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An Analytical and Educational Survey of the Sacred Harp by David Liptak

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AN ANALYTICAL AND EDUCATIONAL SURVEY OF THE SACRED HARP BY DAVID LIPTAK

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The undersigned, appointed by the Schwob School of Music at
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AN ANALYTICAL AND EDUCATIONAL SURVEY OF
THE SACRED HARP BY DAVID LIPTAK

Presented by Joshua Payne Howard

a candidate for the degree of Master of Music in Music Education

and hereby certify that in their opinion it is worthy of acceptance.

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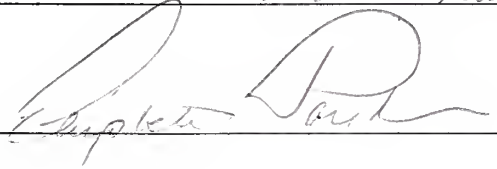

COLUMBUS STATE UNIVERSITY

AN ANALYTICAL AND EDUCATIONAL SURVEY OF *THE SACRED HARP* BY DAVID LIPTAK

Joshua Payne Howard

A Masters Thesis

Submitted to the Faculty of Columbus State University
in partial fulfillment of the requirements for the degree of
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Abstract

This thesis will explore analytical and educational domains of *The Sacred Harp* by David Liptak. Influenced by the history and compositional techniques of shape note singing, the composition is a tribute to the past and current Sacred Harp singing conventions nationwide and the exuberance expressed within the shape note tradition. The structure and unique style of *The Sacred Harp* will be examined within the history of shape note singing. Part I of this thesis addresses the history of the *Sacred Harp* tune book and the shape note singing schools; Part II is a formal analysis of the composition and Part III presents an educational teaching unit.

Biography

David Liptak was born in Pittsburgh, Pennsylvania in 1949 and is currently the chair of the composition department at the Eastman School of Music. Prior to his appointment, he held compositional positions at the University of Michigan and the University of Illinois, respectively. He has taught Schenker analysis and led contemporary music ensembles such as the New Music Ensemble and the Contemporary Chamber Players (Windworks, 1997). His music has been performed by the symphonies of San Francisco and Montreal, the St. Paul Chamber Orchestra, the Rochester Philharmonic, the Chamber Music Society of Lincoln Center, the Youngstown Symphony, the Sinfonia da Camera of Illinois and The New England Philharmonic.

David Liptak's compositional awards include: placing in the 1978 Minnesota Orchestra's 75th anniversary Composers Competition and the 1986 George Enesco International Composition Competition. He was also a finalist in the 1982 St. Paul Chamber Orchestra Composition Competition and the 1989 Sudler International Competition for Wind Ensemble Composition.

His significant musical influences include Sacred Harp singing conventions and Béla Bartók. During college, David Liptak attended Sacred Harp singings that exposed him to robust sonorities and open perfect fifth intervals. In his works, he melodically conceives the perfect fourth interval in combination with more dissonant intervals such as the tritone. Every piece is "a new project that is flexible and fluid… [and is an attempt to]..reinvent the wheel" (David Liptak, personal communication, December 15, 2009). By "combining tonal and dissonant sounds…balance and tension [is created] in a piece" (David Liptak, personal communication, December 15, 2009). The composer is also

influenced by the symmetrical and octatonic construction of scales in the compositions of Bartók. His compositional language also includes trichords and scalar forms altered through the deletion of notes.

Part I

The History of the Shape Note Tradition

In the early eighteenth century, the cultural scene in the American colonies was highly influenced by the Puritan clergy who practiced the "common way" of singing with hymn books featuring text but no music (Willard, 2009). Singing then was merely a call and response practice to scripture using familiar melodies (Bealle, 1997). No tune books were used, as most clergy were musically illiterate and few music books were published then (Irwin, 1978). Before 1720, psalm-singing without instrumental accompaniment or song books was virtually universal among church groups. Singing conventions contained no harmony and a weak sense of time, necessitating the need for song books accessible to the typical church singer.

In *The Grounds and Rules of Musick Explained* of 1721, Thomas Walter introduced the European form of notes consisting of diamond and square note heads that became popular for decades (Cobb, 1989). A contemporary, John Tufts, also facilitated the adoption of singing with the European solfege syllables of fa-sol-la-mi in his book, *An Introduction to the Singing of Psalm Tunes* (Cobb, 1989). The twelfth edition of the *Bay Psalm Book* in 1698 featuring the first letter of the fa-sol-la-mi syllables of F, S, L, and M under notes was also widely disseminated at this time.

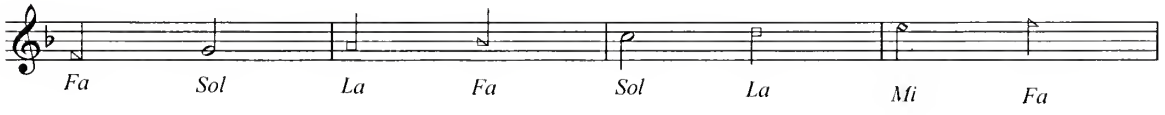
The beginning of American compositions for worship purposes and the Revolutionary War lasted between 1770-1810. William Billings, Holden, Read, and Morgan, along with more established English tunesmiths including W. Knaps, W. Tan-Sur, J. Stephenson, and A. Williams, were the best known during the short popularity of the music immediately preceding and following the Revolutionary War. In the early Federalist era, "native born, self-taught, and semi-amateur singing masters" taught

regular singings with more enthusiasm than skill and were gradually replaced by European professional musicians who came to the new country as organists and choir masters. Churches remained cultural centers because they were large venues (Brinkman, 2004). Andrew Law and Andrew Adgate were two notable contemporaries that adopted the smoother part-writing and refined nature of the European style. Adgate founded the Institution for the Encouragement of Church Music to sponsor sacred music concerts and to teach psalmody to interested churches. Between 1785 and his death in 1793, Adgate conducted several concerts of sacred choral and orchestral music that led public tastes further away from the compositions of Billings and other lesser known native composers such as Amos Bill, Supply Belcher, and David Belknap (Brinkman, 2004; Kingman 1979).

Of the early Yankee singing-school masters, only William Billings, a tanner by trade and self-taught composer, chose to ignore the popular new church music of English composers emphasizing consonant harmony and delicate melodies for the more rugged style of open harmonies. He considered European music to be easier and less eclectic and composed his fuging tunes in a rugged style with open harmonies. Billings' last tune book, *The Continental Harmony*, brought him little financial security, and he died penniless in 1800 (Brinkman, 2004). His earlier books, *The Singing Master's Assistant* and *The New England Psalm-Singer*, consisted entirely of his own compositions and had been more popular during the Revolutionary War period for denouncing the British presence in the colonies (Bealle, 1997).

The four note solfege system became more popular as early singing school teachers realized a simpler sight-singing approach was needed (Horn, 1970). The final

four shapes for the fa-sol-la syllables were not established until the publication of *The Easy Instructor* by William Little and William Smith in 1801, which initiated the shape note tune book era (Kingman, 1979; Willard, 2009). In 1816, Little and Smith's shape note system was patented, as copyright laws only lasted fourteen years in that era, leading some to call shape notes "patent notes" (Kingman, 1979; Willard, 2009). The patented fa-sol-la solfege system consisted of a triangle for the syllable fa, an oval for sol, a square for la, and a diamond for mi (WindWorks, 1997) (ex. 1).



Ex. 1 Little and Smith shape note sequence

The adoption of "regular singing," or printed music, was endorsed by the youth culture that regarded "common way" singing as antique. While "common way" singing endured until 1800 because of clergy influences, New England churches gradually adopted regular singing before it spread throughout New England and the Southern colonies. The shape note singing movement was not the beginning of American folk music but the result of a progressive movement begun in England to encourage more active singing in churches. In the late 17th century, John Playford developed rules for two and three voice contrapuntal writing that influenced self-taught psalmodists in England and later the New England tunesmiths using fa-sol-la solfege (Cobb, 1989).

With the decline in participation and quality of music in worship settings, regular singers sought to restore the quality of singing by creating singing school institutions (Bealle, 1997). The rise of camp revivals, especially during the Second Great Awakening in the 1830s and 40s, also necessitated the need for tune books and shape note singing

conventions because meetings often lasted after dark requiring pastors to sing simplified melodic lines in a call and response format. Any lines remembered became new interchangeable verses and choruses were often improvised (Bealle, 1997).

With the increasing adoption of the refined and consonant European compositional style, self-taught amateur singing school masters were gradually displaced from New England, having received public criticism for their lack of qualifications and the rough singing quality of shape note singing schools that employed them. Thomas Hastings, a friend of Lowell Mason and supporter of early public education, even denounced shape notes as "dunce notes" (Kingman, 1979). The increasing number of organs being performed in churches provided harmonized accompaniments and also decreased the need for tunesmiths to teach independent vocal parts, leading congregations to again sing simple melodies. The established upper class within Northeastern churches emulated the European sense of sophistication by rejecting the social and musical functions of shape note singing schools (Cobb, 1989). Consequently, Yankee singing school masters traveled south and west to begin teaching seven to fourteen day fa-sol-la seminars. Such efforts were more successful because fa-sol-la books enabled non-musicians to sing harmony in a more secular environment open to all. Within a program, students would learn basic rudiments, regarding the reading and performing of music, attempt words, keep time with the right hand, sing three to four part harmony by doubling the tenor and soprano, and present a concert at the seminar's end (Cobb, 1989).

Shape note singing: Compositional Characteristics

The hymns of the shape note tradition are often modal with an emphasis on three part settings without the third. The resulting open perfect fourth and perfect fifth intervals

create a raw, bold quality. The alto part, also known as the fourth voice, was not added until the twentieth century, and is not considered an authentic, compositional element of shape note writing because the third invokes triadic harmonies more frequently. Modern conventions do sing four part hymns, however, to include more women within that vocal range and to facilitate larger numbers of female song leaders (Willard, 2009).

Functional harmony in shape note hymns may exist at cadences to provide closure, although many cadential points end in perfect fifths to give an ambiguous quality. The folk style of shape note songs contains gapped scales and modal harmony. Pentatonic scales used may incorporate dyadic harmony as well and are considered heptatonic scales with gaps. The resulting three part harmonic writing often stresses the perfect fourth and perfect fifth intervals. When combined with the use of parallel octaves and the major seventh interval, the writing style becomes rugged and bold (Music, 2005). Often rejected by the early music education movement led by Lowell Mason and Thomas Hastings, Yankee tunesmiths writing shape note songs continued the unorthodox compositional style to show more individuality and to rebel against established part-writing rules (Ellington, 1970).

Many violations of part-writing principles exist and include extensive voice crossing between the alto, tenor, or soprano voices and a linear compositional approach to create contrapuntal countermelodies. In his early research from the 1930s, Jackson discovered the "modality of many of the *Sacred Harp* tunes [arose] from certain melodic characteristics which antedate the use of traditional harmony... [and] grew out of melodic exigencies long before harmony made its conquest of the music of western civilization" (Jackson, 1933, as cited in Cobb, 1989, p. 32). The rough harmonic setting of such

consonances as perfect fourth, perfect fifth, and octave intervals creates voice leading in which two or more voices move together in parallel motion at the open interval; this compositional practice resembles medieval European church music because it is a linear conception of all parts that emphasizes consonances while retaining similarities to parallel organum (Kingman, 1979).

The Sacred Harp Tradition: Cultural Practices

The Sacred Harp diaspora is a family in practice that emphasizes group participation and traveling to engage in singing conventions. The concept of traveling is meaningful to convention participants because it represents a metaphorical journey through life. Before transcontinental railroads, traveling to a convention could be a two to three day trip one way, so families had to lodge with friends or be housed by strangers. Today, long distance travel is still common. Mothers and daughters begin cooking before dawn to provide lunch, maintaining the custom of food preparation for gatherings (Miller, 2008).

The small, rural church setting for Sacred Harp singing conventions is often more diverse than expected. While the majority of Sacred Harp events consist of Caucasian participants, many socio-economic and religious backgrounds are represented. Agnostics, liberals, conservatives, homosexuals, fundamentalist Christians, including members of Missionary and Primitive Baptist churches, mainstream Christians such as Methodists and moderate Baptist sects, atheists, and Jews travel long distances to participate. Devout Christians may regard a convention as a time of highest praise, or an opportunity to join voices in the "hollow square" with singers in the celestial realms and in the present. Atheist folk-lore revivalists may regard the mystical time of voices

swirling together in harmonious cacophony as historical reenactments of a simpler era. To veteran Sacred Harp singers, performances are opportunities to reconnect with loved ones in the past and present, not efforts to create polished renditions of hymns. This philosophy significantly influences the performance quality and running of conventions (Miller, 2008).

For numerous reasons, the division between Caucasian and African-American singing communities still exists. Racial segregation in the nineteenth and twentieth centuries prevented heterogeneous conventions; African-Americans could not travel long distances to conventions for financial reasons and the possibility of becoming victims of hate crimes. Therefore, African-American shape note singing communities developed in smaller pockets of isolation and developed stylistic characteristics of early Gospel music (Miller, 2008). The spread of a standard repertoire was delayed because *The Colored Sacred Harp* tune book was not accepted for publication until the 1930s (Willard, 2009). Today, the division remains primarily from stylistic differences and the belief that the quartet size and solo characteristics of African-American conventions are not authentic elements of the shape note singing tradition.

Creating an inoffensive environment is important to maintaining the tradition and diaspora, so an unstated attitude of tolerance is observed through the social practices and gestures of veteran Sacred Harp singers. Of the social characteristics of Sacred Harp singing communities, the tolerance paradox is the most important for the continuation of the tradition. The newcomer is expected to respect the beliefs shown at traditional Sacred Harp singings; embracing the tradition and all corresponding ideologies is not required, but it is expected that participants withhold personal judgments. The inclusive,

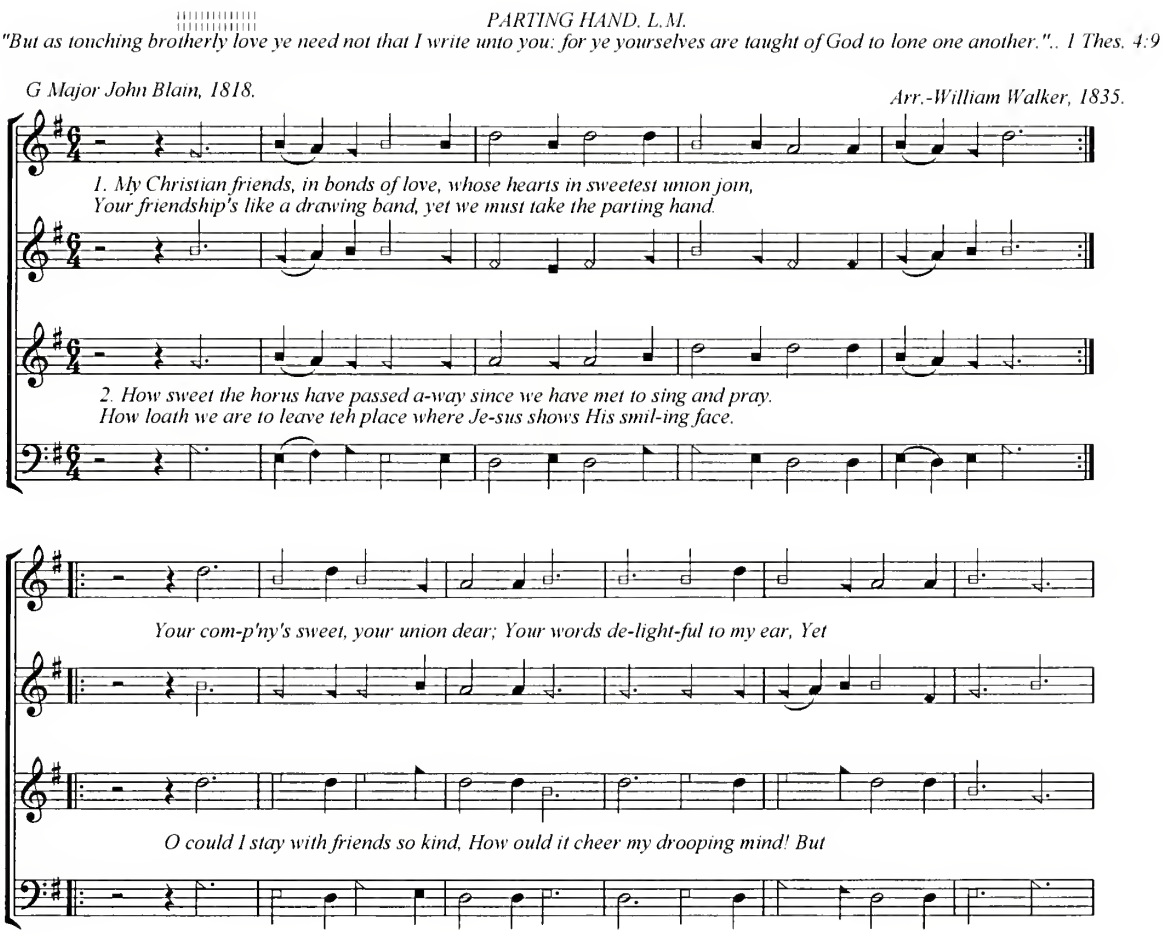
democratic nature of conventions attracts non-Christians that evangelical Christians hope will accept the existence of a divine being through experiencing the sung texts on a deeper level. Singers who accept the theology of predestination believe God works in His own ways and human effort should not complicate the process (Miller, 2008).

Disagreements during conventions may be handled in the moment or posted online at links attached to fasola.org. For example, those attending who disagree with conservative statements made against a newcomer's style of dress that may include earrings and jewelry may leave with the visitor immediately, or slam a hymnal on the floor. The main points of contention, however, concern two broad stereotypes, including Northern Singers, who are regarded as inauthentic, liberal folk revivalists, and Southerners, who are the true, fundamentalist singers. Neither stereotype is accurate for numerous reasons. Northern participants attending Southern Sacred Harp conventions make the pilgrimage from respect of the singing tradition and often emulate Southern accents to role-play because Southern singers are considered the historically accurate shape note practitioners. Others, however, view the use of non-native accents as hypocrisy. Liberal and conservative religious and political theologies exist as well, but the absence of sermons at conventions prevents further conflict (Miller, 2008).

Divisions created by socio-economic status also occur, but the fundamental division concerns the historical authenticity debate between Northern and Southern singing styles. Northern singing conventions may use a piano for tuning and consider conventions to be early music or folk revival concert performances. Southern conventions in Alabama tune to a "keyer," or person who chooses the starting pitch. Some participants may view the singing experience as an addendum to worship, a

worship service, or a reenactment, but the quality of singing at conventions is beneath modern performance standards because meetings are not considered performances (Cobb, 1989).

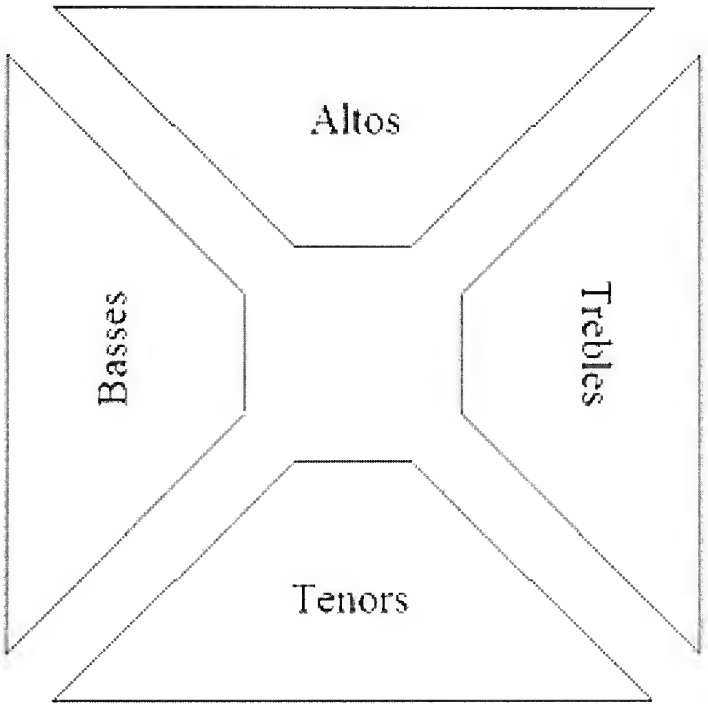
Visitors to a modern convention often describe the event as "weird, compelling, authentic, or primitive" in response to the high volume, bright timbres, and driving rhythm that produces a "visceral response" (Miller, 2008, p. 55). Such moments are fortissimo to replicate the boisterous, fast tempi of modern singings. Attendees are also encouraged to sing but may just listen. Those wishing to lead one to two songs submit a request to the arranging committee that is chosen that morning (Miller, 2008). A presiding chairman elected at the previous convention oversees the arranging or hymn selection committee and gives a five-minute break each hour. A memorial lesson is also presented to reflect on the lives of singers who died during the year before the chairman and selection committee give announcements and pray before the closing song, which is usually *Parting Hand*, as shown in Example 2 (Cobb, 1989).



Ex. 2 *Parting Hand* excerpt

Singers are arranged in the "hollow square," in which the song leader stands facing the tenor section, comprised of men and women in parallel octaves, with the basses to the right, trebles, consisting of men and women in parallel octaves to the left, and altos, singers who are both men and women, behind them. This seating arrangement (ex. 3) is used because singings or conventions are participatory in nature, so sounds are focused inward for the benefit of participants and each leader in the center, who hears the greatest volume and best balance of the group (Steel, 1997). Traveling to a Sacred Harp convention site is also considered a pilgrimage to the center of the Hollow Square that

represents the musical, emotional, and theological space of a participant's past, present, and future.



Ex. 3 Hollow Square seating arrangement

"Leading," otherwise known as conducting, resembles dance, involving spinning or pivoting to cue staggered entrances in fuging tunes, using hand gestures for high notes, held notes and distinctive features, and beating time with the dominant hand (Miller, 2008). Most leaders choose to memorize their favorite songs to maintain eye contact, although if a favorite song has already been taken, he or she will be gently reminded to choose another one. Exceptions to this rule include the elderly and children. (Miller 2008; Lauderdale 2007). Each hymn is sung at a brisk tempo and fortissimo volume with no prior individual practice (Lauderdale, 2007). Four, three, and two patterns are commonly used, but leaders do not use the horizontal axis in conducting patterns or the left hand

(Lauderdale, 2007). Using the left hand is considered a sign of inexperience and lack of command, so experienced leaders hold it behind their back (Lauderdale, 2007). Seventy to one hundred leaders rotate each day, so verses may be selected in lieu of entire songs to save time (Miller, 2008).

Current arguments within the national Sacred Harp singing community posted online primarily concern two issues: the historical but musically inaccurate practice of raising the sixth degree of a minor tune and the song leading system of conventions. Objectors to raising the sixth degree of minor songs claim that Billings would not have supported singing in the Dorian mode, although the traditional practice has existed orally for generations. The leading systems at local singings are either "free call" or "leading by turn." The latter is a more orderly method, but the "free call" system allows for more spontaneity so that participants may rise when moved spiritually (Miller, 2008).

The demise of the Shape Note singing style

With the immigration of professional English musicians in the late eighteenth century, the native-born, self taught singing school teachers were gradually displaced from the North to smaller, rural congregations in the South and Midwest. Urban churches in the Northeast preferred the harmonized melodies of a "cultivated European style" over the rough, open folk-like melodies of Billings and other uneducated, native composers. The influence of Lowell Mason and Thomas Hastings perpetuated "scientific music," or Western canonic literature, as an integral part of a public education curriculum that was unconnected to the shape-note singing style of uneducated persons in rural areas (Ogasapian & Brinkwar, 2004).

Early supporters of the shape note singing tradition, however, sought to establish more singing schools because the patented shape note instruction style was easier to learn and prevented discussion regarding keys and scales (Cobb, 1989). In 1763, Francis Hopkinson advocated for the adoption of a seven note system with round notes in his book, *A Collection of Psalm Tunes*, because the increasing number of European immigrants supported the change to a more "scientific" music based on Western musical notation (Brobston, 2006). His idea, while useful, was not realized until William Walker adopted the "do-re-mi" system in his compilation, *Christian Harmony*, in 1867 (Kingman, 1979).

As influential figures in the late development of the shape note tradition, Benjamin Franklin White and Elisha J. King created support for singing schools with their hymn compilation, *The Sacred Harp*. Unfortunately, E. J. King died shortly before the tune book was published. B. F. White publicized their work through *The Organ*, a paper he edited and published as mayor of Hamilton, Georgia in the 1830s and 40s. *The Organ* gave local singers a venue for expressing personal reviews on musical reforms through letters, short articles, and speeches. Local protests published in the newspaper served as rebuttals against the criticism of Thomas Hastings, Lowell Mason, Isaac Holcombe, and other supporters of "scientific music," and also placed the musical issues of shape note singing in a position with world events, so that shape note singing became a common part of life in rural southwestern Georgia. While the practice of meeting and singing shape note hymns for one to two days has continued into the present in rural southern areas of the South and Midwest, the tradition disappeared from large Northeastern churches by the 1850s. With the increasing adoption of the refined,

consonant, European compositional style, self-taught amateur singing school masters were gradually displaced from New England. The singing schools never performed a strong social function in the Northeast as they later would in isolated Southern farming communities, either, because the established upper class within churches looked to Europe for a sense of sophistication (Cobb, 1989). A Vanderbilt professor named George Jackson rediscovered the shape note tradition in Alabama in the early 1930s and became a primary resource regarding the tradition with his book, *White Spirituals of the Southern Uplands* (Cobb, 1989).

The History of Wondrous Love

The hymn tune, *Wondrous Love*, uses an older tune commemorating the execution of a Scottish pirate named Captain Kidd in 1701 (Kingman, 1979). An excerpt of the original text follows below:

My name was Robert Kidd,
As I sailed, as I sailed,
My name was Robert Kidd,
As I sailed,
My name was Robert Kidd
And God's laws I did forbid
And much wickedness I did,
As I sailed, as I sailed,
And much wickedness I did,
As I sailed.

I murdered William Moore,
As I sailed, as I sailed,
I murdered William Moore,
As I sailed,
I murdered William Moore,
And left him in his gore,
Not many leagues from shore
As I sailed, as I sailed,
Not many leagues from shore
As I sailed.

Thus being o'ertaken at last,
I must die, I must die,
Thus being o'ertaken at last,
I must die,
Thus being o'ertaken at last,
And into prison cast,
And sentence being passed,
I must die, I must die,
And sentence being passed,
I must die.

To execution dock I must go, I must go,
To execution dock I must go,
To execution dock,
Will many thousands flock,
But I must bear the shock,
I must die, I must die,
But I must bear the shock,
I must die.

(Bronson, 1942)

The 1830s hymn tune arrangement and harmonization is attributed to James Christopher of Spartanburg, South Carolina and is in the second common mode, or 4/4 time, containing two syllables per line in anapestic meter (James, 1909). It was first published in *Southern Harmony* in 1835, although the text was printed anonymously in two hymnals in 1811 (Eskew, 2003).

Benjamin Franklin White, co-compiler of the popular *Sacred Harp* tune book published in 1844, and William Walker were brothers-in-law who collectively produced *Southern Harmony*, but Walker took credit for the compilation when visiting a northern printing company, causing a split in their extended family. B. F. White moved his family from Spartanburg, South Carolina to Hamilton, Georgia, where he became mayor, publisher of *The Organ* newspaper, and an independent tune book compiler. The popularity of *The Sacred Harp* compilation was due largely to his travels to local and out

of state conventions to market the compilation as a general, all-purpose tune book for multiple denominations. He succeeded in creating a general body of hymns and texts; consequently, only the Primitive Baptist denomination chose to adopt his work as a regular hymnal (Bealle, 1997).

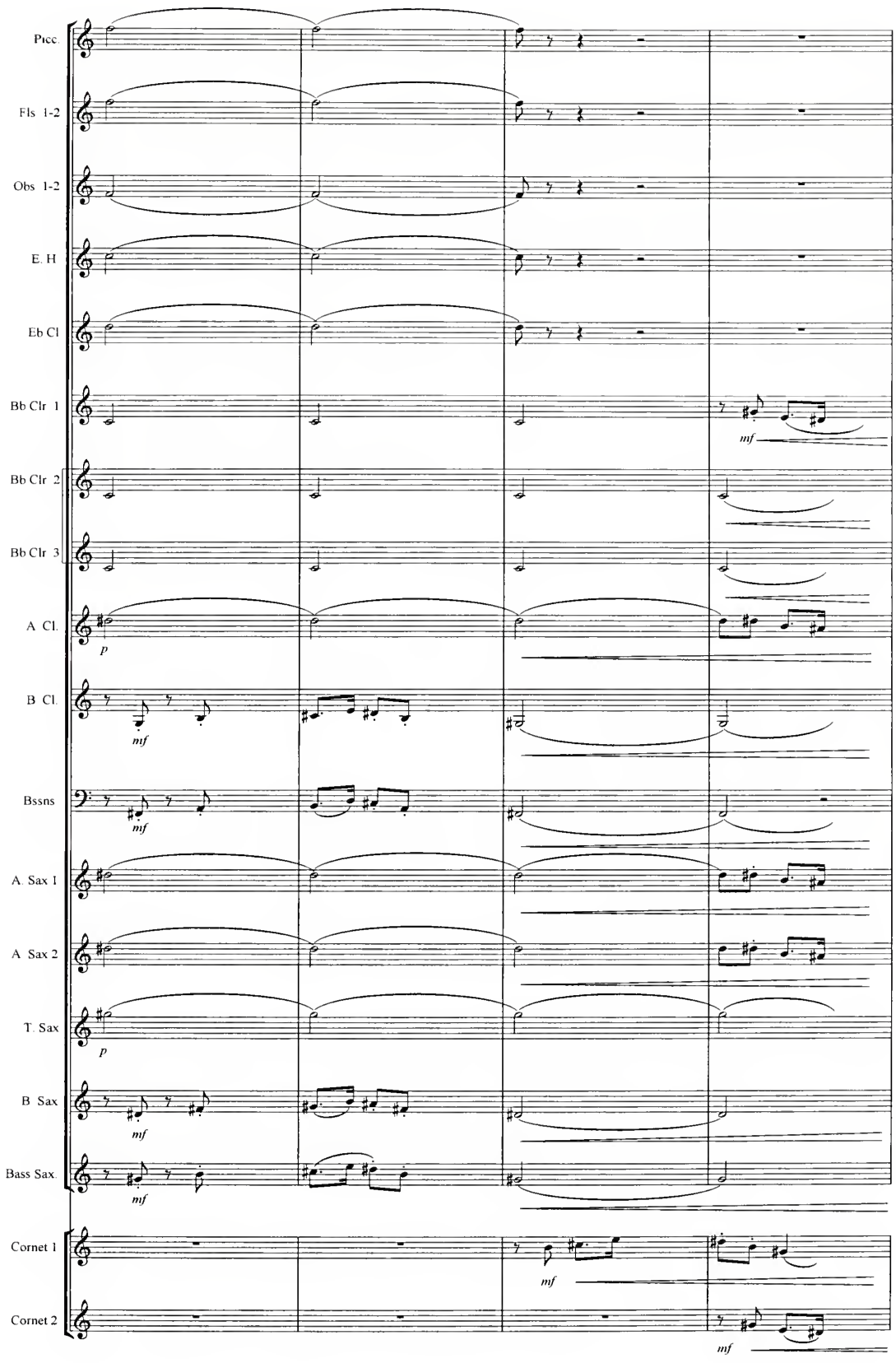
Wondrous Love was originally presented in *Southern Harmony* in the Aeolian mode but is traditionally sung with the sixth raised in modern performance practice (Cobb, 1989). B. F. White followed the format of *Southern Harmony* in the *Sacred Harp* closely, providing hymns for regular congregational use and more challenging fuging tunes and anthems for singing societies and community concerts. He also created a rudiments section as a guide to reading shape notes and rhythm and incorporated many of the same Anglo-American folksong tunes from William Walker's compilation, including *Amazing Grace,* arranged to the tune of *New Britain* (Music, 2005). Through harmonizing well-known melodies, B. F. White thought linearly to make each part a melody in itself, thus producing the open chords, parallel perfect fifths, and octaves characteristic of the shape note tradition (Eskew, 2003). By using a linear conception of each line, White made each part melodically important, because shape note songs are meant for encouraging participation, not listening (Steel, 1997).

