

5-2016

## Exploring the Life and Music of Percy Grainger Through Transcription

Francisco Javier D. de Alba

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**EXPLORING THE LIFE AND MUSIC OF  
PERCY GRAINGER THROUGH TRANSCRIPTION**

**Francisco Javier D. de Alba**

COLUMBUS STATE UNIVERSITY

EXPLORING THE LIFE AND MUSIC OF  
PERCY GRAINGER THROUGH TRANSCRIPTION

A THESIS SUBMITTED TO  
HONORS COLLEGE  
IN PARTIAL FULFILLMENT OF THE  
REQUIREMENTS FOR THE HONORS IN THE DEGREE OF

BACHELOR OF MUSIC  
SCHWOB SCHOOL OF MUSIC  
COLLEGE OF THE ARTS

BY

FRANCISCO JAVIER D. DE ALBA

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PERCY GRAINGER THROUGH TRANSCRIPTION

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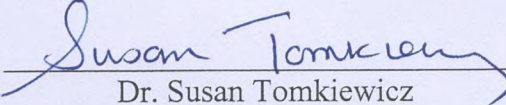
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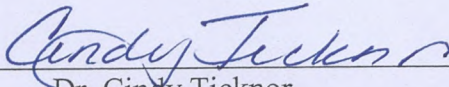
HONORS COLLEGE

In Partial Fulfillment of the Requirements  
for Honors in the Degree of

BACHELOR OF MUSIC  
PERFORMANCE  
COLLEGE OF THE ARTS

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## ABSTRACT

The purpose of this lecture recital was to demonstrate how Percy Grainger's life affected his compositional works and arrangements, as well as the stylistic choices made in my transcriptions of his music. This was achieved through a discussion of the different occupations that Percy Grainger had throughout his life, such as a pianist, composer, and ethnomusicologist. In addition, the lecture included an analysis of five pieces by Percy Grainger: *Country Gardens*, *Eastern Intermezzo*, *Mock Morris*, *Spoon River*, and *Handel in the Strand*. Transcriptions of these pieces were performed and comparisons were made to Percy Grainger's original scores.

## ACKNOWLEDGEMENTS

The success of my lecture recital would not have been possible without the help and guidance of each of my thesis committee members: Dr. Lisa Oberlander, Dr. Susan Tomkiewicz, and Dr. Scott Harris. I want to thank them for their support throughout this process. I also want to say a special thank you to Victoria Hargrove, Brennan Coffey, and Darien Williams for playing my clarinet quartet arrangements with me.

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Percy Grainger was an Australian-born pianist, composer, and ethnomusicologist of the twentieth century.<sup>1</sup> He is mostly known for his work in the field of folksong collection and the introduction of the use of the phonograph.<sup>2</sup> The purpose of this lecture recital is to demonstrate a deeper understanding of how Percy Grainger's life affected his compositional works and arrangements, as well as the stylistic choices made in my transcriptions of his music. This will be achieved through a discussion of the different occupations that Grainger had throughout his life. The lecture will also include an analysis of five pieces by Grainger: *Country Gardens*, *Eastern Intermezzo*, *Handel in the Strand*, *Spoon River*, and *Mock Morris*. Transcriptions of these pieces will be performed and comparisons to Percy Grainger's original scores will be presented.

Percy Aldridge Grainger was born in Victoria, Australia in 1882, and died in White Plains, New York in 1961.<sup>3</sup> He spent most of his childhood in Melbourne, Australia and was homeschooled by his mother.<sup>4</sup> Grainger was known for having a peculiar personality. According to the Oxford Dictionary of Music, "He was a lifelong experimenter and something of an eccentric, a very lively and stimulating figure."<sup>5</sup> In 1894, Percy Grainger made his debut as a pianist in Melbourne, and he would move to Frankfurt, Germany to further his musical training

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<sup>1</sup> Michael Kennedy and Lewis Foreman, "The Oxford Companion to Music Grainger, (George) Percy (Aldridge)," *Oxford Music Online*, accessed November 20, 2015, <http://www.oxfordmusiconline.com:80/subscriber/article/opr/t114/e2993>.

<sup>2</sup> Graham Freeman, "It Wants All the Creases Ironing Out: Percy Grainger, The Folk Song Society, and The Ideology of the Archive," *Music and Letters* 92, no. 3 (2011): 416, doi: 10.1093/ml/gcr075.

