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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>.

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Report

Dallas Opera: *Tosca* and Promise

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This year marks the 150th anniversary of Puccini's birth. His work is still among the most popular at the Met. *La Boheme* has had 1200 performances, and *Butterfly* and *Tosca* are among the top six operas performed there. With all that adulation and exposure you might think that the public would be tired of Puccini's "shabby little shocker" (thanks to Joseph Kerman for the unforgettable epithet). That was not the case at the March 15 performance at the Music Hall in Dallas. In fact, the audience proved the opera rule: if it's good – it will always be good.

This very good performance owed much to the stage director, designers and singers and less to the orchestra. Dallas Opera resurrected their 1987 staging of *Tosca* designed by Ulisse Santicchi and lit by Marie Barrett. While audiences have come to expect the traditional sets for *Tosca*, almost all were surprised by the magnificence and dramatic effect of the first act. On the usual single-level church set, it is always difficult to separate the religious ceremony of the *Te Deum* from the carnality of Scarpia's 'Va, Tosca'. The designer solved this problem by placing a much higher second level, concealed by a scrim until the precise moment, for the action of the *Te Deum*. There was a little gasp from the audience as the lights behind the scrim came up revealing celebrants and a huge chorus seemingly suspended above the evil Scarpia. The convergence of symbolism, stage magic, and powerful singing made the finale of Act I truly memorable.

Stage directors for *Tosca* usually have very little to say about the production you see, beyond directing chorus traffic and getting the principals through the mechanics of working on the set. This is because, as a vehicle for star casts, most of the principal singers have done many performances and

have their own ideas about what will happen on-stage. *Tosca* rarely has the look of a unified vision, or even a style of action that can be followed from scene to scene. While this *Tosca* was not a paradigm of unity, Giulio Chazalettes, through diplomacy and some original ideas of his own, blended the production into a whole. Scarpia projected menace through reserved intimidation and innuendo rather than overt threat. He was chilling and suggestive as he removed Tosca's cloak in Act II, and more obviously frightening in his command of his guards. Tosca showed a coquettish and teasing side of her personality as well as her jealous nature in Act I. She actually stuck her tongue out at the portrait of her rival. In Act II, she went a little mad. She stabbed Scarpia several times as though evil as strong as his could not be silenced by a single stroke. The attempted rape, always a question of how real it should look, was accomplished by Scarpia pushing Tosca to the floor where she would begin 'Vissi d'arte' *sotto voce* on her hands and knees. Good character work outlining the Sacristan's contempt for Cavaradossi and Angelotti's believable desperation put the finishing touches on a carefully considered style of directing.

Dallas Opera has always been noted for having good singers; a tradition begun when Rescigno brought Callas to a city that had no opera at all. Catherine Naglestad as Tosca displayed both an intelligence for defining the Puccini phrase and a dramatic soprano of heft. She soared in 'Vissi d'arte' and gave a sarcastic bite to 'E avanti a lui' after she killed Scarpia. Her voice seemed to richen in the Act III duet with Cavaradossi, and she didn't overdo the wailing after discovering him dead – as so many sopranos seem to. Women in the audience took more than passing notice of handsome tenor Massimo Giordano. No matter how much of an operaphile you are, it's easier to believe that two people are in love if they are both young and attractive. Giordano's voice was everything that could be wished for Cavaradossi; a big dark sound with the ability to scale for the most sensitive piano singing. In spite of all that beautiful sound though, his tempi

at times seemed indulgent. I have never heard a slower 'E lucevan le stelle', and the poetic reading of the recitative seemed to miss the meter and rhyme somehow. Finding the right scansion is a small point, but it may separate Giordano from greatness. Veteran Wolfgang Brendel brought a maturity and understanding to Scarpia that is uncommon. His restrained acting style carried into his vocal reading. Villany was accomplished through vocal color and phrasing, rather than pressing and yelling.

This very good performance was flawed by a number of orchestral missteps, which may or may not be the fault of Anthony Barrese in his first stint in Dallas. The Act I tempi were all slow, which could be the choice of the conductor or the result of an orchestra with a few nights off between performances. Musical climaxes never quite got to the volume you would expect from an orchestra that large. The titanic 5-note motive associated with Scarpia was never loud enough or colored in such a way to grip you emotionally. This could be because the conductor didn't understand the breadth of the music's function, or the Music Hall was just not a resonant enough space to carry the energy of the sound. A conductor's chief mission in a Puccini score, aside from making the singer's sound terrific, is to illuminate the emotional context of the scenes through the score. Erich Korngold, the winner of two Oscars for film scores, once said that "Tosca is the greatest film score of all time." This high praise came from recognition of Puccini's use of leitmotifs and his careful choices of instrumentation for emotional underscoring. If you are a Wagnerian and believe that Puccini leitmotifs are really 'leitmotifs light', or that his tunes are too catchy to be called leitmotifs at all, listen again. In the Dallas production, I heard one that I hadn't noticed before. In Act I, as Angelotti is looking for the key around the base of the Madonna, we hear a little fragment over three chords: the Madonna leitmotiv. In Act II, after Scarpia propositions Tosca, we hear the theme again, meaning perhaps that she is asking the Ma-

donna for forgiveness before she makes the sacrifice for Cavaradossi. Regrettably, many of those subtle associations were lost under Barrese's baton. Whether he didn't know how to highlight the motives and push the unnecessary structures into the background or rehearsal time was not adequate to note all of them by shaping dynamics and phrasing with the orchestra is unknown. In any case, a solid orchestral reading would have transformed this very good production into a great one.

Although both were founded in the 1950s, the Houston Grand Opera and Dallas Opera have very different histories. Houston, with a budget of \$20 million, and Dallas, with a budget of \$12 million, have put their money to very different uses. Houston, especially during the Gockley years, was known for innovation in growing audiences and a solid base of donors, as well as 38 world premieres. Dallas has always been more conservative. 'Proper' opera performed at a very high level has always been the goal of its seasons of warhorses, but that may be about to change.

After a yearlong search, Dallas Opera announced that it had appointed George Steel, the impresario / conductor / composer and executive director of Columbia's Miller Theatre as the sixth general director of the company. Highly praised for his innovational programming of music before 1800 and after 1990 (he has won many ASCAP awards), he is the founder and conductor of the Gotham City Orchestra and the Vox Vocal Ensemble. While his credentials in opera production are admittedly thin, the board has apparently voted in favor of a new order, rather than the status quo. That new order will be complemented by a move from the old Fair Park Music Hall to the new Margot and Bill Winspear Opera House at the Dallas Center for the Performing Arts. The new edifice, designed specifically for opera, was made possible by a gift of \$42 million by the Winspear family. A new hall, a new general director, and a new aesthetic direction may yet challenge Houston Opera as 'the only opera company in Texas'.

Research Article

Centennial Songs: Forging a Texas Tradition¹

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Centennial celebrations by their very nature commemorate the past through the eyes of the present. State centennials, in particular, provide an opportunity not only to honor such symbols of identity as the flag, flower, bird, or song, but also ideas of a state's origins, beliefs, and customs. Both the oral and written traditions of a state's history are selected, re-presented, and interpreted by those involved in the cultural markings of centennial celebrations.