Overview of Wondrous Love in modern composition

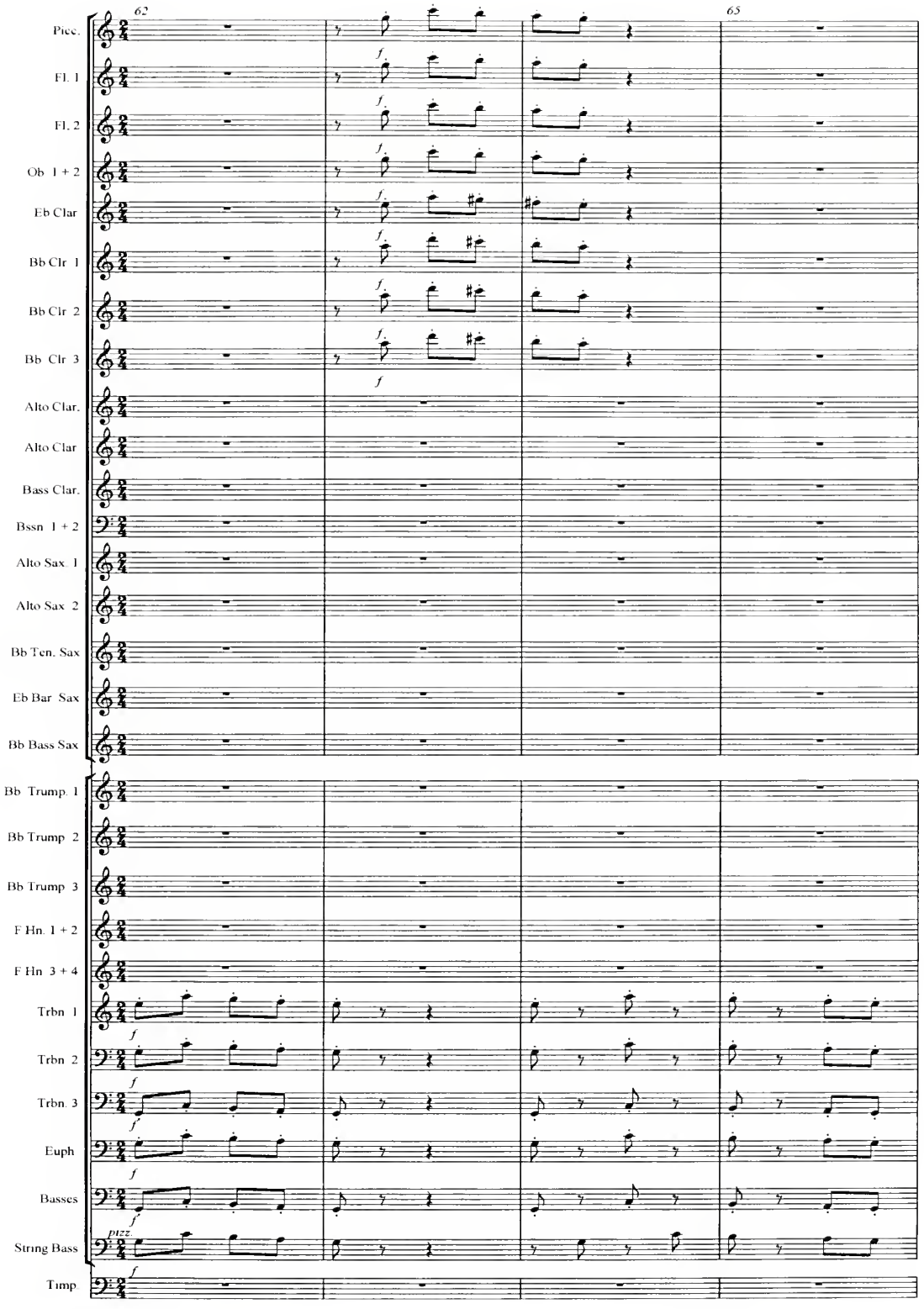
Wondrous Love is one of the most popular shape note hymn tunes sung today and has been a resource for numerous composers writing in various genres and with different instrumentation. A partial list of composers and their respective pieces that incorporate the tune include: Matthew Saunders, *See No Evil, Hear No Evil*, Dwayne Milburn, *American Hymnsong Suite*, Walter Hartley, *Shape Note Tune Variants for Band*, Timothy

Broege, *Three Pieces for American Band*, Marc Satterwhite, *Two Shape-Note Hymns for double bass quartet*, Derek Edward Healey, *Shape Note Symphony*, Samuel Barber, *Wondrous Love-Variations on a Shape Note Hymn*, David Moore, *Mass: Wondrous Love*, William Schuman, *New England Triptych*, and Donald Grantham, *Southern Harmony*. *New England Triptych* and *Southern Harmony* are notable additions to the wind band repertoire and are discussed below.

In *New England Triptych*, William Schuman used William Billings' hymn tunes, *Be Glad then America, When Jesus Wept, and Chester* from *The Singing Master's Assistant*. While Schuman kept *When Jesus Wept* in its original form, he added a fugal section in *Be Glad then America* (ex. 4) and presented *Chester* with re-harmonized hymn-like sections featuring unison lines within the woodwind and brass in a call and response format as shown in Example 5 (Schuman, 1956).

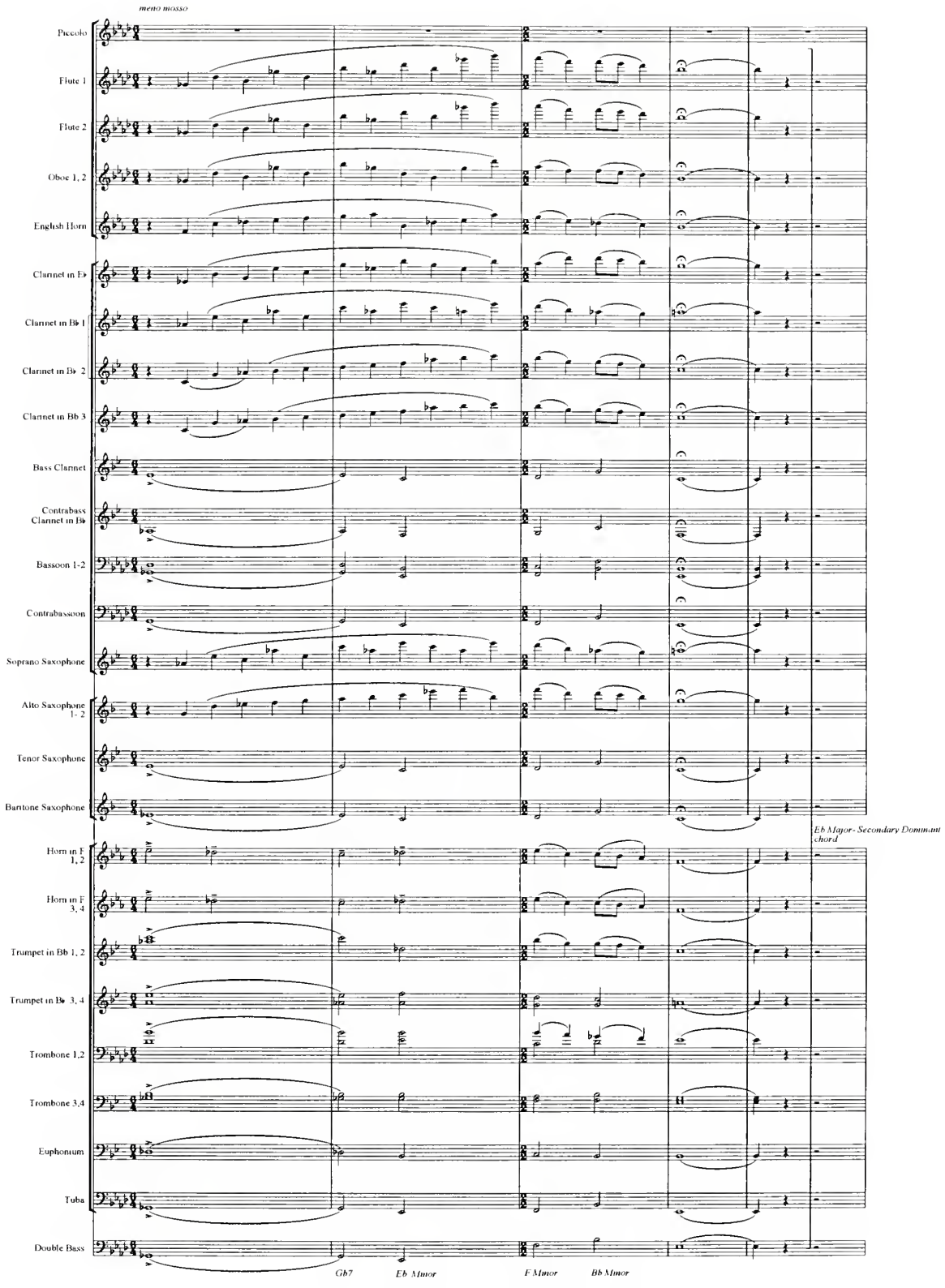


Ex. 4 Beginning of fugal section, *Be Glad Then America* (mm. 173-176)



Ex. 5 Call and Response of woodwind and brass families in *Chester* (mm. 62-65)

A more significant modern wind band composition that uses *Wondrous Love* is Donald Grantham's *Southern Harmony.* He acknowledges the shape note tradition in *Southern Harmony* by using four different shape note tunes individually but reflects a more traditional harmonic approach within each movement. Grantham sets his adaption of *Wondrous Love* in 2/2 and 6/4 with a slow beginning uncharacteristic of shape note singing practice. The expressive, cantabile mood is also historically inaccurate despite the resulting lyricism. The climax of the *Wondrous Love* movement contains the following chord progression: B-flat Minor-A-flat Major-B-flat Minor-D-flat Major-G-flat Major with a 4-3 suspension-G-flat Major 7^{th}-E-flat Minor-D-flat Major-G-flat Major 7^{th}-E-flat Major. The progression captures the majestic, bold nature of the original hymn in a more traditional format with Major seventh and secondary dominant chords in D-flat Major (ex. 6).



Ex. 6 Climax with Major seventh and secondary dominant chords in D-flat Major

(mm. 49-53)

Conclusion

Shape note composition began in the late 17th century as a method for encouraging more musical participation and the use of harmony before the development of the modern organ. The public school education movement led by Lowell Mason and Thomas Hasting, among others, introduced western European art music to young students that eventually reduced support for shape note singings in the northeastern United States. Singing school teachers migrated to the south and west, establishing short term singing schools in rural, isolated regions that would not reject unsophisticated shape note singing style or its poorly trained tunesmiths. Today, the tradition is still isolated in rural communities and gatherings of singers at multi-day conventions across the country do not attract more than 300 persons. One-day singings in various southern hamlets attract far fewer attendees. The tradition is not dying, however. The Internet has connected small groups of citizens from all backgrounds, and small governing bodies elected during each singing event post local information for upcoming monthly and annual singings regularly.

The following analysis section will examine *The Sacred Harp* for stylistic and compositional characteristics of the composer and the influence of the shape note tradition upon the piece.

Part II

Analysis

Program Note

David Liptak (b. 1949) is an American composer who is currently professor and chair of the composition department at the Eastman School of Music in Rochester, NY. His works encompass many genres and have been performed by such ensembles as the San Francisco Symphony, Montreal Symphony, and Rochester Philharmonic, and by the following contemporary ensembles: New Music Ensemble, Contemporary Chamber Players, and the Dinosaur Annex Ensemble.

The Sacred Harp was composed for the inauguration of Thomas Jackson as president of the University of Rochester in 1994. The work evokes a feeling of exuberance and is a tribute to the shape note tradition that shaped the musical landscape of early America. The juxtaposition of the hymn tune, *Wondrous Love* within bold brass statements and open perfect fifth intervals reflects the rough, boisterous spirit of shape note composers and early American music.

Instrumentation

1st C Piccolo
2nd C Piccolo
1st C Flute
2nd C Flute
3rd C Flute
1st Oboe
2nd Oboe
3rd Oboe
E-flat Clarinet
1st B-flat Clarinet
2nd B-flat Clarinet
B-flat Bass Clarinet
1st Bassoon
Contrabassoon
1st E-flat Alto Saxophone
2nd E-flat Alto Saxophone
B-flat Tenor Saxophone
E-flat Baritone Saxophone
1st Horn in F
2nd Horn in F
3rd Horn in F
4th Horn in F
1st C Trumpet
2nd C Trumpet
3rd C Trumpet
1st Trombone
2nd Trombone
Bass Trombone
Tuba
Timpani
Percussion I
(Tubular Bells, Vibraphone, Snare Drum, Claves, Tam-Tam)
Percussion II
(Crotales, Tubular Bells, Maracas, Xylophone, Triangle, Tam-Tam, Bass Drum)
Percussion III
(Glockenspiel, Tubular Bells, Suspended Cymbal, Temple Blocks, Tom-Tom)

Form

In *The Sacred Harp*, David Liptak presents a concert piece for wind ensemble that incorporates compositional elements of the shape note tradition and his personal style. Major elements of shape note composition are present throughout all sections and include: open fifths, staggered entrances in the primary development section, and triplets to achieve a feeling of exuberance common at modern singings. Liptak's compositional signature reflects his shape note singing heritage through an emphasis on open perfect fifth and octave intervals and contrasting clashing sonorities with open sounds. In *The Sacred Harp*, dissonance is achieved through combining open intervals with dissonant ones, such as the tritone, major seventh, and minor second, in chords, linear scales, and layering of chords. While composing the work, Liptak "followed his ear" and did not work within any planned structural design (David Liptak, personal communication, December 15, 2009).

The A B C A' B' form is clear throughout the work and includes a coda. The A section features bold writing for brass and woodwinds with quarter and half note triplets and multiple staggered entrances characteristic of fuging tunes. The first statement of *Wondrous Love* within the B section is presented in fragments (mm. 51-101); the developmental C section (mm.102-169) is a scherzando section with legato woodwind ostinati over bold, disjunct brass writing; the A' section features the return of *Wondrous Love* contrasted with earlier arpeggiated brass statements (mm.170-222); the B' section is a softer, *dolce* presentation of the *Wondrous Love* tune with more staggered entrances in the woodwinds (mm. 223-266); and the coda (mm. 267-320) contains previous melodic lines combined with chimes to reiterate the carillon effect of the introduction. The

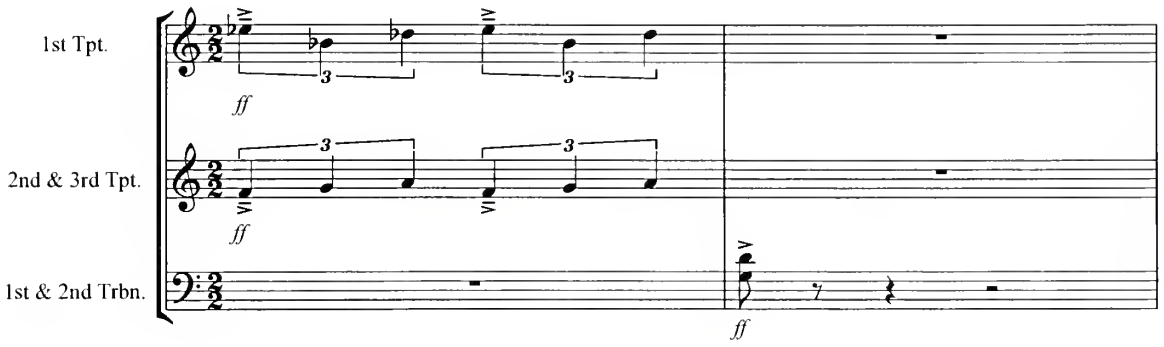
resulting multiple timbres resemble those heard in psalm or fuging tunes. The composer, however, focused on replicating the sounds of shape note songs and made no intentional references to historical or spiritual elements of the shape note singing tradition (David Liptak, personal communication, December 15, 2009).

Harmony

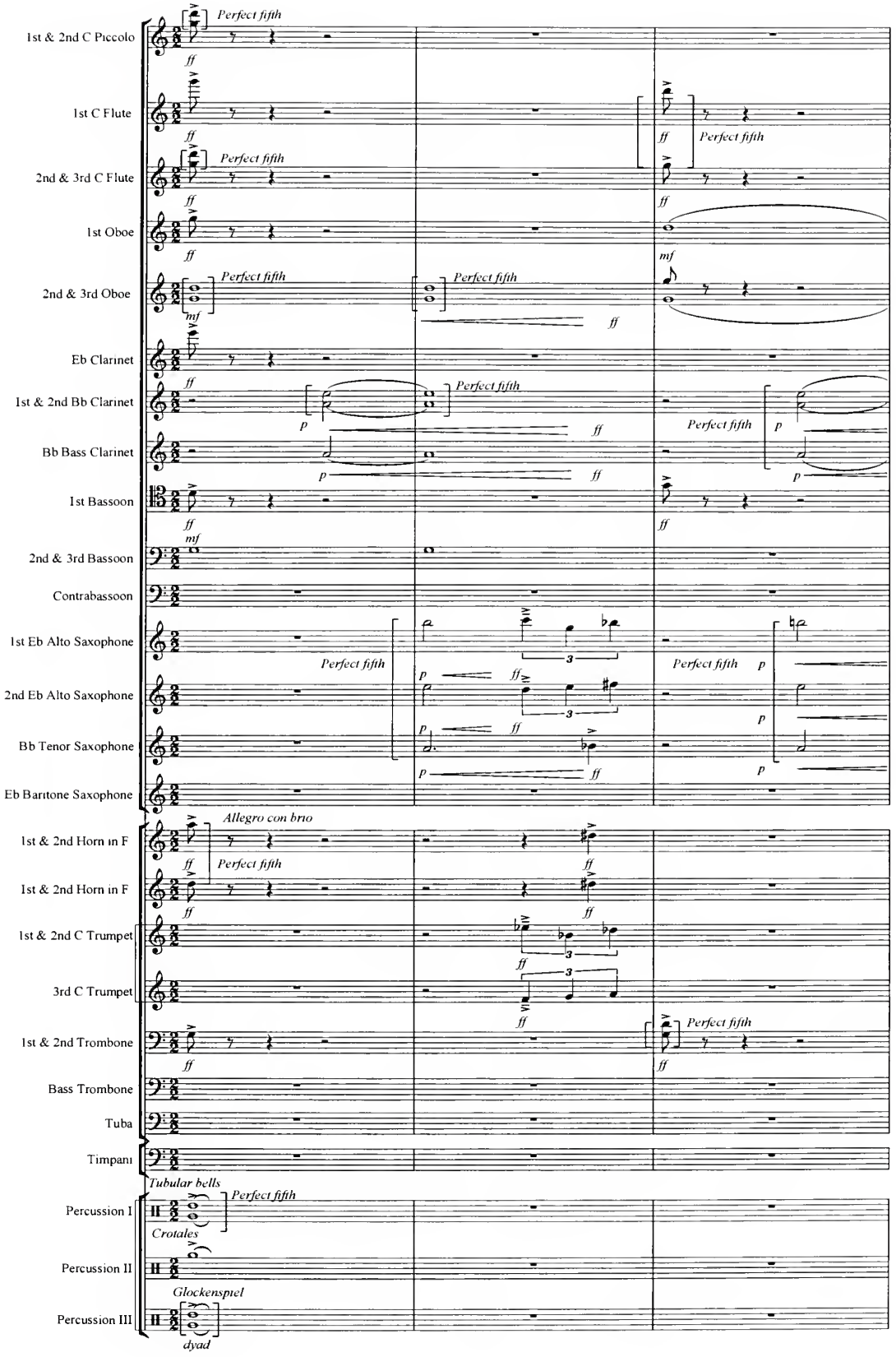
Harmony within *The Sacred Harp* reveals the composer's desire to "reinvent the wheel with each new piece" and is dependent upon a melodic conception emphasizing the purity and robust sonority of the perfect fourth interval in combination with dissonant intervals such as the tritone and to a lesser extent, the minor 9^{th} (David Liptak, personal communication, December 15, 2009). The perfect fifth and tritone intervals constitute the linear and vertical construction of technical motives in the development and A' sections and are integral elements in climatic and cadential moments. The compositional technique of combining pure and dissonant intervallic sounds reflects the composer's harmonic conception that combines elements of tension and balance simultaneously. Scales in *The Sacred Harp* reveal a linear construction of open intervals and dissonant ones and trichords that are presented in isolation and then combined to form pentatonic scales or ostinati motor rhythms in the development.

The opening motive of *The Sacred Harp* is an interplay between the B-flat clarinets, B-flat bass clarinet, first and second trombones, and oboes playing an open fifth, or dyad, and the hexatonic scale, F-G-A-B-flat-D-flat-E-flat, in the alto saxophones and trumpets (ex. 7a). The open fifth, G-D, establishes a G tonal center for the majority of the work, and the dyad, F-C, suggests F Mixolydian mode for the B' section and coda beginning. The dyad, F-C, also presents sufficient ambiguity to present the first two

statements of the hymn tune in G Dorian mode and the last statement in G Minor. The perfect fifth also provides smooth harmonic transitions between all sections (ex. 7b).

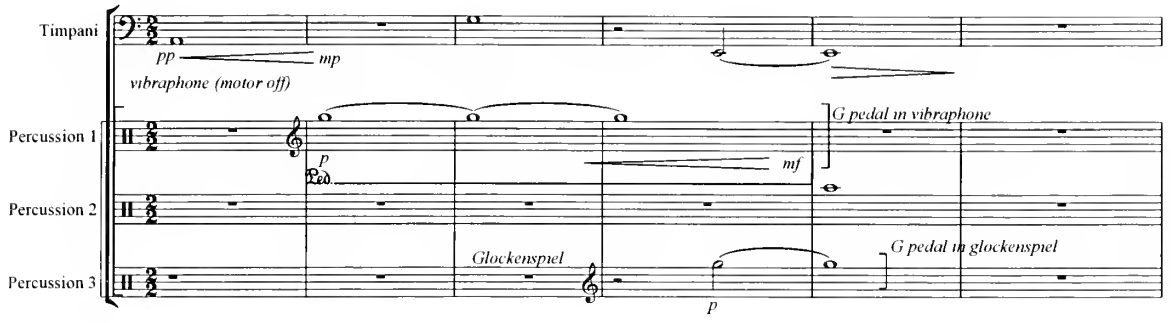


Ex.7a Interplay of hexatonic gapped scale in Trumpets 1-3
and Perfect fifth in Trombones 1-2 (mm. 4-5)

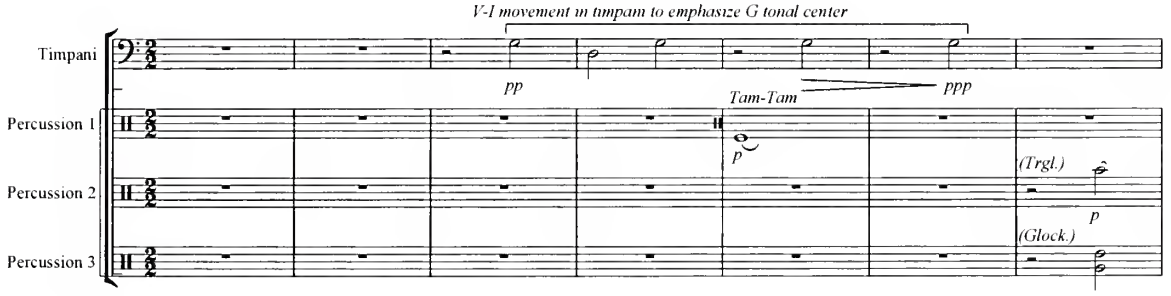


Ex. 7b Perfect fifth interval, G-D, establishes G tonal center (mm. 1-3)

The G tonal center is maintained partially through a G pedal tone in the vibraphone, timpani, and glockenspiel in the B sections (ex. 8a-b).

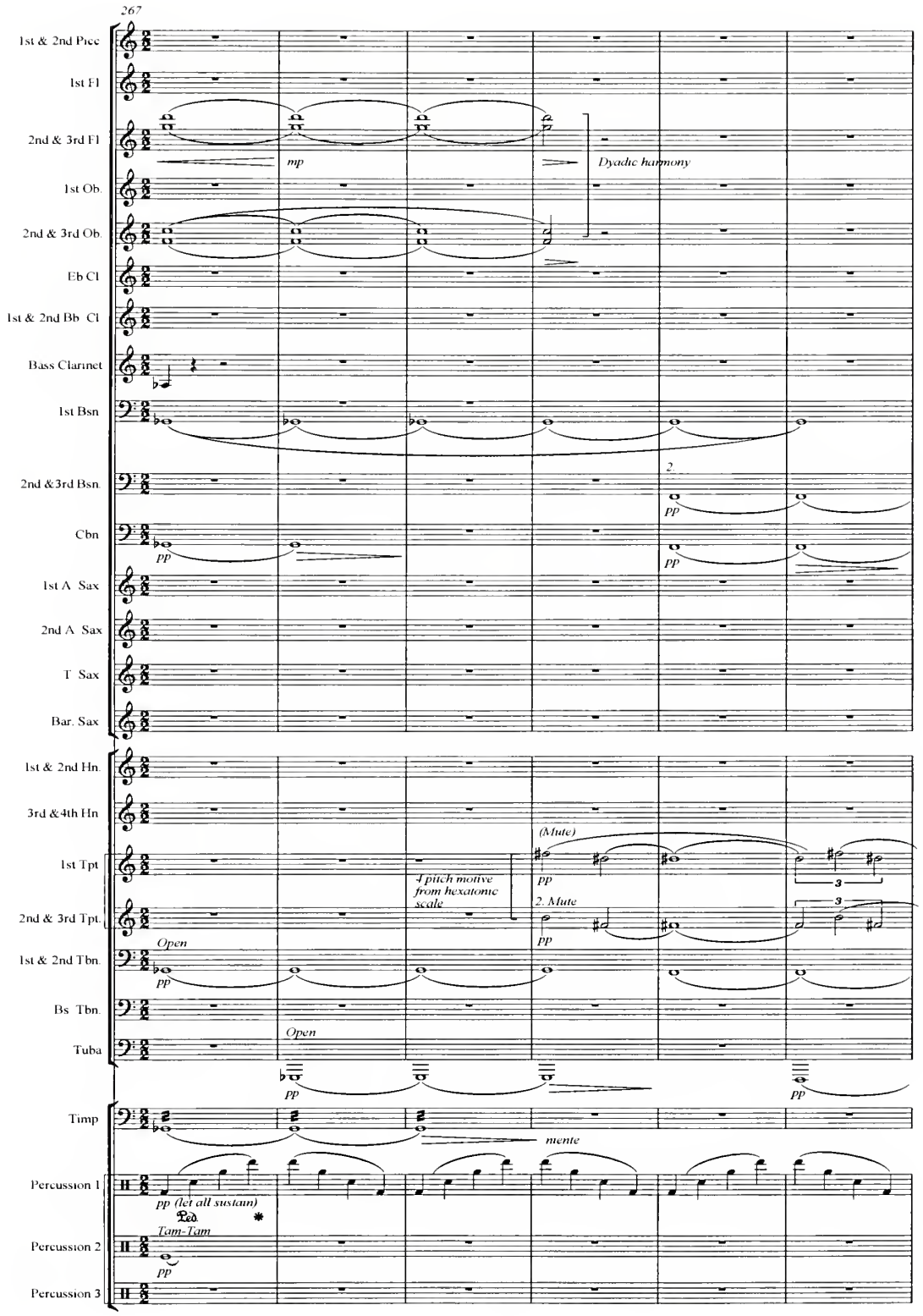


Ex. 8a G pedal in vibraphone and glockenspiel leading into development (mm. 77-81)



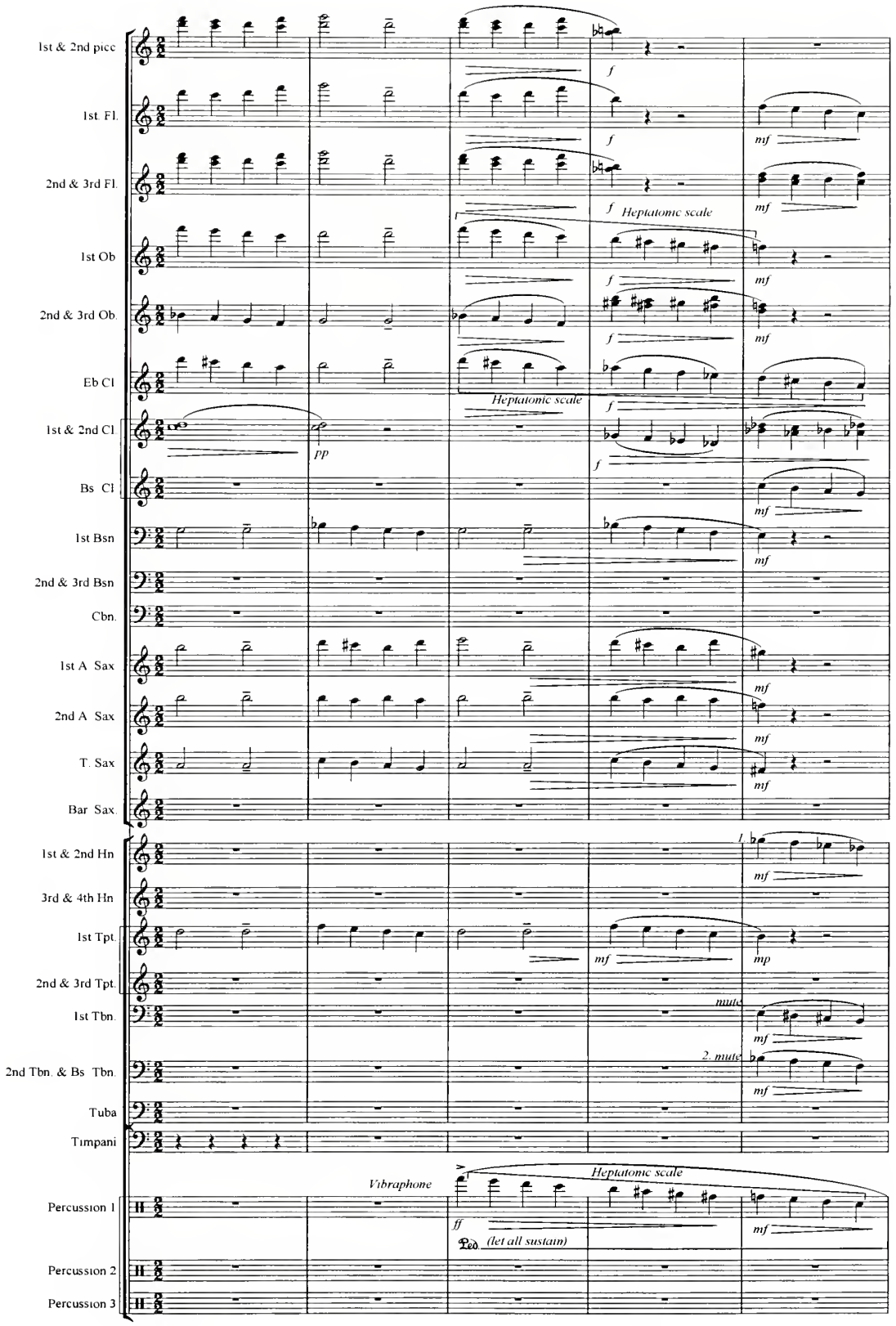
Ex. 8b Timpani restates V-I movement to emphasize G center in transition to development section (mm. 95-100)

The composer creates more moments of tension and balance through combining the dyads G-D and F-C near cadences to form quintal harmony, or interlocked trichords, that serve as a dissonant transition between the B' and coda sections. The two dyads also form the vibraphone ostinati under another four pitch motive, F-sharp, D-sharp, A, C-sharp, that is taken from the hexatonic scale, F-sharp-G-sharp-A-B-D-D-sharp, presented first in the trumpets and later reiterated in transposed form with melodic and rhythmic alterations until the return of the introductory fanfare theme in the coda (ex 9).

