INFORMATION TO USERS

This reproduction was made from a copy of a document sent to us for microfilming. While the most advanced technology has been used to photograph and reproduce this document, the quality of the reproduction is heavily dependent upon the quality of the material submitted.

The following explanation of techniques is provided to help clarify markings or notations which may appear on this reproduction.

1. The sign or “target” for pages apparently lacking from the document photographed is “Missing Page(s)”. If it was possible to obtain the missing page(s) or section, they are spliced into the film along with adjacent pages. This may have necessitated cutting through an image and duplicating adjacent pages to assure complete continuity.

2. When an image on the film is obliterated with a round black mark, it is an indication of either blurred copy because of movement during exposure, duplicate copy, or copyrighted materials that should not have been filmed. For blurred pages, a good image of the page can be found in the adjacent frame. If copyrighted materials were deleted, a target note will appear listing the pages in the adjacent frame.

3. When a map, drawing or chart, etc., is part of the material being photographed, a definite method of “sectioning” the material has been followed. It is customary to begin filming at the upper left hand corner of a large sheet and to continue from left to right in equal sections with small overlaps. If necessary, sectioning is continued again—beginning below the first row and continuing on until complete.

4. For illustrations that cannot be satisfactorily reproduced by xerographic means, photographic prints can be purchased at additional cost and inserted into your xerographic copy. These prints are available upon request from the Dissertations Customer Services Department.

5. Some pages in any document may have indistinct print. In all cases the best available copy has been filmed.
Carney, Karen Rose

AN ANALYTIC AND COMPOSITIONAL STUDY OF FOUR-TO-SIX STAFF CLASS PIANO ENSEMBLE MUSIC WITH ONE MELODIC LINE PER STAFF TO DEVELOP FUNCTIONAL PIANO SKILLS

The Ohio State University

University Microfilms International

Copyright 1983 by Carney, Karen Rose

All Rights Reserved
AN ANALYTIC AND COMPOSITIONAL STUDY OF FOUR-TO-SIX STAFF
CLASS PIANO ENSEMBLE MUSIC WITH ONE MELODIC LINE
PER STAFF TO DEVELOP FUNCTIONAL PIANO SKILLS

Dissertation

Presented in Partial Fulfillment of the Requirements for
the Degree Doctor of Philosophy in the Graduate
School of The Ohio State University

By
Karen R. Carney, B.M., M.A.

* * * *

The Ohio State University
1983

Reading Committee:
Professor Jerry E. Lowder
Professor David M. Butler
Professor Richard Tetley-Kardos

Approved by

Jerry E. Lowder
Adviser
School of Music
This study is dedicated to my son, my mother, and the memory of my father.
ACKNOWLEDGEMENTS

I wish to thank all persons who assisted in the completion of this study. I am grateful to my adviser, Professor Jerry E. Lowder, and am indebted to him for inspiration, guidance, support, and encouragement during the course of this study and throughout my graduate school program. I am most appreciative of the criticism, direction, and support given to me by my reading committee members, Professor David M. Butler and Professor Richard Tetley-Kardos. A special thank you is expressed to Professor A. Peter Costanza for his assistance.

I extend sincere appreciation to Professor Marshall H. Barnes for his having offered encouragement as well as materials for this study and to Professor Joseph A. Levey for advice about jazz-related areas of this study.

Additional thanks are due Robert Vandal for permission to use his compositions, and to the following personnel of The Ohio State University Libraries: Professor Thomas F. Heck, Head, Music Library; Lois Rowell, Reference Librarian, Music Library; Mrs. Lois Sims, Circulation Supervisor, Music Library; and Mr. Ross Poli, Information Specialist, Mechanized Information Center.

I wish to thank the publishers who granted permission for the use of materials or provided free materials for this study or both.
Appreciation is extended to those persons and publishers who responded to the writer's survey letters and to the students who performed the compositions selected for analysis.
VITA

December 9, 1940. . . . . . Born - Canton, Ohio

1961. . . . . . . . . . . . B.M., Baldwin-Wallace College, Berea, Ohio

1961. . . . . . . . . . . Graduate work, Case Western Reserve University/The Cleveland Institute of Music, Cleveland, Ohio

1962. . . . . . . . . . . Private teaching

1964-present. . . . . . Solo and ensemble engagements as jazz pianist

1972-1976 . . . . . . Additional undergraduate work, College of Education, The Ohio State University, Columbus, Ohio

1979-present. . . . . . Teaching Associate, School of Music, The Ohio State University, Columbus, Ohio

1980. . . . . . . . . . . M.A., The Ohio State University, Columbus, Ohio

Publications


Honorary and Professional Memberships

Pi Kappa Lambda, Music Teachers National Association, Music Educators National Conference, National Association of Jazz Educators, Columbus Federation of Musicians
Fields of Study

Major Field: Music Education, Piano Pedagogy
Professors A. Peter Costanza, Jerry E. Lowder

Minor Fields: Composition
Professors Marshall H. Barnes, Thomas H. Wells

Piano
Professors Richard Tetley-Kardos, Donald Gren

Theory
Professors David M. Butler, Joseph A. Levey
# TABLE OF CONTENTS

<table>
<thead>
<tr>
<th>Section</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>DEDICATION.</td>
<td>ii</td>
</tr>
<tr>
<td>ACKNOWLEDGEMENTS.</td>
<td>iii</td>
</tr>
<tr>
<td>VITA.</td>
<td>v</td>
</tr>
<tr>
<td>LIST OF TABLES.</td>
<td>xi</td>
</tr>
<tr>
<td>LIST OF FIGURES.</td>
<td>xii</td>
</tr>
<tr>
<td>INTRODUCTION.</td>
<td>1</td>
</tr>
<tr>
<td>1. Purpose.</td>
<td>1</td>
</tr>
<tr>
<td>Outline of Chapters; Descriptions of Appendixes.</td>
<td>2</td>
</tr>
<tr>
<td>Endnote.</td>
<td>5</td>
</tr>
<tr>
<td>I. Exposition.</td>
<td>6</td>
</tr>
<tr>
<td>Ensemble Experience.</td>
<td>6</td>
</tr>
<tr>
<td>Lack of Interesting, Easy Ensemble Music.</td>
<td>7</td>
</tr>
<tr>
<td>Vandall Compositions.</td>
<td>8</td>
</tr>
<tr>
<td>The Vandall Philosophy of Piano Ensemble.</td>
<td>8</td>
</tr>
<tr>
<td>Model for This Study.</td>
<td>9</td>
</tr>
<tr>
<td>Criteria for Analysis of Compositions.</td>
<td>10</td>
</tr>
<tr>
<td>Melody.</td>
<td>11</td>
</tr>
<tr>
<td>Meter.</td>
<td>12</td>
</tr>
<tr>
<td>Rhythm.</td>
<td>12</td>
</tr>
<tr>
<td>Harmony.</td>
<td>12</td>
</tr>
<tr>
<td>Development of Functional Piano Skills.</td>
<td>14</td>
</tr>
<tr>
<td>Development of Functional Piano Skills in this Study.</td>
<td>16</td>
</tr>
<tr>
<td>Hypothesized lack of compositions requiring improvisation and transposition</td>
<td>17</td>
</tr>
<tr>
<td>Sight reading.</td>
<td>17</td>
</tr>
<tr>
<td>Harmonization.</td>
<td>17</td>
</tr>
<tr>
<td>Transposition.</td>
<td>18</td>
</tr>
<tr>
<td>Improvisation.</td>
<td>18</td>
</tr>
<tr>
<td>Topic</td>
<td>Page</td>
</tr>
<tr>
<td>----------------------------------------------------------------------</td>
<td>------</td>
</tr>
<tr>
<td>Comprehensive Musicianship Model</td>
<td>18</td>
</tr>
<tr>
<td>Application of Comprehensive Musicianship Model to This Study</td>
<td>20</td>
</tr>
<tr>
<td>Significance of the Study</td>
<td>22</td>
</tr>
<tr>
<td>Impact of Burrows</td>
<td>23</td>
</tr>
<tr>
<td>Music for Use in Piano Classes</td>
<td>23</td>
</tr>
<tr>
<td>Differing Terms and Philosophies</td>
<td>24</td>
</tr>
<tr>
<td>Derivation of the Term, Class Piano, as Used in This Study</td>
<td>26</td>
</tr>
<tr>
<td>Definitions</td>
<td>27</td>
</tr>
<tr>
<td>Delimitations</td>
<td>28</td>
</tr>
<tr>
<td>Criteria for Research</td>
<td>28</td>
</tr>
<tr>
<td>Criteria for Analysis that Required Evaluation</td>
<td>30</td>
</tr>
<tr>
<td>Criterion h) - Level of difficulty</td>
<td>30</td>
</tr>
<tr>
<td>Criteria i) - 1)</td>
<td>31</td>
</tr>
<tr>
<td>Criterion m) - Other features, or elaboration on information given above, or both</td>
<td>32</td>
</tr>
<tr>
<td>Functional Piano Skills</td>
<td>32</td>
</tr>
<tr>
<td>Range of Piano for Original Compositions</td>
<td>32</td>
</tr>
<tr>
<td>Delimitations Imposed During the Course of This Study</td>
<td>33</td>
</tr>
<tr>
<td>Endnotes</td>
<td>34</td>
</tr>
<tr>
<td>II. Related Literature</td>
<td>38</td>
</tr>
<tr>
<td>Entries for Piano Ensemble Music Found in Guides, Bibliographies, and Surveys</td>
<td>38</td>
</tr>
<tr>
<td>Compositions for Class-Piano Use</td>
<td>40</td>
</tr>
<tr>
<td>Collections, Methods Books Containing Compositions, and Individually Published Compositions</td>
<td>40</td>
</tr>
<tr>
<td>Studies Containing Compositions</td>
<td>40</td>
</tr>
<tr>
<td>Ideas Found in Piano Pedagogy Literature that Were Used in Writing the Original Compositions</td>
<td>43</td>
</tr>
<tr>
<td>Performance by One Hand Only</td>
<td>43</td>
</tr>
<tr>
<td>Four-measure Phrases, 5- and 6-Note Melodic Range</td>
<td>44</td>
</tr>
<tr>
<td>Patterns Used in Transposition</td>
<td>45</td>
</tr>
<tr>
<td>Aids to Improvisation</td>
<td>45</td>
</tr>
<tr>
<td>Use of nonchord tones</td>
<td>46</td>
</tr>
<tr>
<td>Landmark notes</td>
<td>47</td>
</tr>
<tr>
<td>Black- and white-key improvisation</td>
<td>47</td>
</tr>
<tr>
<td>Minimal Fingering Added</td>
<td>49</td>
</tr>
<tr>
<td>Endnotes</td>
<td>50</td>
</tr>
</tbody>
</table>
### III. Procedures

- Accumulation of Data .................................................... 54
- Data Searches .................................................................. 54
- Survey Letters .................................................................. 54
- Additional Sources ....................................................... 55
- Treatment of Data ........................................................ 56
  - One Hundred and Three Compositions Obtained; Forty-three Analyzed. 56
  - Performance of Compositions ........................................ 56
  - Original Music Written for This Study .......................... 58
- Endnotes ............................................................................. 60

### IV. List of Piano Ensemble Compositions ........................................................................ 61

- Published and Unpublished Materials .................................. 61
  - Collections ...................................................................... 61
  - Methods Books Containing Compositions ......................... 62
  - Individually Published Compositions ............................... 63
  - Unpublished Compositions ........................................... 65
- Compositions that Did Not Conform Exactly to Research Criteria ........................................ 65
- The Total Number of Compositions Obtained .......................... 68
- Compositions Promoting the Development of Functional Piano Skills ...................................... 74
- Compositions Selected for Analysis ...................................... 74
- Locations of Piano Composition Evaluation Forms (PCEFs) in This Study ................................. 78
- Endnotes ............................................................................. 80

### V. Summary, Conclusions, and Recommendations ........................................................................ 88

- Summary ............................................................................. 88
  - Chapter Summaries ......................................................... 89
  - Conclusions ..................................................................... 96
  - Recommendations ............................................................ 99
  - Endnotes .............................................................................100

### VI. Original Music: Four Compositions, One Arrangement .......................................................... 101

- Compositions .........................................................................101
  - Four Easy Pieces ................................................................101
  - Arrangement .......................................................................164
  - Endnote .................................................................................177
APPENDIXES

A. Vandall Compositional Excerpts ........................................... 178
B. Survey Letters ............................................................................ 181
C. Piano Composition Evaluation Form (PCEF) and Instructions for Use of the PCEF ............................................. 185
D. PCEFs Containing Analyses of Forty-Two Compositions. 198

Endnotes ....................................................................................... 247

REFERENCES .................................................................................. 248
LIST OF TABLES

Table                           Page
1. Collections.                62
2. Methods Books Containing Compositions. 63
3. Individually-Published Compositions. 64
4. Unpublished Compositions. 65
5. Compositions that Did Not Conform Exactly to Research Criteria. 67
6. The One Hundred and Three Compositions Obtained for This Study 69
7. The Forty-Three Compositions Selected for Analysis. 78
<table>
<thead>
<tr>
<th>Figure</th>
<th>Description</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Component of Melody, 1., (a) and (b)</td>
<td>189</td>
</tr>
<tr>
<td>2</td>
<td>Component of Melody, 2., (a), (b), and (c)</td>
<td>189</td>
</tr>
<tr>
<td>3</td>
<td>Component of Melody, 3., (a), (b), and (c)</td>
<td>190</td>
</tr>
<tr>
<td>4</td>
<td>Component of Melody, 4., (a) and (b)</td>
<td>191</td>
</tr>
<tr>
<td>5</td>
<td>Component of Melody, 5., (a), (b), and (c)</td>
<td>192</td>
</tr>
<tr>
<td>6</td>
<td>Component of Melody, 6., (a) and (b)</td>
<td>193</td>
</tr>
<tr>
<td>7</td>
<td>Component of Meter, (a), (b), and (c)</td>
<td>194</td>
</tr>
<tr>
<td>8</td>
<td>Component of Rhythm, 1., (a), (b), and (c)</td>
<td>195</td>
</tr>
<tr>
<td>9</td>
<td>Component of Rhythm, 2., (a) and (b)</td>
<td>195</td>
</tr>
<tr>
<td>10</td>
<td>Component of Harmony, (a), (b), and (c)</td>
<td>197</td>
</tr>
</tbody>
</table>
INTRODUCTION

Purpose

It was the purpose in this study to:

1. survey lists of easier piano ensemble works and music scores, in order to compile a comprehensive list of piano works which:
   a) were specifically designated as piano ensemble music;
   b) were written on four to six staves, the entire score visible to all performers at one time;
   c) consisted of four to six parts (for definition of part see Definitions, p. 28), therefore requiring four to six performers;
   d) consisted of one melodic line per staff, with occasional use of two- or three-note chords;
   e) were written since 1950;
2. obtain as many of these compositions as possible;
3. examine the compositions systematically: a) to see which of the four functional piano skills discussed in this study, i.e., sight reading, harmonization, transposition, and improvisation was developed in each composition and b) using analysis criteria which were descriptive and evaluative--the evaluative criteria included a level of difficulty based on the melody, meter, rhythm, and harmony of each composition as subjectively evaluated
using a numerical rating from 1 to 5, representing a scale from easy to difficult (for detail of analysis criteria, see pp. 10-14);

4. based on the above information, either a) show that a sufficient amount of compositions exist which develop sight reading, harmonization, transposition, and improvisation or b) write original compositions to fill the void in the literature;

5. analyze the original compositions using the analysis criteria described in detail on pp. 10-14, and add Roman numerals and jazz (pop-rock-jazz-commercial music)$^1$ symbols, integral to learning the harmonization skill in a class-piano curriculum, to the compositions.

**Outline of Chapters; Descriptions of Appendixes**

Chapter I is the exposition of this study. The importance of ensemble experience in the training of a musician is stated and results of a preliminary survey of piano ensemble music are discussed. Compositions by Vandall are described. Also presented is Vandall's philosophy of piano ensemble, followed by a description of the importance of Vandall's compositions to this study. Analysis criteria developed for this study are detailed on pp. 10-14. A discussion follows of the development of functional piano skills and how the model of comprehensive musicianship is applied to this study. The significance of this study is given that includes the impact of Burrows on the class-piano movement, and discussion of music for use in piano classes. Various terms and philosophies
of class piano are presented. Terms used in this study are defined and delimitations are listed and explained.

Chapter II contains a survey of lists of piano music found in guides, bibliographies, and surveys, and of compositions for class-piano use. Related ensemble music for multiple pianos is listed, and studies containing compositions are described. Ideas found in piano pedagogy literature and subsequently used in writing the four original compositions for this study are given.

Chapter III consists of a description of procedures followed in the accumulation and treatment of data.

Chapter IV contains the titles and composers or arrangers or both of 103 compositions, and the published or unpublished materials in which the compositions were found. Forty-six compositions that did not conform exactly to research criteria are described and listed in Table 5 (p. 67). The 103 compositions obtained are listed in Table 6 (pp. 69-73), and compositions containing jazz symbols or Roman numerals are identified. The number of compositions found that promote the development of sight reading, harmonization, transposition, and improvisation is given, and reasons for selection for analysis of 43 of the 103 compositions obtained are stated. The titles of these 43 compositions are listed in Table 7, p. 78, followed by the locations of Piano Composition Evaluation Forms (PCEF) containing analyses of these compositions, and of the four compositions written for this study.

Chapter V summarizes the data presented in the Introduction and Chapters I, II, III, and IV. Conclusions and recommendations are
Chapter VI contains four original compositions written for this study and one original arrangement, "Take Five," written prior to this study. A general description of the four original compositions is given. A specific description of each of the compositions, and of the arrangement, precedes the composition or arrangement, while the analysis (PCEF) of each follows the specific piece. Comments about the four compositions follow the fourth piece, and are presented to show reactions of students typical of those for whom the pieces were written.

Appendix A contains Vandall compositional excerpts.

Appendix B contains survey letters to persons and publishers.

Appendix C contains the Piano Composition Evaluation Form (PCEF) and Instructions for Use of the PCEF.

Appendix D contains PCEFs providing analyses of 42 compositions.
ENDNOTE

Ensemble Experience

The experience of performing in an ensemble is a vital constituent of the training of a musician. The importance of ensemble experience is cited by the National Association of Schools of Music (NASM).¹

Ensemble performance is a form of social interaction. Solo performance allows the musician to achieve individual competence, that is, to master specific musical challenges by him/herself. Performance in an ensemble allows the musician to give expertise to the group and to be stimulated by what other musicians in the group offer through their proficiency.

Ensemble performance is analogous to the purposeful activity of any group convened to accomplish a goal. Playing in an ensemble offers the opportunity for each musician to assert his/her finest musical self in the creation of a shared gestalt. Opportunity for the demonstration of one's solo skills is sometimes afforded in the ensemble situation. Learning with others provides an atmosphere of support as well as competition and gives the student a respite from the isolation of an individual practice room.
The importance of ensemble experience is acknowledged by Page, Vandall, and Pace. Lowder says that ensemble playing aids sight-reading ability.

Ensemble experience provides the opportunity to develop a sense of rhythmic continuity. A soloist can indulge the temptation to stop to correct an error, whereas an ensemble performer must keep playing to keep up with the other performers.

The piano class offers a natural setting for ensemble experience. Students receiving private instruction do not have the opportunity to practice with other piano students. An instructor might provide a specific number of private and group lessons per term and include ensemble experience in the group lessons, as Almlie suggests.

Lack of Interesting, Easy Ensemble Music

A preliminary survey of music and materials revealed a lack of music composed for ensemble use by class-piano students who had received little or no piano instruction. Music for ensemble playing is frequently too difficult for these students. Transcriptions for the piano provide both challenge and frustration to a piano-student population possessing varied performance abilities. Performance of one part in a four-part hymn is at times confusing, especially when the part shifts from one staff to the other. Although solo and duet music can be used in the class-piano laboratory, solo music offers little variety and interest to a class of four or more students because the parts must be doubled to provide material for all performers. Duet music is problematic in this way in a class of
more than four students.

The choice of materials to be used with students is a serious matter. Burrows says "...we must make a thorough study of the individuals we are teaching and adapt our materials and procedures to their needs." The materials used in teaching directly affect the success that a student might experience. Frisch and Bradshaw are included among those educators who agree that it is essential for a student to experience success and pleasure along the way toward a desired goal ultimately to achieve that goal. Walker and Lefrancois stress the importance of optimum-level stimuli to learning.

Vandall Compositions

The writer found a well-written collection of contemporary pieces arranged and composed by Vandall—The Vandall Piano Ensembles—and used them for ensemble playing. Students enrolled in the writer's college piano classes liked the pieces, which are ideal examples of music designed for a typical class-piano population and provide the opportunity for performance success. These Vandall piano pieces are of varying degrees of difficulty and contain contemporary harmonies.

The Vandall Philosophy of Piano Ensemble

Vandall explained his philosophy of piano ensemble in a recent article. The composer tries to create arrangements which sound good without being extremely difficult, and he moves the melody around
the keyboard among several players. The melody and the bass are the most important parts of an ensemble. Vandall believes that the most important elements in ensemble performance are good rhythm and balance and that the performer must treat his/her part in a melodic way. He says that the melody must always be heard by all performers but the foundation of an ensemble is the bass line, and that each performer should play accompaniment figures as musically as he/she would the melody. Vandall stresses the importance of teamwork in the piano ensemble experience.  

Vandall describes two of his arrangements as being perhaps easier than others, namely, "Amazing Grace" (The Vandall Piano Ensembles), and "Michael, Row the Boat Ashore" (Ensemble from Myklas). An excerpt of each composition is presented in Appendix A ("Amazing Grace," p. 179; "Michael, Row the Boat Ashore," p. 180).  

Vandall provided four unpublished manuscripts to be used in this study, and subsequently discussed his music with the writer in an interview during the Spring term, 1982. An analysis of each published and unpublished composition is in Appendix D.  

Model for This Study  

The Vandall Piano Ensembles were the model for several aspects of this study. All of the five research criteria were derived directly from these compositions (see Delimitations, pp. 28-29). Moreover, original music was composed for this study using these criteria, and Vandall's use of contemporary harmonies was imitated
in two of the original compositions, "Basic Blue," and "Step Right Up!"
This criterion is described in detail below (the remaining criteria, i) through m), are described on pp. 13-14). The writer assigned numeric rankings for the level of difficulty to ten melodic, metric, rhythmic, and harmonic characteristics of the compositions. The writer's experience as a class-piano teacher, and a preponderance of piano instruction literature, suggest that these ten characteristics--six components of melody, one of meter, two of rhythm, and one of harmony--are significantly related to performance difficulty:

_Melody_

Six components of melody were evaluated:

1. One melodic line only was considered easier than two- or three-note chords.

2. A five-finger position was considered easy. A succession of notes requiring turning the thumb under or crossing over the thumb was considered more difficult.

3. Movement by step, and by small skip, was considered easier than movement by larger skip.

4. Repeated notes in slower tempi were considered easier than repeated notes in faster tempi.

5. A succession of notes bounded by a small range was considered easier than a succession of notes bounded by a larger range. If the tessitura of a
composition was relocated and, if ample time was given to the performer, this moderated the level of difficulty.

6. A succession of notes written on the staff was considered easier than a succession of notes requiring ledger lines.

Meter

One component of meter was evaluated:

1. Simple meter signatures were considered easier than compound meter signatures, which were considered easier than less common signatures, e.g., those with a numerator of five or seven.

Rhythm

Two components of rhythm were evaluated:

1. Rhythm that consisted mainly of whole, half, and quarter notes was considered easy. Rhythm that was, in general, not syncopated, and that consisted of sixteenth notes and dotted notes, was considered moderately difficult. Triplet figures, and figures used in syncopation, e.g., tied or dotted notes, were considered difficult.

2. Syncopation within the divided beat was considered easier than syncopation within the subdivided beat.

Harmony

One component of harmony was evaluated:

1. In tonal music, a succession of notes containing no accidentals to alter the key signature was considered easier than a succession of notes containing accidentals. That is, diatonicism was considered easier than chromaticism. The accidentals may have been added due to altered chords used functionally—e.g., secondary dominant chords used in half cadences or to effect modulation—or, absolutely—the chord used for its sound only.
The writer acknowledges that accidentals may be added for melodic purpose only, with no harmonic intent. An example is that of passing tones that require accidentals. Therefore, accidentals could have been discussed under melody.

