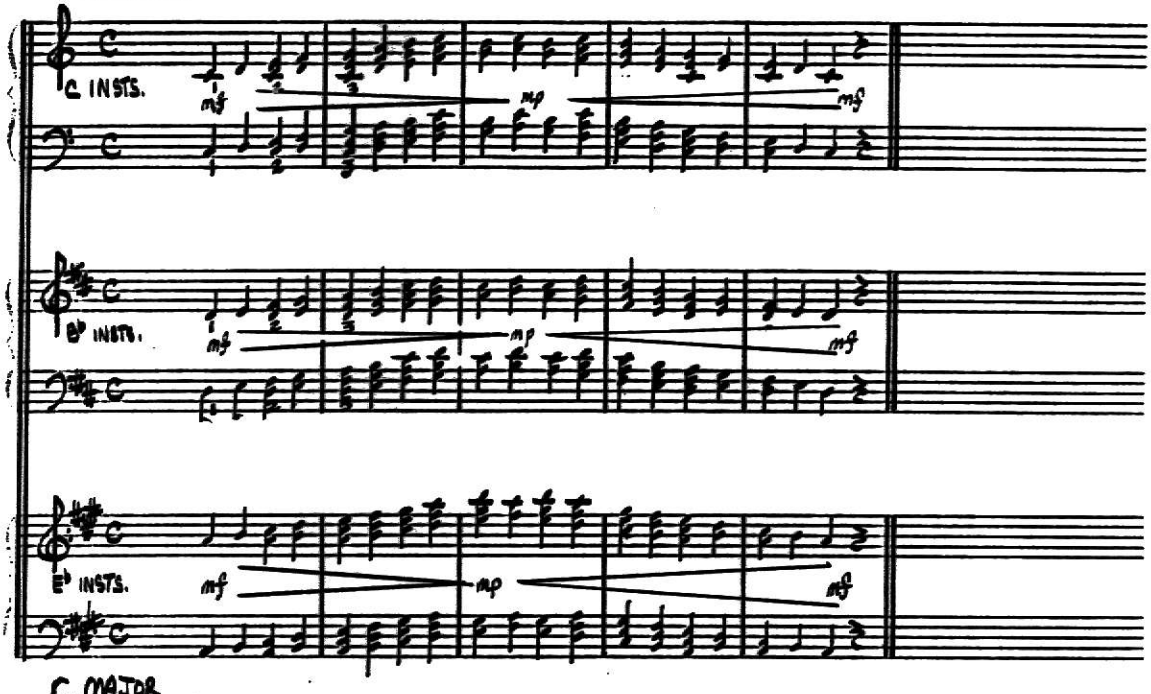
Exercise 2.3 are all C-major arpeggios, but are staggered so that the C-major triad is played at all times. Again, the conductor should not feel restricted to any certain tempo, but should insist that the orchestra pay close attention to the intonation of each new note.

C MAJOR
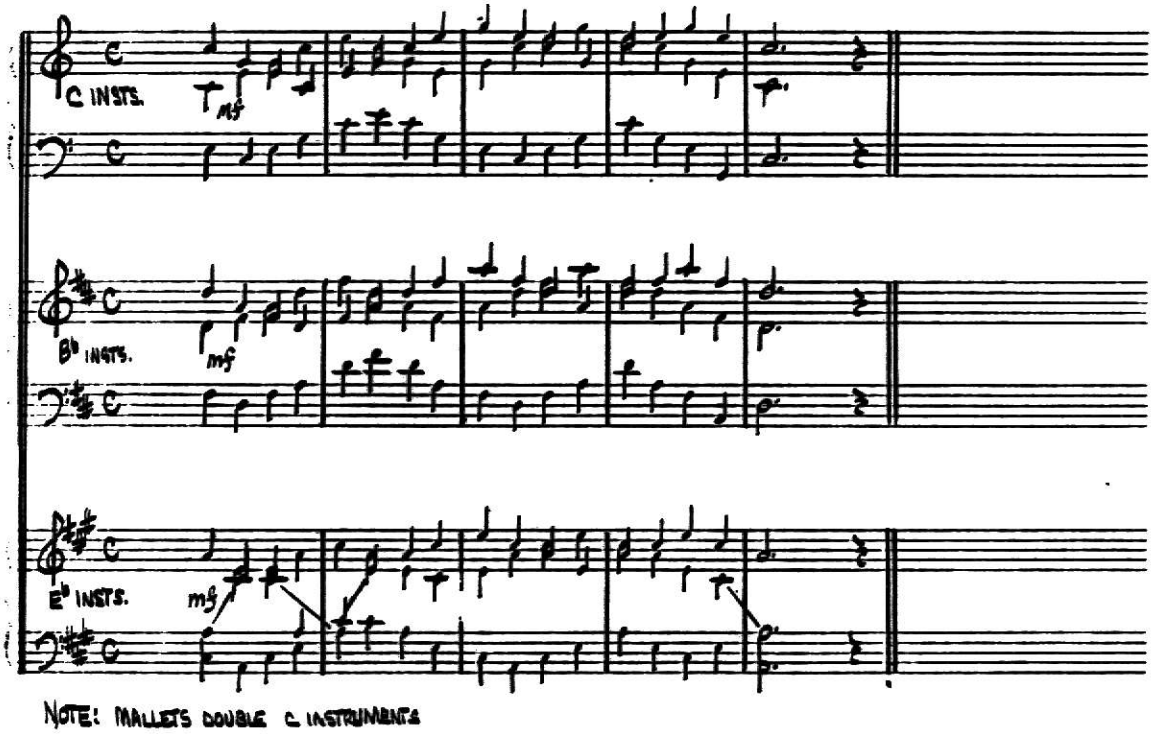
EXERCISE# 2.1



C MAJOR
EXERCISE #2.2



C MAJOR
EXERCISE #2.3
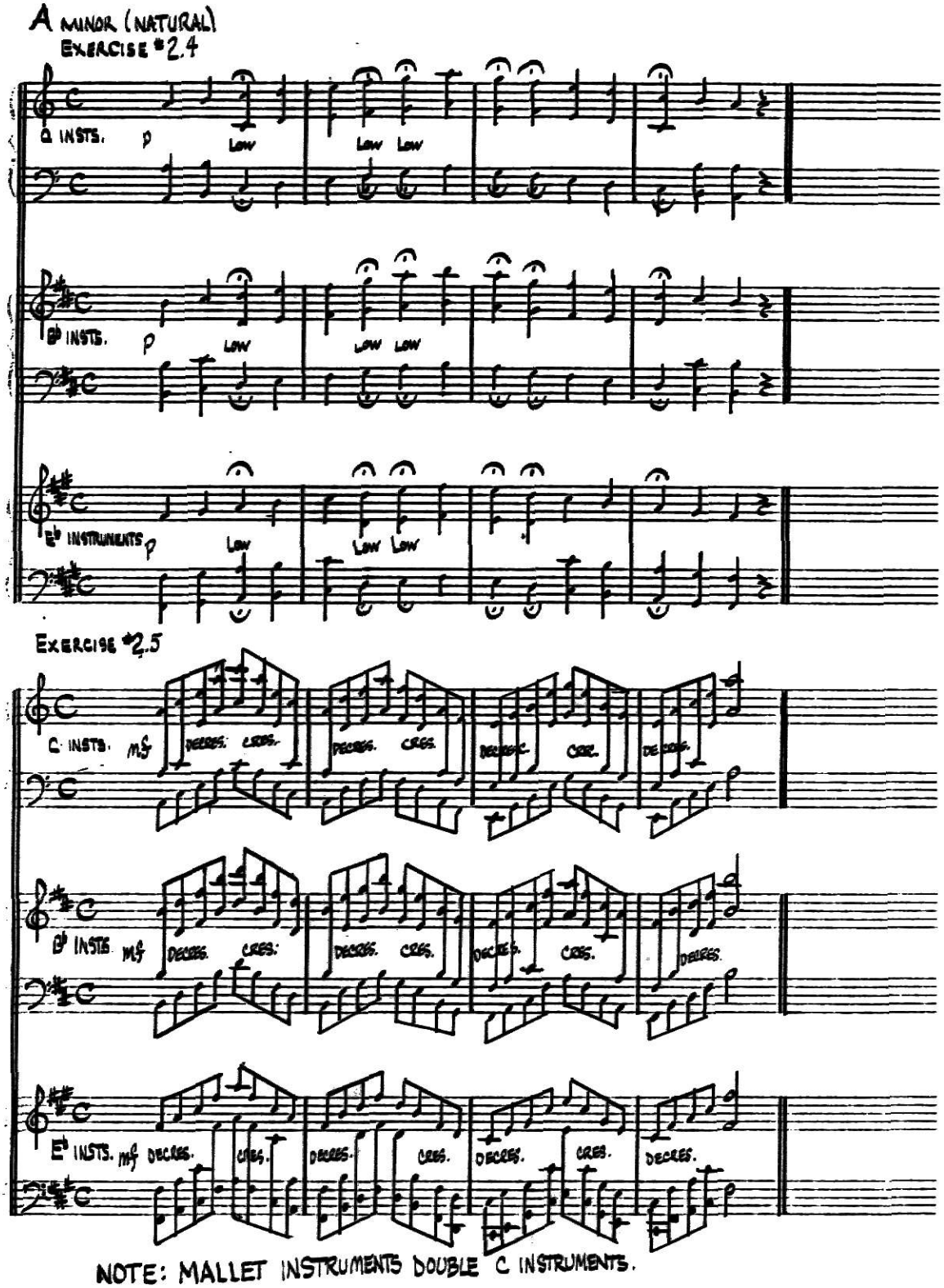


NOTE: MALLETS DOUBLE C INSTRUMENTS

229

In exercise 2.4, note the fermate. Each of these held notes are of critical importance when tuning the A-minor scale. After careful tuning of each fermata, the conductor may choose to play the scale without fermate at several different tempi.

In exercise 2.5, the arpeggio is in unison octaves. Notice the crescendo and decrescendo markings. The conductor must insist that the orchestra follow them very carefully.


A MINOR (NATURAL)
EXERCISE #2.4
C INSTS.
B♭ INSTS.
E♭ INSTRUMENTS
p
LOW
LOW LOW
EXERCISE #2.5
C INSTS.
B♭ INSTS.
E♭ INSTS.
mf
DECRES.
CRES.
NOTE: MALLET INSTRUMENTS DOUBLE C INSTRUMENTS.
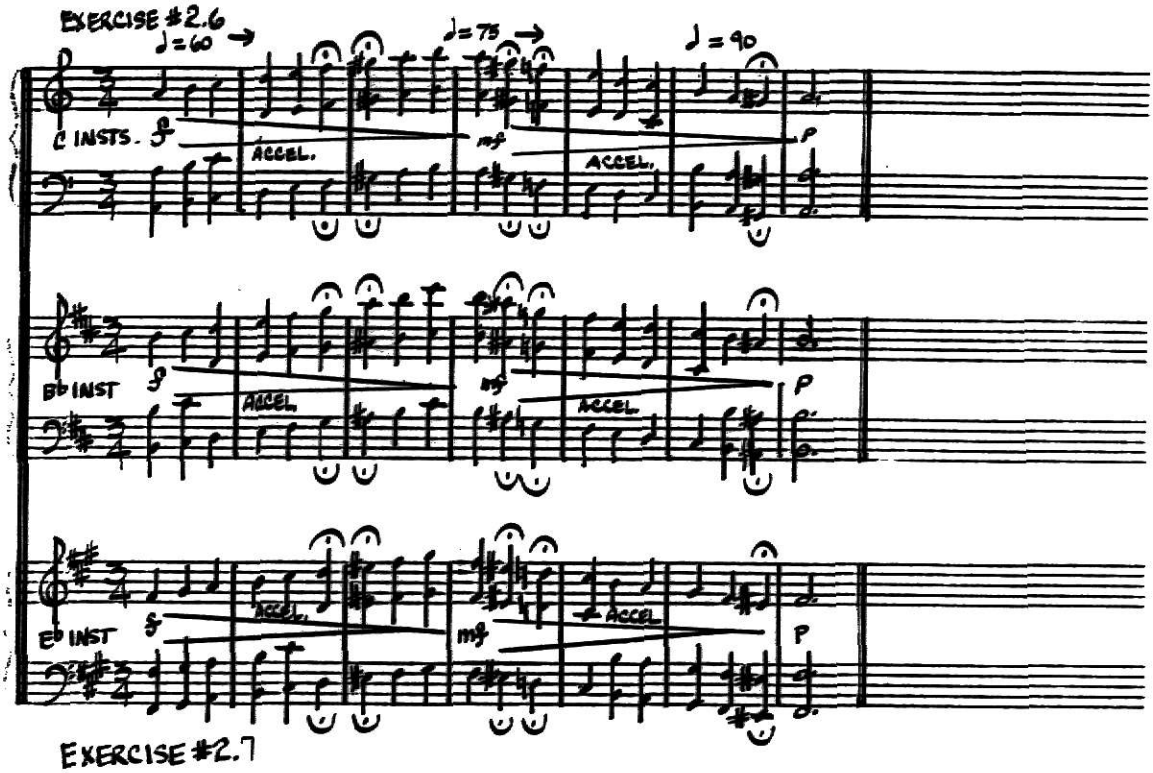
In exercise 2.6, again note the fermate. The concert G-sharp may be difficult to tune at first. The conductor may choose to discuss the value of the G-sharp as a leading tone, explaining that at certain times, musicians stretch the leading tone so high that it may sound out of tune. Some adjustments will have to be made so that the leading tone sounds as if it is leaning toward A.

Another frequent bad habit of inexperienced orchestras is to play more slowly as they get softer, and faster as they get louder. On occasion, the composer desires that effect and will write the proper instructions in the music. However, one should not habitually add ritards to any decrescendo. Be aware that the dynamics start loud and diminish, but the tempo should accelerate. The conductor is advised to make a special effort to play the exercise without the fermate after proper intonation is achieved. During this playing, the orchestra should properly execute the scale as marked.
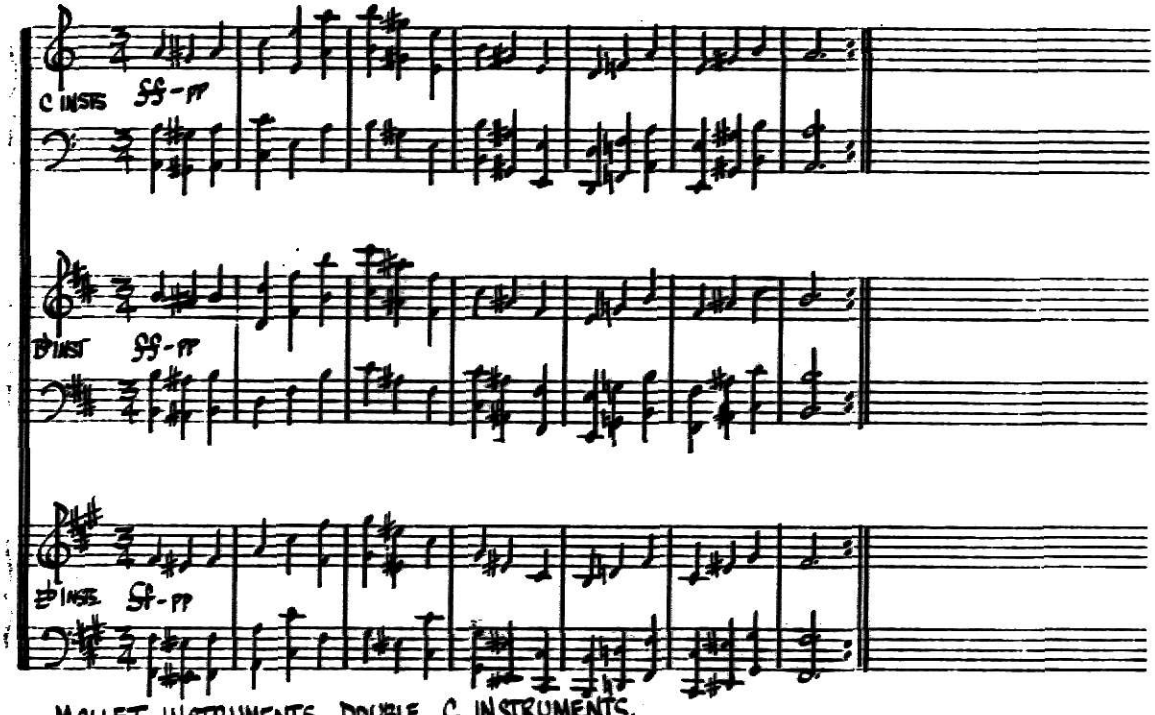
One of the most difficult aspects of orchestra playing is the execution of good tone quality while playing pianissimo. In exercise 2.7, the arpeggio is to be played twice. The first time through, allow a good solid tone quality at fortissimo. On the repeat, insist that the tone quality remain the same, but the dynamics be reduced to pianissimo.

A MINOR (HARMONIC)

EXERCISE #2.6



EXERCISE #2.7
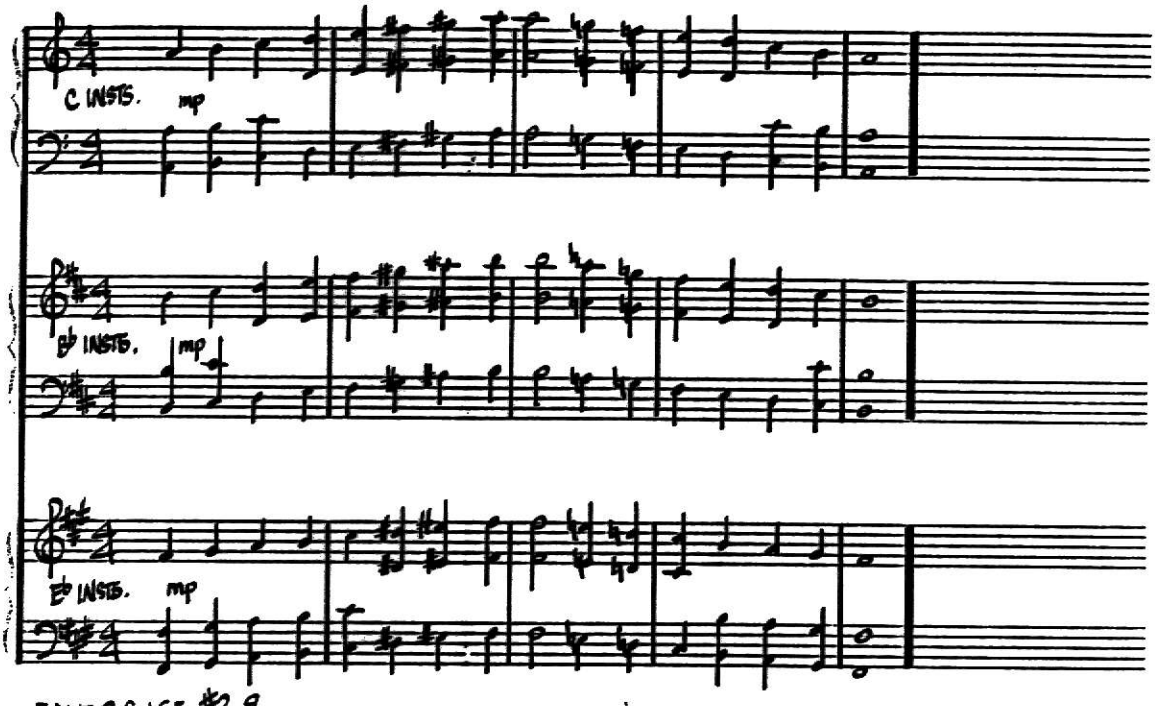


MALLET INSTRUMENTS DOUBLE C INSTRUMENTS.
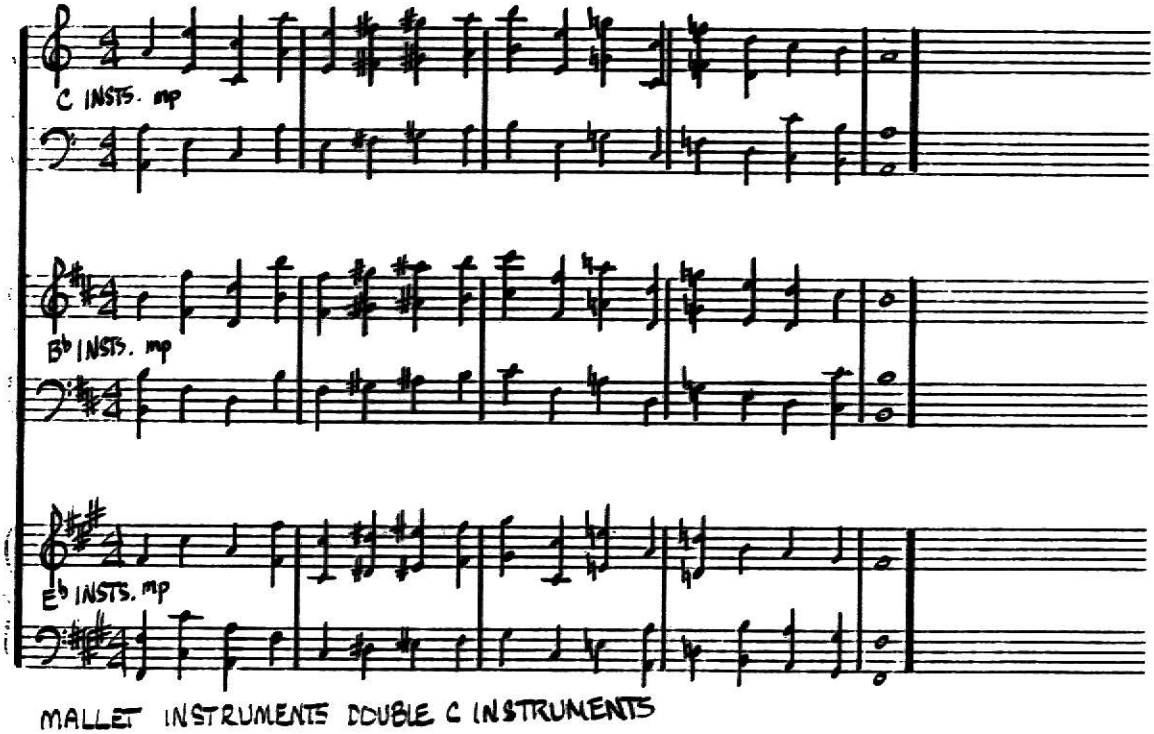
Exercises 2.8 and 2.9 have no fermate written in, but the conductor should feel at liberty to insert them. It is good training to insert the fermata by holding the conducted pattern without previously warning the orchestra. In this way, the player should begin to develop the habit of watching the conductor at all times. If after several times through the scale, misplayed notes continue to occur, the conductor may choose to explain the structure of the melodic minor scale. It may help to compare the last tetrachord of the ascending scale to its parallel major scale, and the descending scale with the A natural minor scale.

A MINOR (MELODIC)

EXERCISE #2.8



EXERCISE #2.9
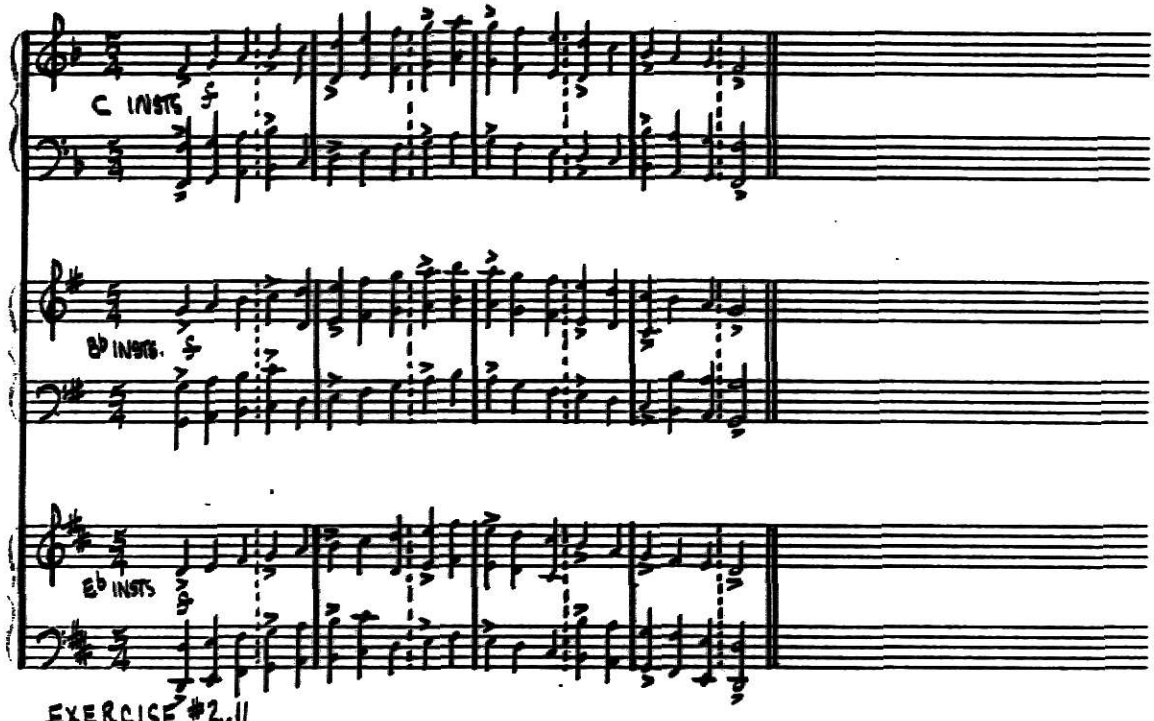


MALLET INSTRUMENTS DOUBLE C INSTRUMENTS
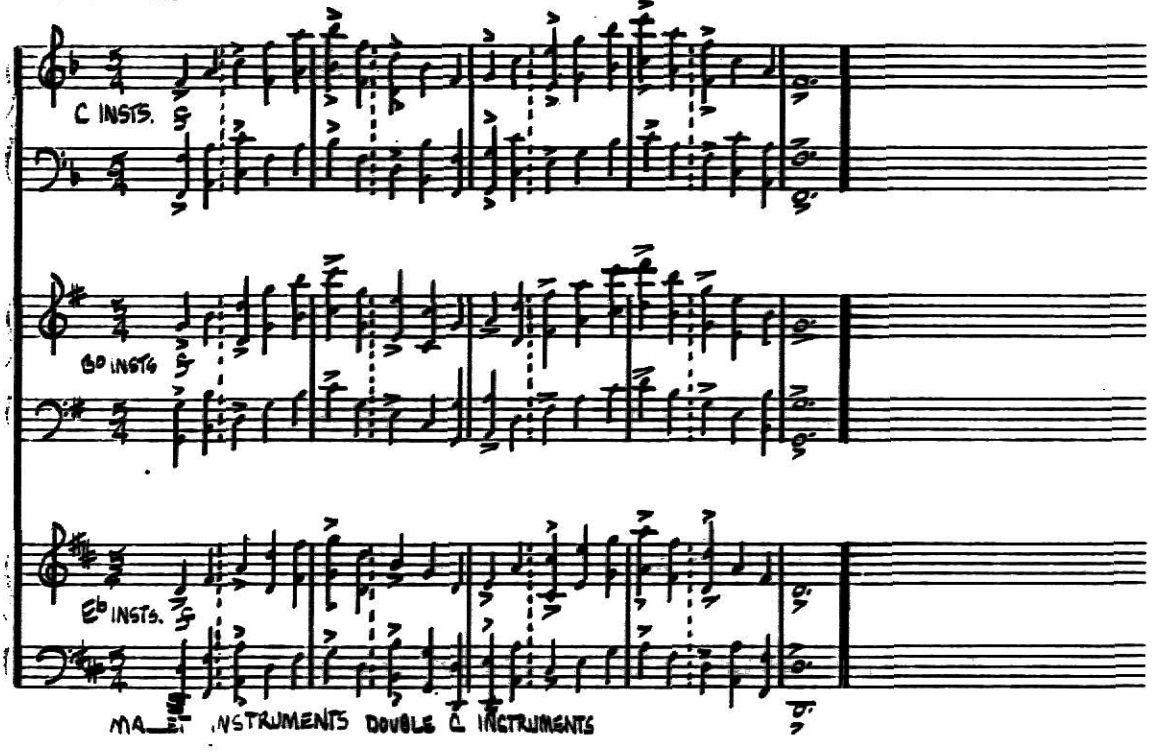
The F major scale should be one of the easier scales for the orchestra to play, by virtue of its simple key signature. Therefore, more attention may be directed to the rhythm of this exercise. The conductor may choose to describe the two different ways of playing this meter. With 5 beats per measure, and the quarter equal to one beat, natural accents may occur on either beats 3 or 4. Therefore, exercise 2.1Ø is a measure of 3 + 2. The accents are marked to insure proper feeling. These agogic accents will generally occur even when not printed. In 2.11, the accents are reversed. This marking gives the appearance of a rhythm of 2 + 3. Play both exercises several times, one directly after the other, before moving to the next scale.

F MAJOR SCALE

EXERCISE #2.10



EXERCISE #2.11
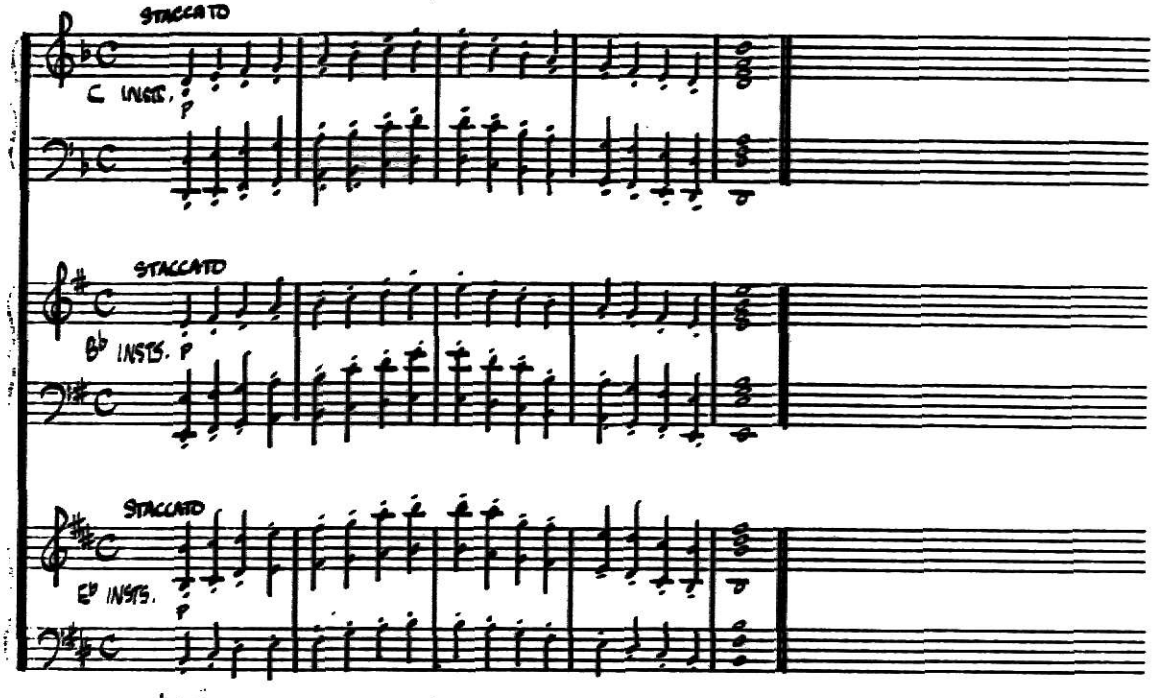


Exercise 2.12 has staccato articulation markings in all parts. The conductor may choose to specify for the strings what type of staccato bowing to play. In slower tempi, whole bow staccato will improve the control of the bow stroke. In faster tempi, staccato strokes at the tip may be more appropriate.
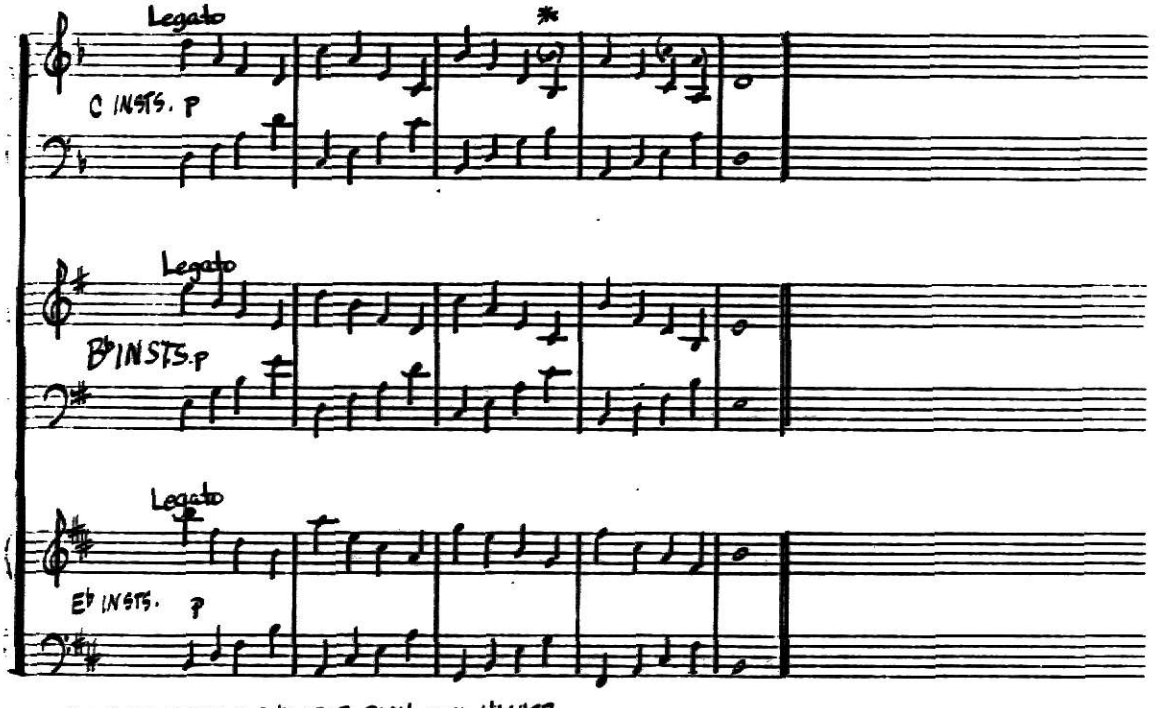
In exercise 2.13, the conductor may choose to develop a legato sound that is smoother than the normal sound made when music is not marked. Slurs may be included.

D MINOR (NATURAL)

EXERCISE #2.12



EXERCISE #2.13
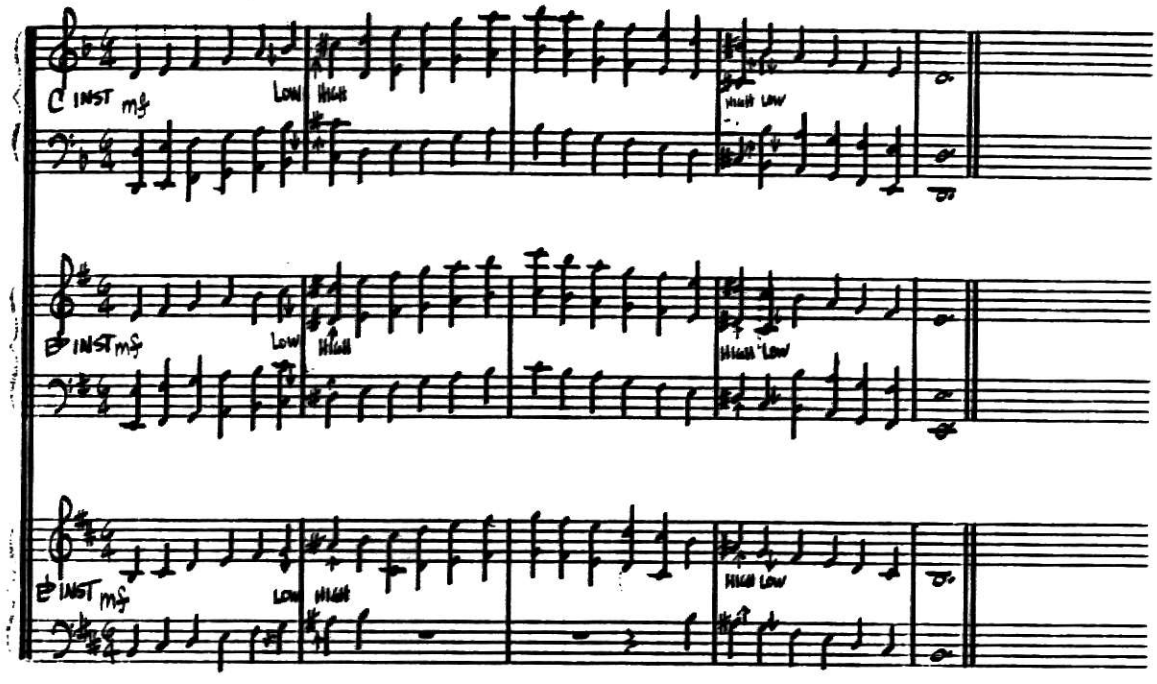


* FLUTE, PICCOLO, AND OBOE PLAY 8VA HIGHER
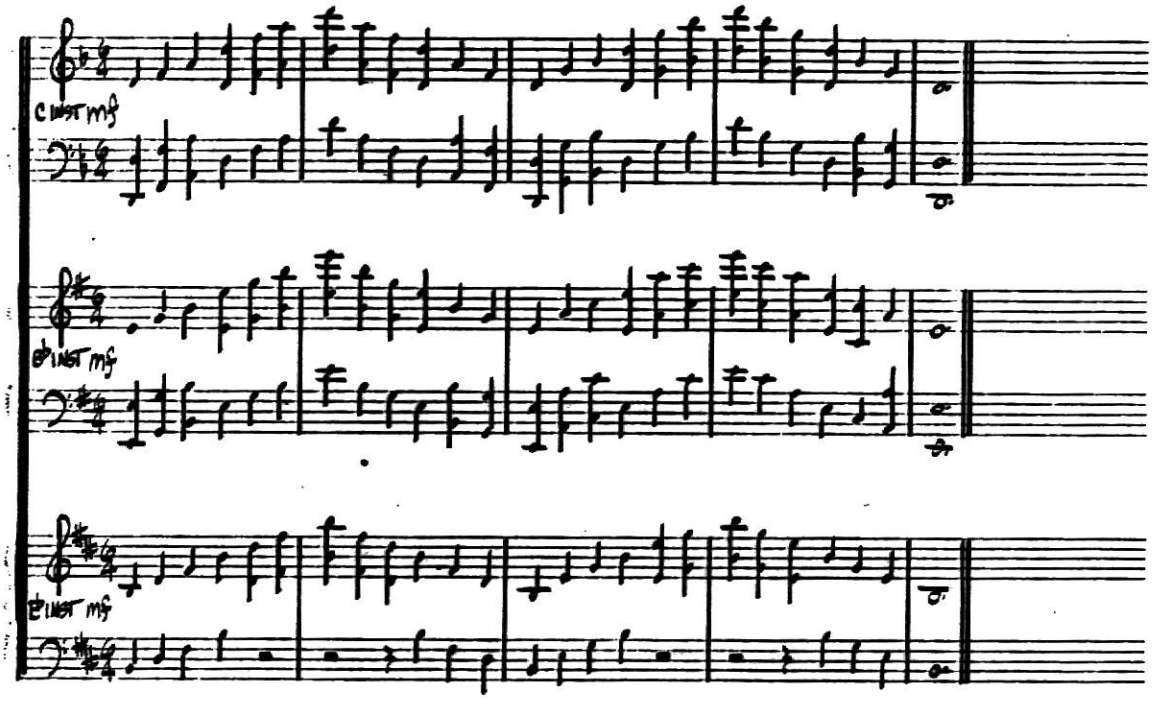
NOTE: MALLET INSTRUMENTS DOUBLE C INSTRUMENTS

Exercise 2.13A is in 6 beats per measure. The natural pulse will usually occur on beats one and four. The conductor may choose to shift the accents to beats one, three, and five. The same may be done for exercise 2.14.

D MINOR (HARMONIC)
EXERCISE # 2.13A
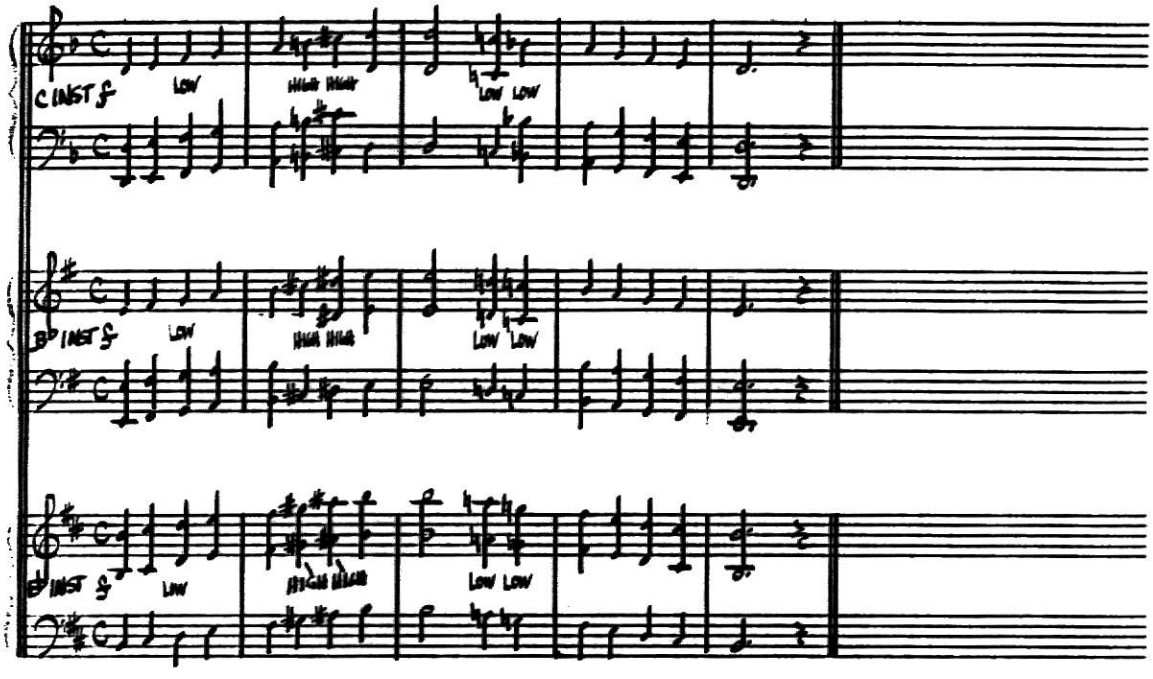


EXERCISE #2.14
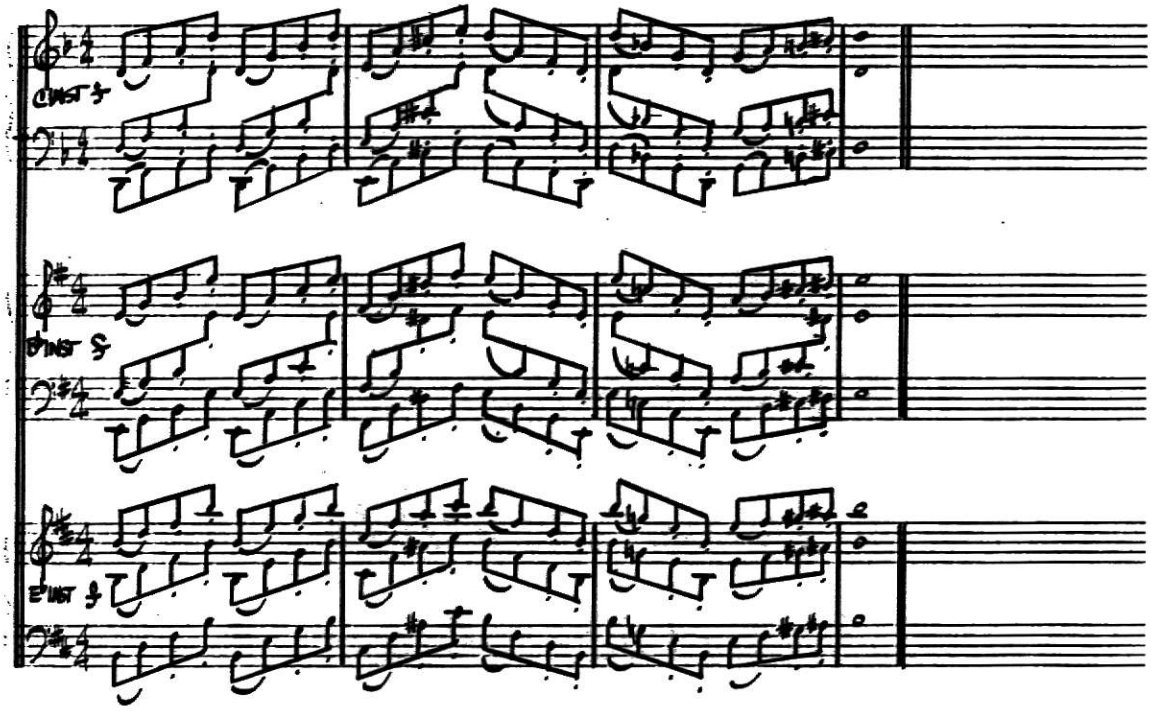


Exercise 2.15 should pose no problems, once the orchestra understands the melodic minor pattern. The arpeggio contains articulation markings which are found frequently in orchestral literature. Although much of chapter 4 is devoted to various articulations, the conductor may wish to have the orchestra practice playing the second slurred eighth short.

D MINOR (MELODIC)

EXERCISE # 2.15
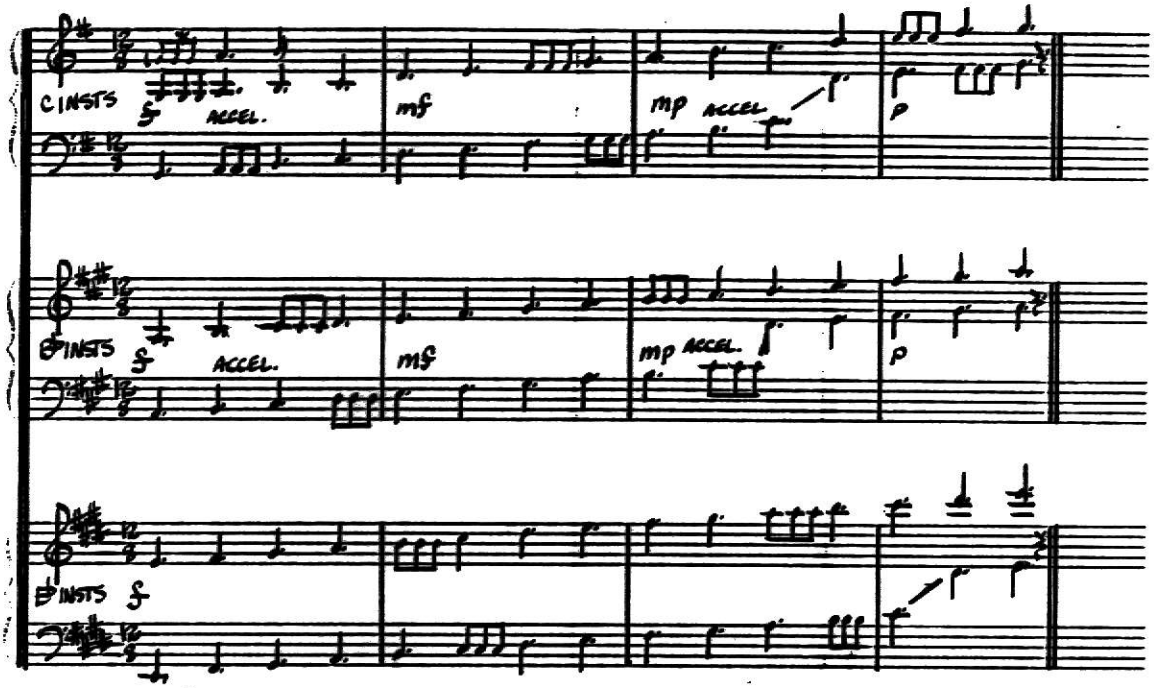


EXERCISE # 2.16
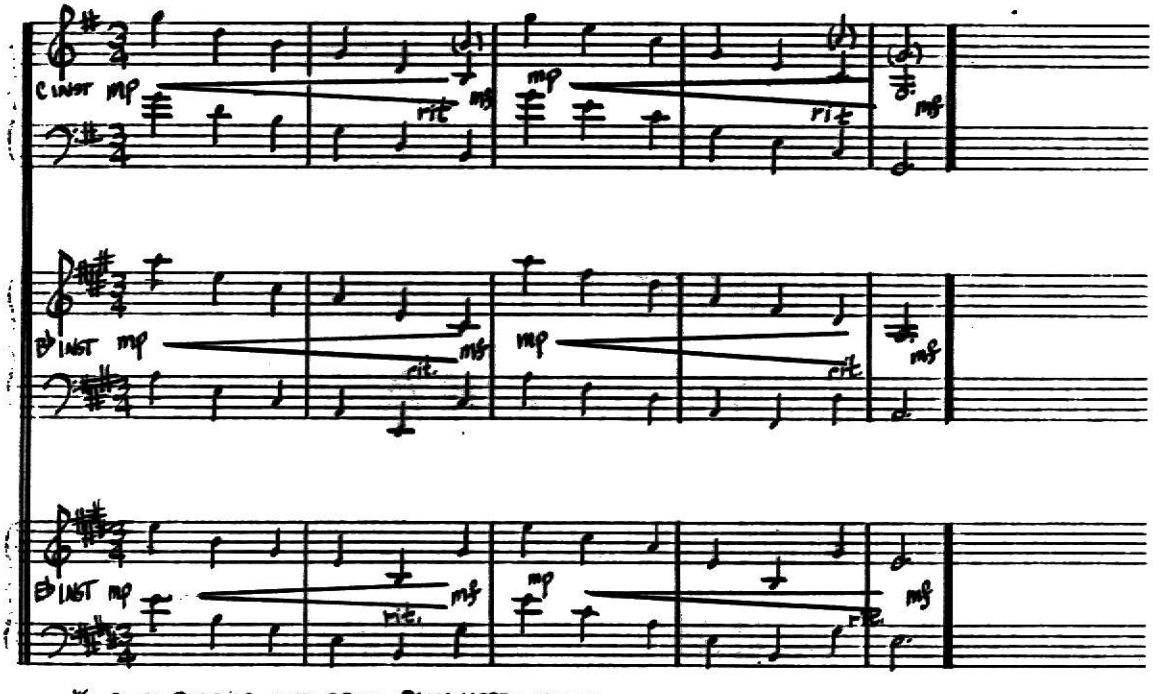


In exercise 2.17, there should be triplet figures on each pulse. The triplets are scattered among different instruments of the orchestra, so each player must listen to align his note with the rest of the orchestra. The conductor may choose to explain that in this meter, the pulse is actually four per measure, with three divisions to each pulse. Also notice that an accelerando should occur while each measure becomes softer. Exercise 2.18 reverses the markings. Although the line goes down, the dynamic level comes up. A gradual ritard should also occur. The conductor may need to continually call this to the orchestra's attention, since this concept is more naturally played with reverse dynamic and tempo markings.

