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The Study and Application of Rhythmic Analysis for Wind Band Repertoire

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THE STUDY AND APPLICATION OF RHYTHMIC ANALYSIS FOR WIND BAND REPERTOIRE

By

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Chapter I
INTRODUCTION

The ultimate goal of this thesis is to inspire an interest in rhythmic analysis and an understanding of its tools and applications, particularly to the repertoire of the wind band. The content is divided into two sections. Part I deals with a general overview of the subject matter. It includes a review of literature on the subject of rhythm, an outlining of terms and systems that attempt to reconcile the broad approaches taken in the literature, and a general look at the tools and applications of rhythmic analysis. Part II deals directly with applications of rhythmic analysis. It consists of ten free-standing rhythmic analyses, representing compositions for winds and percussion from a wide range of compositional periods and styles. The different approaches needed for each piece are intended to demonstrate both the utility and diversity of rhythmic analysis, with connections to personal understanding, education, and performance.

Part I

DISCUSSION OF RHYTHMIC ANALYSIS

Chapter 2
REVIEW OF LITERATURE

A vast amount has been written about the general topic of rhythm. Surprisingly little, however, has been written about rhythmic analysis. Scholars have proposed many definitions for terms that are fundamental to musical understanding, such as beat, rhythm, and meter. Rhythm has been approached using the language of natural motion, of mathematics, and of poetry, among that of many other disciplines. The following will attempt to summarize and analyze just a sampling of that literature, taking special note of those techniques or theories that seem especially well suited to educators, conductors, and others who pursue the study and pedagogy of rhythm.

Paul Creston (1964) writes about the dearth of material regarding rhythmic analysis. He focuses on the understanding of rhythm for composers, not conductors or performers, though his principles come closer than many others in providing a basis for applicable understanding to education and score study. Creston's basis of rhythmic understanding is founded on the principle of four concepts: meter, pace, accent, and pattern. Meter, in this discussion, is not a reflection of time signature, but rather one of phrase structure, and monometer, meter of one measure's duration, is only the most simple level. For rhythmic division of the meter, he refers to binary and ternary subdivisions, those most commonly referred to as simple and compound meter.

For effective identification of note values, he refers to the idea that "the whole note is the mother of the other notes" and as such, as long as four equal beats in common time are referred to as quarter notes, what are called quarter note triplets would be most accurately described as sixth notes. This concept of referring to notes by their fractional names is a very useful practice that clearly delineates the mathematical ratios between durations of notes. This concept is especially useful in understand relationships in modern music between note lengths and tempo changes. It also eases the comprehension of temporal alignment of the performance of polyrhythms (this concept's application in an educational setting is discussed in Chapter 3).

For pace, Creston begins by defining tempo, a controlled indication of the timing of beats. He asserts that pace and tempo are separate concepts. The choice of subdivision within each beat or across several beats influences the pace of the rhythm. For instance, sixteenth notes will express a quicker rhythm than quarter notes, tempo and meter held constant. However, he also states that time signatures with fewer beats in each measure have a naturally faster pace. This is an interesting decision given his previous definition of meter outside of the bounds of one-measure units. Would a melody in common time that phrases at the end of each measure not be of a quicker pace than one in 2/4 time that utilizes four measure phrases, tempo held constant?

Accent for Creston is rarely a concept of volume. He defines eight varieties of accent type, only one of which is influenced by meter and one of which involves articulation or dynamic markings. The rest involve pitch level, note duration, ornamentation, and the use of pattern. It is the issue of pattern that is his final discussion of rhythmic foundations. He defines pattern as the concept of subdivision, of taking a

rhythm, finding the beats and determining the appropriate subdivision. Creston then divides all notated rhythms as falling into five large structural categories. The first is regular subdivision, in which a measure is divided into groups of equal, self-contained rhythms. This does not infer that they must align with the metrical pulses, as hemiola figures such as sixth notes in common time or five-eighth notes across a measure of 2/4 time still fit the general description. The second is irregular subdivision, including unequal groupings within a measure, such as two dotted-quarter notes and a quarter note in common time. The third, overlapping, refers to rhythms that move in groupings that freely cross bar lines. These rhythms are further broken into the final two categories of regular and irregular subdivision overlapping, where patterns fit in either equal or unequal groups across the span of multiple measures. Creston's theories are useful guidelines for composers in an academic setting, though they do not provide the kind of universal insight needed to extend useful score study to all parts of the repertoire.

Yeston (1976) attempts to take a Schenkerian approach to rhythmic analysis. Using the broad perspective of Schenkerian analysis, he makes a clear link between large rhythmic patterns and form. These patterns deal with beat groupings and supermetrical concepts, but they do not relate to the smaller rhythmic motives of compositions. Instead, it focuses on a stratification of rhythmic importance based upon pitch level. It also factors in dynamic changes and timbral alterations as important rhythmic moments. Yeston also uses an interesting approach to polyrhythmic settings. He first encourages the breaking down of polyrhythms into smaller groups of rhythmically dissonant groupings. He also encourages finding foreground attack points in extremely thick rhythmic textures. As with many Schenkerian analytical techniques, the concepts are

useful for finding large-scale patterns for formal analysis, but they do not work as well when dealing with the patterns found within individual measures.

The basis of Cooper and Meyer's (1960) unusual look at rhythm attempts to create a system of symbol-based analysis using signs from poetic analysis. They begin by discussing the ancient Greek rhythmic modes, then move on to the related subject of rhythmic patterns. They attempt to group all rhythms into five patterns: iamb, anapest, trochee, dactyl, and amphibrach. Each of these patterns is a grouping of two or three syllables with a mixture of strong and weak beats. This aligns with other evidence that suggests that musical patterns can be broken down into groups of two or three. It does not give a clear picture of larger rhythm groups though, and is only most easily applied to vocal music.

As it is based on textual practices, this poetic approach has little regard for meter, as it looks for strong syllables, not necessarily recurring strong metric accents. Their assumption is that meter is assumed and naturally felt by the listener so that syncopation is self-evident without metric emphasis. They even extend as an example the opening of Stravinsky's *Rite of Spring*, asserting that the listener naturally feels the duple pulse, despite Stravinsky's clear instructions for undifferentiated eighth notes and unusual accent placements. Yeston (1976) takes particular umbrage with the last viewpoint, indicating that Stravinsky's very intent is to avoid a sense of meter and that it is his larger beat patterns that matter. By this argument, then Cooper and Meyer fail to account for meter appropriately in situations where it is an important component of style and also where it is meant to be obscured entirely.

The other weakness of analysis using such symbols is that it separates rhythms from their relativistic relationship within a metrical construct. In other words, duration and timing become secondary to pattern. A musical sentence (phrase) goes from a well-delivered complete thought to a lengthy string of Morse code dots and dashes. Pacing and tempo then, are also absent in their analysis.

Additionally, all connections between rhythm and pitch, timbre, and dynamics are abandoned. Phrase shape, harmonic motion, and orchestration techniques fail to factor into the analysis. This can be very useful for determining composite rhythms in a dense polyrhythmic texture, but it cannot serve as an encompassing picture of rhythm in a musical composition. The use of poetic structure has applications, especially for vocal music and settings of songs for instrumental ensembles, but, in the end, it does not account for the metrical, orchestrational, and harmonic components of the last half-millennium of Western music.

Dunsby and Whitall (1988) attempt to take a historical scope of analytical techniques for music and apply them to modern compositions, including atonal music and more aleatoric composition. In regards to rhythm, they agree with the assertion that it is the most basic element of music, for as they state, "while music may escape both tonality and harmony, it cannot escape duration" (165). Given this, they attempt to make some association between rhythmic duration and pitch class hierarchy in atonal composition. They also argue for the use of rhythmic units as the most identifiable motivic unit in many atonal pieces, given the numerous variations of row orders. For their purposes then, rhythm and duration are linked yet independent factors. Duration becomes a

practical characteristic of performance while rhythm remains a tool of the theoretical realm, linked by the performer.

Though they create important links between rhythm and motive, they fail to recognize the factor of rhythmic development, especially as it works in music of all ages in conjunction with motivic development. There is also a disconnect created between duration and rhythm that is unnecessary. Rhythm's real existence is in the temporal domain of performance, even if that is the silent performance in the mind of a score reader. Dunsby and Whitall make the important point of distinguishing rhythmic motives as key compositional elements. This translates well to score study, where motivic identification can be a first step to conceptualizing the framework of a piece.

Edward Lisk's *The Creative Director* series attempts to address many issues facing ensemble directors, specifically those of secondary-level bands. In the *Intangibles of Musical Performance* volume (1996), he offers several thoughts on rhythmic performance. His first is rooted in concepts of phrasing through consideration of note grouping and duration. He emphasizes grouping notes in segments of short notes leading to a longer note. This has a two-fold effect upon performance. First, it ensures a forward motion to rhythmic performance, as every rhythm has a goal note, and many goal notes are just the first in a sequence of notes leading to another of longer duration. Secondly, it clarifies precision of performance, especially in the instance of rhythms such as dotted eighth-sixteenth patterns. Instead of viewing the rhythm with groupings based on its beaming, the rhythm is seen as sixteenths leading into strong beat dotted eighth notes. This can correct the "tripletization" of dotted rhythms.

While effective in stylized patterns such as dotted rhythms, Lisk's directional theory of rhythmic performance, what he calls "short looks for long" (1996, 37), does not translate well to many performance areas. One of the primary bases of rhythmic understanding is the concept of a duality of stress, whether expressed in strong and weak beats or in an ebb and flow of dynamics or pacing. Musical phrases lead to and away from peak moments or accents, not simply towards them. Furthermore, duration as a guide to emphasis and direction does not allow for metric emphasis or harmonic motion as an indicator of phrase. However, Lisk's ideas can be ideal for certain styles, including the performance of the marches of John Philip Sousa, in which note duration and phrasing are directly linked (see Chapter 8).

Lisk's other rhythmic conception is one of conscious subdivision in ensemble rehearsals. He advocates creating group awareness of multiple levels of subdivision (usually the eighth note and sixteenth note levels) in a variety of meter. This includes conducting exercises where the ensemble is asked to verbalize subdivision, which he labels the "hidden pulse" (1996, 90). Pulse and subdivision should be distinguished as separate terms, but the concept is very useful. Lisk's ideas can be taken further by creating a group sense of pulse that can move fluidly through a variety of subdivisions, including triplets and other odd number divisions of the beat. The emphasis of such a system is maintenance of pulse for temporal continuity and the precision of rhythmic attack and relationships between rhythms of varying duration.

Epstein (1995) attempts to establish an effective theory regarding time as it applies to the performance of music. He hypothesizes that certain naturally occurring rhythms dictate tempo relationships and hold the key to exceptional performance. He

believes several dualities inherent in the concept of time. Time exists in a constant stream, but it can be divided into finite subdivisions. As it is experienced, it can both be seen within a construct of seconds and minutes (or beats and measures in music) and in terms of experiences, a sequence of events occurring linearly. He proposes two forms of hierarchy in the division of time. There is both the system based on man-made units such as seconds and minutes and other divisions of time that are beyond man's control, such as the orbit of the earth and the flow of the tides. He concludes with the concept of motion, that all time is expressed through motion and that it is the motion of music that creates (or fails to create) affective performances. For conductors, this has special implications as for the roles of timekeeper and purveyor of gesture, where a person becomes a musical participant solely through motion. Further historical discussions of tempo relationships are brought forth, as well as ideas for pacing accelerandos and ritardandos and the difficult temporal concept of rubato.

Many of Epstein's theories are generated on the basis of natural movements in twos. These events, such as the ebb and flow of the tides or the dual chambers of a heartbeat, create natural implications for the manmade events of alternating strong and weak beats. As with natural events, music also involves "periodicity," an assumed characteristic indicating regular repetition. For acousticians, this is derived from a familiar term, as a period also signifies a complete sound wave. The oscillatory nature of sound itself then, further contributes to Epstein's arguments for the natural existence of time grouped in twos.

The alternative to twos, naturally, is movement in groups of threes. Motions in threes and twos seem to be the only natural groupings, as ethnomusicological studies

have indicated. Many cultures have developed patterns in larger odd number groupings, but Epstein has gathered evidence that they universally break down into groups of twos and threes. This seems to be the natural limit to groupings. This concept may also be useful in breaking down rhythmic structures in score study, understanding that small essential groups may exist under dense textures. This may also factor in when considering the ways in which contemporary music has used theoretical subdivisions that do not divide into groups of twos and threes and thereby forced them into performed reality.

This small sample of literature regarding rhythm yields several useful tools. Notes can be seen in exact mathematical proportions to each other. Rhythmic motives can be identified alongside melodic and harmonic patterns. Natural rhythms may exist at the basis of all performed music, and it may all be determined by motion. Creating ensemble pulse and subdivision contributes to enhanced rhythmic performance. However, the literature also demonstrates the differences of opinion that exist between various scholars and breadth of means that are at the analyst's disposal when confronting a score and asking the question, "Why did the composer write *that* rhythm?"

Chapter 3
LANGUAGE FOR A COMMON DISCOURSE

The theoretical approaches to rhythm are great in number and diverse in approach. Given the complexity of ways in which scholars have approached the subject of rhythm, it is appropriate and necessary at this point to set forth concepts as they will be used in the remainder of this discussion. Hopefully, with a common understanding of the concepts being referred to, the forthcoming examples of rhythmic analysis will be clearly brought to the reader.

Rhythmic Terminology

Before beginning a reflection on the nature and means of rhythmic analysis and attempting to coalesce the literature on the subject for the purposes of application to the wind band repertoire, it is necessary to set forth definitions of several terms. Many of these terms are in the domain of what musicians would consider common knowledge, yet sources vary widely when attempting to define them. Two problems arise when attempting to assimilate these definitions. Many definitions approach the terms too specifically, leading to definitions that only apply in specific circumstances. Others claim that many terms related to rhythm are synonymous, such as meter and measure or beat and pulse. The following attempts to rectify both problems, creating general yet

applicable definitions that are also differentiable. A common rhythmic language is key to any clear discussion of musical events and interpretation. Where appropriate, a justification is included along with a discussion of conflicts in widely used definitions.

Rhythm - The delineation of notated or performed sounds in music by the characteristics of relative timing of attack and duration.

The most common definition of rhythm is "a regular recurrence of strong and weak beats" (Weisberg 1993, 3). This definition is at best ambiguous, and it does provide a distinction between rhythm and other elements such as meter or measure, which one could argue fit the same definition. Rhythm is foremost an issue of notated or performed sounds. Furthermore, it is a matter of relative timing. A simplified definition of rhythm would be "the relative timing of sounds in music." However, a complete understanding of the timing of sounds requires understanding both when the sound starts and ends, so attack and duration are important elements.

Meter - A recurring group of beats and subdivisions, often aligning with the measure, functioning to provide a reference for said beats and subdivisions and a framework for rhythmic notation and performance. Not all music has meter, though performance often causes the implication of meter in non-metrical music.

In *Principles of Rhythm* (1964), Paul Creston proposed that meter functions independently from measure, contrary to most teachings. Examples in musical repertoire

include the second movement of Beethoven's Symphony No. 9, in which sections are marked "Ritmo di tre battute" and "Ritmo di quattro battute," indicating multi-measure metrical groupings. This is not to say that meter and measure cannot be synonymous, but rather that they can be seen as separate events. This can also be applied to music thought of as "multi-meter," such as the alternating 2- and 3-beat measures found in the song "America" from Leonard Bernstein's *West Side Story* or Aaron Copland's *El Salon Mexico*. In this way, meter refers to complete cycles of beats and subdivisions, whether they exist within individual measures or not.

Beat - Assuming the existence of strong and weak rhythmic inflections within a meter, beats are the strong inflections. The rest are labeled then as subdivisions of the previous beat. These strong emphases are visually performed as icti in conducting.

A narrow concept of the term beat is useful for differentiating it from pulse and subdivision. Limiting the term to what is often called downbeats or "big beats" (Lisk 1996) is useful being able to create a distinction between strong and weak rhythmic inflections. Lester (1986) notes that traditional thoughts of beats as equal subdivisions of time cannot handle situations where tempo varies. He proposes a definition of beats as being "functionally" (46) equal divisions of time, but this definition does not account for shifting emphases in "multi-meter" works or in mixed meter time signatures. As a general rule of thumb, conducting gestures make useful references for where the beats are.

Pulse - a regular temporal distribution of beats. In other words, pulses are beats at a tempo.

In this way, the concepts of pulse and beat are closely related, with beats indicating strong metrical emphases and pulse referring to the regular occurrence of beats.

Tempo - the quantification of pulses or subdivisions by their associated rhythmic durations or a mathematical derivation thereof.

Tempo is connected to two concepts, pulse (speed) and note duration. Tempo is expressed in terms of a note duration and that duration's occurrences (pulses) within the span of one minute. Theorists such as Epstein (1995) have proposed that even in musical compositions that use Italian terms instead of numbers to indicate tempo, different tempos should have mathematical relationships for optimal performance. The phrase "or a mathematical derivation thereof" is included to refer to the mathematical relationship of all note durations, so that any speed can be expressed in terms of any note duration.

Pace - the literal speed of utilized subdivisions as measured against time.