For the Texas Centennial Commission, the conceptual needs of the present included a desire to "Texanize Texans" (TCC 1934, 29). Music, especially in the song genre, was understood to be a means toward that goal. Officials believed that Texas songs created a sense of the past and that they helped to establish social cohesion in the present. As early as January 14, 1935, the Texas Centennial Commission announced its interest in "official" Centennial songs and invited all composers of music, professional and amateur, to submit their songs, the best of which would receive official endorsement. The commission predicted that "the ether soon will be filled with Texas music, written by Texans, and depicting the glories of Texas" (Press Release 1935). By one account, over 300 songs were sent to the Commission, by another, in excess of 150. I have seen 57 songs that were either composed specifically for the Centennial or were arrangements of previously published songs, reissued as "Special Centennial Editions."

While it is not possible on the basis of a few songs to determine fully the extent to which Texas Centennial songs are examples of preservation, le-

gitimization, and the invention of traditions, the three examples offered in this study do provide evidence to support such an interpretation. All three were published in 1936 as "Special Centennial Editions": Oscar J. Fox's arrangement of the Irish folk song "Will You Come to the Bower?," thought to have been played at the battle of San Jacinto, April 21, 1836; William J. Marsh's reissue of "The Yellow Rose of Texas," a song believed to have been the first song published with the words and music featuring the name 'Texas'; and "Brazos Boat Song," arranged by David W. Guion, based on what was understood at the time to be the first Texan song.

Native Texan Oscar J. Fox (1879-1928) began to study piano at a very early age, later went abroad for more formal study, then returned to Texas, a pattern typical of many Texan artists in the early twentieth century.² Between the years 1925 and 1928, he commuted from San Antonio to Austin, where he served as Director of "men's and Girl's" Glee Clubs and the University Choral Society at The University of Texas.³ He was employed as choir director for most of his professional life. His compositions include art songs, cowboy songs, and sacred as well as secular choral arrangements and original compositions. Lota M. Spell in *Music in Texas* calls Fox "the first native composer to achieve fame through the use of Texas background" (Spell 1936, 137). He became most well-known for his arrangements of old cowboy ballads.

Fox's arrangements and 'transcriptions' of cowboy tunes were believed to be examples of preservation. In an interview with the composer published in *The Musical Observer* in 1927, the interviewer writes that "Fox has captured the real spirit of the cowboy, perpetuated him in song, and hence has made a valuable contribution to our lit-

² Sources for this brief biographical sketch of Fox include Weaver 1963, Fox CAH, and Pease 1996.

³ In 1896, Fox went to Zurich, Switzerland, to attend the Municipal College of Music. Upon his return to Texas in 1899, he spent a year in Galveston, after which he went to New York City for further study. In 1902, he moved back to Texas. Except for two years in Dallas (1928-1930), he spent the rest of his life in San Antonio.

¹ An earlier version of this essay, "Texas Centennial Songs: Traditions Preserved, Legitimized, and Invented," was presented at the meeting of the American Musicological Society, Southwest Chapter, on October 19, 1996, at Southern Methodist University, Dallas, Texas.

erature of song" (A.[, D. K.] 1927). With his arrangements of cowboy songs, Fox was not only interested in preservation, but also attempting to elevate the cowboy by his appropriation of this folk music for use in more elite genres like the art song. One way toward this goal, Fox believed, would be to write an opera with the theme of the frontier cowboy. It was his hope that "through the incorporation of [cowboy] songs into an opera, through which there is woven a story typical of the early days, the life of the pioneer in general and the cowboy in particular may be made permanent."⁴ The opera was never realized.

Given Fox's passion for cowboy songs, this genre is curiously absent among the songs that he arranged and issued in 1936 by Boston publisher C. C. Birchard & Co. as "Special Centennial Editions."⁵ But his interest in preservation is evident in his arrangement of "Will You Come to the Bower?" – a song believed to have been sung by Texas soldiers at the battle of San Jacinto.⁶

⁴ The lack of a suitable libretto may be one reason why the opera was never realized. In a letter to J. Frank Dobie, Oscar J. Fox writes that "The Cowboy Opera has as yet failed to progress very far, as it hinges primarily on the so-called book, or story itself, and should really be historical, in which the cowboy merely plays his part in the action; but not too much or all of it. Unfortunately my talent and training is chiefly if not wholly music, and I am quite convinced that someone else will have to write the book and lyrics" (Fox to Dobie, February 2, 1925, Dobie Collection).

⁵ Fox's compositions and arrangements published as "Special Centennial Editions" include: *The Bluebonnet Flower of Texas*, words by Margery Armitage (Fox 1936a), *Will You Come to the Bower?*, words by Thomas Moore and adapted by Dr. H. F. Estill (Fox 1936b), and *The Eyes of Texas*, words by John Lang Sinclair (Fox 1936c). Fox also composed the music for two other songs published by C. C. Birchard in 1936, but these were not part of the "Special Centennial Editions:" *Rain and the River*, words by J. Will Callahan (Fox 1936d) and *How Sweetly Does the Moonbeam Smile*, words adapted from Thomas Moore (Fox 1936e). The former achieved a certain amount of popularity. It was listed as "among Fox's most popular works" in a *San Antonio Express* article entitled "Notes from a Songwriter" (November 16, 1947). A version was printed in Dykema 1949.

⁶ Other versions of this song are printed in Dolph and Egner 1942 as well as Luther 1942. The song's relationship to the battle of San Jacinto is not mentioned by Luther. He merely states that "many a lovely lady was serenaded with 'Will You Come to the Bower'" (ibid., 91). See also my discussion of

Above the Texas Centennial Seal, printed on a separate sheet after the title page of his arrangement, are the following words (Fox 1936b):

The music of this song was played by a small band of musicians during the BATTLE OF SAN JACINTO, fought on April 21st, 1836. The victory of the Texans gave Texas her independence from Mexico, which she had declared the previous month, March 2nd, and made her the REPUBLIC OF TEXAS. It is therefore known as the NATIONAL SONG OF THE REPUBLIC OF TEXAS.

Lota Spell provides the most detailed account of the music at the battle of San Jacinto, where she lists such specifics as the soldiers' names and their musical instruments. According to Spell, "Yankee Doodle" and "Will You Come to the Bower?" were played "lustily as the troops went into action" (Spell 1936, 24-26).⁷ Unfortunately, her book is poorly documented. Thus, her source for these details is unknown. Charles Davis of Bee County College, Beeville, Texas, has done research on the music of Texas' battles of independence and believes that some version of "Will You Come to the Bower?" was most likely in Texas band literature at the time, but he does not believe that the tune was played before the battle. While it could have been played during the battle in order to inspire the troops, playing it before the conflict would have eliminated the element of surprise, a key to General Sam Houston's success.⁸

Indeed, there is evidence to suggest that there was no music at the battle. In the first biography of General Sam Houston, published ten years after the battle, are only two mentions of music (Lester 1846⁹, 110 and 115):

Otto Wick's use of the tune in his 1935 opera *The Lone Star* in Mooney 1997, 28-34.