In a key signature containing many sharps or flats, although few, or perhaps no, accidentals were added in the score, the level of difficulty was similar to that of a composition with accidentals.

Music examples illustrating the components, and a description of the evaluation process using a numerical rating from one to five to compute the total level of difficulty, are given in Appendix C, pp. 185-197.

i) Underlying tonal or model structure: The scale(s) or mode(s) used in the composition or arrangement;

j) Characteristic style: The style period, or type of piece, or both, most-closely represented by the compositional devices used;

k) Sectional form: a a b a , for example;

l) Texture: 1. Thick or thin - Use of chords, or one melodic line only;

   2. Polyphony or homophony - Homophony: there was a clearcut distinction between melody and accompanimental harmony. Polyphony: parts moved independently or in imitation of one another.†

†Use of "harmony" and "counterpoint," as defined by Searle (consulted after the evaluations were made), would alter, and perhaps improve, the analyses.
Development of Functional Piano Skills

Functional piano skills are various competencies to be developed in piano students. These competencies generally are not achieved in what Lyke calls "piece lessons" in which repertoire, and technical difficulties relating to that repertoire, are studied. These competencies can be developed by students who have had little or no piano instruction, as well as by accomplished pianists, and are considered essential by class-piano experts. Lowder states that functional skills are sight reading, harmonization of melodies, transposition, improvisation, playing by ear, and analysis.

Results of a study by Lyke show that agreement was noted in items ranked highly by both music educator and class piano teacher groups. Experiences with the following skills were considered very important: (1) sight reading; (2) harmonization; (3) playing by ear; (4) accompanying; (5) critical listening; (6) chord progressions; (7) transposition; (8) technical development; (9) improvisation; and (10) analysis.

The following were recommended for inclusion in courses in functional piano facility in a study by Rast:

- Play single line melodies at sight, play blocked chords to single line melodies at sight, play the I IV V7 chord in major and minor, play major and minor triads and scales in all keys, play varied
accompaniments to single line melodies, play prepared accompaniments from classroom music series, transpose single line melodies at sight, play prepared transposed accompaniments, and improvise and harmonize short melodic phrases. 23

In a study by Hunter, 10 functional piano skills, ranked as "most important" to the public school music teacher by class piano instructors and music educators from across the nation, were identified through a survey of the literature. They were:

Sight reading, harmonization, playing by ear, improvisation, transposition, accompanying, technical development, critical listening, chord progression, and analysis. 24

The acquisition of one functional skill might help the student develop other skills. Owens believes that music reading is facilitated by the study of harmonization and improved by the study of transposition. Owens says that the study of improvisation helps the student understand how music is constructed. 25 Construction relates to the harmonization skill. Owens perhaps joins functional skills to comprehensive musicianship because construction can be interpreted to involve analysis, a fundamental principle of comprehensive musicianship (comprehensive musicianship is discussed on pp. 18-21).

Students generally sight read better than they harmonize and harmonize better than they transpose. Students usually show the least proficiency and confidence when they improvise. This is perhaps due in part to the fact that with sight reading, harmonization, and transposition, melody or harmony or both are provided on the music score for the student to perceive visually. It would appear
that sight reading involves the least cognitive processing of the four skills. Harmonization and transposition appear to place additional cognitive demands on the student, while improvisation, with its promise of freedom, paradoxically requires that the student evoke responses from his/her cognitive musical data bank. Perhaps students demonstrate little confidence in their improvisations because they lack sufficient opportunity to practice this skill. As Levey states, "Improvisation is practiced like any other musical skill."26

Konowitz believes it is a misconception that "improvisation is generally considered as a technique associated solely with organ performance in the 16th and 17th centuries and contemporary jazz rock music," and continues:

...It might well be that the benefits of improvisational experience go beyond the goals normally established in a music instruction text. The demands of a constantly changing society in the daily life of every citizen suggest that adjustment, even survival, is increasingly dependent on the ability of the individual to be flexible, adaptive, and spontaneous.27

Development of Functional Piano Skills in This Study

The compositions compiled and the original compositions written for this study were analyzed to determine the extent to which they would promote the development of four functional piano skills for beginning piano students: sight reading, harmonization, transposition, and improvisation. These four skills were emphasized in the class-piano curriculum where the writer was a graduate teaching associate.

The harmonization skill was further emphasized by the addition of Roman numerals and jazz symbols to the original compositions.
The improvisation and transposition skills were further emphasized in the original compositions in that two of the compositions require improvisation in the score, and two require transposition.

Hypothesized lack of compositions requiring improvisation and transposition. It was hypothesized that of all compositions found that met criteria for inclusion in this study, few would be specifically designed to develop improvisation skills and even fewer, to develop transposition skills. This expectation was formed due to the writer's experience as a pianist and as a class-piano instructor as well as to the results of preliminary research. Although Page\textsuperscript{28} and Erlings\textsuperscript{29} include improvisation in their courses of study, the music in these courses does not meet research criteria used in this study.

Sight reading. Sight reading is a valuable skill for all musicians to develop. It is hoped that the sight reading skill will be developed by students who perform any of the compositions listed in this study. The treatment of sight reading in this study is in agreement with Lancaster's statement that the best method for learning sight reading is simply to read as much new material as possible. Lancaster also believes that for any pianist to acquire this most-important skill, the material for sight reading should be easier than the assigned repertoire, and all types of music should be included in a balanced sight reading program.\textsuperscript{30}

Harmonization. Roman numerals and jazz symbols were included in the score of each of the original compositions written for this
study. It is hoped that the student will learn the meanings of these chord symbols while playing the compositions. The data related to harmonic analysis given on the PCEF's can also be used in the study of harmonization since harmonic analysis and harmonization are closely related. Compositions that include Roman numerals, jazz symbols, or both, are indicated in the list of music compiled—Table 6, pp. 69-73—by "R" for Roman numerals and "J" for jazz symbols.

Transposition. No compositions were found that required transposition in the score. "Round and Round" was selected for analysis, in part, because transposition was specifically indicated at the end of the composition (see Appendix D, p. 236). Two of the compositions written for this study require transposition in that the performance of some of the parts requires transposition to realize the compositions.

Improvisation. All compositions requiring improvisation in the score were selected for analysis. This information is given on each PCEF (see Appendix D and Chapter VI). Two of the compositions written for this study require improvisation in that the student must provide tones in parts for which few, or no, notes are written.

Comprehensive Musicianship Model

This study is concerned with all three aspects of the comprehensive musicianship model: creation, performance, and analysis. Werner describes comprehensive musicianship as:
...consisting of skills and understanding in each of the three essential components of musicianship: creation, performance and analysis—that is, listening—through either visual or aural perception.31

A mainstay of this study is that creation, performance, and analysis can be realized by the beginning college class-piano student, given the proper environment. The intelligent use of specifically written, correctly analyzed ensemble music can help to bring about this environment in the piano class. It is hoped that musicianship will be improved as students gain proficiency in functional piano skills and knowledge of basic music theory. Lowder states:

For several decades, a majority of colleges and universities in the United States have used group instruction in piano as a means of teaching musicianship to vocal and instrumental majors required to study piano as a secondary instrument... I believe that every member of these group instruction classes should be exposed to the model of comprehensive musicianship—stressing creation, performance, and analysis—that has been advocated by the Contemporary Music Project.32

Bastien says that college educators recently have been concerned about the carry over from one class to another. He states:

Comprehensive Musicianship (CMP) is a philosophy which is concerned with providing students with a broad base in all classes from which they can draw meaningful conclusions. This philosophy is easily applicable to the class piano situation. Theory, keyboard harmony, and improvisation are incorporated into the piano class. Style, structure, form and content can be analyzed in the pieces studied. The instructor can encourage the class...to compose.... the class piano program should aid the student
in musical concepts not only at the keyboard, but in the ability to draw meaningful connections in all areas of musicianship.\textsuperscript{33}

Rast believes "that the keyboard instructor occupies a unique position to combine all of the elements of music into a truly meaningful experience for the student."\textsuperscript{34}

Part of this writer's undergraduate theory training occurred in a classroom in which there were keyboards. Each student in the theory class should have a keyboard for optimum learning. This belief has been reinforced through recent teaching experience. College students have pointed out the crossover in course content between class piano and theory. This necessary dual concentration on both keyboard study and music theory study helps the student acquire a solid, functional understanding of theoretical concepts which are fundamental to music of Western culture.

Application of Comprehensive Musicianship Model to This Study

Performance, one aspect of comprehensive musicianship, can be achieved when students play compositions. Ensemble experience in a class-piano program gives this opportunity. Appropriate music is essential for optimum success. It is hoped that the list of compositions compiled for this study, as well as the original compositions, will improve student performance through ensemble experience.

Analysis, a second aspect of the comprehensive musicianship model, can also be studied in the piano class. Forty-three compositions obtained from research as well as the original compositions
written for this study were analyzed using criteria developed for this study (analysis criteria, pp. 10-14). It is hoped that these analyses will be used with the recommended compositions. Additionally, both Roman numerals and jazz symbols were included in the scores of the original music composed for this study. Roman numerals and jazz symbols reflect a chordal analysis of the music. The use of Roman numerals and jazz symbols was integral to the study of harmonization in class piano in the curriculum where the writer was a graduate teaching associate. Moreover, the comprehension of chord successions is fundamental for all music students, and the study of harmony and use of Roman numerals usually begins with the first-level theory course. The study of jazz symbols in some college and university curricula today perhaps reflects an awareness of music educators that music students need to be proficient in the use of jazz symbols, used in many contemporary piano pieces and vocal-keyboard arrangements.

Creation, a third aspect of comprehensive musicianship, can be encouraged by the use of music that requires improvisation in the score. Two of the original compositions written for this study require improvisation.
Significance of the Study

Group piano instruction has grown widely since, according to Richards, Logier began teaching piano classes in Dublin, Ireland, in 1815. 

Therefore, as Monsour reminds us, group teaching is not a recent technique. 

Hummel concurs that class piano is not new, but it has been too little utilized and its possibilities are almost unlimited. However, Lowder states that "The piano class has become utilized increasingly by private and college teachers as a means to keyboard instruction," and Starkey writes that class piano laboratories are becoming a fundamental part of piano teaching in college and university schools of music and music departments.

The importance of class-piano instruction is stated by Robinson and Jarvis:

Class instruction at all levels may be the pattern of piano instruction in the future, not only because of democratic

\[ ^{40} \text{Although Friedheim states that Liszt invented the class system of teaching, the practice of Liszt does not match today's accepted definition of class piano. Liszt's method of teaching would be best described as the "master class," defined by Pace as follows: Master class is a session during which several student performances are criticized by the teacher (may be the regular teacher or an outside "master" teacher). The repertoire may or may not be performed by the teacher of the master class in contrast to a "lecture-demonstration" in which the master teacher may do all of the performing. The sizes of master classes vary greatly from 6 to 8 students to 50 or more. Students generally are not asked to offer their criticism of another's performance.} \]
ideals of educating all students, but also because of the significance of "group dynamics."42

Impact of Burrows

Class piano has been proved to be an important, successful means of piano instruction, attributable mainly to the work of Burrows. Wagner states:

Prior to the work of Raymond Burrows, teaching piano to children in classes was controversial. Teaching beginning piano to adults was an unexplored area of music education. Today, piano classes for all ages are an accepted method of instruction by public and private preparatory schools and colleges through the United States.43

Colleagues and followers of Burrows who have promoted teaching piano in classes are Frisch, Pace, and Duckworth.44 Workshop leaders and writers who continued to spread the new way to teach piano are Bishop, Richards, Mehr, and Wagner, to name a few.45

Music for Use in Piano Classes

Although class piano instruction has been widely adopted as a teaching technique, it appears that minimal reference has been made to music designed specifically for use in class-piano laboratories (see Chapter II for Related Literature). However, the increase in group piano instruction and, concurrently, in the use of multiple pianos for instructional purposes, especially in the piano laboratory, have given rise to a new compositional format. Several staves comprise the scores of these compositions. This
format is designed for ensemble playing. Page comments on the use
of ensemble material in the piano class:

The piano laboratory has engendered a
need for new instructional literature...
In the past, ensemble works have been almost
exclusively used as sight-reading material
for piano pedagogy and literature classes,
only occasionally in concerts and recitals.
In today's laboratory concept, groups learn
pianistic skills and gain insight into music
through the study and performance of such
pieces.46

In keeping with current trends, Lyke revised Ensemble Music
for Group Piano47 to meet the needs of first-year college and high
school piano classes. Lyke states that "the impact of electronic
piano laboratories with various ensemble modes of instruction has
been enormous."48

Music written expressly for use in piano classes will probably
be put to good use now and in the future. It is hoped that the
results of this study—a list of compositions, analyses of selected
compositions, and original compositions with analyses—will enhance
the instructional material currently in use in piano classes and
thus make a significant contribution to the field of piano pedagogy.

Differing Terms and Philosophies

Various terms and philosophies given below show dif­
ferent methods of teaching class piano. Robinson and Jarvis
state:

"Class piano" was the term used in the
1920's and 30's, when all pupils in one
classroom were taught together. "Piano
class" was used later to indicate smaller elective classes available in schools or in private teaching studios. The recent term "group piano" refers to the teaching of a small group (usually not more than ten), by using the method of group-participation in the evaluation of individual performance.

This book [Teaching Piano in Classroom and Studio] uses the terms "piano class" and "group piano instruction" synonymously to mean any group of students who study piano together; "group" techniques are advocated for any class. The definition of any type of class must exclude sessions in which each student receives merely a short individual lesson from the teacher.49

Pace states:

Class piano instruction usually means piano instruction in which a number of students (perhaps 6 to 24) meet together regularly under the tutelage of an instructor for the purposes of performing certain assigned repertoire, technic, and related materials. Much of this (including solo repertoire) is performed in ensemble because of the difficulty in covering the assignment with that many students. In "class" instruction, students are usually not expected to interact or criticize each other. Rather, they are there to perform the assignment as directed by the instructor... The inclusion of specific piano repertoire and technic are two distinguishing features of class piano in contrast with courses in keyboard harmony, which concentrate on the study of chord progressions, melody harmonization, improvisation and analytic exercises. Class piano sessions usually meet from one to two hours per week.50

In the situation described above, each student may have a conventional or electronic piano or several students might share an instrument.51
Group piano instruction denotes a learning situation in which two or more students interact under the guidance of the teacher in a dynamic learning complex. Each person in the group is constantly involved, whether in performance, aural and visual analysis, or constructive criticism of self and peers. Each member feels a responsibility to others for adequate preparation and all have a real sense of personal involvement. At the more advanced level, group instruction may be structured for 1 two-hour session per week (maximum 4 students), 2 one-hour sessions per week, or may involve 1 dyad session (2 students for one hour) with a larger group session (1 hour). Shorter lesson periods are scheduled for younger students.52

Derivation of the Term, Class Piano, as Used in This Study

The term, class piano, as used in this study, is a synthesis of the meanings given above and the meanings derived from the writer's college teaching experience. In this study class piano, group piano, piano class, class piano instruction, and group piano instruction are used synonymously. Students in the group number four or more and meet regularly for two to four hours per week under the tutelage and guidance of an instructor. Each student has a keyboard, probably an electronic piano, although the instrument could be a conventional, acoustic piano, and learning could occur if a piano were shared. The original music composed for this study was written with the concept of each student having a piano.

Ensemble work, other than accompaniment music, is usually not assigned, but performed in class as sight reading. Solo music is chosen by individual students, accompaniment music by two
students working together. Solos and piano accompaniments are chosen by the students and discussed with the instructor before beginning to practice the music for subsequent performance in class.

Specific piano repertoire, technique, and keyboard harmony are studied in these classes. The students interact in a dynamic learning complex but also receive individual attention from the instructor.

Definitions

Chord - This study uses The New Grove Dictionary of Music and Musicians definition: "The simultaneous sounding of two or more notes." Notes that are played in quick succession instead of simultaneously, i.e., notes in what is usually termed an arpeggiated chord or an Alberti bass or both, are evaluated in this study as isolated notes.

Comprehensive musicianship - This term refers to an integrative approach to the teaching and learning of music. In this study the piano keyboard is the medium for teaching and learning.

Functional piano skills - This term refers to competencies that are considered essential to the training of the class-piano student. In this study the development of four specific competencies is stressed: sight reading, harmonization, transposition, and improvisation.
Landmark notes - In this study this term refers to notes given in the score to help the student improvise and transpose.

Part - In this study this term refers to that portion of a composition occupying the entirety of one staff. A part is played by one hand, not two hands as in a piano duet (a duet part usually consists of two staves).

PCEF - This is the acronym for Piano Composition Evaluation Form, the form developed for this study, containing analysis criteria that are detailed on pp. 10-14. A sample PCEF and Instructions for its Use are given in Appendix C (pp. 185-197).

Delimitations

Criteria for Research

The literature surveyed was delimited to easier piano ensemble music that could be used in a college class piano program with beginning students. Compositions that met or that were judged to nearly satisfy research criteria were compiled for the list (Table 6, Chapter IV, pp. 69-73). The research criteria, described as follows, were used to compile a comprehensive list of piano works which:

a) were specifically designated as piano ensemble music;
b) were written on four to six staves, the entire score visible to all performers at one time;
c) consisted of four to six parts, therefore requiring four to six performers (detailed below);
d) consisted of one melodic line per staff, with occasional use of two- or three-note chords;
e) were written since 1950 (detailed below).

All criteria were based on The Vandall Piano Ensembles (1977). 55

Moreover, criterion a) was specified to ensure inclusion of only piano ensemble music in this study.

Criterion c) indicates that one performer is required to play the music written on one staff. Vandall designates the maximum number of performers required to play a composition in The Vandall Piano Ensembles. This number of performers is the same as the number of staves used in the format of the composition. A four-staff composition suggests up to four players; a five-staff composition, up to five; and a six-staff composition, up to six. In this study, the number of performers required to play a composition is the same as the number of staves in the format unless otherwise specified. This delimitation was imposed regardless of the variable combinations of performers suggested in the composition. The delimitation of a minimum of four performers was set due to the organization of pianos in the electronic labs with which the writer was familiar, namely three or four rows of pianos, with four pianos in each row. Although the original music composed for this study was written for one performer playing at one piano because this was the piano lab seating plan with which the writer was familiar, the number of pianos was not a further issue in this study.

Criterion e)—[piano works which] were written since 1950—was specified because the year 1950 is a convenient beginning date that
adequately predates the first well-documented electronic piano lab installation in 1958 at Ball State Teachers College, Muncie, Indiana.\(^{56}\)

Compilation excluded the following:
- music written on a four- to six-staff score but designed for performance media other than the piano keyboard;
- piano ensemble music written on a three-staff score; an exception: "Pop Goes the Weasel" (see Appendix D, p. 235);
- piano ensemble music consisting of four staves but specified as duet music; in such compositions, the two-staff Primo "part" is placed on the page above the two-staff Secondo "part."

Criteria for Analysis that Required Evaluation

**Criterion h) - Level of difficulty:**

<table>
<thead>
<tr>
<th>Melody</th>
<th>Meter</th>
<th>Rhythm</th>
<th>Harmony</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

TOTAL = ___

Melody, meter, rhythm, and harmony may be considered to be elements of music. This study acknowledges differences in philosophy as to the elements of music. For example, Apel states: "By its very nature melody cannot be separated from rhythm."\(^{57}\)

However, Apel does acknowledge separation of melody and rhythm by others:

To consider melody and rhythm separate or even mutually exclusive phenomena--as is often done--is misleading...If a distinction ...is needed, the proper terms are motion and rhythm.\(^{58}\)
In this study, the elements of melody, meter, rhythm and harmony were evaluated to determine the level of difficulty of each composition. These evaluations were made to determine the level of difficulty of a composition as interpreted by a pianist. Six components of melody were evaluated, one of meter, two of rhythm, and one of harmony. The elements and components were chosen due to the writer's experience as a pianist, i.e., being able to judge what is easy or difficult to perform. The writer's teaching experience also contributed to the plan of evaluation in that observations of students' performances gave insight into those characteristics of music that students consider easy or difficult.

The scale of 1 to 5 (easy to difficult) was used in the evaluation procedure. Use of the scale involved the writer's professional judgment. Music examples illustrating the components, and a description of the evaluation process are given in Appendix C (pp. 185-197).

Criteria i) - l):

i) Underlying tonal or modal structure;
j) Characteristic style;
k) Sectional form;
l) Texture: 1. Thick or thin -
   2. Polyphony or homophony -

Analysis criteria i) through l) were discerned objectively with the exception of polyphony or homophony, l) Texture: 2. There is crossover between polyphony and homophony. It is hoped that valid
analyses resulted from using these two terms that were problematic.

Criterion m) - Other features, or elaboration on information given above, or both:

Criterion m) involved both objective and subjective evaluation as evidenced by the information given on the PCEFs in Appendix D (pp. 198-247).

Functional Piano Skills

The skill of sight reading can be developed by just performing a composition. In this study, the development of the skill of harmonization was considered to exist only by the inclusion of Roman numerals or jazz symbols or both in the score of the composition. Development of transposition and improvisation were determined to exist by requiring the performance of these skills in the score of the composition. Discussion of skills in the text accompanying the music was determined as insufficient to promote development of these skills. Since only one list composition, "Round and Round," included transposition--by mention in the text following the composition, not as a performance requirement--, this was partial justification for selection of this composition for analysis (see PCEF, Appendix D, p. 236).

Range of Piano for Original Compositions

The original compositions in this study were designed for 64-key electronic pianos and do not exceed the range of these instruments.
Delimitations Imposed During the Course of This Study

Two delimitations were set during the course of the study:

1. The study used information received from only persons and publishers located in the United States (see Recommendations, Chapter V, p. 99). Although information was requested, no usable responses were received.

2. Forty-three compositions were selected for analysis from the list of 103 compositions. This decision was made to keep the study within reasonable limits. Rules for selection are given in Chapter IV (pp. 74-78).


14. Ibid.


18. Vandall. The Vandall piano ensembles.


44 Ibid., p. 291-96.


51 Ibid.

52 Ibid.


55 Vandall. *The Vandall piano ensembles*.

56 Electronics lighten the teaching load and increase class piano facilities at Ball State Teachers College, Muncie, Indiana. Dekalb, IL: Wurlitzer, "n.d.," p. 2.


58 Ibid.
CHAPTER II
RELATED LITERATURE

Entries for Piano Ensemble Music Found in
Guides, Bibliographies, and Surveys

Many respected music sources contain little or no reference to
music designed for use in the class-piano laboratory. These sources
include Friskin and Freundlich,¹ and Gillespie.² Hinson's Guide to
the Pianist's Repertoire³ and Supplement⁴ are concerned with solo
works. Hinson's The Piano in Chamber Ensemble⁵ cites no compositions
that meet research criteria in this study. However, Hinson's The
Piano Teacher's Source Book⁶ does use "Class Piano" as a category
within which are listed publications also cited by other experts in
their writings.

The informative Miller-Wallingford syllabus lists several group-
piano texts under "Piano Teachers Library Suggestions."⁷ Kern cites
many materials of which every class-piano instructor should be cog-
nizant, but no descriptions of music which fulfilled research
criteria in this study could be found.⁸

The BBC Music Library Piano and Organ Catalogue contains, among
other combinations, music for two pianos, eight hands; four pianos,
eight hands; and eight pianos, thirty-two hands. No descriptions of
music which fulfilled research criteria for this study could be found.

Chang and Faurot list the J. S. Bach *Toccatan in F for Organ* under the category, "For Three Pianos," in their book which is subtitled *A Manual of Music for Multiple Players at One or More Pianos*. The Bach composition is arranged by Percy Grainger for three pianos, or any multiple of three, with one or more players at each piano.

Stecher et al. suggest repertoire to be used with their Master Text. The writer has tried unsuccessfully to obtain *Ensemble Repertoire, Books 1A and 1B*. Correspondence with Stecher and Horowitz suggests that "Dimension 3," on page 21 of Book 1A might be of the format referred to in this study.

Rezits and Deatsman list many publications related to group teaching in their compendium, including piano music with the format described in this study. Some of the music by Vandall, cited previously, is listed in this voluminous book.

Several titles of Vandall's compositions are also found in lists compiled by Lancaster and Bastien. Both lists cite titles of books containing compositions that fulfill research criteria in this study.

Lancaster's series of *Clavier* articles are essential for the well-informed class-piano instructor. The first article is a selective list of music for class use in ensemble playing. The second and third articles of this series cite various types of materials for piano classes. Lancaster's fourth article is termed an "Update," and also lists various materials for piano classes.
Vandall titles and titles of other composers' works compiled for this study are included in this article.  