Pace is the actual speed of music as determined by counting the passing of the smallest notated or performed subdivision of the beat, usually within the period of one minute. Creston refers to pace on the basis of the number of beats in a measure, and it

would have been in line with his theory of meters if he had argued for pacing as the number of beats in a metrical unit. This variety of pacing refers mainly to the expediency with which the composer completes a phrase, while for rhythmic purposes, pace is a temporal phenomenon dependent entirely upon the speed of the passing beats and the degree to which they are subdivided.

Measure - sometimes synonymous with meter, a delineation of time into beats and subdivisions indicated by a time signature and bar lines.

Rhythmic motive - an isolated segment of rhythmic notation manipulated compositionally through repetition and/or alteration.

Identifying rhythmic motives is a key component of rhythmic analysis. Rhythmic motives function either with or without related pitch material. In score study and analysis, there is a natural tendency to locate melodic themes and important intervallic motives with no regard for permeating rhythmic patterns, only connecting rhythm with the motivic material when there is an augmentation or diminution of the pitch material. Rhythmic motives are an important feature of good composition however, and they can be analyzed apart from the melodic or harmonic lines they impart.

Rhythmic analysis - a process of defining the essential rhythmic components of a musical work or performance. This includes a wide range of tools and subjects that will be discussed at length in upcoming chapters.

Identifying Notated Rhythms

The issue of counting and referring to notated rhythms is a complex one. A variety of counting systems are employed in musical ensembles. Some are used for simplicity or ease of remembrance, such as those that use words for various subdivisions (i.e. "mommy-daddy" for four sixteenth notes and "opportunity" or "hippopotamus" for groups of five). Others are designed to reinforce articulation, such as the Eastman system, which uses syllables such as "ta" and "te" to imitate tonguing wind instruments. There are also those that reinforce physical counting devices, primarily through use of the terms "down" and "up" in relation to the motion of a foot, with no metrical reference beyond the downbeat. I would encourage, for the purposes of this study, that an effective counting system requires the use of numbers for beats in a measure, such as the Eastman system.

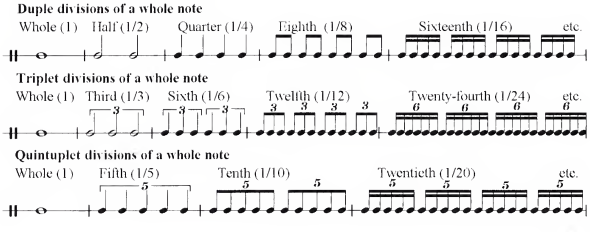
Another key element is the development of separate syllables for each encountered subdivision. The widely used Eastman system does provide separate syllables for basic duple and triple subdivisions, but it uses "ta" for any further subdivision (Middleton, et al 1998). This confuses the relationships of different subdivisions, as the timing of the second of a subdivision of four and the timing of the second subdivision in a group of six are not equal. This can lead to performing rhythms approximately, by feel, rather than developing a consistent ability to move between subdivisions. By establishing separate syllables for counting rhythms of different subdivisions, musicians are required to make a mental adjustment, a process known in some marching percussion circles as "gear changing." Gear changing is an important

skill for all performers. It helps to create an understanding of accurate rhythmic performance and creates a separation between understandings of steady beat and subdivision. The choice of syllables for each subdivision can vary, but I would suggest a system where, to whatever length possible, subdivisions of equivalent placement are represented by identical syllables (like upbeats in the Eastman system using the syllable "te" with both eighth and sixteenth notes).

The other major concern when referring to notated rhythms is in determining consistent names for various note durations. The most widely used system refers to notes derivative of duple subdivisions of whole notes as fractional components of the whole note. This leads to half, quarter, eighth, sixteenth, thirty-second notes, and so on. For triplet subdivisions, notes are called by their note head and beam, with the attachment "triplet." Thus we have quarter note triplets, eighth note triplets, and so on. Larger odd subdivisions often receive names such as "quintuplets" or "five-lets" or just "fives."

Paul Creston (1964) suggested that it makes more sense to extend the logic extended to duple subdivisions to as many durations as possible. This system refers to all notes by their fraction relative to a whole note, so eighth note triplets and sixteenth note quintuplets become twelfth and twentieth notes, respectively (Figure 3.1). The use of the whole note as the basis is traditional and rather arbitrary, but the system provides an exact mathematical comparison of rhythms with any time signature, not just in common time.

Figure 3.1 Fractional names for common rhythmic durations.



There are two benefits to the use of such a system. The first is the simplicity of approach. All note durations, regardless of rarity, can be determined directly. For student musicians, new rhythms can be easily evaluated and comprehended. The second benefit is in the mathematical relationships of note durations. If a dot is added to a quarter note, it is one thing to say that the duration has increased by half. It is considerably more demonstrable to show that a dot changes the note from a quarter to three-eighths, a clear increase by half. It also allows quick comparisons with unusual note durations. The pace of twentieth notes is twenty five percent faster than the pace of sixteenth notes. It also makes it easier for performers to conceptualize underlying subdivisions of longer durations. For instance, in performing five notes over a measure of common time (fifth notes), each note can be seen within the framework of passing twentieth note subdivisions. Armed with a mathematical structure for naming rhythmic durations and an accompanying understanding of their relationships and abilities in gear changing that facilitate performance of rhythms in many subdivisions, conductors and musicians would be ideally prepared to analyze and perform rhythm in any composition.

Chapter 4
RHYTHMIC ANALYSIS IN SCORE STUDY

Justification

Rhythm is widely accepted as one of the primary elements, if not *the* primary element, in music. All music exists as sounds in the flow of time and therefore has properties of rhythm, regardless of whether it is melodic, uses harmony, or varies in timbre. However, in considering analysis and score study, there is rarely an emphasis placed upon building an understanding of the rhythmic elements of a composition. Granted, there is an accepted need to understand the rhythmic notation of a work and to create the proper timing of attacks and releases in performance, but stopping at that point is akin to simply naming pitches and pitch combinations rather than looking for melodies, motives, and tonal centers.

Resources for wind conductors undertaking score study reinforce this execution-based idea of rhythmic analysis. In *The Art of Conducing*, Donald Hunsberger and Roy Ernst say this about rhythm in their chapter on score study: "What are the distinctive rhythmic qualities of the piece? How do they change throughout each main section? Are there sections or passages that will probably require special rehearsal?" (1992, 53) Elizabeth Green takes a similar perspective in *The Modern Conductor*: "Rhythm is perhaps the least and most inadequately taught of the musical values, therefore many

ensembles need to be rehearsed in details of rhythmic execution." (2004, 209) Many wind directors use the brief analyses in the series *Teaching Music Through Performance in Band.* In the discussion of the analyses, Richard Miles describes the rhythmic portion of each analysis as follows: "The rhythm area addresses beat and meter, as well as the possible use of polymeter, uneven meter, changing meters, and non meters" (1997, 36). Frank Battisti and Robert Garofalo's *Guide to Score Study* comes closer to recognizing the importance of rhythmic analysis, encouraging an identification of rhythmic techniques such as "augmentation or diminution," "thematic or motivic rhythms," and "rhythmic patterns that give energy and drive to the music" (1990, 31). However, they provide few examples that apply such techniques. On the whole, the available resources for wind band conductors focus on rhythm as a matter of technical understanding. While timing and rhythmic execution are important, rhythm is first and foremost an expressive tool of the composer and performer, and it requires a consideration comparable to that given to the other primary elements of music during score study.

Identifying Organic Rhythms

Just as tonal analysis requires identifying important intervals, so rhythmic analysis often begins by identifying rhythmic motives that are essential building blocks of the composition. In multi-movement works, these rhythmic motives can unify sections with widely varying tonal centers, meters, and stylistic characteristics. In single-movement compositions, they usually function in the same ways that important intervals

do, either providing unification and continuity in various textures or creating delineation between formal sections through selective usage.

There are two areas of origin for organic rhythms. In many cases, they come directly from the compositional process, accompanying the melodic and harmonic inspiration that first spurred the creation of the work. These are the variety that will be discussed in this section. The other kind are those that evolve from other sources, using previously existing musical material.

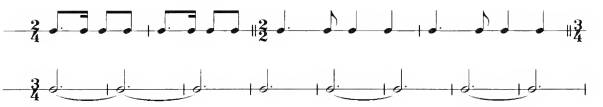
Gustav Holst provides an excellent example of a composer for whom organic or germinal rhythmic motives play an integral role. He is well-known for obvious organic rhythms, in the form of ostinatos such as the pattern that permeates "Mars, Bringer of War" from the symphonic suite *The Planets* (Example 4.1). In his *First Suite in E-flat* for band, Holst (1984) uses a rhythmic pattern that exists at the very essence of the composition, though its effect is less apparent from a casual perusal of the score (see Chapter 9 for a full discussion). In short, Holst creates a rhythmic pattern of harmonic emphasis in the first eight measures of the piece, which he then uses for several other important themes. He also incorporates the rhythm into the second and third movements, the "Intermezzo" and the "March," respectively, through diminution of the harmonic rhythm (Example 4.2).

Example 4.1 Gustav Holst, *The Planets*, "Mars, Bringer of War."

Organic rhythm in the form of ostinato.

Example 4.2 Gustav Holst, *First Suite in E-flat.*

Various rhythmic representations of the 'Harmonic' organic rhythm.



The key to identifying organic rhythms is in looking at relative durations throughout a work. In the best compositions, whether they were consciously employed or just instinctively infused into the structure by the composer, commonalities will emerge. For the Holst example above, the process began with recognizing a rhythmic pattern that occurred in both the "Intermezzo" and the "March." Once the rhythm was identified as an important or, at the least, pervasive motive, the next step was to find the same temporal relationship elsewhere in the work. With the *First Suite*, the primary intervallic material of the entire composition is provided by the chaconne theme stated in the first eight measures. Having established the chaconne theme as a source for primary material, a careful rhythmic analysis of those eight measures followed, taking into account both the written note durations and the durations of the major harmonic emphases. Once the germinal ideas were identified and pulled from that section, they were reconnected to the rest of the work, a process that will be outlined presently.

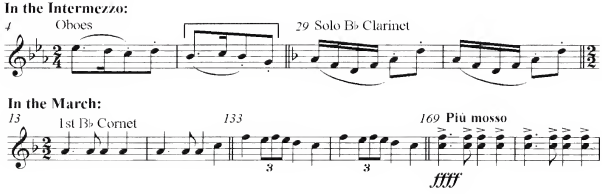
Tracing the Development of Rhythmic Motives

Once important rhythmic motives have been identified, it is important to determine their roles in the piece. Just as melodic fragments and harmonic progressions may evolve throughout a work, rhythmic motives may be altered or used in new and different ways as a composition progresses. One important rhythmic concept to consider in analyzing rhythmic development is the principle of augmentation and diminution. Much as various fractions may result in the same quotient as long as the relationship between the numerator and the denominator remains proportional, rhythmic motives retain their identity through alterations of subdivision and/or pace, as long as the proportional relationship of attacks and durations is kept constant. This principle is in effect in Example 4.2, where all three rhythmic statements have different subdivisions but identical proportional relationships.

The Holst *First Suite* continues to be a useful example in the area of rhythmic development. The 'harmonic' rhythmic motive discussed above is modified throughout the second and third movements of the suite (Example 4.3). This kind of development moves beyond simple augmentation and diminution to involve the changing of the rhythmic pattern itself, though doing so in ways that are traceable. In the Holst suite, the 'harmonic' receives its first melodic statement in measure 4 of the "Intermezzo." Later in the same movement, another rhythmic motive appears that uses the same articulation pattern with the same emphasis placed on the first beat and both subdivisions of the second, occurring over the same number of subdivisions. It is then demonstrable that this new rhythm is in fact derived from the initial motive.

Example 4.3 "Intermezzo," mm. 4-5, 29-30; "March," mm. 13-14, 133-134, 169-170.

Rhythmic development of the 'harmonic' rhythmic motive.



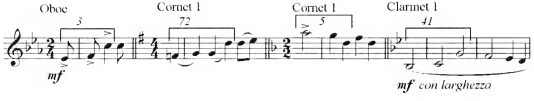
Another variation on the motive occurs in measure 133 of the "March." Once again, the core structural elements of two main beats with even duple subdivision are retained. By identifying its connection to the preceding variations, decisions can be made regarding performance of the rhythm related to phrasing and note length. For the example at measure 133, an appropriate interpretation would place emphasis upon the first note, with the twelfth notes leading into two equally weighted quarter notes, with a slight space between the two quarter notes. The same kind of interpretation can evolve for the rhythm at measure 13 in the same movement, which is an augmentation of the 'harmonic' motive as found in the "Intermezzo." The purpose of score study for conductors is to make such decisions, and thorough rhythmic analysis facilitates informed choices.

Rhythmic motives and their development also often link to the formal structure of music, just as tonal centers or orchestrations do. To continue using the Holst *First Suite* as the example work, the focus will shift back to the chaconne theme from which the rest

of the suite is developed. A three-note motive signaled by an intervallic sequence of a major second and either a perfect fourth or perfect fifth. This intervallic sequence is seen at the outset of each of the main themes of the second and third movements, as well. The change that occurs to their import is primarily rhythmic. Each time, through processes of augmentation, diminution, or variation, the three notes are brought out with a different rhythmic motive, creating a progression of rhythmic development that is directly linked to the form (Example 4.4). This process is further incorporated into the composition as the two themes of each movement are performed simultaneously (see Chapter 9 for further discussion).

Example 4.4 "Intermezzo," mm. 3, 72; "March," mm. 5, 41-42.

Rhythmic variation traced through each main theme.



Tracking rhythmic development and variation is a very straightforward process. The essential component is to look at the rhythms of various melodic and harmonic ideas, not just the notes. Just as performance is brought alive when the notes are interpreted rather than created as a monotonous sequence, so informed understanding of rhythms creates mature and vital musical performance. It is essential to use score study as the tool to understand a composer's intents and devices, and rhythm is a foremost feature of virtually every composer's works.

Considering Conventions of Performance Practice

Performance practice is a term worded in the singular though it describes an infinite variety of choices. Naturally, any decision made in the process of score study affects the way a piece is performed, so for this discussion, performance practice will refer only to historically-based interpretations of general style. Rhythmic conventions of various schools of performance practice are vital to accurate performance. Unlike other facets of score study, conventions of performance practice are rarely found in the score. Rather, they must be reasoned from an understanding of what does exist in the score and a grasp of scholarship on issues within the style period or idiom of the composition at hand.

Contemporary wind band music requires considerably less interpretation as to broad performance traditions than older works. This has evolved partly through the improving means of notation and literal instructions provided by composers. It also exists because modern performance practices may be taken for granted and will only be codified in the annals of "performance practice" many years in the future. Since views on performance practice are filtered through subjective scholarship and historical trends, it is essential to take in a variety of informed opinions on any particular style and make individual choices based on a weighing of the research and of individual musicianship. The only incorrect decisions are those that are made uninformed or by accepting another's decisions wholesale without personal deliberation.

In Part II, three works are considered in particular in regards to performance practice. The first of these compositions is George Handel's *Music for the Royal Fireworks*. The opening movement of this monumental work is an overture and is thus subject to one of the more contentious debates in performance practice scholarship, that of the so-called French Overture style. Using historical evidence and examples from the score, a wide variety of interpretive recommendations have been made. For potential performers, the key is to simply digest these varying opinions and reach a personal determination as to how to treat the rhythmic integrity of the overture. Further rhythmic leeway is given to the interpreter in Handel's work through the indication of the use of side drums without a notated part. Responsible score preparation also then requires decision making regarding the implementation of these instruments, as well as the rhythms they play, since the performers will likely not have been rote-trained in eighteenth century English military drumming, as Handel's musicians were (Hogwood 2005; see Chapter 6 for a deeper look at these issues).

Wolfgang Mozart's *Serenade in B-flat "Gran Partita"* is under analysis in Chapter 7. With regards to Classical period wind music and rhythm, the primary concern is of appoggiatura notation. While it is widely accepted (though debated) that notation that we would now perform as grace notes were intended to be performed on the beat, exact rhythmic timing of these figures is still a matter of individual interpretation (Whitwell 1970). A conductor who does not address these issues risks an inconsistent performance, whether from appoggiatura to appoggiatura or from player to player.

John Philip Sousa's compositions provide an interesting situation for performance practice interpretation. His peak output as a composer and bandleader was only about a

century ago, and already conventions of performance that he took for granted have become an issue of historical research (Byrne 1994). For Sousa's music, the interpretations are less varied, especially as former members of his band have helped musicologists to create a very accurate picture of the way the Sousa Band performed. Despite this clarity in the historical literature and the existence of numerous recordings of the Sousa Band in performance, albeit without the bandleader conducting, many performances of modern editions of Sousa's marches disregard the composer's intended style and orchestration (Byrne). In the area of rhythm, Sousa required a special inferential relationship between note duration, articulation, and weight. Responsible consideration of these practices during score study can lead to clear interpretive requests from the podium and a performance that is true to the composer's wishes (see Chapter 8 for further discussion).

