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GROWTH THROUGH PERFORMANCE.

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A RELATED ARTS APPROACH TO THE BAND:
AESTHETIC GROWTH THROUGH PERFORMANCE

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JAMES EDWIN CROFT
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A RELATED ARTS APPROACH TO THE BAND:
AESTHETIC GROWTH THROUGH PERFORMANCE

APPROVED BY

Robert Glidden
Gene W. Braught
Gail de Strohinski
Fanny C. Holson
Margaret Hayner

DISSERTATION COMMITTEE

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This dissertation marks the end of one chapter in a family adventure that has been an especially rich experience. It had to be a cooperative adventure. To my wife, Diana, who has shared at every step the frustrations and satisfactions and to Tim and Nancy, who are now released from the bond of whispering while Dad ponders, reads or types, go the heartfelt thanks of a grateful husband and father.

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INTRODUCTION

On September 29, 1965, President Johnson authorized the establishment of the National Foundation on the Arts and the Humanities, thus formally recognizing a growing concern in educational circles for a re-appraisal of Sputnik's effect on the entire educational community. In essence, it recognized that even though we live in a technological society that confuses and confounds, the answers to the complex questions this society raises are not to be found in technology alone. Society continues to consist of those human kind who interact in a highly mechanized, sociologically perplexing and psychologically challenging environment. To live in this environment with some degree of success requires considerable understanding of how these various components relate one to another. "All the King's slide rules and all the King's computers do not put a society together again." Science and technology can help, of course, but it is in the area of humanities education that the writer finds guidelines for a more human existence.

The current renaissance of interest in the humanities is evident everywhere. The states of Missouri, New York and Pennsylvania have divisions of the arts and humanities as

distinct members of their state departments of education. Articles in the professional magazines, even at a cursory glance, give evidence of this renewed interest. The April, 1969, issue of the Journal of Aesthetic Education was devoted to the humanities. Symposia and workshops at universities across the nation testify to the need for guidance and evaluation of established and experimental humanities courses and endeavors. Secondary schools are increasingly considering the inclusion of some type of humanities oriented course offering in the curriculum. The establishment in 1969 of a professional organization, the National Association for Humanities Education--complete with house journal--is one more of many manifestations of this widespread interest.

The performing and/or applied arts continue to be a part of this enterprise, but somewhat peripherally. "Teachers of fine and applied arts have fought a lonely battle to secure a foothold in the regular school curriculum and to maintain it. Sputnik did not help."¹ Perhaps it is enough, at this point, to recognize that the focus of this dissertation--the school band--does not fit into the general definition of humanities education and that the writer submits that it can and should. This is the first of two primary motivations for this study.

¹John Goodlad, The Changing School Curriculum (New York: The Fund for the Advancement of Education, 1966), p. 83.

There are a number of ways that a student body can be given definition when separation is an objective. One convenient method is to divide the students into two groups, those involved in an activity, course or function, and those who are not. This study is concerned with those participants in the performing or applied arts as opposed to those who have no identity with the performing or applied arts. Humanities courses are most often concerned with those students not involved in the performance areas. The emphasis is frequently, but not always, on the college preparatory student. It equips him with an understanding of Western civilization, generally from the Golden Age of Greece to the interrelatedness of contemporary culture, often including Eastern and Oriental ideas. The performing arts student, because of his directed emphasis, is often involved in a class that excludes consideration of the rich interrelatedness that exists in the study of several disciplines within the context of his own performing or applied art.

The writer's experiences indicate that there are three types of performing arts students who might benefit from a different approach to humanities education. First, there is the student who, because of an intense interest in music, is involved in choral and instrumental courses and is, consequently, limited in his choice of electives. Second, there is the student who is on the college preparatory track and his electives limit him to but one class in the performing

arts. Those students who are involved in that part of the curriculum directly related to vocational training are yet a third group, for their limited electives place them in the same condition. All have the same fundamental problem.

Where can a separate course, incorporating a humanities emphasis, be scheduled in an already full day? Those in the student body who do not have performing classes will have time for the humanities class as an elective. The same situation will exist for those who are college bound as well as for those who are not. The only students who are really caught in this dilemma are those scheduled for daily art or music classes. These classes are normally scheduled consecutively for three or four years, thus compounding the problem.

The author, who has spent nearly two decades teaching high school bands, suggests that the answer might very well be in a different approach to these classes. Using the band as an example, an approach which incorporates selected studies from the body of humanities curricula and incorporates these into the band's curriculum may be an answer to those who continue to be both skeptical and critical of the role of the band in aesthetic education.

A second motivation exists in the general area of aesthetic education as this relates to the band, for these two motivating factors are closely related. This study is,

first of all, an approach to aesthetic education through performance.

A thesis predicated on aesthetic growth implies both an understanding of aesthetic inquiry and, perhaps more important, a system by which the discussion can direct the inquiry toward its stated goals.

There is current in American education a need to define, as precisely as possible, just what contributions separate disciplines make to the curriculum. It is generally recognized that music contributes most effectively to this curriculum by providing experiences in aesthetic education.

Although other agencies . . . contribute to his aesthetic development, the school has primary responsibility for helping him attain stature in this realm of meaning in which life gains some of its most worthwhile and enduring values. Through aesthetic education he finds true self-realization, insight into life values which are timeless, culturally significant, and personally satisfying.

Music has unique qualities that make it the most desirable medium of organized aesthetic education.¹

It behooves those who are charged with this responsibility to know a good deal more about aesthetics than they do. By education and experience, most music educators have a very hazy concept of the domain of aesthetic theory and even less understanding of how, as teachers, they are going

¹Charles Leonhard and Robert W. House, Foundations and Principles of Music Education (New York: McGraw-Hill Book Co., Inc., 1959), p. 99.

to go about teaching music in an aesthetically significant context. Whitwell states that: ". . . The band director who can define the educational basis of his program in aesthetic terms will forge an argument which no administrator can break."¹

The author has more than a little sympathy with those of his colleagues who, when confronted with this problem, flounder in a morass of indecision. There are no clear-cut guidelines. There are no textbook formulas.

Dr. Whitwell argues, persuasively, for a point of view espoused by the famous modern aesthetician, Benedetto Croce, that is couched in intuition theory.² The writer suggests that another theory, exemplar theory, very nearly the antithesis of intuition, is a more secure direction to follow. The remarkable, but not surprising result--at least to those acquainted with aesthetic problems--is that both points of view lead to the same objectives. These theories will be discussed later, for the disparity that exists among aesthetic theories is very real and it may well be, for the initiate, his only certainty. Beardsley notes one of the problems:

Indeed, aesthetics has long been contemptuously regarded as a step-sister within the philosophical family. Her rejection is easy to explain, and partially

¹David Whitwell, "The Contemporary Band: In Quest of an Historic Concept of Aesthetics," The Instrumentalist, XXIII, No. 9 (April, 1969), 37.

²Ibid., 38.

excused, by the lack of tidiness in her personal habits and by her unwillingness to make herself generally useful around the house. It is plain to even a casual visitor that aesthetics is a retarded child, and though no doubt this is in no small part due to neglect, we must try to forget the past and look to the future. We have come to accept her backwardness, not demanding as much of her as we demand of her brothers and sisters--in fact, we demand too little, much less than with coaxing she can be made to perform. At the same time, we must be prepared to put out more care and effort than we do with a normal child, just to teach her her ABC's.¹

Music educators must recognize that to close the door to the uncertainties of aesthetic inquiry is to close the door to the role this inquiry must play in general education. Administrators and boards of education are asking increasingly perceptive questions that need equally thoughtful answers. Increasingly, and most importantly, they ask, "What difference will it make?" Garrison contends that:

When adolescents have their own television sets, radios, telephones and subscriptions to glamour magazines, yet neglect the aesthetic and the sublime, it follows that one of the most urgent tasks confronting the home, church, and schools today is to destroy the twentieth century myth that the accumulation of wealth and the attainment of widespread luxuries are the most important goals of man.²

The author suggests that the answer to this charge and the kinds of answers that will make sense to both professional school administrators and lay persons who serve on

¹Monroe Beardsley, Aesthetics: Problems in the Philosophy of Criticism (New York: Harcourt, Brace and World, Inc., 1958), p. 11.

²Karl Garrison, Psychology of Adolescence (Englewood Cliffs, New Jersey: Prentice-Hall, Inc., 1965), p. 31.

boards of education will be found in a particular approach to curriculum that is here identified as a philosophy of aesthetic education through exemplars.

The work of Professors Othanel Smith, Harry Broudy, and Ralph A. Smith, all at the University of Illinois, has been of genuine and significant influence on the author's approach to exemplar aesthetic education.

Exemplars are those models to which we turn as representative of the best of a kind, an ideal model or archetype. If music is going to make a difference in a student's behavior and in his attitudes toward valuing music and music-making experiences, it is not unreasonable to assume that some type of aesthetic education has been significant. The author suggests that "an exemplar approach . . . [which] is devoted to the refinement of the capacity for enlightened cherishing . . ." ¹ is a significant approach.

This study will try to demonstrate that each of the criteria described as musical exemplars will be more aesthetically enriching when related to exemplars in several other arts; i.e., painting, sculpture, architecture, together with the ideas which spring from a particular cultural milieu. Further, the proposal of exemplar study will then, for example, take works of two major historical periods and,

¹Ralph A. Smith, An Exemplar Approach to Aesthetic Education: A Preliminary Report (Urbana, Illinois: Bureau of Educational Research University of Illinois, 1967), p. 18.

where possible, relate them. This material will be found in Appendixes A and B.

An important distinction to be made early in this procedural introduction is that of relating the arts in a particular way. Where analogies are appropriate and can be used with understanding, they will be incorporated. There will be no attempt to incur the confusion that is bound to result when vocabulary and other references are used interchangeably; e.g., the concept of line in both the space and time arts. Each of those formal elements that are characteristic of the medium being discussed will be treated separately. Only after separate treatment are analogies used.

The only thread which the writer finds consistent in each of the related arts is that of aesthetic apprehension and contemplation which leads to value judgments and/or normative criticism. This aesthetic bond is, however, limited to those observations of the aesthetic object at the descriptive level. Apparently, none of the disparate aesthetic theories denies the importance of apprehending formal relationships as a source from which interpretive and evaluative statements develop.

Since the intent of this work is merely to introduce both the teacher and, as a result the student, to an elementary exposition on how aesthetic theory might be of value in making subsequent interpretive and normative judgments--

rather than making them as such--it seems that the wisest course of action would be to concentrate on those descriptive characteristics that can be described as formal properties or elements. Suggestions will be made as to possible approaches to each of these levels of criticism but not in terms of anything but speculative value theory. The reader may then adapt them to whatever use seems to him most efficacious.

If a review of undergraduate curricula is any indication, there are few school band directors who are sufficiently acquainted with the other arts to bring to their charges that information and understanding which could make music both a more significant experience in the role it plays as a contributor to related arts, and of the role the related arts play in an understanding of music as one of the humanities. The writer's observations over nearly twenty years of interest in this area and his many discussions with colleagues from all parts of the country at various conferences, reinforce this belief.

The plan of this study is as follows: Chapters I through IV are devoted to the rationale on which the study is based. It is necessary to first define what the humanities and/or related arts are--there is a surprising lack of unanimity--and in what sense they are related to this particular study. This is simply a definition of terms. Next it will be necessary to establish the aesthetic rationale. This implies a discussion of the nature of aesthetics, the

aesthetic experience and an introduction to some of the problems of aesthetic theory. The relationship of aesthetic theory to educational theory and finally to those grounds upon which exemplar theory provides the foundation for the study concludes this exposition.

Chapter V is a description of the classroom rationale and methodology employed by the writer in the class or rehearsal situation. Specific emphasis is given the approach which acknowledges that discernment of relationships in objects of art is the beginning of enlightened cherishing, a concept which leads to the initiation of connoisseurship. Thus the elements, those most basic components, are considered as the sine qua non of this approach to aesthetic education.

Chapter VI involves an evaluation of the experiments and Chapter VII the summary and conclusions.

One of the important characteristics of this study will be to provide examples for the high school band director which will help him relate these findings to his practical use. Thus the discussion of aesthetic theory and educational philosophy will be approached from polarized points of view. The same format will continue in that section which includes the suggested exemplars. The concepts of ethos and pathos, the Dionysian and Apollonian, as revealed in two major historical periods of fine art history, the classic and baroque, will both clarify and reinforce those descriptive

references whereby distinctions can be made. This is the first step to connoisseurship.

In Appendix A are examples of the kinds of information that relate to the exemplar approach as it might be used in a rehearsal situation. Appendix B consists of a selection of exemplars which will demonstrate how exemplars can be briefly analyzed to function within the context of the band's performing experience. These last exemplars are, of course, related to the band's published literature, for the underlying purpose is indeed to provide a study that will demonstrate the practicality of this particular approach to aesthetic education for high school band directors.

A RELATED ARTS APPROACH TO THE BAND:
AESTHETIC GROWTH THROUGH PERFORMANCE

CHAPTER I

THE HUMANITIES--THE ALLIED
ARTS--THE RELATED ARTS

"Man is the measure of all things. (Protagoras)
Many are the wonders of the world, and none so wonderful as
man. (Sophocles) This, in essence, is humanism."¹ Philo-
sophical observations such as these are the origin of that
body of knowledge we now call "the humanities." The humanist
assumed that life, here and now, was good and that it was
meant to be enjoyed. "The spiritual kingdom of the Greeks
was definitely of this world . . . just as their architecture
humanized the perception of space, so the arts of the dance,
music, poetry and drama humanized the experience of time."²
"Through the arts, human experience is raised to its highest
level; refined by their fires, the individual is able to see

¹William Fleming, Arts and Ideas (New York: Holt,
Rinehart and Winston, Inc., 1963), p. 42.

²Ibid., p. 45.

his world more clearly in the light of universal values."¹
 This is not the "other-worldly" concept of primitive man,
 medieval asceticism or the religious reformists.

The influence of humanistic philosophy in succeeding periods of history affirms these basic tenets as central to the mind and expression of man. A prime example of humanism's influence is the attempt of writers and philosophers of the Renaissance (ca. 1400) to reconcile Hellenic ideals with Christian practice, or a reinterpretation of Christianity in Platonic terms. In other words, they sought to rediscover the world and man. The "humanitarianism" philosophy of the eighteenth century period of enlightenment is another example of man's concern for man. Imitation of nature and the natural was central to this guiding philosophy. Rousseau and Voltaire were particularly articulate spokesmen for the return to nature and of man's right to be free to make his own choices. "Philosophy, science, literature and the fine arts all began to take account of a general public instead of a select group of experts and connoisseurs."² This particular point of view is in contemporary vogue by a sizable number of young people. A significant observation might be made that both Rousseau and Voltaire were creative artists first and

¹Ibid., p. 46.

²Donald Grout, A History of Western Music (New York: W. W. Norton and Co., Inc., 1960), p. 154.

reflective philosophers second. The relevance of today's "back-to-nature" movement is awkward to define, but its roots are surely humanistic.

The origin of the humanities then is in that stuff most appropriately described as having qualities that humanize. The humanities record that complex, yet very real, body of experience which is distinctly human and which can be described by no other means.

When assigning particular identities or priorities, there seems to be very little agreement of just what the humanities consist. One excellent humanities text never does specifically define its subject matter over the course of some four hundred pages.¹ It would almost appear that those who do know make the suspicious assumption that content provides definition. Such is not the case, however, as the following evidence reveals.

There are those who would define the school curriculum by suggesting these divisions: ". . . the natural sciences, the social sciences and the humanities."² This is too neat. Most social scientists, for example, consider history to be the essential force of their discipline. The author would relish accepting the bifurcation of Taylor's

¹Louise Dudley and Austin Faricy, The Humanities (New York: McGraw-Hill Book Co., 1967).

²Georgianna Peterson and Rodney Borstad, "Integration of the Arts into the Curriculum," Perspectives in Music Education (Washington, D.C.: Music Educators National Conference, 1966), p. 475.

succinct definition. "Facts can be assembled into accumulations called sciences: The values . . . go into the humanities."¹ Recognizing the felicity of this definition (and also recognizing that the definition has been taken somewhat out of context, for Taylor would prefer to witness a closer kinship with the sciences and humanities) the definition continues to beg the question. Indeed, some scholars are less sure about what provinces are peculiar to the arts when the humanities are not even considered.

To some educators the term humanities unquestionably includes the arts in their performing and producing aspects . . . But in spite of such convictions, the facts are that in many minds, the two are separate and very possibly antithetical as well. If humanists include the arts in their interest, they often do so with careful reservations, while artists frequently indicate a cheerful willingness to dispense with the humanities altogether.²

Professor Sloane would seem to have a reasonable argument for this position by looking no further than the title given to the National Arts and Humanities Foundation. And this is but one obvious example of what appears to be some kind of academic dichotomy of discipline indulgence.

In light of this disparate evidence, it is more by generalization than any other criterion that the writer selects from the "humanities" that group of humanities-oriented

¹Harold Taylor, "The Spirit of Humanism," Music Educators Journal, LIII, No. 1 (September, 1966), 52.

²Joseph C. Sloane, "The Arts and Humanities: Brothers or Strangers," Music Educators Journal, LIV, No. 1 (September, 1967), 38.

disciplines which he considers relevant to this discussion.

It must be recognized that there is, at the outset, a place reserved for the social historian. And there must be a home for the scholar of comparative literature and art history. These are legitimate humanistic, intellectual enterprises. However, the object of this portion of the exposition is to select from the body of the humanities those disciplines which will reinforce the probability of a more sensitive aesthetic awareness: to seek those qualities within the disciplines that have similar aesthetic roots. On the basis of expediency, the writer is essentially including the historical and critical disciplines under the practical heading of philosophy.

In summary the writer is indebted to the pioneering work done in the area of humanities education by Leon Karel and his colleagues in the state of Missouri. They apparently ran into the same obstacle of definition when establishing, simultaneously, separate courses of study in the humanities and the allied arts. Dr. Karel suggests in an unpublished monograph, "The Humanities and the Allied Arts," that the humanities studies are those that reflect on the arts through their historical and philosophical similarities. Art, in addition to its elements, ". . . also acts as a record of the thoughts and action of not only the

artist who produced it, but of the age and culture which produced him."¹

The allied arts approach integrates art principles rather than the ideas and culture from which the arts emerged. History is not negated but neither is it emphasized. From the same monograph, Karel states,

. . . certain principles which are shared in common with works of art of all times and places . . . balance, proportion, contrast, unity, variety, climax . . . If one's attention is focused on these . . . a kind of relationship of the arts begins to reveal itself which an historical approach would not be likely to discover.²

Those creative and performing arts which hold a rightful place in the humanities family will be viewed in part from the world of ideas as these relate to philosophical inquiry and reflection. Gaston states (and correctly the author believes) that, "Music is of the essence of humanness, not only because man creates it, but also because he creates his relationship to it."³ The humanities and/or related arts will be considered similarly, as an expression of that which is most human in humanness.

¹Leon Karel, "The Humanities and the Allied Arts" Kirksville, Missouri: Northeast Missouri State College (unpublished monograph).

²Karel, "The Humanities and the Allied Arts," p. 4.

³E. Thayer Gaston, "Expanding Dimensions in Music Education," Documentary Report of the Tanglewood Symposium, ed. by Robert A. Choate (Washington, D.C.: Music Educators National Conference, 1968), p. 75.

For the sake of definition it may be wise to cease using the term "humanities" as a collective catch-all and be more specific as to which of the humanities disciplines are to be dealt with in this study. Professor Karel's monograph continues to provide these insights:

In most cases a choice must be made whether to use the arts to enrich history or to stress their unifying principles and teach pupils to judge for themselves in the everyday world. Adherents of the allied arts have made the point that we study the Greeks because their arts were so magnificently a part of their daily lives. The Greeks however, did not achieve this fusion of art and life by studying the Egyptians. On the contrary, they did it by taking an interest in what went on around them . . . Humanities teachers rightly counter that we learn from the past and that omission of lessons learned from history is like losing the rudder of a ship. As in most cases, the truth may be somewhere in between.¹

This position, suggesting that "the truth may be somewhere in between," is precisely the part of the rationale accepted in this thesis. By substituting the term "related arts" and recognizing that it will always be used in the context of the student's performing experience, it is hoped that, if not the truth, at least some reasonable direction will have been discovered.

The writer will, hereafter, use the term "related arts" as a middle-ground term, someplace between the humanities and the allied arts, thus subsuming those humanities that are not directly involved as creative arts. The remainder will be dealt with as a part of the philosophy that enabled

¹Karel, op. cit., p. 6.

certain styles and characteristics of a time and place to emerge in some definable way.

The first important order then will be that of selecting those related arts that will be most significant to the purpose of the study. It is no small task to select those arts that will quite likely be of the greatest benefit to the band's curriculum. Particularly is this the case when that band's curriculum is predicated on a performing basis.

It has been noted that the new field of related arts teaching is going to call ". . . for a teacher with a good grasp of the arts in general and of the common three, literature--music--painting, in particular."¹ This poses a very genuine problem that, on two counts, needs to be dealt with early. One has aesthetic import and the other has a more practical implication. The aesthetic involvement hinges on another authority's observation that literature ". . . is the least aesthetic of the arts."² The aesthetic problem here is one of meaning. Literature deals with symbols that have a number of referential meanings--words. Music and painting do not have these same referential problems; red paint is red paint, a note is a note. These referents are

¹Leon Karel, "Teacher Education in the Related Arts," Music Educators Journal, LIII, No. 2 (October, 1966), 39.

²John Hospers, Meaning and Truth in the Arts (Hamdon, Conn.: Archon Books, 1964), p. 117.

free of the interpretive and evaluative meaning that previously were indicated as concepts best avoided at this point. Description carries more force for the initiate, particularly as it relates to those concepts that will be introduced as a part of the band class. This is not to deny that literature is both a vitally important humanity and fertile field for aesthetic inquiry.

The practical problem that literature, in its many facets, creates for the related arts band class is nearly as awkward to handle as the aesthetic problem. Literature's value to the structure of a related arts enterprise through prose, poetry and drama, is inestimable. Just how it can fit into a structure of related arts experiences in a curriculum designed to function through band performance is, however, an enigma. There are at least two factors which must be contemplated: one, the established literature courses already extant in the curriculum; and two, the judicious selection of course content that would be most applicable for related arts use. Poetry and drama have a good deal more to offer the related arts in music, just as opera and art songs have more to offer a related arts program with an emphasis on literature. The important consideration is that only those concepts fundamental to literature as an art be integrated. The expressive qualities that are implicit in the need to communicate beyond word symbols; those ideas that are couched in sense data through simile or

metaphor, for example, are those qualities that yield the richest relationships. And these are precisely the qualities that are the most awkward to deal with at the descriptive level. Perhaps through the concepts of illusion and imagination some fruitful results can be obtained. Although this has been described as somewhat of an enigma, there is a common source from which the teacher can work in the band class. Considering that all children have had, to a greater or lesser degree, experiences with literature, poetry and drama in some form throughout their formal schooling, there is a vocabulary and understanding implicit in these experiences and thus a common bond of experience.

The visual arts are those that seem to have the greatest potential for immediate relating. The elements are readily apprehended. There is, again, a common vocabulary (in spite of the fact that it does not have a common referent) and the vocabulary is more readily grasped if the student has been wisely guided. If the teacher establishes terms such as line, texture, shape, rhythm and form that are, by definition, descriptive, the terms will provide invaluable and ready referents for increased understanding and sensitivity.

Painting, architecture and sculpture, as well as the minor arts are presentable as sense evidence. These are elements with which a student can relate immediately and to the degree that his knowledge and experience will permit.

That this evidence remains the same in time and space is of invaluable benefit for the teacher who is used to dealing with the fleeting medium of sound!

The theater arts (drama, films, opera, dance) are often inextricably involved with music. They have natural affinities. Films especially are an increasingly important art form, both as cinema and through the medium of television. They are, as a matter of fact, unavoidably available! One does not have to read Marshall McLuhan to realize how important this medium is to contemporary society. He has only to observe the number of hours of television watching the average student experiences each day.

In the end a delimiting is imperative. Some choices must be made and they must be made on the basis of how and what they can most efficiently and effectively relate to music and, specifically, the band class. The concept of relatedness becomes the paramount issue to the approach to aesthetic growth. On the basis of the preceding exposition, the author would make these choices to be included in a related arts course for the band class:

1. Philosophy--As it relates to those ideas that have had significant historical and social impact on the fine arts and as it relates to aesthetic theory and criticism.
2. Painting--As it relates, especially, to color, texture, form, line and space.
3. Architecture--As it relates, especially, to line, space, form and surface (texture).

4. Sculpture--As it relates to the same elements as architecture.

Although not central to the discussion, drama, poetry and dance should be integrated whenever their particular emphasis indicates that an advantage will result in their adventitious use. These are disciplines that could be involved, but since they are not essential to the approach suggested, must be considered as victims of the necessary delimitation.

This is not to say that any or all of these arts, either the fine or performing, do not have some of the criteria as associated, interpretive referents. "Art is often entangled with other forms of culture and must therefore be interpreted in terms of its entanglements."¹ It has simply been a matter of selecting those disciplines which, in the writer's judgment, will best exemplify the relatedness of particular expressive and formal characteristics. Their combined force is judged to be the most effective and flexible for the assigned purpose of relating the arts to the band's performance curriculum.

The value of any subject is enhanced by an understanding of its relationships with other subjects, and its distinctive features are best comprehended in the light of its similarities and contrasts with other subjects.²

¹Phillip Phenix, Realms of Meaning (New York: McGraw-Hill Book Co., 1964), p. 4.

²Melvin Rader, A Modern Book of Esthetics (New York: Holt, Rinehart and Winston, 1960), p. xxxii.

CHAPTER II

THE AESTHETIC RATIONALE

A rationale is the exposition of a set of reasoned principles or a set of reasons for a specific behavior that provides a basis for decision making. For example, the following conditional statement contributes to such a rationale. If the unique contribution that music makes to the curriculum of general education in the secondary school is located in the aesthetic domain, then it would follow that the rationale for music's inclusion in that curriculum would be on the basis of its contribution to aesthetic education.

In discussing the processes used in developing a specific aesthetic rationale the author found the road a rocky path, a path plagued with pitfalls and unexpected turns, some of them completely circular. Distressed by the constant need for clarification and wearied by the frequent pauses for reflection, there was ready agreement with the following:

As [the aesthetician] seeks to satisfy the demands of systematic construction, his original questions tend to be modified and recede; and as the inquiry proceeds they tend to be restated in a progressively more technical terminology . . . it is a tendency which does

not make the aesthetician popular with the artist, critic, or the public.¹

Indeed, the problem of definition in terms that will be readily understood and communicated to those who have not traveled this "rocky path" is confounding in the extreme. For it is obvious at the outset that a number of contradictions will soon become burdensome enough to dissuade even the partisan initiate's interests to other more tractable paths. For that reason alone it is necessary to attempt a synthesis of findings that can lead to, if nothing else, some basic direction.

Teachers of music or any of the arts or humanities have daily experience in confronting aesthetic problems. (They may not realize that they have these problems, but that is one of the motivations behind this study.) The problem is somewhat analogous to the driver education student who has recently passed his theoretical examinations, practices driving over a prescribed course, takes his practical examination and is licensed. He decides he wants to go to Chicago, which necessitates both a map and the ability to read it. He observes that there are a number of routes leading to his destination and at this point he has to ponder some choices and make a decision on the basis of his choices: Which way appears to be the fastest, which would

¹Elisio Vivas and Murray Krieger, editors, Problems in Aesthetics (New York: Rinehart Publishing Company, 1953), p. 29.

most likely be the safest, which route is the most scenic and, possibly, are there friends he might like to visit along the way. His decisions are many but they are not particularly complex. His examinations indicate that he has the requisite skill and knowledge that will enable him, barring the unforeseen, to enjoy his experience. Those attempting the routes marked "to aesthetics" may very well, after several detours, question whether they can "get there from here." They will surely need an up-to-date map and some friendly direction along the way which, hopefully, the following will provide.

Early in his book, Jerome Stolnitz states that the function of philosophy is to be critical, ". . . it examines something in order to determine its strengths and weaknesses. Hence, what has been said of philosophy in general is true of aesthetics as well."¹ Philosophical inquiry provides guidance as issues are assessed that affect reflection and action. Reasons are sought that will guide the logic used in finding solutions to problems that arise as the inquiry takes place. This has inestimable theoretical value. Even more important than the guidance, perhaps, is the definition that can result from this inquiry. It enables a more clearly stated and precisely defined set of terms to go to work. This has inestimable practical value. For example, this

¹Jerome Stolnitz, Aesthetics and Philosophy of Art Criticism (Boston: Houghton Mifflin Company, 1960), pp. 3 and 6.

writer found a major hurdle in the apparently simple task of defining the term aesthetics. Even before dealing with concepts of aesthetic theory, experience or criticism, it was found necessary to consider both psychological aesthetics and philosophical aesthetics. Beardsley notes that it is

. . . useful to make a distinction between psychological aesthetics which deals with questions about the causes and effects of works of art and philosophical aesthetics which deals with questions about the meaning and truth of critical statements.¹

Thus it appeared that a collective definition would be in order and might best be approached with a brief resume of the historical framework out of which aesthetic speculation and concern emerged.

In all of man's recorded history, he has venerated objects that have given him pleasure in their creation. He has also sensed satisfaction in observing, touching or listening to these products when produced by other men. These are "humanizing" characteristics. These products, artifacts, came to be cherished for the pleasure they provided or for the distinct, life-associated qualities or style they symbolized.

The Greeks called this peculiar sense-evidence "aisthesis" which, freely translated, means perception. But it means more than just perception. It refers rather to a feeling or felt perception and a high premium was placed on objects or events which evoked this reaction or response.

¹Beardsley, Aesthetics, p. 7.

The reaction/response is, of course, the aesthetic experience.

A widely coined, if inaccurate, definition of aesthetics followed in the eighteenth century: "The word aesthetics was first used by Baumgarten about 1750, to imply the science of sensuous knowledge, whose aim is beauty, as contrasted with logic, whose aim is truth."¹ This definition of the beautiful was of course limited for, as Gotshalk notes, it did not include, ". . . the gloomy, the heart-rending, the grotesque, [which] as Tolstoy has pointed out, occur in what are indubitable works of art."²

A definition of aesthetics must begin as more suggestive than definitive. Philosophers will define aesthetics in axiological terms; psychologists will relate definitions to various behaviors; artists, critics, historians and, perhaps even band directors, will seek those normative referents peculiar to each discipline.

There are two summary definitions that might well be used as of a type pertinent to this study. The first states that the study of aesthetics is ". . . that branch of speculative philosophy which attempts a broad theoretical description and explanation of the arts and related types of

¹Dagobart D. Runes, ed., Dictionary of Philosophy (Totowa, N.J.: Littlefield Quality Paperbacks, 1962), p. 6.

²D. W. Gotshalk, Art and the Social Order (New York: Dover Publications, 1962), p. 4.

behavior and experience."¹ This rather comprehensive definition includes references to both the philosophical and psychological concerns alluded to before. The other definition observes that, ". . . aesthetics can be thought of as a philosophy of criticism . . . concerned with the problems that are peculiar to reflection upon works of art."² Since it is in the domain of art criticism that we as music educators play a dominant role, the basis of this study's rationale will be in the area of defining and relating those elements of art upon which a subsequent set of interpretive and normative judgments are elicited.

To define aesthetics is but the first step in establishing a general concept of how the study relates specifically to aesthetic experience. Critical to the rationale is an understanding of how the aesthetic experience happens and what causes it to happen. For in the establishing of a priority for the inclusion of music as one aesthetic arm of an otherwise incomplete curriculum, it is imperative that those premises on which the rationale is to be based be examined critically. One of these premises must be an understanding of how the aesthetic experience occurs, of what must be present for this to be a viable educational tool. It is not

¹Abraham Schwadron, Aesthetics (Washington, D.C.: Music Educators National Conference, 1967), p. 9.

²Beardsley, Aesthetics, p. 4.

unreasonable to say that aesthetic education begins with aesthetic experiences.

The starting point of all philosophy of art is the fact of esthetic experience. Without this, there would be no fine art, no speculation about beauty . . . and the first point it is necessary to make about esthetic experience is that there is such a thing.¹

John Dewey, the eminent American philosopher has observed that an experience called aesthetic and an experience called practical spring from the same roots. Experience which structurally has a beginning, is developed and finally resolves or is completed, is an experience. "Things are experienced but not in such a way that they are composed into an experience . . . we have an experience when the material runs its course to fulfillment."² The development part of the experience is the undergoing which results from doing; it is continuous. It is important to recognize that the intensity of the experience is a result of the type of continuity, for it will be marked by hesitations and inhibitions. It will, however, always be focused toward a conclusion at every interruption.

It is this all-pervading feeling for the form of the experience that enables the percipient to relate, intellectually, the ingredients of art, e.g., in music, such elements as harmony, balance, design, technique, and rhythm, to

¹Hospers, Meaning and Truth, p. 9.

²John Dewey, Art as Experience (New York: Capricorn Books, 1958), p. 35. See Chapter III, "Having and Experience" for a comprehensive exposition of Dewey's theory.

the experience that makes one type of experience more aesthetic than another. In attending to a musical experience for example, it is ". . . during this interaction, musical beliefs and understandings are applied, enjoyable moments are noted and critical judgments are voiced."¹

Dewey does not distinguish an experience as ever being anything but aesthetic. His position might be likened to a ratio scale, with an absolute zero. He points out that an experience which is weak in its possibilities of relating forms is colorless, hum-drum, or lacking in contrast. The implications are clear and reasonable. The aesthetic experience is a high-grade set of sense stimulations which the percipient intellectualizes into an action that has meaning. Those elements that provide meaning are often referred to as ". . . esthetic surface and esthetic form."²

Aesthetic surface refers to any simple sense or sensuous presentation, e.g., musical sounds. Aesthetic form refers to the relationship of order to the subject. Such concepts as variety and unity, balance and symmetry, conflict and resolution are examples of these relationships. To the musician, these might be any or all of the above. (It is difficult for the writer to imagine a genuine aesthetic experience occurring in chaos, in spite of the sense-attacking multi-media experiences valued by some. It would seem that

¹Schwadron, Aesthetics, p. 9.

²Hospers, Meaning and Truth, p. 9.

with no formal objectification possible, such experiences are purely emotional or surface experiences and lack the redeeming characteristic of formal contemplation. The same might be noted of those surface experiences associated with the emotional or sense-stimulating aspects of athletic contests.)

This concept is more than merely the relating of object to surface and presence. The aesthetic result will depend substantially on what the listener or viewer brings to the experience and what the object is prepared to deliver as aesthetic property. There are three necessary concomitants the percipient must bring to the experience: ". . . his attitude, his past experience, and some degree of expertness with aesthetic objects."¹

The aesthetic attitude must necessarily be contemplative.² It cannot be an attitude that expects a practical outcome to result or an attitude that anticipates some extrinsic property to enhance its entertainment value. It must

¹Harry Broudy, Building a Philosophy of Education (Englewood Cliffs, N.J.: Prentice-Hall, Inc., 1961), p. 202.

²Edward Bullough, "Psychical Distance" A Modern Book of Esthetics, p. 397. Bullough has expanded this concept of contemplation with his concept of psychical distance. "Distance is obtained by separating the object and its appeal from one's own self, by putting it out of gear with practical needs and ends. Thereby the 'contemplation' of the object becomes alone possible." What is meant by this is that once the percipient has put himself "out of gear" he has detached himself from everything but the object and is thus able to realize its fullest, objectified presence. This, of course, is contrary to Dewey's theory of unified experience, for it would be impossible for Dewey to separate the object as subject and object. For him they are one.

be an attitude of commitment to the object in all of its surfaces and forms. The percipient's prior experiences will also reflect on the importance of the moment. If he has had little experience with avant garde music, for example, he will probably realize little aesthetic satisfaction from a program devoted to the works of John Cage or Harry Partch. And, finally, it is reasonable to assume that the more one knows about those qualities of surface and form, the better judge he becomes of the object. He becomes more expert at assessing those qualities of aesthetic data and his perception reflects these relationships.

Earlier, in the Introduction, a suggestion was made to the effect that music teachers were simply not familiar enough with the nature of aesthetic problems to realize how very important this domain might ultimately be to their livelihood. The complex nature of the subject matter does indeed provide troubled waters for those practitioners whose problems are more likely to focus on alternate fingerings for trills on the flute!. To redirect energies and intellects to considering aesthetic problems peculiar to music, and bands in particular, is an ambitious project if the professional journals' paucity of interest is any indication. Even among those articles on aesthetics published by trade journals, a medium expected to reach a wide audience, there are approaches offered that are at least partially suspect.