G MAJOR
EXERCISE # 2.17
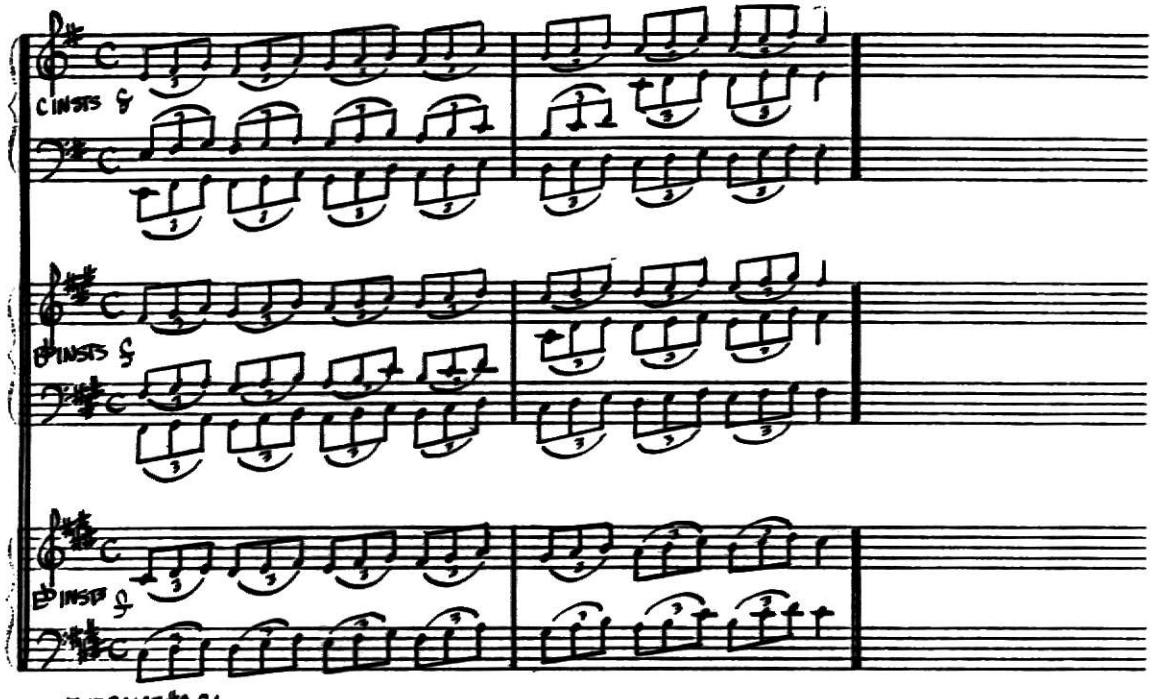


EXERCISE # 2.18
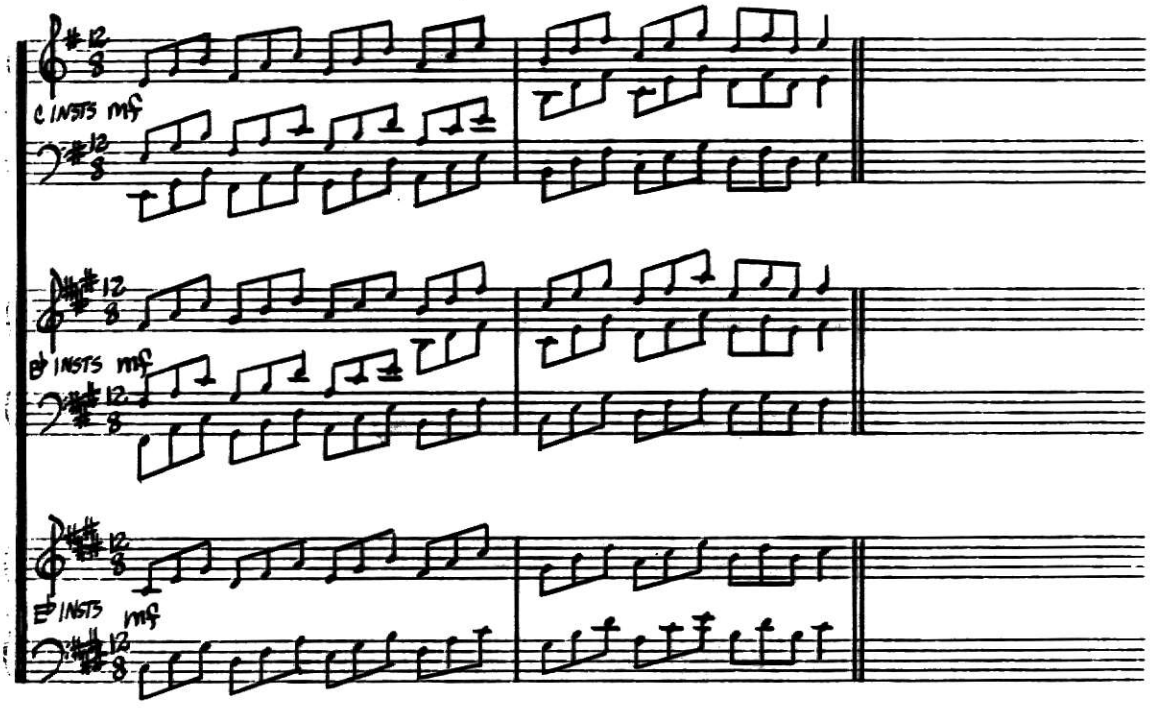


* FLUTE. PICCOLO. AND OBOE PLAY UPPER NOTES.

Exercise 2.20 is an example of an unusual division of the beat. The conductor may choose to explain that common-time meter is normally considered simple, meaning that there are only two divisions of each beat. When a composer chooses to divide the beat into three, he must use the "3" to identify the borrowed compound meter. Exercise 2.21 should sound no differently than exercise 2.20, though the meter signature is different.

E MINOR (NATURAL)
EXERCISE #2.20



EXERCISE #2.21
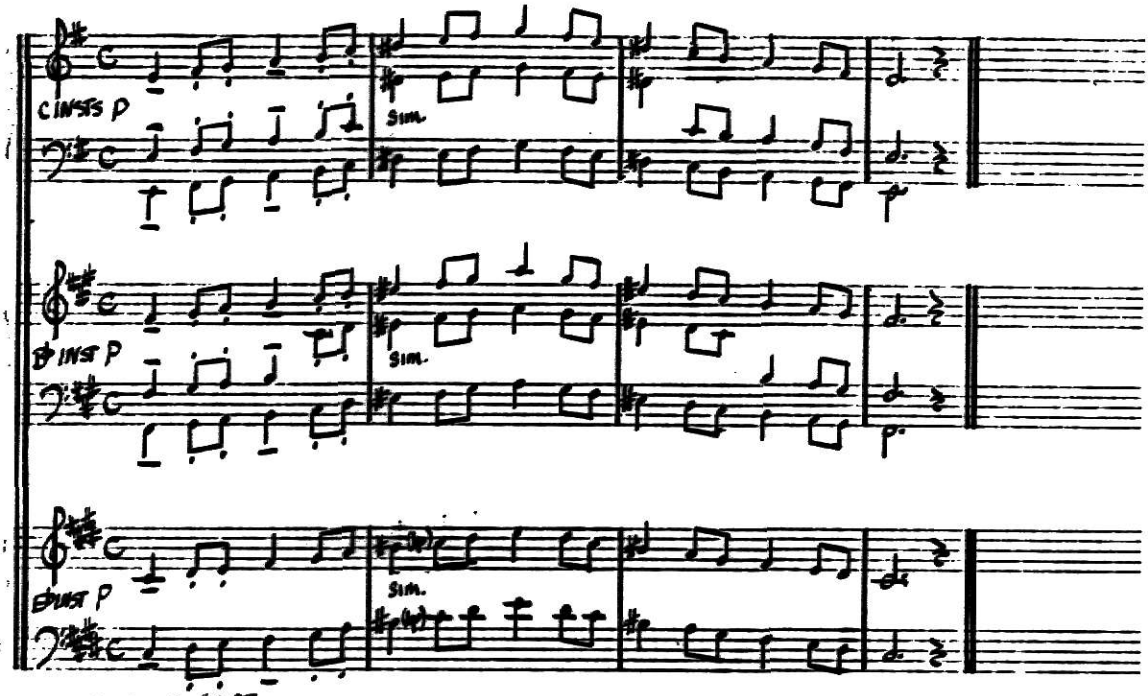


Exercise 2.22 calls for a combination legato-staccato articulation. The conductor may choose to explain that the abbreviation sim. is short for the word simile, which means "continue the pattern in a similar manner to the previous measure." The string section may need to experiment with several types of bowing.
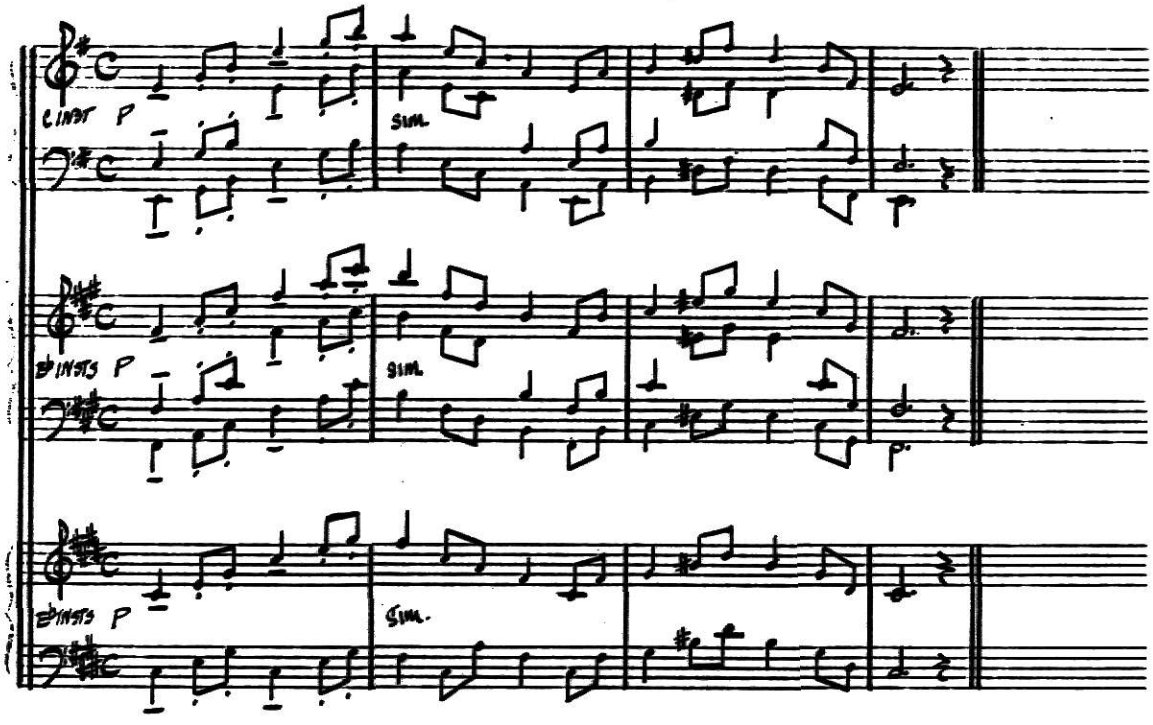
The melodic minor exercises appear on the following page without explanation. The conductor should feel at liberty to continue in sequence without stopping, or edit articulations or rhythmic markings to suit the particular needs of the orchestra.

E MINOR (HARMONIC)

EXERCISE #2.22
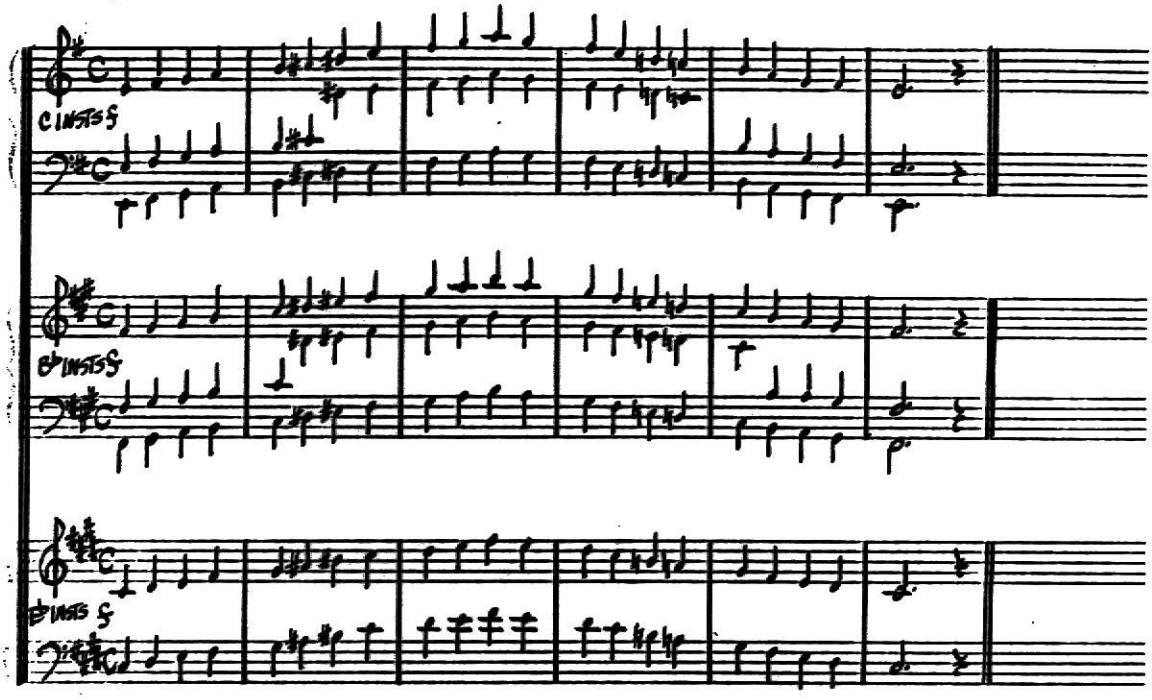


EXERCISE #2.23
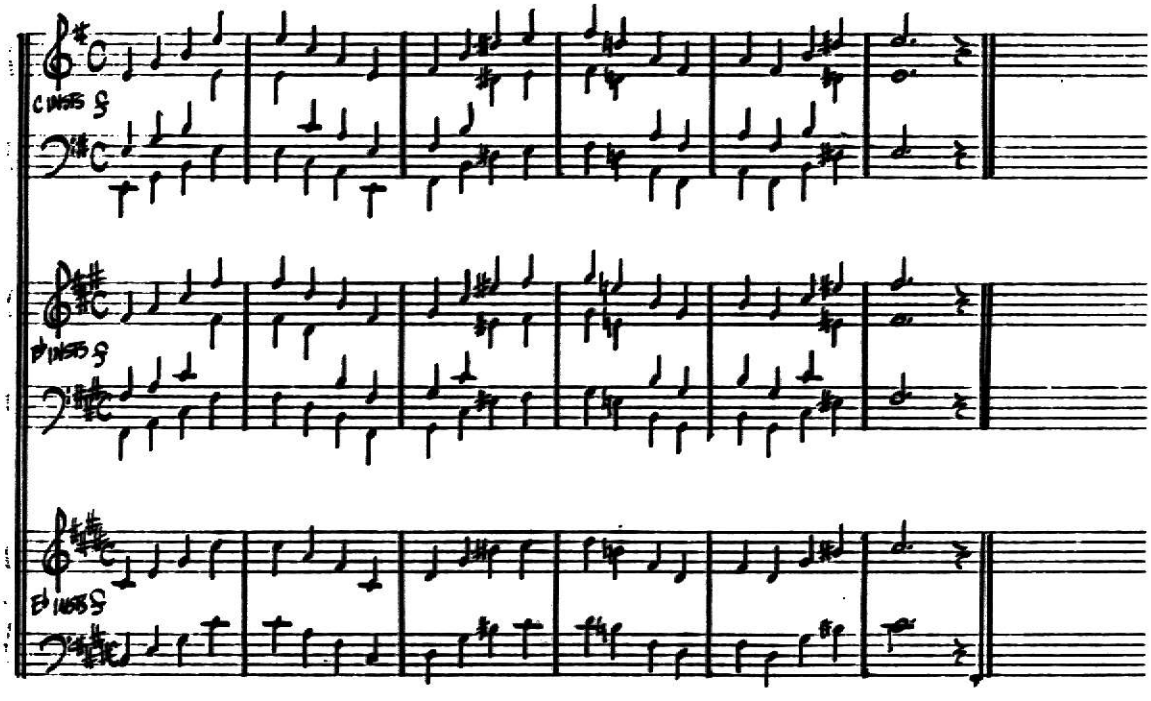


E MINOR (MELODIC)

EXERCISE 2.24
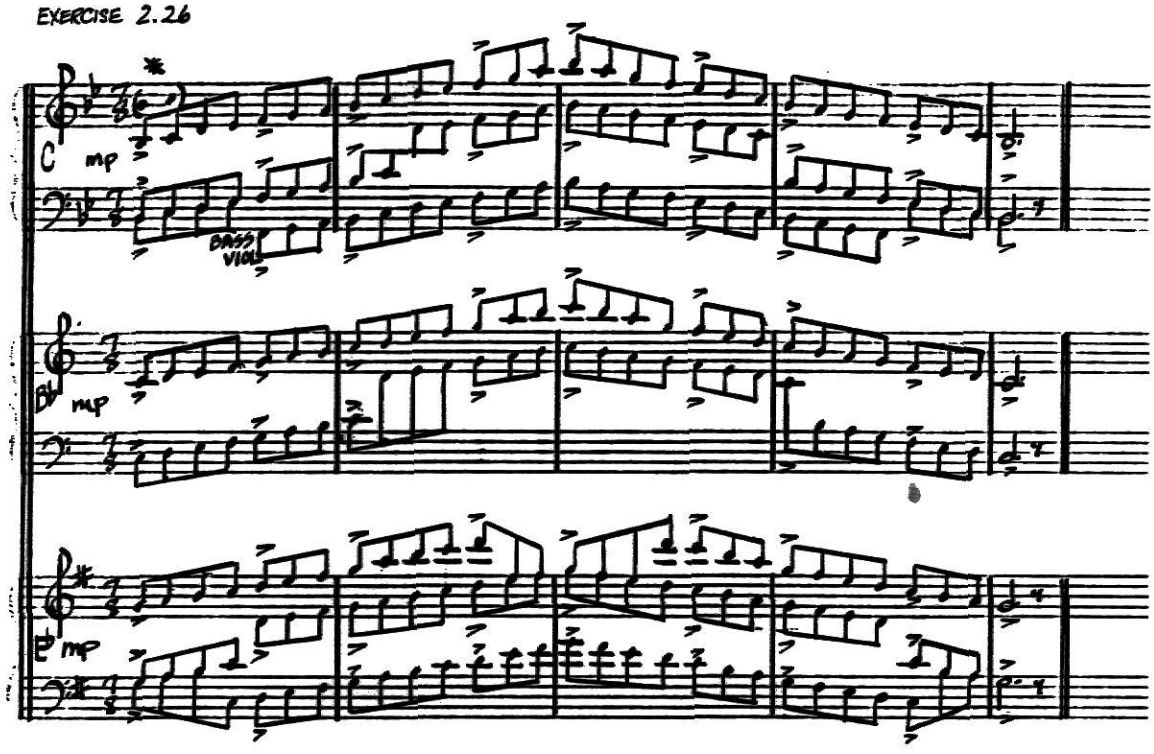


EXERCISE #2.25
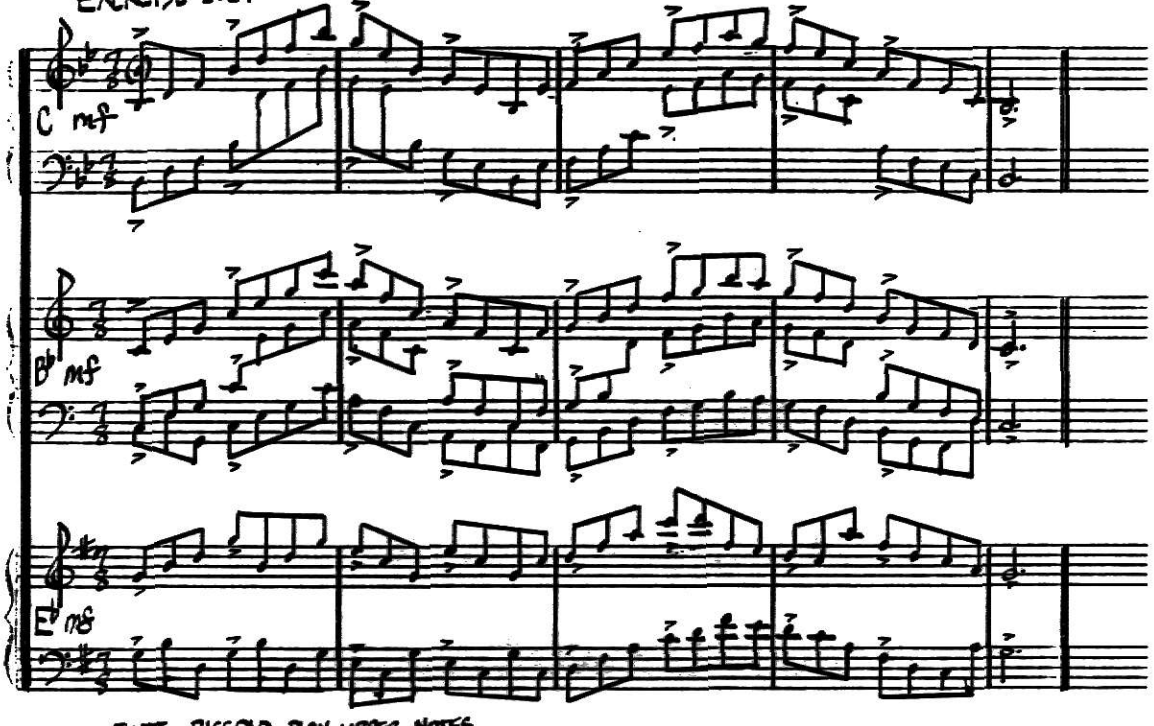


Exercise 2.26 demonstrates one of the proper executions of this meter. The conductor may choose to explain that in many cases the editor will install a broken line to indicate whether the composer wants the sound to be 4 + 3, or 3 + 4. If there is no indication, one should follow the bracketed eighths. The accents should be played throughout the first several rehearsals, but upon the conductor's request, the orchestra should begin playing without the accents to avoid the habit of over-playing natural accents. Exercise 2.27 is a practice in the reverse of the same meter.

B♭ MAJOR

EXERCISE 2.26
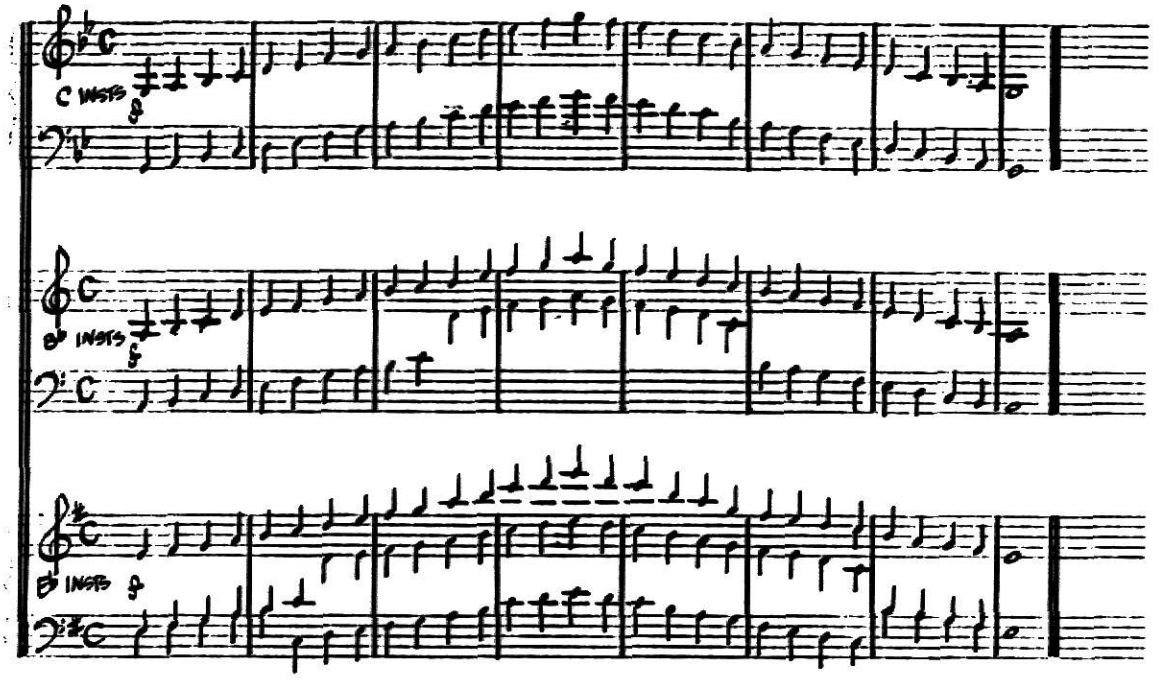


EXERCISE 2.27
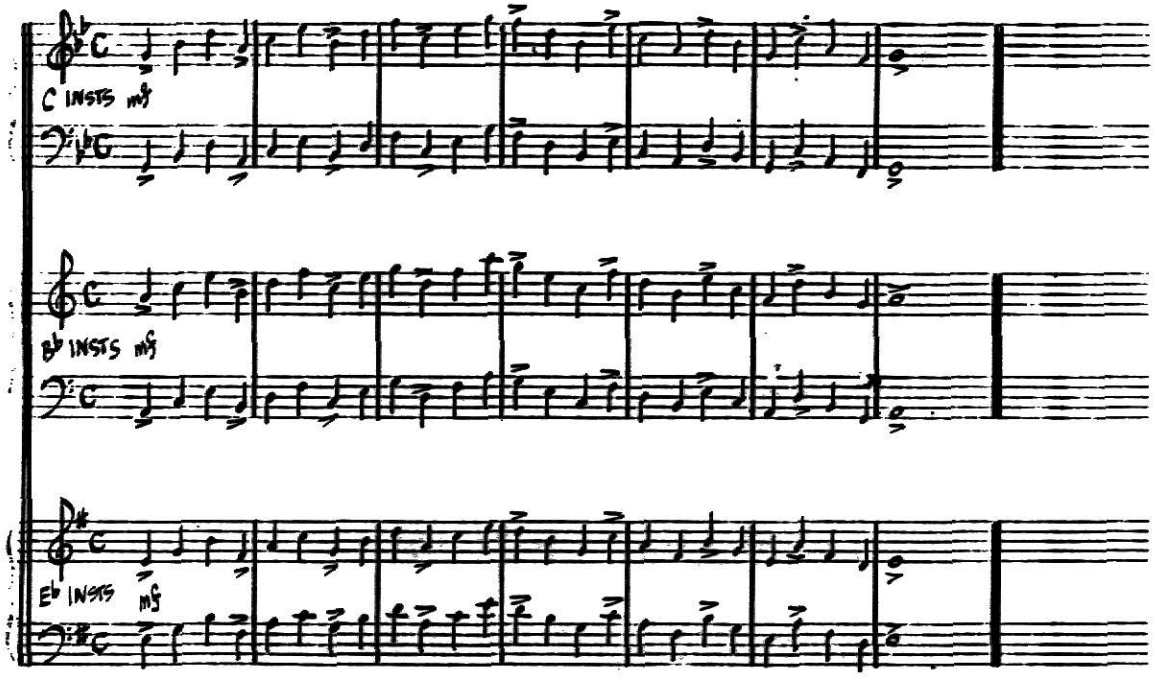


* FLUTE, PICCOLO PLAY UPPER NOTES

Exercise 2.28 is fairly straight-forward. After intonation is satisfactory, the conductor may wish to call the orchestra's attention to exercise 2.29. This is an example of hemiola, which means the composer has disguised the 4-beats-per-measure sound by accents. This exercise should sound as if it were written in 3 beats per measure. For more work with hemiola, see exercises 6.2 and 6.7. The harmonic and melodic exercises may be played in sequence without explanation.
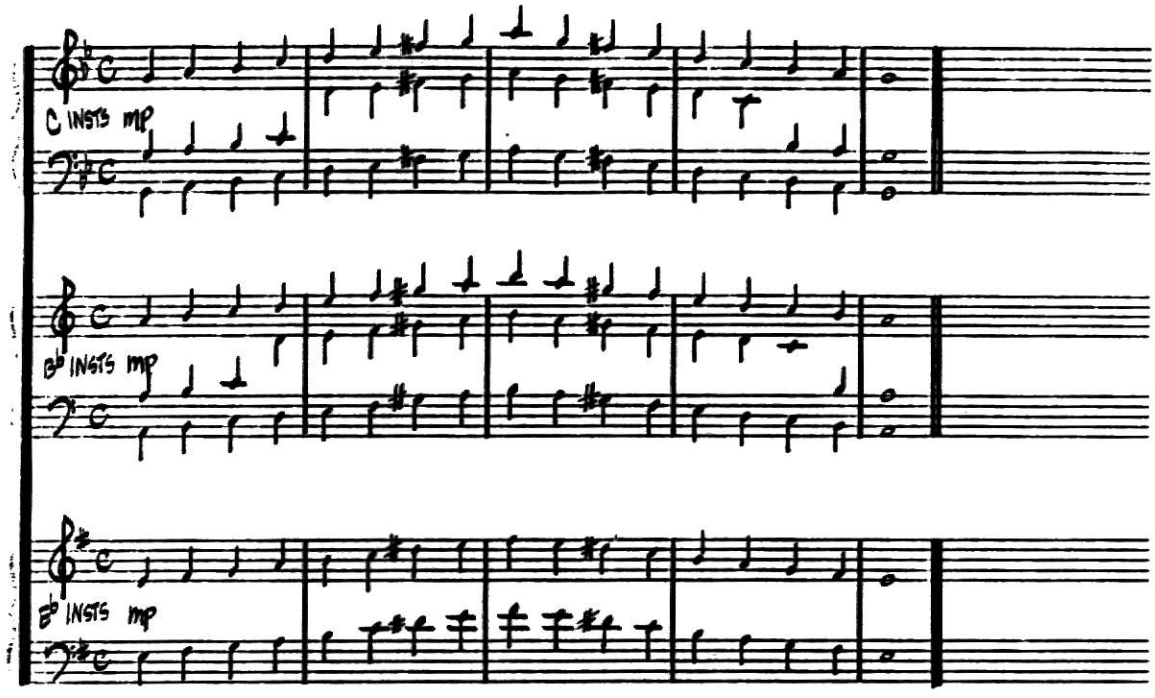
G minor (natural)
EXERCISE # 2.28
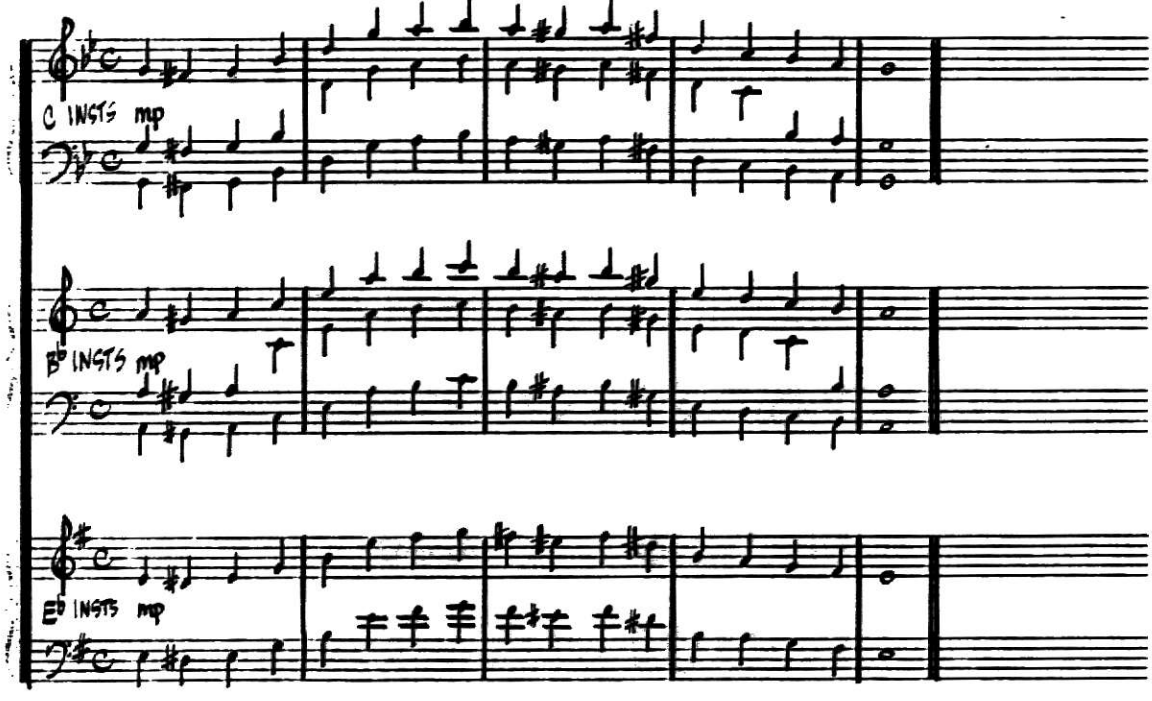


EXERCISE # 2.29



G MINOR (HARMONIC)
EXERCISE #2.30
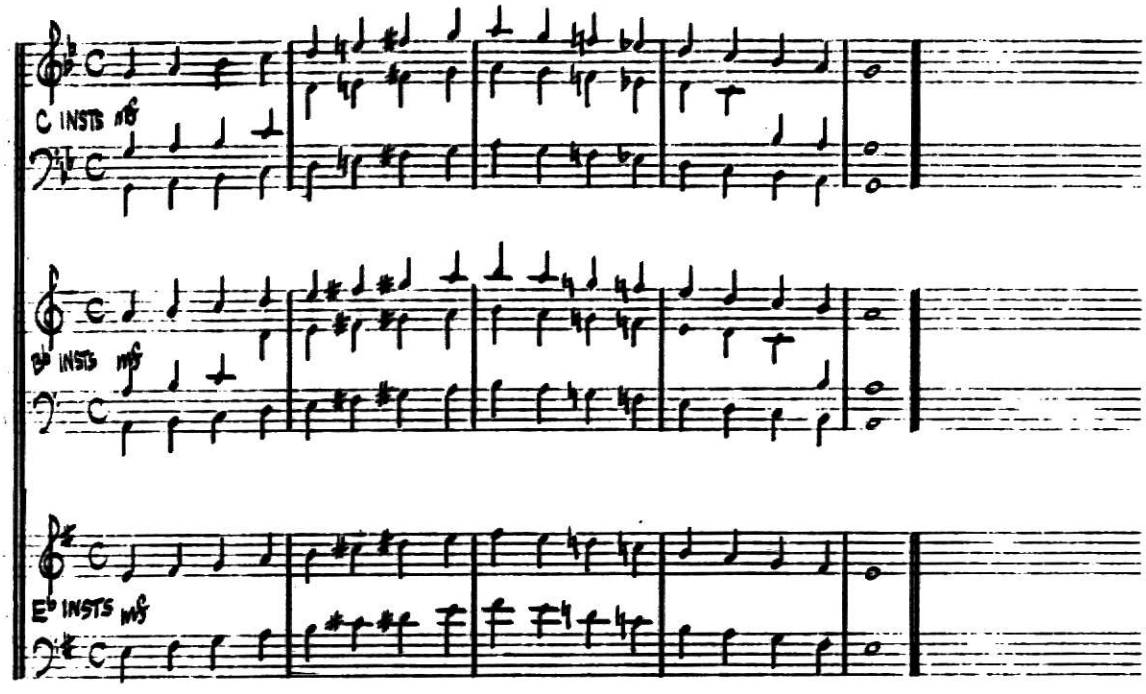


EXERCISE #2.31
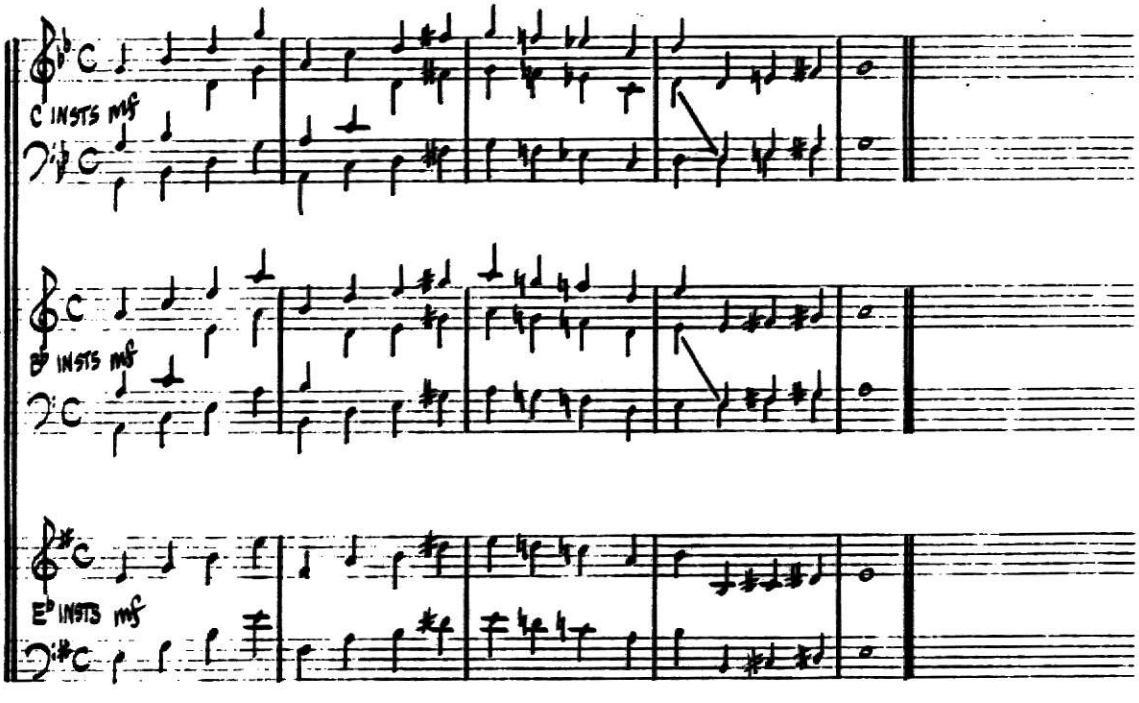


G MINOR (MELODIC)

EXERCISE # 2.32
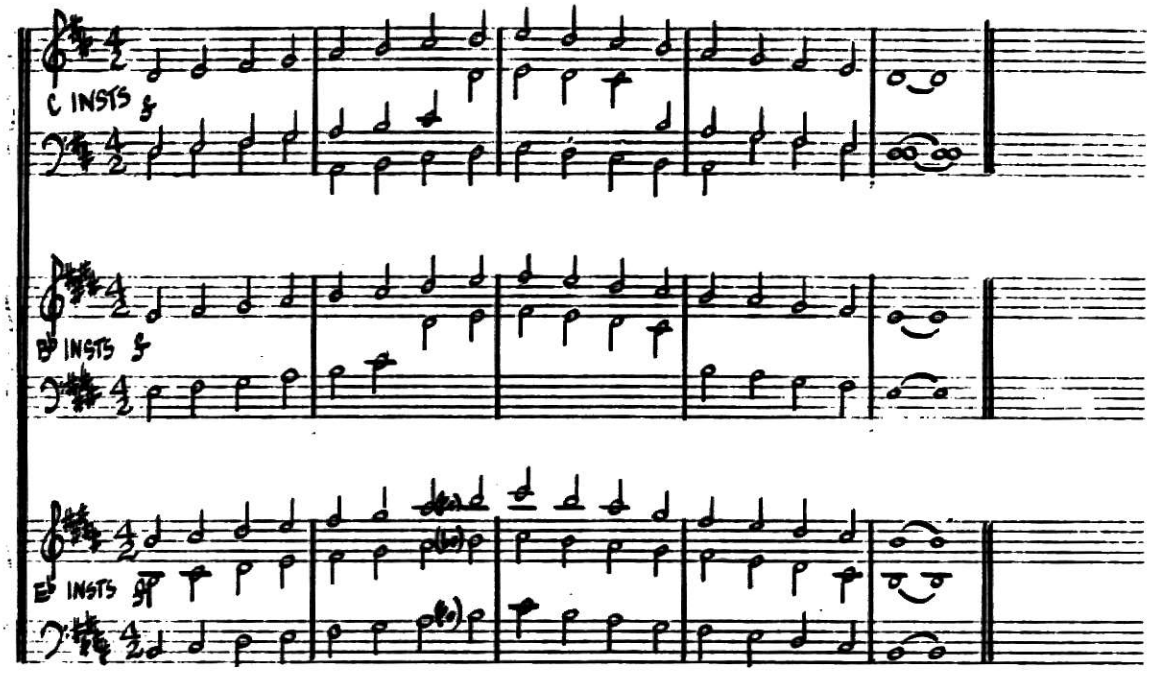


EXERCISE #2.33
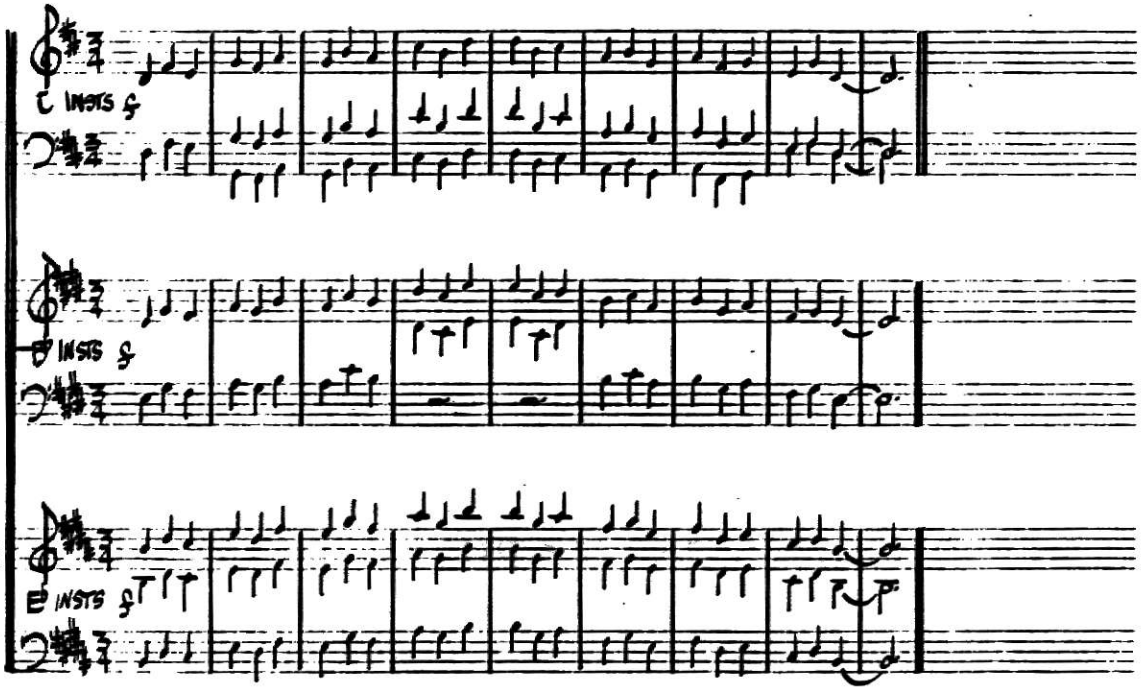


Exercise 2.34 is a style of notation often connected with Renaissance and early Baroque music. When the majority of the notes are half notes or longer, it is called "white mensural notation." The actual playing should pose few problems. However, the conductor may choose to discuss the relationship of beat pattern and note values. The 3 B-minor scales may be practiced in succession.

