Borrower: SUS

Lending String:
*PBB,DKC,ABI,GDC,PZI,ETS,CSC,PUG,REC,BM C,UPM,PMC,PCH,PLF,PAU

Journal Title: Dissertation abstracts international. A, The humanities and social sciences.

Volume: 35 Issue: 12 1974 Pages: 3796-3797

Article Author: NEFF, CAROLYN HOPE,

Article Title: A study of trumpet pedagogy and repertoire in the United States and Scandinavia.

Imprint: Ann Arbor, Mich. : University Microfilms International, 1969-

Call #: compact shelves

Location: 2nd

ODYSSEY

Shipping Address:
Susquehanna University
Blough-Weis Library - ILL
514 University Ave.
Selinsgrove, PA 17870-1164
IDS 173

Fax: (570) 372-4310
Email: whitmoyer@susqu.edu
Odyssey: 192.70.186.204
THE KEYBOARD MUSIC OF GEORG ANDREAS SORGE
(1703-1778)

MILLER, Franklin Sherwood, Ph.D.
Michigan State University, 1974

Georg Andreas Sorge is well-known today primarily as a
theorist who wrote a number of treatises on various tuning
and tempering systems. Because of the relative emphasis
accorded the theoretical writings, Sorge's considerable output
as a composer has been almost totally neglected. Much
of his music can be found in first editions and manuscript
sources in European and at least one American library,
and his music for keyboard is particularly well represented.
The purpose of the present study has been to examine the
complete corpus of keyboard music of Sorge, with special con-
consideration accorded its historical importance and placement
in the general framework of eighteenth-century keyboard style.

A thorough stylistic study has been made of the music, and
some comparisons have been drawn between it and the music
being written by contemporaries, both in Germany and in other
countries. During the course of the dissertation, numerous
references have also been made to the music of Johann
Sebastian Bach, not only because of the obviously important
position which that composer has come to command in the
field of German music of the time, but also because of sty-
listic similarities and geographical, social and biographical
parallels and ties between the lives and careers of the two
men.

Since all the constituent elements of a style do not exhibit
change and modification simultaneously, the dissertation
addresses mainly those which are most striking in their departure
from the practice of the generation or two immediately
preceding Sorge, namely: enlargement and development of
formal structures, changes in texture from that of a contra-
puntal and imitative one to homophonic, accompanied melody,
and the character of melodic shapes employed. Sorge's har-
monic style, for example, is not particularly noteworthy
or exceptional, and has not been treated extensively.

In assembling the necessary data for this study, the writer
addressed inquiries to a total of fifty-nine libraries and city
and state archives, located in Europe and the United
States. Of this number, nine responded in the affirmative, sending,
in due course of time, microfilms or xerographic copies of
the originals. In all, these comprise 181 individual move-
ments or component parts of the larger collections (e.g.,
chorale preludes).

Taking into consideration all the facts, the writer has
sought (by rational procedures) to account for lacunae in the
music and evidence of lost or destroyed works. In addition,
there are several unica in the music, and at least one dou-
ble attribution. Additional works not listed in the standard
bibliographical sources were located, and errors of various
types - wrong publishers numbers, location of first editions,
and incorrect transcriptions of previously published works -
have been corrected.

A chapter of the dissertation discusses the overall struc-
tures of the various collections of keyboard music by Sorge,
and reviews efforts to achieve unity by means of internal key
arrangements in the music of earlier composers from the
17th and first half of the 18th centuries. In connection with
these considerations, some attention is paid to the question
of tuning and temperament as they are reflected in Sorge's
theoretical writings and keyboard music.

Finally, nearly ninety separate examples of Sorge's music,
some of them complete works or movements of larger works
such as sonatas, sonatas, preludes, fugues and chorale pre-
ludes, have been transcribed into modern clefs and reproduced
throughout the body of the dissertation.

Order No. 74-28,455, 182 pages.

