DEVELOPING MULTIDIMENSIONAL MUSICAL UNDERSTANDING

IN THE CHORAL CLASSROOM

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A Capstone Project

Submitted to

The Music Education Department

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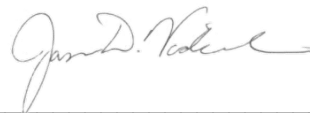
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Abstract

Developing multidimensional musical understanding in the choral classroom

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Participation in performing ensembles is still a predominant music education path for many students, even with the variety of modernized music class offerings in the twenty-first century. Since many students will spend the majority of their music education experience in a performing ensemble, it is crucial that music educators provide instruction that goes beyond the teaching of notes and rhythms. Music educators that teach performing ensembles should teach to develop musical understanding. The model provided by Comprehensive Musicianship through Performance (CMP) offers enhancements to the music ensemble experience, though it does not directly address musical understanding. This Capstone project proposes four dimensions of musical understanding based on relevant research, and combines these dimensions with processes proposed by CMP. Templates for score study, score analysis, and unit planning are provided, and their usefulness is demonstrated through preparation of a piece of choral repertoire. The supportive research and practical templates are provided to make this Capstone project useful to any teacher who wants to enhance their teaching process by focusing on musical understanding in the choral classroom.

Introduction

Music education in twenty-first century America continually adapts to emerging technological developments, a broadening field of musical influences, and modern professional and societal attitudes about what should be included in a student's music education experience. Expanded course offerings in response to these influences include music technology, modern band groups, acapella choirs in pop styles, music business, and historical studies of genres such as hip-hop and country music. Even with these new opportunities in music education, the standardized and 'traditional' ensembles from the Western classical music tradition still maintain prominence in the field, engaging students in performance and competition opportunities from elementary through high school grade levels. Many students spend most of their music education experience within a performing ensemble. These performance ensembles often maintain top priority within music education departments due to their perceived value as a musical experience for students; both the process and final product of performing music can be viewed as cultural, social, and creative, and therefore a valuable music experience for music students (Wiggins, 2015, p. 27). There is potential for many learning opportunities within the process of learning and performing music in any ensemble, and it is imperative that ensemble educators provide an educational experience that develops musical understanding and meaningful connections for all students.

The potential shortcoming of the dominance of ensemble experience within American music education is that technical skills tend to be over-emphasized, resulting in the sacrifice of a well-rounded musical learning experience. One recurring attitude regarding music education within American society is that the development of technical

skills is the most valued (and often, only) marker of musicianship, even though this achievement of fine motor skills and sophisticated technique is only one component of advanced musical performance (Hargreaves et al., 2012, p. 6). Nevertheless, there are music educators who have inadvertently provided legitimacy to this attitude through their over-emphasis of technical mastery during instruction. In the ensemble setting, this results in rehearsal processes that focus primarily on each member or section "getting their part right" and creating a final product that "sounds good." Of course, educators *should* insist that students learn their individual parts of the music and use their instruments in an artistic way; however, musical experience in the performing ensemble *should be much more* than performing the notes correctly. This insistence on providing a deeper musical experience through performing ensembles is not new in the music education field. Educators, including Miller (1976), have emphasized the need for ensemble directors to support students' abilities to "*develop* musically" instead of simply teaching them how to "perform beautifully" (p. 5). A student's ability to sing or play the correct notes at the intended tempo does not guarantee their understanding of the music they are creating; performance abilities can only guarantee that a student can make the specific musical sounds they have been trained to make. While educators may choose basic components such as technique and music vocabulary to teach and assess, it is highly likely that students are not signing up for ensembles because they are primarily hoping to learn scale fingerings, vowel shapes, and the definition of 'rondo form.' There is something unique, perhaps best described as "humanity expressed through music," that rises above technical skill and terminology and makes music meaningful (O'Toole, 2003, p. 27). This is often the reason why music educators pursue this profession in the first

place! While many educators have developed their own connections and understandings of music, this same opportunity to develop musical understanding has not been reliably provided to students who participate in music ensembles. It is imperative that music educators take responsibility for providing a music education experience that develops and enhances each student's musical understanding within the performance setting.

This Capstone project serves the following purposes: (1) to suggest defining parameters of what constitutes musical understanding, based on relevant literature; (2) to compare these defining parameters of musical understanding to the processes included in the method of Comprehensive Musicianship through Performance (CMP) and to enhance the CMP framework; (3) to create and demonstrate a process for score preparation and instructional planning in the choral setting, with the goal of developing musical understanding and expanding upon the CMP approach. It is the author's hope that this inclusion of academic research, along with resources and examples of practical application, will make this Capstone project useful for educators who are dedicated to enhancing their students' holistic musical understanding in the choral ensemble.

Defining the parameters for the term 'musical understanding' is necessary because the broad nature of the components included in musical understanding leads to the term becoming vague and devoid of meaning—what Fiske and Royal (2002) call an "empty construct" (p. 75). To avoid this, the research behind this Capstone project has focused on literature about musical understanding from multiple perspectives. This offers a multidimensional view into what musical understanding *is,* which makes the process of teaching to develop musical understanding more easily achievable. The research on multidimensional musical understanding is then synthesized and combined with the

processes established by Comprehensive Musicianship through Performance, resulting in an enhanced instructional framework that will help educators teach to support the development of deeper and more holistic musical understanding for students. An ensemble focused on musical understanding can lead to additional positive results: increased engagement in rehearsals, higher student retention, meaningful performances, and student connection to their peers and themselves, to name just a few.

The practical application of this Capstone project relies on the existing analytical and instructional framework provided by Comprehensive Musicianship through Performance (CMP). Comprehensive Musicianship through Performance, an initiative first started by educational leaders in Wisconsin in 1977, aims to "enrich the performing experience with additional kinds of understanding" so that ensemble music education can evolve from surface-level skill development in sight-reading and instrumental technique (Sindberg, 2009, p. 29). To enhance student learning and musical understanding, CMP includes five components of teacher preparation and instruction: score analysis, outcomes, strategies, assessment, and music selection (O'Toole, 2003, p. xii). The teaching model offered by Comprehensive Musicianship through Performance was influenced by recent educational initiatives of that time, such as the Contemporary Music Project from 1963-69 and the Manhattanville Music Curriculum Project in 1965 (Sindberg, 2009, p. 27). These initiatives explored the idea of 'comprehensive musicianship' and "served as catalyst for questioning past values and practices" in order to continually improve music education and expand educators' "knowledge and attitudes" about how to best teach music (Willoughby, 1982, p. 56). This Capstone project intends to press even further towards enhancing the music education experience in ensembles to

ensure that students develop musical understanding during the process of preparing for

performance. CMP will become even more effective for ensemble educators when the

research on multidimensional musical understanding is integrated into the existing

framework. The practical component of this Capstone project will offer enhanced

templates for repertoire analysis and instructional planning that will help guide students

towards not only *learning* the music, but also *understanding* the music as well.

Review of Literature

If one thing is certain about musical understanding, it is that researchers and philosophers have offered multiple definitions of the term without coming to a clear consensus. In *Teaching for Musical Understanding* (*3rd edition*), Wiggins (2015) claims that understanding is constructed through the process of learning, and requires the learner to interact with the world around them using all five senses. The body and mind are closely intertwined as each learner gathers stimuli through the senses and constructs both cognitive understanding and meaning from those physical experiences (pp. 1-2). Applied more specifically to music, Elliott (1993) claims that musical understanding is synonymous with musicianship, and is "a multidimensional, relational, coherent, generative, open and educable form of knowing" (p. 79). The literature around musical understanding sometimes connects to music cognition and examines the psychological/neurological responses to musical stimuli. The authors Fiske and Royal (2002) *insist* that the music education field embrace the research on "hardwired brain design" when considering teaching for musical understanding, to avoid "creating stories" of musical understanding that only focus on cultural or emotional meaning (p. 85). Goolsby (2002) agrees that developing musical understanding should include the construction of cognitive systems for pattern and structure recognition, though Goolsby also advocates that musical understanding should include "objective, subjective, and intuitive aspects" as well (p. 24).

As the conversation around musical understanding continues among educators, musicians, neuroscientists, and psychologists, one important clarification must be made: musical understanding is *dimensional*, not "elemental." Wiggins (2015) discusses how

the American approach to educational reform in the late 1950s and 1960s was driven by the tensions between the United States and the Soviet Union, especially when the USSR launched their satellite, Sputnik, into space. America responded by emphasizing the improvement of science and mathematics education for American children. The promotion of science and math resulted in scientific and mathematic concepts gradually bleeding into other subjects, and music education absorbed the concept of "elements of music" from this increased presence of science education in schools (p. 30). However, Wiggins explains that music is not "elemental" because the individual components of music—such as pitch, rhythm, harmony, articulation—are meant to remain *in the context of the whole musical piece*. The elements on the Periodic Table exist on their own as complete entities; the "elements" of music, however, require a connection to the whole musical experience in order to convey meaning or purpose. When one component of a musical selection is removed from the whole and experienced individually, it loses significance. This will obstruct students' abilities to construct musical understanding because the singled-out 'elements' of the music will not have a clear meaning or purpose without connection to the context of the whole musical piece (Wiggins, 2015, p. 31). The music we listen to is "experienced as a multidimensional structured whole" and any attempt at developing musical understanding must maintain the integrity of the whole musical piece during instruction (Wiggins, 2015, pp. 29-30). To reflect this appropriately updated definition of how music is structured, the title of this Capstone and following mentions of musical understanding intentionally describe it as "multidimensional" because if music itself has multiple dimensions, it makes sense for musical understanding to contain multiple dimensions as well. The following research supports this idea.

Cognitive Processes

Research on music cognition and neuroscience in general has provided fascinating glimpses into how the brain works when perceiving, responding to, and remembering aural stimuli. One important part of cognition is consciousness, and Elliott (1993) claims that "attention, memory, and awareness" are essential to consciousness; he emphasizes that "attention is the gateway to consciousness" and can be seen as the energy source for our cognitive powers (p. 66). After establishing that a listener is both conscious and attentive, musical stimulus is required to begin the process of developing musical understanding. Authors have agreed that cognitive representations of musical information are the result of *active construction* in the brain, not just a 'copy-paste' process for storing perceived stimuli in the mind. Fiske (2008) emphasizes the "construction paradigm" of cognitive operation, which explains how the brain is able to "build, rather than copy, models of the outside world" as a result of our consciousness and perception of our surroundings (p. 25). As a person continually experiences life, they continually construct cognitive models of what they perceive and also construct connections between those cognitive models. When regarding musical perceptions, people within a certain culture are (hopefully) exposed to their culture's music during early years of life, which allows them to perceive the dominant characteristics of their musical culture and construct cognitive models of those dominant characteristics; Fiske and Royal (2002) call these culture-based cognitive structures "sound materials," which are part of virtually every person's inherent musical knowledge (p. 78). These culture-specific sound materials are useful when musical instruction begins, though educators need to be thoughtful about this previously stored musical information that students possess; each

student will have unique prior musical experiences, and prior amounts of musical exposure will impact each student's pre-existing cognitive musical structures (Wiggins, 2015, p. 9).