One such approach, mentioned previously (p. 6) is Benedetto Croce's theory of intuition. By this, Croce wants to define art as a language, implying that "intuition equals expression." This is, however, not a language of symbols that have any common reference for any but a community of believers. Other competent observers can and do reject this theory and for good reason. In considering this theory as applied by Dr. Whitwell, he states as the simplest definition of aesthetic music as that which is ". . . of inward significance which in its communication enables the listener to perceive an original intuitive idea, an artistic truth which lifts his spirit through catharsis."¹

This observer would submit first that one who is not familiar with aesthetic terminology would read no further, for he would be understandably confused, thus negating the purpose of the idea. For the reader who is somewhat familiar with the terminology, several questions, basic questions, would arise. What is inward significance? How do we know what the composer's original idea was? What is the relationship between the Aristotelian concept of catharsis, most often identified with tragedy, and the catharsis that might be associated with one of the delightful Haydn or Mozart divertimenti?

It would appear that if we are going to talk about music and its effects, there will have to be something more

¹Whitwell, "Contemporary Band," p. 39.

explicit than intuition to describe its values or nature to school administrators, colleagues and students. The point of this is simply that there is a need for definitions that can be understood rather comfortably before administrators, colleagues and students can be expected to plunge into waters filled with knotty philosophical problems. The first and most important consideration is to, at the outset, recognize that there are polarized theories and that there are several valid ways to apprehend art, to interpret and evaluate it. Thus, the place to start is in recognizing the theories, then selecting the theory that seems to be encouraging. There is a tendency by those who grasp the more abstract philosophical implications of a given theory to be both proprietary and condescending toward others less knowledgeable or scholarly. Since there appears to be no "corner on the aesthetic theory market," such words of wisdom from Parnassus will do little to help the neophyte in his struggle to acquaint himself with how to go about solving his particular aesthetic theory contemplations.

A great many practitioners find support for their aesthetic views in statements similar to this: "What art gives us is something which is not knowledge but perhaps more valuable than knowledge--the enrichment of experience itself."¹ They might even be content to abide by this single statement, a statement that is profound or innocuous

¹Hospers, Meaning and Truth, p. 238.

only in relationship to its effect as an aesthetic rationale. The problem is that with no more elaboration it reinforces the preceding observation; it does not say enough to be understood. To put the statement--the truth of which the author does not fault--into a context that might carry sufficient force, and at the risk of being overly didactic, the following summary of the aesthetic experience is proffered.

First, the experience must be motivated by expressive elements. Hospers calls this expressive motivation the aesthetic attitude. There must be a genuine desire to perceive something other than the object.

Second, there must be a ". . . complex of elements in a unity,"¹ both emotional and intellectual, which will ensue.² Aesthetic experiences are going to be more or less intense according to our ability to perceive or apprehend various objective intensities. Whether or not they are aesthetic will depend a great deal on the attitude brought to the experience.

Lastly, ". . . a work of art means to us whatever effects [not necessarily emotions] it evokes in us."³ The

¹Broudy, Building a Philosophy, p. 207.

²It is important to note that there is no attempt to define the aesthetic attitude. It must be experienced. It might be considered analogous to describing to someone else the taste of an orange. There simply must be a common referent for description of any sense experience or attitude.

³Hospers, Meaning and Truth, p. 94.

evocation of experience is clearly not the same as the expression of an experience, at least not in the linguistic sense of expression. It is the nature of the expressive element in the object that enables its evocation. Another way of stating this concept is that ". . . the reaction part of the aesthetic experience can be considered aesthetic or non-aesthetic, depending on whether it is a reaction to aesthetic or non-aesthetic perception."¹

. . . aesthetic experience . . . is simply intrinsic perception, or attention to an object or a field pre-eminently for the apprehension of the full intrinsic perceptual being and value of the object or field. This is the experience at the highest level. The experience however, may occur at many levels.²

¹Bennett Reimer, "Performance and Aesthetic Sensitivity," Music Educators Journal, LIV, No. 7 (1968), p. 29.

²Gotshalk, Art and the Social Order, p. 3.

CHAPTER III

AESTHETIC THEORY

The preceding then is the nexus that generates discussion about works of art. It is also the focus of the many disparate theories that abound in the literature.

There appear, to the author, three basic approaches to aesthetic theory. Two are invariably polarized and the third is some theoretical compromise. The basic dualistic or polarized theories develop around such concepts as objective-subjective, formalism-expressionism, intrinsic-extrinsic, and on and on. These do develop into such full blown theories as Formalism, Emotionalism, Intuitionism, Organicism, and Voluntarism, each presenting evidence that its particular approach to solving aesthetic problems is the correct one. Perhaps the wisest course is that suggested by Weitz:

To understand the role of esthetic theory is not to conceive of it as definition, logically doomed to failure, but to read it as summaries of seriously made recommendations to attend in certain ways to certain features of art.¹

¹Morris Weitz, "The Role of Theory in Aesthetics," A Modern Book of Esthetics, p. 208.

In light of the above, the role of aesthetic theory becomes more meaningful--and perhaps possible--for there is no denying that widely disparate theories do operate in philosophy and related arts education. The fact that these theories tend to overlap as systems makes definitions difficult. Working definitions, however, are necessary for clarification. Borrowing Rader's terms, Isolationism and Contextualism, this polarity can be clearly maintained and these two theories that seem to have had the most impact on educational philosophy can be dealt with later when related to educational theory and philosophy. It is important to note that merely identifying polarized theories does not necessarily yield two "piles." There is a certain amount of spillage. Thus either of these could be considered representative of the third theory of compromise alluded to earlier.

The Isolationist (or formist, formalist, objectivist, absolutist, or whatever--depending on the source) position stems from the philosophical systems of Plato and Aristotle. It was the Greek concern for imitation of the ideal leading to universal truth--a truth that is real, in that all men at all times can subscribe to it--that underlies this theory. The Isolationist concentrates on those art properties that are formally objective. "Kant's separation of form from subject matter is the primary principle for or against most theories of aesthetics that have been written since his

day"¹ In music, the structure and those variables that unitize the work are critical to its aesthetic value. There is, for example, little sense in trying to describe music in non-musical terms.

The experience out of which a work of art springs stirs the mind . . . because it is intrinsically moving. The work of art, as the embodiment of such experience, is likewise exciting in its own right and therefore the beholding of it involves an absorption in certain values as immediately present to sense and imagination.²

Several of the Isolationist's arguments for the rejection of musical meanings follow. To the Isolationist:

1. Descriptive adjectives are largely irrelevant to musical understandings.
2. The element of definable expression is absent in a great amount of music.
3. Musical expression may differ from one person to another, although the same music may be equally enjoyed by both.
4. There is no necessary causal relationship between musical stimuli and a given mood reaction.
5. The more experienced a listener becomes the more he negates extra-musical content for purely musical understanding and phraseology.³

Since differences in value are essentially perceived differences in structure, or musically objective criteria, it must follow that both direction and value will depend on the guidance that experts can provide. The connoisseur becomes the standard-setter, for he has been through the ages, that individual who has made a sufficient study to have had

¹Rader, Modern Book of Esthetics, p. xxxi.

²Ibid., p. xxxi.

³Schwadron, Aesthetics, p. 36.

revealed to him insights enabling normative judgments. A consensus of connoisseurs supports universal standards.

Each theory is open to criticism of course. Those critics of Isolationist theory would submit criteria similar to these:

1. Empirical evidence does not support universal opinions.
2. Absolute standards are both psychologically and aesthetically dangerous.
3. Art can never be impersonal.
4. Art value is proportionate to what it expresses.
5. Formal design is not the only method that accounts for artistic merit.¹

The Contextualist contends that music is an expression of life and all the influences that life has on the human organism have effect on the values attributed to art. Contextualist theory springs from expressionist or emotionalist roots and is, in opposition to the objectivist position of the Isolationist (formalist), much more subjective. "Art is fundamental to the whole enterprise of living as a means of expression, creation and appreciation."²

The subjective nature of Contextualistic values always opens the door to the observation that values become good because they are used or liked. This is due to what is sensed intuitively as satisfying or because of immediate apprehending. Suzanne Langer's theories of symbolic feeling as expressive form fit the Contextualist's

¹Schwadron, Aesthetics, pp. 42-43.

²Rader, Modern Book of Esthetics, p. xxxi.

position.¹ Santayana's hedonistic theories of beauty in terms of objectified pleasure--thus beauty is good--fit equally well.² John Dewey's philosophy fits the Contextualist camp very snugly.

The contextualistic theorist can show that judgments which diverge decidedly from those which can be expected in the light of experience are inadequate in the sense that they are made without all the factors in the context.³

Criticism of the Contextualist's theories would seem to hinge on the nature of subjective criteria. Among several suggested by Schwadron are the following:

1. Subjective value as it relates to intuitive certainty is not testable.
2. Mere liking does not lead to appreciating.
3. Objective aesthetic values are easily diverted with extrinsic information.
4. Criticism is impossible due to inconsistency.
5. Instrumental values pervert art values.
6. It discourages innovation.
7. Extreme subjectivism results in suspect standards and judgments.⁴

Here, then, are two polarized theories. One submits that, in essence, aesthetic value will be found in those formal characteristics that are empirical and thus universal. In extreme formalist theory, as espoused by Bell, Fry, or

¹ Suzanne Langer, Philosophy in a New Key (New York: Mentor, 1951).

² George Santayana, The Sense of Beauty (New York: Random House, 1955).

³ Robert C. Smith, "Esthetic Theory and the Appraisal of Practices in Music Education," (Unpublished dissertation, University of Illinois, 1964), pp. 24-25.

⁴ Schwadron, Aesthetics, pp. 43-44.

Hanslick, any quality, thing or experience that gets in the way of those formal properties in a work of art inhibit, if not completely reject, any possibility of aesthetic experience. The other theory contends that only in a context of many experiences in which all the known factors are weighed and considered can the aesthetic experience obtain.

If we take esthetic theories literally . . . they all fail; but if we reconstrue them, in terms of their function and point, as serious and argued-for recommendations to concentrate on certain criteria of excellence in art, we shall see that esthetic theory is far from worthless. Indeed, it becomes as central as anything in aesthetics in our understanding of art, for it teaches us what to look for and how to look at it . . .¹

It is hoped that this observation will be evident as the relationships of aesthetic theory and educational theory are considered in the next chapter.

¹Weitz, "Role of Theory in Aesthetics," p. 207.

CHAPTER IV

AESTHETIC THEORY AND EDUCATIONAL THEORY IN THE CURRICULUM

The establishment of definitions in each preceding chapter, i.e., aesthetics, the aesthetic experience, aesthetic theory, are critical to the structure of the exposition. It has been a prelude to that part of the rationale which now considers the significance of each in the curriculum.

Phenix has characterized the curriculum of general education by dividing it into six specific patterns of meaning.¹

¹Philip H. Phenix, Realms of Meaning (New York: McGraw-Hill Book Co., 1964), p. 53. The six realms of meaning, briefly described are:

Symbolics, which comprise ordinary language, mathematics and various types of nondiscursive symbolic forms, such as gestures, rituals, etc.

Empirics, which include the sciences of the physical world, of living things, and of man.

Esthetics, which contain the various arts . . . contemplative perception of particular . . . of unique objectification of ideated subjectivities.

Synnoetics signifies "relational insights." It is analogous in the sphere of knowing to sympathy in the sphere of feeling.

Ethics are related to moral meanings . . . personal conduct . . . based on free, responsible, deliberate

Human beings are essentially creatures who have the power to experience meanings. Distinctively human existence consists in a pattern of meanings. Furthermore, general education is the process of engendering essential meanings.¹

Each realm of meaning is distinctive and when combined, ". . . may be regarded as comprising the basic competences that general education should develop in every person."²

Phenix lists aesthetics as the third realm, but points out that each of the realms are interrelated, forming a unity that, when taught at every stage of learning, will dispel such educational problems as, ". . . destructive skepticism, fragmentation, overabundance and transience."³

Music is, as are all the fine arts, presented as an art form in which meanings are, as previously noted, not gained by description or concept alone. Meanings in music are gained by immediate and direct perception. Meanings are also the result of knowledge which draws ". . . attention to esthetic possibilities hitherto unnoticed or otherwise only imperfectly sensed."⁴ There is a balance between knowledge about and understanding of music that must obtain if

decision.

Synoptics refers to meanings that are comprehensively integrative. It includes history, religion and philosophy.

¹Ibid., p. 5.

²Phenix, Realms of Meaning, p. 8.

³Ibid., p. 13.

⁴Ibid., p. 150.

aesthetic perception is to be a rich experience. One without the other is lacking in fulfillment.

In creating a comprehension of this aesthetic role, there must be an understanding of how the elements of music relate to the creation of an educational environment in which these experiences are most likely to occur. These elements, or materials, are the subject matter of the music curriculum. They are the starting point upon which the curriculum is structured.

The most elemental material of music is sound; sound as it is represented by such qualities as pitch, dynamics, quality, duration and rhythm; and all these as they are related to some order. Each of these qualities has expressive elements that further identify it. When they are put together they form ". . . the most significant basis for the study of musical materials, whether in composition, performance or listening."¹

Form has both physical and psychological features. Ordinarily form is considered in the structural sense, e.g., the way melodies, rhythms and harmonies relate to one another or, in the larger organizational sense, of such forms as the sonata or rondo. But it is also important to consider such psychological relationships as span of attention, both in its perceptual intensity and in its fluctuating interest

¹Glen Haydon, Introduction to Musicology (New York: Prentice-Hall, Inc., 1950), p. 129.

qualities, and memory or recall. For example, a passacaglia and fugue that reintroduces the passacaglia theme in the fugue requires a considerable memory and span of attention on the part of the listener. Using those psychological elements that operate in this kind of perception, memory must relate the whole to the parts.

Those principles of design that make the structure of music both interesting and meaningful stem from one basic art principle--unity in variety. The many variations or types of variety that are a part of the musical composition--thematic dominance, harmonic and rhythmic variations, sonorities and tonal textures--are all factors in perceptual meaning. Each of these characteristics is open to so many variations of compositional devices that interest is often the determining factor in aesthetic value.

The importance of these observations to the development of the understanding of those properties which make up the aesthetic domain becomes clear when one considers the limited preparation most school administrators have in grasping the content or purpose of aesthetic education. The preceding, placed in context, can perhaps provide some basic direction both for the administrator and the band director who may feel similar inadequacies in his attempts to deal with these elements. The context suggested here will involve concepts of aesthetic theory and how these theories relate to general education.

Analogous to the two principle theories of aesthetic value are two disparate theories of educational philosophy. Closely allied with Isolationism, in principle, is a philosophy of Realism. The Contextualist's position is comparable to the Pragmatist's point of view.

Some insight in critically assessing these positions is available in a bulletin published and distributed by the Contemporary Music Project. In this document Leonhard addresses himself to working definitions of the two educational philosophies as follow:

[Realism subscribes to] . . . the belief that there is a dimension to the cosmos which holds ultimate sanction over us, that an ultimate reality exists and prescribes certain values for men to hold and cherish for all time and in all places . . . Realistic theory has the mission of helping young people learn and conform to those prescriptions.

[Pragmatism holds that] . . . values are not imposed on men from without. Values are what men decide they are . . . The business of the school is to help young people undergo meaningful experience and arrive at a system of value that will be beneficial to society . . .¹

There appears to be sufficient evidence in educating for aesthetic growth that a reasonable claim could be made, that it is the incumbent responsibility of every teacher to select materials that have the best possibility of preparing youngsters to make considered and wise choices. "The type of choices they [students] make in aesthetic matters will

¹Charles E. Leonhard, Comprehensive Musicianship (Washington, D.C.: Contemporary Music Project, MENC, 1965), p. 43.

determine the culture they build for America."¹ As will be apparent later, the assumption "every teacher to select" has genuine implications. There are equally bold assumptions implicit in the following paragraphs, emphasizing a completely different point of view.

In a free society, each individual is socially responsible for the quality of art he contributes in his home, his work and his stand on the kinds of architecture and the urban and suburban planning in his community . . . the arts thus viewed as a function of society are the responsibility of all citizens.

Neither an outstanding nation nor a worthy individual can be intellectually mature and aesthetically impoverished. School programs should reflect a balanced image of social and artistic values.²

Not only does this statement undergird the necessity for aesthetic education in the curriculum but it sets up the alternatives of differing points of view, philosophically and theoretically, that inquiry often reveals. The problem is no less than that of selecting a point of view that will permit both direction and action.

The reader may recall an allusion to the inference just made that the underlined excerpt "every teacher to select" had a genuine philosophical implication for aesthetic education. In the quotation that immediately follows there is a statement that begins, "In a free society each

¹Karl D. Ernst and Charles L. Gary, Music in General Education (Washington, D.C.: Music Educators National Conference, 1965), p. 1.

²National Association of Secondary School Principals, "The Arts in the Comprehensive Secondary School," (Washington, D.C.: The Association, 1962).

individual is . . .," and this is succeeded by another fragment in context; ". . . the arts thus viewed as a function of society are the responsibility of all citizens . . ." These quoted items are the clues to the disparity that exists in educational and speculative aesthetic philosophy.

The Realist (Isolationist) music educator is concerned with identifying those essential knowledges and skills of which music and music-making are composed. Many educators feel that "presenting more intellectual content"¹ is long overdue in music education. We should be teaching those knowledges and concepts that are, among other things, cognitively capable of measurement. These critics feel that the results of music education should be as empirically measurable as the other disciplines. In this way, once these concepts are identified by expert judgment, it becomes the task of the educator to devise methods that will make these ends become realities. Bruner has stated the oft-quoted ". . . any subject can be taught effectively in some intellectually honest form to any child at any stage of development."² If this is so, and there is increasing evidence to support this claim, the pedagogical responsibility is clear. Music educators need to identify the form and content of

¹Robert W. House, Instrumental Music for Today's Schools (Englewood Cliffs, N.J.: Prentice-Hall, Inc., 1965), p. 13.

²Jerome S. Bruner, The Process of Education (New York: Vintage Books, 1963), p. 33.

those concepts which are unique to music and music education.

Since the Realist is primarily concerned with identifying forms that are capable of objectification he would appear to be on sound ground. It would then be readily apparent that aesthetic education structured in an "intellectually honest way" would qualify as the key to music education in almost any curriculum. The statement that charges "every teacher to select" is no less a challenge than for every teacher to select wisely, for that is his principle function as the expert. It is, in fact, the Realist's primary responsibility.

It is equally clear in the statement regarding the individual's responsibility to society, and vice versa, that this is not only Pragmatic but Contextualistic. It is perhaps easier for the Pragmatist to define his position on aesthetic education.

For the Pragmatist, the learner will simply continue having experiences which will be valued, more or less, as aesthetic experiences as he comes in contact with highly diverse experiences. He will have these experiences because he is a human being, and because he interacts in a social and cultural situation (context) that will provide him with these experiences. They will become refined, for this is how we learn and, as we learn, new experiences will be assimilated into the learning situation that will enable the

perception of different values as a result. These may not be better values, just different values. Implicit in this assumption is that since all human beings have widely varying experiences, so they will have widely disparate values, but they will become valuable experiences only as they are used and valued. (This is the essence of Dewey's theory of Instrumental values.) And thus a critical distinction is established for the Contextualist theorist.

For the music educator the implications of aesthetics are manifested daily in his professional relationships with others in his actual teaching role, in his concept of the significance of the musical arts, and in his reasoned beliefs in support of formal education as a means of uplifting musical tastes. In short, such study should help us to understand why we are doing what we are doing or what we ought to be doing in order to realize other goals.¹

To this point there has been an attempt to set up a background of information that is substantive: a background of ideas, theories and knowledge from which a rationale might be developed and defended. Professor Schwadron's paragraph provides a pivotal guide for the establishment of the promised rationale. It is a rationale that has been developed in light of disparate theories and conflicting concepts. It tends to hold with Isolationist theory, for reasons which will, it is hoped, be self-evident in the exposition of a rationale based on an exemplar approach to aesthetic education.

¹Schwadron, Aesthetics, p. 4.

School curricula exist for many reasons, but central to their existence is the fundamental principle of changing behavior. The curriculum is a framework which, within an institutional environment, provides experiences and opportunities that lead to a set of behaviors that the school authorities, as experts, have designated as good. This is no small task, for it requires of curriculum makers keen insight into what students' needs must be if they are to function as effective participants in their society. Implicit in this observation is the reminder that students in a democratic society must contribute to that society if they are to receive the fullness of its benefits.

To prepare the individual to deal with broad questions of social programs and policies and to find his way among the conflicting views and opinions to which he is exposed, the school must emphasize evaluative concepts and norms no less than it stresses the concepts and principles by which the objects and events of our world are controlled.¹

An exemplar approach to education is based on the value theory which locates value in the relationship that exists between the structure of objects and the structure of human nature. Each contributes to the value situation. Objects contribute formal or objective properties that have value potential. The human being contributes his propensity for appreciating or cherishing. While in the latter,

¹Harry S. Broudy, B. Othanel Smith, and Joe R. Burnett, Democracy and Excellence in American Secondary Education (Chicago: Rand McNally and Company, 1964), p. 139.

contributions are not as empirical, the former, objective criteria, provide evidence that invites evaluative judgments. Knowledge is indeed an important and indispensable factor in exemplar theory.

Exemplar aesthetic education is the result of the evidenced need that societal change has placed on formal schooling. It is the product of a re-evaluation of the educational objectives that are both common and general.

Common education is education for all of America's normally educable youth in all of its great diversity. If this is a purely utopian ideal for common education then democracy in education is a farce.¹

[General education], on the other hand, refers . . . to a characteristic of the subject being studied. The general is the opposite of the specific . . . and therefore more likely to be abstract, i.e., . . . mathematics is more general than geography. . . . geography more general than corn agriculture.²

Society which was less active in terms of change provided models for the young both within the family and communal society. Family and society found and adhered to those values which were natural and compatible with emulation. In a society characterized by size, impersonal organization and mass communication, it is reasonable to expect doubt as value standards are measured.

Preference is central to aesthetic education. "We are not so much affected with bad taste as with no taste at

¹Broudy, et al., Democracy and Excellence, p. 39.

²Ibid., p. 44.

all."¹ Public taste in terms of aesthetic preference can, with suspect paradigms, rapidly decline into the state of "no taste at all." The debate which for no known reason continues to center around de gustibus non est disputandum (there is no disputing taste) is a product of this observation. There is no denying the right of anyone to "like" something for which others do not share the same enthusiasm. The automobile industry would be in perilous condition were it not for this kind of "taste." Taste in music or art presents a different problem however, for automobiles are essentially the same except for design.

Consider these statements: "I enjoy Lawrence Welk's music." There is nothing in the declaration with which to quarrel. If the force of this is amplified, thus becoming more inclusive, the problem of taste becomes a central issue. "I don't know anything about music, but I know what I like and I like Lawrence Welk's music." This is of course, an outright contradiction that does not make sense. There must be some redeeming characteristics about Lawrence Welk's music, for the statement notes that the speaker "knows what he likes." This kind of statement and reaction is a problem all music educators face, that of helping their public understand why they enjoy music, leading them, hopefully, to enjoying other musics as well. A problem which is even more

¹ Suzanne Langer, Feeling and Form (New York: Charles Scribner's Sons, 1953), p. 54.

complex and nearly as common is the observation that, "Anyone who doesn't like Lawrence Welk's music (or marches, or Strauss' waltzes--all of them--or Irish lullabies) sure doesn't know much about music." A critical judgment has been made in this assertion that clearly requires explanation. Knowing what is good places the onus of responsibility on that person making the claim to give good reasons for his judgment. Music educators must have good reasons for rejecting or accepting the kinds of music they are going to teach. They are in no stronger position by asserting that, "Anyone who doesn't like Beethoven quartets doesn't know much about music." The strength of the position lies in structure. It is reasonable to say that the person who knows a great deal about the structure of music, one who can analyze its components, has good reasons that he can suggest for liking it. There are, indeed, arguments to dispute the claim that there is "no disputing taste" and, fortunately, they reside in formal education. For if, as has been posited before, aesthetic education is enlightened cherishing, there must be reasons in support of the position: "Cherishing is enlightened whenever judgment is grounded or justified, by reasons which show objects to be worthy of acclaim."¹

There has been no effort thus far in the exposition to select those types of learning experiences which might

¹R. A. Smith, Exemplar Approach, p. 4.

lead to the proposed cherishing. The development of criteria that lead to critical judgments is perhaps the answer to the query, "What can art do that nothing else can?"¹ The author is indebted to the description by Sibley of methods that can effectively be used in persuading students to recognize these evaluative criteria.

Sibley points out that the critic, through language, attempts to describe those aesthetic features that support his critical judgment.² Some of these features are going to be nonaesthetic: e.g., the elements of art as such. But in pointing them out, the relationships to the aesthetic whole become enhanced. Shape, for example, is a nonaesthetic term. It is only when shapes are recognized as meaningful art features that they become related in an aesthetic sense. Sibley also points out that the critic, by using a vocabulary rich in metaphor or quasi-metaphor, enables us to discern features in a particular and peculiarly aesthetic way. ". . . we frequently do succeed by talking (and pointing and gesturing in certain ways) in bringing others to see what we see . . . [or hear]."³ He also directs our attention to the recognition that:

¹Smith, Exemplar Approach, p. 27.

²Frank Sibley, "Aesthetic Concepts," ed. by Ralph A. Smith, Aesthetics and Criticism in Art Education (Chicago, Illinois: Rand McNally and Co., 1966), p. 334.

³Sibley, "Aesthetic Concepts," p. 334.

In complex works different critics claim . . . to discern different features; . . . the critic is bringing us to see what he sees by offering new interpretations . . . [or] to help us appreciate qualities which other critics have regularly found in the works he discusses.¹

Sibley's criteria, adaptable to any art, are suggestions that are not only reasonable but practical.²

First, there is the describing by the critic, or teacher, of nonaesthetic features. Calling attention to a particular use of the third rondo form or techniques of orchestration are examples of nonaesthetic features. But these can lead to the grasping of key ideas, ideas that lend substance to the musical whole. They may just have been unnoticed until the instructor pointed them out. As has been mentioned, words like form or orchestration are essentially nonaesthetic and do not become aesthetic until a metaphorical implication is attached. "Tightly-knit form" or "frugal orchestration" become aesthetically forceful. This brings up the second point, a point which is very closely related to the first.

The critic mentions those qualities he wants the student to sense. He may very well use metaphor or simply the correct aesthetic adjectives. At any rate, he draws attention to properties that are important aesthetic properties. "Notice in this sonata that the theme as stated in the recapitulation has returned in the major rather than the

¹Sibley, "Aesthetic Concepts," pp. 334-35.

²Ibid., pp. 336-38.

minor. (These are nonaesthetic referents.) "Doesn't that create an unexpected and exuberant vitality in the music?" (These are specific aesthetic qualities--contrast and energy.) A third quality was just exemplified in the combining of aesthetic and nonaesthetic remarks. Another example of this might be, "The intensity of the triplet rhythmic figure gives drive to the melodic line. Can you imagine that melody minus the force of the repetitive triplet figure?"

In the fourth consideration, similes and metaphors are emphasized. These are particularly rich in aesthetic value. They stimulate an intensity to the imagination. These were mentioned earlier, but are expanded here with additional examples. "That sounds like rich, whipped cream." "A blaze of brilliance from the brass punctuated and emphasized each new melodic idea." "The hall was flooded with melody."

The fifth point emphasized the use of contrasts, comparisons and reminiscences. "Can you imagine that oboe solo played by a tenor saxophone?" is an example of contrast. "Don't you think Milhaud has been influenced by jazz rhythms and phrasing?" suggests comparison. "Can you remember those concerts in the park when marches were played a little too loud, a bit out of tune and time, and, despite these imperfections, were toe-tapping delights?" could evoke

any number of reminiscences capable of meaningful relationships.

The role played by repetition and reiteration is point six. It has been said that the mark of fine instruction is learning how to say the same thing in many ways. This is a part of the role played by the teacher who attempts to bring aesthetic qualities to attention. Scrutiny to forms, use of instrumentation, structure of melodic lines and interesting rhythmic devices bring these qualities to mind. When the same or similar similes and metaphors are employed, it often brings an expressive content into play. It may take a number of metaphors to open the door, it may take a great deal of patient re-examining of description and analysis, but the teacher must continue to try and try again.

Finally, our behavior as teachers is vital to the entire enterprise. The gestures we use, our facial expressions and tone of voice all contribute to these behaviors. Very often the intensity of our concern for a particular interpretive concept will only be made effective by an appropriate gesture or facial expression.

It is not unreasonable to expect curricular objectives more likely to be achieved if the student has a fairly clear idea of what is expected of him.

Decisions about the function and significance of works of art can have practical consequences; and in a democratic society such consequences are best dealt

with by educating a large proportion of people to enlightened cherishing in the aesthetic domain.¹

If students, after exposure to these suggested methods, begin to evidence in their responses to these criteria behaviors such as critically assessing those musics to which they are exposed with responses similar to their teachers we can assume that a major step toward enlightened cherishing has been taken. They are on the road to connoisseurship and, through exemplar aesthetic education, a rationale has been found that can function in music education.

It would be surprising if, by using this language and behavior, people could not sometimes bring us to see the aesthetic qualities of things: For this would prove us lacking in characteristically human kinds of awareness and activity.²

The attempt has been made in structuring this rationale to approach it didactically but always with the school band director or administrator in mind. The purpose here has been to distill, with a sense of economy, those elements that influence aesthetic education as it relates to general education.

If masterpieces are often experienced as metaphors of great human significance or as exhibiting nondiscursive forms of feeling then undoubtedly the student must bring to the work a degree of emotional maturity to grasp its import. On the other hand, aesthetic education should also be one of the means of developing

¹Paul Ziff, "The Task of Defining a Work of Art," Aesthetics and Criticism, p. 6.

²Sibley, "Aesthetic Concepts," p. 342.

aesthetic maturity, hence an exemplar should not merely echo a student's present interests and inclination.¹

The suggested learning experiences, when identified with exemplars will, hopefully, reinforce the author's thesis that aesthetic awareness and sensitivity can be developed within the context of the band's performance experience. "If this does not make an important contribution to general education . . . much of what we have called civilization has been a mistake."²

¹R. A. Smith, Exemplar Approach, p. 147.

²Harry S. Broudy, "Arts Education Substantiated," Music Educators Journal, LIV, No. 4 (December, 1967), p. 93.

CHAPTER V

THE CLASSROOM RATIONALE AND METHODOLOGY

Introduction

The author's interest in relating the arts and performance at Oshkosh High School dates back more than a decade. Bandsmen at Oshkosh High have been subjected to numerous experiments and approaches during this period. The writer recognizes, with some candor, that these experiments were often more ambitious than they were successful. Almost every experiment that failed, however, could be readily traced back to that moment or period during which attention to the other arts became disassociated with music. The students lost interest for good reason. They soon regained their interest as the direction of the curriculum returned to music. Interestingly enough, the performance level of the band program did not at any time during these experiments suffer to the extent that students, lay public, administrators or professional adjudicators recognized any musical or educational deterioration. The program then, as now, was predicated on a performance philosophy that remains flexible and ambitious.

Among the experiments that appeared to have positive results for the writer was an approach used over a two-year period in 1960 through 1962. For six weeks of each semester during that period, visiting artists, performers, historians and philosophers were invited to address the band class. Each of these visits was followed by a short discussion of the high points of the session during the next rehearsal period--and a good deal outside of the rehearsal period. This experiment, appropriately called "Culture Day" by the students, was, in retrospect, a significant influence on the present study. It took little time--a period per week, sustained interest and introduced the bandsmen to a number of interesting practitioners, scholars and connoisseurs.¹

A new direction in the program occurred when a composer-in-residence, under a Ford Foundation grant administered by the Contemporary Music Project, was assigned to Oshkosh High School. The experience of working with a creative artist such as Jack Jarrett sparked an unusual interest in student composition. With the additional example set by the program in the high school at Ithaca, New

¹This experiment died a rather ignominious death when the band received, in two consecutive years, 1962 and 1963, invitations to perform at the Mid-East Music Conference in Pittsburgh and the Mid-West National Band Clinic in Chicago. This is, of course, a commentary on the amount of time and effort that is necessary in making preparations for any national conference appearance, to say nothing of the time and effort expended in the raising of trip funds.

York, which prospered at that time under the direction of Frank Battisti, the Oshkosh bandsmen plunged in, emerging with some rather remarkable initial compositions. It was apparent at the outset that a new band curriculum was evolving. The key to the new curriculum was an emphasis on musical structure.

Guidance was further provided by Dr. Warren Benson at the 1966 Kansas City convention of the Music Educators National Conference. Dr. Benson's successful experiments in creativity with his classes at Ithaca College and with the students at Ithaca High School were a source of real inspiration and direction for the writer. Benson's objective was to try to experience something of the same process which the schooled, artist composer undergoes. By emphasizing rhythmic ingenuity and attention to formal design, the students' limited experiences with traditional harmony did not appear to inhibit or restrict results. On the contrary, it seemed to stimulate considerable innovation. The creative practices suggested by Professor Benson have since been published in a Contemporary Music Project report.¹

The program was further aided by a catalyst in the form of solo analysis. Each of the bandsmen was required to perform a solo during the first semester. The solo had to be accompanied by an analysis which included the large form,

¹Warren Benson, Creative Projects in Musicianship (Washington, D.C.: Music Educators National Conference, 1967).

basic key relationships, a general stylistic appraisal and an appropriate investigation of the period style and the composer's biography. Idiomatic devices were also strongly emphasized. This experiment occurred, as was mentioned, during the first semester, thus paving the way for a better understanding of formal relationships when work on individual compositions developed during the second semester.

The curriculum thus described is, with the incorporation of the related arts approach, essentially that in operation at Oshkosh High School at the time of this writing. The key to the ease with which the related arts can be effectively merged is the attention paid to formal relationships. The variety of extremely creative projects that seem to grow out of this kind of open-ended curriculum, now extending into multi-media experiments, films and film scores, seems reason enough for exemplar education. It provides the necessary foundation on which these practices can be built.

The interest in analysis that paved the way to this approach has now been fully incorporated into the entire scope and sequence of the curriculum. The rationale of the exemplar approach appears to the author to be a most significant way to approach performance goals with musical understanding. There are, however, several potential pitfalls that can and should be approached with caution, if not completely avoided.

First, it is necessary to recognize and remember that the primary reason students participate in a band program is to perform. It is very easy, in the flush of enthusiasm for this approach, to become enamored with the relationships that exist in the related arts and, as a consequence, to spend far too much time removed from the business at hand, that of creating significant musical moments through performance. This is especially apt to occur if the teacher himself has had a frustrated or latent yearning for edification in the fine arts--excepting his own discipline. The author confesses an early and sustaining addiction to this particular syndrome. It is one that has to be fought through a reasonable organization of time and expectations. Every visual art principle should relate during the rehearsal to the music being rehearsed and performed. If this does not occur, the class may tend to become one more in a series of highly suspect "appreciation" courses and the purpose, aesthetic education through performance, has become a "straw blown to the winds" with little direction or purpose.

Second, visual aids should be--must be--a constant companion in the class. Access to an overhead projector, slide projector, film projector and screen are the sine qua non for the teacher. Slides that are clear in detail and accurate in color and texture must be used. Bulletin boards and other displays of art in the rehearsal room are not only

ready references but effective aids in creating an atmosphere of art awareness. It is difficult to imagine an environment less aesthetically stimulating than the typical high school band rehearsal room. A related arts approach without these aids is crippled from the start.

Third, an involvement of as many of the students as possible in some sort of individual or group project related to the arts should be central to the development of the curriculum. Group projects are especially healthy and often encourage a most creative result. The influence, in recent years, of multi-media experiences in the lives of youth can be an ideal adjunct to any related arts endeavor. This approach also forces any number of aesthetic judgments about the world as it is now and the part that they play in it. It is difficult for the student to be passive when his involvement is central to the whole process.

Fourth, the teacher is compelled to do some homework, especially in cultural history. Any study of the related arts that does not include the setting of time, place and social context has been divested of a considerable amount of color, drama and excitement, to say nothing of a comprehensive understanding of the culture from which the art issued. Fortunately, there are increasingly impressive resources from which the teacher may choose. These include a number of fine texts, reference books for specific disciplines, films, film strips, slides--by the thousands--tapes

and records. And herein lies the homework alluded to, for the extracting from these resources of the materials that will best fit the groups can be an extremely time-consuming task. The author would suggest that this homework might include the counsel of the art, drama and literature teachers and any other resources that might be found in the community. Colleges and universities, especially with help from various extension agencies, can provide marvelous resources through their faculties and in their libraries, museums and art centers. They are most often quite enthusiastic in encouraging any project that implies relief from the cultural impoverishment they so often see when visiting school systems. Appendix E includes resources that are available, as well as specific suggestions as to both the availability and advisability of the use of these materials. Hopefully this resource can both save time and be instructive.

Although what follows is somewhat related to the first observations, there must be a limiting of those elements and principles that govern art appraisal and understanding when approached within this context. The author has tried to use those terms in each of the selected disciplines that are fundamental to an overall grasping of formal structure, for it is here that criticism begins. There is also the problem of becoming obsessed with terms with which neither pedagogs nor other authorities agree. Those terms suggested here are used because of their applicability to

the approach and, in most cases, because of certain reasonable analogs.

