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Message from the Editor

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As always, I would like to sincerely thank all members of our peer-review board for their hard work and excellent suggestions for improving each article.

All issues may contain articles and announcements in the following categories:

- **articles with a special focus on local music traditions (any region in the world)**;
- **research articles** – generally, all music-related topics are being considered;
- **opinion articles** that are part of, or provide the basis for, discussions on important music topics;
- **composer portraits** that may or may not include an interview;
- **short responses** to articles published in previous issues;
- **bibliographies** on any music-related topic, which may or may not be annotated);
- **reviews** of books, printed music, CDs, and software; and
- **reports** on recent symposia, conferences, and music events.

I would like to call for submissions that fit any of these categories. Submissions by students are, as always, very welcome. All submissions are expected via e-mail with attachments in Word format or in Rich Text Format. For detailed submission guidelines visit http://www.scmb.us.

Research Articles

Understanding *Songs from Mother Goose* by Kenneth (Ken) Metz[1]

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Introductory Remarks

Kenneth Robert Metz (b. 1954) has been drawn to music his entire life. He began to compose shortly after beginning piano lessons. While earning a Bachelors of Science in Chemistry at Emory University, he frequently participated in improvisation sessions as a flutist. After college, he decided to pursue graduate studies in music, culminating in a Ph.D. in Fine Arts with an Emphasis in Composition from Texas Tech University in 1997. Since then he has served as an Assistant and Associate Professor and now is an Professor of Music at the University of the Incarnate Word (UIW) in San Antonio, Texas. His career as an academic has included a number of executive roles, notably chairing UIW's music department and serving on regional boards of the College Music Society and the Society of Composers.[2]

In my quest to better understand the life and work of academic composers in contemporary society, I began looking for a composer who lived in my area to use as a subject for a study that would include an analysis. Ken Metz appealed to me because his compositions included chamber music for a variety of instrumental combinations, as well as large ensemble works for wind ensemble and big band. In addition, his experience as a jazz instrumentalist piqued my interest. Although jazz has entered into the Ivory Tower, particularly as a performance art, there is still an uneasy relationship between jazz and the traditional *musics* of academia in my experience. Duke Ellington is acknowledged as a great composer and orchestrator by serious composers; composer-conductors Leonard Bernstein and Gunther Schuller are known for their incorporation of jazz as a stylistic idiom; and more recently, younger composers such as those of the post-minimalist movement have incorporated jazz as well as pop sounds into concert music; yet, Ken Metz and I have both met with some consternation when blurring the boundary between jazz and art music.[3] While discussion of this subject did not ultimately become a major part of this research project, the interview with Ken Metz helped me to better understand that there are more nuanced ways of incorporating jazz into art music than simply writing a jazz flavored piece for a jazz instrumentation and throwing in a section for improvisation as I had done as an undergraduate student. Two of Ken Metz's major works, *Reflections on Monk* for concert band (1997) and *A Mingus Fantasy* for wind ensemble (2005), use the techniques of the art composer to develop ideas that emphasize the rhythms, timbres and textures (of particular importance to Metz) of jazz. In addition, these works incorporate stylistic features unique to Thelonious Monk and Charles Mingus, respectively. Since the interview in February of 2008, I have come to appreciate the breed of improvisation that is valued by musical experimentalists of today, including practitioners of both electro-acoustic music and jazz: improvisation that is free from conventions. Such an approach to improvisation is removed from the jazz language of the early 20th-century, that of 18th- and 19th-century cadenzas and Baroque realizations and embellishments, but has a lot in common with the approach to composition within academia. Composers in training learn the conventions of the past, so they can make informed decisions about the future of music, so that they can compose deliberately and with intention.

While jazz initially drew me to Ken Metz, it was his diversity as a composer and his wisdom as an educator that inspired me to pursue my research

[1] See also the interview with the composer: Aaron Carter-Cohn, "A Portrait of, and Interview with, Composer Kenneth (Ken) Metz," *South Central Music Bulletin* XIII/1-2 (2010): 21-44.

[2] Biographical information is taken from the interview (op. cit.) and Ken Metz's curriculum vitae.

[3] See the end of the "Language, Style and Idiom" section of the interview (op. cit.) for a discussion of this issue with regard to Ken Metz's compositions.

on him further. Metz is a seasoned educator, in the classroom, in applied lessons in composition and double bass, and in the computer music studio. His insights on music pedagogy, with regard to theory, composition and music technology in particular, are a major subject of the interview. As a music theorist, Ken Metz's background in the sciences informs his understanding of music. Much of the discussion of music as an academic discipline found in the interview establishes a connection to acoustics and numerical systems. A global view of music is central to Metz's identity as a composer-professor.

Songs from Mother Goose was selected for analysis for a number of reasons, many of which relate to the manifold accessibility of the work, for performers, concertgoers and internet-surfers. The piece is for voice (baritone) and piano and is thus easily performed, and my hope is that this thesis can serve as a resource for future performances. In addition to it being a work that merits performance, because the performance demands are modest, it has been performed on multiple occasions including a public performance under the auspices of the Composers' Alliance of San Antonio (CASA) that was reviewed by the *San Antonio Express-News* (Windeler, 2003). In connection with that performance, the work was recorded and included on CASA's 2005 release *Works by San Antonio Composers Performed by San Antonio Performers*,[4] which is available for purchase as a compact disc and on I-tunes. Thus, *Songs from Mother Goose* is the most facile way for a reader of this thesis to hear a recording of one of Ken Metz's works. The final factor of accessibility is the presence of a text – and it is a familiar text at that!

But of primary interest to me as a student of music theory is the diversity of compositional techniques found in the work. Metz's output as a whole is a veritable encyclopedia of art composition, and *Songs from Mother Goose* is a microcosm of that. In retrospect, it would have been a much simpler task for me to select a work with less breadth than this song cycle, but in my opinion, no other work within his *oeuvre* is as representative of his diverse compositional palette, nor the world of composition at large.

[4] Composers' Alliance of San Antonio. Works by San Antonio Composers Performed by San Antonio Performers. 2005.

Mother Goose in a Cultural Context

Mother Goose nursery rhymes are embedded in the consciousness of Euro-centric culture. Picking a familiar text provides a beacon of familiarity to a general audience that is frequently bewildered by art music. Thus, selecting nursery rhymes provides some of the same relevance that setting an acclaimed poet does, without the obstacle of having the rights to use the text. In addition, nursery rhymes are not over-laden with complex meaning and interpretations as much as literature is – instead, they are more like riddles. Discussions of how to interpret nursery rhymes offer few definite answers and even fewer that have seeped into the shared cultural experience that accompanies these perennial favorites (Oring and Jones 1987, 114). Yet, Mother Goose rhymes remain a vital part of literature as an (partially) innocuous way to teach rhyming, rhythm, and syntax (or lack there of) to young children and provoking the imagination of all ages.

Though many Mother Goose enthusiasts can enjoy the rhymes without a reading of what's inside, a composer using them as a text for a song must have an interpretation, even if the listener is not aware of it. The meanings of nursery rhymes are relative to the context in which they are presented, or as Marshall McLuhan would say: "the medium is the message" (McLuhan 1964, 7). People often identify a certain style of children's book illustrations (images) or simple songs (melodies) with nursery rhymes, and those associations have become as significant as the rhymes by themselves.

In letters submitted to the journal Western Folklore, Elliot Oring (a literary folklorist) challenges Steven Jones' belief that folklore should be interpreted through the lens of the specific cultural context from which they arose (the view of an anthropological folklorist), arguing that an interpretation based on cross-cultural universality is superior (Oring and Jones 1987, 107-114). Nursery rhymes that have entered the oral tradition have cultural resonance and are often flexible in terms of interpretation, particularly with regard to the lines and verses that do not make sense. The nursery rhymes that have only provincial relevance have not resonated across time and space and therefore have not entered into, or remained in, the common vernacular or in print. While I agree with Darnton and

Oring that it is useful to return to the origins of the rhymes in order to fully comprehend the embedded symbolism and colloquialism, we need not dwell on those elements in order to appreciate or extract meaning from these rhymes. It is the elements that transcend time and place by defying the pinning-down of meaning – the nonsense – that characterizes nursery rhymes. The following is a prime example of a rhyme that has captured the imagination of children in Europe and America for generations, replete with nonsense phrases and wild personifications. It was also selected by Metz as a text for song cycle:

Hey, diddle, diddle!
The cat and the fiddle,
The cow jumped over the moon;
The little dog laughed
To see such sport,
And the dish ran away with the spoon.
(Cormier 1998.)

Once a rhyme has reached the height of familiarity that this rhyme has, it becomes even harder to decode any symbolism that might have been associated with it in the first place.

The relevance that transcends generation and location is in the rhyming and imagery that appeals to readers and listeners alike. The nonsensical narrative creates syntax without the need for interpretation, ideal for reading to children who are still acquiring language, similar to a Dr. Seuss book. On the other hand, it is possible to read more into that very same nonsense and attribute meanings that one is not likely to find in recent children's literature.

Ken Metz began his relationship with *Mother Goose* rhymes (as an adult) when he read them to his kids. He "would always give a dramatic presentation."[5] While providing educational entertainment for his children, Metz became fascinated with "hidden meanings" he detected in the rhymes. The nonsense in many cases can be explained by returning to the cultural roots of the rhyme using an ethnographic (anthropological) approach – but a little intuition and a good deal of imagination may be an effective alternative. Barnett states that "nonsense syllables have arisen independently and universally in all cultures" and proposes five ways in which they occur (Barnett 1959, 20-21):

1. As imitation of a foreign language;
2. As a form of censorship;
3. As onomatopoeia;
4. For ease of learning (through imitation);
5. In order to combine singing or dancing.

A prime example of the first of these explanations is another rhyme that Ken Metz selected to set: "Solomon Grundy". The title is a corruption, or perhaps extrapolation, of an English dish, salmagundi, which is a salad "comprising cooked meats, seafood, vegetables, fruit, leaves, nuts and flowers and dressed with oil, vinegar and spices" which is derivative of the French word salmagundis denoting "a disparate assembly of things, ideas or people, forming an incoherent whole" ("Salmagundi" 2009).

Solomon Grundy,
Born on a Monday,
Christened on Tuesday,
Married on Wednesday,
Took ill on Thursday,
Worse on Friday,
Died on Saturday,
Buried on Sunday.
This is the end
Of Solomon Grundy.
(Cormier 1998.)

This particular rhyme could hardly be classified as nonsense because of the clear representation of "the seven ages of man" (later explored in the analysis), but it is an apt illustration of Barnett's principle nonetheless. "Solomon Grundy" is somewhat less opaque than other *Mother Goose* rhymes, but its layers of meaning hint at what the others may be hiding in their apparent 'nonsense'. After confirming through research that "Solomon Grundy" is in fact an imitation of a foreign language (the first of Barnett's explanations), one can easily imagine that the phrase "Hey diddle diddle" could be explained by one of the five rationales (particularly 2, 3, 5, or a combination thereof) as well. There is a human desire to maintain the integrity of rhyme and rhythm, once one has commenced with it.

[5] Unless otherwise indicated, quotes stem from personal conversations with the composer. See Carter-Cohn 2010.