The process of continual human perception, and the resulting construction of cognitive representations of musical stimuli, results in a complex neural network that is "genetically designed to receive and store sound" (Fiske, 2008, p. 130). Fiske (2008) further emphasizes how this impressive neural network of musical information "likely stores an unlimited number of musical events, comparing and fitting a 'now' event with events previously experienced," with the "potential for 'replaying' an event or making up new ones" (p. 131). As this neural network increasingly becomes more sophisticated, listeners develop the ability to recognize aural patterns and also compare those aural patterns to evaluate similarities or differences. Listeners can analyze any two patterns to determine one of three outcomes: (1) both patterns are the same, (2) one pattern is a derivation of the other, (3) the two patterns are clearly different from each other (Fiske & Royal, 2002, p. 78). Additionally, the musical information already stored within the neural network provides suggestions, or "in-the-moment guesses," about the possibility of upcoming patterns based on previously stored musical knowledge. As the listening continues, these recurring cognitive musical guesses continually evolve in response to the current patterns and musical information being perceived (Fiske & Royal, 2002, p. 79).

Musical experiences of performing and creating further support the construction and expansion of this neural network by enhancing student perception of musical stimuli, helping them notice how certain aspects of music "remain stable in many different performances;" this strengthens their cognitive representations of those aspects of music,

such as the tonic chord and dominant chord (Gruhn, 1997, p. 39). Continued exposure to

musical stimuli results in a more sophisticated cognitive construction of musical sound,

and Gruhn claims that this "process of incrementally altering the structure and

connectivity within the neural net" is the process of learning itself (Gruhn, 1997, p. 39).

The music cognition expert Sloboda also emphasized the importance of students

developing an "abstract or symbolic internal representation" of musical information; he

saw this as necessary in order for students to understand music, and recognized the role

of listening in the construction of this representation (Goolsby, 2002, p. 15). Though

Elliott (1993) also advocates for the construction of musical neural networks, he insists

that the process should depend on active participation in music, since "our musical

thinking and knowing are *in* our musical doing and making" (p. 68). Both of these

processes of developing musical structures in the brain—the aural process and the action-

based process—are two dimensions through which musical understanding is developed.

Audiation

The cognitive processes described previously are essential to the process of

audiation. Music educators may recognize 'audiation' as a term associated with Edwin

Gordon and his Music Learning Theory. Quite a few researchers who have focused on

musical understanding refer to Gordon's definition of 'audiation;' from Gordon himself,

it is the "process of assimilating and comprehending (not simply rehearsing) music" that

has been heard in a recent moment or sometime in the past, or is otherwise meaningfully

organized in our minds during processes of reading notation, composing, or improvising

(Gordon, 2012, p. 3). Gordon (2012) emphasizes that audiation is not just simple

imitation, and that the process of audiation allows the student to concentrate on "one set of musical sounds while at the same time attending to or performing one or more sets of other musical sounds" (p. 6). Gordon's research aligns with cognitive research described above and further asserts the importance of neural constructions of musical material, and his Music Learning Theory provides a detailed process for developing audiation skills in students. Interestingly, Gordon claims that music appreciation can best be achieved by developing musical understanding through audiation, and he insists that understanding should come first so that the concept of 'music appreciation' is actually about knowing the music well enough to think and hear it independently (Gordon, 2012, pp. 32-33). Though audiation can take on many forms, Gordon's (2012) theory gives most attention to tonal and rhythmic audiation and begins this process with pattern instruction (p. 37). Jordan (2017), a student of Gordon, further clarifies that audiation of patterns, particularly tonal patterns, is essential to creating music "in the same way that words are essential in building a sentence" (p. 7).

Goolsby (2002) further summarizes Gordon's research to connect audiation to musical understanding: in both music and spoken language, we listen to and interpret what we have just heard, and guess at what will come next based on our previous memories and knowledge; the development of audiation supports musical understanding in the same way the development of vocabulary and sentence structure supports language understanding (p. 11). From Gordon's view, developing musical understanding requires the student to group the meaning of musical patterns. Goolsby (2002) summarizes Gordon's proposed stages towards musical understanding: (1) hearing sound generally, (2) conscious building of pitch and duration patterns, (3) conscious identification of

tonality and meter, (4) identification of more musical dimensions (tonality, keyality, meter, tempo) that support awareness of form, style, dynamics, etc., (5) broader recognition of patterns in different musical pieces, from repetition of Stages 2-4, to further build a 'musical vocabulary,' (6) use of musical knowledge to predict what will occur in the future of a musical piece (Goolsby, 2002, pp. 12-13).

This emphasis on creating patterns as units of music is supported by research on cognitive processes; simply put, creating patterns is "how the brain deals with incoming stimuli" and applies to more than musical and aural stimuli alone (Fiske, 2008, p. 64). Once the brain has the structures built for musical patterns, those structures are used in both the listening and creating processes. Fiske (2008) describes how the brain wants "to find a discernable shape" and create patterns as it perceives incoming stimuli; when the incoming stimuli are not organized into "larger wholes [that] have beginnings, middles, and ends," the listener is more likely to feel lost, confused, or dissatisfied (p. 40). This statement does not intend to discredit listeners of atonal or experimental music, since this research talks about processes in the brain, and does not account for personal or cultural influences that shape musical enjoyment and appreciation regardless of presence or lack of identifiable patterns (Fiske, 2008, pp. 40-41).

Beyond listening to music, active music-making also relies on the patterns that have been constructed in the brain. Gruhn (1997) advocates for the development of audiation skills to develop musical understanding because "we can only understand what is already represented in our minds" (p. 45). Each student's singing and playing abilities correlate "to the degree of [their] musical understanding," and the degree of a student's musical understanding depends on sophistication of musical pattern structures that have

been constructed in the brain through the process of audiation (Gruhn, 1997, p. 45). While it appears obvious that sound-based skill is essential to musical understanding, the specific concept of audiation ensures that cognitive constructions of musical knowledge are taking place, as opposed to disconnected and meaningless listening exercises. Audiation in particular allows students to construct musical building blocks in the brain, and this ability to organize, compare, and create music cognitively is an important dimension of musical understanding.

Embodiment

The human process of developing understanding of music resides not only within the brain, but in the body as well. In fact, research on musical understanding does not separate the brain and the body, and instead emphasizes the connection between the two. As Wiggins (2015) describes, humans interact with the world through "embodied experience" and are continually "constructing understanding of this experience;" these two interconnected processes rely on the intertwined nature of the body and the brain (p. 1). Since the human body is involved in perceiving stimuli, the resulting construction of cognitive structures in the mind is affected by our knowledge of our body's sensory experiences. Our interactions with the world allow humans to develop an understanding of our existence in physical space that can then be applied to other realms of understanding; many musical descriptions used among musicians are metaphors based in motion and space, such as 'high or low' sound and 'slow or fast' tempo (Wiggins, 2015, p. 5). Aside from those musical metaphors that are based on our understanding of bodily movement, the process of making music itself engages the body and requires kinesthetic

coordination. Many educators, including Elliott (1993), insist that action-based knowledge is the "core knowledge of musicianship" and that verbal knowledge and passive listening activities should be relegated to lower importance in music education (pp. 76-77). When used in music instruction, movement activities can guide students to better understand tempo, meter, rhythm, phrasing, and other dimensions of music. Jordan (2017) advocates for the use of kinesthetic guidance to improve a musician's awareness of the continual sense of motion that exists within music. He mentions the theory of 'kinesthetic entrainment,' which occurs when two or more people "synchronize [their] primal sense of pulse and rhythm" through their response to an external stimulus; Jordan suggests the use of a pendulum as a visual guide to help students align their bodily movement with the continual motion of music and gain kinesthetic understanding of tempo (Jordan, 2017, pp. 21-22). Kinesthetic movement can enhance musical learning and musical understanding because movement and music share important similarities; movement is what propels an object through space and time, and music itself is an "event" that "occur[s] through time" (Fiske, 2008, p. 120). This is why kinesthetic movement is "basic and foundational to the music-listening experience" and supports musical learning and understanding as well (Dura, 2002, p. 122).

When discussing the connection between bodily movement and musical experience, music educators may think of Emile Jaques-Dalcroze and his method of Eurhythmics. Jaques-Dalcroze created his method after observing how his music students had developed technical skills, but took "no account of the faculty of mental expression" in the music-making experience (Ingham et al., 1918, p. 13). He claimed that the two "physical agents" of musical experience are (1) the ear, which regards sound, and (2) the

"whole nervous system," which regards rhythm; he considered bodily movement as the primary domain of musical experience since "movement is instinctive in man" (Ingham et al., 1918, pp. 14). The goal of Eurythmics education is to support student development of "a rapid and regular current of communication between brain and body" through the use of rhythmic movement (Ingham et al., 1918, p. 16). Eurhythmics instruction helps students form "thought-images of the movements" through recollection of previous training exercises and observation of classmates; in these movement activities, a student "does not reproduce until he has understood" the physical expression of the music; the Dalcroze method acknowledges that "without understanding, correct reproduction… of such movements is impossible" (Ingham et al., 1918, p. 47). Eurythmics still exerts influence on current music education practices, and the continued use of this method emphasizes the importance of bodily movement in regards to musical understanding.

Another important resource in the field of musical movement is Rudolf Laban. Movement is conditioned to "evolve in space as well as in time," similarly to the essential nature of music itself, and Laban provides a classification system for human movement experiences: his four effort-based motion factors are flow, weight, time, and space (Moore, 2009, p. 150). Each effort is described on a spectrum: 'flow' varies between binding and freeing, 'weight' varies between increasing and decreasing pressure, 'time' varies between accelerating and decelerating, and 'space' varies between directness and indirectness (Moore, 2009, pp. 151-152). Additionally, Laban combined the efforts to create another category called "effort states" and "drives," resulting in dozens of descriptions of movement (Moore, 2009, pp. 159-161). Laban's classifications within the "action drive" (the combination of weight, time, space) provide helpful guidance for

describing movements that can be used in music-making; those action classifications are float, punch, glide, slash, dab, wring, flick, and press (Moore, 2009, pp. 162-163). These action classifications will be utilized in the score study and analysis portion of this Capstone, and supporting diagrams and descriptions can be found in Appendix F.