<sup>3</sup> "The Oxford Dictionary of Music Grainger, Percy," *Oxford Music Online*, accessed November 20, 2015, <http://www.oxfordmusiconline.com:80/subscriber/article/opr/t237/e4432>.

<sup>4</sup> Malcolm Gillies and David Pear, "Grove Music Online Grainger, Percy," *Oxford Music Online*, accessed November 20, 2015, <http://www.oxfordmusiconline.com:80/subscriber/article/grove/music/11596>.

<sup>5</sup> "The Oxford Dictionary of Music Grainger, Percy."

at the Hoch Conservatory from 1895 to 1901.<sup>6</sup> There he became associated with the Frankfurt Group which consisted of Percy Grainger, Cyril Scott, Henry Balfour Gardiner, Roger Quilter, and Norman O'Neill.<sup>7</sup> According to Thomas C. Slattery, the Frankfurt Group was a fraternity that bonded over "their British temperament, their German training, and their expressed hatred of Beethoven."<sup>8</sup> The members were students at the Hoch Conservatory that studied piano under James Kwast as well as composition with Iwan Knorr.<sup>9</sup>

In 1901, Grainger moved to London and worked to establish his career as a concert pianist.<sup>10</sup> He had a distinct style of playing the piano that would later translate in his compositions. As Malcolm Gillies and David Pear state, "As a performer, Grainger stands as one of the 20<sup>th</sup> century's more colorful exponents of 'muscular' piano playing, and is most distinctive for his stark differentiation of 'tone strengths' and subtleties of pedaling."<sup>11</sup> Despite being well known as a pianist, he had a somewhat negative opinion about the instrument, and he considered the piano obsolete.<sup>12</sup> Instead, Grainger preferred melodic instruments or instruments that can only play one line of music. In an interview, Grainger himself says, "I like melody instruments

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<sup>6</sup> Cyril Scott, "Percy Grainger: The Man and the Musician," *The Musical Times* 98, no. 1373 (1957): 369, accessed November 20, 2015, <http://www.jstor.org/stable/936996>.

<sup>7</sup> Gillies and Pear, "Grove Music Online Grainger, Percy."

<sup>8</sup> Thomas C. Slattery, *Percy Grainger: The Inveterate Innovator*. (Illinois: The Instrumentalist Co., 1974), 16.

<sup>9</sup> Ibid.

<sup>10</sup> Gillies and Pear, "Grove Music Online Grainger, Percy."

<sup>11</sup> Ibid.

<sup>12</sup> Scott, "Percy Grainger: The Man and the Musician," 369.

rather than chord instruments. But I can see that the piano is a wonderful instrument for chords for those who like chords.”<sup>13</sup>

Being more confident in his status as a concert pianist, Grainger was hesitant when it came to pursuing his career as a composer. Although he composed a few pieces early in his life, he did not consider himself a composer until he established his reputation as a pianist.<sup>14</sup> However, Grainger’s compositions, *Molly on the Shore* (1907), *Shepherds Hey* (1908-1913) and *Handel in the Strand* (1911-1912) were highly popular in the pre-World War I years.<sup>15</sup> With the beginning of World War I in 1914, Grainger moved to the United States as a touring piano virtuoso, and by 1918, he became an American citizen.<sup>16</sup> He also served as a bandsman in the US Army from 1917 to 1919 playing oboe and saxophone and later conducting.<sup>17</sup>

With his reputation as a pianist established, Grainger began to pursue a career in composition. During his time in the United States, he worked for the Duo-Art Company making piano rolls and with Columbia making gramophone recordings.<sup>18</sup> Grainger also settled on G. Schirmer as his American publisher.<sup>19</sup> He was a prolific composer of two kinds of works; they are categorized as original pieces and arranged folk music settings for piano.<sup>20</sup> Grainger was

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<sup>13</sup> James Michael Floyd, “An Interview with Percy Grainger,” *Tempo* 61, no. 239 (2007): 25, accessed November 20, 2015. <http://www.jstor.org/stable/4500462>.

<sup>14</sup> Gillies and Pear, “Grove Music Online Grainger, Percy.”

<sup>15</sup> Ibid.

<sup>16</sup> Ibid.

<sup>17</sup> Kennedy and Foreman, “The Oxford Companion to Music Grainger, (George) Percy (Aldridge).”

<sup>18</sup> Gillies and Pear, “Grove Music Online Grainger, Percy.”

<sup>19</sup> Ibid.