Mother Goose and Melody

No matter how one interprets the text of *Mother Goose* rhymes, a significant facet is missing from the published collections that originated in the 18th century – the music.[6] Barnett explains that "in some instances … separate publication probably accounts for the loss of an original tune" (Barnett, 1959, 20). It is logical to assume that many of the rhymes, especially those with a lyrical nature, originated with music in mind. There can be little doubt that the folk melodies were simple and fairly imprecise. If it were possible to hear an 18th-century peasant sing "Hey Diddle Diddle" or "Solomon Grundy", it would likely provide a stark contrast to the settings that will be examined later in the paper. But singing enhanced the pleasure of reciting the rhymes and was a highly effective mnemonic device among illiterate people.

Nevertheless, it is conceivable that rhymes were conjured up to accompany melodies. This would explain the metric contrivance that might in turn account for some nonsensical content. After all, not every amateur poet can be Shakespeare, and it is not always easy to accommodate a meter. It is the lineage of printed *Mother Goose* collections that has guided our knowledge of folk rhymes, and these publications have traditionally not included notated music, and recording technology was not available until the 20th century. Thus, we have disembodied rhymes that "seem to demand music so strongly that numerous composers have since been moved to replace the missing tunes" (Barnett 1959, 20). But there are rhymes that have not lost their association with a tune, and Metz includes some of the most famous examples in his cycle. The challenge of setting these rhymes is that they already have a rich heritage of rhythm and often melody.

Any work that utilizes a subject as ubiquitous as the most famous nursery rhymes is borrowing, intentionally or otherwise, the cultural relevance of that rhyme to grab the attention of the audience, and it is in turn, creating new associations for the rhyme, which may or may not stick with that receiver or develop a larger cultural resonance. For example, "Cradle Song" (aka "Lullaby") is strongly identified with a melody. It is apparent that the text itself has a lyric quality, and it is therefore likely that it has always been associated with some tune or another. But because it is unattributed, it is outside of our realm of knowledge whether the melody we now know is the original melody. Though the rhythm is strongly implied by the text, and therefore it seems likely that the folk melody has at least been similar to its current form. In effect, when someone chooses to use this text for any purpose, they are also choosing to remind us of that melody. Instead of attempting to re-identify us with a new melody, Metz chooses to play with this association, in effect setting not only the text but the melody as well, similar to Ives's quotation of tunes associated with our American identity in his compositions. In the case of Ives, the tunes are likely to elicit a more varied and complex emotive response than "Lullaby", such as feelings of nationalism, patriotism, or some counterpart, but both may well provoke a sense of nostalgia.

When using these rhymes as artistic subjects, specifically texts for song settings, the medium provides context for the rhyme, but does not necessarily attribute meaning so much as a narrative tone. As is frequently the case, though, a setting can enhance meaning by emphasizing parts of a text that reading it off the page does not. But more importantly, setting these rhymes to music, similar to reading them with an inflection as Metz did with his children, colors the text. In essence, the composer has the opportunity to once again complete the rhyme by setting it to music, providing a backdrop or perhaps even foreground that has been lacking for centuries. When reading the rhymes to his children, Metz "began to hear how the oddities in Mother Goose could become chromatic ideas that [he] could inflect into folk sounds."

It is hard *not* to hear music insinuated by many of the rhymes of *Mother Goose*. Barnett observes "a striking resemblance between the patterns of harmonic rhythm appearing in art-compositions and the rhythmic patterns on which the nonsense lines of Mother Goose … are based" (Barnett 1959, 20). Barnett is referring to the conventional use of functional harmonic rhythm of the common practice era (18th and 19th centuries) illustrated by his cor-

[6] An early and notable attempt to reconnect the rhymes with melodies was J. W. Elliott's *Nursery Rhymes and Nursery Songs*, first published in 1870 (Elliott et al, 2001). A recording of these settings was consulted (see bibliography).

relation of the metric underpinnings of lines of text with phrases from Bach, Mozart and Schubert.

In the next section, the affinity between nursery rhymes and harmonic rhythm will be further explored by examining music inspired by Mother Goose. There have been and continue to be numerous musical realizations of nursery rhymes for use in educational settings and in popular culture, from Victor Herbert's light opera *Sweethearts* (1938) to Wyclef Jean's *If I Was President* (2008).[7] Indeed, hip-hop shares a propensity for flexible syntax and poetic license for the sake of rhythmic integrity with nursery rhymes. Furthermore, both hip-hop and light opera possess tonal harmonic rhythm that is aligned with the meter (similar to that of Mozart), but what of art compositions? It can only be assumed that Barnett is referring to Schubert and the archetypal art song, and not the later works of Schoenberg or his serialist disciples. Though the palette of contemporary composition is broad, common practice concepts of functionality and harmonic rhythm are no longer a staple, even among tonal adherents. In the 20th century and beyond, art song composers have avoided metered and/or rhyming texts because of the affinity to and expectation of functional harmony. But there are some notable exceptions, including Ken Metz, who have chosen instead to embrace Mother Goose rhymes as a text resulting in a variety of stylistic interpretations.

Mother Goose and Art Songs

A search of DRAM[8] revealed four art song compositions based on either Mother Goose rhymes or texts inspired by Mother Goose in addition Ken Metz's composition[9]: Henry Cowell's *Mother Goose Rhymes* (1937), Philip Batstone's *A Mother Goose Primer* (1969), Donald Draganski's *Six Songs on Mother Goose Rhymes* (1969, 1975), George Walker's *Mother Goose (Circa 2054)* (1992). Two of these compositions, those by Henry Cowell and Donald Draganski, follow a song cycle model like Ken Metz's *Songs from Mother Goose* (2003).

Henry Cowell (1897-1965) composed *Mother Goose Rhymes* (L. 538) in 1937 while incarcerated at San Quentin for "statutory charges involving a 17-year-old boy" (Lichtenwanger 1986, xxix). "The Manuscript is crowded and scarcely legible, as if Cowell were trying to minimize the amount of precious manuscript paper he used to notate the songs" (Osborne 1997, 5-6). He was "fully pardoned" in December of 1942 at the request of the prosecuting attorney (Lichtenwanger 1986, xxix). As the earliest of the three art song cycles based on Mother Goose, Cowell's work sets a few precedents that the others seem to follow.

The first similarity is the number and nature of the selections. Cowell selected six rhymes, Draganski six, and Metz seven. All three selected some of the simple, silly rhymes; e.g. "Goosey, Goosey, Gander" selected by Cowell, "Peter Peter, Pumpkin Eater" selected by Draganski, and "The Cat and the Fiddle" selected by Metz. But Draganski and Metz also deviate from the familiar rhymes: Draganski coined a few himself, and Metz sought out some of the more bizarre fare, such as "Fishpond" and "Jack and his Fiddle".

The second similarity is the relative brevity of all three of the song cycle compositions. When working with a short text, it seems to follow that the setting may also be concise, especially when compared with settings of long poems, necessitating strophic forms. Cowell's songs could almost be classified as miniatures, and this is not the case with the settings by Draganski and Metz.

A final parallel can be drawn with the aid of Barnett's observation about the affinity of the rhymes with harmonic rhythm, which can be observed in all three works if using a less conventional definition than is illustrated by Barnett's examples of common practice composers. In the context of these 20th century works, the harmonic rhythm cannot be demarcated with a Roman numeral analysis. But the Cowell, Draganski and Metz settings exhibit clear patterns in the changing of harmony that are tied to the meter of the rhyme. The harmonic rhythm may be on the order of a quarter note, a measure, or an expanse of measures, and it is a re-

[7] *If I Was President* adapts the text of *Solomon Grundy*, while preserving the meter, to ruminate on what might happen if a black man was President of the United States.

[8] Anthology of Recorded Music, http://www.dramonline.org.

[9] There may be other art song compositions using Mother Goose texts; there are certainly instrumental compositions inspired by the rhymes, including Ravel's *Ma Mère l'Oie*.

flection of the metered text. In all three composers' works, the setting of the text is representative of the non-pitched chanting rhythm, with a sprinkling of spoken utterances, and indeed a tonal (though rarely functional) harmonic rhythm reflects this style of setting. This is accompanied by awareness of, and to some extent an adherence to, the folk melody roots of these rhymes. These song cycles embrace and even toy with this identification.

Mother Goose Rhymes (L. 538)	**2:16**
Curly-Locks	0:50
Three Wise Men of Gotham	0:25
Dr. Foster went to Gloucester	0:15
Goosey, Goosey, Gander	0:23
Tommy Trot	0:21

Table 1: *Mother Goose Rhymes* by Henry Cowell, Durations[10]

Six Songs on Mother Goose Rhymes	**15:18**
Whistle, Daughter, Whistle	2:09
Dance, Little Baby	1:36
Peter Peter, Pumpkin Eater	2:02
Counting	1:59
Hot Cross Buns	2:38
Tom the Piper's Son	4:51

Table 2: *Six Songs on Mother Goose Rhymes* by Donald Draganski, Durations

[10] Lichtenwanger's catalog lists "Polly Put the Kettle On" as the second rhyme setting in the cycle (1986, 154). Table 3 is based on the audio recording *Songs of Henry Cowell*, which omits this movement.

Songs from Mother Goose	**12:05**
The North Wind	1:27
The Cat and the Fiddle	1:35
Jack and his Fiddle	0:58
Pussy Cat	1:57
Solomon Grundy	2:19
Cradle Song	1:31
Fishpond	2:18

Table 3: *Songs from Mother Goose* by Ken Metz, Durations

Six Songs on Mother Goose Rhymes (1969, 1975) by Donald Draganski (born 1936) was composed initially for soprano and piano (1969). The accompaniment was later arranged for woodwind quintet (1975), was recently recorded, and is now available in that format on Albany Records.[11] The rhymes vary from the familiar ("Peter Peter, Pumpkin Eater" and "Hot Cross Buns") to original rhymes by the composer based in the tradition of Mother Goose (Draganski 2002, 4). His setting is firmly rooted in the stylistic mainstream of American concert music (e.g., Copland or Bernstein), and is further separated from the others by the emphasis of thicker textures with layers of activity and diversity of instrumental color. Cowell and Metz both fuse tonal and atonal idioms in their pieces and have a sparser texture. The instrumentation (woodwind quintet vs. piano accompaniment) accounts for some – but not all – of this divergence. The selection of a baritone vocal range also allies Metz with Cowell, and not Draganski who chose soprano. At moments in Draganski's setting, the woodwind quintet becomes the focal point, even when text is present. The piano texture never overwhelms the text in Cowell's setting, and rarely in Metz's cycle. In combination with an eclectic style, the strong presence of the voice in the Cowell and Metz settings portrays a broader range of emotion. But none of the three miss the opportunity to display the humor that is central to Mother Goose.

A Mother Goose Primer (1969) by Philip Batstone (1933-1992) was composed the same year as Draganski's initial setting (1969), but bears no likeness in compositional language. This contempo-

[11] See bibliography.

raneous dichotomy of stylistic idioms is highly reflective of the disparate worlds of composition that existed at the time. Batstone's piece was composed for (dedicated to) and perfomed by Bethany Beardslee (born 1927) with 'Pierrot Ensemble'[12] and percussion and included staging. Beardslee was famous for performing works of the second Viennese school, particularly Schoenberg's *Pierrot Lunaire* (1912) and premiered works by American serialists, such as Milton Babbitt's *Philomel* (1964) (Plante 1969, 4).

> *A Mother Goose Primer* is a dramatic music-word poem. It contains no music which is independent of the words; no words – beyond merely individual lines – which can in any way be thought of as independent of the music. The creation, the arrangement, the composition of the words, the music, and the staging was simultaneous and interdependent. … This work is strictly serial with regard to both pitches and rhythms. It is dedicated with admiration and respect, to Miss Bethany Beardslee. (Batstone, 1969, 7.)