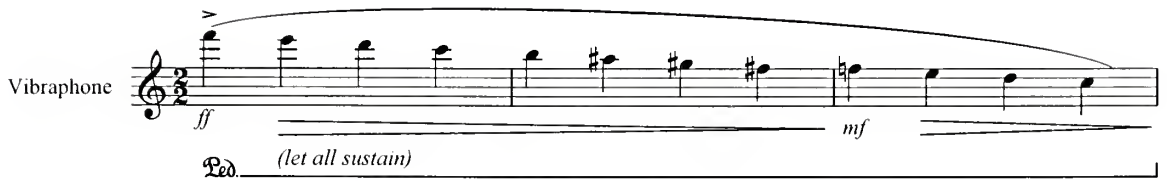


Ex. 9 Dyadic harmony in Flutes 2-3 and Oboes 2-3; 4 pitch motive in trumpets from hexatonic scale (mm. 267-272)

Hexatonic and pentatonic scales throughout the work are considered heptatonic scales with gaps. While not useful for emphasizing specific tonalities, the heptatonic and hexatonic scales used in the development establish fluidity, combine tonal and dissonant sounds for phrase shaping, and act as transitional material to the B' section. A heptatonic scale used as a transition to the B' section is shown below in Example 10a-b.

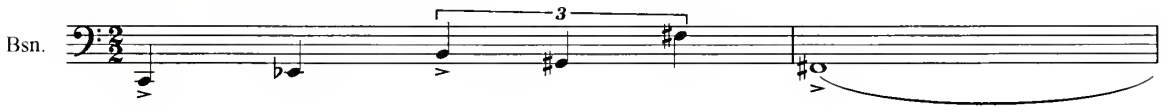


Ex. 10a Heptatonic scale as transitional element to B' section
(mm. 212-216)



Ex.10b Heptatonic scale above in vibraphones (mm. 214-216)

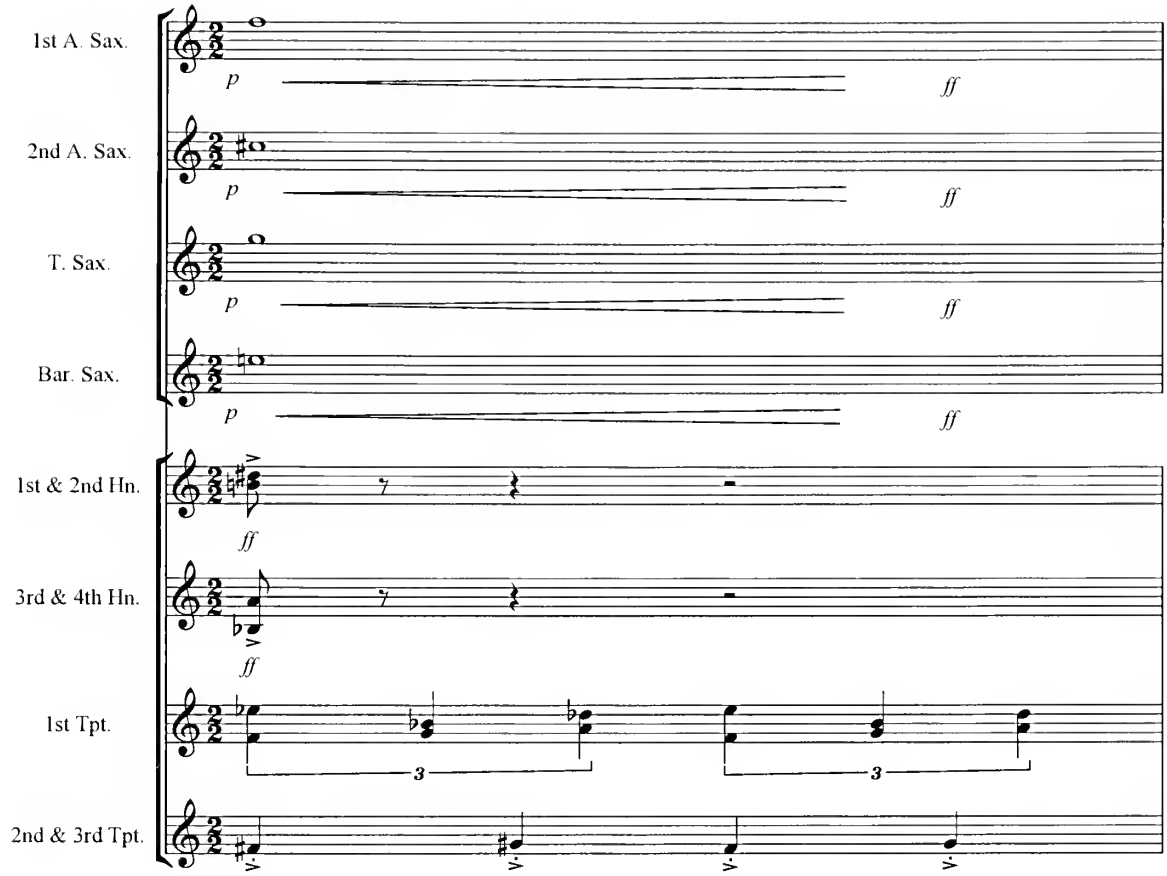
Gapped scales and pitch rows are also one of the composer's methods to contrast unsymmetrical, unbalanced, and symmetrical, balanced scales to provide dissonances and greater contrast between developmental moments and more traditional presentations of the hymn tune (ex. 11a-b).



Ex. 11a Unbalanced pentatonic scale, bassoons (mm. 303-304)

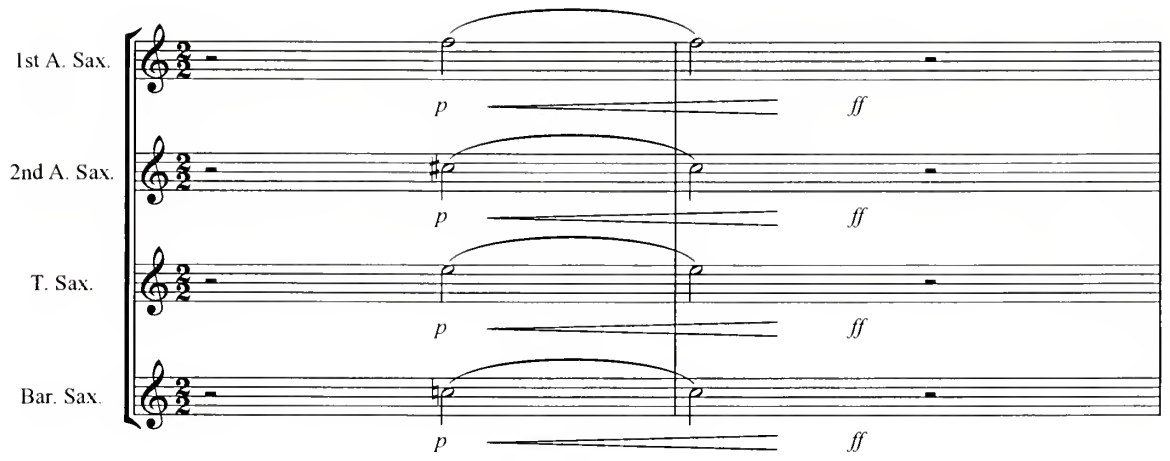
Ex. 11b Symmetrical eight pitch row, Bb clarinets 1-2 (m. 130)

The hexatonic gapped scale in the trumpets, F-G-A-B-flat-D-flat-E-flat, exists throughout the introduction and is later combined with the sonority E-flat-D-E-A-flat that expresses the composer's preference for combining a perfect fourth with more dissonant intervals, primarily the major seventh and major second, to create tension and balance in his works (ex.12).

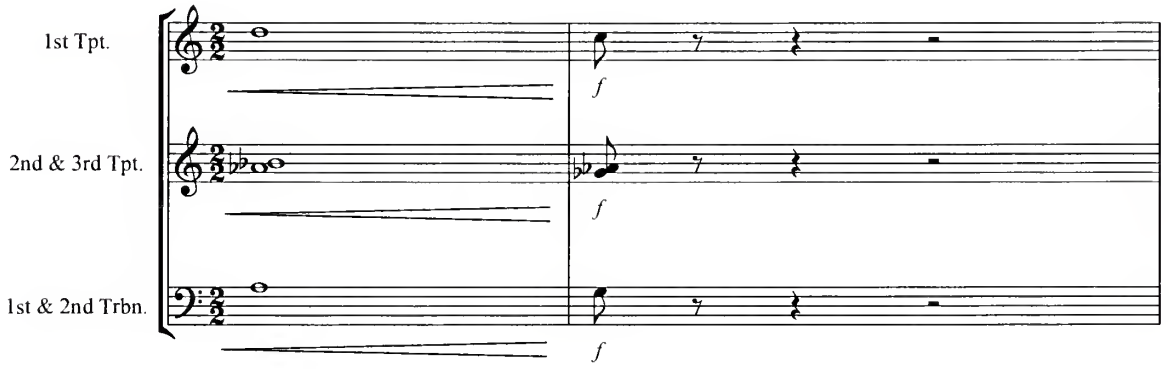


Ex. 12 E-flat-D-E-A-flat sonority in Saxophones and Horns combined with hexatonic scale in the Trumpets (m. 15)

The sonority appears in the alto saxophones first (ex. 13a) and is later transposed a tritone higher in the trumpets and principal trombone (ex. 13b), a minor third higher in the saxophones in m. 78, and a minor second higher in the trombones and tuba in m. 80, revealing the composer's creativity in using the tritone and other dissonant intervals in multiple ways.



Ex. 13a E-flat-D-E-A-flat sonority, Saxophone section (mm. 6-7)

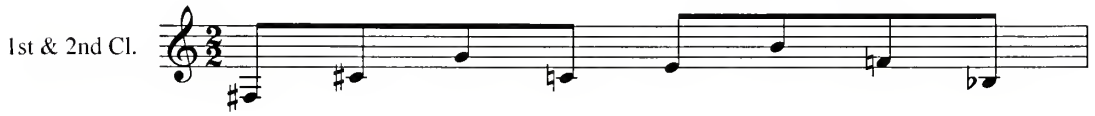


Ex. 13b E-flat-D-E-A-flat sonority transposed a tritone higher, Trumpets and Trombone 1 (mm. 78-79)

The beginning of the sequence E-B-F-B-flat-D-A-E-flat-A-flat appears in the bass clarinet (ex. 14a) as a trichord formed by combining a perfect fifth dyad with a tritone interval and is answered by the first and second clarinets in the same measure. The trichord and eight pitch row reflect the composer's affinity for combining tonal and dissonant intervals linearly through juxtaposing open perfect fifth and perfect fourth intervals with the tritone interval. Perfect fourth intervals are also combined with the major seventh and major second intervals for balance amidst dissonance, particularly in

motor rhythms in the development. The row occurs completely in the first and second clarinets in m. 119 as part of a repeating motif between mm. 117-124 (ex. 14b).

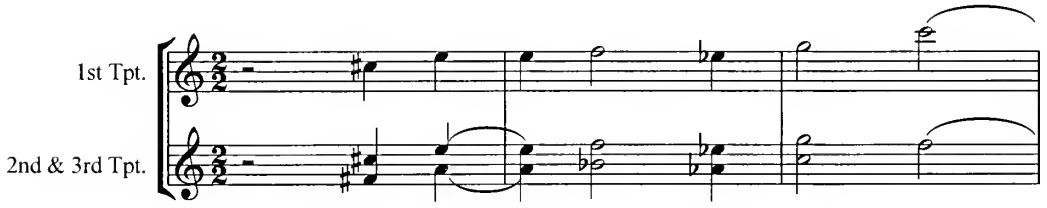
Ex. 14a E-B-F trichord in Bb bass clarinets (m. 102)



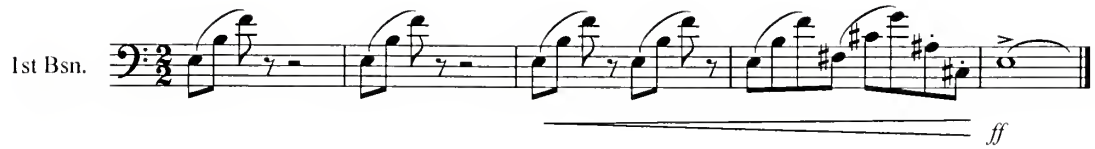
Ex. 14b E-B-F-B-flat-D-A-E-flat-A-flat row in B-flat clarinets (mm. 117)

The eight pitch row above comprises part of the composer's compositional signature found in his other wind band compositions, most notably *Soundings*, and chamber works such as *Rhapsodies*. While not authentic to *The Sacred Harp* tune book, the technique is still appropriate for creating unconventional melodic lines to complement the raw, open harmonies in shape note tunes.

Similar eight pitch rows in the B-flat clarinet, B-flat bass clarinet, tenor sax, bassoon, and oboe parts in mm. 130-140 also form similar patterns in conjunction with a trumpet motive comprising numerous perfect fifth intervals in the development (ex. 15a-b).

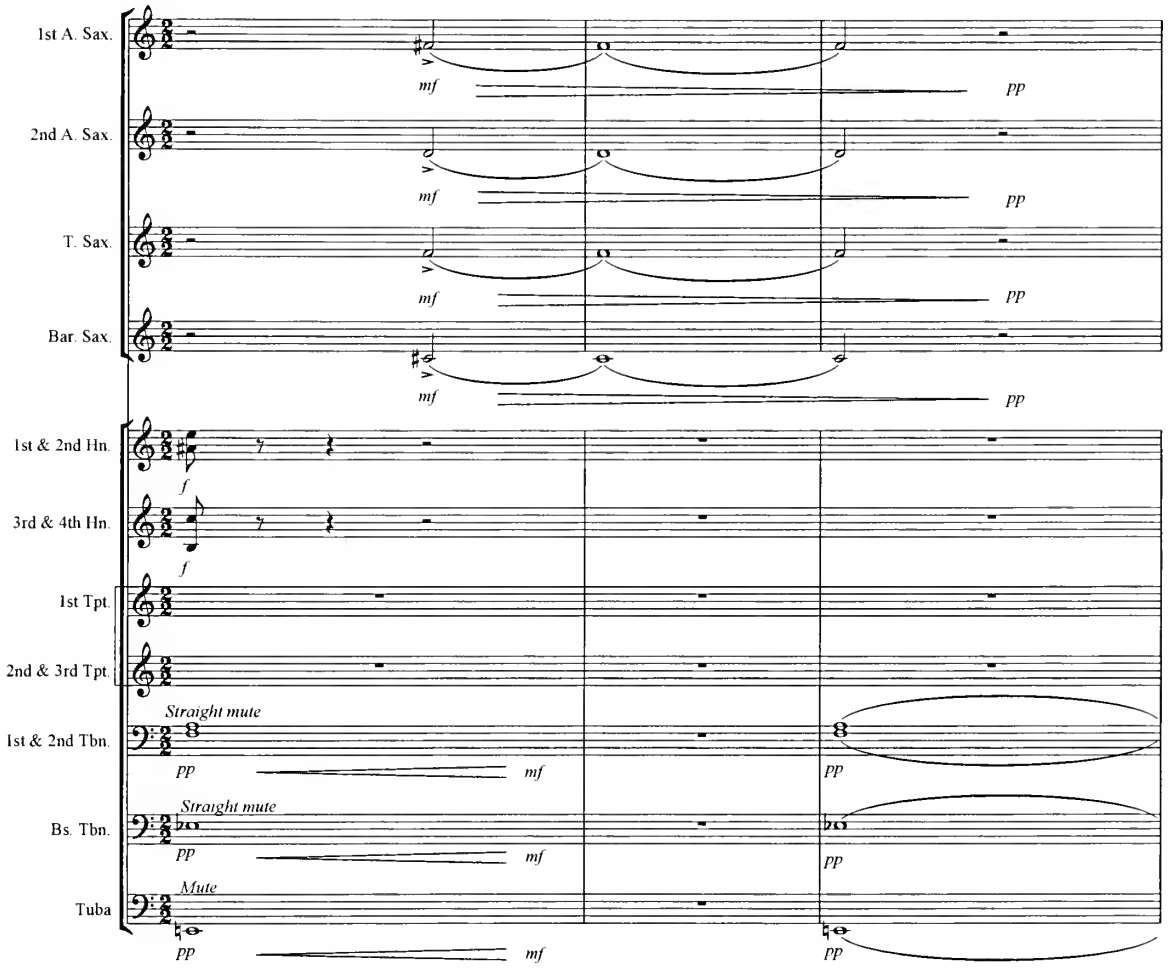


Ex. 15a Trumpet motive of perfect fifth intervals (mm. 129-131)

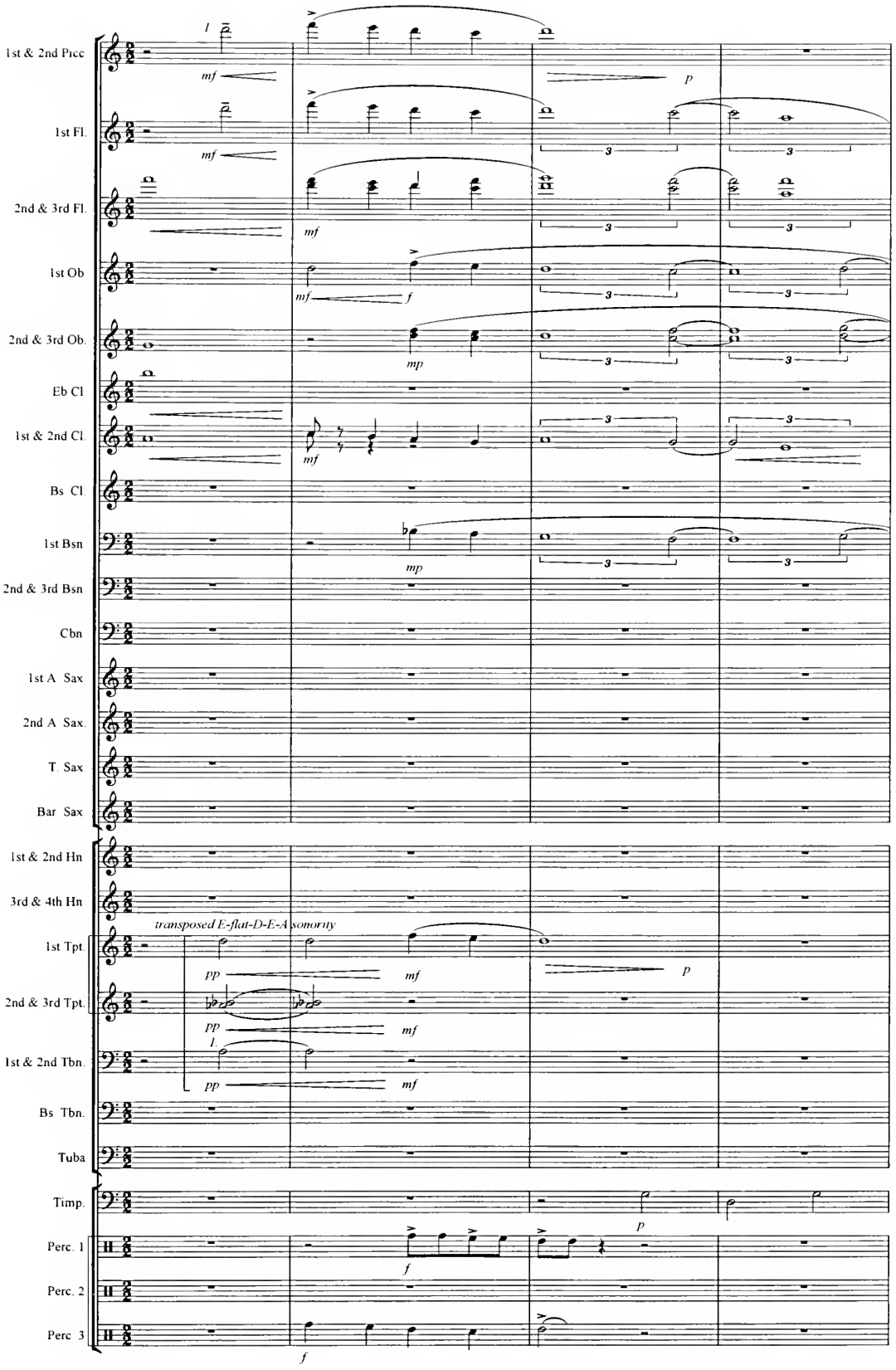


Ex. 15b E-B-F trichord being expanded into new 8 pitch row (mm. 132-136)

The E-flat-D-E-A-flat sonority is also transposed throughout the work to connect woodwind and brass statements in the B and C sections through forward motion (ex. 16a) and to end the B section (16b).

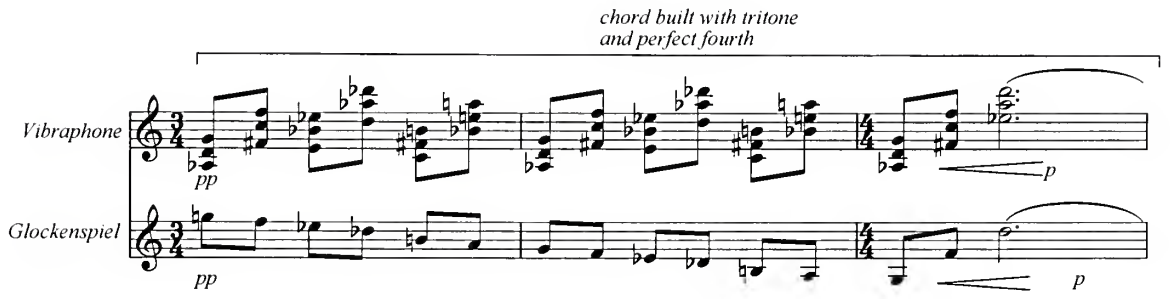


Ex. 16a E-flat-D-E-A-flat sonority connects Brass and Woodwind families, B section (mm. 80-82)



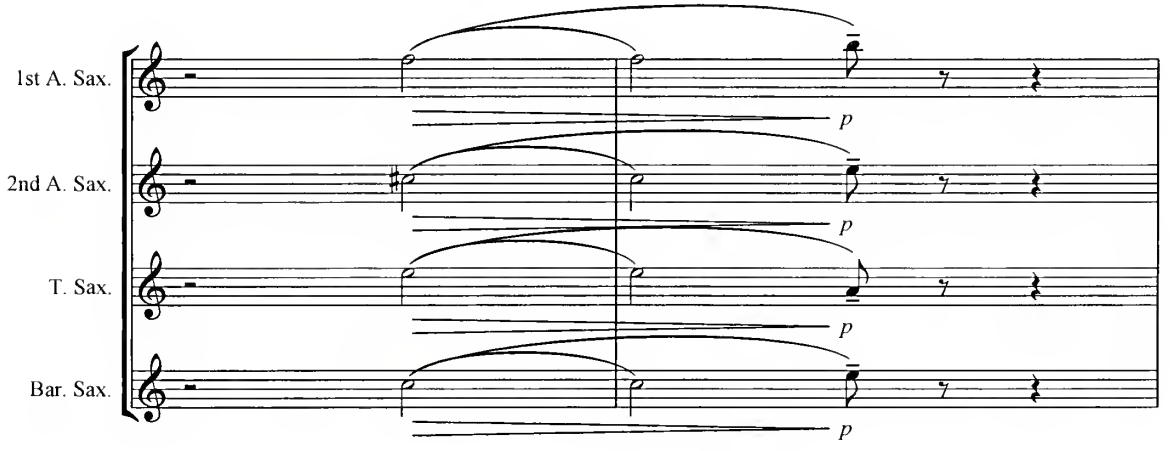
Ex. 16b Transposed E-flat-D-E-A-flat sonority as conclusive chord (mm. 91-94)

Chords of stacked perfect fourth and tritone intervals in the vibraphone part in m. 23 represent the continuation of the composer's harmonic language that stresses combining pure and dissonant intervals. Numerous stacked perfect fourth and tritone intervals are also found in *Soundings*, a composition Liptak wrote for wind ensemble in 1986 (ex. 17).



Ex. 17 Perfect fourth and tritone intervals combined in Vibraphones (mm. 151-153)

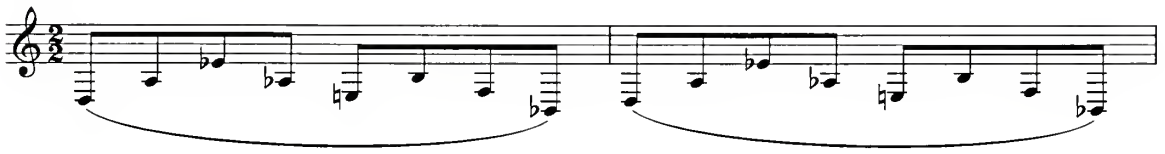
The E-flat-D-E-A-flat chord represents the composer's desire to pair elements of tension and balance together within a single musical unit and primarily connects woodwind and brass statements; Liptak also applies it as a chord of tension in climatic moments that is released quickly through the perfect fifth interval in the middle and end of the A and B sections (ex. 18).



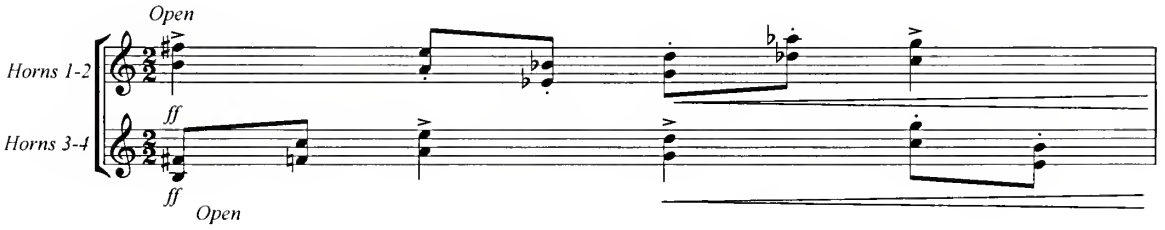
Ex. 18 Resolution of E-flat-D-E-A-flat chord to perfect fifth, A section (mm. 47-48)

While chords in shape note hymns would not contain tritones, the concept of stacking open intervals is appropriate to shape note writing.