Miller's list of "Ensemble Music Written for Piano Class Use" cites several compositions that were both compiled for this study's list and selected for analysis.  

Many composition titles were sent by survey letter respondents (survey letters given in Appendix B, pp. 181-184). These titles were included in respondents' letters and catalogues.

**Compositions for Class-Piano Use**

Collections, Methods Books Containing Compositions, and Individually Published Compositions

Related ensemble music for multiple pianos was found in collections by Metis, Clark, Alt, Hewitt/Gunther, and Munger; methods books, containing compositions, by Frisch, Mach, and McLain; and individually published compositions by Luening, Bizet/Sartorio, Balkin, DePue, Hall, Waxman, and Bassett. Collections, methods books, and individually published compositions obtained for this study are listed in Chapter IV (pp. 61-64).

Studies Containing Compositions

One of Pace's contributions to piano pedagogy is a study which lists three types of compositions: (1) Classic and Romantic compositions, (2) Pace's arrangements of folk tunes and Christmas
carols and their uses, and (3) a compendium of modern piano compositions, as well as other information regarding piano instruction. 36 Pace says about this collection:

In the college curriculum, piano classes of students majoring in other areas of music might find this book a welcome change from widely used books of hackneyed compositions. This collection is suitable, also, for piano sight reading classes, since the works are generally unfamiliar and musically interesting. 37

Although the music contained in Pace's document could certainly be used in piano classes, it does not meet the research criteria in this study.

Hart provides a selected group of 22 baroque instrumental works transcribed for two piano ensemble media, 10 for duet (four hands, one keyboard), and 12 for duo (four hands, two keyboards). Hart's duo music format consists of four staves. The upper two staves are bracketed, as are the lower two, therefore not meeting criteria in this study. Hart discusses transcription in this informative document. 38

Exline's proposed program of study was designed to develop those skills and competencies at the keyboard needed by students not majoring in music:

It [the proposed program of study] was also intended to provide music majors and music concentrations with a foundation for meeting some of their requirements as well. The program, however, did not seek to satisfy all keyboard requirements for music majors and music concentrations. 39
Original materials, literature, methods, and strategies were developed and incorporated into much of Exline's proposed program, a continuous progress model, that was implemented in the class piano program at the State University College at Oswego, New York. This dissertation contains no music which meets research criteria in this study. Acknowledging that this program was not entirely original in design, Exline continues:

Methods, strategies, literature, and materials from existing programs and commercial methods were utilized to supplement those materials for functional keyboard skills and competencies in which standardization of content was common among collegiate institutions offering class piano.

The Havill study is designed for nonpiano majors. Havill found an abundance of duet music but a lack of literature written for duo performance. Havill stresses learning the topography of the keyboard by beginning with a "basic black key group," "BBKG," which is located by sitting at the piano in front of Middle C and placing both thumbs on C, noticing that the "second, third, and fourth fingers...will easily come in contact with the group of three black keys located immediately above and below Middle C." Havill advocates learning notes as extensions outward from the BBKGs. Havill's original compositions are written using a format similar to that of the writer's but were not included because of non-conformance to research criteria in this study: Havill's compositions, located throughout the study, are four-staff pieces but are designed for one performer to play the upper two bracketed staves, while a second performer plays the two lower staves that
Ideas Found in Piano Pedagogy Literature that Were Used in Writing the Original Compositions

Ideas found in piano pedagogy literature and subsequently used in writing the original music for this study are as follows.

Performance by One Hand Only

Students in piano classes at times have difficulty playing a composition designated for the use of both hands. Jefferson taught a group sight reading course for pianists as well as secondary pianists, i.e., singers, string- and wind-players, and organized the classes differently for the secondary piano students:

Having been a singer and having accompanied nearly all the other instruments, I was able to understand the viewpoint of musicians to whom keyboard work was not a natural means of expression and who found two-stave reading extremely difficult to co-ordinate.

The original compositions in this study were designed for performance by one hand only so that students might have successful experiences even if they possess limited abilities.

Pieces #1 and #2 require improvisation by one hand only. Although use of one hand for improvisation corresponds to the one hand performance requirement for all parts in each of the four original compositions, the idea for one-hand improvisation must be credited to Owens.
Four-measure Phrases, 5- and 6-Note Melodic Range

The four-measure phrase is fundamental to the original compositions in this study. As Lowder states:

Thousands of students have learned the principles of simple harmonization through the combination of two phrases, often referred to as a "musical period." Numerous teaching methods employ the combination of two phrases--"question and answer" or antecedent and consequent--to develop skills in harmonization and improvisation. The use of musical "questions" within a 5- and 6-note melodic range facilitate use of the five-finger position, also developing the student's memory and recognition of the four-measure phrase.47

In Piece #1, "Circle Left, Circle Right," and Piece #2, "Not in F Major," the first four measure phrase, the antecedent or question phrase, is followed by a four-measure consequent or answer phrase. This pattern is repeated. Piece #3, "Basic Blue," a 12-bar blues composition, consists of three four-measure phrases. The piece repeats. Piece #4, "Step Right Up!" consists of four four-measure phrases, and it also repeats (see Chapter VI, pp. 101-162).

Music that uses notes within a 5- and 6-note melodic range helps beginners have successful performance experiences. Montague believes teachers should ask two questions when selecting material for beginners: the first, "Is it tuneful?"; the second, "Is it teachable?" Montague also states that:

Little pieces are best if they stay pretty well in five finger position. Avoid pieces that skip around very much until the child is well acquainted with the keyboard.48
The original compositions in this study were kept simple in the beginning in an attempt to adhere to the five-finger positions as much as possible. It is hoped that the student will gain security through the familiarity of playing repeatedly a simple pattern at the same location on the keyboard.

**Patterns Used in Transposition**

Students have greater success transposing if a discussion of patterns and chord shapes precedes performance of this skill. Lowder believes that transposition is one of the most practical skills which can be developed by the musician. He also states that:

> It [transposition] is a skill which utilizes aural memory, fingering patterns, visual patterns on the staff, and awareness of structure and harmony. Most performers use a combination of these factors when transposing music at the keyboard.\(^{49}\)

The main objective in writing Piece #3, "Basic Blue," and Piece #4, "Step Right Up!" was to give the student relatively easy patterns to play and then to transpose.

**Aids to Improvisation**

Improvisation is required in the score of Piece #1, "Circle Left, Circle Right," and in the score of Piece #2, "Not in F Major." These compositions were designed to give the student confidence while he/she is improvising. It is hoped that use of the compositions will be contributory in creating "an atmosphere...free from fear of failure," as described by Burns.\(^{50}\)
In Pieces #1 and #2, those parts that have not yet required improvisation keep repeating the melody to gain optimum security through familiarity. This method of gaining security through repetition of the same pattern of notes, thus learning the pattern, and then improvising by relating the improvisation to the just-learned pattern, follows the widely accepted educational tenet that a condition essential to learning is that of progressing from the known to the unknown.

The improvisation sections in Pieces #1 and #2 are relatively easy to perform and were designed for beginning piano students. Improvisation for first year piano students is also advocated by Rast. 51

Use of nonchord tones. Nonchord notes are included in the initially stated thematic material in both Pieces #1 and #2. Lowder states:

By the time a student is able to harmonize simple melodies with the I, IV, and V chords, he should also be able to improvise melodies over the same harmonic background. In order to harmonize or to improvise simple melodies, the student should understand the difference between chord tones and non-chord tones... Students who have been encouraged to improvise melodies using chord tones and non-chord tones will recognize them more quickly on the staff of a musical score, thereby improving their ability to sightread musical patterns. This familiarity with melodic and harmonic concepts can hopefully lead to improvement of the student's "inner ear," a desirable skill for all musicians.52

Piece #1 was designed with the expectation that the student will play nonchord tones, in the first improvisation section of the piece,
by recreating the original pattern or a pattern similar to the original pattern. Nonchord tones will probably be played due to other notes given in the score of the composition (see below).

**Landmark notes.** Notes are given in the scores of both Pieces #1 and #2 in the improvisation sections. The student is expected to provide missing tones to complete the pattern. This idea is taken from Duckworth in "Canon Improvisation in B-flat Mixolydian." In this duet, notes are provided for both the beginning and end of phrases. Duckworth believes improvising should be presented through:

Opportunity for (1) completing musical patterns which expose traditional and contemporary sounds while reading and (2) applying these same patterns to improvisations.

Landmark notes are given also in the transposition sections—above the staff—of Piece #3, "Basic Blue," and Piece #4, "Step Right Up!" Moreover, rhythm patterns are given in Pieces #1 and #2 to help the student improvise. The rhythm patterns are given as aids but the student need not be limited to these.

**Black-and white-key improvisation.** In the second improvisation section of Piece #1, the student is asked to improvise freely on the black keys with rhythm patterns given as aids. In Piece #2, the student is asked to improvise on the white keys: both rhythm patterns and landmark notes are given in the first improvisation section; rhythm patterns only are given in the second section, requiring free white-key improvisation.
Owens advocates black-key improvisation,\(^5\) and Konowitz has students begin to improvise using only the white keys of the piano followed by usage of any black keys.\(^6\) The idea of using black-and white-key improvisation in the original compositions written for this study was taken from Ehle's discussion of the use of black keys and white keys resulting from the structure of the piano keyboard.\(^7\) Using this perhaps simplistic idea, the writer created a black-key (quasi-Panpentatonic) composition—Piece #1, "Circle Left, Circle Right"—and a white-key (quasi-Pandiatonic) composition—Piece #2, "Not in F Major."

The expectation in the original compositions is that dissonances, i.e., nonchord tones (see pp. 46-47) will result from free improvisation on the black keys or white keys. No attempt need be made to analyze the product. Students not improvising are performing parts that contain notes intended to provide underlying harmony. It is hoped that the student will improvise without fear in a relatively easy situation in which there is musical cohesion provided by other students who are playing chord tones of the underlying harmony.

In an article discussing public school musicians and private teachers, Fletcher says the following about improvisation:

Free improvisation at the piano will happen only if a child has not been impressed with the idea that music is something you get out of a book, and has not been led to a critical standard far beyond his own abilities through an excess of the music appreciation approach.\(^8\)
Minimal Fingering Added

A less-cluttered page of music is easier to comprehend than a page that contains an abundance of information. Moreover, the writer has observed that students frequently ignore fingering that is written in music scores, preferring to use their own fingering patterns.

Results of a study by Silini showed that:

When asked to evaluate the materials studied, a majority of the students disliked the editions with an abundance of fingerings: it was "degrading and uninteresting."59

Minimal fingering has been added to the scores of the original music composed for this study, based on the above rationale.
ENDNOTES


15 James W. Bastien. *How to teach piano successfully.* P. 496-98.


20 Ensemble music written for piano class use, as cited in correspondence with Professor Marguerite Miller, Wichita State University, February 8, 1982.


Ibid., p. 23.


Ibid., p. 10; vi.

Ibid., p. 10.

43 Ibid., p. 61.
44 Ibid., p. 60-264.
49 Jerry Lowder. Basic piano skills. P. 36.
52 Jerry Lowder. Combining analysis. P. 36.
54 Ibid., p. ix.
CHAPTER III
PROCEDURES

This study was conducted at The Ohio State University (OSU), Columbus campus, during the period July, 1981 to June, 1983.

Accumulation of Data

Data Searches

Several data searches were conducted through the Mechanized Information Center of the OSU Libraries. The first of these was an Educational Resources Information Center (ERIC) search covering information from 1966 to the present. Two searches were conducted during July, 1981, and a third ERIC search was conducted in July, 1982. A Comprehensive Dissertation Index (CDI) search documenting data from 1861 to the present was conducted in April, 1982. During this same period a Répertoire International de Littérature Musicale (RILM) search was conducted which provided information from 1972 to the present.

Survey Letters

A survey letter was mailed to persons recognized as authorities in piano pedagogy. A second letter was mailed to piano-pedagogy authorities whose advice was sought because of their additional
keyboard or theory expertise or both (samples of letters may be found in Appendix B, pp. 182, 183). These persons were chosen based on recommendations by the writer's doctoral committee and on information gathered as a result of preliminary research. Of the 43 persons who were contacted, 17 responded.

Responses ranged from no knowledge of compositions meeting criteria in this study to lists of several titles of compositions that did meet criteria.

A third letter was mailed to publishers chosen from lists in Bastien¹ and Rezits-Deatsman² with a third list³ used for current addresses (for letter see Appendix B, p. 184). Of the 131 foreign and domestic publishers who were contacted, 43 responded.

Publishers who responded sent catalogues containing lists of music, the music itself, or both lists and music.

Additional Sources

Private collections of music that were offered by two professors in the OSU School of Music were perused, as were materials in the campus class-piano lab. Materials in local music stores were investigated, and reference books, articles, and various publications found in the OSU Music and Education Libraries were examined. Unpublished papers related to class-piano instruction were found in the OSU School of Music Information Storage and Retrieval System. The Gordon compilation of "Doctoral Dissertations in Music and Music Education, 1972-1977"⁴ was examined, as were the Council for Research in Music Education bulletins distributed by the University
of Illinois School of Music that list "Approved Doctoral Disserta-
tions in Progress in Music Education" and "Dissertations Available
for Review."  

Treatment of Data

One Hundred and Three Compositions Obtained; Forty-three Analyzed

From the 103 compositions obtained, 43 compositions were
selected to be analyzed, using analysis criteria developed for this
study (analysis criteria detailed in Chapter I, pp. 10-14). The
rationale for selection for analysis is given in Chapter IV (pp. 74-
78). Table 7 (Chapter IV, p. 78) lists the 43 compositions selected
for analysis.

Performance of Compositions

All compositions selected for analysis, including the four ori-
ginal compositions written for this study, were performed by OSU
students. These students were at first-, second-, third-, or
fourth-quarter levels of proficiency as determined by their enroll-
ment in the class-piano program at OSU, and were considered typical
students for whom this study was intended. Students' comments about
each composition performed were recorded following the performance.

The comments could, for the most part, be divided into two
categories: a) how easy or difficult the composition was to per-
form, and b) whether or not they liked the composition. Students'comments regarding the first category were generally in agreement
with the writer's analyses using criterion h)—the level of difficulty of each composition. Comments about the original compositions are in Chapter VI (p. 163).

There were six performance sessions. The first two sessions were conducted in piano classes at OSU during the Spring term, 1982. During these two sessions the instructor assigned the parts to the students according to the instructor's in-class determination of the level of difficulty of each part and knowledge of the students' abilities. The Vandall pieces comprised the majority of compositions played in these first two sessions, and the students played the pieces only once.

The third performance session was conducted at OSU during the Summer term, 1982. Six class-piano students were involved in this performance. During this third session the instructor assigned the parts to the students on the basis of the writer's prior determination of the level of difficulty of each part. The more-difficult parts were assigned to students who were more proficient at keyboard skills. The largest portion of compositions was played during this third performance session. The students played the pieces twice at the beginning of the session, but due to the large number of pieces and the limited period of time available to the students, the writer decided to ask the students to play the remaining compositions only once. Students' comments at the third session strengthened the writer's conviction that the music which promoted the development of improvisation was difficult for students at these ability levels. Therefore, the need for easier material was
Two performance sessions were held at OSU during the Autumn term, 1982. The first session was reserved for performance of all music collected subsequent to the three earlier performance sessions, while the second Autumn session, the fifth in the performance series, was reserved mainly for the writer's original music composed for this study. The sixth, and final, performance session was conducted in a piano class during the Winter term, 1983. During these three final sessions, parts were assigned according to the writer's prior determination of the level of difficulty of each part, and the students played each piece twice.

Original Music Written for this Study

Because no compositions that required transposition were found in the total of 103 compositions obtained, and only nine of the compositions required improvisation, the hypothesized lack of compositions requiring these skills was confirmed (see Hypothesized lack of compositions requiring improvisation and transposition, p. 17).

Due to the lack of compositions described above, point 4. a) of the Purpose—show that a sufficient amount of compositions exist which develop sight reading, harmonization, transposition, and improvisation—was not satisfied. Consequently, the study was continued by implementing point 4. b) of the Purpose—write original compositions to fill the void in the literature (Purpose, pp. 1-2). Four compositions—two requiring transposition and two, improvisation—
were written that:

a) were specifically designated as piano ensemble music;
b) were written on four to six staves, the entire score visible to all performers at one time;
c) consisted of four to six parts, therefore requiring four to six performers;
d) consisted of one melodic line per staff, with occasional use of two-note chords.

All four compositions were performed at OSU during the Autumn term, 1982 (see section preceding, p. 58).
ENDNOTES


CHAPTER IV
LIST OF PIANO ENSEMBLE COMPOSITIONS

Published and Unpublished Materials

Compositions were found in three kinds of music publications: collections of compositions, methods books containing compositions, and individually published compositions. Unpublished music was also included. Tables 1 - 4 below categorize the material used for this study under the appropriate heading. (In Tables 1 - 3, all materials are in print unless indicated by "N.I.P."--not in print. A lack of information whether one book is in print is so indicated.) Publication information pertaining to each composition is given in Endnotes corresponding to Table 6 (Table 6, pp. 69-73; Endnotes corresponding, pp. 83-87).

Collections

The collections in which compositions were found consisted entirely of compositions. Those compositions that met research criteria are included in Table 6 (pp. 69-73). Collections are listed in Table 1 by title; the order corresponds to author or compiler alphabetization.
### TABLE 1

**COLLECTIONS**

<table>
<thead>
<tr>
<th>Collection</th>
<th>Author or Compiler</th>
</tr>
</thead>
<tbody>
<tr>
<td>'Mister D' Music: Multi-Piano +¹</td>
<td>Hellewell, David</td>
</tr>
<tr>
<td>Ensemble Music for Group Piano: Book One²</td>
<td>Lyke, James</td>
</tr>
<tr>
<td>Ensemble Music for Group Piano: Book Two³</td>
<td>Lyke, James</td>
</tr>
<tr>
<td>Ogilvy Piano Multiples: Book One⁴</td>
<td>Ogilvy, Susan</td>
</tr>
<tr>
<td>Ogilvy Piano Multiples: Book Two--Holiday Songs⁵</td>
<td>Ogilvy, Susan</td>
</tr>
<tr>
<td>Ogilvy Piano Multiples: Book Three--Jazz Vignettes⁶</td>
<td>Ogilvy, Jim &amp; Ogilvy, Susan</td>
</tr>
<tr>
<td>Ogilvy Piano Multiples: Book Four--Blue-zettes/</td>
<td>Ogilvy, Jim &amp; Ogilvy, Susan</td>
</tr>
<tr>
<td>A Christmas Gathering⁸</td>
<td>Olson, Lynn Freeman</td>
</tr>
</tbody>
</table>

**Methods Books Containing Compositions**

The methods books in which compositions were found contain additional instructional compositions. Those compositions that met research criteria are included in Table 6 (pp. 69-73). Methods books are listed in Table 2 by title; the order corresponds to author or compiler alphabetization.
### TABLE 2

**METHODS BOOKS CONTAINING COMPOSITIONS**

<table>
<thead>
<tr>
<th>Methods Book</th>
<th>Author or Compiler</th>
</tr>
</thead>
<tbody>
<tr>
<td>Experimental Teaching Project: Enjoyment of Music through Group Activity</td>
<td>Faculty of Music, University of Melbourne</td>
</tr>
<tr>
<td>--Unknown if In Print</td>
<td></td>
</tr>
<tr>
<td>Exploring Keyboard Patterns: Supplementary Pieces and Projects for</td>
<td>Olson, Lynn Freeman</td>
</tr>
<tr>
<td>Progressing Class Piano</td>
<td></td>
</tr>
<tr>
<td>The Laboratory Piano Course: Book One--For Laboratory or Conventional</td>
<td>Page, Cleveland L.</td>
</tr>
<tr>
<td>Class Instruction</td>
<td></td>
</tr>
<tr>
<td>Let's Find Out About Music: Book One--N.I.P.</td>
<td>Rast, Lawrence R.</td>
</tr>
<tr>
<td>Ensembles Plus: Elementary One--Creative Concepts for Group Piano Experiences</td>
<td>Smith, Harriet &amp; Maki, Norma</td>
</tr>
<tr>
<td>Ensembles Plus: Intermediate One--Creative Concepts for Group Piano Experiences</td>
<td>Smith, Harriet &amp; Maki, Norma</td>
</tr>
</tbody>
</table>

**Individually Published Compositions**

Nine of the Vandall compositions are collectively titled *The Vandall Piano Ensembles*. Each composition is published separately. Five additional Vandall compositions are called *Ensemble from Myklas* and each composition is published separately. The Budnick composition is the only one of the four in the *Keyboard Ensemble* sent by the publisher that met research criteria in this study, and all four compositions are published separately. Individually published compositions are listed in Table 3 by title: the order corresponds to composer or arranger alphabetization.
### TABLE 3

**INDIVIDUALLY-PUBLISHED COMPOSITIONS**

<table>
<thead>
<tr>
<th>Individually Published Composition</th>
<th>Composer/Arranger</th>
</tr>
</thead>
<tbody>
<tr>
<td>Keyboard Ensemble</td>
<td></td>
</tr>
<tr>
<td>Dziekuje, Chopin</td>
<td>Budnick, Willard H.</td>
</tr>
<tr>
<td>Round and Round—N.I.P.</td>
<td>Fletcher, Stanley</td>
</tr>
<tr>
<td>Ensemble from Myklas</td>
<td></td>
</tr>
<tr>
<td>Jingle Bells</td>
<td>/Vandall, Robert D.</td>
</tr>
<tr>
<td>Looby Loo</td>
<td>/Vandall, Robert D.</td>
</tr>
<tr>
<td>Michael, Row the Boat Ashore</td>
<td>/Vandall, Robert D.</td>
</tr>
<tr>
<td>Old Joe Clark</td>
<td>/Vandall, Robert D.</td>
</tr>
<tr>
<td>When the Saints Go Marching In</td>
<td>/Vandall, Robert D.</td>
</tr>
<tr>
<td>The Vandall Piano Ensembles</td>
<td></td>
</tr>
<tr>
<td>Amazing Grace</td>
<td>/Vandall, Robert D.</td>
</tr>
<tr>
<td>Cindy</td>
<td>/Vandall, Robert D.</td>
</tr>
<tr>
<td>Five Will Get You Four</td>
<td>/Vandall, Robert D.</td>
</tr>
<tr>
<td>Greensleeves</td>
<td>/Vandall, Robert D.</td>
</tr>
<tr>
<td>Scarborough Fair</td>
<td>/Vandall, Robert D.</td>
</tr>
<tr>
<td>Shenandoah</td>
<td>/Vandall, Robert D.</td>
</tr>
<tr>
<td>Silent Night</td>
<td>/Vandall, Robert D.</td>
</tr>
<tr>
<td>Sleep, Baby, Sleep</td>
<td>/Vandall, Robert D.</td>
</tr>
<tr>
<td>Theme and Six Variations on</td>
<td></td>
</tr>
<tr>
<td>&quot;Skip to My Lou&quot;</td>
<td>/Vandall, Robert D.</td>
</tr>
</tbody>
</table>
Unpublished Compositions

The four unpublished Vandall compositions were mailed to the writer by the composer. Unpublished compositions are listed in Table 4 by title; the order corresponds to composer or arranger alphabetization.

TABLE 4
UNPUBLISHED COMPOSITIONS

<table>
<thead>
<tr>
<th>Unpublished Composition</th>
<th>Composer/Arranger</th>
</tr>
</thead>
<tbody>
<tr>
<td>Take Five</td>
<td>Desmond, Paul/Carney, Karen</td>
</tr>
<tr>
<td>Down in the Valley</td>
<td>/Vandall, Robert D.</td>
</tr>
<tr>
<td>Hush-A-Bye: (All the Pretty Little Horses)</td>
<td>/Vandall, Robert D.</td>
</tr>
<tr>
<td>I Gave My Love a Cherry</td>
<td>/Vandall, Robert D.</td>
</tr>
<tr>
<td>On the Bridge at Avignon: (Sur le pont d'Avignon)</td>
<td>/Vandall, Robert D.</td>
</tr>
</tbody>
</table>

Compositions That Did Not Conform Exactly
to Research Criteria

One hundred and three compositions met research criteria in this study exactly or so closely that they were also included. The ways in which 46 compositions did not conform exactly to research criteria included:

1. The use of bracketed staves:
   a) more staves than six, but bracketed to be played by fewer players than staves;
b) within the limit of the specified number of staves, but some staves bracketed, implying fewer players;

c) within the limit of the specified number of staves, but some staves bracketed, implying fewer players; with optional part, adding another player.