D MAJOR

EXERCISE #2.34
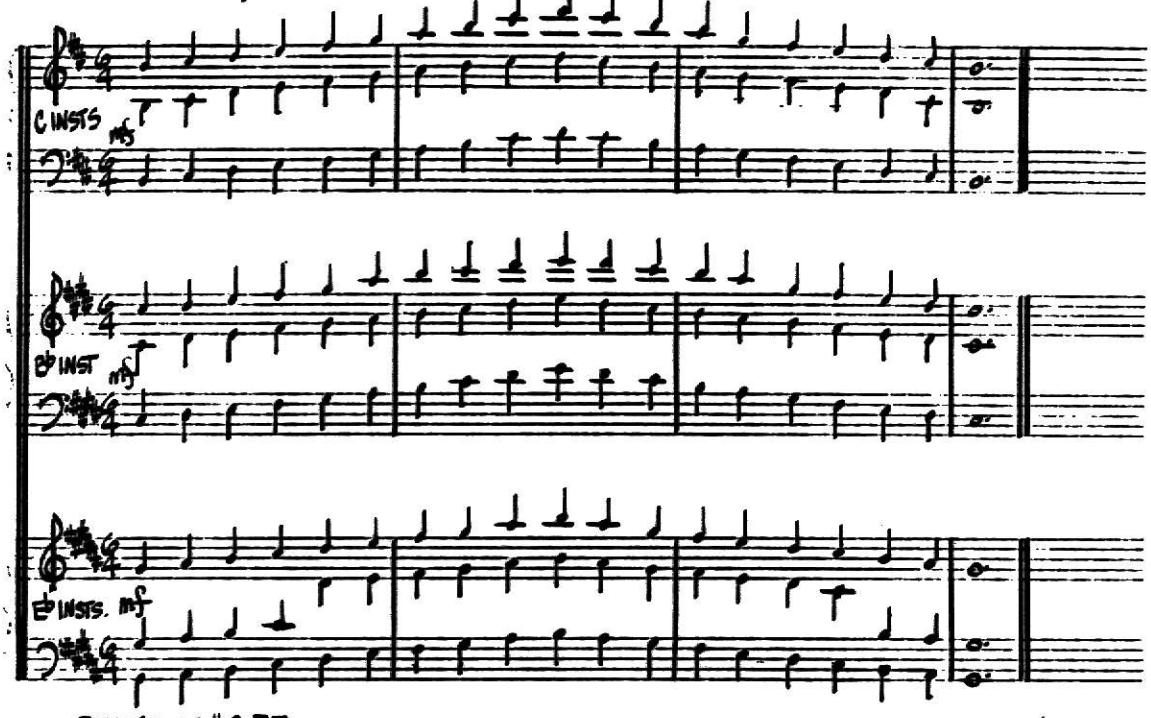


EXERCISE #2.35
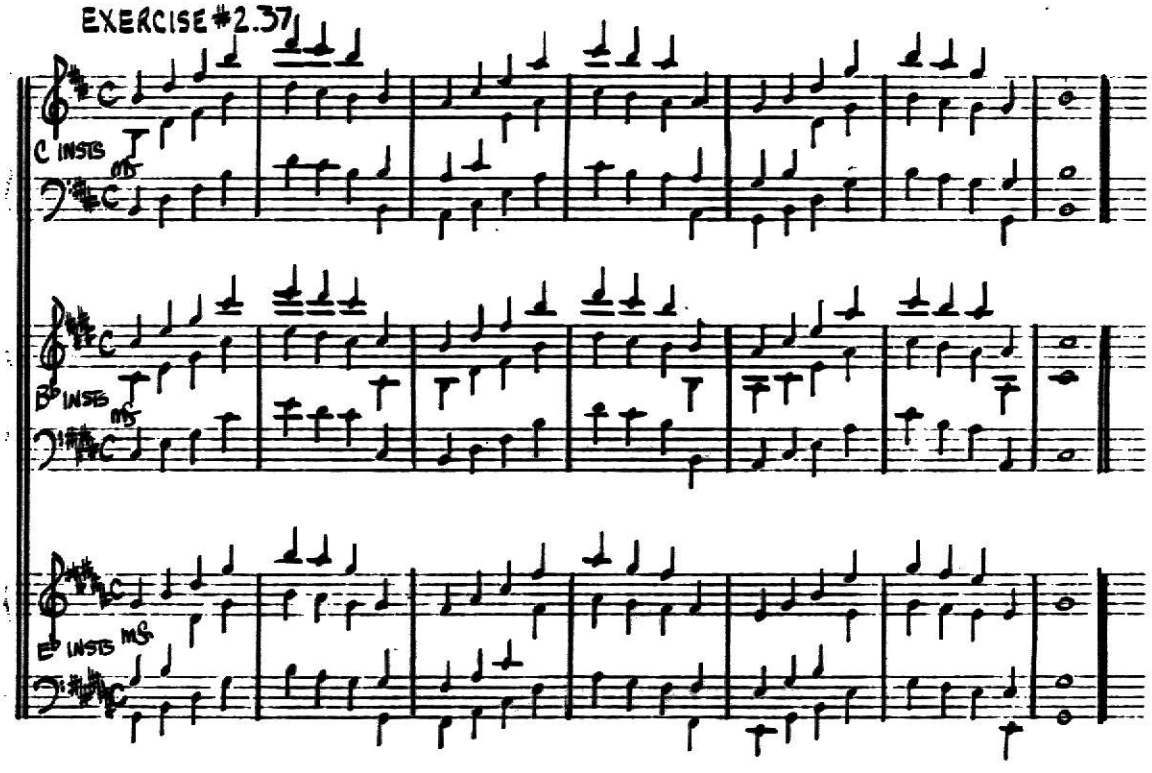


B MINOR (NATURAL)

EXERCISE #2.36
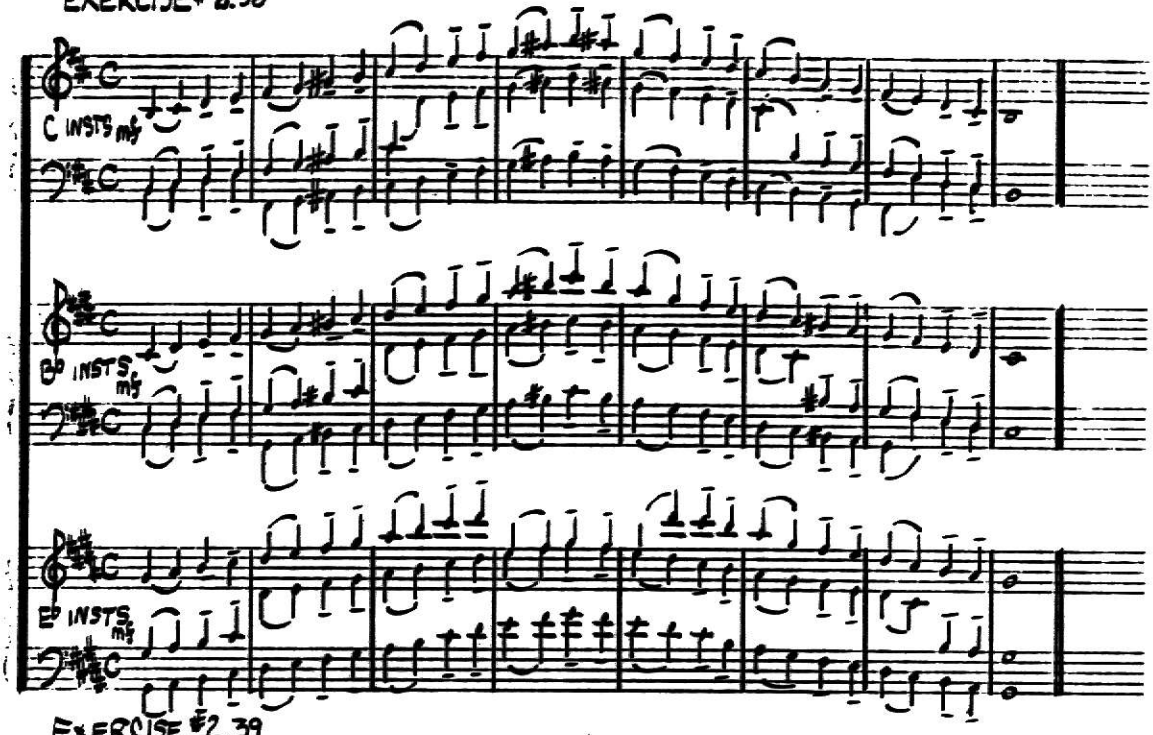


EXERCISE #2.37
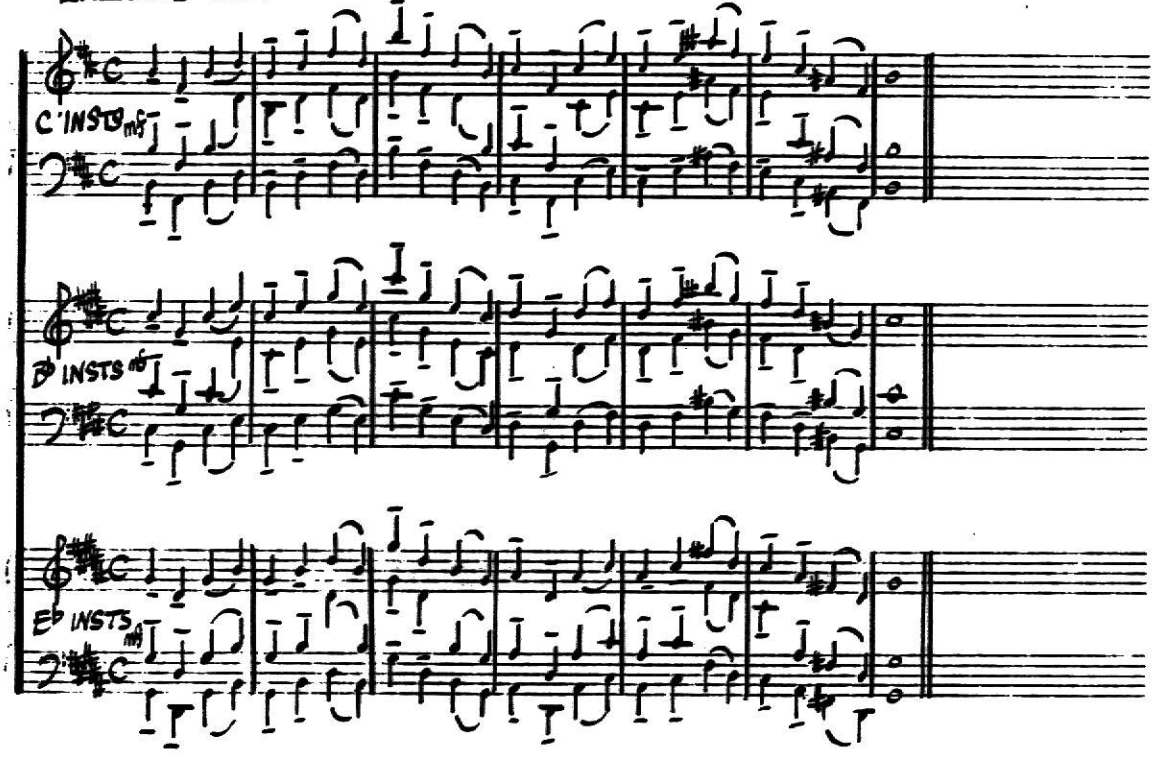


B MINOR (HARMONIC)

EXERCISE # 2.38
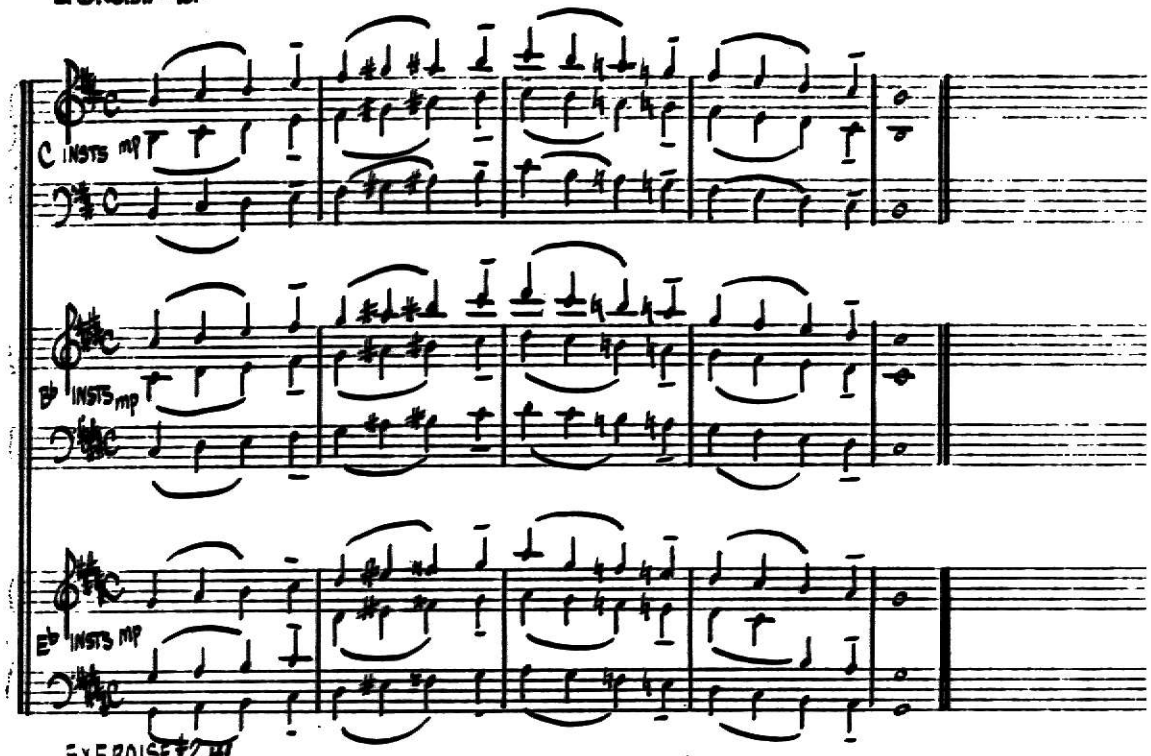


EXERCISE # 2.39
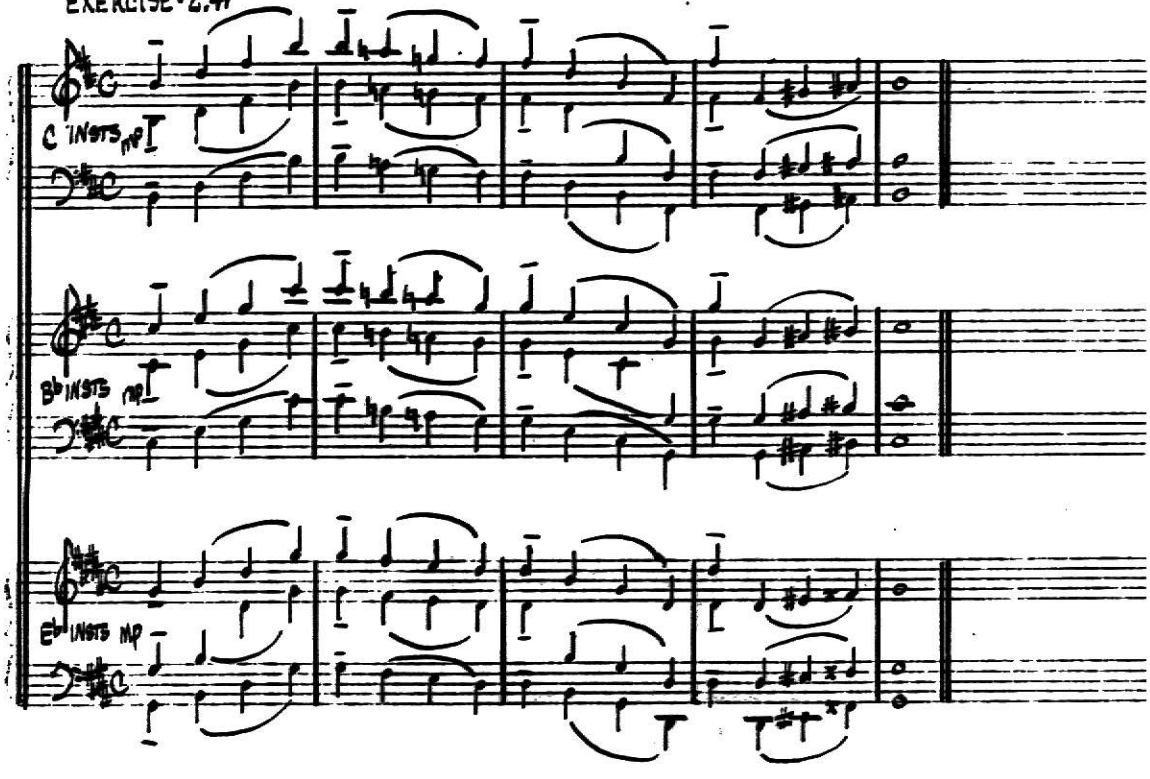


B MINOR (MELODIC)

EXERCISE #2.40



EXERCISE #2.41



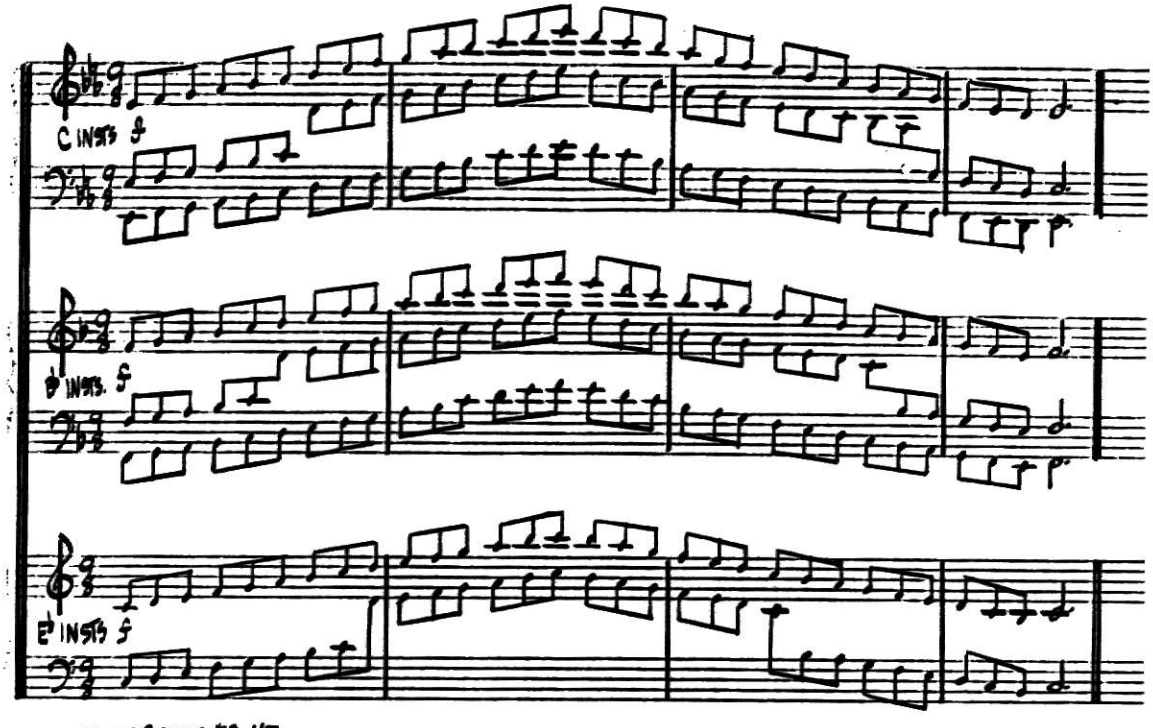
Exercise 2.42 introduces a new meter; A triple meter with natural pulses on beats 1, 4, and 7. The conductor may choose to explain his beat pattern for this meter, which will largely depend on the chosen tempo, before beginning the exercise.

Before playing exercise 2.43, the concertmaster should choose a bowing that is appropriate for this rhythm. Experienced string players will generally choose the hooked bowing (down-down, up-up, etc.) for better bow balance. This exercise should help prevent the over-playing of natural accents, since the natural flow of the line does not adhere to them.
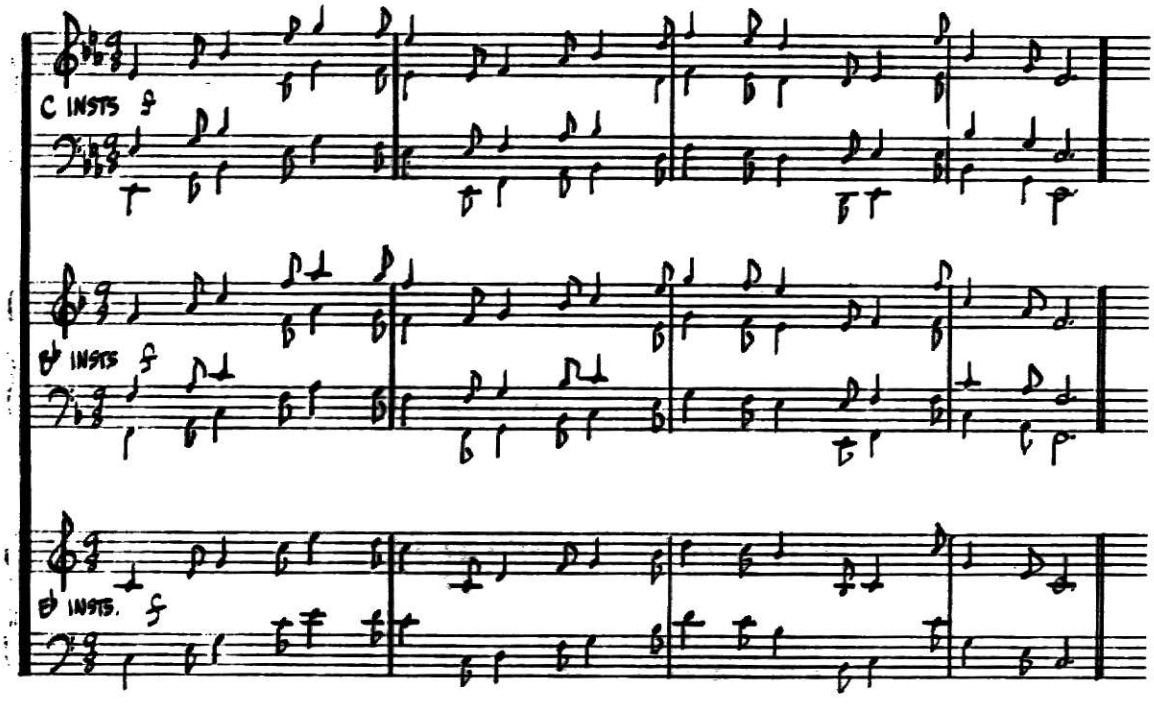
The rest of the scales and arpeggios through five flats and five sharps are printed in succession. The conductor may choose to insert articulations or rhythmic devices. They are printed relatively free from them, as the fingerings begin to become more difficult. Some scales and arpeggios for the transposing instruments have been transposed to the enharmonic scale. The conductor may choose to explain this concept to the orchestra when necessary.

E♭ MAJOR

EXERCISE #2.42

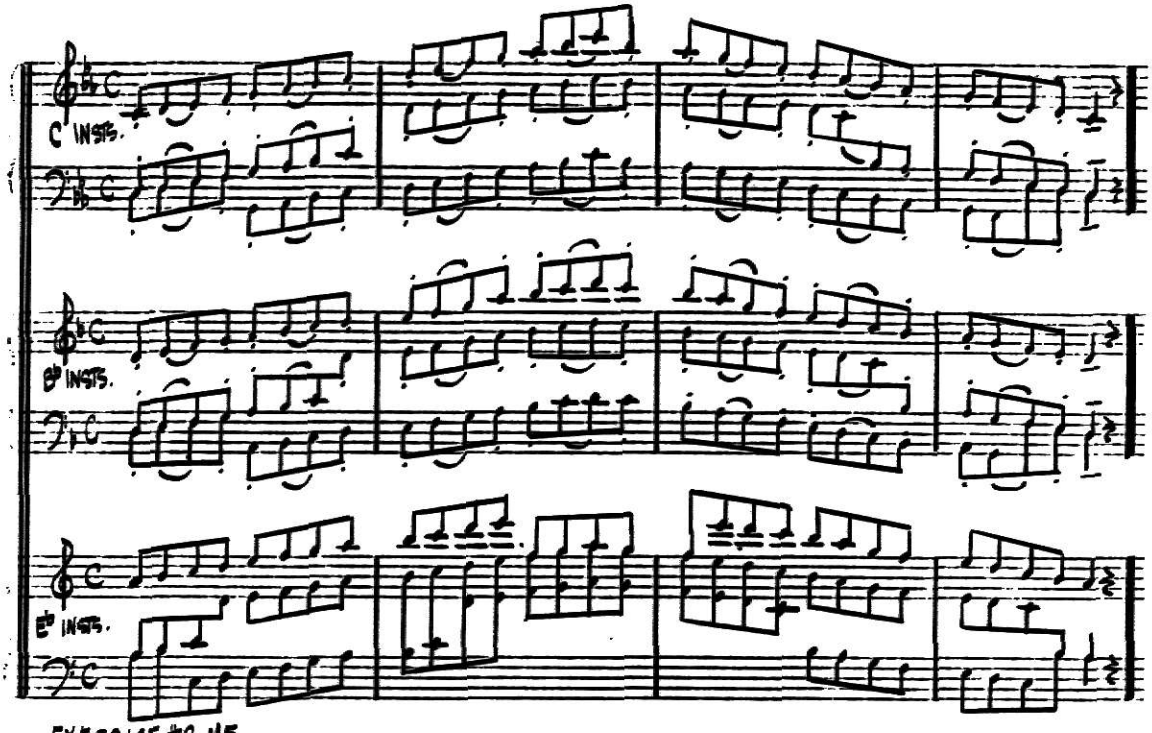


EXERCISE #2.43
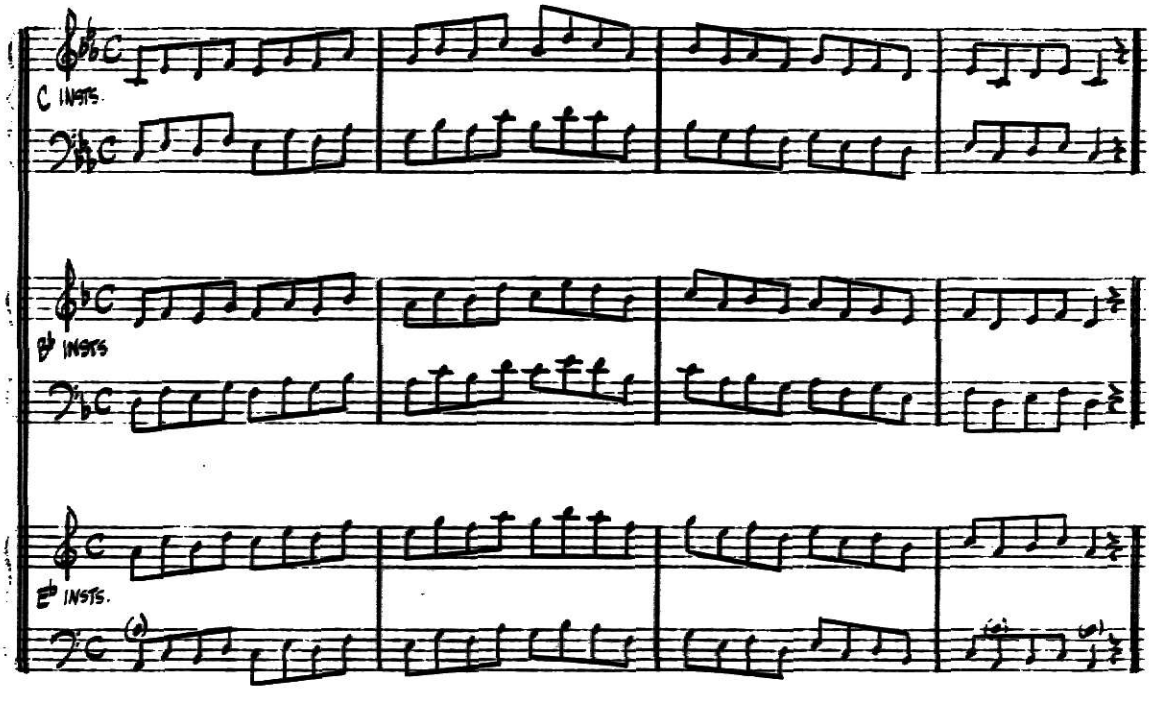


C MINOR (NATURAL)

EXERCISE #2.44

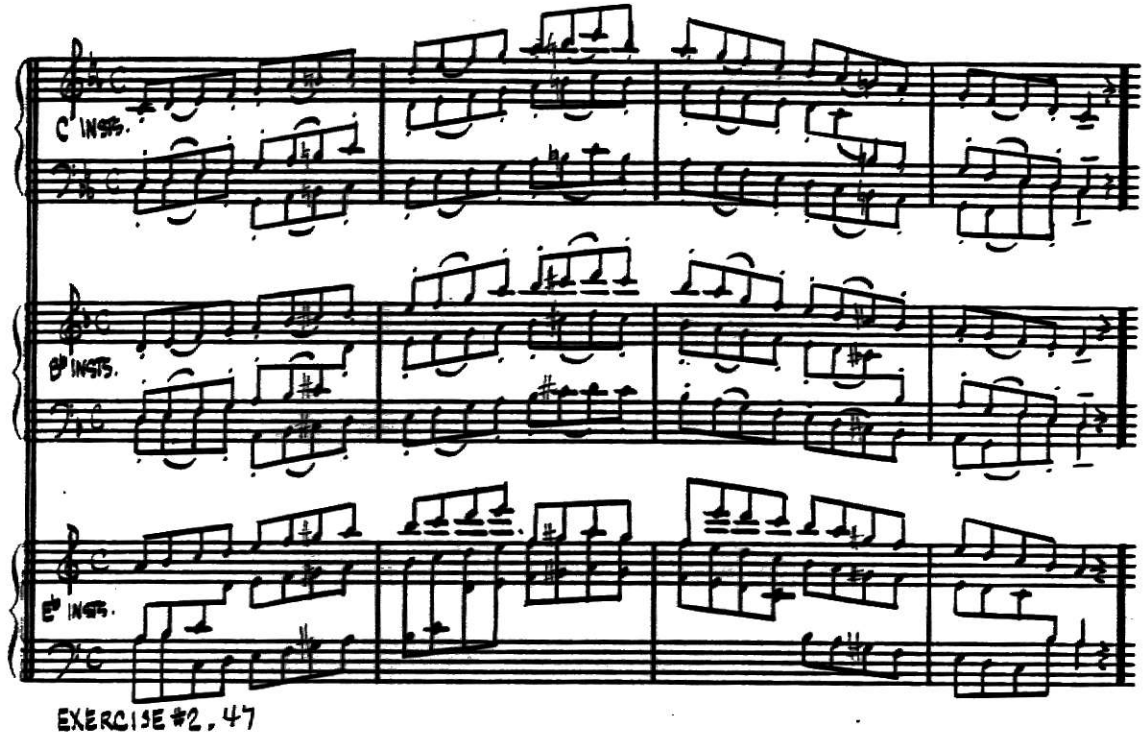


EXERCISE #2.45
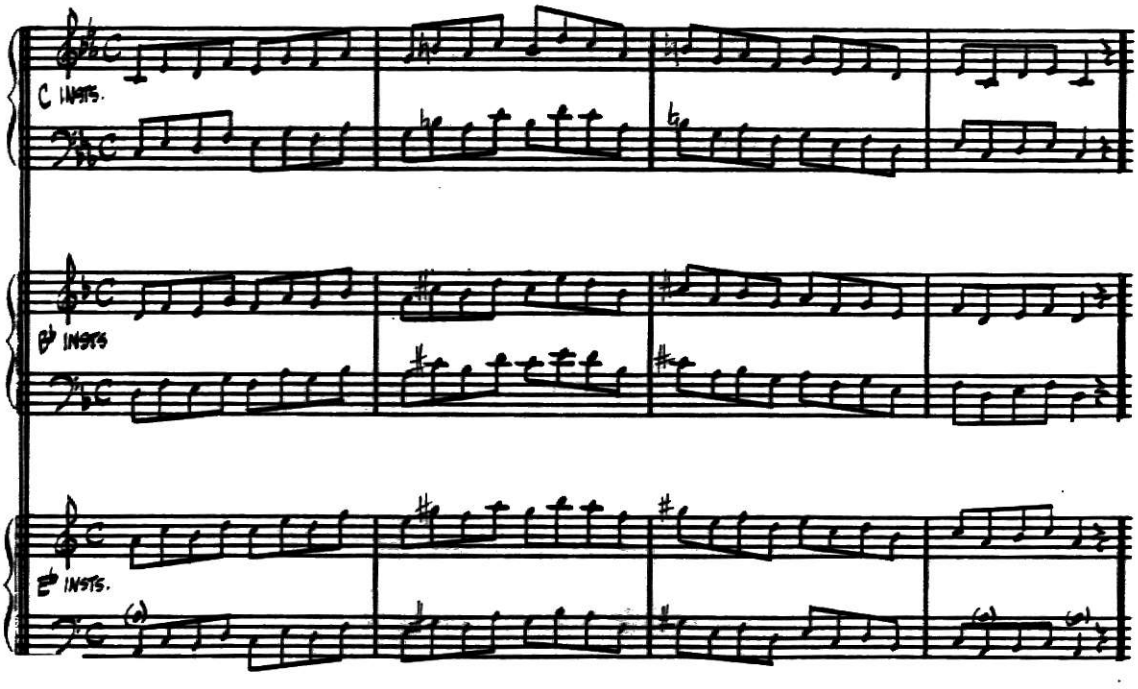


C MINOR (HARMONIC)

EXERCISE #2.46

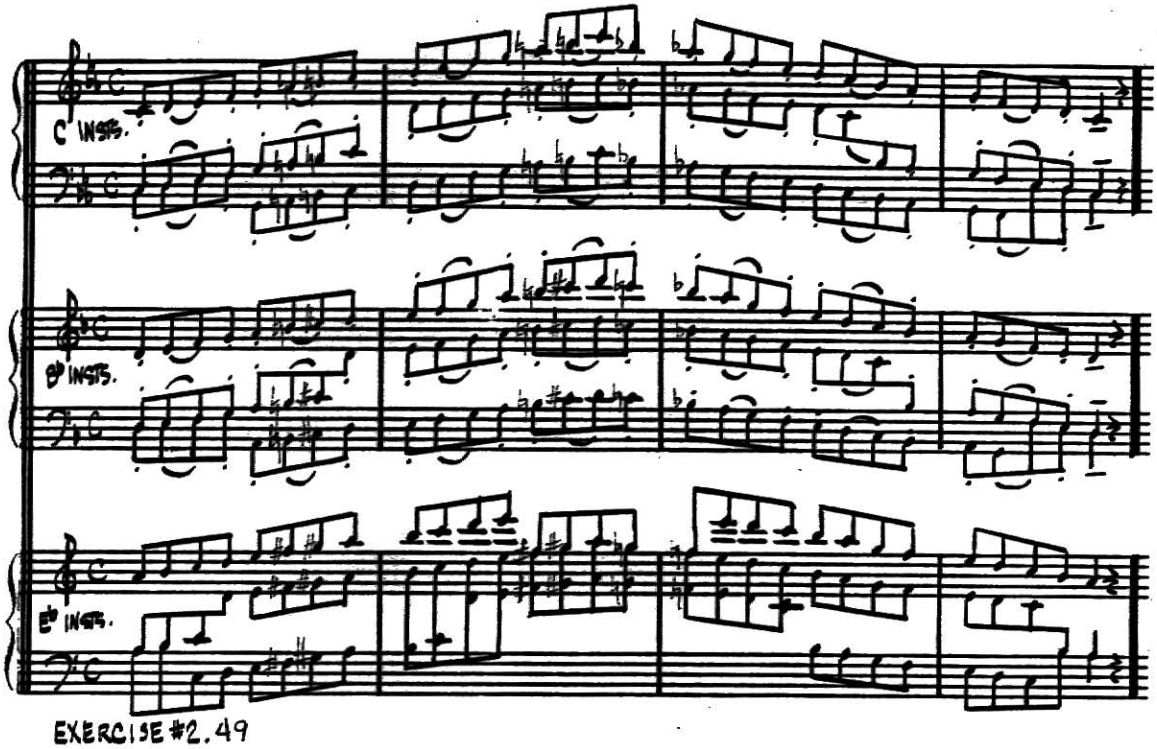


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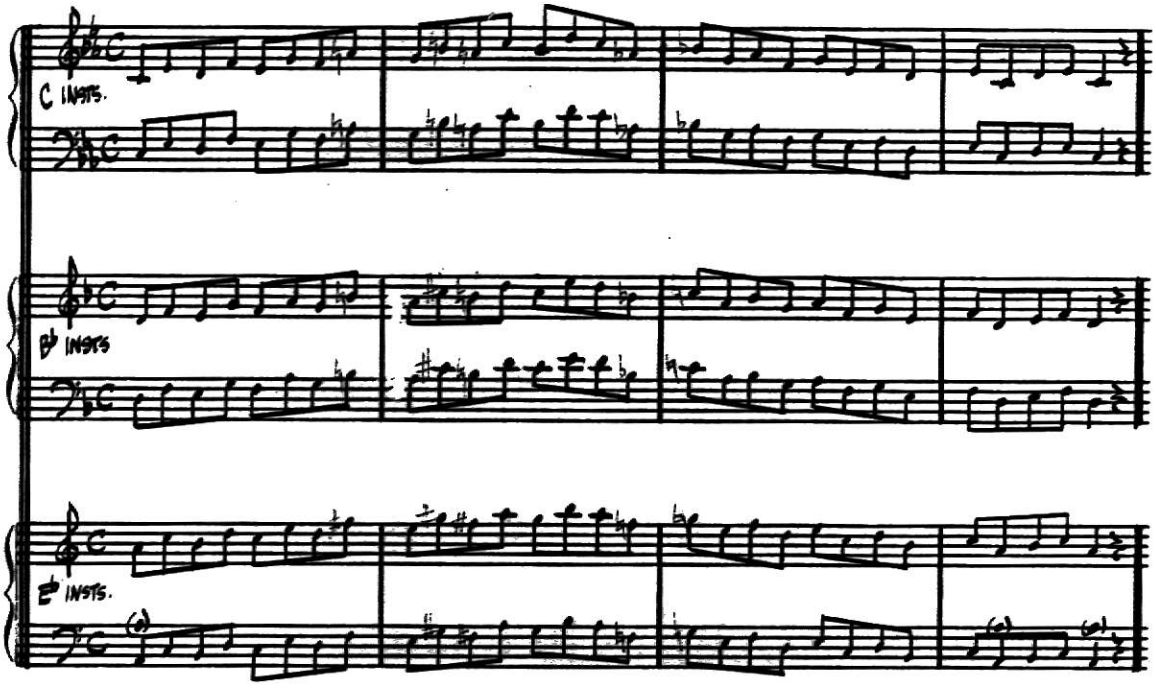


C MINOR (MELODIC)

EXERCISE #2.48
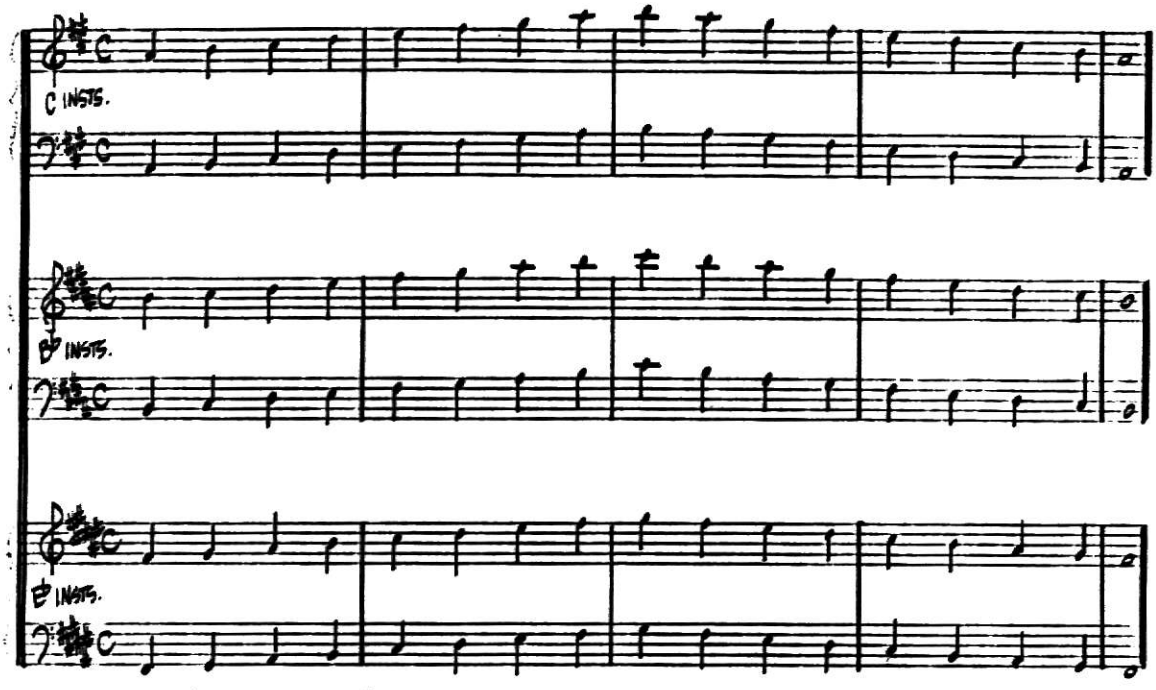


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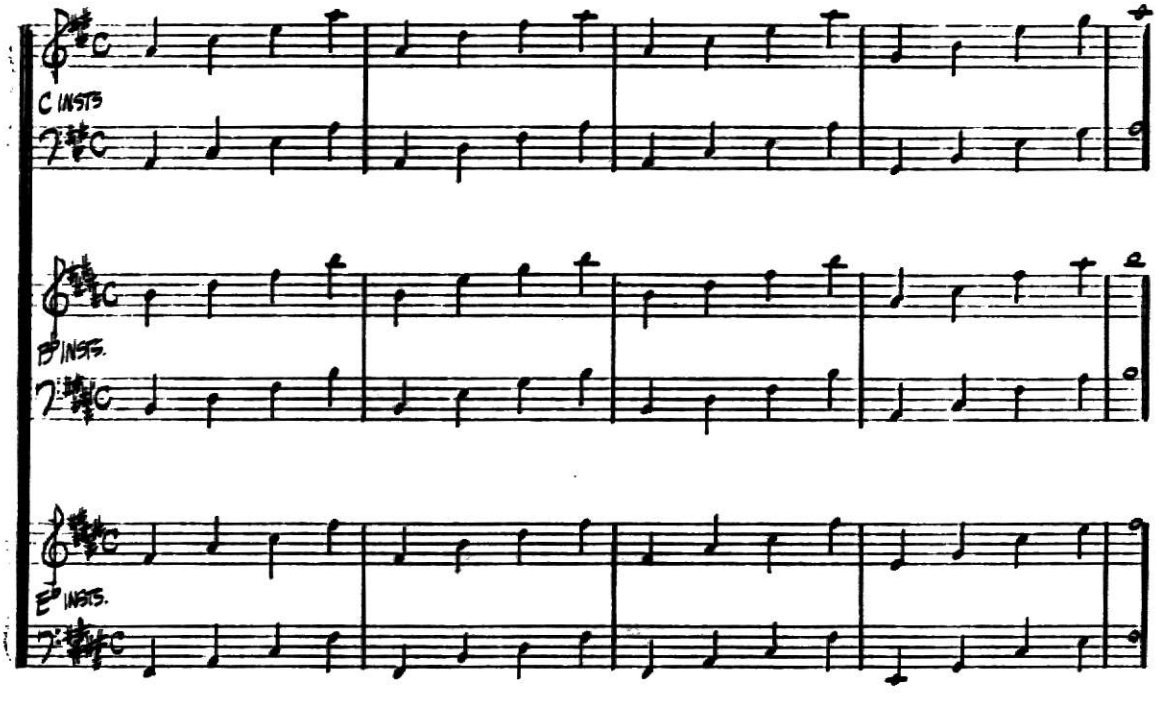


A MAJOR SCALE

EXERCISE #2.50
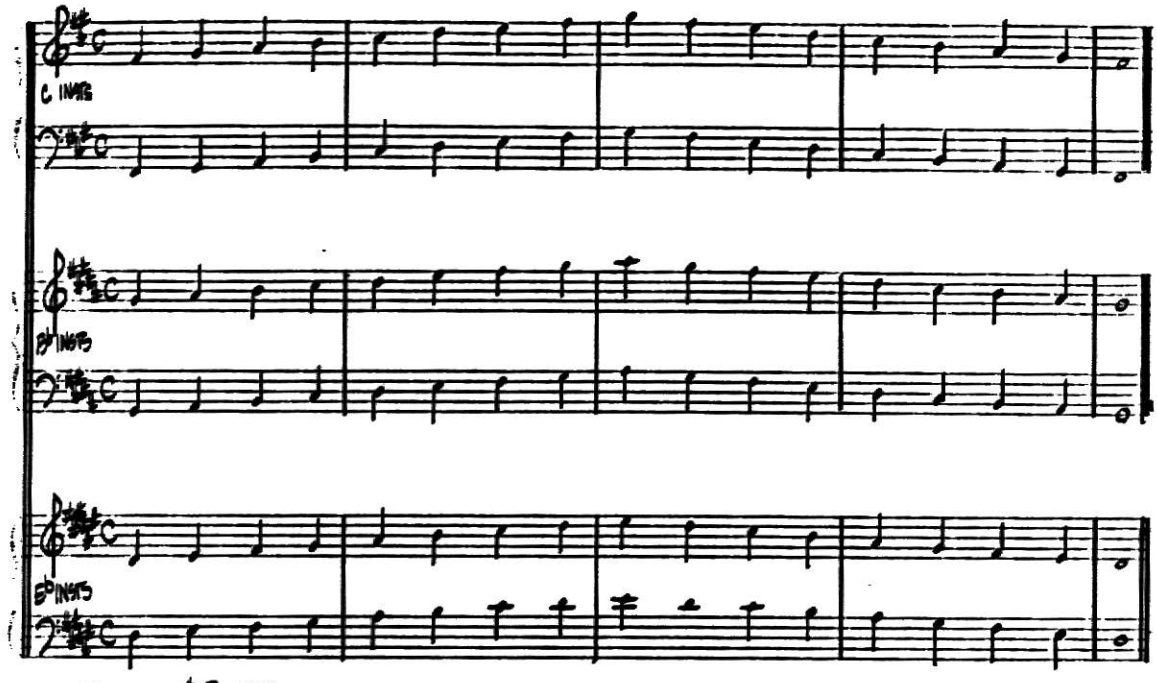


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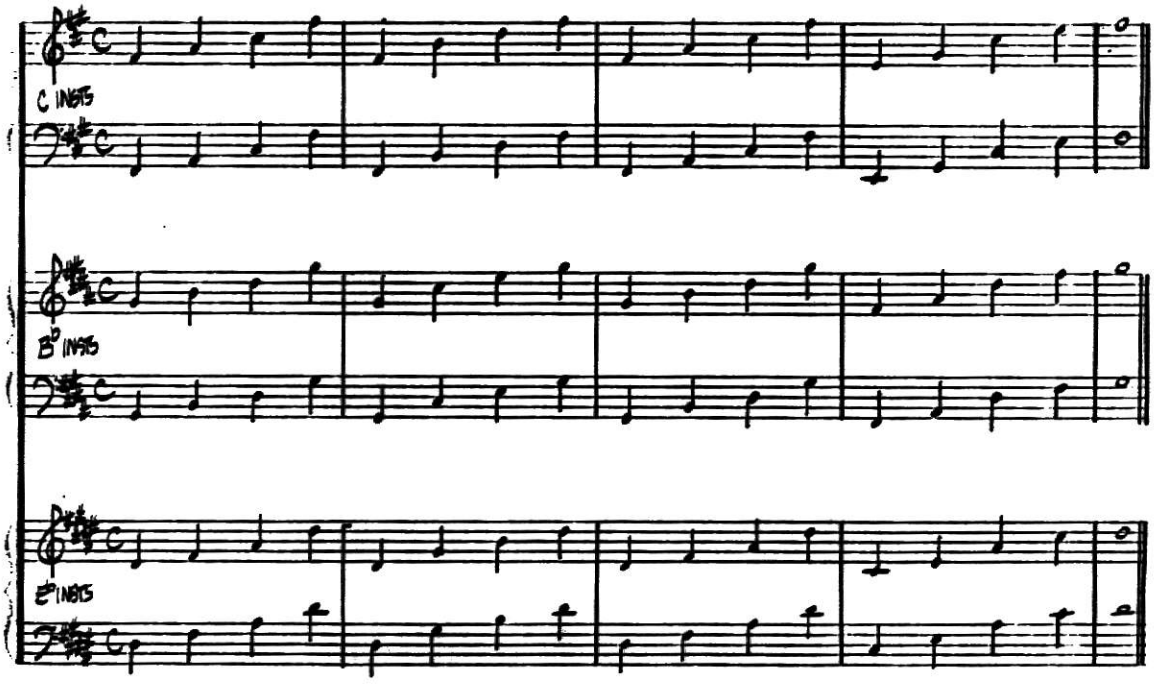


F# NATURAL MINOR

EXERCISE # 2. 52
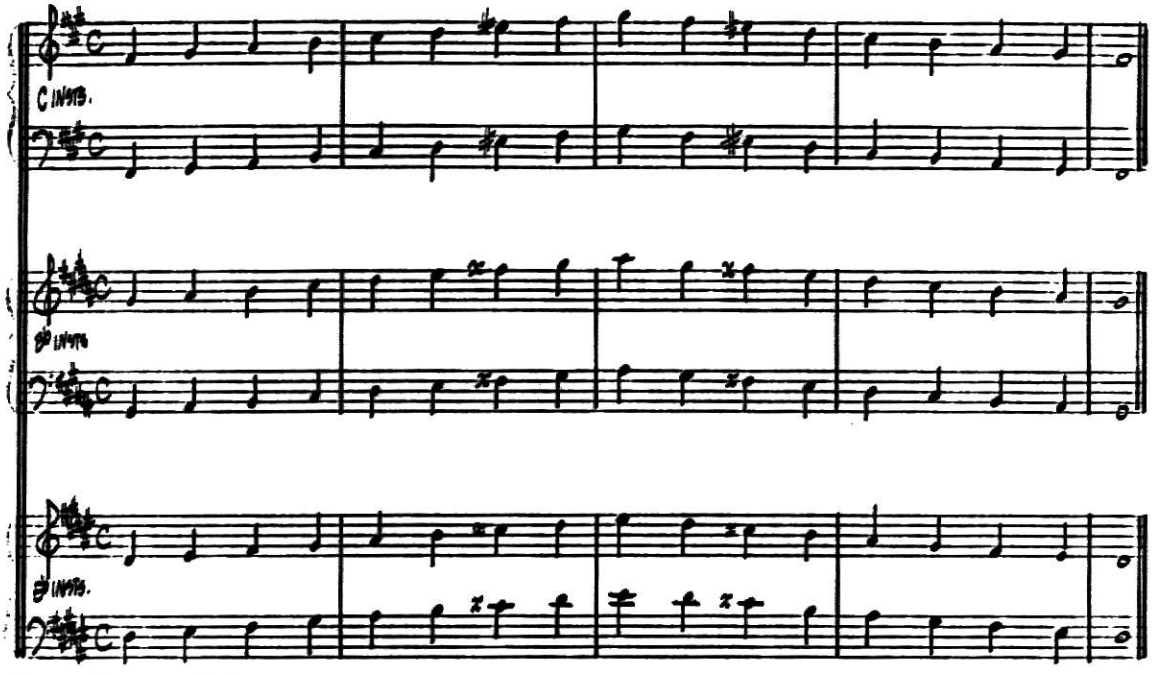


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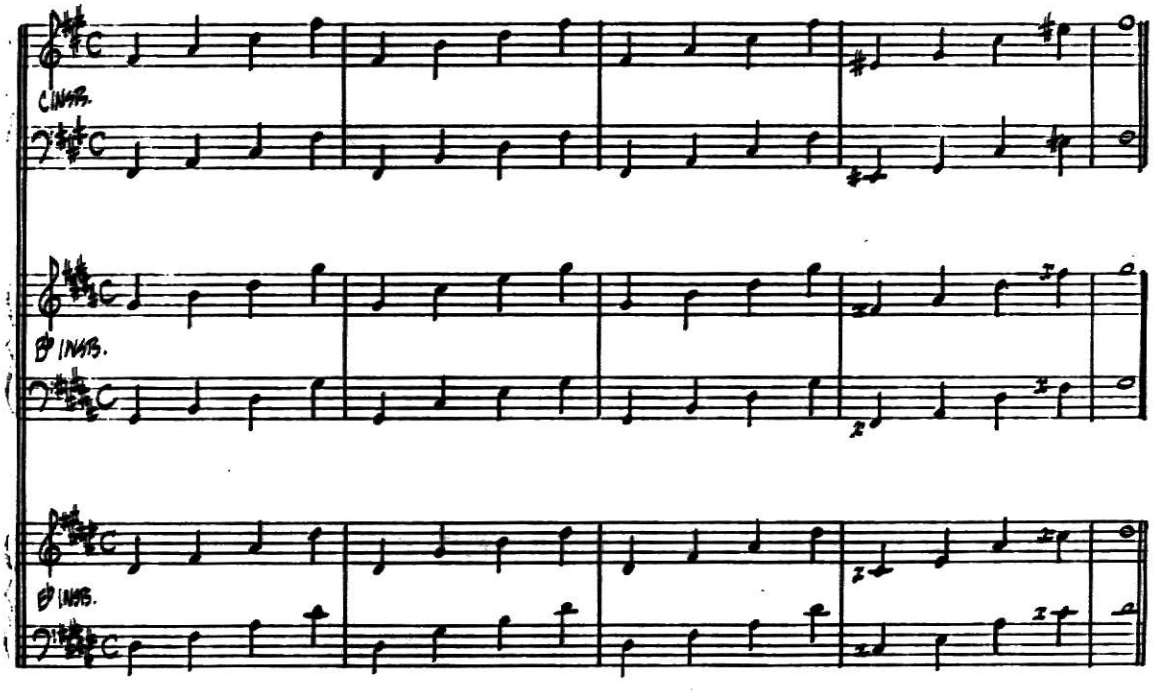


