



President's *Message*

by Charles Turon

With the coming of the new year comes the chance for new beginnings—and, for many of us, the time when serious preparations for our annual evaluations, District Student Day, “kick into high gear.” To me, the Student Day program represents the heart and soul of FSMTA. It is directly related to our mission, the advancement of excellent music teaching, learning and performing in the state of Florida. Our competitions encourage strong performance and musical composition from our best students, but the Student Day curriculum is designed to ensure that a broad and comprehensive program of study is available to all students, no matter what age or level of performance. More than any other program FSMTA promotes, Student Day defines our pursuit of excellence in music education, both for our students and for ourselves.

In the August/September issue of our national journal, *The American Music Teacher*, Scott McBride Smith raised some interesting and even provocative points about programs of music study in his article, “The Time is Right: A Syllabus Assessment Program for the United

States” (pp. 24-27). In this thoughtful essay, Scott shares his conclusion that “Countries that offer a high-quality nationwide curriculum and assessment program encourage a consistently superior level of musical accomplishments compared to those that do not.” He believes that our country should develop a nationwide curriculum and goes on to outline

The Student Day program is a means to an end — indeed, a vital one — but not the end itself.

the following issues that such a curriculum should address:

- Establishing a fair, but challenging standard
- Developing a curriculum that trains students for a lifetime of music making
- Choosing well-qualified adjudicators and working with them to ensure a uniform criterion of judging
- Agreeing to act together to set standards for the kind of teaching we do and to educate the public about them
- Working to challenge our students to reach a high standard, the very best of which each is capable
- Accepting the fact that professional

programs require a professional fee; and

- Participating on a program that is user friendly and does not make unreasonable demands on participants and organizers.

Whether or not we adopt a nationwide curriculum, our state already enjoys the benefits of a well-established curriculum. In examining the issues which Scott McBride Smith has raised, I would propose that the FSMTA Student Day program meets each one. Admittedly it is not perfect,

but it does serve the purpose of providing a well-balanced program of study for students of all instruments, including the voice, from the beginning levels to the most advanced. Of course, many of us worry that Student Day may be too much for our students, especially as they get older and pursue higher levels. However, perhaps the question we should ask ourselves is not whether Student Day is too much, but is it enough?

The Student Day program offers us an excellent guideline and incentive to integrate written theory, aural theory, technical skills, repertoire, general musicianship and sight reading in a systematic, sequential order. However, like any once-

(continued on page 2)

ARTS AWARENESS & **ADVOCACY**

by Betty Price

At the Advocacy Session for the FSMTA Conference in November, the new Program Director for ACE/FAAE, Linda Lovins, brought us up to date with “Arts Education: Part of the Solution”

ACE/FAAE: Connects with Florida Arts, Schools and Communities

- Provides models of Excellence
- Promotes Awareness of Arts Education Benefits.

For details concerning the many activities of ACE/FAAE please contact the following:

Email: linfo@faae.org

Website: www.faae.org

Please continue to respond to the ACE/FAAE REQUEST FOR ACTION.

Presidents Luncheon Held

by Miriam Fielding, Vice President of District and Local Associations

The District and Local Association Presidents Luncheon at the State Conference was well attended and we learned a great deal by sharing experiences.

We were very pleased to have Paulette Kilts speak to the group concerning the Manual of Procedures Project. She distributed a very informative handout.

Some of the highlights of the reports prepared by the presidents will be featured in the next few months in the Around the State column.

Newsletter Deadline January 10

Contact information changes?

Marc Hebda, Membership Chairman
7801 McClure Dr., Tallahassee 32312-8094
(850) 907-0218 - mjbh@istal.com

President's Message

continued from page 1

a-year evaluation (need I mention the FCAT?), we must guard against “teaching to the test.” I look at the Student Day curriculum as a kind of template to guide the development of my own program of study, built upon my personal pedagogical goals and philosophy. When the “day of reckoning” arrives, the assessment of my students is not only a gauge of their preparation, but also of the effectiveness of my own program. In other words, the Student Day program is a means to an end—indeed, a vital one—but not the end itself.

