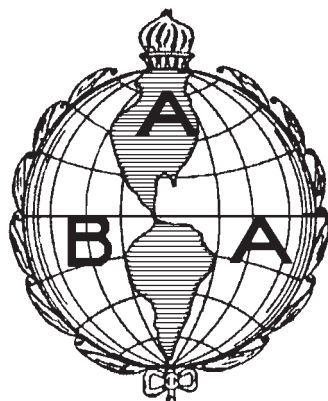


# The American Bandmasters Association



## Journal of Band Research

Volume 58/Number 1/Fall 2022



# Journal of Band Research

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# CLAUDE ARRIEU'S *DIXTUOR POUR INSTRUMENTS À VENT*: COMPOSER BACKGROUND AND FORMAL ANALYSIS

Michael Douty

Throughout her 60-year career, French composer Claude Arrieu wrote over 250 titles, many of them commissioned. She studied composition with Paul Dukas. She was a friend and colleague of twentieth-century luminaries of French music, including Messiaen, Ibert, Honegger, and others. For over ten years she worked at the Paris radio station alongside the pioneer of *musique concrète*, Pierre Schaeffer. Yet she remains largely unknown to performers and musicologists outside her own country.

The purpose of this article is to provide a brief biography of Claude Arrieu and to analyze her chamber wind dectet, *Dixtuor pour instruments à vent*. Most of the information in the following biography is sourced from Françoise Masset, whose 1985 master's thesis at the Sorbonne Université de Paris detailed the life of Claude Arrieu and explored a selection of her works.<sup>1</sup> In addition to Masset's interviews with Arrieu and analysis of selections from Arrieu's oeuvre, Masset compiled a repository of Arrieu's documents and souvenirs that resides at the Bibliothèque nationale de France (BnF). This article—and all future research on Claude Arrieu—is indebted to Françoise Masset's scholarly achievements. All quotations by Claude Arrieu are sourced from spoken and written interviews recorded by Masset; all translations from French are by this author.

The formal and thematic analysis, as well as technical performance considerations, may be utilized by conductors of academic or professional chamber wind ensembles to facilitate preparation of Arrieu's *Dixtuor pour instruments à vent*. This article uses *Introduction to Post-Tonal Theory* by Joseph Straus as a style guide for analysis.<sup>2</sup> All pitches, scales, and harmonies are referenced in concert pitch, unless otherwise indicated. When standard pitch-class collections are used without a tonal context, these are referenced using abbreviated names in capital letters with a subscript identifier of the specific set. This includes the three octatonic collections, also known as diminished scales or half-whole scales (OCT<sub>0,1</sub>, OCT<sub>1,2</sub>, and OCT<sub>2,3</sub>); the diatonic collections, referenced by their corresponding number of flats or sharps (DIA<sub>2♯</sub>, DIA<sub>1♯</sub>, DIA<sub>0</sub>, DIA<sub>1♭</sub>, DIA<sub>2♭</sub>, etc.); and includes one of the four hexatonic collections, also known as a symmetrical augmented scale, which is comprised of two augmented triads a minor-third apart from one another (HEX<sub>3,4</sub>).

## Claude Arrieu (1903-1990)

### Early Life and Influences

Claude Arrieu was born in Paris on November 30, 1903. The first of four children, she

## *Douty*

was named Louise-Marie by her parents, Paul and Cécile Simon. The future composer would not take the pseudonym by which she is recognized today until sometime around 1927. Her father operated a family business consisting of a factory and multiple clothing stores. Her mother had poor vision and learned to read braille at a young age, but she played piano quite well, and she composed.<sup>3</sup> Cécile wished for a musical daughter, a wish that was fulfilled by Louise-Marie who showed early musical gifts.<sup>4</sup>

As a child, Louise-Marie knew how to interpret solfège, and she enjoyed listening to her mother play Chopin and Schumann. At age four-and-a-half she began piano lessons. By age six, she was composing short pieces for piano, which she decorated with fanciful drawings. These early attempts resembled the composers she heard and studied: Bach, Mozart, Schumann, and Beethoven. From age twelve, Louise-Marie continued her general education in history, literature, chemistry, and English, but her favorite subject was music. She worked hard at the piano and composed settings of her favorite poetry. Around 1915, Cécile introduced her daughter to modern music. They attended *Concerts Lamoureux*, a fashionable series of weekly concerts featuring new music, where she heard Stravinsky's *Feu d'Artifice*. Arrieu later described this experience as a "shock" that "opened doors."<sup>5</sup>

Continuing her musical development, Louise-Marie began piano studies with Marguerite Long in 1916. However, her skin was so fragile that she often bloodied her hands while playing, making it necessary for her to give up on a career as a pianist. With the encouragement of her parents, she began focusing on studies of harmony.<sup>6</sup>

## **Paris Conservatory and Compositional Breakthrough**

In 1924, Louise-Marie Simon entered the Paris Conservatory, studying harmony with Charles Silver and taking organ classes. But in 1925, suffering from anemia, her doctor recommended a stay in the mountains. She went to Chamonix where she could enjoy skiing, and during a bobsled run, she broke her left leg. This accident obligated her to drop her organ classes and leave the Conservatory. During this time, she enrolled in a private harmony course with Jean Roger-Ducasse.<sup>7</sup>

Returning to the Conservatory in 1926 and 1927, the aspiring composer worked on fugue and counterpoint under the direction of George Caussade and Noël Gallon. She also composed settings of poetry and undertook a Requiem mass for acappella choir. Around this time, she began using her pseudonym, Claude Arrieu. Although she said little about the reasons for changing her professional name, scholars have speculated that the gender-neutral first name may have circumvented some reluctance toward her work in the musical establishment of the time. The last name was borrowed from an old friend from the Pyrenees, named Arrieu de Bat.<sup>8</sup>

In 1928, Claude Arrieu settled into a Paris apartment at 32 Pérignon, which she maintained throughout her long career. That same year, she began composition classes with

## Claude Arrieu's *Dixtuor pour instruments à vent*: Background and Formal Analysis

her most influential mentor, Paul Dukas.<sup>9</sup> Dukas expected his students to know the grammar of composition—form, style, etc., but it was up to the students to “make the point.”<sup>10</sup> He engaged his students in discussions about aesthetics and the philosophy of music. They analyzed new works by contemporaries such as Stravinsky and Roussel. He rarely spoke about his own work, but he loved to tell anecdotes about his departed colleagues: Debussy, Fauré, Saint-Saëns, Albeniz, and d’Indy. Arrieu’s closest friends among Dukas’ students were Olivier Messiaen, Tony Aubin, Georges Hugon, Maurice Duruflé, Yvonne Desporte, and Elsa Barraine.<sup>11</sup>

Twice, in 1928 and 1929, Arrieu competed for the *Prix de Rome*. Both times, two females submitted their work, but the director of the Conservatory would only allow one to proceed. So Arrieu did not enter the competition a third time in the face of such bias.<sup>12</sup> However, the year 1929 brought an important breakthrough for Arrieu. She had just written an orchestral suite, *Mascarades*, inspired by Ronsard’s poem *Le Bocage Royal*. Roger-Ducasse, who continued to mentor Arrieu, thought this suite compelling enough that he shared it with acclaimed conductor Walther Straram. The weekly concerts presented by the *Orchestre des Concerts Straram* were a premiere musical event of Paris, featuring the best instrumentalists and soloists of the time, frequently premiering contemporary works. When Arrieu met with Straram in February of 1929, she played a reduction of her orchestral suite. She was surprised when he changed the program of his season finale concert to include it.<sup>13</sup>

Contemporary critics praised Arrieu’s public debut. Immediately after the concert, Arrieu had another introduction that would prove important to her career. Straram introduced her to playwright André Obey who was seeking works for an exposition to feature contemporary music. Later, in 1931, when Obey’s play *Noé (Noah)* successfully premiered, Arrieu requested his permission to create an opera with the text. She worked on the project until 1934, with the anticipation that Straram would premiere it as director of the *Opéra Comique* at the *Théâtre Champs-Élysées*. Unfortunately, Straram passed away before the project could take place. However, when *Noé* finally premiered fifteen years later in Strasbourg, it became one of Arrieu’s most successful and critically-acclaimed operas.<sup>14</sup>

By 1932, Arrieu’s compositions received numerous performances and awards. In February, Straram premiered Arrieu’s *Concerto en mi pour piano et orchestra* at the *Théâtre Champs-Élysées*. In June, she exited the Conservatory with a first-place *Prix de Composition* for her *Variations, Interlude et Finale*, dedicated to Dukas. This score also earned the *Lepaulle* and *Yvonne-de-Gouy-d’Artsy* prizes. At the same time, Arrieu’s *Ballade pour la Paix* for soloist, choirs, and orchestra unanimously won the *Ambroise Thomas* prize. The 3000 francs she received from this last award allowed her to purchase a piano.<sup>15</sup> In November of that year, the *Cercle Musical de Paris* concert brought together two of Dukas’ former students for a joint concert: Arrieu and Messiaen. A critical review at the time contrasted Messiaen’s mysticism with Arrieu’s distinctly French humor. The critic stipulated that both young artists would benefit from future refinement, but noted that Arrieu already displayed a definite structure to her works.<sup>16</sup>



### Early Career and *Radiodiffusion Française*

As a working young musician, from 1932 to 1938 Arrieu taught solfège, harmony, and counterpoint at *l'Ecole Française de Musique*, taught piano lessons, accompanied a dance class for three hours a day, wrote solfège lessons for publishers, revised orchestra scores, was a chamber music critic for *Monde musical*, and—by her own admission—had a soft spot for writing arrangements for popular singer and songwriter Jean Tranchant. She also found time to meet her friends at *Montparnasse*, the neighborhood at the heart of Parisian musical life in the 1930s. There she conversed with such early twentieth-century musical luminaries as Messiaen, Jolivet, Ibert, and Varèse. Her compositional work continued with songs, choral and orchestral works, and stage music.<sup>17</sup>

In 1935, Arrieu's career took a new direction when she began working for *Service des Programmes de la Radiodiffusion Française*, as an editor of music programs. Responsible for music at fourteen regional radio stations, she had a tiring work schedule and found it difficult to find time to compose. Despite these constraints she completed several ensemble scores and she wrote songs to be performed at fashionable Parisian cafés.<sup>18</sup>

Arrieu's employment at *Radiodiffusion Française* began her association with electronic music pioneer Pierre Schaeffer, whose innovations in *musique concrète* laid the foundation for sampling and electronic sound manipulation in both art music and popular music. Arrieu learned how to handle microphones and how to interpret the decibel curves of various instruments and ensembles. However, she considered herself poor at math, so she relied on her ear to place the microphones. Schaeffer, who collaborated with Arrieu for many years following her introduction to radio, said that she was a better musician because she did not solely rely on the numbers.<sup>19</sup>

During the second world war, Arrieu followed the displacement across France, leading her to Rennes in 1940, then Toulouse and Marseille in 1941 where she stayed until 1943.<sup>20</sup> She continued to work in radio and she composed songs, piano pieces, orchestral works, and music for theater productions. Returning to Paris in 1943, Arrieu reconnected with Pierre Schaeffer to collaborate on new music for radio. Throughout the war years, in the famous *Studio d'essai*, Schaeffer and his colleagues made successive attempts to invent and refine *musique concrète*. Despite Arrieu's ten-year collaboration with Schaeffer, and the mutual appreciation they shared, she always refused to work on *musique concrète*, later saying "I do not want to spend twenty years of my life doing something I do not understand."<sup>21</sup>

The German occupiers did not suspect that these radio technicians were also working on a clandestine radio station, preparing for the liberation of Paris. They made records of Ravel, d'Indy, and Debussy in anticipation of the allied victory. Arrieu met and collaborated with numerous writers and musicians who came to the studio: Arthur Honegger, Jean Tardieu, Albert Ollivier, Jacques Ibert, Louis Aragon, Pierre Bernac, Paul Eluard and others.<sup>22</sup>



## Claude Arrieu's *Dixtuor pour instruments à vent*: Background and Formal Analysis

By the end of the war, Arrieu was named deputy-chief of *Service d'illustrations musicales de la Radio* and her prodigious compositional output continued apace.<sup>23</sup> In addition to music for radio, settings of poetry, piano pieces, and dramatic works, she wrote concertos to premiere with orchestras across Europe. Arrieu's *Concerto en sol pour flûte et orchestre* (1946) and her *Concerto en mi pour violon et orchestre* (1946), were both performed by the same ensemble that had inspired her as a young student: *l'Orchestre Lamoureux*.<sup>24</sup>

### Later Career

The year 1947 marked a turning point in Arrieu's career. She was able to support herself financially as a composer, and the work in radio had become tedious, so she left it behind.<sup>25</sup> However, this did not keep Arrieu from writing music for dramatic productions. She composed many radio scores, most of which are difficult to recover today. One of particular note was *Frédéric Général*, a comic radio opera that received the *Prix d'Italia* in 1949—awarded for the first time that year.<sup>26</sup> Arrieu also received the *Prix Radio-Genève* in 1954 for a children's operetta in two acts: *Le Chapeau à Musique*.<sup>27</sup>

Arrieu wrote many instrumental works during this period, especially concertos and chamber music. Arrieu wrote her *Quintette à vent en ut* in 1952 for Jean-Pierre Rampal (flute), Pierre Pierlot (oboe), Jacques Lancelot (clarinet), Gilbert Coursier (horn) and Paul Hongne (bassoon)—a work later featured on chamber music recordings.<sup>28</sup> Starting in 1964, Arrieu also began to write educational music—dozens of short pieces for various instruments and varying levels of difficulty. She admitted that she found the genre amusing.<sup>29</sup> Already a successful composer, these works were not likely a principal source of income, nor did she win any accolades for them. Her pedagogical music is reflective of both the quality music education that she received during her own formative years and her desire to make quality compositions available to future generations, even at the earliest stages of their artistic journey.

In recognition of many decades of achievement, two notable honors were bestowed upon Arrieu in the 1960s. In 1965, the *Société des Auteurs, Compositeurs et Éditeurs de Musique* (SACEM) awarded Claude Arrieu the *Grand Prix de la Musique Française*. And in 1967 she was named a *Chevalier de la Légion d'Honneur*.<sup>30</sup> Throughout the 1970s and 1980s, Arrieu continued to compose in what appear to be her favorite genres throughout her life: chamber music, piano pieces, and opera. Her reputation began to extend to the United States as evidenced by two recordings of her works by the American wind quintet *Soni Ventorum*. In the liner notes of their 1978 album, they recount a pleasant anecdote:

During a few days break between concerts, our oboist Laila Storch was planning to visit Paris, and as she is fluent in French, had offered to contact Ms. Arrieu and deliver a copy of her quintet recording personally. A telephone call was made, with an appointment set up for lunch at a neighborhood cafe. When Laila mentioned in addition that the *trio* had also just been recorded, Ms. Arrieu changed her plans and invited Laila to her home,

*Douty*

stating afterwards, “When you mentioned having played and recorded the *Trio*, I knew you were serious!”<sup>31</sup>

At the beginning of the 1980s, Arrieu had to restrict her activities due to vision problems. She had two cataract operations in 1982, which allowed her to complete a few more works. She was also recognized by the *Société des Auteurs et Compositeurs Dramatiques*, awarding her their *Prix de la Musique*. In honor of her 80<sup>th</sup> birthday, France-Culture radio celebrated Arrieu’s distinguished career. Arrieu was invited to speak and several of her works were played.<sup>32</sup>

Throughout 1984 and 1985, Arrieu graciously welcomed soprano and scholar Françoise Masset to her Paris apartment where she had lived for over 50 years. She agreed to be interviewed and provided a wealth of materials for Masset’s thesis. Masset describes a small but pleasant apartment, filled with books, pictures, and flowers in the window. Like her mentor Dukas, Arrieu admired great literature, painting, and music of both her contemporaries and predecessors. Arrieu was convinced that all the arts, far from being independent, are closely linked.<sup>33</sup>

Claude Arrieu passed away on March 7, 1990, at the age of 86 years,<sup>34</sup> a master composer whose works merit continued study and performance. In their first interview, Arrieu explained to Masset that she would prefer for a person to know her music more than herself.<sup>35</sup> To that end, this article will now turn to Claude Arrieu’s masterpiece for large chamber ensemble, *Dixtuor pour instruments à vent*.

### *Dixtuor pour instruments à vent*

#### **Overview of Composition**

Little information is provided in Masset’s thesis regarding the origins of *Dixtuor pour instruments à vent* (Dectet for wind instruments) by Claude Arrieu other than to note that it was written in 1967 and premiered by *Ensemble Birbaum*, possibly on radio or television.<sup>36</sup> It was later published in 1970 by Gérard Billaudot in Paris. This suite of five brief movements runs between twelve and thirteen minutes in most performances, although the printed score indicates an approximate duration of eleven minutes.

Scored for two flutes (second doubles on piccolo), oboe (with optional doubling on English horn), two clarinets in B♭, two bassoons, horn in F, trumpet in C, and trombone, Arrieu’s combination of flutes, reeds, and brasses recalls hallmark twentieth-century works for chamber winds, such as Stravinsky’s *Octet* or Hindemith’s *Septet*. Like these predecessors, Arrieu seems to find the clear sonorities and precise articulation of wind instruments fitting to the modern aesthetic. The orchestration is transparently structured, easily perceived by both the eye on the score and the ear of the listener. Motivic phrases are passed around the ensemble by solo players or small groups, while other players provide counterpoint or accompaniment. The full ensemble is reserved for moments of emphasis or dynamic climax.

## Claude Arrieu's *Dixtuor pour instruments à vent*: Background and Formal Analysis

Harmonically, Arrieu takes advantage of the diverse palette available to a mid-twentieth-century composer. The majority of the pitch material in this work is derived from octatonic or diatonic collections. Sometimes there is a designated central pitch; oftentimes there is not. Tertian harmonies are common, but they are not always functional. When a dominant-tonic relationship is audible at select moments in the score, it appears to be an intentional reference to classical convention for formal or dramatic emphasis. Arrieu's *Dixtuor* is a non-tonal composition in the sense that tonal harmonic relationships do not provide an organizing background structure for the music—either within the movements or for suite as a whole.