<sup>20</sup> Ibid.

known as a composer that popularized tunes by fitting them with piano accompaniment as well as transcribing them for solo piano.<sup>21</sup>

Grainger also played an important role in the revival of early music and in the area of ethnomusicology.<sup>22</sup> He is a prominent figure because of his detailed studies of many non-Western musical cultures.<sup>23</sup> Grainger had a particular interest in Pacific cultures. For example, in an interview, Grainger commented that “Chinese and Japanese music sounds to me my own natural music.”<sup>24</sup> In addition, in 1938, he traveled back to Australia and founded an ethnomusicological research centre at the University of Melbourne.<sup>25</sup>

Perhaps the most well-known impact of early music revival that Grainger had was in folksong collection and transcription. He encountered the genre of folksongs during his time at the Hoch Conservatory in Frankfurt, Germany.<sup>26</sup> On March 14, 1905, Grainger attended a lecture titled *On the Collecting of English Folk Song* by Lucy Broadwood where he heard the performance of folk tunes set to piano accompaniment.<sup>27</sup> From this point, Grainger would spend the time he was not performing as a concert pianist to collect folksongs from various parts of the

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<sup>21</sup> Frank Howes and Peter Kennedy, “Percy Aldridge Grainger, July 8, 1882-February 20, 1961,” *Journal of the English Folk Dance and Song Society* 9, no. 2 (1961): 113-114, accessed November 20, 2015, <http://jstor.org/stable/4521640>.

<sup>22</sup> Freeman, “It Wants All the Creases Ironing Out: Percy Grainger, The Folk Song Society, and The Ideology of the Archive,” 424.

<sup>23</sup> Graham Freeman, “That Chief Undercurrent of My Mind: Percy Grainger and the Aesthetics of English Folk Song,” *Folk Music Journal* 9, no. 4 (n.d.): 581.

<sup>24</sup> Floyd, “An Interview with Percy Grainger,” 19.

<sup>25</sup> Kennedy and Foreman, “The Oxford Companion to Music Grainger, (George) Percy (Aldridge).”

<sup>26</sup> Brent Wells, “Percy Grainger and the Phonograph: The New Science of Folk-Song Collecting,” *Choral Journal* 52, no. 2 (n.d.): 36.

<sup>27</sup> *Ibid.*, 36-37.

world. Grainger collected hundreds of songs in England and Denmark, and he is also known to have collected folk songs from New Zealand.<sup>28</sup> Additionally, for a part of his life, Grainger was a member of the Folk Song Society (later known as the English Folk Dance and Song Society).<sup>29</sup>

Grainger would collect about five hundred English folksongs, particularly in the area of Lincolnshire which is located in the eastern part of England. During his time collecting folk songs, Grainger helped promote the use of the Edison phonograph.<sup>30</sup> According to Brent Wells, the Edison Standard phonograph “was a ten by fourteen-inch rectangular wooden box that housed [a] clockwork mechanism. On top of this were the actual recording cylinder and apparatus. Separate styluses either recorded or played back on wax cylinders. In addition, there were two large horns that were used interchangeably; one for recording and one for playback.”<sup>31</sup> Each wax cylinder only allowed Grainger to record about two minutes and fifteen seconds at a time.<sup>32</sup> Between 1906 and 1909, he recorded two-hundred and sixteen wax cylinders, which led to the preservation of more than four hundred folk songs or variants.<sup>33</sup>

Grainger’s meticulous use of the phonograph led to the development of a scientific approach to folk song collecting.<sup>34</sup> The phonograph gave Grainger the ability to produce extremely precise transcriptions of the recorded performances of folksongs because he had the

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<sup>28</sup> Ibid., 35.

<sup>29</sup> Pamela J. Willetts, “The Percy Grainger Collection,” *The British Museum Quarterly* 27, no. 3/4 (1963-1964): 68, accessed November 20, 2015, <http://www.jstor.org/stable/4422822>.

<sup>30</sup> Kennedy and Foreman, “The Oxford Companion to Music Grainger, (George) Percy (Aldridge).”

<sup>31</sup> Wells, “Percy Grainger and the Phonograph: The New Science of Folk-Song Collecting,” 37.

<sup>32</sup> Ibid.

<sup>33</sup> Ibid., 37-38.