With any score study, it is personal decisions that matter. However, the goal of score study should be to reach an understanding of the composition and the composer's intent. Therefore, consideration of any applicable rhythmic (and otherwise) conventions of performance practice is an important part of realizing a work the way the composer had in mind.

Consulting Sources of Origin

Another facet of score study that exists outside of the score itself is often the inspirational or original material that relates to a composition. For the wind band repertoire, this often comes in the form of song lyrics. Percy Grainger's *Lincolnshire*

Posy provides an excellent example of a piece that is entirely lyric driven, as he set each song in a way that reflected not only the manner in which it was sung to him, but also the meaning of the words of the song (see Chapter 9). From a rhythmic perspective, the text often drives the rhythm, and even if the composer uses other devices to move away from the original source, it remains at the root. This is the case in Vincent Persichetti's *Symphony for Band*, where the primary organic rhythmic motive comes from the setting of a hymn tune (Chapter 13).

In other compositions, the rhythm may have been almost entirely separated from an original source, with just the borrowed melodic line being used. In pieces like this, such as Darius Milhaud's *Suite Française*, it is still important to understand the general connection of the piece to folk songs, even if a subsequent rhythmic analysis yields no useful results. Only a thorough consideration of all aspects of a piece can lead to discovery of its complete workings. In the case of the Milhaud, the disconnect between the various folk melodies and the rhythms used in the piece leads to a better ability to connect rhythmic motives between songs and movements, since they all emanate from the same compositional process (Chapter 11).

Non-musical sources can also be a valid point of departure for score study. Many compositions are inspired by other art forms. Robert Kurka's *Good Soldier Schweik Suite* depicts the anti-war novel of the same name by Czech author Jaroslav Hasek (Chapter 14). Understanding the nature of the literature that the composition is based upon, rhythmic motives can be identified as characterizations, and relationships in the plot can be seen in relationship to those motives' relationships in the music. The poetry of Carol Adler, specifically the poem "Arioso," inspired Joseph Schwantner's *and the*

mountains rising nowhere. The composer even reprinted the poem on the first page of the score and used rhythmic devices to loosely depict the words of the poem (Schwantner 1977). Visual arts can also inspire music such as Maurice Ravel's famous orchestration of Modest Mussorgsky's *Pictures at an Exhibition.*

Another important consideration of outside sources comes from personal or national tragedy and symbolic implications. The occupation of Prague, Czechoslovakia, in 1968 resulted in Karel Husa's stunning *Music for Prague: 1968.* In that composition, ferocious rhythms and dramatic textures clearly emanate from the trauma of the tragedy. That same event also marked a turning point in the compositional career of Zdenek Lukas, who also developed a dramatic rhythmic vocabulary using a wide variety of subdivisions and textures with intense thickness (Chapter 15). Both composers also were able to create decidedly proud nationalistic melodies, both those taken from folk music and those developed individually. However, these melodies are set in aggressive rhythmic textures. Informed interpretation requires an understanding of the emotion that lies behind these rhythms and the context they play in the piece, so their importance is not diminished in favor of the melodic lines. All of these sources of inspiration are crucial to the understanding of the rhythmic basis of compositions.

Rhythmic analysis is a vital component of thorough score study. Personal understanding of a piece, comprehension of the composer's ideas and compositional process, and decisions for performance should all come from the process of score study. By identifying the rhythmic processes at work in a piece alongside the harmonic and melodic workings, a complete picture is created. The next chapter will deal with the

ways in which the picture can be transferred from the conductor's personal understanding to an ensemble's performance.

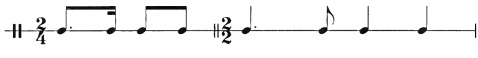
Chapter 5
APPLYING RHYTHMIC ANALYSIS TO ENSEMBLE PERFORMANCE

The end goal of ensemble directors from their personal process of score study is the reflection of their own decisions in an ensemble's performance. The reflection of effective rhythmic analysis in performance should come through more than just an accurate performance of the notated rhythms. It should be apparent as a unified understanding of how the composition works. The key is in teaching beyond the marks on the page to the actual musical intent of the composition and the means by which the composer meant to achieve that communication.

To communicate effectively with an ensemble so that the ensemble may communicate equally well in performance requires a shared understanding. For rhythmic performance, this requires a group concept of rhythmic terms and techniques, much as this discussion of rhythmic analysis required a similar basis of terminology (Chapter 3). This can be enhanced in the rehearsal process through careful wording, taking opportunities to identify and refer to important features by specific and defined labels. For instance, the 'harmonic' rhythmic motive from Gustav Holst's *First Suite* discussed in Chapter 4 (Holst 1984; Example 5.1) appears in numerous forms throughout several movements. An effective teaching of the importance and interpretation of this rhythm would begin at the earliest part of the rehearsal cycle, where the motive would be identified both verbally and visually and then labeled with an appropriate title. Along with this identification would be a discussion of appropriate performance, including

articulation, phrasing, and note length. Once that has been defined and incorporated into the way the ensemble performs the piece, then all the ensemble has to do to create unity of interpretation when dealing with a variation of the motive is to address it by name, briefly explain the development that has occurred, and request the same interpretation.

Example 5.1 Gustav Holst, *First Suite in E-flat.* 'Harmonic' rhythmic motive.



Such a careful and meticulous process would be extremely impractical if done on a measure-by-measure basis. However, with proper preparation through rhythmic analysis, organic motives that appear throughout a work can be addressed all at once. This is both time efficient and artistically correct, as these are the rhythms that are most crucial to the performance of the piece. It also invites informed decision making by individuals within the ensemble. If the director does not explain the workings of the rhythmic structure of the piece, many of the performers will continue to see it as a technical exercise. By sharing the results of the analytical process with the ensemble, the individual players are empowered for personal artistry.

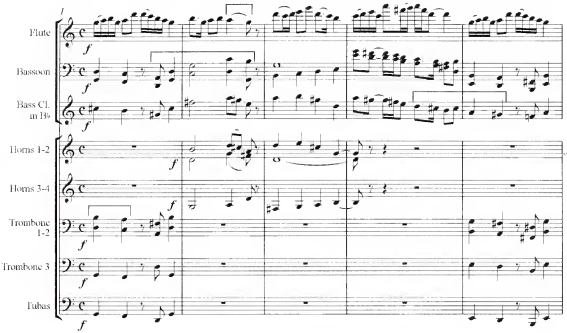
Most wind bands exist in educational settings, giving directors an extra impetus to convey the score study process to ensembles in a way that may be less important with professional ensembles. For real music education to occur, it is important for directors to involve students in the process of discovery and decision making under the supervision of the teacher. One important strategy at the secondary level is letting students interact with full scores. Musicians can make it through years of ensemble performance without ever

seeing their parts in context. By making educational copies of pages from a score in overhead form or scanning for computer-based projection, directors can teach important lessons. They can easily convey rhythmic complexities of contrapuntal lines and help students to be more self-reliant performers.

This technique would be invaluable in the speedy and effective teaching of an interpretation such as the performance of the beginning of the fifth movement of Darius Milhaud's *Suite Française* as analyzed in Chapter 11. In the opening measures of the movement, a performer with access to only one part, especially in the brass section, would tend to phrase only within the measure. By providing the students with the first five measures of the score, the symmetrical rhythmic motive and the two-note motive extrapolated from the melody could be quickly identified and the brass students would see how the low brass and horns have to work together to create a complete phrase of the symmetrical motive with the bassoons. The trombones and tubas would also see their connection to the rhythmic motive taken from the melody and phrased in the bass clarinet and bassoon in measures 4 and 5 (Milhaud 1947; Example 5.2; see Chapter 11).

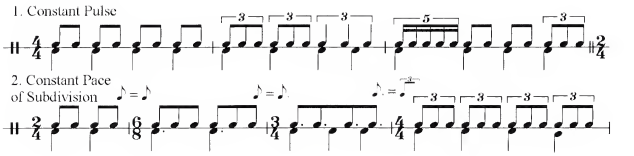
Example 5.2 Darius Milhaud, *Suite Française*, Movement 5, mm. 1-5.

Score sample for students to understand the interplay of rhythmic motives.



When discussing counting and performance of rhythms, it is important that the ensemble be aligned in terms of subdivision. This is where the technique of gear changing becomes a necessary skill. Gear changing requires that students be able to feel a variety of subdivisions within a beat and be able to immediately change between them over a constant pulse. A variation can also require them to keep a subdivision of constant pace while the frequency of beats changes (Example 5.3). This technique ensures that rhythms will be performed accurately. Advanced rhythm techniques such as metric modulations become much more manageable for students to digest if they are well-versed in gear changing.

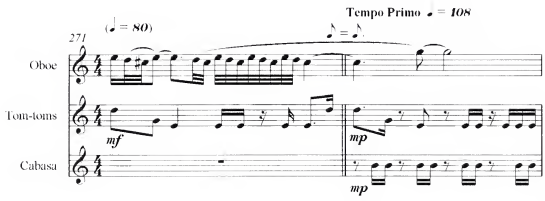
Example 5.3 Two examples of gear changing exercises.



An example in the educational repertoire where gear changing is essential is Dana Wilson's *Dance of the New World* (1996). In the transition out of the slowest section of the piece that features an oboe solo to the return of the building percussion ostinatos, there is a difficult metric modulation where the pace of the eighth note becomes the pace of the new dotted eighth note. A tom-tom motive is used to bridge the gap, being rewritten to retain the same pacing. The real test of execution comes for the cabasa player, who is required to immediately make the metric modulation without the aid of the tom-tom player, whose second note of measure 272 comes after the cabasa has begun (Example 5.4). The precision of this metric modulation is important both to retain the pace of the tom-tom motive and to return to the exact tempo of the beginning of the piece, completing a cycle of metric modulations that outline the formal structure of the composition.

Example 5.4 Dana Wilson, *Dance of the New World*, mm. 271-272.

A metric modulation requiring gear changing abilities.



Another important connection to educational paradigms can be made by having students perform solo and chamber repertoire. Rather than simply assigning parts and rehearsing the music, the teacher could facilitate student learning by requiring them to analyze the pieces themselves (a sample handouts can be found in Appendix A, Sample 1). By requiring basic historical, formal, tonal, and rhythmic analyses from students, real learning and comprehension can be achieved. These understandings transfer back to the larger ensemble. Once students can produce their own analyses from score study for smaller works, they are ready to digest and incorporate analysis into their individual parts in the full group. A director of an ensemble so empowered can then give students simplified analyses and have them incorporate the details into their own parts, demonstrating their understanding of the concepts while refining the performance level of the entire ensemble (Appendix A, Sample 2). The most effective ensemble director is one who assumes the personal responsibility of score study and transfers his/her knowledge and skills to the ensemble.

Part II

APPLICATIONS WITHIN SELECT REPERTOIRE

Chapter 6
GEORGE F. HANDEL'S *MUSIC FOR THE ROYAL FIREWORKS*

The bulk of the musical material in George Handel's *Music for the Royal Fireworks* is found within the "Ouverture." There are ongoing scholarly debates about the appropriate approaches to performing Baroque overtures, most of them centering around how widely to apply the rhythmic alterations commonly associated with the French Overture style. When performing the *Fireworks Music*, decisions must be made in light of and often, despite these unreconciled opinions. Regardless of the decisions to be made, it is important to have a scope of the debate so as to feel both justified in making performance decisions aware of alternate possibilities.

Robert Donington has been one of the leading proponents of what was through much of the twentieth century accepted as informed performance practice of Baroque music. He refers to Baroque rhythmic notation as "habitually casual and inconsistent to the eye" (Donington 1982, 48). He further encourages rhythmic alterations of notated parts, especially in the modification of dotted notes, whether towards under-dotting or over-dotting. His contentions are based on the notion that performance in the Baroque was driven by convention and that certain conventions were nearly universal and can be applied broadly across much of the repertoire. In regard to Handel specifically, he encourages the dotting of all eighth note figures and the double-dotting of all dotted figures in an overture setting.

Alfred Mann (1996) brings forth the point that "performance practice" in regard to Handel's music is a misnomer, since there were and continue to be such a wide variety of performance approaches. In regard to rhythmic performance, he encourages caution in altering the intention of the composer, warning that there is no period evidence of the widely-accepted use of French Overture style, though Donington provides excerpts from a number of seventeenth and eighteenth century documents to the contrary (1982, 48-50).

Christopher Hogwood (2005) suggests that a mixture of eighth note and dotted eighth-sixteenth patterns may be used in rhythmic interpretation of Handel's score. He also comments that rhythmically complex lines used a simultaneous mixture of the two figures in Handel's notation should be left alone, as it was likely indicative of the composer's exact intent. His position is one of moderation and care based upon a respect for Handel's compositions in particular. That is, he does not suggest that over-dotting and other techniques have no place in interpretation. He is only suggesting that they cannot be liberally applied to Handel's music.

Frederick Neumann (1989) carries the argument against rhythmic alteration further yet. He points to three main tools widely used in adapting Baroque overtures to the French Overture style. The first is the issue of over-dotting. The second is "upbeat contraction," where eighth note figures are modified to dotted patterns (77). The third is the idea of synchronization, addressed above by Hogwood, where there is a felt need to create a compromise when eighth note and dotted rhythms are written at the same time. Neumann's perspective on the issue as a whole is that, "Handel, who knew how to write single-dotted and double-dotted rhythms, upbeat figures of eighth notes, sixteenth notes,

or thirty-second notes, meant what he wrote and expected his notation to be respected" (Neumann 1989, 81).

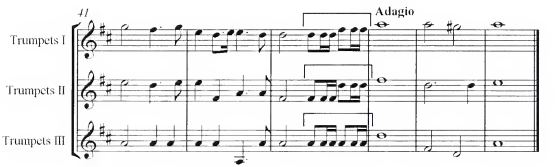
In light of contemporary scholarship on the subject of rhythmic alteration, caution and compromise should be two important tools. To a great extent, Handel's rhythms should be performed as notated. One possible exception could be in the slight over-dotting of already dotted rhythms in the slower sections of the "Ouverture," to maintain the briskness implied by the dotted rhythm. To further alter Handel's rhythms threatens to pass from the realm of interpretation to recomposition. This entire decision making process is further obscured by the centuries of varied interpretation, as the music has been separated from its origins by Romanticized performance, speculative scholarship, and the antiquation of the instruments used in the original performances.

Two other important rhythmic issues must be dealt with in the performance of the *Music for the Royal Fireworks*. Both pertain to the martial nature of the work. Documents of the period detail the king's desire for the piece to consist only of military instruments in a grand show of power (Mann 1996, 107). Wisely conceding to the king's wishes, Handel wrote no string parts in the original score, though he did add them for subsequent performances and they are included in many contemporary editions, including the *Hallische Handel-Ausgabe* (Handel 1955).

The first issue concerns trumpets and cadential moments. Before some important cadences, Handel was known to include written rests in the parts. Tradition has been to fill in these rests, though there is some question of whether that is necessary (Mann 1996, 151). In the *Fireworks Music*, such a moment comes at the end of the opening section of the "Ouverture" in measure 43. Traditionally, this rest is filled with a trumpet call

outlining a D major chord. The rhythms of the trumpets are left to interpretation. In keeping with the spirit of the work and scholarship regarding the martial rhythms of the day (see the discussion of side drum calls below), a fanfare such as the following (Example 6.1) would be an appropriate firing call for the first prominent cadence of the *Fireworks Music*.

Example 6.1 George F. Handel, *Music for the Royal Fireworks,* Overture, mm. 41-46. Suggested addition in brackets.



The outdoor nature of the performance and the military connotations also suggest some inclusion of traditional side drumming, as was indicated, though not notated, in Handel's original instructions for the performance. Military drummers of the day were taught various calls and rudiments by rote and, as such, it made little sense to create a notated part. They are marked to be included in "La Rejouissance" and in the third and final repetition of the second Menuet (Handel 1959, 83-6). It is not possible to know exactly what calls would have been employed in the original performances, but Hogwood suggests that an appropriate motive to insert when possible would be the traditional signal for "Fire!" (2005, 100; Example 6.2). By considering martial traditions and the

significance of the work and the spectacle that accompanied each of its early performances, such a call adds a special touch to an informed interpretation.

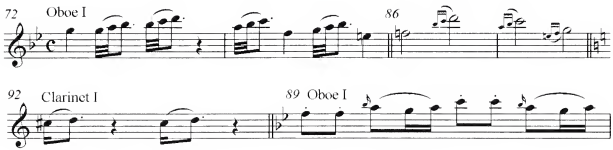
Example 6.2 Military rhythm for "Fire!"

Chapter 7
W.A. MOZART'S *GRAN PARTITA, MVT. 1*

Mozart's *Serenade in B-flat major* K. 361, known commonly as the *Gran Partita*, is one of the Classical periods most representative wind works. Mozart's rhythmic devices seem simple in comparison to the complexity that predominates modern compositions, but careful study of his compositional devices is still crucial for informed performance. It is also important to research relevant historical practices regarding rhythm performance. With Mozart, this applies primarily to the performance of notated grace notes (appoggiaturas) and considerations of performance practices when grace notes are not employed.