2. Three staves, two parts share one staff of a four-part composition.

3. The use of rhythm instruments, in one case designated as Orff instruments:
   a) pianos with instruments;
   b) pianos or instruments.

4. Combinations of the above features.

The scope of this study was broadened to include these compositions because they are almost identical to the compositions sought for this study, and because they are interesting and thus enhance the existing class piano ensemble literature. Compositions with the number of staves or parts exceeding six can be used in larger classes, while compositions with groups of two bracketed staves can be used by assigning one staff to one performer. Compositions using rhythm instruments can be played by pianists only, without the instruments. In compositions designating pianos or instruments, pianos will of course be chosen to meet criteria in this study.

Table 5 lists by title the compositions that did not meet research criteria exactly and the ways in which they did not conform. The initial letters of main words in the title of a composition, collection, or methods book were alphabetized.
### TABLE 5

**COMPOSITIONS THAT DID NOT CONFORM EXACTLY TO RESEARCH CRITERIA**

<table>
<thead>
<tr>
<th>Composition</th>
<th>Ways of Nonconformance to Research Criteria</th>
</tr>
</thead>
<tbody>
<tr>
<td>Brother Jack[^36]</td>
<td>Seven staves, two bracketed</td>
</tr>
<tr>
<td>All 12 compositions in <em>A Christmas Gathering</em>[^37]</td>
<td>Four staves; two inner staves bracketed: Piano Center; Upper piano staff, bracketed with rhythm instruments parts: Piano High; bottom piano staff: Piano Low</td>
</tr>
<tr>
<td>Classical Song, <em>A Hard Day's Rockin', Old Twister, Russian Rock, Song of the Air</em>[^38]</td>
<td>Four staves, two bracketed; with optional part</td>
</tr>
<tr>
<td><em>Dziekuje, Chopin</em>[^39]</td>
<td>Nine staves; two groups of two bracketed; optional bracketing of two other staves</td>
</tr>
<tr>
<td>10 compositions in Ensembles Plus: Elementary One[^40]</td>
<td>Use rhythm instruments; three pieces also have two bracketed staves; two parts share one staff of a four-part, three-staff composition</td>
</tr>
<tr>
<td>11 compositions in Ensembles Plus: Intermediate One[^41]</td>
<td>Use rhythm instruments</td>
</tr>
<tr>
<td>Main Theme, First Movement, Symphony No. 5[^42]</td>
<td>Seven staves, two groups of two bracketed</td>
</tr>
<tr>
<td><em>The Old Brass Wagon</em>[^43]</td>
<td>Uses rhythm instruments</td>
</tr>
<tr>
<td><em>Picnic in Wattle Park</em>[^44]</td>
<td>Uses Orff instruments</td>
</tr>
<tr>
<td><em>Rockin' Steppes</em>[^45]</td>
<td>Four staves, two bracketed</td>
</tr>
<tr>
<td><em>Trio from Symphony No. 7</em>[^46]</td>
<td>Seven staves, two bracketed</td>
</tr>
<tr>
<td><em>Waltz</em>[^47]</td>
<td>Five staves, two bracketed</td>
</tr>
</tbody>
</table>
The Total Number of Compositions Obtained

One hundred and three compositions were obtained for this study. Table 6 below lists the 103 compositions in alphabetical order by title and includes the 46 compositions shown in Table 5 (p. 67). Compositions marked by an asterisk were selected for analysis (see Table 7, p. 78). Compositions containing jazz symbols are indicated by the letter J, while the one composition containing Roman numerals is indicated by the letter R. One name only with no solidus indicates that the composer and arranger are the same person.
### TABLE 6
THE ONE HUNDRED AND THREE COMPOSITIONS OBTAINED FOR THIS STUDY

<table>
<thead>
<tr>
<th>Composition</th>
<th>Composer/Arranger</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. After a Fashion&lt;sup&gt;48&lt;/sup&gt;</td>
<td>Ogilvy, Susan</td>
</tr>
<tr>
<td>2. Amazing Grace&lt;sup&gt;*&lt;/sup&gt;&lt;sup&gt;49&lt;/sup&gt;</td>
<td>/Vandall, Robert D.</td>
</tr>
<tr>
<td>3. Ballad of the Sea&lt;sup&gt;50&lt;/sup&gt;</td>
<td>/Smith, Harriet and Maki, Norma</td>
</tr>
<tr>
<td>4. Band Played on, The&lt;sup&gt;*&lt;/sup&gt;&lt;sup&gt;51&lt;/sup&gt;</td>
<td>Ward, Charles/Keck, Bill</td>
</tr>
<tr>
<td>5. Beautiful Dreamer&lt;sup&gt;52&lt;/sup&gt;</td>
<td>Foster, S./Smith, Harriet and Maki, Norma</td>
</tr>
<tr>
<td>6. Bein' Blue&lt;sup&gt;53&lt;/sup&gt;</td>
<td>Ogilvy, Susan</td>
</tr>
<tr>
<td>7. Blue All Through&lt;sup&gt;*&lt;/sup&gt;&lt;sup&gt;-J&lt;/sup&gt;&lt;sup&gt;54&lt;/sup&gt;</td>
<td>Ogilvy, Jim</td>
</tr>
<tr>
<td>8. Blue Boogie&lt;sup&gt;*&lt;/sup&gt;&lt;sup&gt;-J&lt;/sup&gt;&lt;sup&gt;55&lt;/sup&gt;</td>
<td>Ogilvy, Susan</td>
</tr>
<tr>
<td>9. Blue Circle&lt;sup&gt;*&lt;/sup&gt;&lt;sup&gt;-J&lt;/sup&gt;&lt;sup&gt;56&lt;/sup&gt;</td>
<td>Ogilvy, Jim</td>
</tr>
<tr>
<td>10. Blue Slider&lt;sup&gt;*&lt;/sup&gt;&lt;sup&gt;-J&lt;/sup&gt;&lt;sup&gt;57&lt;/sup&gt;</td>
<td>Ogilvy, Jim</td>
</tr>
<tr>
<td>11. Bop Motif&lt;sup&gt;*&lt;/sup&gt;&lt;sup&gt;-J&lt;/sup&gt;&lt;sup&gt;58&lt;/sup&gt;</td>
<td>McCall, Maurice</td>
</tr>
<tr>
<td>12. Brother Jack&lt;sup&gt;59&lt;/sup&gt;</td>
<td>Foster, S./Smith, Harriet and Maki, Norma</td>
</tr>
<tr>
<td>13. Camptown Races&lt;sup&gt;60&lt;/sup&gt;</td>
<td>/Smith, Harriet and Maki, Norma</td>
</tr>
<tr>
<td>14. Chopsticks&lt;sup&gt;61&lt;/sup&gt;</td>
<td>Ogilvy, Susan</td>
</tr>
<tr>
<td>15. Chordal Hook, The&lt;sup&gt;*&lt;/sup&gt;&lt;sup&gt;62&lt;/sup&gt;</td>
<td>/Vandall, Robert D.</td>
</tr>
<tr>
<td>16. Cindy&lt;sup&gt;63&lt;/sup&gt;</td>
<td>Hellewell, David: 'Mister D'</td>
</tr>
<tr>
<td>17. Classical Song&lt;sup&gt;*&lt;/sup&gt;&lt;sup&gt;-J&lt;/sup&gt;&lt;sup&gt;64&lt;/sup&gt;</td>
<td>/Smith, Harriet and Maki, Norma</td>
</tr>
<tr>
<td>18. Cockles and Mussels&lt;sup&gt;65&lt;/sup&gt;</td>
<td>/Olson, Lynn Freeman</td>
</tr>
<tr>
<td>19. Deck the Halls&lt;sup&gt;66&lt;/sup&gt;</td>
<td>/Ogilvy, Susan</td>
</tr>
<tr>
<td>20. Deck the Halls&lt;sup&gt;67&lt;/sup&gt;</td>
<td></td>
</tr>
</tbody>
</table>

<sup>†</sup>The bracketing of two staves in the four-staff Hellewell compositions is similar to the format of "Twinkle, Twinkle, Little Star." In the Kraehenbuehl arrangement, the two bottom staves are bracketed. The two inner staves (parts two and three) are bracketed in the Hellewell pieces.
<table>
<thead>
<tr>
<th>Composition</th>
<th>Composer/Arranger</th>
</tr>
</thead>
<tbody>
<tr>
<td>21. Disco Blues</td>
<td>Ogilvy, Jim</td>
</tr>
<tr>
<td>22. Dixie</td>
<td>Emmet/Smith, Harriet and Maki, Norma</td>
</tr>
<tr>
<td>23. Down in the Valley</td>
<td>/Vandall, Robert D.</td>
</tr>
<tr>
<td>24. Dziekuje, Chopin</td>
<td>Budnick, Willard H.</td>
</tr>
<tr>
<td>25. Fast Motion</td>
<td>Ogilvy, Susan</td>
</tr>
<tr>
<td>26. Five Days of Christmas</td>
<td>/Ogilvy, Susan</td>
</tr>
<tr>
<td>27. Five Will Get You Four</td>
<td>Vandall, Robert D.</td>
</tr>
<tr>
<td>28. Gaelic Melody, A</td>
<td>Wesley, Samuel/Olson, Lynn Freeman</td>
</tr>
<tr>
<td>29. Gavotte</td>
<td>/Ogilvy, Susan</td>
</tr>
<tr>
<td>30. God Rest Ye Merry, Gentlemen</td>
<td>/Olson, Lynn Freeman</td>
</tr>
<tr>
<td>31. God Rest You Merry, Gentlemen</td>
<td>/Keck, Bill</td>
</tr>
<tr>
<td>32. Good King Wenceslas</td>
<td>/Olson, Lynn Freeman</td>
</tr>
<tr>
<td>33. Good King Wenceslas</td>
<td>/Vandall, Robert D.</td>
</tr>
<tr>
<td>34. Greensleeves</td>
<td>Hellewell, David: 'Mister D'</td>
</tr>
<tr>
<td>35. Hard Day's Rockin', A</td>
<td>/Vandall, Robert D.</td>
</tr>
<tr>
<td>36. Hush-A-Bye: (All the Pretty</td>
<td>Knudsen, Peder/Olson, Lynn Freeman</td>
</tr>
<tr>
<td>Little Horses)</td>
<td>/Vandall, Robert D.</td>
</tr>
<tr>
<td>37. I Am So Glad on Christmas Eve</td>
<td>/Olson, Lynn Freeman</td>
</tr>
<tr>
<td>38. I Gave My Love a Cherry</td>
<td>/Smith, Harriet and Maki, Norma</td>
</tr>
<tr>
<td>39. I Saw Three Ships</td>
<td>Willis, Richard S./Olson, Lynn Freeman</td>
</tr>
<tr>
<td>40. Irish Washerwoman, The</td>
<td>/Smith, Harriet and Maki, Norma</td>
</tr>
<tr>
<td>41. It Came Upon the Midnight</td>
<td>Foster, Stephen/Keck, Bill</td>
</tr>
<tr>
<td>Clear</td>
<td>/Ogilvy, Susan</td>
</tr>
<tr>
<td>42. Italian Song</td>
<td>Pierpont, J./Olson, Lynn Freeman</td>
</tr>
<tr>
<td>43. Jeanie with the Light Brown</td>
<td>/Smith, Harriet and Maki, Norma</td>
</tr>
<tr>
<td>Hair</td>
<td>/Smith, Harriet and Maki, Norma</td>
</tr>
<tr>
<td>44. Jingle Bell Jazz</td>
<td>/Ogilvy, Susan</td>
</tr>
<tr>
<td>45. Jingle Bells</td>
<td>Pierpont, J./Olson, Lynn Freeman</td>
</tr>
<tr>
<td>46. Jingle Bells</td>
<td>/Smith, Harriet and Maki, Norma</td>
</tr>
<tr>
<td>Composition</td>
<td>Composer/Arranger</td>
</tr>
<tr>
<td>-------------------------------------------------</td>
<td>----------------------------------------------------------------------------------</td>
</tr>
<tr>
<td>47. Jingle Bells*</td>
<td>/Vandall, Robert D.</td>
</tr>
<tr>
<td>48. Jolly Old St. Nicholas*</td>
<td>/Smith, Harriet and Maki, Norma</td>
</tr>
<tr>
<td>49. Joy to the World*</td>
<td>Handel, George Frideric/olson, Lynn Freeman</td>
</tr>
<tr>
<td>50. London Bridge*</td>
<td>/Smith, Harriet and Maki, Norma</td>
</tr>
<tr>
<td>51. Looby Loo*</td>
<td>/Vandall, Robert D.</td>
</tr>
<tr>
<td>52. Lullaby</td>
<td>Brahms, Johannes/Keck, Bill</td>
</tr>
<tr>
<td>53. Main Theme, First Movement, Symphony No. 5</td>
<td>Schubert, Franz/Smith, Curtis</td>
</tr>
<tr>
<td>54. Main Theme, Third Movement, Symphony No. 3</td>
<td>Brahms, Johannes/Smith, Curtis</td>
</tr>
<tr>
<td>55. Man on the Flying Trapeze, The</td>
<td>/Smith, Harriet and Maki, Norma</td>
</tr>
<tr>
<td>56. Meatball Boogie</td>
<td>Ogilvy, Susan</td>
</tr>
<tr>
<td>57. Michael, Row the Boat Ashore*</td>
<td>/Vandall, Robert D.</td>
</tr>
<tr>
<td>58. Minor Bird Blues*</td>
<td>Ogilvy, Jim</td>
</tr>
<tr>
<td>59. Nobody Knows</td>
<td>/Ogilvy, Susan</td>
</tr>
<tr>
<td>60. O Come, All Ye Faithful</td>
<td>Reading, John/Olson, Lynn Freeman</td>
</tr>
<tr>
<td>61. O Hanukah</td>
<td>/Ogilvy, Susan</td>
</tr>
<tr>
<td>62. O Little Town of Bethlehem</td>
<td>Redner, Lewis H./Ogilvy, Susan</td>
</tr>
<tr>
<td>63. Ode to C. C.†</td>
<td>Ogilvy, Jim</td>
</tr>
<tr>
<td>64. Ode to H. H.‡</td>
<td>Ogilvy, Jim</td>
</tr>
<tr>
<td>65. Ode to Joy‡</td>
<td>Beethoven/Smith, Harriet and Maki, Norma</td>
</tr>
<tr>
<td>66. Old Brass Wagon, The*</td>
<td>/Rast, Lawrence R.</td>
</tr>
<tr>
<td>67. Old Joe Clark†</td>
<td>/Vandall, Robert D.</td>
</tr>
<tr>
<td>68. Old Twister-J†</td>
<td>Hellewell, David: 'Mister D'</td>
</tr>
<tr>
<td>69. On the Bridge at Avignon: (Sur le pont d'Avignon)*</td>
<td>/Vandall, Robert D.</td>
</tr>
<tr>
<td>70. Once to Every Man and Nation†</td>
<td>/Smith, Harriet and Maki, Norma</td>
</tr>
<tr>
<td>71. Over the River†</td>
<td>/Smith, Harriet and Maki, Norma</td>
</tr>
<tr>
<td>72. Picnic in Wattle Park*</td>
<td>McMillan, Rosalind</td>
</tr>
</tbody>
</table>

† In the style of Chick Corea: Writer's note.
‡‡ In the style of Herbie Hancock: Writer's note.
<table>
<thead>
<tr>
<th>Composition</th>
<th>Composer/Arranger</th>
</tr>
</thead>
<tbody>
<tr>
<td>73. Pop Goes the Weasel*</td>
<td>/Smith, Harriet and Maki, Norma</td>
</tr>
<tr>
<td>74. Rockin' Steppes-J</td>
<td>Hellewell, David: 'Mister D'</td>
</tr>
<tr>
<td>75. Round and Round*</td>
<td>Fletcher, Stanley</td>
</tr>
<tr>
<td>76. Russian Rock-J</td>
<td>Hellewell, David: 'Mister D'</td>
</tr>
<tr>
<td>77. Sailing</td>
<td>Marks, Geoffrey/Smith, Harriet and Maki, Norma</td>
</tr>
<tr>
<td>78. Sally Go Round</td>
<td>/Smith, Harriet and Maki, Norma</td>
</tr>
<tr>
<td>79. Scarborough Fair*</td>
<td>/Vandall, Robert D.</td>
</tr>
<tr>
<td>80. Scot Rag, A+</td>
<td>Ogilvy, Susan</td>
</tr>
<tr>
<td>81. Shenandoah*</td>
<td>/Vandall, Robert D.</td>
</tr>
<tr>
<td>82. Shorter 3/4, A*-</td>
<td>Ogilvy, Jim</td>
</tr>
<tr>
<td>83. Shortnin' Bread</td>
<td>/Smith, Harriet and Maki, Norma</td>
</tr>
<tr>
<td>84. Silent Night</td>
<td>Gruber, Franz/Ogilvy, Susan</td>
</tr>
<tr>
<td>85. Silent Night</td>
<td>Gruber, Franz/Olson, Lynn Freeman</td>
</tr>
<tr>
<td>86. Silent Night</td>
<td>/Vandall, Robert D.</td>
</tr>
<tr>
<td>87. Sleep, Baby, Sleep*</td>
<td>Ogilvy, Susan</td>
</tr>
<tr>
<td>88. Slow Movement</td>
<td>Hellewell, David: 'Mister D'</td>
</tr>
<tr>
<td>89. Song of the Air-J</td>
<td>/Smith, Harriet and Maki, Norma</td>
</tr>
<tr>
<td>90. Streets of Laredo, The</td>
<td>Ogilvy, Susan</td>
</tr>
<tr>
<td>91. Suspended Blues*-</td>
<td>Ogilvy, Susan</td>
</tr>
<tr>
<td>92. Sweet Blue</td>
<td>Desmond, Paul/Carney, Karen</td>
</tr>
<tr>
<td>93. Take Five*-</td>
<td>/Smith, Harriet and Maki, Norma</td>
</tr>
<tr>
<td>94. Tallis Canon</td>
<td>/Vandall, Robert D.</td>
</tr>
<tr>
<td>95. Theme and Six Variations on</td>
<td>Schubert, Franz/Smith, Curtis</td>
</tr>
<tr>
<td>&quot;Skip to My Lou&quot;*</td>
<td></td>
</tr>
<tr>
<td>96. Trio from Symphony No. 7</td>
<td></td>
</tr>
</tbody>
</table>

†In the style of Scott Joplin: Writer's note.
<table>
<thead>
<tr>
<th>Composition</th>
<th>Composer/Arranger</th>
</tr>
</thead>
<tbody>
<tr>
<td>97. Waltz</td>
<td>Heagney, Roger</td>
</tr>
<tr>
<td>98. Waltz for Bill</td>
<td>Ogilvy, Susan</td>
</tr>
<tr>
<td>99. We Three Kings</td>
<td>Hopkins, John Henry, Jr./Olson, Lynn Freeman</td>
</tr>
<tr>
<td>100. We Wish You A Merry Christmas</td>
<td></td>
</tr>
<tr>
<td>101. Wednesday Afternoon</td>
<td>McMillan, Rosalind</td>
</tr>
<tr>
<td>102. What Child is This?</td>
<td>/Ogilvy, Susan</td>
</tr>
<tr>
<td>103. When the Saints Go Marching In</td>
<td>/Vandall, Robert D.</td>
</tr>
</tbody>
</table>

† Four "Creative Ensembles" (pp. 92, 130, 252, and 253) in the Keyboard Strategies Master Text consist of a four-part format. In each piece, one of the parts is written out in full and the other three parts are partially stated. These three parts are repeated as needed to complete the composition. Although Waltz consists of five staves, the upper two bracketed, the position of the five staves on the page—the total of five staves unbracketed but placed in a way that implies that they form a piece—is like the position on the page of the four-part Master Text compositions (one part in each of these four pieces consists of two bracketed staves). The quality of compositions in the Master Text might justify investigation by the reader.

++ In the style of Bill Evans: Writer's note.
Compositions Promoting the Development of Functional Piano Skills

Of the 103 compositions obtained, all promoted the development of the sight reading skill; 17, the harmonization skill, 9; the improvisation skill; and 0, the transposition skill.

Sixteen of the 17 compositions that promoted the development of the harmonization skill included jazz symbols in the scores. The remaining composition included Roman numerals in the score (for list of compositions, see Table 6, pp. 69-73). Because none of the compositions promoted the development of the transposition skill by requiring performance of this skill in the score of the composition, this heading—Transposition—was removed from the Piano Composition Evaluation Form (a sample PCEF is shown in Appendix C, p. 186). Transposition information is given for the Fletcher composition, "Round and Round" (Appendix D, p. 236), and for two of the original compositions written for this study (Chapter VI, pp. 151, 162), under criterion m): "Other features, or elaboration on information given above, or both."

Compositions Selected for Analysis

The 43 compositions that were selected for analysis are listed in alphabetical order by title in Table 7 below. These compositions were selected for the following reasons:

1. All 18 Vandall compositions—14 published, 4 unpublished—were selected because Vandall compositions were the model for several aspects of this study (see Chapter I, pp. 9-10).
2. All of the nine compositions that required improvisation in the score were selected because development of improvisation is stressed in this study. Moreover, each of these compositions promoted the development of the harmonization skill, also stressed in this study, by the inclusion of jazz symbols in the scores.

3. Twelve of the 17 compositions that promoted the development of the harmonization skill were selected. Eleven included jazz symbols in the scores, and one, Roman numerals. Five with jazz symbols were omitted—"Classical Song," "Old Twister," "Rockin' Steppes," "Russian Rock," and "Song of the Air" (all by Hellewell)—because they did not conform exactly to research criteria (see Table 5, p. 67). However, another Hellewell composition that also did not conform exactly to research criteria, "A Hard Day's Rockin'," was selected for analysis because it was considered representative of the other compositions, and because of its boisterous rock beat and use of blues devices.

The one composition that included Roman numerals, "London Bridge," was selected for analysis for this reason although it did not conform exactly to research criteria (see Table 5, p. 67, one of the Ensembles Plus: Elementary One). "Dziekuje, Chopin" also did not conform exactly to research criteria (see Table 5, p. 67) but the composition includes jazz symbols and was selected for analysis for this reason, and due to its unique format.
4. Although discussion of a skill in the text accompanying the score was determined insufficient to promote the development of a skill (see Delimitations, p. 32), "Round and Round" gave specific suggestions at the end of the composition for both transposition and improvisation. Added to the fact that "Round and Round" is well-written and interesting, the suggestions for transposition made the composition a rarity; because no compositions that required transposition in the score were found, "Round and Round" was selected for analysis.

5. Different arrangements of traditional melodies were discovered. Of the four arrangements of "Jingle Bells" that were found, two were selected for analysis, the Vandall and the Ogilvy, because of contemporary treatments of this familiar melody. The Keck arrangement of "Good King Wenceslas" was chosen because of its use of polytonality.

6. Due to similarities of compositions in a collection or methods book, only one composition was selected because it was considered typical of all compositions in the book. For example, in A Christmas Gathering, the format of all compositions is identical: piano high, piano center, piano low. The use of different rhythm instruments with each composition, if these instruments are used, provides variety. "Joy to the World" was selected as exemplary of the other compositions. Moreover, since arrangements, by other persons, of traditional compositions found also in A Christmas Gathering, had been selected for analysis—"Good King Wenceslas," "Jingle Bells," and "Silent Night"—a different
composition, "Joy to the World," was chosen as representative of all compositions in this book.

Compositions from collections or methods books were also selected because they were perhaps more interesting than others, e.g., "Pop Goes the Weasel"; familiar, "Cockles and Mussels"; or because of special features: "Jeanie with the Light Brown Hair" (altered chords); "The Chordal Hook" (enigmatic chords); and "The Band Played On" (a lighthearted arrangement of this familiar song).

7. Each of three methods books contained only one composition that met research criteria. Consequently, the following compositions were selected: "Gavotte," from Exploring Keyboard Patterns (also chosen because of its Baroque style); "Brother Jack," from The Laboratory Piano Course: Book One (selected also due to its unique handling of melodic material—entrances and exits); and "The Old Brass Wagon," from Let's Find Out About Music: Book One (an excellent teaching piece). "Picnic in Wattle Park" is the only one of the three compositions in the Experimental Teaching Project that met research criteria exactly and was selected for this reason.