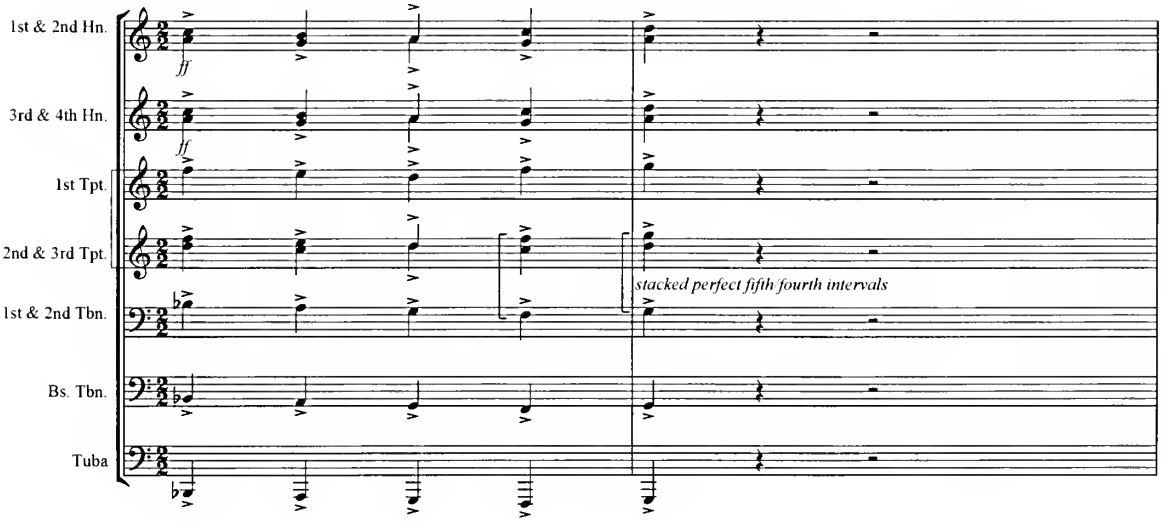
The perfect fifth interval is an integral element of the composer's style and shape note compositions because it conveys a brash, bold aural quality that is authentic historically. Liptak uses the interval to form numerous eight pitch linear rows (ex. 19a) and to achieve brassy sonorities in jagged, fortissimo sections (ex. 19b-c).



Ex. 19a Eight pitch row, C-G-D-flat-G-flat-D-A-E-flat-A-flat, Flutes and Clarinets (m. 109)

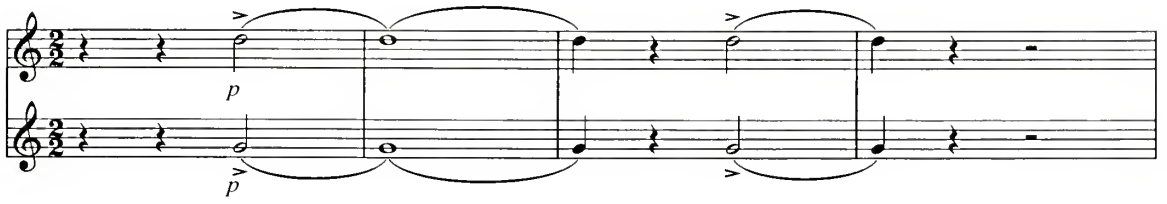


Ex. 19b Jagged open fifths, Horns 1-2 (m. 108)



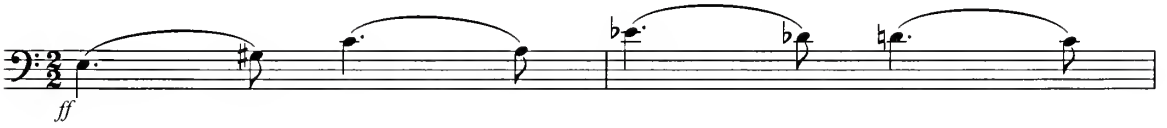
Ex. 19c Stacked Perfect fourth intervals in brass near cadences (mm. 39-40)

The perfect fifth interval is also the primary element that creates a sudden release of tension to transition between all sections without implying a definite modality (19d).

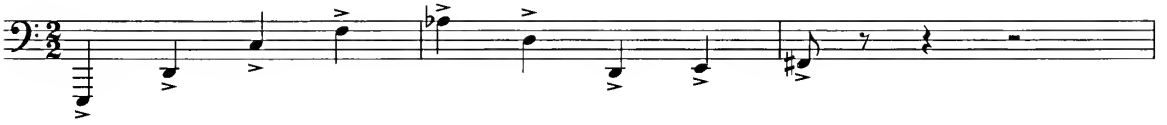


Ex. 19d Perfect fifth in Oboes as a transition into Animato developmental section (mm.99-102)

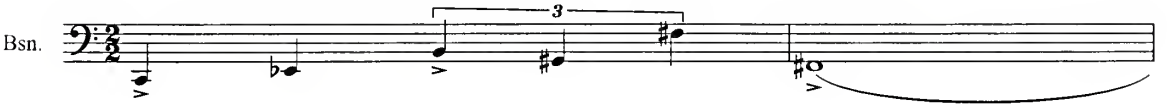
Scales in *The Sacred Harp* are heptatonic, hexatonic, or pentatonic scales. Hexatonic and pentatonic scales are considered heptatonic scales with gaps, while pentatonic scales reflect the influence of trichords upon the composer's style and melodic conception of combining the perfect fifth interval with more dissonant intervals such as the tritone (ex. 20a-c).



Ex. 20a Heptatonic scale, Principal trombone (mm. 147-148)

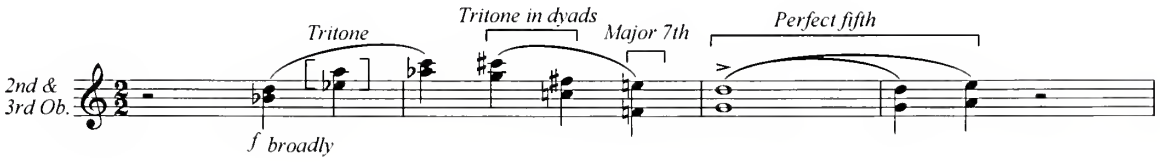


Ex. 20b Hexatonic scale, Tuba (mm. 151-153)



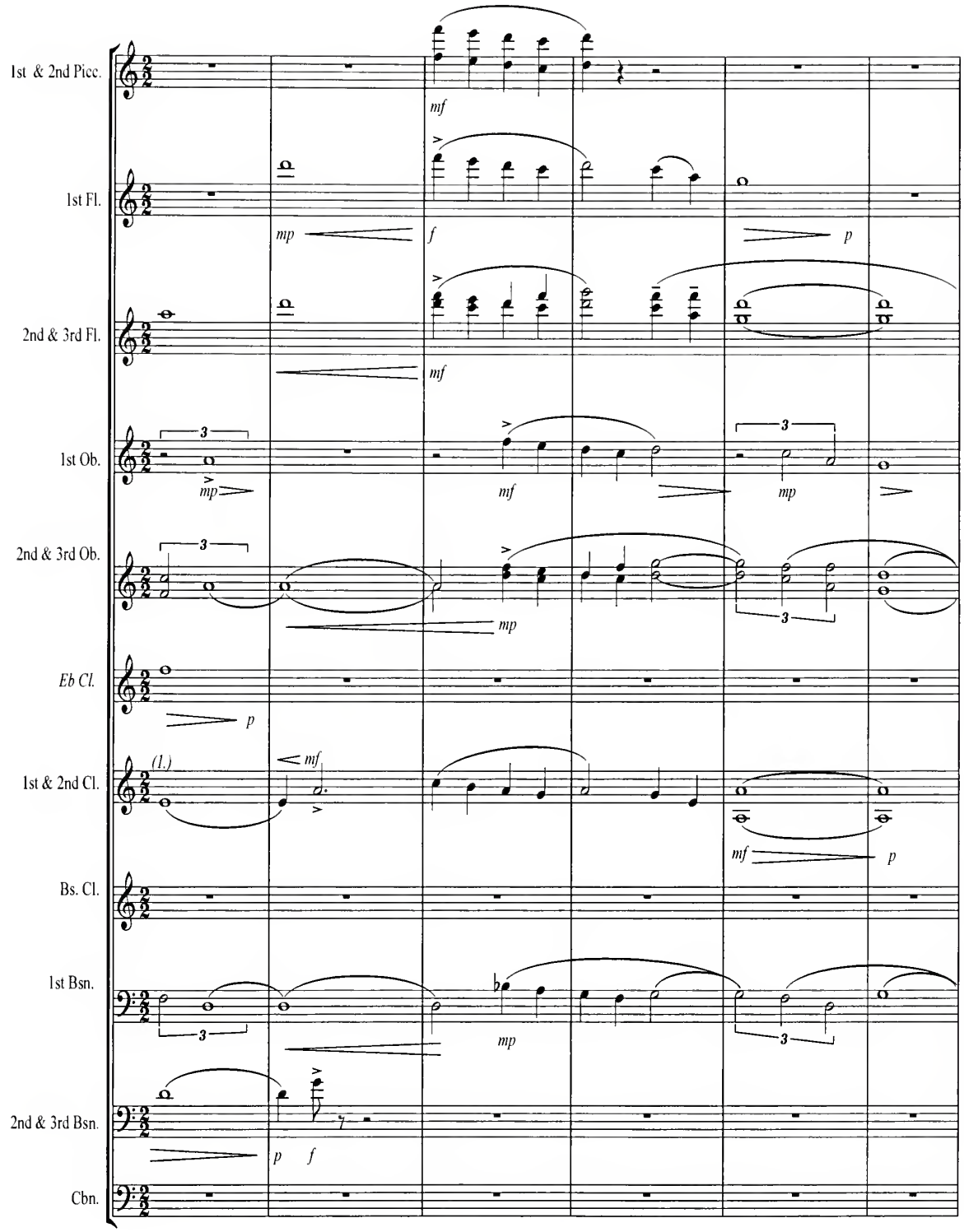
Ex. 20c Pentatonic scale, Bassoons (mm. 303-304)

The tritone is also combined with the Major seventh interval in melodic and cadential sections to achieve wider, dissonant sonorities characteristic of phrase apices in fuging tunes (ex. 21).

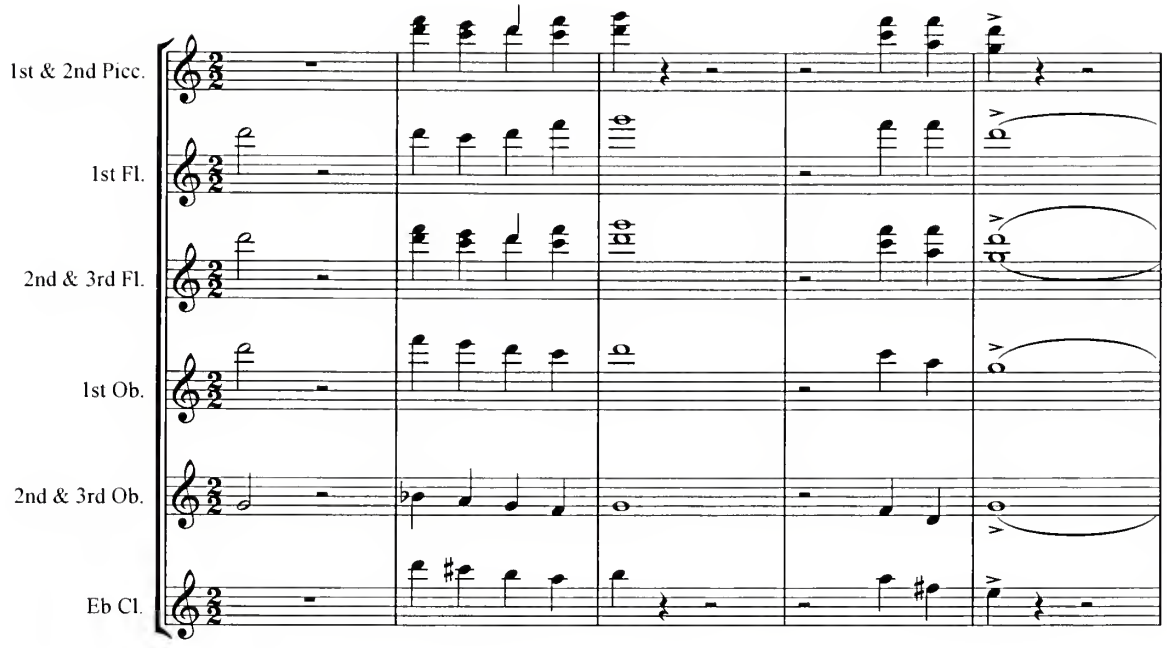


Ex. 21 Tritone and major seventh intervals combined, Oboes 2-3 (mm. 132-135)

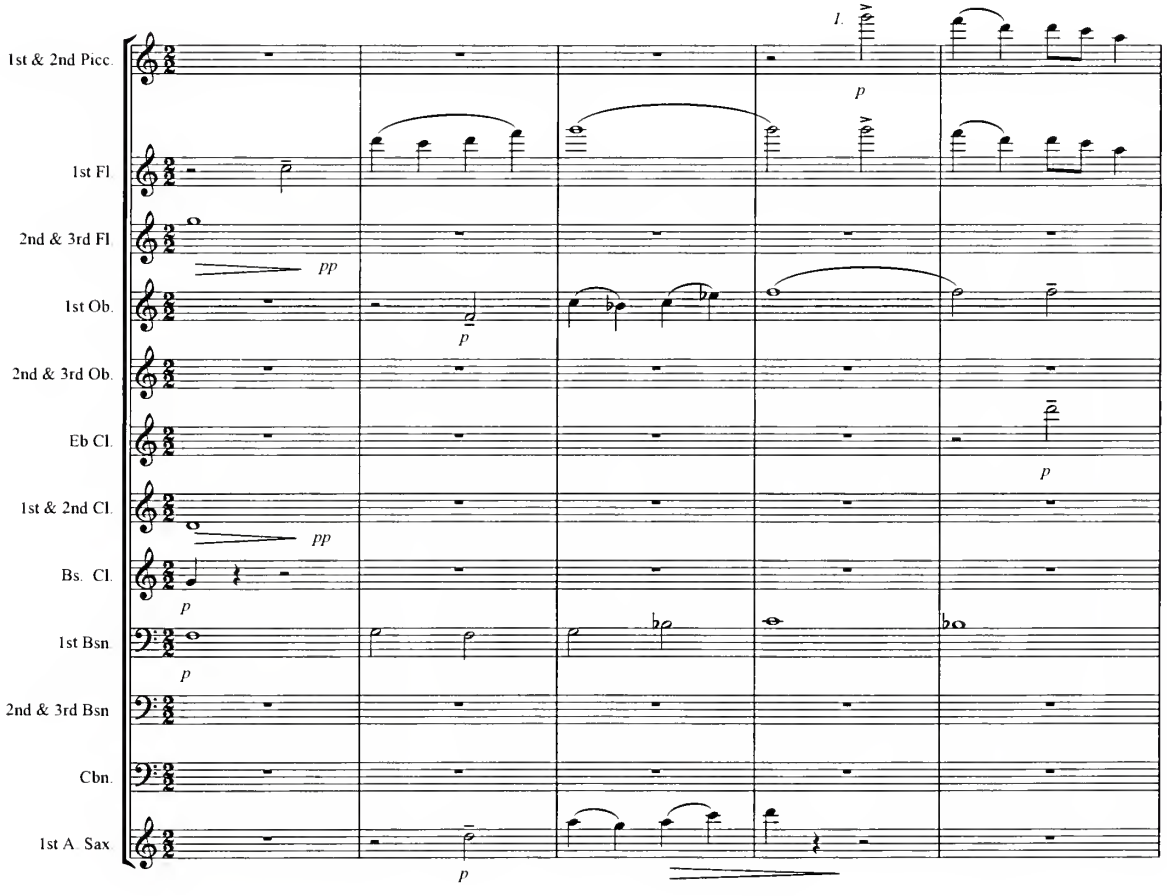
Liptak follows the historical practice of raising the sixth degree of hymn tunes in the Aeolian mode to create a Dorian modal sound. Originally in G Minor, *Wondrous Love* is often performed in the G Dorian mode today because authenticity is more relevant to Sacred Harp singers than musical accuracy. Liptak follows this tradition in the first two statements of the hymn (ex. 22a-b), but places the third and final statement in the B' section in G Minor to achieve a pastoral mood with *dolce* sounds that serves as a prelude to the coda section (ex. 22c).



Ex. 22a First *Wondrous Love* statement in G Dorian mode, B section (mm. 59-64)



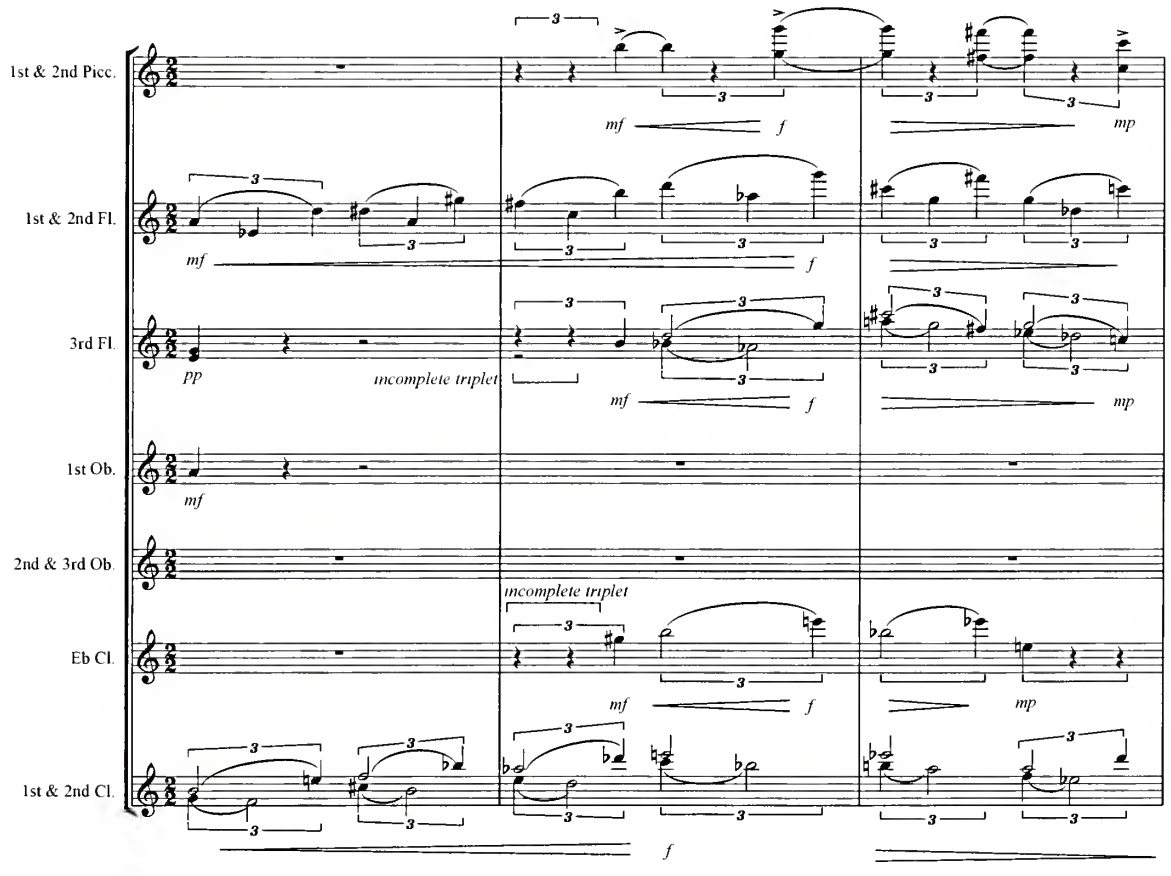
Ex. 22b Second statement of hymn, G Dorian mode (mm. 182-186)



Ex. 22c Third statement of hymn melody, G Minor (mm. 234-238)

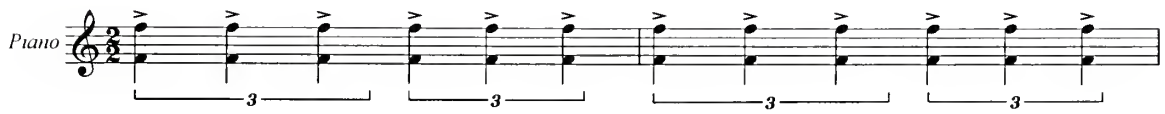
Rhythm

The fanfare beginning of the A section is accurate to the shape note tradition by establishing a moderate tempo of allegro con brio in alla breve time. Liptak places quarter and half note triplets within duple meter in *The Sacred Harp* to impart exuberance reminiscent of the joy experienced while singing psalm and fuging tunes. Complete and incomplete triplets are another element of his compositional style that emphasize a desire for "flexible, fluid motion" (David Liptak, personal communication, December 15, 2009). Liptak uses variations of half and quarter note triplets combined with balanced eight pitch rows to create rhythmic tension and release and greater forward motion. Please see Example 23.

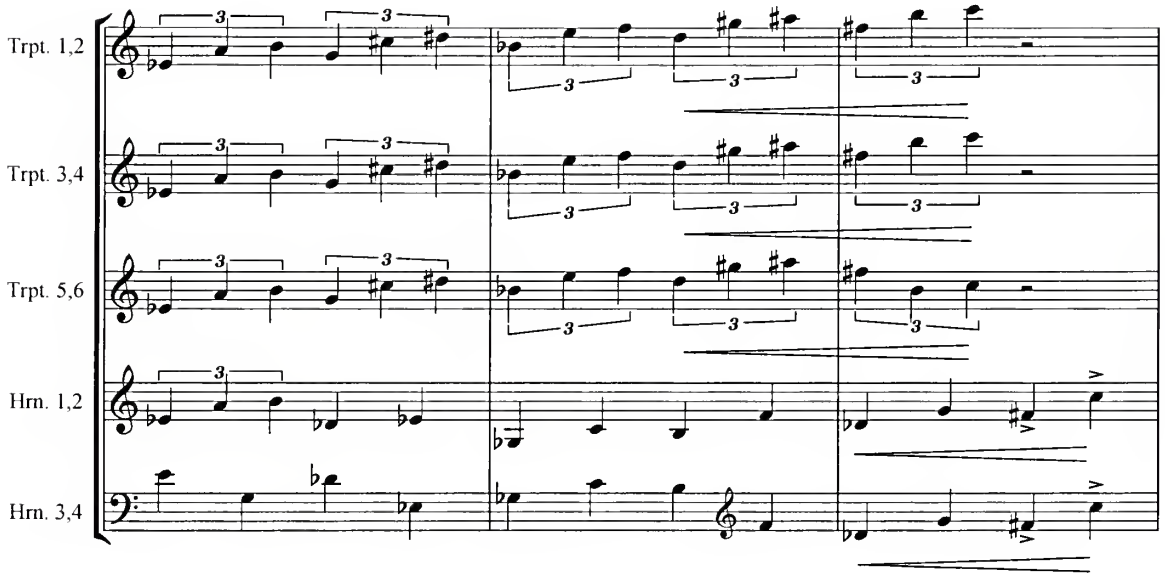


Ex. 23 Quarter note triplets with omitted notes for increased forward motion (mm. 23-25)

Another primary example of this technique is found in Liptak's other large wind ensemble work, *Soundings* (ex. 24a-b).

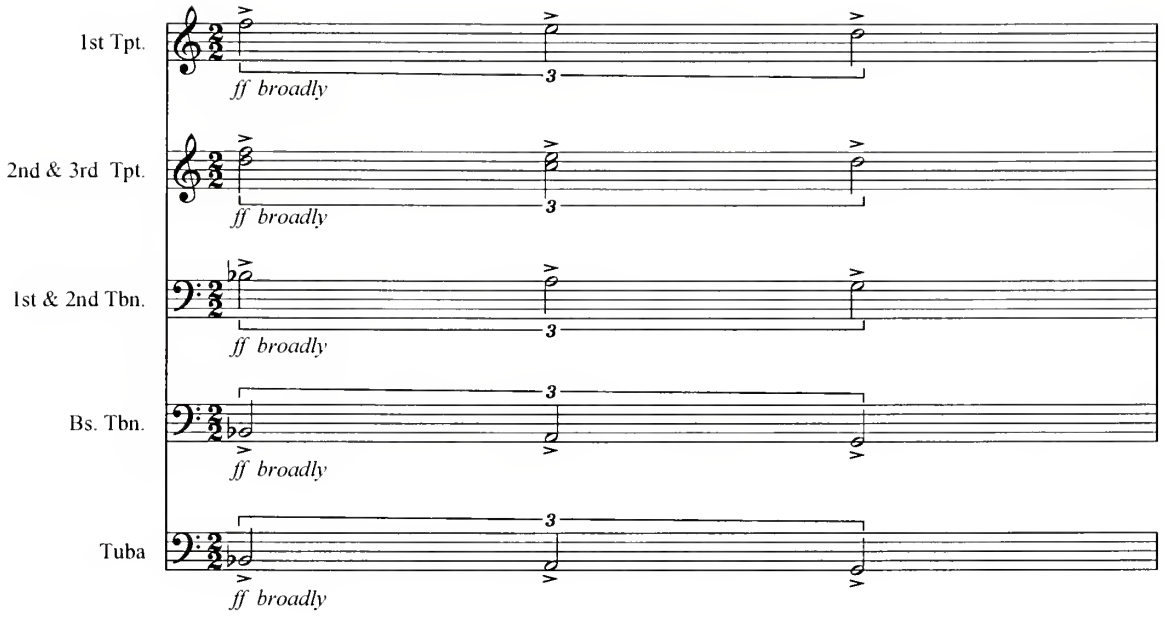


Ex. 24a Quarter note triplets in Piano (mm. 86-87)



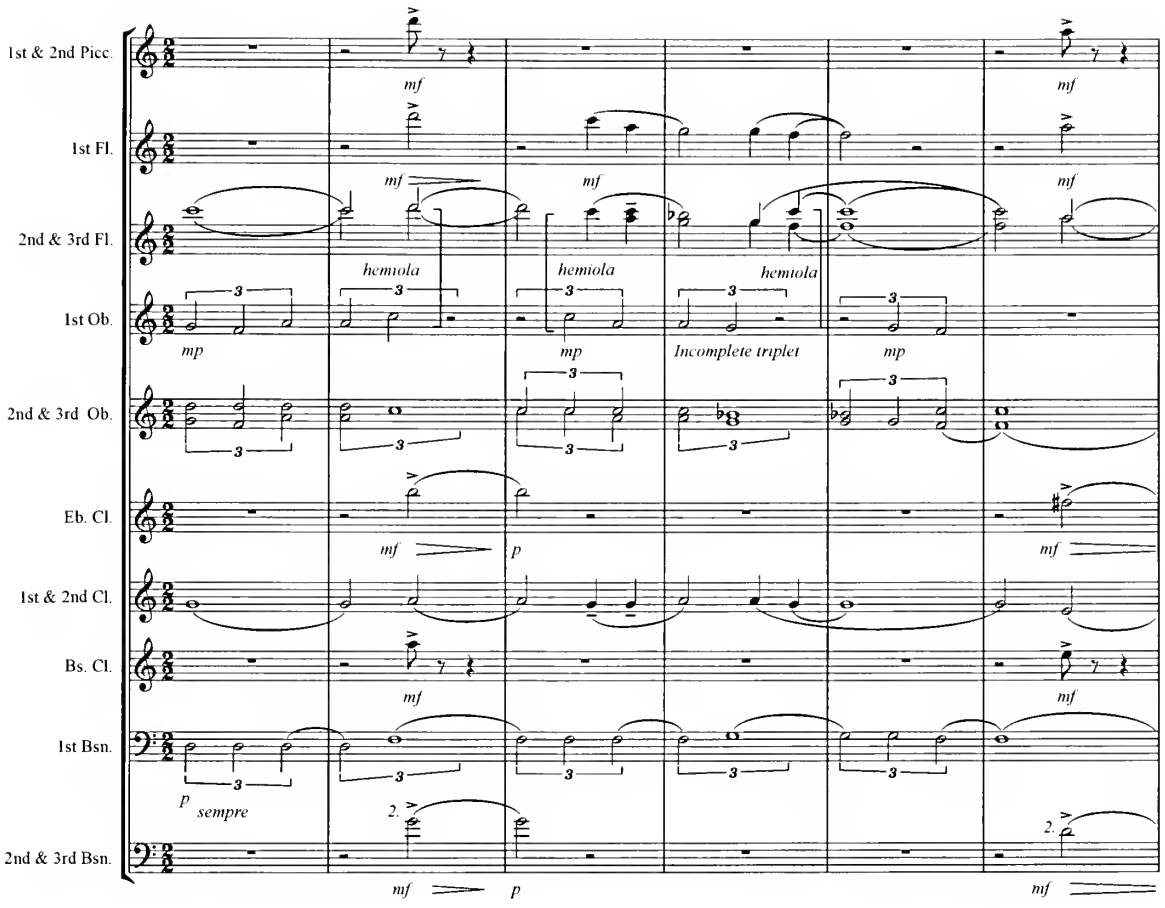
Ex. 24b Quarter note triplets in Trumpets and Horns (mm. 83-85)

Liptak also emphasizes the accented half and quarter note triplets to maintain rhythmic tension in duple meter before climatic points (ex. 25).