⁷ Spell also states that "Among these musicians were Thomas Wesson, John N. Beebe and Peter Allen; one of the fifes is said to have been Frederick Limsy, a Czech; and George Broom was a drummer" (ibid., 26).

⁸ Charles Davis in a Phone interview on January 27, 1995.

⁹ This is the first biography of Sam Houston. An updated version was published nine years later under the title *The Life of Sam Houston (The Only Authentic Memoir of Him ever Published)* (Lester 1855). For a historiography of Houston's biographies, see Cantrell 1993.

[April 17, 1836] Another night followed – the soldiers slept on the wet ground, with their arms in their hands, ready to answer in a single moment the three taps of the drum, which was the only instrument of martial music in the camp, and which was never touched but by the General himself.

[April 21, 1836] Order of “March” was given. No martial strains fell upon the ear – no rich bugle rang out its full, clear blast – no gorgeous banners waved over the embattled host. Their march was not measured even by “the thrilling fife, the pealing drum.”

This highly romantic account is, of course, not enough evidence to determine whether or not “Will You Come to the Bower?” was actually played at the battle of San Jacinto. However, in 1936 the song was believed to have been a part of the conflict and thus part of Texas’s history. Fox believed that he had written an arrangement of an historical song and that he was providing a version that would be suitable for the concert hall, a fitting tribute to the state’s battle history.

Another song of Texas history reissued in 1936 was “The Yellow Rose of Texas.” Originally published by Firth, Pond & Co. in New York in 1858, the song was reissued as a Texas Centennial Edition in 1936 by Mary Daggett Lake and William J. Marsh, both of Fort Worth. Marsh, born in Liverpool, England, to parents who met in Dallas before moving back to England, was an adopted Texan who garnered a great deal of respect in Texas as a musician of primarily sacred and secular choral music. Marsh composed a Centennial Mass that was performed at the exposition in Dallas. He is perhaps best remembered today as the composer of the state song, “Texas, Our Texas.”¹⁰

The 1936 reissue of “The Yellow Rose of Texas” is a photographic reproduction of the 1858 publication, with the mysterious addition of what is called a schottische, eight measures composed by Marsh and inserted before the last four-measure instrumental tag of the original score. [See Example 1.] The song received national attention during the Texas Centennial era, when President Franklin D. Roosevelt announced that it was one of his favorites (Kirk 1986, 224). To many, it seemed a curious

choice, since the song was not widely known in 1936. An article from January 28, 1936, in the *Oklahoma City Times*, entitled “Yellow Rolls of Taxes,” contains the subheading: “That’s About As Near As Local Experts Could Come To Identifying Roosevelt’s Favorite Dance Tune.” The article states that

No one’s ever heard of it, apparently. It’s not listed in the musical catalogs at the stores, and the sheet music girls never have had the question put up to them before that they remember.

It sounds like it might be a cowboy tune, but the cowboy song books circulating here don’t include it. Never that the local orchestras can remember has anyone asked for “Yellow Rose of Texas.” The bands don’t have it in their repertoires.

Mrs. M. L. Campbell of Tyler, Texas, read this article while on a visit to Oklahoma City, called the *Oklahoma City Times*, and told them that she had a copy of the song in “Gene Autry’s Book #2 published by M. M. Cole pub. Co. Chicago.”¹¹ She sang the song over the phone, and in a subsequent article the newspaper printed the chorus.

Apparently, Mrs. Campbell did not think the song was widely known in her own state. On February 3rd the Texas Centennial Commission received a letter from her in which she asked whether there is any way of finding another Texan who has ever

¹⁰ For more on Marsh’s biography, see Marsh CAH; Joan of Arc 1936, 54-56; and Marsh 2011.

¹¹ Mrs. M. L. Campbell to Texas Centennial Committee, received February 3, 1936, Centennial Collection, Box 158, folder: Prom. Songs and Poems, 1/1/36 to 6/1/36, Dallas Historical Society (DHS). The complete title of Autry’s songbook is *Gene Autry’s Famous Cowboy Songs and Mountain Ballads, Book No. 2*. On the title page is the statement: “28 BIG HITS | EVERY SONG ORIGINAL.” “The Yellow Rose of Texas” (20-21) is a copyrighted arrangement by Nick Manoloff. No other credit is given. All other songs of the collection list words and music by Autry and/or others. No copyright date is given. Considering the date of the letter in which it is referenced, the collection dates from before 1936.

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Example 1: The last page from the first (1858) edition of “The Yellow Rose of Texas” (bottom) and the same page from the 1936 Centennial Edition with the added “schottische” written by William J. Marsh. (The scores are held by the Center for American History, Austin, Texas.)

heard of the song. She believed that “no one except the President and [her] ever heard of it.”¹²

Mary Daggett Lake, chairman [sic] of the Historical Research Committee for the Texas Frontier Celebration held in Fort Worth, sent a copy of “The Yellow Rose of Texas” to the Centennial Commission on March 11, 1936. In a letter enclosed with the song, she declared that “The Yellow Rose of Texas” is the first ever to be published with the words and music, featuring the name ‘Texas.’”¹³ Obviously, Lake was unaware of several 1836 publications that include the word ‘Texas’ or its derivatives.¹⁴

“The Yellow Rose of Texas” was perhaps more well known in Texas in the 1930s and earlier than the foregoing might suggest. Several sources concur that the song originated as an African-American folk song. The composer, whose identity has yet to be determined, is known only by the initials J. K. printed on the first published edition. The song is known to have been sung by Confederate soldiers during the Civil War.¹⁵ In 1906, William A. Pond & Co. published a version of the song – arranged by William Dressler – for male quartet with both English and German lyrics.¹⁶ In 1930, David

Guion transcribed the song based on his memory of his parents singing it during his youth. According to his own statement, he had never seen a printed version of the folk song. Indeed, his versions have distinct melodic differences from the 1858 edition. In 1936, G. Schirmer of New York published a “Special Centennial Edition” of Guion’s “Yellow Rose of Texas,” dedicated to President Franklin Delano Roosevelt.

The question remains as to the extent to which the Centennial had an effect on the popularity of “The Yellow Rose of Texas.” One indicator of a song’s popularity is its appropriation by mass media. The film *Heroes of the Alamo*, which was released one year after the Texas Centennial, features “The Yellow Rose of Texas” sung around a campfire in front of the Alamo chapel on the night before Santa Anna’s initial attack. Ironically, in an era in which the media overflowed with Texas history, historical accuracy was sacrificed for effect. (Thompson 1991, 36-42; see also Graham 1983, 45, 51.)