David Whitwell, noted wind scholar, published a brief article for the *Instrumentalist* in 1970 dealing with performance practice issues in the *Gran Partita*. In regard to ornamentation, Whitwell suggests that the indicated grace notes should be performed in a modern style. He argues that there are several instances in which Mozart writes out rhythms that would usually be written with grace note figures in the Classical period (Whitwell 1970). These include measures 72-73 and measure 92 in the first movement (Mozart 1976; Example 7.1).

Example 7.1 Wolfgang A. Mozart, *Serenade in B-flat "Gran Partita," Mvt. 1*, mm. 72-73, 86-87, 92, 89. Contested rhythms.

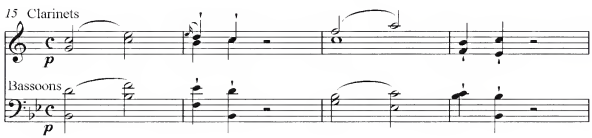


The problem with Whitwell's argument lies in his defense. As he notes, "[Mozart] tended to follow his father's advice that composers should write out in full any ornament which might not be clear to the performer" (1970, 139). The rhythm in measures 72-73 is the first example of the rhythm in the composition. When it returns in measures 86-87, the composer feels that the rhythmic performance has been explained and the use of grace notes would not cause confusion. In measure 92, the issue is in the upward resolution of the pairs of notes, as opposed to the suspension figures seen before in the movement as recently as three measures previous.

Mozart's attempts at clarity also provide the interpreter with a guide to accurate rhythmic performance. The grace note written in the second measure of the *Molto Allegro* has caused a great deal of debate as to whether it should be performed as an eighth note or as a sixteenth note. Current scholarly editions indicate a grace note with two flags, encouraging the sixteenth note interpretation (Mozart 1979). Using the contextual indications of measures such as 92 (above), this would seem to be the best decision. Similarly, measures 72-73 above answer the interpretive questions that may be raised by measures 86-87.

An important inquiry in rhythmic analysis of the first movement of the *Gran Partita* is determining what gives the movement its forward momentum and keeps the interest at a high level. This is a particularly crucial question given that the movement has only one melodic theme, and that theme is only four measures in length (Example 7.2). David Nelson approaches this issue by looking at the metrical level of the piece, discovering that Mozart uses an unusual amount of rhythmic variation in the introduction and return of various materials (2000).

Example 7.2 *Mvt. 1*, mm. 15-18. Theme of the first movement.

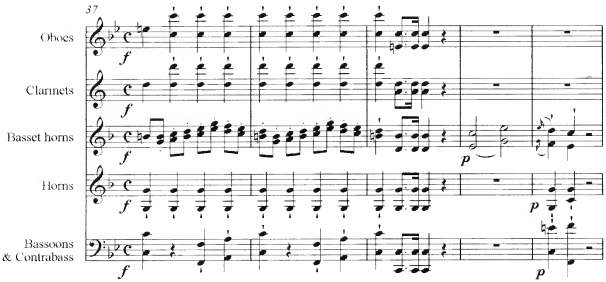


Nelson's hypothesis of interest hinges on Mozart's use of three-measure phrases, usually in transition between thematic statements. These phrases create metrical asymmetry, preventing passive listening by avoiding patterns. He further asserts that Mozart helps to delineate these metrical groupings by marking the theme at a piano dynamic, while the material between thematic statements is usually indicated forte. An example of one of these phrases occurs from measure 37-39, where a dotted figure signals the sudden end to the phrase a measure before its expected ending (Example 7.3). What Nelson's analysis says for rhythmic interpretation is the importance of creating distinct phrases. When performing this work for an audience that is accustomed to

modern metrical practices, this need is further pronounced so that Mozart's intended shifting metrical emphases are communicated.

Example 7.3 *Movt. 1*, mm. 37-41.

Three-measure phrase leading to a thematic statement.

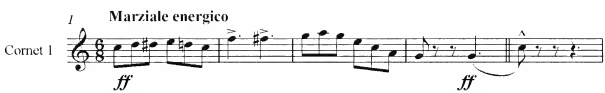


Not to discount the importance of ensemble balance and of bringing out important lines, but the use of such contrasting dynamic markings in such a rhythmically emphatic way require a strict distinction between forte and piano. Mozart aids this process by using the orchestration to reinforce the indicated dynamic marking. However, it is still necessary to be on the alert to avoid mezzo dynamics that blur the formal separation between the thematic piano and the transitional forte. For today's performers used to numerous gradients of dynamic shading and complex metrical and rhythmic techniques, the greatest challenge in performing this masterwork may be shifting the focus to the most basic contrasts - loud and soft, thematic and non-thematic, even and odd phrase groupings - these are where Mozart creates his music.

Chapter 8
J.P. SOUSA'S *NEW YORK HIPPODROME*

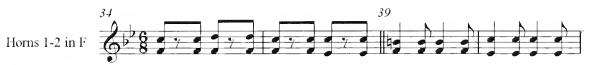
Rhythm is an unusually complex factor in Sousa marches, influencing articulation and note length in addition to its usual properties. The three are so entangled in accurate performance of Sousa's music that it is impossible to separate them. The general precept is that notes of shorter length are to be performed lighter and longer notes should be heavier. In *New York Hippodrome*, this manifests itself in many ways. All strings of continuous eighth notes have an implication of separation and lightness that accompanies the normal metric indications. As Frank Byrne writes, what Sousa called " 'spacing the notes' gives a lighter character to the marches and emphasizes their dance-like qualities" (1994, 150). In the introduction for instance, rhythmic accuracy is not simply a matter of execution in tempo, but it is also a matter of stylistic integrity. The first and third measures are light and separated, and the second and fourth have less space and more weight, even beyond that implied by the accents (Example 8.1).

Example 8.1 John Philip Sousa, *New York Hippodrome*, mm. 1-5. Introduction.



In carefully edited editions, such as the Wingert-Jones publication edited by Frank Byrne, these rhythmic differences are thoroughly noted and will factor in greatly in an informed performance (Sousa 2000). For instance, the horn part changes slightly in the second strain at measure 37.

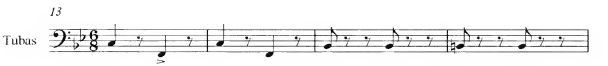
Example 8.2 mm. 34-35, 39-40. Changing horn durations.



This subtle change, though written with the same rhythmic attacks, greatly modifies the feel of the strain, moving from a highly buoyant texture to a more metrically grounded one.

The bass line has numerous expressive responsibilities based on rhythmic choices. Measures thirteen and fifteen provide an excellent example, as eighth notes are used in place of quarter notes, implying lightness of a new quality (Example 8.3).

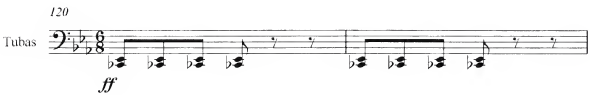
Example 8.3 mm. 13-16. Changing tuba durations.



The notation is especially expressive in the final strain, moving from quarter notes to dotted quarter notes and back repeatedly. These considerations also require a light interpretation at such moments as 120, where the lightness of the rhythm is still

stylistically important, despite the low tessitura and aggressive dynamic indication (Example 8.4.)

Example 8.4 mm. 120-121. Tubas.

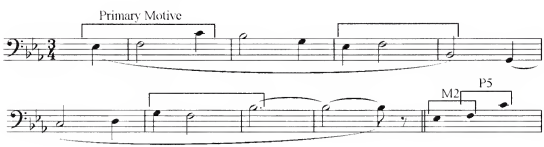


Chapter 9
GUSTAV HOLST'S *FIRST SUITE IN E-FLAT*

Gustav Holst's *First Suite in E-flat* stands as one of the cornerstone works for wind band. Much of its lasting appeal comes from its great connectivity through motivic development. The first movement, "Chaconne," establishes an eight measure ground bass that is repeated, as required by chaconne form, throughout the movement. This initial statement can be further reduced to its opening intervals, an ascending major second and an ascending perfect fifth. The resulting three note cell accounts for much of the connective tissue that holds the three movements together (Holst 1984; Example 9.1).

Example 9.1 Gustav Holst, *First Suite in E-flat*, "Chaconne," mm. 1-8

Ground bass and germinal motive.

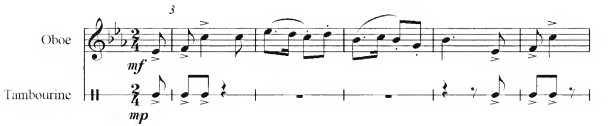


The manipulation of the motive throughout the work in various inversions and retrogrades is considerable, but it is also important to consider the rhythmic development of the motive. The chaconne ground bass states the three-note motive quarter note - half

note - quarter note, with the strong metric pulse on the half note. At the end of the chaconne theme, the motive returns, this time in a modified inversion, with a descending major second and an ascending perfect fourth (same as a descending perfect fifth). This time however, the strong pulse occurs with the first and third notes, shifting the metric emphasis.

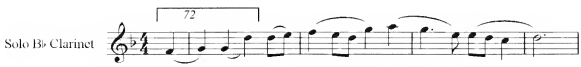
In the second movement, the motive is used to begin the melody (oboes, solo clarinet, and solo clarinet, pickups to measure 3) in its original form. However, for this statement, it has become a set of three consecutive attacks on eighth note subdivisions, written as two eighth notes and a quarter note and supported by tambourine accents (Example 9.2).

Example 9.2 "Intermezzo," mm.3-7. First rhythmic variation.



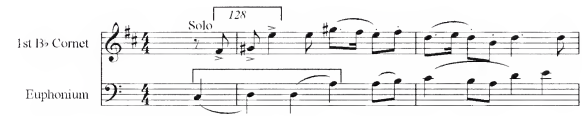
This continues as the primary rhythmic motive until the common time section at rehearsal mark C (measure 67). In this section, the melody retains its original intervallic and pitch content, but the motive has been rhythmically transformed to a four-note grouping, with two pairs of slurred quarter notes, with the two middle notes at the same pitch level (Example 9.3). The placement of the attack of each of pitches is the same as in the original chaconne theme.

Example 9.3 "Intermezzo," mm. 72-75. Second rhythmic variation.



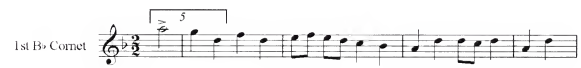
After the return of the first theme, the final common time section at rehearsal F exposes the listener to both variations of the motive simultaneously (Example 9.4).

Example 9.4 "Intermezzo," mm. 128-129. Both rhythmic variations together.



The melodies of the "March" continue the rhythmic development of the primary motive. The melody begins with an augmented retrograde of the first rhythmic variation from the "Intermezzo" (Example 9.5).

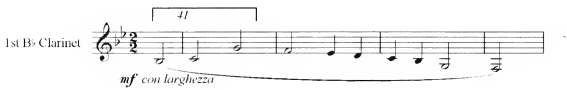
Example 9.5 "March," mm. 5-8. Rhythmic variation in first theme.



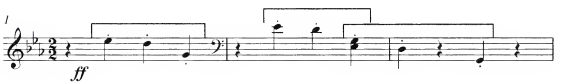
The trio of the "March" introduces a final rhythmic variation in the melody, using three notes of equal duration, in this case half notes (Example 9.6). This variation has been

foreshadowed by the attacks of the first theme of the "Intermezzo" as well as the motives stated in the brief introduction to the "March" (Example 9.7). As in the "Intermezzo", Holst uses the two rhythmic variations of the "March" together, starting at measure 123 (Example 9.8).

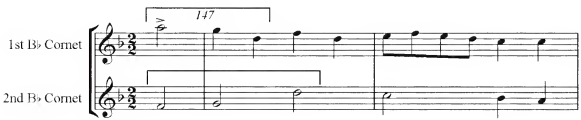
Example 9.6 "March," mm. 41-44. Rhythmic variation in the second theme.



Example 9.7 "March," mm. 1-3. Connection to introduction (condensed).



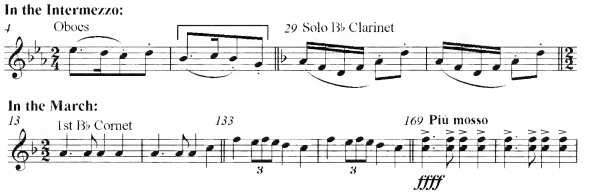
Example 9.8 "March," mm. 147-148. Both rhythmic variations together.



There remains one rhythmic motive that occurs throughout the second and third movement that cannot be accounted for with rhythmic variation of the three-note motive. However, in support of the idea that the entire work holds together as a composition from

the germinal idea of the chaconne theme, even this motive can be connected to the first eight measures (refer to Example 9.1). This final rhythmic idea, labeled below as the 'harmonic' rhythmic motive, is first seen in the fourth measure of the second movement, and it occurs throughout the next two movements with several variations developed from its first form (Example 9.9).

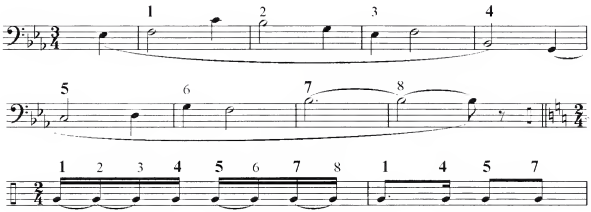
Example 9.9 "Intermezzo," mm. 4-5, 29-30, "March," mm. 13-14, 133-134, 169-170. Introduction and variations of the 'harmonic' rhythmic motive.



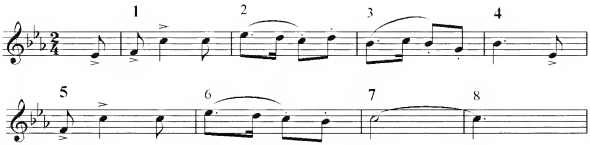
The connection of this motive to the chaconne theme comes from a supermetrical analysis of the harmonic and phrase motion of the chaconne theme. By looking at the opening eight measures of the "Chaconne" as a rhythmic framework for harmonic motion, assigning one subdivision to each measure, two phrases of four measures (or groups of four subdivisions) emerge. These are clearly delineated by Holst's slurring patterns. Then, by considering the landing points of the rhythmic and harmonic motion at the beginning and end of each phrase, a rhythmic motive emerges: eight total subdivisions broken into two equal groups, with the first, fourth, fifth, and seventh

emphasized (Example 9.10). An identical harmonic pattern exists in the primary theme of the "Intermezzo" (Example 9.11).

Example 9.10 "Chaconne" theme connects to the 'harmonic' motive.



Example 9.11 'Harmonic' rhythmic motive in "Intermezzo" theme



Gustav Holst's *First Suite* is an exemplary compositional model for the wind band. The piece holds together exceptionally well, largely because of the means Holst used to extract three movements of rhythmic content from one eight-measure ground bass pattern. The rhythmic transformation of the three-note motive taken from the "Chaconne" is important as it relates to both to intervallic content that reappears throughout the suite and also to the development of the musical content of the latter two

movements. In both instances, Holst establishes two themes with contrasting rhythmic motives and then superimposes them on each other at the culmination of the movement. His other primary rhythmic motive, used in contrast to the three-note motive throughout the latter two movements, is an ingenious diminution of the harmonic rhythmic pattern established by the chaconne theme. By drawing these connections between motives and movements in rehearsal and performance, the integrity of the piece will be reinforced in interpretation.

Chapter 10
PERCY A. GRAINGER'S *LINCOLNSHIRE POSY*

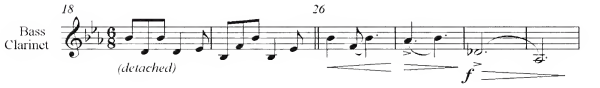
Beyond the surface analysis of the notated rhythms in each of the movements of *Lincolnshire Posy*, a side-by-side comparison of the music and the lyrics of the folksongs yields a number of revelations about many rhythmic figures in the composition. Percy Grainger's style of composition often seems capricious, with various outbursts and tempo fluctuations permeating many of his works. In many ways, this could not be further from the truth. Grainger's compositions, especially those transcribed from folksong recordings, are consumed with attention to detail and to meticulous recreation. At a time when ethnomusicological journals would present folksong melodies with one verse of simplified rhythm, Grainger published transcriptions filled with details such as minor tempo variations, ornamentation, and rhythmic irregularities. Not only that, but he also attempted to notate variations in singing timbres and vowel sounds, publishing entire songs rather than single verses (Roberts and Barrand). It is with this type of integrity that he recreated the English folksongs used in *Lincolnshire Posy*.

The first movement, "Lisbon," previously published as "Lisbon Bay" or "Dublin Bay," is a sailing song, as several of the movements are. In it, a sailor, William, is bidding his girlfriend Nancy goodbye in a letter as he prepares to sail for Spain. She begs him to stay, revealing that she is several months pregnant. He insists on fulfilling his

duty, and she asserts that she would gladly pose as a sailor and fight against France and Spain just to be with him.