Other research on the body's role in musical understanding focuses on the connection between the movement inherent in musical material and the meaning of the music itself. Dura (2002) convincingly connects the two: meaningful musical experience that is "so profoundly 'moving' must at the very least leave its trace or effect upon the body and, at most, involve and implicate the body in its essential workings;" the body is an "essential component" involved with the cognitive and emotional processes that lead to musical understanding (p. 119). When focusing on movement-based musical understanding in the choral classroom, McCarthy (2002) clarifies that this process is not about 'choreography' but about "movements that would have evoked [the] music" that is being studied, instead of "moving *to* the music" (p. 224). This important clarification separates trite dance moves from meaningful movement that is grounded in the musical dimensions of the repertoire. This process of exploring musical meanings and enacting them kinesthetically allows students to perceive the "human impulse" of music in their bodies, and results in a more "authentic, meaningful, and empowering" musical experience (McCarthy, 2002, pp. 215-216). The role of kinesthetic movement in developing musical understanding is significant, and will be referred to as 'embodiment' going forward.

It is important to note that the use of the term 'embodiment' within this Capstone project does not align perfectly with the *embodied* paradigm as described by Schiavio et

al. (2014). This theory of embodiment "holds that human cognition, even in its highest level inferential processes, is rooted in sensorimotor processes" (Schiavio et al., 2014, p. 340). However, *embodied simulation theory* declares that people develop a "motor repertoire" that is activated when they perceive any stimuli (such as music), but this motor response to stimuli "does not involve any kind of mental state/cognitive involvement" (Schiavio et al., 2014, p. 342). Since 'embodiment' as described in this Capstone is one dimension of many that contributes to musical understanding, and other dimensions clearly require cognitive involvement, it does not make sense to strictly align with embodied simulation theory. Additionally, the research previously discussed emphasizes the close connection between the body and the mind. While Schiavio et al. (2014) acknowledge that more research is needed specifically in the musical realm of embodied simulation, they do provide a convincing case for the significance of the body in developing musical understanding through musical processes (p. 342).

Social and Cultural Connection

Music education and performance in the ensemble setting requires a group of people to participate, and it thus makes sense that the social and cultural aspects of the music experience contribute to musical understanding. The choral ensemble specifically requires "collaboration between the group and the individual singers and between the conductor and the choir," and quality of this social process influences the success of the musical learning and performing experience (Abrahams & Abrahams, 2017, p. 206). The communal aspect of choral singing allows each student to contribute to the learning process, and provides the opportunity for the collective group to share ideas and

knowledge to deepen each student's musical understanding of the repertoire. This social

component of music-making can result in meaningful outcomes; Dillon (2007) identified

four themes of social music-making through multiple case studies: (1) student association

with others resulting in a "deeper way of knowing" the musical process, (2) the "breadth

of social contact" that enhances the music-making process, (3) "the pleasure of

collaborative making," (4) the "sense of unity" between students as a result of social

interactions during the music-making process (pp. 166-167). The social component of

music education helps students develop a "shared understanding of the intuitive

experience" that is part of music-making, which can enhance the bonds within the

community, the understandings of the music itself, and the resulting musical performance

from the ensemble (Dillon, 2007, p. 167).

This socially-oriented perspective of choral music education likely resonates with

educators who are familiar with social-emotional learning. The history of research on

intelligence theories began with a limited focus on singular or dual 'factors' of a person's

intelligence that could be measured through tests, and has evolved to include multiple

domains of meaning that more broadly encompass the complexity of intelligence

(Kaschub, 2002, pp. 9-10). More recent research emphasizes the importance of social and

emotional intelligence, and how students connect their emotional understanding to "the

emotive life of others in particular situations and contexts;" when applied to the choral

classroom, social-emotional intelligence improves the "person-to-person communication"

between students and educators and can result in a deepened sense of musical intelligence

and understanding (Kaschub, 2002, p. 12). Further discussion of social-emotional

intelligence will be included in the *personal/emotional* dimension of musical understanding, which is addressed in the next subsection of this Capstone.

Developing musical understanding in the socially-oriented choral setting also relies on cultural understanding. Music is a human activity that varies in style, performance, and purpose, and the variety found in choral repertoire should be linked to the cultural backgrounds of those who originated the music and/or the text. Fiske and Royal (2002) describe how "social-cultural theatre" is a component of musical understanding, since historical and cultural perspectives influence the practice of music-making and the structure of music itself (p. 84). When approaching music that originates in another culture, Blair and Kondo (2008) insist that students should be familiar with their own cultural connections to music before engaging with another culture's musical practices; educators should provide opportunities for students to "connect to their own cultural understanding of music and previous knowledge" in order to apply this understanding to other cultures of music (p. 52). This process is dually beneficial, as it deepens the students' connections to their own culture and also builds "bridges of understanding" to other cultures as well (Blair & Kondo, 2008, p. 52).

In order to approach musical understanding through the cultural perspective, it is crucial that educators are culturally authentic and competent. Literature about culturally responsive teaching and culturally sustaining pedagogy provides guidelines for ensuring accurate, thoughtful, and respectful instruction of music from varying cultures. Gloria Ladson-Billings, an originating voice in culturally relevant pedagogy, initially offered three main propositions to this approach, claiming that students must (1) experience academic success, (2) develop and maintain cultural competence, and (3) develop a

critical view of their place within the status quo (Ladson-Billings, as cited in Bond, 2014, p. 10). It is important to note that the educator must also go through this development themselves and align with these propositions, and support students as they do the same. The culture of individual students must remain influential in the selection and planning of repertoire, and the culture of the classroom community must be nurtured and continually supported. Bond (2014) offers helpful guidance on implementing culturally responsive teaching in the choral classroom, and lists seven strategies: (1) know the students in the classroom, (2) build on the strengths of those students, (3) build connections between home and school experiences, (4) include a wide variety of music in instruction, (5) include the social and political contexts of music being learned, (6) provide opportunities to share multiple perspectives, and (7) encourage a sense of community that upholds high expectations (pp. 10-14). Incorporating the values of culturally relevant pedagogy—and further expanding upon those ideas—enriches the musical learning experience and allows students to connect to each other, themselves, and the music in culturally meaningful ways; enhanced musical meaning begets enhanced musical understanding.

Personal and Emotional Growth

The final dimension of musical understanding offered in this Capstone project is the emotional and personal development that students experience during the music learning process. This connection to human emotion makes sense, as researchers have emphasized the link between rationality and emotional response; in acknowledgement of this, Wiggins (2015) quotes Zull to insist that educators support each student in the learning environment so that they (1) feel 'in control' of their learning, (2) notice how

learning matters in their life, and (3) prepare for emotional responses to learning and take them seriously (p. 8). Generalized musical instruction and skill building, while important, will only address rational and technical ways of knowing; personal and emotional connections should be included to make music instruction more meaningful and memorable. It makes sense to include emotional and "affective impact" of the musical experience while developing musical understanding, since many people interact with music in order to regulate emotions or provide a certain mood for themselves through listening choices (Hallam & Papageorgi, 2016, pp. 137-138). Emotional responses to music are common, and can happen because listeners have: (1) pre-existing "connections between musical stimuli and emotional responses," particularly when considering "primitive" dimensions of music such as dynamics or tempo (2) previously established emotional connections between a specific piece of music and a person's memory or knowledge of an "emotional event," and (3) a spontaneous emotional response "when musical expectations are disconfirmed or delayed" (Hallam & Papageorgi, 2016, p. 136). Emotional responses are often a significant indicator of the popularity and staying power of certain pieces of repertoire. Educators should promote "recognition and understanding of the emotional impact of music," especially in the ways that music can change moods, elicit emotional responses, and support the development of personal understandings (Hallam & Papageorgi, 2016, p. 151). Dillon (2007) studied student perceptions of their music education and found that students reported "a change in self" after instruction in different musical styles and "a deepening of their ability to listen" to varied musical selections; students gained a "deeper understanding and a personal meaning" to the music they were studying (p. 153). The process of learning music requires personal involvement

and the content within music is often emotional; both of these factors play an important role in understanding music.