F♯ HARMONIC MINOR
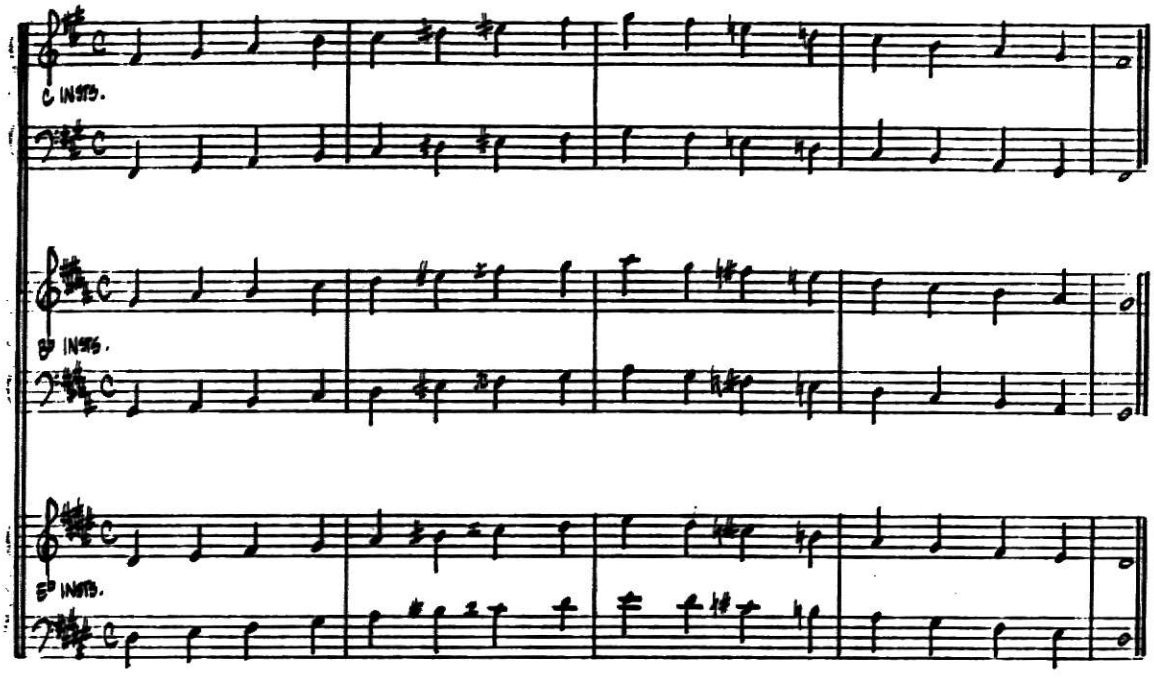
EXERCISE # 2. 54
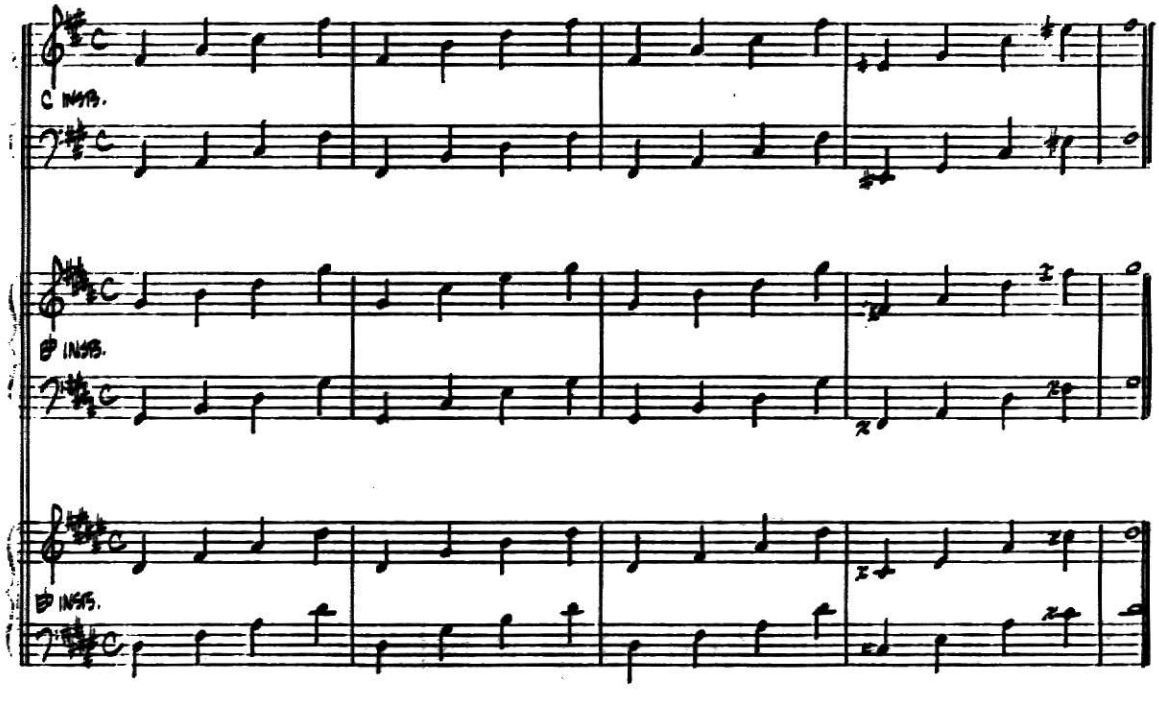


EXERCISE # 2.55



F# MELODIC MINOR
EXERCISE # 2.56
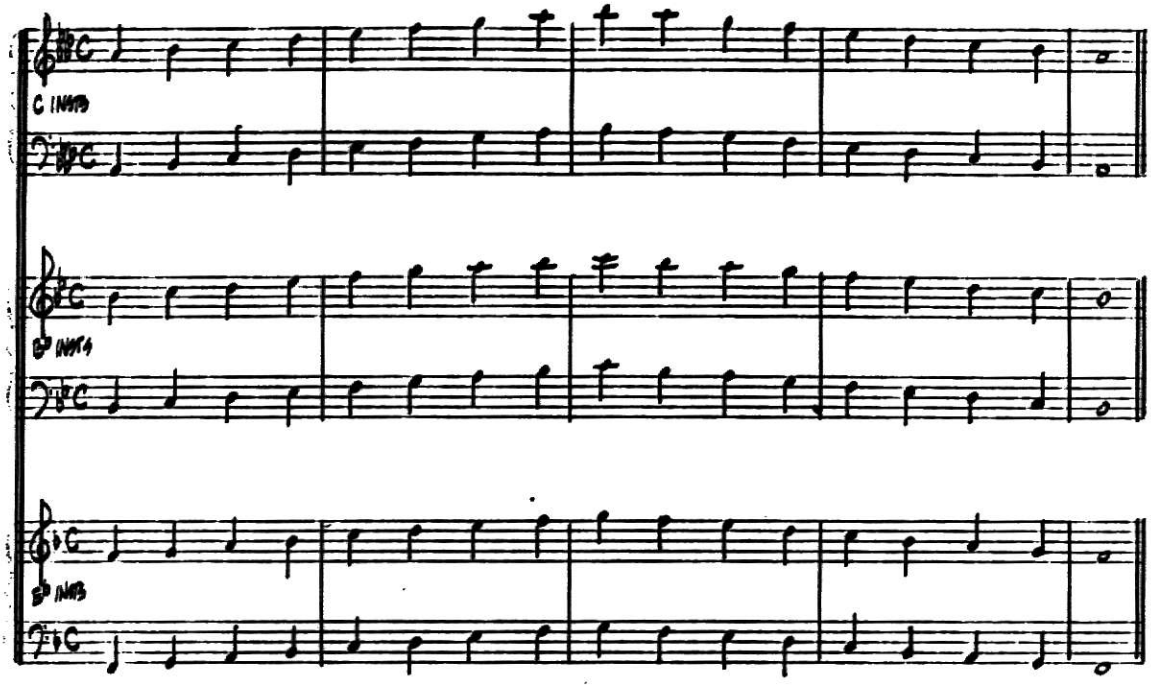


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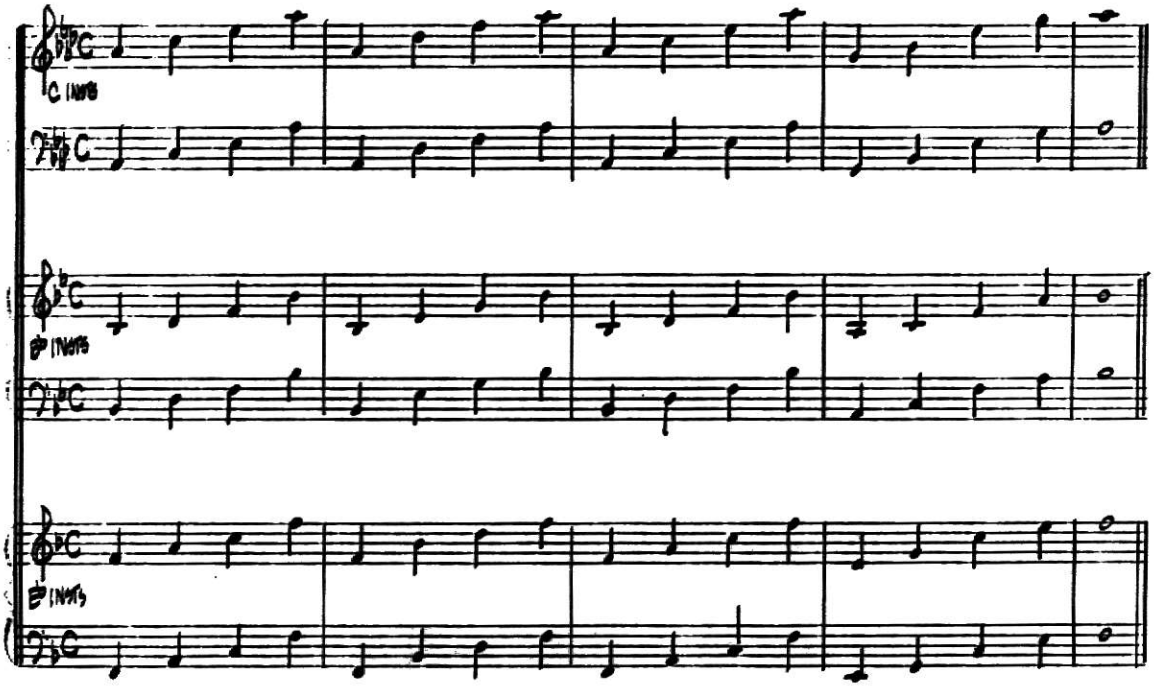


A♭ MAJOR SCALE
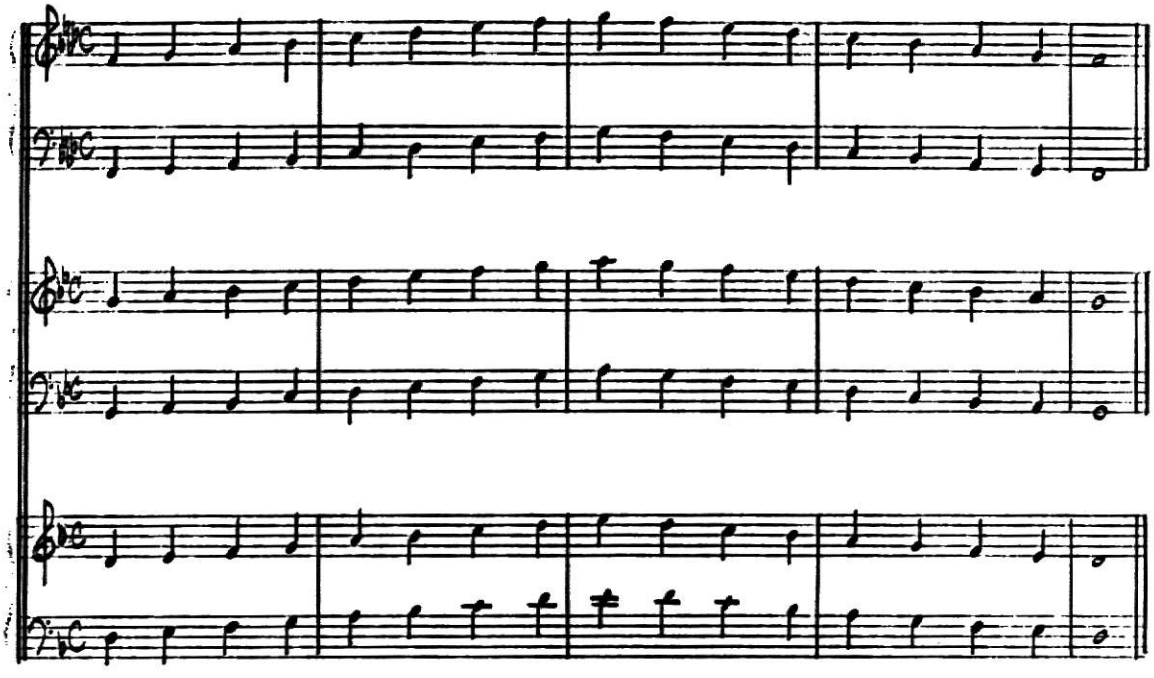
EXERCISE 2.58
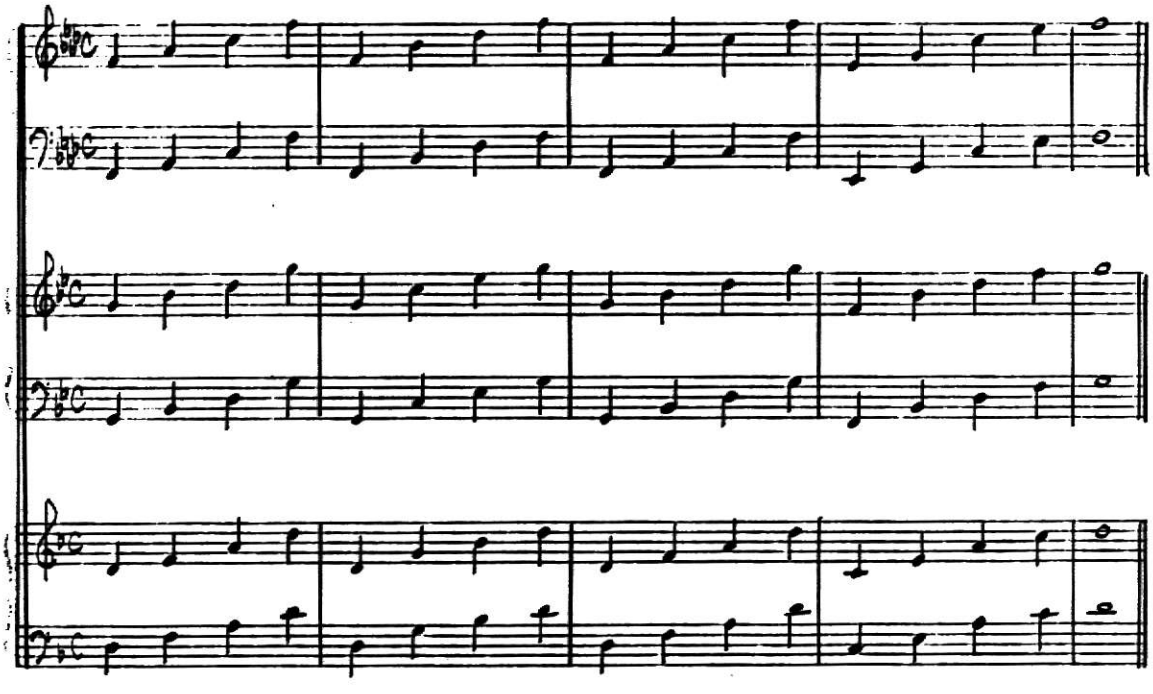


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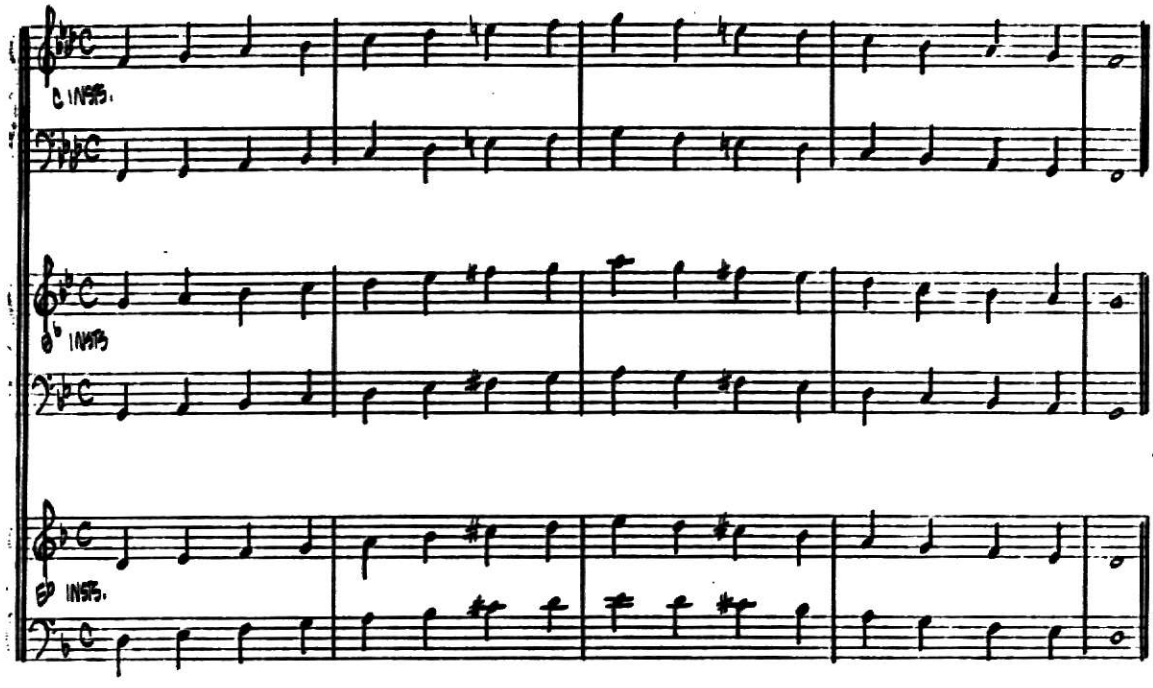


F NATURAL MINOR
EXERCISE # 2.60
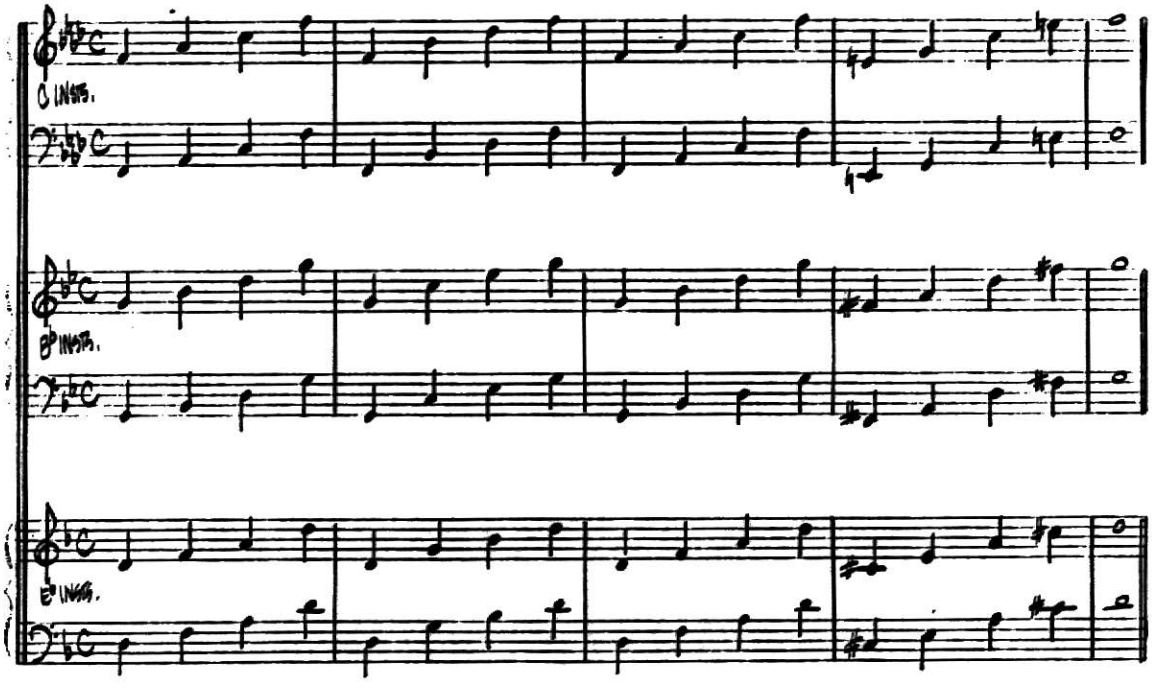


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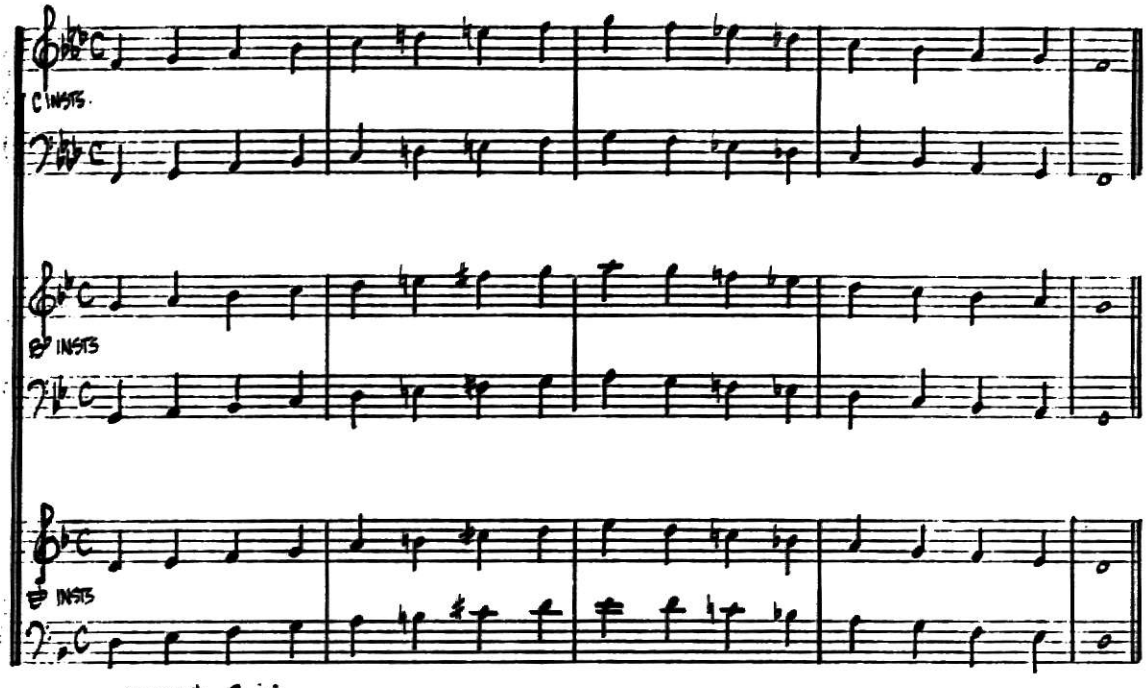


F HARMONIC MINOR
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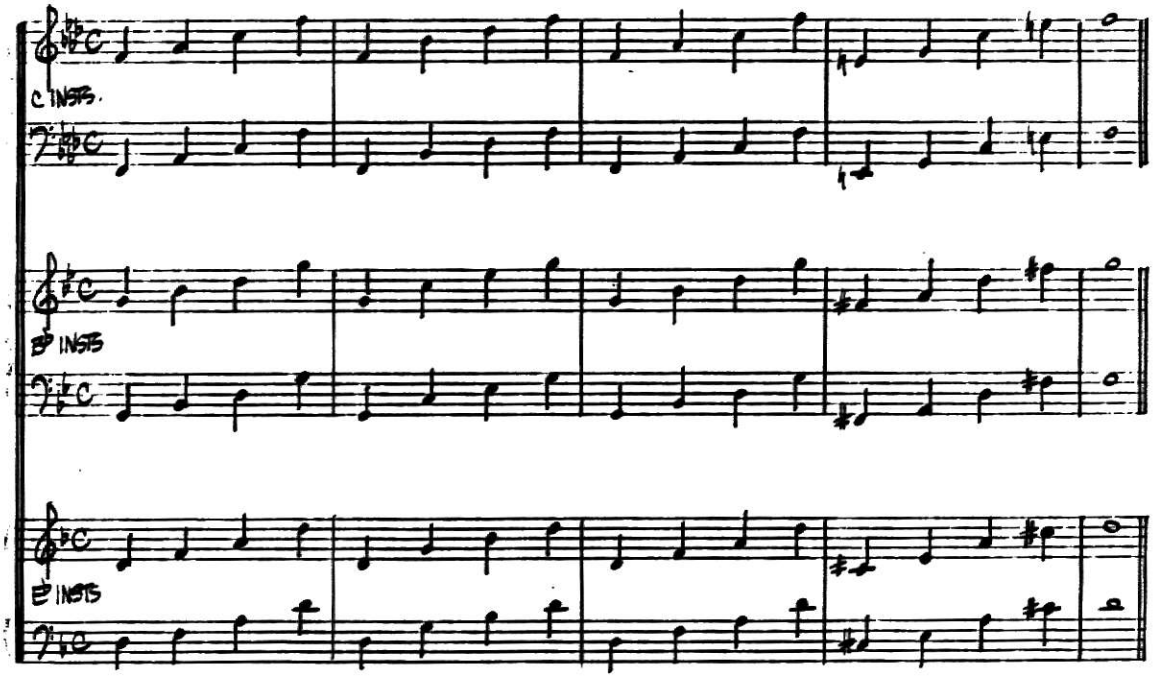


EXERCISE # 2.63



F MELODIC MINOR
EXERCISE# 2.64
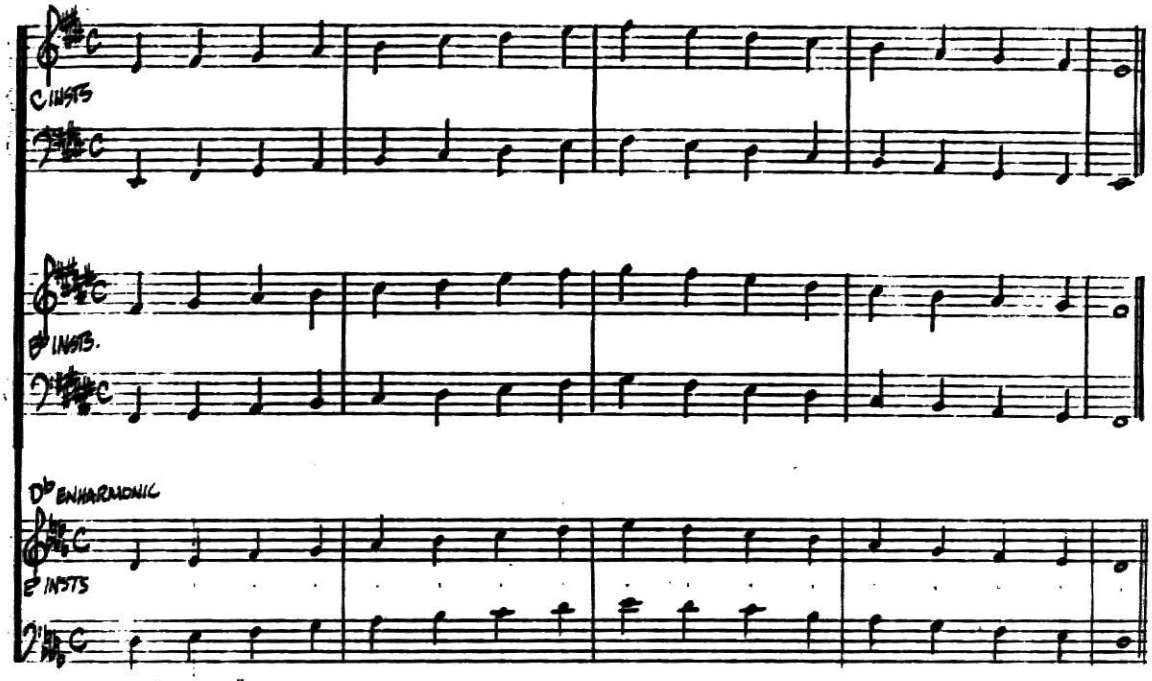


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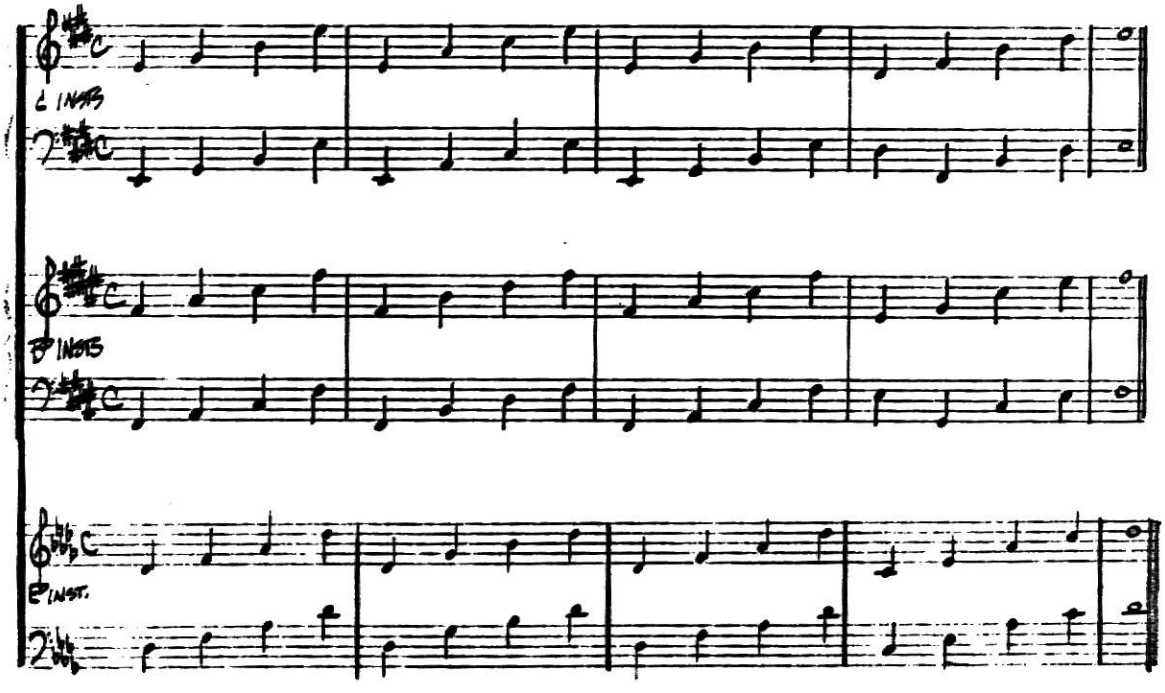


E MAJOR SCALE
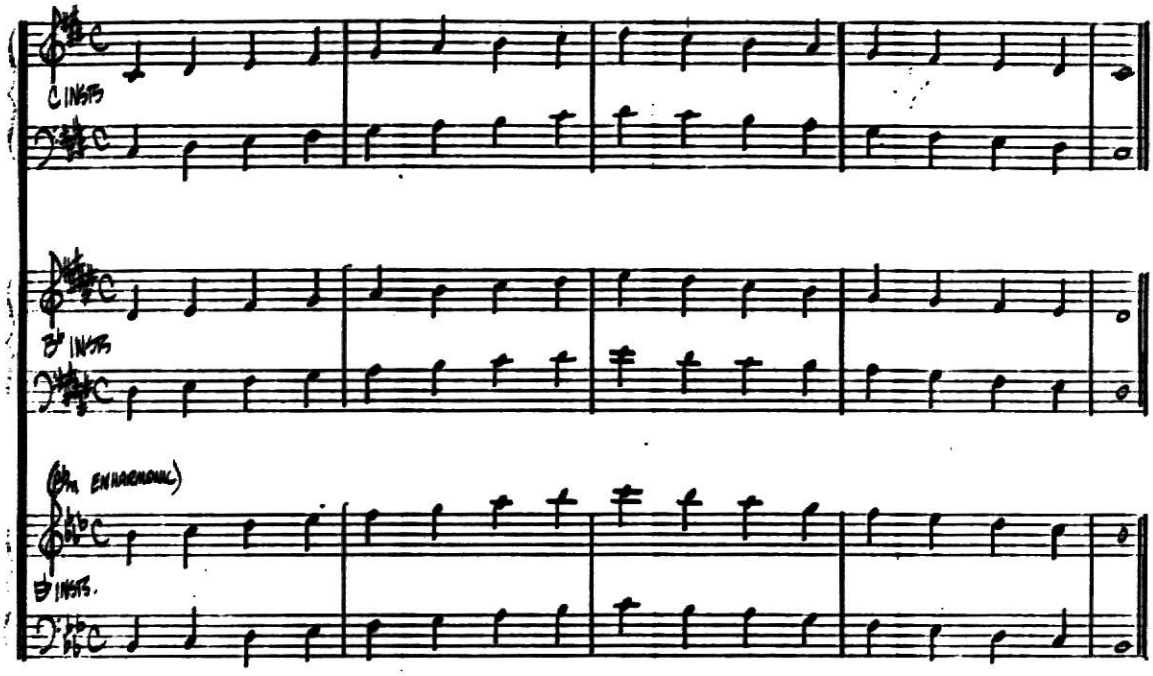
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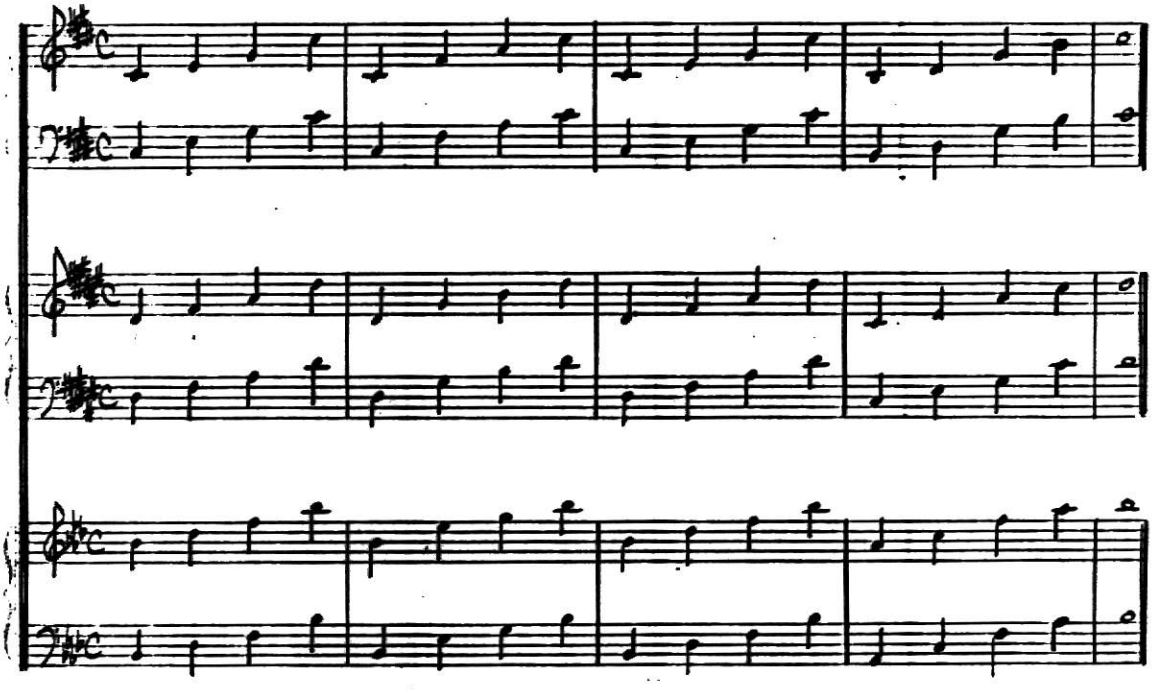


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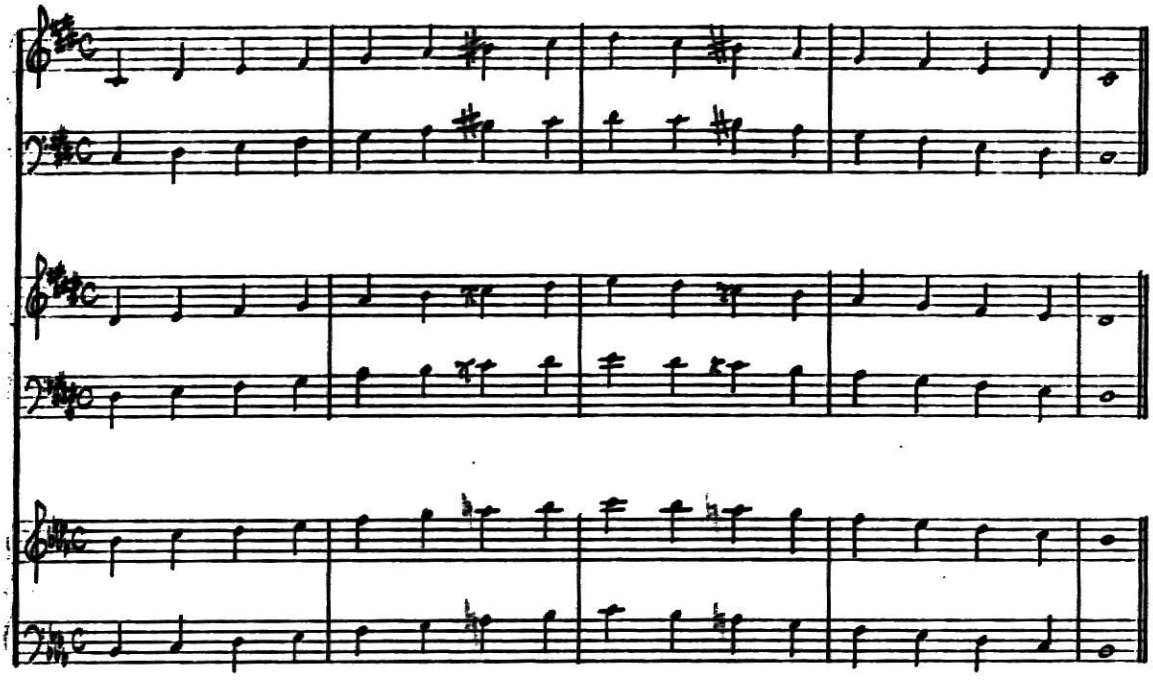


C# NATURAL MINOR
EXERCISE # 2.68
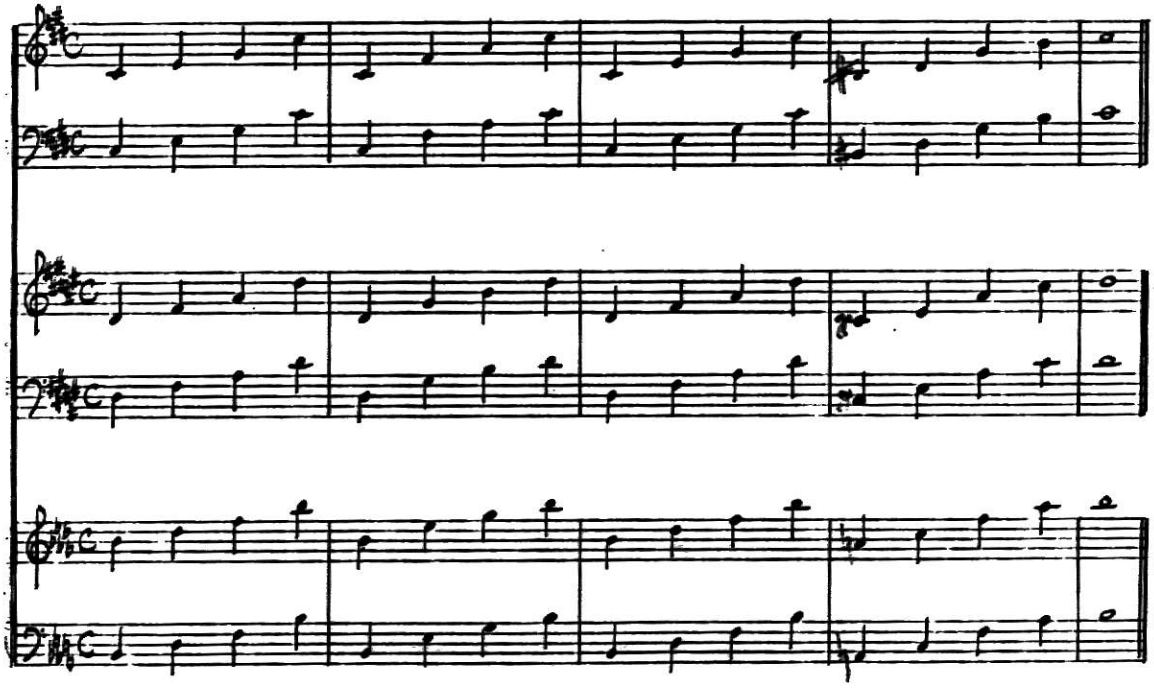


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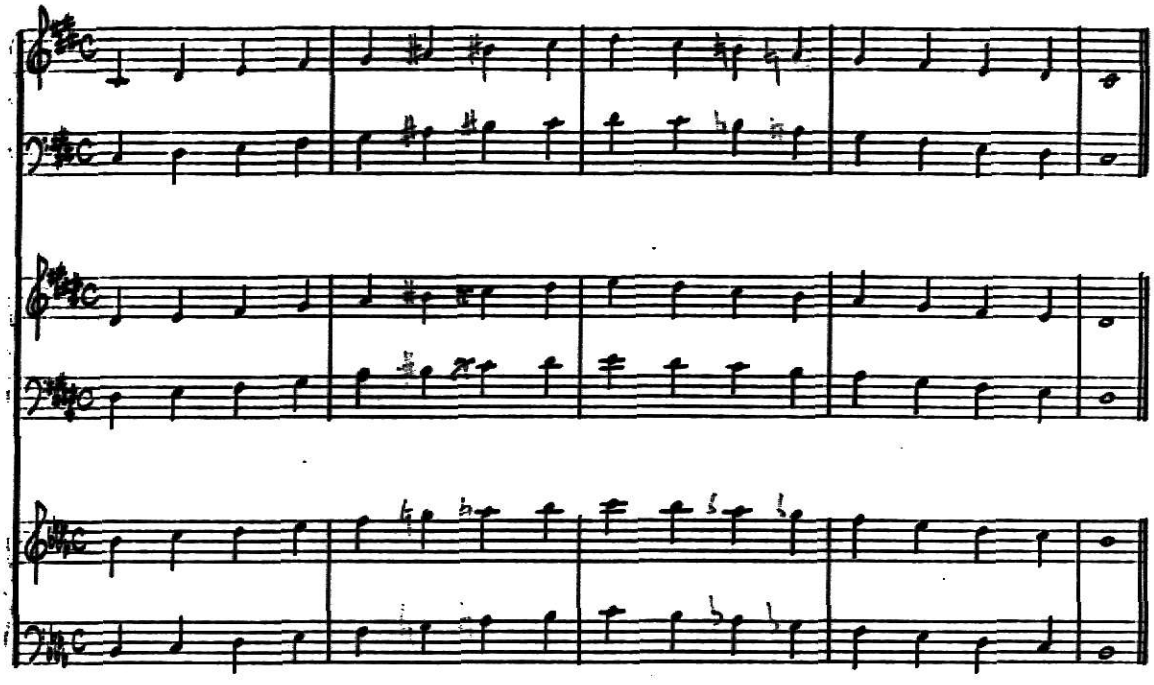


