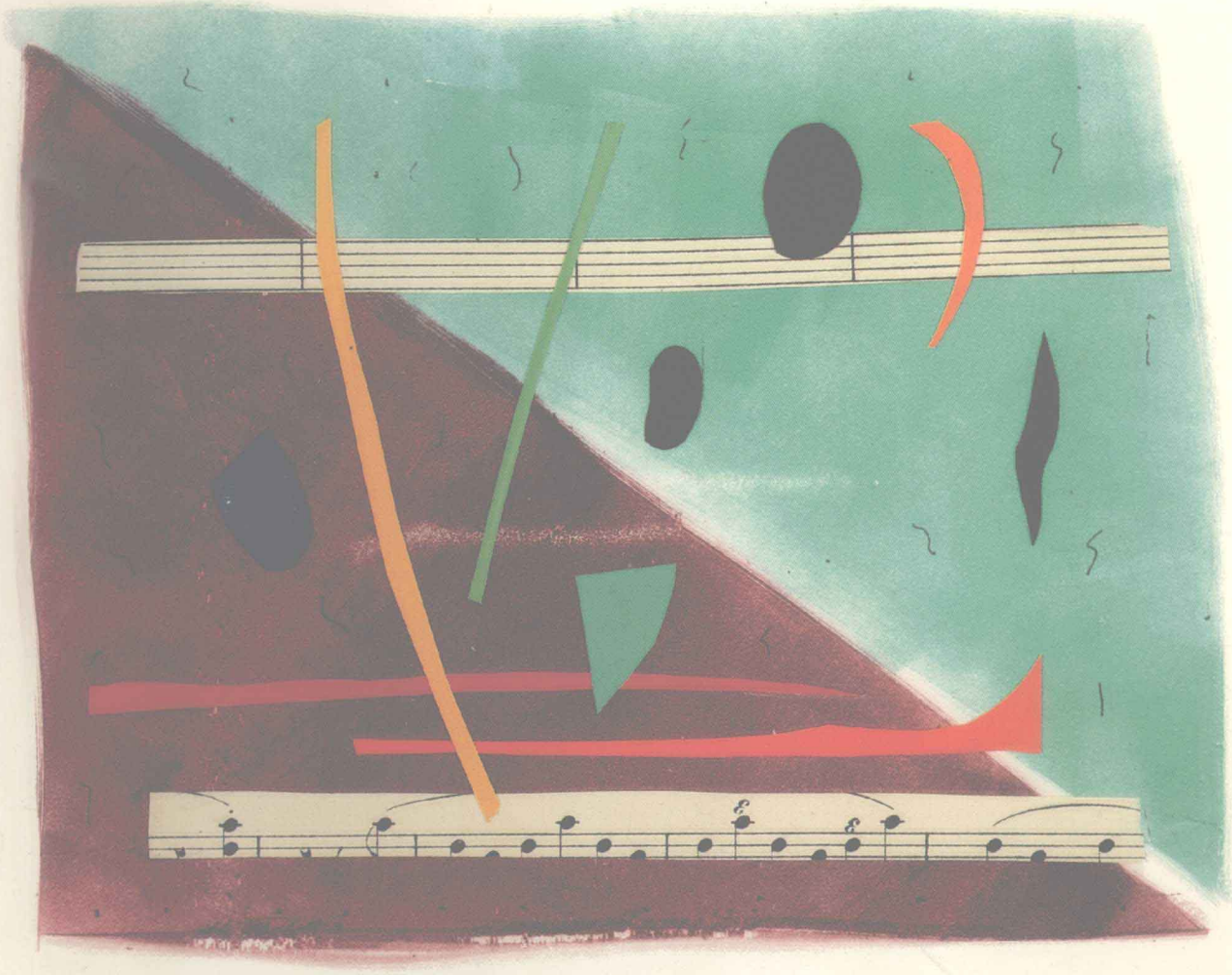
Introduction to

MUSICAL DESIGN

Volume 2



Kenneth R. Rumery

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MUSICAL DESIGN

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FOREWORD

How does one understand and explain the nature of a musical composition or an improvisation? Perhaps on can begin with a description of their elements. Composition consists of rhythm, harmony, melody, texture, and trimbre—the moving parts of a sonic engine. The working of a composition or an engine, though, cannot be understood merely by listing its parts. One must visualize how the parts connect and work together to understand the operation of a composition as an engine.

Composers use musical compositions as active organisms to influence the behavior of musicians, who in turn use compositions to influence the behavior of an audience. A composition or improvisation is a working, dynamic representation of the thoughts and feelings of the originator (composer and/or improvisor) and performers. Each work is a unique system, the result of interacting components. Each system transmits ideas, images, and feelings to an audience.