By 1936, Texas composer David Guion (1892-1981) had achieved both regional and national recognition.¹⁷ Since his first published work in 1915, “The Texas Fox Trot,” the bulk of his compositions combined folk musics of Texas, specifically that of the African American and the cowboy, with his European training. Dewey Harris, in the May 1925 issue of *The Woman’s Viewpoint*, called Guion “one of America’s leading young composers ... whose compositions, imbued with the spirit of his native state, have firmly established his claims to fame.” (Harris 1925, 33; see also Guion CAH.) In 1929, several of Guion’s compositions were donated to The University of Texas at Austin, where the student newspaper, *The Daily Texan*, stated (Anonymous 1929):

There are few musical programs rendered in the South or of Southern music that do not include one or more of Mr. Guion’s compositions, and no recital or concert portraying the life of the range or the folk-

¹² Campbell to Texas Centennial Commission, received February 3, 1936, *ibid*.

¹³ Mary Daggett Lake to Texas Centennial Committee, received March 11, 1936, *ibid*.

¹⁴ See, for example, “The Flag of Texas” (Wolsieffer 1836), “The Texan Song of Liberty” (Iucho 1836), and “Texian Hymn of Liberty (Parmenter 1836).

¹⁵ In April 1935, Texas music historian Lota M. Spell included “The Yellow Rose of Texas” among a list of songs sent to the Library of Congress with a request for copies of same. She had come across the lyrics in several nineteenth-century publications and either had not been able to locate a musical setting of the song from her Texas sources, or she was searching for other versions (Spell to Library of Congress, April 16, 1935, Spell Collection, Box 151, folder 10, BEN). Among her notes on the song, Spell writes that “the words are to be found in Christy’s *Plantation Melodies* [1851], in Beadle’s *Dime Song Book*, No. 3 [1860], and the song is listed on the front of Blackmar’s *Collection of Standard Music* (Augusta, Ga.) [1865]” (Spell Collection, Box 141, folder 1, BEN). For a detailed comparison of the 1858 edition, Autry’s version, and Guion’s, see my dissertation, *Texas Centennial 1936: Music and Identity* (Mooney 1997, 125-139).

¹⁶ A copy of this 1906 edition is reproduced in Turner 1976, 56-62. For the most accurate account of “The Yellow Rose of Texas” and the Santa Anna legend, see Henson 2011.

¹⁷ An extensive collection of music, recordings, furniture, art objects and memorabilia is housed in the Guion Room at The Festival-Institute at Round Top Concert Hall at Round Top, Texas. This brief biographical sketch has been gleaned from these sources. The most extensive biographical study of Guion and his music can be found in Camann 2011.

customs of the South is complete without his cowboy songs or his negro spirituals.

Like Fox, Guion was known for taking folk-songs and making them “appropriate for concert use.” This was viewed by Guion and his contemporaries as a form of preservation of folk traditions that they feared to be on the verge of extinction. Mabel Cranfill writes in her essay “A Genius of the Southwest – David W. Guion” that “we in the Southwest are most grateful to him and extremely appreciative that he has seen fit to preserve our folk music in the true and beautiful manner he has employed” (Cranfill 1928, 39).

With regard to his preservation of “Negro” spirituals, Guion is later quoted as saying (Haughton 1930, 25):

The vogue for this music is not what it was. The saturation point has been reached and one no longer sees invariably a group of Negro spirituals on every singer’s program – even those of foreigners who could not possibly do them properly under any circumstances. It has been well, however, to preserve them, and I am proud to have done my part in keeping this music from oblivion.

In honor of the Texas Centennial, Guion wrote arrangements of two songs associated with Texas history and legend: “Brazos Boat Song” (Guion 1936a) and “The Yellow Rose of Texas” (Guion 1936d). He also composed the music for “Texas, May I Never Wander” (Guion 1936c), a curious title, one newspaper reported, since Guion seemed to have been spending more time outside of Texas, and “My Cowboy Love Song” (Guion 1936b), the theme song of the historical pageant “Cavalcade of Texas,” the most popular event of the Texas Centennial Exposition.

The “Brazos Boat Song” attracted historical interest in 1936, since it was believed to have been the first Texas song. Such a claim today would have to be qualified, describing it as the first song on a Texas theme composed by an Anglo. Viewed from this perspective, I have found no evidence to contradict that claim. The music and text were composed in late 1831 by Mary Austin Holley (1784-1846), a cousin of Texan colonist Stephen F. Austin. In October 1831, Holley visited Austin’s Colony in Texas by way of the Brazos river. Being a prolific letter writer as well as musically adept in

voice, piano, and guitar, she recorded her experiences in correspondence to relatives and in song. A letter written on Christmas Eve 1831 reveals that she had “composed music for the *boat song* the first ever written on the Brazos.”¹⁸ In a letter to her daughter Henrietta dated January 6, 1832, Holley writes that she will send several literary works “to be published [as well as] a *Brazos Boat Song* which I have composed and set to music and sung to the delight of the Texas people, especially Col. Austin.”¹⁹

No copy of Holly’s song was known to exist in 1936, although it was thought to have been published. The Centennial edition of Guion’s “Brazos Boat Song” credits the words and original tune to John William Rogers, and Guion is credited with an “Added Tune and Transcription.” Guion took the melody and text for his setting from “Brazos Boat Song” as it was written into the 1935 play *Westward People* by Dallas native John William Rogers (1894-1965). Rogers wrote several plays early in a career that later included employment as journalist, music critic, and novelist, his best-known work being the novel *The Lusty Texans of Dallas*.²⁰ *Westward People* is loosely based on the letters of Mary Austin Holley and commemorates her visit to Texas. It was Rogers’s hope to include Holley’s “Brazos Boat Song” in his play. After a fruitless search for the song, Rogers wrote a lyric that was based upon Holley’s letters, in which she describes the river, land, and climate and set it to a simple, barcarole-like melody.²¹ [See Example 2.]

¹⁸ Mary Austin Holley to Orville L. Holley, December 24, 1831, Holley Papers, Box 2E247.

¹⁹ Mary Austin Holley to Henrietta Holley, January 6, 1832, Holley Papers, Box 2R39.

²⁰ Rogers also helped to launch the Literary Guild of America. *The Lusty Texans of Dallas* was critically reviewed by John Rosenfield in *Dallas Morning News* (January 27, 1951).

²¹ A comparison of the song text with her letters as published in Hatcher 1933 suggests that the primary material of Rogers’s text was drawn from Letter III, Bolivar, Texas, December, 1831 (109-113). The letters in Hatcher’s monograph appear as a reprint of Holley 1833a.

WESTWARD PEOPLE

BRAZOS BOAT SONG

Ooh—I've sailed me east, I've sailed me west,
I've floated down Miss'ippi's breast;
On waters sweet, I've found my ease—
I've sailed through restless, salty seas.

REFRAIN

Watch the waves—dance in the sun.
Watch the waves—dance in the sun.

But one dear stream will call me ever,
A fair meand'ring Texas river;
By those who first beside her trod,
In tribute named "the Arms of God."

Watch the waves, etc.

So green her banks with tender grasses,
So proud the forests where she passes;
So rich in nature's gentlest smile—
I'd leave my boat and stay a while.

Watch the waves, etc.