What does all this mean in practical terms? It means that we must keep our eyes on the lifelong skills we are helping our students develop, more than a particular score or rating. We must ensure that true learning takes place, based upon really understanding theoretical concepts, not merely repeating correct answers. In teaching technical skills, we must emphasize that how what is done is as important as what is done. Sight reading, not currently calculated in our students’ ratings, must not be treated as a marginally important skill. We must make sure to review skills, repertoire and concepts from year to year, even when they are not tested. Many of the skills and concepts only sink in when the student sees them collectively as a whole.

Finally, I must say I applaud MTNA for publishing articles such as the one by Scott McBride Smith. According to the editors of the AMT, his article will be followed by more “visionary articles from leaders on the future of arts and music.” MTNA encourages us to respond by writing to amt@mtna.org. Let me add my encouragement to do so, and thereby contribute to the ongoing dialogue to improve music education in our country.

Pre-College Chamber Music Competition

The Pre-College Chamber Music Competition will be held in Gainesville, on Saturday, May 21, and Sunday, May 22, 2005. This competition has a cash award for the winning ensemble, and certificates for the other contestants. We have all kinds of instrumental teachers in FSMTA, so this will be an exciting event in which to participate. An application form as well as the eligibility requirements will be printed in the newsletter. The deadline for applications is April 16, 2005. If you have any questions, please contact Liz Kiebler, NCTM, at (904) 278-9781. All applications should be sent to Liz Kiebler at 2571 Quail Run Lane, Orange Park, FL 32073.

Corrections

Please note the changes in the photo captions in the following articles in the Nov/Dec issue:

Concerto Winner - Then and Now

Jocelyn Ho, the 2004 winner of the FSMTA Senior Piano Concerto Competition, was pictured at the age of 4-1/2 with her first teacher, Jo Ann Relf, NCTM.

Awards Presented at Conference

The photo is of Marissa Gredler and Susan Conrad. It incorrectly states that it is Tanya Brooks and Susan Conrad.

Around the State...

District I was co-host of the 2004 State Conference. They donated \$1500 to support one of the breakfasts and for printing the conference brochure. They also donated an artist's bench and arranged with Air Tran to donate two free tickets to anywhere in the continental USA to be used in drawing for the conference attendees.

Pensacola MTA held a Baroque Festival with 58 students and 14 teachers participating. Some of the PMTA teachers host the monthly meetings at their studios, and many of the teachers comment that much is gained by seeing the variety in studio settings.

Okaloosa County MTA has concentrated on student activities, presenting three yearly recitals and focusing strongly on Student Day.

Northwest Florida MTA has an annual Student Honors Recital. Each teacher is allotted ten minutes to show off his or her best students.

Jacksonville MTA held two student recitals. The scholarship committee awarded three \$1000 scholarships to deserving candidates. There were two community service awards.



Northwest Florida Music Teachers Association in Panama City did the background entertainment for Dillard's VIP night. Over a 100 students participated on Dec. 5. Piano, violin, harp, flute, guitar and voice students performed. Local students played for 3 hours while people shopped. Dillard's will make a \$150 donation in exchange.

by Joseph T. Rawlins
Professor of Music Emeritus, Pensacola

Some Comments on Ornamentation

There is perhaps no other area of music more confusing to musicians than that of ornamentation. The ornaments themselves are highly confusing, and there is much disagreement concerning their proper execution. It is paradoxical that various composers have used the same or similar signs to suggest different executions; others have chosen to incorporate traditional ornaments into the written music.

The Baroque era was a time that evidenced extensive use of ornamentation. However, one finds a number of specific historical bases for ornamentation prior to the Baroque. In the *organum* of the ninth and tenth centuries, the singer was allowed to improvise a second voice (*vox organalis*) to the main melody of plainsong (*vox principalis*). This was a start of a type of improvised polyphony (resulting in harmony) called *discantus super librum*, a term later applied by Tunstede (c.1370) to techniques of the 14th and 15th centuries. Aldrich suggests that manuscripts of Gregorian chant contain special signs that probably indicate effects such as *tremolos*, *vibratos*, *portamentos*, and others.¹ He further adds that “the only frequently recurring sign for the ornament in the music of the Middle Ages is the *plica*, which was derived from the *liquescent neumes*. Apel mentions that, according to 13th century theorists, the *plica* was sung in a special manner, probably a *tremolo*.