8. "Take Five" was selected because it is an example of the writer's arranging style prior to this study.

9. This portion—43 of the 103 compositions obtained—was selected to provide a significant number of analyses to use with the recommended compositions. The 43 analyses were considered to be a representative portion of the total, and were selected to
keep the study within reasonable limits (see Delimitations, p. 33).

**TABLE 7**

THE FORTY-THREE COMPOSITIONS SELECTED FOR ANALYSIS

<table>
<thead>
<tr>
<th>Composition</th>
<th>Composition</th>
</tr>
</thead>
<tbody>
<tr>
<td>2. The Band Played On</td>
<td>24. Joy to the World</td>
</tr>
<tr>
<td>5. Blue Circle-J</td>
<td>27. Michael, Row the Boat Ashore</td>
</tr>
<tr>
<td>7. Bop Motif-J</td>
<td>29. The Old Brass Wagon</td>
</tr>
<tr>
<td>8. Brother Jack</td>
<td>30. Old Joe Clark</td>
</tr>
<tr>
<td>9. The Chordal Hook</td>
<td>31. On the Bridge at Avignon:</td>
</tr>
<tr>
<td></td>
<td>(Sur le pont d'Avignon)</td>
</tr>
<tr>
<td>10. Cindy</td>
<td>32. Picnic in Wattle Park</td>
</tr>
<tr>
<td>11. Cockles and Mussels</td>
<td>33. Pop Goes the Weasel</td>
</tr>
<tr>
<td>12. Down in the Valley</td>
<td>34. Round and Round</td>
</tr>
<tr>
<td>13. Dziekuje, Chopin-J</td>
<td>35. Scarborough Fair</td>
</tr>
<tr>
<td>14. Five Will Get You Four</td>
<td>36. Shenandoah</td>
</tr>
<tr>
<td>16. Good King Wenceslas</td>
<td>38. Silent Night</td>
</tr>
<tr>
<td>17. Greensleeves</td>
<td>39. Sleep, Baby, Sleep</td>
</tr>
<tr>
<td>19. Hush-A-Bye: (All the Pretty Little Horses)</td>
<td>41. Take Five-J</td>
</tr>
<tr>
<td>20. I Gave My Love a Cherry</td>
<td>42. Theme and Six Variations</td>
</tr>
<tr>
<td>21. Jeanie with the Light</td>
<td>on &quot;Skip to My Lou&quot;</td>
</tr>
<tr>
<td>Brown Hair</td>
<td>43. When the Saints Go</td>
</tr>
<tr>
<td>22. Jingle Bell Jazz</td>
<td>44. Marching In</td>
</tr>
</tbody>
</table>

Locations of Piano Composition Evaluation Forms (PCEFs) in This Study

The analysis of each of the 43 compositions listed in Table 7 above is provided on a separate PCEF for each composition. Forty-two PCEFs—representing compositions by persons other than this
writer—are contained in Appendix D (pp. 198-247), while the PCEF for "Take Five"—number 41 in Table 7, and totaling 43 compositions—is in Chapter VI which contains the original music in this study (p. 176, following the composition [arrangement]). The PCEF for each original composition is also in Chapter VI following each composition (pp. 116, 140-141, 151, and 162).
ENDNOTES


37 Olson. A Christmas gathering.


40 Smith & Maki. Ensembles: Elementary one.


44 Rosalind McMillan (Faculty of Music). Experimental teaching project. P. J2.
Roger Heagney (Faculty of Music). Experimental teaching project. P. PI.
Ibid., p. 10-11.
Hellewell. 'Mister D' music. P. 20-23.
71. Vandall. "Down in the valley."
75. Vandall. "Five will get you four." *The Vandall piano ensembles.*
84. Vandall. "Hush-a-bye: (All the pretty little horses)."
86. Vandall. "I gave my love a cherry."
100 Lyke. *Ensemble music: Book one.* P. 76-77.
110 Ibid., p. 8-9.
112 Ibid., p. 5-7.
116 Hellewell. 'Mister D' *music.* P. 16-19.
117 Vandall. "On the bridge at Avignon: (Sur le pont d'Avignon)."
119 Ibid., p. 8-10.
Faculty of Music. Experimental teaching project. P. J2.


Fletcher. "Round and round."

Hellewell. 'Mister D' music. P. 24-27.


Vandall. "Scarborough fair." The Vandall piano ensembles.


Vandall. "Silent night." The Vandall piano ensembles.

Vandall. "Sleep, baby, sleep." The Vandall piano ensembles.


Ibid., p. 8-9.

Desmond/Carney. "Take five."


Vandall. "Theme and six variations on 'Skip to my Lou.'" The Vandall piano ensembles.

Faculty of Music. Experimental teaching project. P. P1.


Ibid., p. 30.

Faculty of Music. Experimental teaching project. P. R2.


Vandall. "When the saints go marching in." Ensemble from Myklas.

Chapter V
Summary, Conclusions, and Recommendations

Summary

It was the purpose in this study to:

1. survey lists of easier piano ensemble works and music scores, in order to compile a comprehensive list of piano works which:
   a) were specifically designated as piano ensemble music;
   b) were written on four to six staves, the entire score visible to all performers at one time;
   c) consisted of four to six parts (a part is for one hand, not two hands as in a piano duet), therefore requiring four to six performers;
   d) consisted of one melodic line per staff, with occasional use of two- or three-note chords;
   e) were written since 1950;

2. obtain as many of these compositions as possible;

3. examine the compositions systematically: a) to see which of the four functional piano skills discussed in this study, i.e., sight reading, harmonization, transposition, and improvisation was developed in each composition and b) using analysis criteria which were descriptive and evaluative—the evaluative criteria included a level of difficulty based on
the melody, meter, rhythm, and harmony of each composition as subjectively evaluated using a numerical rating from 1 to 5, representing a scale from easy to difficult;

4. based on the above information, either a) show that a sufficient amount of compositions exist which develop sight reading, harmonization, transposition, and improvisation or b) write original compositions to fill the void in the literature;

5. analyze the original compositions using the analysis criteria described in detail on pp. 10-14, and add Roman numerals and jazz (pop-rock-jazz-commercial music) symbols, integral to learning the harmonization skill in a class-piano curriculum, to the compositions.

Chapter Summaries

Chapter I is the exposition of this study. The importance of ensemble experience in the training of a musician was discussed, and the need for interesting, easy ensemble music was shown. The importance of compositions and arrangements by Vandall was stated. The Vandall Piano Ensembles (1977) were the model for several aspects of this study. These piano ensembles, which contain contemporary harmonies, are written on four to six staves, consist of four to six parts, and have one melodic line per staff with occasional use of two- or three-note chords. Because the development of sight reading, harmonization, transposition, and improvisation is important for the class-piano student, compositions were sought that developed these skills, and that had features like
those found in The Vandall Piano Ensembles. Vandall provided four unpublished manuscripts to be used in this study, and the composer was subsequently interviewed by the writer in the Spring of 1982. Analyses of the unpublished compositions, and of Vandall's published music, are given in Appendix D.

Descriptive and evaluative analysis criteria used in this study were detailed in this chapter, and are listed by heading only on a sample Piano Composition Evaluation Form (PCEF) in Appendix C, followed by Instructions for use of the PCEF. Ten characteristics of melody, meter, rhythm, and harmony were subjectively evaluated by the writer, using a scale of 1 to 5 (easy to difficult), to determine the level of difficulty, criterion h), of each of the compositions selected for analysis.

The development of functional piano skills, and of the four skills stressed in this study--sight reading, harmonization, transposition, and improvisation--was discussed. Also described were the comprehensive musicianship model and the inclusion in this study of its three aspects, namely, performance, analysis, and creation.

The significance of this study was explained, and included discussion of music for use in piano classes. The impact of Burrows, and the lineage of Burrows-influenced educators who have espoused the "new way" to teach piano, were described. Explanation was provided for various terms and philosophies of class piano, and for derivation of the term, class piano, as used in this study.

The delimitations of this study include the description of those features in a composition that were considered sufficient to
promote the development of each of the four functional piano skills stressed in this study: the sight reading skill can be developed by performing the composition; inclusion of Roman numerals, jazz symbols, or both in the score of a composition was judged to develop the harmonization skill; and the improvisation and transposition skills were determined to exist by the specific requirement for student performance of these skills written in the score of a composition.

Two delimitations were imposed during the course of the study: use of information received from only persons and publishers located in the United States, and selection of 43 of the 103 compositions obtained for analysis.

Chapter II is a literature survey representing a search for both lists of compositions and actual music. Entries for piano ensemble music were sought in guides, bibliographies, and surveys, while collections, methods books, and individually published compositions were examined to procure music. Related ensemble music for multiple pianos was found, as were studies containing compositions. Specific suggestions for helping students to acquire keyboard proficiency were found in piano pedagogy literature. The writer believed that these ideas were valuable and incorporated them into the four original compositions written for this study:

a) performance by one hand only;
b) four-measure phrases, 5- and 6-note melodic range;
c) patterns used in transposition;

d) aids to improvisation (use of nonchord tones, landmark notes, and black- and white-key improvisation);

e) minimal fingering added.

Chapter III is a description of procedures followed in both the accumulation and treatment of data used in this study. Data were accumulated by: searches conducted through the Mechanized Information Center of The Ohio State University (OSU) Libraries; three survey letters— the first mailed to persons recognized as authorities in piano pedagogy, the second mailed to piano-pedagogy authorities whose advice was sought because of their additional keyboard or theory expertise or both, and the third mailed to music publishers; and by examining various sources of materials that included private collections of music, materials in music stores, publications in the OSU Music and Education Libraries, and unpublished papers related to class-piano instruction found in the OSU School of Music Information Storage and Retrieval System.

The treatment of the accumulated data was carried out as follows: of the 103 compositions obtained for this study, 43 were selected to be analyzed. The 43 compositions were performed by OSU students in six sessions scheduled during a period extending from the Spring of 1982 through the Winter of 1983. Students who performed during all sessions were at first-, second-, third-, or fourth-quarter levels of proficiency as determined by their enrollment in the OSU class-piano program.
Four original compositions were written for this study based on results of the examination of the 103 compositions. That is, it had been hypothesized that few compositions would be found that promoted the development of improvisation and transposition. Because this lack was confirmed, two of the compositions written for this study require improvisation—the student must provide tones in parts where no notes are written—and two require transposition—the student must transpose a written part to realize the composition.

The original compositions, specifically designated as piano ensemble music: were written on four to six staves, the entire score visible to all performers at one time; consisted of four to six parts, therefore requiring four to six performers; and consisted of one melodic line per staff, with occasional use of two-note chords. Both Roman numerals and jazz symbols were added to each of the four compositions, which were evaluated by the same criteria as were the 43 compositions selected for analysis. The original music was performed by OSU class-piano students during the Autumn term, 1982.

Chapter IV contains a list of all compositions obtained, and lists the published and unpublished materials in which the compositions were found. Of the 103 compositions obtained, 46 did not conform exactly to research criteria in the following ways:

1. The use of bracketed staves:

   a) more staves than six, but bracketed to be played by fewer players than staves;
b) within the limit of the specified number of staves, but some staves bracketed, implying fewer players;
c) within the limit of the specified number of staves, but some staves bracketed, implying fewer players; with optional part, adding another player.

2. Three staves, two parts share one staff of a four-part composition.

3. The use of rhythm instruments, in one case designated as Orff instruments:
   a) pianos with instruments;
   b) pianos or instruments.

4. Combinations of the above features.

The scope of this study was broadened to include these compositions which are almost identical to those that did meet all research criteria, because the 46 compositions are interesting and valuable additions to the existing class piano ensemble literature.

Table 6 lists by title the 103 compositions obtained, the composer or arranger or both, and identifies the 16 compositions that include jazz symbols and the one composition that includes Roman numerals.

Of the 103 compositions obtained, the number that promoted the development of sight reading was 103; of harmonization, 17; of improvisation, 9; and of transposition, 0.
Forty-three compositions considered to be a representative portion of the total found, were selected for analysis and are listed by title in Table 7. Because Vandall compositions were the model for several aspects of this study, all 18 of the composer's works that met research criteria—14 published, 4 unpublished—were analyzed.

The nine compositions promoting development of improvisation were chosen for analysis, as were 12 of the 17 compositions that promoted the development of harmonization—11 included jazz symbols in the score, and one, Roman numerals. Because none of the compositions found required transposition in the score, the one composition with specific suggestions for transposition (and for improvisation) in the text accompanying the score was analyzed.

Of the various arrangements of traditional melodies that were found, specific arrangements were selected: four arrangements of "Jingle Bells" were obtained, e.g., and two were chosen for analysis. Due to similarities of compositions in a collection or methods book, only one composition was selected as representative of the other compositions. Compositions were also selected because they were perhaps more interesting than the others, familiar to this writer, or because they contained special features.

Compositions that did not conform exactly to research criteria were among those analyzed for one or more of the following reasons: they were considered representative of compositions with similar formats, had special features, or were one-of-a-kind compositions—"London Bridge" was unique in that it was the only composition that
had Roman numerals in the score; "Dziekuje, Chopin," in that it consists of nine staves.

Three compositions were selected because each was the only piece in a methods book meeting research criteria: "Gavotte," "Brother Jack," and "The Old Brass Wagon" (each composition also had other distinguishing features). "Take Five" was analyzed because it is a sample of this writer's arranging style prior to this study.

Location of PCEFs containing analyses of compositions is as follows: 42 PCEFs—representing compositions by persons other than this writer—are contained in Appendix D; the PCEF for "Take Five"—totaling 43 compositions—is in Chapter VI with the PCEFs of the four original compositions.

Conclusions

1. Although composition titles identical to those listed in Table 6, Chapter IV, can be found in other class-piano literature—see Chapter II for works cited—no list was found that was exactly like that presented in Table 6. Therefore, it appears that this list is unique. The reader is reminded that Table 6 includes compositions that did not conform exactly to research criteria for this study.

2. Because no compositions judged to meet research criteria were found that promoted the development of transposition, and only nine of the compositions promoted the development of improvisation, the hypothesized lack of compositions designed to promote
these skills was confirmed. Based on this information, there is a need for music that specifically requires performance of these skills in the composition.

3. The reader may wish to make further use of the analysis criteria developed for this study. Therefore, Instructions for Use of the PCEF may be found in Appendix C following the sample PCEF.

The following conclusions resulted from performances of the original music written for this study:

4. It was challenging to write music that is both easy to play and interesting. Although it appeared that the repetition of thematic material provided security to the students, this repetition eventually became monotonous, especially in Piece #1, "Circle Left, Circle Right," and Piece #2, "Not in F Major."

5. Students were able to play rhythmic figures that were more complex than the suggested rhythmic figures given in the compositions. Perhaps the figures that were provided made them feel secure enough to venture into more complex rhythmic improvisations, so it would probably be beneficial to the student to include rhythmic figures of this kind in compositions.

6. The black-key improvisation in "Circle Left, Circle Right" was more successful than the white-key improvisation in "Not in F Major." Success is defined here as students' overt enthusiasm for, and proficiency at, playing the black-key improvisation and relative lack of enthusiasm and proficiency evidenced in playing the white-key improvisation. This is perhaps because the black keys provide the tonal organization of the Pentatonic
scale whereas the white keys, with no defined parameters, suggest no organization. Although it was planned that no attempt need be made to analyze the sounds created by these improvisations, the writer thought that the black-key improvisations sounded better than the white-key. The use of Pandiatonicism could be perhaps more successful by more-careful manipulation of notes while writing a composition, or the listener must indeed judge the product by modified expectations, or both.

7. Students found it difficult to read in G-flat and F-sharp in "Circle Left, Circle Right." This is possibly because students are still taught music beginning with the key of C Major and adding keys with few sharps and flats, progressing to those with more sharps and flats. The multi-key approach seems preferable to the middle-C approach for teaching musicianship with piano as the medium.

8. Students were unfamiliar with the jazz feel of "Not in F Major." This style of playing, i.e., \( \text{\textcopyright} \), can be taught in college piano classes to give the student proficiency in styles other than those traditionally studied in a classical-music-oriented curriculum.

9. Predictably, "Basic Blue" was the favorite. It appeared that music written in this blues style did capture the interest of most students at this college level.

10. Students liked the chords in "Step Right Up!" As with "Basic Blue," contemporary sounds appealed to most students.
Recommendations

1. More compositions for class-piano ensemble use meeting research criteria as described in this study would promote the development of the sight reading skill and make a contribution to the existing literature. The use of compositions requiring a student to perform with only one hand creates the potential for successful performance experiences for beginning students. Compositions ranging from easy to difficult should be written to provide for all levels of proficiency.

2. Compositions written in the format of this study and designed to promote the development of harmonization, transposition, and improvisation would help the student improve these skills through ensemble performance. The music obtained for this study that included harmonization and improvisation was relatively difficult. Easier compositions should be written that promote the development of harmonization and improvisation, as well as transposition, since these compositions would be a useful addition to class-piano materials.

The four original compositions that follow, Chapter VI, were written in an effort to add four relatively easy compositions to the existing class piano ensemble literature. All of the compositions should promote the development of sight reading and harmonization. Moreover, two of the compositions were designed to promote the development of improvisation, and two, transposition.

3. Compositions judged to meet research criteria, and currently promoting development of only the sight reading skill, should be published as new editions with the addition of jazz symbols or Roman numerals or both.

4. Additional compositions with white-key and black-key improvisation should be written, using the suggestions given in Conclusions, 5., above. The use of contemporary harmonies and styles is encouraged.

5. Research outside the United States should be continued through contacts made for this study with persons and publishing companies in foreign countries.
ENDNOTES


CHAPTER VI

ORIGINAL MUSIC: FOUR COMPOSITIONS, ONE ARRANGEMENT

Compositions

Four Easy Pieces

This chapter contains four relatively easy compositions which are more difficult at the end of each piece. In Pieces #1 and #2, after improvising, the parts sometimes become counter-melodies to add interest to the composition and to give the student varied performance experience.

All compositions are to be performed by one hand only. Specific fingering is suggested, with fingering for the right hand, R. H., indicated above the notes and fingering for the left hand, L. H., written below the notes. Minimal fingering is suggested in all four compositions.

The number of performers required for each composition is the same as the number of staves comprising the score.

Tempos are given as aids and should be adjusted as comfortable or reasonable for the students who are performing the compositions.

All compositions were designed to give the student security through repetition of a pattern before the student is asked to improvise or transpose.
Four-measure phrases are the basis of all compositions.

An effort was made to limit the ranges of notes in all four compositions. Pieces #1 and #2 do not exceed the range of the 5-finger position in the beginning of the pieces.

Landmark notes are included in all compositions, written as given notes in the compositions in Pieces #1 and #2 and written above the staff in Pieces #3 and #4.

In the second improvisation sections of Pieces #1 and #2, and in all transposition sections of Pieces #3 and #4, a "vamp" or "interlude" is provided to give students time to prepare to improvise or transpose, either immediately before improvising or transposing, or at the beginning of the section in which the student improvises or transposes. Which term is used is dependent upon the tempo and style of the composition, according to this writer's experience. "Vamp" is usually used in a composition of a faster tempo, and "interlude" is used in a composition of a slower tempo. "Vamp" is defined by Apel as "an extemporized accompaniment consisting of simple chords." The "vamp" in the writer's compositions is not a true vamp, in that it is not extemporized, but is given by the composer.

"Vamping" is a device which the writer has used in popular-music performance. This device is useful in extending an introduction until a soloist is ready to perform and also can be iterated to provide background music.

A quasi-attempt was made to avoid parallel fourths, fifths, and octaves in the compositions but there are some parallels.
Contemporary harmonies are used in Pieces #3 and #4, and Piece #3 is written in the blues style.

All compositions purport to develop the sight reading and harmonization skills.
FOUR EASY PIECES

PIECE #1
- "CIRCLE LEFT, CIRCLE RIGHT"

PIECE #2
- "NOT IN F MAJOR"

PIECE #3
- "BASIC BLUE"

PIECE #4
- "STEP RIGHT UP!"

©Copyright by Karen R. Carney 1983
All Rights Reserved

FINGERING FOR RIGHT HAND, R.H., IS WRITTEN ABOVE THE STAFF
FINGERING FOR LEFT HAND, L.H., IS WRITTEN BELOW THE STAFF
Piece #1

"Circle Left, Circle Right"

This composition was designed to promote the development of the improvisation skill. Nonchord tones will probably result, in the first improvisation section, from nonchord notes written in the original melody, and from black-key improvisation in the second improvisation section. The question mark, ?, is the cue for the student to improvise. The student need not be limited to the rhythm patterns suggested. Students playing the vamp are designated as timekeepers.
PIECE 1
"CIRCLE LEFT, CIRCLE RIGHT"

©Copyright by Karen R. Carney 1983
All Rights Reserved
Andante

$J = \frac{56 \text{ to } 88}{2}$

\[
\begin{array}{c}
\text{R.H.} \quad \text{G}^b \\
1. \quad \text{Piano} \quad \text{R.H.} \\
2. \quad \text{Piano} \\
3. \quad \text{Piano} \\
4. \quad \text{Piano} \\
\end{array}
\]
PIANO COMPOSITION EVALUATION FORM

a) Circle Left, Circle Right

b) Karen R. Carney

c) Unpublished; copyright 1982 by Karen R. Carney

d) 4

e) Six flats, six sharps

f) 4

i) G-flat Major, F-sharp Major

j) Classical; Coda reflects Romanticism

k) \[ \begin{align*}
    &\frac{a}{4} \quad \frac{a'}{4} \\
    &\frac{b}{4} \quad \frac{b'}{4} \\
    &\frac{d}{4} \quad \frac{d'}{4}
\end{align*} \]

\[ \text{Vamp} \quad \frac{c}{4} \quad \frac{c'}{4} \quad \text{Vamp} \quad \text{Vamp} \]

l) 1. Thin; all parts have one melodic line per staff.

2. Mixture of polyphony and homophony.

m) The piece was designed to provide the student with security through the familiarity of playing a pattern repeatedly. Some notes are given to the student during the first improvisation section; suggested rhythmic patterns are provided for all improvisation. Two students improvise at one time in the free Pentatonic improvisation section. It is hoped that through this "partnership," i.e., two persons improvising at once, as well as through removing all harmonic and melodic stricture in the free Pentatonic section, students will have successful improvisation experiences. The enharmonic keys, G-flat and F-sharp, were used to maximize learning opportunities using this 5-finger position. Vamp timekeeper sections were written to give those persons asked to improvise a chance to think about their task before having to perform it.
Piece #2

"Not in F Major"

This composition was designed to promote the development of improvisation. Nonchord tones will probably result from white-key improvisation. The question mark, ?, is the cue for the student to improvise. There are question-and-answer phrases indicated by question, Q, and answer, A. The student need not be limited to the rhythm patterns suggested. Allegro, the suggested tempo, was assigned following performance of this composition which was conceived at a slower tempo. Students' performance abilities should dictate the tempo at which the composition is played.
PIECE 12

- NOT IN F MAJOR

Q = Question Phrase
A = Answer Phrase

Copyright by Karen R. Carney 1983
All Rights Reserved
WALTZ - PLAY WITH "JAZZ FEEL" \( \text{Allegro} \quad \text{\textit{d} = 84 to 144} \)

R.H.

1.

R.H.

2.

R.H.

3.

PIANO

4.

L.H.

5.

L.H.

6.
PIANO COMPOSITION EVALUATION FORM

a) Not in F Major

b) Karen R. Carney

c) Unpublished; copyright 1982 by Karen R. Carney

d) 6

e) No sharps or flats

f) 3

4

g) Yes

h) Melody  Meter  Rhythm  Harmony

15  1  5  1  TOTAL = 22

i) Lydian mode on F

j) Jazz waltz

k)\[
\begin{array}{cccc}
\text{Vamp Interlude} & \frac{a}{4} & \frac{b}{4} & \frac{a}{4} & \frac{b}{4} & \frac{a}{4} & \frac{b}{4} & \frac{Vamp Interlude}{4} & \frac{a'}{4} & \frac{b'}{4} \\
\text{Vamp Interlude} & \frac{a''}{4} & \frac{b''}{4} & \frac{Vamp Interlude}{4} & \frac{a'''}{4} & \frac{b'''}{4} & \frac{Vamp Interlude}{4} & \frac{a''''}{4} & \frac{b''''}{4} \\
\text{Coda} & \frac{4}{4}
\end{array}
\]

l) 1. Thin; all parts have one melodic line per staff.