<sup>34</sup> Ibid., 37.

ability to play recordings at various speeds.<sup>35</sup> Graham Freeman notes “The phonograph was, for Grainger, far more than a tool for simply recording a greater number of tunes or a mere aid to transcription: it was the only way to record the minute details of the singing, language, and characteristics of the singers themselves.”<sup>36</sup> This kind of use of the phonograph allowed Grainger to show a certain reverence for folk song singers that would set him apart from his contemporaries.<sup>37</sup> Believing greatly in the importance of the phonograph, Grainger published an article titled *Collecting with the Phonograph* in the *Journal of the Folk Song Society* in 1908, where he explained the beneficial uses of the Edison Phonograph in the process of folk song collection and transcription.<sup>38</sup>

In the 1930s, Grainger started to become a prominent figure in music education, especially in the education of amateur musicians.<sup>39</sup> He scored most of his music for school, college, and community ensembles.<sup>40</sup> As Malcolm Gillies and David Pear describe, “Although he did not found a distinctive school of performance or beget particularly famous students, his impact was keenly felt by the many American high-school, summer-school and college students with whom he shared his music.”<sup>41</sup> Between 1919 and 1928, Grainger taught at Chicago Musical

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<sup>35</sup> Freeman, “It Wants All the Creases Ironing Out: Percy Grainger, The Folk Song Society, and The Ideology of the Archive,” 417.

<sup>36</sup> Ibid.

<sup>37</sup> Wells, “Percy Grainger and the Phonograph: The New Science of Folk-Song Collecting,” 35.

<sup>38</sup> Freeman, “It Wants All the Creases Ironing Out: Percy Grainger, The Folk Song Society, and The Ideology of the Archive,” 416-417.

<sup>39</sup> Gillies and Pear, “Grove Music Online Grainger, Percy.”

<sup>40</sup> Ibid.

<sup>41</sup> Ibid.

College, and he would later serve as chairman in the music department of New York University.<sup>42</sup>

Grainger's life consisted of many different facets that influenced his music. His career began as a pianist, and it slowly evolved into composer. Grainger's most popular piece during his life was a piano setting of an English dance tune titled *Country Gardens*.<sup>43</sup> In 1924, *Country Gardens* sold at the rate of twenty-seven thousand copies a year in the United States and Canada.<sup>44</sup> Grainger completed *Country Gardens* during his time in the United States Army, and it was published in 1919.<sup>45</sup> This piece began as an improvisation of one of Cecil Sharp's Morris Dance tunes called *Country Gardens* (a 'Handkerchief Dance') that Grainger would play at the end of Liberty Loan concerts.<sup>46</sup>

Grainger was not very fond of *Country Gardens*. Because of its massive popularity, *Country Gardens* overshadowed the rest of his compositions as well as his career as a pianist, and audiences obligated him to play it whenever he performed.<sup>47</sup> Bird notes, "when introducing his own performance of it on a radio broadcast, he said: 'The Country Garden in the English sense is not a flower garden. It is a small vegetable garden. So you can think of turnips if you

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<sup>42</sup> Kennedy and Foreman, "The Oxford Companion to Music Grainger, (George) Percy (Aldridge)."

<sup>43</sup> Gillies and Pear, "Grove Music Online Grainger, Percy."

<sup>44</sup> John Bird, *Percy Grainger* (New York: Oxford University Press, 1999), 217.

<sup>45</sup> Gillies and Pear, "Grove Music Online Grainger, Percy."

<sup>46</sup> Bird, *Percy Grainger*, 187.

<sup>47</sup> *Ibid.*, 187-188.

like as I play it.”<sup>48</sup> Although he did not particularly like this piece, *Country Gardens* gave him the financial security to move his career from pianist to composer.<sup>49</sup>

According to Bird, *Country Gardens* is strophic like many folk-songs that Grainger set to piano.<sup>50</sup> The piece is considered strophic because each time the main folk tune is repeated, it is varied in different ways. The form of the main folk tune is ABCB. The first A section of the melody is from measure one through eight. The B section begins in measure nine and cadences in measure sixteen, and it is characterized by a dotted eighth-sixteenth motive in the melody. The C section, which is in measures seventeen through twenty-four, is given the contrasting marking *very gently and smoothly*. The melody ends with a return to the B section in measures twenty-five through thirty two. The first repeat of the entire tune is in measure thirty-three. Grainger changes the accompaniment from simple quarter notes in the left hand to a more violent dotted eighth-sixteenth figure. In addition, he moves part of the C section into a higher register of the piano giving it a lighter and softer quality. Grainger ends the piece with a coda containing only the A and B material. The last four measures that end with blocked chords increasing to a quadruple forte finish on a chord in the top range of the piano are an example of Grainger’s ‘muscular’ piano playing as described by Malcolm Gillies and David Pear.<sup>51</sup> Similarly, Grainger marks for certain notes with the word *fist* to indicate an aggressive strike of the keys from the pianist.