Despite the lack of broad-scale functional harmony, the music is not dissonant, nor does it wander aimlessly. Rather, the tuneful themes are usually harmonized with chords from the same referential pitch-class collection, creating a sense of local consonance within the non-tonal work. Themes are repeated, developed, and varied within the movements, and they are the primary means for conveying the structure of Arrieu's music. A rhythmic pulse pervades, even in the slow movements. The whole effect is convivial and charming, like a pleasant conversation with a variety of perspectives.

For the analysis that follows, the reader should consult a score with measures numbered continuously through the movements. The score and parts are available for purchase from Gérard Billaudot Éditeur via specialty sheet music retailers. Movement I contains measures 1 through 85; Movement II, measures 86 through 175; Movement III, measures 176 through 332; Movement IV, measures 333 through 383; and Movement V, measures 384 through 453. Note that the first eighth note in Movement IV—an anacrusis in 1<sup>st</sup> flute and oboe—is not counted as a measure; the measure numbering in this movement begins with the first full bar.

### Movement I, *Allegretto moderato*

**Thematic and formal overview.** The first movement opens with insistent repetition of B $\natural$  in octaves by flute and piccolo until the clarinet presents the first theme, an atonal jig with downward leaps, at m. 5 (see Fig. 1). A second diatonic theme, like a folk-dance, appears in the oboe at m. 13 (see Fig. 2). The interplay of these two themes, as well as the contrast between octatonic and diatonic pitch collections, provides the musical interest for the A section of this binary-form movement.



Figure 1: *Dixtuor*, Mvt. I, Theme I, 1<sup>st</sup> clarinet mm. 5-7.

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*Douty*



Figure 2: *Dixtuor*, Mvt. I, Theme II, oboe mm. 13-16.

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Theme I is restated with variations in flutes, m. 17; 2<sup>nd</sup> clarinet, m. 18; flutes, m. 25; oboe, m. 27; 2<sup>nd</sup> clarinet, m. 34; oboe, m. 44; clarinets, m. 48; flutes and oboe, m. 51; 2<sup>nd</sup> flute and clarinets, m. 52; and finally reprised in 1<sup>st</sup> flute, m. 82. An important evolution takes place with successive appearances of this theme: pitch classes from the earlier statements that do not conform to OCT<sub>1,2</sub> are stripped away (i.e. concert E $\flat$  and C $\sharp$ ). Starting with the 2<sup>nd</sup> clarinet statement of Theme I in m. 34, the pitches used in this theme are limited to OCT<sub>1,2</sub> for the remainder of the movement. The development of a clearly delineated pitch-class collection is confirmed by the arpeggiated interjection in horn and trumpet (mm. 40-41), followed by flutes (mm. 42-43), both of which also conform to OCT<sub>1,2</sub>.

In contrast, when the diatonic Theme II is restated it does not conform to a single diatonic collection throughout the movement. The statement in oboe, m. 13, utilizes DIA<sub>2 $\sharp$</sub> ; oboe, m. 20, utilizes DIA<sub>0</sub>; flutes and 1<sup>st</sup> clarinet, m. 23, utilizes DIA<sub>0</sub>; oboe, 1<sup>st</sup> clarinet and 1<sup>st</sup> flute, m. 31, utilizes DIA<sub>3 $\sharp$</sub>  in a melodic-minor inflection with a lowered third (C $\flat$ ); and flutes, oboe and 1<sup>st</sup> bassoon, m. 37, utilizes DIA<sub>0</sub>. Arrieu appears to take greater liberty with her pitch material when the collection from which it is drawn—the diatonic collection—is so readily recognized by the listener.

When the lilting 6/8 meter of the A section of the form gives way to the marching 2/4 of the B section (mm. 54-81), pulsing eighth notes and accented articulations create a more assertive, martial atmosphere. The melodic lines in this section consist of octatonic scales (e.g. horn, mm. 54-56) contrasted with leaping patterns in dotted rhythms or triplets that are reminiscent of Theme I (e.g. trumpet, mm. 58-59, or flutes mm. 76-77). With few exceptions, pitches in all instruments throughout the B section belong to OCT<sub>1,2</sub> until the concluding ritardando in m. 79, when bassoon and 1<sup>st</sup> clarinet present DIA<sub>1 $\sharp$</sub>  in parallel tenths. The conductor may request that the 2<sup>nd</sup> clarinet trill starting in m. 58 is only a half-step so as to remain in the prevailing octatonic collection. An important change of meter to 3/8 at m. 62 will be addressed in detail in the technical considerations below.

In the last four bars, mm. 82-85, the form is concluded with a brief coda, recapitulating Theme I in 1<sup>st</sup> flute. Finally, in 1<sup>st</sup> clarinet and 2<sup>nd</sup> bassoon, OCT<sub>1,2</sub> scales conclude the movement in parallel augmented fourths.

## Claude Arrieu's *Dixtuor pour instruments à vent*: Background and Formal Analysis

Table 1: Form of *Dixtour*, Mvt. I.

Form	A mm. 1-53 (53 measures)	B mm. 54-81 (28 measures)	Coda (A') mm. 82-85 (4 measures)
Themes / Motives	Theme I Theme II	OCT <sub>1,2</sub> scales and leaping patterns reminiscent of Theme I	Theme I
Pitch relationships	OCT <sub>1,2</sub> contrasted with a variety of diatonic collections	OCT <sub>1,2</sub> until final measures in DIA <sub>1♯</sub>	OCT <sub>1,2</sub>

**Technical considerations.** The conductor must consider the transition between the 2/4 meter and 3/8 meter at m. 62 when setting the tempi for this movement. The printed indications for tempo and meter changes require some scrutiny. Starting with the printed tempo suggestion of 100 bpm at the beginning of the movement and adhering to the printed indication for equivalent quarter to dotted-quarter at m. 54 would result in an effective eighth-note tempo of 200 bpm at the start of the B section. In so doing, the transition to 3/8 meter at m. 62—with eighth note at 168 bpm as printed—would necessarily be a reduction in tempo. This is not likely Arrieu's intention, considering the indication *vif* at m. 62. The preferred alternative is that the conductor starts the B section (mm. 54f.) in a new tempo with the quarter note at 84 bpm. This will maintain a constant eighth note tempo of 168 bpm throughout the B section. This stately march tempo starting at m. 54 will have the added benefit of clarifying the dotted-sixteenth and thirty-second note rhythms (e.g. trumpet, mm. 58-59).

The repeated B $\sharp$  that starts the movement presents a peculiar rhythmic challenge until players and conductor become accustomed to it. Starting on the fourth eighth note of a 6/8 measure, the location of the metric pulse is somewhat ambiguous throughout the beginning of this movement. The problem is not resolved when the principal themes begin to play; rather, their displacement onto weak beats of the meter increases the challenge—although it adds musical interest. To clarify the rhythmic structure throughout the first nineteen measures of this movement, players may be advised to tastefully perform the implied accents of the meter, with the greatest stress on the downbeat of each measure, and a secondary stress on the fourth eighth note. The conductor may also advise that the first measure convey a subtle crescendo to the downbeat of the second measure in order to set this metric scheme in motion.

**Errata in this movement:** none located.

## Movement II, *Moderato*

**Thematic and formal overview.** The form of the second movement divides into four sections, with the final section serving as a development or extended variation of the first: A–B–C–A'. The A section, mm. 86-97, relies heavily on OCT<sub>1,2</sub> for pitches and emphasizes E $\natural$  as a recurring central pitch. The principal theme of this section, stated in solo 1<sup>st</sup> clarinet and echoed in 1<sup>st</sup> flute (mm. 86-89, see Fig. 3), features chromatic inflections of fourths and fifths followed by a rising octatonic scale toward the initial E $\natural$ . Theme I is followed by three motives that are introduced in this section but not developed. A motive of rhythmic repetition on a single pitch appears in mm. 90-91 (see Fig. 4). A motive of sixteenth note triplets for scalar passages appears in mm. 92-93 (see Fig. 5). And a motive of leaping sixteenth note triplets alternating with eighth notes appears in mm. 94-95 (see Fig. 6). Theme I and these accompanying motives will return for development in the A' section.



Figure 3: *Dixtuor*, Mvt. II, Theme I, 1<sup>st</sup> clarinet mm. 86-88.

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Figure 4: *Dixtuor*, Mvt. II, repeated pitch motive, flutes mm. 90-91.

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Figure 5: *Dixtuor*, Mvt. II, sixteenth note triplets, flutes m. 92.

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Figure 6: *Dixtuor*, Mvt. II, triplets alternating with eighth notes, flutes mm. 95-96.  
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In the opening twelve measures Arrieu also introduces two compositional devices that will recur in this movement and elsewhere in the suite. The first is the use of descending chromatic scales (e.g. clarinets, m. 93) and sequential figures that descend chromatically (e.g. flutes m. 92). Not only does she employ chromatically descending figures several times throughout *Dixtuor*, but as noted in Masset's thesis, this device occurs in many of Arrieu's other works.<sup>37</sup> Another favored device is Arrieu's use of subsets of the octatonic scale to create tertian harmonies—even implications of functional cadences. For example, see mm. 94-96 for a harmonic progression with functional implications using pitches from OCT<sub>1,2</sub>. This progression begins with E $\natural$  and G $\sharp$  in reeds, implying E major. A trumpet arpeggio supported by trombone produces a C $\sharp$ <sup>7</sup> chord, which is followed by a dyad of F $\natural$  and D $\natural$ . Then, the oboe triplets create voice leading from D $\natural$  to D $\sharp$  that coincides with the B $\natural$  in bassoons and horn, implying a dominant chord in the key of E. This leads to the return of E major on the third beat of the measure. This harmonic progression is repeated in the second half of the measure, although Arrieu allows herself the liberty of including an F $\sharp$  in clarinets at the end of m. 94—an interloping pitch that does not belong to the OCT<sub>1,2</sub> scale. The oscillation between dominant and tonic continues in m. 95, prolonging the tension, so that the ultimate arrival on a unison E $\natural$  at the downbeat of m. 96 is an unambiguous cadence.

The B section (mm. 98-122) presents a second theme in the oboe (see Fig. 7). This light scherzo theme is accompanied by non-functional DIA<sub>0</sub> harmonies. Chromatic inflections of the tune (mm. 103-105) shift the pitch collection toward OCT<sub>1,2</sub>. Then in mm. 105-122, octatonic collections take the lead: OCT<sub>1,2</sub> in mm. 105-108, a quick OCT<sub>0,1</sub> chord at the end of m. 108, and OCT<sub>2,3</sub> in mm. 109-110. However, Arrieu is not beholden to strict limitations in her pitch scheme. In the following measures (mm. 111-120), alternation between OCT<sub>0,1</sub> and OCT<sub>2,3</sub> occurs roughly every two measures, but many pitches—especially in the accompaniment—do not conform to the prevailing octatonic scale in each measure. Despite these deviations, the contrast between alternating octatonic pitch collections remains perceptible to the ear. Arrieu's use of recognizable pitch collections without adherence to a strict formula allows her the freedom to write effective and pleasing counterpoint. This combination of structure and freedom gives her works a unique voice.





Figure 7: *Dextuor*, Mvt. II, beginning of Theme II, oboe mm. 98-99.

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The andante C section (mm. 123-140) opens with an introductory dialogue between 1<sup>st</sup> flute and chromatically descending clarinets. Theme III, a plaintive oboe solo (m. 127f., see Fig. 8), begins in  $DIA_{3b}$  without a clear functional orientation. Eventually, a  $B\flat$  in the oboe line gives the hint of a leading tone in C minor at m. 133. This leading tone is confirmed by the sustained  $B\flat$  in 1<sup>st</sup> flute and 1<sup>st</sup> bassoon in mm. 138-139. Arrieu then concludes this section with a functional harmonic cadence in m. 140: the  $A\flat$  in bassoons and the  $C\sharp$  in oboe and 1<sup>st</sup> clarinet imply an  $A\flat$  major triad. This is followed by a disjointed but clearly audible  $G^7$ —see the  $G\sharp$  in bassoons that is immediately followed by a  $B\sharp$  in 1<sup>st</sup> clarinet and  $F\sharp$  in 2<sup>nd</sup> clarinet. Finally, Arrieu resolves the seventh of the dominant chord down to the third of the tonic and the leading tone rises to the root in C minor.



Figure 8: *Dextuor*, Mvt. II, beginning of Theme III, oboe mm. 127-129.

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The A' section begins with the indication of tempo primo at m. 141. Theme I is reprised in 1<sup>st</sup> clarinet with variation: the beginning of the theme is inverted, with the leaping sixteenth notes starting on the lower pitch. This is not a strict transformation of the original theme. Rather, it is an inexact inversion that recalls the wide intervals and rhythmic character of the original theme. Variations on Theme I reappear throughout the development at mm. 150-151 in flute, mm. 154-155 in oboe, and m. 168 in clarinets. Other melodic statements appear to be loosely connected to Theme I by the use of leaping fourths and fifths at m. 161 in 1<sup>st</sup> clarinet, m. 162 in oboe, and mm. 163-167 in trumpet.

The three additional motives that followed Theme I in the A section also recur in the A' section, particularly toward the end of the movement. The repeated pitch motive occurs at m. 157 in flutes, m. 159 in oboe, and prominently at mm. 171-172 throughout the ensemble. Scales in triplets appear throughout mm. 169-173. Alternating triplets and eighth notes close the movement (m. 174) much like they closed the opening A section. Arrieu's parallel usage of these motives near the end of both the A and A' sections unifies the formal structure of the movement.

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Two of Arrieu's characteristic compositional techniques that were noted in the A section also recur in the A' section. Descending chromatic scales reappear in m. 149, 160, and 162. Tertian subsets are drawn from OCT<sub>1,2</sub> in m. 148, making a non-functional progression of B♭<sup>7</sup>–D♭<sup>7(+♯4)</sup>–B♭<sup>7</sup>–G<sup>7</sup>.

OCT<sub>1,2</sub> and OCT<sub>0,1</sub> provide most of the pitches for the A' section, but the last two measures utilize DIA<sub>1♯</sub>, concluding in Phrygian mode on a B-minor triad followed by a B♯ unison. Interestingly, the second movement began with an emphasis on E♯, and the following third movement also begins with E♯ as a central pitch. Perhaps the B♯ at the conclusion of the second movement is intended to leave the form open, implying a dominant function, so that the suite harmonically continues into the next movement.

Table 2: Form of *Dixtuor*, Mvt. II.

Form	A mm. 86-97 (12 measures)	B mm. 98-122 (25 measures)	C mm. 123-140 (18 measures)	A' mm. 141-175 (35 measures)
Themes / Motives	Theme I Three additional motives bring closure to the section	Theme II	Theme III	Theme I Three additional motives bring closure to the section
Pitch relationships	OCT <sub>1,2</sub> E♯ centrality	DIA <sub>0</sub> , followed by all three octatonic collections	Chromatic opening, oboe solo in DIA <sub>3♭</sub> , functional cadence in C minor	OCT <sub>1,2</sub> and OCT <sub>0,1</sub> , concludes in DIA <sub>1♯</sub> with a B minor triad.

**Technical considerations.** A special concern for performers in this movement is dynamic contrast. Arrieu does not make the all-too-common mistake known as “ensemble dynamics,” in which a composer places the same dynamic indication up and down the score, leaving it to conductor and players to balance the sonorities. Rather, Arrieu carefully specifies her desired balance or contrast. For example, at the beginning of the A' section (m. 141f.) when the clarinet restates Theme I *forte*, the sustained notes are marked *forte-piano* so that the melody speaks through the texture. As an example of dynamic contrast, see the *fortissimo* interjection at m. 148, followed by the sudden *piano* in m. 149. Much like Arrieu's use of contrasting pitch-class collections to distinguish themes, she uses dynamic contrast to distinguish the prominent voices in her orchestration. Conductor and players must be sensitive to Arrieu's intended dynamics.

### Errata in this movement:

- Horn part, m. 96: the first note should be a full-value quarter note.

## Douty

- Parts, m. 96: the final eighth note is misplaced in the bassoon, horn, and trumpet parts. The score is correct.
- Horn part, m. 98: the indication for *allegro scherzando* is missing.
- Score and parts, m. 121: the bassoons and horn disagree with the trombone regarding the final note of the measure. Although three out of four parts indicate B $\natural$  on the descending line, B $\flat$  is the pitch correctly aligned with the prevailing OCT<sub>0,1</sub> scale.
- Oboe part, m. 121: this measure is missing from the oboe part. Pencil-in one measure of rest before the 9/8 measure.
- Trombone part, m. 121: this measure is missing the indication of 9/8 meter, and it is missing the final beat of rest. The score is correct.
- Score, m. 154: 1<sup>st</sup> bassoon should indicate G $\sharp$  on the final note.
- Score and oboe part, m. 160: the lowest oboe pitch in this measure should be C $\sharp$  (as in 1<sup>st</sup> flute). This will maintain consistency with the prevailing OCT<sub>0,1</sub> scale.

### Movement III, *Andante* and *Allegro Scherzando*

**Thematic and formal overview.** This movement presents two contrasting styles in binary form: an introductory andante followed by a scherzo. These contrasting stylistic sections are unified by a shared theme that pervades the movement. Within each of the contrasting stylistic sections are nested forms: binary form within the andante section and ternary form within the scherzo.

At the beginning of the andante A section (mm. 176-189) the oboe sings the eight-measure main theme (mm. 176-183, see Fig. 9 for the incipit) as a gentle lullaby accompanied by pulsing dotted-quarter notes and—once again—chromatic descending harmonies. Although E $\natural$  is the tonal center in these measures, both F $\sharp$  and F $\natural$  appear, creating ambiguity between E aeolian and E Phrygian modes. The interlude in mm. 184-189 reinforces E minor tonality.



Figure 9: *Dixtuor*, Mvt. III, incipit of Theme I, oboe mm. 176-183.

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The tempo slightly increases to a moderate pastoral dance in the andante B section (mm. 190-216). Here, a rustic Theme II in DIA<sub>2 $\sharp$</sub>  is doubled in perfect fifths of flutes and clarinets (mm. 191-194, see Fig. 10). Partial statements of Theme II return in horn (mm. 194-195) and oboe and 1<sup>st</sup> bassoon (mm. 204-206), with chromatic interludes linking the thematic incipits. As in Movement I, Arrieu modally inflects the diatonic passages. For example, the oboe and 1<sup>st</sup> bassoon Theme II in mm. 204-206 appears to emphasize D major, while the response from flutes in mm. 207-208 appears to emphasize D harmonic minor. Motives from Theme I return

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in mm. 209-216, unifying the andante section. In mm. 215-216 the andante unwinds with a final *rallentando* as leaping accents in flute and oboe foreshadow the coming scherzo.