Finally, the writer would suggest that the initial experiences in relating art elements relate to contemporary practice. Students are more familiar with contemporary, non-functional, non-representative design than they are with the pre-camera practice. Abstract art elements, judiciously selected, are often less complex in that they are less referential and attend to the use of elements for their primary aesthetic. They are also convenient to relate, for students are accustomed to hearing sounds that are not only textural but extremely colorful; melodies that are quite sophisticated; and arrangements that employ, through such devices as echo chambers and other electronic devices, spatial effects. It is simply a process of going from the abstract to the concrete!

History reflects in the arts certain ideals and expressions that are characteristic of the time and the people who created and used them.

The better the listener of the eighteenth century knew the musical language of the time, the keener would be his judgment with respect to the skill and imagination of the composer. He could recognize the winning, the elegant melodic phrase, the moving harmonic gesture, the well-placed effective contrast, and he would distinguish these from music that was commonplace, dilute and awkward. To us today, these same values also can come alive if we develop some acquaintance with classic ideas and techniques.¹

¹Leonard G. Ratner, Music: the Listener's Art (New York: McGraw-Hill Book Co., 1966), p. 216.

The same is true of the person who attends to a painting or a piece of sculpture or architecture. In that history represents a continuum, it might appear to be foolhardy to arbitrarily select a period of two hundred years and suggest that within those two centuries there occurred two distinct points of view, artistic cultures and the foundations upon which most of our contemporary ideas and ideals grew. This is the case however, and a study, even cursorily, of the cultural history of these two centuries reveals these root sources. The period of 1600-1800 marks the beginning and end of a style that is now recognized as the "baroque." Beginning in the middle of the eighteenth century, as baroque characteristics passed on or were assimilated, another style emerged that has come to be known, for reasons discussed later, as "classic." And still another style, bridging the two centuries, has come to be recognized as the transitional style of "rococo."

The two primary periods, the baroque and classic, have been selected for several reasons. One, there are distinctive stylistic characteristics, distinct enough that they can be readily understood. Two, the respective styles can be explained clearly as manifestations of historical and cultural factors. Three, there are sufficient examples in the various arts selected to demonstrate similar stylistic characteristics. Finally, there are exemplary musical examples that can be studied in performance by school bands,

thus making the entire process of relating the arts a great deal more meaningful as this approach is introduced. It also seems to the author that comparison is the pedagog's most valuable teaching tool. Where comparison can reveal both similarities and disparities, an awareness of differences heightens understanding.

The procedure will be to distill the salient characteristics of each art and each primary period; to provide the material just as the author has done in his classes. There will, of course, have to be a highly judicious selection of materials, for the sources and content appear to be virtually endless. The process and format begins with a brief review of the general cultural history; social, philosophical, economic, religious and political.¹ Following this is a general appraisal of the high points of each period's artistic characteristics and contributions and a discussion of those artists who best represent these characteristics. Finally, to complete the process, there will be a selection of several exemplary paintings, sculptures, buildings and musical compositions, with a brief description of how the elements and principles can be used in analysis.²

That this approach must be introductory by definition cannot be overemphasized. The predominant analysis, for example, must center on the music, and specifically, that

¹These materials are found in Appendix A.

²These exemplar analyses are found in Appendix B.

music which is to be studied and, hopefully, programmed or performed by the band. Relationships can be effectively pointed out, notable historical and cultural points emphasized, and formal relationships highlighted with a minimum amount of preparation.

The writer has, over the years, tried several methods of presentation. These vary from a block of several days in which a major concept or form is studied; e.g., the mass, to weekly "culture days," to the method used most recently--and most successfully--the twenty-minute daily, one-week program.

This approach provides, for example, a one week unit for the presentation of the elements in each of the arts; painting, sculpture, architecture and music. A period of gestation, varying from two to five weeks, follows. The length of this follow-up is wholly dependent on the students' reaction and interest span as the concept is reinforced through daily application. Another week is spent discussing concepts of aesthetic appraisal and criticism. Five twenty-minute sessions, if well prepared and meaningfully presented, are more than enough for the student to grasp the formal and stylistic characteristics of any of the five major periods of music history: renaissance, baroque, classic, romantic and modern. The amount of time spent reinforcing the period-style is often dependent on the difficulty of the literature being performed by the band in rehearsal. The amount of time and attention spent on the related arts is also

dependent on this factor. It is reasonable to expect that only the most pertinent would occupy the attention of the band for a period of five weeks. Three weeks, in the writer's experience, is more nearly a norm.

Parenthetically, the writer would suggest that the contemporary concepts suggested as a starting point in the introduction to Chapter V should be reinforced several times during the course of the school year. The fact that contemporary art reveals an eclecticism that, at present, defies categorization, makes it necessary to compare those influences that have been either modifying or catalytic agents in contemporary music. The band, out of necessity, must spend the bulk of its rehearsal time on twentieth-century music, for, with few exceptions, that is the only art music available to this ensemble.

In an approach which stresses formal elements, the baroque and classic periods provide extremely clear examples of style and form in each of the arts. These are characteristics by definition. Thus it would seem prudent to introduce this approach with characteristics that are immediately evident. For example, the architecture of municipal buildings, the sculpture in the park or even the cemetery, paintings in super-markets and variety stores and in music that reflects classic roots; these are all relevant and promising places to begin. How to recognize and use the elements is the next task at hand.

The Elements of Painting

The problem in the selection of the particular arts which when related, will serve the cause of performance most effectively has been previously noted in Chapter I. There is an equally troublesome problem in selecting which of the elements of the visual arts will make the most effective contribution.

Authorities differ as to which of the elements are the most important. One says the elements consist of form, line, shape, value, texture, color and space.¹ Another limits the visual elements of a work to shape, brightness, and color.² Another suggests that "purely formal analysis may effectively smother the all-important spark of vitality that separates the meaningful study of art from a routine academic exercise."³ Still another suggests that the basic elements in art are line, space, color, medium, formal organization and expressive content.⁴ And, finally, another authority suggests that we learn to see by recognizing line,

¹Otto Ocvirk, Robert O. Bone, Robert E. Stinson and Philip Wigg, Art Fundamentals, Theory and Practice (Dubuque, Iowa: Wm. C. Brown Company, 1968).

²Norman B. Gulmarian, The Language of a Work of Art (The Art and Art Education Studies Division, Utrecht Linens, Inc., 1963).

³Joshua C. Taylor, Learning to Look (Chicago, Illinois: The University of Chicago Press, 1957), p. v.

⁴Milo Wold and Edmund Cykler, An Introduction to Music and Art in the Western World (Dubuque, Iowa: Wm. C. Brown Company, 1958).

color, texture and value, depth, volume and perspective.¹

There are others that can be added to this list, each with another point of view that covers the same basic area. The author has selected his materials for the presentation of the elements on the basis of clarity, relevance to the student's experience and ease with which analogies could be used to make the term descriptive.

In painting, for example, the elements of color, texture, line and space were all related to one additional element--form. There are recognized principles of use that affect each of these elements. Some of these principles are included, others are omitted. In the case of each element a presentation was made to the band that included two approaches to that element. In each case an analogy was drawn to music. In each case the student was warned not to use the analogy as a perpetual crutch, but as a temporary aid, the identity of which was his own wider and more familiar musical background and experience. He was also admonished to recognize that the terms for formal elements were not interchangeable. They were merely terms which described characteristics which enabled the percipient to discuss what he heard or observed.

In every case the students were cautioned to remember that the study of separate elements made sense only

¹Leon Karel, Avenues to the Arts (Kirksville, Missouri: Simpson Publishing Co., 1966).

when they were viewed in relationship to the work as a complete entity. Analysis of parts, forgetting the whole, loses the purpose of the entire enterprise.

The following material is that assembled by the author from a number of resources and presented to the bandsmen, first on a bulletin board with examples in which each element was clearly illustrated by several paintings. Representative of the type and variety used in this initial "band room exhibition" are: Sunday Afternoon on the Island of La Grande Jatte--Georges Seurat; Les Demoiselles D'Avignon, Girl Before A Mirror, The Tragedy and The Seated Acrobat--Pablo Picasso; I and My Village and The Juggler--Marc Chagall; Woman and Birds in Front of the Sun and Composition 1963--Joan Miro; Still Life-Fruit and Bedroom at Arles--Vincent Van Gogh; Basket of Apples and Pommes et Oranges; Ready to Wear--Stuart Davis; Water Lilies--Claude Monet; On the Terrace--Pierre Auguste Renoir; Church of Gelmeroda--Lyonel Feininger; Broadway Boogie Woogie--Piet Mondrian; Composition--Jackson Pollack and others by Matisse, Dali, Kandinsky and Rouault.

Students helped in preparing the display, contributing invaluable insights as to relevance, propriety and style. It should be noted, parenthetically, that these student-helpers had taken courses in studio art and had relatively sophisticated backgrounds. They were very much aware of the types of examples that would make a more immediate and

powerful impact on their peers. They also became "teacher's aids" for those in the class whose experiences were limited and tended to be negative. Every school with an art department has this rich resource and there will invariably be a few bandsmen--very few--whose schedules permit art and music courses. This is a resource that is too often ignored.

Accompanying each example of the visual element was a brief description of the element and its function. Since form is central to the application of all the other elements, it was approached in the following manner and placed with the paintings on the exhibit area.¹

The alpha and omega of painting is reflected in an understanding of form. There are two distinct forms to consider when defining form as a concept. The first is form as a "whole," the second is the relationship of "parts" to the whole.

The first, form as a whole, might be described as boundary form. Another description might just as easily be called "open or closed" form. In either case, a boundary is implied. Open form creates the illusion that the painting

¹Form and content or subject matter often function as a dualism. An understanding of form, however, may well be the content of non-representational or abstract art. The writer recognizes the importance of subject matter to those periods of art history discussed in this study, but as an introductory concept, dependent on developing analytical tools, the prerogative of limiting these concepts to formal elements has been assumed.

is a part of something larger, something that extends beyond the boundary of the frame or the edge of the surface. Closed form does just the opposite. It keeps the focus within the painted surface.

Form, in the second sense, is simply the relationship that exists among parts of the whole. This is often called plastic form. Plastic form can and does relate to all of the other elements; color, line, texture and space. The primary identification, however, is with geometric forms such as the cone, square, rectangle, triangle and sphere.

The appreciation and understanding of modern art is often wholly dependent on the ability of the viewer to discern form relationships. Abstraction reduces the painted surface to this concept. The more these relationships are sought, the more they will be found and the painting, as a result, will have that much more meaning.

The musical analog to form, particularly in terms of wholes and parts, is both clear and readily comparable. Whole forms, or boundary forms, are akin to large forms in music such as the sonata, rondo, or theme and variations. Unity is realized by the relationships of large parts or sections to each other. Parts of wholes refer, of course, to the developmental devices used by the composer to create sufficient variety to keep the auditor's attention.

This is as far as the analogy should go. It points out basic relationships that exist within the framework of

the form and it reinforces the artistic principle of unity in variety that exists in these two arts. It is not only the most convenient but probably the only element which, when compared, does not shake credibility. This is all the more reason for using form as the alpha and omega of analysis and criticism.

The next element considered was color. Color is merely the vibration of "light waves." Interestingly enough, some color is invisible because the light waves are either too long or too short--infrared and ultraviolet. There are three terms and one important concept to remember when considering the function of color in painting. The terms are "hue," "value" and "intensity" (chroma). The concept deals with a kind of chromaticism.

Hue is the term generally given to color. There are three primary hues: red, yellow and blue. Secondary hues occur when these are mixed: orange (red and yellow), violet (red and blue) and green (blue and yellow). Blues and greens are often called "cool" hues while reds and yellows are referred to as "warm." Warm hues tend to advance, to grasp visual attention. Cool hues, to the contrary, tend to recede. As an illustration, the student has only to think of the colors used to create the illusion of distance. In addition to this "thermal" designation, hues are also referred to as "hard" and "soft." Reds, for example are hard, while blues are soft.

Value is the term which describes the brightness of color. For example, red would have a value ranging from light pink to dark rose. Orange would have a value from light tan to deep brown. By adding white to the existing hue, a higher value is obtained. By adding black to the hue, a lower value results. Paintings are judged to have high or low value. The more light they reflect the higher the value. The dulling of any hue affects its intensity and, consequently, its value.

A dull or bright color might also reflect the third term, intensity. Intensity, also called chroma, is color saturation. It is hue measured in terms of brightness as opposed to dullness, but not the same kind of dullness appropriate to value dullness. Value describes "light" while intensity describes "bright." Intensity is closely related to the condition which results with the mixture of complementary colors; i.e., opposites, such as red and green or orange and blue. Ideally, complementary colors, when mixed in equal proportions, yield gray; thus the "dulling" property.

The concept referred to earlier deals with mono- and poly- chromaticism. Monochromaticism is the term applied to paintings that are, as might be expected from the prefix, closely related to one principle color. Polychromaticism is recognized when several or many contrasting colors are used. Periods, styles and painters can often be recognized by their particular use of chromaticism.

The demonstration of sound as used by different instruments, all producing characteristic qualities, is the strongest resource available to the band director looking for an analogy for color.

Color for the artist is similar to harmony for the musician . . . [it] may not be as essential as other elements used by the artist to express his ideas and feelings; nevertheless both color and harmony add to the strength and appeal of a work of art. Negatively speaking the misuse of color can be as damaging to a painting . . . as the misuse of harmony can be to a melody or an extended work of music.¹

The teacher can point out specific harmonic combinations that tend to "darken" the qualities of sound and others that tend to "brighten" qualities. These qualitative sounds are also described as revealing a specific musical "timbre." "Color may . . . be compared to timbre in music."² Generally speaking, those sounds that have higher voices or pitches are "lighter" or "brighter" and those with lower frequencies are "dark." The various gradations of dynamics, from loud to soft, provide analogies to the intensity of saturation factors scored in value. Techniques of orchestration also play a vitally important role, particularly when accompanied by different dynamic values. The basic colors in the band are woodwinds, brass and percussion. As colors of the spectrum reveal more than the three primary colors, so the three primary band colors, when mixed with various

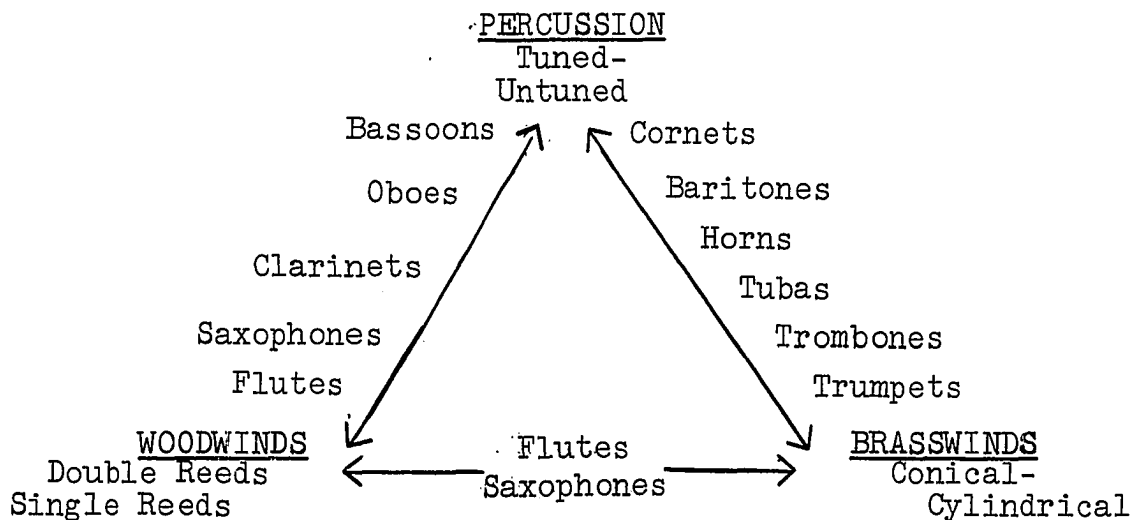
¹A. Verne Wilson, Design for Understanding Music (Chicago, Illinois: Summy-Birchard Co., 1966), p. 59.

²Wilson, Design for Understanding Music, p. 85.

proportions of single reeds, double reeds and flutes create a variety of instrumental colors that emanate from the one primary woodwind color. The same is true of the cylindrical and conical bore brass instruments and the tuned and untuned percussion battery.

It does not seem uncomfortable for the author to relate these musical characteristics to visual referents. As a matter of fact, it would not be impossible to develop a reasonable "color-wheel" of band sounds that could be developed from the primary band colors. The secondary sound colors would simply be analogous to secondary hues. Instead of the artist's color-wheel perhaps the band director can use a "color-triangle!" This kind of illustration, by any estimate, is a valuable teaching-tool for high school bandsmen.

FIGURE 1
THE BAND'S "COLOR-TRIANGLE"



The next important element is line. Any visible mark which defines an area or direction on a surface is line. Line may function as an edge, a meeting of areas, a contour or just as a form which suggests some kind of shape. It may also function as one or several of these.

Lines have forces that are easily recognized. For example, angular lines have more force than do long, gently curving lines. A short or fast curve has more energy than a horizontal line. In short, some lines have more tension, others are more static--at rest. Horizontal lines are the most static. Vertical lines are not as static, but more static than diagonals. Attention to that which the artist wants the viewer to see is governed largely by his use of line.

Line is comparable to melody. Those melodies which tend to be smoothly connected and conjunct--essentially step-wise in construction--can be compared to the gently rolling, long curves. The length of the melodic line has its counterpart in the length of visual line.

Melodies that are angular, use displaced intervals or arpeggiated figures, are developed disjunctly. Disjunct melodies have similar characteristics to diagonal or angular visual lines; each implies tension. There is, however, little in line that is clearly common to both the visual arts and the aural arts. It is an element that needs to have distinct aural and visual imagery. Even though they are not the

same, the expressive content of line in music and line in painting reveals enough similarity to use the terms with some comfort and ease.

Texture, in visual art, refers to the surface appearance of objects. It might be described as the way a surface could be expected to feel. This is also referred to as tactile quality.

In painting there are those textures that are real and occur as a result of layers of thick paint. Then there are textures that use various objects such as cloth, newspapers, wire, string or whatever else the artist might consider appropriate. The latter are called collages. Both types of texture are the result of medium.

Textures that are painted to create the illusion of texture rely on the artist's ability to create that illusion as the result of his craftsmanship and skill. In either case, it is the reflection of light creating real or imagined shadows that creates texture.

Texture in music is closely related to color but has its separate properties. Devices such as rapid or flutter tonguing, over-blowing wind instruments (brassiness), various muted effects, playing only on the mouthpiece and the innumerable percussion devices and techniques, all provide textural qualities in the band. Not the least important concept of texture is that of "thick" and "thin." The band, by the nature of its instrumentation, creates a thick texture

when all of the instruments play simultaneously--tutti. Thus, to create a thin texture of sound, numbers of players on a part must necessarily decrease and for a thick texture the opposite must occur. Texture is controlled by another means as well. Slower vibrating winds yield a thicker texture of sound than do the faster vibrating instruments. Thus, a quartet composed of an English horn, bassoon, tuba and contra-bass clarinet would have a considerably thicker texture than a trio of two flutes and an oboe.

The last of the elements is space. When space is handled two-dimensionally, the surface will show length and breadth but it will not show or create the illusion of depth or thickness. In this sense, space is akin to shape. The shapes on the surface are of primary importance. When space is handled three-dimensionally, the surface will create a sense of depth or perspective. This will also reveal the illusion of thickness.

Most painting, from the renaissance until the last of the nineteenth century, dealt with space in the three-dimensional sense. Modern art is more prone to two-dimensional application, shape-forms adapting so very well to this expression.

It is very difficult to relate space as conceived visually and space as it is conceived aurally. Silence is a kind of space and musical ideas that are brought forward or made more prominent can have a kind of aural perspective as

they relate to accompanying musical features. A time art like music uses space in such a different context that it is the least important of the analytical elements when used analogously. Dynamics play a similar role in featuring important musical ideas and these have a space connotation. The author uses these analogies but not often or with enthusiasm. The visual arts are so demonstrably illustrative, however, that there seems to be little need to labor the lack of comparable material.

Thus, in the final analysis, these suggested elements ought to be used only for introductory purposes and then only as they serve to point up the relationships that exist in all art. The process is one of reinforcing prior knowledge and opening doors for new knowledge, experience and, hopefully, understanding. Above all, these elements must relate to music as expressive content. If every example, every element illustrated, and every principle highlighted cannot be correlated in some reasonable way with the over-all musical idea, it would not seem appropriate for this particular approach to the band class.

This approach is somewhat analogous to learning how to swim, the first point being that no one learns to swim by merely getting wet. Getting wet may have some preparatory value but it is somewhat comparable to looking instead of seeing, or listening instead of hearing. Hopefully, this approach will at least enable the aspiring musical "swimmer"

to float, thus making it but one step removed from the necessary coordination that will enable him to reach his destination. And, just as when one swims in deep water, it is important that he reach his objective rather than suffer the alternative consequences!

It has been noted that each of the elements reflects two or more identifying characteristics that help to classify or identify its function. Thus any discussion of form implies a concept of wholes to parts or closed to open. The following illustration is suggested as the next point of departure. Each of the elements of painting has been briefly discussed on the preceding pages. None of these elements, however, has been discussed in relationship to the several guiding artistic principles which act as more definitive critical guidelines. The recognition of formal elements has little value unless those elements are related to a principle that unifies them. This guiding principle, unity in variety, is fundamental to art. It maintains interest and provides the necessary analytical referents, as suggested at the beginning of the paragraph, that lead to more than a surface or superficial understanding.

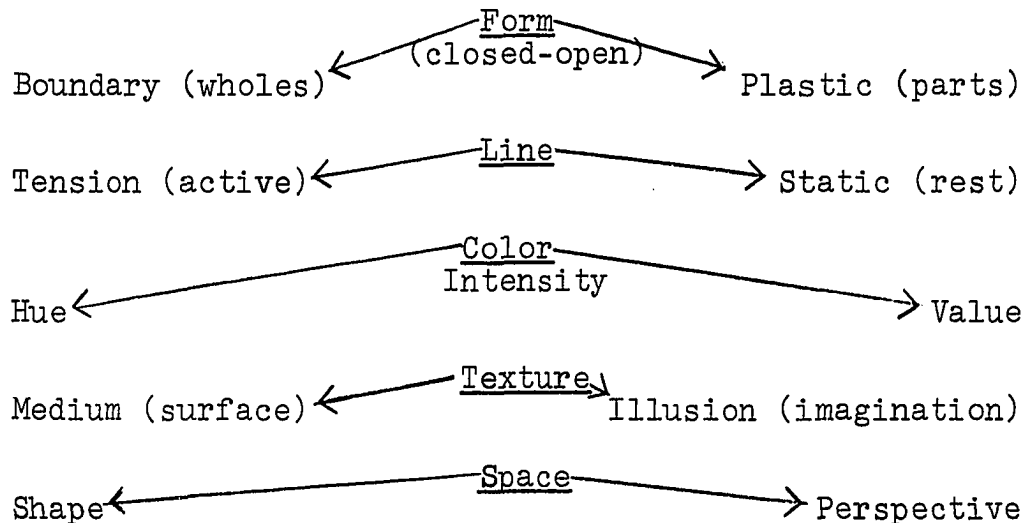
Wold and Cykler suggest that there are three principles to the dualism of unity in variety.¹ They are

¹Wold and Cykler, An Introduction to Music and Art, p. 11.

repetition and contrast, theme and variation and, lastly, the principle of dynamics.

FIGURE 2

THE RELATIONSHIP OF UNITY IN VARIETY TO
THE ELEMENTS OF VISUAL ART



Repetition and contrast might also include such compositional characteristics as balance, proportion and rhythm. Both are capable of providing variety and it is on the basis of balance, proportion and rhythm that unity is achieved.

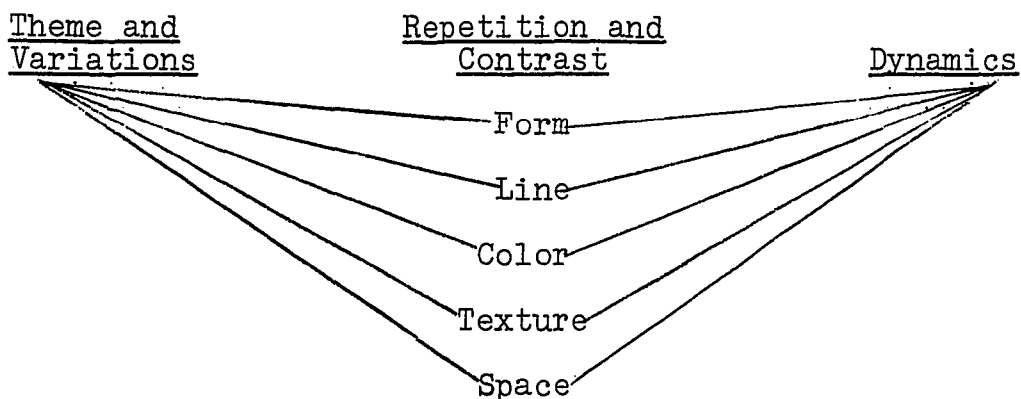
Theme and variations is an obvious possibility for variety, but the ever present possibility of not enough "variety in the variations" encourages monotony. Each of the elements is adaptable to this principle. Monothematic color, recurrence of various shapes that are similar, various types of textures, similarity of line--all fit well in this principle.

The third principle is that of dynamics or emphasis. This principle is more simply stated and understood by relating to whatever element or device is emphasized to a position of dominance. It is quite likely that whatever the eye or ear attends to is, at that moment, involved in this principle.

It is readily apparent that each of these principles can be equally effective within the illustration suggested below by the overall principle of unity in variety.

FIGURE 3

THE RELATIONSHIP OF ART PRINCIPLES
TO VISUAL ELEMENTS



The Elements of Architecture

Architecture is dependent on function. A building serves a purpose. Four walls and a roof on a foundation have no meaning unless a decision has been made as to what use the structure might be put. Once this is decided, generally--and fortunately--before construction begins, the effectiveness of the structure is considered both on the basis of how well it

serves that function and, most importantly for the purposes of this study, what is the quality of its artistic style.

The elements of architecture can be gleaned from the basic elements of painting in that they are essentially formal relationships. Naturally they are not the same, although there is some overlapping. The authorities again use a slightly different terminology to express the same thing. For brevity and clarity this study will define the architectural elements as form, space and surface.

Muschenheim reinforces this selection, observing that,

. . . it can be said that the most interesting and successful architectural work is almost always the result of a struggle on the part of the architect to interpret a contemporary way of life through the use of appropriate forms, spaces and surfaces.¹

These need further explanation however, before they are applied to any given structure. Space, for example, has a specific function for the architect. His walls and ceilings enclose space and when they do they have created masses. Masses are those solid forms that separate one space from another. Line in architecture is also closely related to plane. Any flat surface is a plane. When planes and masses are shaped within a specific space, form obtains.

"Traditionally the material of which a building is made is determined by the materials native to the place

¹William Muschenheim, Elements of the Art of Architecture (London: Thames and Hudson, 1964), p. 9.

where the building is erected."¹ In Greece, marble was accessible; in Rome a type of concrete was easily mixed and used with indigenous material that was readily accessible. Where trees are plentiful, buildings are constructed with wood. The snow igloo of the Eskimo is further evidence of this practice. Of course, with pre-stressed concrete, laminated woods and plastic, aluminum, steel and glass, native materials are no longer the factor in practice that they once were.

The point to be made here is that each of these materials affects to a great degree, the element of surface. Within this element are the surface factors of color and texture, to say little of those structural properties which affect the kind of building that will be constructed. There are two kinds of strengths architects consider in their planning. These are tensile strength, which indicates how much the material will bend or stretch before breaking, and compressive strength, referring to the amount of weight a material can tolerate before crushing.

The last element, form, considers the way relationships of space surface and function are used by the designer/architect. From the standpoint of form in general, the student brings to the study of architecture a much better beginning understanding of this element. He will very

¹Dudley and Faracy, The Humanities, p. 97.

likely not recognize a sonata or rondo without some formal instruction in music, but he will have no difficulty in recognizing the difference between a house and a filling station. Neither will he fail to recognize that different churches do indeed reflect varied architectural concepts and styles.

Appearance in architecture changes, dependent wholly on vantage. One walks through and views from within and without. Architecture is the integration of three dimensionality. As music is completely a time art, architecture is the complete space art.

Other arts exist in space; architecture uses space as one of its elements. We can see the exterior of a building only as it appears in space. And if we are within a building we see it as enclosing space.¹

Form in architecture is design or composition, thus it ultimately reflects style. The style of architecture will be the subject of a subsequent section as styles of classic and baroque architecture are considered in Appendix A. The method by which these styles are considered, however, is dependent on an understanding of those components of form that make style possible. Among these component or compositional principles are balance, rhythm and proportion. ". . . the basic elements of design constantly re-appear in different guises through the centuries."²

¹Dudley and Faracy, The Humanities, p. 172.

²Muschenheim, Elements . . . of Architecture, p. 7.

Balance is considered either symmetrical, in that if the structure were divided in half the halves would be equal, or asymmetrical, in which case they would not be. This does not mean that asymmetrical balance cannot be satisfying, of course. Both types of balance are simply stylistic factors or, perhaps, features.

Rhythm has to do with the recurrence of certain structural motives. These might be windows, arches, pillars, pilasters or dormers. Or it could also be the alternating of various effects. Repetition plays a strong role in rhythm design.

Proportion is another factor in form that is closely related to style. The baroque palace expressed proportions clearly related to its time in the same way as did the townhouse of the eighteenth century. The relationship of parts to the whole, proportionately, reflect the taste and time. Function is also closely related to proportion as is scale, which is an outgrowth of those relationships that exist between proportion and function.

The elements of architecture that are closely related to painting and music are those structural elements that often appear with a different nomenclature. For example, color as hue has the same definition but color as value, in that value is determined by light, takes on different considerations. Almost all of the architect's concept of light will be reflected in the use of light on those spatial

shapes that he wishes to emphasize. Space and how to fill that space with shapes, lines, textures and masses are the architect's problems. The composer deals with space, as a time art, by deciding on the shapes, textures and masses of sound with which he wishes to fill silence.

It is really more convenient to deal with the principles of repetition and contrast, theme and variation, and dynamics, as these unify the structure of both music and architecture than to stretch the credibility of the other, less flexible elements. The structure of music as architectonic practice is clearly analogous to the structure of any building, be it the cottage as compared to the folk song or the palace to the symphony or concerto.

The Elements of Sculpture

Sculpture, since it, like architecture, is also three dimensional, is merely the arranging of shapes in space. The materials can consist of anything that will hold a shape but are most often of stone, clay, wood or metal. The elements of sculpture are those of architecture; form, space and surface. There are elements of design that receive different emphases within these principle elements but they have many similar characteristics. Sculpture can be functional, as with fountains, gargoyle rainspouts or the caryatids that support the porch of the Erectheum. They can also, and most often are, totally non-functional, decorative and propagandistic. The fact that sculpture exists in many types,

guises and forms certainly attests to man's delight and pleasure in the product.

When a sculptor starts to think of form, he has to learn to recognize the simple shapes underlying the surface . . . All sculpture is composed of a few basic forms; the cube, the sphere, the cone, the pyramid and the cylinder . . . It is . . . the endless variety of modifications to which basic forms lend themselves, that provides the range of expression possible to sculpture.¹

The geometric shapes, arranged in various volumes, planes and masses are essential factors in each of the form, space and surface elements. In turn, each is recognized by the material from which it comes. Color and texture are important as are the degrees of hardness and pliability. Even the form described as rhythm, also closely related to sculptural line, is integrally related. "Rhythm results . . . from repetition and the following up of movement with variations . . . the element that makes it possible to express movement in a static art."²

When sculpture is intended to be viewed from all sides it is in "the round." When it is projected from, or from within, a flat surface, it is in "relief." "Relief is an art form that is midway between painting and sculpture in the round. It resembles a painting in being a picture or a pattern on a flat surface, but it is also sculpture, for

¹William Zorach, Zorach Explains Sculpture (New York: Tudor Publishing Company, 1960), p. 22.

²Zorach, Zorach Explains Sculpture, p. 43.

it has three dimensions."¹ Coins are excellent examples of sculptural relief.

The forms, figures, faces or special objects that result from the sculptor's imagination are the clue to the aesthetic impact of sculpture. The artist selects that medium or adapts to his charge those materials, skills, perceptions and expressive insights that create works of art.

A billiard ball . . . A length of pipe . . . have no aesthetic or emotional value because they say only one thing, "round." Each expresses only one kind of roundness. But when an object has a variety of shapes--round, thick, thin, narrow, wide--the use of that variety . . . can become a form that is aesthetic in itself.²

It is often difficult to separate architecture and sculpture. The same is true of painting and sculpture, for some pieces are painted as an integral part of their expressiveness. Others, when painted, lose their integral expressiveness. The great Greek temples used caryatids--human figures, generally women--as pillars. The acanthus leaves and carved fluting are characteristic of the Corinthian column. The relief sculpture used in friezes, columns, arches, tombs and altars by the Romans are all integral parts of the architectural schemes. The statues that were used as decorations in and on churches and palaces from the

¹Roberta Paine, Looking at Sculpture (New York: Lathrop, Lee and Sherard Co., Inc., 1968), p. 83.

²Zorach, Sculpture, p. 7.

gothic and romanesque periods through the nineteenth century are further evidence of this marriage of space arts.

The kinship of painting and sculpture is particularly close with the discovery of oil paints during the renaissance.

Before the Renaissance, painting was almost another form of sculpture and related to architecture. With the Renaissance it became independent and individualized and sculpture began to take on the qualities of painting . . . Sculptors were carried away by an enthusiasm for anatomy . . . Sculptors were interested in what suffering and torture did to muscles and not in what suffering and torture did to men.¹

There are many different kinds of sculptural technique. Several have been mentioned. Others are dependent on the materials from which they come. Again, it is no surprise that the great forests of Europe produced some remarkable wood carvings, or that the Greeks and Italians with the marble and granite available to them should turn out the significant statuary.

The shaping of clay may very well have been the first sculpture. That it evolved through various processes of baking or firing into the exquisite porcelain or terra-cotta figures of later periods should come as natural in the course of experiment.

Clay is also used to construct models from which stonecutters can carve statues. This is known as indirect sculpture. Direct sculpture comes from carving the figure

¹Zorach, Sculpture, p. 266.

out of a solid block with no model. Zorach observes that, "Everything has a top, front, back and sides. These surfaces or planes are what give shape and form to anything . . . it is the function and relationship of planes that give any object a feeling of solidity and volume."¹ The direct sculptor must know before he puts chisel and mallet to the stone how these elements are going to emerge.

Wood sculpture, since it is easier to carve than stone, has very likely been a part of man's history from the time he found stone or metal with which to whittle and shape. Subjected to the natural elements of wind, water and fire, it does not fare as survival material as well as stone, but its use is surely ubiquitous. Of special interest to this study is the use of wood sculpture in the construction of many of the components of highly ornamented or decorated musical instruments. Keyboard boxes and legs, stringed instrument scrolls, pegs, purfling and backings and the many relief carvings that decorate woodwind instruments are elegant examples of the art.

Bronze castings and other metal sculptures, particularly on the contemporary scene, are further evidence of the sculptor's capacity to use materials to create shapes and forms from surfaces that fill spaces in ways that continue to attract men's imaginations and satisfy their yearnings for this particular artistic and aesthetic expression.

¹Zorach, Sculpture, p. 91.

The analogy of sculpture as one of the selected art forms complementary to music is similar to that of painting. The difference is found in a diminished emphasis on color and an increased emphasis on texture and form. The writer recognizes that the diminished emphasis on color is not a characteristic of contemporary sculpture, but it is a characteristic of the periods on which this study focuses. The close relationship between architecture and sculpture has been considered before. Of the principles, the dominant sculptural principle is that of dynamics, although in given situations and with given works, the others are evident as well.

The Elements of Music

It is a reasonable assumption that those most interested in this study would have a first hand knowledge of the elements of music. In establishing the rationale and developing the preceding units on the elements of the other selected arts, musical elements were united with visual elements for the sake of analogy. This was particularly true in the case of painting. The reader should not assume, however, that musicians are any more in agreement when it comes to describing which are the musical elements. The same problems of terminology exist.

To avoid the dilemma which is bound to occur when choices of emphases are to be made, the author is borrowing Winold's description of the elements of music, for his

descriptions are not only more inclusive, thus recognizing that there are "elements of elements," but they provide a more than adequate reference for the trained musician as well as the novice.¹

Professor Winold groups the elements into five categories: temporal, tonal, timbre-dynamic, textural and formal. The greater flexibility of this grouping helps, somewhat, when the relationships are compared.