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<sup>48</sup> *Ibid.*, 187.

<sup>49</sup> Slattery, *Percy Grainger: The Inveterate Innovator*, 87.

<sup>50</sup> Bird, *Percy Grainger*, 166.

<sup>51</sup> Gillies and Pear, “Grove Music Online Grainger, Percy.”



A major obstacle when arranging *Country Gardens* for clarinet quartet was creating the same variation and contrast of each return of the melody without the full range of the piano. For example, the clarinet quartet version only spans about three octaves, whereas the original version covers just over six octaves on the piano. To achieve the same amount of variation without the ability of octave displacement, the clarinet quartet version strictly adheres to the same articulation and dynamics of the original piano version. In addition, the clarinet quartet version aims to keep the variation in the accompaniment the same. For example, in measure nine, Grainger marks *the lower voice of the right hand slightly louder than the top voice*. To mimic this, the second clarinet part is marked to be slightly louder than the first clarinet.

As previously mentioned, Grainger played a prominent role in the area of ethnomusicology. *Eastern Intermezzo* is one of five works that was first published in 1922 for piano under the title *Youthful Suite*.<sup>52</sup> These five pieces are examples of Grainger's exploration of harmonies that are not typical of Western music. Bird notes that "These pieces show a preoccupation with unusual harmonic organization."<sup>53</sup> In *Eastern Intermezzo*, Grainger uses a succession of mediant progressions of parallel major triads over a pedal, and he also favors ending on added sixth or secondary seventh chords.<sup>54</sup> The mediant progressions over a pedal can be clearly seen in measures one through thirty-two. The bass sustains on a perfect fifth while the melody moves in triads in open spacing.

*Eastern Intermezzo* begins with a divergence from typical Western music. Grainger marks for the pianist to start the piece with an unusual technique of playing the perfect fifth

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<sup>52</sup> Bird, *Percy Grainger* 69.

<sup>53</sup> Ibid.

<sup>54</sup> Ibid.

silently while holding down the sustaining pedal before beginning the melody. The main driving motive of the piece is the figure of four sixteenth notes followed by two eighth notes. In measures sixty-six through one-hundred and five, Grainger continues this motive, but he adds a new melody that is more legato. The piece ends harmonically different from typical Western music as well. Instead of having the last chord preceded by a dominant harmony, the second to last chord is a major-major seventh chord. This gives the piece an ambiguous ending.

The first major issue with arranging *Eastern Intermezzo* for clarinet quartet was the key signature. The piece is originally in D major. If transposed normally, the key signature would be E major for the clarinets. Because of the unusual harmonies, there are several accidentals throughout the piece. If transposed to E major, the clarinet parts would be more difficult to read. Therefore, the clarinet quartet version was transposed to F major instead to make it easier and more accessible to amateur players. This also shifted the piece into a more convenient range for the clarinet. To mimic the technique at the beginning of the piece described earlier, the bass clarinet is instructed to play a low F as quietly as possible in the first measure and slowly crescendo as the first clarinet enters with the melody.

*Handel in the Strand* is an example of how Grainger's time in Europe influenced his music. First published in 1912 for solo piano, *Handel in the Strand* is dedicated to Grainger's friend William Gair Rathbone, a banker and an amateur musician who continually brought the latest music from Europe to the attention of Grainger.<sup>55</sup> He marked the score with the following program note explaining the origin of the melody and the title:

My title was originally 'Clog Dance.' But my dear friend William Gair Rathbone (to whom the piece is dedicated) suggested the title 'Handel in the Strand,' but because the music seemed to reflect both Handel and English musical comedy (the 'Strand' is the home of London musical comedy). In bars 1 -16 (and their repetition, bars 47-60) I have

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<sup>55</sup>Ibid., 82.

made use of the matter from some variations of mine on Handel's 'Harmonious Black Smith' tune.<sup>56</sup>

*Handel in the Strand* is also an example of the strict differentiation of 'tone strengths' characteristic of Grainger's music.<sup>57</sup> For example, beginning in the fifth measure, Grainger begins marking the articulation of each note meticulously. In addition, he is very specific with the dynamic of certain lines.