Figure 10: *Dixtuor*, Mvt. III, Theme II, clarinets mm. 191-194.

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The scherzo A section (mm. 217-291) begins with the same theme as the andante, now re-barred in sixteen measures of 3/8 meter with livelier articulations (mm. 217-232). Instead of being played by one solo instrument, the theme is shared among flutes (mm. 217-224), oboe and trumpet (mm. 225-228), and 1<sup>st</sup> flute, oboe, and trumpet (mm. 229-232). Though the theme begins and ends on E $\sharp$  in DIA<sub>0</sub> (mm. 217-224), the descending chromatic harmonies of the accompanimental parts obscure tonality or mode.

Lighthearted developmental material follows in mm. 233-259. A rhythmic E minor scale in bassoons and trumpet (mm. 233-236) recalls motives from Theme II. The staccato chromatically descending figures in mm. 237-240 and mm. 244-247 have the character of laughter. Quick authentic cadences conclude the phrases in mm. 240-241 and mm. 243-244. Jocular passages in OCT<sub>0,1</sub> feature oboe (mm. 248-251) and 2<sup>nd</sup> flute (mm. 252-255). Finally, as the accompaniment thins, 1<sup>st</sup> clarinet runs through a G melodic minor scale in mm. 256-259.

In mm. 260-291, Arrieu presents a string of variations on brief four-measure phrases. These phrases are distinguished by the four-note melody that always appears in the uppermost voice of each phrase. The phrases are varied according to the following pattern: a–b–a'–b'–c–d–c'–d'. The four-note melody that defines each phrase should be brought out of the texture with bell-tone articulations when detached or a full, sustained sound when slurred. These variations are accompanied by a continuous stream of oscillating sixteenth notes and punctuated with non-functional tertian harmonies.

The contrasting B section of the scherzo in *meno vivo* tempo (mm. 292-314) presents a brief contrasting motive that begins on the second sixteenth-note of the measure (see Fig. 11).



Figure 11: *Dixtuor*, Mvt. III, contrasting motive, flutes mm. 292-295.

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Douty

These halting, stumbling figures—like an organ grinder struggling to turn the crank—gradually gain momentum and *stringendo* to the original tempo. This passage also features the prolongation of an authentic cadence (mm. 300-315) that begins with the  $G^{7(b9)}$  chord in m. 300. Along its sixteen-measure journey, the dominant chord is embellished with chromatic scales (mm. 303-306), subito dynamic changes (m. 311), and transformed into a G half-diminished chord (m. 312-314). All of these devices increase tension before the anticipated resolution to C major, which finally arrives at m. 315.

The scherzo A' section (mm. 315-332) recapitulates a two-measure incipit of the main theme in a series of brief variations with chromatic accompaniment (mm. 315-323).  $OCT_{0,1}$  scales in mm. 324-326 drive toward the accented chromatic eighth-notes in the concluding measures. The final  $C^7$  chord of the third movement forecasts the opening sonority of the following fourth movement—a C major triad with mixed major and minor sevenths.

Table 3: Form of *Dixtour*, Mvt. III.

Form	Andante		Scherzo		
	A mm. 176-189 (14 measures)	B mm. 190-216 (27 measures)	A mm. 217-291 (75 measures)	B mm. 292-314 (23 measures)	A' mm. 315-332 (18 measures)
Themes / Motives	Theme I in lullaby setting	Theme II; concludes with motives from Theme I	Theme I in scherzo setting, followed by development and phrase variations	Contrasting motive and tempo	Recapitulates incipit of Theme I
Pitch relationships	E minor	Variety of diatonic settings with chromatic interludes	Begins in $DIA_0$ without clear tonality	Prolongation of authentic cadence to C major.	Concludes on $C^7$

**Technical considerations.** Conductors should take care that the tempo change from the opening *andante* at 58 bpm to *più mosso* at 69 bpm is only a slight increase in tempo. More than the tempo, the change in style should be noticeable, as the lullaby song gives way to a moderate pastoral dance. Because the change of both tempo and meter occurs during a sustained  $B\sharp$  in 2<sup>nd</sup> bassoon (mm. 190-191), the lack of rhythmic activity during this transition tends to make the flute and clarinet players uncertain about the placement of their anacrusis before m. 192. Throughout the sustain, the conductor must provide a subtle but clear ictus in order to secure the next entrance.

There are places where the conductor may wish to adjust tempo in order to clarify the formal structure of the movement. First, the rallentando in mm. 215-216 should not slow down excessively, but it may be concluded with a brief fermata on the last dotted-quarter note. This

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should be followed by a quick lift for players to take air and for the conductor to establish the new *scherzando* tempo. Second, the conductor may allow tempo to slightly unwind in mm. 288-291 in preparation for the *meno vivo* section. Otherwise, the sudden change of tempo may be jarring and unpleasant instead of humorous and convivial. Third, conductors should note that the recapitulation of the scherzo A' section does not begin at the indication of tempo primo at m. 307. Rather, the recapitulation begins at m. 315 when the prolonged authentic cadence (see above) resolves and the incipit of the first theme returns. As Arrieu employs the traditional convention of a prolonged cadence at this formal juncture, the conductor may wish to slightly stretch the tempo in m. 314 to delay the long-anticipated resolution. Curiously, this expressive delay of the cadence is indicated in some parts (oboe, bassoons, and horn), but not in the score. Finally—just for fun—conductor and players may wish to perform a poco accelerando in mm. 327-330, followed by a very slight pause before the final two eighth notes that conclude the movement. This jocular touch ends the movement with an emphasis on the playful atmosphere of Arrieu's delightful scherzo.

### Errata in this movement:

- Flute parts, m. 190: incorrect meter is indicated. It should indicate 3/8.
- Score and trumpet part, mm. 235-236: consider changing articulation to match bassoons in preceding measures (mm. 233-234).
- Flute parts, m. 298-300: indication of *ritenuto... a Tempo* is incorrect and should be stricken from the part.
- Horn part, m. 303: indication of *stringendo* is missing.

### Movement IV, *Cantabile*

**Thematic and formal overview.** Unlike the other movements, there is very little thematic repetition in this movement, nor are there any prominent stylistic changes. The melodies and harmonies gradually evolve, making the form continuous, not sectional. Like a brief, dramatic intermezzo between the convivial scherzo of Movement III and the driving allegro of Movement V, this movement has an emotional arc that begins soft and song-like, proceeds to a turbulent interior with an agitated zenith, and then retreats to a somewhat mysterious resolution. Although the form is continuous, there are inflection points in the melodic structure, harmonic content, and orchestration to be detailed below.



Figure 12: *Dixtuor*, Mvt. IV, incipit of opening melody, oboe mm. 333-336.

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## Douty

The first eight measures (mm. 333-340, see Fig. 12) feature a melody doubled in octaves of 1<sup>st</sup> flute and oboe in OCT<sub>0,1</sub>—plus an interloping B $\natural$  that appears in both the melody and the sustained accompaniment. The shuffling compound meter combined with the alternation between half-steps and leaping intervals give this melody a bluesy character. At m. 341, the trumpet takes up a similarly-styled tune, this time in DIA<sub>0</sub>, accompanied by parallel tenths in bassoons. The 1<sup>st</sup> flute regains the spotlight in mm. 345-354 with a more conjunct melody in DIA<sub>1b</sub>. The dynamic intensity builds throughout mm. 345-354, as flute performs *piano*, then *meno piano* (m. 349f.), then *forte* (m. 353f.) on rhapsodic descending sixteenth notes.

At m. 355 the mood darkens as the pitch content shifts to chromatic subsets and increasingly dissonant intervals. The continuous melody is now a narrowly winding chromatic subset in oboe (mm. 355-358). This sinuous tune is accompanied by a repeated A $\natural$  in the horn, forming major and minor sevenths and minor ninths with the oboe. The bassoons accompany with major seconds. In mm. 359-366, the chromatically descending melodies in 1<sup>st</sup> flute are immediately repeated, like wistful echoes. Suddenly, in mm. 367-370, an agitated *subito forte* from all woodwinds leads to a sweeping OCT<sub>0,1</sub> scale in three parallel octaves—there is an important error here to be discussed below.

Following this climactic intrusion, 1<sup>st</sup> flute regains the melody with a soft chromatic line, cadenza-like, with shifting meter and changing subdivisions (mm. 371-375). Trumpet responds in mm. 376-379 with an OCT<sub>2,3</sub> tune that is reminiscent of the opening melody but more articulate, accompanied by a widely-scored fully-diminished chord. Oboe and horn exchange a short mournful tune (mm. 380-381) in OCT<sub>2,3</sub>, and the movement ends—mysterious and unresolved—with the flutes, clarinets, and horn in OCT<sub>1,2</sub> as the sound gradually dies away.

Table 4: Form of *Dixtour*, Mvt. IV.

Form (continuous)	Bluesy opening mm. 333-354 (22 measures)	Turbulent interior mm. 355-370 (16 measures)	Mysterious conclusion mm. 371-383 (13 measures)
Themes / Motives	Bluesy melody Additional diatonic phrases	Chromatic melodies Dissonant harmonies Wistful echoes Agitated <i>forte</i> in woodwinds	Flute cadenza Brief melodic statements that recall the opening
Pitch relationships	OCT <sub>0,1</sub> DIA <sub>0</sub> DIA <sub>1b</sub>	Chromatic OCT <sub>0,1</sub> scale in woodwinds	Chromatic OCT <sub>2,3</sub> OCT <sub>1,2</sub>



**Technical considerations.** The stylistic concerns in this movement are best addressed by interpreting it as a dramatic interlude between the more animated movements that surround it. Conductor and players must convey the narrative. To this end, the conductor may request a pianissimo dynamic from all players at mm. 361-362 and at mm. 365-366 so that these phrases are not a mere repetition of what precedes them, but a contemplative or melancholic echo. Also, the conductor may add an ensemble diminuendo in mm. 369-370 so that the agitated *forte* climax in the woodwinds recedes to the background before the flute's delicate cadenza.

Given Arrieu's careful balancing of sonorities throughout the suite, mm. 376-379 appear to be a misprint in both score and parts. All parts are indicated *forte-piano* except for the trombone at *forte*. It is unlikely that a sustained A $\natural$  in trombone was Arrieu's primary musical intention here. Rather, all sustained notes—including trombone—should be treated *forte-piano*; the trumpet should play *forte*.

Finally, note that the OCT<sub>0,1</sub> scale in m. 368 begins on a written low D# for clarinets. As the addition of a low-Eb key on Bb soprano clarinets is rare indeed, the conductor will need to address this problem. Possible solutions depend on the flexibility of the players. Options include the following: (1) play the first four thirty-second notes one octave higher than written, (2) omit the problem note and join the scale on the written low E# or F#, or (3) transpose this passage and the surrounding measures for clarinets in A. An option that is not recommended is for the entire scale to be played one octave higher, as this would eliminate the middle octave of Arrieu's three octave spacing for this dramatic sweeping gesture.

**Errata in this movement:** detailed above.

## Movement V, *Allegro risoluto*

**Thematic and formal overview.** The final allegro movement initially appears to be a theme and variations form. However, as the movement progresses the phrase structure breaks down, causing the variations to dissipate into motivic development based on the theme. The development continues, adding a descending diatonic scale motive, until a final coda concludes both the movement and the suite.



Figure 13: *Dixtuor*, Mvt. V, incipit of main theme, 2<sup>nd</sup> flute mm. 385-386.

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## Douty

The main theme (mm. 385-390, see Fig. 13 for incipit) begins in upper woodwinds, presenting the rhythmic motives that will become the unifying features of this movement. The theme begins in DIA<sub>1b</sub> (mm. 385-388) with recurring C $\sharp$ , G $\sharp$ , and B $\flat$  in the accompanying bassoons, implying a dominant-seventh chord configuration. A progression of major triads follows in mm. 389-390: B $\flat$  major, A $\flat$  major, and C major. In the second half of m. 390 the theme concludes with the bassoons, trombone, and clarinets moving from G $\sharp$  to C $\sharp$  while the dissonant F $\sharp$  and D $\sharp$  in the remaining voices resolve to C $\sharp$  and E $\sharp$ . Although this is not an authentic cadence, the fifth movement in the bass combined with the tension-release in the upper voices has a distinctly cadential effect. This effect is confirmed with a humorous echo in 1<sup>st</sup> bassoon of C $\sharp$  octaves at the end of the measure.

In mm. 391-394, the first variation of the theme is somewhat shorter and emphasizes octatonic collections: OCT<sub>0,1</sub> in mm. 391-392, followed by OCT<sub>2,3</sub> in m. 393, and returning to OCT<sub>0,1</sub> in m. 394. A cadence at the end of m. 394 follows a formula similar to the previous cadence, but with the addition of the oboe resolving F $\sharp$  down to E $\sharp$  as would be expected in a traditional authentic cadence in the key of C major. This time, 2<sup>nd</sup> bassoon adds the humorous rejoinder of C $\sharp$  octaves.

A second variation in mm. 395-400 is accompanied by rapidly changing non-functional tertian harmonies. In mm. 398-399 the bassoons and clarinets move in parallel major-minor seventh chords, each chord omitting the fifth, in a non-functional progression of C<sup>7</sup>–F<sup>7</sup>–D<sup>7</sup>–G<sup>7</sup>–C<sup>7</sup>–F<sup>7</sup>–D<sup>7</sup>–G<sup>7</sup>–C<sup>7</sup>–F<sup>7</sup>–B $\flat$ <sup>7</sup>–E. This final E major sonority—involving only the pitches E $\sharp$  and G $\sharp$ —resolves to A $\sharp$  and C $\sharp$  on the following downbeat (m. 400), again approximating an authentic cadence.

Following the initial theme and variations, the phrase structure dissolves as portions of the theme undergo development throughout mm. 400-445. Variations on the incipit of the theme draw pitches from OCT<sub>0,1</sub> (mm. 400-405) and OCT<sub>1,2</sub> (mm. 406-409). At m. 411, horn, clarinets, and oboe briefly pause the development by sustaining a fortissimo chord of A $\flat$ , F $\sharp$ , and G $\sharp$ . Following this interruption, variations on the sixteenth note and staccato eighth note motives from the third and fourth measures of the theme use pitches from OCT<sub>1,2</sub> (mm. 412-422; compare with theme, mm. 387-388). A contrasting lyrical motive in descending diatonic scales is introduced in mm. 423-432. This descending scale motive appears in DIA<sub>0</sub> (mm. 423-426), DIA<sub>1b</sub> (mm. 427-430), and DIA<sub>4b</sub> (mm. 431-432).

Following a brief linking phrase in trumpet (mm. 433-434), the incipit motive of the theme returns in mm. 435-438 in stretto-like orchestration, signaling a possible recapitulation. Then—unexpectedly—Arrieu thins the texture to a *piano* sustained chord in mm. 440-441. This ambiguous sonority halts the development and provides no tonal orientation. In mm. 442-444, a final variation in OCT<sub>1,2</sub> of the main theme incipit unwinds with a concluding *ritenuto*. The last motivic reference to the theme appears in the following coda—the 1<sup>st</sup> clarinet sixteenth notes in m. 448 are an inexact retrograde-inversion of the sixteenth notes at m. 386.

## Claude Arrieu's *Dixtuor pour instruments à vent*: Background and Formal Analysis

Surprisingly, Arrieu concludes the entire suite in mm. 446-453 with a wholly new pitch-class collection— $\text{HEX}_{3,4}$ . The only exceptions to this collection are the  $\text{F}\sharp$  neighboring tone in 1<sup>st</sup> clarinet (m. 448) and the planing triads in brasses before the final cadence (m. 451). (There is an erroneous A natural in the score for the 2nd bassoon part, m. 449; see the errata list below for details.) The hexatonic collection is arranged so that a C major triad in flutes and 2<sup>nd</sup> bassoon encloses pitches from both C major and  $\text{A}\flat$  minor triads in the clarinet melodies and 1<sup>st</sup> bassoon accompaniment (mm. 446-450). The harmonic tension between these triads is confirmed by the final cadence at the end of m. 451 into m. 452:  $\text{A}\flat$  minor to C major. Juxtaposing the complementary major and minor triads found within a hexatonic collection is a well-documented convention known as *hexatonic poles* that appears in both late-Romantic and twentieth-century music.<sup>38</sup> The alternation of these chords, while non-tonal, has a distinctly cadential effect. Using this established cadential formula Arrieu concludes her suite not with a flourish and a bang, but with a peaceful resolution.

Table 5: Form of Dixtuor, Mvt. V.

Form	Theme and variations mm. 384-400	Development mm. 400-445	Coda mm. 446-453
Themes / Motives	Main theme followed by two variations	Motivic development in octatonic collections	Retrograde inversion of thematic sixteenth note motive
Pitch relationships	$\text{DIA}_{1\flat}$ $\text{OCT}_{0,1}$ and $\text{OCT}_{2,3}$ Non-functional tertian	Contrasting diatonic theme $\text{OCT}_{0,1}$ , $\text{OCT}_{1,2}$ $\text{DIA}_{0\flat}$ , $\text{DIA}_{1\flat}$ , $\text{DIA}_{4\flat}$ $\text{OCT}_{1,2}$	$\text{HEX}_{3,4}$

**Technical considerations.** The greatest challenge of this movement is getting it started. Even for accomplished players, the motor of continuous sixteenth notes in 2<sup>nd</sup> clarinet, 1<sup>st</sup> bassoon, and horn is difficult to secure with a steady tempo and a light, articulate sound. Moreover, when the sixteenth notes become rhythmically secure, the eighth notes in m. 387 tend to drag. Individual metronome practice is essential for everyone, including the conductor, to be sure that time is steady.

Regarding phrase shapes, conductor and players should observe Arrieu's placement of the accent as the dynamic zenith of each melodic gesture. For example, see the accent in the opening theme at m. 386—the sixteenth notes preceding the accent should begin lightly and crescendo to the accented third beat. A similar phrase shape should apply each time these accents occur.

The sustained chord in m. 411, although intrusive and dramatic, should decrescendo to make room for the bassoon line that follows it.