2. Polyphony; vamp interludes are more-homophonically oriented.

m) The goal was to give the student security through the familiarity of playing a pattern before being asked to improvise. Some notes are given in the first improvisation section; rhythmic suggestions are provided for all improvisation. After each student (part) improvises, the parts follow each other, in section two, in a "Question-Answer" pattern. All improvisation is quasi-Pandiatonic, using only the white keys of the piano keyboard. Vamp interludes are written to give those persons asked to improvise a chance to think about their task before having to perform it.
It is hoped that the student will experience less fear through white-key improvisation, i.e., the stricture of having to adhere to certain notes to meet melodic or harmonic requirements or both was removed.

The writer attempted to make salient the B-natural of the Lydian mode on F, to differentiate it from the F-Major scale.
Piece #3

"Basic Blue"

This composition was designed to promote the development of transposition. Relatively easy patterns are given in the piece, as initially stated. The student is then asked to transpose either up or down a whole step. Parts specified must be transposed for realization of the composition.
 PIECE #3

BASIC BLUE

\[ \begin{array}{cccc}
I^{6} & II^{6} & I^{3}(6) & I^{6} \\
IV^{6} & II^{6} & I^{6} & I^{6} \\
I^{7} & II^{6} & I^{6} & I^{6} \\
\end{array} \]

The "9th", i.e., G\(_{b}\), is written as an A\(_{b}\).

To use the flatted 3\(\text{rd}\) of the blues scale.

Melodically the pitch is A\(_{b}\). Harmonically, it is G\(_{b}\).

A\(_{b}\) is also written harmonically, as B\(_{b}\).

©Copyright by Karen R. Garney 1983
All Rights Reserved
PIANO COMPOSITION EVALUATION FORM

a) Basic Blue

b) Karen R. Carney

c) Unpublished; copyright 1982 by Karen R. Carney

d) 4

e) One flat, one sharp

f) 4

4

g) No

h) Melody     Meter     Rhythm     Harmony

10   1   1   3         TOTAL = 15

i) Blues scale on F, using the flatted third and flatted seventh.

j) Jazz; blues

k)\[\begin{align*}
&\text{Ext.} \quad \text{Vamp} \quad \text{Ext.} \quad \text{Vamp} \quad \text{Coda} \\
&\text{4} \quad \text{4} \quad \text{2} \quad \text{12} \quad \text{2} \quad \text{12} \quad \text{4}
\end{align*}\]

l) 1. Thin texture; all parts have one melodic line per staff.

2. Mixture of polyphony and homophony; vamps especially have harmonic intent.

m) Requires transposition. This piece is written in F Major, moves to G Major, and back to F Major. The student is asked to transpose up or down a whole step the melody he/she has just played at a different tonal level. Vamps are given to provide those persons who must transpose opportunity to first think about this task. While Parts 1 and 4 have more measures to transpose than do Parts 2 and 3, the latter parts must play in one key, and transpose up or down a whole step immediately following their performance in the first key. Landmark notes are given to each student who is transposing, to facilitate performance.
Piece #4

"Step Right Up!"

This composition was designed to promote the development of transposition. Relatively easy patterns are given in the piece, as initially stated. The student is then asked to transpose up a whole step. All parts are to be transposed up a whole step at the end of the composition. Parts specified must be transposed for realization of the composition.
PIECE #4

"STEP RIGHT UP!"

Copyright by Karen R. Carney 1983
All Rights Reserved
LARGO TO LENTO - CHORALE

\[ \begin{array}{cccccc}
1 & \frac{1}{4} & \frac{3}{4} & 1 & 1 & 1 & 1 \\
2 & \frac{1}{4} & \frac{3}{4} & 1 & 1 & 1 & 1 \\
3 & \frac{1}{4} & \frac{3}{4} & 1 & 1 & 1 & 1 \\
4 & \frac{1}{4} & \frac{3}{4} & 1 & 1 & 1 & 1 \\
\end{array} \]

Piano

\[ \begin{array}{cccc}
& D & I & II & III \\
1 & 1 & 1 & 1 & 1 \\
2 & 1 & 1 & 1 & 1 \\
3 & 1 & 1 & 1 & 1 \\
4 & 1 & 1 & 1 & 1 \\
\end{array} \]
PIANO COMPOSITION EVALUATION FORM

a) Step Right Up!
b) Karen R. Carney
c) Unpublished; copyright 1982 by Karen R. Carney
d) 4
e) Two sharps, one sharp, no sharps or flats, one flat
f) 2
2
g) No
h) Melody Meter Rhythm Harmony

13 2 1 4 TOTAL = 20

i) D Major, B Minor, G Major, E Minor

j) Jazz-influenced chorale style

k) \[
\begin{align*}
\text{Interlude} & : 4 : \\
\text{Interlude} & : 4 : \\
\text{Coda} & : 16 : \\
\end{align*}
\]

l) 1. Thin texture; mostly one melodic line per staff; few two-note chords.
2. Polyphonic, with harmonic intent.

m) Requires transposition. This piece was designed to provide the student the opportunity to gain familiarity with the patterns he/she is playing by performing first in one key, D Major, then transposing from the key of C Major back to the original key of D Major. In the Coda, all parts are played in the key of G Major, then everyone must transpose from F Major up a whole step to the original key, G Major. Interludes are written to give those persons who must transpose time to first think about the task ahead. Parts 3 and 1 must play in D Major and immediately perform the transposition task from C Major up a whole step to D Major. Landmark notes are provided in the score to facilitate the task of transposition. The writer attempted to create contemporary sound through the use of jazz-chord extensions. The piece is chorale-like in that it moves through related key areas. The Coda uses an extended, harmonically elaborated "Amen" cadence, i.e., IV – I. The parts are designed for reproduction in the original key by looking at the parts written down a whole step from the original.
The original compositions were performed by students in beginning level piano classes at the university where the writer was a graduate teaching associate. Students' reactions to these compositions were as follows:

Piece #1, "Circle Left, Circle Right" -
   "I like it."
   "Keys hard to read."

Piece #2, "Not in F Major" -
   "Would have liked it slower."
   "Jazz feel different from what we've tried."

Piece #3, "Basic Blue" -
   "I love this! That was great!"
   "I liked that. It was different."
   "Cool!"

Piece #4, "Step Right Up!"
   "It was O.K."
   "It would sound good if it were played faster."
   "I like the chords."
Arrangement

"Take Five"

This arrangement was written in 1980, prior to this study, for class-piano ensemble. The arrangement purports to develop the sight reading, harmonization--through the inclusion of jazz symbols--, and improvisation skills.
ABA form
A basic pattern in music: 3-part form. The A sections are alike, the B section is contrasting. A = measures 1 - 16; B = measures 17 - 20; A = measures 21 - 24.

Contrary motion
Pitches moving in opposite directions. Can you find which two piano parts have contrary motion (beginning in measure 18, ending in measure 19)?

Fingering
Arabic numerals 1 - 3 written above a note indicate that the note is to be played with the right hand; below, with the left hand.

Improvisation
The art of spontaneously creating music (extemporaneously, i.e., without preparation) while playing, rather than performing a composition already written.

Loco
Indication to play at the written pitch (following 8va- or 8vb- ).

Melody
A succession of musical tones forming a line of individual significance and expressive value.

M.M.
"Maelzel's Metronome". If L = 160, e.g., there will be 160 quarter-notes per minute.

Sva—, Higher Octave. Play the notes an octave higher, or lower, than written, respectively.

Sva—, Lower Octave. Play the notes an octave higher, or lower, than written, respectively.

Ostinato
A clearly-defined melodic phrase which is persistently repeated, usually in the same voice part and at the same pitch; sometimes transferred to another voice part or to another pitch. Can you find the ostinato throughout the piece (beginning part 2)?

Stile
Indication to continue "in a similar manner," e.g., with the same kind of bowing, phrasing, etc. (in this piece, stile refers to the fingering).

Take five
Take a five-minute break, as from working!

Tenuto
Indicates a prolonged note, symbolized by a dash placed over or below the note-head; the dash implies a kind of "lengthening" on the note, giving it special stress without necessarily increasing its duration (at the expense of other notes). The notes must be played relatively close together, with no or little separation.
Moderately Fast

TAKE FIVE

Music by PAUL DESMOND

ARRANGED BY KAREN CARNEY

1980

Copyright 1960 & 1961 by Deney Music Company
International Copyright Secured.
All Rights Reserved.

* With each appearance of the figure shown, e.g., in Piano 1,
  Measure 8, the interpretation may be
* * * WITH EACH APPEARANCE OF THE FIGURE SHOWN, E.G., IN PIANO 2,
MEASURE 9, THE INTERPRETATION MAY BE:

\[ \begin{align*}
\end{align*} \]
PIANO COMPOSITION EVALUATION FORM

a) Take Five
b) Paul Desmond/Karen Carney
c) Unpublished; copyright 1980 by Karen Carney
d) 6
e) One sharp
f) 5
  4
g) Yes. Improvisation required for Part 1.
h) Melody  Meter  Rhythm  Harmony

\[
\begin{array}{cccc}
17 & 5 & 5 & 3 \\
\end{array}
\]
TOTAL = 30

i) E Aeolian, G Major

j) Jazz

k) Intro  a b a  Interlude  a b a  Coda
\[
\begin{array}{cccc}
6 \text{ (meas)} & 8 & 8 & 8 \\
4 & 8 & 8 & 8 \\
12
\end{array}
\]

l) 1. One melodic line per staff, first 50 measures, except for two-note chords in Part 2, then Part 6. Part 1 is given three- and four-note chords on which to improvise at measures 35-50; thicker texture after measure 51, to end.

2. Polyphony.

m) All parts play ostinato figure and melody or counter-melody. Levels of difficulty similar among parts.
ENDNOTE

APPENDIX A

VANDALL COMPOSITIONAL EXCERPTS
Cantabile (J = 72)

Any reproduction, adaptation or arrangement of this work in whole or in part without the consent of the copyright owner constitutes an infringement of copyright.
© 1977 General Words and Music Co., Park Ridge, IL
Inter. Copyright Secured All Rights Reserved Printed in U.S.A.

MICHAEL, ROW THE BOAT ASHORE *

Gently swaying

Arranged by
Robert D. Vandall

*Permission given by the Myklas Music Press, P.O. Box 929, Boulder, Colorado 80306.
As part of my doctoral dissertation, under the direction of my adviser, Dr. Jerry Lowder, I am compiling a list of music written since 1950 for piano class ensemble use. This music has been written on 4-6 staves, requiring 4-6 performers, consisting of one melodic line per staff, with occasional use of two- or three-note chords.

You are recognized as an authority in piano pedagogy and may be aware of compositions meeting the above criteria which I have not found in my research.

If you know of such compositions, please use the enclosed self-addressed stamped envelope for your reply. I would appreciate hearing from you by March 1, 1982.

Thank you for your cooperation and assistance.

Sincerely,

Karen R. Carney
The Ohio State University
School of Music
1899 College Rd.
Columbus, OH 43210

Enc.
As part of my doctoral dissertation, under the direction of my adviser, Dr. Jerry Lowder, I am compiling a list of music written since 1950 for piano class ensemble use. This music has been written on 4-6 staves, requiring 4-6 performers, consisting of one melodic line per staff, with occasional use of two- or three-note chords.

You are recognized as an authority in piano pedagogy* and may be aware of compositions meeting the above criteria which I have not found in my research.

If you know of such compositions, please use the enclosed self-addressed stamped envelope for your reply. I would appreciate hearing from you by March 1, 1982.

Thank you for your cooperation and assistance.

Sincerely,

Karen R. Carney
The Ohio State University
School of Music
1899 College Rd.
Columbus, OH 43210

Enc.

*Your advice is sought because of your additional keyboard and/or theory expertise.
Dear Publisher:

As part of my doctoral dissertation, under the direction of my adviser, Dr. Jerry Lowder, I am compiling a list of music written since 1950 for piano class ensemble use. This music has been written on 4-6 staves, requiring 4-6 performers, consisting of one melodic line per staff, with occasional use of two- or three-note chords.

If you have published music meeting the above criteria, would you please give me the titles of these compositions and the cost of each.

I would appreciate a reply at your earliest convenience.

Thank you for your cooperation and assistance.

Sincerely,

Karen R. Carney
The Ohio State University
School of Music
1899 College Rd.
Columbus, OH 43210
APPENDIX C

PIANO COMPOSITION EVALUATION FORM (PCEF) 
AND 
INSTRUCTIONS FOR USE OF THE PCEF
PIANO COMPOSITION EVALUATION FORM (PCEF)

a) Title:
b) Composer/arranger:
c) Publication data:
d) Number of parts:
e) Key signature(s):
f) Meter (time) signature(s):
g) Improvisation:
h) Level of difficulty:

   Melody  Meter  Rhythm  Harmony
   ____   ____   ____   ____
   TOTAL =

i) Underlying tonal or modal structure:

j) Characteristic style:

k) Sectional form:

l) Texture: 1. Thick or thin-

   2. Polyphony or homophony-

m) Other features, or elaboration on information given above, or both:
INSTRUCTIONS FOR USE OF THE PCEF

The reader may wish to use the PCEF to analyze compositions in Table 6, pp. 69-73, that were not selected for analysis in this study. All criteria presented on the PCEF, p. 186, are detailed in Chapter I, pp. 10-14. (See also Delimitations, pp. 30-32.)

The use of criteria a) through g) required the extraction of factual and nonjudgmental information. The use of criteria i) through m) required analysis and evaluation based on the descriptions given on pp. 10-14. The use of criterion h), the level of difficulty, is explained below.

h) Level of difficulty:

<table>
<thead>
<tr>
<th>Melody</th>
<th>Meter</th>
<th>Rhythm</th>
<th>Harmony</th>
</tr>
</thead>
<tbody>
<tr>
<td>6 components</td>
<td>1 component</td>
<td>2 components</td>
<td>1 component</td>
</tr>
</tbody>
</table>

Possible Subtotals: (5-30) (1-5) (1-10) (1-5) [8-50] Total

A numerical rating from 1 to 5 was used to evaluate each component, representing a scale from easy to difficult. Use of the scale involved the writer’s professional judgment. For example, in Melody (Figure 1, p. 189), component 1. (a) shows the use of one melodic line only. Component 1. (b) shows the use of two- or three-note chords. Explanation of the evaluation does not specify how many single melodic lines determine that a composition is easy, or how
many two- or three-note chords determine that a composition is difficult. Therefore, subjectivity was used in the evaluations.

A non-applicable component was evaluated as zero. Specifically, the components of Melody, 4., (a) and (b); and Rhythm, 2., (a) and (b), were nonapplicable if a composition did not contain either repeated notes or syncopation.

The six numbers representing the results of the evaluation of each component of melody were added to compute the level of difficulty of melody. One number represented the evaluation of the one component of meter, and was the indicator of the level of difficulty of meter. The two numbers representing the results of the evaluation of each component of rhythm were added to compute the level of difficulty of rhythm, and one number representing the evaluation of the one component of harmony was the indicator of the level of difficulty of harmony. Finally, four numbers—one representing the level of difficulty of melody, one of meter, one of rhythm, and one of harmony—were added to compute the total level of difficulty of the composition.

Each composition was evaluated as a whole; i.e., each part affected the total level of difficulty. See below for examples of all components.

**Melody**

1. (a) One melodic line only was considered easier than (b) two- or three-note chords.

Figure 1 illustrates Melody, 1., (a) and (b).
(a) One melodic line only  
(b) Two- or three-note chords

(a)  
(b)  

Figure 1. Melody, 1., (a) and (b).

Melody

2. (a) A five-finger position was considered easy. A succession of notes requiring (b) turning the thumb under or (c) crossing over the thumb was considered more difficult.

Figure 2 illustrates Melody, 2., (a), (b), and (c).

(a) A five-finger position  
(b) A succession of notes requiring turning the thumb under

(a)  
(b)  

(c) A succession of notes requiring crossing over the thumb

(c)  

Figure 2. Melody, 2., (a), (b), and (c).
Melody

3. (a) Movement by step and (b) by small skip was considered easier than (c) movement by larger skip.

Figure 3 illustrates Melody, 3., (a), (b), and (c).

<table>
<thead>
<tr>
<th>(a) Movement by step</th>
<th>(b) Movement by small skip</th>
</tr>
</thead>
<tbody>
<tr>
<td><img src="image1" alt="Figure 3a" /></td>
<td><img src="image2" alt="Figure 3b" /></td>
</tr>
<tr>
<td>(c) Movement by larger skip</td>
<td></td>
</tr>
<tr>
<td><img src="image3" alt="Figure 3c" /></td>
<td></td>
</tr>
</tbody>
</table>

Figure 3. Melody, 3., (a), (b), and (c).

Melody

4. (a) Repeated notes in slower tempi were considered easier than (b) repeated notes in faster tempi.

Figure 4 illustrates Melody, 4., (a) and (b).
Melody 5. (a) A succession of notes bounded by a smaller range was considered easier than (b) a succession of notes bounded by a larger range. (b) If the tessitura of a composition was relocated and, if ample time was given to the performer, this moderated the level of difficulty.

Figure 5 illustrates Melody, 5., (a), (b), and (c).
(a) A succession of notes bounded by a small range

(b) A succession of notes bounded by a larger range

(c) The tessitura of a composition was relocated and ample time was given to the performer

Figure 5. Melody, 5., (a), (b), and (c).

Melody

6. (a) A succession of notes written on the staff was considered easier than (b) a succession of notes requiring ledger lines.

Figure 6 illustrates Melody, 6., (a) and (b).
(a) A succession of notes written on the staff  
(b) A succession of notes requiring ledger lines

Figure 6. Melody, 6., (a) and (b).

Meter

(a) Simple meter signatures were considered easier than (b) compound meter signatures, which were considered easier than (c) less common meter signatures.

Figure 7 illustrates Meter, (a), (b), and (c).
(a) Simple meter signatures  (b) Compound meter signatures

(a) \[\frac{2}{8}, \frac{4}{8}, \frac{2}{12}, \frac{4}{12}, \frac{3}{8}, \frac{3}{16}, \frac{3}{32}, \frac{4}{32}, \frac{4}{48}, \frac{4}{96}, \frac{4}{12} \]
(b) \[\frac{6}{16}, \frac{6}{16}, \frac{6}{16}, \frac{9}{16}, \frac{9}{16}, \frac{12}{16}, \frac{12}{16}, \frac{12}{16}, \frac{12}{16} \]

(c) Less common meter signatures

(c) 5, 7, 4, 8, and other meter signatures with numerators not shown in (a) or (b)

Figure 7. Meter, (a), (b), and (c).

Rhythm

1. (a) Rhythm that consisted mainly of whole, half, and quarter notes was considered easy. (b) Rhythm that was, in general, not syncopated, and that consisted of sixteenth notes and dotted notes, was considered moderately difficult. (c) Triplet figures, and figures used in syncopation, e.g., tied or dotted notes, were considered difficult.

Figure 8 illustrates Rhythm 1., (a), (b), and (c).
(a) Rhythm that consisted mainly of whole, half, and quarter notes

(b) Rhythm that was, in general, not syncopated, and that consisted of sixteenth notes and dotted notes

(c) Triplet figures, and figures used in syncopation, e.g., tied or dotted notes

Figure 8. Rhythm 1., (a), (b), and (c)

Rhythm

2. (a) Syncopation within the divided beat was considered easier than (b) syncopation within the subdivided beat.

Figure 9 illustrates Rhythm 2., (a) and (b).
In tonal music, (a) a succession of notes containing no accidentals to alter the key signature was considered easier than (b) a succession of notes containing accidentals. That is, diatonicism was considered easier than chromaticism. (c) In a key signature containing many sharps or flats, although few, or perhaps no, accidentals were added in the score, the level of difficulty was similar to that of a composition with accidentals.

Figure 10 illustrates Harmony, (a), (b), and (c)
(a) A succession of notes containing no accidentals to alter the key signature

(b) A succession of notes containing accidentals

(c) A key signature containing many [sharps or] flats

Figure 10. Harmony, (a), (b), and (c).
APPENDIX D

PCEFs CONTAINING ANALYSES OF FORTY-TWO COMPOSITIONS
PIANO COMPOSITION EVALUATION FORM

a) Amazing Grace

b) Robert D. Vandal


d) 6

e) One flat

f) 3

4

g) No

h) Melody Meter Rhythm Harmony

| 10 | 1 | 2 | 1 | TOTAL = 14 |

i) F Major

j) Classical; mostly triads: cantabile

k) ||: a a' b a' :||

l) 1. Thin texture; all parts have one melodic line per staff, except Part 6, which consists of two-note chords, mostly played by sounding one note and holding it while sounding the next note.

2. A mixture of homophony and polyphony; Parts 2 and 3 share the melody an octave apart. Parts 1, 4 and 5 are counter-melodies. Part 6 provides a solid foundation with the root and fifth of every chord without exception. Part 6 does accompany the melody, so here the interaction is more-properly labeled homophonic.

m) The song is correctly written, i.e., the first phrase of four measures is answered by a three-measure phrase. As if to compensate for this irregularity, Vandal extends the last phrase of the piece one measure, making a 16-measure piece. Good examples of secondary-dominant chords in F major. The arrangement is beautiful in its simplicity. Typically for Vandal, two subtleties enhance the piece; namely, in measure 11, the harmony is A Minor; the handling of passing tones in Parts 4 and 5, interjecting a B-natural in Part 4, is exquisite. Also, in measure 14, a simple B-flat sixth chord sounds special due to the voicing.
PIANO COMPOSITION EVALUATION FORM

a) The Band Played On

b) Charles Ward/Bill Keck


d) 6

e) No sharps or flats

f) 3

4

g) No

h) Melody Meter Rhythm Harmony

<table>
<thead>
<tr>
<th>18</th>
<th>1</th>
<th>3</th>
<th>3</th>
</tr>
</thead>
<tbody>
<tr>
<td>TOTAL = 25</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

i) C Major

j) 19th-century harmony. Reminiscent of waltz of that era. Triads, seventh chords; chromatic movement.

k) Intro a a' b a' a a' b a' Coda

| 11 meas | 8 8 8 8 | 8 8 8 6 | 8 (uses flat VI\(^7\) chord)

l) 1. Moderately thick texture; Parts 1 and 2, mostly one melodic line; some two-note chords in Part 1; mostly two-note chords in Parts 3 and 4.

2. Homophony.

m) Good examples of secondary-dominant chords in key of C Major. Concert-band-style arrangement: implied heavy downbeat: "Oom-pah-pah." You can almost hear the tuba! "À la Strauss" is the directive. The moving tenths in Parts 5 and 6 followed by chords in Parts 3 and 4 create characteristic feeling of piece.
PIANO COMPOSITION EVALUATION FORM

a) Blue All Through
b) Jim Ogilvy
d) 6
e) Three sharps
f) None given, but is $^{4}_4$
g) Yes
h) Melody Meter Rhythm Harmony
   
   | 18 | 1 | 7 | 5 | TOTAL = 31 |

i) The A-Blues scale
j) Blues
k) Blues (a) Blues (b) Blues (a) Coda

| : 12 : | 12 | 12 | 1 |

1) 1. Moderately thick. Some parts have two-note chords at end.
   Part 2 has three-note chords in "Blues b."
2. Mixture of polyphony and homophony.
m) Parts 1-4 have melody, 5 and 6 have bass for "Blues a." In
   "Blues b," Part 1 improvises; Parts 2-5 "comp," i.e., accompany;
   Part 6 has bass. Students thought it was "good." Moving tenths
   between Parts 5 and 6 are characteristic of the left hand walking-
   bass style of solo piano playing. Jazz-extended chords change
   on each beat of measures 23 and 24 (measures 35 and 36 if count-
   ing repeat).
PIANO COMPOSITION EVALUATION FORM

a) Blue Boogie
b) Susan Ogilvy
d) 6
e) One flat
f) 4

 g) Yes

 h) Melody  Meter  Rhythm  Harmony
     20  1  5  3  TOTAL = 29

 i) F Major, F Blues; Mixolydian scales due to flatted sevenths

 j) Blues in "boogie-woogie" style

 k) Intro  Blues  Coda
     |: 2  12 :| 1

 l) 1. Moderately thick; some parts have two- and three-note chords.