The piece is in ternary form and can be divided into ABA' with a coda. The first A section lasts from measure one through thirty-two. The B section starts in measure thirty-four with an introduction of mixed-metered measures. The B section contains fairly striking harmonies compared to the A section. This is an example of Malcolm Gillies and David Pear's observation about Grainger's "aim at a 'half-horizontal, half-perpendicular polyphonic chord style,' featuring mildly clashing harmonies as a result of freely moving part-writing."<sup>58</sup> After a brief departure, the A section returns in measure forty-seven, and the piece ends with a coda that begins in measure seventy.

*Handel in the Strand* was straightforward when it came to transcribing it for clarinet quartet. Grainger clearly places the melody in the top voice of the piano. To match his writing, the melody was originally placed only in the first clarinet part, but because of the difficulty in range and endurance, it was revised to have the melody passed to the second and third clarinet parts. In addition, to keep true to Grainger's differentiation of 'tone strengths,' all of the articulations are kept the same in the clarinet quartet version. Some of the ornaments in the piano version had to be altered because it would be impossible to mimic in the clarinet version. For

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<sup>56</sup> Percy A. Grainger, *Handel in the Strand: Clog Dance*, (London: Schott & Co., Ltd., 1912).

<sup>57</sup> Gillies and Pear, "Grove Music Online Grainger, Percy."

<sup>58</sup> Ibid.

example, in measure twenty, the first and second clarinet parts have a trill that is originally an octave tremolo in the piano. Likewise, the grace-notes throughout the bass clarinet part are not the original notes in the piano version because of range and difficulty.

Grainger's main contribution to arranging and scoring was his concept of elastic scoring.<sup>59</sup> First published for solo piano in 1922, Grainger republished his piece *Spoon River* in 1929 using elastic scoring.<sup>60</sup> According to Bird, "Elastic scoring was an invention of [Grainger] which revolved around the idea that many of his works could be performed by any number of instrumentalists from four to four hundred as long as the tonal balance of the work was preserved."<sup>61</sup> *Spoon River* is based on an American folk tune that was given to Grainger in 1915 by Captain H. Robinson, a personal friend that he met during his time in the army, who heard the tune played by a fiddler at a dance in Illinois.<sup>62</sup>

Much like *Country Gardens*, Grainger simply repeats the main tune and changes the accompaniment to create variation. The original folk tune can be divided into an A and B section. The A section lasts from measure one through eight, and the B section lasts from measure nine to fifteen. The first variation of the entire folk tune begins in measure nineteen. He divides the A section into a call and response by placing part of the melody in the bass voice in measures twenty-one and twenty-two and in measures twenty-five and twenty-six. He varies the B section in measure twenty-seven through thirty-four by moving it into a higher register. The second variation of the entire folk tune begins in measure thirty-five. Here, Grainger indicates a

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<sup>59</sup> Slattery, *Percy Grainger: The Inveterate Innovator*, 131.

<sup>60</sup> Bird, *Percy Grainger*, 224.

<sup>61</sup> *Ibid.*

<sup>62</sup> Percy A. Grainger, *Spoon River*, (New York: Percy A. Grainger, 1922).

louder volume and gives the accompaniment a thicker texture. Interestingly, Grainger at one point calls for the accompaniment to cover up the melody by marking *bass hugely to the fore* in measure thirty-nine. The third variation of the tune begins in measure fifty-one and continues through measure sixty-six. Grainger changes the texture drastically by moving the entire folk tune into the upper register of the piano and marking the dynamic softer. He ends the piece similarly to the second variation and closes it with a coda that begins in measure eighty-four. It is also important to note that Grainger clearly marks for *no pedaling except where marked*. This is an example of Grainger's 'subtleties of pedaling' described by Malcolm Gillies and David Pear.<sup>63</sup>

In order to follow Grainger's form of presenting the main folk tune and then following it with different variations, the first clarinet plays the entire A section of the main tune at the beginning. However, instead of keeping the B section of the melody only in the first clarinet, it is passed to the second and third clarinet parts because Grainger divides this part of the melody similarly in the piano score. Each variation in the clarinet quartet version is kept almost identical to the piano version except for the third variation of the tune beginning in measure fifty-one. The range is too high in the original, and the accompaniment calls for a running eighth note line with a consistent use of the sustain pedal. To create the same light texture, the clarinet version is marked drastically softer, and the melody is passed back and forth between the first and second clarinet parts. Also, to produce the effect of the sustain pedal, the bass clarinet holds a pedal note in the accompaniment.