Finally, be sure to enjoy Arrieu's surprise ending (mm. 446-453)—almost a miniature movement unto itself—that brings this masterwork to a close.

#### **Errata in this movement:**

- Score and parts, m. 418: the sustained chord shows *forte-piano* in 1<sup>st</sup> bassoon and *mezzo-forte* in 2<sup>nd</sup> bassoon, horn, and trombone; however, *forte-piano* in all sustaining voices is the preferred dynamic here.
- Flute parts, m. 442: rhythm should be corrected to match the score.
- Score and 2<sup>nd</sup> bassoon part, m. 446, 448, and 449: The A $\flat$  in m. 446 of the score does not fit the HEX<sub>3,4</sub> pitch-class collection. Furthermore, the score and 2<sup>nd</sup> bassoon disagree regarding the contents of mm. 446, 448, and 449. Most likely, these three measures should be identical. The conductor may decide whether to adhere to the version in the score or the parts.
- Trumpet part, m. 451: the indication for *sourdine* is missing.

#### **Conclusion**

Given Claude Arrieu's historical position as a colleague and collaborator with acknowledged masters of twentieth-century French music—and given her own formidable list of achievements as a composer of dramatic, educational, and concert repertoire—the omission of her name from most twentieth-century music history texts appears to be a significant oversight. As detailed in the preceding analysis of Arrieu's *Dixtuor*, her compositions attest to her command of non-tonal compositional techniques while maintaining definite formal structure and a pleasing balance of dissonance and consonance. This article has explored Arrieu's masterwork for chamber wind ensemble, but her vast catalogue warrants continued exploration by ensembles of all types. Continued musicological research, theoretical analysis, and—most importantly—performances of Arrieu's oeuvre will be of immense benefit in future research.

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## Endnotes

<sup>1</sup> Françoise Masset, "Une Femme et un Compositeur: Claude Arrieu" (Paris, France, Sorbonne Université de Paris, 1985).

<sup>2</sup> Joseph N. Straus, *Introduction to Post-Tonal Theory*, 4th ed. (W. W. Norton & Company, 2016).

<sup>3</sup> "Cécile P. Simon (1881-1970)," Data.bnf.fr, accessed February 9, 2019, [https://data.bnf.fr/fr/14829631/cecile\\_p\\_simon/](https://data.bnf.fr/fr/14829631/cecile_p_simon/).

<sup>4</sup> Masset, "Une Femme et un Compositeur: Claude Arrieu," 19.

<sup>5</sup> Arrieu, quoted in Masset, 22.

<sup>6</sup> Masset, 23.

<sup>7</sup> Masset, 27.

<sup>8</sup> Masset, 27-29.

<sup>9</sup> Masset, 29.

<sup>10</sup> Arrieu, quoted in Masset, 35.

<sup>11</sup> Masset, 35–37.

<sup>12</sup> Masset, 29.

<sup>13</sup> Masset, 31.

<sup>14</sup> Masset, 33, 39, 80–84.

- <sup>15</sup>. Masset, 41.
- <sup>16</sup>. Masset, 42.
- <sup>17</sup>. Masset, 42-43.
- <sup>18</sup>. Masset, 47-48.
- <sup>19</sup>. Masset, 48-49.
- <sup>20</sup>. Masset, 51.
- <sup>21</sup>. Arrieu, quoted in Masset, 57.
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- <sup>25</sup>. Masset, 71.
- <sup>26</sup>. Masset, 76-80.
- <sup>27</sup>. Masset, 99.
- <sup>28</sup>. Masset, 87.
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- <sup>30</sup>. Masset, 109.
- <sup>31</sup>. Quoted in Masset, 111-113. See also, Neil Skowronek, "Discography," The Soniventorum Wind Quintet, accessed February 7, 2019, <https://soniventorum.com/7.html>.
- <sup>32</sup>. Masset, "Une Femme et un Compositeur: Claude Arrieu," 117.
- <sup>33</sup>. Masset, 123-27.
- <sup>34</sup>. "Acte de Naissance No. 2433" (Archives de Paris, 8e arrondissement, December 2, 1903), <http://archives.paris.fr/>. Note: the date of passing is written in the margins of the birth record.
- <sup>35</sup>. Masset, "Une Femme et un Compositeur: Claude Arrieu," 125.
- <sup>36</sup>. Masset, 306-7.
- <sup>37</sup>. Masset, 209 & 276.
- <sup>38</sup>. Richard Cohn, "Maximally Smooth Cycles, Hexatonic Systems, and the Analysis of Late-Romantic Triadic Progressions," *Music Analysis* 15, no. 1 (1996): 9-40, <https://doi.org/10.2307/854168>.

# THE EFFECTS OF AUTONOMOUS CHAMBER MUSIC ON BAND STUDENTS' CREATIVITY

**Mitchell R. Davis**

The music education community has long been dedicated to teaching, fostering, and developing student creativity. Creativity has been integral to notable United States music education initiatives, such as the Contemporary Music Project (Contemporary Music Project, 1973), Manhattanville Music Curriculum Program (Thomas, 1970), Tanglewood Symposium (Choate, et al., 1967), Ann Arbor Symposia (Music Educators National Conference, 1983), National Standards for Arts Education (Music Educators National Conference, 1994), and the National Core Arts Standards (SEADAE, 2014). Despite the continued emphasis on creativity, school bands have remained largely intransigent, favoring teacher-centered pedagogies that emphasize obedience to the conductor and leave little room for students to explore, develop, or express their own creativity (Allsup & Benedict, 2008; Bolden, 2014; Gilbert, 2016; Holsberg, 2010; Jones, 2008; Quinton, 2012; West, 2015).

Some have proposed strategies for infusing creativity into music curricula. These include allowing students to apply acquired knowledge and skills to novel contexts, employing student-directed learning and student-dominated discussions, incorporating student-led musical problem solving, prompting students to be cognitively active learners, including ample opportunities for discovery learning, and allowing students the space to construct their own knowledge (Barron, 2007; Holsberg, 2010; Scott, 2011; Scruggs, 2009; Weidner, 2015; Williams, 2011). Further, it has been suggested that such strategies, which afford music-making autonomy, engage and develop students' creative abilities (National Coalition for Core Arts Standards, n.d.; Shuler, et al., 2014).

Chamber music is an attractive vehicle for developing student creativity through autonomy (Berg, 1997; Bononi, 2000; Gausline, 2010; Haberman, 2012). Large groups, such as concert bands, can induce compulsory passivity, decrease the weight of individual contributions (Sonnenburg, 2004), and marginalize minority viewpoints (Mitra, 2009). Conversely, chamber ensembles are small, democratic, and collaborative; they thrive on the active participation of all members (Bolden, 2014; Grant, 2007; Griffing, 2004; Reynolds, 2005; Villarubia, 2000; Whitener, 2016).

There is some debate regarding whether performing pre-composed music<sup>1</sup> is creative or

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<sup>1</sup> *Pre-composed music* is a term used herein to describe music that is fully composed prior to the performers beginning work on crafting its performance. This stands in contrast to improvised performances, in which a portion of the composition occurs during performance.



re-creative (Humphreys, 2006; Tan, 2016). Creativity is ascribed based upon whether people view the inciting stimulus as a formal or informal control. Formal controls require a specific, singular, and correct response, whereas informal controls require a specific type of response, but not the form it takes (Sloane, et al., 1980). A creative view of performing pre-composed music considers musicians as independent agents who create their own music within the structure of the notation; a re-creative view considers musicians as agents of the composer, obligated to bring the composer's music to life (Tan, 2016).

Music notation is inherently imprecise, requiring the performer to interpret and make artistic decisions based upon it (Cohen, 2005; Seddon & Biasutti, 2009). This has led many scholars to consider its performance to be creative (Hargreaves, 1999; Hickey, 2012; Humphreys, 2006; Koutsoupidou & Hargreaves, 2009; Shuler, et al., 2014; Tan, 2016; Tarratus, 1964; Webster, 2002). Because chamber ensembles typically have no conductor (Chamber music, 2018), these creative responsibilities fall to the ensemble members.

The *two-tier model of creative thinking* (Runco & Chand, 1995) provides further support of the creativity of performing pre-composed music. The model's primary tier houses the creative processes (problem finding, ideation, and evaluation), while the secondary tier houses enabling conditions (knowledge and motivation). During problem finding, problems are identified and defined; during ideation, potential solutions for the problem are generated; and during evaluation, ideas are critically examined. Preparing pre-composed music requires all three primary-tier components: musicians identify musical and technical elements that must be developed or refined, generate ideas to address each, and evaluate the effectiveness of each idea to craft compelling performances.

Knowledge and motivation support the primary tier processes. Two types of knowledge influence the creative process: declarative and procedural. Declarative knowledge is factual information, which is needed to find problems, make associations that will result in new ideas, and provide criteria by which ideas can be evaluated. Procedural knowledge is defined as "know-how" (Runco & Chand, 1995, p. 246) and provides strategies for navigating each of the three creative components. Whereas knowledge provides a foundation for creative thinking, motivation drives people to exert the requisite effort for creative thinking (Runco & Chand, 1995).

Ensemble work adds another dimension to creativity: collaboration (Brandler & Peynircioglu, 2015; Di Natale & Russell, 1995; Ford & Davidson, 2003; Ginsborg & King, 2012; Lim, 2014; Malhotra, 1981; Murnighan & Conlon, 1991; Young & Coleman, 1979). In a collaborative ensemble, no single musician is in control; each musician offers ideas, responds to the ideas of others, and modifies proposed ideas (Sawyer, 2005). Littleton and Mercer (2012) found that collaborative music-making involved continual performance evaluation; improving, modifying, and changing the performance with each rehearsal iteration; ensemble members building upon each other's ideas; exploring alternatives and variations in how to perform the music; and resolving differences of opinion. Seddon and Biasutti (2009) discovered six modes of communication used by collaborative ensembles: verbal and non-verbal instruction, verbal

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and non-verbal cooperation, and verbal and non-verbal collaboration. Instruction consists of procedural information, cooperation consists of “activities facilitating cohesive performance of the music” (p. 403), and collaboration consists of “activities facilitating creative developments in the interpretation of the music” (p. 403). The researchers identified a unique type of creativity in collaborative performance, *empathetic creativity*, in which musicians spontaneously respond to each other’s performance.

It is consequential whether creativity is a trait that one possesses or a skill that one can learn. Only one study was found exploring the effects of musical training on creativity. Lopata, Nowicki, and Joannis (2017) used an electroencephalogram (EEG) to examine differences in brain activity in adult musicians, some with and some without improvisation training. Musicians with improvisation training had significantly higher activity in the area of the brain thought to control creative processing than did musicians without improvisation training. The researchers concluded that “spontaneous processing is an ability or skill that can be developed through intentional instruction in creative process” (p. 255). The teachability of creativity has been corroborated by studies in other artistic disciplines, such as theatrical improvisation (Karakelle, 2009; Schmidt, et al., 1975; Sowden, et al., 2015), dance (Kim, 1998), and verbal improvisation (Lewis & Lovatt, 2013).

Autonomy—when learners take “ownership of many processes which have traditionally belonged to the teacher” (Littlewood, 1999, p. 71)—is also an effective method for improving creativity. Autonomous learning results in increased creative production (Weinstein, et al., 2010), creative planning in collaborative groups (Baker-Sennett, et al., 2008), and problem solving (Gallagher, et al., 1992; Wirkala & Kuhn, 2011). However, Huang, Chang, and Choi (2012) found that having prior structured task experience is necessary for the effects of autonomous learning on creativity to be realized.

With the demonstrated potential for arts activities and autonomous learning to enhance students’ creative abilities, it is worth investigating whether participation in chamber ensembles influences students’ creativity. As no research was found investigating this topic, the current study is meant to fill this gap. Specifically, the current study is driven by the following research question: do autonomous chamber music activities effect the manner in which students navigate the creative processes of problem finding, ideation, and evaluation?

### **Method**

#### ***Participants***

I invited 26 mid-Atlantic high schools to participate in the study. I chose these schools because their close proximity to one another facilitated efficient school visits for data collection. Of the schools I invited to participate, three accepted. Two of the schools (Schools A and B) are public, coeducational, comprehensive high schools; the third (School C) is a private, Catholic, all-girls high school. Enrollment and participation data for the three participating schools is presented in Table 1.

Table 1

*Participating School Descriptive Data*

School	School Enrollment	Band Enrollment	Study Participants
School A	551	56	20
School B	1400	40	12
School C	2278	75	28

Participants ( $N = 60$ ) in this study were all enrolled in a band class at one of the three participating schools and were recruited on a volunteer basis. There were 17 male and 43 female participants, ranging in age from 13–17 ( $M = 15.43$ ,  $SD = 1.10$ ). Participants all played standard wind-band instruments. The sample included students in ninth ( $n = 17$ ), tenth ( $n = 17$ ), eleventh ( $n = 12$ ), and twelfth ( $n = 14$ ) grades. Participants reported a mean of 5.42 ( $SD = 1.91$ ) years studying their current instrument. The Institutional Review Board approved procedures for this study, which included the use of consent and assent forms for each participant.

***Design***

The current study followed an experimental randomized block design (van Belle & Kerr, 2012), which includes a pretest and a posttest, and a control and an experimental group. Pursuant to the study design, participants were randomly and evenly divided between the control ( $n = 30$ ; 5 males and 25 females) and experimental ( $n = 30$ ; 12 males, 18 females) groups within each school to mitigate potential effects of variation between the three school populations. Both groups took a pretest, the experimental group underwent a treatment, and both groups took a posttest.

***Measurement***

The Measure of Creativity in Ensemble Collaboration (MCEC; Davis, 2018) was a procedure designed to measure participants' creative thinking in this study. Extant music-specific tests of creativity focus on composition and improvisation as expressions of musical creativity (Ryan & Brown, 2013). Though the interpretation and performance of pre-composed music is recognized as a creative act (Webster, 2002), no creativity tests were found that measure creative thinking in such a musical context. In consultation with Dr. Peter Webster<sup>2</sup> (personal communication, November 22, 2016), it was determined that a new test of musical creativity must be created to measure creative thinking during the preparation of a performance of pre-composed music. The MCEC is taken in pairs to encourage verbal expressions of the creative process. It consists of three parts: preparation, rehearsal, and performance. All three stages use the same piece of pre-composed music. In the preparation stage, participants have one week to practice a

<sup>2</sup> Dr. Webster is a leading contemporary scholar in musical creativity.

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*practice duet*, which presents only the piece's notes, rhythms, and structural elements; all other markings contained in the original are removed. Practice, prior to the test, is crucial to ensuring technique poses no barrier to creativity (Amabile, 1982), and is consistent with the role of knowledge in the creative process (Runco & Chand, 1995). In the rehearsal stage, participants are given a *stimulus duet*, which is identical to the practice duet, with the addition of the original expressive, interpretive, and informative markings, which had been removed in the practice duet. Participants have 10 minutes to rehearse the piece and are instructed to prepare the most musical performance that they can. At the end of the rehearsal, participants perform the piece. The specific musical selection is not dictated by the MCEC to allow for ability-appropriate repertoire to be used. For the current study, the music was adapted from *Shepherd's Hey* (Snell, 1986, p. 3). This selection was chosen because of its ability-appropriate technique, preponderance of expressive elements, and inviting musical character.

The MCEC assesses creative thinking across 12 metrics (Table 2), which are derived from the primary-tier components of the *two-tier model of creative thinking* (Runco & Chand, 1995), Guilford's (1967) dimensions of divergent thinking, and the Transcultural Theory of Creativity (Tan, 2016). The metrics are applied to the verbal interactions between participants as they address *musical elements* during the rehearsal portion of the MCEC. *Musical elements* is a term used to describe any aspect of the notation or performance that the participants work on during rehearsal. Because of the collaborative nature of the MCEC, creativity was assessed for each pair of participants.

Table 2

### *MCEC Metrics<sup>a</sup>*

Metric	Measured Behavior
Problem Finding Fluency	The number of rehearsed musical elements
Problem Finding Flexibility	The number of types of rehearsed musical elements
Problem Finding Elaboration	The specificity of rehearsed musical elements
Problem Finding Collaboration	The degree to which problem finding is shared
Ideational Fluency	The total number of ideas generated
Ideational Flexibility Mean	The average number of ideas generated per rehearsed musical element
Ideational Flexibility Mode	The most common number of ideas generated per rehearsed musical element
Ideational Flexibility Upper Limit	The largest number of ideas generated for a single musical element
Ideational Collaboration	The degree to which ideation is shared
Evaluation Fluency	The number of evaluative statements generated
Evaluation Elaboration	The specificity of evaluative statements
Evaluation Collaboration	The degree to which evaluation is shared

<sup>a</sup> For a description of how each of these metrics are calculated, see Davis (2018).

The content validity of the MCEC was established through a review by a panel of music educators. The panel confirmed that the MCEC tasks were representative of the creative process involved in the preparation of pre-composed music for performance. The panel also confirmed that the MCEC metrics adequately describe the breadth of the creative process.

## Procedure

All participants took the MCEC as the pretest. Because the MCEC is taken collaboratively, participants were divided randomly into test-taking pairs, which were treatment-group and school specific. The rehearsal and performance portions of the pretest were video and audio recorded for future assessment. Following the pretest, all participants completed an entrance survey, through which they reported their demographic information, musical background, preparedness to take the pretest, enjoyment of the pretest, and perceptions of their own performance on the pretest.

During the treatment phase, experimental group participants engaged in an autonomous chamber music project. This project was distinct from the MCEC, which was used only in a diagnostic capacity. To complete the autonomous chamber music project, the experimental group participants formed chamber ensembles, selected their own repertoire, rehearsed themselves, and performed their work for their peers. Because the freedom to choose has positive effects on motivation (Patall, et al., 2008), an integral factor to the creative process (Runco & Chand, 1995), experimental group participants were allowed to form their own chamber ensembles for the project; they were not required to complete the project in the pairs they were assigned for the MCEC. Chamber ensembles, however, were limited in size to duos because compulsory passivity increases with group size (Sonnenburg, 2004). The autonomous chamber music project also included music that was distinct from the MCEC music. This kept exposure to the music from being a confounding variable in the MCEC. The researcher provided *Duets for All* (Stoutamire & Henderson, 1973) to ensure all participants had access to quality music. *Duets for All* was chosen because it spans a wide range of difficulties, is compatible with flexible instrumentation, and is musical and well crafted. Each duo selected one piece from *Duets for All* for the chamber music project. The project was completed in addition to regularly scheduled band-class activities, outside of class time. The control group participants engaged only in their regularly scheduled band-class activities; they did not complete the project.