     2. Mixture: Part 1, melody; Parts 2 and 3, accompaniment figures;
        Parts 5 and 6, bass--foundation. Part 4 improvises: polyphony?

 m) "Boogie-woogie" style bass line formed by Parts 5 and 6. Students'
    comments: "Like it!"; "Do it again!"; and "It's the only one I
    could play in the past five."
PIANO COMPOSITION EVALUATION FORM

a) Blue Circle

b) Jim Ogilvy


d) 6

e) Two flats

f) 4

4

g) Yes

h) Melody Meter Rhythm Harmony

21 1 10 5 TOTAL = 37

i) Diminished and modal scales: B♭ Blues

j) Blues

k) Blues Coda (B♭ Mi♭13)

l) 1. Moderately thick; some parts have three-, four-, and five-note chords.

2. Mixture: upper parts melody; lower, bass; middle, Part 3, accompaniment. Part 4 improvises: polyphony?

m) This blues piece appears more traditional than some of the others in this book perhaps due to the "Swing" feel, and the underlying, "older" style of bass-playing suggested by Part 5. A good teaching piece.
PIANO COMPOSITION EVALUATION FORM

a) Blue Slider
b) Jim Ogilvy
d) 6

e) One sharp
f) 4

h) Yes
i) G Blues: Mixolydian scales using flatted sevenths

j) Blues

k)

l) 1. Thin; all parts have one melodic line per staff.
   2. Homophony; Part 4 improvises--could be termed polyphony.

m) Parts 1, 2, and 3 form second-inversion, i.e., §, chord shapes. An excellent teaching piece, although some students found that the improvisation and ledger lines made it "hard."
PIANO COMPOSITION EVALUATION FORM

a) Bop Motif
b) Jim Ogilvy
d) 6
e) Two flats
f) 4

g) Yes

h) Melody  Meter  Rhythm  Harmony

\[
\begin{array}{cccc}
26 & 1 & 8 & 5 \\
\end{array}
\]
TOTAL = 40

i) Bb Blues; various diminished/whole tone and modal scales

j) Bebop style of Blues

k) Repeat twice: □ Blues (a) □ Blues (b)

l) 1. Thick, some parts have two-, three-, and four-note chords.

2. Mixture; some parts have melody, some bass, some accompaniment; Part 2 improvises.

m) "Bop," derived from "Bebop."^1 Some of the musical characteristics of Bebop as described by Tirro seem to exist here: "...a jagged instrumental melody...the choruses of the soloists [although here the melody is obviously written] in the new style of...rhythmic complexity."^2 Good opportunity to learn blues devices, as in measures 10 and 22-23. Part 1 plays "lead," i.e., melody, in "Blues a" first time through. Part 2 improvises second and third times, while Part 1 rests.
PIANO COMPOSITION EVALUATION FORM

a) Brother Jack

b) Maurice McCall


d) 7

e) No sharps or flats

f) 4

g) No

h) Melody Meter Rhythm Harmony

\[
\begin{array}{cccc}
11 & 1 & 3 & 1 \\
\end{array}
\]
TOTAL = 16

i) A Aeolian; last chord, A-Major triad

j) Folk-classical

k) Intro a ab abc abcd abcde bcde cde ce e

\[
\begin{array}{ccccccccccc}
2 & 2 & 2 & 2 & 4 & 2 & 4 & 1 & 3 \\
\end{array}
\]

l) 1. Moderately thick; some two-note chords.

2. Mixture; parts are independent, but bass is definitely an accompaniment.

m) Parts enter in overlapped manner, one two measures after another, and mostly cease in this same manner. Dynamically, builds to crescendo when all parts are involved. Chords are mostly A minor and E minor over the accompaniment bass. Staves 6 and 7 are bracketed and are designed to be played by one performer. Parts 1-5 (staves 1-5) played over ostinato-like bass in Part 6 (staves 6-7). See also Table 5, Chapter IV, p. 67.
PIANO COMPOSITION EVALUATION FORM

a) The Chordal Hook

b) Susan Ogilvy


d) 6

e) No sharps or flats

f) 4

g) No

h) Melody Meter Rhythm Harmony

| 10 | 1 | 2 | 4 | TOTAL = 17 |

i) D Dorian, E Aeolian, sequencing downward then by whole- and half-step from F-sharp bass, back to D Dorian. E♭, B♭, and, F♯ allude to Phrygian mode.

j) Jazz

k) | a | a' | b | a | Coda— — — — |

| D Dorian | E Aeolian moves chromatically | D Dorian | D Minor |

l) 1. Thin texture; all parts one melodic line per staff (6 parts, however, add thickness).

2. Homophonic in sense that bass has melody, other parts creating an afterbeat accompaniment. Part 1 has melody on afterbeat (both parts 1 and 6 are melodic).

m) Is this a "Hook" in the sense of "a trap or snare"? We don't know if the eleventh chords beginning in measure 9 are minor or
major. Due to proper voicing of the eleventh--i.e., if it is Major, omitting the third of the chord which, if included, would create dissonance between the third and eleventh (resulting in a Minor ninth interval)--the qualities of the triads remain enigmatic. Or, has the composer omitted the third from the Minor eleventh? Interesting polytonal chord in penultimate measure: See Sectional Form, above, p. 154. Perhaps "Hook" refers to the fact that, by sequencing, ultimately you'll return to the point from which you began. "Hook" could be a "trap" in the sense that, due to the chords used, it is difficult to identify a key or mode. Are these chord extensions or compound chords? For example, in the second measure, is the chord $\text{E}_\text{maj9 (omit 3)}$ or $\text{B}/_{\text{E}}$?
PIANO COMPOSITION EVALUATION FORM

a) Cindy

b) /Robert D. Vandal/


d) 6

e) One sharp

f) 2

2

g) No

h) Melody  Meter  Rhythm  Harmony

\[
\begin{array}{cccc}
17 & 2 & 4 & 2 \\
\end{array}
\]

TOTAL = 25

i) G Major; B-flat added to the IV, C chord, and F-natural added to the I, G chord, bring in notes of the Blues scale.

j) Triads, with unexpected extensions interspersed, create jazz sound. Flatted seventh creates Blues sound. Open fifths in chords create folkish sound (as of violins fiddling at a hoedown!).

k) Intro | a a' | a a' | b b' | Two verses are followed by one

\[
\begin{array}{cccc}
2 & 4 & 4 & 4 \\
\end{array}
\]

chorus.

l) 1. Moderately thick; Parts 4, 5 and 6 all have one melodic line per staff with one exception: 5 has a two-note chord in last measure. Parts 2 and 3 have two- and three-note chords, for the most part. Part 1 is a mixture of one melodic line and two-note chords.

2. Homophonic until "b" section, where Parts 2 and 5 are briefly polyphonic.

m) Melody is played two octaves apart in beginning (Parts 1 and 4); Parts 5 and 6 play the melody unison, then, in the "second verse." Part 1 has melody at "B" (measure 19), and is joined at the fifteenth (two measures below) by Part 4 (measure 22). The chord clusters add brilliance, thickness, and extensions of the basic triad--e.g., ninths and elevenths, which create a modern sound. Interesting penultimate chord: a V--dominant--chord, with only the root (in five parts) and fifth (in four parts), widely spaced, without third.
PIANO COMPOSITION EVALUATION FORM

a) Cockles and Mussels

b) /Harriet Smith and Norma Maki


d) 4

e) One flat

f) 3

g) No

h) Melody Meter Rhythm Harmony

| 19 | 1 | 4 | 2 | TOTAL = 26 |

i) F Major

j) Folk-classical

k) Intro

\[
\begin{array}{l}
\frac{4}{4} \quad \frac{a}{4} \quad \frac{a}{4} \quad \frac{b'}{4} \quad | \quad \frac{a}{4} \quad \frac{b'}{4}
\end{array}
\]

l) 1. Moderately thick; many two- and three-note chords.

2. Homophony; Part 3 has a sort of counter-melody at measure 21 (basically in harmony with Part 2).

m) Use of \(C_7(b9)\), \(A_7(b9)\), and \(D_7(b9)\) enhances the basic harmony of this simple piece. Part 4 divides octaves between hands. Includes parts for rhythm instruments. See also Table 5, Chapter IV, p. 67: Ensembles Plus: Intermediate One.
PIANO COMPOSITION EVALUATION FORM

a) Down in the Valley
b) Robert D. Vandal

c) Unpublished; copyright 1979 by Robert D. Vandal

d) 4

e) Two flats

f) 3

4

g) No

h) Melody Meter Rhythm Harmony

11 1 1 1 TOTAL = 14

i) B♭ Major

j) Folk-classical

k) \( a \ 6\ \ a' \ 6\  a \ 6\  a' \ 6\  a \ 6\  a' \ 6\  a \ 6\  a' \ 6\  a \ 6\  a' \ 6\  a \ 6\  a' \ 6\) (*last two measures harmony is slightly different)

l) 1. Thin; all parts have one melodic line per staff.

2. Mixture; basically homophonic with independence of some melodic lines.

m) Chord extensions, e.g., \( B♭M₇ \), \( CMII \), and \( CMI/♭₇ \), add contemporary sounds to this simple, beautiful arrangement. Vandal's directive: "Simply."
PIANO COMPOSITION EVALUATION FORM

a) Dziekuje, Chopin

b) Willard H. Budnick


d) 9

e) No sharps or flats

f) 3

3

g) No

h) Melody Meter Rhythm Harmony
   17 1 3 3 TOTAL = 24

i) A Minor

j) Romantic era; classical style of triads and "figures." Like a Mazurka.

k) \[\text{\begin{tabular}{l l l l}
& a & a' & a & a''
\end{tabular}}\]

l) 1. Thick; many three-note chords.
   2. Homophony.

m) The title is "Thank You (pronounced: Zjengkooyeh [Polish]), Chopin." A tribute to this Polish national dance, the Mazurka, and Chopin's composition of Mazurkas. Triads in A Minor; one secondary dominant chord, B Major. Staves 1 and 2, and 5 and 6, are bracketed and are designed to be played by one performer. Staves 8 and 9 may also be played by one performer. See also Table 5, Chapter IV, p. 67.
PIANO COMPOSITION EVALUATION FORM

a) Five Will Get You Four

b) Robert D. Vandal!


d) 5

e) One sharp

f) 5, 4
   4 4

g) No

h) Melody  Meter  Rhythm  Harmony
   16  5  5  4  TOTAL = 30

i) Aeolian mode on E, with D♯ in scale, but also uses D♯, melodically, and especially in V7(#9) chords (where D♯ appears, as the enharmonic notation of Cx).

j) Blues; jazz influence

k) Intro  Blues  Blues
   4  ||:12-bar:|| (1st & 2nd endings differ)  4
   4  (Last 4 of Blues)  Coda

l) 1. Moderately thick; Part 4 has one melodic line all the way through; Part 5 is one-line, with one two-note chord exception. Parts 1 and 2 are one-line except for last measure; Part 3 is mostly two-note chords, with few single notes.

2. Mixture: Part 5, the bass, forms a solid harmonic foundation with Part 3 supplying two-note chords. These parts are dependent upon the melody. Part 4 mostly provides a rhythmic ostinato. Part 1 has all melody. Part 2 has a counter-melody, and doubles melody briefly at the octave in the last two measures.

m) Mixture of Aeolian mode and harmonic minor (with the Major dominant-seventh chord) is very appealing. The chromatic interplay between Parts 1 and 2, in contrary motion, is intricate and interesting (between Parts 1 and 4, at end of piece). The four measures preceding the Coda are, melodically, the last four measures of the Blues pattern, but are harmonized differently; a C7 replaces the
B7(#9), an A_{MI}7 replaces the previous A7(#9). The Coda is in \(4\) \(4\) meter! Hence, the title, "Five Will Get You Four." The composition is reminiscent of the composition, "Take Five."
PIANO COMPOSITION EVALUATION FORM

a) Gavotte

b) Samuel Wesley/Lynn Freeman Olson


d) 4

e) One flat

f) 4

4

g) No

h) Melody  Meter  Rhythm  Harmony

16  1   3   3  TOTAL = 23

i) F Major and related key areas

j) Baroque - classical

k) \begin{array}{cccc}
    a & b & a & c \\
    \frac{4}{4} & \frac{4}{4} & \frac{4}{4} & \frac{4}{4}
\end{array}

|:|\begin{array}{cccc}
    d & e & c & a & c \\
    \frac{4}{4} & \frac{4}{4} & \frac{4}{4} & \frac{4}{4}
\end{array}|

l) 1. Thin; all parts have one melodic line per staff.*

2. Polyphony.

m) Interesting harmonic beginning in measures 21-22: D-B\textsubscript{MI}-E-C\textsuperscript{+}-F\textsuperscript{#7}-D-E. Sequencing: Bass moves downward by fifths in measures 26-27, and anticipates the chords. Harmony beginning in measure 24: F7-B\textsuperscript{b}-G\textsubscript{MI}-D\textsuperscript{7}-C\textsubscript{MI}-C-F-B\textsuperscript{b}-E\textsuperscript{o}. Final, traditional cadence: B\textsuperscript{o}-F/C-C\textsubscript{7}-F.

*Part 5 has one two-note chord in last measure.
PIANO COMPOSITION EVALUATION FORM

a) Good King Wenceslas
b) Bill Keck
d) 6
   Four sharps
   Three sharps
   Two sharps
e) 4
f) No

h) Melody  Meter  Rhythm  Harmony
   \[
   \begin{array}{cccc}
   13 & 1 & 1 & 3 \\
   \end{array}
   \]
   TOTAL = 18

i) A Major; then, E Major, A Major, D Major, simultaneously: polytonal

j) Vocal part-writing; for keyboard, though, due to tessitura and range of, especially, Parts 1 and 4, and perhaps, 6; classical.

k) One chorus of song, canonically treated and polytonally treated Coda

   19: A Major
   21: E Major, A Major, D Major

   1*:A

l) 1. Thin texture; all parts one melodic line per staff (6 parts make it thicker-sounding, however).

   2. Polyphonic: canonically treated. Entrances of theme in style of canon, or "round," in three keys, create polytonality—each key a perfect fifth apart: E:A:D.

m) Fine example of polytonal writing. Ideal for class-playing preceding the Christmas holiday. This 17-measure piece has Parts 2 and 3, 4 and 5, and, 1 and 6, entering canonically; this constitutes 19 measures of the extended piece. Then, the 17-measure piece is repeated with Parts 1 and 4 in E Major; 2 and 3 in A Major; and, 5 and 6 in D Major, entering canonically; this constitutes 21 measures, the piece again extended.

   *The one-measure Coda consists of the root and fifth, A and E, of an A triad.
PIANO COMPOSITION EVALUATION FORM

a) Greensleeves

b) /Robert D. Vandall


d) 4

e) No sharps or flats

f) 6

8

g) No

h) Melody Meter Rhythm Harmony

\[
\begin{array}{cccc}
 14 & 3 & 3 & 2 \\
\end{array}
\]

TOTAL = 22

i) Dorian mode on D; yet, B, and C suggest D harmonic minor; D Aeolian and F Major. A G preceding a C-Major or A-Minor triad (suggestive of both) implies A harmonic minor, briefly. *

j) Folk-classical

k) Intro a a' b b' extended (Coda)

l) 1. Thin; all parts have one melodic line per staff.

2. Polyphonic.

m) Mixes church modes, Dorian and Aeolian, with harmonic and melodic minor. Bass, i.e., Part 4, plays strong, descending fifths, e.g., D-G, C-F, etc. The melody in Part 1, in measure 11, is followed by Part 2, canonically, which enters three beats after Part 1.

*Also, A Aeolian appears.
PIANO COMPOSITION EVALUATION FORM

a) A Hard Day's Rockin'

b) David Hellewell ('Mister D')


d) 4 with optional 5th part

e) No sharps or flats

f) 4

g) No

h) Melody Meter Rhythm Harmony

| 21 | 1 | 6 | 5 | TOTAL = 33 |

i) Blues scale on C

j) Blues; jazz-chord extensions; rock beat

k) Intro Blues Interlude Blues---Extension Coda

| 2 | 10 | 1.2 | 10 | 2.2 | 8 | 10 | 4 | 4 |

l) 1. Thick; many two- and three-note chords.

2. Homophony.

m) Hellewell uses raised-ninth chords, but spells the altered ninth enharmonically, and names the chord a "b10." Although students found the "clusters hard to read." i.e., those chords with closely voiced E♯ and E♭, this piece is spirited and a good choice for students who have the ability to play it. Staves 2 and 3 are bracketed and are designed to be played by one or two performers. See also Table 5, Chapter IV, p. 67.
PIANO COMPOSITION EVALUATION FORM

a) Hush-A-Bye (All the Pretty Little Horses)

b) /Robert D. Vandall

c) Unpublished; copyright 1979 by Robert D. Vandall.

d) 6

e) No sharps or flats; one flat

f) 4

8

g) No

h) Melody Meter Rhythm Harmony

| 17 | 2 | 5 | 3 | TOTAL = 27 |

i) Dorian on A, Mixolydian on D: mixture; Dorian on D; Aeolian on A; F# Aeolian; G Locrian; D Minor; D Aeolian; F Major: ends with cadence on D Major, deceptively! Contains additional surprises!

j) Folk-classical

k) a a b b a a b b 2 2* 2

l) 1. Thin texture; all parts have one melodic line per staff.

2. Mixture of polyphony and homophony; uses canon in polyphonic parts.

m) An enigma: are we in Mixolydian or Dorian mode? Since the final chord ends in such a way that the cadence is deceptive, i.e., V-(VI, Major), can we assume that the composer is playing a game with us? Use of sevenths; also ninth and eleventh chord extensions. Descending parallels in "5" and "6" right hand chord shapes. Ascending parallels in fifths and tenths. Convergent motion between upper and lower parts. Students liked the piece. Another interpretation is that this composition mostly uses Aeolian mode throughout.

*A two-measure phrase ending in a plagal cadence (last chord suggests Dorian mode; also, is V9/V of impending F Major) is interjected.
PIANO COMPOSITION EVALUATION FORM

a) I Gave My Love a Cherry
b) Robert D. Vandall
c) Unpublished; copyright 1979 by Robert D. Vandall.
d) 6
e) Six flats
f) C
g) No
h) Melody Meter Rhythm Harmony
   
   17  1  1  3       TOTAL = 22
i) Gb Major; Gb Mixolydian
j) Classical; jazz flavor
k) Intro a a' a' b Coda
   10  4  4  4  4  2
l) 1. Thin texture; mostly one melodic line per staff; several two-note chords.
   2. Mixture of polyphony and homophony.
m) Introduction consists of thematic fragments. Piece, i.e., theme, begins in measure 11, at "A." Use of jazz-chord extensions enhances this simple piece. Vandall's directive: "Expressively." Parallel tenths in lower parts create solid foundation. Use of flatted seventh in final cadence sounds like Mixolydian mode: VII-I.
PIANO COMPOSITION EVALUATION FORM

a) Jeanie With the Light Brown Hair

b) Stephen Foster/Bill Keck


d) 6

e) One sharp

f) 4

4

g) No

h) Melody Meter Rhythm Harmony

| 17 | 1 | 4 | 3 | TOTAL = 25 |

i) G Major "stretched-to-a-beautiful-limit" by chromatically-added chords:* see m), below.

j) Basic triads moving in legato, "singing" style, interspersed with contemporary-sounding (due also to chord-voicing, creating parallel fourths), altered chords.

k) Intro 16-measure song extended from bar 15 (of song), to end

l) 1. Thin texture; all parts one melodic line per staff, except last measure, Parts 1-4, two-note, widely spaced chords. (6 parts add thickness.)

2. Homophonic and polyphonic: berceuse-like accompaniment figure, mostly, in Parts 3-6, melody in 1, and melody or counter-melody in Part 2; however, parts move away from homophony, then return.

m) *Beginning in measure 11 is the following chord progression:

\[
\begin{align*}
C^6 & - B^7(\#9) - B^b_{MA} 13 - A_{(ADD 9)} OMIT 7 - A_{MI} 7(b5) \\
G & - F^\# & F & E & E^b \\
G & - G^7_{MA} & 7 & - G^7.
\end{align*}
\]
Interesting harmonies created by descending 4-chord shapes formed by Parts 4, 5, and 6 (measures 11 and 12). In measure 13, the use of the F#7(b5) sounds almost like an augmented-sixth (French) chord. This resolution to the F#9(b5) - FMA13 is harmonically interesting, followed by the E7(#9) - E11 and the A11. The chromatic writing creates poignant tensions and resolutions. This piece is deceptive in that the smoothly moving parts create unexpected harmonies. Students thought the "colortones were nice."
PIANO COMPOSITION EVALUATION FORM

a) Jingle Bell Jazz
b) /Susan Ogilvy
d) 6
e) One sharp
f) 4

g) No

h) Melody Meter Rhythm Harmony

| 13 | 1 | 8 | 2 | TOTAL = 24 |

i) G Major, with flatted seventh for Blues flavor. Resembles Mixolydian mode, also, and capitalizes on the flatted seventh in measure 10, using a \( \text{bVII}^9 \), creating an interesting cross-relationship by playing a V chord in D Major with the "regular" third, i.e., F\#, two beats afterward.

j) Jazz; Blues

k)

<table>
<thead>
<tr>
<th>Intro</th>
<th>Jingle Bells &quot;Chorus&quot; extended</th>
<th>Coda - &quot;regular&quot; measures 15 &amp; 16</th>
</tr>
</thead>
<tbody>
<tr>
<td>2</td>
<td>14</td>
<td>3</td>
</tr>
</tbody>
</table>

l) 1. Thin texture; one melodic line per staff (6 parts make it thicker, however).

2. Problematic: polyphonic, yet each part has a homophonic raison d'ètre, with a few exceptions (Part 5 has the flatted seventh in a melodic pattern which is independent; Part 1 has counter-melody [verse] and a "fill" in measure 10).

m) Swing (\( \text{\#7} = \text{\#3}\)). Use of chords with extensions, e.g., in Coda:

\[
\begin{align*}
B_{\text{MI}} (\text{omit 9}) & \quad B_{\text{b}13} - B_{\text{b}13(\text{ADD 11})} - A_{9(\text{b7})} \quad A_{11} - \\
A_{\text{b7}} (\text{\#11}) & \quad A_{\text{b7}} - G_{7} \\
\end{align*}
\]
Every part has a glissando in the last measure. The verse of the song, the "Dashing-through-the-snow" part, is used as a counter-melody to the melody of the chorus, the "Jingle-Bells" part.
PIANO COMPOSITION EVALUATION FORM

a) Jingle Bells

b) //Robert D. Vandall


d) 6

e) One sharp

f) C, 6, 7, 4

g) No

h) Melody Meter Rhythm Harmony

| 19 | 5 | 2 | 2 | TOTAL = 28 |

i) G Major, G Mixolydian. Interesting progression of Bb Maj 7 - C7/Bb - Eb Maj 7 - GMaj/Bb, then back to G Major via A7(II7) - D7 - G(I), begins one measure before "E."

j) Basically simple triads in key of G Major. But, typical of Vandall, use of chords shown above, as well as two-note chords resembling bells, A-B, creates contemporary sound.

k) Introduction - a a' b b' - Coda

| 2 | 4 | 4 | 5 | 3 |

l) 1. aa': Thin. All parts have one melodic line per staff. bb': Thicker. All parts have some two-note chords.

2. Basically homophonic; heard as a whole, some parts are obviously subordinate to others, e.g., Part 6 has an ostinato accompaniment figure. Polyphony due to use of canon.

m) Harmony and juxtaposed meter in b' provide innovative arrangement of familiar song. Vandall's directives: playfully, lightly. Designed for 2 or more pianos, 3 or more players.
PIANO COMPOSITION EVALUATION FORM

a) Joy to the World
b) George Frideric Handel/Lynn Freeman Olson
d) 4
e) No sharps or flats
f) 4

g) No

h) Melody Meter Rhythm Harmony
   17 1 3 1    TOTAL = 22

i) C Major

j) Vocal style, with additions for keyboard. Traditional; classical.

k) The 19-measure traditional song

l) 1. Moderately thick; some parts have two- and four-note chords.

2. Homophony.

m) Part 1 has bell-like sounds: G. Has parts for rhythm instruments.

 Olson suggests various combinations of parts. Ideal for use in class preceding Christmas holiday. Divides some parts between hands. Rote learning suggested as possibility for upper and lower parts. Staves 2 and 3 are bracketed and are designed to be played by one performer. See also Table 5, Chapter IV, p. 67; A Christmas Gathering.
PIANO COMPOSITION EVALUATION FORM

a) London Bridge

b) /Harriet Smith and Norma Maki


d) 5

e) No sharps or flats

f) 4

4

g) No

h) Melody Meter Rhythm Harmony

| 8 | 1 | 2 | 1 | TOTAL = 12 |

i) C Major

j) Classical

k) a a' 

4 4

l) 1. Thin; all parts have one melodic line per staff except Part 4 which has two- and three-note chords.