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<sup>63</sup> Gillies and Pear, "Grove Music Online Grainger, Percy."

As previously stated, Grainger's music can be divided into arranged folk music settings for piano and original pieces.<sup>64</sup> *Mock Morris* is an example of one of Grainger's original compositions. Grainger is known for using English markings in his scores instead of the more standard use of Italian.<sup>65</sup> For example, the tempo of *Mock Morris* is marked "AT FAST JOG TROTting SPEED." In addition, he uses English descriptions, such as "very sharp, clatteringly, as stiff as possible, and very clingingly," to describe the different styles of phrases. Since English was his primary language and most of his music was played by amateur musicians in the United States, it makes sense that he would want to use English markings in his scores. In an interview, Grainger commented, "It seems to me one should write in the language one understands oneself."<sup>66</sup>

*Mock Morris* was first published in 1912 for six or seven strings and later published that same year for solo piano. Pamela J. Willetts notes, "Many of the manuscripts bear informative notes by the composer."<sup>67</sup> The information that Grainger includes are the sources of the tunes, the date the compositions were completed, and all of the different instrumentations available. In the score of *Mock Morris*, Grainger includes such information and requests for it to be "used in full in programs, where possible."<sup>68</sup>

*Mock Morris* also highlights Grainger's compositional style. When asked about his style in an interview, Grainger gave the following response:

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<sup>64</sup> Ibid.

<sup>65</sup> Howes and Kennedy, "Percy Aldridge Grainger, July 8, 1882-February 20, 1961," 113.

<sup>66</sup> Floyd, "An Interview with Percy Grainger," 21.

<sup>67</sup> Willetts, "The Percy Grainger Collection," 67.

<sup>68</sup> Percy A. Grainger, *Mock Morris*, (London: Schott & Co., Ltd., 1912).

Well, my great passion in childhood was Bach's music, and always has been. And polyphonic music has always been the kind of music that appeals to me most. By that I mean music in which several melodic or half-melodic voices move around with some appearance of freedom. I've never liked that kind of music in which a single melody seems to dominate the others and the others walk around like slaves below the melody. I never liked that, particularly.<sup>69</sup>

The main melody is clearly stated in measures one through twenty. As the piece continues, Grainger repeats the melody several times, but instead of only changing the accompaniment, he layers new counter lines on top of the melody to create variation. The first instance of this can be seen beginning in measure thirty-three. Grainger marks the melody in smaller printed notes and he indicates for the counter line, printed in bigger notes, to be played more prominently.

Because Grainger clearly lays out the melody and counter melodies, *Mock Morris* was simple to arrange for clarinet quartet. The main melody is kept in the first clarinet part, but as the piece continues, the other three clarinet parts come to the forefront of the texture with the counter melodies. All of the stylistic markings were kept identical to the original piano score. The only major difference from Grainger's version and the clarinet quartet version is a personal choice made at the end. The clarinet quartet version decrescendos into a final cadence at a very soft volume instead of ending on a fortissimo chord like the piano version.

In conclusion, the purpose of this lecture recital was to analyze how different aspects of Grainger's life influenced his music. He started his career as a concert pianist and was known for his 'muscular' piano playing, stark differentiation of 'tone strengths,' and subtleties of pedaling.<sup>70</sup> After he established his career as a pianist, he later became a prolific composer of two kinds of works categorized as original pieces and arranged folk music settings for piano.<sup>71</sup> In

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<sup>69</sup> Floyd, "An Interview with Percy Grainger," 21.

<sup>70</sup> Gillies and Pear, "Grove Music Online Grainger, Percy."

<sup>71</sup> Ibid.

addition to being a pianist and composer, Grainger also played an important role in ethnomusicology.<sup>72</sup> In the field of folk song collection, he promoted a more scientific approach with the use of the phonograph.<sup>73</sup> *Country Gardens*, *Eastern Intermezzo*, *Handel in the Strand*, *Spoon River*, and *Mock Morris* were chosen for this lecture because each piece was affected by a specific aspect of his life.