A STUDY OF TRUMPET PEDAGOGY AND REPERTOIRE
IN THE UNITED STATES AND SCANDINAVIA

NEFF, Carolyn Hope, D.M.A.
University of Oregon, 1974

Adviser: Robert S. Wagner

The purpose of the document was to determine similarities
and differences in trumpet pedagogy in the United States and
Scandinavia with a focus on single and multiple tonguing,
range, lip flexibility development and to formulate, in consultation
with leading trumpet players and teachers, a selected list of
solos, duets and trios that were originally composed for
trumpet that are used in the United States and Scandinavia.

The compositions were graded by trumpet players and
teachers in the respective countries and annotated as to range,
tessitura, technical difficulties (including multiple tonguing,
lip flexibility, fingering, velocity, awkward intervals, acci-
dentals, endurance requirements), length and suitability for
specific use (i.e., recital and study).

For the purposes of the document, the Scandinavian coun-
tries were understood to be Denmark, Norway and Sweden.

Data for the document were gathered at The National Trum-
pet Symposium in Denver in August 1973, during a research
and study tour in Scandinavia in September 1973, and through
to questionnaires distributed to selected instructors and per-
formers in America and Scandinavia.

Much of the information as to practices in the United
States was gathered at the Symposium. Teachers were con-
sulted regarding techniques used in developing single and
multiple tonguing, range, and lip flexibility. The participants
courage the writer to seek further information in suggested
method books. Therefore, most of the information regarding
teaching pedagogical techniques was sought in leading method books.

The Scandinavian approaches to the aforementioned
methods were identified through study of Scandinavian method
books, and through personal study and observation of leading
performers and teachers in Scandinavia.

Each selection on the repertoire list was graded on a
scale of I-VI by the participants of the Symposium and by in-
tstructors to whom the list was sent. The options of adding
or deleting from the list were made available. Later, the
list was reconstructed in accordance with the additional in-
formation gained from the participants.

A partial list of Scandinavian trumpet literature was ob-
tained through correspondence with secretaries of Scandi-
vavian conservatories, composers' libraries, and music com-
panies; from leading trumpet performers and teachers; and
by research in conservatory catalogues. The list was ex-
panded and graded by instructors and performers during a
period of study in Scandinavia.

Suitability of a composition for specific uses was based
on majority recommendations of the participants.

The research showed that much of Scandinavian trumpet
pedagogy is similar to that found in the United States.

However, there appeared to be areas of different
emphasis or of approaches from those used in the United
States. Scandinavian emphases include development of
musical expressions, tonguing, range, and lip flexibility. Scandinavian trumpet literature was found to be technically difficult because of the demanding lip flexibility, finger dexterity and endurance requirements involved in its performance. Many of the solos were written for specific performers and there seemed to be a direct relation between the number of outstanding trumpet performers and the amount of literature in each Scandinavian country.

A total of 150 lists of repertoire used in the United States were distributed to trumpet teachers and twenty-two were completed and returned. The writer received eight out of eight completed lists from Scandinavian participants. Although the number of responses appears to be small, those with whom the writer consulted agreed with her conclusion that the positions and the reputations of the respondents gave considerable weight to the ultimate results.

A list of Scandinavian music companies, composers' libraries, conservatories, academies and publishers involved in the study, and lists of method books, repertoire, and publishers of the literature used in America as well as a written representation of the oral questionnaire and original repertoire list for both places appear in the appendix.

Order No. 74-26,554, 161 pages.

AN EXAMINATION OF VESSEL FLUTES FROM PRE-HISPANIC CULTURES OF ECUADOR

NYBERG, John Leroy, Ph.D.
University of Minnesota, 1974

This study of ceramic musical instruments is based on field research conducted between 1969 and 1970 at the Museo Arqueologico del Banco Central del Ecuador in Quito.

The archeological ceramics of Ecuador show a long period of development with a rich variety of forms. Among these forms are several types of musical instruments unique to a relatively small geographic region.

The vessel flutes of this collection are wind instruments whose sound is produced by the edge tone principle and without fipple construction. The resonating chamber is of a globular shape in contrast to the more familiar tubular design of most flutes.