C♯ MINOR (HARMONIC)
EXERCISE 2.70
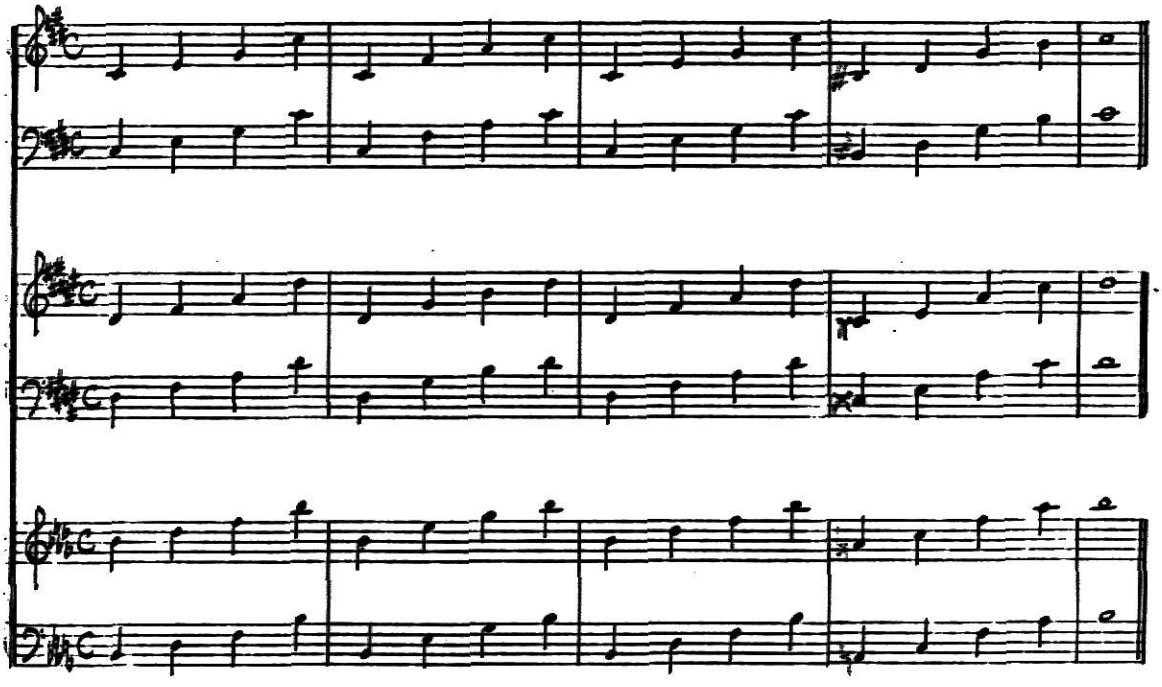


EXERCISE 2.71



C♯ MINOR (MELODIC)
EXERCISE 2.72
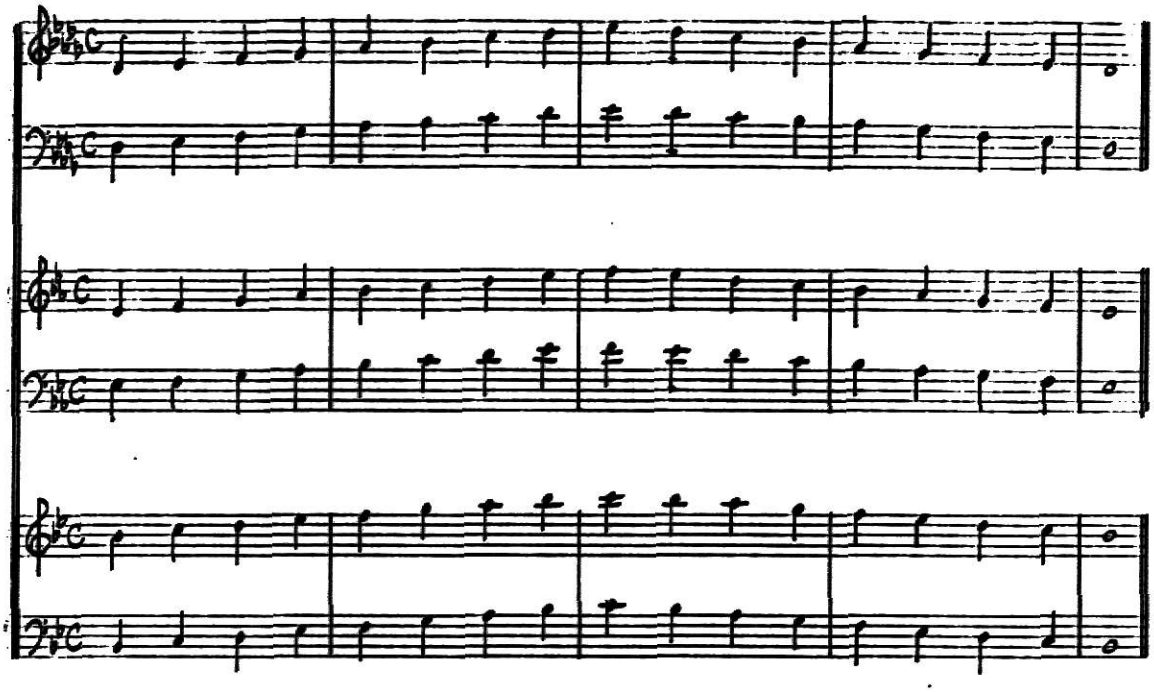


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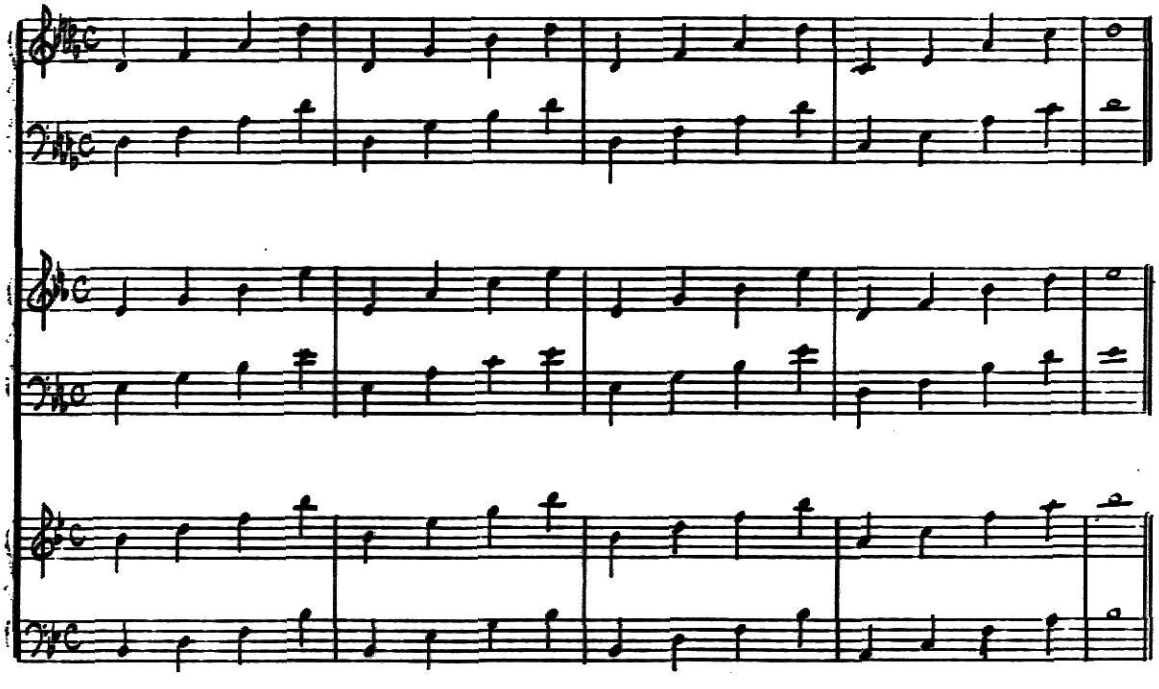


D♭ MAJOR
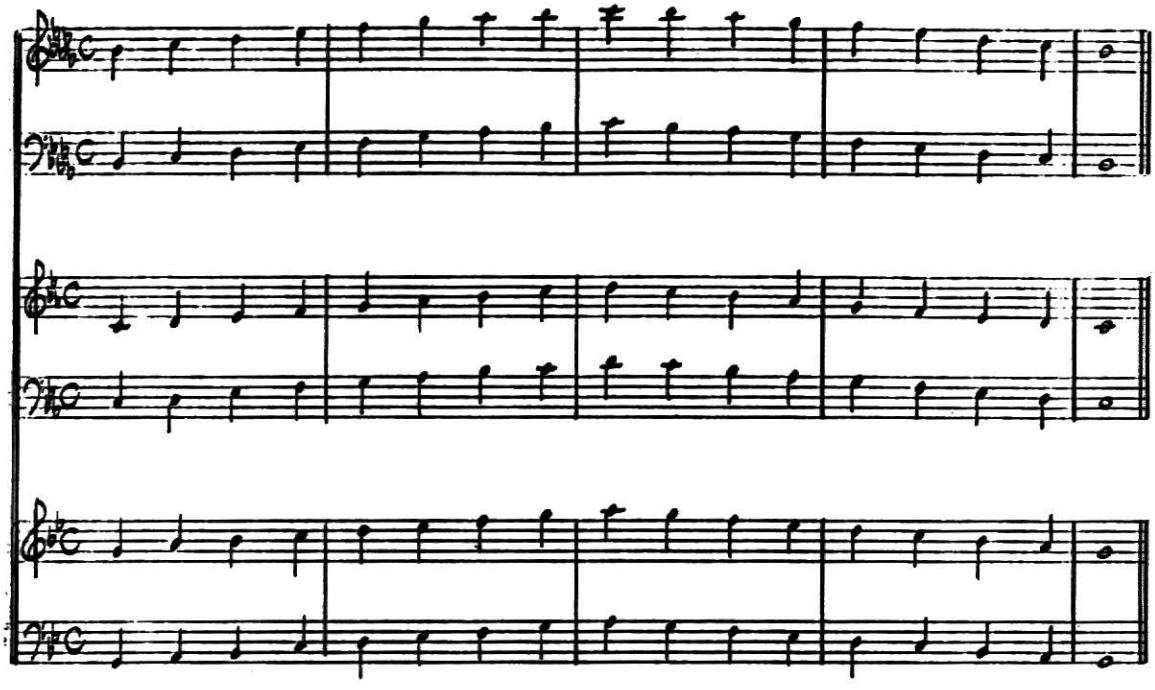
EXERCISE 2.74
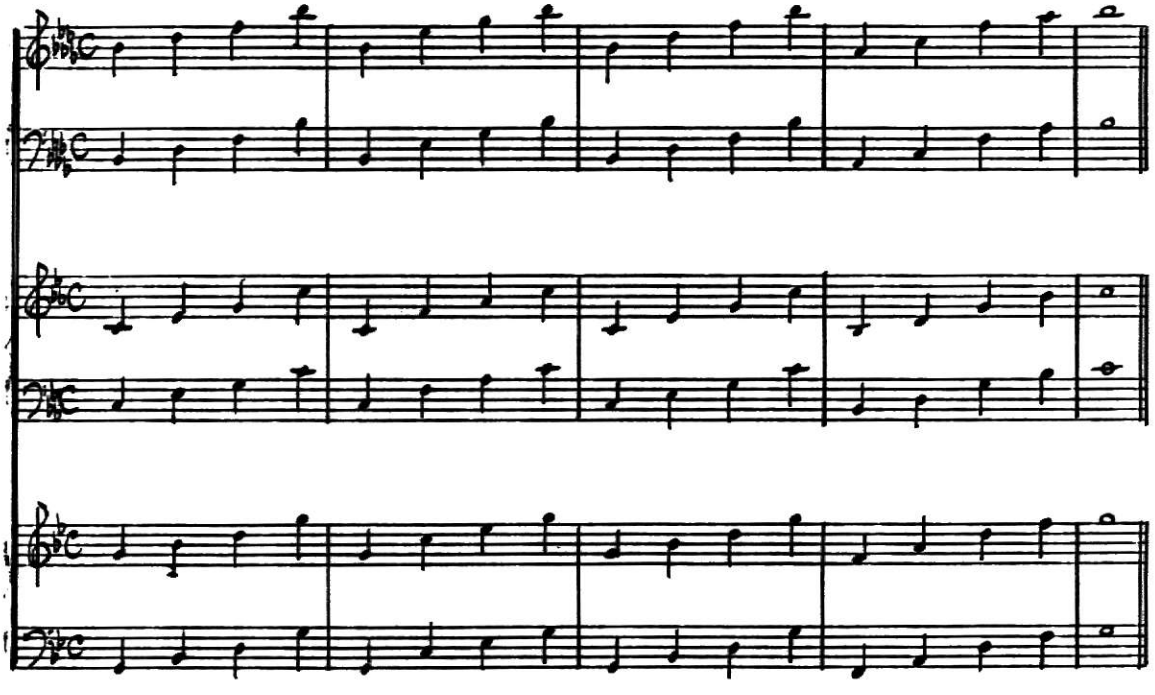


EXERCISE 2.75
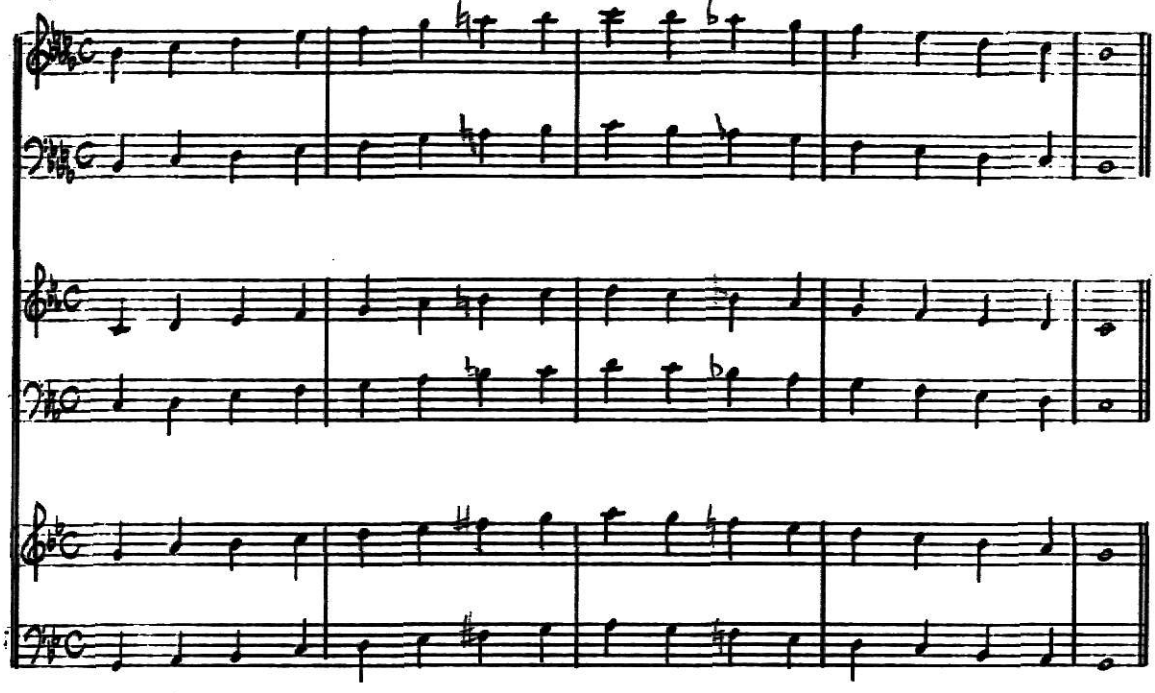


B♭ MINOR 2.76
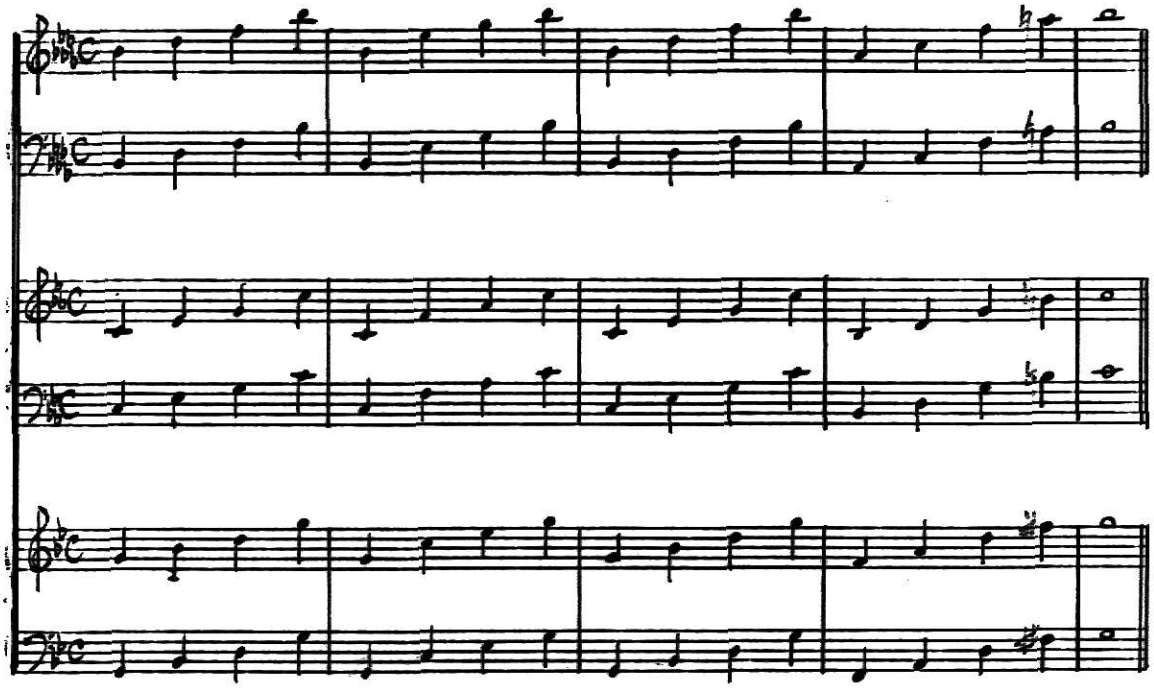


EXERCISE 2.77



B♭ MINOR (HARMONIC)
EX. 2.78
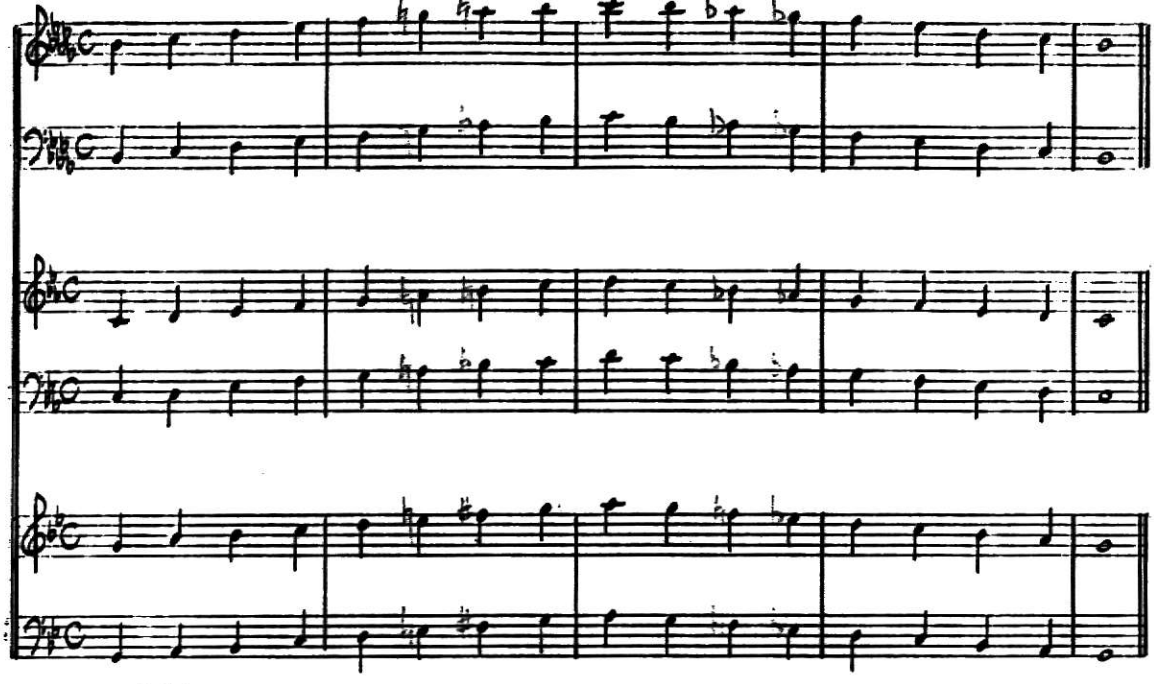


EXERCISE 2.79
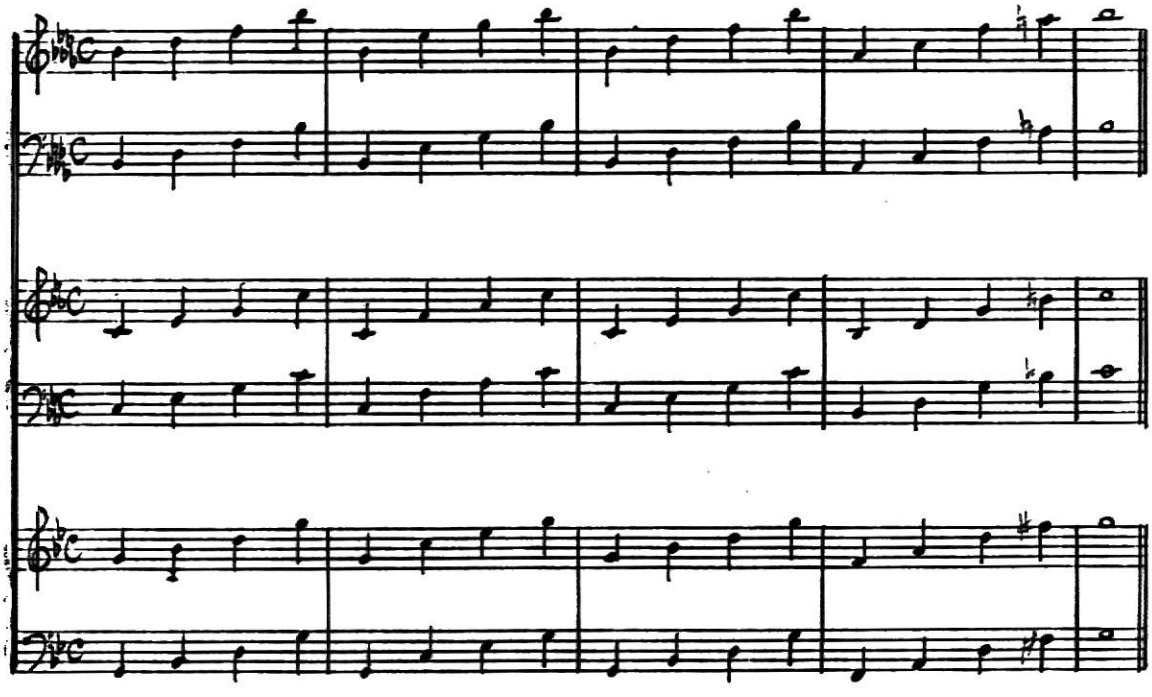


B♭ MINOR (MELODIC)

EX. 2.80
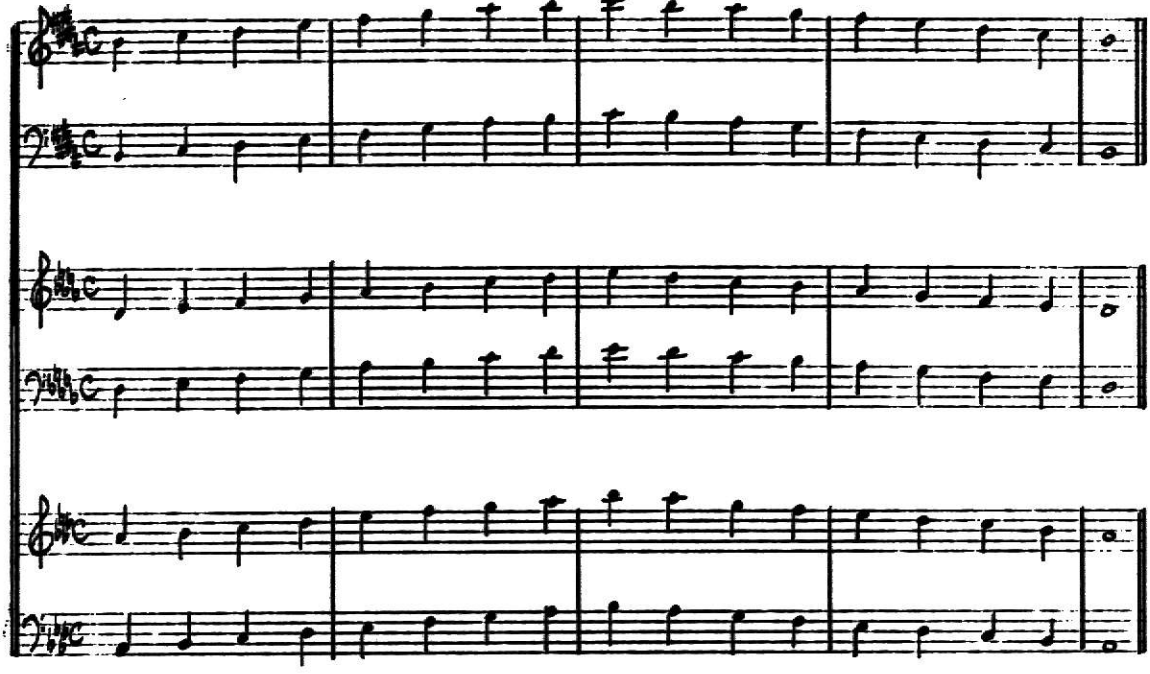


EXERCISE 2.81
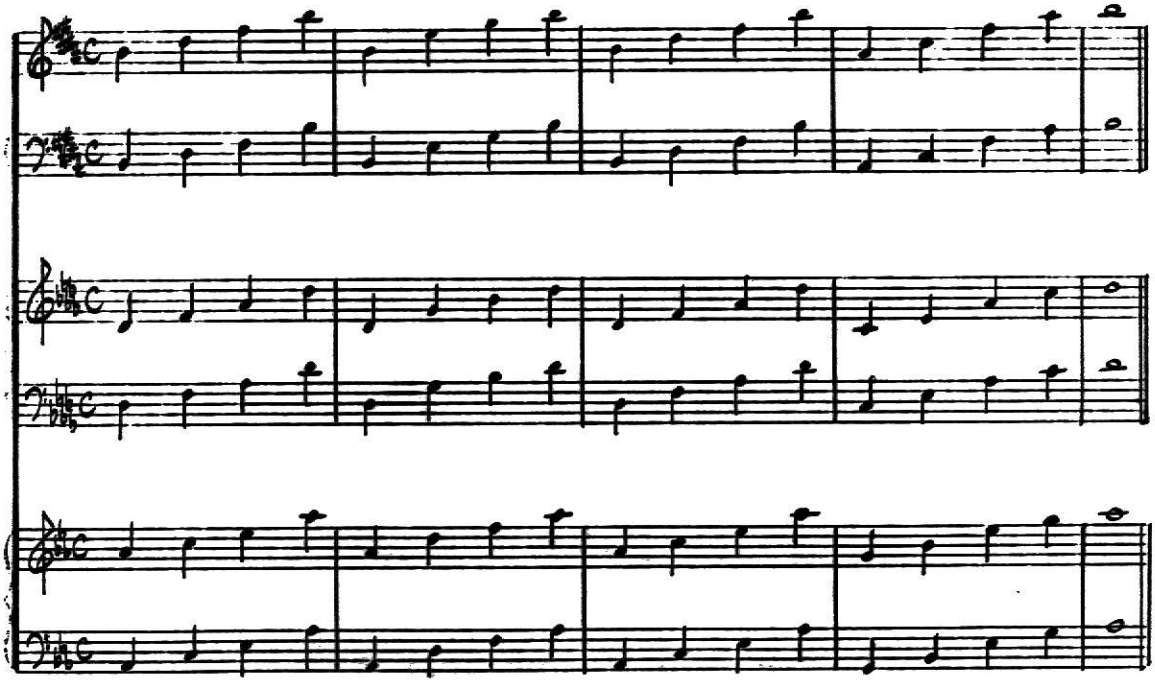


B MAJOR

EXERCISE 2.82
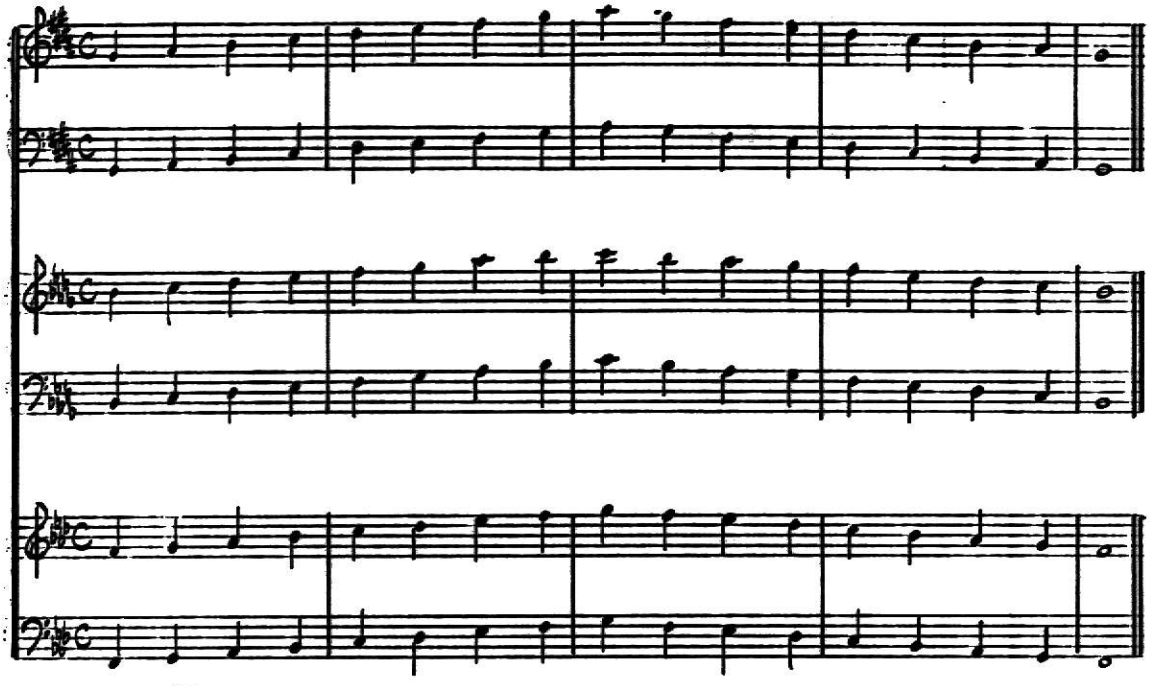


EXERCISE 2.83
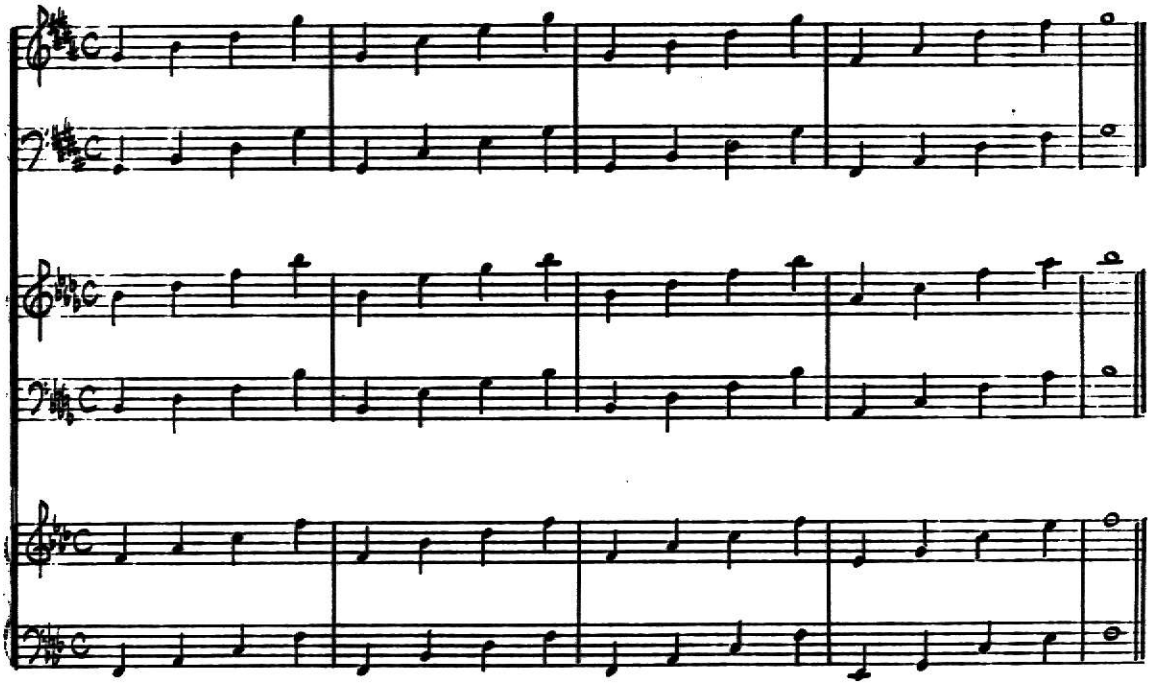


G♯ MINOR (NATURAL)

EXERCISE 2.84
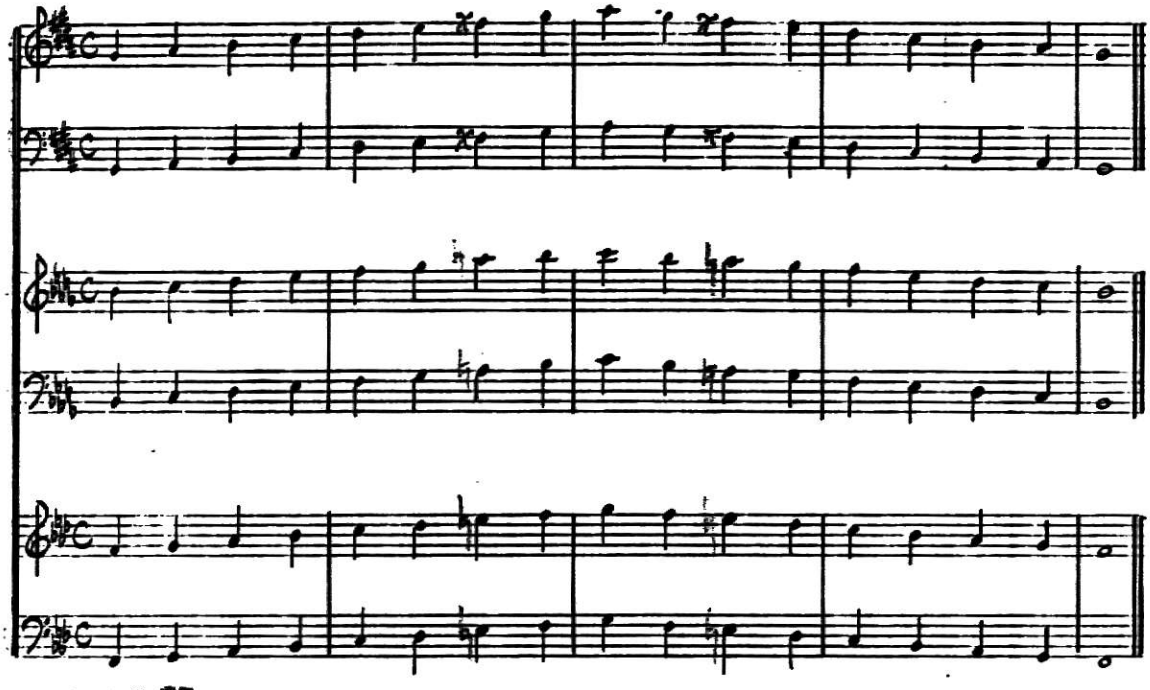


EXERCISE 2.85
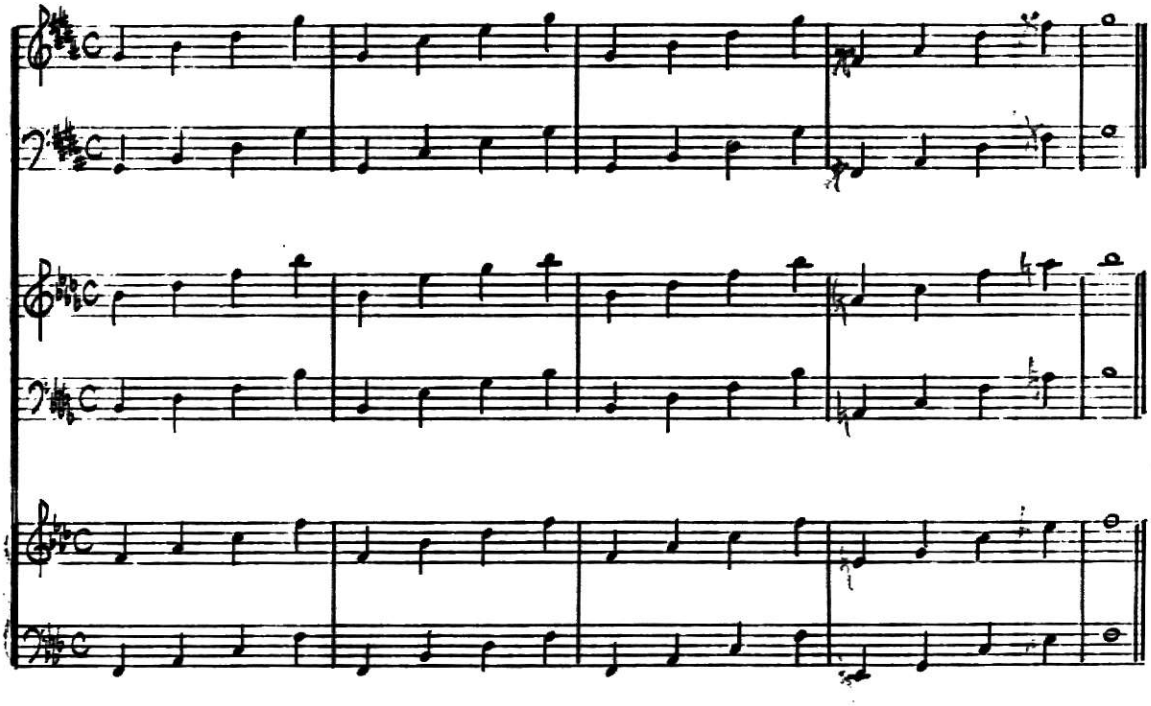


G♯ MINOR (HARMONIC)
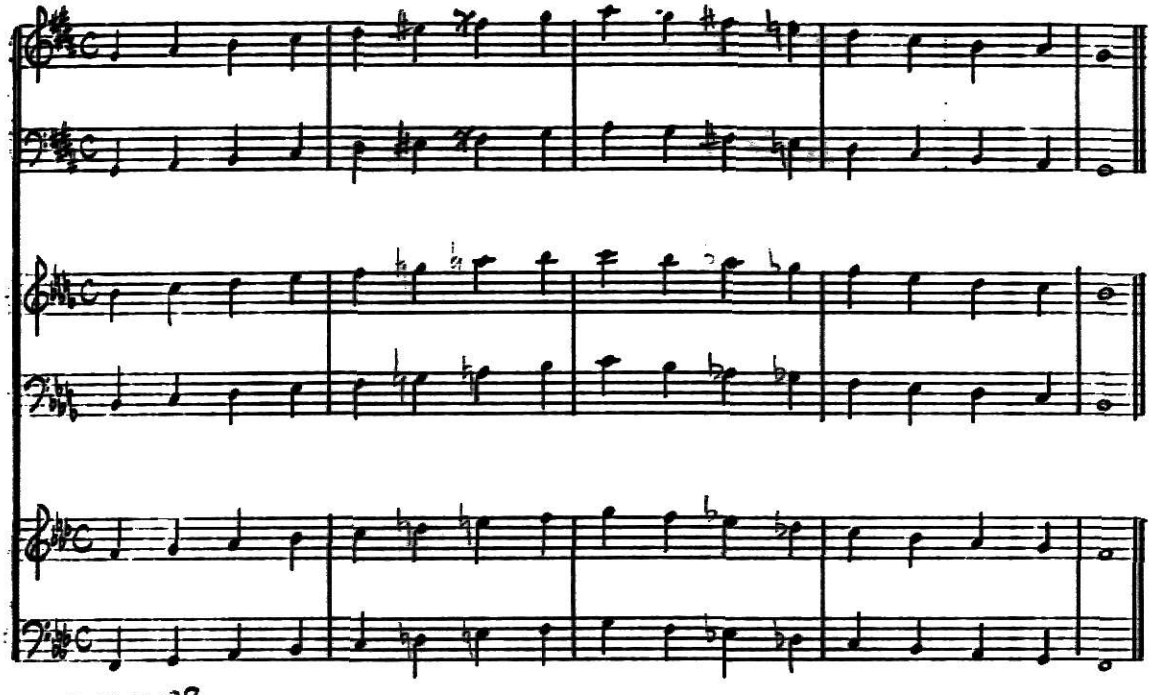
EXERCISE 2.86
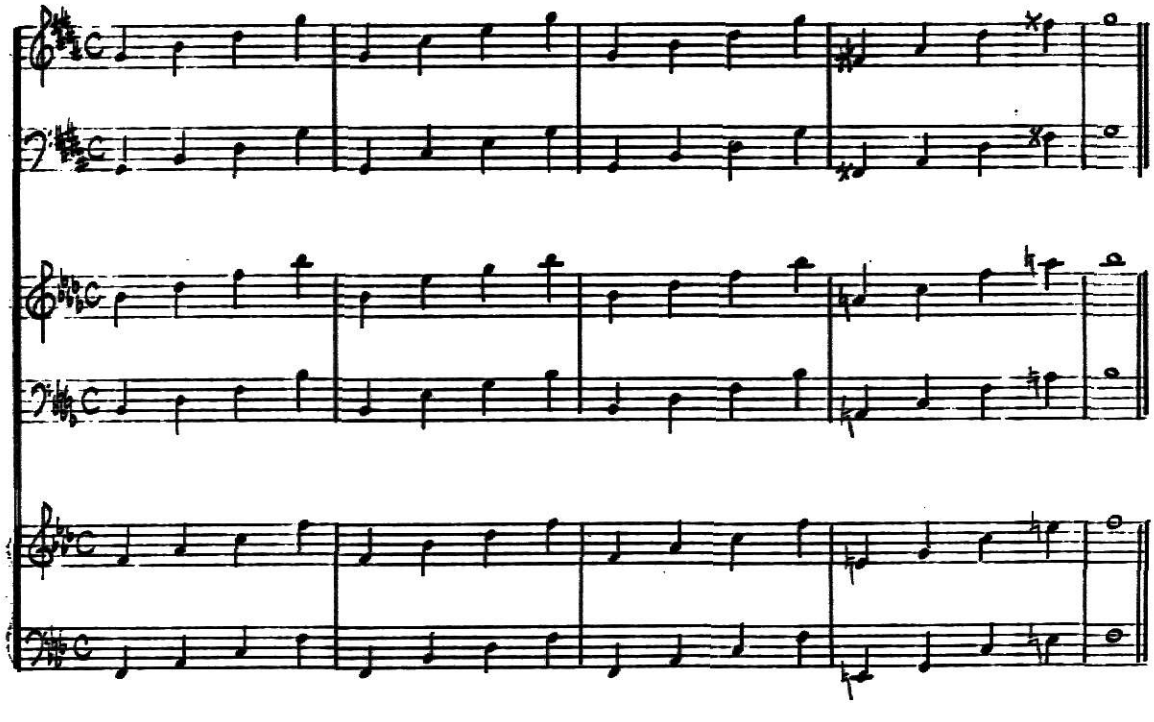


EXERCISE 2.87



G♯ MINOR (MELODIC)
EXERCISE 2.88



EXERCISE 2.89



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CHAPTER THREE
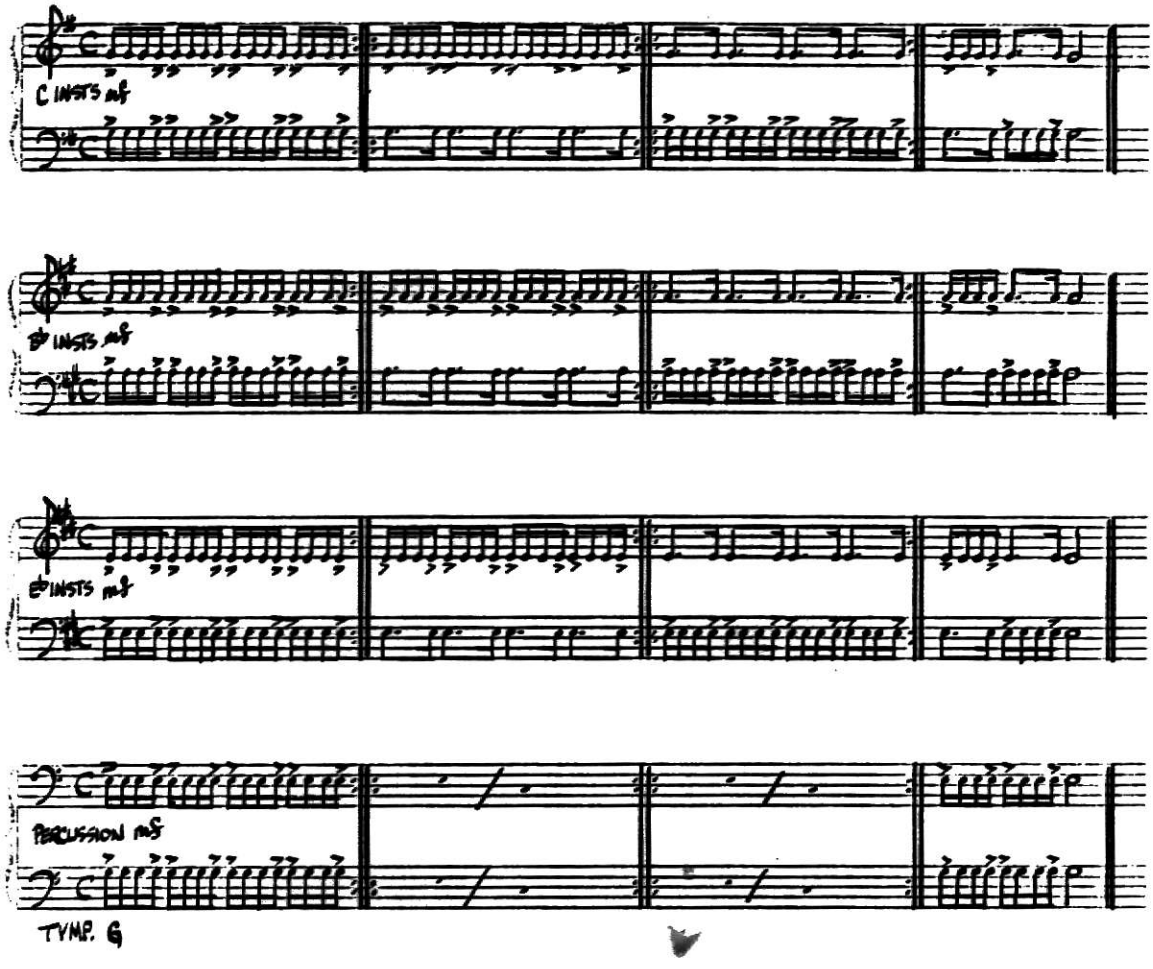
RHYTHM

The two most often incorrectly played rhythmic figures, according to the Kansas State University music faculty, are the dotted-eighth and sixteenth-note, and the borrowed rhythms, (triplet figures in simple meter and vice versa) which are the basis of the following exercises.
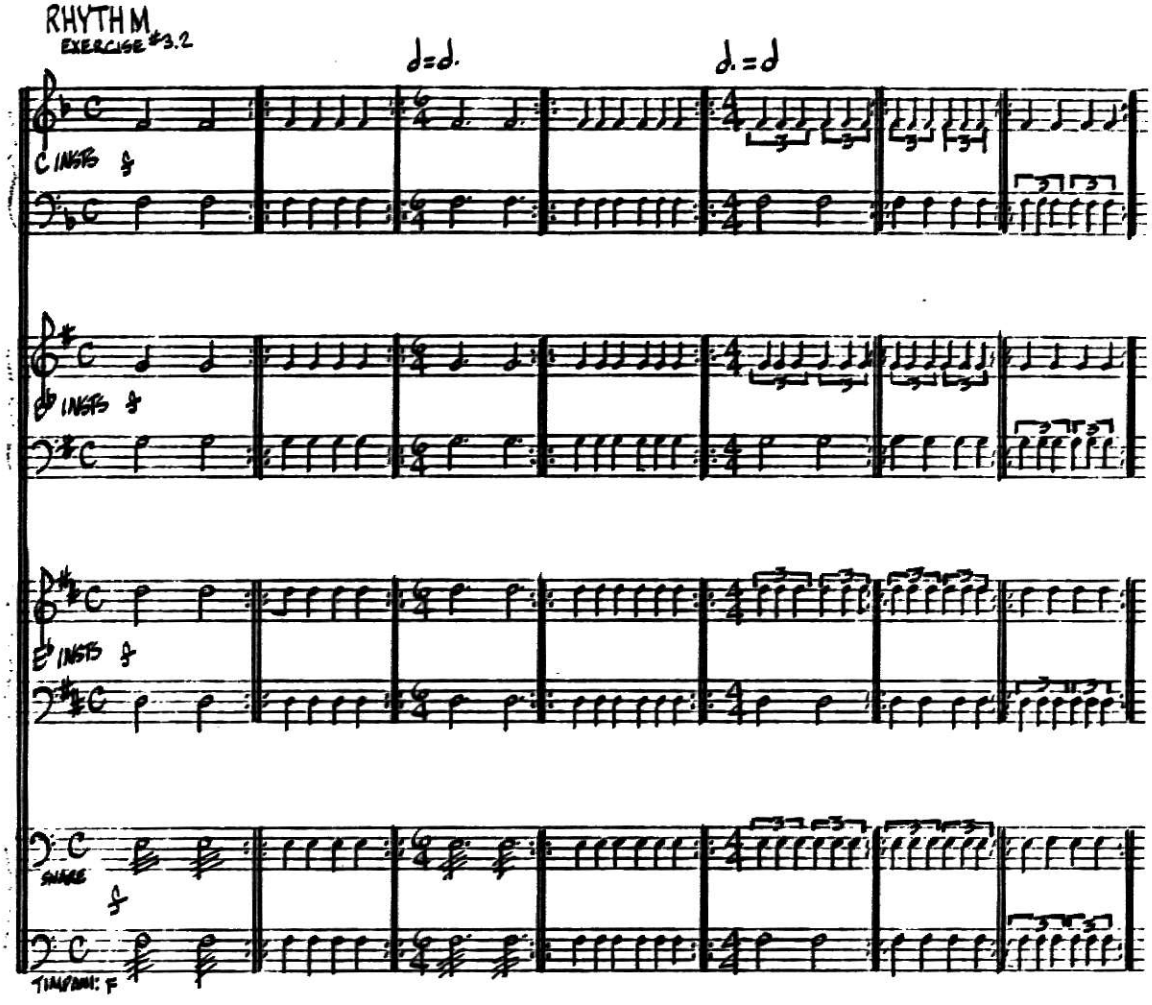
In exercise 3.1, the first measure should help to establish the sound of the figure by having all four of the sixteenths played. The accented notes are the ones which would actually be played, if this were the dotted eighth-sixteenth figure. Inexperienced players, through laziness or confusion, fail to count all four divisions of the figure, resulting in a lazy triplet, resembling jazz eighths. Play the first measure (and also each successive measure) as a vamp, until the conductor feels that the orchestra is secure with the figure. In the second measure, the treble clef instruments can really help by strongly accenting the first and fourth sixteenth. The bass clef instruments should try to align their two notes with the accented ones being played by the treble clef instruments. The third measure is reversed. Continue the vamping pattern until the figure is satisfactory.