Once ensembles and repertoire were selected, the participants engaged in four, 30-minute, autonomous rehearsals. Neither the researcher nor the participants' teachers attended the rehearsals. A four-week window was allotted for the autonomous chamber music project.

Immediately following the final rehearsal, participants recorded themselves performing their piece. Recordings were uploaded to YouTube, set to private, and shared with the other participants. The performance increased the authenticity of the activity because performance is a core musical process (SEADAE, 2014).

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At the end of the study, all participants took the MCEC as the posttest. The posttest was taken in the same test-taking pairs as the pretest. The rehearsal and performance portions of the posttest were audio and video recorded for future assessment. Finally, participants took an exit survey, through which they reported, using Likert-type scales, their preparedness to take the posttest, their enjoyment of the posttest, and perceptions of their own performance on the posttest.

The researcher transcribed the conversations from the pretest and posttest recordings for future analysis. The researcher, then, coded all transcribed verbal expressions using the 12 metrics of the MCEC. As per Nuendorf's (2009) recommendation, a random selection of 20% of the transcripts ( $n = 12$ ) were coded by a reliability coder—a junior music education major—to establish intercoder reliability. A Single Measures Intraclass Correlation Coefficient ( $ICC(2,2) = .82$ ) demonstrated high intercoder reliability between the researcher and the reliability coder.

### **Results**

A series of  $t$  tests demonstrated equivalency between the groups ( $p < .05$ ) on all variables at the start of the study. This finding allowed for the use of two-way repeated measures ANOVAs to analyze differences between the control and experimental groups for each factor of creativity. Each ANOVA was set up with the treatment group as the independent variable, for which there were two levels (control and experimental), and the dimension of creativity as the dependent variable, which was assessed twice (pretest and posttest).

Analysis revealed no significant interaction effects for any of the four problem-finding metrics: fluency ( $F(1, 28) = .21, p = .65$ ), flexibility ( $F(1, 28) = .00, p = 1.00$ ), elaboration ( $F(1, 28) = .02, p = .90$ ), and collaboration ( $F(1, 28) = .90, p = .35$ ). These results indicate that the autonomous chamber music project had no effect on the experimental group's problem finding. Additionally, the main effects for treatment group and creativity were non-significant ( $p < .05$ ) for each of the four metrics. These results indicate that there was no difference between the experimental and control groups and that problem finding remained consistent throughout the study for all participants.

In the 10-minute rehearsal, the control group rehearsed 9.07 ( $SD = 3.24$ ) musical elements during the pretest and 8.27 ( $SD = 3.20$ ) during the posttest. The experimental group rehearsed 7.87 ( $SD = 3.52$ ) musical elements during the pretest and 7.60 ( $SD = 4.22$ ) during the posttest. Tempi, dynamics, and articulations dominated the rehearsals, accounting for 86%–94% of the rehearsed musical elements. The remaining 6%–14% of rehearsed musical elements dealt with phrasing, style, ensemble skills, artistry, and tone. Participants displayed high problem-finding specificity; 86%–93% of musical elements were identified using specific language.

Analysis revealed no significant interaction effects for any of the five ideation metrics: fluency ( $F(1, 28) = .19, p = .66$ ), flexibility mean ( $F(1, 28) = .57, p = .46$ ), flexibility mode ( $F(1,$



28) = .10,  $p = .75$ ), flexibility upper limit ( $F(1, 28) = 1.47$ ,  $p = .24$ ), and collaboration ( $F(1, 28) = .00$ ,  $p = .95$ ). These results indicate that the autonomous chamber music project had no effect on the experimental group's ideation. There was a significant main effect for flexibility mean ( $F(1, 28) = 4.41$ ,  $p < .05$ ), indicating a drop from an average of 1.12 ( $SD = .68$ ) ideas generated per rehearsed element to an average of .81 ( $SD = .53$ ) per rehearsed element. The non-significant interaction for this factor suggests that the decrease was consistent across both treatment groups. All other main effects for treatment group and the ideation factors were non-significant ( $p < .05$ ). This suggests that these ideation factors were consistent across the sample and throughout the study for all participants.

These results indicate that the autonomous chamber music project had no effect on participants' ideation. It is worth noting that ideation was quite low across the sample. During the 10-minute rehearsals, control group participants generated only 9.40 ( $SD = 6.63$ ) total ideas during the pretest and 6.73 ( $SD = 4.89$ ) total ideas during the posttest. Experimental group participants generated only 8.40 ( $SD = 5.77$ ) total ideas during the pretest and 6.93 ( $SD = 6.76$ ) total ideas during the posttest. Further investigation revealed that an overwhelming majority of testing pairs most commonly generated zero ideas in the rehearsal of a musical element. At the upper limit, testing pairs tended to generate only between two and four ideas for their most-rehearsed musical element.

Analysis revealed no significant interaction effect for any evaluation factors: fluency ( $F(1, 28) = .02$ ,  $p = .88$ ), elaboration ( $F(1, 28) = 3.34$ ,  $p = .08$ ), and collaboration ( $F(1, 28) = 1.02$ ,  $p = .32$ ). These results indicate that the autonomous chamber music project had no effect on the experimental group's evaluation. Additionally, the main effects for treatment group and the three evaluation factors were non-significant ( $p < .05$ ). These results indicate that there was no difference between the experimental and control groups and that evaluation remained consistent throughout the study for all participants.

Across the sample, evaluation was low. During the 10-minute rehearsal, control group participants generated only 10.13 ( $SD = 5.19$ ) evaluative statements during the pretest and 10.07 ( $SD = 5.52$ ) evaluative statements during the posttest; experimental group participants generated 9.40 ( $SD = 6.84$ ) evaluative statements during the pretest and 9.07 ( $SD = 6.76$ ) during the posttest. Participants tended to be more specific than general in their evaluative statements, with general evaluation accounting for 25%–49% of the total evaluative statements.

The exit survey data demonstrated that not all experimental group participants completed the required treatment rehearsals. 57% of the participants completed all four rehearsals, 27% completed three rehearsals, and 17% completed only two rehearsals. However, the number of completed rehearsals was only significantly correlated with posttest ideational fluency ( $r = .39$ ,  $p < .05$ ); the number of completed rehearsals was not significantly correlated with any other factor on the posttest. Because there was practically no relationship between the number of treatment rehearsals completed and performance on the posttest, completion of the treatment was not found



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to be a factor in the treatment's effectiveness.

### **Discussion**

The results of the current study demonstrated no significant effects of the autonomous chamber music project on participants' creativity. Additionally, there was no evidence that the number of completed rehearsals was related to the effectiveness of the treatment. A number of confounding variables may have hindered participants' creative growth.

Though this study focused on the primary tier of the *two-tier model of creative thinking* (Runco & Chand, 1995), it is worth considering the secondary tier components' (motivation and knowledge) role in creativity. Allowing choice in ensemble construction and repertoire selection was intended to foster motivation. Though 92% of participants reported enjoying the study, motivation is not always equivalent to enjoyment (Amabile & Pratt, 2016). Therefore, it is possible that participants lacked the requisite motivation to engage in truly creative activity.

Knowledge can be, both, a facilitator and inhibitor of creativity. Though knowledge supports creative cognition, creative thinking can be inhibited when concrete definitions promote convergent, rather than divergent, production (Langer, et al., 1989; Runco & Chand, 1995). The results of the current study indicate very low levels of divergent production across the sample; participants generated, on average, approximately one idea for each rehearsed musical element, and most commonly generated zero ideas for rehearsed musical elements.

This behavior might be explained by the theory of mindfulness (Langer, 1997), which defines mindless learning as a "single-minded reliance upon information without an active awareness of alternate perspectives or alternate uses to which the information could be put" (Langer, et al., 1989, p. 140). Mindlessness is often caused by the formation of a *premature cognitive commitment*: a rigidity of thought which is induced by the uncritical acceptance of new information and binds people to a singular way of thinking in the future (Chanowitz & Langer, 1981). Mindfulness, on the other hand, is driven by differentiation, wherein people make "finer and finer distinctions" (Langer & Piper, 1987, p. 280) as they become more flexible with information. Mindfulness results from the critical consideration of new information and allows creative, innovative, and original use of information in novel contexts (Langer & Piper, 1987). The degree to which students learn mindfully can be affected by whether teachers present information in concrete or variable terms (Chanowitz & Langer, 1981; Higgins & Chaires, 1980; Langer, et al., 1989; Langer & Piper, 1987).

In the current study, no measure of students' mindfulness was employed to determine their readiness for creative musical work. However, it is possible that low levels of mindfulness inhibited their ability to think creatively and depressed their divergent thinking. Future research should investigate whether common music-teaching practices develop or inhibit mindfulness and the effects of such interaction on musical creativity.

Though autonomous learning can have a positive effect on creativity (Baker-Sennett, et al., 2008; Gallagher, et al., 1992; Littlewood, 1999; Weinstein, et al., 2010; Wirkala & Kuhn, 2011), this effect has been found to be present only when students have had structured, guided task experience prior to autonomous work (Chua & Iyengar, 2008; Huang, et al., 2012; Kirschner, et al., 2006). In the current study, it was believed that participants' amassed musical experience would serve as adequate prior task experience to support the creative work under scrutiny in the study. However, the failure of the autonomous chamber music project to cause any change in participants' creative behavior challenges that supposition. Future research should investigate the types of classroom learning that foster the construction of the declarative and procedural knowledge necessary for autonomy in individual and collaborative music making.

### **Limitations**

In the current study, the pretest and posttest were fairly analogous to the treatment. This was done so that the data collected would represent the musical phenomenon under investigation. Campbell and Stanley (1963), however, point out that such tests can pose a threat to validity through testing bias. Because, in the current study, there were no significant increases in any of the dependent variables, it is unlikely that the MCEC had any such effect.

The current study employed a relatively small sample of 30 testing pairs in order to minimize rater fatigue. The small sample may have resulted in limited statistical analysis power, increasing the likelihood of Type II errors (Akobeng, 2016). It is possible that a replication of the current study, with a larger sample, would uncover smaller significant effects than those the current study was able to detect.

### **Conclusion**

The findings of this study suggest that the autonomous chamber music project did not cause change in creative thinking. However, this does not necessarily mean that engagement in autonomous chamber music has no effect on creativity. Because this study is the first in this line of inquiry, the identification of potentially confounding variables is a meaningful contribution to the study of students' creative thinking when engaged in autonomous chamber music. Acknowledgement of these variables will inform future research designs, adding robustness to this line of inquiry. Before rendering judgment on the effectiveness of the autonomous chamber music project in the development of students' creativity, each potentially confounding variable should be investigated so that future replications of this study can control for them. The investigation of the effects of the autonomous chamber music project on band students' creativity, therefore, should be considered open and ongoing, with the current study being one of many exploring how creativity can be enhanced through autonomous chamber music in band class curricula.

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# **AN ANALYSIS OF JAMES M. STEPHENSON'S SYMPHONY NO. 2—VOICES WITH COMMENTARY BY THE COMPOSER**

**Jeffrey L. Miller**

## **Introduction to James M. Stephenson**

James M. Stephenson is recognized as one of America's finest contemporary composers. His catalog includes works for brass ensemble, chorale, orchestra, solo instruments, chamber ensembles, and wind band.<sup>1</sup> Born in Joliet, Illinois, Stephenson grew up in a home that supported and fostered his musical endeavors.<sup>2</sup> His mother Shirley was an amateur musician who enjoyed singing in the church choir and other community choral groups. About the composer's father, Stephenson offers:

My father James' first love was music. He played in a really nice 'popular' style on the piano, and had a dance band in college. After college, he would build the electric organ (from scratch) that still is being used 60 years later in our hometown church. He also invented a synthesizer in the early 80s—again, from scratch—back when synthesizers were just becoming a new musical instrument. This was all a 'side gig,' as his real job was as president and founder of a company focused in the high-speed data acquisition field.<sup>4</sup>

Stephenson's musical training included attending the Interlochen Arts Academy and the Tanglewood Institute at Boston University.<sup>5</sup> Later he would go on to earn a Bachelor of Music degree in trumpet performance from the New England Conservatory of Music.<sup>6</sup> In 1990, he moved to Naples, Florida where he was awarded a position in the trumpet section of the Naples Philharmonic Orchestra.<sup>7</sup> Stephenson is very quick to point out that he is not a conservatory trained composer. However, over the course of his professional career as an orchestral musician, he had been tasked with creating numerous arrangements for small ensembles and full orchestra. The success of these projects, and the encouragement of colleagues, gave him the confidence he needed to leave his life as an orchestral musician and to begin composing music as a full-time career in 2007.

As a trumpet player, Stephenson sat near the back of the orchestra. He credits this location for giving him a unique listening perspective that has shaped the way he approaches his compositions.<sup>8</sup> "I have endeavored to be a 'performer's composer' – always remaining sensitive to the needs of those who are on stage making the music happen."<sup>9</sup> Since beginning his professional career as a full-time composer, Stephenson has produced compositions for the Chicago Symphony Orchestra, the Grand Rapids Symphony, the Houston Symphony, the Minnesota Orchestra, the Montreal Symphony, the San Francisco Ballet, the St. Louis

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Symphony, and the US Marine Band, among others.<sup>10</sup> His *Symphony No. 2—Voices* was named the winner of the National Band Association William D. Revelli Composition Contest (2017) and the American Bandmasters Association Sousa/Ostwald Composition Contest (2018).<sup>11</sup>

### **Commissioning Details**

*Symphony No. 2—Voices*, was commissioned by Colonel Jason K. Fettig and “The President’s Own” United States Marine Band. About the inception of the piece, the composer recalls meeting with Col. Fettig in Washington D.C. to discuss the specifics of the commission, including:

A firm commitment to something that would be 20 minutes, in order to fit the Midwest Clinic program, and that it needed to be delivered by the fall for their December premier. Jason [Fettig] had also suggested that one movement be an exciting, virtuosic, and energetic 8-9 minute tour de force, so that it might stand on its own for future programming that couldn’t fit a 20 minute piece.<sup>12</sup>

Aside from those requirements, the composer would have full control of the artistic process and that he “had the best band in the country for whom to write.”<sup>13</sup> The composition received its premier in December 2016 at the Midwest Clinic.

The program notes included in the score serve to tell a story—but not the full story. In fact, it wasn’t until after the premier performance by the Marine Band, and their recording session, that Stephenson revealed to Col. Fettig the true story of the work. According to the composer, “the story is almost entirely responsible for the form of the work, for the instrumentation choices, for the arc, and most importantly, the emotional aspect.”<sup>14</sup> *Symphony No. 2—Voices* is a tribute to the composer’s mother, Shirley Stephenson, who passed away in 2016.

### **Overview of Instrumentation, Compositional Process, and Form**

The instrumentation of *Voices* is fairly standard, with one exception: a mezzo soprano vocalist. The composer offers the following about including a vocal part:

1. As a conductor, I had worked with the Marine Band’s vocalist, Sara Sheffield, on a few occasions. I had invited her as my soloist for several pops concerts I had conducted. I wanted to figure out a way to employ her into the new symphony, therefore immediately giving the piece a new sound.
2. Most importantly, once I knew the piece was to be about my mother, the use of Sara’s voice was perfect to represent my mother’s ‘voice.’ This completely shaped the work, and made the subtitle necessary.<sup>15</sup>

Knowing he wanted the piece to be a concerto-for-wind-ensemble, Stephenson was inspired by the fantastic musicians in the Marine Band and wanted to make sure each of their voices were also heard. Finally, each of the three movements relate to the subtitle *Voices*: I. “Prelude: Of Passion,” II. “Shouts and Murmurs,” and III. “Of One.”

With the caveat that there be a stand-alone movement of approximately 8-9 minutes in duration, this left the composer with roughly five-and-a-half minutes of music for each of the remaining movements. One might expect *Symphony No. 2* to follow the standard fast-slow-fast format; however, the composer knew “that nine minutes of fast music would be incredibly difficult to compose, and would be demanding for both players and audiences.”<sup>16</sup> Therefore, it was decided that the two outer movements would be written at slower tempos, “providing relief for everyone, while also giving the piece a nice arc.”<sup>17</sup> It is also interesting to note the composer’s writing process for the piece. Stephenson comments that he “first wrote the introduction up to letter C (m.14), followed by composing the entire second and third movements, then returning to the first movement to conclude from letter C onward.”<sup>18</sup>

Regarding the concept of form, Stephenson’s approach is unique. “I tend to think more on a large-scale level (number of movements, how material will develop, etc.) and less about how the music will fit into a prescribed form (Ternary, Sonata-Allegro, etc.). I literally never thought about what form *Symphony No. 2* would take on.”<sup>19</sup> The analysis in the subsequent sections does attempt to identify a conventional form for each movement, but these are solely the opinion of the author.

### ***Analysis and Composer’s Commentary – Movement 1: Prelude: Of Passion***

The first movement of *Symphony No. 2* does not follow the prescribed Sonata-Allegro form one might expect from a traditional symphony. In fact, the first movement more closely resembles a Theme and Variations, where the main theme is frequently reorchestrated, appearing in augmented and fragmented varieties. The tonal centers of the movement include E-flat Major (mm. 1-13), G Major (mm. 14-47), B Major (mm. 48-77), and G Major (mm. 78-93). A return to the tonic key is expected within the parameters of a conventional first movement; however, in this instance, the final key of G Major was uniquely intentional. Specifically, the intervallic relationship of G to E-flat, a minor sixth, is significant because it represents the exact relationship established in the primary melodic material (theme) of the movement. According to Stephenson, “I decided that I would not arrive at the tonic of E-flat again until the end of the piece. That the entire symphony would be a discovery toward the coming to grips of my mother’s death. This forced my hand compositionally and allowed me to discover new pathways.”<sup>20</sup>

The passing of Stephenson’s mother overlapped with his timeline to begin writing *Symphony No.2*. Understandably, he struggled with her passing, resulting in a fit of writer’s block which lasted for nearly a month. “I finally went to the piano and my left hand landed loudly on an octave of low E-flats. I subsequently figured out a ‘cry-out-to-the-world’ chord that

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followed it, and I knew I had something on which to build.”<sup>21</sup> The introductory section of the first movement is 12 measures in length, equally divided, with each fifth measure returning to the E-flat octaves and subsequent “foggy-headed, dazed, confused, searching, noodling sounds”<sup>22</sup> that are meant to represent the composer trying to figure out what to do next in his period of grief.