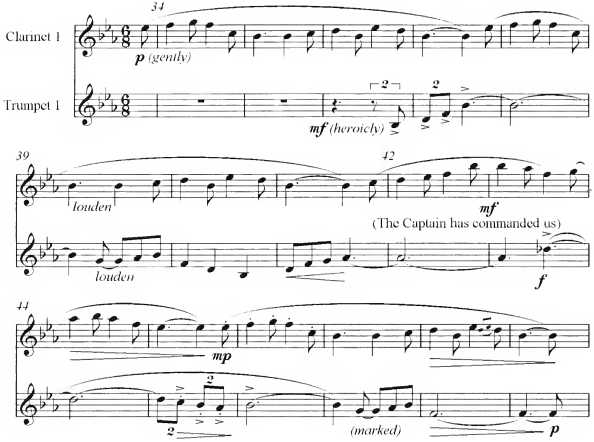
The second verse begins with a light buoyancy as William describes writing the letter. Grainger then changes the accompaniment from *staccato* (*detached* in the score) eighth notes to connected notes of longer rhythmic value (Grainger 1987; Example 10.1). This sudden change aligns with the text, "My dearest William, these words will break my heart."

Example 10.1 Percy A. Grainger, *Lincolnshire Posy,* "Lisbon," mm.18-19, 26-29. Verse 2 accompaniment.



The following verse features the entrance of the "Duke of Marlborough Fanfare." It is stated in a duple meter imposed on top of the flowing triple meter of the melody. In the lyrics, this coincides with Nancy discussing her pregnancy, as William refers to his military duty (Example 10.2). The fanfare's first phrase holds through measures 40-2, as Williams says, "The Captain has commanded us," with the next rhythmic attack in the fanfare aligning with the word "us."

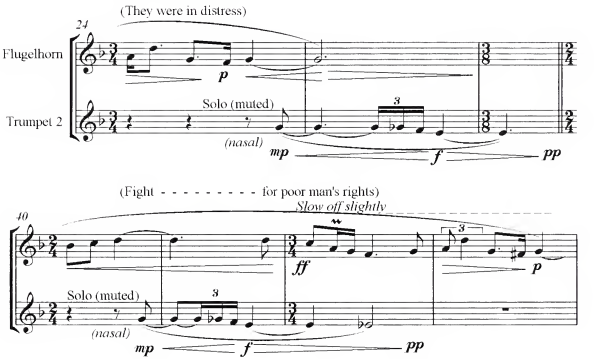
Example 10.2 "Lisbon," mm. 34-49. Verse 3 and Fanfare.



The third movement, "Rufford Park Poachers," tells an elaborate story that is carefully portrayed through Grainger's rhythmic devices. It is easy to let the asymmetrical meters and the use of melody in canon obscure the simplicity of the introduction and the closing of the song relative to the action of the central portion. The introduction establishes the singer's pro-poacher point of view and asks the listener to not be dismayed by the coming story. The complexity of the meter in the opening is simply a testimony to Grainger's adherence to the singer's nuances, as it was sung to him by Joseph Taylor, a folksinger Grainger greatly admired. At that point the action begins, with the syncopated clarinet chords building the tension. In measure twenty-four, 2nd

trumpet and English horn provide the first example of descending twenty-fourth notes, a four-note rhythmic motive that Grainger uses throughout the suite to indicate trouble (Example 10.3). In this first instance they come at the end of the phrase, "they were in distress." This motive returns in measure 41 with the word "fight" and is then followed by a slowing of tempo and a metrically grounded rhythm in the solo flugelhorn with, "for poor man's rights."

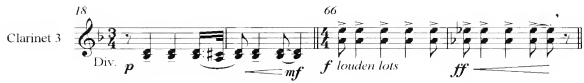
Example 10.3 "Rufford Park Poachers," mm. 24-26, 40-43. 'Trouble' motive.



In the ensuing verses, the triplet motive becomes increasingly prominent as a fight breaks out between the group of poachers and the game keepers. The fight ends, as do the rhythmic syncopations, in a very declamatory nature, in measure 67 (Example 10.4).

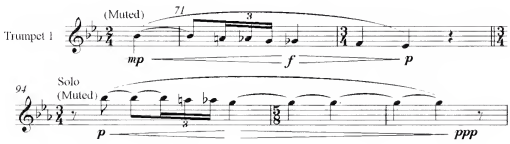
Example 10.4 "Rufford Park Poachers," mm. 18-19, 66-67.

Syncopation signifying action.



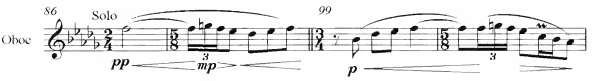
The 'trouble' motive returns twice more, accompanying the proclamation of the head keeper's death in measure 71 and the pronouncement that the guilty poachers would have to serve fourteen years hard labor in measure 94 (Example 10.5). Given the bittersweet ending, as the storyteller encourages the listener to once again remain optimistic, it is significant that Grainger incorporates the triplet motive into the melody in the final verse (Example 10.6).

Example 10.5 "Rufford Park Poachers," mm. 71-72, 94-96. Return of 'trouble' motive.



Example 10.6 "Rufford Park Poachers," mm. 86-87, 99-100.

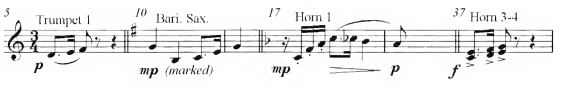
Incorporation of 'trouble' motive into final verse.



"The Brisk Young Sailor who returned to wed his True Love," also known as "A Fair Maid Walking," is the fourth movement of Grainger's suite. This song depicts a young woman in her garden who sees a sailor walking by. He greets her and tells her he would like to court her and marry her. She responds that she cannot because she is waiting for her love, a sailor, to return, and she has already waited seven years. The sailor then shows her a token of their love, revealing himself to be the long-departed sailor.

This movement also has a distinctive symbolic rhythmic motive, a dotted-eighth - sixteenth rhythm that represents the sailor (Example 10.7). It first appears in the fifth measure, just as the young woman sees the man who is passing her garden. It then returns in the accompaniment in measure 10, aligning with the word "man" as she addresses him. It is also used in measure 17 in the horn fanfare that precedes the shift of character as he responds to her. It returns prominently once more, in measure 37, just as he has reached into his shirt to pull out the token of their love.

Example 10.7 "The Brisk Young Sailor," mm. 5, 10-11, 17-18, 37. 'Sailor' motive.



"Lord Melbourne" is the fifth movement of Lincolnshire Posy, and it presents to conductors some unique decisions. Several sections of the movement are notated in free time, with all rhythmic pacing being determined by the conductor. Some rhythmic guidelines are given with approximate note values and a suggested range of tempi. For appropriate rhythmic performance, an understanding of the text and the singer of the folksong is important. The opening section of the work is a first-person introduction to the character of Lord Melbourne (the song is actually about Lord Marlborough, the same Duke referred to in the fanfare used in the opening movement, but the singer changed the name in this version). He declares himself confidently and recites his lineage. The conductor must represent the rhythm of this noble military man and then filter it through the persona of a fiercely independent eighty year old former brick yard worker and sailor, a man whom Grainger seemed to admire, despite his opinionated retorts and his living conditions, "surrounded by evil-smelling cats." This same persona returns periodically throughout the song, whenever the story's action gives way to further self-aggrandizement by the nobleman.

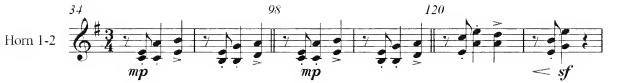
The final movement of Lincolnshire Posy, "The Lost Lady Found" tells the story of a young woman who disappears. Her uncle is blamed for her disappearance and is sentenced to death. Meanwhile, a young man who was in love with her goes on a voyage

to search for her and discovers that she had been taken by a band of gypsies. She returns with him just in time to save her uncle from hanging.

This movement has the most straight-forward setting of any of the six folksongs, but Grainger's use of rhythmic motives for storytelling makes each verse fresh. At measure 34, a syncopated accompaniment motive begins with the uncle's trip to the judge, symbolizing action and tension in much the same way it did in the "Rufford Park Poachers" (Example 10.8). This motive returns when the young man tells the lost lady of her uncle's sentence in measure 98 and continues all the way up to her halting of the execution in measure 122.

Example 10.8 "The Lost Lady Found," mm. 34-35, 98-99, 120-121.

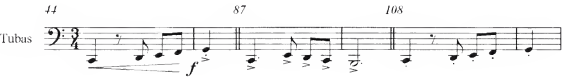
Syncopated 'tension' motive.



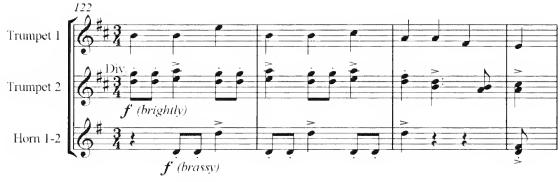
Also like "Rufford Park Poachers" is the four note motive first seen in the bass voices in measure 44-45, an augmented version of the distress-indicating twenty-fourth note motive from the third movement (Example 10.9). The first appearance at 44 accompanies the condemnation of the uncle. It returns in a descending line in measure 87 at the conclusion of the phrase, "she told him her grief," and then measure 108 with the word "cried." At 122, a hemiola figure represents the chaos of the moment when she arrives to save her uncle at the gallows, using a metric two against three much in the

same way conflicting interests were represented in "Lisbon" by a polyrhythmic two against three (Example 10.10).

Example 10.9 "The Lost Lady Found," mm. 44-45, 87-88, 108-109. 'Trouble' motive.

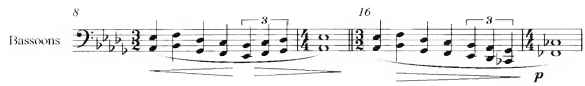


Example 10.10 "The Lost Lady Found," mm. 122-125. Hemiola.



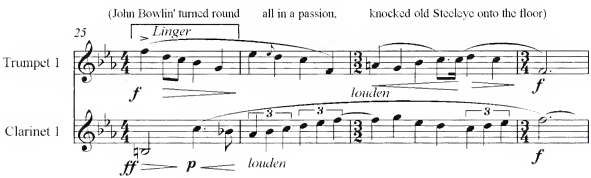
The same two ideas are combined in the second movement, "Horkstow Grange." The lush melody moves in straight duple subdivision, affected only by several grace note figure. The accompaniment, however, again uses the ascending four note motive, as in "Lost Lady Found," in sixth notes in a polyrhythmic setting, to emphasize tension in the song. The song tells a very simple story about the man Steeleye Span, who struck his servant John Bowlin' at the market one day. John struck back, knocking Steeleye down, and Steeleye swore an oath at him. The first two statements of the melody introduce the characters and set the scene, but tension is foreshadowed by the 'trouble' motive in conjunction with "Horkstow Grange" and "market day" (Example 10.11).

Example 10.11 "Horkstow Grange," mm. 8-9, 16-17. 'Trouble' motive in the first two verses.

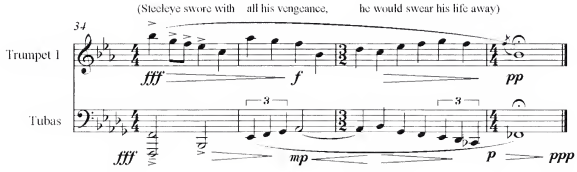


The next verse begins subtly with the trumpet solo, which crescendos and pulls back as, "John Bowlin', he turned around" and then the sixth notes begin against, "all in a passion" and continue in the next measure when Steeleye ends up "on the floor" (Example 10.12). The final verse saves the 'trouble' motive for Steeleye swearing with "all his vengeance" and ends with the same rhythmic motive as he swears "his life away" (Example 10.13).

Example 10.12 "Horkstow Grange," mm. 25-28. 'Trouble' motive with trumpet solo.



Example 10.13 "Horkstow Grange," mm. 34-37. 'Trouble' motive in last verse.



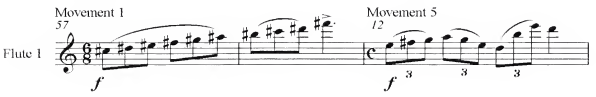
These are but a few of the examples of symbolic and text-driven rhythm that Grainger mixes into every measure of *Lincolnshire Posy.* Complete lyrics for the folksongs can be found in Appendix B. The more a conductor can study and align the lyrics to the imagery created in the music, the more effective performance and education will be. *Lincolnshire Posy* provides an ideal example of the ways in which rhythm relate to performance far beyond the realm of technical execution.

Chapter 11
DARIUS MILHAUD'S *SUITE FRANÇAISE*

Performance of *Suite Française* can be greatly enhanced through careful rhythmic analysis. The piece has a great deal of rhythmic vitality instilled carefully by the composer. As a suite, rhythmic interpretation is key to its unification. Each movement has its own themes, drawing on the music of five different regions of France. Despite each movement having different melodic themes and operating with different time signatures, rhythmic motives from various movements appear throughout, especially in the final movement. Identifying and understanding these rhythmic links creates a complete performance. Rhythmic interpretation is also important for grace notes, culminating in the fourth movement. Milhaud also unites the entire work with symmetrical units, existing at the level of suite, movement, and rhythmic motive, opening up many interpretive choices for phrasing.

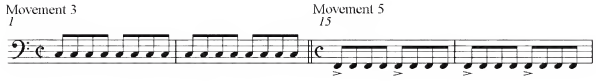
Rhythmic statements are often brought back in multiple movements, especially those in the final movement. Measure 12 in Mvt. 5 appears to be out of place, but it serves as a return of the rhythmic motive found in measures 13 and 57 of Mvt. 1, alluding to the triplet subdivision of the first movement's meter (Milhaud 1947; Example 11.1).

Example 11.1 Darius Milhaud, *Suite Francaise,* Mvt. 1, mm. 57-58, Mvt. 5, m. 12.



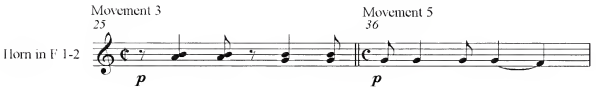
The drum part at m. 15 in movement 5 is taken directly from the motor rhythm of movement 3, returning to the cut time feel (Example 11.2).

Example 11.2 Mvt. 3, mm. 1-2, Mvt. 5, mm. 15-16.



Jazz rhythms and syncopations abound in this work. These are also often unifying factors (Example 11.3). The rhythmic continuity is astonishing given that melodic themes are kept within individual movements.

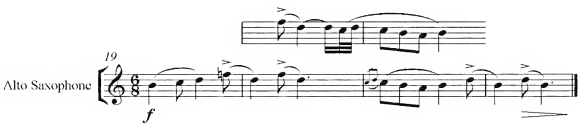
Example 11.3 Mvt. 3, m. 25, Mvt. 5, m. 36.



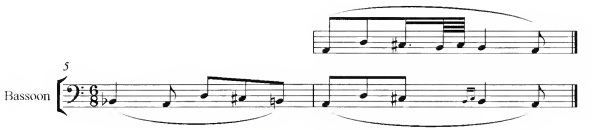
The dotted eighth-sixteenth rhythm is extremely important as a unifying rhythmic theme. It is introduced with the fanfare transition in the first movement, receives three different treatments in the fourth movement, and becomes the hallmark rhythm of the question and answer statements in the final movement.

To create a unified rhythmic approach throughout a performance, I propose that all grace note figures in the second, third, and fourth movements be played as though written within a dotted eighth-sixteenth framework (dotted sixteenth-thirty-second in the second movement). The first movement grace notes can be thought of in a similar fashion, though tempo may prohibit playing them as crisply as this requires. If this is done, the fourth movement phrases where the sixteenth note space is filled with two, one, and three notes becomes a central moment in the rhythmic development of the suite (Examples 11.4 - 11.7).

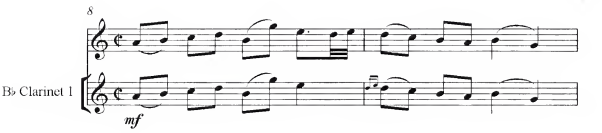
Example 11.4 Mvt. 1, mm. 19-22. Suggested performance above original notation.



Example 11.5 Mvt. 2, mm. 5-6. Suggested performance above original notation.



Example 11.6 Mvt. 3, mm. 8-9. Suggested performance above original notation.

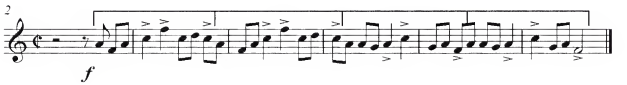


Example 11.7 Mvt. 4, mm. 19-21. Culmination of dotted rhythms.

The fast-slow-fast-slow-fast of the movements shows a macro-organization of the smaller arch or rondo forms that create the structure for each movement. This is also reflected by the various number of sections in each movement: 3-5-7-6-3. It is also shown in the use of returning tempo indications: Anime-Lent-Vif-Lent-Anime. Looking for similar symmetry in the rhythm leads to significant possibilities in performance of the third and fifth movements.

The primary melody of the third movement (Example 11.8) is often performed in groups of six eighth notes leading up to the two quarter notes. However, several clues lead to a very different interpretation. Each brief phrase grouping is not made of six eighth notes followed by two quarter notes, but rather a symmetrical cell of three eighth notes, two quarter notes, and three more eighth notes. The score reinforces this interpretation, as the melody opens with just the three eighth notes. Also, the final note of each suggested cell is accented, and the melody ends in measure 7 with the final note of a cell. By encouraging performers to lead each time to the accented eighth note, the entire character of the melody is changed.