[35]

WESTWARD PEOPLE

I've whistled a wind from many a quarter,
To carry my sail o'er distant water,
But never wind do I hold dearer,
Than breeze that blows the Brazos nearer.

Watch the waves, etc.

The musical score consists of three systems of music, each with a vocal line and a guitar line. The lyrics are: "I've sailed me East, I've sailed me West, I've floated down Miss'ippi's breast; on waters sweet, I've found my ease— I've sailed through restless, salty seas. Watch the waves dance in the sun." The word "REFRAIN" is written below the second system.

[Applause. DICK sits; AARON puts up the guitar.]

RAWLS. He shore is a humming bird, ain't he,
Miss Sally?

[36]

Example 2: John William Rogers' "Brazos Boat Song" (Rogers 1935, 35-36)

Guion took Rogers's tune, which he described as having "caught popular fancy, as expressing something in the quaint spirit of the time which Texas in 1936 is celebrating with its Centennial" (Guion 1936a). He expanded the form to strophic variation, gave the melody a more active accompaniment, and added a tune in A minor for the third verse. In this way, Guion had "preserved the sim-

plicity of the song as sung in the play, but [gave] the air a setting appropriate for concert use" (ibid.).

Example 3 shows Guion's setting of the first stanza, the refrain, and the first few measures of the remaining stanzas. Guion's predominant elaboration of Rogers's tune is in the accompaniment. Example 3d shows the newly composed tune in A minor.

In Honor of the One Hundredth Birthday of Texas 3

Brazos Boat Song

Words and Original Tune by John William Rogers* Added Tune and Transcription by David W. Guion

*From "Westward People", Copyright, 1934, by John William Rogers. Copyright, 1935, by Samuel French. Printed by permission.

Copyright, 1936, by G. Schirmer, Inc. International Copyright Secured. Printed in the U. S. A.

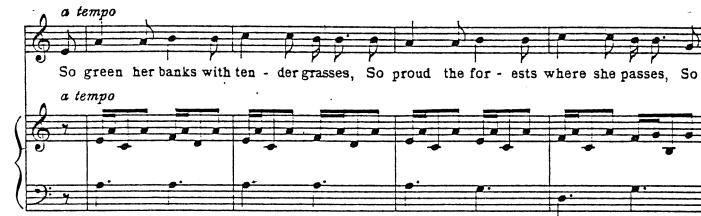
All rights reserved, including the right of public performance for profit.

Example 3a: Beginning of David W. Guion's "Brazos Boat Song" (Guion 1936a, 3).

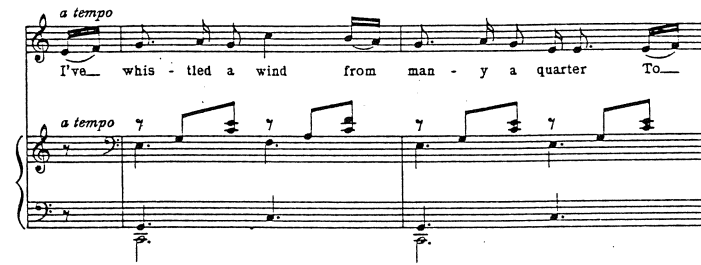
Example 3b: Refrain of Guion's "Brazos Boat Song"



Example 3c: Excerpt from Stanza 2 of Guion's "Brazos Boat Song"



Example 3d: Excerpt from Stanza 3 of Guion's "Brazos Boat Song"



Example 3e: Excerpt from Stanza 4 of Guion's "Brazos Boat Song"

What happened to Mary Austin Holley's "Brazos Boat Song"? Rebecca Smith Lee, in a footnote to her biography of Holley published in 1962, states that she had found no evidence of any publication of "Brazos Boat Song" other than its mention in Holley's letters, and that the only version of the song known to her was "The Brazos Boat Glee," a lyric by Holley that was set by Wilhelm Iucho – a German music teacher from New York, who came to Lexington, Kentucky, in 1834 and taught at Tran-

sylvania University (Lee 1962).²² According to Lee, Holley met Iucho while she was in Lexington during late spring of 1834, after which he set her glee. With regard to the "Brazos Boat Song," Lee states that "it seems likely that she wrote the lyric originally to some familiar air as she did later with another Texas song" (ibid., 391).

Holley's original "Brazos Boat Song" has since been located. [See Example 4.]

²² Iucho set another text by Holley: "The Texan Song of Liberty" (Iucho 1836).

BRAZOS BOAT SONG

WRITTEN COMPOSED AND DEDICATED

— TO —

MADemoisELLE LABRANCHE

BY

MRS HOLLEY.

PUBLISHED BY JOHN COLE BALTIMORE.

8va

Flauto.

Corni.

Come whistle my boys, to the good San An—to—ni—o * Whistle my boys, that

fav—ring gales blow; Come whis—tle my boys to the good San An—to—ni—o,



* The tutelary Saint of the River Boat-men.

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Example 4a: First Page of Mary Austin Holley's "Brazos Boat Song" [1833?]

Whistle my boys, that favoring gales blow Bright shines the morning Sun.

Long ere the day is done, We'll moor in our forest-home, Far o'er the wave.

We'll moor in our forest-home Far Far o'er the wave.

Flauto

Corni.

2 3

Come whistle my boys to the good San Antonio, Come whistle my boys to the good San Antonio,
Whistle my boys &c. Whistle my boys &c.
Spread wide the white sheet, And as we chant our song,
Make fast the tall sprit, Swiftly we glide along,
And steer for our forest-home, To our forest-home vespers,
Far o'er the wave. Far, far o'er the wave.

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Example 4b: Second Page of Mary Austin Holley's "Brazos Boat Song" [1833?]

A dedication copy is presently at the Center for American History, Austin, Texas. The title page states that the song was “Written Composed and Dedicated | to | Mademoiselle Labranche | by | Mrs. Holley | Published by John Cole Baltimore.” No date is given on the title page, and it remains to be established with certainty.²³

As can be seen by comparing Holley’s song reproduced in Example 4 with Guion’s setting of Rogers’s words and tune excerpted in Example 3, the 1930s version of “Brazos Boat Song,” not surprisingly, has little to do with the original except for the title, although there are some coincidences, such as the key and compound meter. With regard to the lyrics, the words of Rogers’s song are patriotic, and those of Holley are not.

Eric Hobsbawm, in his introduction to a collection of essays entitled *The Invention of Traditions*, writes that “traditions which appear or claim to be old are often quite recent in origin and sometimes invented” (Hobsbawm 1983, 1). While Guion made no formal claims of historical authenticity with his “Brazos Boat Song,” in the context of his reputation as a preserver of folk music and transcriber of folk songs, the song can be viewed as an example of invented tradition. Its reference to the past is in the title, its authorial attribution, and the inspiration of the contemporary text via Holley’s letters.