Batstone's serial treatment of the text sets his piece apart from the other settings of Mother Goose. The theatrical presentation bears some resemblance to the approaches of the tonal composers, all of whom at least briefly employed recitative, but Batstone utterly abandons the tonal pretexts that Barnett observed, severing all folk music ties the text possessed. Thus, in this case, Mother Goose is just a text and not a cultural tapestry. Batstone freely borrows from the rhymes without ever giving a discreet presentation, creating a continuous staged narrative that lasts for the entire piece (10 minutes and 27 seconds). The inclusion of two lines form *I saw a fishpond all on fire* is worth mentioning for the consideration of the tonal settings, because Metz later set the entirety of this lesser known rhyme.

George Walker (born 1922) was the first African American recipient of the Pulitzer Prize for Music in 1996 for his work *Lilacs*. His setting of Irene Sekula's poem *Mother Goose (Circa 2054)* was composed in 1992 (Jarvis 2008). The poem is a prime example, along with Wyclef Jean's *If I Was President*, of the practice of appropriating familiar Mother Goose rhymes as a means of social commentary.

> *Humpty Dumpty sat on the wall*
> *A non-electro magnetic ball*
> *All the Super's polariscopes*
> *Couldn't revitalize his isotopes.*[13]

In her poem, Sekula maintains formal ingredients from the original rhyme, including the narrative flow, number of lines and the rhyming scheme, while at the same time transforming the temporal and cultural setting by injecting contemporary technical jargon.

> *Humpty Dumpty sat on a wall,*
> *Humpty Dumpty had a great fall;*
> *All the King's horses, and all the King's men*
> *Cannot put Humpty Dumpty together again.*
> (Cormier 1998.)

Likewise, George Walker's setting (Figure 1) recalls a 19th century setting of the original rhyme by J. W. Elliott (Figure 2).

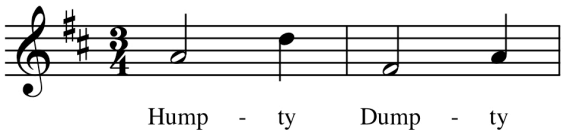

Figure 1: Opening of J. W. Elliott's setting of "Humpty Dumpty" (Elliott et al, 2001)[14]

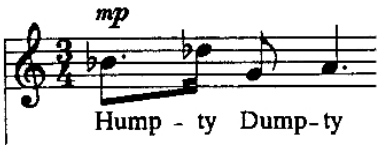

Figure 2: Soprano entrance of George Walker's setting of "Mother Goose (Circa 2054)" (Walker 1992, III:1)

The melodic contour and rhythmic emphasis of the first four syllables in Walker's setting are eerily reminiscent of Elliott's diatonic setting. The first three pitches of the two settings are a half step apart and then converge on the same note on "-ty." After this, however, there is a total divergence, Walker

[12] An ensemble based on the instrumentation of Schoenberg's *Pierrot Lunaire* (1912): flute, clarinet, piano, violin, and cello; it is often referred to as a 'miniature orchestra'.

[13] This poem was published in the *Fantastic Story Magazine* in 1953.

[14] This is an aural transcription of Robin Hendrix's recording (see bibliography under Elliott).

applies modern compositional technique even more freely than Sekula applies modern language.

Though the text is a reinterpretation, Walker's interpretation shares some stylistic features with Cowell and Metz. The melodic line fluctuates between the sing-song character of Mother Goose and the jagged, chromatic contours we are more accustomed to in contemporary art song. But while Walker's compositional language parallels the Sekula text that juxtaposes a traditional rhyme against futuristic language, it is less clear how art song interpretations of the actual folk rhymes reflect the character of the historic texts.

These reflections on the heritage of Mother Goose within the macrocosm of our culture, and the microcosm of the twentieth-century art music canon, will serve as the backdrop for a detailed analysis of Ken Metz's Songs from Mother Goose (2003).

Songs from Mother Goose by Ken Metz

I. The North Wind

> *Cold and raw the North wind blows,*
> *Bleak in the morning early.*
> *All the hills are covered with snow.*
> *Winter has now come fairly.*[15]

The baritone range seems appropriate from the outset, personifying the North Wind with a deep and powerful voice. But even before the first entrance of the voice, Metz finds an opportunity to depict the imagery of the text with dramatic flourishes in the accompaniment. This opening is the first of many mood-enhancing examples, conveying the bleakness of a harsh wintry day, along with declaring Metz's freely chromatic tonal language and circuitously providing the baritone's first note (see Figure 3).

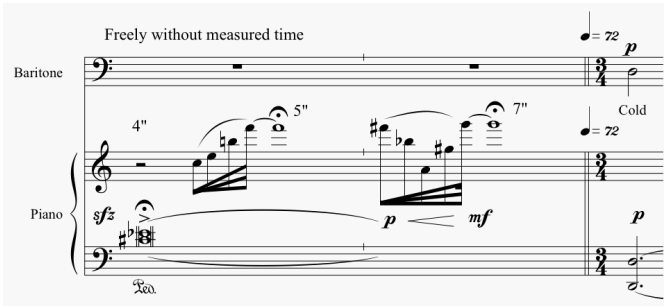

Figure 3: I. The North Wind, mm. 1-2

"All the pitches in the piano opening point to D somehow, it's kind of a weird beginning." There are two ways that Metz "points to D", the first of which is by constructing the piano opening symmetrically around a D-axis, a technique of tonal assertion developed by Béla Bartók.[16] Each of the three cells of activity is consistently symmetric around this axis. The first cell is two double-whole notes ($C^{\#}$ and E^{b}), both a minor second away from D. In the second cell, the first two notes are a major second from D (C and E), followed by two notes a minor third from D (B and F). The third cell begins with notes a major third from D ($F^{\#}$ and B^{b}), followed by notes a perfect fourth away (A and G), with the other pole of the D axis ($G^{\#}$) inserted between, which evenly divides A and G as well as all the other pairs of notes. A pattern emerges along with this idea of symmetry, the intervals are augmenting: m2, M2, m3, M3, P4 (see Figure 4): a construction reminiscent of Metz's spiraling chromatic motive for his piece *Ouroboros*, inspired by the symbolic creature: the snake eating its tail.

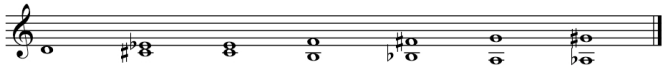

Figure 4: Augmenting symmetrical intervals around a D-axis

The other method by which Metz "points to D" is making use of every pitch in the chromatic collection, except for D. By completely surrounding D, a tendency towards that pitch is created. Although this chromatic aggregate is consistent with

[15] All rhyme texts included from this point forward are taken from Ken Metz's score. He cites *The Real Mother Goose* as his main source (Ken Metz, email to the author, April 2, 2009). The content of that public domain book has been transcribed by Johanna Cormier and is available online (see bibliography).

[16] For more on symmetric tonality see Elliott Antokoletz's book *The Music of Béla Bartók: A Study of Tonality and Progression in Twentieth-Century Music* (Antokoletz 1984).

the D-axis, the presence of the aggregate alone does not strongly imply symmetry. The construction, especially the augmentation of intervals about the axis, expanding towards the other axis point $G^{\#}$ / A^{b}, is what makes the symmetry so apparent and so successful. "I somehow manage to lead the singer to the first note, D, for the word 'Cold'."

The tonal center is revealed at the entrance of the baritone. The emphasis of D and the key signature of one flat would indicate d minor; however, there is considerable use of mode mixture and chromatic neighbors in the vocal line. The Phrygian mode is indicated by the presence of E^{b}. Alternately, D Dorian is indicated by B (natural), but is obscured by visits to $C^{\#}$ Dorian, supported by E and $F^{\#}$ Major triads. $C^{\#}$ Dorian dominates the vocal content from measure 17 to the end of the song. The restless and constant shifting to both closely-related and disparate modes, and sometimes even non-diatonic scales, immediately becomes a defining characteristic of Metz's melodic setting of the rhymes. The accompaniment of "North Wind" juxtaposes bass tones against unrelated triads – a technique that is used in some of the following songs as well. Barnett would be pleased to note a harmonic rhythm that is strongly tied to the meter, but Metz is more likely alluding to folk song than art song, judging by our conversation about the piece: "there are a wealth of sounds that one can use to evoke a folk quality." In later correspondence, he stated "the words led him to the rhythms."[17]

Following the introduction, the formal design comprises two verses of eight measures each, strophic in terms of the melody, but not the accompaniment, followed by a six-measure coda. The first strophe is:

Cold and raw the north wind blows,
Bleak in the morning early,

The second strophe with only minor rhythmic alterations to accommodate the syllables is:

All the hills are covered with snow,
Winter has now come fairly?

Metz exploits the lower, more pungent tones of the baritone range at the beginning of each phrase, then slowly rises to a lilting conclusion. As a coda, the stressed syllables from the first line are reprised: "cold, raw, north wind blows," a recurring formal device that concludes several of the settings in the cycle.

In the final bars, the root movement of G to C would seem to indicate a dominant-tonic relationship: A six-measure G pedal tone begins in measure 17 and arrives on C in measure 23. But as might be expected by the harmonic language used thus far, the resolution is not supported by the tertian harmonies (E and $F^{\#}$ Major triads) in the upper staff of the piano and the vocal line, which both indicate $C^{\#}$ Dorian.[18] Polytonal content is not unique to this movement, though it is often more fleeting in other instances.

The harmonies are largely tertian, and occasionally quartal, over a chromatically descending bass of non-chord tones. The notable exception is a 5-pitch sonority that appears in mm. 4, 6, 12, and partially in 14 (see Figure 5). This sonority contains the first two and last three pitches from the opening, in other words notes that are a m2, P4 and +4 away from the D axis (see Figure 6).

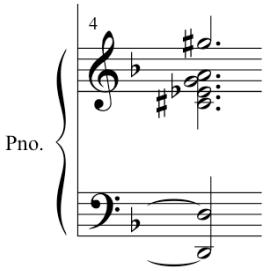

Figure 5: I. The North Wind, m. 4

Figure 6: Pitches a m2, P4 and +4 away from a D-axis

The full chord coincides with an E^{b} in the melody, which indicates that the E^{b} in the melody may not be part of a Phrygian collection at all, but instead an

[17] Ken Metz, e-mail message to author, September 27, 2008.

[18] $D^{\#}$ is the only pitch missing from the $C^{\#}$ Dorian collection, but is implied by the presence of $A^{\#}$ (enharmonically spelled as B^{b}), which follows $D^{\#}$ in the circle of fifths.

allusion to the opening, where it is the upper note of the first sonority. It is important to note that this sonority also shares three pitches with the $C^{\#}$ Dorian scale that concludes the movement: $C^{\#}$, E^{b} ($D^{\#}$), and $G^{\#}$. However, when $C^{\#}$ Dorian is emphasized at the end of the song, E^{b} / $D^{\#}$ is avoided in stark contrast to its prominence in the symmetrical material at the opening, the strophes and the five-pitch sonority. The tension in this movement is between the D and notes a half-step away. Thus, while it is not the full resolution that landing on D would provide, Metz partially relaxes the m2 tension by coming to rest on notes a M2 from D (C and E) in the company of the other axis ($G^{\#}$), very appropriate for a rhyme that is a harbinger of winter.