The personal and emotional dimension of music learning and understanding becomes more accessible to educators when social-emotional learning is factored into the music education experience. Developing personal understanding of one's self can be approached through two categories of intelligence: interpersonal connections to others and intrapersonal recognition of self (Kaschub, 2002, p. 10). Developing intrapersonal recognition of self allows a student to more fully approach "one's range of affects or emotions" and "draw upon them as a means of understanding and guiding one's behavior" (Gardner, as cited in Kaschub, 2002, p. 10). Parker (2007) also discusses each student's potential intrapersonal growth and describes four required "ingredients" for students to enter a state of personal development: (1) positive feelings towards the self and others, (2) an actively engaged mind, (3) a sense of intrinsic motivation, and (4) effective concentration towards a goal (p. 27) These necessary components of a student's personal development rely on focus and motivation, and educators can support personal development in students by fostering a classroom environment that rewards focus and motivates students to participate. Parker (2007) suggests that intrinsic motivation is highest in students when they are with their friends; thus, educators should facilitate the building and strengthening of friendships in choral ensembles so that student motivation is increased, which supports personal growth through the musical experience. As research has shown, the personal/emotional component of musical understanding is interconnected with the social/cultural component of musical understanding.
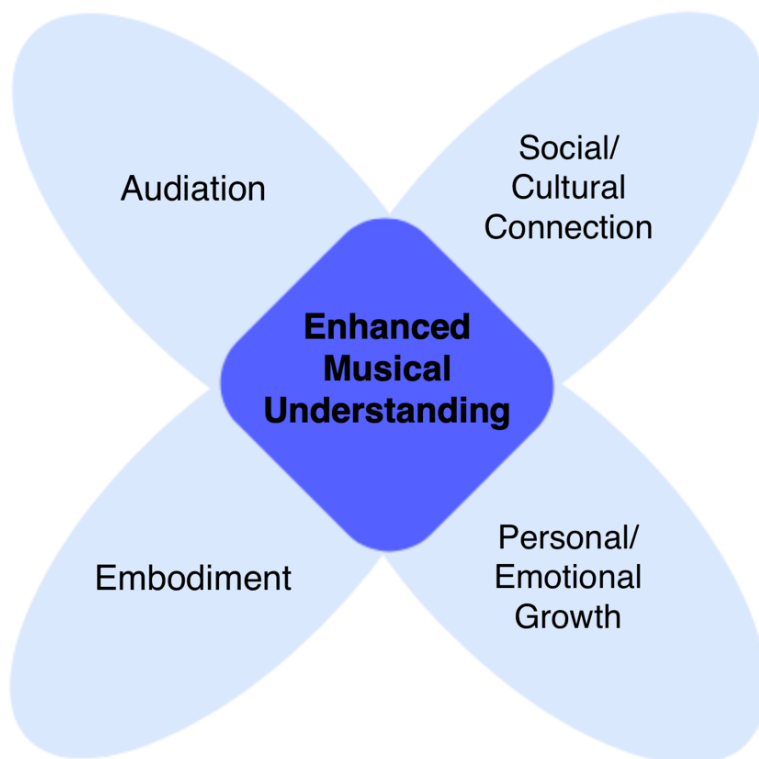
Out of all the dimensions of musical understanding addressed in this Capstone project, personal and emotional growth is the dimension that most closely connects to Comprehensive Musicianship Through Performance. Students are encouraged to deeply understand artistic expression and "make connections between the music and their own experiences" (O'Toole, 2003, p. 139). One of the proclaimed goals of CMP is to encourage students "to become independent, self-regulated musicians" through ensemble instruction, and many educators would agree that this kind of personal growth in music education is a top priority (Hansen & Isme, 2016, p. 21). This emphasis on personal growth and independence allows students to guide their own learning, which helps them develop "their conceptual understanding of the music and self-awareness of performance quality" (Hansen & Isme, 2016, p. 23). Comprehensive Musicianship through Performance also guides educators in supporting students' emotional growth by encouraging the use of affective outcomes as well as knowledge-based outcomes; students should be encouraged to connect the dimensions of music, "personal knowledge, and accumulated experiences" to provide their individual interpretation of musical meanings found in the repertoire they are learning (O'Toole, 2003, p. 35). Aside from learning music more holistically and performing better, Miller (1976) describes how CMP is "humanistic in nature and scope" because students' musical development "becomes the primary goal" of instruction (p. 7). The model provided by Comprehensive Musicianship through Performance acknowledges the influential role of personal and emotional development in the process of developing musical understanding.

Four Dimensions of Musical Understanding

Research on musical understanding extends in multiple directions, but the review of relevant literature on this topic identified four interconnected themes. Just as music has multiple dimensions, musical understanding can also be considered a "multidimensional structured whole" that is most impactful when each dimension is included in the learning process. (Wiggins, 2015, p. 30). Figure 1 represents the four dimensions, and demonstrates how their overlap results in enhanced musical understanding:

Figure 1

Dimensions of Musical Understanding

These four dimensions of musical understanding, when combined with Comprehensive Musicianship through Performance, can further enhance the ensemble experience for students. *Audiation* and *embodiment* would support and improve the teaching strategies that CMP emphasizes; the current CMP model offered by O'Toole (2003) only briefly suggests a few singing and movement gestures. There is a moderate emphasis on *social and cultural connection*; O'Toole (2003) suggests planning for the outcomes of meaningful performance based on composer intent (pp. 36-37) and building community in the ensemble (p. 38), and also encourages the use of journal prompts to connect to the historical or cultural context of the piece (p. 139). The strongest correlation between the dimensions of musical understanding and Comprehensive Musicianship through Performance is in *personal/emotional growth*. One component of the CMP model is writing outcomes, and affective outcomes are considered just as important as skill and knowledge outcomes (O'Toole, 2003, pp. 35-41). Many of the journal prompts provided in O'Toole's *Shaping Sound Musicians* are geared towards student reflection regarding the repertoire, the rehearsal process, the performances, and examinations of personal meaning found in the music. Comprehensive Musicianship through Performance elevates student personal and emotional growth to the same priority as music learning and skill-building; however, this does not indicate that educators who follow the CMP are in complete disregard of the other musical dimensions. Wolverton (1992), a CMP educator, advocates for consideration of the affective, cognitive, and psychomotor domains of knowledge when selecting repertoire to teach (repertoire selection is another essential component of the teaching model), which indicates that the dimensions of

musical understanding can co-exist with the teaching model provided by Comprehensive Musicianship through Performance (p. 14).

Another important reason to integrate Comprehensive Musicianship through Performance into the dimensions of musical understanding is to factor in the processes for teaching music. While this pursuit of musical understanding came from the realization that too many students participate in a musical ensemble focused primarily on skill development and musical knowledge, it is not in the best interest of music education to disregard these components entirely. Comprehensive Musicianship through Performance maintains an emphasis on building musical learning and skills through knowledge-based and skill-based outcomes, which is needed in performing ensembles (O'Toole, 2003, p. 25). The dimensions of musical understanding do not include skill-building and music learning, because skill-building and music learning do not guarantee musical understanding. While *audiation*, *embodiment*, *social/cultural connection*, and *personal/emotional growth* can be supported by sight reading, music terminology, solfege abilities, instrument technique, musical analysis, and other processes during the music learning experience, these components of music education are not included in the dimensions of musical understanding because they do not directly *cause* it.

The notable difference between the dimensions of musical understanding and Comprehensive Musicianship through Performance is beneficial, because the disconnect between the two allows them to be combined to create an enhanced process for teaching music. Music educators want to provide the most enriching musical experience for students, and this enhanced guidance for teaching musical understanding along with the CMP model will help students grow as musicians by engaging them in "the

multidimensional nature of music as a reflective, artistic, practice" (Elliott, 1993, p. 82).

The following section offers a demonstration of how to prepare instruction for enhancing

musical understanding in combination with the CMP model in the choral setting.

Multidimensional Musical Understanding in the Choral Setting

The previous research on dimensions of musical understanding will now be integrated with instructional practices from Comprehensive Musicianship through Performance so that educators can adequately prepare for developing students' musical understanding in the choral setting. Suggested templates for score study, score analysis, and instructional planning are included below, and are attached in Appendices A and B. The use of these templates is also demonstrated below. One piece of choral repertoire for children's treble voices, 'The Water Is Wide with Bring Me a Little Water, Sylvie' as arranged by Rollo Dilworth, has been selected for demonstration; the fully marked score is included in Appendix D, and segments of the score are included in the templates.

This suggested process of score analysis is adapted from Comprehensive Musicianship for Performance and has been expanded to include focus on musical understanding as well. In *Shaping Sound Musicians*, O'Toole (2003) insists that studying the score will give educators "a wealth of ideas for creatively teaching music;" sophisticated score study will result in a richer musical understanding for educators, which will allow them to help and support the development of student musical understanding (O'Toole, 2003, p. 3). The accompanying suggestions for score study have been adapted from the process of respected choral conductor Margaret Hillis, who emphasized the importance of score study so that the educator "sees everything on the page" and is best prepared to teach and conduct a choral piece (Hillis & Shrock, 1991, p. 7). While these two processes of preparing a score (study and analysis) are separated into two templates, they can and should be completed in conjunction with each other. Identifying and synthesizing this information will enhance the educator's holistic

knowledge of the whole piece and how the dimensions of both music and musical understanding are interconnected. It is suggested that the dimensions of the music itself (listed first on each template) are observed first, and then used to support the dimensions of musical understanding, though the author acknowledges that this process is not linear and will differ from score to score.

Dimensions of Music	
Harmonic Analysis	*(Roman numerals, to be marked within score)*
Barline Analysis	*(Number of measure numbers in phrase, above the staff at the beginning of the phrase, to be marked within score)*
Form	*(to be marked within score)*: **A A' B C D Coda** *(etc)*

These beginning steps in score study—harmonic analysis, barline analysis, and form—help to recognize the foundational structure of the music. Hillis suggests a thorough process of study to ensure educators truly get to know the score, because score study "informs everything the conductor will do" (Hillis & Shrock, 1991, p. 7). Further guidance adapted from Hillis is demonstrated below so that educators can familiarize themselves with dimensions of music such as tempo, dynamics, texture, and stylistic choices such as phrasing and articulation. As this process is completed, an important clarification must be made: Hillis says that the educator's score study "is none of the choir's business," but the choir's performance *is* the educator's business (Hillis & Shrock, 1991, p. 12). While identification and understanding of the dimensions of music

within a piece is important, this does not mean that those musical dimensions should be prioritized independently; instead, the students should be guided to see *how* the dimensions of music help to inform musical understanding in the piece. Providing instruction to students to "sing this phrase *piano* and this phrase *forte*" will not be nearly as meaningful without the context of musical understanding for *why* each phrase is *piano* or *forte*. The dimensions of music should be identified first, as demonstrated below, in order to guide educators towards identifying the dimensions of musical understanding.

Dimensions of Music (continued)	
Tempo, Meter	
Dynamics	
Texture, Phrasing, Articulation	 *(an example of possible markings for phrasing, articulation)*

Educators can and should add additional markings in the score beyond the suggestions

provided to enhance their study. Each piece of repertoire will have different demands,

and could require additional markings for pronunciation, text translation, breath

management, or any other musical dimension not mentioned above. These suggestions

for score study are not definitive, and should be considered primarily as a starting point.

As the dimensions of music are marked within the score, educators should begin

thinking about the four dimensions of musical understanding. When considering

audiation, which tonal patterns are prominent in the piece and what might they represent?

Why might the composer have emphasized those patterns? The same questions apply to

the rhythmic content of the piece, and will be influenced by certain musical dimensions

within the piece and possible interpretations of text. When considering *embodiment*, how

does the piece move, both musically and based on suggestions from the words being

sung? Consider the meter and tempo, harmonic motion, details about 'the speaker' of the

text, and the overall subject(s) of the text. The audiation and embodiment segments of the

blank template are provided below:

Dimensions of Musical Understanding	
Audiation: *priority tonal patterns*	
	Connection to whole:
Audiation: *priority rhythm patterns*	
	Connection to whole:

Dimensions of Musical Understanding (continued)	
Embodiment: *dominant connection(s) to motion and body representation*	
	Connection to whole:
Embodiment: *priority Laban action drive(s)*	
	Connection to whole:

As mentioned previously, movement processes have been categorized by Laban and will now be useful here: the movements within his "action drive" (the combination of weight, time, space) are float, punch, glide, slash, dab, wring, flick, and press (Moore, 2009, pp. 162-163). Refer to Appendix F for definitions of the Laban efforts and action drives.