Figure 1. Reduction representing the unison E-flats, the Cry-Out-to-the-World chord, and the noodling sounds (mm. 1-3).

B♭ Clars. *whisper-soft*  
*ff* *mf* *pp*

S. Sax, A. Sax. *whisper-soft*  
*ff* *mf* *pp*

T. Sax, B. Sax *whisper-soft*  
*ff* *mf* *pp*

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The composer described these important points about the 13-measure introduction:

1. I would use musical directions that represented types of voices (i.e. the bass trombone in measure 1 is marked as ‘menacing,’ or the saxophones and clarinets in the fifth measure are marked as ‘whisper-soft.’
2. With the exception of the trumpet in measure 8, none of this music became fodder for any of the rest of the piece. It is unique unto itself.
3. Because the music was unique, it allowed me a point of departure. Once I got the intro out of my system—once I shouted out to the world three times—I felt free to begin really working on the piece, and the creative juices started flowing.<sup>23</sup>

After the completion of the 13<sup>th</sup> measure, the composer began writing the second and third movements. Recalling how he felt upon returning to the first movement, Stephenson said “the good thing was that I had so much motivic material already spelled out in the other two movements, that I felt all I had to do now was write precursors of things to come. Hence the addition of the word ‘Prelude’ to the subtitle of the movement.”<sup>24</sup>

Letter D is the first time the primary theme is stated by the mezzo-soprano soloist (although, remember, this material was written after the second and third movements were finished). The outline of the intervals accompanied by the flute, alto flute, and English horn echoes, create a haunting sonic representation of the composer’s mother. Commenting upon this, Stephenson reminds us that the “voice is meant to have very little vibrato, if at all, in order to accurately represent that of my mother.”<sup>25</sup>

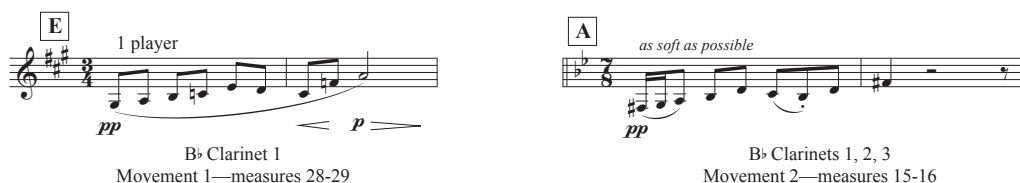
Figure 2. The theme as stated by the mezzo-soprano voice at letter D (mm. 20-27).



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At letter E (m. 28), the clarinet and harp continue the haunting melody, presenting motivic material that will be transposed and rhythmically diminished later in the second movement. The alto saxophone solo at measure 32 continues the eerie trend, utilizing the same intervals (in reverse) as the mezzo-soprano solo at letter D (m. 20). At letter F, the bass clarinet, contrabassoon and alto saxophone are in unison. Conductors should observe the composer’s desire to have these instruments play louder than the printed dynamic.<sup>26</sup>

Figure 3. Motivic material derived from the theme as stated in the B-flat clarinets.



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The trumpet entrance at letter F calls for muted second trumpet while the first is unmuted. This produces a unique timbre but is not entirely the reason for the composer's choice. Stephenson recalls a year before he began working on *Symphony No. 2*, his good friend, and principal trumpet in the U.S. Marine Band, Kurt Dupuis, had forgotten a mute and went to his car to retrieve it, only to slip and fall on ice and shatter his wrist and forearm. "I initially thought I'd have both trumpets muted at letter F, but I didn't want poor Kurt to forget a mute again, and subsequently break another arm, so I left the first trumpet open."<sup>27</sup> The lower octave should be played louder and the first player should be allowed to sit on top of the second player's sound to achieve the desired effect.

The character of the music at letter G is the most contrasting of the entire first movement. Written in the score at measure 48 are the words *a bit psychotic*. To achieve the desired effect—a really exaggerated character—"the tempo should fluctuate quite a bit and the cornets and percussion can/should overdo the character. It should feel like we're in a scary clown movie, with the upper woodwinds representing howling wind across the entire score."<sup>28</sup>

At measure 52, the conductor should observe that the low brass (bass trombone, euphonium) and low woodwinds (alto and bass clarinet) have the melodic line. To this, in measure 53, the French horns are added. Stephenson states that "I usually have to point this out, and ask the horns to really bring their notes out."<sup>29</sup>

At letter I, the music begins to return to the more somber character expressed at the beginning of the movement. Conductors should be aware of the E-flat/D motivic notes in measures 65-77. These are important and should be played with full volume, especially in measures 65-69 when the texture is fuller. Letter J sees the return to G major and a second statement of the mezzo-soprano solo. The scoring of the oboe and first trombone (mm. 84-90), provide hope and one final utterance of the motivic material that has been so integral to the first and soon-to-be second movement.

Figure 4. Motivic material derived from the theme as stated in movement 1 by the oboe and tenor trombone (mm. 84-88), and clarinet scalar motif from movement 2, showing original source of pitches and intervals for the theme.

The figure displays three musical staves. The top staff is for Oboe 1 (Ob. 1), measures 84-88, marked 'Solo' and 'p'. It features a melodic line with a box labeled 'K' above a specific interval. The middle staff is for Tenor Trombone 1 (Tbn. 1), measures 86-88, marked 'p' and 'pp'. It mirrors the melodic line of the oboe. The bottom staff is for Bass Clarinet 1, 2, 3 (B♭ Cl. 1, 2, 3), measures 15-16, marked 'as soft as possible'. It shows a scalar motif with a box labeled 'A' above it.

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As the first movement comes to a close, the upper woodwinds play one last statement of the cry-out-to-the-world chord (m. 88), and the saxophones, with their chromatic rhythm, foreshadow things to come in the second movement. Ultimately, the bass clarinet and piccolo state one last gasp of the clarinet motif, “before finally settling into a purposefully anticlimactic G major chord in bass clarinet, soprano saxophone and piccolo (plus timpani and bass).”<sup>30</sup>

Readers will recall that the first movement was composed at two different periods of time, with the bulk (letter C to the end) being composed very last. Knowing the depth and range of emotional expression already composed (movements 2 and 3), Stephenson states that he wanted to “end the [first] movement quietly, almost as if nothing had ever happened. There would be plenty of fireworks to come.”<sup>31</sup>

### ***Analysis and Composer’s Commentary – Movement II: Shouts and Murmurs***

The second movement fulfills Col. Fetting’s request that there be a “stand-alone movement that is both exciting and virtuosic.”<sup>32</sup> Largely, this movement functions in style and tempo like the third movement of a symphony (scherzo), but the form is more closely related to Sonata-Allegro, which one might expect from the first or final movement of a traditional symphony. The structural outline of the second movement is as follows: introduction (mm. 1-15), the exposition (mm. 15-99), a brief transition (mm. 100-106), the development (mm. 106-204), the recapitulation (mm. 205-297), and the coda (mm. 298-347).

As the composer began working on this movement, there were two overarching elements he wanted to represent:

1. The subtitle *Shouts and Murmurs* is borrowed from a section of the New Yorker Magazine. These two words ultimately gave me musical inspiration and dynamic ‘voices’ to exploit.
2. The entire world. Yes, that’s correct. That was my idea. Knowing that the Marine Band is such a wonderful representation of the United States, why not use their voices in that status to represent the entire world?<sup>33</sup>

In order to achieve this, Stephenson chose to represent the seven continents in a variety of clever ways. First, is the utilization of the 7/8 meter, employed extensively throughout the movement. Next, many of the phrases are organized in seven-bar groups. Harmonically, the composer utilized the F harmonic minor scale, starting on the seventh scale degree, to develop the first scalar motif that is presented in the clarinets at letter A (m. 15). The djembe, introduced at measure 184, is meant to represent the African continent. Middle-Eastern harmonies are recognized beginning in measure 186, and representing North America, there are references to marching band (mm. 189-190), and jazz band (mm. 191-192).

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As one can imagine, writing music to represent all seven continents in a single movement could prove challenging. Stephenson comments that “it’s important to note that I quickly gave up on the idea of representing seven continents (I couldn’t even imagine writing music of Antarctica). However, I immediately enjoyed the new sounds that were emerging directly from the harmonic minor scale inversion.”<sup>34</sup> The cymbals in the first 14 measures are meant to represent whispering and murmuring voices, like those spreading rumors around a room.

Figure 5. Whispering cymbal motif (mm.1-7).

**Allegro** (♩ = c. 152-160) [2 + 2 + 3]

P  
E  
R  
C

2

3

4

Sus. Cymb. - (13) Solo *ppp* L.V. sempre

Sus. Cymb. - (17) Solo *ppp* L.V. sempre

Sus. Cymb. - (20) Solo *ppp* L.V. sempre

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It isn’t until letter C (m. 36) where the first *shout* is encountered. Here, the first trumpet plays a melody that is critical to the rest of the movement. The tonality at letter C is shifted to D-flat major, with the trombones stating the scalar clarinet motif, this time rhythmically augmented.

Figure 6. Shout motif in first trumpet, and trombones with the rhythmically augmented clarinet scalar motif at letter C (m. 36-39).

**C**

Tpt. 1

Tbn. 1

Tbn. 2

B. Tbn.

*f*

*f*

*f*

*f*

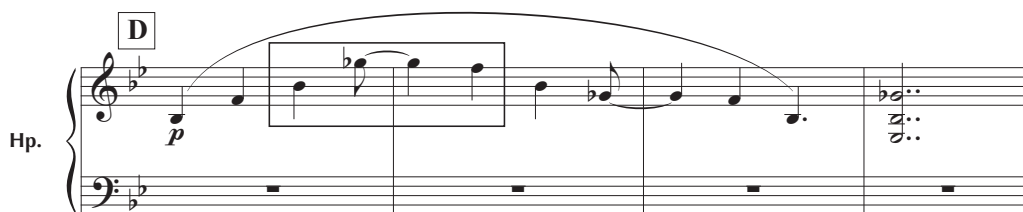
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A change of style and character is expressed at letter D (m. 51). In addition to dramatically reducing the energy and instrumentation, two more voice styles (*sultry* and *echo*) are announced by the soprano and alto saxophone duo. Perhaps more importantly, the harmonic accompaniment in this section introduces an important intervallic pattern that will be utilized throughout the *Symphony*. “I say ‘introduces’ because one has to remember that this is actually the first time I wrote it. It appears in the first movement, but remember, I wrote the majority of the first movement last.”<sup>35</sup> This intervallic relationship of a rising minor sixth, followed by a descending half-step is best illustrated in the harp.

Figure 7. Harp with rising minor sixth, descending half-step motif at letter D (mm. 51-54).



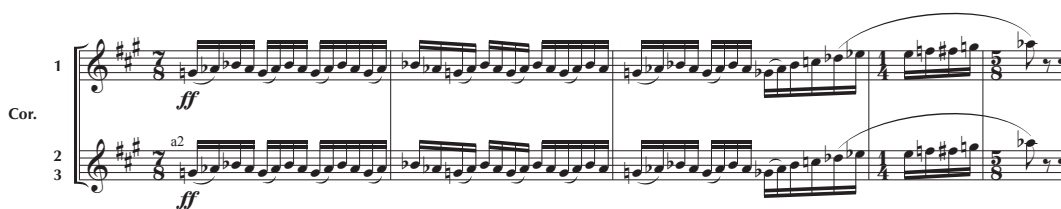
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Abbreviated statements of the main melodic (scalar clarinet) motif appear in the bassoon at letter E (m. 65) while the murmuring cymbal idea returns and assists with the intensification building to the second *shout* at letter F (m. 78), now in G major. The chromatic rhythm in the tenor and baritone saxophones refers back to the final measures of the first movement. A variety of mixed metric patterns are utilized from letter F to G, which solidify the virtuosic dance-like character of this section. Of particular interest is the cornet part (mm. 89-92) that doesn't seem to fit with the orchestration surrounding it. According to the composer, “the crazy cornet figure was written simply for two reasons: (1) I used to play trumpet, and (2) if you're going to take a rabbit out of a hat, and then repeat the trick, the repetition better be more exciting the second time.”<sup>36</sup> These figures, that draw inspiration from the murmuring woodwinds in the first movement, reoccur in measures 162 and 263.

Figure 8. Cornet figure (mm. 89-93).



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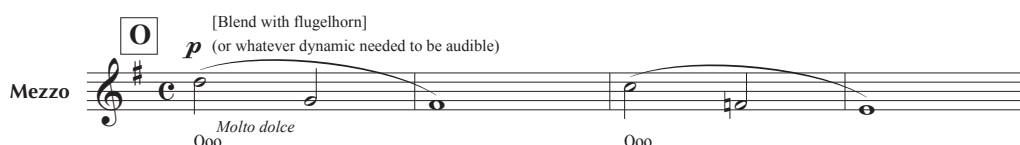
As the movement evolves, letter L (m. 134) serves as another significant arrival point.

When I was contemplating the concerto-for-wind-ensemble aspect of the piece, I was sitting at an airport gate. I happened to hear some people laughing behind me, and instead of immediately turning around to see who it was, I instead just enjoyed the laughter, noting that it could be coming from people of any sort of race, color, creed, size, sex, etc. And so, letter L, coincidentally, but not on purpose, standing for 'laught<sup>er</sup>, ' is literally the entire wind ensemble laughing.<sup>37</sup>

About each *laughing* fragment, Stephenson notes that he "usually has to ask every section to play louder than marked upon their entrance."<sup>38</sup> A return to the primary theme occurs at letter M (m. 151), this time in A-flat major.

Following the grand pause at measure 176, the subsequent section (letter O) ushers in yet another compelling character change, including the return of the mezzo-soprano soloist. "I always knew I wanted to treat the singing voice as an instrument of the ensemble, and to have it situated in the ensemble, and not as a soloist. Literally, just another voice in the band. That is also why there is never any text."<sup>39</sup> Stephenson carefully orchestrated this section so that each instrument performing along with the mezzo-soprano achieves a unique blend of register and sonority, creating a sort of *other* instrument. The intervallic relationship of pitches (perfect fifth, then minor second) in the vocal solo is integral to the remainder of the movement.

Figure 9. Mezzo-soprano solo at letter O, showing perfect fifth followed by minor second (m. 177-180).



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As stated earlier, one of the overarching elements of the second movement was to represent *the world*. Three brief, but specific, references to the *worldly* elements are presented between measures 184-192. First, in measure 184 is the djembe, meant to represent the African continent. The march-like rudimental snare drum (m. 189) and the swing-felt jazz trio of tenor saxophone, string bass, and rhythm section (m. 191), represent the North American continent.

The pervasive clarinet scalar motif, although somewhat altered to fit the harmonies at letter Q, is now stated in 4/4 time by the bassoons and bass clarinet. The whispering cymbals, heard at the beginning of the movement, make a return in measure 197, also rhythmically adjusted to fit the 4/4 meter. "It is important to note that, despite the rhythmic activity, and all of

the counterpoint and voice mixing, the overall intent I am after from letter O to R (mm.177-204) is one of great calm. It is when ensembles achieve this, that this section proves to be the most successful.”<sup>40</sup>

Letter R to W (mm. 205-274) functions as a recapitulation of previously stated musical ideas, but with different instrumentation and an exploration of different tonal centers. The Middle-Eastern tonalities are especially prevalent in this section, signified by the open fifth drones. With multiple motifs being stated at once and a *tutti forte* dynamic, the arrival at letter W might seem to be the climax of the movement. However, according to the composer, “the true climax of the movement comes at measure 283, when the instrumentation is heightened to full force. Everyone is marked *fortissimo*, and the other percussion and saxophones enter with the aforementioned flute rhythm (letter A), driving home that *now* we have arrived.”<sup>41</sup> On the score at letter W is the word *stentorian*, representing yet another voice—one that is booming and powerful.

After the fermata at measure 297, the composition moves into the coda section, beginning at letter X. Underneath the motifs we’ve previously heard, the brass begin building a pyramid of sound through terraced dynamics, derived from the perfect fifth to minor second relationship established by the mezzo-soprano at letter O. Though not printed in the score, the composer approves of an *accelerando* beginning in measure 311 to propel the energy into letter Y.<sup>42</sup>

There are two areas of particular interest between measures 315-326. The first is the low brass and low woodwinds statement of the interval motif, sung earlier by the mezzo-soprano soloist (perfect fifth to minor second). The pitches are transposed, but for some, this motif is stated in its original form while others play it inverted (descending).

Figure 10. Low brass with perfect fifth to minor second interval motif at letter Y (mm. 316-318).

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Figure 11. Snare drum with rhythmic statement of the clarinet motif at letter Y (mm. 315-319).

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The second movement builds to a close as the tonality settles into A-flat major (the relative major of the opening F minor) at measure 335. The brass and low woodwinds present one last *shout* (mm. 337-342) as the ensemble makes a final push to the open-fifth chord (A-flat/E-flat) at the end. “This reminds us of the opening hollow flutes (by interval only), but also allows us to be undecided as to whether this was a triumphant ending or a painful one. With no third, it’s hard to tell.”<sup>43</sup>



### *Analysis and Composer's Commentary – Movement III: Of One*

The third movement resembles the first in that the tempo is slow, and a chorale-like theme serves as the primary melodic material. This theme is repeated (and modulated) multiple times as the movement evolves. However, the theme in the third movement differs from the first movement in that each time the theme is stated, it follows a more literal (rhythmic) repetition.

In this final movement, the composer begins by scoring a *soulful* euphonium solo. “It was at this point that I felt that my concerto-for-wind-ensemble had yet to feature the euphoniums and tubas enough. And I also felt that the euphonium might be the ‘easiest’ instrument upon which to recover after the breathless ending of the second movement.”<sup>44</sup> The scoring of the piccolo in the lower register of the instrument combined with the vibraphone with half motor “was intentional so as to give the sense of a ghostly and (again) hollow sound, so that the B major tonality at letter A would be that much more rich.”<sup>45</sup>

The arrival at letter A marks the return of the mezzo-soprano soloist. “It was at letter A (m. 9) that I knew I was representing the voice of my mother. It felt so good to write that music. Simplistic yet very important at the same time.”<sup>46</sup> The clarinets (mm. 9-10) reference to the *shout* motif from the second movement, while the vocal soloist peacefully performs with straight-tone that is “to mimic that of my mother’s singing, because she was not a professional vocalist, and therefore could not use vibrato.”<sup>47</sup>

Figure 12. Mezzo-soprano solo at letter A (mm. 9-13).