The two pages of "The North Wind" score are dense with ideas, but not notes. This unembellished style contributes to the lucidity of both the textual presentation and Metz's subtle chromatic relationships.

IIa. The Cat and the Fiddle

Hey! Diddle Diddle,
The cat and the fiddle,
The cow jumped over the Moon.
The little dog laughed
To see such sport
And the dish ran away with the spoon.

There is no doubt that "The Cat and the Fiddle" ("Hey Diddle Diddle") has been associated with many melodies, in the folk, popular, and educational idioms especially. Perhaps, this rhyme even began as a sung lyric. In keeping with a folk melody style, Metz employs a basic, familiar rhythmic setting of the text similar to a spoken recitation, then he disassembles the phrases into short utterances: "diddle diddle" and "cat and fiddle" placed out of context.

There have traditionally been two types of rhythms associated with the singing of this rhyme: simple duple or triple. The triple meter found in J. W. Elliott's familiar setting (Elliott et al. 2001), often heard and sang by young children, provides minimal rhythmic variety with the same value given to nearly all of the syllables, creating no small degree of monotony (see Figure 17).

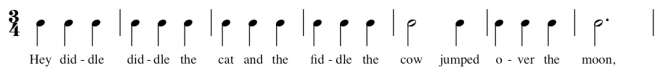

Figure 7: Elliott's rhythmic setting of the opening phrase of "Hey Diddle Diddle" (Elliott et al., 2001)

In contrast, Metz uses a more varied duple rhythm that is made up of long and short syllables more similar to the spoken rhythm and subdivisions of the beat (see Figure 8).

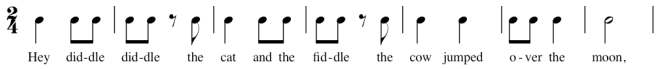

Figure 8: Metz's rhythmic setting of the opening phrase of "Hey Diddle Diddle"

After the initial statement of the rhyme, key phrases are extracted from the whole and repeated, similar to the repetition of certain words in the first movement. "Diddle diddle" and "cat and fiddle" provide a percussive foreground amidst the background of a simple piano texture, separated by rests and then in rapid succession, rising and falling by fourths (see Figure 9).

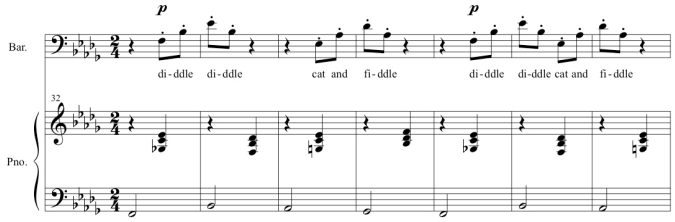

Figure 9: IIa. The Cat and the Fiddle, mm. 32-38

In this movement, fourths have a linear presence, in the descending bass line and in the vocal motif. The disjunct intervals and persistent staccato articulation of the voice contrasts the connected lines of the other movements and reveals the humoristic approach shared by Cowell and Draganski.

This setting is in many ways the least adventuresome in terms of chromaticism. The accompaniment keeps a consistent bass note and triad texture, and often these two layers are consonant with each other, even producing complete and unobstructed tertian sonorities (triads, seventh, and ninth chords). Unlike other movements, the pitch content remains mostly within the key signature: B^{b} minor

with a few alterations. The setting is tagged with an E^bm11 (IV^{11}), rising into a quartal flourish in the stratospheric register of the piano.

IIb. Jack and His Fiddle

"Jackie come and give me thy fiddle,
If ever you mean to thrive."
Nay! I'll not give my fiddle to any man alive.
If I should give my fiddle,
They'll think that I've gone mad;
For many a joyous day,
My fiddle and I have had.
Nay! I'll not give my fiddle to any man alive.

"Jack and His Fiddle" follows the "The Cat and The Fiddle" forming a movement related by the subject of a fiddle. Both are full of linear quartal content, often in an upward gesture. "Jack and His Fiddle" extends this facet to the harmony.

At the outset, the gently rising and falling bass line meanders in a slow 6/8 meter. The middle vocal register and lyric quality also contribute to a mood that contrasts the first movement. The result is that the text is more fluid and a character is revealed. Jack is told that he must give up his fiddle "to thrive," but Jack refuses: "Nay! I'll not give my fiddle to any man alive."[19] Then, after a brief silence, the accompaniment becomes atmospheric, the voice broodingly introspective. The open strings of the violin (transposed up an octave) ring out in the piano and are sustained as Jack continues with a quotation of the melody from the first movement of Tartini's *"Devil's Trill" Sonata*[20]. This allusion symbolizes that Jack's fiddle has possessed him. The bitonal split caused by the E^b-E-dichotomy between the voice and piano parts contributes to an uneasy feeling of manic desperation. The parts then come into agreement as Metz focuses a dissonance on the word "mad" by introducing A^b / $G^{\#}$ amidst the otherwise innocuous quintal sonority (see Figure 10).

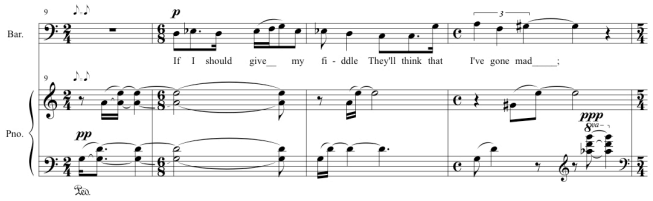

Figure 10: IIb. Jack and His Fiddle, mm. 9-12

The tension is partially relaxed when Jack speaks of the joyous days he has had with his fiddle. Jack again refuses to give up his fiddle, and the open strings of the violin sound once more. Mother Goose rhymes are often open-ended, with unsettling conclusions. Metz's settings of "The North Wind" and "Jack and His Fiddle" reflect these incomplete narratives so precisely. When the strings of Jack's violin sound the last time, I am left wondering why Jack must give up his fiddle, and I return to the second line: "if ever you mean to thrive." In Metz's setting, these words are not said harshly, but instead sound as if they are coming from a voice of concern. Then I think of musicians, academic or otherwise, who take pride in their work and hope that their children will be talented in music as well, but would never encourage them to follow a similar path. A simpler and more likely explanation is that in the time and place of this rhyme, music was considered an idle pastime.

III. Pussy Cat

Pussy Cat, Pussy Cat
Where have you been?
I've been to London to visit the Queen.
Pussy Cat, Pussy Cat
What did you there?
I frightened a little mouse under a chair.

A familiar structural pattern is reasserted with the next setting. As in previous movements, after completing a full setting of the text in strophic fashion, excerpts from the text are repeated with some variance. In this case, variety is provided through different pitch content in the melody, while the accompaniment and rhythmic elements remain much the same.

The upper tertian emphasis of 7ths and 9ths coupled with gentle modulations and a lyric quality, would have made this setting of "Pussy Cat" a fine

[19] On the score, "Nay!" is emphasized with a sforzando, which is somewhat understated on CASA's 2005 recording with baritone Chia-We Lee.
[20] The fourth movement contains the trill for which Tartini's *Sonata* is nicknamed (Kennedy 2008).

tune for a torch song, despite the restless tonal center. In the introduction and coda of this movement, a simple piano motive emphasizes the 7th and 9th above the root. The motive moves downward by half step in a sequential modulation, enhanced by the anticipation of the 5th of the new center in the lowest voice. And in true Baroque proportion Metz breaks out of sequence on the third repetition (see Figure 11).

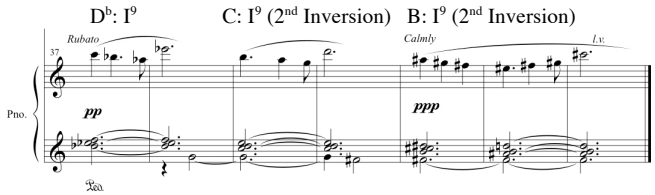

Figure 11: III. Pussy Cat, mm. 37-43

The anticipatory notes could also be interpreted as common tones of the adjacent scales, if the mode of the scales was designated as Lydian (e.g., G is a raised 4th in relation to D♭ and a 5th in relation to C). The exploration of the Lydian mode is further exemplified by the entrance of the voice, rising from the 7th to a raised 4th, B natural, in the key of F (see Figure 12).

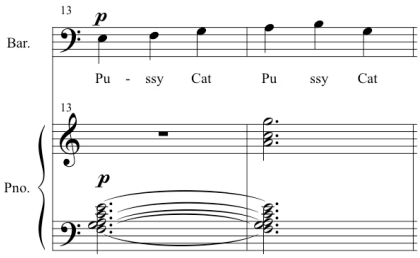

Figure 12: III. Pussy Cat, mm 12-13

Another familiar device from the first movement returns in this setting. A chromatically descending bass is utilized persistently throughout "Pussy Cat."

IV. A Little Folk Interlude (Introduction to Solomon Grundy) and Solomon Grundy

Solomon Grundy
Born on a Monday
Christened on Tuesday
Married on Wednesday
Took ill on Thursday
Got worse on Friday
Died on a Saturday
Buried on Sunday
This is the end of Solomon Grundy.

Metz enters into new territory with "Solomon Grundy", a rhyme that has not been a popular folk melody nor set with didactic or artistic aims. But it has been the subject of numerous allusions and the source of much inspiration in popular culture, as the name of a Batman adversary and as a model for hip-hop rhymes. While it is nearly impossible to verify a claim that it has never been sung in its pristine form before this setting, which seems unlikely considering the lyric quality of this rhyme, it suffices to say that there are no familiar tunes in the common vernacular. Thus, where the listener has been challenged to look for subtle rhythmic references or quotations from the past with the rest of the cycle, the listener can now relax their memory and skills of aural observation.

Despite the sing-song nature of the text with a nearly parallel structure for each line, it is not hard to imagine why this rhyme has not been the subject of popular melodies. Mother Goose rhymes all tend to inhabit a fanciful world, but vary greatly from innocuous nonsense to cautionary tales conveying the harsher realities of life. "Solomon Grundy" depicts a brief and mundane life that is little more than a cycle of growth and decay – spanning a week, no less. The seven days of the week and corresponding events represent the seven ages of life (Stewart 1989, 191), depicted in Shakespeare's "All the world's a stage" monologue from *As You Like It*, an accepted philosophy of life in medieval and renaissance Europe (Goodich 2001).

"A Little Folk Interlude" introduces the setting with an elaboration of what will become the accompaniment. The three-measure phrase (see Figure 13) repeats; the last note becomes the first note of the repetition, depicting the circuitous portrait of life found in the rhyme. After pulling away from A minor, the momentum subsides for the first appearance of the vocal theme (played by the piano), followed by a piquant sonority: a D+M7 chord over a G# descending to a G.

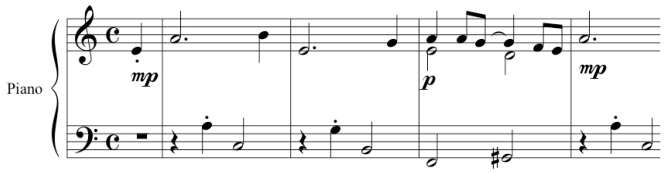

Figure 13: IVa. A Little Folk Interlude, mm. 1-4

The propulsion of the first few bars resumes after a fermata and continues in the key of A minor until a B^bMM7 is substituted for the FMM7 in the progression.