Further analysis of the score and text will help educators extract understandings of *social/cultural connection* and *personal/emotion growth* from the music. These dimensions of musical understanding particularly benefit from a side-by-side completion of score analysis and score study. This score study template encourages educators to identify influencing moments on *social/cultural connections* and possibilities for *personal/emotional growth* within the score, as shown in the blank template below:
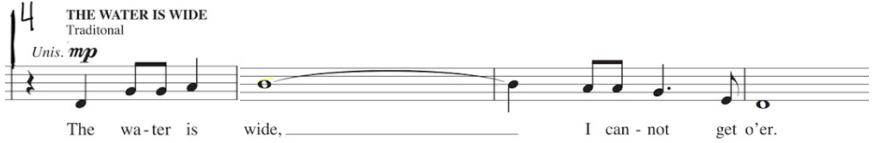
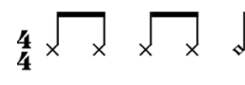| Dimensions of Musical Understanding (continued)	
Social/Cultural Connection: who, what, when, where, how, and why of the piece	*(historical and cultural research, etc.)*
	Connection to whole:

Social/Cultural Connection: questions and parallels	*(journal prompts, discussion questions, etc.)*
	Connection to whole:
Personal/Emotional Growth: affective influences from the text	*(text interpretations, discussion questions, etc.)*
	Connection to whole:
Personal/Emotional Growth: extending meaning to self	*(discussion questions, journal prompts, etc.)*
	Connection to whole:

These two segments of the score study template will help educators mark up the music with important information and write additional commentary regarding what is specifically represented on the page. The dimensions of music and the dimensions of musical understanding often rely on each other, and this synthesis of musical understanding and Comprehensive Musicianship through Performance allows educators to thoroughly extract information from their music. This information will be further described in the score analysis template, and both score study and score analysis will support the instructional planning process. The next pages show the score study template for 'The Water is Wide with Bring Me a Little Water, Sylvie' in completion:

Score Study: Completed Template

See Appendix D for the fully marked score and Appendix A for a blank version of this Score Study template.

Dimensions of Music
Harmonic Analysis
Barline Analysis
Form
Tempo, Meter
Dynamics
Texture, Phrasing, Articulation

Harmonic Analysis

Barline Analysis

Form *(to be marked within score)*: **A   A'   B   C   D   Coda** *(etc)*

Tempo, Meter

Dynamics

Texture, Phrasing, Articulation

	Connection to whole: 1. Rhythm 1 feels 'uneven,' could represent uncertainty in verse 2 and challenges of verse 3 (love fading over time). 2. Rhythm 2 feels 'even', found in melody of 'Bring Me a Little Water, Sylvie;' uneven rhythm no longer in the piano. From history of this song (*see score analysis*), rhythm stability may represent stable relationship in that moment—'Bring Me' takes place in the present and directly talks to partner, and is the most 'confident' interpretation of the speaker's relationship. Other verses make speaker seem unsure or referring to the future.

Embodiment: *dominant connection(s) to motion and body representation*
 	
marked in green
	Motion: Ebb and Flow of water
	  - suggested macrobeat in half note (piece is felt in 2)
	  - swell on beat 1, retreat on beat 3
	
	swell retreat
	Representation: shift of weight from one foot to the other
	  - takes place with 'swell' and 'retreat' on half note
	  - feet spread slightly farther than shoulder-width
	  - motion is gradual, fills the space between macrobeats

	Connection to whole: Even with uneven rhythms suggesting turbulence and text implying relationship uncertainty, the imagery of water continually flows through the legato and sustained notes within the melody. Feeling this 'current' will unite the piece and create momentum forward.

Embodiment: *priority Laban action drive(s)*
 	
marked in green
	Suggested: on the spectrum between Glide and Press
	  - weight: somewhere between light and heavy
	  - time: sustained (not slowing down)
	  - space: direct motion
	→ beat one (swell) = Press / beat 3 (retreat) = Glide
	→ consideration: student input and discussion to clarify weight of motion in the piece

	Connection to whole: The unifying theme of water in the two songs provides imagery for motion that is sustained and direct; water could be light or heavy, and the uncertain

	emotional implications of the text could allow for each weight. The dimensions of music in the melody align closely with the movement described as Glide.
Social/Cultural Connection: who, what, when, where, how, and why of the piece highlight in blue	**The Water is Wide** - Scottish folk origins: first example of text circa 1726 - melody added later, in book published in USA circa 1906 - <u>history</u>: Scotland was rural and poor in 1700s (but its union with England in 1707 slowly improved economics) ---- *influence on emotional content of song, next section* **Bring Me a Little Water, Sylvie** - origin from Huttie Ledbetter (Lead Belly) - an African-American worksong - unincluded lyrics, Sylvie: ("do you hear me comin'?" etc.) - <u>history</u>: African-Americans post-Civil War were free, but still faced racism and hardships due to former slave status ---- *influence on emotional content in song, next section* **Discussion prompt:** What kinds of similarities can be identified between the originating cultures of both of these songs? (histories: from Scotland and American South) ---- *follow-up question on emotional content, next section*
	Connection to whole: history and culture informs the meaning of the text; general cultural histories of both songs suggest life challenges the speaker would face, and influences meaning behind the metaphor of water flowing and changing continually, at times calm or turbulent.
Social/Cultural Connection: questions and parallels highlight in blue	**Journal Prompt:** Do both of these songs have relevance in today's society, among different people? Why or why not? - <u>first</u>: both songs are about love/relationships, and songs on that subject tend to stick around - <u>second</u>: each song provides different stages of a relationship, (in order of score): planning for life's challenges with partner by your side, contemplating the depth and health of your connection with your partner, (Sylvie) present moments of stable connection with your partner, and reflection on how relationships decay over time - <u>historical</u>: many people face struggles along the journey of life, of differing magnitudes, but all are impactful; the trajectory of relationships can reflect life's trajectory of challenges *or* can be a respite to life's challenges.

	Connection to whole: the musical movement of water parallels the journey through life and relationships; it can be turbulent or calm, and we can float above it without impact or feel the effects of life/love uncertainty. This is an experience that people can relate to across cultures.
Personal/Emotional Growth: affective influences from the text highlight in orange	**The Water is Wide** - journey over water reflects journey over life ---- can be smooth, can be unsteady - journey also reflects the stages of relationships - text happens in different times: verse 1 requests for the future (give a boat for my love and I), verse 2 questions the present (I know not if I sink or swim), verse 3 laments on the future, based on some past knowledge (love grows old and waxes cold) **Bring Me a Little Water, Sylvie** - in contrast, text happens claims certainty in the present (bring me water now) (and background info indicates that the speaker's relationship is joyful) - a break in the syncopated rhythm could indicate a calm, peaceful, positive moment **Journal prompt:** which part of this song creates the strongest emotional recognition for you? Why do you think that is?
	Connection to whole: grasping the emotional content of the lyrics shapes phrasing and tone of the melody, and helps students synthesize how the audiation and embodiment understandings represent the emotional meaning of the text.
Personal/Emotional Growth: extending meaning to self highlight in orange	**Discussion prompt:** (*follow up from social-emotional*) Based on knowledge of the originating cultures of both of these songs, and the struggles they faced, what can these two songs teach us about the progressions of our individual lives and relationships?
	Connection to whole: The metaphors found within the music, as well as the cultural backstory, can be applied to the self and provides valuable reflection opportunities. Connecting the self to the meaning of the music can also show why people continue to sing 'old' songs such as these, and why they remain well-known.

After educators gain some familiarity with the score, they can start filling out the score analysis template. Much of the information from score study will have influence on score analysis, since the multidimensional nature of music itself will likely make overlap between the score analysis and score study inevitable. The following score analysis template requests information about the dimensions of music within the piece and offers guiding prompts that organize information about the dimensions of musical understanding. The portion addressing the dimensions of music is adapted from O'Toole's (2003) suggested analysis template for the CMP model, which places "background information," "broad description," and "text" at the forefront of analysis, even though they are not technically 'dimensions of music' in this case (pp. 201-203). They have been labeled as a "preliminary overview" to provide some context for the dimensions of music to be detailed, and will be kept with the dimensions of music for this purpose. Also take note that Wiggins (2015) suggested a 'Doorway In' for teaching music to students, and that approach has been included at the end of this portion focusing on dimensions of music (p. 35). The blank template for describing the dimensions of music is provided below:

Dimensions of Music	
Preliminary Overview	
Background Information: Composer and Culture	
Broad Description of Piece	
Text of the Piece	
Important features of Musical Dimensions	
Form	

Tempo and Meter	
Melody	
Harmony	
Texture	
Rhythm	
Dynamics	
Articulation	
Phrasing	
Vocal Considerations	
Additional Commentary	
Suggested 'Doorway In'	

This analysis template allows for additional commentary that would be difficult to mark within the score, which is why it is a beneficial supplement to score study alone. The template then addresses musical understanding, which is detailed below:

Dimensions of Musical Understanding	
Audiation	
Tonality and Keyality	
Supportive Tonal Patterns	*(between 7-10 patterns recommended)*
Harmonic Design	
Meter and Function	
Supportive Rhythm Patterns	*(between 7-10 patterns recommended)*
Embodiment	
Speaker's Status, Posture, Intensity	
Speaker's Approach to Listener	
Leading Verb(s) in Text	
Concepts of Motion in Music	

→ Motion in harmonic content	
→ Motion in rhythmic content	
→ Motion in melodic content	
Social/Cultural Connection	
"Things You Could Teach" (CMP)	
Cultural connections within piece	
Cultural purpose of the music	
Connection to singer's culture	
→ Discussion prompt(s) regarding cultural insights and examinations of the music	
Personal/Emotional Growth	
"Heart of the Music" (CMP)	
Suggested emotion(s) to be communicated through music	
→ Journal prompt(s) regarding emotional content of music	
Critical reflection on repertoire vs. personal musical experiences	
→ Journal prompt(s) regarding comparing repertoire to personal musical experiences	

Educators will have an abundance of musical information available to them upon completion of these processes for score study and score analysis, which will prove to be beneficial when instructional planning begins. This score analysis template is viewable on the following pages as it is practically applied to 'The Water is Wide with Bring Me a Little Water, Sylvie' in order to examine the dimensions of music and musical understanding:

Score Analysis: Completed Template

See Appendix D for the fully marked score and Appendix B for a blank version of this Score Analysis template.