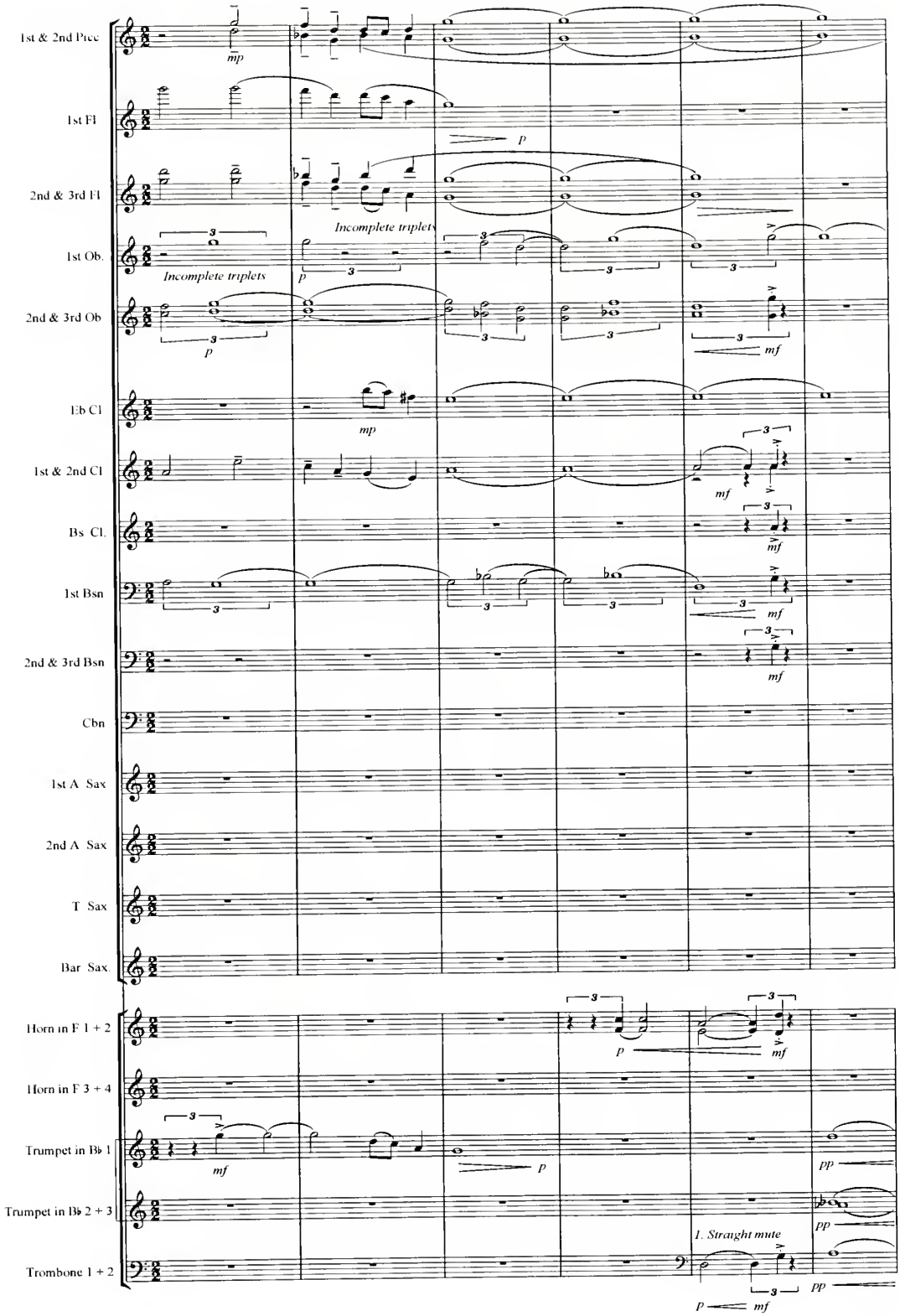
Ex. 25 Accented triplets (m. 33)

Liptak alters the duple feel throughout *The Sacred Harp* with hemiolas commonly achieved through phrases of incomplete half note triplets for more rugged phrasing (ex. 26)



Ex. 26 Incomplete half note triplets and hemiolas (mm. 53-56)

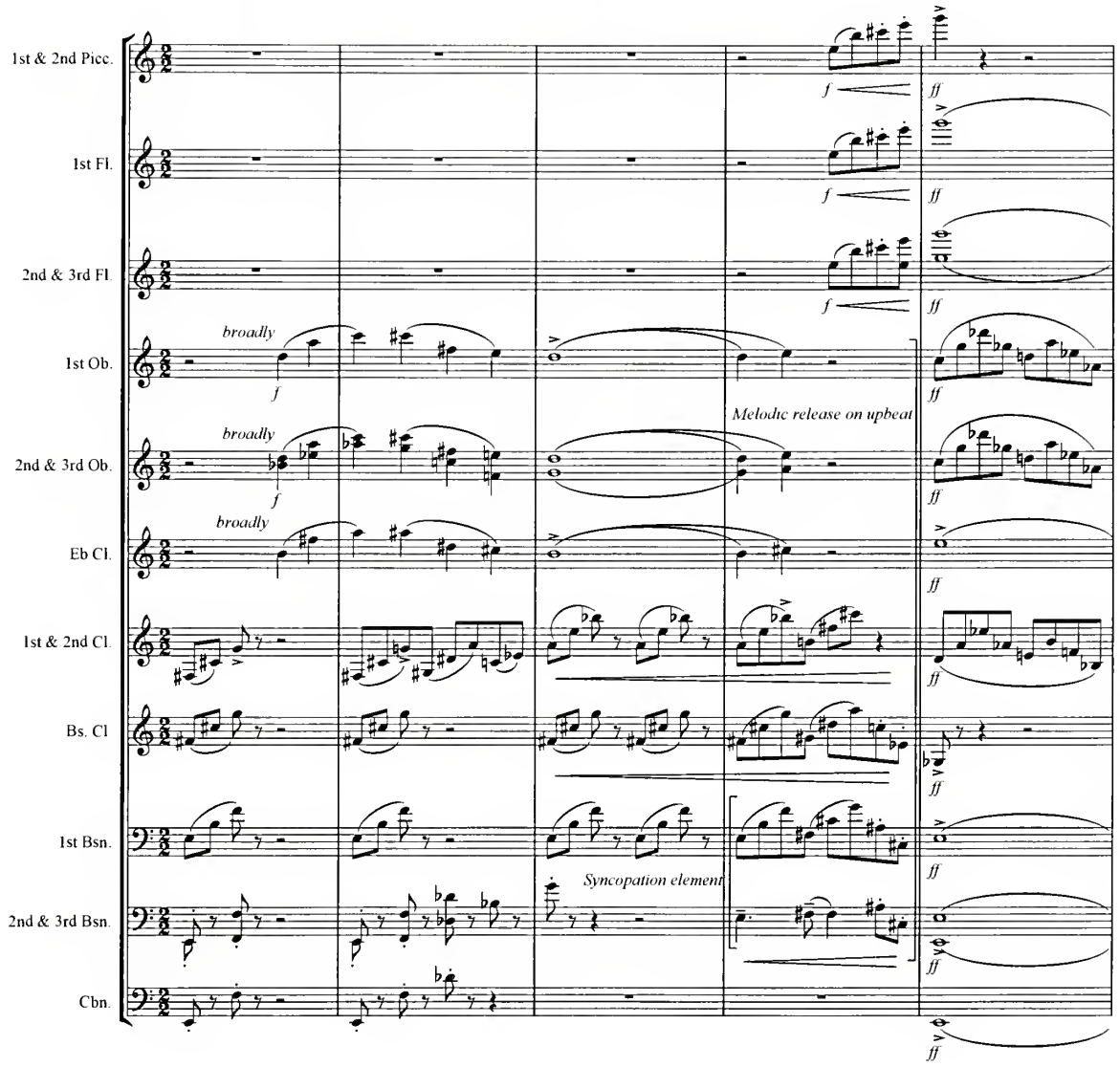
Incomplete triplets also serve to emphasize climatic moments regarding the resolution of the E-flat-D-E-A-flat chord to a perfect fifth dyad (ex. 27).



Ex. 27 Incomplete triplets emphasize climatic moment

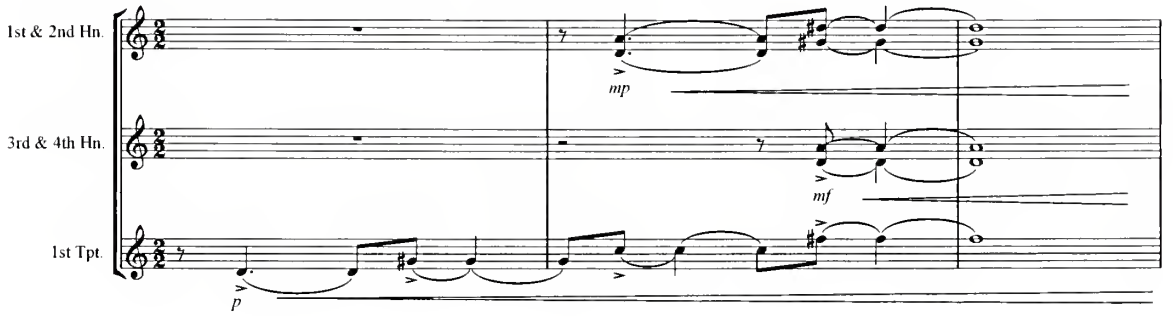
(mm. 71-76)

The development comprises composite rhythms based upon the trichord motive (see ex. 14a) that is expanded into ascending and descending eight pitch rows that continue the forward momentum of the beginning. Melodic motives flow over eight pitch rows and pentatonic scales in the coda evenly in the quarter note subdivision and release on upbeats to emphasize syncopated motor rhythms (ex. 28).



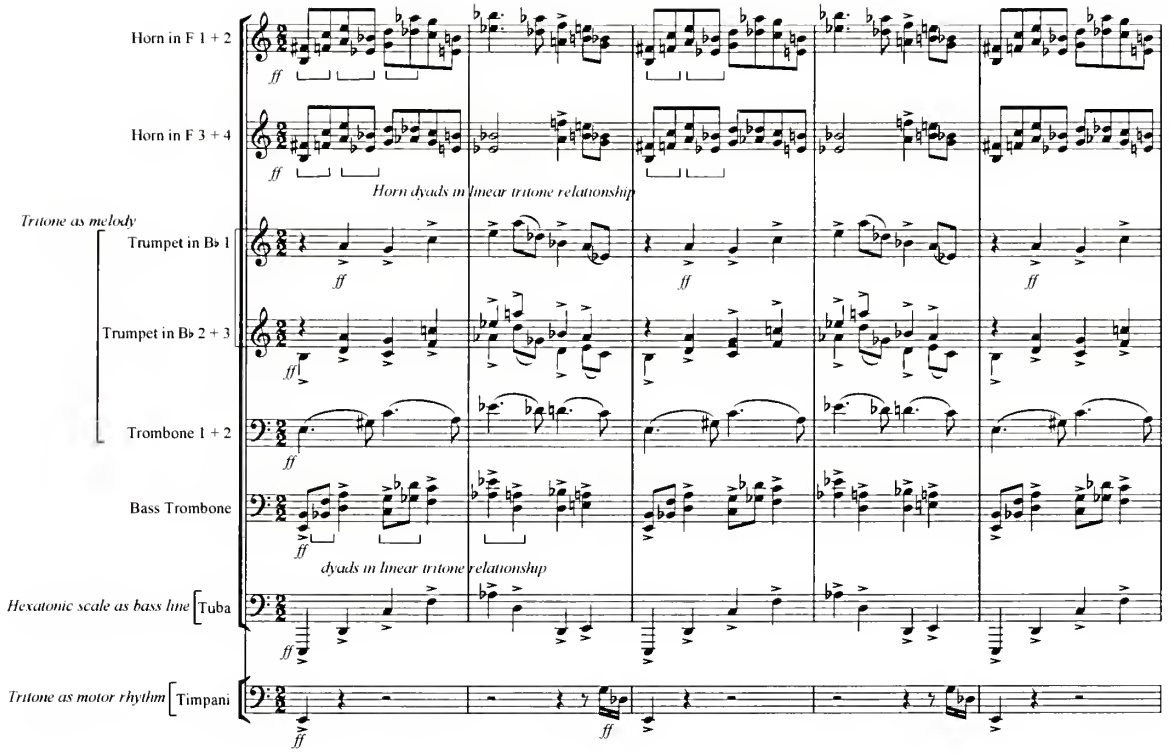
Ex. 28 Melodic release on upbeats to emphasize syncopation-m. 135 in example (mm.132-136)

Motivic phrases may also begin on upbeats and highlight motives built on the tritone relationship as seen in the example below with the first and second horn parts forming perfect fifth dyads that move linearly by the tritone interval (ex. 29).



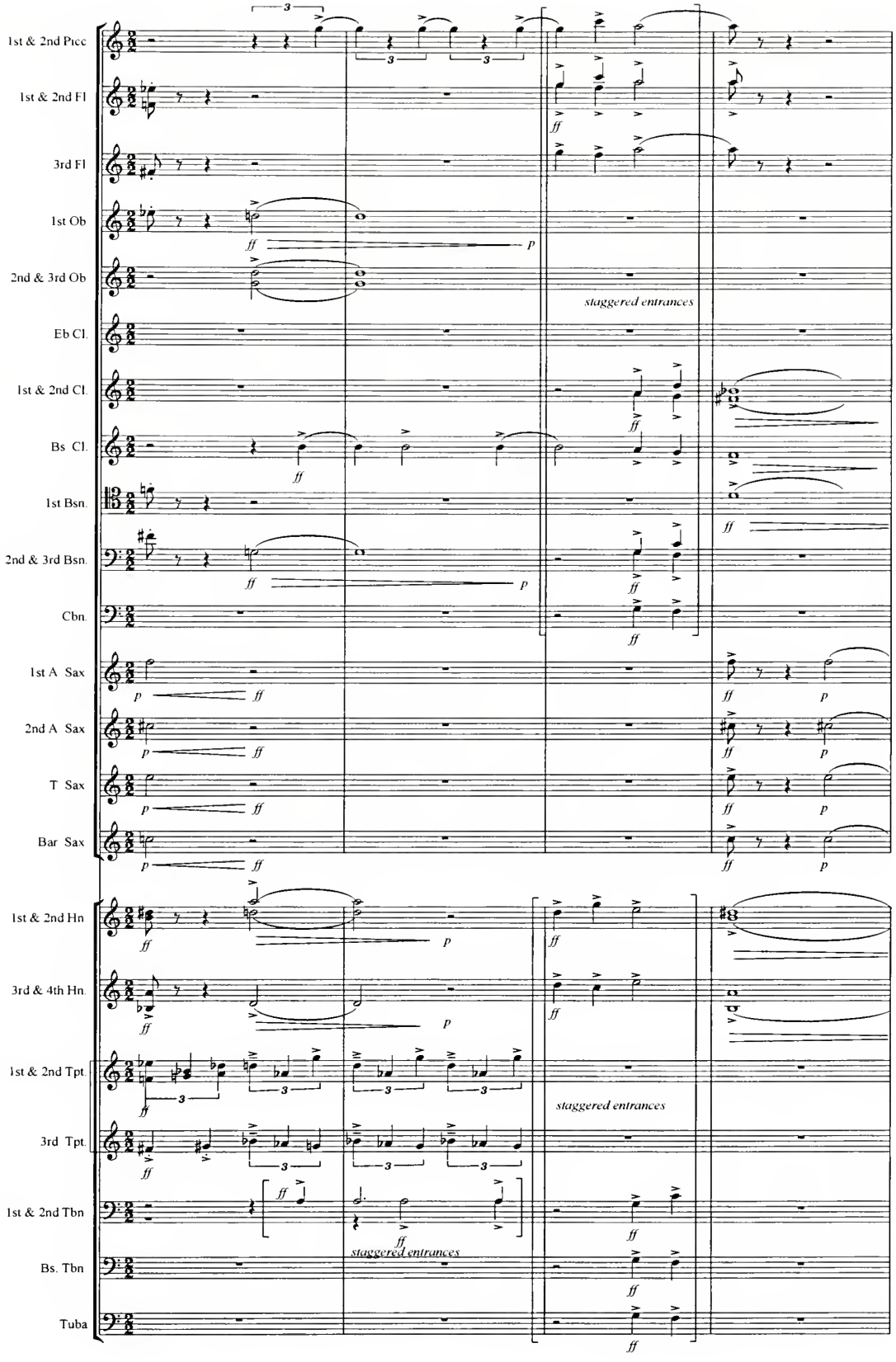
Ex. 29 Motives and Perfect fifths in tritone relationship (mm. 144-146)

The peak of the development section at m. 147 features the culmination of eight motor rhythms using the scalar and intervallic elements of Liptak's compositional style in different ways, including: dyads in a tritone relationship in the horn section and second and third trombones, hexatonic scales as bass lines in the tuba, the tritone melody in the trumpet section and principal trombone, and the tritone as a motor rhythm in the timpani. Please see Example 30.



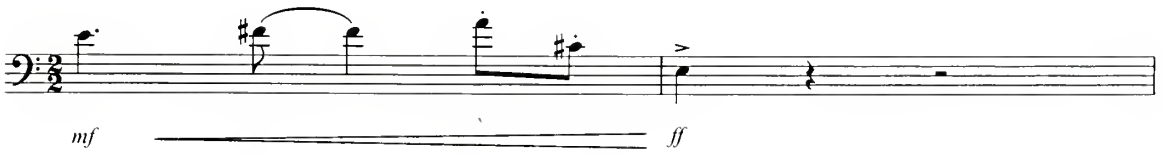
Ex. 30 Incorporation of composer's style in motivic peak (mm. 147-151)

Staggered entrances between woodwinds and brass families reflect the energy of fuging tunes, highlight the juxtaposition of the *Wondrous Love* theme with other aspects of the composer's style such as the quarter note triplet figure of the beginning, and add tonal melodic statements that are balanced and symmetrical against more dissonant and pulsing motor rhythms (ex. 31).



Ex. 31 Staggered entrances (mm. 17-20)

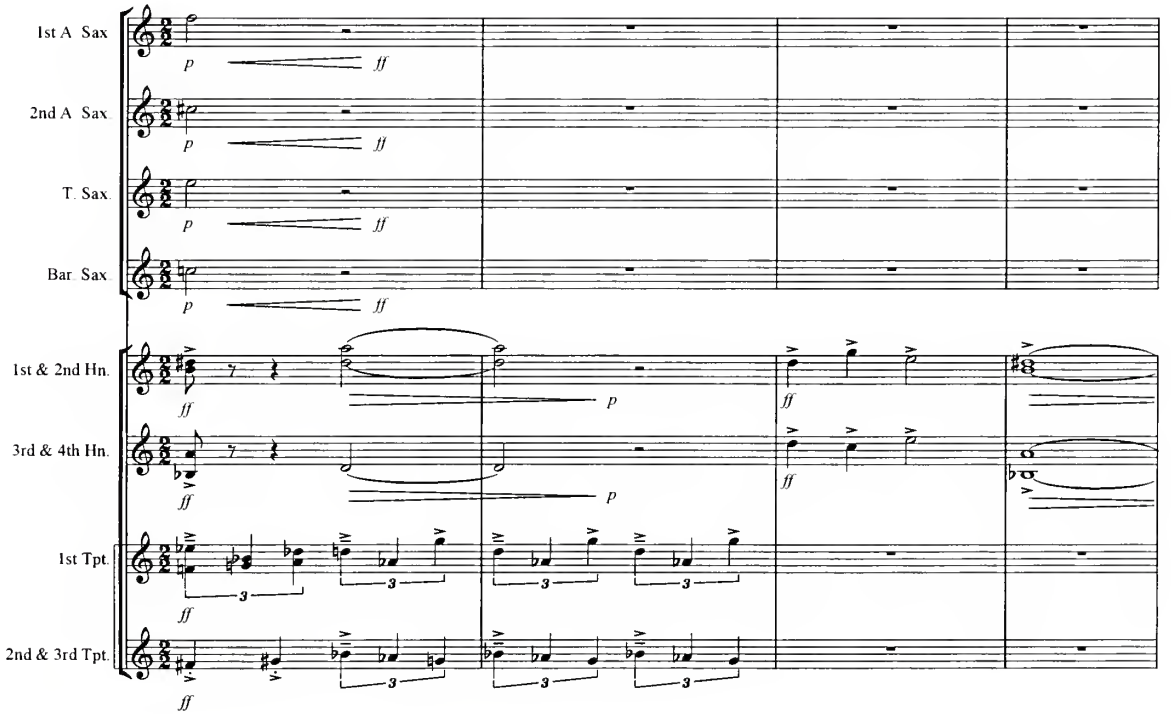
The use of syncopation also propels the work forward particularly in tense, dissonant moments in the developmental C section (ex. 32).



Ex. 32 Syncopation creates forward motion, Trombone 1 (mm. 135-136)

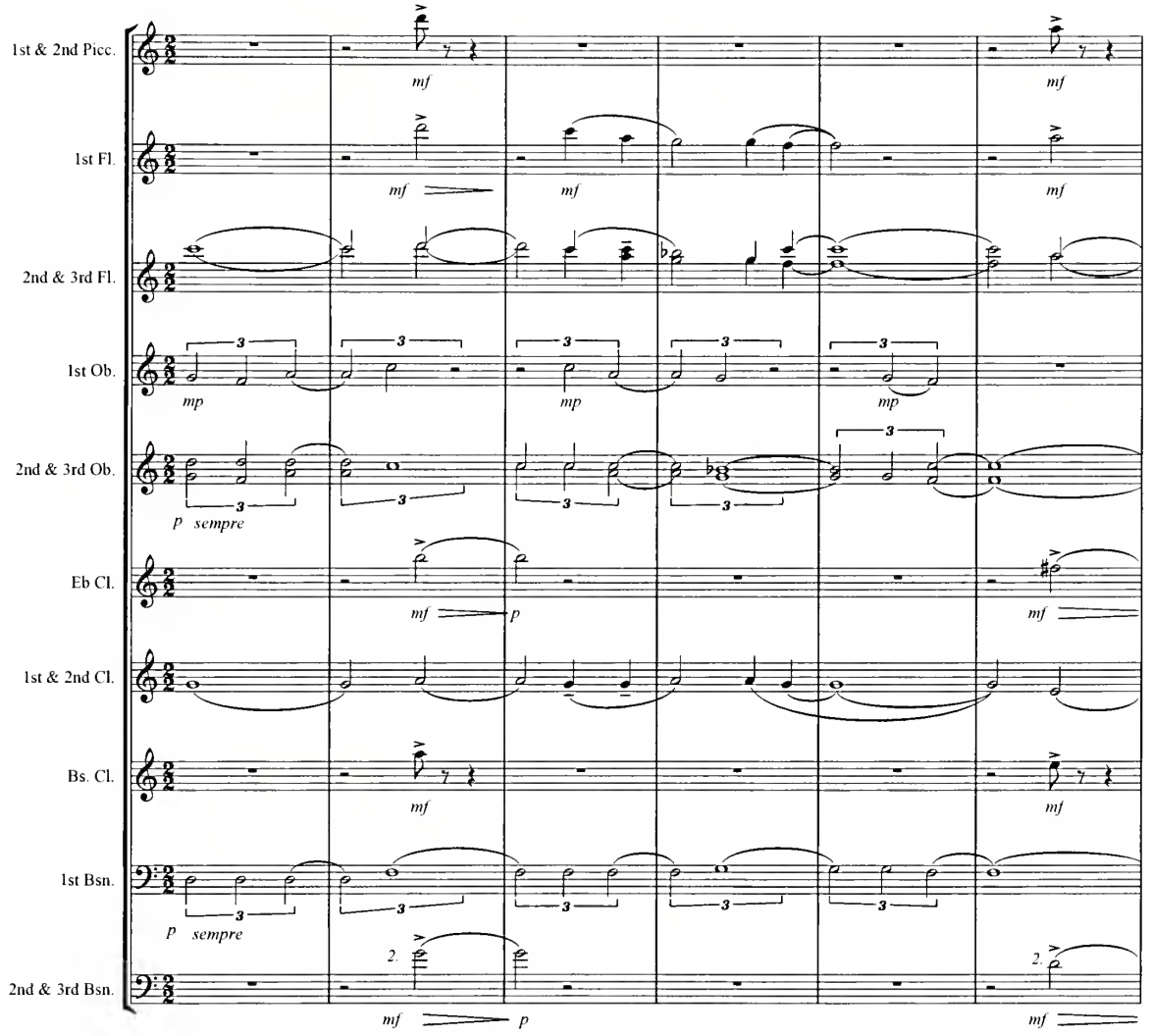
Dynamics

The composer also incorporates crescendo and diminuendo markings to move perfect fifths out of the sonic space to allow for the quarter note triplet line in the trumpets to project through the wind band texture (ex. 33). This compositional practice emphasizes the transition into the E-flat-D-E-A-flat sonority in the saxophones in mm. 20-22 that bridges earlier fanfare material with more technical woodwind lines consisting of heptatonic scales.



Ex. 33 Dynamics open sonic space (mm. 17-20)

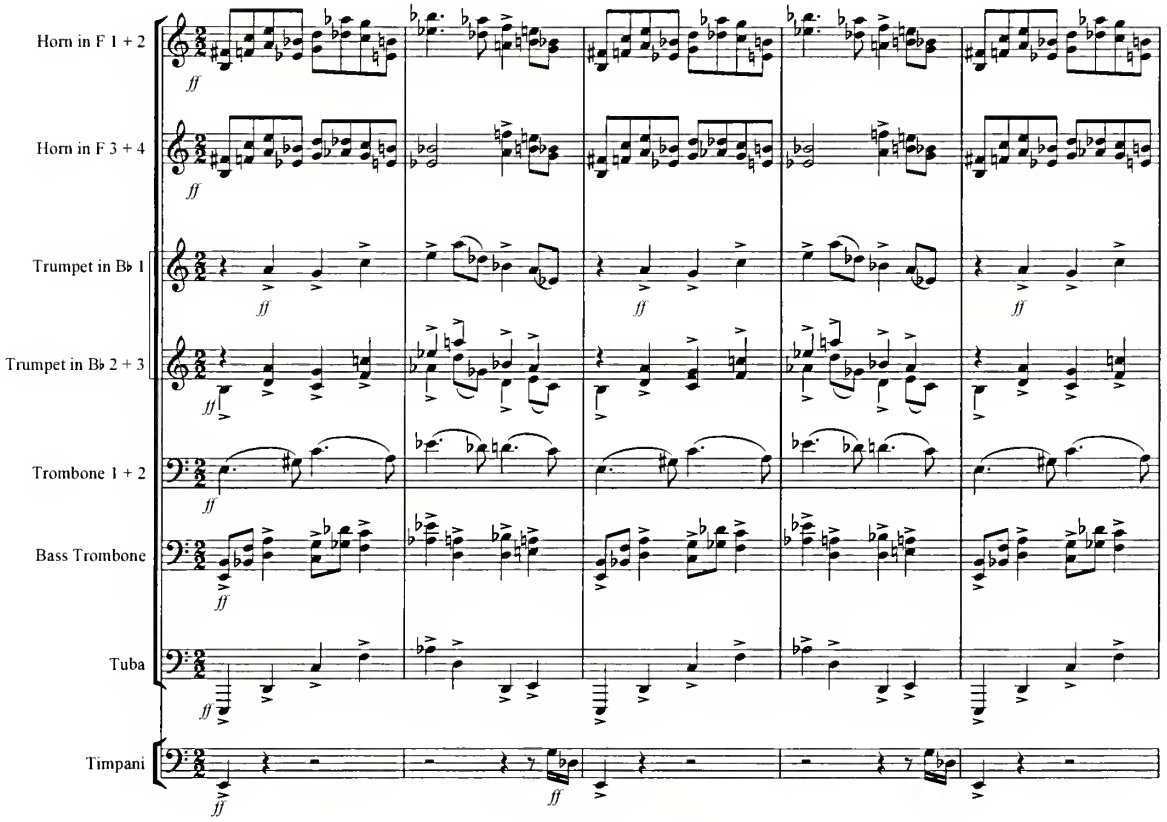
The *tranquillo* B section in mm. 51-101 contains the first statement of the *Wondrous Love* theme and reveals *piano*, *mezzo-piano*, and *mezzo-forte* dynamic levels in multiple parts for establishing balance between the hymn melody and motivic triplet figures. Multiple dynamics within the section are appropriate for wind band writing but are not historically part of the shape note tradition (ex. 34).



Ex. 34 Multiple dynamics in first statement of hymn tune (mm. 53-58)

Liptak uses *mezzo-forte* and *mezzo piano* dynamics for presenting the hymn tune in the B, A', and B' sections to recreate the pastoral mood of the hymn and to present a greater contrast to the A, C, and A' sections that are loud and boisterous.