RHYTHM
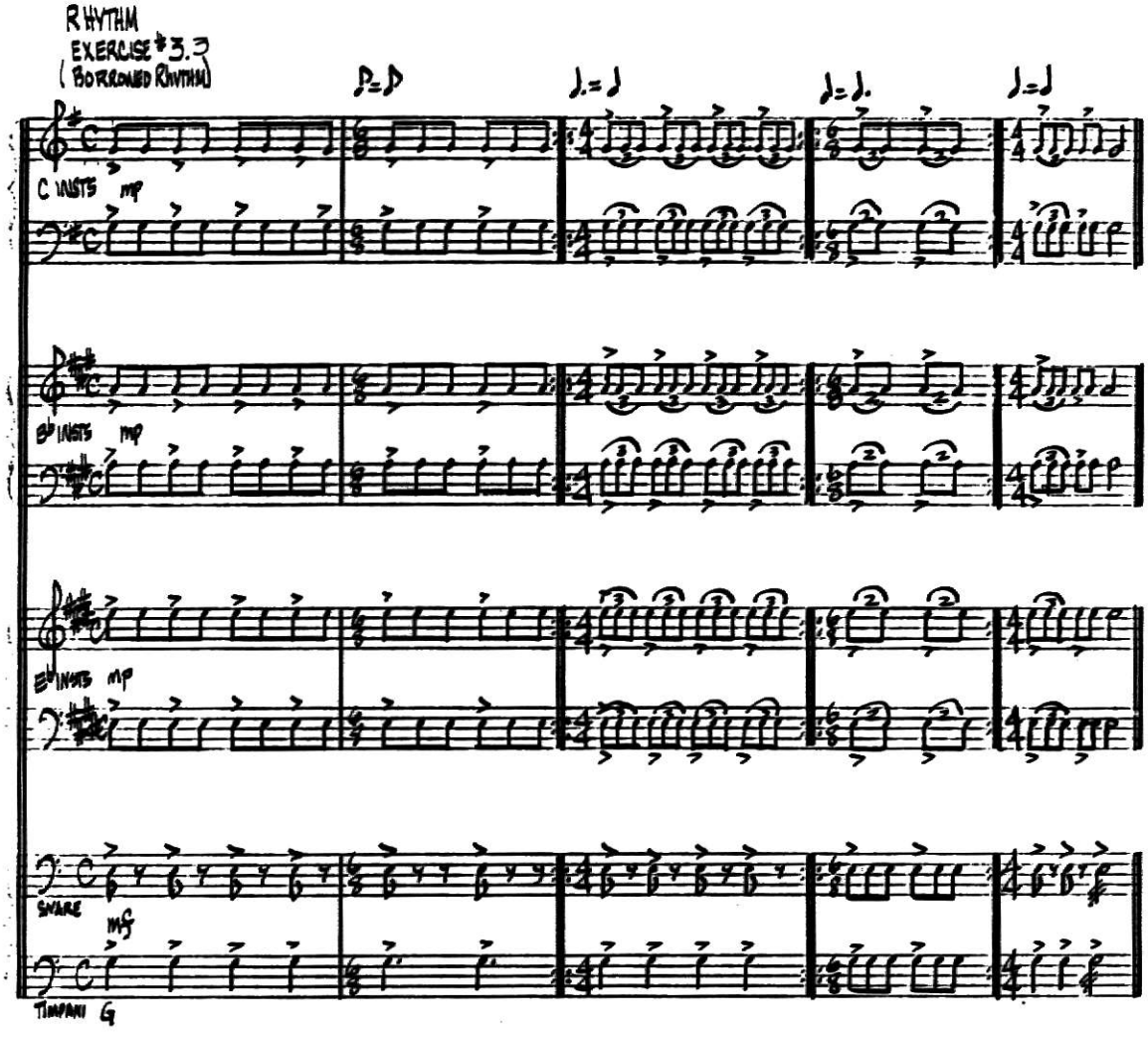
EXERCISE #3.1



Exercise 3.2 is a practice in the combined borrowed rhythms. The conductor may choose to conduct the entire exercise in two beats per measure to encourage each player to divide the beat pattern mentally. If inexperienced players have difficulty, the conductor may first conduct it as is. Accents will help the rhythmic stability. Play each measure as a vamp until the rhythm is secure.


RHYTHM
EXERCISE #3.2
♩=♩.
♩.=♩
C INSTS
INSTS
INSTS
SNARE
TIMPANI: F

Rhythm exercise 3.3 may cause rhythmic problems because most frequently the borrowed quarter note triplets are played unequally. Jazz players frequently play this figure as two long notes and a shorter one. Our goal is to play the figure with three equal notes to two beats. The conductor may choose to use several different beat patterns. Explanation of the polyrhythm in the last measure may also help.


RHYTHM
EXERCISE #3.3
(BORROWED RHYTHM)
C INSTS
mp
Eb INSTS
mp
Eb INSTS
mp
SNARE
mf
TIMPANI G

CHAPTER FOUR
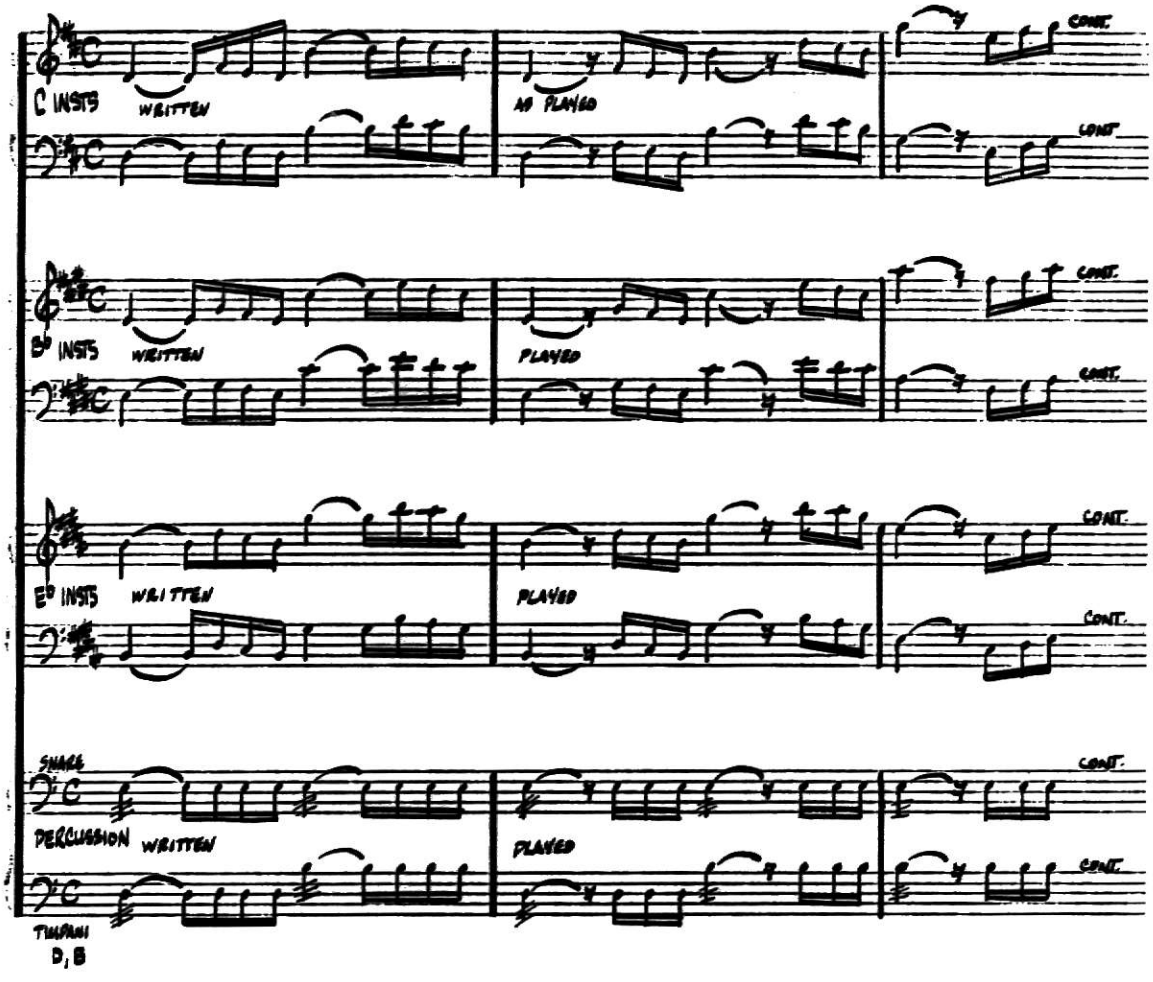
BAROQUE PERFORMANCE PROBLEMS

In the Baroque period, as in others, one cannot expect to play every note exactly as it appears. If every note had only one length, the music would not demonstrate its intended appeal. A musician must realize that each note must have a character, not just a length, and that character must fit the style of the piece. A generalization about the misinterpretation of much of Baroque music is that in fast pieces the long note is played too long, and in slow pieces the short note (usually with two slurred notes) is played too short.

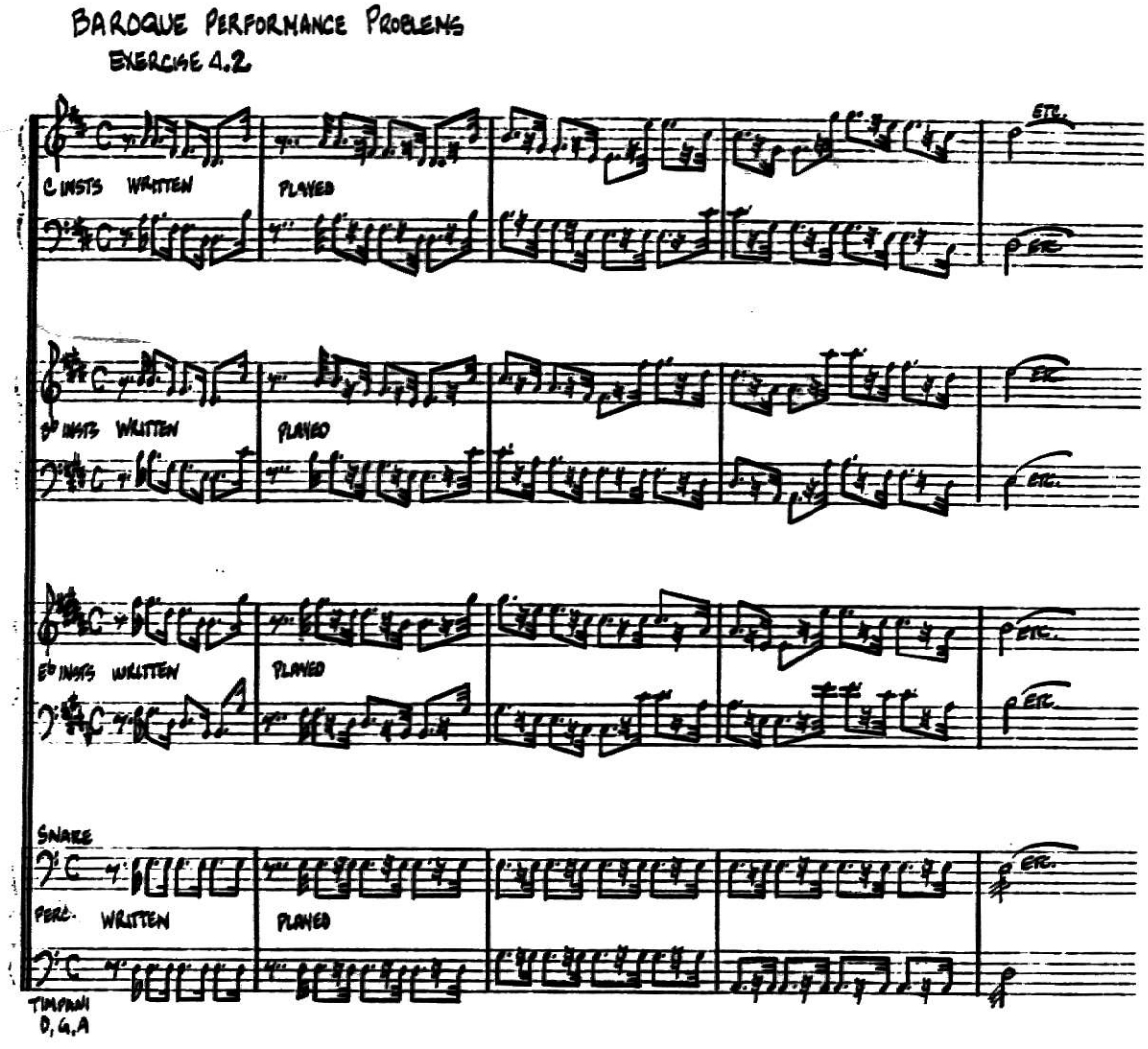
The following exercises have been taken directly from Suite #3 in D major by J. S. Bach (1685-1750.) Each exercise should be rehearsed several times, and an explanation of each exercise, though written in its entirety in each student's book, may need to be read aloud and explained in more detail. For best results, play a reputable recording of the work prior to and during the study of this chapter. Since measure numbers are frequently mentioned in the explanations, it might be helpful to acquire the score and parts. It is suggested that the suite be played at the end of this chapter, to observe the improvement of the orchestra.

BAROQUE PERFORMANCE PROBLEMS

EXERCISE 4.1
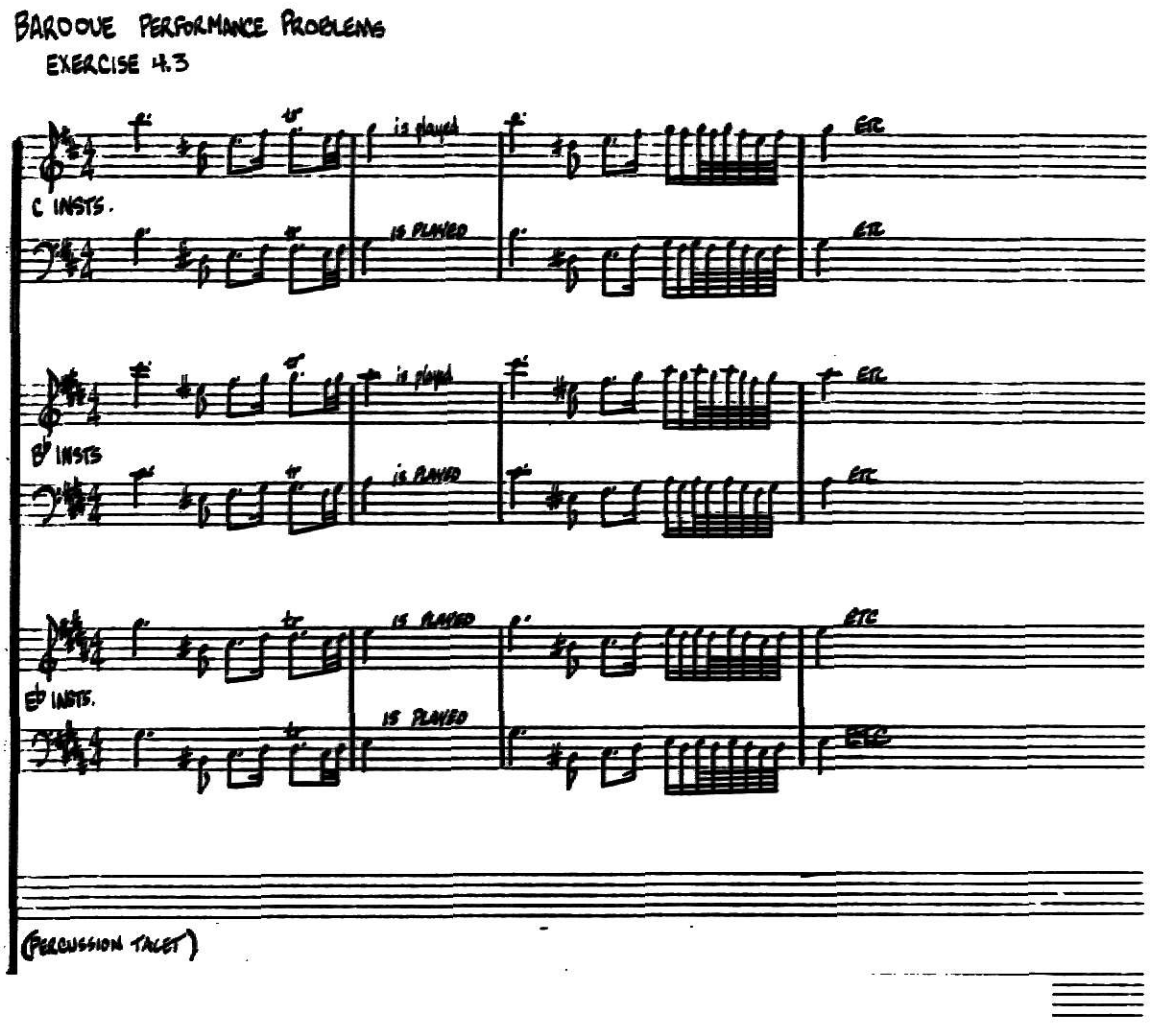


Exercise 4.1, from the "Ouverture," is made from measure one of the oboe and violin lines. It is intended to show inexperienced players that this figure needs separation after the tied note. For one reason, holding the tied set to its longest value would cause the following figure to be late. Inexperienced players will unknowingly speed up the following sixteenths, playing them out of rhythm, or drag the whole figure. Another reason is that the figure becomes quite inarticulate when played without the separation. The length printed in the example is only a suggestion. The separation often will depend on size of the hall and director's taste. A general rule is "the larger the hall, the longer the separation."



Exercise 4.2 is from the first measure of the middle string parts. This figure is part of a wide-spread controversy that this author will not attempt to resolve. However, many authorities prefer to have this dotted figure played as if it were double-dotted. Thurston Dart, in his book entitled The Interpretation of Music, lists other types of pieces to be played with the double dot.[1] The term "double-dotted" is also misleading, because there is no account for the necessary spacing. The actual sound may be better represented by the exercise.

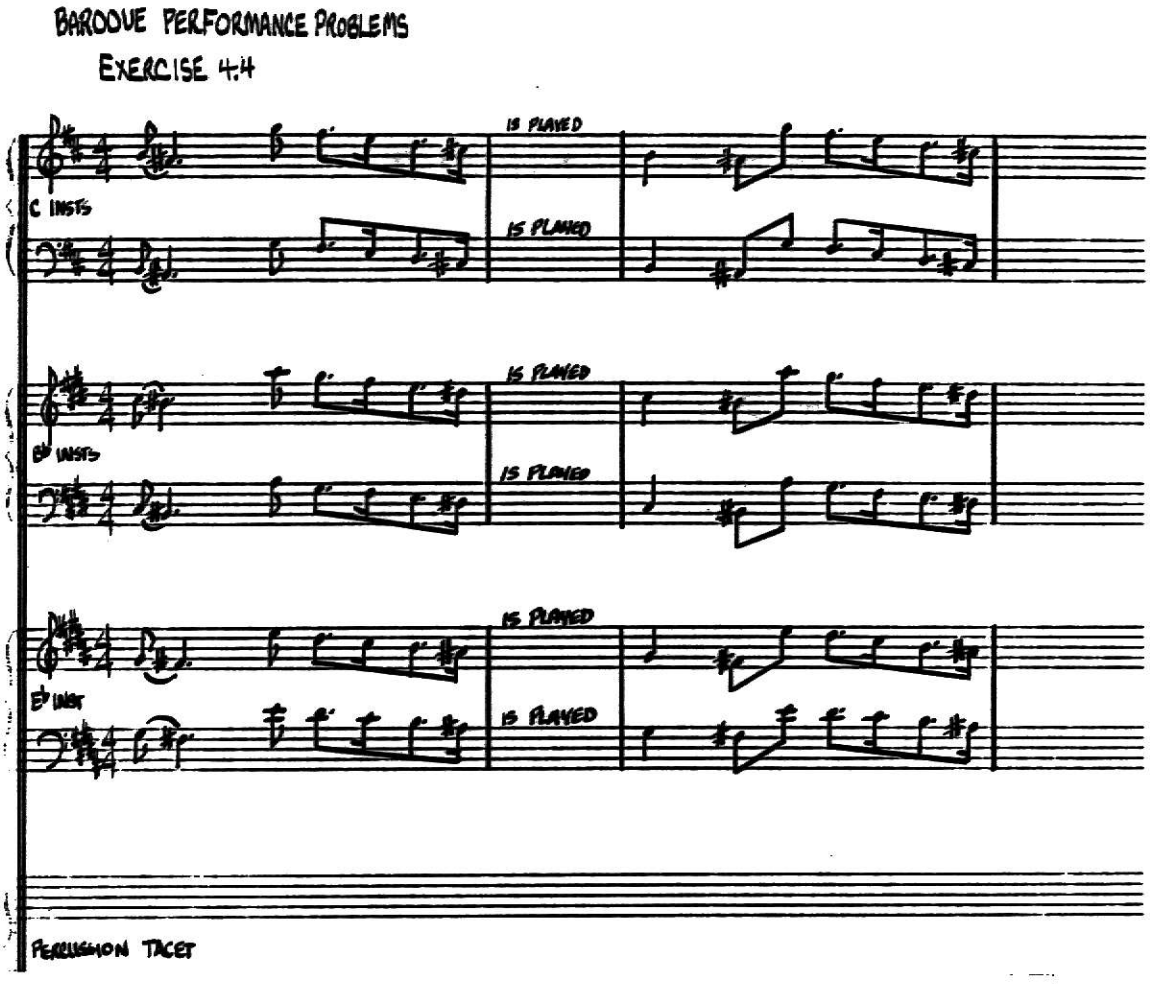
1 Dart, Thurston, The Interpretation of Music. (New York: Harper and Row, 1963), p. 81-2.



Exercise 4.3 demonstrates the proper execution of the trills in measures 9, 19, and 22. According to Dart,[2] the trill in this case should begin on the note above the written one, and the first oscillation was quite frequently played slower than the rest. The following oscillations should run directly into the next notes, which are actually a written version of the turn occurring at the end of the trill. Soloists quite frequently observed an acceptable "bending" of the rhythm, and might have postponed the two thirty-second notes to a length much shorter than written. For safety and clarity, it is suggested that such rhythmic alteration be reserved for soloists.[3]

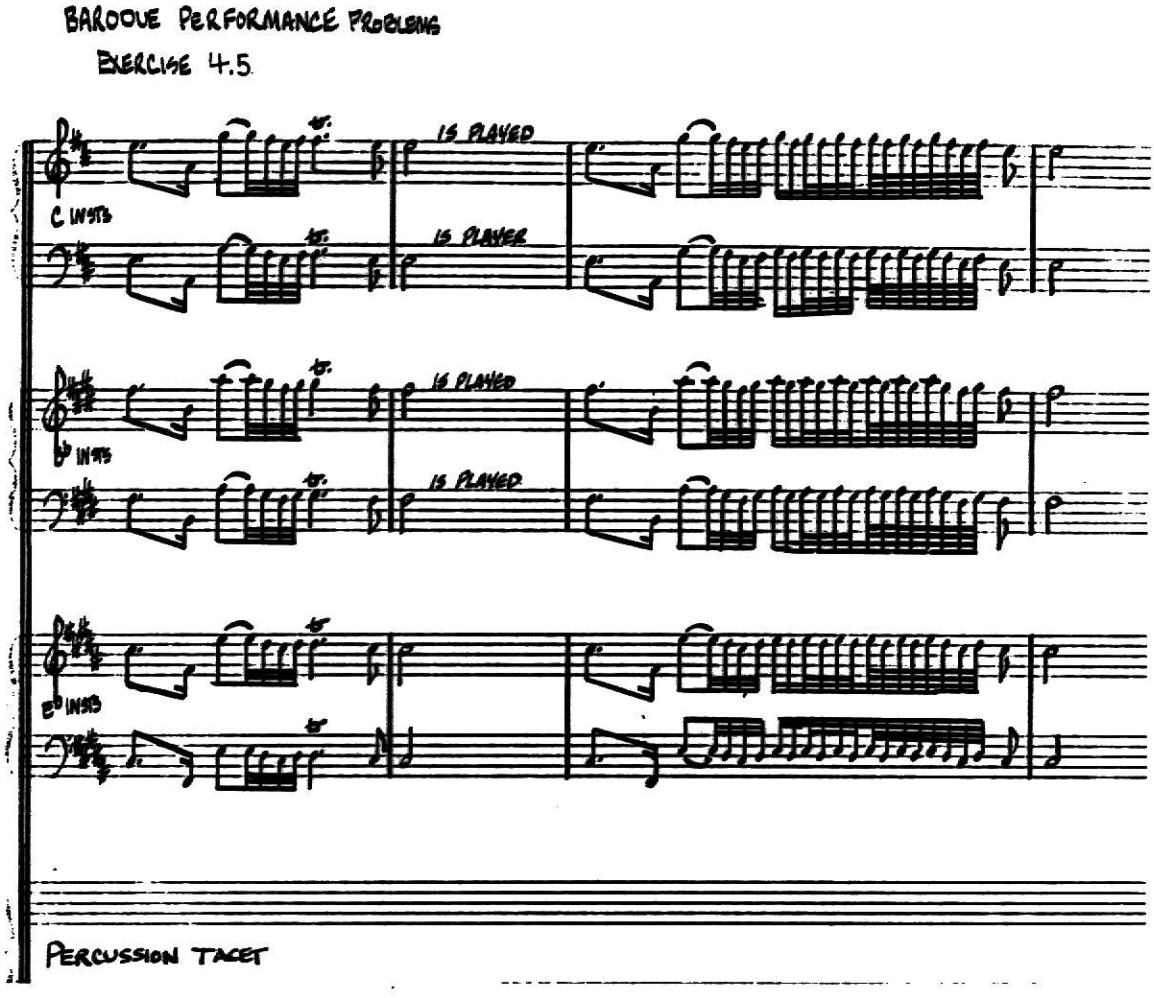
2 Dart, The Interpretation of Music, p. 88.

3 For more information on free ornamentation, see Robert Donnington, Baroque Music: Style And Performance (London: Faber Music Ltd., 1982), p.91



Exercise 4.4 shows the proper execution of the appoggiatura (which has the same appearance as what is frequently called the "grace-note.") These notes should generally be played on the beat, and occupy at least half the value of the note. In cases where the large note is dotted, the note should be divided into three equal parts. The smaller note (appoggiatura) receives two-thirds of the value, and the larger note only one-third.[4]

4 Donnington, Baroque Music: Style and Performance p. 112.
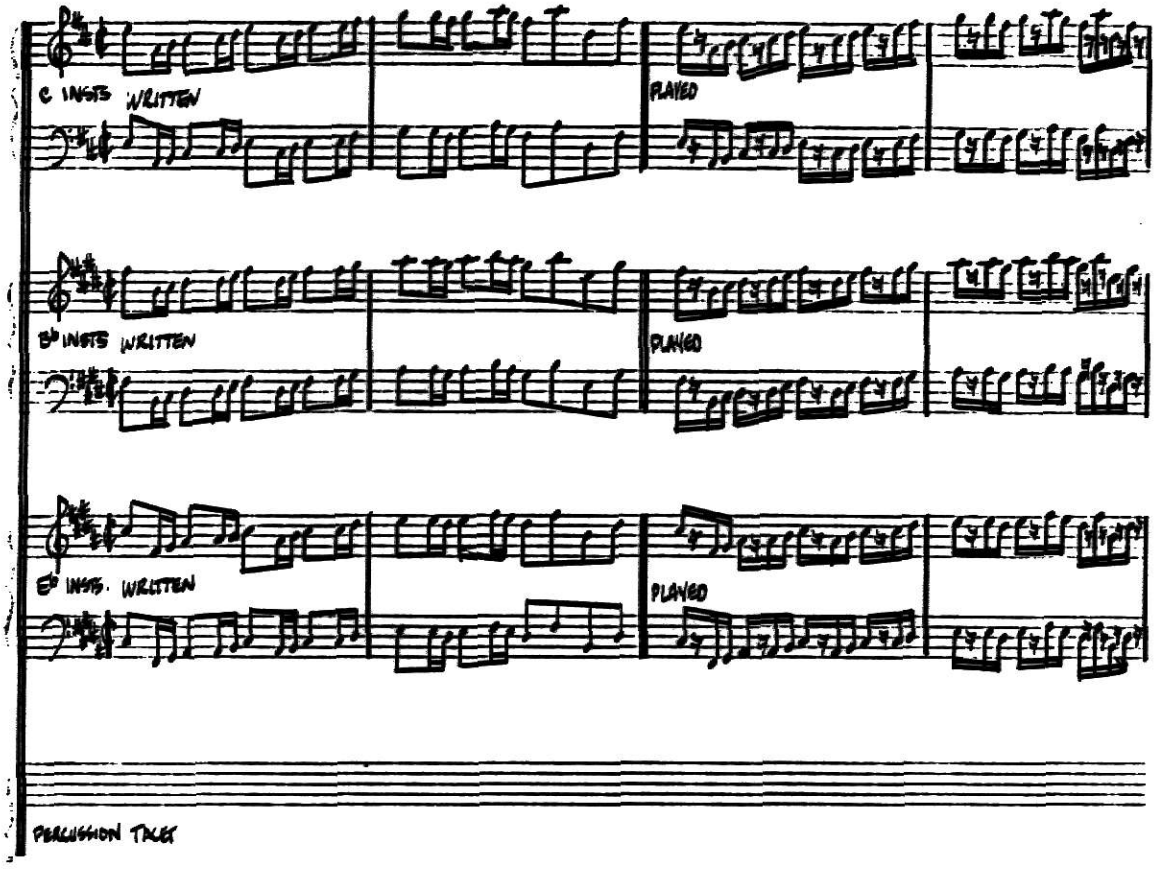


In exercise 4.5, the trill at the final cadence point should begin on the upper note (always in the key, unless otherwise indicated) and should include a "termination" (two little notes) to occur just before the written note.[5]

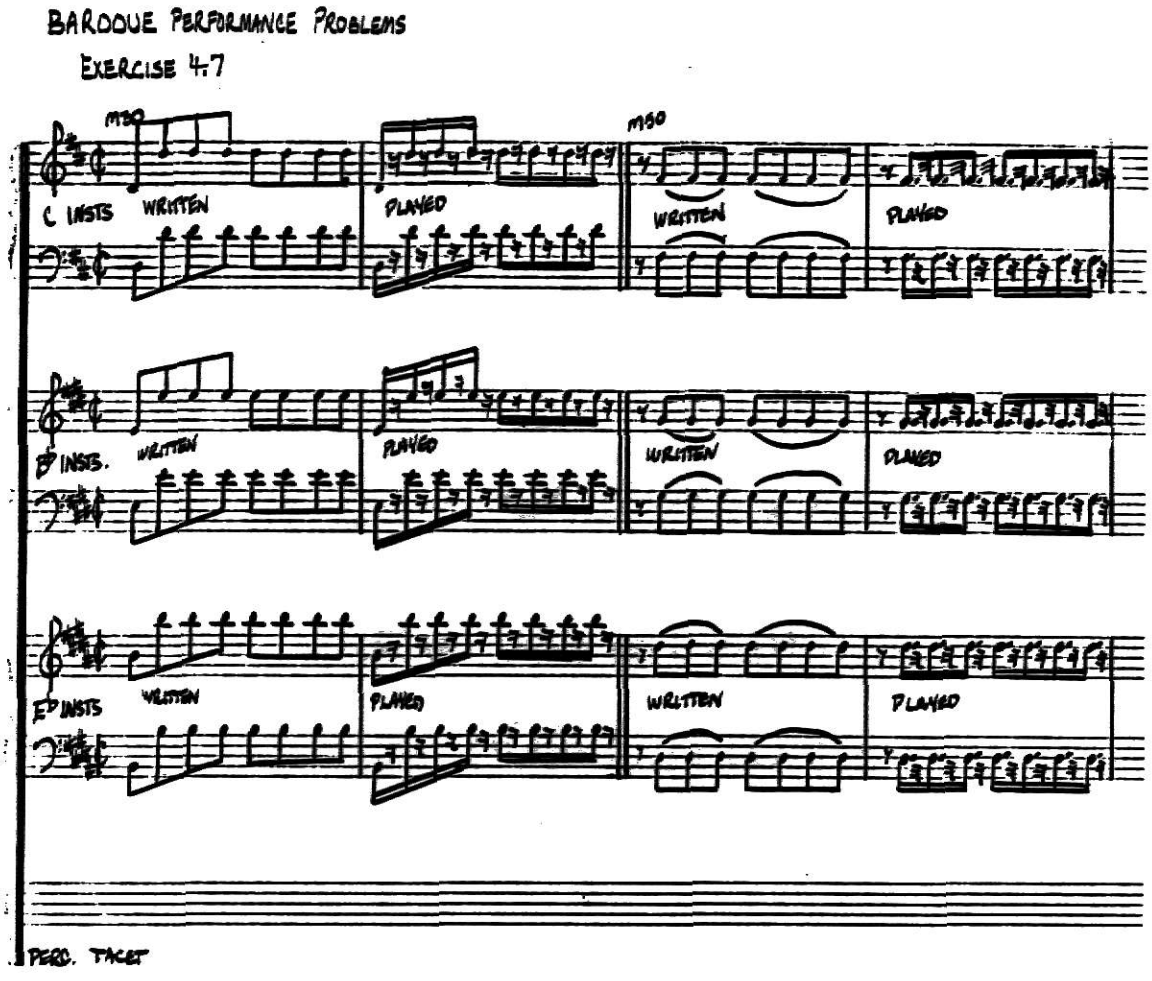
5 Donnington, Baroque Music: Style and Performance p. 112.

BAROQUE PERFORMANCE PROBLEMS

EXERCISE 4:6
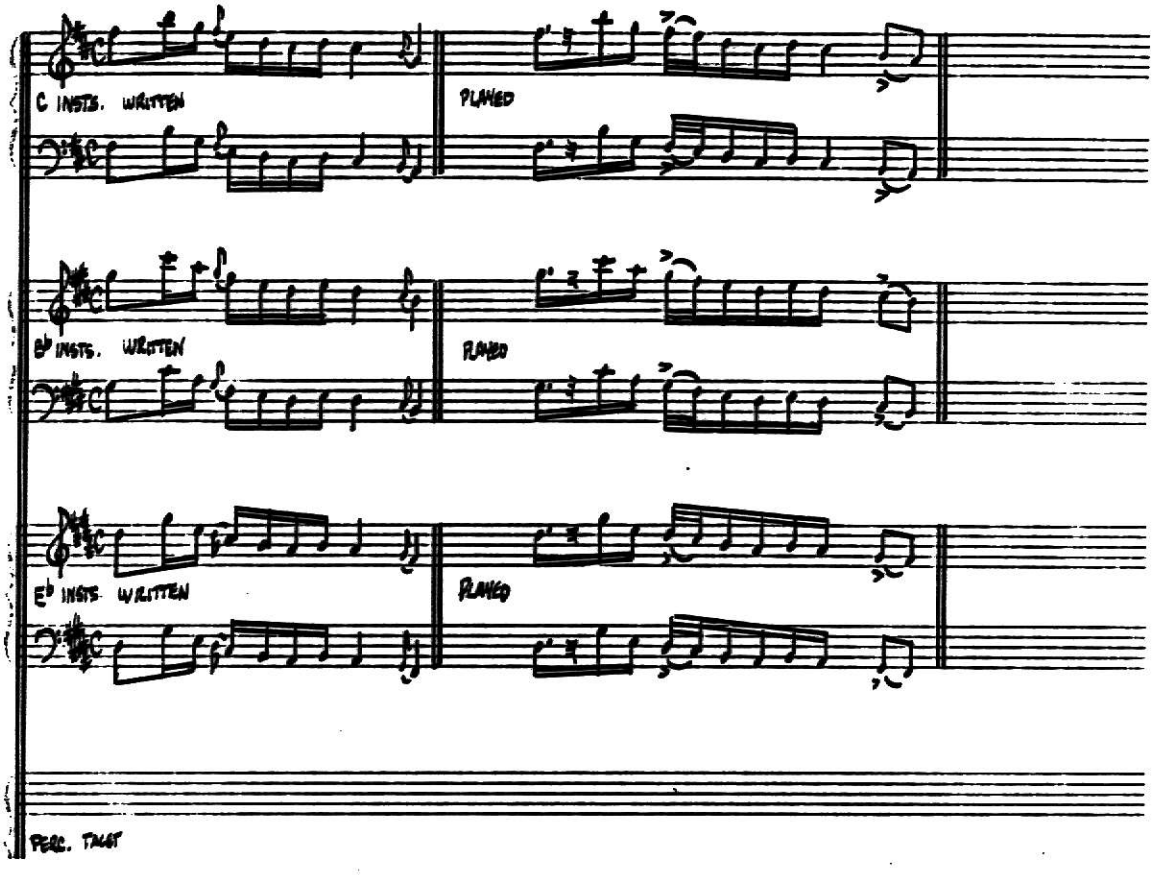


Exercise 4.6 uses notes from the second ending to show the necessity for a short, separated eighth-note. A long eighth can cause muddy sounds, and tends to drag the figure.



Exercise 4.7 compares the lengths of eighth notes governed by different articulations. The first measure has plain repeated eighths, which must have space such as the suggested sixteenth rest. The next measure is of repeated eighths in a slur. Because there are so many in the slur, one may deduce that the composer did not intend for those to be tied notes. One then must assume that each note must be articulated to avoid the tied sound. However, the space and sharpness of articulation must be less than the previous measure of unslurred eighths.

BAROQUE PERFORMANCE PROBLEMS

EXERCISE 4.8



Exercises from the second movement will show a marked contrast in tempo and feeling, but the performer must still see spaces that are not printed. Exercise 4.8 comes from the second measure. This figure is an ornament called the "passing appoggiatura." As mentioned earlier, a standard rule by J. J. Quantz,[6] is as follows: "Hold the appoggiatura the length of the main note, but if dotted that note is divided into three parts, of which the appoggiatura takes two, and the main note one only: that is to say, the length of the dot."[7] In solo work, the appoggiatura can be held even longer for expression, but section work might sound muddy and imprecise unless all members play the same length. Each appoggiatura should also be "leaned" on: an accent without the attack.
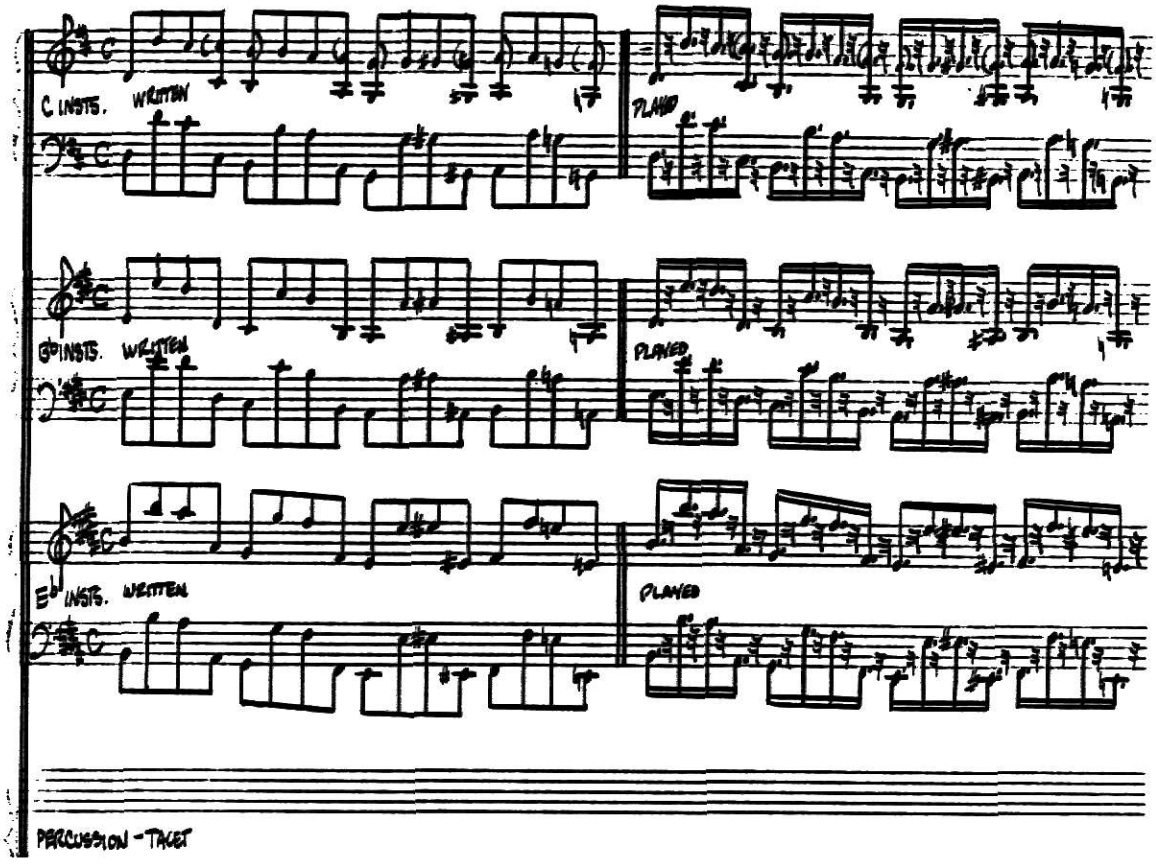
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6 Quantz is the author of On Playing the Flute. Four complete translations with an introduction and notes by Edward Reilly. New York: The Free Press, 1966. 1927 p.

7 Donnington, Baroque Music: Style and Performance p. 112.
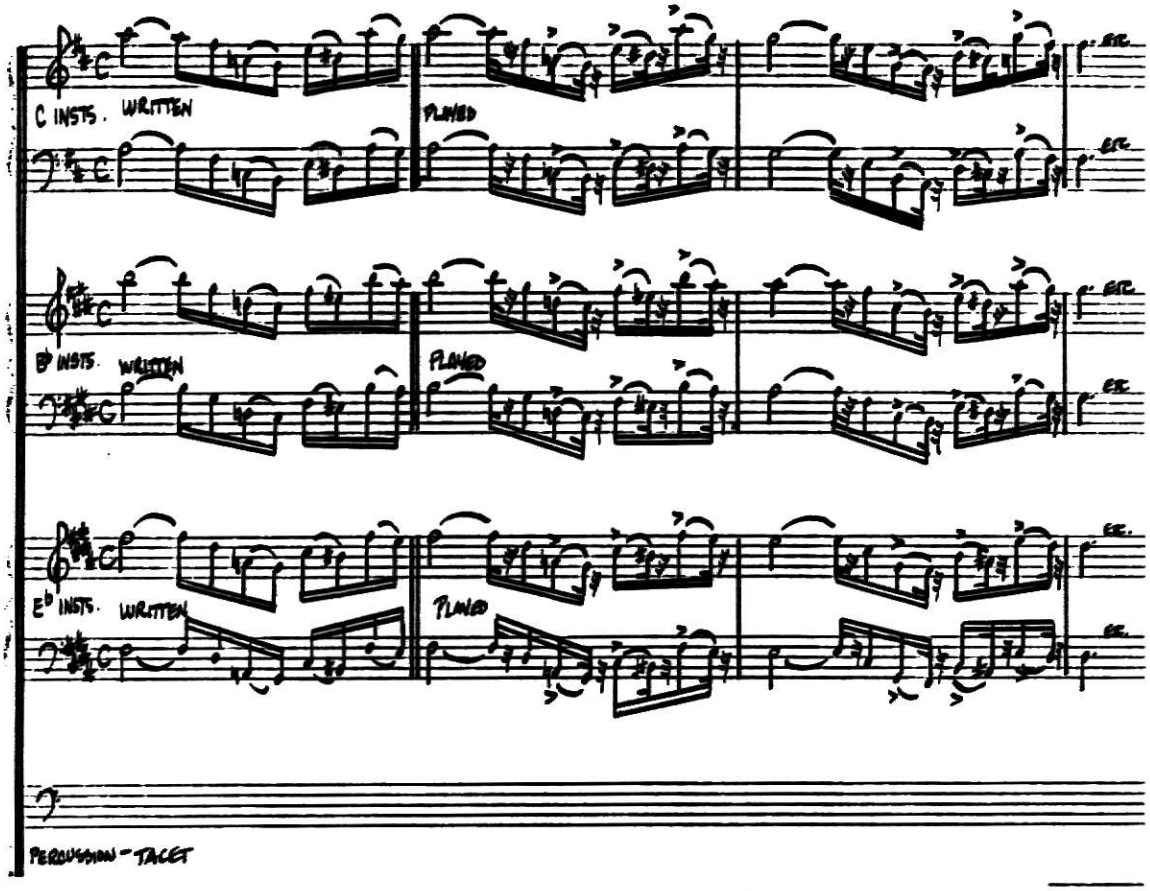
BAROQUE PERFORMANCE PROBLEMS

EXERCISE 4.9



Exercise 4.9 is taken from the first measure, where the celli and basses have straight eighths. The length of this note and amount of space will be different from exercise 4.7, because of the difference in tempo. Rather than the note occupying half the allotted time and an equal rest, there should be more sound and less silence. However, space must exist. In some performances, the conductor has opted to have this passage played pizzicato. Although professionals play pizzicato for varied reasons, high school orchestras might choose to do so because attacks and separation will sound more uniform.
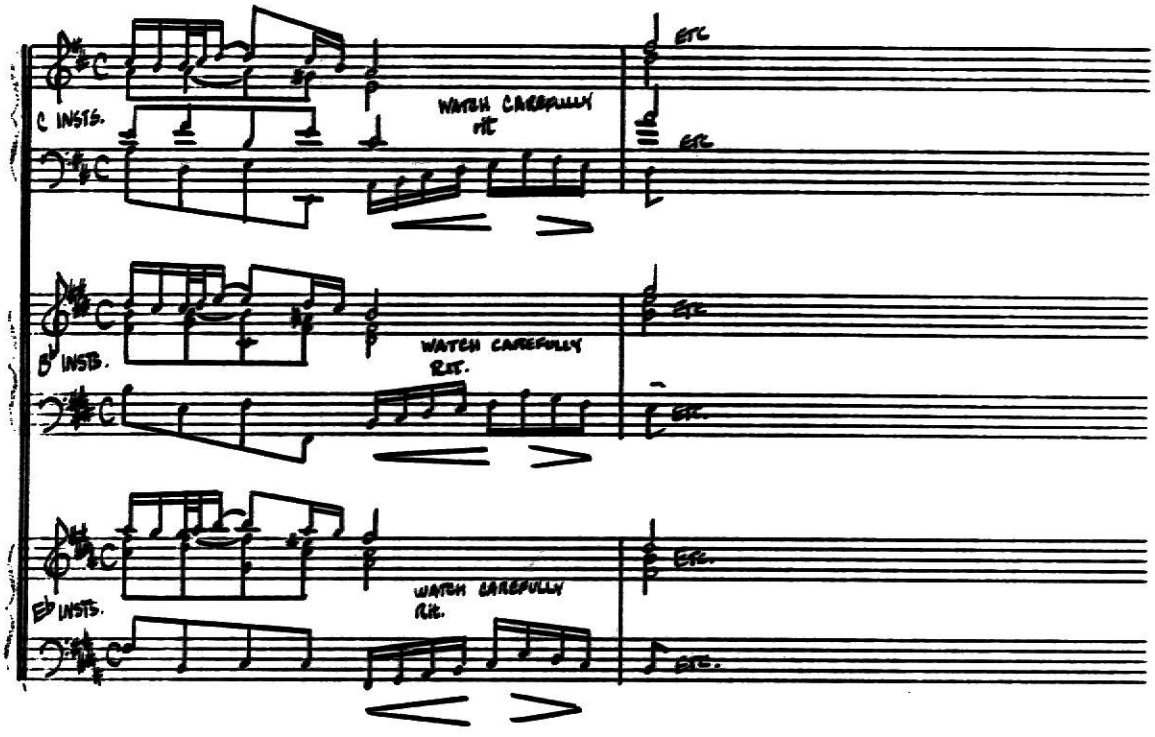
BAROQUE PERFORMANCE PROBLEMS
EXERCISE 4.10



Exercise 4.10 also would be played quite differently at varied tempos. In a faster tempo, the second sixteenth is customarily shortened, sometimes abruptly. At this tempo, however, there is only a slight separation, and it is important that the second note be shaped. Beware the tendency to "clip" the note too short. The conductor may want the player to lean a little on the first note of each slurred pair, and relax on the second.