Dimensions of Music	
Preliminary Overview	
Background Information: Composer and Culture	**The Water is Wide** - the text existed on its own, first pub. circa 1726 - Scottish folk song tradition, evolved over centuries, also connected to tune 'O Waly Waly' - first published in USA with this melody in 1906 - other verses, not included, refer to uncertainty and fickleness in relationships, ("leaning on an oak as a trusty tree" but then it broke "like true love did to me") / (touching a sweet flower, but "it pricked my finger to the bone" so "I left the sweetest flower alone") **Bring Me a Little Water, Sylvie** - credit to Huttie Ledbetter (Lead Belly), 20th cent. US - LB says: his uncle calling to wife Sylvie from fields - considered an African American worksong - other lyrics, not included, give Sylvie a chance to sing ("do you hear me comin'?" etc.) and highlight the connection between the two; Lead Belly performed and told the story of how his uncle and aunt were glad to see each other in the song, represents a loving relationship **Rollo Dilworth** - professor of music education at Temple University - influenced by both classical music and African-American folk music (he is African-American) - published over 150 works for choral ensembles
Broad Description of Piece	An arrangement of two partnered folk songs in a major key, with a jazz/gospel style accompaniment. Two voices sing in unison, then imperfect call/response, return to unison for "Bring Me a Little Water, Sylvie," and then partner the two songs at the end. There is a key change moving a half-step higher to lift the last section (when the songs partner together.)

Text of the Piece	The water is wide, I cannot get o'er Neither have I wings to fly Give me a boat that can carry two And both shall row, my love and I A ship there is and she sails the sea She's loaded deep as deep can be But not so deep as the love I'm in I know not if I sink or swim Bring me a little water, Sylvie… Bring me a little water Bring me a little water now… Bring me a little water Bring me a little water, Sylvie… Bring me a little water Ev'ry little once in a while Oh love is handsome and love is kind Bright as a jew'l when firs it's new But love grows old and waxes cold And fades away like morning dew
Important features of Musical Dimensions	
Form	A A' B C Coda
Tempo and Meter	4/4, quarter = 90 (suggested focus on half beat pulse)
Melody	<u>Water is Wide</u> - sustained notes: middle of phrase, end of phrase - rising or falling motion in melodic contour - some consistent quarter notes, some dotted + eighth - range of one octave, *so – so* (counter melody is lower) <u>Bring Me a Little Water, Sylvie</u> - repetitive syncopated fragment - 3rd time has different melody, same text - smaller range, only low *so – mi*
Harmony	- Many major 7th chords with added 9ths - Most chords are extended beyond typical major, minor, dominant seventh harmonies - harmonic rhythm varies: sometimes a chord is sustained for a full measure, sometimes beat 4 is a passing chord to the next measure, sometimes each beat is a new chord

Texture	Piano and voice – sometimes voice is in unison, verse 2 is somewhat call-and-response or imperfect imitation, and final section is two songs sung at the same time; piano is rhythmically active during 'The Water is Wide' and less so during 'Bring Me a Little Water, Sylvie'
Rhythm	Piano: syncopated rhythms in "The Water is Wide" - elongated (half note) in "Bring Me Water Sylvie" Voice: sustained notes at end of phrases (Water is Wide) - (1) straight quarter notes or (2) uneven dotted quarter note plus eighth note (Water is Wide) - more eighth note division (Bring Me Water Sylvie) - syncopated rhythm on "bring me, a little water" is reminiscent of piano rhythm for Water is Wide
Dynamics	Limited variety – *mf* and *mp* - crescendo into verse 2 (imperfect imitation) - crescendo into final section (partnered songs) - decrescendo at end of piece
Articulation	Smooth and connected sound to match imagery and metaphor of water - dental [t] – sounds more like [d] to avoid plosive [t]
Phrasing	Usually four measures each phrase (Water is Wide) - connect through the phrase, small lifts if necessary - some dynamic suggestions in score—most important to keep momentum, feel "glide" effort (embodiment) Shorter segments in Bring Me Water Sylvie - still marked as four measures, but has break after m. 2 - more rhythmic drive in second "bring me, a little water" calls for more tenuto than legato
Vocal Considerations	1. Sustained notes need continual breath management 2. High note of E-flat 5 – adjust vowel to remain bright 3. 3rd phrase of Bring Me Water Sylvie – melody change 4. harmonies at the end of sections fit interestingly with the accompaniment – need extra attention
Additional Commentary	The sense of flow needs to lock in with students, accompanist, and educator. Feeling the pulse in the half beat, making the piece in 2, will support students

	singing legato and will connect to their embodiment of the piece. Remember, slower tempi rely on feeling the subdivisions to ensure that the music doesn't speed up or lose the underlying sense of steady time.
Suggested 'Doorway In'	Proposed by Wiggins (2015), p. 39 The melody dimension – providing priority tonal patterns as support for learning melody

Dimensions of Musical Understanding	
Audiation	
Tonality and Keyality	G major, modulates up to A-flat major for the last section of the piece
Supportive Tonal Patterns	
Harmonic Design	1. Averting the tonic at the end of each section/verse – dominant chord leads instead to the subdominant (IV) to continually press the piece forward without coming to rest ** Bring Me Water Sylvie *does* land on tonic 2. Chords are often extended, which enhances the harmonies while also making them not as 'pure' as standard triads
Meter and Function	Remains in 4/4 throughout - suggested emphasis on half note to feel the piece in 2; allows for smoother legato and lets the melody and accompaniment flow better

Supportive Rhythm Patterns	
Embodiment	
Speaker's Status, Posture, Intensity	Evolves throughout the piece, based on text 1. Confident, tall, strong in face of challenge 2. Some doubt, some withdraw, less strong on text: "I know not if I sink or swim" 3. Warm, open, moderate intensity when directly speaking to partner (Sylvie) 4. Bleak, more withdraw, high intensity of despair about faded relationship
Speaker's Approach to Listener	Water is Wide – listener is third person, speaker tells listener about relationship trials ** Bring Me Water Sylvie – listener <u>is</u> Sylvie, speaker expresses comfort, warmth, familiarity and connection directly to listener
Leading Verb(s) in Text	Verse 2: *deep, sink / swim* Sylvie: *bring* Last section: *grows (old), waxes (cold), fades*
Concepts of Motion in Music	Metaphor of water, continual flow (even if slightly turbulent at points)
→ Motion in harmonic content	Sometimes sustained subdominant chord for full measure, sometimes a passing chord on beat 4, sometimes one chord per measure - ebb and flow represented (and rhythm keeps motion during chords that last full measure)

	** Bring Me Water Sylvie mostly sustains chord for 4 beats, unless moving onto next phrase (rhythm is elongated as well)
→ Motion in rhythmic content	'Undercurrent' of Water is Wide through continued syncopated rhythm for chords ** Bring Me Water Sylvie displays more stillness and 'calmer' rhythm
→ Motion in melodic content	Water is Wide melody starts moving, then sustains a note after each four beats; melody ascends and descends in short groups through the span of an octave ** Bring Me Water Sylvie remains melodically simple, usually just within a third; this displays 'comfort'
Social/Cultural Connection	
"Things You Could Teach" (CMP)	1. History of folk songs – aural first, collected in various ways (varying ethics), songs continually evolve and combine until writing them down (and can evolve after that) 2. Brief history of Scotland at time of 1700s, when first versions of the text originate 3. Working songs in the American South, both pre- and post-Civil War
Cultural connections within piece	1. Scottish lyrics plus American melody, the interactions between Great Britain and USA 2. History of African-Americans in Rural South, especially after Civil War 3. The universal struggles of relationships (with possible connections to the struggles of life in regards to cultural history)
Cultural purpose of the music	Expressing the roller coaster of emotions that come from human relationships; from confidence and comfort with a partner to doubt and dismay at the decay of human connection
Connection to singer's culture	Students may have experienced faded relationships, even if not directly involved romantically; students may be able to extend the metaphor to other areas of life as well
→ Discussion prompt(s) regarding cultural insights and examinations of the music	1. What kinds of similarities can be identified between the originating cultures of both of

	these songs? (histories: Scotland in 1700s and American South post-Civil War) 2. Do both of these songs have relevance in today's society, among different people? Why or why not?
Personal/Emotional Growth	
"Heart of the Music" (CMP)	This piece conveys the bumpy road of relationships, and could also be extended to the bump road of life and how humans manage. The text cycles through feelings of assurance, doubt, comfort, excitement, and disappointment, and the piano accompaniment is luscious and interesting. These songs have been passed through the folk tradition for a long time because they resonate with the human experience.
Suggested emotion(s) to be communicated through music	1. assurance (verse 1), then doubt (verse 2) 2. comfort, ease (Bring Me Water Sylvie) 3. excitement, then dismay and disappointment (last section, partner song) ---- offer students opportunity to contribute
→ Journal prompt(s) regarding emotional content of music	1. Which part of this song creates the strongest emotional recognition within you? Why do you think that is? 2. How do you think the speaker of 'The Water Is Wide' feels about relationships? In comparison, how do you think the speaker of 'Bring Me a Little Water, Sylvie" feels about relationships? ---- educator offers historical info to help
Critical reflection on repertoire vs. personal musical experiences	1. Does this composition convey and support the text well? Why or why not? 2. If you could change something about this piece, what would you change? 3. If you had to identify the "most musical" part of this piece, what would you choose?
→ Journal prompt(s) regarding comparing repertoire to personal musical experiences	1. Based on knowledge of the originating cultures of both of these songs, and the struggles they faced, what can these two songs teach us about the progressions of our individual lives and relationships?

Once the repertoire is prepared through score study and analysis, instructional planning can begin. It is the educator's job to teach the information from the analyzed repertoire in engaging and effective ways. The unit template below adapts ideas from multiple sources in order to best develop musical understanding in students. The CMP Unit Plan provided in *Shaping Sound Musicians* (O'Toole, 2003, pp. 211-212) offers helpful guidance for introducing the piece and planning learning outcomes (which are called learning goals in this example). Additionally, Wiggins (2015) insists that students should be exposed to the whole piece before finding a 'Doorway In' to begin learning (p. 35). Throughout the learning process, students can display their current musical understanding if they can apply their knowledge to solve problems; thus, the following template encourages educators to plan for musical problem-solving while students learn the repertoire (Goolsby, 2002, p. 4). These problem-solving opportunities should focus on performing, listening, and creating, since those processes are essential to developing musical understanding in the first place (Wiggins, 2015, p. 36). This Unit Planning Template includes perform, listen, and create within the "process" section. The overall structure of this unit plan is adapted from Abrahams and John's *Planning Instruction in Music* (2015). Learning Goals are similar to the Outcomes proposed by CMP, though differentiated more thoroughly. The "process" section includes four approaches to lessons: partner, present, personalize, and perform. These approaches incorporate the following: 'partner' allows students to work together on tasks or challenges; 'present' allows the educator or students share information directly with the class community; 'personalize' allows students to create personal connections to the music being studied; 'perform' is self-explanatory, though students can find other ways to share their final

product outside of the typical concert setting (Abrahams & Ryan, 2015, pp. 110-105).