The vocal accompaniment is spare, almost desolate. The highest degree of activity is found emphasizing the word "Died", when the composer revisits his D+M7 chord and spells out D-E-A-D with a grace-note flourish in the bass. The vocal line insists upon a similar gesture throughout the setting: a three-note scalar rise, followed by a downward leap in most cases, and more stepwise motion in others. Each repetition of this gesture adds a nuance, becoming less of a transposition and more of a corruption, increasingly chromatic and dissonant after Solomon becomes "ill on Thursday" (see Figure 14).

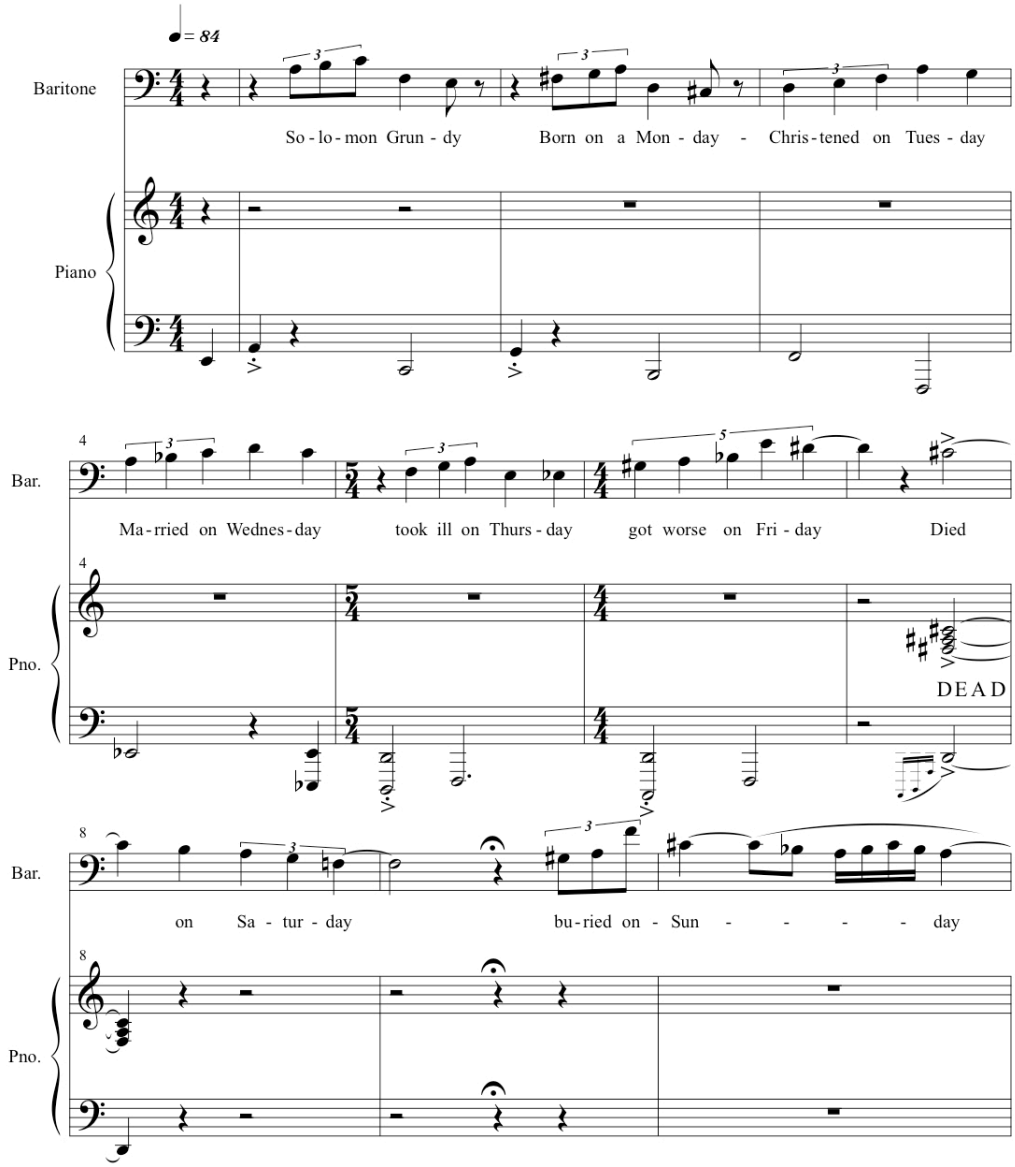

Figure 14: IVb. Solomon Grundy, mm. 1-11

While Jack was merely possessed by the Devil's fiddle, Solomon meets a hasty demise by the seventh measure. Surprisingly enough, Jack's madness was colored by a minor second, a more discomforting interval than Solomon's death, which received an augmented fifth – a less piquant dissonance than in the surrounding measures that are populated with minor seconds and tritones. Perhaps Solomon's death was a release from a miserable existence. In any case, we do not get to know Solomon as a narrator as we do with Jack; the rhyme merely lets the composer and listener observe from the third person.

The setting is concluded with a reprisal of the introductory material, providing a clear punctuation to a text that has a clearer outcome than the other rhymes. But the feeling of circuitousness of the "Folk Interlude" indicates that Solomon Grundy is not just one person, but many, and the cycle continues.

V. Cradle Song

Hush-a-bye baby upon the tree-top,
When the wind blows the cradle will rock.
When the bough breaks, the cradle will fall
And down will come baby cradle and all.

"Cradle Song" is rich with many levels of allusion to the familiar tune strongly attached to this rhyme. The folk melody immediately becomes playful fodder from the outset as a rhythmic motive for the piano introduction. In combination with the subdued tempo and gently extended tonal language, the emphasis of beat two in a slow triple meter is reminiscent of Satie's "Gymnepodies."

The rhythm of the lullaby is ubiquitous to Metz's setting: in the piano introduction, throughout the melody, and in the bass line. Despite the relatively generic nature of this rhythmic theme, its permeation of the piece immediately evokes the origin, especially in the presence of this text (see Figure 15).

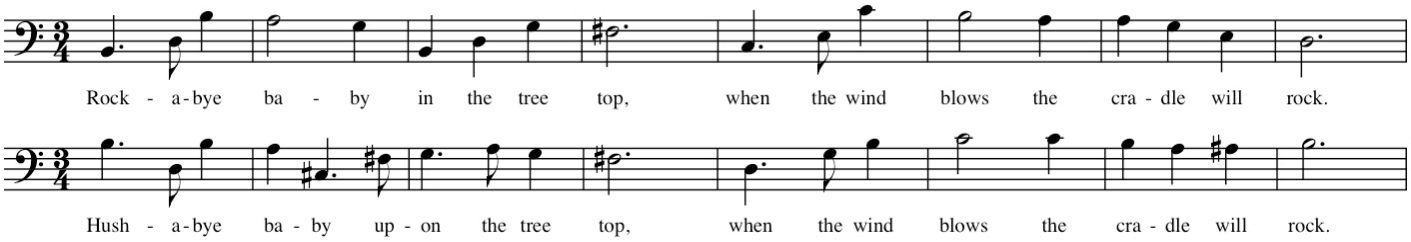

Figure 15: First phrase of V. Cradle Song: Folk melody above, Metz's setting below

The composer extends the breadth of the allusion to the pitch material in the first two measures of the vocal line and to the melodic contour with the text "... when the wind ..."

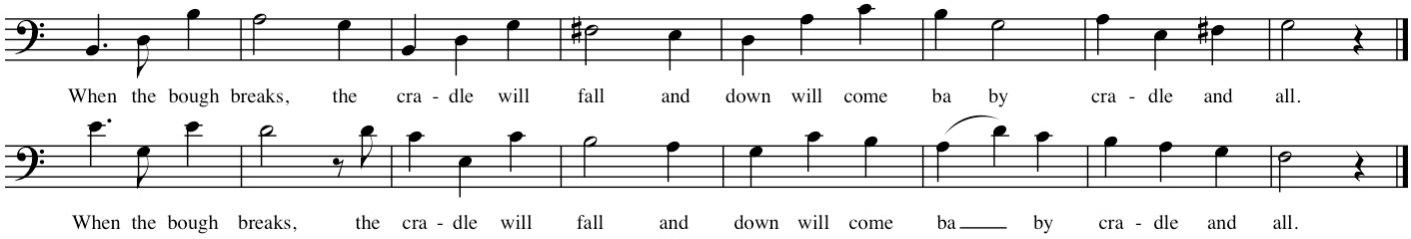

Figure 16: Second phrase of V. Cradle Song: Folk melody above, Metz's setting below

There are fewer analogs in the second strophe (see Figure 16), but the soothing rhythm of the lullaby overwhelms the subtle dissonances in the harmony, populated by major seconds and the (at this point) familiar sonorities of tertian and quintal chords juxtaposed above a chromatic bass. An open quotation of the familiar folk melody concludes the piece (see Figure 17), accompanied by the recurring

sonority of an E Major triad over an F (natural) bass tone (pitches which could also be voiced as a F diminished triad with a major seventh [E]). This collection is found more than once in this and previous movements.[21]

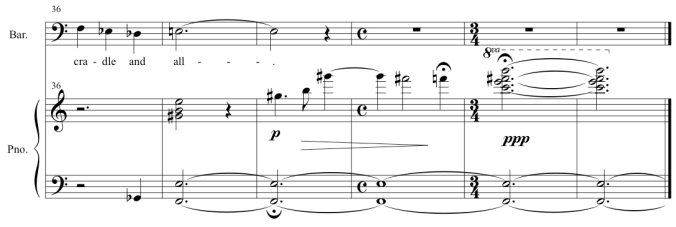

Figure 17: V. Cradle Song, mm. 36-41

One could imagine a wholly different type of setting, akin to Philip Batstone's serialist interpretation of the rhymes perhaps, a setting in which the metric fundamentals of the rhyme are lost, replacing the step-wise motion with sharp angles – in short: a dissociative experience. But Metz instead decided to work within the rhythmic parameters, beginning with a similar melodic contour and evolving away from it. Re-harmonization is a common practice in jazz, wherein a melody remains intact while the harmony that usually accompanies that melody is changed. In this setting Metz employs a less common technique of re-melodicization, by giving new pitches to a familiar lyric without altering the rhythmic profile. This movement offers a gentle respite before the harshest setting in the collection.

VI. Fishpond

I saw a fishpond all on fire!
I saw a house bow to a squire,
I saw a parson twelve feet high,
And a cottage near the sky!
I saw a balloon made out of lead.
I saw a coffin drop down dead.
I saw at least two of each of the following items:
Two sparrows run a race!
Two horses making lace?
Nay! It may have been macramé!
I saw a girl just like a cat
And a kitten wear a hat!
I saw a man who saw these too
And said though strange they all were true.
I saw a fishpond all on fire!

"Fishpond" is the most bizarre, and least decipherable, rhyme selected for this cycle. Correspondingly, Metz does not waste the opportunity to employ modernist language, abandoning the folk milieu (and prevailing diatonicism) that has thus far defined the cycle. Phrases inhabiting whole-tone collections (Figure 18 is comprised of whole-tone material, with the exception of the G#, and includes an entire collection: F, G, A, B, C#, and D#), octatonic collections (Figure 19 is comprised of octatonic material and includes an entire collection, with the exception of $A^{\#}$ / B^{b}: G, A, C, D^{b}, E^{b}, E [natural], $F^{\#}$) and chromatic collections (Figure 20 is comprised of a descending chromatic scale from F to A, with the exception of E^{b}) dominate the vocal line.