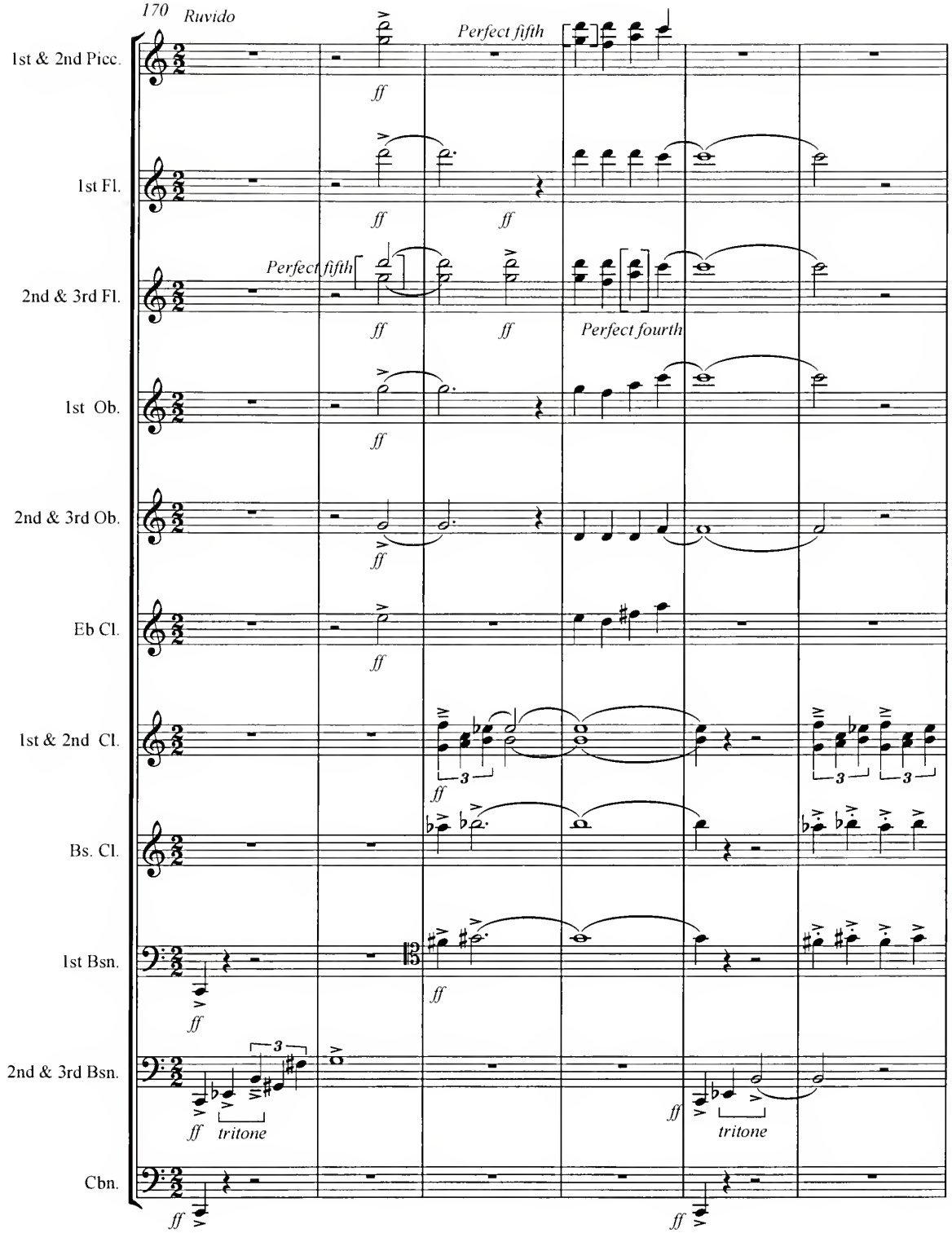
Sudden crescendos and diminuendos emphasize the E-flat-D-E-A-flat sonority throughout the work to increase tension before cadences. Such tension is achieved through juxtaposing the *Wondrous Love* theme with repetitions of the E-flat-D-E-A-flat chord before the dissonant sonority resolves to a softer, sustained perfect fifth interval. This technique occurs between mm. 76-101. Pianissimo dynamics in conjunction with long, slow crescendos build tension aurally before peaks in the development section. Fortissimo dynamics maintain the intensity of climactic sections. Please see Example 35.



Ex. 35 (mm. 147-151)

Melody

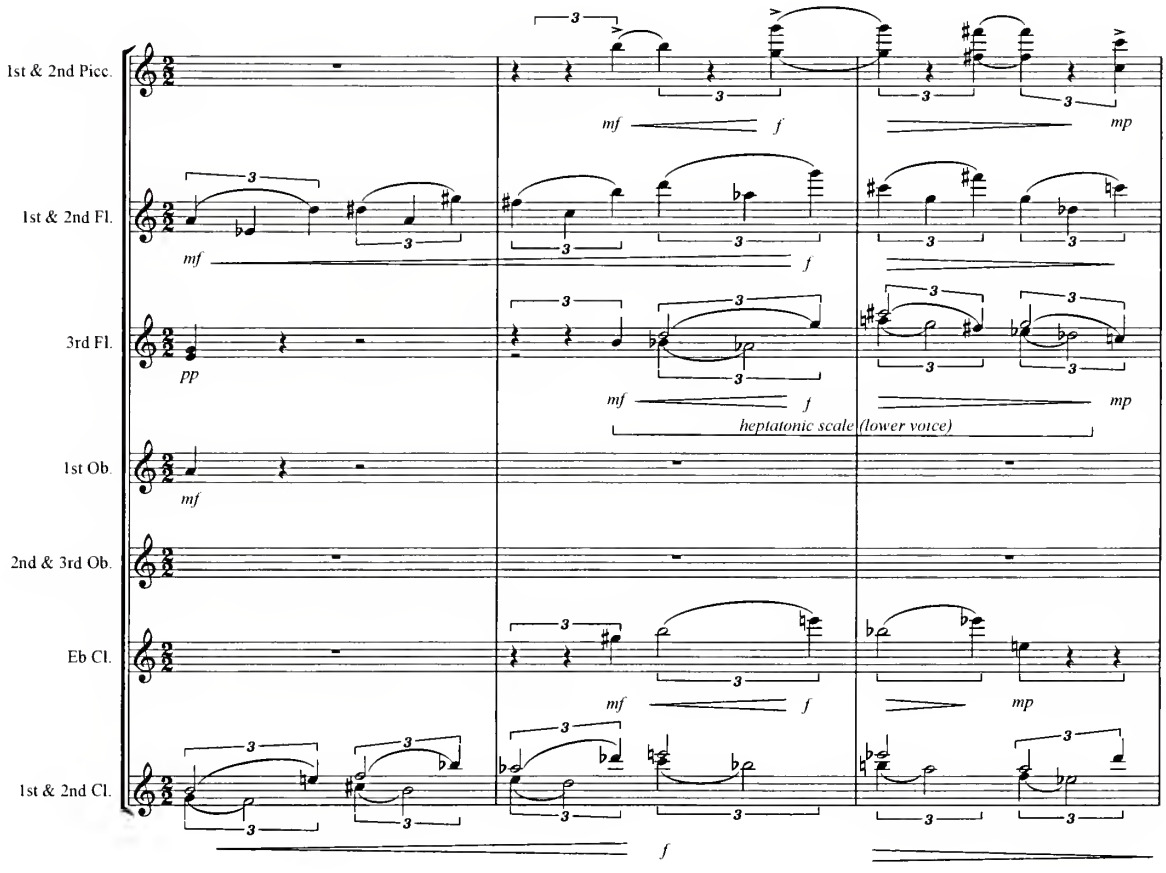
Throughout *The Sacred Harp*, Liptak combines the perfect fifth and tritone intervals in multiple ways as discussed previously. The perfect fifth, perfect fourth, and octave intervals exist throughout each of the three statements of *Wondrous Love* as authentic characteristics of the shape note tradition and the composer's style (ex. 36).



Ex. 36 Perfect fourth, Perfect fifth, and tritone in *Wondrous Love*
A' statement (mm.170-175)

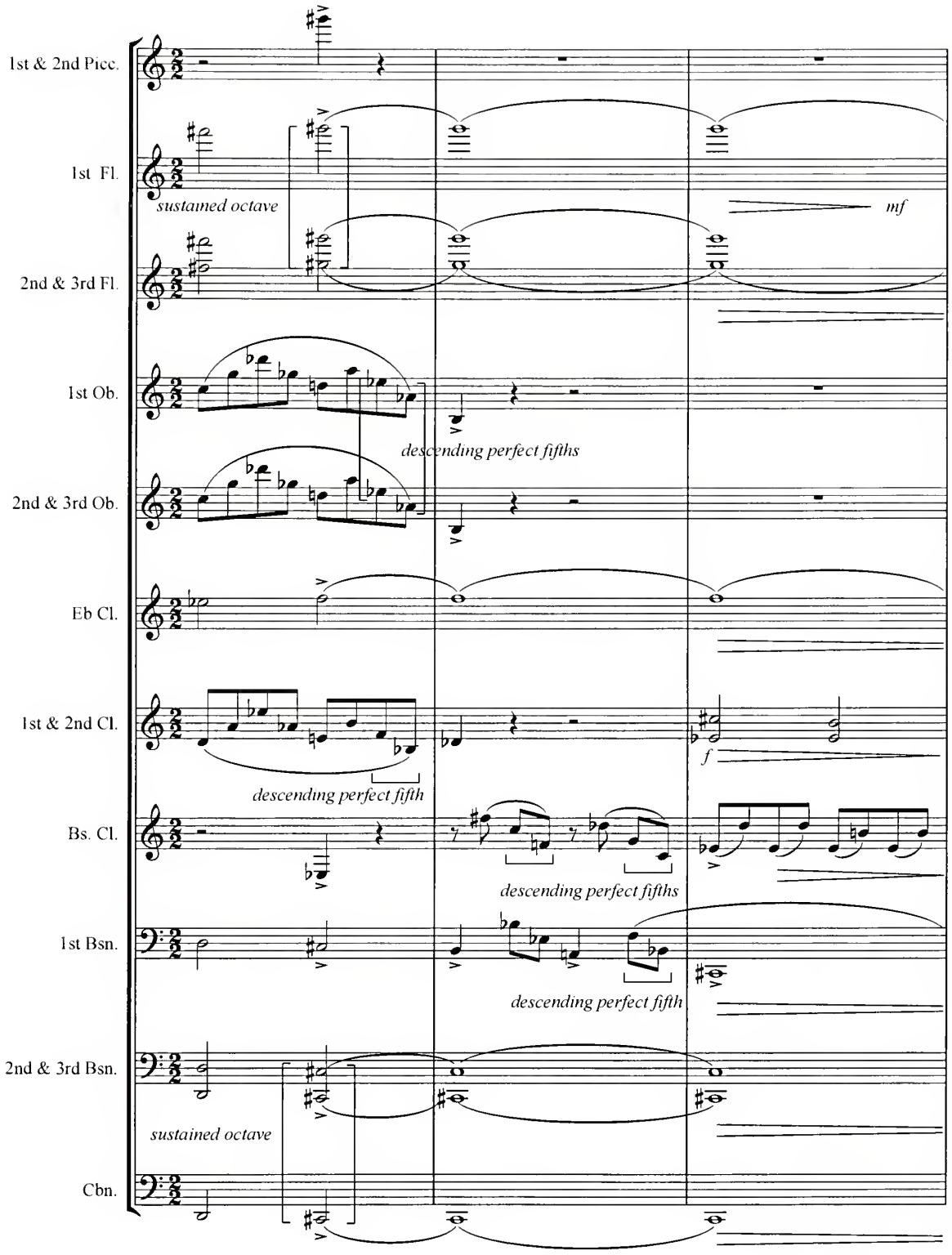
Incomplete heptatonic scales, otherwise known as gapped scales, provide rhythmic drive throughout the work, particularly in the development, and are derived from Liptak's alterations of symmetrical scales. Heptatonic scales and eight pitch rows reflect the influence of symmetrical scales from Bartok compositions. *Wondrous Love* is often combined with alterations of triplets to fuse elements of tension and balance simultaneously.

The tritone and major seventh intervals also comprise triplets in retrograde (ex. 37) that are heptatonic scales written symmetrically in two measure sequences.



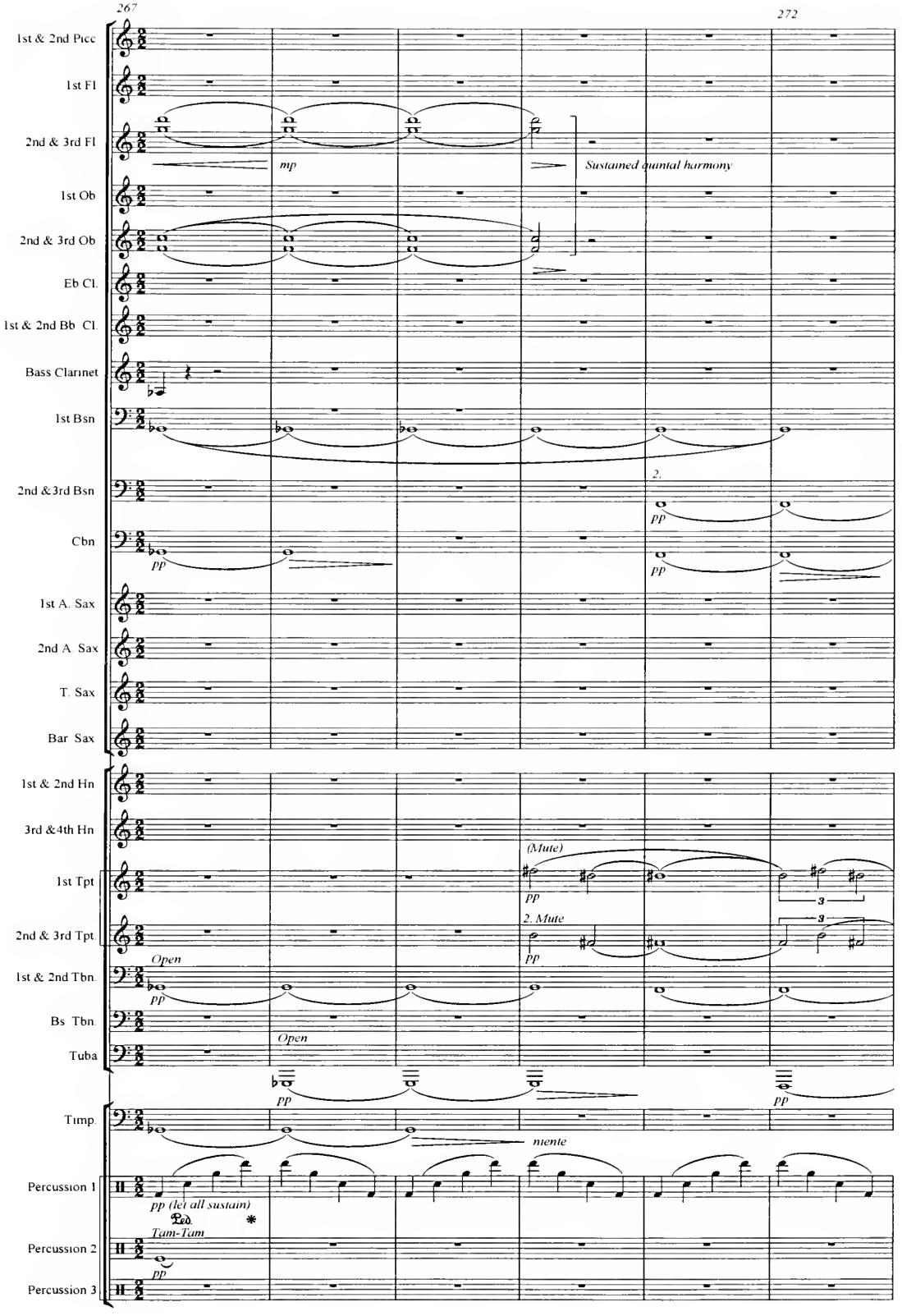
Ex. 37 Heptatonic scales (mm. 23-25)

Heptatonic scales blended with the *Wondrous Love* melody reflect the composer's philosophy of tension amidst balance and incorporating the octave and perfect fifth intervals into motives. Please see Example 38.

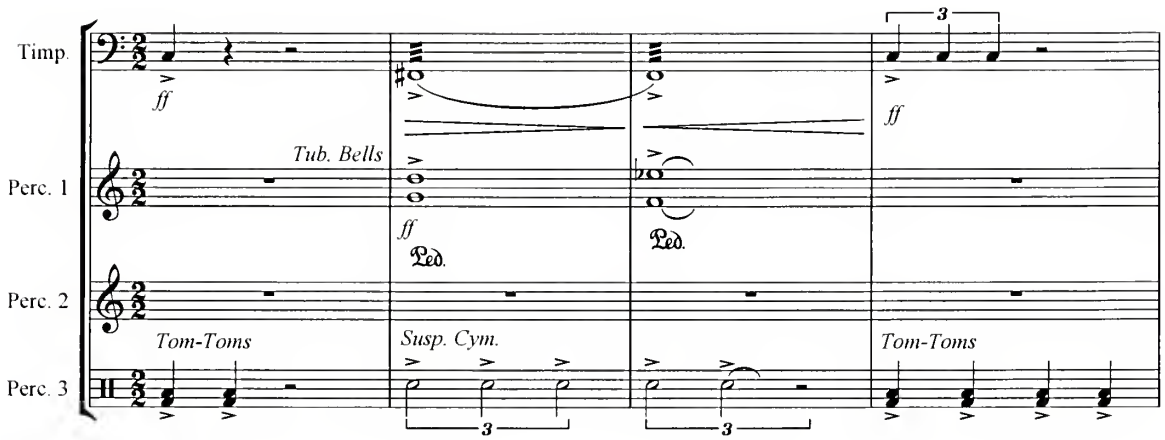


Ex. 38 Sustained Octaves and descending Perfect fifths (mm. 138-140)

The final hymn statement (ex. 39) begins with two interlocked fifths, F-C and G-D, taken from the hexatonic scale, C-D-E-F-G-A, and features sustained harmony based upon the trichord, F-C-G; the resulting harmonic interjections to the traditional tune create greater contrast and interest. The coda reiterates previous melodic and harmonic material and transitions into the introductory fanfare through the timpani that oscillates between the tonic G pedal tone, leading tone, and dominant pitch to outline a I-vii°-V-vii°-V-vii°-V-V-I progression. Please see Example 40.



Ex. 39 Sustained quintal harmony from the F-C-G trichord (mm. 267-272)



Ex. 40 Timpani excerpt that oscillates between G pedal and leading tone (mm. 307-310)

Part III

Chapter 7

Performance Notes

When performing *The Sacred Harp*, certain elements of the shape note tradition and common knowledge of form and orchestration must be addressed for a successful performance. The prevalence of perfect fifth and perfect eighth intervals and jagged melodic lines throughout the work reflect a rejection of modern part writing principles. The open, perfect intervals are used throughout statements of the *Wondrous Love* hymn tune, and students should be made aware of tuning fifths across the woodwind and brass families or within instrument sections.

The dynamic range spans from pianissimo to fortississimo and should be followed precisely to balance larger brass statements against woodwind countermelodies and rhythmic harmony parts. Strict adherence to sudden dynamic changes will open more sonic space to allow softer lines to be heard.

Balancing perfect fifth intervals within instrument sections or woodwind and brass instrument families is a primary challenge. In addition, sonic space must be opened throughout the piece, particularly in the development, for quiet entrances. To achieve this goal, sudden decrescendos throughout the band, particularly in the horn and trumpet sections, must be emphasized. Technical lines in the clarinet and saxophone families should be stressed without becoming dominant voices.

Hemiola figures in the B and coda sections should be rehearsed slowly alone and against duple figures to ensure rhythmic accuracy early in the rehearsal sequence. Vertical alignment is especially important in the climactic moment between mm. 147-154 because it features the B-flat clarinets, alto saxophones, and horns in unison fifths

moving linearly by the tritone interval. Vertical alignment between brass and woodwind statements throughout the piece should also be addressed regularly. For example, the principal trombonist, bass clarinet, and principal bassoonist should also be rehearsed slowly in m. 157 for ensuring accuracy of vertical alignment.

Strong principal players are needed throughout each section but particularly in the horns and trumpets, as the tessitura is higher and more sustained in those instruments and the prevalence of open fifths requires complete accuracy of intonation.

The closing section beginning in m. 267 requires consistent subdivision throughout all parts for achieving a balanced wind band sonority. For greater clarity of expression, the horn section should be the dominant voice between mm. 296-301 and mm. 318-320.

Chapter 8

Objectives

Students will sing their parts at a proficient level as demonstrated by vocalizing sections randomly selected during classroom rehearsal time with 95% accuracy.

Students will perform their parts on instruments at a proficient level as demonstrated by completion of playing test excerpts and daily performance excerpts within sections with 90% accuracy.

Students will correctly define all musical terms contained within *The Sacred Harp.*

Students will possess a basic understanding of the shape note tradition and the historical elements contained within *The Sacred Harp* as demonstrated by correct responses during classroom discussion and by completing the theory guide with 90% accuracy.

Students will correctly identify the use of the shape note influences and compositional elements contained within *The Sacred Harp* as demonstrated by correct responses during classroom discussion and by completing the theory guide with 90% accuracy.

Students will compose their own shape note tune using the compositional and musical elements of the shape note tradition.

Students will reflect accurately on their performance of *The Sacred Harp* as demonstrated by class discussions with full participation and completion of weekly rehearsal evaluations and a final performance evaluation.

Chapter 8

National Standards

Content Standard 1: Singing, alone and with others, a varied repertoire of music

Content Standard 2: Performing on instruments, alone and with others, a varied repertoire of music

Content Standard 3: Improvising melodies, variations, and accompaniments

Content Standard 4: Composing and arranging music within specified guidelines

Content Standard 5: Reading and notating music

Content Standard 6: Listening to, analyzing, and describing music

Content Standard 7: Evaluating music and music performances

Content Standard 8: Understanding relationships between music, the other arts, and disciplines outside the arts

Content Standard 9: Understanding music in relation to history and culture

Suggested teaching sequence

*Before playing this piece, student musicians should have developed tone qualities characteristic of their instrument and a thorough understanding of complex rhythms and intonation.

-An initial reading should be completed in conjunction with the listening of a high quality recording such as the Tokyo Kosei Wind Orchestra with Donald Hunsberger conducting.

-Early rehearsals should focus on developing rhythmic and pitch accuracy, stylistic elements, musical terms and symbols, and general musicality.

-The first round of playing tests should be conducted using a digital camcorder or mini-DV player.

-The history of the shape note singing tradition and a brief synopsis of various shape note hymnals should be introduced with discussion regarding links to *The Sacred Harp.* The video documentary, *Awake, My Soul, The Story of the Sacred Harp*, will be shown to give students information on the current state of the tradition.

-Compositional elements of shape note writing should be discussed within a larger presentation of the form and analysis of *The Sacred Harp.*

-The sections of the *The Sacred Harp* should be played individually with a brief discussion regarding similarities and differences between them and basic structural elements present within each section.

-Students should compose their own shape note arrangement of the tune, *Wondrous Love*, for their instrument that must be playable. Extra credit will be given to those students who arrange for an additional instrument in the band.

-At the end of the rehearsal sequence, mastering broad, general aspects of the piece should be reemphasized.

-Students should complete a performance evaluation shortly after the performance for later discussion on areas of strength and weaknesses that must be addressed further.

Lesson 1

OBJECTIVE:

Students will perform their parts on their instruments and sing their parts proficiently in an ensemble and individually.

National Standards:

Singing a varied repertoire of music alone and with others.

Performing a varied repertoire of music alone and with others.

During the initial learning stages, students should practice their parts consistently. To assess individual progress, a playing test will be administered during the first third of the rehearsal sequence. Students should be graded on the technical aspects of rhythm, pitch, dynamics, phrasing, and overall playing technique. The grading rubric for all performance evaluations within the unit will be provided to all students and each student's performance evaluation rubric will be stored for future consultation for a period of one school year. A student who wishes to retake any performance evaluation during the unit sequence may do so twice for a higher grade.

Suggested Excerpts for playing tests:

Piccolo 1-2: 23-51, 209-239
Flutes 1-3: 23-48, 85-99, 117-129, 273-286-291-305
Oboes 1-2: 48-78, 85-102, 284-289
Oboe 3: 48-75, 85-102, 171-218
Eb Clarinet: 109-113, 117-124, 132-146
Bass Clarinet: 23-30, 34-40, 157-163
Bassoon 1: 84-89, 92-97, 126-142
Bassoons 2-3: 127-142, 144-147, 170-178, 207-208, 217-221
Contrabassoon: 275-283, 285-291, 295-313
Alto Sax 1: 31-33, 105-116
Alto Sax 2: 125-129, 132-142, 149-153, 170-191
Tenor Sax: 128-147, 170-191
Baritone Sax: 136-147, 170-191
Horns 1-4: 147-154, 170-189
Trumpets 1-3: 129-136, 147-154, 172-191
Trombones 1-3/Tuba: 147-154,170-191
Timpani and Percussion I-III: 170-209, 267-320

Materials:

Multiple copies of rubric sheet
Tape recorder/digital camcorder/mini-DV player

Assessment:

The following rubric examines seven key aspects of a student's playing skills worth a maximum of five points each for a total of 35 points. Students may bring in tapes for their own private self-evaluations. If digital camcorder or mini-DV tape technology is provided by the school, audio or video files of all playing tests will be made available to students and parents via the secure band website.

Evaluation Rubric for Playing Test

Student Name/Date_____

Instrument_____

Excerpts performed_____

	Points (5 possible points per category; each error lowers the overall score by one point)				
Rhythm	1	2	3	4	5
Intonation	1	2	3	4	5
Tone Quality	1	2	3	4	5
Pitch Accuracy	1	2	3	4	5
Tempo	1	2	3	4	5
Musicality	1	2	3	4	5
Overall Technique	1	2	3	4	5

Overall grading scale (total of 35 points):

1-Unsatisfactory/F (12+ total errors)

2-Needs Improvement/D (10-11 total errors)

3-Fair/C (8-9 total errors)

4-Good/B (4-7 total errors)

5-Excellent/A (0-3 total errors)

Total score_____/35 Grade:_____

Additional comments:

Teacher signature:_____

Evaluation Rubric for student self-evaluations

Student Name/Date_____

Instrument_____

Excerpts performed_____

	Points (5 possible points per category; each error lowers the overall score by one point)				
Rhythm	1	2	3	4	5
Intonation	1	2	3	4	5
Tone Quality	1	2	3	4	5
Pitch Accuracy	1	2	3	4	5
Tempo	1	2	3	4	5
Musicality	1	2	3	4	5
Overall Technique	1	2	3	4	5

Overall grading scale (total of 35 points):

1-Unsatisfactory/F (12+ total errors)

2-Needs Improvement/D (10-11 total errors)

3-Fair/C (8-9 total errors)

4-Good/B (4-7 total errors)

5-Excellent/A (0-3 total errors)

Total score_____/35 Grade:_____

Additional comments:

Student signature:_____

Lesson 2

OBJECTIVE:

Students will correctly identify all terms and techniques used in *The Sacred Harp* by David Liptak as demonstrated by completing the musical term advance organizer with 90% accuracy.

National Standards:

Reading and notating music.

Evaluating music and music performance.

While learning the technical demands of the piece in the beginning of the rehearsal sequence, key terms, compositional ideas, rhythmic devices, and aspects of music theory should be addressed as they appear in the music to provide a more accurate and insightful recreation of the composer's ideas for rehearsals and the final performance. After two rehearsals, the vocabulary advance organizer should be distributed. Students should look up unknown terms in a music dictionary of their choice and consult any personal notes taken during rehearsal concerning music theory.

Materials:

Advance organizers
Pencils or pens
Music dictionaries

Assessment:

The teacher should note the student reaction to the assignment and assign future evaluations of the material as necessary.

Lesson 2

Student Name_____
Date_____

1. *Allegro con brio*-fast with vigor
2. *Tranquillo*-tranquil
3. *Animato*-animated, lively
4. **Ruvido*-coarse, rough
5. *Dolce*-sweetly
6. *Hemiola-playing duple meter and triple meter patterns simultaneously
7. *Duple meter-a rhythmic pattern with the measure divisible by two; includes the meters: 2/2, 4/4, and compound rhythms such as 6/8
8. *Triple meter-a metrical pattern with three beats to the measure
9. **Simile*-a direction to perform a passage in a similar way to the previous one
10. *Interval-distance between two notes
11. Half-step (semitone)-smallest interval between two notes in Western music, distance between C and C# for example
12. Perfect fifth-two notes that are 7 semitones (half-steps) apart; forms a dyad, open and pure sound
13. Tritone-two notes 6 semitones apart, dissonant and jagged sound
14. Perfect octave-an interval referring to pitches that are 12 half-steps (or semitones) apart, unison sound
15. Hymn-a simple song of praise sung in churches
16. Shape note/fa-sol-la-a system of sight singing developed in late 17th century England and later used in the thirteen original colonies and other southern territories that used four shapes (oval, diamond, square, triangle) to provide a type of moveable "do" system that simplified singing for non-musicians in 19th church settings (Cobb, 1989)

17. Benjamin Franklin White-publisher and creator of *The Sacred Harp* tunebook that contains the hymn melody *Wondrous Love* used in David Liptak's *The Sacred Harp* (Cobb, 1989)

18. *Hocket-back and forth movement of a melody between two voices without a break or pause in sound

19. *Dorian mode-a mode used in Gregorian chant based upon the second tone of the major scale; it comprises a Major scale with the third and seventh scale degrees (notes) lowered by a half-step, or semitone

20. natural minor scale-scale using same key signature of a Major scale but with a starting pitch a minor third below the tonic pitch of the Major scale

21. heptatonic scale-scale containing seven pitches

22. hexatonic scale-scale containing six pitches

23. pentatonic scale-scale containing five pitches

*These definitions were taken from the online music dictionary of Virginia Tech University at http://www.music.vt.edu/musicdictionary.

**Italian translation taken from http://www.freetranslation.com.

The author defined all other terms.

Lesson 3

OBJECTIVES:

Students will demonstrate competence in basic musical theory concepts within the shape note tradition and *The Sacred Harp* through completing elements of the theory guide with 90% accuracy. The teacher will encourage students to relate compositional ideas from the guide as they are played in class.

STANDARDS:

Listening to, analyzing, and describing music.

Evaluating music and music performances.

Within the student guide, students have a theory organizer that examines key compositional elements of Liptak's piece. The teacher should relate compositional ideas from the guide as they are played in class, and have students mark where the music is divided into sections. A professional recording may be played to facilitate this effort. The Tokyo Kosei Wind Orchestra recording with Donald Hunsberger conducting is highly recommended. A piano recording produced by the teacher will be used for basic aural skill development in students' differentiation of major and natural minor scales, the Dorian mode, and the composer's stylistic characteristics. Other recording excerpts of the Tokyo Kosei Wind Orchestra performance of the piece will be created with the Audacity program as listening examples for other theory guide questions.

Materials:

Student guide
Pencils
Professional recording
Recording playback equipment

Assessment:

The students should be able to raise their hands when new sections begin and describe how the hymn tune changes throughout the work. Compositional elements of the composer should also be noted and described briefly by a student-centered, class discussion moderated and led by the teacher.