FIGURE 4

THE RELATIONSHIP OF WINOLD'S MUSICAL
ELEMENTS TO VISUAL ELEMENTS

	Temporal	Tonal	Timbre- Dynamics	Textural	Formal
Music	RHYTHM	MELODY	COLOR	HARMONY	UNITS
Painting	SPACE	LINE	COLOR	TEXTURE	FORM
Architec- ture	SPACE (Rhythm)(Shape)	LINE	COLOR (Surface)	TEXTURE	FORM
Sculpture	SPACE (Rhythm)(Mass)	LINE	COLOR (Surface)	TEXTURE	FORM

The temporal element includes the organization of rhythm with meter--metrical units of stress; beat--the regular recurrence of pulse; tempo--the speed at which beats occur. This organization includes many variations which, by

¹Allen Winold, Elements of Musical Understanding (Englewood Cliffs, N.J.: Prentice-Hall, Inc., 1966), pp. 7-8.

notation, includes those irregular accents which provide rhythmic variety. In brief, the temporal element organizes the length of sounds and silences in space. It is the basic element of the time art.

The temporal element is suggested as an analog with space, recognizing that the reader will discern that the use of the term is an apparent contradiction. Architecture and sculpture fill space with shape as mass; painting creates the illusion of space by devices of the craft. Music, by alternating high and low pitches or sonorities, in addition to the rhythmic reference, can create any number of spatial effects. Spatial effect is a term that makes sense only in its separate and appropriate application.

The tonal element is essentially the organization of tones and pitches which, when combined with the temporal element, produces melody. It is the latter that is used most often as an analog to line in the other arts.

Melody, the organization of pitches, must have duration so it is clear that the separation of musical elements for analysis is no more desirable than the separation of visual elements. Notation, which utilizes meter--time signatures--tempo and beat or stress is inextricably a part of the musical whole.

The timbre-dynamic element is a more desirable description than the traditional concept of harmony. Timbre is that unique quality by which the ear recognizes subtle

(or gross) variations of sound produced by sounding bodies individually or in combination. Because these sounds do have peculiar "family" characteristics, i.e., strings, voices, brasses and woodwinds, the author has suggested previously a kind of diagram of wind instrument timbres that would be analogous to the visual color-wheel.

The keen relationship of color to dynamics, or the variations of loudness specifically conceived of in terms of decibels (db) or units of loudness, is akin to the nature of visual dynamics. It is the projecting or placing in a position of prominence an artistic idea or form that the artist wishes to emphasize.

The textural element is one with which the writer confesses some apprehension in setting about the process of categorization. Professor Winold suggests that harmony is the starting point in a discussion of texture. "The three basic textures used in music are monophonic . . . homophonic . . . and polyphonic . . . Before beginning this, however, we must first have some background in harmony."¹

The writer conceives of harmony as equally textural and timbreal and, if pressed to select one, would be hard put to make a choice. Timbre or musical color, exists as a separate entity on each and every sounding body. It is unique in this sense. Since harmony as color and timbre as

¹Winold, Elements of Musical Understanding, p. 111.

color are interchangeable it is probably just as well to recognize that the dilemma exists and expand on additional identifying characteristics of texture.

The combining of the unusual with the usual tonal characteristics of instruments or voices and considering the myriad possibilities that exist in each is an example of another characteristic of texture. Further, when these sounds are scored with specific effects in mind, it is not difficult for the musical imagination to recognize some sounds as smooth and others as harsh, rough or course. It is equally clear that the textural quality of one bassoon playing a single melody (monophony) will be different when accompanied by a string orchestra (homophony) and still different if the accompanying strings are replaced by several bassoons, each playing independent melodies simultaneously (polyphony). The dependence of elements on one another for the effect desired is pointed up once again.

The formal element in music is two-termed. The author has previously suggested that form ought to be considered in relationship of wholes to parts and parts to the whole. (Figure 2) Professor Winold classifies form in terms of ". . . general structural principles and specific designs."¹ He points out that structural principles are conceived out of musical units that begin with a note, develop

¹Winold, Elements, p. 159.

into a motif and further grow into larger units on the basis of principles of repetition, contrast, and variation. This is an analog to the parts suggested by the writer. Winold's "schematic designs" are those large forms which develop from two and three part forms--binary and ternary--into the larger sectional forms and then to the rondo, sonata-allegro and their application to still larger forms such as the symphony or concerto. This is analogous to the large forms also suggested earlier.

This summary of musical elements as compared to the other selected arts is as much as the teacher needs to emphasize. There will be a tendency on the part of the students to carry these element-analogies farther than they are capable of being stretched. Thus, the teacher has the responsibility of not stretching credibility but merely assisting students in attending to each of the elements separately and analogously as the occasion requires. Ultimately the student will turn the analogy on or off depending on the kind of help it provides. Just as he has learned to read different clefs, transpose or use a different set of fingerings, so too will he adjust to the elements of each of the arts, if he knows to what he ought to attend.

CHAPTER VI

EVALUATION

This study was originally intended to be a developmental study, one that would consider the feasibility and practicability of relating several of the fine arts within the context of a performance situation. That a greater aesthetic awareness or growth should result was the premise. Insofar as the writer was able to determine, the absence of studies relating the arts, within this performance context, provided sufficient promise of an interesting and fruitful developmental study. As the study took shape, it became increasingly evident that some type of evaluative measure was in order, if for no other reason than to suggest direction for others who might wish to consider this approach to music education.

The Experimental Situation

The ideas and procedures proposed in this study were evaluated for one semester at the Senior High School in Oshkosh, Wisconsin. Oshkosh Senior High School is accredited by the North Central Association. The 1969-70

school year enrollment was in excess of 2,700 students in grades ten through twelve. Over forty percent of its graduates attend some type of post-high school educational institution. The proximity of Wisconsin State University-Oshkosh is, as might be expected, of no small influence on this figure. The Oshkosh university, with an enrollment of approximately 10,000 students, has a curriculum that includes work leading to the master's degree in a number of disciplines, many of them related to professional education. The city of Oshkosh is a lower-middle-class, industrialized community of approximately 52,000 inhabitants. The industry is very well diversified but includes a number of opportunities for women to be employed at minimum wage scales; there is a high incidence of two-income families. The dominant nationality stems from German origins.

The Oshkosh Area Schools comprise one high school, four junior high schools and twenty grade schools. The public school population in September of 1969 was 11,490 students. There were 573 professional employees.

Each of the three bands of Oshkosh Senior High School can be identified by several distinct characteristics. Of these characteristics, some are general while others are quite specific.

The Blazer Band consists of seventy sophomores who matriculate to the high school from four distinctly different types of junior high school instrumental music

instruction. Although the basic instructional series is the same in each of the junior high schools, the method and procedure is wholly autonomous with the instructor. The students have, on entering high school, three to four years of band experience and instruction. Approximately twenty percent of these students have studied with a private teacher at their own expense. Most of the private teaching is done by members of the school music staff. The period of private study ranges from one summer to two years. The Blazer Band is a training band in that the great majority aspire, as sophomores, to advance to the Concert Band as juniors or seniors.

More specific characteristics are apparent in an examination of the results of tests of mental ability and academic achievement. The mental ability, or intelligence quotient, mean has been obtained from the Henman-Nelson Test of Mental Ability.¹ Nunnally, in a brief estimate of this instrument, states that:

Although it is a short test . . . it correlates well with longer tests of general intelligence and with achievement tests . . . Test reliabilities are high. The test provides a reasonably good, quick estimate of scholastic aptitude.²

¹Tom A. Lamke and M. J. Nelson, eds., Henman-Nelson Tests of Mental Ability-Revised Edition (Boston, Mass.: Houghton-Mifflin, Co.).

²Jum C. Nunnally, Educational Measurement and Evaluation (New York: McGraw-Hill Book Co., 1964), p. 422.

The academic achievement data has been obtained from the Iowa Tests of Educational Development.¹ Nunnally, once again, states that, "The battery exemplifies achievement measurement at its best."² The Iowa Tests of Educational Development are administered in the Oshkosh Area Schools in the ninth and eleventh grades. Thus, the scores obtained for the averages computed in the study are the results of tests from 1968, 1969 and 1970. This provided recent scores for each class. The means and standard deviations of the standard scores plus the average percentiles, based on local norms, are simply a guide for the reader in pointing out distinctive characteristics in each of the bands.

The mean intelligence quotient of the 1969-70 Blazer Band was 112. The mean standard score on the academic achievement test was 13.5. The average percentile ranking for the Blazer Band in academic achievement, based on local norms for the tenth grade, was 70. Table 1 provides means and standard deviations from intelligence and academic achievement tests, in addition to the average percentile norm, for the students in the Blazer Band.

The Varsity Band is a unit of sixty-four bandsmen, consisting of sophomores, juniors and seniors. Sophomores are assigned to this band on the basis of instrumentation

¹E. F. Lindquist and Leonard S. Feldt, Iowa Tests of Educational Development (Chicago, Illinois: Science Research Associates, 1962).

²Nunnally, Educational Measurement, p. 417.

TABLE 1

MEAN SCORES, STANDARD DEVIATIONS AND PERCENTILE
AVERAGES OF INTELLIGENCE AND ACHIEVEMENT
TESTS FOR THE 1969-70 BLAZER BAND

	Boys (N=22)	Girls (N=40)	Total (N=62)
Henman-Nelson			
Test of Mental Ability	M=112.4 SD= 9.65	112.8 7.78	112.7 8.49
Iowa Tests of Educational Development	*M= 15.2 *SD= 4.83 **%-iles= 69	12.5 4.31 71	13.5 4.50 70

*--Standard Scores

**--Average, based on local norms

and performance ability. This statement, however, should not be interpreted to mean assignment on the basis of superior or advanced performance ability alone. If there is a need for a strong performer in any section or a need for balancing a surplus of instruments from the other bands, e.g., flutes or cornets, assignments are made to keep the groups functioning with as balanced an instrumentation as possible. Juniors who, as bandsmen with one year of high school experience, do not advance to the Concert Band are all assigned to the Varsity Band. Thus there are a number of very able and experienced bandsmen in this group. There is also an even greater number of much less able performers in this band. All seniors who do not advance to the Concert Band are also assigned to the Varsity Band. The percentage of

bandsmen who continue to study privately in the Varsity Band is approximately the same as the number in the Blazer Band, twenty percent.

The mean intelligence quotient of the 1969-70 Varsity Band was 109.4. The Iowa Tests of Educational Development standard score mean was 17.5; the average percentile ranking, for appropriate class on local norms, was 63. Table 2 provides data for the Varsity Band.

TABLE 2
MEAN SCORES, STANDARD DEVIATIONS AND PERCENTILE
AVERAGES OF INTELLIGENCE AND ACHIEVEMENT
TESTS FOR THE 1969-70 VARSITY BAND

	Boys (N=25)	Girls (N=29)	Total (N=54)
Henman-Nelson			
Test of Mental Ability	M=109.4 SD= 13.88	109.4 11.66	109.4 12.38
Iowa Tests of Educational Development	*M= 18.7 *SD= 5.8 **%-iles= 68	16.5 4.83 59	17.5 5.3 63

*--Standard Scores

**--Average, based on appropriate class norms

The Concert Band consists of eighty bandsmen. Only the most capable sophomores are assigned to this band. This assignment, however, is often dependent on the needs of a prescribed instrumentation. Juniors and seniors are assigned as a result of auditions and previous experience.

Approximately eighty percent of these students have studied privately. Many continue to study through their junior year. Only those who have a vocational or strong avocational interest continue to study privately through their senior year.

The mean intelligence quotient of the 1969-70 Concert Band was 120.9 and the Iowa Tests of Educational Development standard score mean was 22.4. The average ITED percentile ranking on local school norms for the Concert Band was 85. The reader will note the substantially higher mean scores in this band. From the descriptions of the training bands, the reasons for this difference are self-evident.

TABLE 3
MEAN SCORES, STANDARD DEVIATIONS AND PERCENTILE
AVERAGES OF INTELLIGENCE AND ACHIEVEMENT
TESTS FOR THE 1969-70 CONCERT BAND

	Boys (N=40)	Girls (N=33)	Total (N=73)
Henman-Nelson			
Test of Mental Ability	M=120.5 SD= 11.53	121.9 13.44	120.9 12.21
Iowa Tests of Educational Development	*M= 22.4 *SD= 4.90 **%-iles= 85	21.6 5.22 86	22.4 5.06 85

*--Standard Score

**--Average, based on appropriate class norms

The Concert Band, as a result of a greater performing capacity, studies and performs a more sophisticated musical literature. Many of these wind players have also had experience performing standard orchestral literature. The Varsity Band is somewhat more proficient than the Blazer Band, reflecting the added period of experience, but differences are minimal.

The Measuring Instruments

Preliminary to the experiment it was necessary for the author to develop two measurement instruments.¹ One would measure a certain kind of musical achievement, specifically the ability to distinguish stylistic characteristics peculiar to either the classic or baroque eras. The other instrument would attempt to measure student change in attitude toward the related arts approach, the salient characteristic of this particular study.

These instruments, it should be admitted, were created as much out of expediency as design. However, while the writer is confident that time and further consideration could have produced instruments eminently more sophisticated and capable, these tests were deemed quite adequate for group measurement.

The achievement test, hereafter referred to as the styles examination, consisted of twenty-five recorded

¹Copies of the measurement instruments may be found in Appendix B.

examples. This total number included ten examples in classic style, ten examples of baroque style and five examples which were neither. The test was of four-foil, multiple-choice design, each item having "Baroque," "Classical" and "Neither" responses plus an additional "Undecided" response. The last, included to eliminate in part the purely chance guess, was considered an incorrect response.

The twenty-five examples were transcribed from disc recordings to magnetic tape, recorded at 7 1/2 inches per second. Two examples, items 16 and 23, were somewhat ambiguous in style and were acknowledged to be correct if the response was either "Classical" or "Neither."

Two estimates of reliability were obtained on the styles examination. A Kuder-Richardson Estimate of Reliability, based upon item variance, was computed from the pretest scores.¹ This resulted in a coefficient of .92. A split-half coefficient was computed on scores from the post-test administration. Items were matched according to difficulty and the resulting coefficient was .62, which, corrected by the Spearman-Brown Prophecy Formula,² yields a reliability coefficient of .76. These reliability estimates seem more than adequate for group measurement.³

¹Merle W. Tate, Statistics in Education (New York: The Macmillan Co., 1955), p. 367.

²Ibid., p. 334.

³Robert Thorndike and Elizabeth Hagen, Measurement

The attitude inventory was designed on the basis of attitude scales developed by Likert.¹ The investigator set out to obtain information about those changes in attitudes, either positive or negative, that the particular related arts approach might have effected. The Likert scale calls for a response from one of five categories. The categories are: strongly agree (SA), agree (A), undecided (U), disagree (D), and strongly disagree (SD).

To score the scale, the alternative responses are credited 5, 4, 3, 2, or 1, respectively from the favorable to the unfavorable end. For example, "strongly agree" with a favorable statement would receive a score of 5, as would "strongly disagree" with an unfavorable statement. The sum of the item credits represents the individual's total score, which must be interpreted in terms of empirically established norms.²

The attitude scale originally contained twenty-four items. Two items, numbers 19 and 24, were determined to be too ambiguous after the administration of the pretest and were deleted from the inventory.

The remaining twenty-two items were divided evenly, eleven "positive" statements and eleven "negative" statements. The following statement, for example, was judged to indicate a negative attitude if the respondent strongly

and Evaluation in Psychology and Education (2nd ed., New York: John Wiley and Sons, Inc., 1961), p. 190.

¹ Rensis Likert, "A Technique for the Measurement of Attitudes" Archives of Psychology, No. 140, 1932: pp. 1-55.

² Anne Anastasi, Psychological Testing (New York: The Macmillan Co., 1954), p. 588.

agreed with it: "I find little of value in band except playing my instrument for fun." The student who strongly agreed with this statement was given a score of one; one who strongly disagreed with this statement was given a score of five. The opposite was true of the following positively couched statement: "Appreciation of painting or music is increased by a knowledge of form relationships." A "strongly agree" response to this statement was scored as five.

It should be noted that in administering the attitude inventory anonymity was assured by assigning each bandsman the responsibility of remembering the identifying number for his pretest for matching with his posttest.

The Experimental Procedure

The three Oshkosh High School Bands were given separate experimental treatments in addition to the established curriculum practice and activity schedule. These practices and activities included at least two major performances by each group, solo and ensemble activities, participation in festival events--with and without adjudication--preparation for a spring parade and those traditional activities associated with the close of the school year.

The Concert Band, which the writer meets daily for a period of fifty-five minutes, was subjected to both the related arts materials, i.e., examples of painting, sculpture and architecture, and the material which related to formal

or structural musical analysis. The latter included specific formal analyses of the exemplars cited in this section. The Varsity Band was subjected to the same analytical treatment as the Concert Band. The Varsity Band was not, however, subjected to any consideration of the related arts. The Blazer Band was subjected to neither the related arts approach or the analytical processes.

Each of the bands rehearsed several of the same numbers (exemplars) under the direction of the writer. Other than the period of instruction, the students did not rehearse or individually practice these selections.

Each of the exemplars rehearsed was selected on the basis of its clearly discerned stylistic characteristics. The exemplar selected to represent the classic period was Francois Joseph Gossec's Classic Overture.¹ This style was reinforced by rehearsals which considered the one-movement Symphonie for Band by Louis Jadin,² and Overture in C by Charles Simon Catel.³ The Jadin piece, which is less demanding technically, was rehearsed by the Blazer and Varsity

¹Francois Joseph Gossec, Classic Overture, ed. by Richard Franko Goldman and Roger Smith (New York: Mercury Music Corp., 1955).

²Louis Jadin, Symphonie for Band, ed. by William Schaeffer (Delaware Water Gap, Pa.: Shawnee Press, Inc., 1963).

³Charles Simon Catel, Overture in C, ed. by Richard Franko Goldman and Roger Smith (New York: Mercury Music Corp., 1958).

Bands. The Catel piece, which is more demanding, was rehearsed by the Concert Band.

The Sartorius arrangement of Handel's Royal Fireworks Music¹ and an arrangement by Brunelli of two Frescobaldi organ pieces, Preludium and Fugue,² were the baroque exemplars. It was not possible for the training bands to perform each movement of the Royal Fireworks Music. They did, however, perform the Overture, the Bourree and the Allegro--parts I, II, and V--with reasonable proficiency.

The bands spent as much rehearsal time as was necessary for them to grasp the style. The Blazer Band, as the result of a stronger woodwind section, displayed a quicker grasp of the technical problems. The Varsity Band, with a more experienced brass section, obtained a richer sonority more quickly but did not develop technique adequate for the technical requirements in the woodwind parts. The Concert Band had little difficulty with the technical problems of these exemplars.

The writer met six times during the semester with each of the training groups. The intervals varied from consecutive days to several weeks. Under the experimental conditions the "Hawthorne" effect is a factor that must be

¹G. F. Handel, Royal Fireworks Music, arr. by Harvey Sartorius (New York: Mercury Music Corp., 1951).

²Girolamo Frescobaldi, Preludium and Fugue, arr. by Louis Brunelli (New York: Chappel and Co., Inc., 1969).

recognized. Students, knowing that they are participating in an experiment, may exert greater effort. In effect, they may "try harder" with a different instructor and experience. The writer believes, however, that his daily experience with the Concert Band very likely offset the possibility of the "Hawthorne" effect operating to any predictable extent in the training bands.

The primary experimental difference was in the varied treatment afforded each of the separate bands. The amount of time spent rehearsing or discussing the music varied with the conditions. If, for example, students in a group indicated that they were becoming generally disinterested with the material selected for that particular discussion or rehearsal, the length of time was appropriately cut. The writer believes it should be noted that it was germane to this experiment that the length of time spent on any one selection did not exceed a period of thirty minutes. A period of fifteen to twenty minutes would be a more accurate estimate of the normal instructional session.

The Experimental Design

The null hypotheses of the experiment would be stated as follows: (1) There will be no significant difference in recognition of musical styles among students in the bands receiving the various treatments. (2) There will be no significant difference in the attitudes towards the

related arts and/or formal musical analysis among students in the bands receiving the various treatments.

The alternative or research hypotheses would be as follows: (1) There will be significantly greater ability to recognize musical styles among students who receive the experimental treatments. (2) Attitudes of students who receive experimental treatment will reflect an improved reaction to the type of study represented by the experimental treatments.

The "Nonequivalent Control Groups Design"¹ was selected as the basic design for the experiment. The design takes the following form:

$$\begin{array}{ccc} O & X & O \\ \hline O & & O \end{array}$$

O represents an observation or measurement; X represents the experimental treatment.

The following experimental design, adapted from the basic premises of a pretest-posttest design, is that used in this study.

¹Donald T. Campbell and Julian C. Stanley, "Experimental and Quasi-Experimental Designs for Research on Teaching" in Handbook of Research on Teaching, ed. by N. L. Gage (Chicago, Illinois: Rand McNally and Co., 1961), p. 217.

FIGURE 5

PRETEST-POSTTEST CONTROL GROUP DESIGN
WITH TWO VARIABLES

Concert Band	O_1	$X_{1,2}$	O_2
Varsity Band	O_1	X_1	O_2
Blazer Band	O_1		O_2

O_1 --Pretest

X_1 --Musical analysis instruction variable

X_2 --Related arts instruction variable

O_2 --Posttest

Presentation and Treatment of Data

The pretests were administered on February 4 and 5, 1970. The attitude scale was administered one day and the musical styles examination was administered the following day. The posttests were administered approximately four months later, June 2 and 3, 1970, in the same order.

The taped musical styles examination required approximately thirty minutes, with instructions, to administer. The attitude inventory required less than fifteen minutes to administer, including the preliminary instructions. These instruments are found in Appendix B. Contained in the same Appendix are the sources of the recorded musical examples.

All statistical computations in this study were accomplished by means of the IBM 360/50 Data Processing system at the Merrick Computer Center, The University of Oklahoma.

The mean scores and standard deviations on the pretest and posttest instruments are presented in Table 4.

TABLE 4
MEAN SCORES AND STANDARD DEVIATIONS ON PRETEST
AND POSTTEST EXPERIMENTAL DESIGN

	Pretest Styles	Posttest Styles	Pretest Attitude	Posttest Attitude
Blazer Band (N=63)	M=17.17 SD= 6.05	18.03 6.26	70.73 20.73	71.00 20.81
Varsity Band (N=57)	M=15.50 SD= 8.92	16.07 8.26	76.86 10.98	75.84 10.98
Concert Band (N=73)	M=18.01 SD= 9.14	25.50 11.20	79.80 8.57	81.61 8.76
Composite (N=195)	M=17.05 SD= 8.23	20.33 9.87	76.01 14.45	76.50 14.92

From examination of the data in the preceding table it becomes clear that the achievement (styles) gain, using mean scores, was negligible for both the Blazer (no treatment) and the Varsity Band (analytical treatment), but substantially greater for the Concert Band. There was little significant change in attitude gain scores for any of the bands, indicating, as will be confirmed by subsequent correlation figures, that attitudes did not change appreciably during the experimental period.

The program used to compute the following correlation data was the BMD02D Correlation with Transgeneration, revised version of May 10, 1968, from the Health Sciences Computing

Facility, University of California, Los Angeles. The following table focuses on the correlations that obtain from the combined scores of all groups.

TABLE 5
CORRELATION COEFFICIENTS MATRIX OF PRETEST
AND POSTTEST EXPERIMENTAL DATA OF
COMBINED GROUPS

(N=195)	Pretest Styles	Posttest Styles	Pretest Attitude	Posttest Attitude
Pretest Styles	1.--	.69	-.06	-.05
Posttest Styles	.69	1.--	.09	.12
Pretest Attitude	-.06	.09	1.--	.85
Posttest Attitude	-.05	.12	.85	1.--

From these correlations it is evident that there is no apparent relationship between achievement and attitude in the pretest measurement, this correlation resulting in a negative .06. Neither does there appear to be a great deal of change in attitude. This is confirmed by the .85 composite correlation. There may be some change in styles recognition, although the .69 coefficient may reflect as much on the reliability of the instrument as on any change in actual achievement.

Tables 6, 7 and 8 present correlation data on pre- and posttests for each of the bands individually. It might be pointed out that the lack of relationship between scores on the styles examination and the attitude inventory is

consistent with all three bands. It is also of interest to note that the pre- to posttest correlation on the attitude scale for the Blazer Band is very high, .91, as compared to .72 for the Varsity Band and .66 for the Concert Band. This may indicate greater change in attitude among students in the bands receiving treatment; it certainly indicates little change in the non-treatment (Blazer) group. Little information can be drawn from the pre- to posttest correlations for the styles examination (.58, .73, and .71, for the Blazer, Varsity and Concert Bands respectively), since the split-half reliability coefficient for that test was only .76.

TABLE 6

CORRELATION COEFFICIENTS MATRIX OF PRETEST
AND POSTTEST EXPERIMENTAL DATA OF
THE BLAZER BAND

(N=63)	Pretest Styles	Posttest Styles	Pretest Attitude	Posttest Attitude
Pretest Styles	1.--	.58	.003	-.04
Posttest Styles	.58	1.--	.10	.06
Pretest Attitude	.003	.10	1.--	.91
Posttest Attitude	-.04	.06	.91	1.--

TABLE 7

CORRELATION COEFFICIENTS MATRIX OF PRETEST
AND POSTTEST EXPERIMENTAL DATA OF
THE VARSITY BAND

(N=57)	Pretest Styles	Posttest Styles	Pretest Attitude	Posttest Attitude
Pretest Styles	1.--	.77	-.21	-.15
Posttest Styles	.77	1.--	-.08	-.04
Pretest Attitude	-.21	-.08	1.--	.72
Posttest Attitude	-.15	-.04	.72	1.--

TABLE 8

CORRELATION COEFFICIENTS MATRIX OF PRETEST
AND POSTTEST EXPERIMENTAL DATA OF
THE CONCERT BAND

(N=75)	Pretest Styles	Posttest Styles	Pretest Attitude	Posttest Attitude
Pretest Styles	1.--	.73	-.09	-.07
Posttest Styles	.73	1.--	-.007	.01
Pretest Attitude	-.09	-.007	1.--	.66
Posttest Attitude	-.07	.01	.66	1.--

Tables 9 and 10 present correlation data for boys and girls separately. It may be noted that the difference between the pre- to posttest styles correlations for boys and girls is negligible, but that there would appear to be slightly greater change in attitude among girls (.74) than among boys (.88).

TABLE 9

CORRELATION COEFFICIENT MATRIX OF PRETEST
AND POSTTEST EXPERIMENTAL DATA
FOR ALL BOYS IN ALL BANDS

(N=103)	Pretest Styles	Posttest Styles	Pretest Attitude	Posttest Attitude
Pretest Styles	1.--	.71	-.10	-.03
Posttest Styles	.71	1.--	-.11	.17
Pretest Attitude	-.10	.11	1.--	.88
Posttest Attitude	-.03	.17	.88	1.--

TABLE 10

CORRELATION COEFFICIENT MATRIX OF PRETEST
AND POSTTEST EXPERIMENTAL DATA
FOR ALL GIRLS IN ALL BANDS

(N=92)	Pretest Styles	Posttest Styles	Pretest Attitude	Posttest Attitude
Pretest Styles	1.--	.67	-.004	.08
Posttest Styles	.67	1.--	.05	.02
Pretest Attitude	-.004	.05	1.--	.74
Posttest Attitude	-.08	.02	.74	1.--

The following table of correlation coefficients provides a summary of the preceding tables.

TABLE 11

CORRELATION COEFFICIENTS OF PRETEST-POSTTEST
EXPERIMENTAL DATA FROM ALL SOURCES

	Comp.	Blaz.	Vars.	Conc.	Boys	Girls
Pre-Styles/Post- Styles	.69	.58	.77	.73	.71	.67
Pre-Styles/Pre- Attitude	-.06	.00	-.21	-.09	-.10	-.004
Pre-Styles/Post- Attitude	.05	-.04	-.15	-.07	-.03	-.08
Pre-Attitude/ Post-Attitude	.09	.10	-.08	.01	.11	.05
Post-Styles/ Post-Attitude	.12	.06	-.04	.01	.17	.02
Pre-Attitude/ Post-Attitude	.85	.91	.72	.66	.88	.74
N=	195	63	57	75	102	93

From the preceding data it is evident that there is no significance between scores on the pretest styles examination and the pretest attitude inventory; the students' attitude apparently had no relationship to the score they achieved on the pretest styles examination. There was a very slight relationship between students' attitude after treatment and the post-treatment styles score achieved. This was most noticeable among the boys. The overall correlation, however, including the highest correlation of .17, was not significant. The same was true of students' pre-attitude and scores on the post-styles examination as

was the case in the two above correlations. The strongest correlations of .09, .10 and .11 are hardly significant.

Perhaps the most significant correlation was that between the pre- and post- attitude results. These high correlations indicate that there was little change in attitude. The group that appeared to have the least change was the Blazer Band (.91), the non-treatment band, while the greatest change appeared in the results of the Concert Band, which was subjected to both the analytical and related arts treatment. Another interesting correlation difference appears in the comparison of the change in attitude between boys and girls. The girls' correlation of .74, compared to the boys' .88, may indicate a slightly greater change among the females.

The correlation coefficients provide some interesting data. In order to draw inferences, however, and in view of the differences in age, mental ability and academic achievement of the three bands, a more sophisticated method was necessary to interpret the data. The analysis of covariance technique was employed for this purpose. According to McNemar:

There are times . . . when it is more practicable to use intact groups which may differ in important respects, and occasionally we may wish to make an unanticipated comparison which does not seem justifiable in light of known differences between groups. Experimental control is the ideal, but, if this cannot be attained, we may resort to statistical allowances and thereby arrive at valid conclusions.

[The analysis of covariance method] is applicable whenever it seems desirable to correct a difference on a dependent variable for a known difference on another variable which for some reason could not be controlled by matching or by random sampling procedures.¹

The analysis of covariance technique may be interpreted as an analysis of variance which introduces control by mathematically making allowance for initial differences among groups which may have prejudiced the results of the treatment. In the case of the present experiment, the differences that existed among the three bands are apparent in the previously documented mean scores and standard deviations for both mental ability and academic achievement. In addition to these there are, to name but a few, differences in age, experience, interest, assignment because of instrumentation and, very importantly, the fact that the experimenter met daily with one band while only infrequently with the other two.

The analysis of covariance is an ideal inferential tool for this experiment because it, "In effect . . . adjusts the means for the effect of the uncontrolled variable . . . and makes the necessary modifications in sampling error."² For purposes of this study pretest scores were treated as the covariate. Campbell and Stanley confirm this procedure.

¹Quinn McNemar, Psychological Statistics (3rd ed., New York: John Wiley and Sons, Inc., 1962), pp. 362-63.

²N. M. Downie and R. W. Heath, Basic Statistical Methods (2nd ed., New York: Harper and Row, Publishers, 1965), p. 186.

The most widely used acceptable test is to compute for each group pretest-posttest gain scores and to compute a t between experimental and control groups on these gain scores. Randomized "blocking" or "leveling" on pretest scores and the analysis of covariance with pretest scores as the covariate are usually preferable to simple gain-score comparisons.¹

In order to determine significance of differences by sex as well as treatment and interaction of the two, an analysis of covariance in factorial design was employed. Specifically, the program used was the BMD03V, version of July 22, 1965, from the Health Services Computing Facility at the University of California, Los Angeles. This program requires an equal N in each cell (there being six cells, one each for boys and girls in each of the three bands). Since one of the cells contained an N of only twenty five students, all cells had to be reduced to that number, thereby reducing the total N for the analysis of covariance to 150. The reduction was accomplished randomly by the computer operator.

The following covariance tables provide the data from which the interpretations were obtained.

¹Campbell and Stanley, "Experimental and Quasi-Experimental Designs," Handbook of Research on Teaching, p. 192.

TABLE 12

ANALYSIS OF COVARIANCE FOR MUSICAL
STYLES RECOGNITION

Source of Treatment	df	Sums of Squares	Mean Squares	F Value
Treatment	2	529.61	264.81	7.55
Sex	1	20.66	20.66	.589
Interaction	2	40.98	20.49	.584
Within Replicates	143	5016.43	35.08	

The factorial design from which the preceding data was obtained included the following variables: sex and treatment. On the basis of the computed F value of 7.55, the first null hypothesis, that pertaining to styles recognition can be rejected at $P > .05$. Students who received the experimental treatments did demonstrate significantly greater ability to recognize musical styles. There was apparently little difference in styles recognition achievement between boys and girls and even less effect of sex-treatment interaction.

TABLE 13

ANALYSIS OF COVARIANCE FOR ATTITUDE

Source of Variation	df	Sums of Squares	Mean Squares	F value
Treatment	2	85.11	42.56	.724
Sex	1	19.66	19.66	.334
Interaction	2	210.11	105.10	1.786
Within Replicates	143	8410.48	58.82	

The same factorial design was used to measure data obtained from the attitude inventory. On the basis of this data the null hypothesis that there would be no change as a result of treatment would have to be accepted. The same would be true of the effect of scores by boys and girls and the effect of interaction between the two variables.

TABLE 14

ANALYSIS OF COVARIANCE FOR COMBINED MUSICAL
STYLES RECOGNITION AND ATTITUDE

Source of Variation	df	Sums of Squares	Mean Squares	F value
Treatment	2	3919.88	1959.94	11.33
Sex	1	22.45	22.45	.129
Interaction	2	35.09	17.54	.115
Within Replicates	141	243.97	1.73	

An analysis of covariance was also computed for pooled scores from the musical styles examination and the attitude inventory. The results, shown in Table 14, produce an F value of 11.33 for treatment, calling for a rejection of the combined null hypotheses at the .01 level of significance. Although the analysis of covariance for attitude alone revealed no significant change, the pooling of attitude scores with musical styles scores indicates a more significant change as a result of treatment than the change in musical styles recognition alone. The factorial analysis of covariance for the combined measures reveals no significant difference in change between boys and girls, nor is there a significant interaction effect between sex and treatment.

CHAPTER VII

SUMMARY AND CONCLUSIONS

A new spirit filled with promise for an enlightened and enriched humanities education is upon us. The writer addressed this dissertation to the part that music education, specifically the band in its performance context, was going to play in this current humanities renaissance. In defining this role and noting the problems that the band student had in scheduling other fine arts or humanities courses, it was proposed that several of these disciplines could be comfortably incorporated, at least introductorily, in the band's course of study as related arts. Further, it was suggested that by combining these disciplines on the basis of a single aesthetic rationale, the possibility for aesthetic awareness and growth would be enhanced, if not measurably improved.

The role of the band in the curriculum has long been candidly recognized by school administrators, professional educators and lay persons as somewhat of an enigma. Its strengths as a strong social and educational force are

frequently vitiated by proclivities for entertaining rather than educating. There would appear to be little argument that the real contribution the band makes to the curriculum, theoretically, is in the area of aesthetic education. It is on the basis of this contribution that, in the writer's judgment, the enigma can be resolved. The writer has endeavored to provide an aesthetic rationale on which one curriculum has been founded. It includes a synopsis of the nature of the aesthetic experience and a discussion of the polarized aesthetic theories, suggesting that "exemplar" theory is one which holds promise for music education in general and this rationale in particular.

Exemplar theory holds that paradigms or archetypes function as models from which judgments can be made with some assurance. To become a paradigm, the model must be acknowledged to have descriptive properties which account for values unique to it. Experts or, better still, connoisseurs have by virtue of study and experience gained insights which enable them to distinguish properties on which value judgments can be made. By accepting expert judgment as a standard, the concept of enlightened judgment is recognized as a critical factor to this rationale. As the expert is enlightened, his descriptions of those properties to which he attends become the shared qualities that are cherished by all who perceive the same or similar qualities. The

object of exemplar aesthetic theory is enlightened cherishing or connoisseurship.

A discussion of the relationship of aesthetic theories to educational theories reinforces exemplar theory and methods of attending to aesthetic properties are suggested. The teacher becomes the expert, making choices and wisely guiding his charges to an enlightenment that would be unlikely to occur without his direction.

The rather extensive appendix includes a codifying of material from which the reader might draw in presenting the related arts approach to his band class. In addition to this related arts material several examples of exemplars are included (Appendix B) with appropriate suggestions as to their use in the classroom.

The concept of learning to attend to aesthetic features in particular ways implies an understanding of formal relationships. Formal analysis is acknowledged to be a central factor in this approach. The exemplars are intended to provide models from which the reader can discern a method of approaching formal relationships in a meaningful way.

Another appendix (E) provides information on those resources which extend and expand the possibility of a more enriched related arts experience for the bandsman. These include resources from which quality slides and prints can be obtained; films which can add dimension to the approach;

and a compilation of suggested published music for the band which is stylistically characteristic of the historical periods considered in this study.

The experimental results provided the writer with several interesting observations. Acknowledging, first of all, the limitations of the instruments, the results were both gratifying and surprising.

The substantial gain in the Concert Band, the full-treatment band, in style recognition was no surprise. The lack of appreciable gain in the Varsity band, the analysis-treatment band, was not anticipated and calls for a re-evaluation of this particular approach. The analysis of covariance pooled scores results, indicating that attitude and achievement were affected significantly as a result of treatment, were gratifying. The lack of change in attitude as a result of treatment is probably, in view of the pooled covariance results, the product of a less than adequate instrument.

The experiment has, if nothing else, indicated a need for a much more sophisticated experimental design. However, considering the instruments used in this study, there would appear to be reasonable promise for future experimentation.