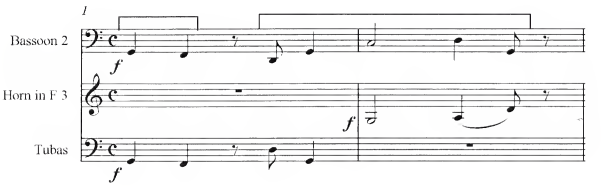
Example 11.8 Mvt. 3, mm. 2-7. Symmetrical groups bracketed.



In the opening of the fifth movement, a similar symmetrical cell can be found in the harmonic support of the opening measure, leading to a potential re-thinking of phrasing and the creation of previously unexploited link between the melody and harmony. In many performances, the harmony at the beginning of the movement (complete only in the bassoons and bass clarinet) is often phrased in one measure units, largely as a result of the changing brass instrumentation. However, three rhythmic clues allow for the possibility of another interpretation. The symmetrical cell in question can

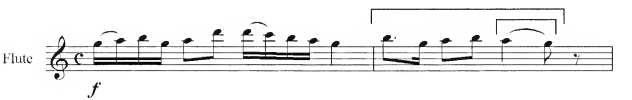
be seen in the bassoons from the third beat of the first measure through the end of the second measure (Example 11.9).

Example 11.9 Mvt. 5, mm. 1-2. Bass line motives.



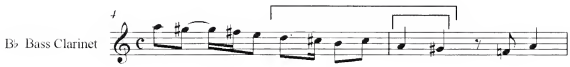
This cell should be played as one connected unit, rather than allowing a break at the barline. Support for this decision comes from the resolution of the melody in the second measure, the descent of a second on two metric pulses (Example 11.10).

Example 11.10 Mvt. 5, mm. 1-2. Melody



A similar descent can be seen in the first two notes of the harmony. This harmonic descent returns in measure five, but this time it is connected to a previous line in the bassoon and bass clarinet (Example 11.11).

Example 11.11 Mvt. 5, mm. 4-5. Bass line.



Looking in these two parts from beat three of measure four, the rhythm is identical to the second measure of the melody. Thus, the harmony in this movement actually resolves in the first two notes. This interpretation requires a more skillful execution, especially when the trombones and horns have to carefully connect across the barline. However, it creates numerous opportunities for contrasting phrasings and counterpoint that would have otherwise gone untapped. This kind of interpretive analysis also ensures a performance with great depth by making connections on multiple structural levels, ranging from the individual motives to large formal sections.

Chapter 12
PAUL HINDEMITH'S *SYMPHONY IN B-FLAT*

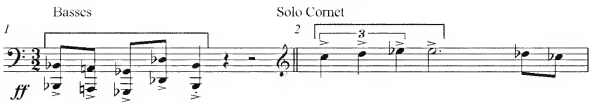
The *Symphony in B-flat* is one of Paul Hindemith's only works written specifically for the wind band, though several transcriptions have found their way into the wind ensemble repertoire. It was written for the Army Band as a sort of farewell gift as Hindemith prepared to return to his homeland after avoiding Nazi persecution in America. The symphony, in three movements, remains one of the finest compositions for wind band, offering an array of compositional techniques and interconnected thematic material.

The rhythms of the symphony are complex, with changing metrical structures, frequent combinations of duple and triple subdivisions, and instances of the juxtaposition of two time signatures. This analysis is going to accept the complexity of the vertical alignment of the notated rhythms. It will focus more on the development of the organic rhythmic motives used and their impact upon the listener's sense of metrical emphasis. Hindemith writes several long themes that often seem independent of the time signatures in which they exist. However, careful accounting of the placement of key motives shows that the symphony uses a displaced primary downbeat to create tension that is linked directly to the time signature. Furthermore, he resolves these tensions in the final movement, leading to a satisfying conclusion.

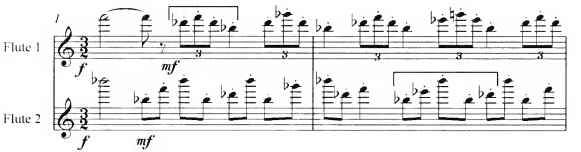
Two rhythmic motives constitute the organic material for the entire symphony. The first is stated in the opening measure by the low brass and timpani. The second is stated by the trumpets and cornets in the second measure (Hindemith 1951; Example 12.1). The two motives are very similar, moving from one beat to the next; the only significant differences between them are their contrast of duple and triple subdivisions and the number of notes they subsequently use. The most distinguishing feature for both motives is their use to lead into the second beat of the measure. Thus, within the first two measures, not only are the primary rhythmic motives stated, but the displacement of the metric emphasis has already been created. The widespread incorporation of both motives is immediate upon the accompanying lines (Example 12.2).

Example 12.1 Paul Hindemith, *Symphony in B-flat, I*, mm. 1-2.

Organic rhythmic motives.

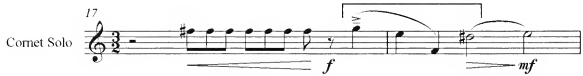


Example 12.2 *I.*, mm. 1-2. Organic rhythms in the accompaniment.

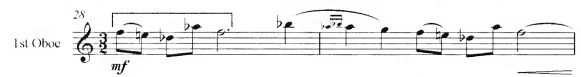


Before the second theme of the first movement arrives, there is a four-note transitory motive that is developed from the motive that began the first theme in the trumpets and cornets. In its initial statement, the metric emphasis is again shifted to the second beat (Example 12.3). The second theme follows this section, first stated by solo oboe in measure 28. This theme begins with the same rhythmic and intervallic content of the motive in the first measure (Example 12.4). The third theme of the opening section is introduced by many of the woodwinds in unison in measure 51. It uses a four-note motive that recalls both organic motives as its initial rhythm. This theme is especially effective in the way it shifts the metric emphasis to the second beat (Example 12.5). There is one final theme used in the first movement, introduced at the Molto Agitato in measure 78. Not surprisingly, it uses a four-note motive leading into the second beat, except in measures 89-91, where a five-note variation is employed (Example 12.6).

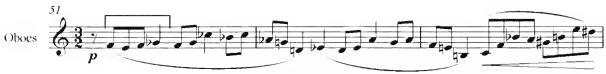
Example 12.3 *I.*, mm. 17-18. Transitional motive with metrical shift.



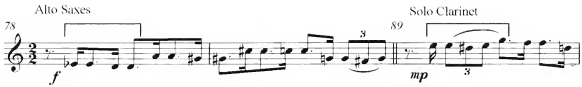
Example 12.4 *I.*, mm. 28-29. Organic motive in second theme.



Example 12.5 *I.*, mm. 51-53. Shift of metric emphasis with motive in the third theme.

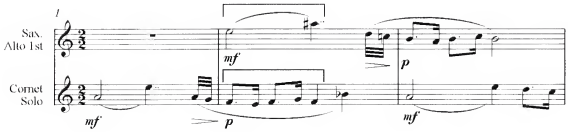


Example 12.6 *I.*, mm. 78-79, 89. Motives in the final theme of the first movement.



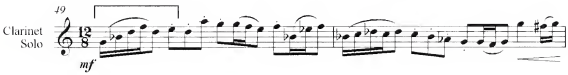
The second movement of the symphony has two main themes. Both of these themes use the same shift of metric emphasis seen in the first movement. The first theme, stated initially in cannon by cornet and alto saxophone soloists, begins with an outline of the rhythmic pattern seen previously, but the second measure shows a full five-note rhythmic motive that, when stated at the same time as the canonic entrance of the second voice, demonstrates the theme's rhythmic connectivity to the previous material (Example 12.7). The second theme begins in measure 49, marked "Fast and gay." This theme uses a variation of the four-note motive from organic material, adding subdivisions to the first two notes of the motive (Example 12.8). Its use here lends itself to rhythmic emphasis on both the second and fourth beats, creating a sort of backbeat feel.

Example 12.7 *II.*, mm. 1-3. First theme with motives and second beat emphasis.



Example 12.8 *II.*, mm. 49-50.

Second theme with modified motive and backbeat emphasis.

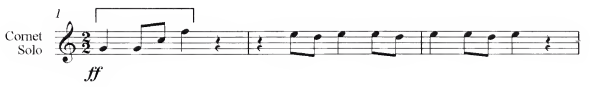


The emphasis on the second beat is clearly an important focus from the composer's mindset. This is confirmed by the use of the time signature with two beats at the beginning, despite the slow tempo. This section of the piece is usually conducted and treated in four, but it should be felt in two for consistency of rhythmic interpretation. The importance of the time signatures and the displaced emphasis to the second beat is further shown in Hindemith's decision to use the two time signatures together from measure 91 on, rather than rewriting one or both of the themes to fit a different time signature.

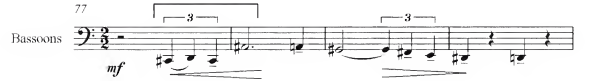
The third movement of the *Symphony in B-flat* begins with a fugue. The fugue subject, serving as the first theme of the movement, continues the pattern used previously (Example 12.9). It is with the second theme of the movement, introduced in measure 77, that the metric emphasis of a theme's exposition is finally placed squarely on the first beat of the measure (Example 12.10). The section from measures 147-160 marks the

final gasp of the shifted metric feel with a flute solo (Example 12.11). In measure 178, the first theme from the first movement returns triumphantly, with the emphasis firmly falling on the first beat of each measure (Example 12.12). This leads to the final, metrically secure, growth to the end of the symphony.

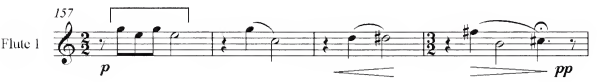
Example 12.9 *III.*, mm. 1-3. Fugue subject.



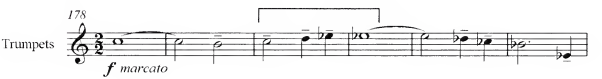
Example 12.10 *III.*, mm. 77-80. Second theme with beat one emphasis.



Example 12.11 *III.*, mm. 157-160. Last gasp of the beat two emphasis.



Example 12.12 *III.*, mm. 178-183. Original first theme returns with beat one emphasis.



The rhythmic complexity of Hindemith's *Symphony in B-flat* is one of its most distinctive features. Each individual theme and formal section found throughout the movements is resolved by the conclusion of each movement. Thematic unity is created through the continuity of rhythmic motives in the various themes. It is also achieved by the return of the original theme from the opening movement's return at the end of the final movement. It is the metric uncertainty created by the strategic use of time signature and rhythmic motives, however, that create the tension that carries the work through all

Chapter 13
VINCENT PERSICHETTI'S *SYMPHONY FOR BAND*

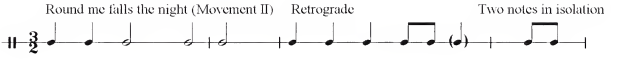
Organic rhythms are often hallmarks of good composition, especially when used in as many complex and contrasting ways as they are in Vincent Persichetti's *Symphony for Band.* This symphony, his sixth, is just one of his many compositions for wind band, but it is his only symphony for the ensemble. The organic rhythms in the symphony provide an important form of unity that needs to be comprehended by the conductor and conveyed thoroughly to the ensemble for an effective performance.

A little history about the work also provides a solid grounding for identifying the important rhythmic elements. The chorale used as the second movement, 'Round Me Falls the Night,' provides the core material for the rest of the work. Persichetti had previously published his harmonization of the chorale in four voices. The basic rhythm of the chorale provides the original rhythmic material of the piece. Other motives can be traced back to their origins in the chorale. By establishing such connections between motives, greater unity is achieved, and the conductor is able to better envision the development of the work as a whole.

Three primary rhythmic motives drive this composition, though they all derive from one original rhythm. The primary material comes from the preexisting material for the symphony, that of Persichetti's setting of the chorale "Round me falls the night." The opening rhythm of that chorale provides the rhythmic basis for nearly all of the other rhythmic cells in the composition. One of the main derivatives of that motive is a

retrograde of the rhythm, with an added note at the end (Example 13.1). The other is taken simply from the first two notes of the primary motive leaving two isolated, articulated notes of equal value, found either in complete isolation or at the end of a phrase. These motives are all introduced by the percussion section in the introduction to the first movement and are utilized as the primary unifying material of the symphony.

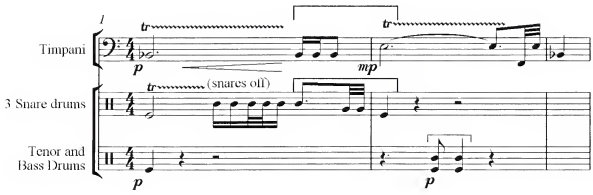
Example 13.1 "Round me falls the night" and derivative organic rhythms.



Persichetti's innovative percussion writing highlights many of the important rhythmic motives, though they occur frequently in all of the parts. A look at some of the motives in the first twenty measures (the *Adagio*) of the first movement reveals their pervasive use. The timpani and snare drum combine at the end of the first measure to create the retrograde chorale rhythm. The tenor and bass drums gives the first statement of the isolated notes in the second measure (Persichetti 1958; Example 13.2).

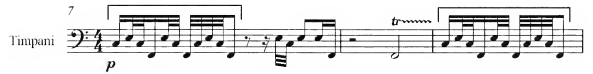
Example 13.2 Vincent Persichetti, *Symphony for Band, I.,* mm. 1-3.

Introduction of rhythmic motives.

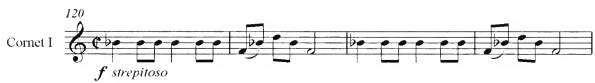


These are further developed throughout the remainder of the *Adagio*, with the addition of one further important rhythmic motive, unique for its detachment from the chorale motive and significant for its return as a fanfare in the final movement (Examples 13.3 and 13.4). The winds are also involved in the introduction of the rhythmic motives (Example 13.5).

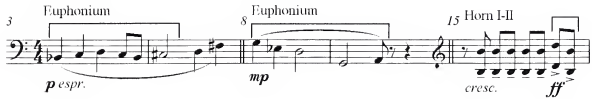
Example 13.3 *I.*, mm. 7-9. New rhythmic motive.



Example 13.4 *IV.*, mm. 120-123. Return as fanfare.



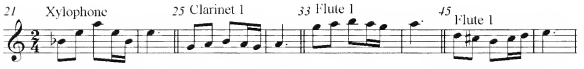
Example 13.5 *I.*, mm. 3-4, 8-9, 15. Rhythmic motives in winds.



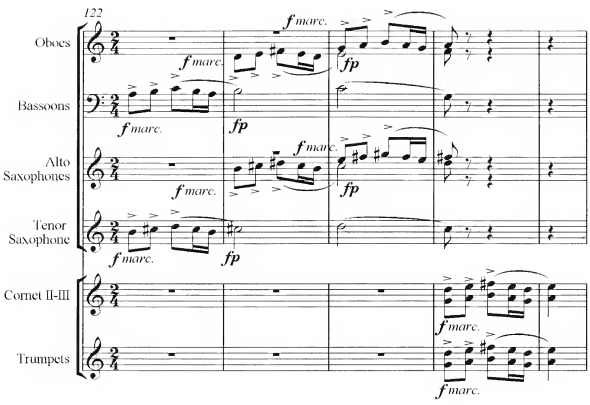
The retrograde chorale rhythm is the primary motive of the *Allegro* section that begins in measure 21. It is first stated in the xylophone and snare drums in measure 21, and it subsequently returns in the high woodwinds with each new melodic statement (Example 13.6). In measure 122, it is brought out in stretto (Example 13.7). This motive is also stated periodically on various percussion instruments, especially in solo moments.

Example 13.6 *I.*, mm. 21-22, 25-26, 33-34, 45-46.

Melodic uses of the retrograde rhythmic motive.



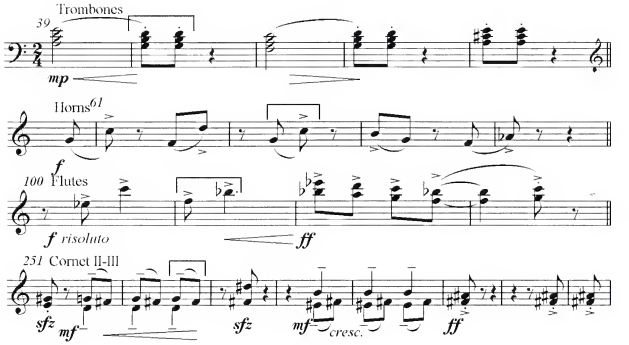
Example 13.7 *I.*, mm. 122-126. Stretto on the retrograde motive.



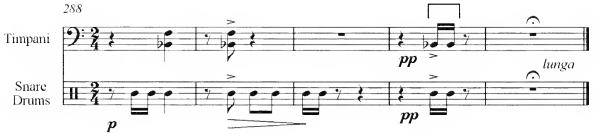
The two-note motive in isolation begins in the Allegro as an attachment to the harmonic material. It is adapted by the horns in a syncopated format in measure 61. From this, it becomes part of melodic material in the upper woodwinds (measure 100) and brasses (measure 251; Example 13.8). The final percussion rhythm of the motive makes it the last rhythmic statement of the movement (Example 13.9).