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The oboe solo at letter B (m. 14) continues the vocal line. As a performance note, the composer offers that “I often have to ask the oboe player to change to almost forte, so as to soar above the orchestration.”<sup>48</sup> Also, the A-natural in the bass trombone (m. 15) is significant. “It reminds us that we’re not quite at peace yet. And it also sets up the interval pattern that is so often used (minor second, perfect fifth).”<sup>49</sup>

The music scored between letters B and D (mm. 14-34) is dense and complex. The oboe solo must be supported at letter B, and the horns, especially the third and fourth, may struggle because of the register. “Of particular note are the succession of eighth notes in the first horn,

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bass trombone, and solo oboe in measures 22-23. If these handoffs can be heard, it helps these two bars make sense.”<sup>50</sup>

Figure 13. Passing of eighth notes (mm. 22-24).

The musical score for measures 22-24 of *Symphony No. 2* by James M. Stephenson. The score is for five staves: Oboe 1 & 2, Horns 1 & 2, Horns 3 & 4, Cor 2 & 3, and Bass Trombone. The key signature is E-flat major (three flats). The time signature is 4/4. The score shows a series of eighth-note passages between instruments. The Oboe 1 & 2 staff has a *Rit.* marking above it and a *mf* dynamic marking below it. The Horns 1 & 2 staff has a *pp* dynamic marking below it. The Horns 3 & 4 staff has a *pp* dynamic marking below it. The Cor 2 & 3 staff has a *pp* dynamic marking below it. The Bass Trombone staff has a *pp* dynamic marking below it. A box labeled 'C' with the text 'A tempo' is located above the Oboe 1 & 2 staff in measure 24. The score is written in a standard musical notation with treble and bass clefs, and various musical symbols such as notes, rests, and dynamic markings.

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Beginning at measure 25, Stephenson notates a succession of motivic handoffs that reference the shout motif from movement two. This motif passes from alto saxophone, tuba, tenor saxophone, flute, trumpet, trombone, and back to the upper woodwinds, who then pass it finally to the bass drum. “This all happens amidst a *poco accelerando*, and the final bass drum strokes (m. 33) should be similar to those of the Mahler ‘death-blows’ in his sixth symphony.”<sup>51</sup> The arrival at letter D (m. 34), in E minor, is significant. “It is both the relative minor to G major, where we will arrive soon, but also seemed a very far distance away from E-flat major, the eventual resolution of all the pain I was suffering.”<sup>52</sup>

The upper woodwinds (m. 34), with their accented chromatic triplets, are constantly reaching higher, only to be reset again by a falling line of 64<sup>th</sup> notes in the bass clarinet, bassoons, saxophones, and euphoniums. In stark contrast to this and “to stress the rather maniacal feeling, the (rhythmically augmented shout) melody appears in austere fashion in the low brass and woodwinds.”<sup>53</sup> The mood at letter E is one of lessened intensity. The descending/ascending chromatic voice leading (mm. 43-46) is critical to the “magical arrival of G major at letter F. The only voice that is not chromatic is the euphonium, which was an attempt to replicate the opening of the movement, while fitting within the harmonic framework.”<sup>54</sup>

Miller

“I use the word ‘magical’ on purpose when describing the arrival at letter F. Those eight bars were so easy to write. It was literally as if my mother was with me, letting me know that everything was going to be okay. That she was in a good place, and the suffering was over. And that it was okay for me to move on with my life now.”<sup>55</sup> In angelic fashion, the mezzo-soprano returns at Letter F, one last time, singing familiar material.

Letters G to I prove to be some of the most poignant music in *Symphony No. 2*. “I knew that when I started this final chorale, that it should attempt to be some of the most beautiful music I’d ever written; void of complexity, but meaningful in depth. It had to represent my mother.”<sup>56</sup> To achieve this, the trombone choir states a combination of the shout motif and the voice theme in chorale style (m. 55). This fragment will be repeated and reorchestrated throughout the remainder of the third movement.

In this section, the tuba and euphonium work together to remind the listener of the voice interval motif. Much like the woodwinds before (mm. 34-39), the bass line strives to reach ever higher, while the harp performs eighth notes, reminding us of the opening euphonium solo. These musical lines work together to develop a feeling of hope and splendor. “And finally, there is a constant heartbeat in the mallet notes, which grow and grow as the heart would in any fond remembrance of someone dear who is lost.”<sup>57</sup>

Figure 14. Trombone chorale, harp with euphonium solo eighth notes, and mallet percussion heartbeat at letter G (mm. 55-62).

The musical score for Figure 14 is a page from a symphony score, specifically for the section labeled 'G' at 'A tempo'. The score is written for a large ensemble, including Trombone 1, Trombone 2, Trombone 3, Baritone Trombone, Euphonium 1, Euphonium 2, Tuba, Double Bass, Harp, and Mallet Percussion. The key signature is one sharp (F#), and the time signature is 4/4. The score begins with a 'p' (piano) dynamic. The Trombone 1 part features a melodic line with a 'p' dynamic. The Trombone 2 and 3 parts play a rhythmic pattern. The Baritone Trombone part has a 'p' dynamic. The Euphonium 1 and 2 parts play a melodic line with a 'p' dynamic. The Tuba part has a 'p' dynamic. The Double Bass part has a 'p' dynamic. The Harp part plays a melodic line with a 'mf' (mezzo-forte) dynamic. The Mallet Percussion part has a 'pp' (pianissimo) dynamic and a 'poco a poco cresc...' (poco a poco crescendo) instruction. The score is marked with 'p' and 'mp' (mezzo-piano) dynamics. The Mallet Percussion part has a 'p' dynamic and a 'mp' dynamic. The Harp part has a 'mf' dynamic. The Euphonium 1 and 2 parts have a 'p' dynamic. The Trombone 1 part has a 'p' dynamic. The Trombone 2 and 3 parts have a 'p' dynamic. The Baritone Trombone part has a 'p' dynamic. The Tuba part has a 'p' dynamic. The Double Bass part has a 'p' dynamic. The Mallet Percussion part has a 'pp' dynamic and a 'poco a poco cresc...' instruction. The score is marked with 'p' and 'mp' dynamics. The Mallet Percussion part has a 'p' dynamic and a 'mp' dynamic. The Harp part has a 'mf' dynamic. The Euphonium 1 and 2 parts have a 'p' dynamic. The Trombone 1 part has a 'p' dynamic. The Trombone 2 and 3 parts have a 'p' dynamic. The Baritone Trombone part has a 'p' dynamic. The Tuba part has a 'p' dynamic. The Double Bass part has a 'p' dynamic. The Mallet Percussion part has a 'pp' dynamic and a 'poco a poco cresc...' instruction.

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At letter H, we have arrived in the key of A-flat minor. Here, the previous material is restated and reorchestrated, constantly churning and growing, pushing us toward the next arrival point at letter I. Finally, at letter I, “we do indeed arrive in E-flat major, the key I had been striving for through the entire piece.”<sup>58</sup>

I must confess that, when at the piano composing this section, and upon arriving at E-flat major, I did indeed shed a few tears. I hate to sound ‘over-the-top,’ but it almost felt that someone else was writing it. The transition from G major, to A-flat minor, to E-flat major worked so seamlessly, and so gloriously. All of which was fortified by the fact that those three keys also represented the interval motif (minor second, followed by a perfect fifth) I had been hammering home throughout the entire piece.<sup>59</sup>

At letter J, the woodwinds, keyboards, and mallets have a rising accented eighth note. Each of these accented notes is reaching upward to the last E-flat. A final utterance of the cry-out-to-the word chord from the first movement appears at measure 83. Here, like before, the bass trombone has the loudest E-flat, only this time marked as *triumphant*.

About the subtitle of the third movement—*Of One*—Stephenson provides the following explanation:

It was part of my ongoing agenda to use this tremendously talented group of individuals (the Marine Band) to display how people of different backgrounds, races, colors, creeds, etc., could all work together as one to produce such a glorious sound, full of technical wizardry and heart-wrenching passion. That 85 people on one stage could all breathe together, move their fingers together, move together, phrase together, and successfully act as a unit, full of selflessness and support of one another. It is my view that this is how any group should act, for the good of their family, their community, their country, their world.<sup>60</sup>

As a last statement to that effect, Stephenson writes the interval motif in unison in the brasses (mm. 84-85), to be performed ‘as one’ before the Symphony concludes on a final, affirming, E-flat chord.

Miller

Figure 15. *Of One* unison brass showing minor second, followed by perfect fifth interval motif (mm. 84-86).

The musical score for Figure 15 shows the unison brass section (Cor., B $\flat$  Tpt., and Tbn.) in measures 84-86. The key signature is B $\flat$  major (two flats), and the time signature is 2/4. The score is written for five parts: Cor. 1, Cor. 2, B $\flat$  Tpt. 1, Tbn. 1, and Tbn. 2. The first measure (m. 84) features a minor second interval motif (G $\flat$ 4 and A $\flat$ 4) marked *ff*. The second measure (m. 85) features a perfect fifth interval motif (G $\flat$ 4 and D $\flat$ 5) marked *ff*. The third measure (m. 86) features a perfect fifth interval motif (G $\flat$ 4 and D $\flat$ 5) marked *ff*. The score includes dynamic markings (*ff*) and articulation marks (accents and slurs).

*Symphony No. 2 – Voices* by James M. Stephenson  
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### Conclusion

From start to finish, James M. Stephenson's *Symphony No. 2—Voices* is a musical masterpiece. Conceived as a commission by the U.S. Marine Band, the *Symphony's* true emotional story is what makes it especially engaging to perform and study. Although the *Symphony* may only be accessible for performance by the most advanced ensembles, study of this composition—with the composer's commentary—is considered essential for conductors, students, and ensemble members alike. Additional award-winning pieces like *Symphony No. 2—Voices* can be found on the websites of the National Band Association<sup>61</sup> and the American Bandmasters Association.<sup>62</sup>

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# **BAND STUDENT TEACHERS' PERCEPTIONS OF PRACTICUM: AN INSTRUMENTAL CASE STUDY**

**John Denis**

Teaching is a complex process (Abramo, 2016; Grossman et al., 2009, Kennedy, 2016) and, therefore, becoming a teacher is similarly complex (Caires et al., 2012). Preservice teacher education is often divided into foundational courses centered on generic knowledge for teaching, methods courses focused on practice, and field experiences to apply practice (Abramo, 2016; Grossman et al., 2009). Of these field experiences, researchers have found student teaching to be a meaningful experience in the transition from student to teacher as well as an important source of the necessary skills/knowledge for successfully teaching band (Conway, 2002; Conway et al., 2005; Denis, 2019; Killian et al., 2013; Roulston et al., 2005; Schmidt, 2010). In this study the researcher examined student teachers' perceptions of their practicum experience/student teaching through the lenses of core practices and communities of practice.

Acquiring such skills or knowledge has been found to be challenging for novice music educators (Denis, 2019) and researchers have identified varying approaches that may contribute to skills/knowledge acquisition (Bauer & Berg, 2001; Conway, 2002; Frady, 2011). Elementary music teachers in Frady (2011) attributed the acquisition of 37% of the pedagogical knowledge and skills used in their classrooms to university coursework and 40% to professional development instruction. In contrast, Bauer and Berg (2001) noted that cooperating teachers were influential in facilitating the development of novice music educators, particularly in the area of assessment. Bartolome (2017) ascertained that participants' perceptions of the planning and preparation skills improved after each field work experience, and student teaching particularly allowed for the consolidation of the planning work and more detailed understanding of planning. Preservice teachers' relationships with their cooperating teacher have been found to be an important aspect of successful student teaching experiences (Denis, 2017; Draves, 2008, 2013; Palmer, 2018) and more investigation of the wider community may shed light on how relationships affect student teachers in band.

Scholars have investigated the perceptions of student teachers regarding various topics, including concerns (Campbell & Thompson, 2007; Kelly, 2000; Killian et al., 2013), transition into the workforce (Roulston et al., 2005), expectations and evaluations (Fredrickson & Pembroke, 1999), sources of skills and knowledge necessary for success (Hourigan & Scheib, 2009; Roulston et al., 2005; Schmidt, 1998), and methods of developing the practice of student teachers (Baumgartner, 2014; Fitzpatrick, 2014). Student teachers' concerns have initially focused on the application of prior knowledge, classroom management, and the opinions of supervisors (Campbell & Thomson, 2007; Kelly, 2000; Killian et al., 2013). Fredrickson and Pembroke (1999) noted that student teachers focused on the advantages of student teaching as the best aspect of the day, while their statements regarding the worst aspects focused largely on the responsibilities and challenges of teaching.

Student teachers have displayed changes in perceptions over the course of the practicum experience (Caires et. al., 2012; Fitzpatrick, 2014; Fredrickson & Pembrook, 1999; Killian et. al., 2013). Researchers in one study noted that student teachers in the arts and sciences perceived “growing levels of autonomy, self-confidence, and trust about the quality of the skills and knowledge acquired during student teaching” (Caires et al., 2012, p. 169). Likewise, Killian et al. (2013) found a similar shift in perceptions regarding managing student behavior and self-confidence among music student teachers and Fredrickson and Pembrook (1999) noted that student teachers’ expectation and evaluation scores dipped in the middle of the semester before rebounding at the end.

More research is needed regarding perception changes during what some have identified as potentially one of the most important aspects of preservice teacher education (Conway, 2002; Denis, 2017; Schmidt, 2010).

### **Conceptual Framework**

In this study, I used core practices and communities of practice as frameworks for interpreting data. According to Forzani (2014) the core practice approach to preservice teacher education is built upon three central ideas: (a) instruction should lead students to “develop high-level thinking, reasoning, and problem-solving skills” (p. 359), (b) teaching inherently involves improvisation, and (c) that subject matter must be a central part of preservice teacher education. Core practices involve both theory and practice (Grossman et. al., 2009; McDonald et al. 2013) and Grossman et. al. (2009) stated that core practices are conventions or actions that: (a) occur with high frequency in teaching, (b) novices can enact, (c) novices can begin to master, (d) allow novices to learn more about students and teaching, (e) preserve the integrity and complexity of teaching, and (f) are research based and can improve learning.

In music education contexts, Abramo (2016) proposed six core practices in instrumental music education: (a) rehearse large ensembles, (b) facilitate small groups, (c) provide students feedback to improve practice in a variety of ways, (d) engage students in creative musical thinking, problem-solving, and inquiry, (e) incorporate students’ musical and cultural identities into the classroom, and (f) select appropriate repertoire and materials. Similarly, Millican and Forrester (2018, 2019) have also identified several core practices, including (a) modeling, (b) sequencing instruction, (c) deconstructing musical concepts, and (d) developing appropriate relationships with students. Each of these practices is composed of theoretical knowledge, such as understanding music theory, and behavior components, such as conducting. I used core practices as a primary framework for interpreting and coding data related to perceptions of strengths and weaknesses.

Wenger et al. (2002) defined communities of practice (COP) as “groups of people who share a concern, a set of problems, or a passion about a topic and who deepen their knowledge and expertise in this area by interacting on an ongoing basis” (p. 4). In the COP framework,

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social interaction is necessary for learning to occur (Contu & Willmott, 2003; Lave & Wenger, 1991; Wenger, 1998). To this end, Wenger et al. (2002) argued that traditional systemic approaches are more proficient at addressing simple matters of recall than the development and transfer of knowledge. Fitzpatrick (2014) stated that “the communities of practice model allows for a group of like-minded people to share experiences and resources in order to improve their practice” (p. 93).

Communities of practice are built on three fundamental elements: a defined domain, people who care about the domain, and shared practice (such as conceptual frameworks, tools, or information) developed to generate and disseminate knowledge for success (Wenger, 1998; Wenger et al., 2002). Furthermore, sharing tacit or automatized knowledge often involves informal learning, which may be more frequent in communal settings (Wenger et. al., 2002). Student teachers begin the practicum experience as newcomers in “legitimate peripheral participation” (Lave & Wenger, 1991; Wenger, 1998) and ideally transition to complete members of the community as they enter the workforce.

Researchers have examined the role of communities of practice among inservice elementary music educators and found that participants viewed the community of practice as meaningfully contributing to their growth as teachers (Blair, 2008; Fitzpatrick, 2014; Gruenhagen, 2007; Stanley, 2011) and alleviating feelings of isolation (Blair, 2008). The student teaching experience also exemplifies the role of legitimate peripheral participation, including the resulting challenges of power dynamics inherent during practicum (Denis, 2017; Draves, 2008). Due to the importance of community in learning during student teaching practicum, I selected the COP model as a framework for interpreting and coding data relating to the role of community and experience during student teaching. For the purposes of this study, community interactions and experiences are any moments where the student teachers engaged, actively or passively, directly with a member of their community of practice.

The purpose of this study was to investigate two questions regarding band student teachers' perceptions: (a) What were participants' perceptions of their strengths and weaknesses before, during, and after student teaching and (b) What were participants' perceptions of the role community interactions and experiences played in student teaching? For the purposes of this study, Mark and Simon's communities of practice were comprised of their student teaching supervisors, university professors, cooperating teachers, the wider student teacher cohort, and each other, all of whom shared a common goal of developing proficiency in music instruction during the student teaching practicum.

### **Method**

This study was situated in a large state university in the Southwestern United States, where music education students typically participate in a student teaching practicum during their final semester. The graduating institution maintained split student teaching placements, with half of the semester (seven weeks) spent in an elementary setting and half in a secondary setting in the same school district (seven weeks), both of which involved working with assigned

*Denis*

cooperating teachers in each area as well as other faculty and administration on campus. Placement orders varied, with Simon placed at the elementary campus first and Mark placed at the high school campus first. Depending on the workload of the cooperating teachers, student teachers instruct various classes, plan lessons, handle administrative tasks, and participate in extra-curricular activities.

The institution also required attendance at student teacher seminars twice a month, where student teachers were presented with lectures and opportunities to discuss their experiences during practicum; all student teachers from the institution met during these seminars and participation was mandatory. Student teachers were observed a total of six times divided between elementary and secondary placements. Finally, student teachers were required to complete debriefing sessions with their university supervisors after each observation.