This particular approach to the band was conceived on the premise that aesthetic education needed specific direction and that these objectives needed to be stated in terms that would be understood by school administrators and

music teachers who might be confused by the knotty problems that accompany inquiry into aesthetic theory. The writer would hope that some reasonable direction for both parties might result from this approach to the role that the band can play in the school curriculum. The approach is innovative and, as a consequence, is not without attendant problems that result from innovative practices. The author believes, however, that it is a step toward a coming-of-age for the band as a genuine force in aesthetic education. Justification for this kind of aesthetic education is not only practical but necessary. It is predicated on a philosophy of performance which, under the guidance of the connoisseur leader, can provide a unique dimension to the education and lives of those sharing in the experience. It can, hopefully, lead to a more human existence.

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APPENDIX A

A BRIEF INTRODUCTION AND SURVEY OF SOCIO-CULTURAL HISTORY, 1600-1800

Introduction

The object of this appendix is to provide a brief synopsis of the cultural history that opens the seventeenth century and extends to the close of the eighteenth century. This information will also include those creators and styles of the baroque and classic eras as they are identified by time and place.

The dilemma that is posed by the transitional rococo style remains an enigma in practice. The writer recognizes that in the visual arts it is actually more closely identified with the baroque synthesis. It becomes a "baroque-minus-muscle!" The influence that the rococo had on music, however, pressaged techniques that became early classic devices, i.e., more transparent texture, melodic simplicity. For this reason, the rococo style has been included with the classic, or neoclassic style, which emerged as a distinctive style near the middle of the eighteenth century.

This kind of selective information is necessary as a starting point for those interested in this approach to aesthetic education. It is not intended to be a model or

lesson plan. It is more a codifying of resource material which includes suggestions on how this material might be effectively included in the band's course of study. By recognizing the elements of each art form and those principles by which the instructor might suggest methods of critical assessment, it is hoped that an awareness of aesthetic principles might begin to take shape, thus adding a dimension to the student's aesthetic growth.

The Socio-Cultural Climate of the Baroque Period

The period in cultural history which extends, roughly, from the last of the sixteenth to the middle of the eighteenth centuries is commonly called the baroque. The term "baroque" comes from the Portuguese word for "irregular" and refers to pearl. "The baroque quality implies many things, but most of all it signifies a new breaking away from the classic ideal of symmetry and clear forms."¹ Period designation is really little more than a convenience for scholars. It enables them to establish a set of stylistic characteristics that appear at different times in different places. The baroque period, for example, encompasses within a set of characteristics a number of styles. Mannerism, which bridges the renaissance and the baroque, and rococo, which has been previously mentioned as spanning the baroque

¹ Alan Rich, Music: Mirror of the Arts (New York: Frederick A. Praeger, Inc., 1969), p. 106.

and classic periods, are examples of these styles. In addition to these larger stylistic references there are also baroque expressions that might be sub-titled by nationality and, further, by such apparent contradictions as "classical baroque." Each, however, is the result of the set of socio-economic and political conditions that existed during the time the art was produced. Any introductory understanding of the relationships that art has among its several disciplines is dependent on this background material.

The last decades of the sixteenth century were filled with the agonizing awareness that institutions once held inviolate, incapable of error, absolute in truth and knowledge, were crumbling. This was especially true of church and state. There were now two religious denominations and two distinct geographical centers of influence; the Protestant north and the Roman Catholic south. The spiritual and political influence of Rome had diminished considerably during the sixteenth century. But the fervor of the Counter-Reformation provided a renewal of papal influence in both secular and churchly affairs. It was not an absolute power, however, and therein was found the key to the difference.

The New World discoveries in the sixteenth century provided a number of prosperous trading outposts in the seventeenth century. Agricultural products, pelts, fish, forest products and slave trade opened up vast possibilities for a new economic structure and life style.

The increase in commerce necessitated changes in the world of trade. As merchants grew wealthier and trade prospered, there was need for places to safeguard, reinvest and borrow money. The banking business, begun during the renaissance, blossomed during the baroque. Insurance companies appeared to protect the merchant who was gambling on the natural and man-made elements that threatened him. An institution such as Lloyd's of London is a prime example of this new enterprise. Stock companies and stock exchanges opened the door to capitalism and, as a result, the government policies were increasingly dependent on the taxes these new revenues raised. A system of mercantilism, which was to have such a profound effect on the competitive interests through the eighteenth century, developed at this time. This policy, based on selling a great deal but buying very little, increased interest in colonization. In effect, the colonies became closed markets. Wars, under these conditions, could hardly be avoided.

The mercantile capitalism developed in the Netherlands and England culminated in a commercial revolution that supported a mass market for the arts. The resulting ascendance of the middle class both numerically and in economic power became an outstanding social characteristic of the era.¹

Life, in general, was a good deal more comfortable during the baroque in spite of what appears today to have

¹Sharon Scholl and Sylvia White, Music and the Culture of Man (New York: Holt, Rinehart and Winston, Inc., 1970), p. 126.

been extremely primitive conditions. Those luxuries from the newly discovered lands--tea, coffee, tobacco, citrus fruits, bananas, strawberries and tomatoes--actually improved health. Rugs and carpets replaced rushes, textiles were cheaper and lighter and the new table utensils helped to refine those manners associated with dining. In addition to these comforts, the newspaper was born, adding that dimension to an increasing need for education.

The new nation-states, replacing the feudal protectorates, came into being, establishing a political system that exists today. The head of each nation, the king, became law. The more powerful usurped the less strong and the concept of power-politics was in effect, a politics that cared a great deal for power and very little for people. It was couched in the Machiavellian ethic described in The Prince, urging rulers to do whatever was necessary to gain a desired goal. These dynastic states, as a result of the centralizing of immense wealth, became the patrons of an enormous baroque art activity.

There was little democracy until the last part of the seventeenth century and then only in England, Switzerland, Holland and a few Italian city states. There were, however, some admirable rulers. France's Henry IV was typical of the best. His benevolent monarchy included a genuine religious tolerance and a law and order which permitted both industrial growth and agricultural prosperity during his reign. When he

was assassinated and Louis XIII ascended the throne as a ten year old child, France's great Cardinals, Richelieu and Mazarin, sustained his program. The weakening of other royal courts by judicious wars and the replacing of one royal family with another--Hapsburgs with Bourbons--had great influence on seventeenth and eighteenth century politics.

The Hohenzollern's were the ruling Prussian family. They produced a series of strong diplomats, soldiers and statesmen. Frederick the Great's father, Frederick William, was one of the strongest and most efficient of the Hohenzollern rulers. His reign is particularly unique in that he never fought a war!

The emergence during this period of the scientific method had bold effects on all of the sciences. Scientific societies were found everywhere. Such names as Galileo, Newton, Boyle and Harvey are but a few whose discoveries were to have such a lasting influence on western civilization. Galileo and the philosopher Descartes both believed that mathematics and quantification were keys to man's ultimate solution, no matter what the problem. "Systematic doubt became the basic philosophical procedure, reflecting both an inquisitive scientific spirit and the effects of the religious conflicts of the period."¹

John Locke's social contract theory, which placed responsibilities on the governed to change their leaders and

¹Scholl and White, Music and Culture, p. 117.

governmental form if it was not effective, was further evidence that the Age of Reason was to be reflected in government. The change in England to parliamentary rule and the subsequent revolutions in America and France are further examples of the new world view.

In spite of what might appear to be a period of intense nationalism, it was more a period of emerging nationalism. The inter-marriages of the royal families and the subsequent moves of crowned heads from one throne or court to another encouraged an internationalism. The court patronage of the arts reflected whichever royal family was in the ascendancy.

The baroque was preceded by the "isms" of nationalism, capitalism, and individualism: All grew in the seventeenth century. Nationalism was revealed in the power politics of the strongest nations and the emergence of such family divinity as the Hapsburgs, Bourbons, Stuarts, Hohenzollerns, Tudors and Romanovs. The fact that many marriages among the royalty shifted battle grounds did not retard the obvious nationalistic spirit. The new areas of commercial possibility with overseas trade, materials, and land opened up the middle class to greater numbers of money makers, investors and tax payers. Since they had the resources which could be taxed to support the ruler's armies--and egos--it is not surprising that individuals should

emerge from this middle class who led the emancipatory revolutions of the eighteenth century.

Perhaps, above all else, the baroque is characterized by its multi-contrasts, the paradoxes and contradictions that lived side by side, decade after decade. First, of course, was the religious contradiction of the nationalistic Protestants and the internationalistic Catholics. Within the context of the latter there is the contrast of the militant Jesuit mysticism of the Counter-Reformation opposing the rise of scientific rationalism. The Jesuits brought all art into the church. The Calvinists fought to exclude all art from the church. Oppressive censorship was a response to the increased activity of the printing press. Absolute monarchies prospered in France, Austria and Prussia while parliamentary representation was firmly established in England. "The baroque period was one in which irresistible modern forces met immovable traditional objects."¹ The resulting co-existence marks the birth of the modern age. Baroque influences are many, its roots deep in the institutions, mores and attitudes that are basic to society today.

Painting In the Baroque Period

For convenience, it is probably just as well to divide this period into two separate schools--northern and southern. The southern European baroque style begins with

¹Fleming, Arts and Ideas, p. 565.

the manneristic devices of exaggeration found from Venice to Rome and Madrid. The northern European baroque seems to have issued from the Protestant reformation, adapting Italian styles but with more restraint, contemplation and less exuberance.

Wolfflin has described the general characteristics of baroque painting that would appear to be more than adequate for this introductory experience. These five dualisms are the result of a comparison of classic (renaissance) with baroque styles. Art that is linear, for example, is classic. Art that is painterly is baroque.

The development from the linear to the painterly . . . the perception of the object by its . . . outlines and surfaces [to a] perception which . . . by way of surrendering itself to the mere visual appearance . . . can abandon "tangible" design. In the former case the stress is laid on the limits of things; in the other the work tends to look limitless. Seeing by volumes and outlines isolates objects; for the painterly eye they merge.

The development from plane to recession . . . Classic art reduces the parts of a total form to a sequence of planes, the baroque emphasizes depth.

The development from closed to open form . . . classic design may be taken as the form of closed composition. The relaxation of rules . . . is a new mode of representation consistently carried out [in baroque art] and hence this factor is to be adopted among the basic forms of representation.

The development from multiplicity to unity . . . In the system of classic composition, the single parts, however firmly they may be rooted in the whole, maintain a certain independence . . . in the other, by union of parts in a single theme, or by the subordination to one unconditional dominant, [this independence becomes dependent].

The absolute and relative clarity of the subject . . . it is a special feature of the classic age that it developed an ideal of perfect clarity . . . which the seventeenth century voluntarily sacrificed . . . Composition, light and color no longer merely serve to define form but have their own life.¹

The baroque artist is most assuredly conscious of a sense of pathos; the emotional extremes that are wholly human. He paints his reaction to suffering and death, mirth and well being. His forms expand, they extend beyond the boundaries of the frame and they are at one and the same time, completely related. It is seldom possible to isolate forms within larger forms. This is the multiplicity to which Wolfflin refers. The lack of clear cut line to that of fusing line from one form to another, is another characteristic. Above all, baroque art is not static. It has tension and movement; often incessant movement.

. . . no artistic civilization has been so fertile in contradictions, in paradoxes. These reflect its prodigious variety and the expansiveness of its creative impulse, which are without parallel at any other moment in the history of art.²

The style probably had its birth in Rome around 1600.

Janson states that:

Baroque art . . . was not simply the result of religious, political, or intellectual developments. Interconnections surely existed, but we do not yet understand them fully. Until we do, let us think of

¹Heinrich Wolfflin, Principles of Art History, trans. by M. D. Hottinger (New York: Dover Publications, Inc., 1950), pp. 14-16.

²Germain Bazin, Baroque and Rococo Art (New York: Frederick A. Praeger, Inc., 1964), p. 10.

Baroque style as one among basic features--the newly fortified Catholic faith, the absolutist state and the new role of science--that distinguish the period 1600-1750 from what had gone before.¹

The first important baroque painter was the Italian, Caravaggio. His importance stems from his reaction to the "mannered" figures that preceded him. His was a return to a realism that was to be known as "naturalism." He found models in Rome that reflected the common stock from which Biblical characters had been selected. ". . . all he wanted was truth. Light and shadow do not make a body look soft and graceful, but rather harsh and awkward. His uncompromising sincerity was the tonic that painting needed."²

The ideal example of the international baroque painter would have to be Peter Paul Rubens. A devout Catholic from Antwerp, his mother's illness compelled him to return home rather than to stay in Italy following an eight year period of intense study. His work as a diplomat was valued very nearly as much as his paintings. His studio, where as many as twenty apprentices worked at one time, was deluged with commissions from churches, palaces and private patrons. This type of "studio staff" was the common practice. Apprentices valued the opportunity of learning their craft from a master. Understandably, those commissions

¹H. W. Janson and Joseph Kerman, A History of Art and Music (New York: Harry N. Abrams-no date), p. 135.

²Doris Van de Bogart, Introduction to the Humanities (New York: Barnes and Noble, Inc., 1968), p. 160.

which were the most handsome received the greatest attention from the master. Very large works were often sketched by the master, filled in by apprentices and finished with the master-hand.

The baroque ideal of the "single affection," of parts flowing into and relating inextricably to other parts, is especially evident in Rubens' work. "Unlike earlier artists, he preferred to design his pictures in terms of light and color from the very start. This unified vision . . . was Rubens' most precious legacy to subsequent painters."¹ There is an energy that pervades Rubens' canvases. The diagonal lines and subsequent tension, the "muscularity" of his nudes, the exuberance, dynamic and vital, which glows with life and light make these canvases marvelous exemplars of the period.

Rubens befriended and encouraged another giant of the period, the Spaniard, Diego Velasquez. Velasquez had been influenced a great deal by Caravaggio's use of light, as had Rubens, but his,

. . . technique is far more varied and subtle, with delicate glazes setting off the impasto [thick paint] of the highlights and brushwork even freer and more sketchy than that of Titian or Rubens . . . For Velasquez light creates the visible world. Not until two centuries later shall we meet painters capable of realizing the implications of this discovery.²

¹Janson and Kerman, A History of Art, p. 142.

²Ibid., p. 142.

Calvinist ethics and morality would not permit the flourishing court patronage in Holland that Rubens enjoyed in Flanders or that Velasquez received in Spain. A middle class patronage sustained the Dutch painters and surprisingly, there was an active and eager market. The private collector was the Dutch painter's primary market. ". . . the whole country became gripped by a kind of collector's mania. Everyone invested in paintings, just as millions of Americans played the stock market in the 1920's."¹ These paintings, however, reflected a completely different set of subjects. The wealthy burghers wanted works which reflected their personal affluence and the good life they enjoyed. Thus the smaller portrait--much less ostentatious--genre scenes and those subjects most closely identified with the home, family or community service were the favored objects d'art.

The portraits of Frans Hals reflect the robust baroque spirit and the dramatic sense that catching a particular action--at the moment--affords. "Hals works with dashing brush strokes . . . With this open, split-second technique, the completed picture has the immediacy of a sketch."² Hals' precarious existence as a painter is belied in the spontaneous, twinkling portraits of his cheerful countrymen.

¹Janson and Kerman, A History of Art, p. 142.

²Ibid., p. 143.

The giant of Dutch artistic genius, Rembrandt van Ryn, was another who was influenced by Caravaggio's concern with light. Rembrandt's primary innovation and contribution was his psychological insight to his subject matter. This was, at that time, without precedent. His life reflected extremes of substantial wealth and abject poverty. A proud man, Rembrandt never questioned his own genius.

With Rembrandt truth and sincerity were more important than harmony and beauty. His portraits of himself and others reveal human beings with their tragic failings and sufferings with no hint of pose, vanity or sentimentality.¹

Rembrandt was also a master etcher and draftsman. His ability to express in a few lines more than lesser artists could on a substantial canvas was recognized by only a handful of collectors.

The landscapes of Ruisdael, employing as they do the psychological use of chiaroscuro in depicting scenes of nature and genre types--". . . pictures of every day life which range from tavern brawls to refined domestic interiors . . ."2--are also highly prized examples of the period. Vermeer, whose scenes by contrast with Ruisdael's psychological suggestiveness, have almost no story to tell. His figures have a "still-life" quality.

There is good reason for calling the French baroque the style of Louis XIV. His absolutist monarchy so dominated

¹Van de Bogart, Introduction, p. 163.

²Janson and Kerman, History of Art, p. 145.

the French art scene during the seventeenth century that the elements of classic-baroque are everywhere evident. The effect of the Italian baroque on the French can best be seen in the style of Nicolas Poussin, a Frenchman who spent his entire career in Rome. His figures have the static "frozen-statue" quality and include the archeological references that were so highly regarded at the time. "Emotion is abundantly in evidence, but it so lacks spontaneity that it fails to touch us."¹ It is an appeal to the intellect rather than the sensual and thus prefigures the neo-classicism of the eighteenth century. The French found their baroque expression divided. It was akin to a baroque-classicism that found an interim expression in the style of the rococo before returning to neo-classicism in the late eighteenth century.

In summarizing those characteristics of baroque painting it is probably wise to return to Wolfflin's observations as they relate to the elements selected for this study. These are, quite naturally, generalizations but they do provide a spring board for further inquiry.

Line is generally diffused. Through the use of shadow (*chiaroscuro*) and interlocking forms there will appear to be a dissolution rather than clear, clean definitions. Curves and diagonals create both tension and movement.

Color tends to be monochromatic. Paintings will often have one basic color with as many highlights as are

¹ Janson and Kerman, History of Art, p. 147.

needed for dramatic impact. These highlights are often created by the illusion of natural light, but at other times, by a more intense hue. Variations and gradations of color value, within the monochromatic context, also cause genuine visual activity.

Space extends in baroque painting. The diffusion of line, the lack of distinguishing each separate form, produces a sense of movement, of spaciousness. The same movement can project forms forward through the use of light (value), chroma (intensity) and perspective, creating the impression of unlimited space.

Texture in baroque painting is dominantly technical. The use of impasto and related techniques were not as important as was the craftsmanship of the brush and use of oils. The imagination is brought into play as one views the "impression" of a single brush stroke made by Hals, as compared to the brilliant technique of Holbein, whose attention to detail is overwhelming. The tromp l'oeil or fool-the-eye paintings are further evidence of this kind of craftsmanship.

Finally, the formal organization of the baroque painting is open. The movement and vitality extends beyond the boundary of the frame of canvas and it does so as one unified collection of shapes, forms, colors and textures.

Architecture in the Baroque Period

Baroque had originally signified odd, especially of odd shape. It was therefore adopted to describe an architectural style which to the classicist appeared to revel in odd, extravagant shapes, that is, the style of Italy during the seventeenth century . . . The style thus introduced culminated in Rome between 1630 and 1670, and then left Rome, first for the north of Italy . . . and then for Spain and Portugal and Germany and Austria.¹

The baroque quality was that of ornamentation, vigor, motion and monumentality. Plasticity of form was perhaps the most central baroque characteristic. Balance and symmetry might be completely incorporated in the building design, yet the curves that replaced straight or angular lines and the differing of decoration or design on each story of the building caught the spirit of the dramatic that was peculiarly baroque.

"Architectural function was not only to enclose space but also to present a dramatic spectacle to the eye."² Churches especially capitalized on the power that the dramatic facade had to invite the faithful into an even more dramatic interior. The church, to hold its diminishing power, sensed the need for structures that would help to capture the imaginations of the faithful. Thus the more imposing and stimulating, the better.

¹Nikolaus Pevsner, An Outline of European Architecture (Baltimore, Maryland: Penguin Books Inc., 1966), p. 238.

²Wold and Cykler, Music and Art, p. 140.

Basic to the structure of many baroque churches was the plan which incorporated some of the Greek temple, the dome, the pair of balanced towers and whatever ornamentation was necessary to maintain a constant visual activity. This same ornamentation was continued on the interior with even more dramatic undulations, based on the principle of theme and variations. This was particularly true of the curve of the rounded arch. "In the ground plan of Baroque churches the circle gave way to the oval or series of ovals, which seem less finite and more suggestive of movement in space."¹ Space was molded much more in the style of sculpture. "Facades often feature two concave curves at each side and a convex curve in the center. Everywhere arches and pediments are broken, columns twisted."²

The most common plan for the baroque church was that with a single nave, lateral chapels and a simple apse with a large dome. The plan for The Gesu in Rome, a Jesuit church begun after the middle of the sixteenth century on a design by Vignola, is an example of this plan. The function of this design was to bring the faithful closer to the pulpit and, consequently, more involved with the Mass. But the facade of St. Carlo alle Quattro Fontane by Borromini, one of the most creative and innovative of the baroque architects, was much more in the spirit of the baroque dynamic.

¹ Van de Bogart, Introduction, p. 155.

² Ibid., pp. 155-56.

The exterior of this church, with its curves and counter-curves, with an unusual division and distribution of space, created a new architectural perception. Additionally, ". . . in his interiors he abandoned polychrome ornamentation in favor of white stucco, thus relying on sculpture that was integral to the architecture."¹

One of the more interesting of the many Italian architects of the period was Guarini, whose interest in mathematics was evident as,

. . . he separated his vaults by combinations of interlaced planes of leaping curves and counter-curves, and separated his vaults by combinations of interlaced groins that remind one of Gothic and Moslem architecture.²

Seventeenth century France is characterized by the concept of the single-affection of Louis XIV's Versailles. This enormous palace, with its geometric gardens, ". . . stood out clearly as the supreme expression of art inspired by a monarchy . . ."³ It is small wonder that it served as a kind of archetype for nearly every European court in the eighteenth century. The French baroque is really a classic-baroque. Mansart's Versailles and Perrault's design of the Louvre bear out these tendencies. The baroqueness is essentially in the monumentality of the exterior, coupled with

¹Bazin, Baroque and Rococo, p. 21.

²Ibid., p. 22.

³Ibid., p. 113.

the ornate interiors; e.g., the "Galerie des Glaces" at Versailles, and the ordering of the sculpture, gardens and palace into one whole; the single affection. The classic influence is much more characteristic of the facades. They are symmetrically balanced, use columnar concepts (pilasters and columns) and were unified in architectural line.

Mansart's Hotel des Invalides, in addition to Perrault's Louvre are indicative of this feature.

England's greatest contribution to the baroque was, unquestionably, the classic structures of Inigo Jones--he had been deeply influenced by Palladio--and the more ornate classic-baroque synthesis found in the work of Sir Christopher Wren.

The Great Fire of London (1666) ". . . destroyed thirteen thousand two-hundred homes and eighty seven churches . . ." ¹ creating a moment in history that cried for a creator of imagination and vision. Wren appeared at the right time and the right place with the right ideas. His qualifications are nowhere more manifest than in St. Paul's Cathedral in London. The Greek columns, the storied contrast, the balanced towers and dome, monumentally presented and replete with sufficient sculpture, balanced curves and dramatic presence are found in this model of English baroque architecture.

¹Bazin, Baroque and Rococo, p. 156.

The Papal church of St. Peter's in Rome is, as it now stands, a magnificent example of the baroque synthesis. Begun early in the sixteenth century by Bramante, the original design is monumental: ". . . a huge dome crowns the crossing of the barrel-vaulted arms of a Greek cross, with four lesser domes and tall corner towers filling the angles."¹ In 1546, Michelangelo redesigned the exterior, ". . . using a colossal order to emphasize the compact body of the structure, thus setting off the dome more dramatically."² Shortly after the turn of the seventeenth century the talents of Carlo Maderno were called on to extend or add a nave, creating a basilica plan.

Maderno's plan for the facade has been called a "crescendo effect"³ by creating an emphasis on all design leading to the central effect of the portal. This was accomplished by negating the concept of one continuous surface facade. A facade-in-depth was created for St. Peter's by ". . . spacing the colossal order . . . closer, pilasters turn into columns, and the facade wall projects step by step."⁴

The final step was the completion of the oval forecourt by Bernini. This has often been likened to the

¹Janson and Kerman, A History of Art, p. 114.

²Bazin, Baroque and Rococo, p. 115.

³Janson and Kerman, A History of Art, p. 136.

⁴Ibid., p. 136.

all-embracing arms of the mother church. These colonnades, extending in the sweeping fashion of two curved arms, complete the design and create the dynamic grandeur and activity that this kind of space use identifies as an archetype of baroque architecture.

Sculpture in the Baroque Period

Those characteristics of late sixteenth century mannerism--distended musculature, power and virtuosity--were powerful influences on the spirit of the baroque in sculpture.

Such identifying marks as great ornamentation, monumental design, spaciousness, activity, asymmetry and variety of effect and material are ubiquitous. In spite of this melding together of many conflicting, sense stimulating objects there is still a ". . . unity of spatial effects which is both satisfying and undeniably exciting."¹

Shadows move over surfaces in a play of light which creates the feeling of an incessant visual motion. This textural factor also contributes to the negation of outline, ". . . not in the sense that silhouette effects are excluded altogether, but the figure evades consolidation within a definite silhouette."² The incessant visual motion is the result of restless surfaces, often contrasting rigid

¹Van de Bogart, Introduction, p. 156.

²Wolfflin, Principles of Art, p. 54.

smoothness with a supple roughness. Wolfflin points out that the handling of form is different as well. "In the one case, only definite tangible values; in the other transition and change."¹

The characteristics of the Baroque are concentration on the creation of as close a personal relationship as possible between the work of art and the observer--and so a rejection of the thesis of ideal abstraction favored by the Renaissance--and often extreme sensuality in the pursuit of realism. This pursuit finds its religious parallel in St. Ignatius Loyola's "Spiritual Exercises," in which the worshipper is called upon to imagine the torments of the Passion of Christ inflicted on his own body.²

Around 1630, the controversy of classical versus baroque hinged on one basic point of view: a minimum number of figures in a scene or the use of many figures, much in the style of theme and variations. This led to the question of the appeal to the senses or to the intellect. It is perhaps testimony to the influences of the Counter-Reformation that the emotional gained the dominant hand.

This appeal to the senses and the sensual is nowhere more convincing than in the work of Gianlorenzo Bernini. There are many individuals whose work deserves more than casual reference. Among these are Borromini, Caff, Raggi, Algardi and Duquesnoy. Each reflects the baroque tradition and, particularly, the individualism that permitted and encouraged this expression. These giants came out of a

¹Wolfflin, Principles of Art, p. 54.

²H. D. Molesworth, European Sculpture (New York: Frederick A. Praeger, Pub., 1965), p. 174.

tradition that needs to be understood, particularly in light of their accomplishments.

. . . sculptors of the sixteenth and even seventeenth century tend to fall into two broad categories; first there were those--the universal majority--who continued in the old guild and workshop tradition, attached to their locality; and second, those who set themselves apart as independent artists in the new tradition . . . traveling . . . and working as commissions [were] offered.¹

The workshop or guild products were quite conservative. Thus, the most interesting stylistic developments quite naturally came from the individualist, in spite of the fact that he was almost wholly dependent on the patronage of ecclesiastical courts.

The Counter-Reformation baroque sculpture was designed, as were the paintings, to draw the observer into the scene or illusion. It was thus no surprise that Bernini was, in addition to his architectural and sculptural genius, also a theatrical designer.

Bernini was ". . . convinced that movement was the medium that best defined the personality and brought out the unique characteristics of his subjects . . ."² Thus, when carving the bust of Louis XIV, he made a number of sketches of the emperor in different attitudes, places and times. As a result, he caught what was to be the most unique and characteristic baroque sculptural quality, the moment-in-time.

¹Molesworth, Sculpture, p. 22.

²Fleming, Arts and Ideas, p. 495.

Bernini's ". . . expressed intention was to paint in marble . . ." ¹ and he did this by altering shadows to create the impression of various textures.

Bernini's papal baldacchino at St. Peters is another rich example of the undulating spatial design so characteristic in design and proportion.

It is nearly one hundred feet high and has four gigantic twisted black marble columns surmounted by an ornate crown. Its unrestrained grandeur, wild extravagance, and luxury of detail would probably have been distasteful to Michelangelo . . . ² [under whose dome it stands!]

The crowning exemplar of Italian baroque sculpture is, however, Bernini's Ecstasy of St. Theresa. It is composed of two white, polished marble figures with St. Theresa reclining, diagonally, on a cloud while a vertical angel is about to pierce her heart with an arrow symbolizing the Divine. It is set in a niche of vari-colored marbles over which gilded rays, with help from a concealed window, casts golden light on the spectacle. The intense activity of the undulating folds in her robe, the ecstatic expression of pathos on her face and the appearance of the total suspension in mid-air of the entire experience are all reflective of the unity and drama of the baroque spirit.

While in painting Rome declined from her position of dominance in the last quarter of the seventeenth century and the provincial centers grew more important, in

¹Fleming, Arts and Ideas, p. 495.

²Van de Bogart, Introduction, p. 156.

sculpture she remained the fountainhead until well into the eighteenth century.¹

There was no sculpture of significance in the low countries. The Dutch and Flemish middle class belonged to the cult of domesticity. The northern climate, the identity of business success with the strong Protestant ethic and the accompanying Calvinist abhorance of statuary as a potential idol left ". . . no place in the scheme of things for monumental sculpture."²

The wood carvings and terra cotta figures found in many of the southern German churches are really more of an extension of the rococo than the baroque.

By way of a brief summary, then, baroque sculpture is pictorial and dramatic. It attempts to catch the clearly defined instant-in-time of the action, draws the observer into the action and creates, as a result of texture, color and diffusion of line, a sense of realistic action.

Music in the Baroque Period

Just as the reader may have less background with the baroque visual arts, he will undoubtedly have a more than adequate knowledge of baroque musical history and style. It is on this premise that this resume will differ from the visual arts summaries that have just preceded this.

¹Molesworth, Sculpture, p. 186.

²Fleming, Arts and Ideas, p. 541.

The approach to music will focus specifically on the literature that is available to the band that fully meets the needs for authentic performance practice. By considering the sources it is hoped that some insight will be gained in the use of these sources. A synopsis of baroque style concludes the exposition only as a brief review. The reader is asked to recall that one of the primary purposes of this study was to relate the examples to published literature and, wherever possible, to original wind literature.

The band did not develop as an organization in any way comparable to contemporary twentieth century groups until the last part of the eighteenth century. As a result, discussion of seventeenth and early eighteenth century music has to be considered on a different basis.

There is a body of early baroque wind instrument music originally conceived for the Thurmer (tower musicians) and Stadtpeiffer (town fifers). This includes the marches, various dances, music for special occasions (celebrations and festivities both sacred and secular) and a distinguished corpus of tower sonatas.¹

The use of wind instruments was a common practice in secular and sacred works during the late renaissance and early baroque. A particularly rich literature remains from the influence of the organist-composers at St. Marks

¹An extensive library of this music is available from the Robert King Music Company, North Easton, Mass. 02356.

Cathedral in Venice. Giovanni Gabrieli's famed Sonata pian' e forte (1597) is, in addition to its historical significance as "one of the first instrumental ensemble pieces printed which designates particular instruments for each part . . . and . . . one of the earliest instances of dynamic markings in music,"¹ arranged for both brass choir and band. It is a fine example of the Venetians polychoral influence. These early works, written for consorts of like instruments, i.e., oboes, as well as for ensembles of dissimilar instruments, i.e., trombones and cornetts, provide more than just an acquaintance with these forms and styles.

Another splendid source of baroque music, a source that cuts across the early, middle and late baroque, is that vast literature conceived for the organ. The organ is an instrument that, beginning with the Flemish or Netherland influences, became at the hands of such virtuosi as Willaert, Merulo and the Gabrieli's in Venice and Frescobaldi in Rome, the leading instrument during the baroque. Bukofzer notes that the Italian influences had impact elsewhere as well. "In Germany the organ was afforded the highest rank in the hierarchy of instruments."² This was due to the German's predilection for contrapuntal forms. One has only to recall such keyboard giants as Froberger, Tunder, Pachelbel,

¹ Donald Grout, A History of Western Music, p. 262.

² Manfred Bukofzer, Music in the Baroque Era (N.Y.: W. W. Norton and Co., 1947), p. 262.

Buxtehude, Sweelinck and Bach to realize the northern European dominance during the latter part of the seventeenth and eighteenth centuries. The Italians, on the other hand, found the voice and the violin more to their satisfaction. Frescobaldi was really the last of the great Italian organists.

The significance of organ literature for the band director rests on one basic premise. Since the organ and band are both wind instruments, capable of infinite varieties of sonorities and color, their respective music has the quality of interchangeability. Thus the great bulk of baroque organ music provides a virtually inexhaustible source of music available for authentic transcription. By utilizing this resource the band director has available to him all of the imitative and variation forms of the period: chaconne, passacaglia, chorale prelude, fugue, canon, fantasia, prelude and toccata.

The orchestra had not developed at this point in the history of music to be the idiomatically distinctive organization it was to become in the late eighteenth and nineteenth century. Thus many of the works conceived for orchestra were often written in such a manner that parts were virtually interchangeable. This was a renaissance practice that continued to have currency. Thus another rich resource for winds exists in those transcriptions of instrumental

dance forms. The basic baroque dance suite consisted of the allemande, courante, sarabande and gigue.

Often this collection of dances is preceded by a prelude; occasionally optional dances, such as the gavotte, minuet, bouree, loure and others are inserted between the sarabande and gigue. Other terms used for this composite form are partita and ordre.¹

The writer would be negligent indeed if he did not mention the one significant piece of "original" band literature from the late baroque. Handel's Music for the Royal Fireworks was originally written for wind instruments to which strings were later added.² This is arranged for the modern band in the form of a concerto grosso, thus providing one more experience for bandsmen to explore a baroque form.³

It is important to remember that the baroque period, spanning as it does a period of a century and a half, to say

¹ Allen Winold, Elements of Musical Understanding, p. 216.

² Frederick Dorian, The History of Musical Performance (N.Y.: W. W. Norton and Co., Inc., 1942), p. 83.

Dorian notes that the instrumentation of the original score called for 3 first trumpets, 3 second trumpets, 3 timpani, 3 first horns, 3 second horns, 3 third horns, 12 first oboes, 8 second oboes, 4 third oboes, 8 first bassoons and 4 second bassoons.

³ This arrangement of the Royal Fireworks Music is by Harvey A. Sartorius (Mercury Music Corp., 1951). A most interesting description, detailing the disastrous celebration of the first performance of this work (1749), is attached to the conductor's score. These same jacket-notes indicate that Handel's Water Music Suite was also originally written for winds. This claim, however, is open to dispute. The arrangement of the Water Music Suite by Hershey Kay (Bryn Mawr, Pa.: Theodore Presser Co., 1950) does adapt very well to the medium however, and is highly recommended as an exemplary piece of band literature.

nothing of such disparate styles as those of Gabrieli, Monteverdi, Vivaldi, Handel and J. S. Bach, could hardly be expected to reveal anything but a stylistic evolution. Styles differed in various places and times. The Italian, French, Spanish, English and German baroque characteristics are each at the same time alike and different.

A brief synopsis on baroque stylistic characteristics will undoubtedly be sufficient to refresh the reader's previous study of music history. There are any number of fine references that would surely be of assistance to anyone who feels especially in need of a quick and succinct review. Grout's widely recognized history text¹ and Palisca's short resume² are highly recommended. The magnum opus of the study of baroque music is, however, Manfred Bukofzer's Music in the Baroque Era, from which there was a prior citation. It is to Bukofzer's summary of the three periods of baroque style that the reader is invited to attend.

In early baroque style two ideas prevailed: the opposition to counterpoint and the most violent interpretation of the words, realized in the affective recitative in free rhythm. With it appeared an extraordinary desire for dissonance. The harmony was experimental and pre-tonal, that is, its chords were not yet tonally directed. For this reason the power to sustain a longer movement was lacking, and in consequence all forms were on a small scale and sectional. The differentiation of vocal and instrumental idioms began, vocal music being in the leading position.

¹Donald Grout, A History of Western Music.

²Claude V. Palisca, Baroque Music (Englewood Cliffs, N.J.: Prentice-Hall, Inc., 1968).

The middle baroque period brought above all the bel-canto style in the cantata and opera, and with it the distinction between aria and recitative. The single sections of musical forms began to grow and contrapuntal texture was reinstituted. The modes were reduced to major and minor, and the chord progressions were governed by a rudimentary tonality which restrained the free dissonance treatment of early baroque. Vocal and instrumental music were of equal importance.

The late baroque style is distinguished by a fully established tonality which regulated chord progressions, dissonance treatment, and the formal structure. The contrapuntal technique culminated in the full absorption of tonal harmony. The forms grew to large dimensions. The concerto style appeared and with it the emphasis on mechanical rhythm. The exchange of idioms reached its highest point. Vocal music was dominated by instrumental music.¹

There are many valuable resources available to the teacher interested in baroque performance practice. The writer would suggest and highly recommend those paperback editions by Dart² and Dorian³ as introductions full of scholarly insight and eminently worth reading.

The Socio-Cultural Climate of the Classic Period

For purposes of pedagogy it is probably wise to divide the classic period into three parts, recognizing that each overlaps the other chronologically and that those conditions which prompted specific styles in one country might very well have had little influence at the same time in

¹Manfred Bukofzer, Music in the Baroque Era, pp. 17-18.