Example 13.8 *I.*, mm. 39-43, 61-64, 100-103, 251-258.

Development of the two-note motive.

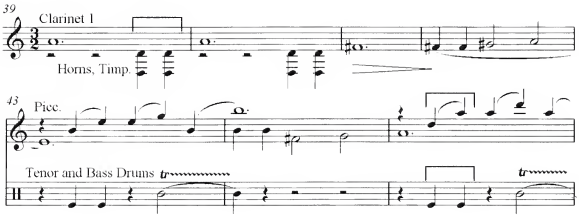


Example 13.9 *I.*, mm. 288-292. Final rhythmic motive.



The second movement states the chorale tune from which the remainder of the symphony is derived. As such, it consists primarily of the main chorale rhythmic motive, as well as supporting harmonic rhythms. The only other rhythmic influence in the movement is the return of the two-note motive in the transition (measures 39-45) that connects to the last verse of the hymn (Example 13.10).

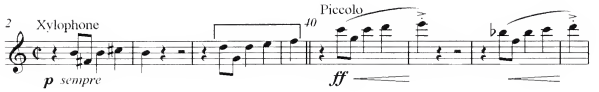
Example 13.10 *II.*, mm. 39-45. Two-note motive.



The primary material used in the third movement was originally written to be included in Persichetti's *Masquerade for Band*, and as such, it shows less of the rhythmic unity found in the other movements. It is then easier to see the way Persichetti uses the duple portions of the movement not just for metric contrast but as a bridge between the material of the compound meter sections and the rhythmic underpinning of the symphony as a whole. This is exemplified by the absence of percussion in any of the 6/8 sections of the movement, instead saving them for the core rhythms in the 2/4 sections.

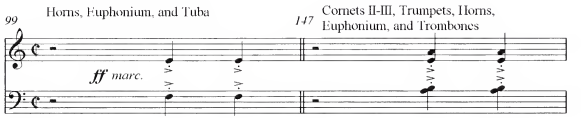
The final movement of the *Symphony* features a wide array of the core rhythmic motives. Like the first movement, it contains many applications of the retrograde rhythm, but it also features the chorale rhythm prominently, creating formal unity (Example 13.11).

Example 13.11 *IV.*, mm. 2-5, 40-43. Use of the chorale rhythm.

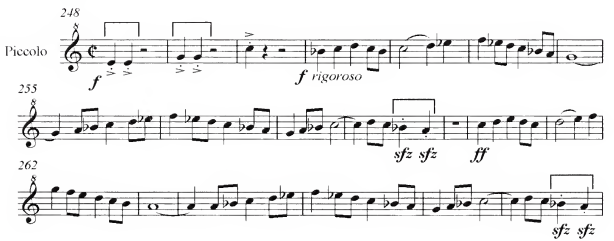


The two-note rhythm takes its place throughout the movement as a punctuation, featured in the brass at moments such as measure 99 and 147 (Example 13.12) and in the highly declamatory tutti section from measure 248 to 267 (Example 13.13).

Example 13.12 *IV.*, mm. 99, 147. Two-note motive.



Example 13.13 *IV.*, mm. 248-267. Two-note motive punctuating melodic line.



Persichetti uses the symphony as a vehicle to expand the harmonic and rhythmic structure of his chorale setting to a larger compositional form. His innovative percussion writing and careful manipulation of motives gives the piece integrity. The brevity of his motives, especially the two-note motive, stand as a significant reminder of the simple building blocks composers can use to create highly complex structures. It must also be remembered that the educational process of mastering such a work will be facilitated only when the structure is deconstructed and the building blocks are shown to the performers. three movements and makes the highly contrapuntal ending feel satisfying and fully resolved.

Chapter 14
ROBERT KURKA'S *GOOD SOLDIER SCHWEIK SUITE*

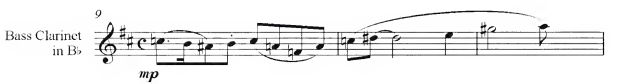
The Good Soldier Schweik Suite was written originally in its setting as a suite for winds and percussion. Written in six movements, the work is based on the anti-war novel of Jaroslav Hasek, a Czech author who used satire as means of protest. Robert Kurka, an American of Czech heritage, responded to the satire of the novel by creating a composition that often sounds very modern and upbeat, but at the same time always has a tinge that sounds crass and edgy. Written in 1952, Kurka used the material from the suite to make a two-act opera of the same title four years later. He did not live to see its premier in 1958.

In Hasek's novel, Schweik is an Everyman character (Hasek 1937). He is a humble Czech peasant, an optimistic man who likes to take in homeless dogs. When Archduke Ferdinand is assassinated to set off World War I, Schweik begins a journey under the German military regime that sees him experience primarily the institutional side of war, where he undergoes psychological tests and is declared an idiot and sent to the insane asylum. Throughout the story, his goofy, seemingly idiotic, actions point out the hypocrisy and corruption of the war. Despite the injustice of war and the loss of his freedom and defamation of his mental state, Schweik remains impossibly optimistic. He walks off in to the distance at the end of the opera setting, even stopping to literally smell the flowers. Hasek hoped to portray the peasants of his homeland as wanting to have

nothing to do with the war, as it could only bring suffering and loss of life, but at the same time keeping a proud and survivalist image of the Czech countryman.

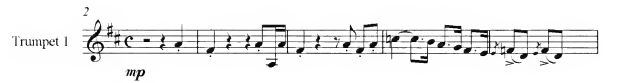
Several rhythms in the suite emerge as loose characterizations from the novel. The primary entities depicted are Schweik himself and the military. The use of dotted rhythms seems to be reserved for Schweik; the other themes have rhythms that are syncopated and often dancelike, but they always occur in the up-down eighth note realm of military control (Kurka 1956; Example 14.1).

Example 14.1 Robert Kurka, *Good Soldier Schweik Suite,* "Overture," mm. 9-11. Schweik Theme.

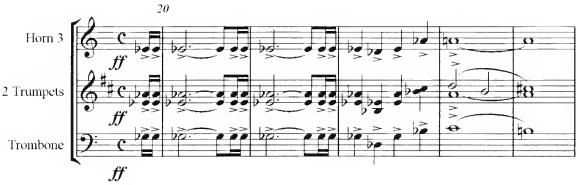


Schweik breaks the mold with his playful dotted rhythms. Thus, the trumpet theme at the beginning of the March, with the sarcastic grace notes and the drunken hiccup represents Schweik on the march, mocking the system and behaving absurdly (Example 14.2), contrasted by the grave brass chords that respond to the theme (Example 14.3).

Example 14.2 "March," mm. 2-6. Schweik theme.

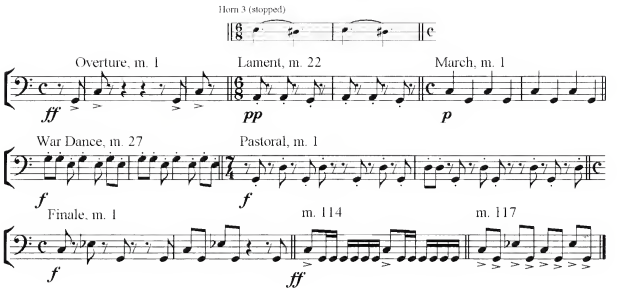


Example 14.3 "March," mm. 20-24. Martial brass chords.



The most common rhythmic element between the movements is the constant banging of the war drum (Example 14.4). All six movements feature the timpani driving the momentum forward, often bringing out the character of the movement. In the first, it establishes a bouncy traditional dominant-tonic motion. In the second, it is a reminder of war playing in 3 against 2. In the March, it is constant but not driving, while in the War Dance it is very forceful, pushing the soldiers to war. In the Pastoral it connects the war with the countryside, adapting itself with a lilt. The Finale uses it to recall the War Dance and then hail the return of Schweik at the end.

Example 14.4 Timpani motives.



These are just several general rhythmic tendencies of the piece. Though perhaps not connected directly to each other through many rhythmic means, it is the shared character of the rhythms that unites them. It is the spirit of these characters and the decision making regarding where they occur that must be the role of the interpreter. The humor of the piece comes, as it does in the novel, from satire. A conductor can bring out the intrinsic satire only through the identification and (often) the exaggeration of these distinctive features of the suite.

Chapter 15
ZDENEK LUKAS' *MUSICA BOEMA*

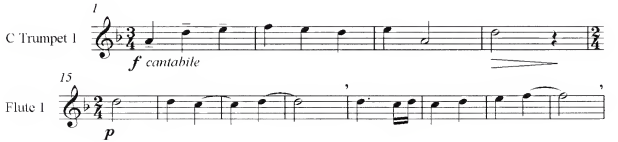
Musica Boema remains a relatively little-known work in the wind band repertoire. Its composer, Zdenek Lukas, is a Czech in the mold of Karel Husa. Like Husa, Lukas was deeply affected by the occupation of Prague in 1968 and established both a nationalistic flair and a rhythmically complex compositional vocabulary. Unlike Husa, Lukas' entire career has been spent in Prague, so his pieces have been slow in reaching American audiences. *Musica Boema*, a passionate two-movement work of rhythmic intensity and folksong inspired melodies, was commissioned by the band program at the University of Wisconsin-Milwaukee in 1976, though they were unable to receive and premiere the work until 1978 (Anonymous 1997). It is Lukas' first work for wind band, and it was finally published in the U.S. in 1997.

Contrasting rhythmic duration and subdivision plays an essential wrote in Lukas' compositional style. In order to retain the precise relationships of these elements, only four different tempi exist across the two movements and twenty minutes of music, though the third is an alteration of the second, reducing the tempo by half from quarter note equals 120 to quarter note equals 60. Additionally, the tempo of the final section, quarter note equals 69 is exactly 75% of the tempo of the first movement, quarter note equals 92. Recognizing these relationships between the various sections of the piece emphasizes the importance of maintaining exact tempo throughout the work. This is further reinforced at

the first subdivision change of the piece at rehearsal letter I in the first movement (m. 89), where Lukas provides a reminder of the metronome marking and the instruction "***sempre!***" (Lukas 1997).

Though accomplished with great connectivity, each section of the work has its own pair of themes. When presenting these themes, Lukas uses a number of devices to create contrast between the two members of the pair. One of his primary distinctions is the alternation of duple and triple rhythmic concepts. The first pair, which alternates from the beginning of the first movement through measure 80, uses the meter to create the contrast. The first is voiced in trumpets in a three-beat meter, while the second moves in two-beat meter (Example 15.1).

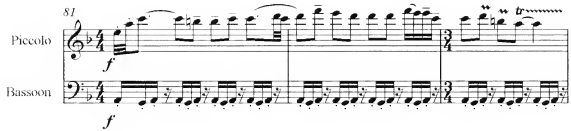
Example 15.1 Zdenek Lukas, *Musica Boema, I.*, mm. 1-4, 15-18. First pair of themes.



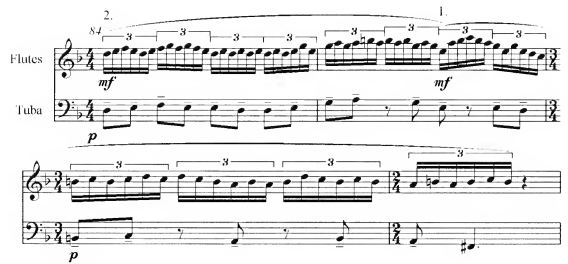
The next pair of melodies establish contrast with different subdivisions of the eighth note. While the beat remains aligned with the quarter note, the subdivision occurs at the level of the eighth note. The first melody uses a duple subdivision of the eighth, or sixteenth notes. The second uses a triple subdivision, resulting in twenty-fourth notes (Examples 15.2 and 15.3). This kind of contrasting subdivisions is used frequently throughout the work. Another prominent example is at the beginning of the second

movement, where the two themes are stated at the same time, with one using exclusively duple subdivisions of the beat (eighth and sixteenth notes) and the other using primarily triplet subdivisions (twelfth notes; Example 15.4). Similar examples exist throughout the piece, with increasing complexity and simultaneity of subdivision as it approaches the conclusion. The consistent performance of these rhythms is related to the discussion above of unwavering tempo, as rhythmic relationships between the various pairs of themes are established in lieu of melodic links. As seen below in Example 15.4, even the articulation reinforces this interpretation, with the contrasting subdivisions receiving staccato indications for transparent performance of the resulting polyrhythm.

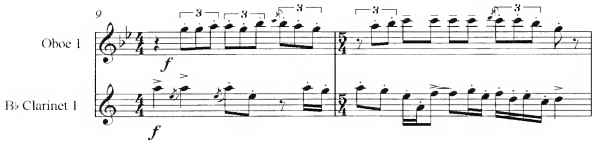
Example 15.2 *I.*, mm. 81-83. Theme using duple subdivision of the eighth note.



Example 15.3 *I.*, mm. 84-87. Theme using triplet subdivision of the eighth note.

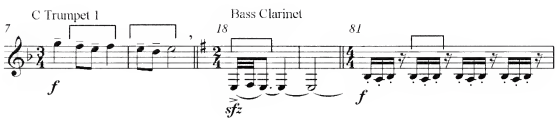


Example 15.4 *II.*, mm. 9-10. Simultaneous juxtaposition of subdivisions in two themes.



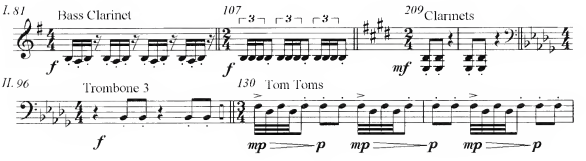
The primary organic rhythm of *Musica Boema* is first seen in measures 7 and 8 in the solo trumpet line of the first theme. This three-note pattern is then picked up by the bass clarinet during the contrasting theme at a diminished rhythmic pace of one fourth of the trumpet's pace. It is next found in the bass clarinets and bassoons in the next theme in measure 81 (Example 15.5). This version of the motive becomes the basis of a brilliant compositional idea. The eighth note subdivision contained within the bass clarinet motive continues elsewhere in the piece, but Lukas takes the sixteenth note subdivisions and substitutes twenty-fourth notes and other subdivisions of the eighth note, furthering the duple/triple contrast throughout the piece (Example 15.6).

Example 15.5 *I.*, mm. 7-8, 18-19, 81. Three-note organic rhythm in various forms.



Example 15.6 *I.*, mm.81, 107, 209-210, *II.*, mm. 96, 130-131.

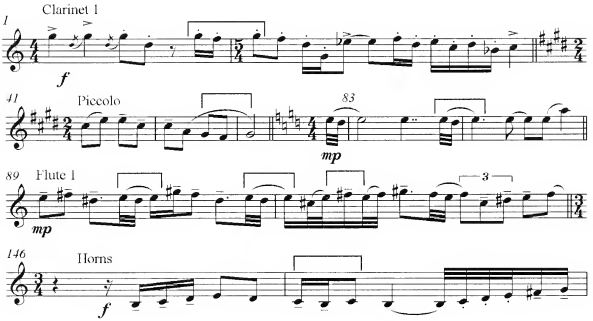
Rhythmic development of the organic rhythm through changing subdivisions.



Despite its use for development and variation, Lukas keeps the three-note motive in its original form in the second movement, moving it primarily to the melodic line. It is an integral part of many of the themes in the second movement (Example 15.7).

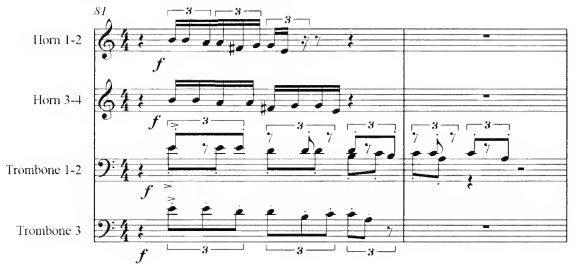
Example 15.7 *II.*, mm. 1-2, 41-43, 83-84, 89-90, 146-147.

Use of the organic rhythm in second movement themes.



Also joining this integral motive in the movement is an eight-note fanfare motive, first stated by the horns and trombones in measure 81 (Example 15.8). As if to drive home the crucial juxtaposition of duple and triple subdivisions in the piece, Lukas states the fanfare at five different rhythmic speeds (paces) at the same time, three of them related to triplet subdivisions and the other two to duple.

Example 15.8 *II.*, mm. 81-82. Fanfare with five simultaneous paces.