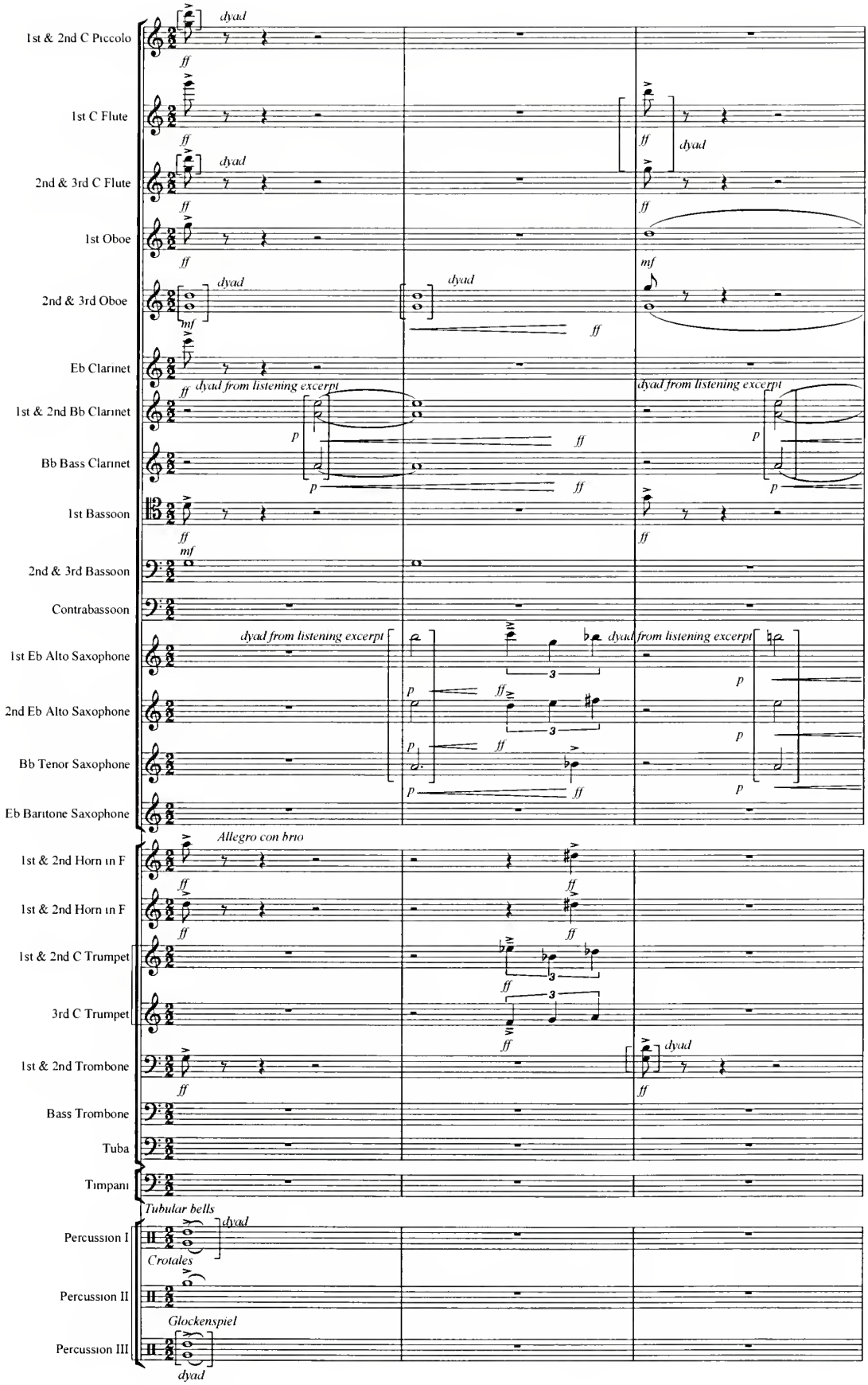
Lesson 3

The Sacred Harp Analysis and Theory Assignment

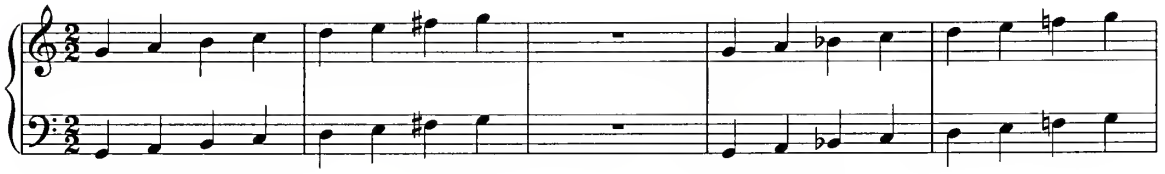
The Sacred Harp by David Liptak is a combination of the composer's style, influenced by his participation in shape note singings, and three different reiterations of the hymn tune, *Wondrous Love.* The form is A B C A' B' with a coda and combines Liptak's original composition from the beginning A section with the hymn tune throughout the piece. The tonal center of the work is G. The opening dyad, or two note chord, consisting of the pitches G and D is ambiguous harmonically and allows the composer to present *Wondrous Love* in its original key of G natural minor and the G Dorian mode, which is the mode that is used for traditional singings today.

See if you can find and circle the opening dyads in the score excerpt below.

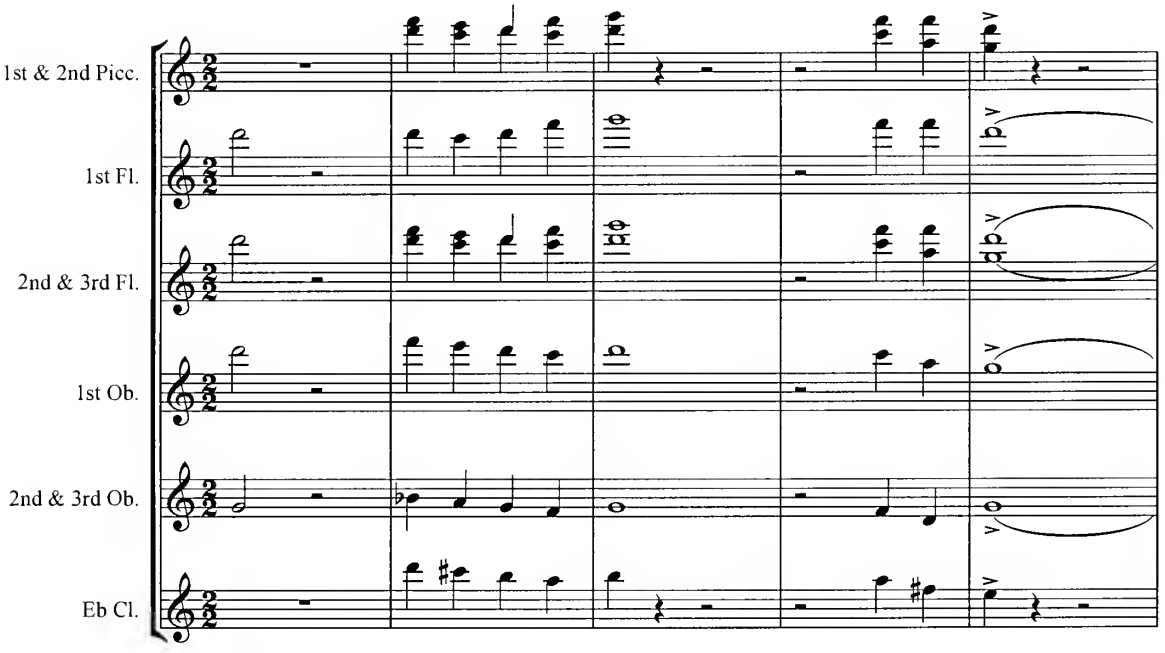
HINT: There are many examples in parts of non-transposing instruments, so look for G and D together as written. Listen to the opening of *The Sacred Harp* as performed by the Tokyo Kosei Wind Orchestra and circle the pitches of G and D performed by other instrumental parts that you did not discover at first glance.


1st & 2nd C Piccolo
1st C Flute
2nd & 3rd C Flute
1st Oboe
2nd & 3rd Oboe
Eb Clarinet
1st & 2nd Bb Clarinet
Bb Bass Clarinet
1st Bassoon
2nd & 3rd Bassoon
Contrabassoon
1st Eb Alto Saxophone
2nd Eb Alto Saxophone
Bb Tenor Saxophone
Eb Baritone Saxophone
1st & 2nd Horn in F
1st & 2nd Horn in F
1st & 2nd C Trumpet
3rd C Trumpet
1st & 2nd Trombone
Bass Trombone
Tuba
Timpani
Percussion I
Percussion II
Percussion III
dyad
dyad from listening excerpt
Allegro con brio
Tubular bells
Crotales
Glockenspiel

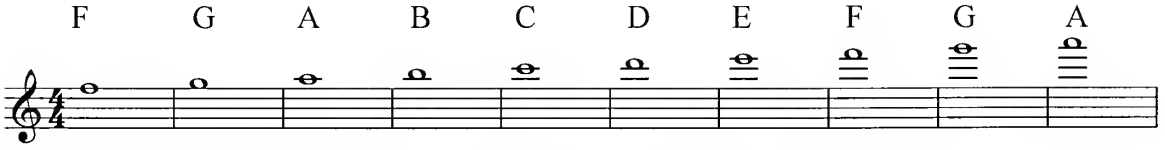
The Dorian mode is constructed by lowering the third and seventh notes of a major scale, so a G Major scale with the third and seventh scale degrees lowered would become the G Dorian mode. Now listen to the piano recording of the example below and circle the notes that change between the G Major scale and the G Dorian mode.



G Major G Dorian mode

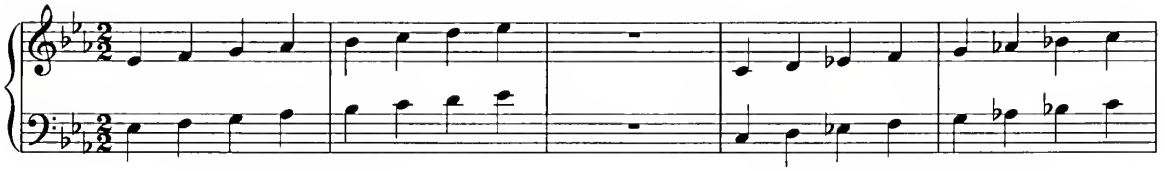


Now listen to a recording excerpt of the example above. What mode or key do the woodwind instruments play? See the example below for assistance in reading notes on ledger lines.



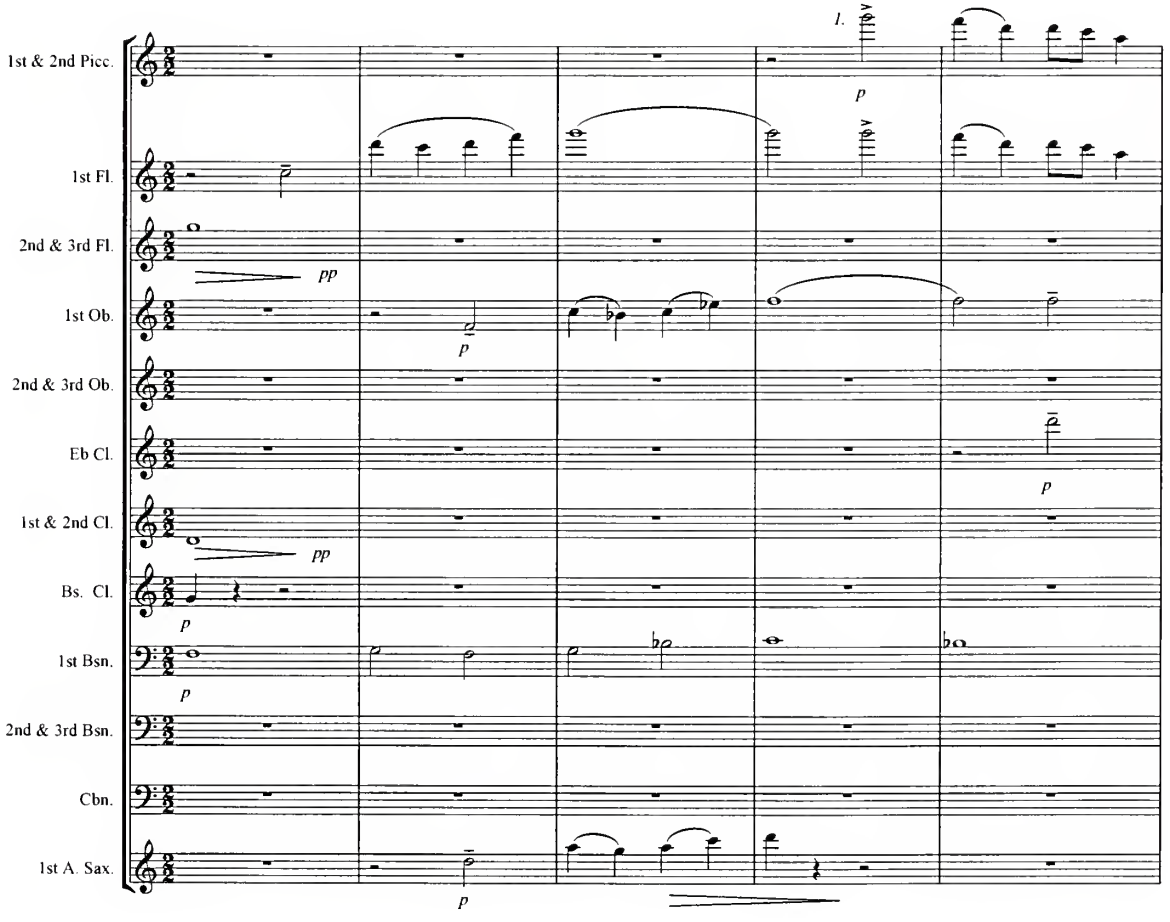
Note how the first ledger line is A, the second is C, etc.

There are three types of minor keys for every Major key or scale. For this unit, only the construction of a natural minor scale will be discussed because it is used in *The Sacred Harp*. A natural minor scale is achieved by adopting the key signature of the Major key that is a minor third above the first note of the natural minor scale. For example, C natural minor would be spelled C-D-E-flat-F-G-A-flat-B-flat-C because the key signature of E-flat Major, which is the Major key a minor third above C, has three flats-B-flat, E-flat, and A-flat. Now listen to the piano recording of the example below and write down which scale degrees change between the E-flat Major scale and the C natural minor scale.



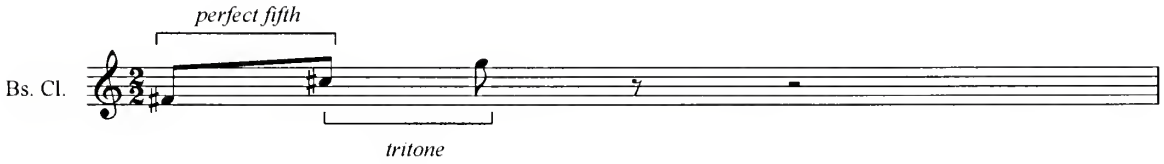
Eb Major scale C natural minor scale

Now listen to the following score excerpt and explain how the hymn melody could be written in G natural minor in the space provided afterwards.



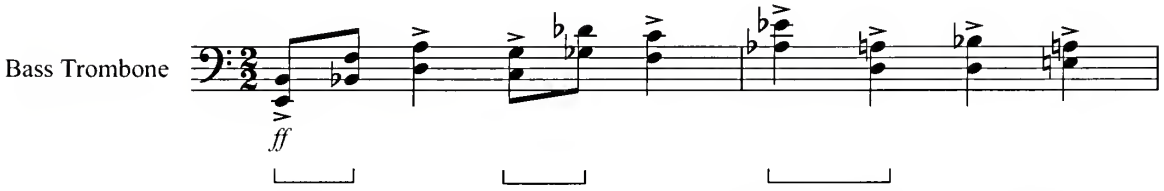
Possible answer: Liptak uses the accidentals concert B-flat and concert E-flat in the principal oboe, bassoon, and alto saxophone parts to place the fragmented theme in G natural minor briefly.

The trichord motive is formed by combining the perfect fifth and tritone intervals linearly. See the example below.



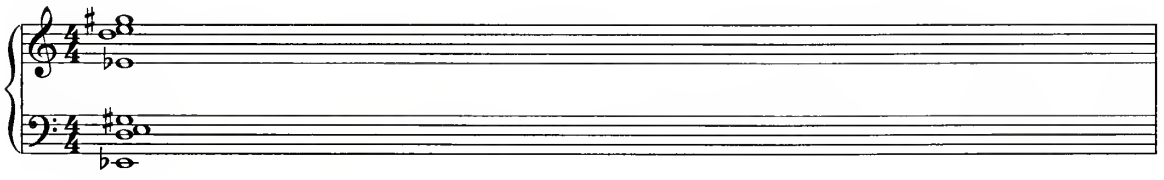
David Liptak also prefers jagged sounds that he achieves through combining pure, consonant sounds with dissonant, harsh ones. In *The Sacred Harp,* Liptak achieves this effect through combining the consonant perfect fifth and dissonant tritone intervals linearly and vertically. Listen to the piano recording of the example below:

Vertical perfect fifth intervals generally move linearly, or horizontally, by which interval?



How do the perfect fifth intervals move linearly, or horizontally? HINT: what is the interval marked below with brackets?

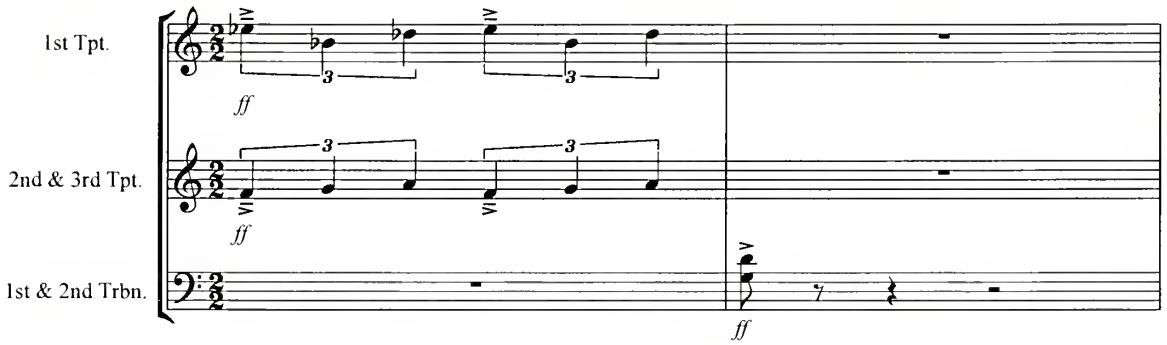
Liptak also creates his own dissonant chord:



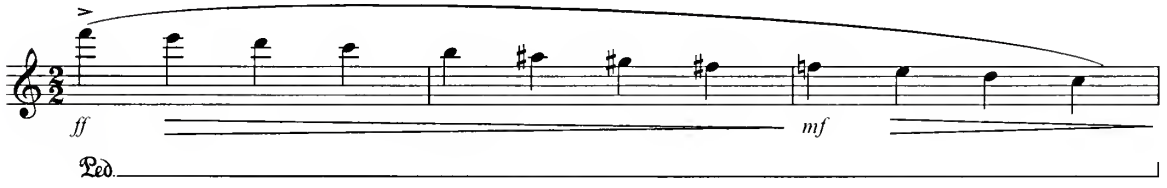
E-flat-D-E-A-flat sonority

Other scales used in technically challenging sections of *The Sacred Harp* are either pentatonic, hexatonic, or heptatonic. Listen to the piano recording of the examples below:

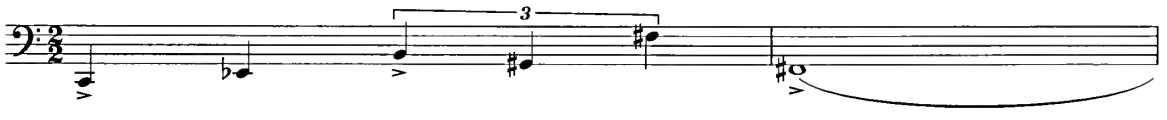
Example of 6 pitch hexatonic scale created between all trumpet parts at the beginning of *The Sacred Harp:*



Example of 7 pitch heptatonic scale in the vibraphone:

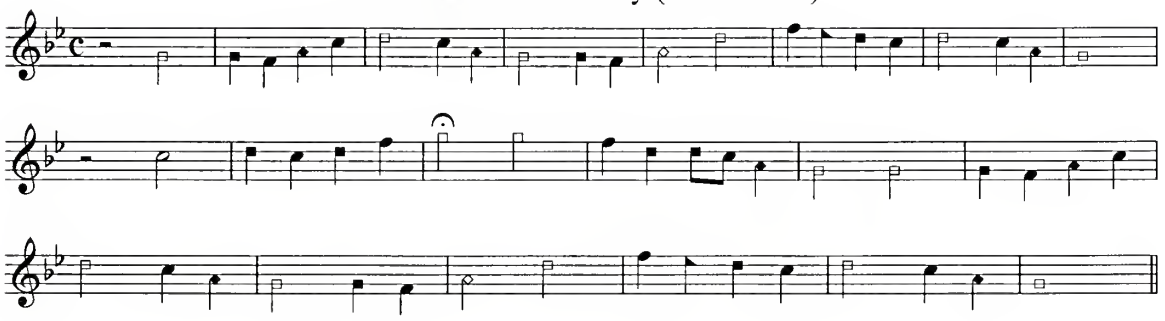


Example of 5 pitch pentatonic scale in the bassoons:



For historical reference, examine the shape note melody below from the hymn *Wondrous Love* for how hymn tunes looked originally in the early to mid 19th century.

Wondrous Love melody (tenor voice)



Assignment:

With the information above, compose your own short piece of 16-32 measures that uses part of the *Wondrous Love* melody and the perfect fifth and tritone intervals at least once. Write for your instrument and clef; the composition must be playable. Be sure to write within your chosen key signature.

Extra credit will be given for compositions using a heptatonic, hexatonic, or pentatonic scale, and the G Dorian mode or G natural minor scale.

Each student's piece will be performed for the class after the rehearsal cycle is finished.

Lesson 4

OBJECTIVE:

Students will demonstrate mastery of the historical shape note tradition through completing a history and theory guide that requires proficient writing and musical notation skills with 95% accuracy.

STANDARDS:

Understanding music in relation to history and culture.

Students should possess an overview of the history of the shape note tradition and how it exists today to recognize the compositional elements within *The Sacred Harp* that are historically relevant to the shape note tradition. The teacher should discuss historical aspects of the shape note era and method of composition throughout the unit, referencing the historical supplement in the student guide and noting compositional similarities between shape note tune books and *The Sacred Harp* such as the use of perfect fifth intervals in the melodic construction of the *Wondrous Love* tune and throughout Liptak's piece to preface and end sections. The student guide contains the *Wondrous Love* melody in shape notes as it appeared in the early 19th century for historical reference. The process of singing four solfege syllables instead of seven under the current moveable "do" system should be highlighted and related to any current singing used during ensemble warm-up or main instructional time.

Materials:

Student guide
Evaluation tool

Assessment:

A suggested evaluation tool is provided if deemed necessary by the teacher. The advance organizer may serve as a homework assignment.

Music History and Music Theory

1. What is the name of the hymn tune used in David Liptak's *The Sacred Harp?*

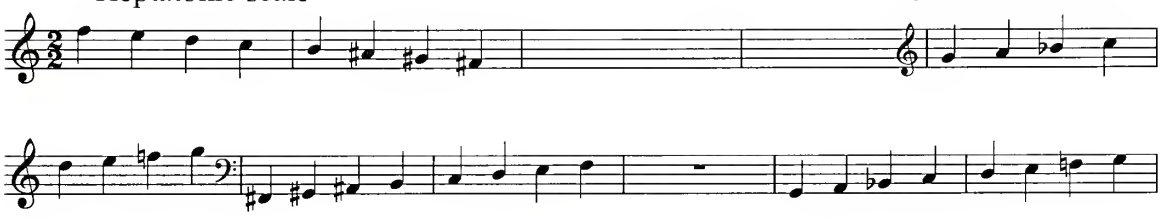
   Wondrous Love

2. Who published *The Sacred Harp* tunebook? When did he or she complete it?

   Benjamin Franklin White, 1844

3. Write the mode and one scale used in David Liptak's *The Sacred Harp.*

   Heptatonic scale G Dorian mode

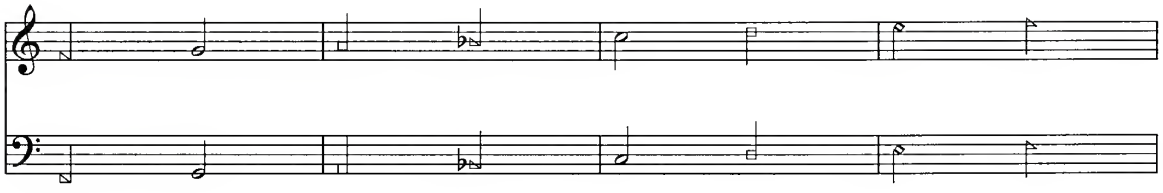


   Heptatonic scale G Dorian mode

4. What is the origin of shape note singing? When did it first occur?

   England, late 17th century

5. Write a major scale using fa-sol-la syllables.



Fa Sol La Fa Sol La Mi Fa

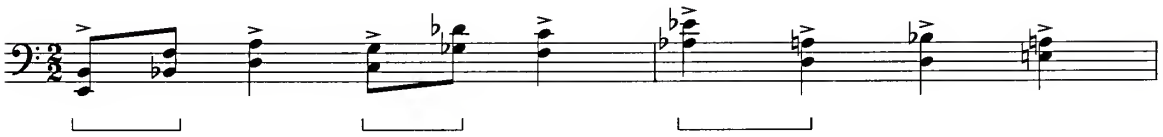
6. Why were shape notes so popular in the 18th to mid 19th centuries?

   Church attendees without musical training could sight-sing faster and more accurately in harmony before the development of the modern organ.

7. How does David Liptak create dissonance in *The Sacred Harp*? Consonance?

   He uses the dissonant tritone and major seventh intervals linearly and vertically in combination with more consonant sounds such as the perfect fifth or perfect octave.

Extra Credit: How are consonant and dissonant elements combined in *The Sacred Harp*? Write out in the staves below. What type of sound results?



Vertical perfect fifth intervals moving linearly, or horizontally, by tritone

Jagged, bold, but edgy sounds result

Lesson 5

OBJECTIVE:

Students will demonstrate meaningful reflection on their rehearsals and performance of *The Sacred Harp* through class discussions and completion of individual evaluations in writing.

STANDARDS:

Evaluating music and music performance.

Each Friday, students should listen to a recording of current rehearsals from that week and accurately reflect upon areas of strength and opportunities for needed growth. No discussion regarding reflection should be conducted before the official evaluation time. Students are to be encouraged to explain how they rated the performance in the "other comments" section of the evaluation. A class discussion should follow concerning the musical experience and learning process after completion of the assignment.

Materials:

Recordings from weekly rehearsals and concert
Evaluation handouts

Assessment:

A majority of students should accurately identify areas of weakness that should be addressed throughout the rehearsal sequence and explain their decisions thoroughly.

Weekly Rehearsal Evaluation

Student Name _____

Performance Date_____

Ensemble Rhythm	1	2	3	4	5
Ensemble Intonation	1	2	3	4	5
Ensemble Tone Quality	1	2	3	4	5
Ensemble Pitch Accuracy	1	2	3	4	5
Ensemble Musicality	1	2	3	4	5

Overall grading scale (total of 35 points):

1-Unsatisfactory/F (12+ total errors)

2-Needs Improvement/D (10-11 total errors)

3-Fair/C (8-9 total errors)

4-Good/B (4-7 total errors)

5-Excellent/A (0-3 total errors)

Other comments:

Total score_____/35 Grade:_____

Student signature:_____

Final Performance Evaluation

Student Name _____

Performance Date_____

Ensemble Rhythm	1	2	3	4	5
Ensemble Intonation	1	2	3	4	5
Ensemble Tone Quality	1	2	3	4	5
Ensemble Pitch Accuracy	1	2	3	4	5
Ensemble Musicality	1	2	3	4	5

Overall grading scale (total of 35 points):

1-Unsatisfactory/F (12+ total errors)

2-Needs Improvement/D (10-11 total errors)

3-Fair/C (8-9 total errors)

4-Good/B (4-7 total errors)

5-Excellent/A (0-3 total errors)

Other comments:

Student Signature: _____

Total score_____/35 Grade:_____

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Bealle, J. (1997). *Private worship, private faith: Sacred harp and American folksong.* Athens, GA: University of Georgia Press.

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Lauderdale, J. (Narrator). (Hinton, Matt & Plunkett, John, Writers). (2007). *Awake, My Soul: The Story of the Sacred Harp.* [Motion picture]. (Available from Awake Productions, Inc., 426 Mathewson Place, Atlanta, GA 30310).

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Schuman, William. (1956). *George Washington Bridge*. New York: G. Schirmer.

Steel, Warren Dr. (1997). *Sacred Harp Singing FAQ*. Retrieved December 7, 2009, from University of Mississippi website: <http://www.mcsr.olemiss.edu/~mudws/faq>.

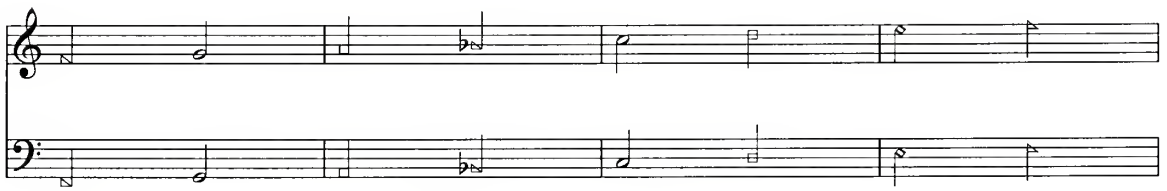
[Untitled drawing of hollow square singing formation]. Retrieved April 10, 2010, from website: <http://www.ukshapenote.org/uk/conventions/uk2010/wbwhat.htm>.

APPENDIX A

APPENDIX A: STUDENT GUIDE AND ADVANCE ORGANIZERS

A brief history of shape note singing and The Sacred Harp by Benjamin Franklin White

The Sacred Harp tunebook conveys the robust, exuberant singing of shape note hymn music that is still practiced today throughout the United States and England. Shape notes are one of four shapes with different solfege syllables associated with them to make sight-singing easier, particularly for church congregations. The syllables correspond to diamond, square, triangle, or oval shapes as follows:



Fa Sol La Fa Sol La Mi Fa

*The F Major scale is shown above as it would be sung in fa-sol-la, or shape-note, notation.

The sight-singing system above is from the late 17th century England and was brought to the colonies by English settlers in the mid 18th century. Shape note tunes became more popular in church settings before the development of the modern organ because four part harmony became possible for singers without musical training and provided a more interesting worship experience.