BAROQUE PERFORMANCE PROBLEMS

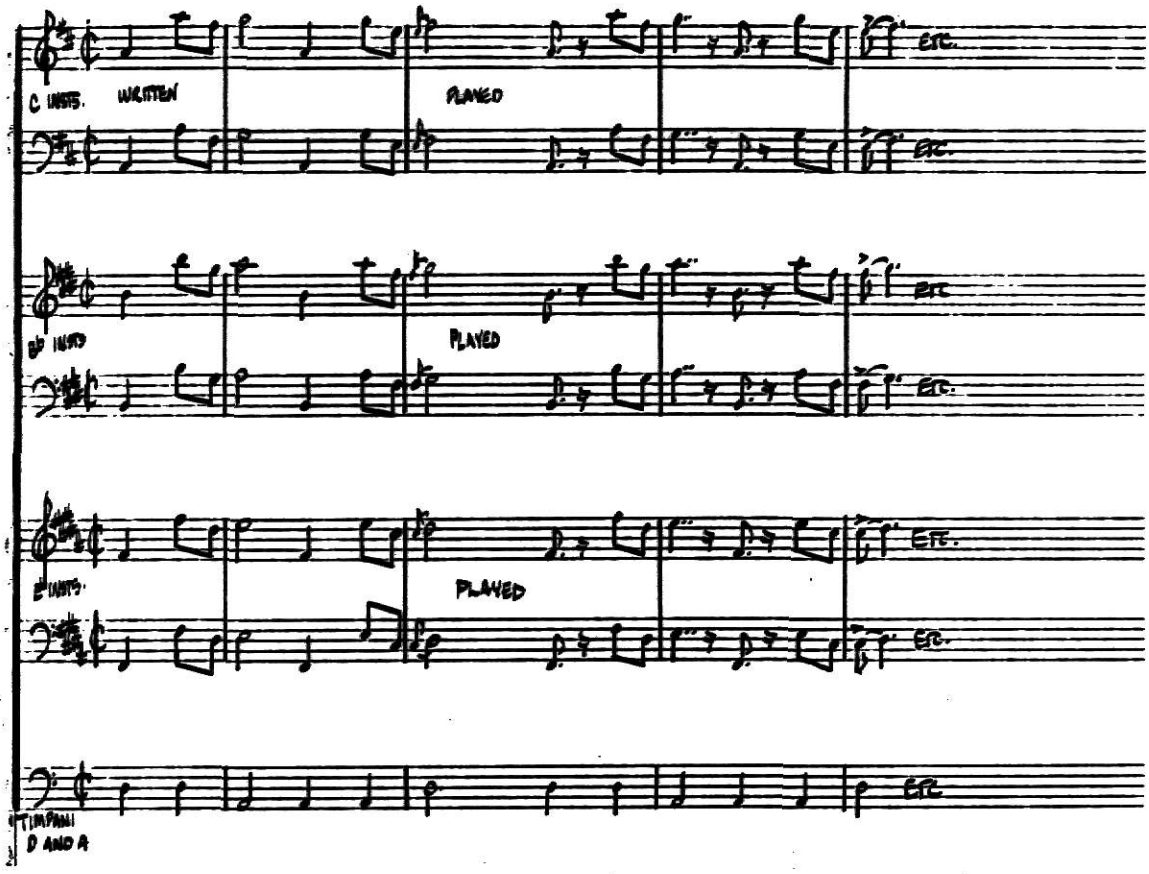
EXERCISE 4.11



PERC. TACET

Exercise 4.11 is derived from the first ending. At this cadential return to the beginning, the celli-bass sixteenth-note run may be altered slightly or dramatically depending on the conductor. The half-notes for the rest of the orchestra must not be taken literally. There also may be a slight break between the last sixteenth and the beginning of the next phrase, so one must depend both on eyes and ears to begin the new phrase together. For ensemble practice, the conductor may rehearse this exercise many times, altering the degree of ritard each time. A gentle, growing crescendo is not in the original copy, but should be considered because of the shape of the bass line.

BAROQUE PERFORMANCE PROBLEMS
EXERCISE 4.12
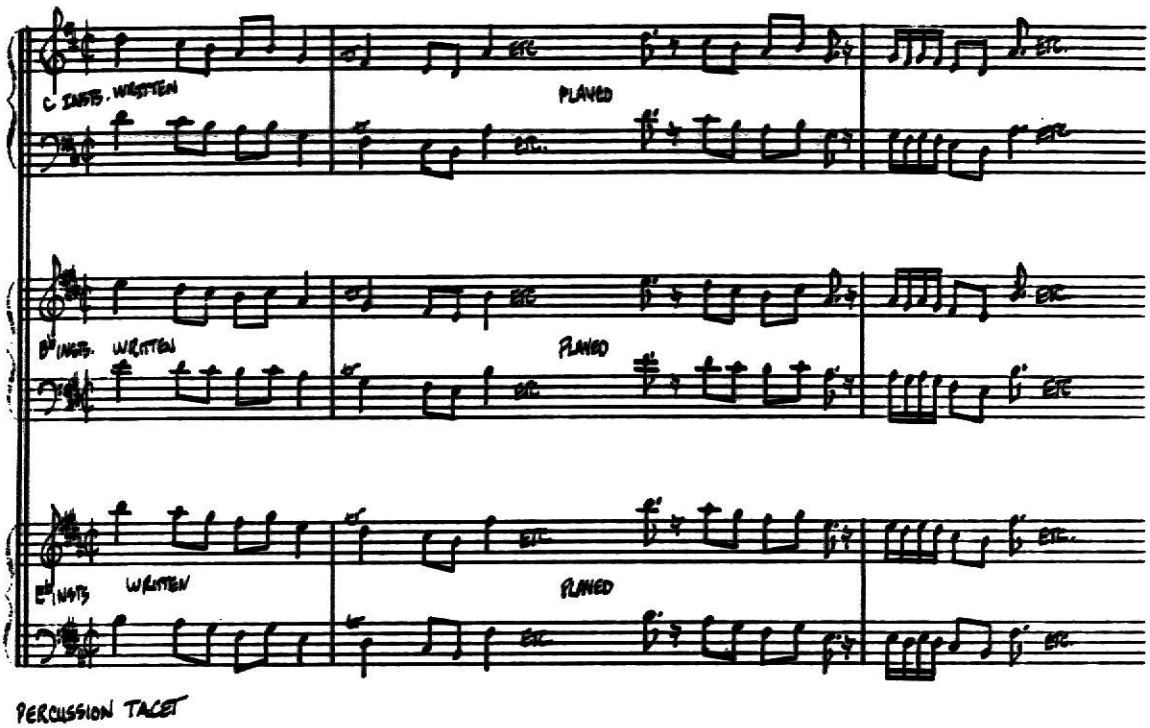


Exercise 4.12 is derived from the opening of the "Gavotte", in which the quarter note should be separated throughout. Eighth-notes may be spaced less than in the first movement, but still must show some slight separation. Listen to the trumpets, who would have more difficulty trying to play it wrong than would stringed or woodwind instruments.[8] The half-note should also be trimmed to help the clarity of the phrase. Remember, the "Gavotte is a French dance, and must sound lively.

8 String players could cross strings rapidly, and some woodwinds could use an octave key or half-hole to run the quarter note into the eighths an octave above. However, it is nearly impossible for the young trumpet player to play an octave leap without a natural separation.

BAROQUE PERFORMANCE PROBLEMS
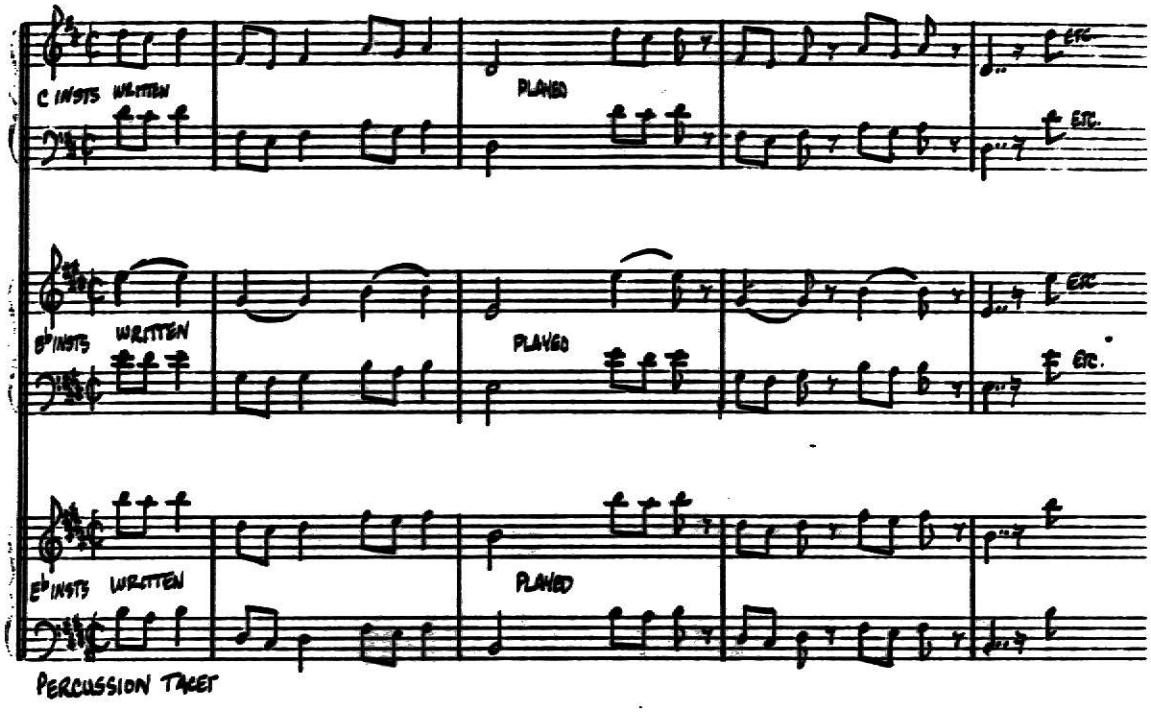
EXERCISE 4.13



In measure 5, the trill called for may not be any more than two oscillations, depending on the tempo. Regardless of the number, the trill should start above. This is the only case in which the quarter-eighth figure might not include a significant space.
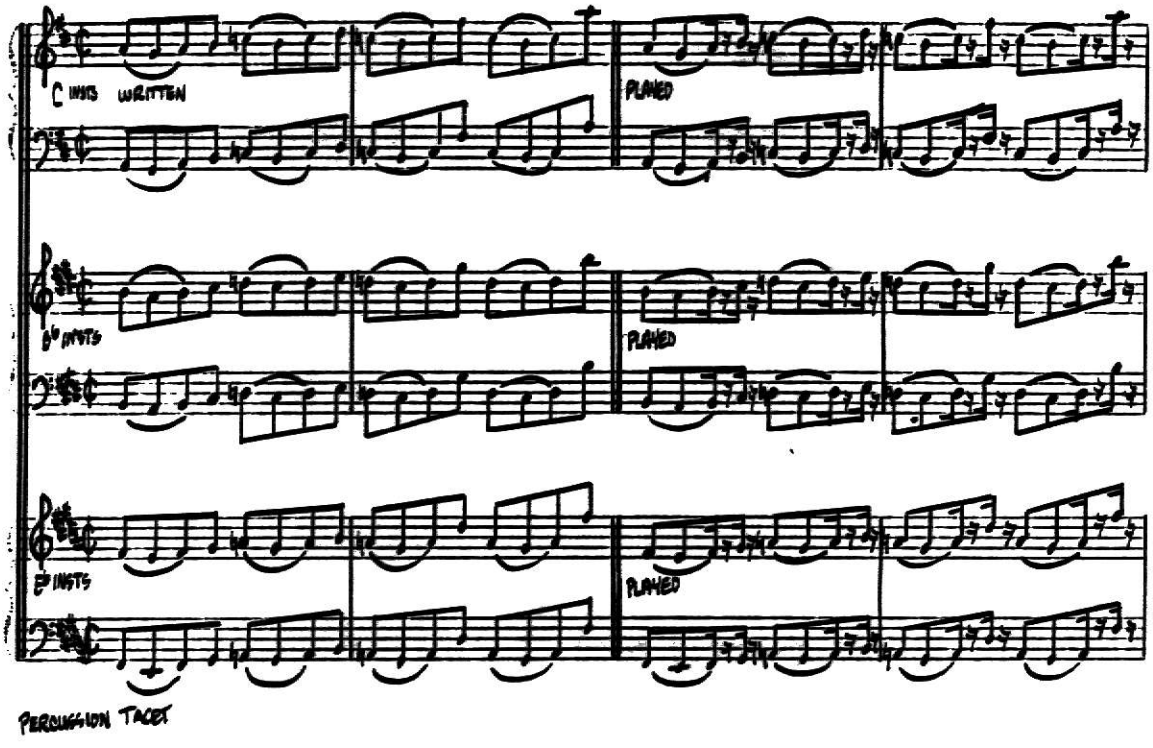
BAROQUE PERFORMANCE PROBLEMS

EXERCISE 4.14



Exercise 4.14, from the second "Gavotte," brings out an interesting situation. The trumpets have two tied quarters. Because the composer wrote a half-note two measures later, it is obvious that the duration for two tied quarters must be different than that of a half-note. Taking into account that in this tempo and in this style, the quarter note is quite short, one may deduce that Bach chose to notate it this way to suggest that the trumpets articulate the end of the second quarter in a consistent manner with the rest of the orchestra,. which has unison articulated quarter notes. one interpretation is that the tied quarters should sound shorter and perhaps more audibly released than a half-note. In rehearsal of the actual piece, the trumpet section might listen to the rest of the orchestra first without playing, paying special attention to the release of the quarter note.
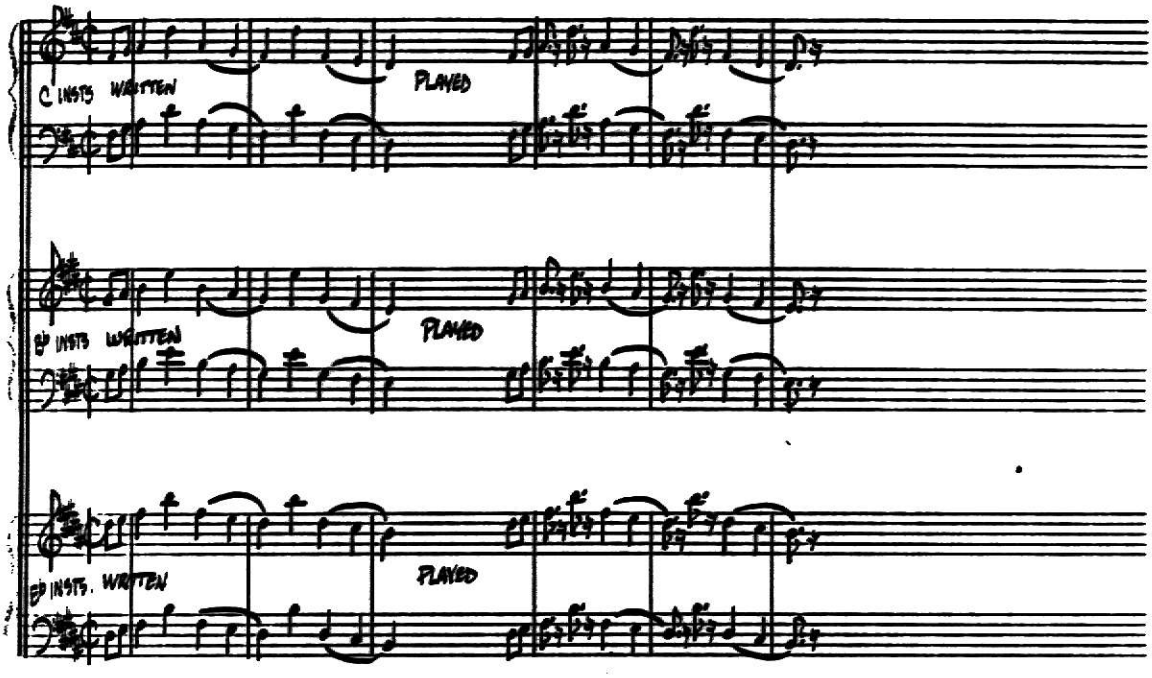
BAROQUE PERFORMANCE PROBLEMS
EXERCISE 4.15



In measure 20, the third note of the slur should be separated from the note on the right and left. To do this, the last slurred note will have to be shortened. This particular articulation is common for this style period and may be seen printed in many different ways, including the use of the staccato dot, wedge, and even three eighths bracketed followed by a separate eighth-note.

BAROQUE PERFORMANCE PROBLEMS

EXERCISE 4.16
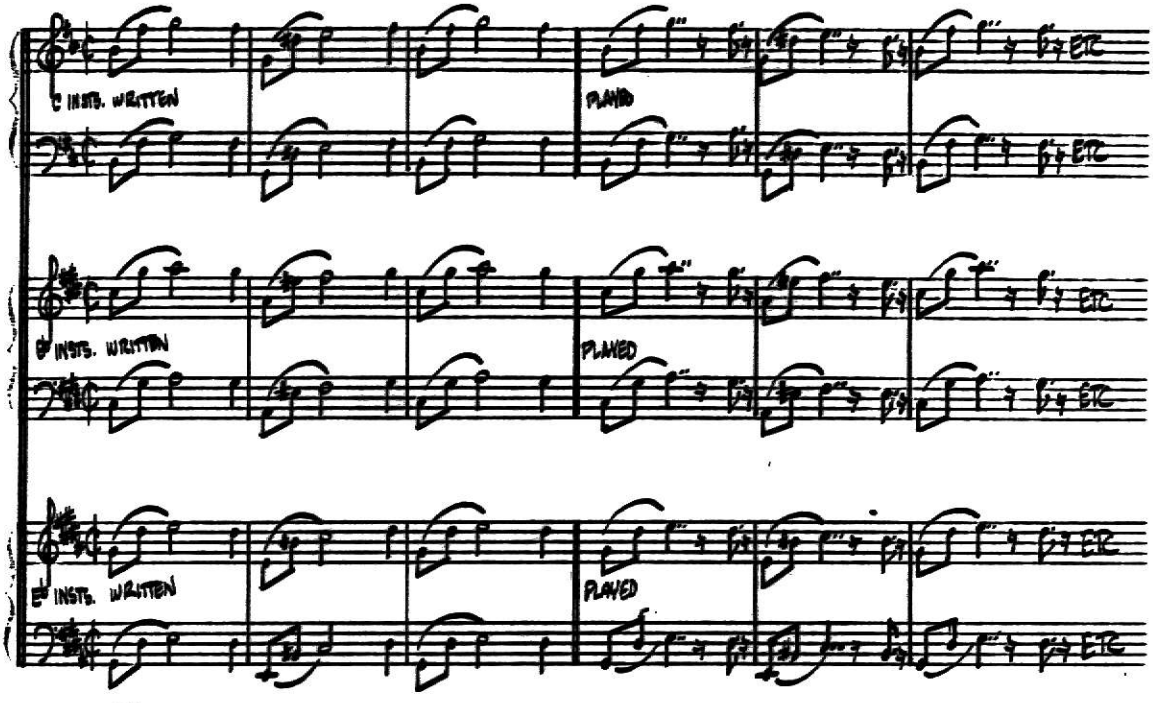


PERCUSSION TACET

In the "Bouree," also a dance, the eighths should be the same, (almost, but not quite connected.) The single quarters should be short. Be sure to shorten the quarter and half notes at the end of a slur in exercise 4.17.

BAROQUE PERFORMANCE PROBLEMS
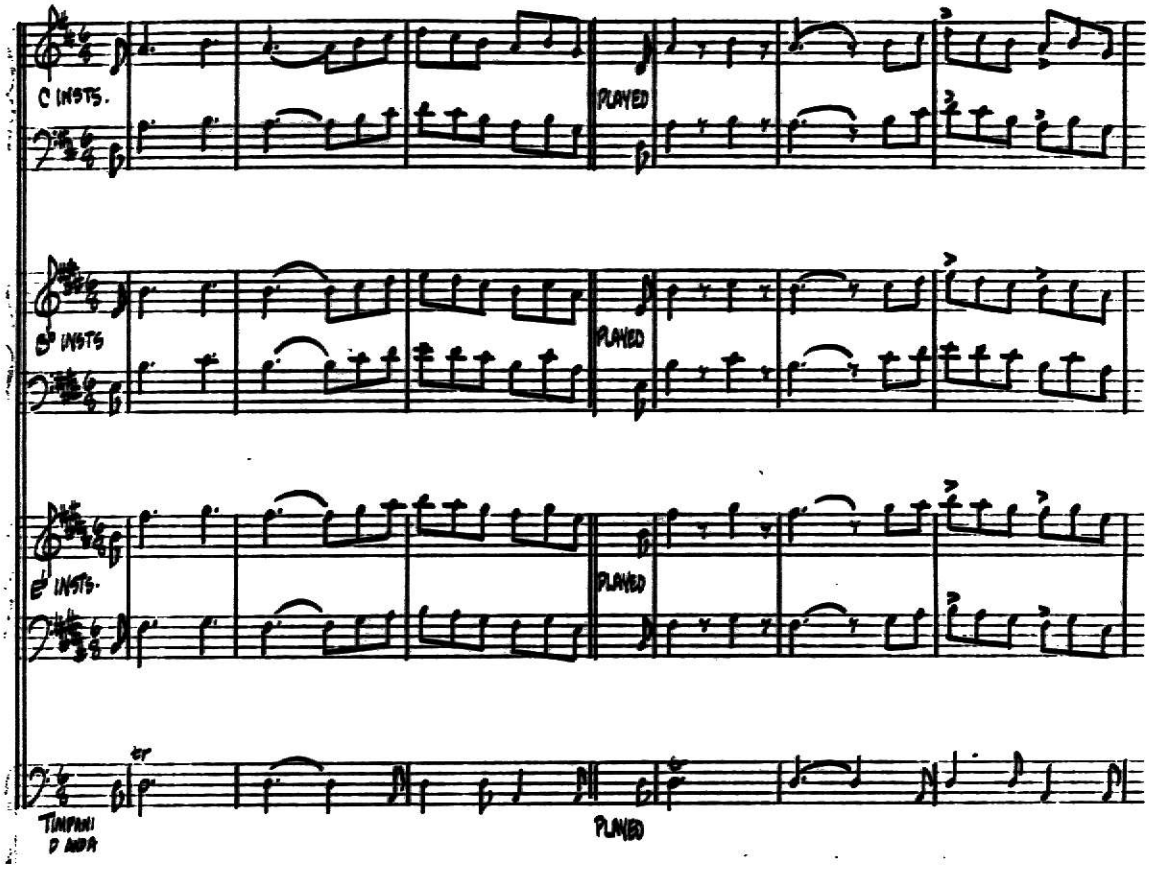
EXERCISE 4.17



PERCUSSION TACET

BAROQUE PERFORMANCE PROBLEMS
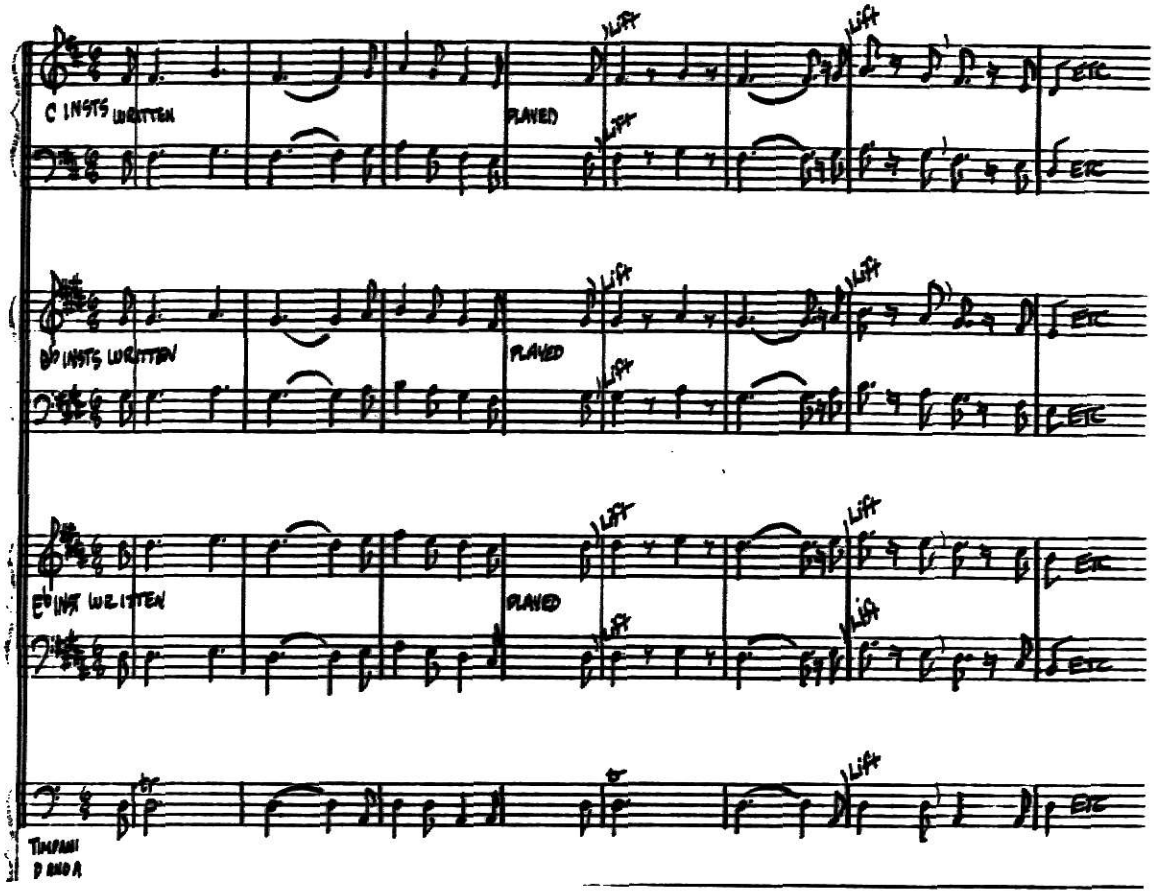
EXERCISE 4.18



The final dance of the suite is the "Gigue." Although the meter signature calls for six beats per measure, the pulse is only two per measure. The dotted quarters, such as in the first full measure, must exhibit a significant space. In exercise 4.19, the quarter-eighth-quarter-eighth rhythm pattern is called "trochaic rhythm" (from 13th century rhythmic mode system.) This figure needs space also, although not as much.

BAROQUE PERFORMANCE PROBLEMS

EXERCISE 4.19



CHAPTER FIVE

CLASSICAL PERFORMANCE PROBLEMS
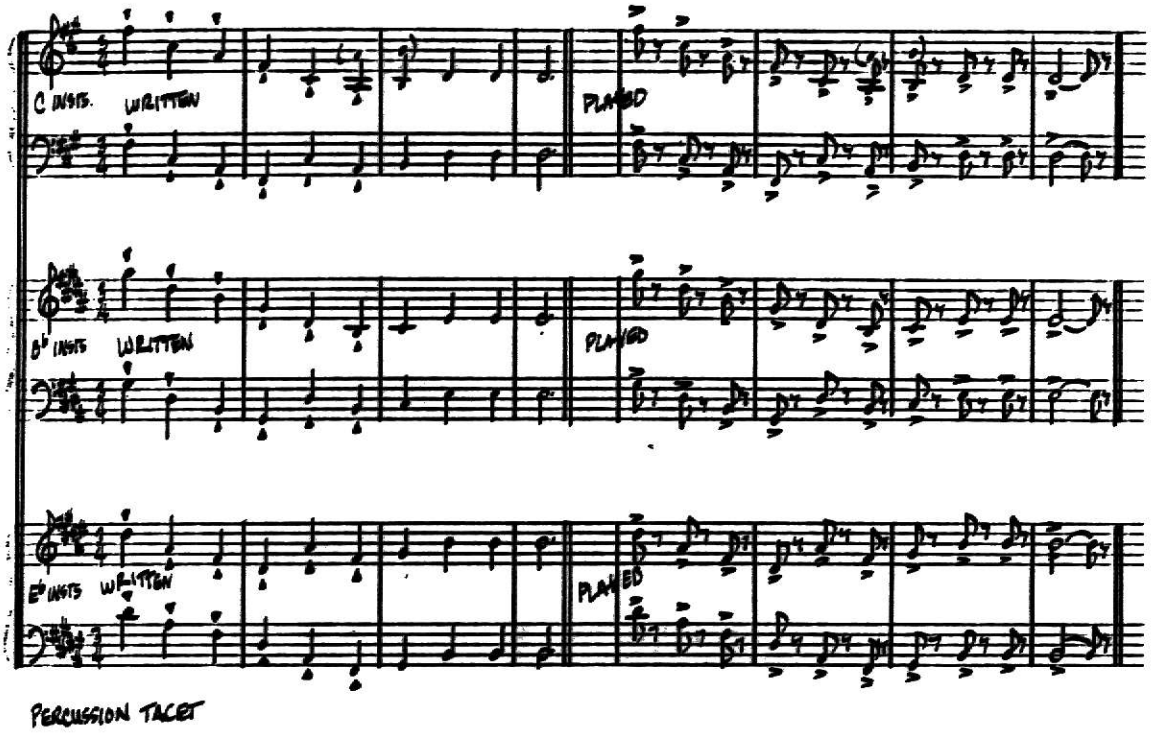
As editors and publishing companies began to increase, the printed music became a bit more explicit. Certain symbols began to acquire more specific meanings, and became more widely used. Still, many of the characteristic spaces between notes that were explored in the previous chapter exist in the Classical period too, and in some cases, throughout the literature.

Joseph Haydn composed symphony #45 in F# minor in 1772. The nickname "Farewell" refers to the last movement, which is composed in such a manner that instrumentalists may leave one by one, until the symphony is finished by only two violins. This was Haydn's message to the Prince of Esterházy that the musicians were ready to move back to Vienna from the country.

The first movement is a fine piece to perform, but also may serve as a valuable study in articulation. Continue with this chapter as before, playing a recording when possible, and discussing each explanation before playing the exercise.

CLASSICAL PERFORMANCE PROBLEMS

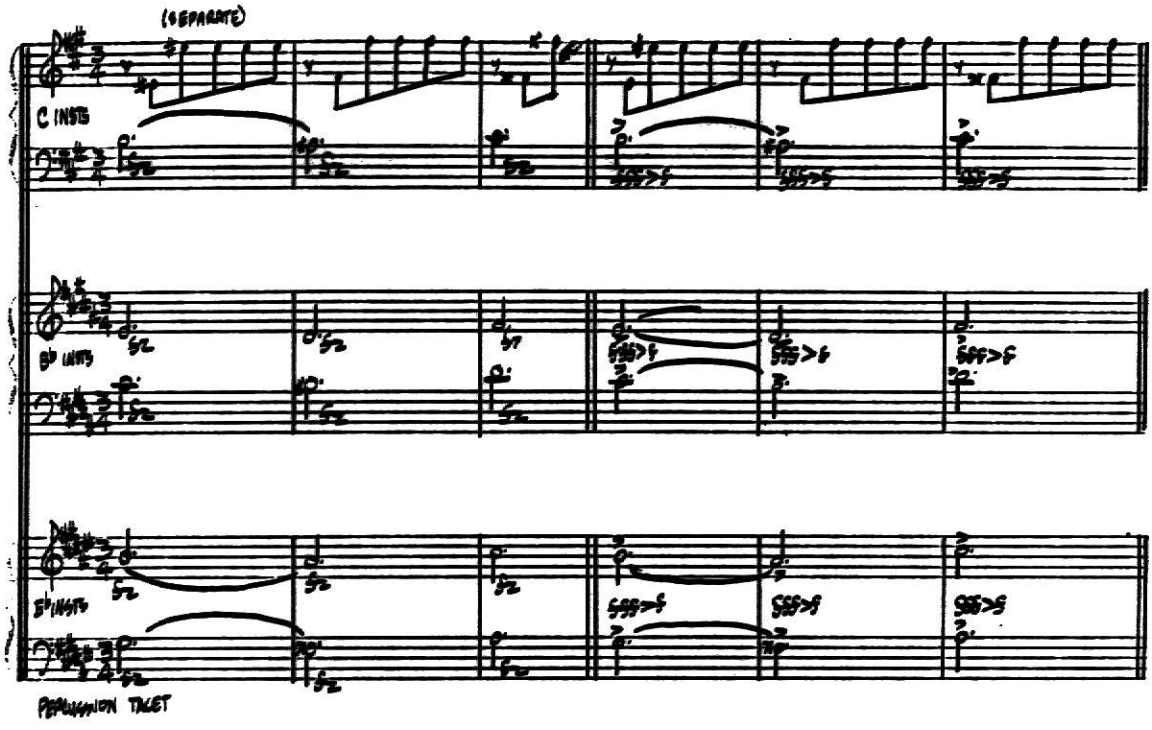
EXERCISE 5.1



Exercise 5.1 introduces the controversial "wedge" marking. Although it is sometimes interpreted as an accent, it is most often used as an accent and staccato. The editor marked only two measures. The rest of the quarter notes are to be played the same, unless otherwise marked.

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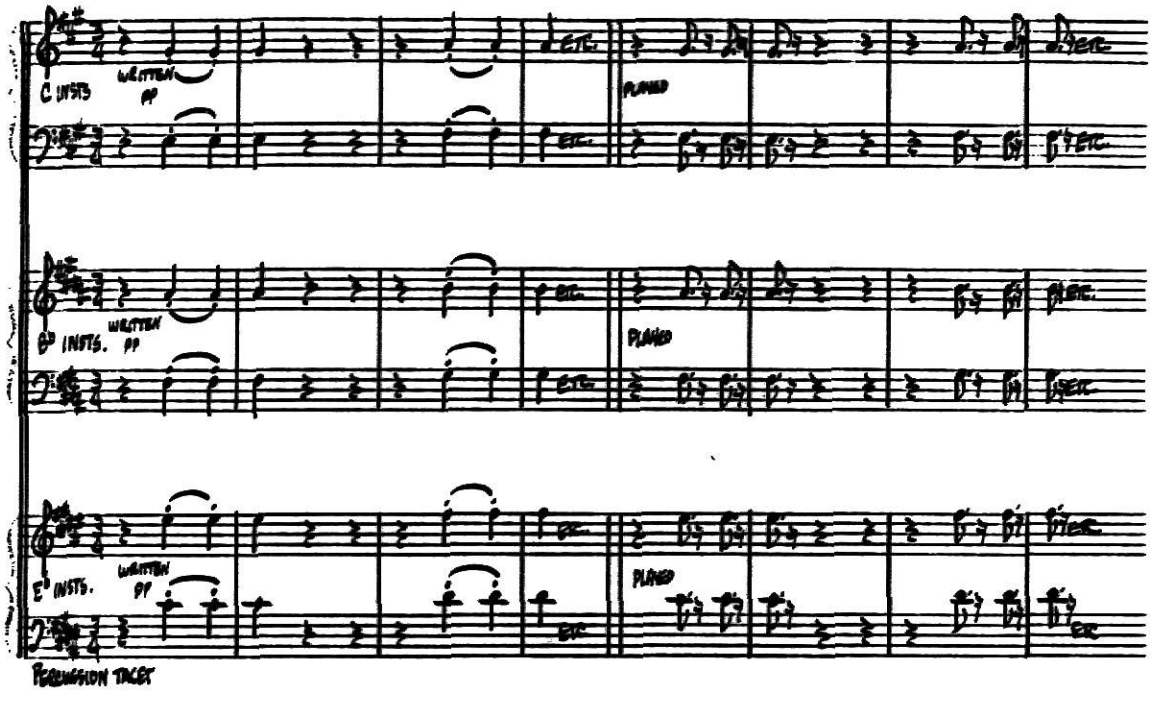
EXERCISE 5.2



Exercise 5.2 will help the student understand the marking Fz. When on a sustained note, one attacks with force, but returns quickly to the previous dynamic. In this case, the previous dynamic is forte. The upper C instruments will be playing the eighth-note pattern written in the same measure. The half-notes with accents should give them something from which to "bounce," and should make a total orchestral rhythm of steady eighths.

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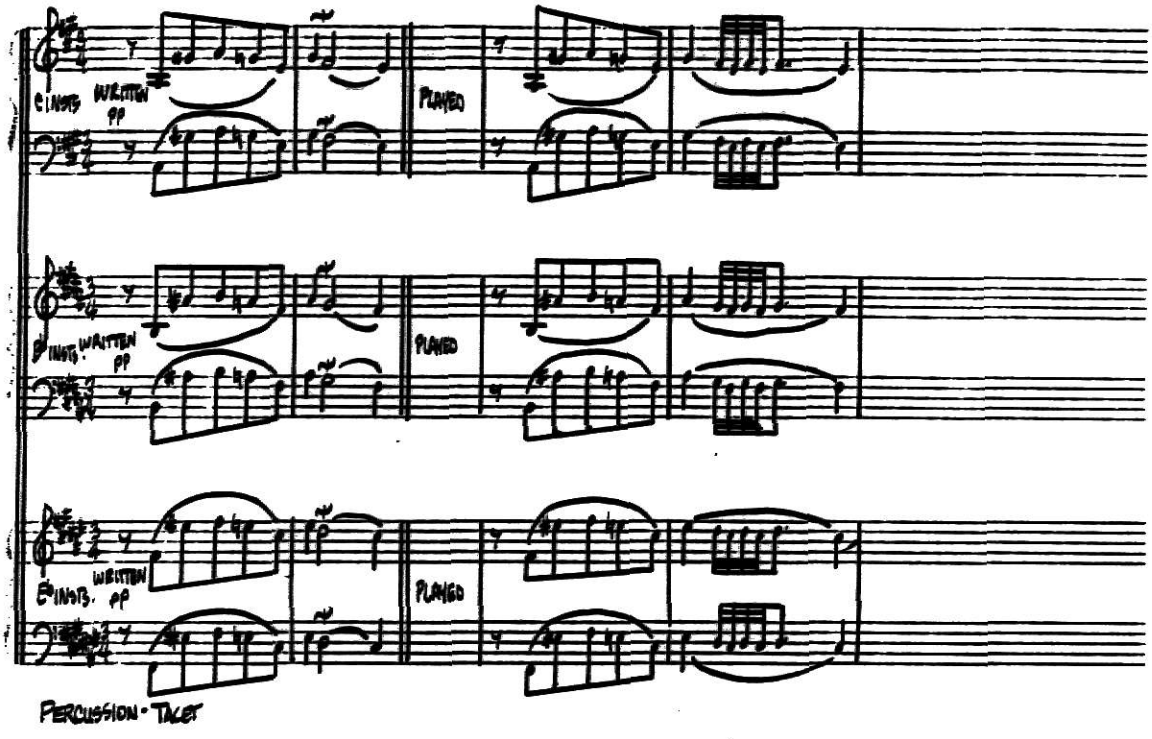
EXERCISE 5.3



Exercise 5.3 shows the proper articulation of the dot within the slur. The dot is there for two reasons. It first shows that the two notes of same pitch are not tied, and secondly, shows that there must be space. But these notes are not as short as single quarters with dots.

CLASSICAL PERFORMANCE PROBLEMS

EXERCISE 5.4
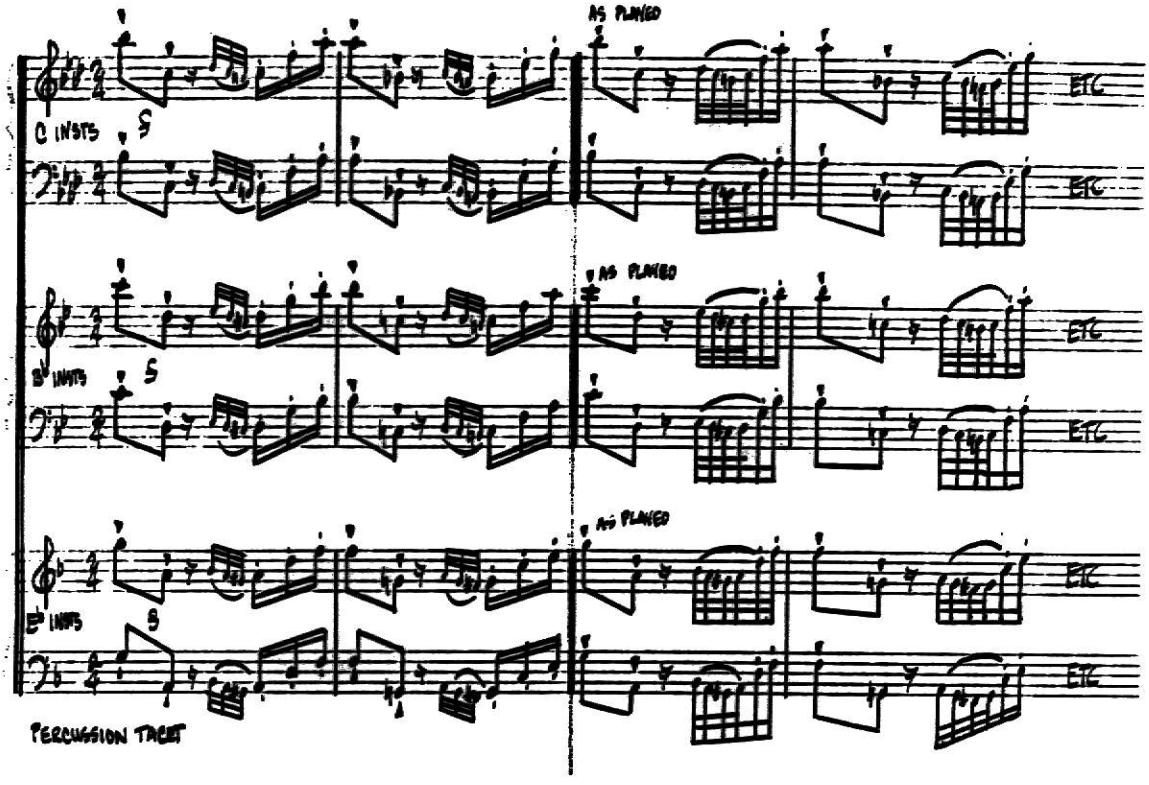


The ornament in 5.4 is called a "double mordent," and occurs after the appoggiatura. It is a double mordent because it is on a half-note. The same symbol on a quarter note would be a single mordent. The proper execution is nearly the opposite of the trill. The oscillating note is below the written note.[9]

9 Donnington, Baroque Music: Style and Performance p.141.

CLASSICAL PERFORMANCE PROBLEMS
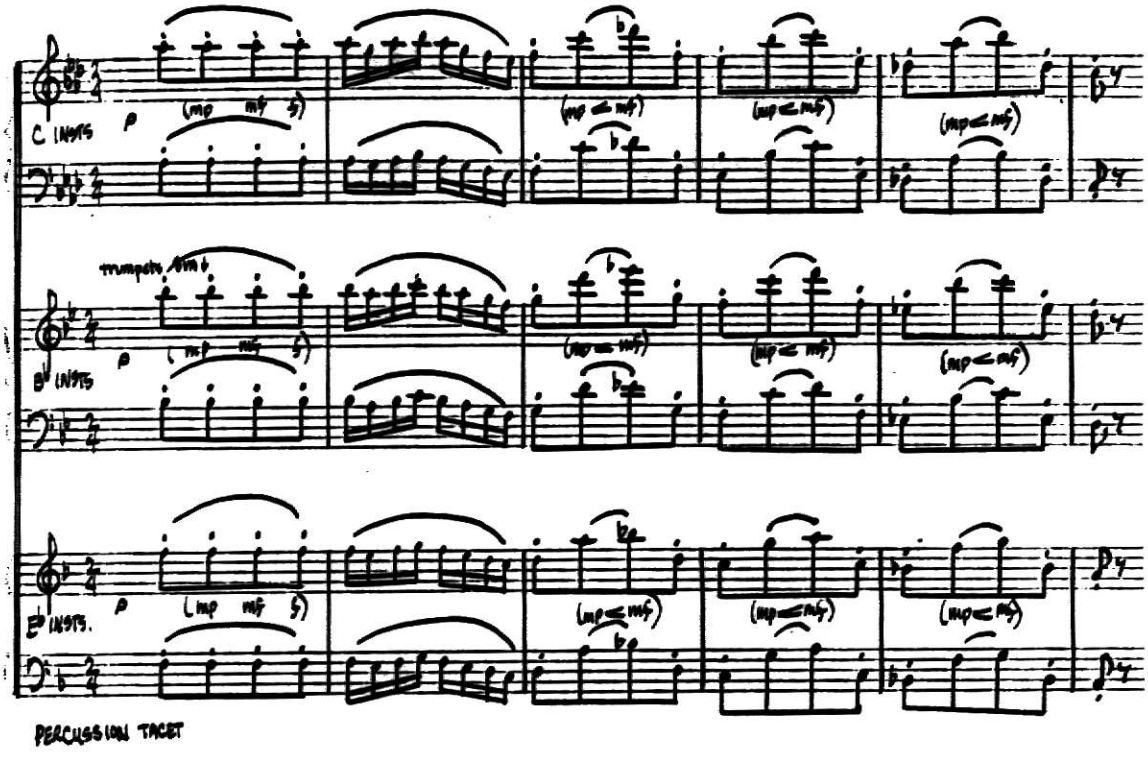
EXERCISE 5.5



The Andante con moto movement of W. A. Mozart's Symphony #39 in E-flat major can also be the basis of good exercises for ensemble. Exercise 5.5, the ornamental figure is to be played as if there were four sixty-forth notes, including the first of the three sixteenths.

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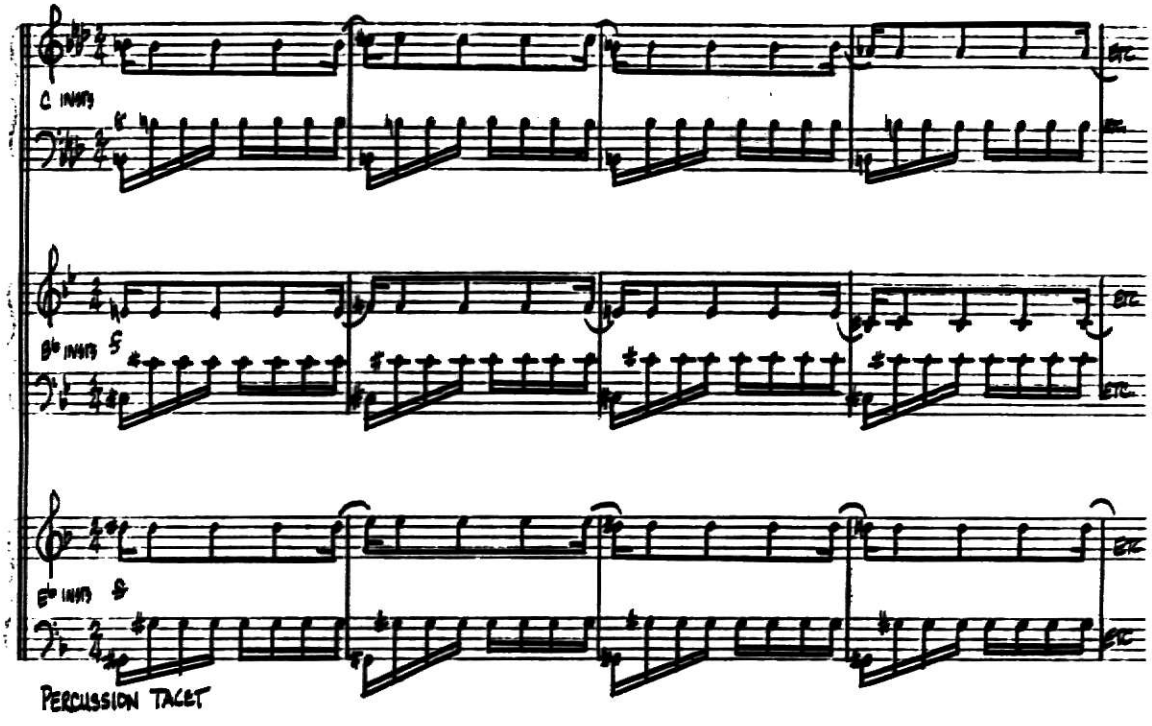
EXERCISE 5.6



In the Haydn exercises, the staccato markings within the slur were a part of an accompaniment figure, where each note should be played the same. But when that figure is part of a theme or phrase, one must do something with each note to keep the phrase alive. In this exercise, attempt to make the phrase grow to the highest point, and then relax the phrase to its release. The dynamic marking is piano. The markings in the exercise are suggestions only. Also, the figure of two slurred ascending eighths should be "leaned" on. Avoid clipping the last slurred eighth too short.
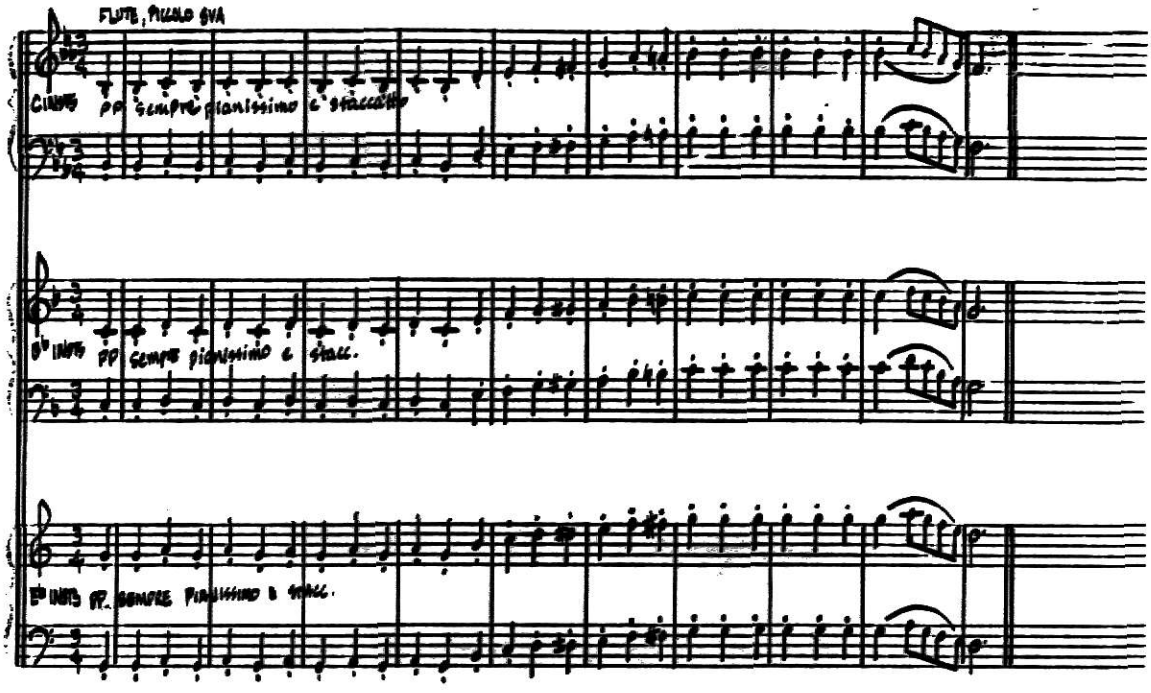
CLASSICAL PERFORMANCE PROBLEMS

EXERCISE 5.7



In fast movements, it is sometimes allowable to add accents to the syncopation figures for various reasons. But, in movements such as this, one should avoid the tendency to accent each pulse. These are background figures, and should be played smoothly and inconspicuously. For rhythmic stability, the contrabass part has been inserted in all bass clef instruments.