Intelligent musicianship builds on detailed awareness of the interacting components in a composition. Such awareness contributes to the development of cohesive interpretations and rehearsal strategies. This course supports the development of intelligent musicianship through using analysis

- To reveal a composer's thoughts and intentions
- As a musician's tool in repertoire studies, the interpretation of music, and rehearsal planning
- As a tool in improvisation and composition

This book provides a theoretical basis for score study and fluent score reading by presenting information about musical design and by emphasizing note for note details on melody, rhythm, harmony and texture in two- and three-line scores. Students should have solid score reading experience in their own repertoire and should be able to use knowledge of melody, rhythm, harmony, and texture to rehearse solo and ensemble literature.

Developing score reading skill requires continuous practice. A score can be visually complex, often consisting of many lines of music. The number of lines per score varies with changes in texture so that the reader cannot count on the same visual display from page to page. Sometimes a page of the score contains only one large system, at other times two or more systems. Performers must distinguish the elements of the texture, separating melody from accompaniment and noting the interaction of lines while following thematic threads through the composition.

The best way to develop score reading fluency is to listen to recordings while following significant patterns in a score. This establishes a solid foundation for later studies in conducting, rehearsal technique, orchestration, arranging, and composition. Most chapters include a list of compositions called "Suggested Listening and Score Reading." Select compositions from each list to actively listen to and read.

Throughout this volume, consider the parts of a composition as they relate to the whole. View a composition as an organism or a system consisting of sounding, interacting parts. This organism must always be considered in its true environment—expressive performance.

Music theory is not separate from musicality. Effective musical criticism and interpretation is supported by a solid theoretical foundation. Make continued efforts to connect musical knowledge and musical practice. Apply musical knowledge in rehearsal, interpretation, performance, scoring reading, listening, and writing activities. Frequent in-class performance of examples, excerpts, exercises, and projects is highly recommended. Create a close tie between theory and practice by establishing a life-long habit of repertoire study. Using your own literature as a source of examples for theory classes will enrichen and integrate your academic, performance, and creative experiences.

PREFACE

Before taking this course students should complete the equivalent of a first-year college music theory (harmony program that includes parallel training in sight singing, dictation, and basic keyboard skills. Students must be able to read, write, and explain rhythms involving simple and compound meter, and syncopation.

Students must also be able to read and write a harmonic analysis based on Roman numerals, integers to indicat inversion, and accidentals to indicate alterations of notes above the bass. Students must have sufficient skills in four-part voice leading to solve or realize a figured bass, identify and write various kinds of nonchord tone patterns, and detect and correct errors in four-part voice leading. Students must be able to harmonize a bass or melody according to a good criteria for selecting chords.

Students who used *Introduction to Musical Design* volume 1 can describe contour and continuity patterns in melodies; reduce a melody to a framework of essential pitches; identify melodic segments like motives, subphrases, phrases, and phrase groups; write and harmonize a melody related to the factors above; and texturize a harmonized melody as accompanied melody.

Guides to these and other topics are included in the appendices of this volume as a convenient reference for students who require an encapsulated review of these concepts.

Appendix A: Four-Part Voice Leading
Appendix B: Guide to Analysis of Melodic Contour, Continuity, and Skeleton
Appendix C: Guide to Harmonization of Melody
Appendix D: Motives and Their Variation
Appendix E: Guide to Analysis of Melodic Segments
Appendix F: Guide to Analysis of Musical Texture
Appendix G: Specifications for a Semester Project

A review and continuation of these topics is built into several chapters in this volume. Use each appendix as a reference as needed.

Introduction to Musical Design volume 2 continues the strategy and philosophy developed in Volume 1. Volume 2 continues to make connections between theory, musicianship, and musicality. It encourages the application of theoretical learning in rehearsal strategy, repertoire study, and musical interpretation.

This text can be used in a variety of settings to help accommodate the multitude of curriculum approaches and teaching styles in the field. *Introduction to Musical Design* can be used as an all-in-one text or it can be supplemented by an anthology and exercises developed by an instructor. The chapter order can be changed to suit the individual instructor's preferences. The book supports historical, comprehensive, process-oriented, and traditional approaches. A variety of exercises and applications are included in the text so instructors may select those most appropriate to their curriculum philosophy and the individual needs of the students. These exercises and applications include foundation analysis and writing exercises, broader applications in analysis and writing, suggestions for repertoire studies, and suggested listening and score reading activities.

A review of four-part writing and functional analysis is included in Appendix A. This is especially useful if the book is used in the fall following a summer break.

A tape recording of selected examples and applications is included with *Introduction to Musical Design* so that students both see and *hear* the illustrations. Examples that are difficult to play and all excerpts to be analyzed are included on the tape.

Self-instruction checkpoints provide instant feedback, structured review, reinforcement, and preparation for the more complex applications at the end of each chapter. These self-help sections help accelerate class progress, support large or small classes, reduce paper flow, and help student formulate pointed questions about the material. Asking the "right" questions can be more important than giving the "right" answers.

Acknowledgments

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