Other evidence of early ornamentation in Western music is found

in early responsorial psalmody, the earliest form in which psalms were sung in the Christian church.³ In this instance, there is evidence of ornamented elaboration on the monotone. The choir often responded with simpler utterances since they could not ornately elaborate the melody as effectively as could a soloist.⁴ The *plica* has already been mentioned as a notational device used in the cadences of *caudae* and *copulae*. *Hocket* is a special device, but can be considered a type of written out ornamentation, breaking up a single melodic line into fragments, which are distributed throughout the various parts.

According to Aldrich, “definite evidence of ornamentation technique has been found in the music, monophonic and polyphonic, of the 12th and 13th centuries.”⁵ Many of the upper voices of discant compositions by Dunstable and the masters of the First Burgundian School are ornamented versions of a Gregorian melody. The *gymel* on O Rosa Bella by Ockeghem is an example of a freely composed upper voice, adapted to an already well known motet that is attributed to Dunstable.

During the 14th through the 16th centuries, in the intabulation of vocal music for lute or organ, ornaments are written into the “arrangement,” often substituting for the original notes or leaving notes out altogether. This is further verification of the interplay that existed between extemporization by performers and ornaments that were written out by composers. Many

original and transcribed 16th century compositions contain *passaggi*, ornaments that were often improvised, but in keyboard and lute music were written out; an example is the *Fantasia Chromatica* by Sweelinck.

From the Baroque era forward, many composers have used ornaments in their music - be they Classical period composers, or those of the Romantic and 20th Century.

During his lifetime, J.S. Bach was criticized severely by many for explicitly writing out most of the ornaments that he desired to be implemented in his compositions. Bach incorporated into his scores both the essential ornaments (written out by him) and the notation signs; however, he left some embellishments such as *trilli* and *appoggiature* to be added by the interpreter. According to Adolphe Scheibe, “...all embellishments, all little ornaments, and almost everything that belongs to the method of playing are written out by him in real notes.”⁶ For example; Bach uses the *double mordent* in the melodic figure to his *Partita in E Minor* and the mordent in the opening motive to the *Fugue in C Minor* from the *Well-Tempered Clavier, Book 1*.

Likewise, Robert Winter presents a thesis concerning the performance of Beethoven's *Trills*.

The marking *tr.* appears more than five hundred times in Beethoven's piano sonatas alone. Of the three basic dimensions -stringnote (whether accented or unaccented), body, and exit - of this ornament, what has vexed

Ornamentation *continued*

writers most is the choice of the proper starting note. Traditionally the issue has been framed as to whether one should begin on the “main” or “principal” note (i.e. the note over which the marking stands), or on the “upper” or “auxilliary” note (i.e. the diatonically adjacent upper note). Rare is the pianist who has not puzzled over one of these many instances, whether from the Bonn years or from the period of the last piano sonatas.

A thorough investigation of the relevant sources supports Beethoven’s preference neither for main-note nor upper-note starts, but for what I should like to call the “principle of strong beat dissonance,” in which the choice of the starting note hinges upon a determination of the harmonically dissonant note. If there are brief periods when Beethoven abandons this framework - in response to Italian opera shortly before and after 1800, or in those touching experiments of ca. 1816 seized upon by the first generation of Romantics - they only illustrate his fundamental allegiance.⁷

The performer must be aware of performance practices of the time when interpreting symbols, such as *trills*. In this specific case, as with some other ornaments, the historical context and the function, whether melodic or harmonic, is of paramount importance for proper interpretation and execution. Additionally, an awareness of changing interpretations is vital for veritable and valid executions of ornaments in musical performances.

Therefore, it is evident that, in spite of educated study and the enlightenment of knowledge found in scholarly treatises, the performer can remain somewhat confused when the question of ornamentation arises. Fortunately, the performer can always refer to one of these treatises when a problem presents itself. Unfortunately, there might be no clear-cut answer to the encountered problem, and there could be various alternatives, which would call upon the experience and good musical taste of the performer for discriminate judgment. **These value judgments must be made by the performer**, but they should be implemented only after having a thorough knowledge of the music and an awareness of the opinions expressed by scholars who have endeavored to shed light on the subject. (Please refer to Donington’s table on ornaments in *Grove’s Dictionary of Music and Musicians* to see how confusing the symbols are, especially when the same symbol is used by different composers to indicate different meanings).

Additionally, some important treatises which should be consulted are:

- Francois Couperin, *L’Art de toucher le clavecin*, Paris, 1717.