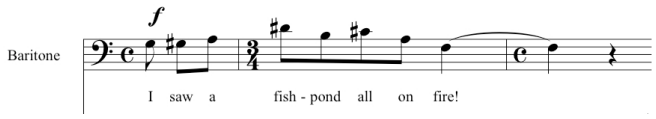

Figure 18: VI. Fishpond, mm. 1-2

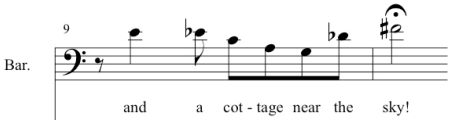

Figure 19: VI. Fishpond, mm. 9-10

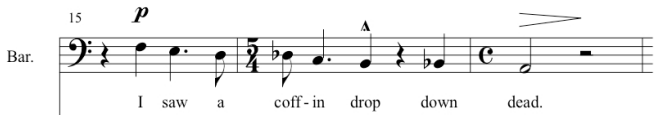

Figure 20: VI. Fishpond, mm. 15-17

In the accompaniment, major seventh chords with the 5th omitted [015] and various voicings and transpositions of the Viennese Fourth Chord [016] punctuate an active bass texture that fluctuates between dead silence, spontaneous eruptions, and a spiraling ostinato. The recurring bass ostinato can also be grouped as sets [0125] and [0126] that strongly resemble the harmonic sets (see Figure 21).

[21] This sonority is found in measures 15 and 23 in movement III and measure 20 of this movement.

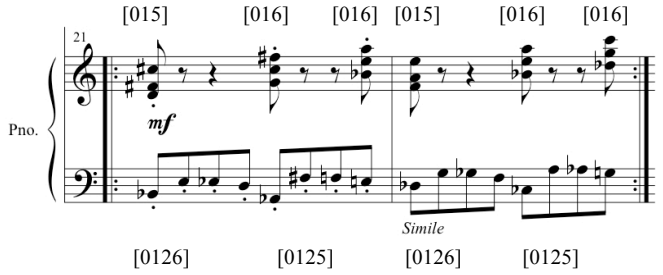

Figure 21: VI. Fishpond, mm. 21-22

The major seventh, one possible subset of the recurring sonority [016], is also used repeatedly. In the passage below (Figure 22), an octatonic melody is doubled an octave above and transposed down by a major seventh.

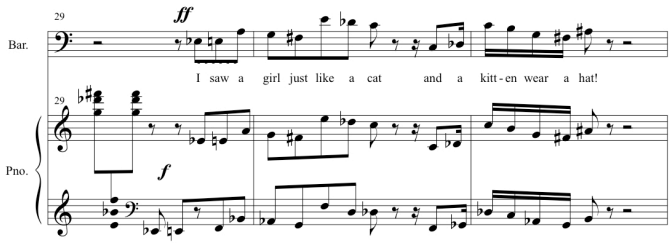

Figure 22: VI. Fishpond, mm. 29-31

The major seventh is also found in the next figure. If all the pitches in this excerpt are considered, an octatonic collection is once again implied (see Figure 23).

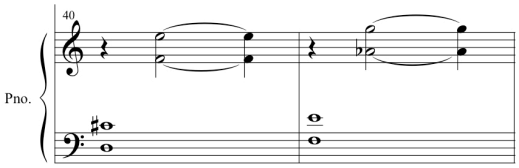

Figure 23: VI. Fishpond, mm. 40-41

The intentional fallacies, wild personifications and physical impossibilities found in the rhyme are deftly translated into music by abandoning the tenuous tonal syntax of previous movements. The unifying feature of the rhyme is the parallelism of each line, supported by the rhythmic emphasis of the text setting: the subject noun falling on the downbeat in each phrase.

Outside of the fluctuating non-diatonic collections (whole-tone, octatonic, chromatic), the harmonic language is more consistent and identifiable than in the rest of the cycle. The nuances of the setting are found in the textural and tempo changes: voice solo, piano solo, contrasting activity, similar activity, singing vs. speaking, constant motion vs. sporadic activity with silences, fast vs. slow. Metz saves many of his creative forces for this final movement, eliciting humor and frenetic energy from the existing rhyme and even adding some new text, though to a lesser extent than Draganski. After stating that he saw "two horses making lace," the baritone second-guesses himself: "Nay! It may have been macramé[22]!"

Metz chooses to set a rhyme depicting a world upside down with chromatic sets and non-diatonic scales. Although these systems are derived from logic, the perception by a general audience is often that it does not make sense – and Metz seems to enjoy this fact. He values and often practices modernist techniques. He also values functional tonal music and thinks that it can still be written with artistic merit, though he does not typically practice it himself. In *Songs from Mother Goose*, Ken Metz draws on our experiences of, and mental associations with, Mother Goose, including folk melodies. But in addition, he manipulates our perceptions of art music. Using a palette with few boundaries, he molds his style to his interpretations of the rhymes – interpretations that are tied to our common experience of Mother Goose.

Songs from Mother Goose in Context

If Ken Metz had chosen an unknown text, one would have the luxury of examining his work solely on the basis of that text and his setting of it. Instead, the task was to put his work in the context of these Mother Goose rhymes and the many other folk rhymes under that umbrella, along with a number of other art songs based on folk rhymes. But the purpose is not to make a value judgment about this or the other works that have been considered in this investigation.

Virgil Thomson wrote that "Cowell's music covers a wider range in both expression and tech-

[22] This phrase is an addition of text, poetic license on the part of the composer.

nique than that of any other living composer … No other composer of our time has produced a body of works so radical and so normal, so penetrating and so comprehensive" (Thomson 2002, 167). A similar assertion could be made about Metz, particularly with reference to *Songs from Mother Goose*. They are both experimenting composers, not content to remain fixed on a style.

According to Lichtenwanger, the term transculturism (but I will refer to it as transculturalism) is often used in reference to Cowell's music, and is exemplified by his vocalized desire to "live in the whole world of music" (Lichtenwanger 1986, xiv). It would seem that Donald Draganski and Ken Metz share Cowell's stated ideal, but it is embodied by different approaches and produces different results in each case.

Draganski, in his works *Klezmer Music* (1985), *Variations on Bosnian Kolo* (1994), and *Trio from Rio* (1998), presents interpretations of the respective folk styles adapted to the textures and forms of American concert music. The bending of pitches and glissandi in the clarinet melodic line in *Klezmer Music* exemplifies how Draganski borrows characteristics of the style he is portraying while remaining firmly footed in the forms and textures of chamber music, reminiscent of how a film scorer might depict an exotic locale. And he does so with great affect and polish.

Metz has also incorporated elements of world music into his art music, but with a less consistent approach. *Musica visto que Villa-Lobos* is fully immersed in the dance rhythms of Brazil, from the instrumentation to the form, and perhaps has more in common with its model than the majority of chamber music except for the fact that it is notated. *A Mingus Fantasy* for Wind Ensemble has a "jazz sound" because of the timbres and rhythms, but the pitch content and structure identify it with art music. In contrast, it is not hard to classify Metz's *Songs from Mother Goose* as a fairly standard collection of art songs above all else, yet there are overtones and undertones of folk melody, jazz harmony, and a plethora of twentieth-century techniques, embedded in the work. Once again, this strongly allies Metz to Cowell. But Cowell's breed of transculturalism is fully integrated, wherein his influences are fully synthesized and congealed to the point where they are no longer decipherable parts of the whole – in other words, the influences of other cultures are abstractions. This achievement could largely be attributed to his lack of schooling and penchant for experimentation with the fundamentals of sound (Lichtenwanger 1986, xiii). Metz is not disguising the disparate elements, they are still identifiable, and for this reason, it may not be transculturalism but multi-culturalism. Likewise, Draganski's interpolation of foreign stylistic devices within a conventional art music idiom might instead be termed inter-culturalism. And all these culturalisms can be considered different types of eclecticism.

The common interest in reaching outside of art music shared by these three composers is consistent with the choice of reaching outside of poetic literature (the proscribed music of the art song), and looking instead to the folk rhymes of the oral tradition. And although Philip Batstone's piece is not eclectic and clearly belongs to a distinct tradition within art music, Batstone, along with Cowell and Draganski, was likely attracted to the rhymes for many of the reasons as Ken Metz: for their humor, irony and indecipherable oddities.

I did not expect it when I first encountered Ken Metz's piece, but Mother Goose rhymes are a staple text for settings across the spectrum of art music. These rhymes are a uniquely apt source of inspiration for an art form whose practitioners value experimentation to varying degrees. Three composers who share a penchant for the fusing of styles chose to set Mother Goose rhymes independently, unaware of the other settings. These works were conceived and realized in isolation from each other, and by their coincident existence reveal a truth about both Western art music and folklore: they are open to interpretation and dissecting the content does not determine meaning so much as anatomy.

Searching for a depth of meaning in Mother Goose Rhymes may be a partially fruitless endeavor, not only because our knowledge of their origins is approximate, but because they are frivolous in nature. The common features of the rhymes are their relative brevity as well as the strong meters and rhyming scheme. At their most complex, they

are riddles, at their most prosaic, infectious nonsense. In all cases, they are sounds as much as words, with tone more than meaning. In effect, these composers were choosing not a text but a sound of words in combination that follow a general format. And as Barnett established nonsense rhyming is not unique to western culture (Barnett 1959, 20-21), thus the rhymes collected under the heading of "Mother Goose" (which is not a consistent canon) are examples of a basic creative impulse of all humanity. These rhymes have some of the same meaningless beauty as Noam Chomsky's famous illustration of correct grammar without semantic weight: "Colorless green ideas sleep furiously" (Chomsky 1957, 15). But at the same time the rhymes have a certain levity and banality that places an emphasis on fun. And they possess a cultural significance that can be summed up most simply as familiarity, whether they are as well-known as "Hey Diddle Diddle" or not, as in the case of "I saw a fishpond all on fire". There are many more folk rhymes left to be set to music – but those that already have been set can be re-harmonized, re-melodicized, or given a whole new musical context.

Conclusion

The review that Ken Metz received after the first performance of *Songs from Mother Goose* described the work as "Lee Hoiby in a funk" (Winderler 2003). I have provided a few sources on Lee Hoiby (b. 1926), a light opera composer (Jackson 2008), in the bibliography, and after reading more about Hoiby, my primary reaction to the review is that it displays a complete ignorance about the rest of Metz's work, which is entirely appropriate for a reviewer attending a single performance of a composer's work. Actually, I rather like the review, it makes me chuckle, and I find it somewhat accurate. Hoiby often selects sentimental texts (including some written by himself) and gives them a fairly consistent treatment (see Joanne Forman's article "The Song is the Flower: The Music of Lee Hoiby"). If Metz were to be compared to Hoiby at all, I think "in a funk" is an apt description. First of all, art songs are not his primary medium, and secondly, the dissonance and thornier sounding techniques in the work are not that paletteable for a general audience. At the same time, the review reveals the potential for a composer like Metz who does not have a consistent style to be misunderstood.

The unifying feature of Metz's *Songs from Mother Goose* is the text. And the selected text it is an enigmatic choice, full of humor and irony, fundamentally different from the elevated (or sentimental) poetry that is often used as a subject for art songs. Metz frequently uses extra-musical ideas as the foundations for his work, as in *Jihad*, *Orca Pequeño*, and *Ouroboros*. Likewise, Mother Goose is an extra-musical idea that is reflected by the metric presentation of the text and the incorporation of folk idioms. These consistent stylistic features of the work are contrasted by a plethora of modern compositional techniques that explore the tone and character of each rhyme. This work was chosen because it exhibits Metz's broad compositional vocabulary. Composers are frequently identified with a style, we call it "finding a voice." Reducing Metz's style to a few words would be almost impossible, but that does not mean he does not have a "voice."