²Thurston Dart, The Interpretation of Music (N.Y.: Harper and Row Publishers, 1963).

³Frederick Dorian, The History of Musical Performance.

another. It should also be noted that styles appeared at different times in different arts.

The first period, now commonly referred to as the "rococo," was the result of those conditions surrounding the French court of Louis XIV. The second period, often called the Age of Reason, was the result of the application of the seventeenth century scientific method being applied to both the physical and the social sciences in the Prussian and Austrian courts. The last period, or the Age of Enlightenment, reflects the influences of the parliamentary system of English government which was to have such a profound effect on those conditions leading to the French Revolution of 1789.

Louis XIV reigned for seventy-two years. He found an easy identity with Apollo, for he, like the sun god, considered himself the center of a system about which satellites moved and had their being. His was an absolute monarchy. "In an environment torn by religious differences and jealous political forces, absolutism seemed the only answer to the problem of social order."¹ The "Sun King" regarded the sovereign and state as one. His subjects existed to serve him and he responded by playing the role and sustaining the image of his divine origins.

Under the influence of this concept of royalty, the duties of the state came to include magnificence in

¹Scholl and White, Music and Culture, p. 126.

all its forms; great buildings and art collections, rich materials, opulent clothes and adornments and ceremonies . . . This magnificence was the monarch's way of reigning . . . through it he wove a spell to enslave the hearts and enchant the imaginations of his subjects.¹

Only this kind of absolutism would permit a monarch to inform members of the Royal Academy of Painting and Sculpture of their role in the system. "Gentlemen, I entrust to you the most precious thing on earth, my fame."² Being wholly dependent of Louis' patronage or that over which he had absolute control, the artist's responsibilities were not left to chance!

Louis XIV, with the aid of his brilliant finance minister, Colbert, and the military leadership of Louvois and Vauban, had raised France to the pre-eminent court in Europe. French language was the court language and French court etiquette and manners were the mode of European courts through the eighteenth century. "Eighteenth century Europe was French, as seventeenth century Europe had been Italian."³

None of this would have been possible had it not been for two factors: Colbert's mercantilist policies and the willingness of Louis' subjects to serve him. Colbert encouraged industrialization, brought an efficiency and

¹ Germain Bazin, The Baroque (Greenwich, Conn.: New York Graphic Society, 1968), p. 29.

² Ibid., p. 29.

³ Fleming, Arts and Ideas, p. 484.

economy to government that promoted middle class industry, carefully limited import-export quotas and, characteristically, helped create the climate for luxury that was reflected in personal adornment that made France the envy of Europe. It is no surprise that, following Colbert's death in 1683, the many activities he controlled slowly deteriorated and when this deterioration had run its course to ultimate collapse, it was accompanied by Louis XIV's revocation, in 1685, of the Protestant Huguenot's religious freedom, thus driving many of France's ablest businessmen to other, Protestant, countries. The extremely costly court life, when compounded by several expensive wars, created the economic pressures that, a century later, resulted in the revolution. The French did not mourn the "Sun King's" death.

The pomp and ceremony, the pageantry and grandeur so vital to Louis XIV's court was a life style that only such a monarch could or would want to perpetuate. When he died, in 1715, a less imposing spirit inherited the court leadership. A nephew, the Duke of Orleans, was named regent. Louis XV, the Sun King's great-grandson and heir apparent, was only five years old. The Duke had little interest or patience with the complexities or ceremony associated with the previous reign. Thus, the period of eight years following the death of Louis XIV is appropriately called the regency. From

this period stem many of the social characteristics and artistic styles of the rococo.¹

The Duke, having little interest in any obligations or responsibilities to the government, was interested only in sustaining the insulate, frivolous, aristocratic lifestyle developed during the last years of Louis XIV's reign. The fact that there was an ever increasing disparity between income and expense was apparently of little note to the Duke or to his court retinue.

. . . the formalities of court entertainment and ceremonial gave way to a more casual, informal atmosphere. Playfulness and wit were considered the desirable attributes . . . Members of the royal family mingled more freely with those of lower status and even participated in performances of opera, pastoral plays and other diversions. Similarly, the social life of the aristocracy tended to move away from the large palace to the less formal town house . . . to the intimacy of the salon.²

It was the salon of the town house, rather than the palace, that became the seat of artistic patronage. It is not difficult to conceive of the compatibility that the miniature had in this setting. The need was for smaller objects d'art to fill the niches of the fashionable salon. "The

¹The writer hopes that this preliminary exposition will provide sufficient background for the reader to recognize the type of baroque cultural condition which might give rise to the rococo style. The origins of rococo are distinctly French.

²Reinhard G. Pauly, Music in the Classic Period (Englewood Cliffs, N.J.: Prentice-Hall, Inc., 1965), p. 13.

hotels demanded a style of interior decoration less grandiloquent and cumbersome . . ."¹

The term rococo ". . . a composite French term derived from roche and coquille (rock and shell) thus describing a manner of decorating in which bits and pieces of naturalistic forms are brought together . . ."² is descriptive of the embellished ornamentality characteristic of many objects d'art of the period. Art truly reflected the aesthetic of these aristocrats. It was a frilly, elegant and ornamental antithesis of the ponderous, intense and monumental quality of the Italian baroque.

To understand the general moral and social attitudes that pervaded the lives of these aristocrats-in-residence at the French court the reader must remember that Louis XIV had, through military and economic dominance, brought these controlled aristocrats to his court. They had in many cases been absent from their lands for long periods and were often oblivious of the oppressive taxation policies that were necessary to support a court as extravagant as Louis'. The qualities expected of them at Louis' court were wittiness, an extraordinary etiquette and a galante charm, qualities not difficult to acquire or sustain.

¹H. W. Janson, History of Art (New York: Harry N. Abrams, Inc., 1966), p. 448.

²Alan Rich, Music, Mirror of the Arts, p. 153.

When Louis XV ascended to the throne he knew no other world than this artificial, make-believe in which he had gained his majority. The life of leisure with no responsibility except to entertain one another was a perfectly reasonable mode of existence for the nobility. As a matter of fact, most of the other continental courts were doing their utmost to maintain the same French image. If anything, the court of Louis XV was even more make-believe, decorative and frivolous than the regency.

The rococo is then, the art of this aristocratic world, sensuous, pleasure loving, connoisseur, artistic and sinful to the bottom of its heart . . . the sanctum of the house was the boudoir, its idol was woman and its mood caprice.¹

The French aristocracy was not the whole world, in spite of their delusions, and a number of significant social and scientific developments were creating a world that would one day, not too distantly, rebel at the aristocrat's excesses. A review of several of the more significant activities, interests and ideas helps to set the stage for the second phase of the period.

The scientific spirit, given birth in the renaissance and nourished during the seventeenth century, was refined in the eighteenth. Reason was thought to be the key that would unlock the doors of utopias in every field, from politics to art.

¹Paul Henry Lang, Music in Western Civilization (New York: W. W. Norton and Co., Inc., 1941), p. 531.

The seventeenth-century writers were realists and rationalists. They were very well aware of the imperfections of mankind . . . but it had not occurred to them to do anything about it. As their own lot grew less pleasant the literary men began to comprehend the fundamental sickness of the national life and, as the rational mind, always does, they became reformers.¹

Just as the Bible might be characterized as the volume of the baroque, Diderot's Encyclopedie characterized the spirit of eighteenth-century rationalism. In this volume, which was over twenty years in preparation, Diderot mustered the services of France's leading thinkers and they endeavored to codify all knowledge. This was really an extension of the process of systematizing that was ultimately to lead to the scientific or inductive process of logic or method. The raison d'etre of the Encyclopedie was to engage religion and science in a logical battle. The fact that the issue was based on fundamentally impossible solutions was of little concern to those involved.

. . . the eighteenth century believed that it was able to find the absolute truth. In careful terms the Encyclopedie opposed science to religion and, tremendously encouraged by the apparent infallibility of the newly born sciences, arrogated to itself the right to answer every question definitively.²

Information continued to be gathered, propositions and theories tested. Rousseau's doctrine of naturalism

¹Harry Elmer Barnes, From the Renaissance Through the Eighteenth Century, in An Intellectual and Cultural History of the Western World, Vol. II (New York: Dover Publications, 3rd ed., 1965), p. 899.

²Lang, Music in Western Civilization, p. 531.

sustained the middle class intellectuals and provided the aristocracy with yet another diversion in which they might play the part, temporarily of course, of the joy that can only be known by a return to rustic simplicity. Voltaire, though not sharing Rousseau's concern for the common man, recognized while in English exile that more effective government issued from a philosophy which first considered the consent of the governed. Medicine made great strides in immunization, diagnosis and drug therapy, and even mental problems were approached for the first time with hope. The scientific method was applied to social science as well, resulting in influences on education that are apparent and in operation today. "The basis for the educational evolution of the nineteenth century [had its roots in] the theories of Comenius, Locke, Rousseau and Condorcet [but] much less was achieved in practice than in theory."¹

Thus the Age of Reason ushers in the second phase of the period, which begins in 1740 with the ascension of Frederick the Great to the Prussian throne and, to a lesser degree, Empress Maria Theresa to the head of the Hapsburg empire in Austria. Hardly the enlightened monarchs they were to become, their separate influences on the second half of the century were far reaching.

These two adversaries presented the greatest possible contrast in personality, belief and aims. The

¹Barnes, An Intellectual and Cultural History, p. 742.

king, soldier and philosopher, entirely passed by the spirit of the French enlightenment bent only on securing advantages for his realm . . . looked . . . upon all . . . as servants whose duty it was to serve him and the state. The empress, administering her vast empire personally and, surrounded by men, remained a woman, a pious, deeply devout Catholic, a proverbially good mother to her children and the Landsmutter of her many and varied subjects.¹

In spite of Lang's observation that the spirit of the French enlightenment had passed by the Prussian ruler, these two do represent the spirit of a new "enlightened absolutism" which ushered in the Age of Enlightenment on the rest of the continent.

It is true that familiarity with manners, customs, and speech of France was considered a necessary attribute of any educated eighteenth century European; but Frederick adopted them wholesale, showing only open contempt for German habits and life.²

It is difficult to believe that the spirit of the French enlightenment, via his extensive correspondence and visits with Voltaire, did not have some small influence on the considerable reforms established and sustained throughout his reign.

The empress, inhibited by her devout, and occasionally militant Catholicism, was less "enlightened" than the Prussian king. She did centralize a more effective government in Vienna and, though she recognized the need for a government independent of church, could not effect this

¹Lang, Music in Western Civilization, p. 567.

²Ernest Eugene Helm, Music at the Court of Frederick the Great (Norman, Oklahoma: The University of Oklahoma Press, 1960), p. 6.

necessary breach. Her greatest contribution to the enlightenment was her son, Joseph II.

Her son . . . tried to carry out consistently many reforms initiated by her, including the abolition of serfdom and various legal reforms. At his insistence German became the official language . . . he clashed repeatedly with the Pope . . . Typically, he believed that the chief purpose of religion was the betterment of humanity. Unlike Maria Theresa, he believed in religious tolerance and, to an extent, in freedom of the press . . . his was still an absolute reign. Full and prompt compliance with the sovereign's wishes was enforced. Censorship never was entirely abolished and other curbs on individual liberty continued to exist.¹

A systematic reform of military organization which replaced the lawless mercenaries of the infamous Thirty Year War of the Seventeenth century, an ordeal which left central Europe a shambles, resulted in shorter and less bloody wars in the eighteenth century. (Perhaps this innovation is one of the touchstones of an "enlightened absolutism"!) France, England, Prussia, Russia and Austria, the world powers, did make peace after the Seven Years War in 1763 and an enlightened, if not happy, aristocracy resulted. This was particularly true in the Prussian court. It was primarily through Frederick's political philosophy of rationalism, the scientific spirit and secularization that this mixture of liberalism and aristocracy came about.

Thorough-going autocrats established model governments; rulers great and small . . . placed all their weight and resources behind scientific and artistic undertakings. Princes and public servants worked hand in hand . . . Even the long neglected rural population

¹Pauly, Music in the Classic Period, p. 61.

was protected and Frederick meted out stern punishment to landowners who did not treat their peasants humanely.¹

An even more affluent middle class of industrious artisans, craftsmen, businessmen and professional men now included a modern agriculture as a viable and strong part of the tax resource. Enlightened rulers realized that a productive society was the best way to keep their treasuries full. A prosperous and happy citizenry produced more than an unhappy, discontented lot. Other social improvements, such as sanitation and hospitals, became accepted social services. Universities, scientific and artistic academies prospered. And, as these prospered, so did art under the wider patronage that this kind of society provided.

Brilliant as all this cultural life was, it represented only a fancy of the king. The idea of human dignity never entered Frederick's mind and once a passing interest was satisfied the greatest scholar or artist of the century became a mere court attendant. We must not lose sight of the fact that enlightened absolutism wanted enlightenment not liberty.²

The concept of French enlightenment is eloquently voiced by Rousseau's plea that "man is born free." If he was born free, then he had the right to question. A scepticism for all authority, including the church, followed. Doctrines regarding individual rights naturally grew out of the obvious disparity that existed between the aristocracy

¹Lang, Music in Western Civilization, p. 567.

²Ibid., p. 570.

and the common man. "Social criticism was particularly sharp in France in the years before the Revolution."¹

In due time . . . the rising middle class found that absolute monarchs were as repressive and irritating as the feudal nobility. When protests and petitions to kings proved unavailing, the middle class organized forceful resistance.²

On July 14, 1789, this criticism revealed itself in a powerful statement. A crowd stormed the Bastille, liberating not only seven prisoners, but the whole of France, for the less-than-enlightened monarchy of Louis XVI had provided more than enough fuel to light the fires of Republicanism. Thus, the dynastic powers, as a result of revolutions in England, America and France, were broken. A representative, parliamentary government replaced the power of the landed aristocracy. In the place of a great period of internationalism, a new nationalistic spirit emerged. This spirit would be revealed in the arts by later historians as the romantic period. "This new middle class state claimed . . . the same supreme powers arrogated by the absolute monarchs. The difference was that secular absolutism rested, in theory, on the consent of the people."³

During the ascendancy of a minor artillery officer, Napoleon Bonaparte, to a dictatorship every bit as powerful as Louis XIV's absolute monarchy, a new life-style developed

¹Grout, A History of Western Music, p. 412.

²Barnes, An Intellectual History, p. 660.

³Ibid., p. 661.

in the middle and upper classes. This style reflected on a concern for a revival of Greek and Roman ideals.

Archeology was one of the newest sciences in the eighteenth century. The excavations of Herculaneum, found quite by accident in 1709, and Pompeii, about the middle of the century, presaged a renewed interest in these ancient cultures. The first significant treatise on these ancient civilizations was Winckelmann's History of the Art of Antiquity. "It was through Winckelmann that the Greek ideals of Apollonic poise and noble restraint came to be gradually accepted."¹ These volumes, published in 1764, inspired the overwhelming interest in "classicism" that eventually gave the period its name.

By definition, classicism refers to the highest class and implies a lasting value. Any object or event that ranks out of the ordinary can be defined as a "classic"--as one of a kind. If something has lasting value there is also an implied timelessness. It will be a good example of its kind for all men at all times. Indeed, if something has stood the "test of time" it is reasonable to call it classic and perhaps, as opposed to "popular," this is a proper definition. There are, however, "classics" of popular art as well.

Classicism in art has one vital relationship: its relationship to Greek and Roman antiquity. "Qualities of

¹Van de Bogart, Introduction, p. 201.

balance, proportion, clarity, moderation and serenity have been generally admired in art works of these generations."¹ Eighteenth century classicism reflects these qualities as they were interpreted by the artists of that period. It is probably more correct to refer to this latter part of the eighteenth century as the neo-classic period in all of the arts but music. Since there are no examples of consequence which musicians might use as models, it has become a classic period for music alone.

Grout suggests that eighteenth century classicism is best understood by considering four aspects of eighteenth century life.² First, it was a cosmopolitan age. Nationalistic differences were minimized. Second, it was humanitarian. Third, there was a popularization of art. Music became a part of the family circle, publishing houses flourished with the new market, the middle class became art patrons and scholarship was directed even more at this same social strata. Finally, it was a prosaic age in which the literature had to be clear, tasteful, proportioned and elegant. It is interesting to note that this period of eighteenth century classicism had its roots in a political system characterized by an absolute monarchy. Through a series of vicissitudes, it ended with a diametrically opposed system

¹Pauly, Music in the Classic Period, p. 3.

²Grout, A History of Western Music, pp. 412-15.

of republicanism, ushering in another equally interesting and natural manifestation of the cultural continuum.

Painting in the Classic Period

The disparity of combining the rococo with the neo-classic style under the inclusive heading of "the classic period" may appear to be incongruous: The style of the rococo is clearly nearer the baroque, while the neo-classic is that style which replaced it. They are both, however, located in the culture of the eighteenth century and the influence of the rococo on the classic style, the reader is reminded, is particularly evident in music. These two eras virtually encompass all of the eighteenth plus the first quarter of the nineteenth century. "The most important eighteenth-century school of art was undoubtedly French. Italy became distinctly secondary as a direct source of influence . . ."¹

Rococo reflects an extension of the baroque. It has been described by Starobinski as, ". . . a flamboyant Baroque in miniature."² This is a remarkably accurate description. The terms "flamboyant" and "miniature" are particularly applicable. As the baroque was overwhelming in both mass and muscle, the rococo remains petite and effeminate; always within limited dimensions.

¹Barnes, An Intellectual History, p. 924.

²Jean Starobinski, The Invention of Liberty (Geneva, Switzerland: Editions d'Art Albert Skira, 1964), p. 22.

One very real and important factor influenced the concept of size in rococo painting. The French aristocracy, following Louis XIV's death, tired of the palace and moved to smaller quarters. There simply was not enough space for the larger-than-life allegories which filled the chambers of the Louvre or Versailles. The spirit of the style galante also mitigated against any expression that was too complex or vital.

. . . the apparent licentiousness of the French court . . . never quite registers in its painting. This may be because a cloak of manners and refinement is thrown about the various scenes represented, and on the unconvincing and too delicately characterized nudes.¹

Three French painters have produced a body of work that is characteristic of the period, for the rococo was almost wholly a French ideal. Antoine Watteau (1684-1721) introduces the style: Francois Boucher (1703-1770) and Jean Honore Fragonard (1732-1806) sum it up.

"The dimensions of the picture alone tell their story, since Watteau did small easel paintings for the drawing room rather than murals for the grand gallery."² The figures are more lithe and graceful. Their proportions are slender and there is a repose or restraint which, though animated, is much more at rest and surely less muscular. Fleming points out that, "Misty languorous landscapes are very important in

¹Barnes, An Intellectual History, p. 925.

²Fleming, Arts and Ideas, p. 577.

conveying Watteau's elusive moods."¹ The characteristic lightness or delicacy of Watteau's fanciful canvases is extended even further in Fragonard.

Portraits reveal a typical eighteenth century desire to be something or someone one is not! The pastel portrait was a manifestation of the same predilection. LaTour's portrait of Mme. de Pompadour is a splendid example. In England, Hogarth, Reynolds and Gainsborough's fame as portraitists has also to be reckoned with. As a point of comparison, the life size, or larger than life, portrait by Hyacinth Rigaud of Louis XIV is an example of the type of portrait that was replaced by the miniature portrait intended for a smaller residence and room. Although it is difficult to pass by such significant figures as the Englishmen just mentioned, Nattier, Chardin--especially for his genre scenes and still life--and Greuze, to name but a few, emphasis must be given the three dominant figures of the French rococo.

Boucher, as had Watteau, turned his attention to the pastime of the period, flirtatious love and boudoir allure. His feminine figures in contrast to the voluptuous maturity of the baroque ideal, follows Watteau's ". . . slender, girlish forms."² This is the style galante which introduces

¹Fleming, Arts and Ideas, p. 578.

²Ibid., p. 578.

the decorative, sentimental, coquettishness associated with the fetes galantes (party scenes), a popular genre style of the period.

One leading exponent of the French rococo was Fragonard. "His delicacy of touch and sometimes risque subjects say much of the eighteenth century."¹ Boucher borrowed his themes from the mythological nymphs and related characters. Fragonard used real models of his time. His paintings generally reflect the consuming subject of the society. And, as Boucher opened the rococo with this favorite subject, Fragonard, who outlived the rococo, closes it.

. . . this painter of love was less a poet than his predecessors. He was more flighty and specialized in gallant and even libertine subjects depicted with a bewildering verve and dash. He was marvelous at incarnating the spirit of the amiable, happy go lucky society. . . .²

Thus the sensual in style and subject, the refinement, the playfulness, the intimacy, charm and sentimentality, because of its artificiality and lack of substance, was bound to be replaced by an emerging bourgeoisie or middle class art. These rococo artists were court painters. They knew, or at least portrayed, nothing of the realities of the common man.

The influences of Rousseau, Diderot, Voltaire and the other Encyclopedists were taking effect. The reaction to

¹Barnes, An Intellectual History, p. 926.

²Maurice Serullaz, The Masterpieces of Painting in the Louvre (Paris: Librairie Hachette, 1965), p. 124.

the rococo ushered in the period of neo-classicism. The work of Jacques-Louis David (1748-1825) synthesizes the neo-classic period.

David's was a remarkable life, filled with disappointments and crowned with successes. He failed four times to win the coveted Prix de Rome which would permit three years of study in Rome. Finally, in 1774, he competed for the fifth time and won. From that time on his star rose to virtually that of dictator of French art. His moral and ethical scruples were suspect, but they enabled him to endure through the patronage of Louis XVI and the revolution to First Painter to the Emperor Napoleon and, finally, to exile in Brussels where, venerated by his followers, he lived comfortably until his death in 1825.

David was pre-occupied with the ancient classical world. His prize years in Rome provided him with time and opportunity to visit the re-constructed remains of Pompeii.

Like the other classicists, he used classical forms parasitically, copying them outright from fragments of painting and sculpture. But unlike the others, David wanted through these borrowed forms to revive the supposed moral virtues of ancient Rome.¹

David, as had many others, mistakenly accepted Winckelmann's archeological definition of beauty as being synonymous with perfection. Perfection implied a static, formal, idealized concept of form. Enough has been said in

¹ John Canady, Mainstreams of Modern Art (New York: Holt, Rinehart and Winston, 1959), p. 17.

the general introduction to classic style to readily apprehend these qualities in the David paintings. They are the quintessence of classicism.

Architecture in the Classic Period

The classic spirit in architecture, which has its roots in the symmetrically balanced ideals of the Greeks, recurs at different places and times in a variety of modes. It is as present in the cleanly styled and proportioned skyscrapers of the twentieth century as it is in the Italian renaissance palace and the eighteenth century residence. Each of these classic manifestations, however, reveals a different spirit that is quite characteristic of the time and place. It also grew out of a preceding stylistic tendency which was less classic. Finally, it was in process at different times in different countries; of great importance and influence in some, of very little in others.

Between the spirit of the Baroque and the spirit of the eighteenth century there was an enormous gulf . . . For the Rococo period of the eighteenth century was as private as the Baroque was public . . . Rococo architecture became . . . an architecture of intrigue, as Baroque had been an architecture of pageantry.¹

The transitional rococo style in the early eighteenth century was, as was the music and painting, lighter, smaller and ornamentally decorative. These characteristics were distinctly a part of rococo architecture as well.

¹Talbot Hamlin, Architecture Through the Ages (New York: G. P. Putnam's Sons, 1953), p. 470.

The age of reason would naturally affect the art of architecture just as it did the other arts. It was not unreasonable, under this spirit, for even the court retinue of a Louis to desire some respite from the "fish bowl" existence in which the court was expected to live.

The palace of the baroque was simply too uncomfortable. There were no sanitation facilities, extreme weather was unbearable and even such a simple operation as serving a meal in one of the many suites was an enormous problem. In short, palaces, for all their splendor, were not comfortable habitations. The space was arranged to impress but it was not arranged in a way that permitted the necessities of living. The rationale of the age of reason was ". . . a sudden desire to make buildings work, to produce convenience and beauty in small spaces with economy."¹

The size of all buildings were affected by this rationale. Churches became smaller as the importance of the sermon was reflected in the worshipper's attitude. The renewed interest in individuals, reflected in intimate conversation, was the raison d'etre for the salon in every small townhouse. As a matter of record, the development of the town house, for those who could afford them, was the principal structural mode. This intimacy, the new cult of the individual, is also shared in the attitude and approach of the church.

¹Hamlin, Architecture, p. 464.

The exteriors of eighteenth century buildings were, for good reason, unusually restrained. The increasingly affluent middle class was less and less tolerant of court extravagance. Even the nobility realized that it would be the better part of wisdom to refrain from the public excesses that characterized the preceding century. "Louis XV house exteriors are almost aggressively well-mannered; reasoned restraint has brought them at times almost to the threshold of dullness."¹

One should temper his impressions, however, when considering the diminutive size of the small hotel. It was still a substantial residence capable of caring for a stable of perhaps a dozen horses, complete with court, stable and coach yards, sitting room, large salon, dining and ante room, kitchen quarters and sleeping accommodations for the residents, guests and staff, plus the miscellaneous storage areas that a home of this size would need.

Private gardens replaced the public, formal garden. The private garden was, understandably, a more individual expression. Gardens were also filled with small pagodas, an influence of the increased interest in oriental customs and artifacts that the new world trade had produced. Winckelmann's treatise influenced some to include artificial ruins in their gardens. The geometric design, so important to the formal garden, was replaced by the winding path with its

¹Hamlin, Architecture, p. 466.

implied "return to nature." Or, perhaps, this was all a part of the "make-believe" world of the aristocracy, which had little else to do or purpose for existence except to entertain themselves.

Although rococo architecture attends to the image of the diminutive, by comparison with the baroque, its characteristics are essentially the same ebullience, the same lavish and busy decoration that characterizes painting of the same style. The rococo architectural impulse was expressed best in interior art. This was particularly the case in France and Germany where the facade gave little indication of the visual impact the interior design produced. In the smaller town houses it was the decoration of smaller rooms, with correspondingly smaller wall space, with mirrors and a profusion of gilded curves and countercurves that identify the style. Even the furnishings emphasized the same interest in profuse decoration. On a much grander scale, the Versailles and Schoenbrunn palaces are splendid examples of classic exterior restraint with lavish rococo interiors.

Eighteenth century neo-classicism is more characteristic of the turn of the century, following the French revolution. Napoleon was determined to rebuild Paris into a new Rome. "He undertook the ordering and commissioning of buildings with the same incredible vigor that marked his

activities in other fields."¹ No piece of this period's architecture is more characteristic of the classic ideal than Vignon's Church of La Madeleine. "The building is indeed a pagan Corinthian temple . . ."² Its interior on the other hand, is anything but classical, in either the Greek or Roman manner, but is a composite of many styles, old and new. Thus, there is a retention of the same interior-exterior division of style that is characteristic of the entire century.

The various military arches and monumental columns that were constructed during this period are also a reflection of Roman classicism. The famed Arc du Triomphe and the Vendome Column are surely exemplary of this type of architectural practice.

Classic architecture in the eighteenth century is really more a part of the English and American ideal than the French. It never was an important style in Germany or Italy. Classicism in Italy flourished during the renaissance and was never, with the exception of the Netherlands, an important part of northern European style.

Gabriel's Petit Trianon at Versailles (1762-1764) is the model of eighteenth-century French classicism. Perfectly proportioned, a home rather than a palace, its

¹Fleming, Arts and Ideas, p. 603.

²Ibid., p. 605.

four Corinthian colonnades supporting a balanced balustrade, it is a model of symmetry. It combines, ". . . order and dignity with a suggestion of intimacy."¹

The English country house is another example of the reflection of classic practice. The English had, in fact, a genuine preference for the Palladian style of the late renaissance. Andrea Palladio wrote a famous treatise on ancient architecture which provided accurate measurements for builders yet to come. The "Palladian" style or manner was considered, by the English, the ultimate in good taste. Chiswick House, designed by Lord Burlington about 1725, is a splendid example of Palladian style.

. . . the designers . . . nowhere offend against the strict rules of Classical style. The stately portico has the correct form of an antique temple front built in the Corinthian order. The wall of the building is simple and plain, there are no curves and volutes, no statues to crown the roof, and no grotesque decoration.²

Thomas Jefferson's Monticello and his design for the University of Virginia are further examples of the influence of the Palladian neo-classic ideal in early American history. ". . . the city of Washington, with its public buildings, was planned in the forms of the Greek revival."³

¹Starobinski, The Invention of Liberty, p. 49.

²E. H. Gombrich, The Story of Art (New York: Phaidon Publishers, Inc., 1968), p. 346.

³Ibid., p. 359.

Many buildings which seek to impress the viewer with the wisdom and strength of Roman and Greek ideals, to impart the impression of reason and order, of security and solidity, use these classic symbols by employing classic architectural concepts. The fluted columns and various orders, even colonnades and pilasters, the rhythmic dormers and windows, the balance that symmetry provides, the horizontal stability, the overall control that proportionate scale, spacing and order seem to imply are all secure, stable and comforting.

There are countless examples of classic architecture that are present in such local monuments as court houses, schools, banks, railroad stations, funeral homes and residences of various sizes and shapes. Many will exhibit vestigial remnants, thus destroying the purpose of the classic concept but an awareness of the ideal and those components that reside in this ideal can be easily identified, related and judged. It thus reinforces the possibility, when related with the same stylistic musical elements, of an increased aesthetic awareness of classic style.

Sculpture in the Classic Period

Eighteenth century sculpture begins, as do the other visual arts, with the rococo; the miniaturized extension of the baroque. The sculpture was decorative and personal rather than monumental and public. "As the eighteenth century went on . . . apart from areas of German Rococo, a

formal classicism takes an increasing hold, culminating in the almost puritan neo-classical mood of the period around 1800."¹

There was a very real classical influence emanating from Rome. In the seventeenth century the French had established an academy in Rome at which its leading young artists, wholly subsidized by the government, were expected to study. The academy was founded on the same principles of the strictly supervised Gothic workshops. This academy and others of similar persuasion were among the genuine influences on the sculpture of the period. The philosophical and intellectual attitudes of the authorities who guided and administrated the program controlled the, ". . . commissions and pensions, [and] any theories held by them were likely to be extremely influential."² It might also be added that the influence of the philosophers and other intellectuals at the court and in the salon had considerable effect on the academy authorities. Winckelmann's treatises on the Roman archeological discoveries, the artist's first hand experience with these same Roman ruins and the intense interest in all things scientific had their influence as well.

The academy, by the nature of the training and strict adherence to the development of competent craftsmanship, did provide a period of technical excellence. They would have it

¹Molesworth, Sculpture, p. 232.

²Ibid., p. 233.

no other way. Those who studied their lessons well knew how to turn out a quality product. It is a matter of record, however, that these sculptors often surpassed in virtuosity the content of their subject and an overdone, ornate, often "precious" work resulted.

France, Italy, England and Germany produced work, in varying qualities and amounts and styles during this century. The French painters and sculptors were, as a result of the Roman academy, a real influence on the Italians. The later international style of the century clearly reflects this influence in Italy and France and, to some degree, in England and Germany as well. Spain, due to its diminishing international importance, never did develop a classic style, encouraging instead a style of highly embellished rococo.

The French preferred commemorative sculpture and garden statues. The subjects were often the same allegorical subjects used by painters and those involved in the theater ventures.

. . . the artificialities of etiquette . . . which dominated the court, dictated the sculpture. The results were charming, delightful, civilized work, of no greater penetration than the strict etiquettes of their particularly refined society would allow.¹

By the middle of the century the sculpture was clearly more sensual and much lighter. The French obsession with amour, physical allure, coquettishness and a ". . . deliberate sex

¹Molesworth, Sculpture, p. 238.

appeal . . ."¹ is especially evident in the work of Clodion and Falconet.

The neo-classic style is unmistakable in both the French and English work of the second half of the century. "Sculptors were overwhelmed by the authority accorded (since Winckelmann) to ancient statues . . ."² They thought they simply could not achieve that perfection accorded the ancients. They did find an answer, however, by reproducing in stone a style closely allied to painting, for, " . . . bourgeois sculptural expression was primarily in the domain of portraiture."³

Among the classical influences are works clothed in elaborate drapery which often revealed, ". . . a greater conformity of gesture and emphasis on personal attraction replacing the violence of earlier periods."⁴ Houdon's Voltaire is a distinguished example of the very best of this kind of portraiture. He has captured the character of the skeptic, philosopher and, by placing him in a robe-draped setting, convinces the viewer of the classic analogy.

Canova's life size nude statue of Napoleon and the draped nude portrait of Napoleon's sister, Pauline Borghese, are two other exemplary pieces of neo-classicism.

¹ Molesworth, Sculpture, p. 232.

² Janson and Kerman, A History of Art, p. 160.

³ Fleming, Arts and Ideas, p. 586.

⁴ Molesworth, p. 234.

Neo-classic sculptors often portrayed their subjects in classic nudity. The drapery partially covering the female figure is also characteristic. These idealized models are capable of giving the impression that almost anyones' head could fit on the body and be equally representative. The observation is quite correct.

In Germany the flavor of the rococo was sustained ". . . long after other countries had taken up the neo-classical revival."¹ There are many Bavarian churches whose interiors reflect, with sumptuous gilding and varying plastic forms, an intense visual activity. The interiors of the churches of the Asam brothers, the wood carvings of Ignaz Gunter and many other craftsman-artists, and the stucco creations of Josef Feuchtmayer are all exemplary of this rococo style, late in the eighteenth century.

The stucco figures used to decorate so many of these German churches are often little cupid-like angels called putti who accompany larger angels who hover about a saintly figure.

. . . the various elements of the figures are organized mainly with regard to the overall decorative effects . . . It is not entirely surprising that such a revolutionary view of the function of sculpture failed to find any immediate following in the classical atmosphere.²

¹Molesworth, Sculpture, p. 251.

²Ibid., p. 188.

The Italian sculptors della Valle, Bracci and Rusconi are examples of the eighteenth century Italian school who practiced a kind of baroque classicism, influenced in part by the French in Rome. They retained the monumental and dynamic style of Bernini and the baroque but incorporated within this style a ". . . calm assurance and soft, even handling . . ." ¹ that was more restrained and modeled. Neo-classicism was never a strong influence on the Italians.

The English, on the other hand, literally by-passed the baroque and embraced classic concepts with few reservations. The figures, tombs, monuments and busts of the English sculptors are wholly classic in spirit. ". . . the rather hesitant, naturalistic English tradition of understatement tended to persist even among the immigrant sculptors." ² As a matter of record, the immigrant sculptors in England during this period were indeed her leading artists. Sculptors from the low countries, especially, and from France as well, were far more significant than all but a handful of natives.

Music In the Classic Period

The author once again defers to the reader's general background in music history and emphasizes the emergence of the first music of the wind band in the eighteenth century.

¹Molesworth, Sculpture, p. 190.

²Ibid., p. 257.

The format used in this presentation will be essentially that used in the discussion of baroque music.

The interest in wind instruments in eighteenth century France was of no small influence on performance practice of this period. This is particularly true of woodwind instruments. Carse notes:

. . . the Paris opera orchestra in 1756 numbered forty-seven players, comprising two flutes, four oboes, five bassoons, one trumpet, and percussion [with] extra players hired when needed for musettes, horns and clarinets . . .¹

The influence of Rameau's theoretical suggestions and their practical application to the practice of orchestration by the Paris composers had genuine effect on the Mannheim symphonists. This was particularly true of Johann Stamitz, the first leader of this famed ensemble.

French orchestras during the late Baroque era often displayed large wind sections; these were still required in works by Gossec around 1760. Stamitz, who spent a successful season in Paris directing La Poupliniere's orchestra may have transplanted some of this emphasis on winds to Mannheim.²

There is no significant literature for wind ensemble that appears directly from the Mannheim source. There are, however, a number of wind concerti that call for idiomatic and virtuosic capabilities. This heritage, certainly not limited to the Mannheimers, but ubiquitous throughout the era for reasons examined later, provides a great resource for the

¹Adam Carse, The History of Orchestration (N.Y.: Dover Publications, Inc., 1964), p. 169.

²Pauly, Music in the Classic Period, p. 49.

teacher. With piano reductions, innumerable classic concerti are available for virtually all wind instruments, either as original or as credibly adapted repertoire.

Mozart visited Mannheim in 1777 and was singularly impressed with the Mannheim ensemble. Pauly notes that in a letter to his father Mozart indicates that: "Having heard the Mannheim clarinets he regretted that these were not available at home, in provincial Salzberg."¹ Mozart's life-long affection for the clarinet very likely stems from this experience.

The increasing interest in wind instruments and their more extensive use in the orchestra had its influence in the creation of military wind ensembles and those ensembles whose function was most effective in the open air.

It is . . . after the middle of the century that bands again begin to assume a definite shape. The typical mid-eighteenth century band was a double quartet of oboes, clarinets, horns and bassoons to which were added, irregularly, one or two flutes, a trumpet, basset-horns, serpent or contra-bassoon and drums. In about 1763, Frederick the Great of Prussia stabilized Prussian regimental bands in the form of the octet of oboes, clarinets, horns and bassoons . . . This combination is what might be called the "standard band" of the period and the music written for it . . . is characteristically "band" music: serenades, divertimenti and marches.²

This literature, including a considerable amount for wind sextette--the aforementioned octet sans clarinets--

¹Pauly, Music in the Classic Period, p. 49.