- P.F. Tosi, *Opinioni de’ cantori antiche e moderni*, Bologna, 1725.
- Jean P. Rameau, *Pieces de clavecin*, 1731.
- Friedrich W. Marpurg, *Die Kunst des Clavier zu spielen*, Berlin, 1750.
- Johann J. Quantz, *Versuch einer Anweisung die Flote Traversiere zu spielen*, Berlin, 1752.
- C.P.E. Bach, *Versuch uber die abre Art des Clavier zu spielen*, (two parts), Leipzig, 1753, 1762.
- Leopold Mozart, *Versuch einer grundlichen Violinschule*, Augsburg, 1756.
- Jean Jacques Rousseau, *Dictionnaire de musique*, 1767.
- Daniel Gotlob Turk, *Clavierschule oder Anweisung zum Clavier-spielen*, 1789.

It is indeed paradoxical that even educated scholars and musicians do not agree on the same execution of an ornament, even in similar musical contexts. For example, Wagner’s closest associates could not resolve the question of the proper execution of the turn. Liszt interpreted the turn in Tannhauser as:



Bulow insisted that the orchestra play a turn starting from below in the Rienzi overture.⁸



Example 1 -(a) Interpretation of turn by Liszt, Tannhauser overture; (b) Bulow’s interpretation of turn, Rienzi overture. Both examples are taken from Frederick Dorian, *The History of Music in Performance*, p. 102.

In reality, it is a question of subjective taste, and both might well be equally correct.

It is no mere chance that composers chose to write out the ornaments which they wished to be executed. Cu-

(continued on page 7)

Membership Update

by Marc Hebda, Vice President of Membership

Since the previous newsletter, FSMTA is very pleased to welcome the following new members.

Local	Name	Address	Telephone
SMTA	Scharnbeck, Tina	1001 Benjamin Franklin Drive, #307, Sarasota, 34236	941/918-0429 tscharnbeck@hotmail.com
GMTA	Skoglund, Frances W.	16216 95th Drive, Live Oak, 32060	386/364-2870 skoglund@suwanneevalley.net
JMTA	Southerland, Allana	12659 Enchanted Hollow Dr., Jacksonville, 32225	904/993-6700 allana@thefusionband.com

2004 Conference Highlights



Ornamentation *continued*

riously, the more contemporary the composition (from the perspective of the present time), the more the composer tries to notate (dictate) the exact execution. Conversely, the more temporally distant the composition, the less actual indications are found in the score. This is to say that as traditions accumulated, the composer actually found himself in the position of being forced to indicate precisely the notes that should be performed, rather than having his composition subjugated to the tasteless antics of buffoons, eager to elevate their own positions in the "star system" which prevailed. It is a pity that this actually did happen, for the complete musical experience demands the interplay between the composer and performer, each complementing the other in a rather unique way. The performer, needs the genius of the composer to speak in a compositional vein. The composer, likewise, is often so involved in his own composition that he cannot reciprocally appreciate that the performer, through his own creative and native gifts of interpretation, contributes an expressive link to the communicative chain of composer, performer, and listener - a vital succession to any musical experience.

In the final analysis, the question of correct interpretation of ornaments must rest with the performer. Governing criteria of melodic and harmonic implications, intelligibility of text (if any), subjective taste, the musical practices of the time, and tradition must be carefully considered. Any of the above might well be insufficient to accurately assess the situation. If relying on tradition alone, the performer would do well to heed the advice of Frederick Dorian, who states:

The abandoning of tradition leads to opposite extremes in inter-

pretation. On the one hand, it opens the door to excessive liberty; on the other, it may bring the interpreter to a slavish adherence to the score exclusively, because he cannot trust tradition as his guide...the objective interpreter is like a physician who insists upon his own diagnosis, not relying on the opinions of others.⁹

The sensitive artist who arrives at educated opinions based on much research can make better judgments than the uninformed performer who is concerned only with his own self-expression. The intelligent, well-informed performer makes no less concessions; however, he or she gladly makes whatever concessions are demanded for proper execution and interpretation, while remaining true to his or her own self-expression by attaining viable reasons for actions. In this vein, performers can endeavor to resolve the many enigmatic questions regarding ornamentation in the hope that, through an educated awareness of some possible solutions, some viable answers can be implemented in musical performance.