Fox, Marsh, and Guion were a source of pride for Texans. These composers not only preserved Texas traditions in much of their music, but also legitimized this music for the elite class, through the appropriation and transformation of Texas themes and folk musics into forms considered suitable for concert and parlor use. There can be few examples of invention more direct than the Rogers-Guion “Brazos Boat Song.” In addition to the patriotic text, the tune has more of a cowboy feel, a notion entirely anachronistic.

The preservation and invention of traditions in connection with centennial celebrations can be expected. Legitimization is perhaps less commonly encountered. During their centennial era, Texans

suffered from what some state historians have called an identity crisis: On the one hand they professed a deep sense of pride in their heritage and their unique history, while at the same time, consciously or otherwise, they felt culturally inferior when compared with the older regions of the nation.²⁴ Given such an identity crisis, it is not surprising that Texans in 1936 would desire to appropriate supposed folk traditions, not only transforming music and words, but also authenticating them in a new context.

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²³ Based on her letters and her book *Texas* (Holley 1833b), which is derived from them, I believe the date of publication to be late 1832 or early 1833.

²⁴ For more on this identity crisis, see Ronald L Davis, “Modernization and Distinctiveness: Twentieth-Century Cultural Life in Texas,” in *Texas through Time: Evolving Interpretation*, ed. Buenger and Calvert, 3-19 (College Station: Texas A & M University Press, 1991), 4, and also Walter L. Buenger and Robert A. Calvert, “Introduction: The Shelf Life of Truth in Texas,” in *Texas through Time*, ix-xxxv.

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Book Reviews

Musical Explorations by Daniel C. Johnson

by Stephanie Phillips

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Johnson, Daniel C. *Musical Explorations: Fundamentals Through Experience*, 2nd edition. Dubuque, Iowa: Kendall Hunt, 2006. Includes online music subscription. ISBN 978-0-7575-2909-2. <http://www.kendallhunt.com>

Musical Explorations: Fundamentals Through Experience is a fundamentals textbook / workbook that introduces basic musical concepts with a focus on experiential learning. It is appropriate for beginning music essentials classes or general survey classes at the college level. The text and assignments offer multi-disciplinary and multi-sensory learning opportunities that would be very accessible and interesting to music students needing help with the basics and to non-musicians looking for a point of entry into the study of music. The author provides activities in each chapter that allow students to experience and interact with music. These activities involve guided listening, composition, and conducting. *Musical Explorations* has a multicultural non-chronological approach that clarifies concepts with musical examples drawn from a variety of musical traditions and time periods. The author has obviously taken pains to provide a text that gives a diverse introduction to music and never presents Western European classical methods of music making as superior. Every concept is presented in several ways that engage a diversity of learning styles, and students are further engaged by the inclusion of popular and world music along with Western classical examples in the listening assignments.

Many topics that are often covered in other courses or that are usually incorporated into more advanced lessons are presented in this textbook in a relevant and approachable way. The lessons lead students to enter philosophical and multi-cultural explorations of “what is music” and to debate the strengths and weaknesses of written and oral musical traditions. Students are asked to do deep listen-

ing assignments and to interpret and to compose music using graphic notation. There is a strong focus on comparing the function and structure of music in various cultures and extensive listening assignments that appeal to a broad variety of musical tastes and experiences. Thus, the lessons on Western notation and musical theory are seen in a cultural context that may help to make the study of the form and structure of music more meaningful to the contemporary student.

An example can be seen in the way the author presents the chapter on melody. In more traditional texts, composition is often first introduced in the context of testing the student’s ability to follow historical rules, i.e. “compose a *good* melody.” Then the melody is graded on supposedly *good* qualities that are drawn from the narrow compositional norms of a specific time and place in Western musical history. Such an assignment ignores cultural differences in the treatment of melody and does nothing to draw out and develop the individual creative voice of the student. *Musical Explorations* uses graphic notation to have students draw the contour of a melody and assigns a short essay on such topics as melody as a means for transmitting meaning and “how melody is treated differently in Arabic, Irish, and North Indian traditions” (p. 109). These cross-curricular and cross-cultural lessons integrate the teaching of musical elements into larger concepts and go beyond the mere memorization of rules.

The sections that cover Western notation and basic music theory concepts are fairly traditional, and the text is structured so that certain chapters can be omitted by the instructor if he / she is teaching a class not heavily focused on the learning of notation, intervals, and building and identifying chords. The chapters include standard tear out assignments on various essential musical skills with a few notable exceptions. The above-mentioned assignments in graphic notation are presented early in the text and direct students to draw elements of music and to compose their own scores using graphic notation. Students compose rhythmic duets and play them with each other. If the instructor needs addi-

tional resources for skill development, listening, and further study, the text provides directions for accessing a wealth of supplemental materials on the internet. Instead of being sold as a set with CD recordings or specialized software, *Musical Explorations* utilizes resources available on the web to provide music theory drill, musical listening examples and multicultural music videos. The online resources are for the most part excellent, and the student is saved the extra cost of buying bundled book / software / CD combinations.

As part of the experiential approach, the author stresses the importance of learning how to listen to music. Throughout the text, Johnson includes guidelines for listening and assignments that develop skills in active listening. The text comes with a free three-month online subscription to Rhapsody.com, a commercial website that offers an extensive collection of music in a variety of genres. The listening assignments ask that the student enroll in this service by entering an e-mail address and password. Once enrolled, the student has access to a huge collection of titles. The site is easy to navigate, and there is not a long wait time for the music to load. The service keeps a play list of the titles one listened to and offers suggestions based on the listener's choices. Except for a somewhat annoying barrage of advertising for contemporary popular music and repeated requests to sign up for premium levels of services on the home page for Rhapsody, the only problem I found was getting distracted from the task at hand and going off on listening journeys of my own. I did several searches for fairly obscure composers and was pleasantly surprised at the rich variety of music offered on this website. It provides an excellent support to a music fundamentals class. The listening assignments suggested in each chapter are interesting and are based on specific musical examples from different cultures and genres. The student is asked to conduct to music, draw the shapes and contours of various musical elements, and to compare and contrast the different treatments of basic musical concepts in various cultures. These diverse assignments engage different learning styles and encourage the development of deeper listening and thinking about music.

In addition to workbook pages in the textbook that teach basic Western music notation and music theory skills such as naming notes and intervals and building chords, an online service provides opportunities for extra drill to improve basic skills. The student is guided to a free theory / aural skills training site that has its merits, but is perhaps the weakest part of the whole program. For a free resource, it is acceptable, but it does not compare to the pricier products available on the marketplace today. It would be ideal to use this in a classroom in which more advanced theory training software was available in a lab setting for the students who need it. If those resources are not available, however, it is much better than nothing. The site has note identification trainers for guitar, piano and brass, a staff paper generator, so students can print their own paper and even a page for calculating the matrix for a tone row (beyond the scope of this book but fun nonetheless). There are lessons on the basics of interval, chord, and note name identification and a great page for identifying a variety of types of scales by ear. The interactive pages for practicing interval and chord recognition are easy to use and provide reinforcement in both theory and aural skills. Overall, it is a good resource, but it lacks the depth of similar programs and in some areas there are not enough examples generated for the student to become proficient.