²Richard Franko Goldman, The Wind Band (Boston, Mass.: Allyn and Bacon, Inc., 1961), p. 24.

provides a treasure-trove of music in the classic style. Of special interest to the band director are the marvelous serenades of Mozart, written for ensembles of eight to thirteen players.

The increased use of winds in Gluck's most successful operas was of no small consequence to what was later to be the first "modern" band concept. Gluck, to render the situation on stage more true to the dramatic message, created a number of orchestral effects. He recognized that the diversity of wind instrument colors provided a substantial number of these desired effects.

In addition to the usual parts for flutes, oboes, and bassoons Gluck provided two parts for clarinets and occasional parts for piccolos. To the standard pairs of horns and trumpets he added three trombones. The percussion department of the orchestra was likewise enlarged for particular movements of certain works where special effects were desired; bass drum, cymbals, side-drum, and triangle thus made their appearance in some of Gluck's scores, probably for the first time.¹

Perhaps the greatest single influence of this period was the noticeable concern for improved construction of wind instruments. Specifically, the need was for instruments that could be played in tune, with greater performing ease, extended ranges and, as a result, offer greater dramatic potential. The woodwind instruments were the first to realize the fruits of these innovative efforts. Through the use of padded keys and then with keys that extended the

¹Adam Carse, The History of Orchestration, p. 156.

range and eliminated some of the awkward cross-fingerings, woodwinds, with their new mechanisms, became instruments of vastly increased musical possibilities. The influence of the French on these mechanical solutions for woodwinds cannot be underestimated, either as to time or place.

The period of the French revolution is a reasonable starting point for what can be described as the "modern" band and an accompanying idiomatic literature.

The band of the French National Guard was organized on the initiative of a young musician, Bernard Sarrette . . . The setting was . . . exactly right for Sarrette's enterprise: stirring music was demanded for the large popular assemblies, demonstrations and ceremonies of the years following 1789 . . . The National Guard band of seventy players in 1790, was quite the latest and most completely satisfactory band even known up to that time . . . its leadership was assumed by Francois Joseph Gossec (1734-1829) with Charles Simon Catel (1773-1830) as assistant conductor. These men were among the leading composers of France; they not only served as bandmasters, but wrote the first real masterpieces of original band music.¹

Dr. Goldman has so aptly described the importance of the French National Guard Band and the encouragement that the French National Conservatory had on this school and period of band history, that it seems foolhardy to attempt to paraphrase the following more succinctly.

To emphasize this, I should like to quote three sentences from the leading English historian of military music, H. G. Farmer, who, in his little volume Military Music, states: "What contributed most to France's pre-eminence in military music was the need for it. Secondly, it had composers of the mettle of Gossec, Catel, Mehul and Cherubini in command. Thirdly,

¹Richard Franko Goldman, The Wind Band, pp. 25-26.

the band of the National Guard was composed of 'the greatest virtuosi in Europe'." The italics are mine: these points are as important today as they ever were, and deserve most thoughtful and constant consideration by all who are seriously interested in the welfare of bands and band music.¹

Bands have continued to function during periods of prosperity and adversity from that time on.. Interestingly, the band's military heritage had inhibited its growth as an artistically viable and satisfying ensemble until recent years. The community band, the military band, the business band and the educationally oriented band have suffered from this heritage of functionalism. There has simply not been a substantial body of art music written for large wind ensemble until well after the first quarter of the twentieth century. It makes all the more imperative the responsibility of the teacher to select the best possible examples for his students from a paucity of musical resources.

The truly delightful pieces now available from this period of the French Revolution provide a remarkable resource for the teaching of classic style. The two composers who assumed the leadership of the French National Guard band have each contributed handsomely to this literature. The writer recommends Gossec's Classic Overture and Catel's Overture in C² as splendid exemplars, worthy of study and performance.

¹Goldman, The Wind Band, p. 26.

²These editions, by Richard Franko Goldman and Roger Smith, are published by the Mercury Music Corp.

Transcriptions of orchestral literature from the classic period do not adapt well to the medium of the band. The orchestra, as has been noted, was increasingly an idiomatically independent ensemble. Instruments assumed characteristically more independent functions. Clearly the outstanding characteristic of the orchestra's growth was the function of the basic string choir within which the winds added color and texture. Winds simply do not have the capacity to sound like strings, nor should they. They have inherently thicker or heavier tonal qualities and sonorities. When wind parts are doubled, the lighter, more transparent quality is diminished, if not lost, and a reasonably authentic reproduction is not only impaired but is virtually impossible. The foregoing are all the more reason for venerating this body of original, quality band literature from the late eighteenth and early nineteenth century.

The characteristics that traditionally mark the classic style can be subsumed under the general category of objectivity. This is especially so if a comparison is made of the more subjective qualities of the baroque and romantic eras which precede and follow it. Such terms as restraint, clarity, balance, proportion, symmetry, and simplicity convey the classic image. These are also characteristics which lend themselves to qualities of form and it is on the basis of formal characteristics that the period is most effectively approached.

The classic style is reasonably approached through the transitional period of the rococo, an era of approximately fifty years--1725-1775. Although there is no literature for the band that even approximates this style, it is important historically and stylistically to recognize the role it played as an influence on instrumental music.

Instrumental music reflects the Rococo spirit particularly well, and it comes as no surprise that the delicate tones of the harpsichord (clavecin) inspired some of the most representative music of the style galante.¹

This style, highly ornamented, dominated by short, simple melodic phrases that were frequently repeated in a miniature setting, altered the texture of the more learned, contrapuntal style of the baroque. This thinning of texture had significant influence on the classic style. Pauly, in paraphrasing another point of view, notes that, ". . . in music, Rococo style flows into Classicism whereas in the fine arts neoclassicism represents a decided contrast and reaction to Rococo style."²

With the above as prelude and recalling the particular emphasis that formal characteristics play, the writer refers only to those forms that emerge as representative of the period. Many baroque forms continue to be used, some are assimilated, but the reader is asked to refresh his previous acquaintance with ternary forms to find the key to

¹Reinhold Pauly, Music in the Classic Period, p. 19.

²Ibid., p. 21.

classic structure. The minuet and trio, the scherzo and trio, the three-part song forms and, especially, the sonata-allegro are all ternary forms based on the return of once stated thematic material returning in the same key. This provides the most significant and satisfying of formal elements; the balance that occurs as the result of repetition, variation and contrast.

The rondo, built on contrasting material with a recurring principle theme and theme and variations are two other single-movement forms that occur frequently in classic music.

The multi-movement instrumental forms of the sonata, varying from those works written for solo instruments to those conceived for widely varying chamber ensembles and, finally, to the four movement symphony are also products of the classic period. The same is true of the three movement classical concerto, a form which merely eliminated the minuet or scherzo movement and, frequently, added a cadenza.

Leonard Ratner has summarized the basic characteristics of classic style in terms of musical elements and performance practice. The writer selected and incorporated those characteristics considered most appropriate to this discussion.

1. Qualities of sound: Much contrast in level, strength and color; use of crescendo and diminuendo; sharp accents; exploration of higher registers; lighter bass; overall transparency and brilliance; range between two-voiced treble-bass and very full sound.

2. Qualities of movement: In a given movement, maintenance of one pace, as a rule; strongly influenced by typical song and dance patterns; characteristic use of syncopation for purposes of intensifying movement; vigorous, accentuated pace, even in slow movements.

3. Qualities of arrival: Extremely important characteristic; frequent clear, strong points of arrival; entire sections geared structurally to broad effects of arrival.

4. Melody: Essentially built of characteristic motives in a statement-counter-statement relationship; frequency of real 'tunes'; clarity of phrase and period structure; symmetrical structure, often broken to extend periods; many melodies express harmony built largely on the notes of a chord.

5. Rhythm: Steady, vigorous, characteristic patterns; often subject to irregularities which are later resolved; dance rhythms dominate; diverse rhythmic patterns; strongly differentiated motives.

6. Harmony: Strong, clear sense of key; complete saturation by cadential action; characteristic opposition of I and V; periods of broad exploration and instability; cadential drive a basic structural force.

7. Texture: Basically homophonic; some polyphony, much give and take; polarity of treble and bass; two to four parts, occasionally more; many changes in texture throughout a composition.

8. Performance: Outdoors and in the theater, home, concert hall and church. A wide range of expressive and stylistic material.¹

The same stylistic references by Dorian and Dart are suggested as eminently worth reading, in addition to the previously recommended music histories. To these references the writer suggests three additional sources that are particularly valuable in terms of performance practice. They are

¹Leonard Rattner, Music the Listener's Art, pp. 277-278.

the versuch by Johann Quantz (1752),¹ C. P. E. Bach (1753),² and Leopold Mozart (1756),³ all of which are available in English translations. Richard L. Crocker's stylistic comments are also, with the redoubtable Grout, full of scholarly insight.⁴

¹Johann Joachim Quantz, Essay on the Method of Playing the Transverse Flute, trans. by Edward Reilly (London: Faber and Faber, 1966).

²C. P. E. Bach, Essay on the True Art of Playing Keyboard Instruments, trans. by William J. Mitchell (N.Y.: W. W. Norton and Co., 1949).

³Leopold Mozart, A Treatise on the Fundamental Principles of Violin Playing, trans. by E. Knecker (London: Oxford U. Press, 1948).

⁴Richard L. Crocker, A History of Musical Style (N.Y.: McGraw-Hill Book Co., 1966).

APPENDIX B

EXEMPLARS OF THE BAROQUE AND CLASSIC PERIODS

Baroque Painting Exemplar

Peter Paul Rubens (1577-1640)

The Rape of the Daughters of Leucippus (c. 1617)

The subject matter of this painting stems from the classic Greek legend of Castor and Pollux obtaining their brides by the traditional Spartan custom. Mythological and historical allegories were frequent sources of baroque paintings. This canvas, which is eight feet square, provides another clue to baroque concepts of size and grandeur.

Rubens paints within the spirit of the emotionally charged temper of the Counter-Reformation. The zealous enthusiasm of the Jesuits made a strong appeal to this devoutly, pious Catholic.

Elements and principles.--The open form is typically baroque, inviting the observer to participate in the portrayed experience. The plastic forms, those parts that make up the whole, are shapes that unify the composition, i.e., the ovals of the heads, the rectangles and triangles of

bodies and all the other geometric spheres, cones and squares. These parts are distinct as shapes, colors and textures, of course, but they are each dependent on one another for the force of their independent and collective visual effect.

The outline of the figures is diffused through subtle shading; clear only when contrasting colors provide the outline. The diagonal lines in the painting are strong, with the position of the two female nudes very nearly at a 45 degree angle. Another strong line intersects this diagonal from the upper left to the lower right hand corner. This kind of line creates a tension as do the many short, active curves and counter-curves that stimulate a much more intense activity within the larger curved lines. These lines are constantly moving the eye from one form to another; they are seldom static or at rest. Vertical and horizontal lines also balance the composition, providing another strongly unifying factor.

The monothematic quality is again typically baroque. Various tones of brown are contrasted by varying shades of intensity and value but the over-all concept of chromaticism is clearly that of one color. The contrasts are never startling "color-wheel" opposites.

The cool greys and blues recede to the rear. The grey coat of the horse provides a source from which the rest of the action ensues. The lighter flesh tones of the nudes

contrast with the darker tan skin of the males. The contrasting hair of both humans and animals provide both textural and color variation. The blending of each muted hue is given its instinctive quality by the value or brightness with which Rubens controls the activity of the eye. These tinting and shading effects contribute significantly to the composition of the plastic forms, pointing out the interdependence that each of the elements have on each other.

Baroque texture was dominantly technical, the product of the artist's craftsmanship. It was also frequently contrasting, creating a visual dynamic consistent with the spirit of the work. This is apparent in the contrast Rubens created in the satin sheen of the red robe, the metallic glint of the horseshoes and armor contrasting with the soft, flesh quality of the nudes. There is even a textural quality implied in the darker male skin as opposed to the lighter female skin.

The illusion of texture is created by the use of light as high light. The sense of realism that Rubens depicts in his natural selections brings the mythological to life.

Space is clearly three dimensional in baroque painting, creating both depth and perspective. Rubens, by keeping the horizon line in the lower third of the composition, has created a genuine feeling of spaciousness in this painting. The contrasting of lights and darks also contributes to this

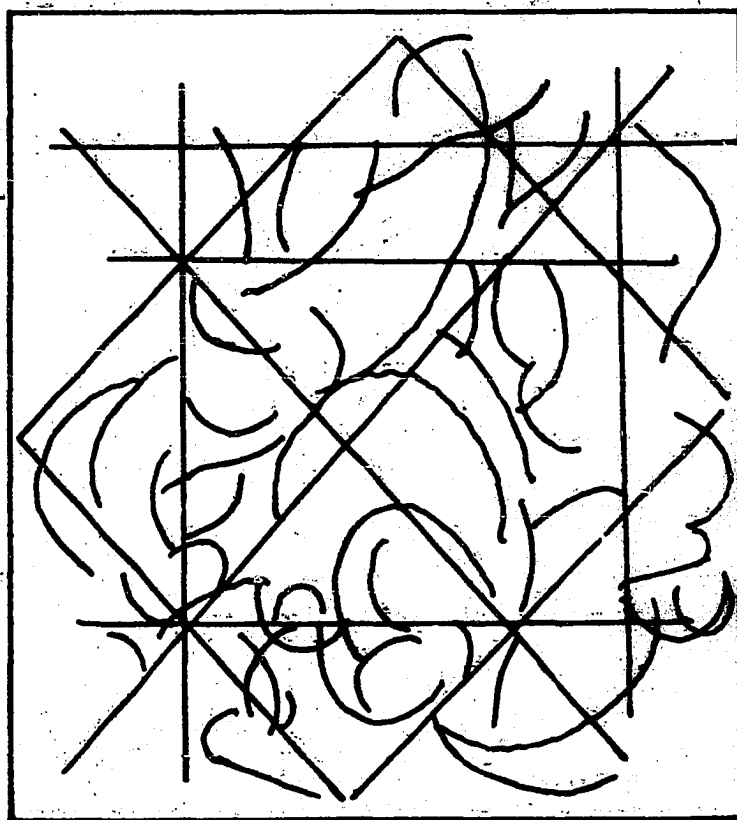
concept as does the comparative size of objects. The use of forms alternating in size, shape and color all contribute to spatial impressions.

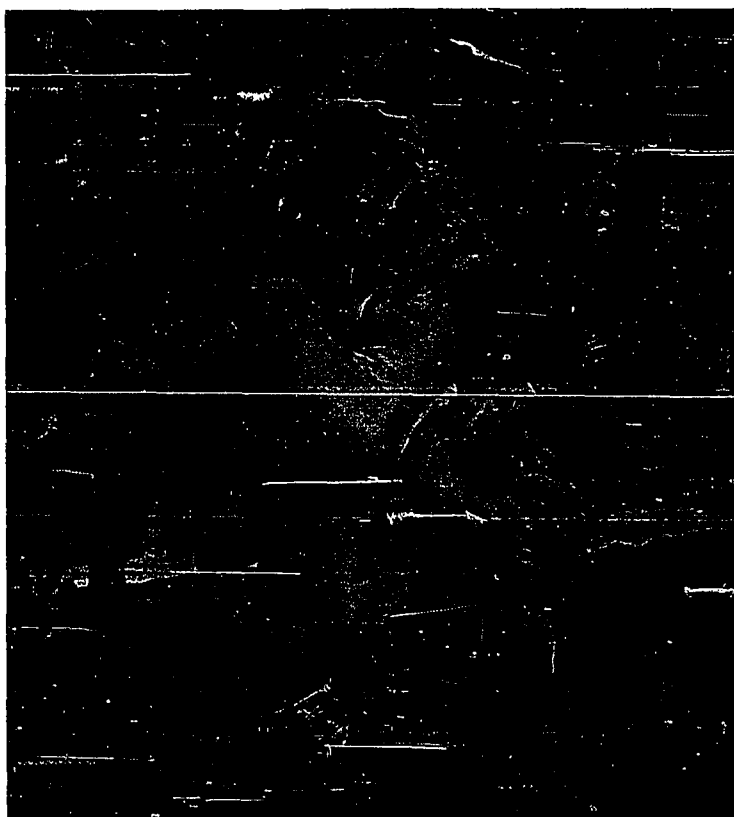
The principle of theme and variations is evident throughout. The short curves are variations on longer curves, the recurrence of women's flesh tones both accent and unify. The same is true of the variety found in the reds, browns and greys. Variations are also apparent in the folds of the cloth and musculature in humans and horses. The same variation can be observed in various anatomical relationships; arms, legs, torsos and even the eyes. Each of these variations is reinforced by the principle of repetition and contrast. Repetition is particularly evident in the use of line, while contrast is available in consideration of color and texture.

The principle of dynamics is nowhere better exemplified than in the active use of the elements as they each contribute to the feeling of unabated energy; as if the artist has caught for an instant the struggle. The suspended figures, the rearing horse and distended muscularity all contribute to a highly energized, active and dynamic composition.

FIGURE 6

LINE DIAGRAM OF THE BAROQUE EXEMPLAR





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THE RAPE OF THE DAUGHTERS OF LEUCIPPUS. C. 1617

PINAKOTHEK, MUNICH

RUBENS. 1577—1640

LATE FLEMISH SCHOOL

Baroque Architectural Exemplar

Francesco Borromini (1599-1667)

San Carlo alle Quattro
Fontane (1665-1667)

The spirit of classicism runs through the baroque and there is a great temptation to use a baroque exemplar such as Wren's Cathedral of St. Paul in London in which is found this characteristic. The baroque predilection for the monumental is surely evident in such an exemplar as would also be true of the completed St. Peters in Rome. The other characteristics of the baroque, aside from the classic impulse and the colossal, are so characteristically apparent in Borromini's diminutive San Carlo, that it has been selected instead.

Borromini was very nearly a recluse. An uncommunicative and emotionally unstable personality, his genius for the unexpected and novel was unexcelled. He was the antithesis of his contemporary and rival, the gregarious Bernini.

There is no subject matter to architecture but it is probably well to note that Borromini's concept merges sculpture and architecture in such a way that it has its own personality. San Carlo was the first of its kind, a mark of baroque individuality.

Elements and principles.--The formal design of San Carlo is based on a star-hexagon, covered by one elliptical dome. Borromini took every advantage of the small site available to him. The concave-convex surfaces make the structure appear to be distended and out of shape. These curves and counter-curves are carried into the floor plan of the interior. The facade is particularly interesting, the ground floor having a concave-convex-concave line while the first floor, directly above it, answers in a variation; concave-concave-concave.

The object of baroque architecture was not to enclose space but to open it. This is achieved by Borromini by the plasticity of the facade forms. As a result of their rich decoration, there is promise of even more inside and an implicit invitation is extended the viewer to enter for an even greater visual experience. Space is visually active as a result of irregular forms. San Carlo has an elastic quality in a compact area. Curves replace straight lines; there is an asymmetry that is a rejection of the classic mode. Space is filled with sculptural decoration that contributes to the visual spectacle as well. This decorative principle is a typical baroque use of space. The interior oval of the sanctuary can be described as a unique innovation, for the ends are squeezed in such a way that spatial effects are distorted. This effect is not without consequence on the size of the surrounding chapels.

The irregularity of the surfaces, with all the decorative impediments to any kind of straight line, signal constant visual activity. The facade is broken vertically and horizontally into a number of sections but each is dependent on the other for its effect. The sculptural effects are, with the exception of the fountain, above eye level.

The interior of San Carlo is bereft of the popular baroque polychrome ornamentation. In place of these decorative impulses, Borromini used white stucco. Since the amount of light admitted by the dome through an inner surface of geometric forms varies with the amount of sun, the undulating stucco surfaces reflect, proportionately, an ever changing texture. There is a richness of interplay of light and shade and a resulting excitement and surprise in this kind of surface design.

The theme and variation on the curve is a dominant feature of San Carlo. Variations on all decorative effects are found everywhere. Closely correlated with this principle, however, is that of repetition and contrast. One has to look no further than the two stories of the facade. The undulating interior walls provide a rocking rhythm that is active in the baroque tradition. The principle of dynamics is exemplified by the elaborate oval dome which lights the white stucco interior.

Although a diminutive structure when compared with the giants of this period, San Carlo is the quintessence of

formal plasticity, providing a model that incorporated another dimension of the dramatic baroque.

Baroque Sculpture Exemplar

Gianlorenzo Bernini (1598-1680)

The Ecstasy of St.
Theresa (1652)

This life-sized masterpiece of baroque sculpture reposes in the Cornaro chapel of the church of Santa Maria della Vittoria in Rome. The subject matter is the moment of ecstasy that occurs between thrusts of the angel's spear into the saint's heart. The allegory is that the spear represents the spirit of God which, when piercing her heart, left her "on fire" with a renewed love for God. This kind of experience would conform to the Spiritual Exercises of St. Ignatius of Loyola in which the worshipper tried to recreate Christ's passion. As has been noted elsewhere this kind of propagandistic art is one of the typical uses of sculpture and the Counter Reformationists exploited this concept to the extreme. Bernini was a devout Catholic and Loyola's exercises were unquestionably of significance to him.

The Cornaro chapel has a rounded arch which acts like a theater stage proscenium. The scene is witnessed by members of the Cornaro family who view the vision with apparent astonishment, from what resemble theater boxes on either side of the altar. The entire production is theatrical, attesting to Bernini's interest in stage design. The uniting of the

FIGURE 8



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FAÇADE. S. CARLO ALLE QUATTRO FONTANE, ROME
 RENAISSANCE. 1638—1666
 ARCHITECT. BORROMINI

entire production into one unified moment is spectacularly baroque.

Elements and principles.--The form is, in the large sense, open, drawing the viewer into the entire experience. Those parts that make up the whole are extremely plastic. The cloud on which the action takes place is an oval, the figure of the saint is a triangle and the body of the angel is a rectangle. Within each of these plastic forms are many other shapes that recur with a variety that keep the masses constantly in motion. Another unifying formal factor is the effect of the gilded rays that form the background. Their varied lengths complement in addition to providing a formal balance and dynamic setting.

The method employed by the sculptor to fill space as well as creating the illusion of spaciousness is critical to the impact of the viewer's experience. Bernini has chosen a specific moment in time, virtually painting in marble that particular instant, his professed ideal. There was a fine line separating the ideals of painting and sculpture during this period. The ceiling frescos that accompany this setting attest to this spatial feature. To create the impression of infinite space, Bernini had to select both factors of balance and proportion that would enable him to realize this ideal. The diagonal reclining figure of the saint and the cloud are balanced by the erect figure of the angel whose wings and outstretched right arm effect a structural equilibrium. The

impression of space is also effected by the use of the cloud, the suspended limbs and the folds in the flowing drapery. The ingenious use of lighting, creating an incessant visual motion also contributes to the spatial effect.

Included in surface elements are those of texture and color, both of which are very real factors in this work. Bernini treated stone, texturally, to create the illusion of cloth, clouds, flesh and feathers through his remarkable sense of light and the consequent play of shadows on the surface. This piece is bathed in a soft golden light, the shaft of which enters from a concealed window above the figures. This gives the white marble a softer flesh tone, while the same light, bathing the clothing, is less affected because of the shadows the folds create. The convolutions of the drapery, clouds and feathers of the wings create sensitive shadows that move actively over the surface. The same light casting on the gilded rays enhances the vision with a radiance that adds a finishing dramatic touch to the surface quality.

The following of the diagonal line of tension by the figure of St. Theresa is varied by the many folds and curves in the apparel. The same is true of the make-up of the angel. The variation of expressions on the faces of those involved and those witnessing the experience attest to this theme. The theme of suspension is varied in the poised spear, the feathered wing, the foot and the manner in which

the angel's left hand suspends her cloak, to say nothing of the way the heads are tilted, poised only for that moment of ecstatic rapture.

The principle of repetition and contrast is again seen in light of the sculptured textural effects and those formal characteristics noted before. The principle of dynamics is apparent in the stunning use of light and the psychological impact of the faces of the tranquil angel and the ecstatic saint. Of course, the most dynamic feature of the setting is the "single affection" of the entire production, relating sculpture, architecture and painting into one dramatic context.

Baroque Music Exemplar

George Frederick Handel (1685-1759)

The Royal Fireworks Music (1749)

The uniqueness of this particular suite as a selected exemplar lies in its origin. This is band music; music composed with a wind sonority in mind; music created by one of the giants of the baroque era. In addition to these qualifications, which are considerable, the nature of the arrangement is a repository of pedagogical resources. The reader has only to consider a few of the more obvious possibilities: The arrangement is in the general form of a suite in concerto grosso style. A French overture introduces the first movement. This is followed, in order, by three contemporary



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THE ECSTASY OF ST. THERESA

S. M. DELLA VITTORIA, ROME

BERNINI. 1598-1680

dances; a bouree, a sicilienne and a pair of minuets. The last movement, originally an allegro following the overture, is a veritable storehouse of antiphonal effects in a three-part, contrasting setting.

The technical demands of this musical exemplar are modest. Capable junior and senior high school bands will find it a rewarding study. The writer assumes that the band director considering this exemplar has a sufficient background in basic musical analysis to recognize the large forms and those constituent relationships which make up their parts. The following verbal descriptions are those characteristics stressed by the author when developing this work as an exemplar. The reader will also note the change in format, basing this change on the assumption that a review of musical elements and their application will be of little value to a practitioner who daily uses them.

Characteristics of the exemplar.--The first movement is modeled after the French overture with the characteristic dotted rhythms, moderate tempo and da capo form. It lacks the contrasting faster middle section, however. Use of the opposing concertino, ripieno and tutti forces sustains the momentum from beginning to end. Polarity of the upper melodic line opposed to the supporting bass line is a characteristic that is particularly evident in the tutti sections. A "walking bass line" demonstrates another favored baroque technique. The obvious use of sequence and motivic

or fragmented developmental techniques are readily apparent, as is the concept of opposing dynamics and sonorities, compatible with the concerto ideal.

The bouree was a favored dance form, differing from the standardized gavotte of the baroque suite, in that it began on a one beat anacrusis rather than two and was written alla breve rather than four beats to the bar. It was a typical two part dance form, each part being repeated. The arranger, to provide the necessary dynamic contrast, has the themes stated first by the concertino group and then repeated entirely by the tutti forces. The only variation is a repeated extension of the final four measure cadential phrase. The perfect authentic cadence was characteristically used only at the end of the completed musical form. Of particular interest stylistically is the relationship of the outer voices to each other and an awareness of root chord motion. As other voices are added, students will begin to sense some of the sonorous possibilities that exist in these homophonic baroque ideas. They will also come to note the importance of the harmonic rhythm and harmonic texture. The tonal security upon which the work is conceived, in spite of an apparent disjunct melodic source, will point up established major-minor tonalities that are characteristic of this period of the baroque era.

The contrast of the bright bouree to the slow, conjunct sicilienne melody is enhanced even more by the sparse

sonority of the small concertino group. The alternating sonorities provide ample contrast and effect. Interestingly the origin of the sicilienne was the Italian Pifa, a dance which was performed to music played on wind instruments. The original orchestration called for three horns, two oboes and two bassoons, which is a clue to the texture the conductor should consider.

The fourth movement, composed of two original minuets, opens with the concertino players performing in a very legato style. This minuet was originally conceived as a trio for two oboes and a bassoon. The arranger, in the writer's judgment, has wisely retained the smaller sonority. The second minuet is more the heavy-footed "peasant-type" minuet and is scored for brass alone. These minuets are repeated in their entirety with differing articulations and sonorities providing musical interest and variety. The continuity of line from beginning to end supports the baroque ideal of linking with imperfect and half-cadences the musical continuity. With the exception of those moments between movements, there is not a moment of silence in the entire suite. It should probably be noted that this ideal stems from the polychoral, overlapping devices of the early baroque in Venice.

The trumpeting fanfare figure that opens the first of three sections in the fifth and last movement, retains some of the momentum of the "peasant" minuet which preceded

it and is in the same meter. The trumpet figure is answered, at a softer dynamic, by a dotted eighth and sixteenth figure until this figure is assumed by all the brass and answered, antiphonally, by all of the woodwinds. The second section is preceded by an interlude that is punctuated by the repetition of a triadic figure on primary harmonies, a point that should not be omitted in the analysis. A short second cantabile section is introduced by the concertino players, augmented briefly by the full band and strides confidently into the third and final section, which, full of imitative devices, brings the suite to a majestic conclusion.

This baroque exemplar is characteristic of the monumental, spacious architectural homophonic style. The separation of the concertino players from the ripieno is critical to any reasonable rehearsal or performance practice if the concept of space is to be at all effective.

The contrapuntal characteristics of the period are found in any of the many excellent transcriptions of fugues, passacaglias or chaconnes, to suggest but a few, compiled in Appendix E.

Classic Painting Exemplar

Jacques Louis David (1748-1825)

The Oath of the Horatii (1785)

Jacques Louis David's name is synonymous with neo-classicism. This painting of the Horatii might very well be

considered the turning point of neo-classicism, for in it are found all the characteristics that are descriptively important.

The subject matter deals with the ancient Roman tale of the three Horatii brothers who have agreed to settle the war between Rome and Alva by challenging the three Curiatii brothers, knowing full well that one of their sisters is married to one of the Curiatii. In this scene they have made the pledge to their father while the women and children react appropriately to the anticipated consequences. It is a scene depicting a devotion to a moral and social ideal. This is all the more a commentary in view of the contemporary interpretation that recognized the resigned figures of the faint-hearted women as symbolic of the ineffective reign of Louis XVI!

The painting was immediately and enthusiastically acclaimed by the public who recognized in its stoic moralistic message, the simple and time honored truths of dedication and sacrifice associated with the ancient Roman and Greek civilizations. It is also a splendid example of balance of form and content.

Elements and principles.---Classic form is closed. Each of the figure units is capable of standing alone. In this case the three figure units are in the shape of three triangles; the brothers, the father and the women. There is

a relationship, of course, but not the same interdependency found in the baroque exemplar.

The plastic shapes within the large closed forms reinforce the identity of the unit as much as they do to unify the painting. These are sculptural groupings, almost in relief. The figure of the father, who is directly in the middle, is the focal point of the entire composition. There is also a rigid alignment of the feet running parallel to the plane of the stone floor block line. Compositionally, the painting reflects one larger triangle in a balanced and proportioned exemplar.

Line in this painting is static, at rest, motionless. There is a clear, sharp delineation of forms and an absence of dominant curves. This is particularly true of the figures of the men. For contrast there are restful curves in the figures of the women. The tension, static as it is, results from the diagonals of the men's attentive positions. This kind of hard-edged line is a key to the style and has been likened to the concept of a "frozen statue."

There is no diffusion of color in the line. These colors reflect a clarity and polychromaticism that the light intensity provides. The dull background of columns and arches (alluding to the classic ideal) provides a distinctive foil for the advancing color combinations. Attention is drawn to the lighter colors receding to the darker values in the women's group.

The textures are once again the result of craftsmanship. The harder surfaces, as a result of more intense color, are contrasted with the more muted background. The smooth metallic and polished stone quality is contrasted with the softer, more pliable cloth textures but even the cloth retains a harder sheen as a result of technique. The sculptured effect is clearly evident in this kind of example.

Space is distinctly three dimensional but the closed composition invites the viewer to observe and reflect, not to participate in the moment viscerally. The basic surfaces, even though three dimensional, are considerably more flat than the baroque exemplar just examined. The large areas are those in which the dull color tone and lack of activity or focus are spatial factors. This apparent emptiness heightens the effect of the figures in the foreground and puts them on a single plane.

Theme and variation is evident in the three arches, the three figure groups, the folds and color of the drapery in the womens' group and the three brothers, one of whose helmet is gold. The variation on the shape of the triangle is a central plastic force in the composition. Contrast is apparent in the male and female figures, the sharply delineated colors and the psychological reactions of the male and female groups. Intense contrast would not be expected to be as singular a force in neo-classic painting for there is a

reserve, a discipline that inhibits any display of the gaudy. As a result the contrasts will be somewhat more subtle in some ways and plainly evident in others. The dynamic is surely most apparent in the intense angular stance of the sons reaching to their father for their weapons. This is the moment of simple truth and it is also a key characteristic of the neo-classic style.

Classic Architecture Exemplar

William Kent

Chiswick House (1725)

William Kent was one of a "stable" of architects who were influenced and patronized by the Earl of Burlington, Richard Boyle. Lord Burlington was an architectural patron who, as a student of architecture--indeed, a connoisseur--became enamored with the ideals of the renaissance architect, Andrea Palladio. Chiswick House is a splendid example of the Palladian revival in England and is an acknowledged adaptation of Palladio's Villa Rotonda.

It has been selected as the classic exemplar for several reasons: the pediment and columns are typical Greek or Roman revival elements; the balance, proportion and absolute symmetry are the antithesis of the baroque exemplar, San Carlo; and finally, a residence is a more characteristic building of the eighteenth century.

Chiswick House is distinguished by another characteristic, the "informal or landscape garden," a reaction to

FIGURE 10

LINE DIAGRAM OF THE CLASSIC EXEMPLAR

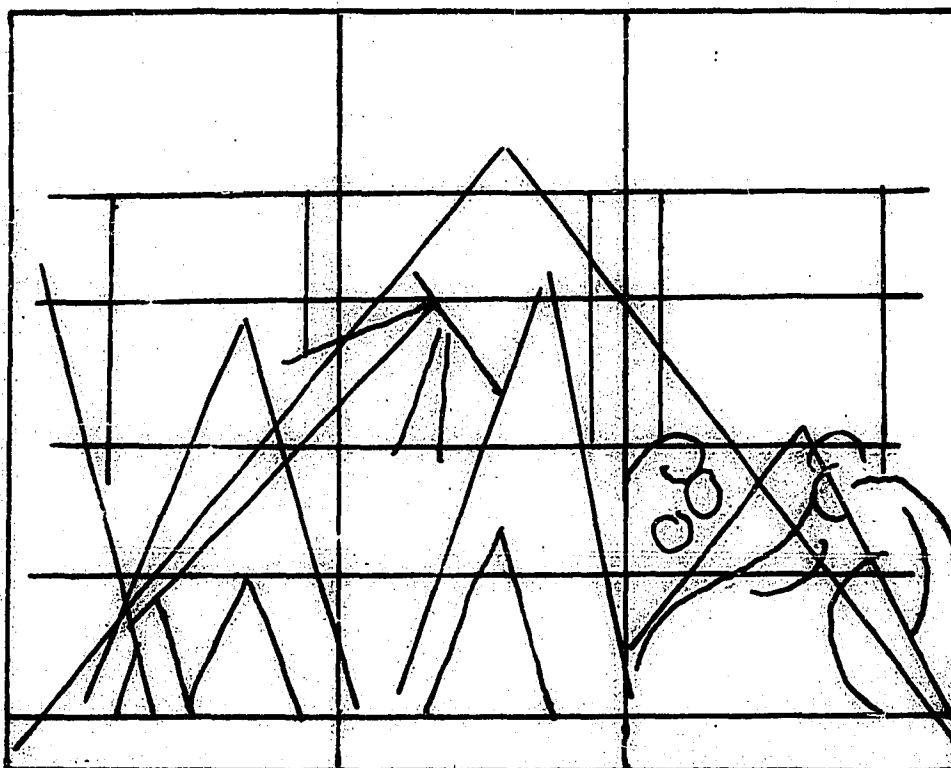
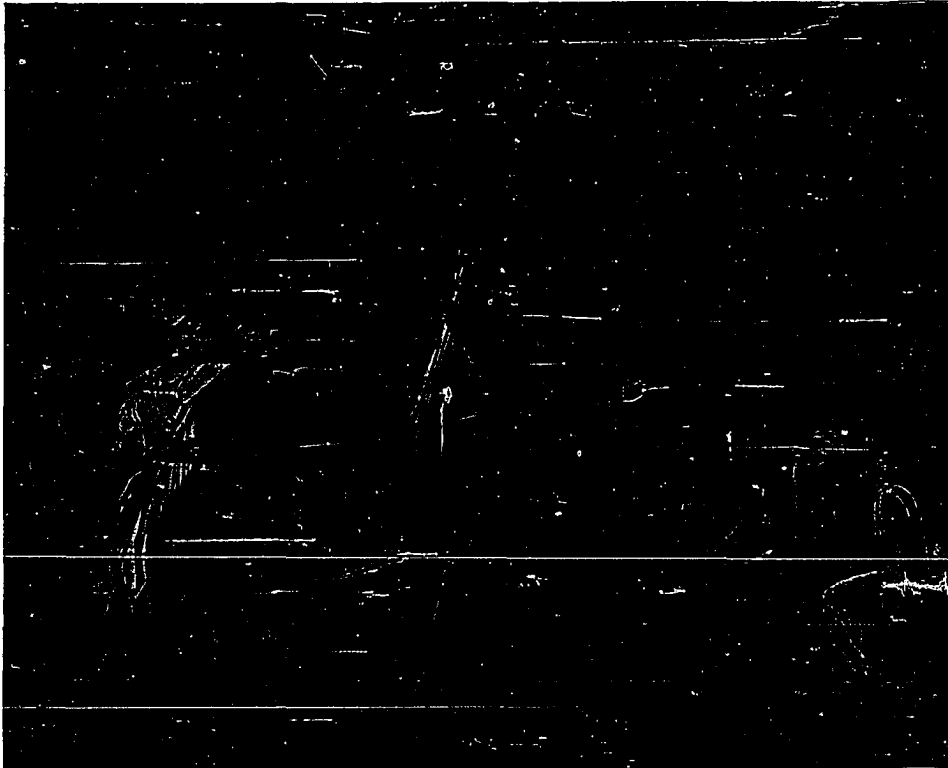


FIGURE 11



UNIVERSITY PRINTS, BOSTON

THE OATH OF THE HORATII. 1785
LOUVRE, PARIS

JACQUES LOUIS DAVID. 1748—1825
FRENCH SCHOOL

the French Baroque formal garden. This was carefully planned to appear unplanned, with new experiences at every turn of the garden path. It was simply one of the "return to nature" manifestations that were a part of the spirit of the time.