NOTES

- 1 Putnam Aldrich, "Ornamentation" in Willi Apel, ed. *Harvard Dictionary of Music*, 2nd ed. (Cambridge, Harvard University Press, 1970), 631.
- 2 *Ibid.*
- 3 Walter H. Frere and Reverend Monsignor Higinis Angles, "Responsorial Psalmody," in Eric Blom, ed., *Grove's Dictionary of Music and Musicians*, 5th ed., 130.
- 4 *Ibid.*
- 5 Aldrich, "Ornamentation," 631-632.

Dates & Deadlines

January 10
Newsletter Deadline

January 28-30
Southern Division Competitions
University of Louisville

February 1
Deadline for Applications for the
2005 MTNA Grants

February 4-5
Winter Board Meeting
Gainesville

April 2-6
MTNA National Conference
Seattle

May 21-22
FSMTA Competitive Events*

June 10-11
Summer Board Meeting
Gainesville

November 13-15
FSMTA State Conference
Marco Island

***See article in this issue**

- 6 Johann A. Scheibe, ed., *Der Critische Musikus, Part I* (Hamburg, 1738), 46-47, as quoted by Erwin Bodky, *The Interpretation of Bach's Keyboard Works* (Cambridge: Harvard University Press, 1968), 148.
- 7 Robert Winter, "Second Thoughts on the Performance of Beethoven's Trills" *Musical Quarterly* 63, no. 4 (October, 1977): 484-485.
- 8 Frederick Dorian, *The History of Music in Performance*, (New York: W.W. Norton, 1942), 102.
- 9 *Ibid.*, 77.

EXECUTIVE BOARD, 2003-2005

President
Charles Turon, FSCTM
3908 Cape Vista Drive
Bradenton, 34209
cturon@tampabay.
rr.com

President-Elect
Nillicent Callobre,
NCTM, FSCTM
13398 Journeys End SE
Fort Myers, 33905
(239) 693-8944
millcall@yahoo.com

Vice President for Local
and District
Associations
Miriam Fielding
641 SE 34th Terrace
Ocala, 34471
(352) 694-1904
mwardbach30@aol.com

Vice President for
Membership
Marc Hebda
7801 McClure Drive
Tallahassee, 32312-8094
(850) 907-0218
mjbh@istal.com

Vice President for
FSMTA Competitive
Events
Gloria Bolivar, NCTM,
FSCTM
13202 Dorchester Drive
Seminole, 33776
(727) 397-1771

Correspondence Sec-
retary
Paulette Kilts, NCTM
4500 Loveland Pass
Drive, East
Jacksonville, 32210
(904) 772-8597

Vice President for
FSMTA Non-Com-
petitive Events
Elizabeth Kiebler,
NCTM, FSCTM
2571 Quail Run Lane
Orange Park, 32073
(904) 278-9781

Vice President of
MTNA Competitive
Events
Carol Payne
1014 Magnolia Lane
Gulf Breeze, 32563
(850) 932-9815
cantic80@aol.com

Recording Secretary
Nancy Shackelford
P.O. Box 1116
Oakland, 34760
(407) 654-9892
nslms@aol.com

Treasurer
Helen King, NCTM,
FSCTM
343 N. Star Avenue
Panama City, 32404
(850) 871-1767
ad4ns@earthlink.net

Florida State Music
Teachers Foundation
President
Martha Stubbs, FSCTM
1260 Timberland Road
Tallahassee, 32312
(850) 893-8754
music@stubbs.org

Editor
Adrienne LeBlanc
1001 Wildwood Drive
Melbourne, 32940
(321) 752-9454
pianoade2@cfl.rr.com

Web Site

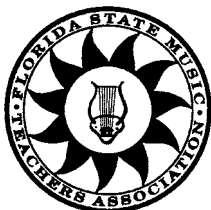
www.fmta.org

Send web site info to:

malan@allvantage.com

MTNA

**National
Headquarters
toll-free number:
(888) 512-5278**



**Florida State Music
Teachers Association**

**Editor
Adrienne LeBlanc**

**1001 Wildwood Drive
Melbourne, FL 32940**

Phone (321) 752-9454

**Email
pianoade2@cfl.rr.com**

www.fmta.org

PRESORTED
FIRST CLASS
U.S. Postage
P A I D
Tallahassee, FL
Permit #236