Another excellent online resource is a series of videos on world music that is available through a website that the student can access for free. The videos are interesting and full of musical performances and archival footage. They are narrated by experts in the field and cover topics such as melody, harmony, rhythm, and timbre. The student is asked to watch a video with each chapter and then to answer questions and write a short essay that discusses various questions related to the video.

Overall, *Musical Explorations* is a well-organized, clearly written text that offers an interesting approach for introducing basic concepts of music to musicians and non-musicians alike. The experiential and multi-disciplinary focus is entertaining and draws the student into exploring the process of music making along with the learning of key concepts and the basics of Western music nota-

tion. The online resources further engage students with a wealth of supporting materials, and the written assignments can be done on pages in the book that can be torn out and handed to the instructor. This makes the text more affordable and more ac-

***Progressive Sight Singing* by Carol Krueger**

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Krueger, Carol. *Progressive Sight Singing*. New York, NY: Oxford University Press. 2007. ISBN: 978-0-19-517847-0. Web: <http://www.oup.com/us/catalog/he/>

Progressive Sight Singing by Carol Krueger is an excellent text designed to help first-year students develop rhythmic and melodic reading in the aural skills portion of their undergraduate theory studies. Krueger is Associate Director of Choral Studies at the University of South Carolina and holds a DMA in Choral Conducting from the University of Miami. She has taught in public schools as well as in higher education and is an active clinician and guest conductor. Krueger is widely recognized for her work with music literacy and has presented interest sessions at the American Choral Directors Association (ACDA) National Convention in New York, the ACDA Southern Division Convention in Nashville, and at MENC and ACDA state conventions throughout the United States.

Progressive Sight Singing includes a main text of 440-pages divided into two sections: Part I presents the elements of rhythm only, while Part II focuses on melodic exercises. Both the rhythmic and melodic portions contain 18 chapters each and are designed to be used concurrently over a two-semester course sequence. A separate presentation of rhythm and melody allows the instructor the flexibility to present each at a particular pace suited to the backgrounds and abilities of the students. Instructors may use the Gordon, Takadimi, McHose-Tibbs, or Kodaly rhythm syllables or a neutral syllable for reading rhythms, while the movable *do*

cessible to students by not requiring the purchase of supplementary materials. I highly recommend *Musical Explorations* for use in a survey class for non-musicians or essentials of music class.

system of solfege syllables, scale-degree numbers and note names, or a neutral syllable may be used for tonal reading.

The author offers a wealth of information in the pretext to Parts I and II. A Preface to the instructor discusses the pedagogical theory that governs the organization of the text, while a separate Preface to the student adds with insight on the importance of developing strong aural skills and effective practice methods. For additional study outside the classroom, this text includes a CD with more tonal and rhythm patterns for chapters 1-6. Detailed strategies for approaching the exercises on the CD can be found after the Preface. Dr. Krueger has included pretext chapters on "Strategies for Successful Sight Singing" as well as a section entitled "Building Musicianship and Independence," where she offers helpful advice on developing audiation, memory, and dictation skills. Following the main text are several appendices that include a wealth of information on rhythm reading systems, tonal reading systems, dictation, conducting patterns, and foreign musical terms.

Each chapter is built on the pedagogy of learning sound before sight before theory. The initial phase in each exercise focuses on building aural / oral skills. Each skill is introduced through the ear and voice by imitating patterns. In Part II, this approach is realized by introducing vocal-pitch exercises designed to develop the ability to hear the tones as scale degrees in relation to reference tones (tonic pitch and tonic chord). Phase two takes the sounds learned by rote and translates them into musical symbols. Dr. Krueger refers to this concept as Symbolic Association. Where melodic pitches are concerned, staff-familiarization exercises are included to aid in connecting the ear to the eye. Tonal and rhythm patterns are introduced in the third phase

of this approach in order to prepare the ear and eye for reading the 'new' element or skill. Melodic patterns are included when a 'new' rhythm is combined with a 'new' tonal element. Finally, the last phase uses newly composed exercises as well as excerpts from folk and classical music, where concepts and skills are graded to monitor students progress. Krueger points to a strong positive correlation between sight singing and dictation skills, and she suggests that the patterns and exercises may further strengthen student's skills when used as dictation exercises.

***Ear Training* by Benward and Kolosick**

by Aaron Carter-Cohn

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Benward, Bruce and J. Timothy Kolosick. *Ear Training: A Technique for Listening*, 7th Edition. New York: McGraw-Hill, 2005. With CDs and Online Software. ISBN: 0-697-28785-8. Web: <http://www.mhhe.com>

Ear Training: A Technique for Listening is best suited to instructors that want a curriculum laid out for them when they embark on this most difficult of subjects to effectively teach. Nearly all aural courses have similar goals for music students: to be able to listen intelligently, (sight-) sing and transcribe as well as increase their understanding of melody, harmony and rhythm in support of their written theory knowledge.

Ear Training: A Technique for Listening shares a common feature with any text or anthology that would be appropriate for teaching aural skills: it contains numerous notated musical examples from Western composition and folk music, ranging from simple to complex, with sections for melodic, harmonic or rhythmic focus. *Ear Training* includes detailed instructions for the use of each example. In addition, the examples and exercises are intended for listening with or without dictation. Classroom listening is split up into two types with respective goals: micro-listening and macro-listening. The goal of *micro-listening* is to accurately identify note-to-note and chord-to-chord movement, very useful for

Progressive Sight Singing is a well-organized and thoughtful presentation of the underlying grammar and syntax of musical structure. This text has been successfully class tested at a number of institutions nationwide, because it focuses around one central concept: students learn to hear and perform before they read and write. It is a work designed to develop independent and literate musicians. *Progressive Sight Singing* is an ideal text for undergraduate courses in aural skills or for individuals studying outside academia who wish to strengthen their aural skills.

detailed transcription (more often referred to as dictation within the context of ear training). *Macro-listening* emphasizes identification of general characteristics, such as patterns and formal structure.

Generally speaking, the approach and order of curriculum is similar to most if not all ear training texts. For example, intervals are the first item of business and are considered to be the building block of melodic and harmonic listening. The text progresses with a plethora of examples, perhaps including a few more from popular music styles than other textbooks, all with very specific intentions for use – which indeed is unique. The authors dictate procedure right down to the number of repetitions (for playing examples).

Along with the textbook, a Transcription Audio CD is included, which contains MIDI renderings for transcription practice at home. Access to an online practice software is also included with the purchase of the student version of the text. In the preface, the authors propose that *Ear Training*, along with the Transcription Audio CD and online practice software, can be used in three ways as a resource for aural skills training:

- (1) As the main text both for class lessons and practice at home.
- (2) Only in the classroom.
- (3) Only at home as a supplemental resource.

The authors suggest that it is most effective in the first capacity.

Though I deeply sympathize with the struggle of getting students to use their ears and minds

acutely, I seriously doubt that it is an area of study that benefits from an overly structured text. Though perhaps, when followed fastidiously, it is quite effective. Aural skills is an area that needs strong methods, but it is very much a day-to-day and student-by-student affair – in other words: an adaptable subject that needs tailoring. Most of all, the course needs to be engaging.