Studying Grainger's life and musical career impacted the stylistic and logistical decisions made when arranging his music for clarinet quartet. He includes strict pedaling, and he meticulously marks articulation throughout his scores. Likewise, the clarinet quartet versions contain several of the same markings as the piano scores. When making logistical decisions, Grainger's philosophies about form and melodic lines were taken into account. With the intent to publish the clarinet quartet arrangements, this research has provided confidence in the decisions made during the arranging process. The solutions to problems that came up when arranging his music for clarinet quartet were informed and aimed to be consistent with his style. However, even with all of the research used to stay true to Grainger's original music, he did not intend for it to be played by a specific instrumentation without deviation. Whether or not Grainger would approve of the clarinet quartet arrangements is a question that will remain unanswered, but perhaps he would simply be pleased that his music continues to be arranged for various ensembles to this day.

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<sup>72</sup> Freeman, "It Wants All the Creases Ironing Out: Percy Grainger, The Folk Song Society, and The Ideology of the Archive," 424.

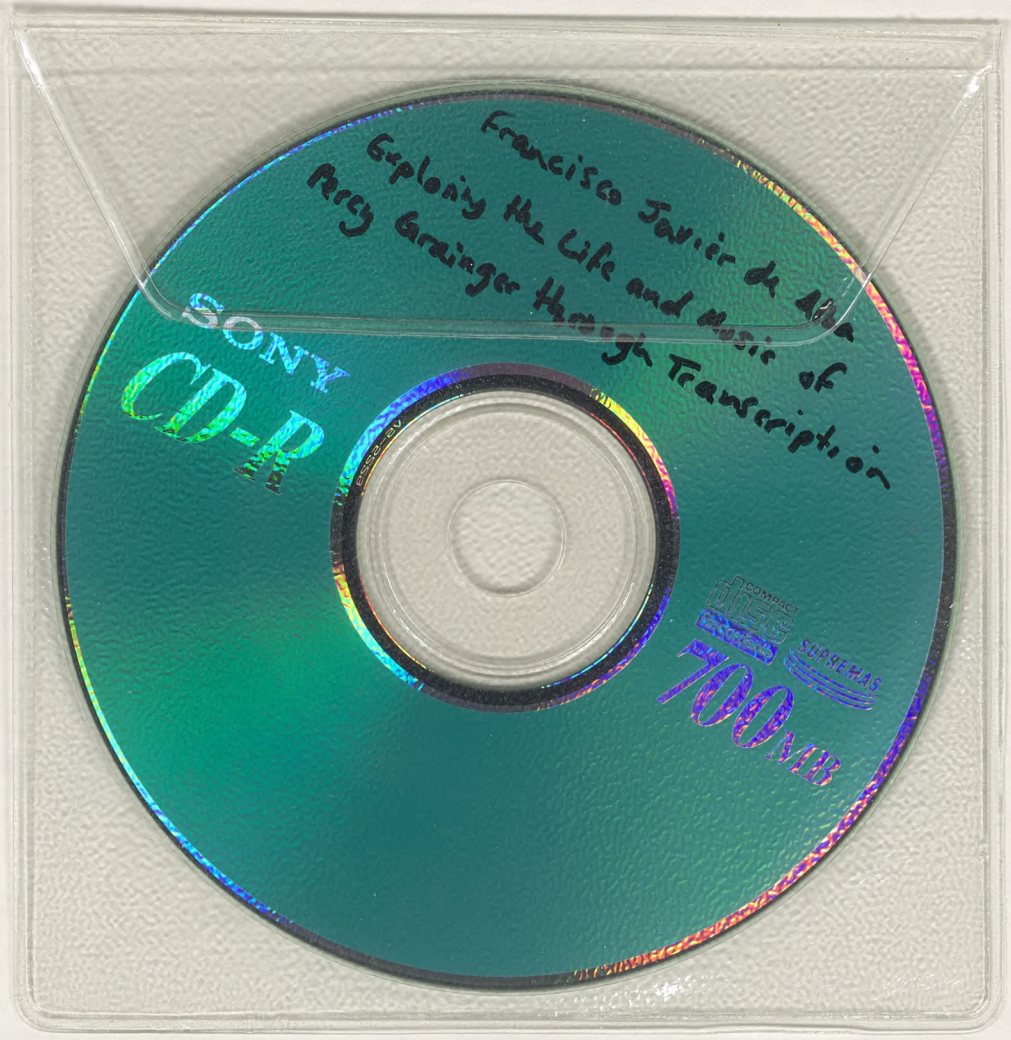
<sup>73</sup> Kennedy and Foreman, "The Oxford Companion to Music Grainger, (George) Percy (Aldridge)."



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