> In America, as well as Europe, instruction in writing music is very often called "theory" … This approach to the teaching of composition may have been legitimate when the quality of a composer was measured by the extent to which he fulfilled the stylistic ideal of his period. But that time is long past… Today distinction is measured by the originality with which the musician expresses his own personality (Krenek 1940, 148) … A seemingly primitive eight-measure period offers essentially the same artistic problems as an extended symphonic movement, though on an appreciably reduced scale. Seen from this angle, instruction in writing music loses the character of pale "theory" and becomes what it should be – the teaching of composition (Krenek 1940, 153).

The palette of techniques available to contemporary composers continues to broaden to this day, and a prevailing style has not come into focus, making Krenek's statements more pertinent than ever. Krenek's remarks indicate that compositions should not be judged based on the stylistic idiom employed, but instead based on the execution of ideas. Krenek's thoughts on pedagogy share an affinity to Metz whose method of evaluating compositions is finding a balance between "predictability

and surprise". This approach makes him adept at working with a wide variety of students who may have disparate goals.

The Grove Music Online article on Ernest Krenek describes him as writing "in a wide variety of contemporary idioms" (Bowles 2009). I was somewhat frustrated, and also pleased, to find that I could not peg Ken Metz with this or that -ism. The somewhat liberal view of what makes for "good" composition allies Krenek and Metz pedagogically, and compositionally, which is not to say that their music sounds similar in the least. I view them both as experimental and progressive composers because of an evolving language. Which leads me to a concluding question and answer: is experimentation and progressiveness in composition restricted to the development of new or novel techniques? My answer is no. Metz's approach to composition is more based on a philosophy of music than on a particular style, or refinement of that style. He finds a voice for each new work he creates.

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About Letter Symbols in Music Theory and Practice

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The meaning of "musical language" is revealed through "speaking" with the tongue of music, through understanding (interpretation), and through writing. These different aspects are mutually dependent on each other, and perhaps they create equal difficulties in mastering. With these thoughts in mind, the following exposé is directed towards one of the aspects of the musical language related to writing – the letter symbols.

The use of letters in the field of music begins with antiquity. First, they are used in music theory to designate concrete pitches that have been "discovered" by calculation and measurement. These letters indicate the places of the musical tones according to their position on the *monochord*, whose single string allows a visual demonstration. In this case, the indications emulate a mathematical method, for instance one through which two different points in space (i.e., point "a" and point "b") or two different, constant quantities ("x" and "y") are marked. Therefore, the letters are used to indicate the places of the tones in terms of the space that separates one tone from another.

Letters are primary factors for music writing. In the beginning they were used to write down single tones (for example, in ancient Greek instrumental notation). Letters were later attached to the absolute pitch of each tone and began to serve as written expressions of musical pitches. Subsequently, letters are used to denote whole and concrete tone rows in which the "discovered" tones have been clearly determined. Thus, series of letters have been created which refer to various tone rows.

The idea of letter symbols has been developed so diversely that the attempts to trace it back in history leads to apparent confusion. Hukbald (840-930) uses Latin letters in the following manner: A=fa; B=sol, etc. Learned abbot Odo Kluni (879-942) transfers the letters onto other tones of the scale and adds Greek letters to the Latin ones, for example the letter "Γ" (roughly corresponding in pronunciation to the letter "G" in "go" or "great") for the lowest tone of the scale – hence the name "Gamut" as an equivalent of a scale.

Other arrangement of letters corresponding to musical notes is established by one of the three members of the Notker family – Notker Labeo (meaning Notker the Thick Lips), who arranges the letters B, C, D, and E to correspond to the tones re, mi, fa and sol, respectively.

In his treatise "De institutione musica" (On Musical Education), Boethius (480-524) presents a record of tone rows as follows:

a) In Chapter 14, the tones from B – a1 (as we would have write them today)[1] are represented with a letter series from A – O;
b) In Chapter 17, the tones from a series wrongly called "Boethius's notation" (in fact it stems from the Greek instrumental notation) are designated with letters from A to P as shown below:
   – contemporary letter designation:
   A B c d e f g a b c1 d1 e1 f1 g1 a1
   – Boethius's letter designation:
   A B C D E F G H I K L M N O P

This 15-tone series represents a row which contains all the tones that could be derived from the monochord, and therefore it has a limited musical range. It is a two-octave succession of notes belonging to the diatonic scale that stretches from A to a1. Ancient theorists call this arrangement *a full series in the form of a two-octave scale*. It is also known as *Greek tone system* – the so-called *systema teleion* (which roughly translates as "full arrangement"). The set contains tones distributed in identical tetrachords – semitone, whole tone, whole tone (Dorian). This collection of several (overall five) Dorian tetrachords follows a determinate system.[2]

The first and the second tetrachords have a common tone. They are projected an octave higher as the fourth and the fifth tetrachords, respectively. Another tetrachord is inserted between the second and the fourth one, working as a link – it has a common tone with the second tetrachord. The entire row of five Dorian tetrachords has an additional tone "la" placed underneath, thus creating the overall "frame" of the system.

The tone row in question is later expanded – first upward to "e2" (established in the solmization practice of Guido d'Arezzo) and then downward by a step (designated as "g"). Thus the "monochord series" of letters becomes even further expanded underneath by the addition of a tone which is a step lower than the lowest tone of the musical instrument *monochord*.

The idea of repeating the letters from A to G arises about the end of the 9th century in the work of Hotgerus, entitled "Enchirias". Consequently, for the first time after Boethius, the fixed series – tones designated with letters from A to G – is recorded with large, small and combined letters.

The initial letter of the alphabet – "A" – is placed as follows:

- as the lowest tone of the monochord
- as the lowest tone of other instruments.

Therefore, according to the latter condition, the tone Do is denoted with the letter A – not as it is used today in the fixed Do system, where it corresponds to the letter C only. The following chart illustrates the discrepancy:

[1] In this article, the musical notes and octave registers are numbered according to the internationally employed system in which middle C is designated as c1 or c' [translator's note].

[2] In the ancient Greek musical theory the tetrachord is the basic building block of tone rows. Originally, the tetrachord represented an arrangement of four successive tones in a descending motion. The tetrachords could combine to form either a seven- or an eight-tone row, depending on whether there was an overlapped common tone in the middle of the succession or not. Later, Europeans adopted a system of tetrachords with shuffled names and an ascending arrangement (perhaps due to an incorrect interpretation of the Greek tetrachords by the Swiss theorist Glarean).

– Contemporary letter arrangement
A B **c** d e f g a b c1 d1 e1 f1 g1 a1
– Letter arrangement used before that:
F G **A** B C D E F G A B C D E F

The two schemes coexist for a while in music theory, but eventually the monochord's system establishes itself where the tone "Do" is not designated with the letter "A", but with the letter "C". Thus, the discrepancy between the "languages" is dropped.

There is a curious method in history for the use of "selected" letters, called "equivocalism". It refers to the employment of only five Latin letters that are attached to five tones as follows:

Latin letters for the vowels:	a e i o u
Latin letters for the tones:	c d e f g

Thus one letter system is aligned with another letter system. The pronunciation of the consonant letters denoting musical tones involves syllables such as "tzeh" (for C), deh (for D), eff (for F), and Gheh (for G).

One could create a melody according to the method above. Since every Latin word contains one or more of the vowels above, the vowels could be sounded by a corresponding tone from the equation. Thus, by the "letter-sound" method melodies could be produced that were somewhat predetermined by the vowels of the text. Using those five vowels, Guido D'Arezzo encompassed the entire vocal range of the time, which consisted of 19 degrees:

Γ A B C D E F G a bh c d e f g a bh c d
a e i o u a e i ou aeioua e i o

Insofar as there are seven tones repeated in different octave registers, identical tones in different octaves receive different letters, and identical letters fit different tones.

The well-known hymn "UT queant laxis" has letters attached to each syllable of the verse. Guido D'Arezzo derives the solmization syllables by taking the first syllables of six of the stanzas as follows:

1) C D F DE D
UT que-ant la-xis
2) D D C D E E
RE-so-na- re fi-bris
3) EFG E D EC D
MI - ra ge-sto-rum
4) F G a G FED D
FA-mu-li tu- o -rum
5) GAG FE F G D
SOL - ve po-lu-ti
6) A G A FG A A
LA-bi-i re - a-tum
7) GF ED C E D
Sanc-te Io-han-nes

Letters from the Latin alphabet were used for designation, name, and function of a musical clef. Initially, the clefs represented letters: C (Do) and F (Fa). These were the first clefs; the G clef was not introduced until the 13th century (a note was designated as a clef below which there was a space of a half-tone. Therefore, there was an F# below the G clef, which leads us to the assumption that this relationship may have been a transmission of a tonal center built after the models of the C and the F clefs. The letters G, F, and C were images, constantly modified until they had assumed their ultimate graphical forms.

Musical tones were also designated with letters from the Greek alphabet. According to the last edition of the Byzantine "neumes notation" from the beginning of the 19th century, three eminent theoreticians of the Eastern music used the first seven letters of that alphabet – α, β, γ, δ, ε, ζ, η – which corresponded to the octave group between d1 and d2. When these letters were vocalized, that is when they were sung as solmization syllables, consonants were added to vowels, and vice versa.

Letters also 'participated' in the creation of the notation staff as follows:

a) the first line was named with the letter C and was colored in yellow;
b) the second line was labeled as F and marked in red;
c) between the first and the second line appeared a third horizontal line that was not marked with a letter but represented the tone La and was black in color;
d) the forth line corresponded to the tone Mi and was also black;
e) the fifth line appeared later and it too was black as the two previous lines.

The letters acquire other symbolic meanings that reveal new concepts. At a given moment, the letters co-exist with and are partners of the syllables.

Letters and syllables participate together in one method of solmization. This method, originating in Germany in the 16th century, is named "Abecedieren" or "Klavisieren". It represents one of the absolute systems of solmization that is realized by singing with letters. However, the pronunciation and the singing of these letters convert them from *clavises* (designations of musical pitches) into *voxes* (syllables). These solmization syllables are different than Guido's syllables. We know that Guido's syllables and their corresponding letters only refer to diatonic rows – it seems difficult to find syllables to reflect the chromatic steps in the row (for instance a syllable for "Do #" of "La b"). However, music theory has something to say about the practice of solmization – and suffixes are added to the letter-syllable: "is" for a raised step, and "es" for a lowered one. In today's solfège practice of some American colleges, the raised scale degrees are performed with the suffix "i", and the lowered scale degrees with the suffix "e". This applied chromaticism complicates both the process of solmization (singing with syllables) and the letter designations (letter notation of the musical tones). Today, there are additional attempts in the spelling of musical tones with letters. The tones and their octave registers are denoted with capital letters, lowercase letters, and numbers. Besides, the chromatic scale degrees are marked in one of two manners: 1) # (sharp or dièse) or b (flat or bemolle); 2) by a suffix attached to the corresponding letter, as mentioned above.

Later in history, new symbolic meanings are applied to letters. In addition to the indication of a single tone, a letter will be used to indicate a key. Then the letter indicating the pitch level is complemented by the word *dur* or *moll* to reveal the modality (major or minor) – for instance, *C dur* or *c moll*; *Cis dur* or *cis moll*. During the epoch of Romanticism, the expansion of the key leads to combining of modalities as implied by such titles as Concert in Fa, for example, with no indication of major or minor.