This template requires the educator to plan for those processes, and also includes the

formation of assessments so that student progress can be measured. The blank template is

shown below in its entirety:

Unit Overview for Musical Understanding
Teacher Name:
Ensemble:
Music Selection:
Composer/Arranger:
Grade of Piece:
Learning Goals (Outcomes) Behavioral Cognitive Experiential Constructivist
Core Arts Standards
Introducing the Piece (Whole first, then Doorway In)
Anticipated Musical Problems for Solving Audiation Embodiment Social/Cultural Personal/Emotional

Process (Perform, Listen, Create) Partner Present Personalize Perform
Assessment Formative Summative Integrative

Once the instructional planning template is complete, the ideas generated will be ready

for use in individual lesson plans. A more thorough approach to filling out this template

will result in more ideas that can be extracted for lesson plans. The preceding score study

and score analysis processes also assist in the detailed completion of this instructional

planning template. The completed template for instructional planning for 'The Water is

Wide with Bring Me a Little Water, Sylvie' is viewable on the next pages:

Planning Instruction: Completed Template

See Appendix D for the fully marked score and Appendix C for a blank version of this Planning Instruction template.

Unit Overview for Musical Understanding
Teacher Name: Kate Willey
Ensemble: New Jersey Children's Choir
Music Selection: The Water Is Wide with Bring Me a Little Water, Sylvie
Composer/Arranger: arr. Rollo Dilworth
Grade of Piece: Two-Part
Learning Goals (Outcomes)   Behavioral   - by the end of the unit, students will be able to sing their assigned part of the piece, with the choir, with an accuracy rate of 90%   - by the end of the unit, students will be able to move to portray embodiment of the pulse of the music (*see analysis template*) with an accuracy rate of 90%   Cognitive   - by the end of the unit, students will be able to explain the emotional content of the piece and how it changes from section to section   - by the end of the unit, students will be able to understand how the music helps convey the emotional content of the text   Experiential   - by the end of the unit, students will hear different recordings of both 'The Water is Wide' and 'Bring Me a Little Water, Sylvie'   - by the end of the unit, students will sing the entire piece as a choral ensemble with accompaniment in a public performance   Constructivist   - by the end of the unit, students will perceive the ways that different ideas can be extracted from metaphors in the text and musical content in the accompaniment   - by the end of the unit, students will perceive the ways that certain experiences are universal to all humans across cultures, such as failing relationships and life struggle
Core Arts Standards   MU:Cr1.1.E.5a: Compose and improvise melodic and rhythmic ideas or motives that reflect characteristic(s) of music or text(s) studied in rehearsal   MU:Pr4.3.E.5a: Identify expressive qualities in a varied repertoire of music that can be demonstrated through prepared and improvised performances.   MU:Pr5.3.E.5a: Use self-reflection and peer feedback to refine individual and ensemble performances of a varied repertoire of music.   MU:Pr6.1.E.5a: Demonstrate attention to technical accuracy and expressive qualities in prepared and improvised performances of a varied repertoire of music.

MU:Re8.1.E.5a: Identify interpretations of the expressive intent and meaning of musical works, referring to the elements of music, contexts, and (when appropriate) the setting of the text.

MU:Cn10.0.H.5a: Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.

Introducing the Piece (Whole first, then Doorway In)

1. Present the whole piece to the singers first. As they listen, provide a listening prompt for them so that they remain actively focused.

"As you listen, show a thumbs up each time you hear notes moving like this" (teacher sings, neutral syllable, on *so – do – re – mi*) or like this (*so – do – mi*). The group of notes should start here (sing neutral *so*) and end here (sing neutral *mi*). I'll choose one person to make a checklist of how many times we hear a group of notes that fit."

→ this will mark the beginning of each section, including Bring Me Water Sylvie

2. After listening is complete, perform tonal patterns for students on neutral syllable and have them sing back on neutral. If students are capable, review tonal patterns with solfege and have students sing back on solfege.

3. Have students stand and gently sway on half note pulse as teacher demonstrates first verse, phrase by phrase, sung with melody and text. Encourage active student listening to teacher model so that they are ready to sing the same phrase back. If students are capable, support students in singing the whole first verse, providing lyrics aurally as necessary.

Anticipated Musical Problems for Solving

Audiation
- performing third phrase of Bring Me Water Sylvie correct, when melody changes
- performing verse 2 non-melody part correctly, with accurate intervals
Embodiment
- connecting to the accompaniment rhythm while feeling the pulse on the half note
- maintaining the swell / retreat sense of movement throughout the piece
Social/Cultural
- connecting the culture and histories behind the songs to performance
- collaborating with the whole chorus to ensure that each person contributes
Personal/Emotional
- expressing emotions provided in lyrics through performance
- considering how to compare personal experiences with the themes in the lyrics

Process (Perform, Listen, Create)

Partner
- students will sing sections of the song in small groups to listen to their small group and provide feedback for themselves
- **audiation:** students will develop audiation skills by omitting one phrase of section during a sing-through, and focus on audiating the part instead

- **embodiment:** students will work with partners to feel the swell and retreat of the pulse while one partner chants the accompaniment rhythm (*see analysis template*)
- students will work in groups to create a simple imitative melody to Bring Me Water Sylvie, just like the imitative melody in verse 2 of Water Is Wide

Present
- teacher will present the melody and invite singers to identify difficult parts to sing; the teacher will then work with the students to discuss how to sing difficult parts well
- **embodiment:** students will speak rhythm patterns and use the priority rhythm pattern (*see score study template*) to layer rhythms over longer beat of pulse, shown in body
- **social/cultural:** teacher will present historical and cultural information behind each song and invite discussion into how that information may impact the piece
- students will compare the two voice parts in verse 2 in order to anticipate mistakes and find similar musical ideas or connections to aid learning process
- students will challenge their memorization of the whole piece by singing through individual sections, providing feedback to the group, then trying a full run-through

Personalize
- **personal/emotional:** students will write their own lyrics to one verse of 'The Water is Wide' and decide how they want to portray a metaphor for relationships
- **personal/emotional:** students will discuss with others the "most musical" part of the entire piece from their individual perspectives and describe why they think that way
- **personal/emotional:** students will reflect a journal prompt that gives them the opportunity to change any part of music, and will make a personal choice

Perform
- students will sing the piece in its entirety at a public concert, using the musical and expressive skills they have practiced in rehearsal

Assessment

Formative
- teacher listens for phrasing and vowel shapes and offers feedback in the moment
- teacher watches student embodiment of pulse and either affirms musical movement or mirrors to provide support
- students journal about the day's accomplishments at the end of select rehearsals

Summative
- students answer a journal prompt to critique of the ensemble's performance
- students discuss the differences between the two songs in the piece, in terms of their emotional content, historical background, and culture of origin

Integrative
- teacher listens to each student singing their part and privately assigns a plus, check, or minus in the gradebook based on student accuracy and vocal tone

Discussion

Developing musical understanding in the choral classroom requires thorough and exhaustive preparation from educators, but leads to an enhanced music learning experience that will ultimately be more meaningful for students and educators alike. The repertoire must be closely studied and analyzed, and then that information needs to be synthesized into dimensions of *audiation*, *embodiment*, *social/cultural connection*, and *personal/emotional growth*. Some pieces of repertoire may emphasize one dimension over others; some pieces of repertoire may not have enough musical information to meaningfully extract from. Comprehensive Musicianship through Performance specifically addresses this issue, and includes repertoire selection as one of the five essential components for this reason; CMP offers a model "not only for teaching music, but also for evaluating it" (O'Toole, 2003, p. 102). Educators will need to carefully consider repertoire for its potential, and may need to forgo some musical selections that can't stand up to thorough study and analysis.

The processes of score study, score analysis, and unit planning demonstrated above represent one educator's ideas of how to approach musical understanding in the choral classroom. Other educators may have different interpretations; however, this author will advocate for the effectiveness of this study, analysis, and planning process after preparing these demonstrations of each template. The deeper insights into "The Water is Wide with Bring Me a Little Water, Sylvie" that came from this experience have greatly enhanced the author's interpretation of this piece. One example of increased understanding came from analysis of the speaker in each song, as described under the *embodiment* dimension of musical understanding. In 'The Water is Wide,' the speaker is

addressing the audience in a third-person manner, indirectly telling the audience about uncertainty in relationships. However, in 'Bring Me a Little Water, Sylvie,' the speaker is directly talking to the audience, and the audience is 'Sylvie' from the title. This analysis of the speaker is further supported by research on each piece, which tells us that 'Bring Me a Little Water, Sylvie' was a song between a husband and wife who showed care for each other. The direct and caring speaker's approach of 'Bring Me a Little Water, Sylvie' as contrasted with the indirect and uncertain speaker's approach of 'The Water is Wide' suggests implications for performance, and also connects to the *personal/emotional growth* dimension of musical understanding. Another example of enhanced understanding and meaning came from analysis of priority tonal and rhythm patterns within the *audiation* dimension of musical understanding. One of the prominent rhythm patterns within the piece is found in the piano accompaniment for 'The Water is Wide,' and is a syncopated rhythm that is more active on beats 1 and 2 and more sustained on beats 3 and 4. After more analysis, this rhythm pattern and other clues within the piece suggested that the music should be felt in two larger beats, not four smaller beats. The piano accompaniment for 'Bring Me a Little Water, Sylvie' also suggests this through recurring half notes that emphasize beats 1 and 3, and the text stress of the melody for 'The Water is Wide' fits well with a half note pulse. This realization also connects to the *embodiment* dimension of musical understanding, and suggests that students should move in a way to feel the pulse on the half note. To extend this even further, this slower pulse on the half note can represent the motion of water as it swells forward (beats 1 and 2) and retreats (beats 3 and 4); the Laban action drives 'press' and 'glide' describe this motion, which could help students keep time and embody the 'current' of the piece.

These processes of score study, analysis, and unit planning help ensure that educators have a reason *why* for all of the musical choices they make when teaching and conducting repertoire they have selected. This process also requires educators to involve students in the learning experience, and encourages students to explore reasons *why* the repertoire is the way it is. The effectiveness of this process may not be fully apparent after reading through the demonstrations provided previously, but the author urges any reader to follow through with the templates offered in this Capstone project to prepare a musical piece of their choice. Yes, the process is time-intensive, but the resulting enhancement of musical understanding and meaning makes the time investment worthwhile. The author recommends that the reader give it a shot.