2. Mixture of polyphony and homophony. Part 3 has the melody, Part 1, a polyphonic counter-melody. Parts 2, 4, and 5 create homophony.

m) This composition is the only one of the 103 obtained that included Roman numerals in the score. It is a brief, yet effective, arrangement of this familiar melody.
PIANO COMPOSITION EVALUATION FORM

a) Looby Loo

b) Robert D. Vandall


d) 4

e) Four sharps

f) 6

8

g) No

h) Melody  Meter  Rhythm  Harmony

16   3   2   3   TOTAL = 24

i) E Major, with occasional E-Mixolydian flavor.

j) Classical, triadic style, Baroque influence.

k) Intro  a  a'  b  a''

2  8  10  7  11

l) 1. Thin. All parts one melodic line per staff.

   2. Begins homophonically, with Parts 1, 2 and 3 creating accom­paniment, melody enters in Part 4. Polyphony begins at a', mixture thereafter.

m) Interesting use of flatted seventh creates Mixolydian cadences. C Major to E Major, a Major third relationship, is effective in b section. Vandall's directives: dancelike; well marked. Designed for 1 or more pianos, 2 or more players. There are parallel chord shapes—the I₆, i.e., first inversion—in Parts 1, 2, and 3, that use diatonic harmonization of the E-Major scale. The b theme is similar to "Farmer in the Dell," creating a bit of a quodlibet in b.
PIANO COMPOSITION EVALUATION FORM

a) Michael, Row the Boat Ashore

b) Robert D. Vandall


d) 4

e) No sharps or flats

f) 4

No

h) Melody  Meter  Rhythm  Harmony

\[
\begin{array}{cccc}
14 & 1 & 3 & 3 \\
\end{array}
\]
TOTAL = 21

i) Mostly C-Blues scale over C pedal; various harmonies in/of C-Major scale, e.g., E Minor, D Minor are touched on. Various pedals in Part 4.


k) Introduction, one and one-half choruses of the song, plus a coda. The song traditionally consists of four four-measure phrases. Vandall's arrangement:

\[
\text{Intro } a \ a' \ a \ a' \ a \ a' \\
2 \ 4 \ 5 \ 4 \ 5 \ 6 \ 5
\]

1) 1. Thin. All parts one melodic line per staff.

2. A mixture of homophony and polyphony.

m) Flowing melodic lines. Subtle harmonic accompaniment. Inviting to play and to listen to. For 1 or more pianos, 2 or more players. Vandall's directive: gently swaying.
PIANO COMPOSITION EVALUATION FORM

a) Minor Bird Blues

b) Jim Ogilvy

c) Ogilvy Music, 1981. Denton, Texas

d) 6

e) Three flats

f) None given, but is $\frac{4}{4}$

g) Yes

h) Melody Meter Rhythm Harmony

| 18 | 1 | 9 | 4 | TOTAL = 32 |

i) Various scales used in this C-Minor blues: C Dorian, D Locrian, F Dorian, G Mixolydian, and a scale on G that resembles Locrian, with a half step between the third and fourth scale degrees—a diminished scale?

j) Blues, with jazz-chord extensions

k) Blues (Repeat 3 times) Coda

| :12 meas.: | 1 |

l) 1. Moderately thick; some parts have two-note chords.

2. Mixture of polyphony and homophony; Part 6, e.g., is obvious foundation of piece; mostly homophony, but Part 2 improvises and could be polyphonic.

m) This composition is a possible tribute to bop alto saxophonist Charlie Parker, who was also known as "Bird," and known for composing Blues tunes. Students found the piece "hard" to play. For those students with the ability to perform the piece, there is opportunity to improvise in this style, with chord symbols and scales provided. Various combinations of parts are suggested for this composition, and for other compositions in the Ogilvy Blue-zettes.
PIANO COMPOSITION EVALUATION FORM

a) The Old Brass Wagon
b) Lawrence R. Rast
d) 4
e) One sharp
f) 2

g) No

h) Melody   Meter   Rhythm   Harmony

   9   1   3   1   TOTAL = 14

i) G Major

j) Folk-classical

k) \[ \begin{array}{cccc}
\, a & a' & a'' & b \\
\frac{4}{4} & \frac{4}{4} & \frac{4}{4} & \frac{4}{4}
\end{array} \]

l) 1. Moderately thick: Parts 1, 2 and 4 have one melodic line per staff; Part 3 has single notes and three-note chords.

   2. Homophony.

m) An excellent teaching piece; good for beginners. Has parts for rhythm instruments. See also Table 5, Chapter IV, p. 67.
PIANO COMPOSITION EVALUATION FORM

a) Old Joe Clark
b) /Robert D. Vandall
d) 4
e) No sharps or flats
f) \(\frac{1}{4}\)
g) No

<table>
<thead>
<tr>
<th>h) Melody</th>
<th>Meter</th>
<th>Rhythm</th>
<th>Harmony</th>
</tr>
</thead>
<tbody>
<tr>
<td>17</td>
<td>2</td>
<td>4</td>
<td>2</td>
</tr>
<tr>
<td><strong>TOTAL = 25</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

i) G Mixolydian, G Major, G Harmonic Minor. The flatted seventh--
\(F\#\)--gives a Blues feel.

j) Folk, mountain-music character. Effective use of parallel fifths
and twelfths creates a plain-chant/hoedown feel.

k) Intro a a b a b b Coda

\[\frac{4}{8} \quad 8 \quad 8 \quad 8 \quad 8 \quad 8 \quad 8 \quad 4\]

l) 1. Thin. All parts one melodic line per staff except Parts 1 and
2 which occasionally use two-note chords.

2. A mixture: polyphonic; imitative writing. However, the after-
beat accompaniment figure requires the melody, in most cases,
and the interaction here might be called homophonic.

m) Mixing of modes is a Vandall forte. Keeps the listener always
on his/her toes. For 1 or more pianos and 2 or more players.
Vandall's directives: boisterously; legato; marcato.
Vandall intended F# in:
Measure 26, Part 3, beat 4;
Measure 32, Part 3, beat 4; and
Measure 35, Part 1, beat 3.
PIANO COMPOSITION EVALUATION FORM

a) On the Bridge at Avignon (Sur le pont d'Avignon)

b) /Robert D. Vandall

c) Unpublished; copyright 1979 by Robert D. Vandall.

d) 4

e) Three sharps

f) 4

4

g) No

h) Melody  Meter  Rhythm  Harmony

\[
\begin{array}{cccc}
14 & 1 & 2 & 3 \\
\end{array}
\]

TOTAL = 20

i) A Major

j) Neoclassical; uses "Alberti bass" figures

\[
\frac{a}{4} \quad \frac{a'}{4} \quad \frac{b}{2} \quad \frac{b'}{4} \quad \frac{a}{4} \quad \frac{a'}{4} \quad \text{Coda} \quad \frac{2}{4} \text{ (last 2 of a')}
\]

l) 1. Thin; all parts have one melodic line per staff.

2. Mostly homophony.

m) Chord extensions including D^\text{Ma}_\text{A} \text{ and } A^\text{Ma}_\text{A}^7 \text{ enhance the piece, juxtaposing the modern with the traditional, e.g., with the "Alberti bass." Use of descending thirds in Parts 2 and 3, measure 11, is a typical classical device. Vandall's directive: "(Any speed, but) always precise and clean" is indicative of performance practice of the Classical era. Reminiscent, perhaps, of Mozart. Alternates right and left hands within Part 2 and Part 3.}
PIANO COMPOSITION EVALUATION FORM

a) Picnic in Wattle Park
b) Rosalind McMillan
c) Melbourne University, 1975. "N.p."
d) 4
e) No sharps or flats
f) Numerator only given: 3. The obvious denominator, 4, must be supplied by the performer.°
g) No
h) Melody Meter Rhythm Harmony

\[ \frac{9}{1} \frac{2}{1} \quad \text{TOTAL} = 13 \]
i) Aeolian mode on D suggested; also D Harmonic Minor
j) Simple, classical-style waltz
k) \[ a \begin{array}{c} 4 \\ 4 \end{array} a' \]
l) 1. Thin; all parts have one melodic line per staff.
   2. Polyphony.
m) Recommends use of Orff instruments, i.e., simple, inexpensive percussion instruments. Score includes parts for these instruments. Interesting voicing of B♭\text{MA}_7/A in measure 6. See also Table 5, Chapter IV, p. 67.
PIANO COMPOSITION EVALUATION FORM

a) Pop Goes the Weasel

b) /Harriet Smith and Norma Maki


d) 4

e) One flat

f) 6

8

g) No

h) Melody Meter Rhythm Harmony

11 3 3 1 TOTAL = 18

i) F Major

j) Classical; basic triads used

k) Intro

\[
\begin{array}{cccccc}
2 & 2 & 2 & 2 & 2 & 2 \\
a & a' & a & b & c & c' \\
d & b & & & & \\
\end{array}
\]

l) 1. Thin; one melodic line per part.*

2. Homophony.

m) Part 3 more difficult than Parts 1, 2, and 4. Melody distributed between parts, mostly doubled at the octave. Parts 1 and 2 mostly have melody. Part 3 has an accompaniment figure. Part 4 mostly has root and fifth of the F-Major triad, i.e., F and C, as a kind of F-Major pedal tone.

*Parts 1 and 2 share the first staff. The piece consists of 3 staves. See also Table 5, Chapter IV, p. 67: Ensembles Plus: Elementary One.
Piano Composition Evaluation Form

a) Round and Round
b) Stanley Fletcher
d) 4
e) One sharp
f) 6

g) Specific suggestions in score. Fletcher's directives--"When you catch on to the idea of combining tunes with a boogie-woogie accompaniment, you can vary the routine in various ways according to your own ideas."

h) Melody Meter Rhythm Harmony
   
   17 3 3 1 TOTAL = 24

i) G Major


k) Intro a b ab c ac abc Interlude Finale (abc) Coda
   
   4 8 8 8 8 8 8 24 8 2

l) 1. Thin. Parts 1, 2 and 4: one melodic line per staff; Part 3: mostly three-note chords, which add thickness.

   2. Polyphony.

m) A quodlibet with a fughetta-like Interlude. Three nursery rhyme themes--The Farmer in the Dell; Peter, Peter Pumpkin Eater; and Row, Row, Row Your Boat (along with a fourth theme, Three Blind Mice, which provides an optional [Mouse] Interlude before the Finale)--make up this cleverly written, mini-masterpiece. Part 3: mostly boogie ostinato which serves also as the Introduction. Theme b enters in measure 69--measure 17 of the Interlude--as a second fugal theme, and in anticipation of the Finale. Designed for 4 players at 1 piano or more players at 2 pianos.

   Transposition: "You can also play this piece in the key of G-Flat, which means that you will play almost all black keys."
PIANO COMPOSITION EVALUATION FORM

a) Scarborough Fair

b) /Robert D. Vandal!


d) 6

e) One sharp

f) 3

4

g) No

h) Melody Meter Rhythm Harmony

13 1 3 1 TOTAL = 18

i) E Aeolian; E Dorian, due to nature of melody in measure 11 of piece.

j) "Expressively"; waltz; Folk-classical

k) Intro 4 Song--one chorus 16 Coda 2

l) 1. Thin; one melodic line per staff.

2. Polyphony.

m) Basically triadic, but uses Major and Minor seventh chords. Mixture of modes is brief, yet interesting. Ending E-Major Triad, E - G# - B, is effective.
PIANO COMPOSITION EVALUATION FORM

a) Shenandoah

b) /Robert D. Vandal!


d) 6

e) Three flats

f) 3, 4*  
    4  4

g) No

h) Melody  Meter  Rhythm  Harmony

\[
\begin{array}{cccc}
19 & 5 & 5 & 3 \\
\end{array}
\]

TOTAL = 32

i) E[^b] Major; E[^b] Mixolydian

j) Classical-folk

k)  

\[
\begin{array}{cccc}
\text{Intro} & \text{The Song--One Chorus} & \text{Repeat of Last 2} & \text{Coda} \\
3 & 10 & 2 & 2 \\
\end{array}
\]

l) 1. Medium texture; Parts 1-5 mostly one melodic line per staff; Part 6 consists mostly of two-note chords.

2. Polyphony in Parts 1-4; Parts 5 and 6 mostly form accompaniment--primarily homophony.

m) *By juxtaposing \( \frac{3}{4} \) and \( \frac{4}{4} \), Vandal! creates a metric effect that feels quite natural. Stretto entrances near end, using last two measures of song (theme) motivically. Uses major seventh chords, a B^9(#11) (omit 7), and a C#MA^13. The moving, open fifths in Part 6, with Part 5 adding the tenth, create a strong bass.
PIANO COMPOSITION EVALUATION FORM

a) A Shorter 3/4
b) Jim Ogilvy
d) 6
e) One flat
f) 3
   4
g) Yes
h) Melody  Meter  Rhythm  Harmony
   26  8  5  TOTAL = 40
i) Centers around F Major. Also used: F Mixolydian, F# Mixolydian, Bb Melodic Minor (ascending), among other scales and modes.
j) Jazz; waltz
k) Intro |
   2   \  a b b'  c b' b'   a b b' |
   1  1  4    2  2  6    1  1  3
   *First and second endings in repeated section similar.
l) 1. Thick; some parts have three-, four-, and five-note chords.
   2. Mixture; Part 6 forms the bass--the foundation; Parts 3 and 4 are accompaniment, 1 and 2 are melody; Part 5 has improvisation, and could be called polyphonic.
m) This composition is possibly in the style of Wayne Shorter, tenor saxophonist and composer. This piece perhaps resembles Shorter's "Iris," a 16-bar waltz, all "A." Students found the piece "pretty hard." Notes of chords are at times voiced a fourth apart; melodic lines have intervals of fourths, also. Use of very "tight," i.e., "close," chord voicing. This is an excellent teaching piece.
PIANO COMPOSITION EVALUATION FORM

a) Silent Night
b) /Robert D. Vandall
d) 5
e) No sharps or flats
f) 6
8
g) No
h) Melody  Meter  Rhythm  Harmony
   14  3  5  1  TOTAL = 23
i) C Major
j) Classical; "gently"; berceuse-like
k) The song—one chorus
   } 12 :|
l) 1. Thin; one melodic line per staff.
   2. Mixture of homophony and polyphony. Part 1 is melody, Part 5, bass—the foundation. Part 3 is a counter-melody. Parts 2 and 4 begin berceuse-like accompaniment, but could exist independently.
m) The subtle use of chord extensions makes this contemporary sounding: CMA^/G, G13. Good example of the secondary dominant, I7. Also used is a #11, which begins the traditional I6 - V7 (i11 - V9) - I cadence. The last measure moves (I - IV' - V - I) under melody held in Part 1. Interesting effects using B# and Bb.
PIANO COMPOSITION EVALUATION FORM

a) Sleep, Baby, Sleep

b) /Robert D. Vandall


d) 6

e) Six sharps

f) C

g) No

h) Melody Meter Rhythm Harmony

<table>
<thead>
<tr>
<th>Melody</th>
<th>Meter</th>
<th>Rhythm</th>
<th>Harmony</th>
</tr>
</thead>
<tbody>
<tr>
<td>11</td>
<td>1</td>
<td>1</td>
<td>3</td>
</tr>
</tbody>
</table>

TOTAL = 16

i) F♯ Major

j) Berceuse-like; "tenderly"; vocal-like writing for keyboard.

k) a b a' Coda

l) 1. Thin; all parts one melodic line per staff.


m) Lullaby; basically F♯-Major chords, with use of other chords: BMA13 and BMA7, which use diatonic notes; G♯-Major, a secondary dominant, which uses a B♯. The penultimate chord—an EMA13—suggests Mixolydian mode.
PIANO COMPOSITION EVALUATION FORM

a) Suspended Blues

b) Susan Ogilvy

c) Ogilvy Music, 1901. Denton, Texas.

d) 6

e) Two sharps

f) 4


g) Yes

h) Melody Meter Rhythm Harmony

   18  1  10  4     TOTAL = 33

i) D Mixolydian, G Mixolydian, A Mixolydian: D-Blues harmony

j) Blues; jazz-influenced rhythms

k) Intro Blues Coda

   2   |-:12:-|  1

l) 1. Thick; some parts two- and three-note chords.

   2. Mixture of homophony and polyphony.

m) Difficult but appealing rhythms. Piece requires improvisation
   with moderately difficult scales. Students "liked that one"
   and thought "that was a good one."

\[ \text{(Continued...)} \]
PIANO COMPOSITION EVALUATION FORM

a) Theme and Six Variations on "Skip to My Lou"

b) /Robert D. Vandall


d) 6

e) Three sharps, two sharps

f) C

g) No

h) Melody Meter Rhythm Harmony

\[
\begin{array}{cccc}
29 & 1 & 7 & 3 \\
\end{array}
\]
\[\text{TOTAL} = 40\]

i) See m), below, for Theme and each variation.

j) Classical; Neoclassical where contemporary harmonies used.

k) Theme and six variations

l) 1. See m), below, for Theme and each variation.

2. See m), below, for Theme and each variation.

m), i) A Major. Theme is stated by parts playing bits of it in succession. Part 1, first measure; Part 4, second measure; Parts 1 and 5, third measure; Parts 3 and 6, fourth measure. The next four measures are delightful: Parts 1, 3, and 2 and 4 (together) alternate to play theme (melody), while Parts 2, 4, 5, and 6 alternate to play a continuous, descending A-Major scale. The scale begins on the third degree, C-sharp, and ends on the first degree, the tonic or keynote, A.

1) 1. Thin.

2. Mixture of homophony and polyphony.

m), i) Variation 1: G-natural juxtaposed with G-sharp mixes Mixolydian mode, on A, with the A-Major scale. The descending, legato A-Major scale of the theme now ascends, in staccato fashion.

1) 1. Thin.

2. Mixture of homophony and polyphony.

1) 1. Thick.
2. Homophony.

m), i) Variation 3: D Major: Uses fourth measure of theme motivically, in various parts. Temp slower. Basically triads in D Major. However, a G₆/₉ (IV⁹) and an F♯⁷(♭₉) (III♯₉), which goes to B Minor (vi) briefly, add the subtle spice so typically Vandall, and so attractive harmonically. Clever, brief, "hunting horns" section in measure 6. Bass, formed by mostly two-note Part 6, and the third of the chord an octave plus a third, i.e., a tenth above the root, in Part 5, is solid; has open fifths which sound medieval. Ends with plagal, "Amen," cadence, i.e., IV-I: G-D.

1) 1. Moderately thick.
2. Mixture of homophony and polyphony.

m), i) Variation 4: D-Mixolydian mode, with C-natural in scale. Melody in Parts 4, 5 and 6 for first four measures; 1, 2, and 3 for last four; presented in each part as two staccato eighth notes, the second played one octave above or below the first. The three parts playing melody are supported by single-note staccatos in the other three parts, moving together to form chords in D-Mixolydian mode. Cadence: C₇-M.A.³ - D (VII³ - I).

1) 1. Thin.
2. Mixture of homophony and polyphony.

m), i) Variation 5: Return to A Major: All parts have sixteenth-note figures and play portions of a continuous A-Major scale. Scale is played in contrary motion first, converging toward center of keyboard; then, diverging outward, toward outer extremes of keyboard. First four measures end on the note, E, suggestive of a half cadence, i.e., E Major, which is V in the key of A Major. Final cadence: A Major.
1) 1. Thin.

2. Polyphony.

m), i) Variation 6: Dorian mode on A, making possible beautiful A7 chords moving to D3 chords. Other interesting chord: A9. This is for four measures. Then, four measures in A Major, with an extra measure, necessitated by stating the melody in measure 8 a fifth higher than usual; this last, ninth measure, presents melody at the proper tonal level. Parts 1 and 2: melody one octave apart. Parts 3 and 4: together, form chords. Parts 5 and 6: staccato eighth notes; notes are the tonic, sub-dominant, or dominant degrees of the scale; i.e., 1, 4, or 5.

1) 1. Moderately thick.

2. Homophony.

m), i) Coda: Eleven measures: A magnificent, Beethoven-like culmination of the parts. First three measures, quiet. Second four measures, A-Major chords over an A pedaltone in the bass, Part 6; an A7 (now V7) chord, in the sixth measure of this Coda, moves us briefly to D Major. Crescendo! A-Major chords, D-Major seventh chords, and E-Major triads repeat in loud accents, ending in an ff--double forte last measure: B9 (suggested) - D9 (omit 3)/C# - E (omit 3) - A4 (omit 3 Sus). Parts of theme used motivically, in stretto entrances, to add excitement to finale.

1) 1. Thin, few two-note chords.

2. Mixture of homophony and polyphony, but largely polyphonic.
PIANO COMPOSITION EVALUATION FORM

a) When the Saints Go Marching In

b) Robert D. Vandall


d) 6

e) Two sharps

f) C

g) No

h) Melody  Meter  Rhythm  Harmony

<table>
<thead>
<tr>
<th>21</th>
<th>1</th>
<th>7</th>
<th>4</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>TOTAL = 33</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

i) D Major mixed with Blues scale of D

j) Blues, jazz; "relaxed" version of song

k) Intro  Song--One Chorus  Interlude  Song  Interlude  Coda

<table>
<thead>
<tr>
<th>1</th>
<th>16</th>
<th>2</th>
<th>16</th>
<th>2</th>
<th>5</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

l) 1. Thin; mostly one melodic line per part; several two-note chords.

2. Mixture of polyphony and homophony.

m) Introduction is the anacrusis, or "pickup." The familiar song is harmonized using substitute-chord changes instead of the usual, more-basic chords. The tonic is used, as usual, to begin, but has the flattened seventh of the Blues scale, i.e., C-natural in D Major. At the sixth measure: C\(^9\)-C\(_\text{M7}\)\(^{(#11)}\) (omit 9)-C\(_\text{7}\)\(^{(#11)}\) (omit 9)-B\(_7\)\(^{(#9)}\)-E\(_6\)\(^9\)-E\(_9\)-A\(_9\) (omit 3). Blues "licks" and articulations used; grace notes, in Blues style; interesting cross-relationships using F\# and F\(_\#\). Other extended chords: D\(_7\)\(^{(#9)}\), C\(_{13}\)\(^{(#11)}\), and B\(_{9}\)\(^3\). Parts 5 and 6 have moving tenths, e.g., D and F\(_\#\), F\(_\#\) and A, that simulate a solo pianist's left hand playing a walking bass. A tonic triad with added flattened seventh to end piece confirms Blues intent. Part 1 plays a descending Blues scale to finish piece. Parts (converging, diverging, or in parallel motion), are tastefully written, e.g., measures 9, 10: Parts 4 and 5; measure 27, Parts 1 and 2. Designed for 2 or more pianos, 3 or more players. A Blues tour de force!
ENDNOTES


2 Ibid., p. 269.


5 Tirro. Jazz. P. 120; 146n.


7 Gridley. Jazz styles. P. 244.

8 Gridley. Ibid. [Recording: Shorter, Wayne. "Iris," from Miles Davis/E.S.P., performed by Miles Davis (Columbia PC/CS 9150, CL 2350), side 2, band 2.]
REFERENCES

Published Materials

Books and Articles


248


______. Which should we teach—Piano or musicianship? *Clavier*, 1967, 6(8), p. 44-45.


Theory, the comprehensive way. Keys, 1972, 4(8), p. 3.


Brochure

Electronics lighten the teaching load and increase class piano facilities at Ball State Teachers College, Muncie, Indiana. DeKalb, IL: Wurlitzer, "n.d." [Four-page brochure provided by H. Louis Hollingsworth, The Wurlitzer Co., DeKalb, IL 60115.]

Music Methods, or Piano Methods, or Both


Music


Unpublished Materials

Bulletins


Correspondence


Dissertations


Rast, L. R. A survey and evaluation of piano requirements for students enrolled in programs of teacher-training in elementary education at selected colleges and universities in the state of Illinois (Ph.D. dissertation, Northwestern University, 1964). Dissertation Abstracts, 1964, 25, p. 3610-11. (University Microfilms No. 64-12,329)


Interview


Paper

Music


____. "Hush-a-bye: (All the pretty little horses)." 1979.

____. "I gave my love a cherry." 1979.

____. "On the bridge at Avignon: (Sur le pont d'Avignon)." 1979.

Music Recording

Davis, M. E.S.P. Performed by Miles Davis (Columbia PC/CS 9150, CL 2350).