I value the textbook as a way of harnessing *audiation*: the mind's 'ear' and 'voice'. Audiation is at the heart of ear training, it is what enabled Beethoven to compose after becoming deaf. It is extremely useful as an educator, which many music students are hoping to become. For composers, it is indispensable, not necessarily for Beethoven's reasons, but in order to sketch without the aid of an instrument.

Benward and Kolosick both possess considerable expertise in music technology that augments the text in a few ways. The accompanying CD provides colorful MIDI renderings of examples for transcription / dictation practice at home. In the

preface, they state that while the piano is often the most convenient and accessible instrument for dictation, other timbres should be welcomed into the mix – and they certainly do that with a wide variety of synthesizer patches on their Transcription Audio CD. The other technology aid is a practice software that is available online with purchase of the text. Improvements made to the online software program are cited as the main addition to the 7th edition.

In summary, *Ear Training: A Technique for Listening* is a structured text that emphasizes listening and transcription. In addition to the text itself, technological resources include an audio CD for transcription and access to an online practice software that has been revamped with the release of the 7th edition. The authors encourage the use of the text and the additional resources as the main curriculum for college-level aural skills courses. The authors note that a thorough knowledge of notation, including all major and minor scales and key signatures, is a prerequisite for using this text.

***Sounds in Time: A Guide to Music Fundamentals* by W. Ronald Clemmons**

by Scott Benner

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Clemmons, W. Ronald. *Sounds in Time: A Guide to Music Fundamentals*. Dubuque, Iowa: Kendall Hunt Publishing, 1998. ISBN: 0-7872-5478-9. Web: <http://www.kendallhunt.com>

Sounds in Time: A Guide to Music Fundamentals is designed to be a textbook for college music students with a limited music theory background. The author, W. Ronald Clemmons, drew from his twenty-five years of experience in teaching music to assemble this comprehensive method book for teaching music theory to beginners. Dr. Clemmons taught music theory and composition at the University of Alabama at Birmingham and has written this textbook to provide an organized approach for teachers to utilize in the classroom. Many colleges and universities are offering remedial music courses

to incoming music students who have promising talent but are lacking in music theory knowledge. This book is an easy-to-understand introduction to the fundamentals of music, presented in a very logical sequence, and an excellent choice of textbook to accompany any college level remedial course in music fundamentals. It is divided into four units: Pitch, Time, Scales and Keys, and Intervals and Triads, with several chapters attributed to each unit. On perforated paper at the end of every chapter are written assignments that assess the student's understanding of the subjects covered in each chapter. These quizzes allow for the immediate practical application of the concepts covered and may be easily torn out and turned in without depleting the textbook of any other pertinent information that the student might want to review. In this book, the basic principles of music are presented in a manner assuming that the student has absolutely no prior knowledge of music other than some listening experience. This approach may also be very useful to students with some theory background, as it may

correct any problem areas along the way to solidify a thorough musical knowledge. The book is 208 pages long with an index and includes a suggested time-line plan for application in the preface.

“Unit I” focuses on the concept of pitch and begins in Chapter 1 with an explanation of several definitions of music. Chapter 2 incorporates the visual of a piano keyboard to illustrate the different pitches and introduces the alphabet names of those pitches. Particularly clever is the comparison to a staircase, resulting in the identification of going up and down in relation to pitch. The white and black keys are discussed and the octave is introduced. Chapter 3 involves music notation and the staff, still utilizing keyboard illustrations to correlate the letter names with the lines and spaces. Whole steps and half steps are explained in Chapter 4, along with all the accidentals and their enharmonic relationships, culminating with the chromatic scale. Popular musical examples are used to identify the difference between whole steps and half steps and begin to involve the student’s aural perceptions with the concepts of music theory.

“Unit II” is concerned with the aspect of time in music. In Chapter 5, the many different levels of rhythmic relationships in a piece of music and the separate parts that make up a musical form are discussed to help the student understand the flow of ideas in music. Chapter 6 is dedicated to tempo, beat, and the durations of the different note symbols, as well as rests and ties. Chapter 7 concentrates on meter and uses a popular song to introduce the element of syncopation. Time signatures and the correct use of beams in music notation are covered in Chapter 8.

“Unit III” introduces the concept of tonality. Chapter 9 presents the scale as the basic raw material for tonal music and discusses the aspect of key. Chapter 10 shows the makeup of major scales and the importance of the tonic. “The Circle of Fifths” is introduced in Chapter 11, which begins to indicate that patterns and predictability are present in music. Key signatures and their effects are covered in Chapter 12. Minor scales and their variations are presented in Chapter 13, followed by a discussion of relative and parallel minor keys in Chapter 14.

“Unit IV” describes the use of change in the relationship between pitches to affect the character or mood of the musical idea that is communicated to the listener. Chapter 15 examines intervals and their qualities while relating them to the keyboard. Harmony, chords, and triads are introduced in Chapter 16. The concept of tension as it relates to consonance and dissonance in tonal harmony is explored through the four qualities of triads. Chapter 17 expands the realm of triads with inversions, open spacing, and doubling, while introducing the broken chord impression of harmony with arpeggios. The exercises at the end of this final chapter thoroughly test the student’s understanding of the many configurations and inversions of all the different triads. The book ends at this juncture, leaving seventh chords and the principles of part-writing to be presented in the music theory classes that follow.

The introduction of “The Circle of Fifths” in Chapter 11 is a most important step in conveying the mathematical relationships that permeate music. The process of determining the patterns involved in tonal harmony will hopefully excite the student’s desire to learn more. Immediately after learning how to build major scales in the previous chapter, the student is encouraged to notice the significance of the similarities as well as the differences between scales. These observations lead to correlations that may help to cause an epiphany in the student’s musical mind, thereby spurring a perception that music theory is easy to learn. The twelve-point clock diagram illustrating “The Circle of Fifths” on page 118 is extremely useful, and the timing of its introduction is most appropriate.

Sounds in Time: A Guide to Music Fundamentals is a thorough introduction to the principles of music theory that is easy to understand. The descriptions and processes involved in music are revealed as well as more abstract concepts, such as why certain organizations of pitches produce certain responses from the listener. The author engages the student in the discovery process and utilizes relevant musical examples to reinforce the materials and techniques presented in the textbook. The order in which the different aspects of music theory are introduced facilitates the student’s ability to comprehend, and the terminology is kept simple. This

book is an excellent curriculum supplement for a remedial course in music theory in a college or university and contains ready-made assignments to be given in the form of tests or homework. It can also be recommended for any student in secondary or high school that is interested in learning about music theory, especially if they intend to major in music at college. Of course, it could be extremely use-

ful to an adult musician who has not yet learned to read music. It is not intimidating and uses popular musical examples to promote better understanding with practical application. This textbook can be most useful to any teacher who wants to challenge their music students to gain a powerful knowledge of music theory while enhancing their musical experience and enjoyment.