CLASSICAL PERFORMANCE PROBLEMS
EXERCISE 5.8



PERC. TACET
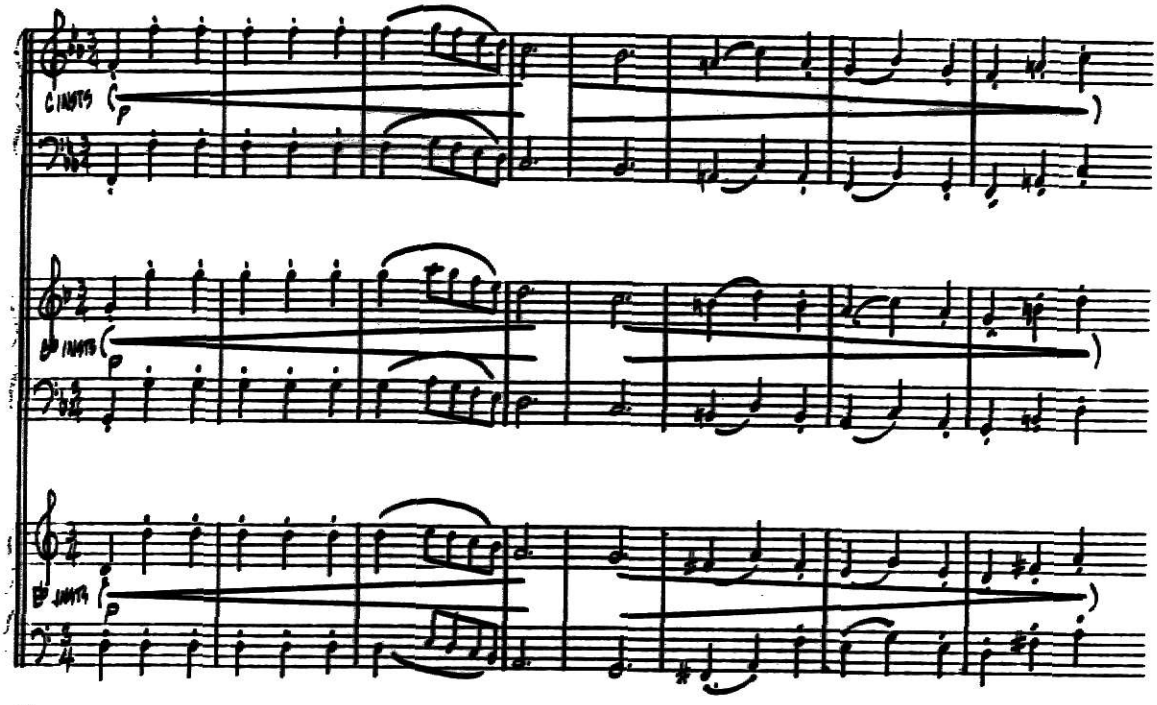
Beethoven's Symphony #3 in E-flat major was composed in 1803 and at first dedicated to Napoleon Bonaparte. Because Beethoven became discouraged with Napoleon's power-hungry political attitudes, a translation of the title page now reads "Heroic symphony composed to celebrate the memory of a great man."[10] The next set of exercises comes from the Scherzo movement, marked "Allegro Vivace."

Exercise 5.8 is the opening of the movement. At this speed, strings may be able to bounce these notes off the string. The conductor may choose to allow the students to accent the first beat of each measure.

10 Willi Apel, "Eroica," Harvard Dictionary of Music, p.297.
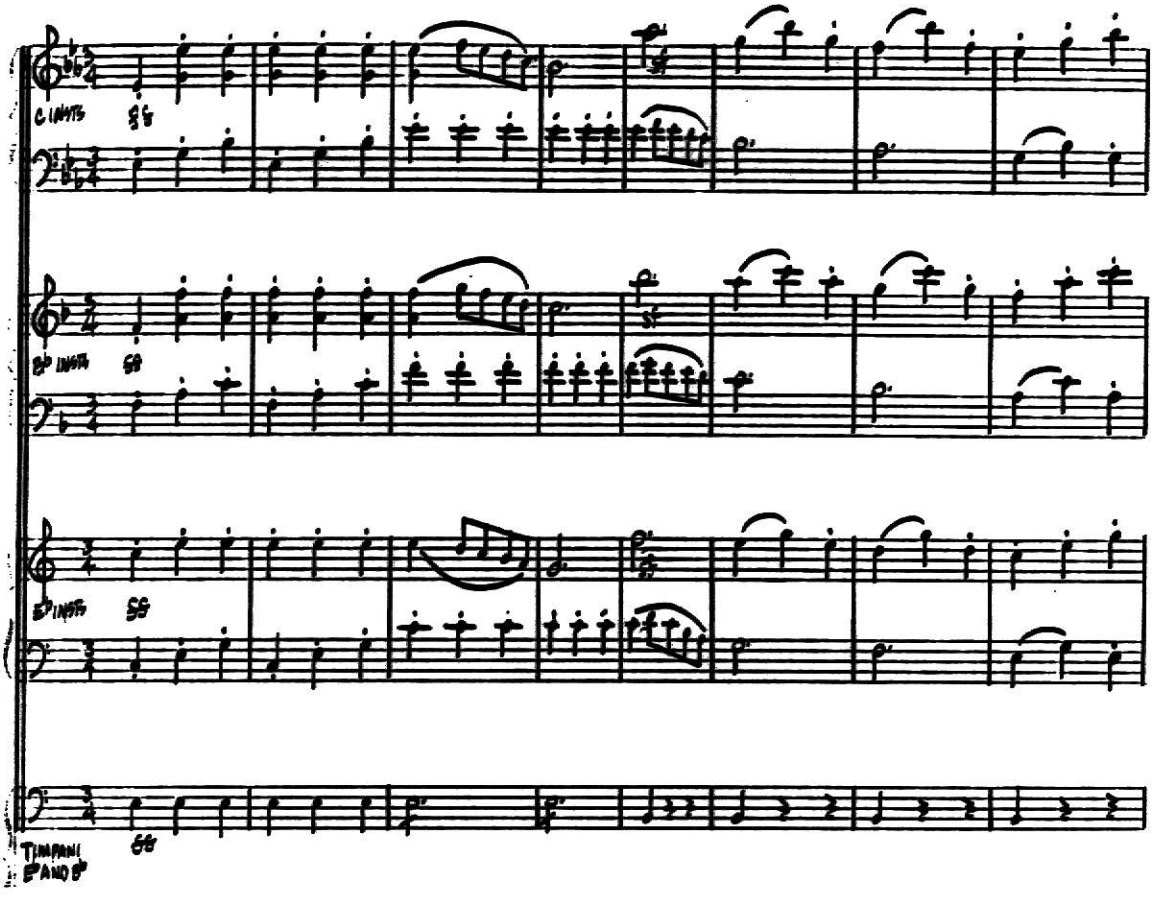
CLASSICAL PERFORMANCE PROBLEMS

EXERCISE 5.9



Exercise 5.9 is the end of the opening passage. Shape this line by growing as you go up the scale toward the highest note. Also, as was discovered earlier, the last of two slurred quarter-notes should be played short. The crescendo and decrescendo in parentheses is only a suggestion.
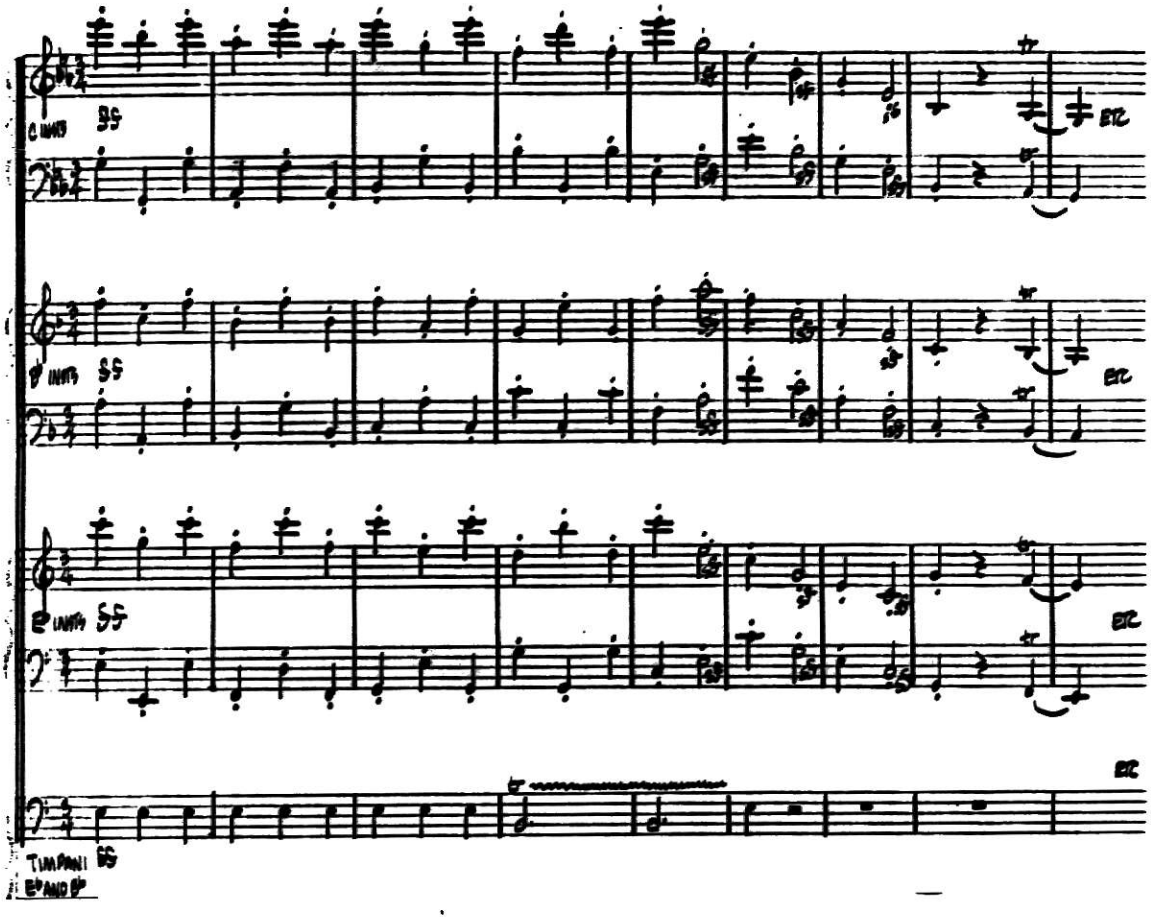
CLASSICAL PERFORMANCE PROBLEMS
EXERCISE # 5.10



Now practice exercise 5.10, which is much louder and rougher. Frequently, louder passages tend to rush. Keep the tempo very steady.

CLASSICAL PERFORMANCE PROBLEMS
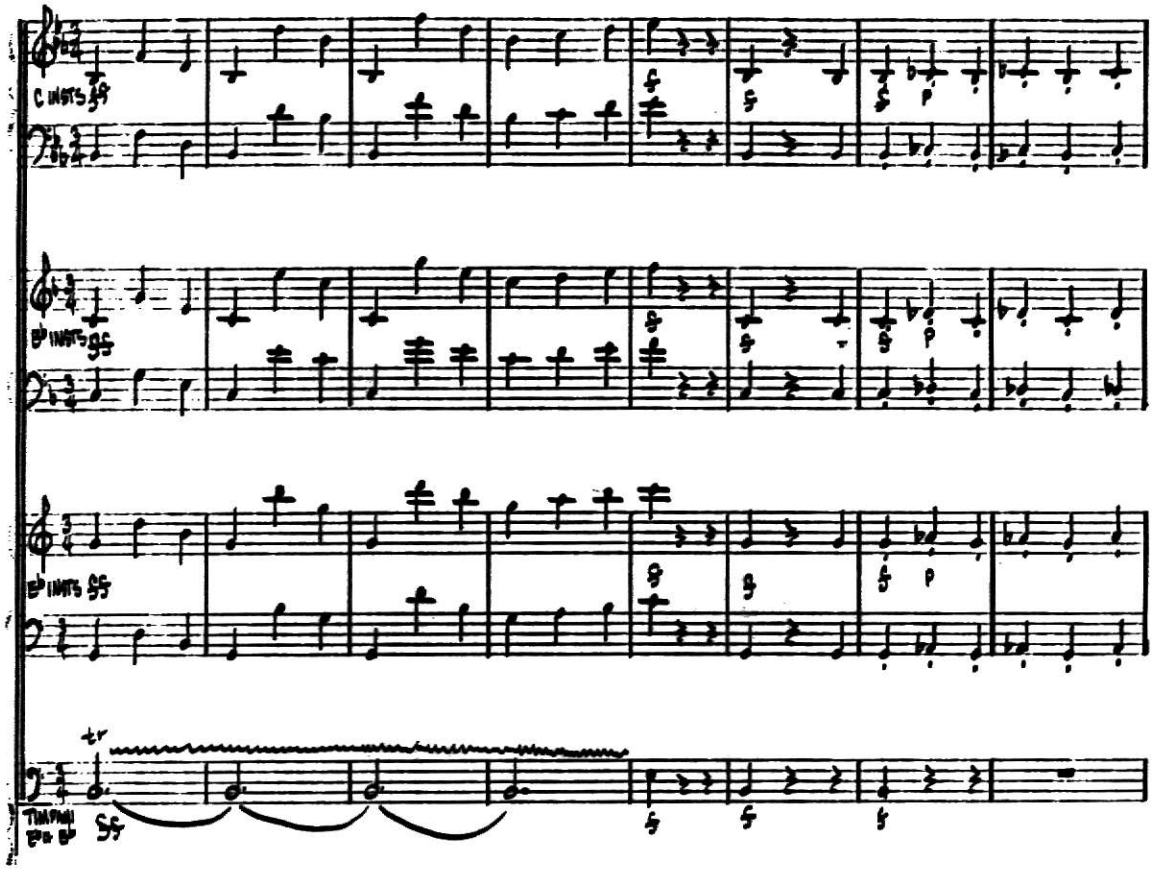
EXERCISE 5.11



Exercise 5.11 is a tough rhythmic figure to keep in tempo. The frequent mistake is that the staccato quarter begins to sound like a pick-up note. Keep this rhythm steady. Strings may find it easier to bow the measures "up-down," but must be aware that this bowing is tough to play without falling into the "pick-up" syndrome. Be sure each note, including the half-note, has a space on both sides.

CLASSICAL PERFORMANCE PROBLEMS

EXERCISE 5.12



Exercise 5.12 represents one of Beethoven's quite frequently used characteristics; the "subito" or instant dynamic change. One must be watching ahead, or be subjected to embarrassment as the dynamic marking goes instantly from forte to piano.

CHAPTER SIX
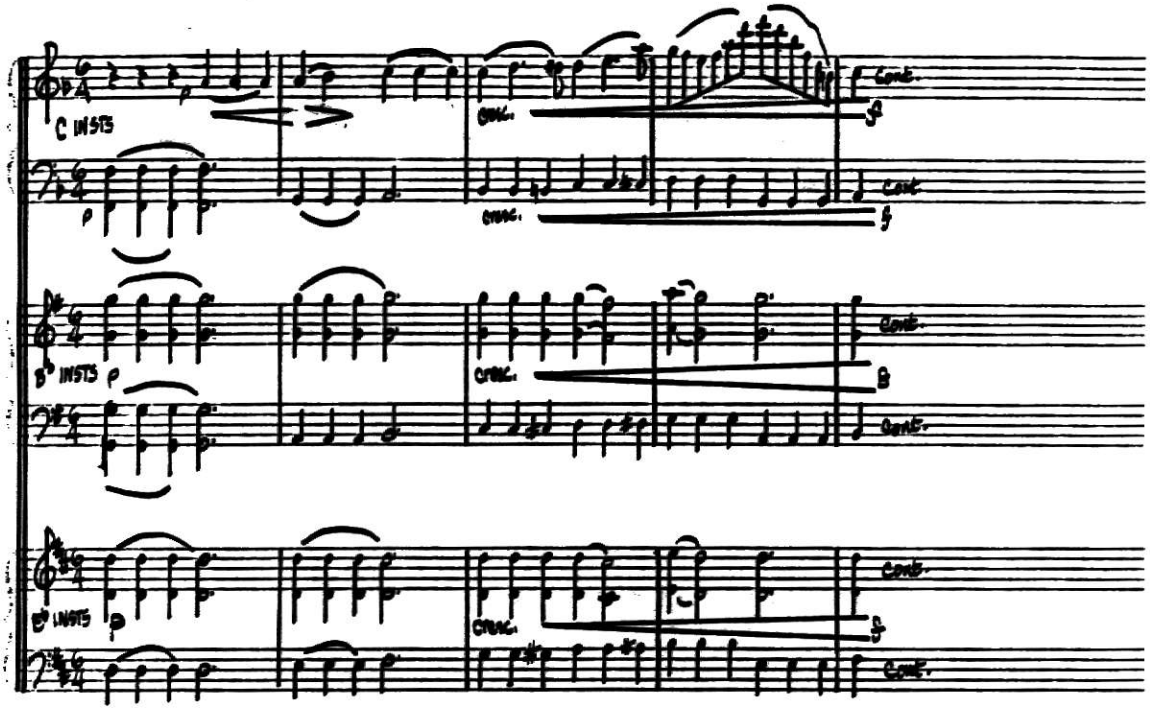
ROMANTIC PERFORMANCE PROBLEMS

Johannes Brahms, (1833-1897) rejuvenated the growth of the symphony, which had been stagnant since Beethoven's death. Other composers had been exploring other forms such as the sonata and the opera. His third symphony in F major was completed in 1883, and is a fine work, with the excitement and vitality of the first and fourth movements, and lyricism and remorse from the second and third.

Many articulation markings found in Brahms mean the same as those found in the previous exercises. However, Brahms used slurred quarters of the same pitch without staccato markings in the first movement. He did not intend for them to be tied, but rather as lightly tongued and bowed as possible. Play exercise 6.1, making each quarter as connected and smoothly articulated as possible. Winds should think more of the "dah" tonguing, (allowing the tongue to touch the roof of the mouth,) rather than the standard "tee" attack. Strings might choose to slur the notes adding a gentle separation.

. ROMANTIC PERFORMANCE PROBLEMS
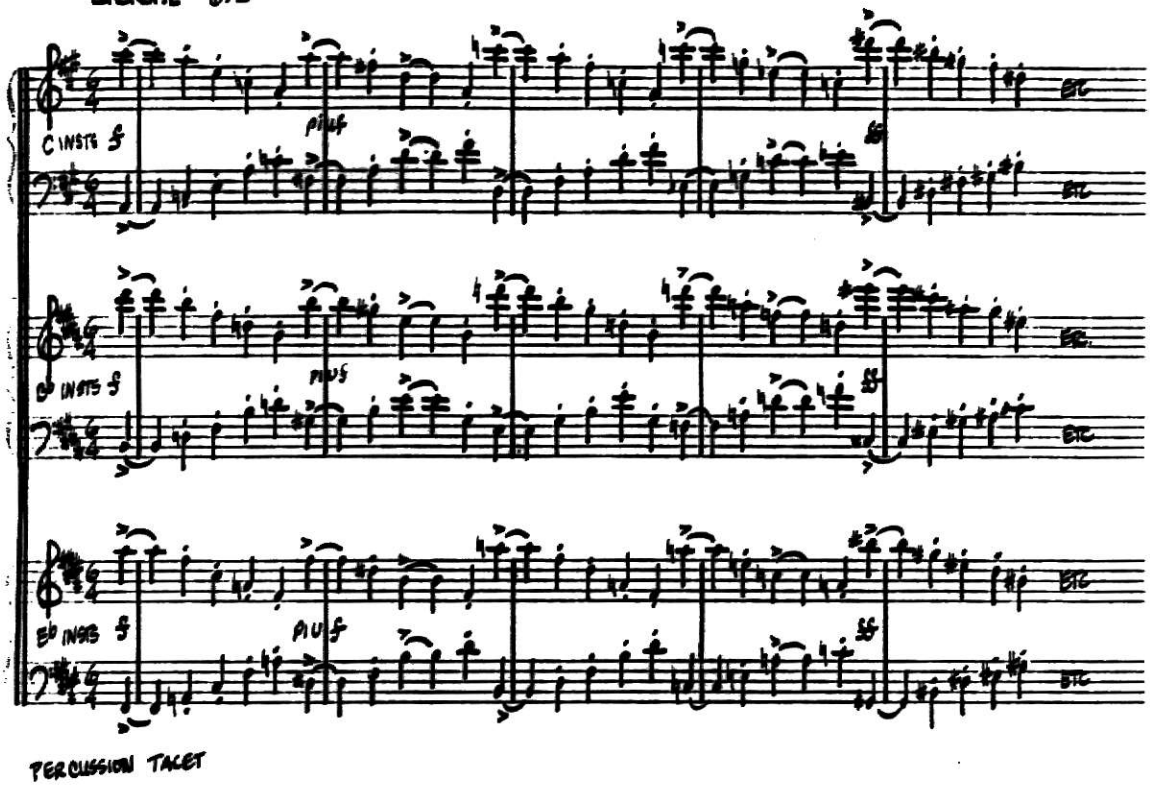
EXERCISE 6.1



PERCUSSION TACET

ROMANTIC PERFORMANCE PROBLEMS
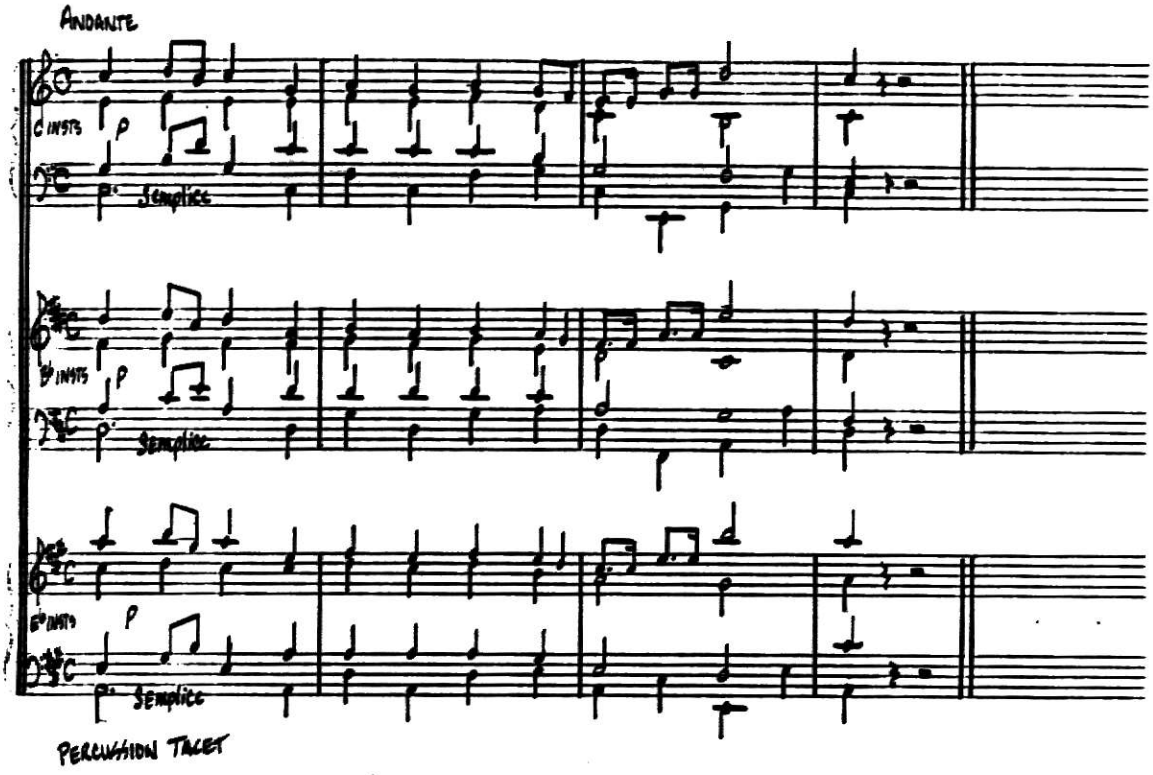
EXERCISE 6.2.



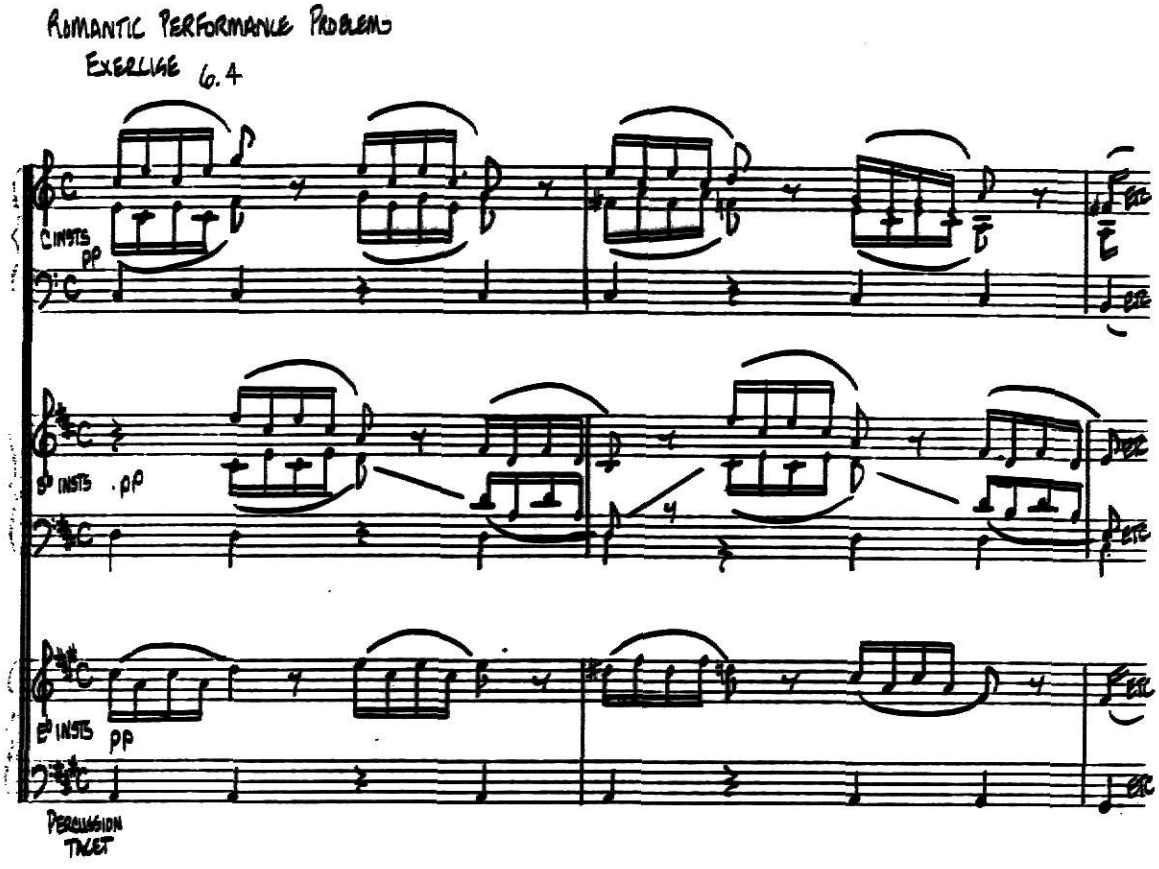
Brahms was not the first, but perhaps the most notable composer to use hemiola to disguise the bar line. (For more information on hemiola, see exercise 2.29 of chapter 2.) Exercise 6.2 is derived from a portion of the first movement in which Brahms shifted the sounding pulse backward by one quarter note. If the recording is available, listen carefully to the first movement measures 71 through 76. Remember to get off of the tie early enough to allow space and punctuality on the next note.

ROMANTIC PERFORMANCE PROBLEMS

EXERCISE 6.3
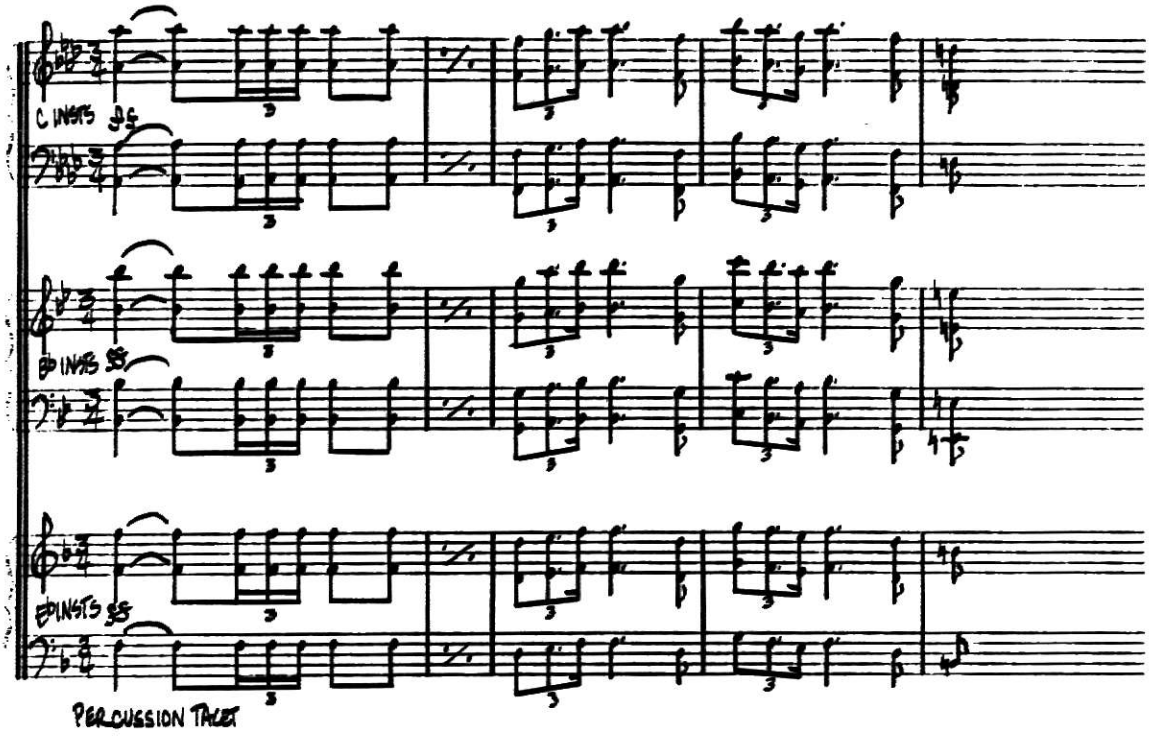


To hear how sweetly Brahms could compose, listen to the opening bars of the second movement which starts as a quartet with two clarinets and two bassoons. Now play the exercise, emulating what was heard. In this case, slurs only indicate articulation. One must think the entire three measures plus one beat as a phrase. The first note must begin leading up to the final half-note, and all others must continue until the top of the phrase is reached.



Exercise 6.4 is an accompaniment figure from the same movement which cannot be properly played unless everyone listens carefully to each other. Each instrument has four sixteenths slurred to an eighth. But, each is staggered to make consecutive sixteenths through the measure. One must listen to the set before and mold the sixteenths into the line. The eighth-note is short, but needs to be tapered, not snapped off. The eighth needs to become a part of the next set. Imagine that the orchestra is weaving a fabric from each individual thread.
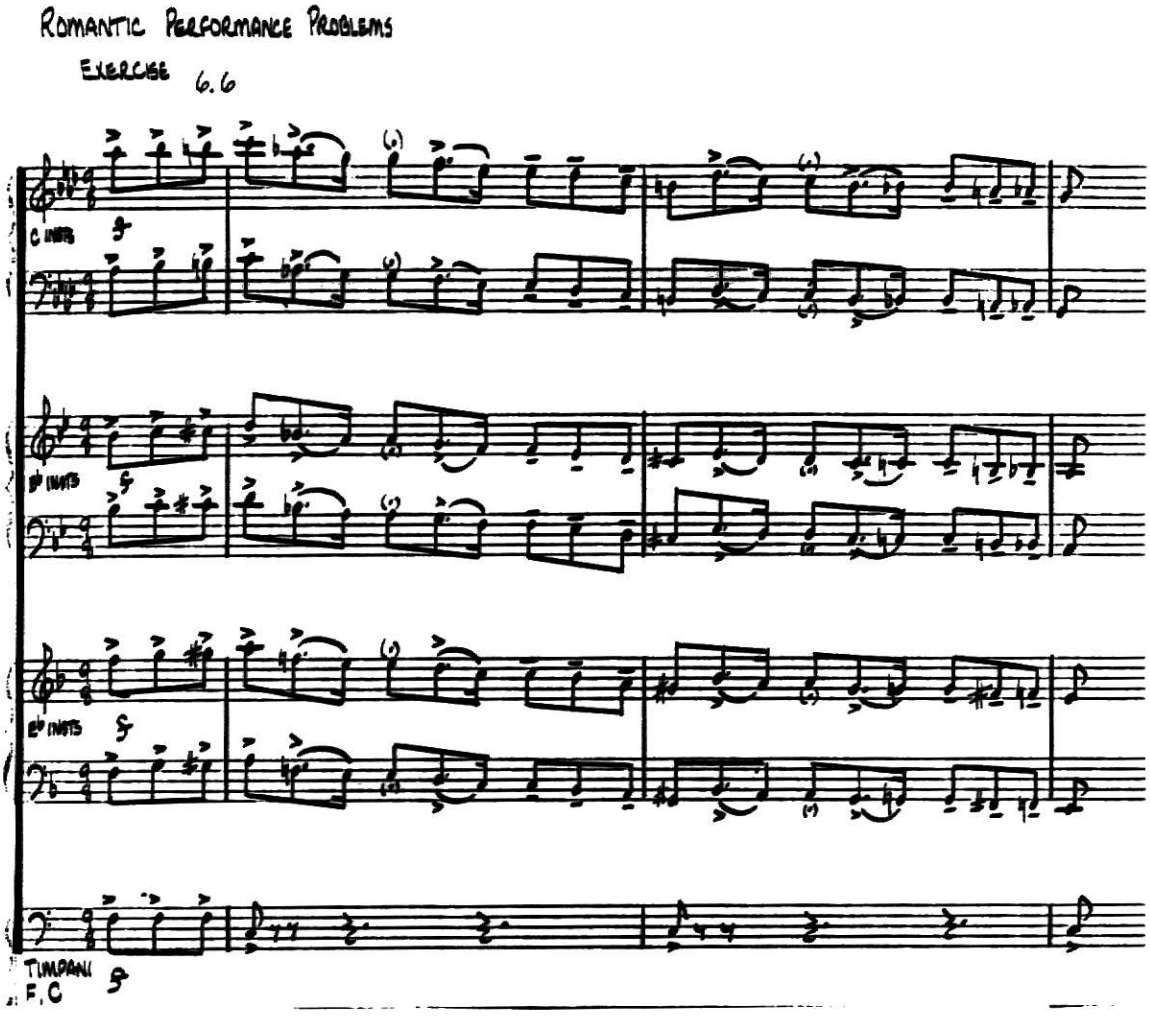
ROMANTIC PERFORMANCE PROBLEMS

EXERCISE 6.5



Tschaikovsky,(1840-1893) finished his fourth symphony in 1877, thanks to a benefactor by the name Madame Nadesha von Meck. When she granted him a large sum to allow him to spend all his time composing, he dedicated the work to her. When first played, the work met with tough criticism and silent disapproval, but is now held in high regard. Parts of it are considered standard repertoire for auditions.
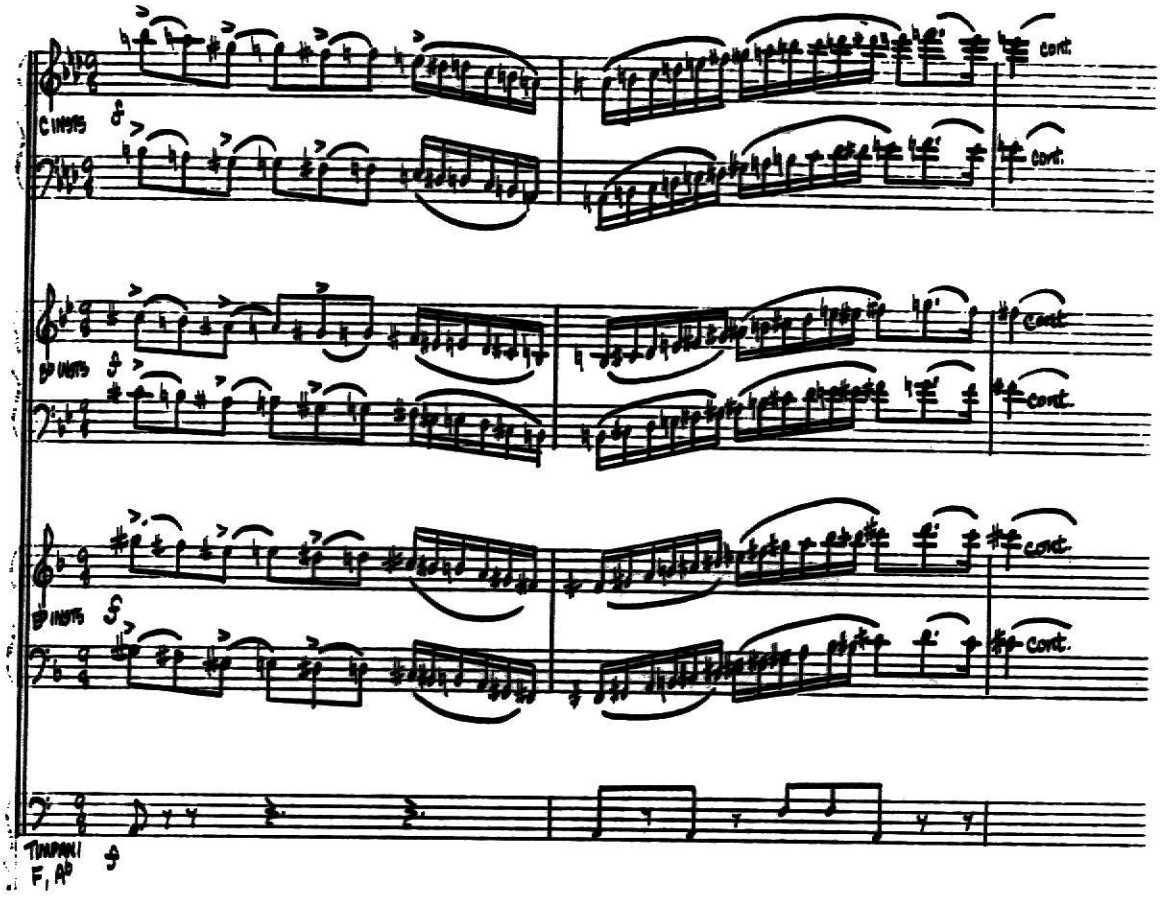
The first movement opening is a good ensemble exercise. Listen carefully for attacks and releases. Make sure the tied notes are not held too long. Make space after each tie.



Now, practice the mixing of several articulations of exercise 6.6. Be aware of the accents. The single eighth before the dotted eighth should be short each time. Eighths with legato lines still need to be articulated lightly, but should be long eighths. The staccato marking in parentheses is a reminder not found in the score.

ROMANTIC PERFORMANCE PROBLEMS

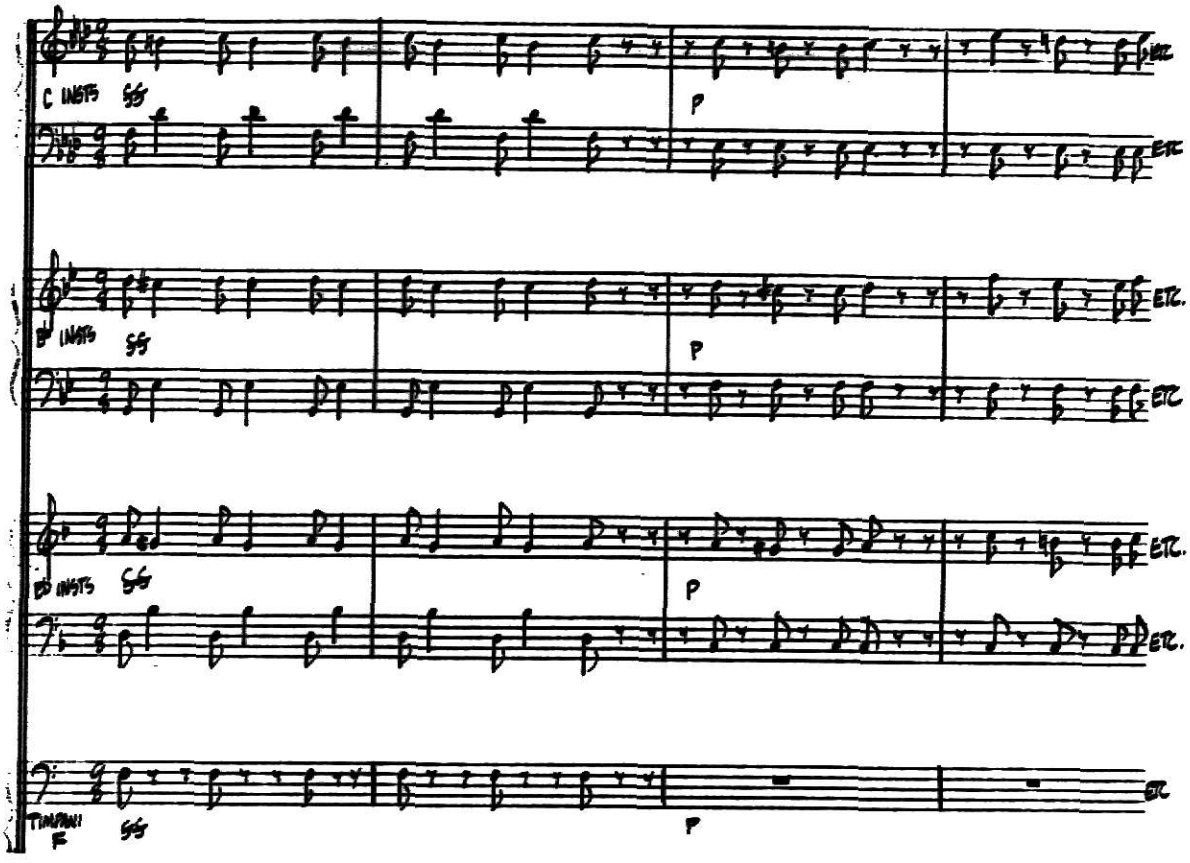
EXERCISE 6.7



Exercise 6.7 is an example of hemiola caused by articulation markings. The eighthnotes are in a compound meter, but are slurred and accented to sound simple. Also, notice that the descending scale pattern is a slightly altered chromatic scale. Check the last four notes of the descending sixteenths to find two whole steps. Also notice the first octave of the ascending scale is a melodic minor scale.
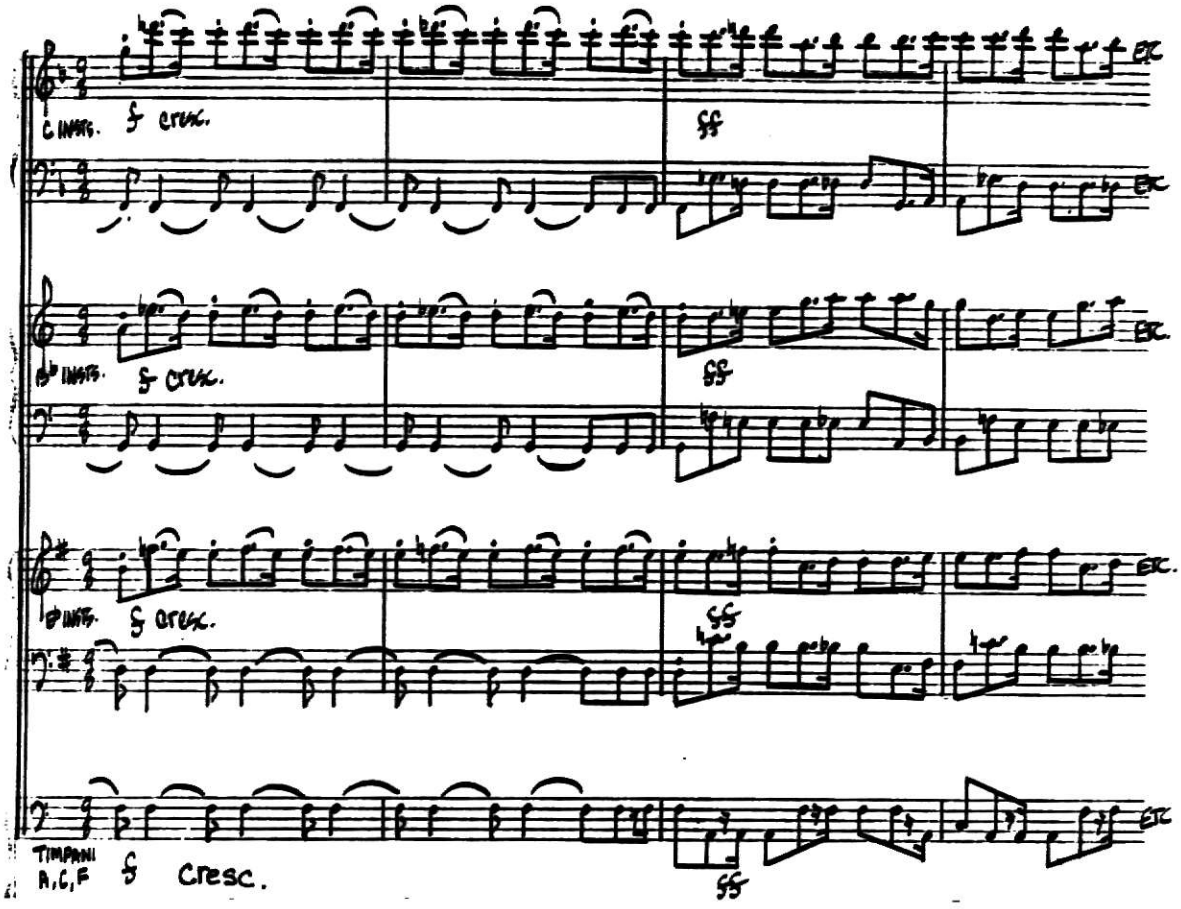
ROMANTIC PERFORMANCE PROBLEMS

EXERCISE 6.8



Here is an interesting syncopated passage used as a bridge between sections. Note the change in dynamics. The first two bars are full orchestra, and are actually the end of a quite lengthy tutti section. The last two measures fall immediately to an accompaniment which must be observed, lest the solo lines (not in the exercise) be obscured.

ROMANTIC PERFORMANCE PROBLEMS
EXERCISE # 6.9



One of the most prominent rhythms heard all through the first movement is this uneven triplet figure. Without careful attention to each staccato, the figure will drag. When the dynamic level reaches forte, the articulation is taken away. However, a long eighth at the beginning of each triplet would cause problems, and also not match the style already established. One should assume that the first eighth should still be short.

CONCLUSION:

The best way to observe the results of this work is to play the pieces. One cannot expect a method book of this nature to be all-inclusive. The conductor will continue to find new weaknesses in the orchestra as the old ones disappear. However, following the successful completion of this work, the conductor may wish to choose other selections from standard literature and create original exercises which will strengthen the orchestra. It is suggested that all exercise material be selected from the literature. The making of random exercises can be of some value, but can certainly be found in a work from which the orchestra can receive added value.

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A HIGH SCHOOL ORCHESTRA METHOD BOOK

by

STEPHEN PALMER EASTERDAY

B.M.E., Kansas State University, 1977

AN ABSTRACT OF A MASTER'S REPORT

submitted in partial fulfillment of the

requirements for the degree

MASTER OF MUSIC

Department of Music

KANSAS STATE UNIVERSITY
Manhattan, Kansas

1984

This method book is designed to improve certain aspects of orchestral playing in the high school. The text is directed to the conductor. The contents of the first three chapters include scales, arpeggios, and rhythmic exercises. Chapter four consists of exercises designed to correct problems with interpretation and articulation of Baroque music. Classical music performance problems are the basis of the exercises in the fifth chapter. The sixth chapter deals with the music of the Romantic era. All of the latter three chapters use exercises which have been drawn directly from the standard orchestral literature.

The short term benefits are better intonation, rhythmic stability, understanding of all key signatures from five flats to five sharps, and a larger repertoire. The long range goal of this report is to encourage high school conductors to continue to create exercises from the literature after completing this book.