In regards to the research presented in the review of literature, the author acknowledges that many extended topics—Laban, Gordon, culturally relevant pedagogy to name a few—were briefly mentioned and deserve more attention. The initial scope of research was specifically focused on "musical understanding," and once the dimensions of musical understanding were established, it appeared almost criminal to not reference the well-known experts within each dimension. There is always more to learn, and the author suggests further independent reading on Jaques-Dalcroze, Laban, Gordon, and the fields of social-emotional learning and culturally relevant pedagogy. Each of these fields of expertise offer valuable information that can be used to support the development of musical understanding in the choral classroom.

The end goal of music education is to support the development of students who are musically artistic, independent, and appreciative. While some approaches to music instruction are fun and engaging in the moment, developing true understanding of the

music can only come from educators who have developed true understanding of the music themselves. The abstract nature of music makes this process lengthy and taxing, but the end result is absolutely worth all the effort involved. Even more rewarding than developing musical understanding is the process of developing that understanding along with others; teachers who develop and share musical understanding with students allow those students to have an enriched and meaningful music education. It is the author's hope that each student in a choral ensemble has this impactful experience.

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Appendix A

Score Study Template

Dimensions of Music
Harmonic Analysis and Barline Analysis completed in score

Form	*(to be marked within score)*: **A A' B C D Coda** *(etc)*
Tempo, Meter	< 80 bpm 80-100 bpm. > 100 bpm ← slower mid-tempo faster → *rit.* *accel.* Beat groupings: in 4 in 3 in 2
Dynamics	*mp* *p* *pp* *decresc.* - - - - - - - *mf* *f* *ff* *cresc.* - - - - - - -
Texture, Phrasing, Articulation completed in score	

Dimensions of Musical Understanding		
Audiation: *priority tonal patterns*		
	Connection to whole:	
Audiation: *priority rhythm patterns*		
	Connection to whole:	
Embodiment: *dominant connection(s) to motion and body representation*		
	Connection to whole:	

Embodiment: *priority Laban action drive(s)*	
	Connection to whole:
Social/Cultural Connection: who, what, when, where, how, and why of the piece	
	Connection to whole:
Social/Cultural Connection: questions and parallels	
	Connection to whole:
Personal/Emotional Growth: affective influences from the text	
	Connection to whole:
Personal/Emotional Growth: extending meaning to self	
	Connection to whole:

Appendix B

Score Analysis Template

Dimensions of Music	
Background Information: Composer and Culture	
Broad Description of Piece	
Text of the Piece	
Important features of Musical Dimensions	
Form	
Tempo and Meter	
Melody	
Harmony	
Texture	
Rhythm	
Dynamics	
Articulation	
Phrasing	
Vocal Considerations	
Additional Commentary	
Suggested 'Doorway In'	

Dimensions of Musical Understanding	
Audiation	
Tonality and Keyality	
Supportive Tonal Patterns	
Harmonic Design	
Meter and Function	
Supportive Rhythm Patterns	

Embodiment	
Speaker's Status, Posture, Intensity	
Speaker's Approach to Listener	
Leading Verb(s) in Text	
Concepts of Motion in Music	
→ Motion in harmonic content	
→ Motion in rhythmic content	
→ Motion in melodic content	
Social/Cultural Connection	
"Things You Could Teach" (CMP)	
Cultural connections within piece	
Cultural purpose of the music	
Connection to singer's culture	
→ Discussion prompt(s) regarding cultural insights and examinations of the music	
Personal/Emotional Growth	
"Heart of the Music" (CMP)	
Suggested emotion(s) to be communicated through music	
→ Journal prompt(s) regarding emotional content of music	
Critical reflection on repertoire vs. personal musical experiences	
→ Journal prompt(s) regarding comparing repertoire to personal musical experiences	

Appendix C

Unit Overview for Musical Understanding Template

Unit Overview for Musical Understanding
Teacher Name:
Ensemble:
Music Selection:
Composer/Arranger:
Grade of Piece:
Learning Goals (Outcomes) Behavioral Cognitive Experientia Constructivist
Core Arts Standards
Introducing the Piece (Whole first, then Doorway In)
Anticipated Musical Problems for Solving Audiation Embodiment Social/Cultural Personal/Emotional
Process (Perform, Listen, Create) Partner Present Personalize Perform
Assessment Formative Summative Integrative

Appendix D

Commissioned for the Norman Public Schools Fifth Grade All-City Concert
in Honor of Robert Lee Kidd, III

The Water Is Wide
with Bring Me a Little Water, Sylvie

For 2-Part and Piano

Duration: ca. 3:20

Arranged by
ROLLO DILWORTH

Traditional Folk Songs

THE WATER IS WIDE
Traditonal

softer dental [t]
closer to [d]

Expressively (♩ = ca. 90)

Part I
Part II

Unis. **mp**

The   wa-ter is

Piano

Expressively (♩ = ca. 90)

mp

mp

G: IV(Δ7 add 9)   I6 (add 9)   V7/ii   ii7   I6   IV   Vsus

A

wide,_____   "ah" brighter   də   I can-not   get o'er.

keep round and buoyant in lower register

I (add 9)   IV⁶₄ (or ii⁴₃)   (G pedal)   I (add 9)

Nei-ther have   I_____   wings_____   to
("I")   "ah" brighter

IV⁶₄ (or ii⁴₃)   (G pedal)   Vsus-7/vi   vi7   VI aug7

DO NOT PHOTOCOPY

4

12

fly.   Give   me   a   boat

insert
brighter ("ah")

10

b VII (Δ7 add 9)   (passing)   V sus4   vi⁷   #V⁶₅   I (Δ7 add 9)
                      vi⁷

15 *

_____ t that can car - ry two,   and   both   shall

13

V⁷sus2   (passing)   IV (Δ7 add 9)   I⁶   ii⁷   I⁶(add9)   IV Δ7(add9)   V⁶₅/V
 sus4   bV⁷#11
  IV

row, _____   my   love and   I.

keep round and buoyant
in lower register

"ah"
brighter

16

I⁶₄   V sus   bV⁷#11   IV (Δ7 add 9)
(function as V)   (passing)

THE WATER IS WIDE with BRING ME A LITTLE WATER, SYLVIE – 2-Part

THE WATER IS WIDE with BRING ME A LITTLE WATER, SYLVIE – 2-Part

THE WATER IS WIDE with BRING ME A LITTLE WATER, SYLVIE – 2-Part

C 14 *soft dental [t] — closer to [d] in "little" + "water"*

71

38 BRING ME LIL'L WATER, SYLVIE
African-American Folksong

7

Bring me a lit - tle wa - ter, Syl - vie.

Bring me a lit - tle wa - ter, Syl - vie.

37

ii⁷ I⁶ IV Vˢᵘˢ I (add 9)

IV ⁶₄ (or ii ⁴₂)
(G pedal)

4

mp *mf*

Bring — me a lit-tle wa - ter. Bring me a lit-tle wa - ter

mp *mf*

Bring — me a lit-tle wa - ter. Bring me a lit-tle wa - ter

mp *mf*

40

bIII (or i⁷) IV/IV IV⁶ Vˢᵘˢ I (add 9)

mp

now. Bring — me a lit - tle wa - ter.

mp

now. Bring — me a lit - tle wa - ter.

mp

43

IV ⁶₄ (or ii ⁴₂) bIII (or i⁷) IV/IV IV⁶ Vˢᵘˢ
(G pedal)

THE WATER IS WIDE with BRING ME A LITTLE WATER, SYLVIE – 2-Part

46

mf *mp*

Bring me a lit-tle wa - - ter, Syl - vie.   Bring __ me   a   lit-tle

Bring me a lit-tle wa - - ter, Syl - vie.   Bring __ me   a   lit-tle

mf

mp

I (add9)   II⁶ (or ii⁴₂)   bIII (or i7)

mf

wa - ter,   ev - 'ry lit - tle once in a while. ___

mf

wa - ter,   ev - 'ry lit - tle once in a while. ___

mf

IV/II   IV⁶₄   bVI   I⁶₄   V sus   V ⁷sus²sus⁴ / IV   bVI⁷ ♯11 (passing)

(II function)

mp

Oo. ___

mp

Oo. ___

mp

→ Ab

IV (Δ7 add 9)   I⁶ (add 9)   V⁷/ii   ii⁷   I⁶   IV   V sus

THE WATER IS WIDE with BRING ME A LITTLE WATER, SYLVIE – 2-Part

staggered phrases

D

56

9

più *mf*

Oh, love is hand - some, _____ and love is

mf

Bring me a lit-tle wa - ter, Syl - vie.

più mf

55

Ab: V sus   IV⁶ (add 9)   V⁶ (add 9)   I (add 9)   IV ⁶₄ (or ii ⁴₃) (Ab pedal)

kind.

Bright as a jew'l _____

mp

mf

Bring __ me a lit-tle wa - ter.

Bring me a lit-tle wa - ter

58

I (add 9)   IV ⁶₄ (or ii ⁴₃) (Ab pedal)   V sus-7 / vi   vi⁷

__ when first it's new.

But love grows

mp

now.

Bring __ me a lit-tle wa - ter.

61

vi aug7   (passing)   bVII (D7 add 9)   (passing) vi⁷   V sus4   vi⁷   V⁶₅

THE WATER IS WIDE with BRING ME A LITTLE WATER, SYLVIE – 2-Part

THE WATER IS WIDE with BRING ME A LITTLE WATER, SYLVIE – 2-Part

Appendix E

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Appendix F

Excerpts of Laban Efforts and Drives

Motion Factors	"Fighting" attitude	"Indulging" attitude
Flow	Binding	Freeing
Weight	Increasing Pressure	Decreasing Pressure
Time	Accelerating	Decelerating
Space	Directing	Indirecting

Figure 5-1. Motion factors and effort qualities.

(Moore, 2009, p. 153)

Float
light/sustained/indirect
ex. swirling whipped cream

Glide
light/sustained/direct
ex. smoothing fabric

Dab
Light/sudden/direct
ex. typing

Flick
Light/sudden/indirect
ex. brushing crumbs off a table

Punch
strong/sudden/direct
ex. chopping wood

Slash
strong/sudden/indirect
ex. throwing coal with a shovel

Wring
strong/sustained/indirect
ex. twisting a cork screw

Press
strong/sustained/direct
ex. pushing a heavy cart

Figure 5-7. Action Drive combinations.

(Moore, 2009, p. 163)

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