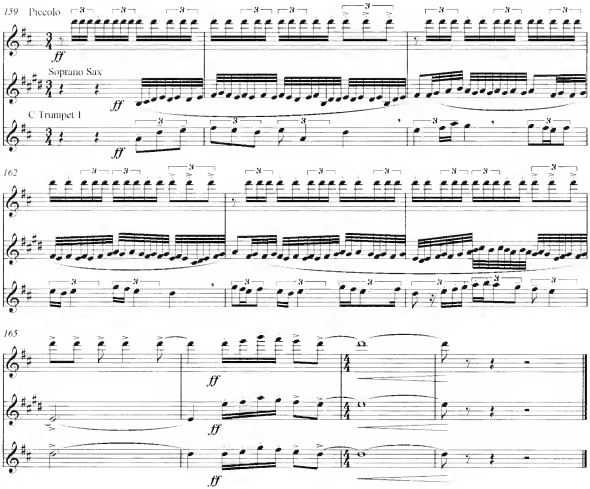


The culmination of the piece, starting in measure 159 of the second movement, brings all of the duple and triple rhythms to their final resolution. The thick texture features the trumpets performing the original theme of the first movement in a major mode. The theme is rhythmically diminished by a power of three, so what had been quarter notes in a three-beat meter (Example 15.1) became twelfth notes in a triple subdivision (Example 15.9). For the first time in the piece, twenty-fourth notes are functioning as duple subdivisions of twelfth notes rather than triplet subdivisions of eighth notes, though the latter variety still exists in the accompanying rhythm. The

rhythm that is stated in all of the voices except the trumpets and saxophones is a prolonged back-and-forth of duple and triplet subdivisions of the eighth note, with bursts of twelfth notes every two measures, though it eventually resolves to just eighth notes. Further complicating the rhythmic texture are the saxophones, who have long streams of sixty-fourth notes.

Example 15.9 *II.*, mm.159-168.

Conclusion of the work with competing rhythmic subdivisions.



Musica Boema is a marvelous work with a number of memorable melodies. These alone however, do not cause it to be an effective musical unit. The connective

tissue that allows the various themes to be worked into one composition comes from the development of an organic rhythmic variation, the employment of a primary theme that returns at the end of each movement, and the constant rhythmic contrast of duple and triple subdivisions. By infusing the work with these melodic, formal, and, above all, rhythmic properties, Lukas creates a unified tour de force of wind band composition.

Chapter 16
CONCLUSION

Rhythmic analysis can be an important tool for ensemble directors. The vague and inconsistent definitions provided in the literature on rhythm should not discourage such analysis. Rather, it can provide a freedom of approach and of nomenclature that makes rhythmic analysis a versatile part of the score study arsenal. The varied approaches needed for successful analysis are reflective of the various means by which composers create rhythmic interest in their music. This necessitates one final, yet crucial, point regarding score study in general.

Score study is meant only to discover the musical ideas of the composer and the possibilities of interpretation available to bring those out. As such, an honest and faithful analysis of a composition should not be able to draw more out of a work than the composer invested into it. Thus, if score study is undertaken as a means of finding those hidden connections that make great music and uncovering the implied stylistic elements and structures that cannot be explicitly expressed through notation, then score study should be the primary means of repertoire selection for directors. This requires planning and an inquisitive nature, but the educational and musical results will outweigh the costs. Rather than selecting repertoire for performance and then attempting to find whatever is inside of each piece, conductors can study compositions avidly and only perform those works that demonstrate real musical connectivity and communication. The musical merit

of a composition is not in its technical demands. Sophisticated and evocative compositions exist at all levels of technical requirements. The role of directors in this process is to act as discerning scholars, ensuring the optimal musical and educational opportunities for their ensembles.

It is important that students of all levels are exposed to the analytical process. This begins with secondary ensembles, where involvement in the identification of important melodic, tonal, rhythmic, and formal elements involves students in the interpretive process in a way that guarantees performance at a deeper level than technical execution. It continues with the need for an emphasis on score study at the collegiate level, for solo, chamber, and large ensemble repertoire. This empowers students to develop the tools of discernment and interpretation that will be essential to their careers as musicians and educators. These tools require a thorough understanding of the compositional process and all of its elements: tonal, melodic, formal, and rhythmic.

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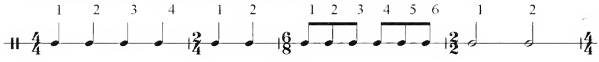
APPENDIX A

Sample Counting System

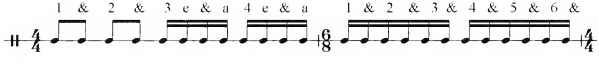
Sample Counting System

The following outlines basic counting and subdivision using a system focused on consistency in maintaining meter and using subdivisions:

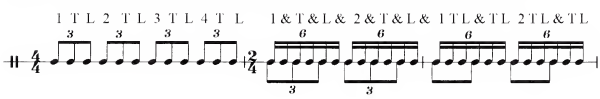
Numbers are essential for keeping up with meter.
The numbers used for counting should match the top number of the time signature.



Duple subdivisions can be expressed with one basic syllable - in this example "&," spoken "and."
For duple subdivisions of a duple subdivision, separate syllables are needed to avoid confusion (1 & & &).



The syllables "trip" and "let" are useful for triplets (notated below as "T" and "L").
They are preferable to the use of "trip-a-let" because they keep the number of the beat.
These syllables can be combined with "&" for use with 24th notes in two ways, differentiating between duple subdivisions of a triplet subdivision and triplet subdivisions of a duple subdivision.



When dealing with subdivisions based on 5's or 7's, numbers can be used for all counting. The goal is not for students to be able to count rhythms at any tempo. It is for them to develop a differentiated understanding of the relative placement of subdivisions and to be able to connect rhythm to meter accurately. As students develop more sophisticated means of subdivision for gear changing exercises and performance, the need to use syllables for counting is replaced by an ability to conceptualize the relative fractions of the beat and reflect this mental conception with accurate real-time performance.

APPENDIX B

Sample Handouts

[Sample 1: Handout for Student Analysis of Chamber Piece]

Name _____

Analyzing Chamber Music

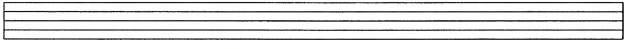
1. Write a brief summary of the composer of the work and any notes about its origins.

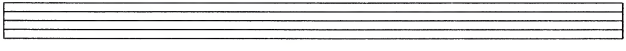
2. List the key signatures used (concert key):

3. List the time signatures used:

4. What do you feel is (are) the primary tonal center(s) of the piece? Provide justification:

5. (a) Write out the main melodic line on the staves below (be sure to include the time and key signatures, along with an appropriate clef).
   (b) Bracket any intervallic or rhythmic patterns that you think are important in the main melody.

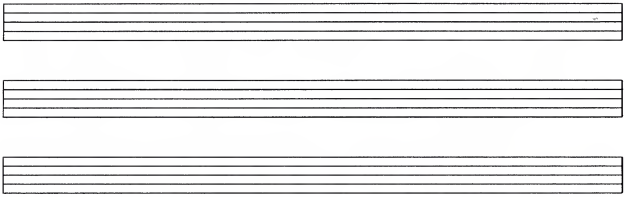




Name _____

6. Write out the important rhythmic motives in the piece below.

7. Find any development of the rhythmic motives or melodic material you have identified. Write out any examples on the staves below. Make sure to indicate the instrument performing and the measure numbers.



8. Fill out the table below identifying the location of the major formal sections of the piece along with your justification for identifying each section.

Measure #'s	Justification (Distinguishing features)

9. On the back, indicate any other special features or unusual challenges you have found in your study of this composition.

[Sample 2: Summary Analysis for Students]

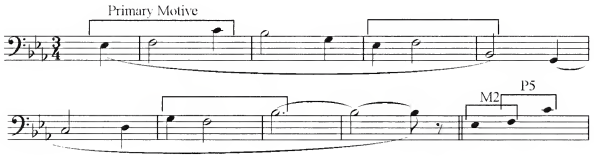
Analysis of Gustav Holst's *First Suite in E-flat*

Composer and composition:

Gustav Holst (1874-1934) was a prominent British composer best known for his two suites for band and his orchestral suite *The Planets*. His *First Suite* was written in 1909, but it wasn't performed for over a decade. It has since become a standard of the band repertoire. It is hailed as a remarkable composition because of the intense craftsmanship Holst used to create an entire three movement work from a single theme. The three movements are "Chaconne," "Intermezzo," and "March."

Melodic Material:

The entire composition is developed from the theme of the chaconne, which is shown below. Notice the three-note motives that are bracketed and the two intervals marked after the theme. Find thematic material (in any movement) in your part and bracket any occurrences of the two intervals shown below that you think are important.



Tonal Centers:

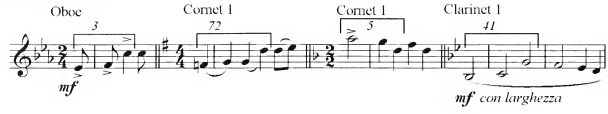
Mark these tonal centers in your part. Take special notice of places where the tonal center changes without a key signature change.

1. "Chaconne": E-flat Major (mm. 1-72); C Minor (mm. 73-96); E-flat Major (mm. 97-131)
2. "Intermezzo": C Minor (mm. 1-66); F Dorian (mm. 67-98); C Minor (mm. 99-122); C Major (mm. 123-142)
3. "March": E-flat Major (mm. 1-36); A-flat Major (mm. 37-96); G Major (mm. 97-122); E-flat Major (mm. 123-179)

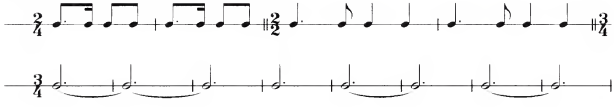
Rhythmic Material:

Find any occurrences of these rhythmic themes in your part and bracket them. If you ever play the chaconne theme, take special notice of the last rhythm shown under Rhythmic Theme 2.

Rhythmic Theme 1:



Rhythmic Theme 2:



Formal Structure:

"Chaconne": an eight bar ground bass (see Melodic Material) is repeated seventeen times in a variety of textures. Find and number these seventeen groupings in your part (note that #14 is nine measures long, mm. 105-113).

"Intermezzo":
A. mm. 1-66 - First theme group (a: 1-24, b: 25-42, a: 43-66)
B. mm. 67-98 - Second theme
A. mm. 99-122
Coda (A&B). mm. 123-142

"March":
A. mm. 1-36 - First theme (a: 1-12, b: 13-28, a: 29-36)
B. mm. 37-88 - Second theme (trio - adds a flat to the key signature)
A. mm. 89-122 - First theme (a: 89-96, b: 97-122)
A&B. mm. 123-153 Coda. mm. 154-179

My Part:

On a separate sheet of paper, summarize what you have found about the importance of your part and the role it plays in the melodic, rhythmic, tonal, and formal structure of the composition. Include thoughts about how your role will dictate the way you listen, play, and interact with the other parts in the ensemble.

APPENDIX C:

Lyrics for *Lincolnshire Posy*

"Lisbon"
(Sailor's Song)

'Twas on a Monday morning, all in the month of May,
Our ship she weighed her anchor, all for to sail away;
The wind did from the southwest blow, for Lisbon we were bound,
The hills and dales were covered with pretty young girls around.

I wrote a letter to Nancy, for her to understand
That I should have to leave her, unto some foreign land,
She said, My dearest William, these words will break my heart,
Oh, let us married be tonight, sweet Willie, before you start.

For ten long weeks and better I've been with child by thee,
So stay at home, dear William, be kind and marry me.
Our captain has commanded us, and I shall have to go,
The Queen's in want of men, my love, I'd never dare answer, No.

I'll cut my long yellow hair off, your clothing I'll put on,
And I will go with you, love, and be your waiting-man,
And when it is your watch on deck, your duty I will do,
I'd face the field of battle, love, in order to be with you.

Your pretty little fingers, they are both long and small,
Your waist it is too slender to face the cannonball,
For loud the cannons rattle, love, and blazing bullets fly,
And silver trumpets sound, my love, to cover the dismal cry.

Pray do not talk of danger, for love is my desire,
To see you in the battle, and with you spend my time,
And I will go through France and Spain, all for to be your bride,
And I will lay me down upon the battlefield at your side.

'Twas on a Monday morning, all in the month of May,
Our ship she weighed her anchor, all for to sail away;
The wind did from the southwest blow, for Lisbon we were bound,
The hills and dales were covered with pretty young girls around.

"Horkstow Grange"
(The Miser and his Man: A local Tragedy)

In Horkstow Grange there lives an old miser, you all do know him as I've heard tell,
It was him and his man that was called John Bowlin', they fell out one market day.

Chorus:

Pity them what see him suffer, pity poor old Steeleye Span,
John Bowlin's deeds they will be remembered, Bowlin's deeds at Horkstow Grange.

With a blackthorn stick old Steeleye struck him, oftens had threatened him before,
John Bowlin' he turned round all in a passion, knocked old Steeleye on to the floor.

Steeleye Span, he was felled by John Bowlin', it happened to be on a market day;
Steeleye swore with all his vengeance, he would swear his life away.

"Rufford Park Poachers"
(Poaching Song)

A buck or doe, believe it so, a pheasant or a hare
Were sent on earth for every man quite equally to share.

Chorus:
So poacher bold, as I unfold, keep up your gallant heart,
And think about those poachers bold, that night in Rufford Park.

They say that forty gallant poachers, they were in distress,
They'd often been attacked when their number it was less.

Among the gorse, to settle scores, these forty gathered stones,
To make a fight for poor men's rights, and break the keepers' bones.

The keepers went with flails against the poachers and their cause,
To see that none again would dare defy the rich man's laws.

The keepers, they began the fray with stones and with their flails,
But when the poachers started, oh, they quickly turned their tails.

Upon the ground, with mortal wound, head-keeper Roberts lay,
He never will rise up until the final Judgment Day.

Of all that band that made their stand to set a net or snare
The four men brought before the court were tried for murder there.

The judge he said, For Roberts' death transported you must be,
To serve a term of fourteen years in convict slavery.

Final Chorus:
So poacher bold, my tale is told, keep up your gallant heart,
And think about those poachers bold, that night in Rufford Park.

"A Fair Maid Walking" or "The Brisk Young Sailor" (who returned to wed his True Love)

A fair maid walking all in her garden, a brisk young sailor she chanced to spy,
He stepped up to her thinking to woo her, cried thus: Fair maid, can you fancy I?

You seem to be some man of honor, some man of honor you seem to be,
I am a poor and lowly maiden, not fitting, sir, your servant for to be.

Not fitting for to be my servant? No, I've a greater regard for you.
I'd marry you, and make you a lady, and I'd have servants for to wait on you.

I have a true love all of my own, sir, and seven long years he's been gone from me,
But seven more I will wait for him; if he's alive, he'll return to me.

If seven long years thy love is gone from thee, he is surely either dead or drowned,
But if seven more you will wait for him, if he's alive, then he will be found.

He put his hand all in his bosom, his fingers they were both long and small.
He showed to her then the true-love token, and when she saw it, down then she did fall.

He took her up all in his arms, and gave her kisses, one, two and three,
Here stands thy true and faithful sailor, who has just now returned to marry thee.

"Lord Melbourne" (War Song)

I am an Englishman to my birth; Lord Melbourne is my name;
In Devonshire I first drew breath, that place of noble fame.
I was beloved by all my men, by kings and princes likewise.
I never failed in anything, but won great victories.

Then good Queen Anne sent us on board, to Flanders we did go,
We left the banks of Newfoundland to face our daring foe.
We climbed those lofty hills straightway, with broken guns, shields likewise,
And all those famous towns we took, to all the world's surprise.

King Charles the Second we did reserve, to face our foemen French,
And to the battle of Ramillies we boldly did advance.
The sun was down, the earth did shake, and I so loud did cry,
Fight on, my lads, for old England's sake, we'll gain the field, or die.

And now this glorious victory's won, so boldly keep the field,
When prisoners in great numbers took, which forced our foe to yield.
That very day my horse was shot all by a cannonball,
As soon as I got up again, my aide-de-camp, he did fall.

Now on a bed of sickness lie, I am resigned to die,
You generals all and champions bold, stand true as well as I.
Stand to your men, take them on board, and fight with courage bold,
I've led my men through smoke and fire, but now to death must yield.

"Lost Lady Found"
(Dance Song)

'Twas down in yon valley a fair maid did dwell,
She lived with her uncle, they all knew full well,
'Twas down in yon valley where violets grew gay,
Three gypsies betrayed her and stole her away.

Long time she'd been missing, and could not be found;
Her uncle, he searched the country around,
Till he came to the trustee, between hope and fear,
The trustee made answer, She has not been here.

The trustee spoke over with courage so bold,
I fear she's been lost for the sake of her gold,
So we'll have life for life, sir, the trustee did say,
We'll send you to prison, and there you shall stay.

There was a young squire that loved her so,
Oft times to the schoolhouse together they did go,
I'm afraid she's been murdered, so great is my fear.
If I'd wings like a dove I would fly to my dear.

He traveled through England, through France and through Spain,
Till he ventured his life on the watery main,
And he came to a house where he lodged for a night,
And in that same house was his own heart's delight.

When she saw him, she knew him, and fled to his arms;
She told him her grief while he gazed on her charms.
How came you to Dublin, my dearest, I pray?
Three gypsies betrayed me and stole me away.

Your uncle's in England, in prison does lie,
And for your sweet sake is condemned for to die.
Carry me to old England, my dearest, she cried.
One thousand I'll give thee, and will be your bride.

When they came to old England her uncle to see,
The cart it was under the high gallows tree;
Oh, pardon, oh, pardon, oh, pardon I crave. I'm alive,
I'm alive, your dear life to save.

Then from the high gallows they led him away,
The bells they did ring and the music did play,
Every house in that valley with mirth did resound,
As soon as they heard the lost lady was found.