The publication of shape note hymnals became a lucrative business and lax copyright laws facilitated the development of similar tunebooks that shared many popular tunes from Christian hymns to Revolutionary war songs such as William Billings' *Chester.* Tunebook compilers would often add their own songs because composing shape note tunes required little education in music and the principles of shape note compositional style often rejected standard part-writing principles used by European composers. Sometimes compilers would proclaim themselves to be singing masters and travel around the early colonies teaching two week "singing schools" in churches and other community locations to market and sale their tunebooks. Benjamin Franklin White was one compiler who published the tunebook *The Sacred Harp* in Hamilton, Georgia in 1844. White traveled to various churches in the South marketing his compilation of tunes and it became one of the most popular shape note books of his era. It is one of three that are still used today in rural shape note singings.

Presently, shape note singings are generally small and held in rural churches in the Eastern and mid-western United States and England. Attendance may be as high as 300 to 500 persons for two to three day national conventions, but monthly or annual singings that are one day events are much smaller. Participants gather in a square with an open space in the center called the "hollow square" by the following voice ranges: alto, tenor, which carries the melody, sopranos, often called trebles, and bass/baritone. Attendees take turns being the song leader in the open center and lead one to two songs. Each song is sung with the solfege syllables fa, sol, la, mi and then with the printed lyrics.

APPENDIX A: ADVANCE ORGANIZER FOR LESSON 2

Musical Terms and Techniques from THE SACRED HARP

Student Name_____

Date_____

1. *Allegro con brio-*
2. *Tranquillo-*
3. *Animato-*
4. ***Ruvido-*
5. *Dolce-*
6. *Hemiola-
7. *Duple meter-
8. *Triple meter-
9. **Simile-*
10. *Interval-
11. Half-step (semitone)-
12. Perfect fifth-
13. Tritone-

14. Perfect octave-

15. Hymn-

16. Shape note/fa-sol-la-

17. Benjamin Franklin White-

18. *Hocket-

19. Dorian mode-

20. Natural minor scale-

21. Heptatonic scale-

22. Hexatonic scale-

23. Pentatonic scale-

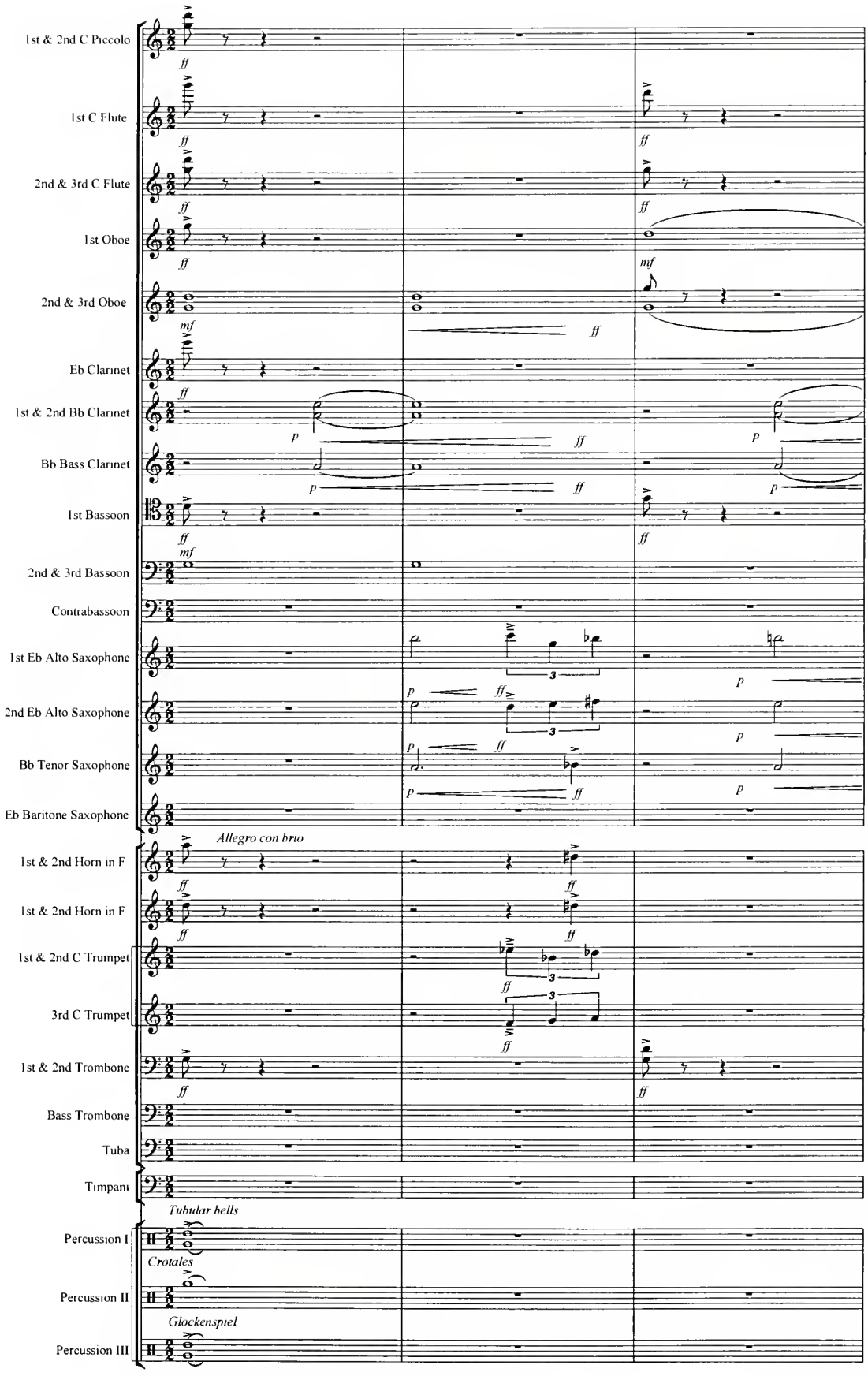
APPENDIX A: ADVANCE ORGANIZER FOR LESSON 3

The Sacred Harp musical analysis

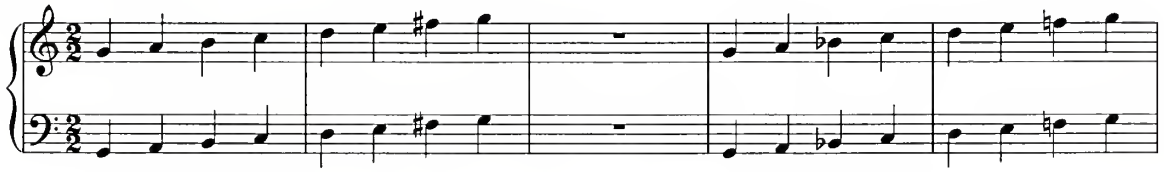
The Sacred Harp by David Liptak is a combination of the composer's style influenced by his participation in shape note singings, and three different reiterations of the hymn tune, *Wondrous Love*. The form is A B C A' B' with a coda and combines Liptak's original composition from the beginning A section with the hymn tune throughout the piece. The tonal center of the work is G. The opening dyad, or two note chord, consists of the pitches G and D and is ambiguous harmonically; this ambiguity allows the composer to present *Wondrous Love* in its original key of G natural minor and the G Dorian mode, which is the mode that is used for traditional singings today.

See if you can find and circle the opening dyads in the score excerpt below.

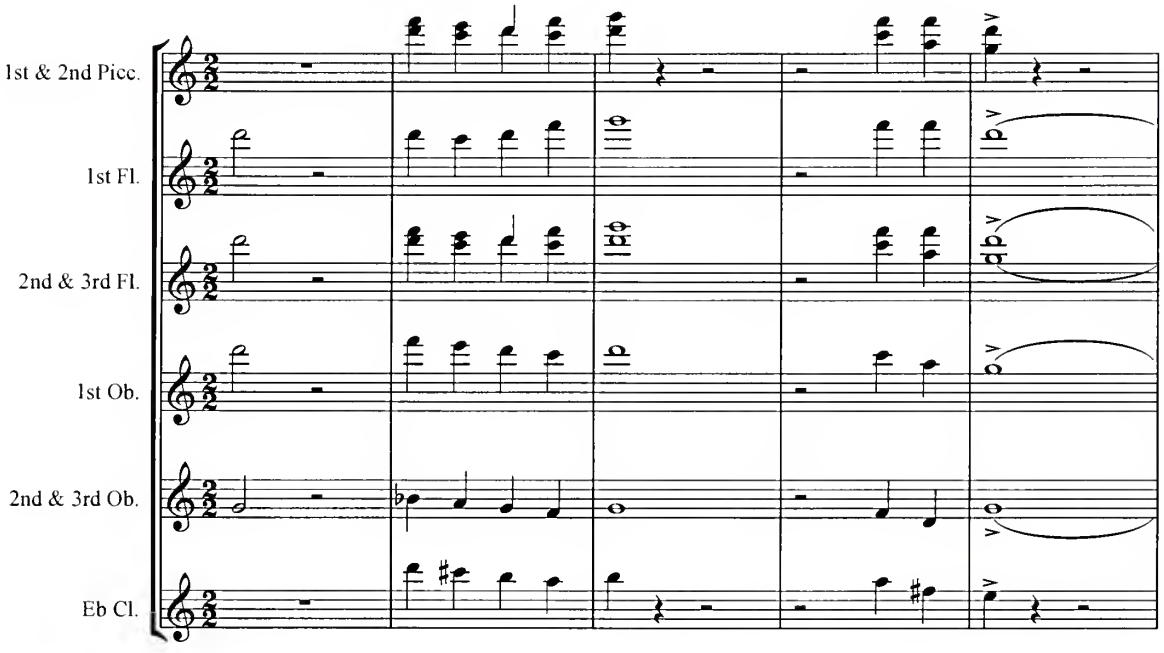
HINT: There are many examples in parts of non-transposing instruments, so look for G and D together as written. Next, listen to the opening of *The Sacred Harp* as performed by the Tokyo Kosei Wind Orchestra and circle the pitches of G and D performed by other instrumental parts that you did not discover at first glance.


1st & 2nd C Piccolo
1st C Flute
2nd & 3rd C Flute
1st Oboe
2nd & 3rd Oboe
Eb Clarinet
1st & 2nd Bb Clarinet
Bb Bass Clarinet
1st Bassoon
2nd & 3rd Bassoon
Contrabassoon
1st Eb Alto Saxophone
2nd Eb Alto Saxophone
Bb Tenor Saxophone
Eb Baritone Saxophone
Allegro con brio
1st & 2nd Horn in F
1st & 2nd Horn in F
1st & 2nd C Trumpet
3rd C Trumpet
1st & 2nd Trombone
Bass Trombone
Tuba
Timpani
Tubular bells
Percussion I
Crotales
Percussion II
Glockenspiel
Percussion III

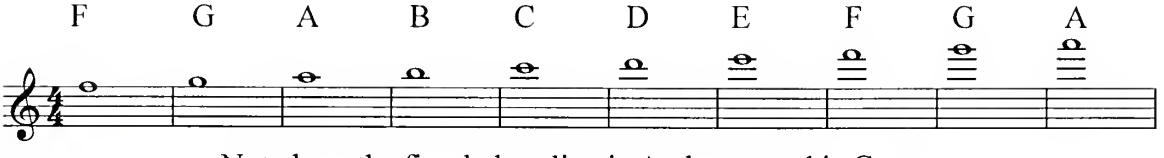
The Dorian mode is constructed by lowering the third and seventh notes of a major scale, so a G Major scale with the third and seventh scale degrees lowered would become the G Dorian mode. Now listen to the piano recording of the example discover and circle the notes that change between the G Major scale and the G Dorian mode.



G Major scale G Dorian mode

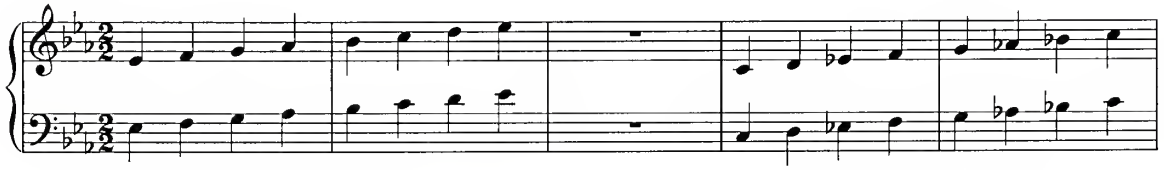


Now listen to a recording excerpt of the example above. What mode or key do the woodwind instruments play? See the example below for assistance in reading notes on ledger lines.



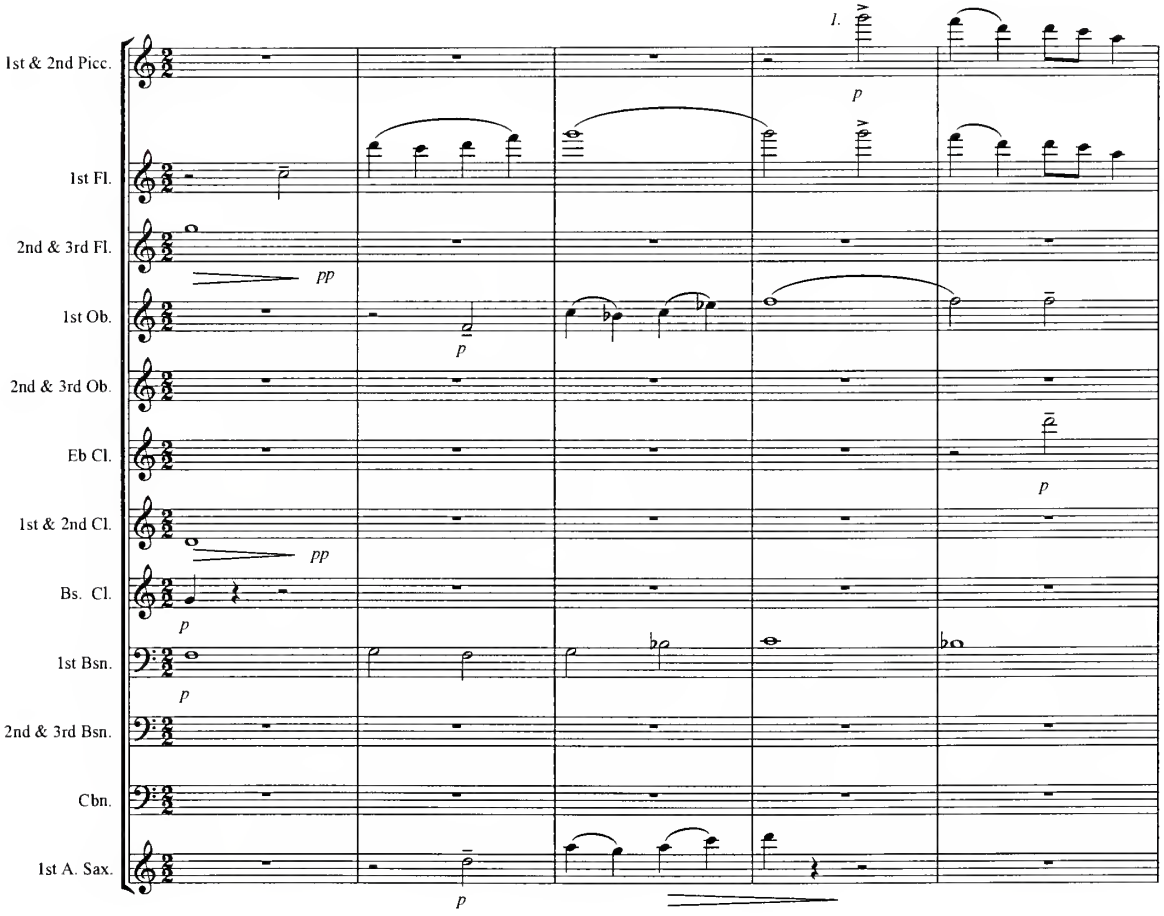
Note how the first ledger line is A, the second is C, etc.

There are three types of minor keys for every Major key or scale. For this unit, only the construction of a natural minor scale will be discussed because it is used in *The Sacred Harp*. A natural minor scale is achieved by adopting the key signature of the Major key that is a minor third above the first note of the natural minor scale. For example, C natural minor would be spelled C-D-E-flat-F-G-A-flat-B-flat-C because the key signature of E-flat Major, which is the Major key a minor third above C, has three flats-B-flat, E-flat, and A-flat. Now listen to the piano recording of the example below and write down what scale degrees, or pitches, change between the E-flat Major scale and the C natural minor scale.



Eb Major scale C natural minor scale

Now listen to the following score excerpt and explain how the hymn melody could be written in G natural minor in the space provided afterwards.

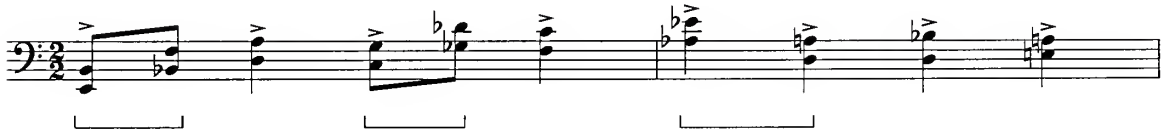


Possible answer: Liptak uses the accidentals concert B-flat and concert E-flat in the principal oboe, bassoon, and alto saxophone parts to place the fragmented theme in G natural minor briefly.

The trichord motive is formed by combining the perfect fifth and tritone intervals linearly. See the example below.

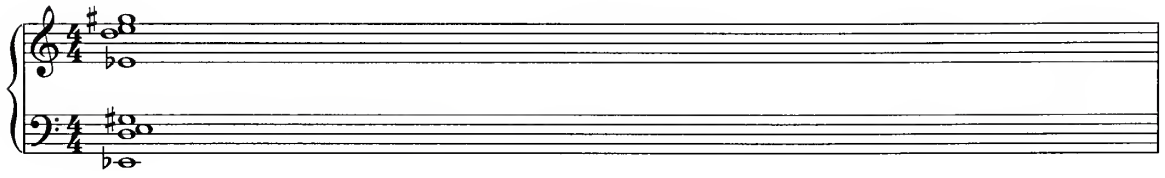
David Liptak also prefers jagged sounds that he achieves through combining pure, consonant sounds with dissonant, harsh ones. In *The Sacred Harp,* Liptak achieves this effect through combining the consonant perfect fifth and dissonant tritone intervals linearly and vertically. Listen to the piano recording of the example below:

Vertical perfect fifth intervals generally move linearly, or horizontally, by which interval?



Vertical perfect fifth intervals moving linearly, or horizontally, by tritone in trombones

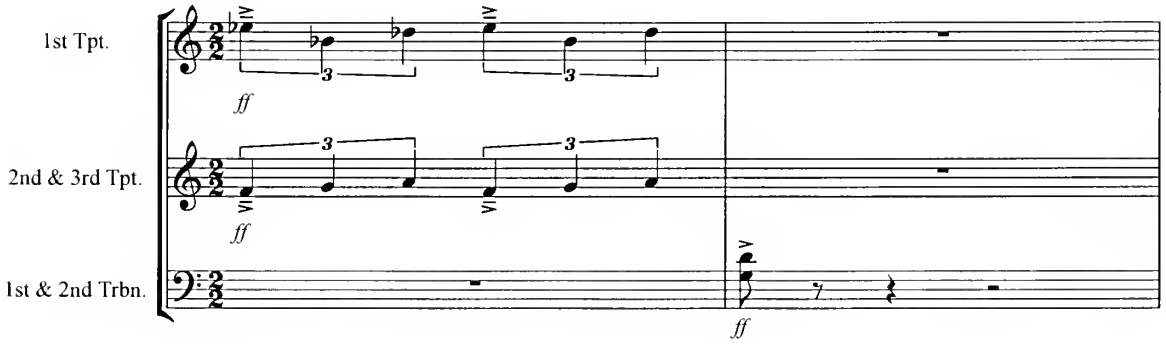
Liptak also creates his own dissonant chord:



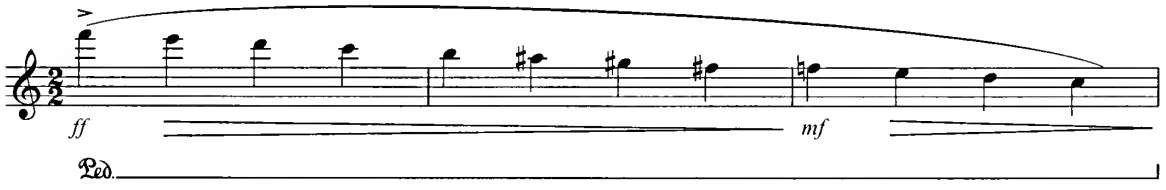
E-flat-D-E-A-flat sonority

Other scales used in technically challenging sections of *The Sacred Harp* are either pentatonic, hexatonic, or heptatonic. Listen to the piano recording of the examples below:

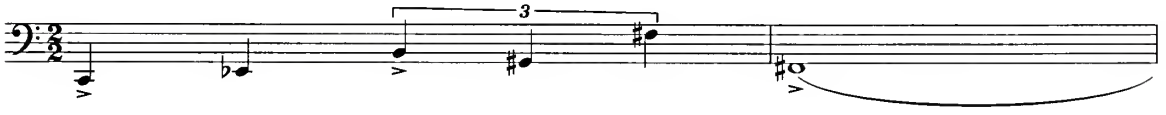
Example of 6 pitch hexatonic scale created between all trumpet parts at the beginning of *The Sacred Harp.*



Example of 7 pitch heptatonic scale in the vibraphone:

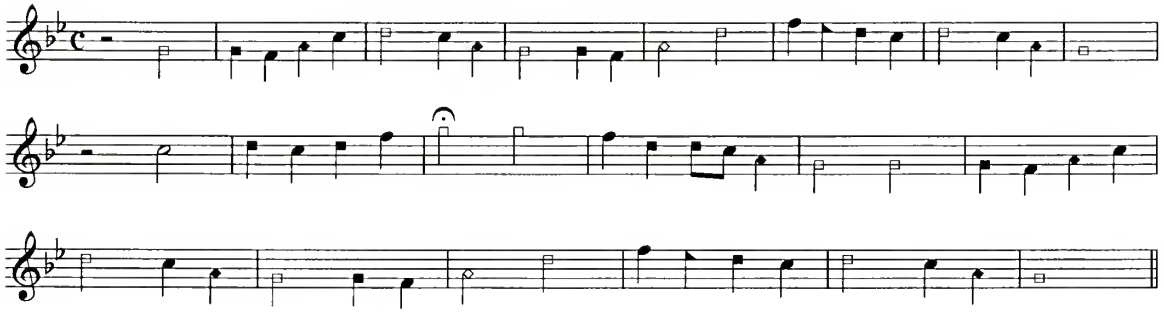


Example of 5 pitch pentatonic scale in the bassoons:



For historical reference, examine the shape note melody below from the hymn *Wondrous Love* for how hymn tunes looked originally in the early to mid 19th century.

Wondrous Love melody (tenor voice)

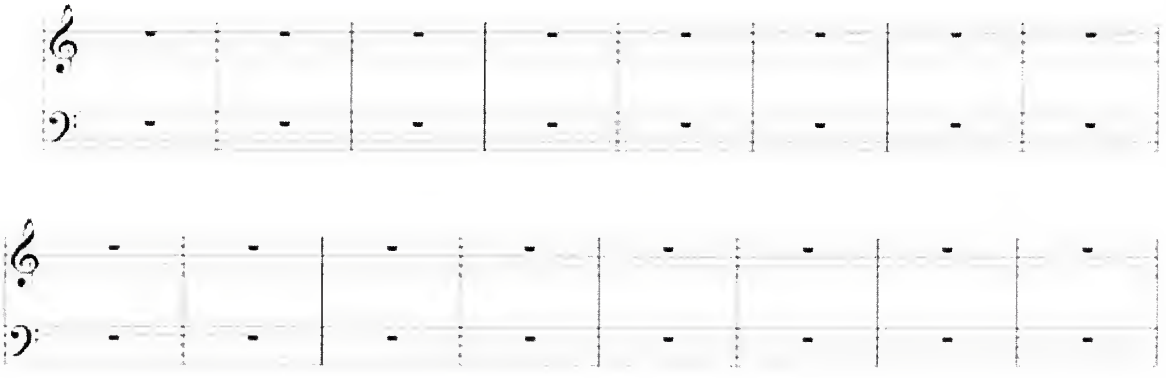


Assignment:

With the information above, compose your own short piece of 16-32 measures that uses part of the *Wondrous Love* melody and the perfect fifth and tritone intervals at least once. Write for your instrument and clef; the composition must be playable. Be sure to write within your chosen key signature.

Extra credit will be given for compositions using a heptatonic, hexatonic, or pentatonic scale, and the G Dorian mode or G natural minor scale.

Each student's piece will be performed for the class after the rehearsal cycle is finished.



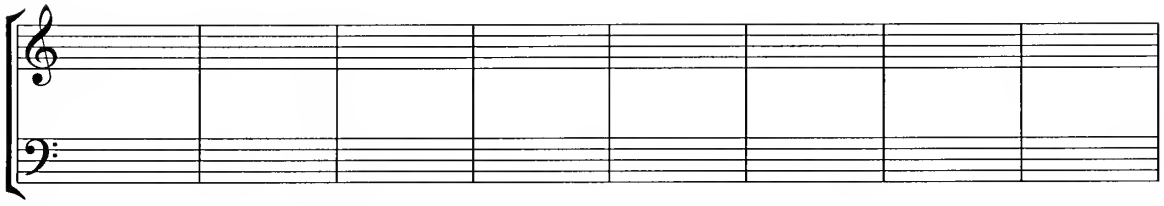
APPENDIX A: ADVANCE ORGANIZER FOR LESSON 4

Shape note history and music theory

1. What is the name of the hymn tune used in David Liptak's *The Sacred Harp?*

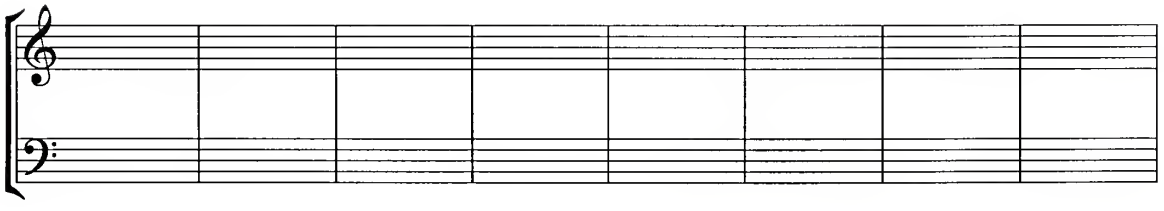
2. Who published *The Sacred Harp* tunebook? When did he or she do it?

3. Write the mode and one scale used in David Liptak's *The Sacred Harp.* Choose the respective staff of your instrument for your answer.



4. What is the origin of shape note singing? When did it first occur?

5. Write a major scale using fa-sol-la syllables. Choose the respective staff of your instrument for your answer.



6. Why were shape notes so popular in the 18th to mid 19th centuries?

7. How does David Liptak create dissonance in *The Sacred Harp?* Consonance?

Extra Credit: How are consonant and dissonant elements combined in *The Sacred Harp*? Write out in the staves below. What type of sound results?

ADVANCE ORGANIZER FOR LESSON 5

Weekly rehearsal performance evaluation

Student Name _____

Performance Date_____

Ensemble Rhythm	1	2	3	4	5
Ensemble Intonation	1	2	3	4	5
Ensemble Tone Quality	1	2	3	4	5
Ensemble Pitch Accuracy	1	2	3	4	5
Ensemble Musicality	1	2	3	4	5

Overall grading scale (total of 35 points):

1-Unsatisfactory/F (12+ total errors)

2-Needs Improvement/D (10-11 total errors)

3-Fair/C (8-9 total errors)

4-Good/B (4-7 total errors)

5-Excellent/A (0-3 total errors)

Other comments:

Total score_____/35 Grade:_____

Student Signature_____

ADVANCE ORGANIZER FOR LESSON 5

Final Performance Evaluation

Student Name _____

Performance Date_____

Ensemble Rhythm	1	2	3	4	5
Ensemble Intonation	1	2	3	4	5
Ensemble Tone Quality	1	2	3	4	5
Ensemble Pitch Accuracy	1	2	3	4	5
Ensemble Musicality	1	2	3	4	5

Overall grading scale (total of 35 points):

1-Unsatisfactory/F (12+ total errors)

2-Needs Improvement/D (10-11 total errors)

3-Fair/C (8-9 total errors)

4-Good/B (4-7 total errors)

5-Excellent/A (0-3 total errors)

Other comments:

Total score_____/35 Grade:_____

Concept Map of *The Sacred Harp* by David Liptak

A (mm. 1-50)

2/2 Allegro con brio
hexatonic scale (trumpets/alto sax 1-2)

m. 15 E-flat-D-E-A-flat (saxophones)

m. 23

linear movement by tritone (flutes/clarinets)

m. 43

First climatic point on Liptak chord (E-flat-D-E-A-flat)

B section Tranquillo, half note =80 (mm. 51-101)

m. 80 E-E-flat-F-A transposed Liptak chord (Trbs., Hrns., Saxes)

m. 100 (perfect fifth in oboes as transition to development section)

m. 102 Animato (C section/development)

m. 104 (E-B-F motive in Bass clarinet-comprises much of development)

m. 117-8 pitch row in clarinets (E-B-F-B-FLAT-D-A-E-flat-A-flat)

m. 125- 8 pitch row (alto sax)

m. 147 climatic moment (perfect fifth in unison-hrns, saxes, clrs, trbs)

Ruvido –A' section brass statements of A theme and *Wondrous Love* in woodwinds in call and response format (m. 170)

m. 214-heptatonic scale to B section

B' section fragmented statement *Wondrous Love* in woodwinds (m. 223)

G-D and F-C dyads, B-flat pedal (G minor transition to closing section (m. 265)

Closing section (ostinato, F-C-G-D) (m. 267)

4 pitch motive in fifths (trumpets); in canon; mm. 270 onward

return of A theme (trumpets) in m. 295

Dyad (G-D) in bsns, saxes, hrns, low brass at end of piece (m.320)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