One hundred thirty-one specimens of vessel flute are included in a descriptive catalog which records exterior measurements of length, circumference, embouchure opening and finger holes. One or two photographs of each specimen is included with the measurements and visual description. With the exception of those instruments in unplayable condition each vessel flute was recorded to show gamut and interval distance between all possible fingering combinations.

The recorded tones were measured to the nearest five cents or one-twentieth of a semitone. These measurements were computed to show the existence of patterns which may be of use to those studying other collections or analyzing contemporary ethnic musics in the Andean region.

The collection is divided into four types of vessel flutes. The first type is a miscellaneous group of instruments which are designed with an unobstructed resonating chamber. The exterior shapes of this group commonly take the form of birds or animals. They represent the archeological phases of Manteño, Bahía, Jama-Coaque and Guangala of coastal archeology. A few specimens from the northern sierra are catalogued under Cultura Tunicahuan and belong to the Piapal style according to the Francisco Archeological Sequence for the Province of Carchi.

The second group of instruments shows a consistency of design, having each four finger holes and an embouchure opening. This group, all from the northern sierra, represents the ceramic styles of Piapal and Tuna. The basic shape of this instrument is that of a stylized conch shell with a construction which imitates the interior spiral of the shell. The decoration shows combinations of red slip and incised marks executed in geometric motives. In addition, applied decorations in the form of monkeys and birds are used.

The third and largest group of vessel flutes also shows conformity of design, having but one finger hole and, again, imitating a natural shell. The large embouchure opening can be adjusted in size when played by placing the hand over part of the opening and consequently adjusting the pitch. Decoration consists of red slip and incised spirals of the shell. Decorative motives are mainly geometric with some zoomorphic examples. The interior, like that of the second group, is constructed to imitate a natural shell. The instruments belong to the ceramic styles of Piapal and Tuna (Tunicahuan, Cucharal, Cuasnal, Negativo del Carchi).

The fourth group of artifacts are vessels of miscellaneous shape which, although appear to be primarily designed as containers, are also capable of sound using the edge tone principle.

Pitch measurements and comparisons of the vessel flutes show the second group to have the largest average gamut and the smallest average interval. In comparing the ceramic instruments with those of the sierra, the coastal pieces tend to have more variety in shapes; the sierra instruments are, on the average, larger and show a higher degree of ceramic technique.

Order No. 74-26,827, 533 pages.

MARCHETTO CARA AND THE NORTH ITALIAN FROTTOLA.
(VOLUMES I–II) [To obtain copies write to author at: 3512 Willowood Road, Lexington, Kentucky 40502.]

PRIZER, William Flaville, II, Ph.D.
The University of North Carolina at Chapel Hill, 1974

Supervisor: James W. Pruett

The period 1490–1530 saw the emergence of the frottola and the gradual displacement of this repertory by the newer madrigal in the last decade of the period. The frottola -- the first significant body of Renaissance music composed by native Italians -- was, in broadest outlines, a type of accompanied song based on Italian poetry in forms fixed. The center of the genre was Northern Italy, although its popularity spread to Florence and Rome in the South.

This study deals with the frottola of Marchetto Cara (ca. 1470–1525), one of the principal composers of the genre. Cara was maestro di cappella at the courts of Francesco and Federico Gonzaga in Mantua, a city that was the center of frottola composition, thanks largely to Cara and to Bartolomeo Tromboncino, Cara’s colleague there. Both worked under the enlightened patronage of the Marchesa Isabella d’Este Gonzaga, who was responsible both for the extremely active musical life at Mantua and for the emphasis on native Italian composers at the court.

Volume I comprises the following: (1) a study of music in Mantua during Cara’s residence there, with special attention to the role of Isabella d’Este; the founding of the court choir by Francesco; and the sacred and secular repertories current in the city; (2) a biography of Cara that reveals his importance in Mantuan musical life and compares his role there with that of Tromboncino; (3) a study of the texts of the frottola, emphasizing their origin and Cara’s selection of texts and poets, as well as chronological trends in the choice of text forms and the general content of the verse; (4) a study of Cara’s settings with special attention to the musical structures