In the epoch of polyphony there is no clear consideration of the chord as a separate structural entity. The vertical structures are designated with numbers showing the different intervals from the bass note (the so-called *general bass* or *figured bass* system). In other words, during that time 'numbers' are in fashion. Later, when the chord has been recognized as a solid and complete entity, letters appear as chord symbols. The chords become the essence of the homophonic style, a means of accompaniment exercised on harmonic instruments (keyboard instruments, such as piano and accordion, and stringed instruments, such as guitar, tambura, banjo, etc.). Different editions of harmonic schemes/charts offer different designations (in some, the signs + and –; in others, the sings # and b for alteration) and symbols (o, Δ, etc.). Hence, sometimes there is a legend of the symbols and designations in the preface of some editions. Besides, a given chord may be "coded" in different ways.

The letter designation does not necessarily have a uniform meaning. First, the concrete pitch of the chord's root is fixed with a letter. Depending on the particular chord, additional details may be added to clarify its size. The tertian structure of the triad serves as a basic chordal nucleus: a major, augmented, minor, or diminished triad.

The major triad is usually labeled with no additional designation except the letter itself. Occasionally, the abbreviations "maj" or Δ may be encountered. The following symbols all mean a major triad: C, C maj., CΔ.

The augmented triad is written with a letter and an additional symbol or symbols such as 5+, or

"aug." (for augmented). For instance: C 5+ or C aug.

The minor triad is written with a capital letter and an additional lowercase "m" or the abbreviation "min" to reveal the minor size. For example: C min. or Cm.

The diminished triad may have "o" or "dim" (for diminished) attached to the capital letter. For example: C o, or C dim. As for the minus sign "-", it seems like it is used with no consistency in today's chord charts.[3]

The triads described above are used primarily in the genres of popular and folk music. In the field of jazz, however, the basic building block of harmony is the seventh chord. Thus the labels shown above are complemented with the number 7, which stands for a minor seventh added to the particular triad. If the label only consists of a letter and a 7, the chord is a dominant seventh chord. For the other types of seventh chords (including altered ones), corrections are needed for either the fifth or the seventh degree of the chord or for both. They may be represented with "+" or "–", or with "#" or "b". For example: C7+ (C7#); C7+5+, etc. In the compound tertian verticals (ninth, eleventh, and thirteenth chords) the numbers-intervals of 9, 11, or 13 are added to the letter. Thus the pure tertian vertical structure is further clarified by a symbol revealing its size and additional symbols showing the expansion of the chord.

The tertian sonority is often encountered with added or omitted (replaced) tones. For the added tones the abbreviation "add" is used, and the substitutes of the replaced tones are marked with the abbreviation "sus".

In addition to their usage in musical notation, letters are also employed in the study of harmony. The modal-tonal relationships are marked with letters as chord functions. The main functional spheres – tonic, subdominant, and dominant are designated with the letters T, S, and D, respectively. These indexes are borne by different chords as they exercise the corresponding function. Besides those letters, the letter M is occasionally used to denote a mediant function (in some sources it is also turned upside down as "W" to reveal the "lower mediant" or the "submediant" versus the upper mediant or the mediant marked with "M"). However, the "pillars' of tonality are T, S, and D, and the mediant function is less popular. As it happens with the other letter designations mentioned earlier in this paper, the functional letters can bear additional symbols concerning the quality and the size of the chord – for instance the scales degrees the chords are built on are marked with Roman numerals (from I to VII). In a system that uses T, S, and D, the Roman numerals for those three main triads are omitted, i.e. we do not write TI, SIV or DV, for instance. The alterations and the type of the chord are designated with Arabic numerals.

When the two systems of indication of musical elements with letters are compared, it becomes clear that:

a) in the former system the letters are symbols of pitch used with additions concerning the size of the chord, and in the latter system the letters only express the role / function or the tonal meaning of the chord;
b) the former fix the precise pitch class of the chords, and the latter require an assignment of a key;
c) in both ways of designation the letter usually represents an incomplete piece of information without the addition of abbreviations, Roman or Arabian numerals and other symbols that reveal alterations. This factor suggests that there are no perfectly clear or uniform systems of using letters to designate musical elements. In whole, the letter symbols represent a manner of applying "chord stenography", which suggests that a certain convention among the different "users" has been established beforehand.

[3] Since the plus sign (+), used alone, refers to the raising of the fifth of a chord (C+ meaning an augmented triad), the logical assumption is that the minus sign must refer to the lowering of the fifth (C- meaning a triad with a major third and a diminished fifth). Unfortunately, many sources today use the minus sign to designate a minor triad (C- meaning Cm), which only reveals the inconsistency in the use of that symbol [translator's note].

The materials exposed above mark the history and the different meanings of the letters as used in both musical notation and music theory – suggesting a direct interaction between them. Thus, the exposed reflections concerning the recording of musical elements with symbols are opening different doors of musical interest and research.

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Book Review

Teaching Music in Higher Education

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Conway, Colleen M., and Thomas M. Hodgman. *Teaching Music in Higher Education*. New York: Oxford University Press, 2009. $49.95, ISBN 978-0-19-536935-9, http://www.oup.com.

Colleen Conway and Thomas Hodgman, professors of Music Education at the University of Michigan and Adrian College, have written a book that every music college professor, graduate assistant or anyone planning to teach music majors or music minors should be familiar with. In this book, ideas are provided for creating and organizing music classes along with practical ways to meet undergraduate student's developmental needs. This book provides the guidelines needed to deliver undergraduate curricula that fill the requirements set by the National Association of Schools of Music along with the requirements set by most music education state agencies.

In this book, the authors address the common topic that focuses on 'learner centered pedagogy', i.e., assessing the individual needs of students and providing a curriculum that will satisfy these areas of focus. Another theme established throughout this book develops an awareness "between teaching and learning and encourages innovative ways for instructors to asses student learning in music courses" (p. xi). An emphasis is placed on the philosophy that teaching should be directly connected to student learning, and the practice of 'teaching as transmission of information' should be avoided. This book provides a wealth of creative exercises and strategies that draw the picture of an effective classroom music teacher.

From prior research it is known that little information exists in music education that supports teaching and learning strategies in higher education (Davis 2001; McKeachie and Svinicki 2006). These studies show that few resources are available in regards to teaching music in higher education. The research that is available points to and identifies what Davis calls "four clusters of instructional skills, strategies, and attitudes that promote students' academic achievement" (p. xi). They include the following:

1. Organizing and explaining materials in ways appropriate to students' abilities.
2. Creating an environment for learning.
3. Helping students become autonomous self-regulated learners.
4. Reflecting on and evaluating one's teaching.

Teaching Music in Higher Education is divided into three sections. Part One, *Course Planning and Preparation*, focuses on the planning and preparations needed to teach an undergraduate music course. Topics include: curriculum design, assessment and grading, and syllabus preparation. Helpful information is provided that covers the developmental stages of the different grade levels, freshman through senior. Personal statements written by undergraduates provide the reader with insight to the inner psyche of music students and their reactions to different scenarios from their music education experience. Part Two, *Issues in Teaching and Learning*, focuses on creating a learning environment, facilitating active learning, instructional technology and studio teaching. Part Three, *Growth in Teaching Practice and a Future in Higher Education*, addresses the growing need for college music professors and provides useful information to assist in the search for jobs in higher education. Also discussed in the professional field of higher education are the topics of tenure and promotion for music professors as well as professional development for the college instructor.

In the first section, chapter one deals with designing an undergraduate music course. The essentials for this process include knowing one's surrounding culture, i.e., investigating what has been taught in the past and what materials were provided,

and eveloping a curriculum that avoids the 'transmission model' of teaching. A table is provided that shows the difference between the 'old paradigm' and the 'new paradigm' for college teaching. The 'new paradigm' includes projects constructed by both faculty and students; active discovery and transfer of knowledge; developing students' competencies and talents; cooperative learning; cultural diversity and commonality; empowerment of students; assessment based on performance and projects; problem solving and communication. Creative suggestions are provided for designing the curriculum and are based on the following core foundations: provide content that promotes lifelong learning; know the specifics of the learning situation / environment; nature of the subject; learner characteristics; teacher characteristics; objective-based education; literature-based approach; skills-based approach; knowledge-based approach. The end of part one provides a sample degree program outline for undergraduate music degrees in music education and performance.

In chapter two, the controversial topic of assessment and grading in a music course is covered. Chapter three explains the different ways in which a student learns. Topics include: different learning styles; motivation; self-regulation, i.e., how students learn to monitor their own progress; gender; cultural diversity; individual learning needs. This section includes the learning needs, styles and offerings for freshman, sophomores, juniors and seniors. Chapter four covers the elements required for creating and developing the syllabus for an undergraduate music course. Critical course components include: title and instructor information; description and purpose; content and objective; required and recommended materials; grading criteria; outline / calendar. A sample syllabus is provided for applied music, music theory, aural skills, music history, and brass-woodwinds-percussion techniques.

Part Two, *Issues in Teaching and Learning*, is divided into four chapters. Chapter five, *Creating a Culture for Learning*, assists a teacher with addressing personal issues such as: identifying one's teaching personality; refection on teaching i.e., a teacher's self assessment of individual classroom sessions; power and control; developing an identity as a college professor; identity as a graduate assistant. Once the new semester begins, helpful information is provided to help a teacher consider the following: the first class meeting; assessing students' prior knowledge, experience or interest; weekly class preparation; interactions with readings and materials; student assignments; communicating with students; potentially difficult situations, i.e., attendance, difficult students, attention seekers and those who dominate discussions, inattentive students; general issues of fairness. Chapters six, seven and eight address the issue of instructional strategies and the ways to implement them in academic courses. Also addressed are strategies for active learning in music classrooms and teaching applied music. Chapter nine is an excellent introduction to learning technology in the music classroom. Here, different sources are provided to help foster "a catalyst for deeper learning and creativity" (p. xi). This chapter lists new applications and software along with popular web sites to supplement instruction in the music classroom.

Part Three of this book, *Growth in Teaching Practice and a Future in Higher Education*, is divided into four chapters. This section provides vital information for individuals who wish to teach at the university level and ways to promote professional development in the field of teaching. Chapter ten deals with the job search in higher education and is divided into the following subtopics: finding jobs and understanding postings; cover letters, resume and curriculum vitae, transcripts, letters of recommendations, phone interviews, interviewing for a job as a music professor, sample interview questions; music teaching at the interview; hiring and the negotiating process. Chapter 11 and 13, *Learning from Student Feedback* and *Professional Development and Improvement of Teaching*, encourages teachers to reflect on their teaching performance by receiving critique / feedback from students and colleagues and provides useful strategies for professional development. It is suggested that developing teachers, as well as established professors, consider the following: maintaining a teaching journal; video record teaching sessions; request peer observation; allow student feedback / course evaluations; receive support from the campus Center for Research on

Learning and Teaching. Chapter twelve, *Navigating a Music Career in Higher Education*, begins with a look at the *Tenure and Promotion* policy document from the School of Music of the University of Michigan. This chapter also considers what universities typically expect from their professors in terms of research, scholarship and service to the department.

Anyone who teaches or intends to teach at the university level will benefit from the information provided in this book. This book offers the strategies necessary to establish an invigorating stable and high-energy classroom environment in today's university-level music classes. Excellent resources are provided to help music professors navigate a path for a successful and profitable career at the university level.

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