Elements and principles.---Closed form dominated the neo-classic structure. It was compact, simple, unornamented with clean unbroken surface lines. In short, it was complete unto itself. An economy of form was developed from the block-like central building to which two rectangular wings, perfectly symmetrical, were attached. (These wings have since been removed.) Although the temple portico with its balanced Corinthian columns appeared to jut out awkwardly, it was balanced by a pair of stair cases that lead to the portico. The dome, with its four sided natural lighting on the great hall, was a wholly Palladian inspiration.

The natural is simple; order and harmony characterize nature. Chiswick House is intended to be natural architecture. It fills the space with a perfectly proportioned sense of order, harmony and economy. The sense of clear-cut, rhythmic design in the frequent repetition of structural or decorative motives, contributes to the self-sufficiency of spatial effect.

The textural and color qualities of the exterior, which is the limit of concern here, contribute appropriately, though the contrast is minimal. There is some textural

detail supporting the portico and the balustrades. The stair guides also provide both textural and color effect. The principle of theme and variation is apparent throughout the design, but the variation is more often a variation in size instead of shape. The real contribution here is the classic design. The other elements serve the design as complementary companions.

Classic Sculpture Exemplar

Antonio Canova (1757-1822)

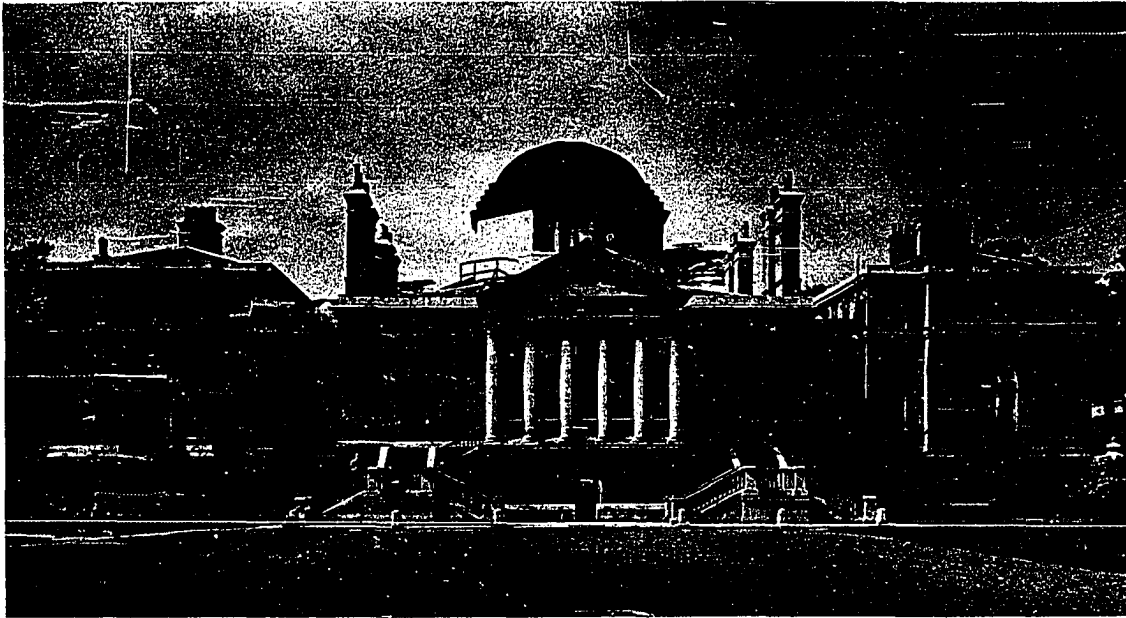
Pauline Borghese as Venus (1808)

The son of a sculptor, Antonio Canova early demonstrated a marked talent for his father's occupation, establishing his own studio in Venice at the age of seventeen. Still a young man when he moved to Rome, he there came under the influence of the classic spirit. Just as David is the archetype neo-classicist painter, Canova is surely one of the leading neo-classic sculptors.

The subject matter of this work is the sister of Napoleon Bonaparte, Pauline. This is one of several statues of Napoleon's family including several of the Emperor himself. The title is even more descriptive of the nature of the subject matter!

Elements and principles.--The form of classic sculpture is quite closely allied to the elements of painting.

FIGURE 12



UNIVERSITY PRINTS, BOSTON

PHOTO. KERSTING

FAÇADE. CHISWICK HOUSE, MIDDLESEX

RENAISSANCE (PALLADIAN REVIVAL). FROM C. 1720. ARCHITECT, WILLIAM KENT FOR LORD BURLINGTON
WINGS BY JAMES WYATT LATER REMOVED

The figures have a posed appearance, as if the head might easily be attached to a copy of an ancient Greek or Roman torso. As a matter of record, this work might well be illustrative of that classic aesthetic, for the classicist is always seeking the ideal. The painter of this period had few models from which he might derive inspiration. The sculptor on the other hand, had a number of prototypes and, as a result, was reluctant to depart from what he knew to be the "truth."

The reclining figure of Pauline Borghese is a perfect example of a Greek goddess with the model's head. The affinity for nudity, since nudity was associated with deity, was also a classic ideal. Another companion ideal was that of simplicity. Canova, influenced as he was by these classic ideals, was perfectly at home creating these combinations of imitative and creative sculptures.

The line is one of perfect repose, of no movement. The balance and proportions are classic. The form is closed, in that there is nothing significant related to anything other than the work itself. Once again, the viewer is not invited to become a part of the object experience: He merely observes.

Classic sculpture simply fills space. It occupies but does not extend; as a result, there is little but a three dimensional awareness that the object is there.

Canova enjoyed working with close-grained alabaster. It polished well. He also used chemicals to achieve extraordinarily smooth surface textures. He was a craftsman, however, and created contrasting textures in this work as is witnessed by the soft, flesh quality as contrasted with the cushions on which the model rests, the model's drapery and the impression of harder surfaces of the chaise lounge.

Classic Music Exemplar

Francois Joseph Gossec (1734-1829)

Classic Overture in C

The wind band, as it is recognized today, has its roots in those wind groups organized and developed at the time of the French Revolution. Frequent outdoor spectacles and the association of wind and percussion instruments with the military were surely factors of consequence in this Napoleonic era. Much of the band music of this period can be described in terms of outdoor requirements, i.e., simplicity, volume and brevity, hardly the content of art music!

There were, however, a group of very capable opera composers in Paris at this time who wrote a considerable body of literature for such organizations as the band of the Garde Republique, and this literature reflected both the quality and craftsmanship of competent composers. Among these craftsmen was Francois Gossec and his contemporaries, Mehul, Catel, Cherubini, Paisiello, Jadin and Lefevre. Their



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PAULINE BORGHESE AS VENUS
BORGHESE GALLERY, ROME
CANOVA. 1757—1822

output consisted of a wide variety of marches, patriotic airs, overtures and symphonies for the new wind band. There were also numerous pieces for chorus and band which were written for the popular patriotic pageants that were performed by groups of up to one hundred wind performers and choruses of many more.

The overture selected as the classic exemplar for this study clearly supports those characteristics suggested as definitively classic. Its value as original band music is inestimable.

Characteristics of the exemplar.--This overture opens with a simple, triadic fanfare built on a pedal C. A descending C major scale constructed on a series of simple suspensions is undergirded by a pedal G. These rudimentary compositional devices set the stage for the general style that pervades the entire structure of the overture.

The large form is that of a sonata with the addition of both an introduction, which is repeated as part of the first section, and a rather extensive coda. The melodic ideas are very simple, concise, conjunct and repetitive. The basic contrapuntal idea of contrary motion and the technique of immediate repetition of thematic materials are the two most outstanding unifying characteristics. Developmental techniques are rudimentary and their sources are readily apparent.

Stylistically this overture is a marvelous teaching exemplar because of its obviousness. The texture of the overture is surely thinner as a result of harmonic and melodic treatment that is every bit as important as the orchestration. The short melodies are immediately grasped. Thematic fragmentation, as a developmental device, is used sparingly. The limited harmonic palette, essentially primary triads, supports the simplistic melodic character. Another telling characteristic is the use of the Alberti figure which, within the limited dynamic framework, will help students to identify the style.

This piece, completely lacking in sophistication and complexity, has as a result, a charm that is delightful. The clarity of line, the simplicity of rhythmic, harmonic and textural components, demonstrate convincingly the classic spirit.

The writer would like to suggest in conclusion that the concept of contrast within three part forms is everywhere apparent in the classic exemplars suggested in this study.

APPENDIX C

COPIES OF THE EXPERIMENTAL INSTRUMENTS USED IN THE STUDY

Musical Styles Examination

Please circle the appropriate information:

BAND:	Blazer	Varsity	Concert
CLASS:	Sophomore	Junior	Senior
SEX:	Male	Female	
SECTION:	Brass	Woodwind	Percussion

Listen carefully to each example. Circle the answer that seems to best describe the musical/historical style. Do not answer until the excerpt is completed. Be sure to answer every item.

.

1.	Baroque	Classical	Neither	Undecided
2.	Baroque	Classical	Neither	Undecided
3.	Baroque	Classical	Neither	Undecided
4.	Baroque	Classical	Neither	Undecided
5.	Baroque	Classical	Neither	Undecided
6.	Baroque	Classical	Neither	Undecided
7.	Baroque	Classical	Neither	Undecided
8.	Baroque	Classical	Neither	Undecided
9.	Baroque	Classical	Neither	Undecided

10.	Baroque	Classical	Neither	Undecided
11.	Baroque	Classical	Neither	Undecided
12.	Baroque	Classical	Neither	Undecided
13.	Baroque	Classical	Neither	Undecided
14.	Baroque	Classical	Neither	Undecided
15.	Baroque	Classical	Neither	Undecided
16.	Baroque	Classical	Neither	Undecided
17.	Baroque	Classical	Neither	Undecided
18.	Baroque	Classical	Neither	Undecided
19.	Baroque	Classical	Neither	Undecided
20.	Baroque	Classical	Neither	Undecided
21.	Baroque	Classical	Neither	Undecided
22.	Baroque	Classical	Neither	Undecided
23.	Baroque	Classical	Neither	Undecided
24.	Baroque	Classical	Neither	Undecided
25.	Baroque	Classical	Neither	Undecided

Attitude Inventory

Read each item carefully and circle the symbol which best expresses your opinion. This is not an examination. Note also that the terms "art education" or "related arts" always include music.

SA--Strongly Agree
 A--Agree
 U--Undecided
 D--Disagree
 SD--Strongly Disagree

- | | | | | | | |
|----|---|----|---|---|---|----|
| 1. | You learn more about music by playing it than by analyzing it. | SA | A | U | D | SD |
| 2. | Performing in a band is worth all the time and effort required. | SA | A | U | D | SD |

- | | | | | | | |
|-----|--|----|---|---|---|----|
| 3. | Too much knowledge about music can interfere with appreciating it. | SA | A | U | D | SD |
| 4. | Everyone should know something about music, painting, sculpture and architecture. | SA | A | U | D | SD |
| 5. | Band is more a social than educational experience. | SA | A | U | D | SD |
| 6. | Art education enables us to lead more rewarding lives. | SA | A | U | D | SD |
| 7. | Band should be enriched by a study of basic theoretical and formal principles of how and why things happen in music. | SA | A | U | D | SD |
| 8. | If subjects have to be dropped from the curriculum, the arts should be the first to go. | SA | A | U | D | SD |
| 9. | Beautiful sounds and colors give me great pleasure. | SA | A | U | D | SD |
| 10. | The band course of study should not include the study of cultural history. | SA | A | U | D | SD |
| 11. | Appreciation of painting or music is increased by a knowledge of form relationships. | SA | A | U | D | SD |
| 12. | The study of related arts in band is a waste of time. | SA | A | U | D | SD |
| 13. | Aesthetics has been described as the study of how and why we value beauty. We play in band to develop aesthetic sensitivity. | SA | A | U | D | SD |
| 14. | The best art is complex or complicated. | SA | A | U | D | SD |
| 15. | The main reason band exists in the curriculum is to provide experiences that lead to appreciation. | SA | A | U | D | SD |
| 16. | I find little of value in band except playing my instrument for fun. | SA | A | U | D | SD |

17. Connoisseurship is the real goal of art education. SA A U D SD
18. To require some type of fine arts course for high school graduation is foolish. SA A U D SD
19. The more you know about music, the more you enjoy it. SA A U D SD
20. The studying of related arts in band class detracts from the real purpose of the class. SA A U D SD
21. The best way to learn to read music for musical understanding is to read a great deal of music. SA A U D SD
22. Intelligent music criticism supports reasons, not just opinion, when judgments are made. Band experience should provide these reasons. SA A U D SD

When you have completed the questionnaire, please circle the following information:

BAND: Blazer Varsity Concert

CLASS: Sophomore Junior Senior

SEX: Male Female

SECTION: Brass Woodwind Percussion

Styles Examination Key (Musical Sources)

<u>Item</u>	<u>Period</u>	<u>Composer</u>	<u>Title</u>
1.	Classic	W. A. Mozart	The Musical Joke, K. 522
2.	Baroque	J. S. Bach	B Minor Mass (Kyrie)
3.	Classic	F. J. Haydn	Sextet for Winds, No. 1 in C
4.	Neither	Leo Delibes	Excerpt from Copellia (Czardas)
5.	Baroque	Giovanni Gabrieli	Canzon Quarti Toni

<u>Item</u>	<u>Period</u>	<u>Composer</u>	<u>Title</u>
6.	Neither	Johannes Brahms	Symphony #3 (2nd Mvt.)
7.	Classic	Giovanni Sammartini	Symphony in Eb (Allegretto)
8.	Baroque	Arcangelo Corelli	Concerto Grosso, Op. 6, No. 8 (1st Mvt.)
9.	Baroque	J. S. Bach	Tocatta and Fugue in D Minor (Fugue)
10.	Baroque	George Telemann	Concerto in Bb for Three Oboes, Violins and Continuo (1st Mvt.)
11.	Classic	Francois Devienne	Concerto No. 2 in D for Flute
12.	Neither	Anton Bruckner	Symphony #4 (3rd Mvt.)
13.	Baroque	G. F. Handel	Royal Fireworks Music (Overture)
14.	Baroque	Antonio Vivaldi	Concerto in Ab for Trumpet (Allegro)
15.	Classic	F. J. Haydn	Symphony #50 (Finale)
16.	Neither or Classic	Felix Mendelssohn	Symphony #3, Op. 56 (3rd Mvt.)
17.	Classic	W. A. Mozart	Concerto #4 for Horn (Rondo)
18.	Classic	F. J. Haydn	Symphony #45 (Adagio)
19.	Baroque	J. S. Bach	St. Matthew Passion (O Sacred Head Now Wounded)
20.	Classic	Luigi Boccherini	Serenade in D (Allegro)
21.	Neither	Robert Schumann	Symphony #1 (Allegro)
22.	Baroque	Henry Purcell	Music from "The Fairy Queen"
23.	Classic or Neither	F. J. Haydn	Mass in D Minor (Kyrie)

<u>Item</u>	<u>Period</u>	<u>Composer</u>	<u>Title</u>
24.	Classic	W. A. Mozart	Eine Kleine Nachtmusik (Minuetto)
25.	Baroque	J. S. Bach	Brandenberg Concerto No. 2 (Allegro)

Attitude Inventory Scale Key

<u>Item</u>	<u>SA</u>	<u>A</u>	<u>U</u>	<u>D</u>	<u>SD</u>	<u>Item</u>	<u>SA</u>	<u>A</u>	<u>U</u>	<u>D</u>	<u>SD</u>
1.	1	2	3	4	5	12.	1	2	3	4	5
2.	5	4	3	2	1	13.	5	4	3	2	1
3.	1	2	3	4	5	14.	1	2	3	4	5
4.	5	4	3	2	1	15.	5	4	3	2	1
5.	1	2	3	4	5	16.	1	2	3	4	5
6.	5	4	3	2	1	17.	5	4	3	2	1
7.	5	4	3	2	1	18.	1	2	3	4	5
8.	1	2	3	4	5	19.	5	4	3	2	1
9.	5	4	3	2	1	20.	1	2	3	4	5
10.	1	2	3	4	5	21.	1	2	3	4	5
11.	5	4	3	2	1	22.	5	4	3	2	1

APPENDIX D

EXPERIMENTAL DATA

1 ^a	2 ^b	3 ^c	4 ^d	5 ^e	6 ^f	7 ^g	8 ^h	9 ⁱ
1.	B	10	W	F	22	20	81	90
2.	B	10	W	F	10	20	73	84
3.	B	10	W	F			88	84
4.	B	10	W	F	16	18	85	80
5.	B	10	W	F	20	14	69	71
6.	B	10	W	F	18	10	77	68
7.	B	10	W	F	14	16	85	83
8.	B	10	W	F	28	20	74	79
9.	B	10	W	F	24	16	73	76
10.	B	10	W	M	14	14	98	93
11.	B	10	W	F	6	18	87	84
12.	B	10	W	F	22	20	82	74
13.	B	10	W	M	12	20	73	75
14.	B	10	W	F	26	12		
15.	B	10	W	F	14	10	80	96
16.	B	10	B	F	14	12	68	86
17.	B	10	B	F	20	26	83	70
18.	B	10	W	F	22	20	88	91
19.	B	10	W	M	22	20	60	62
20.	B	10	W	F	14	18		
21.	B	10	W	M	28	32	81	82
22.	B	10	W	M	16	22	78	78
23.	B	10	W	F	16	18	66	83
24.	B	10	W	F	18	18	65	57
25.	B	10	B	M	24	20	82	80
26.	B	10	B	M	16	18	75	62
27.	B	10	B	M	10	20	78	73
28.	B	10	B	M	20	24	79	78
29.	B	10	B	M	16	14	96	88
30.	B	10	B	M	16	20	72	67

1a	2b	3c	4d	5e	6f	7g	8h	9i
31.	B	10	B	M	10	20	87	83
32.	B	10	B	M	26	18	85	86
33.	B	10	B	M	14	18	66	75
34.	B	10	B	M	16	26	67	67
35.	B	10	B	F	14	20	71	78
36.	B	10	B	M	20	14	68	85
37.	B	10	W	F	12	16	79	76
38.	B	10	W	F	16	16	79	76
39.	B	10	W	F	16	16	72	78
40.	B	10	W	F	20	16	88	85
41.	B	10	W	M	22	24	67	70
42.	B	10	W	F	22	22		
43.	B	10	W	F	12	12		
44.	B	10	W	F	26	22	86	80
45.	B	10	W	F	16	20	79	77
46.	B	10	W	F	12	20	72	80
47.	B	10	W	F	22	12	74	77
48.	B	10	B	F	20	12	80	65
49.	B	10	W	F	16	14	70	87
50.	B	10	B	M	16	14	79	77
51.	B	10	B	F	20	22	49	84
52.	B	10	W	F			59	62
53.	B	10	B	M	22	24	78	65
54.	B	10	B	M	18	28	64	63
55.	B	10	B	M	16	12	72	57
56.	B	10	B	M	20	24	87	87
57.	B	10	W	F	18	26	73	65
58.	B	10	W	F	22	28	76	69
59.	B	10	P	M			53	60
60.	B	10	P	M	16	20	71	69
61.	B	10	P	M	22	18	69	60
62.	B	10	P	F	18	24	64	66
63.	B	10	P	F	24	28	76	70
64.	C	12	W	F	32	40	89	93
65.	C	11	W	F	20	26	83	86
66.	C	12	W	F	16	40	85	82
67.	C	12	W	F	24	38	75	67
68.	C	12	W	M	22	32	94	92
69.	C	12	W	F	28	36	72	67
70.	C	12	W	F	12	26	93	104

1 ^a	2 ^b	3 ^c	4 ^d	5 ^e	6 ^f	7 ^g	8 ^h	9 ⁱ
71.	C	12	W	F	22	38	85	88
72.	C	12	W	F	26	38	85	94
73.	C	10	W	M	26	32	77	72
74.	C	10	W	F			80	75
75.	C	11	W	F	8	34	88	95
76.	C	11	W	F	24	32	93	94
77.	C	11	W	F	16	14	86	75
78.	C	12	W	F			82	78
79.	C	12	W	F	22	26	75	78
80.	C	11	W	F	30	30	54	79
81.	C	11	W	F	20	30	85	86
82.	C	10	W	F	20	22	80	78
83.	C	11	W	F	20	22	83	80
84.	C	11	W	F	12	34	81	89
85.	C	11	W	F	22	36	76	83
86.	C	10	W	M	24	36	78	79
87.	C	11	W	F			88	83
88.	C	10	W	F	20	20	87	98
89.	C	12	W	M	24	14	71	72
90.	C	12	W	F	20	28	85	80
91.	C	12	W	F	18	22	76	84
92.	C	10	W	M	20	34	77	69
93.	C	11	W	F	12	18	76	79
94.	C	11	B	F	30	38	90	96
95.	C	12	B	F	24	40	92	84
96.	C	11	B	F	16	38	91	87
97.	C	11	B	M	22	34	71	67
98.	C	11	B	M			73	80
99.	C	10	B	M			88	88
100.	C	10	B	M	14	26	68	76
101.	C	11	B	M	8	26	87	86
102.	C	12	B	M	14	22	79	86
103.	C	10	B	M	26	30	79	83
104.	C	11	B	M	10	28	54	63
105.	C	12	W	F	14	26	74	89
106.	C	12	W	F	16	24	86	88
107.	C	11	W	F			89	84
108.	C	12	W	F	18	16	75	80
109.	C	11	W	F	26	20	66	78
110.	C	10	W	M			87	93

1 ^a	2 ^b	3 ^c	4 ^d	5 ^e	6 ^f	7 ^g	8 ^h	9 ⁱ
111.	C	11	W	M	12	20	67	79
112.	C	12	W	M	8	12	73	86
113.	C	10	W	M	14	26	77	84
114.	C	12	W	M	8	26	88	81
115.	C	11	B	M	26	26	81	81
116.	C	11	B	M	16	22	71	79
117.	C	11	B	M	20	18	82	64
118.	C	11	B	M	28	32	81	83
119.	C	11	B	F	20	28	79	76
120.	C	11	B	M	34	28	71	73
121.	C	11	B	M	16	20	84	93
122.	C	11	B	M	20	34	71	78
123.	C	12	B	M	16	32	78	69
124.	C	11	B	M	20	36	78	83
125.	C	12	B	M	18	18	87	83
126.	C	12	B	M	30	34	72	65
127.	C	10	B	M	14	34	80	77
128.	C	12	B	M	34	34	85	77
129.	C	10	B	M	28	36	89	85
130.	C	12	B	M	14	26	66	62
131.	C	11	B	M	38	38	87	90
132.	C	10	B	M	20	32	77	83
133.	C	10	B	M	12	30	67	78
134.	C	10	P	M	26	28	81	87
135.	C	10	P	M	12	22	97	93
136.	C	12	P	M	32	34	70	76
137.	C	10	P	M	26	24	85	94
138.	C	10	P	M	18	18	73	75
139.	V	10	W	F	14	16	88	78
140.	V	12	W	F	32	20	65	68
141.	V	10	W	F	14	16	82	69
142.	V	11	W	F	20	16	71	88
143.	V	10	W	F	18	20	74	87
144.	V	11	W	F	16	20	95	90
145.	V	10	W	F	16	20	90	95
146.	V	10	W	F	20	18	90	93
147.	V	10	W	F	18	18	92	85
148.	V	12	W	F	18	28	81	77
149.	V	11	W	F	12	24	82	82
150.	V	11	W	F	20	16	74	60

1 ^a	2 ^b	3 ^c	4 ^d	5 ^e	6 ^f	7 ^g	8 ^h	9 ⁱ
151.	V	12	W	F	26	24	61	49
152.	V	11	W	F	10	18	59	67
153.	V	10	B	F	18	22	86	88
154.	V	10	B	F	8	14	75	84
155.	V	11	W	M	20	26	77	71
156.	V	11	W	F	18	22	77	74
157.	V	11	W	M	34	20	61	64
158.	V	10	W	M	10	18	89	88
159.	V	10	W	F	22	14	79	79
160.	V	11	B	M	18	22	75	80
161.	V	10	B	M	22	16	73	68
162.	V	11	B	M	22	14	61	66
163.	V	11	B	M	20	14	72	64
164.	V	11	B	F	20	14	74	85
165.	V	10	B	M	30	18	86	88
166.	V	10	B	M	16	18	74	83
167.	V	11	B	M	24	16	72	58
168.	V	11	B	M	18	16	69	60
169.	V	10	B	M	24	26	90	98
170.	V	12	W	F	16	16	67	72
171.	V	11	W	F	20	22	91	82
172.	V	10	W	F	22	20	89	83
173.	V	11	W	F	14	18	78	72
174.	V	11	W	F	14	18	81	78
175.	V	11	W	F	14	18	77	83
176.	V	10	W	F	28	22	75	81
177.	V	11	W	F	10	24	79	64
178.	V	11	W	F	16	20	72	66
179.	V	11	W	F	10	22	58	64
180.	V	11	W	M	10	22	59	62
181.	V	10	B	M	28	18	53	36
182.	V	11	B	M	18	16	72	77
183.	V	11	B	M	18	18	86	72
184.	V	11	B	M	22	30	74	68
185.	V	11	B	M	22	30	80	70
186.	V	10	W	M	16	20	88	87
187.	V	10	W	M	20	20	83	64
188.	V	12	W	F	12	14	76	73
189.	V	11	W	F	12	14	76	80
190.	V	11	W	F	12	14	81	81

¹ a	² b	³ c	⁴ d	⁵ e	⁶ f	⁷ g	⁸ h	⁹ i
191.	V	10	P	M			81	86
192.	V	11	P	M	22	26	62	67
193.	V	10	W	F	16	20	89	81
194.	V	11	B	M			87	94
195.	V	11	B	M	14	16	73	74

^aThe Respondent.

^bThe Band: B--Blazer; V--Varsity; C--Concern.

^cGrade: 10; 11; 12.

^dSection: B--Brass; W--Woodwind; P--Percussion.

^eSex.

^fPretest Musical Styles Examination Score.

^gPosttest Musical Styles Examination Score

^hPretest Attitude Inventory Score.

ⁱPosttest Attitude Inventory Score.

APPENDIX E

SELECTED LISTS OF SUPPLEMENTARY RESOURCES

Slides

1. American Library Color Slide Co., Inc.
305 East 45th Street
New York, N.Y. 10017

A Teacher's Manual containing more than 70,000 listings of paintings, sculpture and architecture is available from this firm.

2. McGraw-Hill Book Company
Color Slide Program
330 West 42nd Street
New York, N.Y. 10036
3. Popular Science Publishing Co., Inc.
Audio-Visual Division
355 Lexington Avenue
New York, N.Y. 10017
4. Sandak, Inc.
4 East 48th St.
New York, N.Y. 10017

Many museums sell slides. Some also provide catalogs on request. The following museums either sell slides, provide catalogs or do both.

1. The Art Institute
% Museum Store
Chicago, Illinois 60603
2. Detroit Institute of Arts
5200 Woodward Avenue
Detroit, Michigan

3. Freer Gallery of Art
Smithsonian Institution
Washington, D.C.
4. The Frick Collection
1 East 70th Street
New York, N.Y.
5. Solomon R. Guggenheim Museum
% Business Office
1071 Fifth Avenue
New York, N.Y.
6. The Metropolitan Museum of Art
Fifth Avenue at Eighty-second Street
New York, N.Y.
7. Museum of Fine Arts
% Sales Department
Huntington Avenue
Boston, Mass.
8. National Gallery of Art
% Publication Department
Sixth Street and Constitution Avenue
Washington, D.C.
9. Philadelphia Museum of Art
% Slide Library
Parkway at Twenty-sixth Street
Philadelphia, Pennsylvania

Prints

1. Penn Prints
Harlem Book Company
221 Park Avenue
New York, N.Y. 10003
2. Sax Brothers, Inc.
207 North Milwaukee Street
Milwaukee, Wisconsin 53202
3. Shorewood Publishers
724 Fifth Avenue
New York, N.Y. 10019
4. The University Prints
15 Brattle Street
Harvard Square
Cambridge, Mass. 02138

Prints are also generally available from the previously cited metropolitan museums. Another valuable resource is the UNESCO catalog.

The UNESCO Catalog of Color Reproductions of Paintings Prior to 1860 (Paris: United Nations Educational, Scientific and Cultural Organization, 6th ed., 1962).

Films

The following list of suggested films is not intended to be anything but a guide to the teacher whose familiarity with these resources might be limited. With the exceptions of those films dealing with the visual elements, all of which should be shown, a judicious selection of the other suggestions should be used over a period of several years. This list has also been limited to those films considered germane to this study. From the film time length the reader can apportion the emphasis he wishes to allot this approach to the band class.

The reader is advised to consult any major university in his area for catalogs containing current listings, rental prices and those procedures accompanying the use of the films.

Films which deal with music, per se, have not been included on the assumption that the previously mentioned catalogs will provide sufficient descriptive material for the band director to select those films he might find most appropriate for his own teaching situation.

Visual Elements

1. The Discovering Series.Film Associates

Color	14 minutes
Dark and Light.	18 minutes
Form in Art	21 minutes
Perspective	14 minutes
Texture	16 minutes

Aesthetics

1. Art--What is it? Why is it?.
Encyclopedia Britannica 30 minutes
2. Meaning in Modern Painting, Part I.
Encyclopedia Britannica 23 minutes
- Meaning in Modern Painting, Part II 17 minutes
3. What is A Painting? Metropolitan
Museum of Art.. . . . 23 minutes

Cultural and Art History

1. A is for Architecture. National
Film Board of Canada 30 minutes
2. Age of Absolute Monarchs in
Europe. Coronet. 13 minutes
3. Age of Enlightenment in Europe.
Coronet. 13 minutes
4. Age of the Rococo. Alemann Films 17 minutes
5. Art in the Western World.
Encyclopedia Britannica 28 minutes
6. Bernini. National Educational
Television, Indiana University. 30 minutes
7. Caravaggio and the Baroque.
McGraw-Hill Films 14 minutes
8. Flemish Painting: 1540-1640.
Detroit Institute of Arts 10 minutes

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|---|-------------------------------------|--|
| 9. <u>French Artists of the Eighteenth Century.</u> | McGraw-Hill Films | 13 minutes
for each film
in the series |
| | <u>The Decor of Boucher</u> | |
| | <u>The Unreal World of Watteau</u> | |
| | <u>The Royal Menage</u> | |
| | <u>The Portrait</u> | |
| | <u>Chardin's Apple vs Davidism</u> | |
| | <u>The Advent of Romanticism</u> | |
| 10. <u>Jefferson the Architect.</u> | International Film Bureau | 10 minutes |
| 11. <u>Louvre.</u> | Encyclopedia Britannica.. | 45 minutes |
| 12. <u>Music and Architecture Through the Ages.</u> | United World Films. | 15 minutes |
| 13. <u>Portrait of Frans Hals.</u> | McGraw-Hill Films | 18 minutes |
| 14. <u>Portrait of Holland (Dutch Painting of the Seventeenth Century).</u> | Detroit Institute of Arts. | 15 minutes |
| 15. <u>Rembrandt, Painter of Man.</u> | Coronet. | 19 minutes |
| 16. <u>Treasures of Time: Sculpture</u> | International Film Bureau. | 15 minutes |

Selected Literature from the Baroque Period

1. J. S. Bach, arranged by James Miller, Fantasia and Fugue in C Minor (Delaware Water Gap, P.: Shawnee Press, Inc., 1970).
2. J. S. Bach, arranged by Richard Franko Goldman and Robert Leist, Fantasia in G Major (New York: Mercury Music Corp., 1960).
3. J. S. Bach, arranged by Philip Gordon, Chorale Prelude on Sleepers Wake (New York: Mills Music, Inc., 1969).
4. J. S. Bach, arranged by Lucien Cailliet, Fervent is My Longing: Fugue in G Minor (Kenosha, Wisc.: Leblanc Publications, Inc., 1962).
5. J. S. Bach, arranged by Nicholas Falcone, Passacaglia and Fugue in C Minor (San Antonio, Texas: Southern Music Co., 1969).

6. J. S. Bach, arranged by Erik Leidzen, Tocatta and Fugue in D Minor (New York: Carl Fischer, Inc., 1942).

7. J. S. Bach, arranged by Maurice Whitney, When We Are in Deepest Need (Chorale and Chorale Prelude) (New York: Alfred Music Co., Inc., 1969).

8. Girolamo Frescobaldi, arranged by Louis Brunelli, Preludium and Fugue (New York: Chappell and Co., Inc., 1969).

9. Girolamo Frescobaldi, arranged by Earl Slocum, Tocatta (New York: Mills Music, Inc., 1956).

10. Giovanni Gabrieli, arranged by William Schaefer, Sonata Pian E Forte (Philadelphia, Pa.: Elkan-Vogel, Inc., 1962).

11. G. F. Handel, arranged by Paul Whear, Overture to Samson (Cleveland, Ohio: Ludwig Music Publishing Co., 1969).

12. G. F. Handel, arranged by Harvey Sartorius, Royal Fireworks Music (Concerto Grosso) (New York: Mercury Music Corp., 1951).

13. G. F. Handel, arranged by Erik Leidzen, Slow March from Scipio (Two Pieces for Band) (Bryn Mawr, Pa.: Theodore Presser, Co., 1951).

14. G. F. Handel, arranged by Hershy Kay, Water Music Suite (Bryn Mawr, Pa.: Theodore Presser, Co., 1950).

15. Henry Purcell, arranged by Maurice Gardner, Chaconne (Great Neck, N.Y.: Staff Publishing Co., 1957).

16. Antonio Vivaldi, arranged by Philip Lang, Concerto in Bb (C) for Two Trumpets (New York: Franco-Columbo, Inc., 1964).

17. Antonio Vivaldi, arranged by Alfred Reed and Samuel Baron, Concerto in C for Piccolo (New York: Franco-Columbo, Inc., 1962).

18. Antonio Vivaldi, arranged by John Cacavas, Concerto Grosso in D Minor (First Movement) (New York: Chappell and Co., 1968).

Selected Literature from the Classic Period

1. Ludwig van Beethoven, arranged by Felix Greissle, Military March in C (New York: G. Schirmer, Inc., 1946).
2. Charles Simon Catel, Overture in C (New York: Mercury Music Corp., 1958).
3. Francois Joseph Gossec, arranged by Richard Franko Goldman and Robert Leist, Military Symphony in F (New York: Mercury Music Corp., 1950).
4. _____, arranged by Richard Franko Goldman and Roger Smith, Classic Overture (New York: Mercury Music Corp., 1955).
5. _____, arranged by Douglas Townsend, Suite for Band (Rockville Centre, N.Y.: Belwin-Mills Publishing Corp., 1969).
6. Haydn, Joseph, arranged by James Wilcox, St. Anthony Divertimento (New York: G. Schirmer, Inc., 1965).
7. Hummel, J. N., arranged by Douglas Townsend, Three Marches for Band (New York: G. Schirmer, Inc., 1970).
8. Jadin, Hyacinths, arranged by Douglas Townsend, Overture in F (New York: Franco-Columbo, Inc., 1968).
9. Jadin, Louis, arranged by William Schaefer, Symphonie for Band (Delaware Water Gap, Pa.: Shawnee Press, Inc., 1963).

A list of band transcriptions from orchestral literature would serve very little purpose. Arrangers of varying competencies have provided a substantial repertoire from which the teacher can exercise appropriate musical judgments if he wishes to use them. This particular list represents that literature originally conceived for wind ensembles.

The reader might also be interested in a set of short, military or patriotic selections from this period. The set, arranged by Ralph Wahl, is available from Manuscript Publications, Box 249, LaCrosse, Wisconsin or from

Professor Wahl who is Director of Bands at the University of South Carolina, Charleston, South Carolina. The percussion parts in this set are of unique interest in view of the emphasis placed on this battery by military bands of the period.