I had no prior interaction with any of the eligible students, and only two students volunteered to participate. I was not a faculty supervisor for either participant in this study during student teaching, and I did not teach either participant before or during the study. The student teaching semester served as a natural boundary for the cases (Creswell, 2013; Stake, 1995) and I used an instrumental case study approach (Creswell, 2013; Stake, 1995), which involves the researcher determining a topic or question of study and then selecting a “bounded case to illustrate [the] issue” (Creswell, 2013, Chapter 4, Types of Case Studies section, para. 1).

Following Institutional Review Board approval, I presented the opportunity to participate in this instrumental case study research to all eligible practicum students ( $n = 28$ ) through email at the end of their last semester of coursework. The low number of volunteers may be due to my status as new faculty during the recruitment semester. Stake (1995) suggested that in instrumental case study “certain contexts may be important, but other contexts important to the case are of little interest to the study” (p. 64). I selected the primary contexts of participant perceptions regarding strengths and weakness as well as participant perceptions of the role community interactions and experiences played in gaining skills and knowledge for successful teaching.

Mark and Simon (all names used in this report are pseudonyms), both aged 22, enrolled in student teaching during the spring semester and were graduating immediately after student teaching. Simon, a euphoniumist, was a member of a large high school band program prior to majoring in music. His school band had regular success in state and national marching and concert band competitions. Simon marched four years in a Drum Corps International (DCI) ensemble, a summer competitive marching band activity, and considered band and scouting to be his two most influential communities outside family. Mitch, Simon’s cooperating teacher, leads one of the most competitive band programs in the geographic area. This school is situated in a suburban neighborhood adjacent to a large city, and their ensembles regularly have success in state and national level competitions. Approximately 59% of the students represented minorities and 16% of the students were on free or reduced lunches. Mitch also teaches on the brass staff of

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a major drum corps ensemble and had met Simon prior to student teaching through DCI.

Mark played trumpet in his high school band and received instruction from his band directors that, by his account, created embouchure issues for him in college. Despite some of his performance struggles, Mark was active in the band program and had a positive relationship with his band director. Mark's cooperating teacher Bill also played trumpet and was in his seventh year as the head band director at the school. Under Bill's guidance, the band program had grown in numbers and in both marching and concert competitive success, and he was well respected in the community. The school was in the same district as Simon's placement, and the student body was demographically similar (58% minority students, 12% free/reduced lunch).

To document participants' perceptions, I collected data beginning in January and continuing through June. Data consisted of three individual semi-structured interviews (Creswell, 2014) with each participant that took place at the beginning, middle, and end of student teaching; three semi-structured focus group discussions between Mark, Simon, and myself each towards the beginning, middle, and end of the semester; individual interviews with on-site cooperating teachers; and faculty supervisor formal observation notes. All interviews and focus group meetings were audio recorded and transcribed for analysis.

Only band cooperating teachers were included in data collection. Mark's cooperating teacher had been at the high school for ten years, where he had led the program to significant competitive success and had been involved in many regional and national band directing activities and organizations. In Simon's case, the cooperating teacher had been teaching at the school for eight years, during five of which he held the head director position and had made significant competitive improvements in the program. Mark and Simon were assigned the same faculty supervisor, a retired band director who had taught for 35 years in the area. Interviews and focus groups addressed participant perceptions of strengths/weaknesses and the role of community and experience in their growth as music educators. I created verbatim transcriptions for each individual interview and group discussion. Additionally, I included supervisor comments and observation notes as-is in data analysis. Finally, while participants completed part of their semester on an elementary campus, they remained involved in band activities throughout the semester.

Using the process presented by Creswell (2013, 2014), I coded the data using framework-derived codes. First, I organized the data in preparation for analysis and then read the transcripts and observation notes to familiarize myself with the data. Next, I used *Dedoose*, an online qualitative data management platform, to assign codes in alignment with the conceptual framework. Prior to Creswell's (2013, 2014) fourth step of winnowing towards themes, I re-read the framework materials (Abramo, 2016; Grossman et. al., 2009; Wenger, 1998; Wenger et al., 2002). After winnowing and refining codes, I used code counts, triangulation, and overall context to develop emergent themes.



*Denis*

To address the trustworthiness of this study I employed data triangulation (Creswell, 2013; Merriam, 1998; Miles et al., 2014), member checks after completing the transcription (Creswell, 2013; Merriam, 1998), and peer debriefing (Creswell, 2013; Lincoln & Guba, 1985). Participants reviewed preliminary findings and gave comments, which I incorporated into interpretation. Additionally, peer debriefing has been defined as “an unconnected review by an external individual to examine the procedures, context, and conclusions of a qualitative study” (Denis, 2019, p. 27) and, after debriefing, I incorporated peer feedback into the written report.

### **Findings and Discussion**

In this section, I present the emergent themes related to the research questions (a) what were participants’ perceptions of their strengths and weaknesses across the student teaching semester and what were participants’ perceptions of the role community interactions and experiences played in student teaching?

#### **Participants’ Perceptions of Strengths and Weaknesses**

*Concepts of strengths and weaknesses were fluid and influenced by experience and community.* Initially, Mark and Simon based their concepts of strengths and weaknesses primarily on past personal and professional experiences, which they then extended in speculation to their student teaching semester. Both participants derived their conceptualizations of strengths and weakness through participating in teaching experiences they had during their undergraduate degree and the subsequent interactions with students and mentors inherent in the student teaching process. Regarding strengths, participant concepts often centered on either core practices related to instruction (rehearsing large ensembles and facilitating small groups) or non-core practices related to organization and administration. Simon commented that “I feel pretty comfortable working with both marching band and brass. I’d say those are my two strongest areas because I’ve been experienced [sic] in teaching private lessons in brass and I’ve been a marching tech for three years.” Mark credited both “years in the boy scouts” and his university coursework as helping him to build strengths in organizational and musical areas. For weaknesses, Simon highlighted “classroom instruction” as an area of concern and Mark concurred, saying “I think... the full ensemble setting is something I’m a little nervous about.” Mark also expressed a concern over incorporating students’ musical and cultural identities in the classroom and “empathizing with people of different [socio-economic status] backgrounds”, citing the limitations of his personal experience growing up and teaching in affluent districts as contributing to a weakness in this area.

As they progressed through student teaching, Mark and Simon reflected on their personal strengths and weaknesses, often refining how they defined themselves and their understanding of domain competencies using the feedback provided by their community of practice and through participation in the community. For example, Simon expressed concerns in the beginning

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about his social skills, particularly as he worked to “relate with [the cooperating teachers] on a personal level.” However, by the end of student teaching he reported that “interacting with people, especially in a professional setting, is a lot more comfortable now.” Furthermore, Mark became aware of his habit of looking away from students as he concentrated on listening due to cooperating teacher feedback, an example of the community’s focus on behavioral components rather than core practices.

*Discussion.* The importance of contextualizing pedagogical knowledge in real world settings among preservice and novice teachers has been noted in past research (Ballantyne, 2007; Conway et al., 2007; Denis, 2019). Miksza and Berg (2013), when looking at student teacher concerns, found that participants shifted focus across Fuller and Bown’s (1975) three areas of concern due to the contextualization of experiences. Moreover, participants have specifically noted that opportunities for contextualization, such as lab ensemble experiences, “might help...to make connections between teaching and playing that [participants] would otherwise not make in this setting” (Conway et al., 2007, p. 49). Researchers have noted that applying knowledge from coursework is a critical concern for student teachers (Killian et al., 2013), and participants in this study valued opportunities to implement and refine their practice.

Additionally, community members influenced participant perceptions of strengths and weaknesses through formal and informal means. For instance, Simon’s cooperating teacher attributed his growth to his ability to “take [feedback] to heart and make a concerted effort to [implement practice based on discussions] the next time he got up there,” an example of formal interaction. Similarly, supervisor notes and cooperating teaching feedback both contributed to Mark’s realization regarding his lack of eye contact with students. Communities of practice are largely informal, yet often contain (or are influenced by) formal structures and communication (Wenger, 1998). In this case, community members gave feedback and opinions that participants then incorporated into their thinking regarding strengths and weaknesses in practice.

*Focus on instructional core practices.* Throughout the semester, student teacher comments heavily referenced two of Abramo’s (2016) core practices: rehearse large ensembles and facilitate small groups. Mark initially expressed concern regarding directing rehearsals, stating “being in front of an ensemble definitely is something that I’m weak at because I don’t have a ton of experience with it.” In a more general statement, Simon communicated that he “would really like to improve upon classroom instruction.” In the middle of student teaching, both participants narrowed their focus to behavioral components of these core practices as they attempted to find tangible ways to improve their instruction. For example, Simon offered that he needed “to get better at hearing what goes on in a full band setting...a lot of the times my ears aren’t in the right places and I’m not listening for what I should be.”

Towards the end of the semester, participants felt increasing comfort when teaching large and small groups of students due to a combination of experience and interactions with cooperating teachers. Simon attributed his success in small groups to prior experience:



*Denis*

So I got to teach a couple woodwind sectionals and basically the smaller the group, the more comfortable I am. And I think it's just because of the experience I have. I've got a lot more experience teaching privately than I do teaching band.

Mark, on the other hand, found both influences meaningful, stating:

I got feedback from the directors every time about it and there was a few little things, which was good that there wasn't some super big issue that they were worried about with me. It was just like, "hey, maybe you should move around the room more"...I really think teaching the 4th band has helped me a lot. The fourth band players weren't always fully aware of what was going wrong. A lot of them still forget that it's second valve on your E natural...scale or that there's no C# in the G scale, and you really have to get nit-picky with that stuff. And I think that definitely upped my awareness of what I need to listen for and what I need to be paying attention to.

Even at the end of the semester, behavioral components dominated participant comments regarding strengths and weaknesses.

*Discussion.* Both participants student taught in schools with successful music programs, and specifically in schools with competitive bands (marching and concert). Cooperating teachers have been found to hold influence over student teachers (Anderson, 2007; Valencia et al., 2009), and the focus on competition may have prioritized the behavioral components of rehearsing ensembles during student teaching instead of the more holistic core practices. Furthermore, participants quickly isolated their focus onto behavioral components to the exclusion of the larger scope present in core practices. This may be due to perceptions of control regarding behaviors, as participants may have felt that they could make immediate behavioral changes that would lead to greater instructional success.

Likewise, cooperating teacher leadership may have decreased attention on core practices such as repertoire selection and creative musical thinking, problem solving, and inquiry. Finding appropriate placements for student teachers may present challenges for music teacher educators, particularly as highly successful programs are both highly visible and often sought after by student teachers; however, further research is necessary. Real or perceived differences between student and cooperating teachers may further influence student teachers' perceptions. Likewise, different contexts, such as prior experiences or cultural history, may exacerbate the impact of power differences between student and cooperating teachers (Denis, 2017).

Roulston et. al. (2005) noted that novice teachers viewed student teaching as more meaningful in retrospect when the context of the practicum campus aligned with participants' first job. This presents two possible complications regarding placing band student teachers. Preservice teachers may have unrealistic expectations regarding student teaching and may

therefore request placements that are well-known instead of placements that will maximize learning. Secondly, predicting future job placements is impossible, yet may affect reflection and perceptions regarding the efficacy of student teaching. The limitations of case study methodology make strong generalizations impossible, and more research is needed regarding acquiring core practices in band.

Interestingly, participants did not regularly comment on their level of skill when providing feedback, an important core practice for student improvement. This may be due to a combination of split, seven-week placements in elementary and secondary schools and the documented tendency of student teachers to focus on concerns of self rather than focusing on students early in the practicum (Draves, 2008; Killian et al., 2013). As such, participants may not have had enough time in either setting to focus on more student-oriented core practices.

### **Participants' Perceptions of the Role Community Interactions and Experiences**

*Participant perspectives contributed to learning in community.* Participants expressed assorted preconceived notions regarding student teaching developed through their experiences and communities prior to the practicum semester. Both Simon and Mark commented on the chance to apply many of the concepts learned during their undergraduate degrees. Simon remarked that he had “a lot of ideas of what I wanted to do... I’ve been holding in these ideas for about four years...things I’ve been developing in the university with the guidance of my teachers.” Similarly, Mark felt “pretty confident in [his] knowledge of the instruments, and singing, and all that stuff.”

Concern about potential problems were also common preconceptions that came to light through participant statements. Mark expressed his concern that “cultural differences...would make a difference in what [students] think of me as a teacher” due to his life experiences being in largely affluent schools. Simon mentioned that he would need to “be kind of aggressive straight out of the gate, saying “hey please give me feedback, I will accept any form of criticism,” and really show them that I’m willing to listen to them” as part of his desire to set a habit of getting feedback from his cooperating teachers. Both participants mentioned issues of connection with cooperating teachers that they did not know as areas of concern.

During the semester, however, several of these ideas were challenged through new community interactions and experiences, often leading to reflection and perspective shifts to incorporate new learning and growth. Simon found that even though he “100% [bought] into everything we learned in band methods,” he “realized there were some directors that wouldn’t use heuristics [mental checklists for problem solving common issues in band rehearsals] at all. And they still had really good sounding bands.” Likewise, Mark indicated that teaching in an authentic situation forced him to respond to different students differently, saying “It was the classroom management, because you know every kid is different. What works with our third band trombone section doesn’t always work with our second band trumpet section and whatnot.”

*Denis*

*Discussion.* The relationship between learning and perspective is consistent with prior literature (Conway, 2012; Williams et. al., 1998) and is a key aspect of the social theory of learning that underlies communities of practice (Wenger, 1998). Conway (2012) noted that “experience [was] the best teacher” (p. 332) and that the perspectives given by classroom experience were consistently touted by participants as essential to their learning. Williams et. al. (1998) suggested that the perspective of mentor teachers might influence the learning of mentees. Therefore, successful communities of practice incorporate differing perspectives to understand the nature of the domain, the social interactions in the community, and the potential blind spots of community members (Wenger et al., 2002). Additionally, both experiences (such as giving instruction in authentic settings) and community interactions through discussion may allow for greater integration of new perspectives into participant understanding of successful music instruction.

Furthermore, careful communication between all parties may allow for better understanding of the varying perspectives with which student teachers enter their practicum (Denis 2017). Tailoring experiences that foster such communication and appreciation of differences may encourage those involved in student teaching to examine the learning process from multiple perspectives, potentially further increasing learning during student teaching.

*The necessity of intentionality in communities of practice.* Participants found that successful communities of practice (COP) required intentionality from multiple parties, in accordance with prior literature (Blair, 2008; Conway & Zerman, 2004). Practitioners who care about the domain are a necessity for COPs, and those who care may be more likely to regularly engage the community (Wenger et. a., 2002). Mark and Simon often commented on their proactive approaches to learning from their cooperating teachers, as well as how they embraced student teaching experiences. Moreover, participants stressed the importance being proactive in cultivating professional communities that are diverse and their personal openness to the experiences that such communities provide, in alignment with Wenger et al. (2002). Mark routinely sought out both his elementary and secondary cooperating teachers before student teaching saying “I met with her this morning and I got a tour of the school and kind of got to see that stuff before...I can actually start.” Simon’s cooperating teacher was impressed with how he went “above and beyond what you would expect out of a student teacher, or even an assistant director, in terms of how willing he [was] to always seek out opportunities.” In turn, Simon and Mark remarked that their mentors actively set aside time to regularly engage in meaningful discussions regarding teaching. More research is necessary on the role of cooperating teacher feedback on student teacher perceptions of growth.

Taking time to engage in the community was particularly important to Simon, as he held serious concerns about his ability to navigate the necessary social dynamics of student teaching. In our initial interview, Simon said:

I’m very socially awkward. So I know as I attempt to relate with them on a personal level

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and not just be some nerd they let into their classroom...that'll be definitely a learning experience for me and something I've got to get over quickly.

During the semester, however, Simon felt as if he had grown and improved in his relationships with those around him:

Then I realized that I could [build] personal relationships with my mentors and it actually made me have a lot more fun because I was liking the people that were asking me to do the work. And so I, over the course of the semester, I became less awkward.

By actively seeking out interactions, Simon believed he was able to develop greater self-efficacy regarding his ability to teach music successfully.

*Discussion.* Novice music educators have been found to take initiative in seeking mentorship and guidance (Conway & Zerman, 2004; Denis, 2019; Draves, 2008; Roulston et. al., 2005). Conway and Zerman (2004) noted that actively seeking out mentorship with various parties was a meaningful aspect of successfully navigating the first year of teaching. Additionally, Hourigan and Scheib (2009) commented that discussions with peers and colleagues were meaningful for success. Draves (2008) suggested that student teachers intentionally seek to communicate with cooperating teachers prior to student teaching as an important aspect of building relationships. Such initiative may come as part of systems put in place for the practicum semester or due to individual choices and actions.

Participants in this study actively reached out to peers, cooperating teachers, and university faculty regularly, in alignment with past literature (Roulston et. al., 2005) as well as institutional guidance. Music teacher education programs may wish to scaffold initial opportunities for community engagement, including providing systematic ways for student teachers to engage their cooperating teachers prior to the first day of the practicum. Providing clear communication models and expectations to student and cooperating teachers may further promote the development of healthy relationships (Denis, 2017) and thus aid the creation of successful communities of practice.

## **Conclusion**

Researchers have consistently identified student teaching as an integral aspect of music teacher education (Conway, 2002; Conway et. al., 2005; Denis, 2017; Draves, 2013; Killian et. al., 2013; Roulston et. al., 2005; Schmidt, 2010). Due to its place as the capstone of many music teacher education programs, student teaching serves as the culmination of learning core practices in undergraduate students' journeys. Participants in this study agreed that student teaching was an essential aspect of their educational journey, and Simon stated "I am a better teacher and a better person because of it and I feel way more prepared going into my job because of it." Both participants continually evaluated their strengths and weaknesses in an attempt to maximize their learning during practicum. Moreover, Schmidt (2010) noted that further research examining

the progression from university goals to successful learning among preservice teachers might facilitate effective instruction across varying approaches and schedules.

Results of this study suggest that while participants were largely focused on the behavioral components of instructional core practices, there remained a fluid concept of expertise that may allow student teachers to develop a wider range of core practices during practicum. The teacher-concerns model (Fuller, 1969; Fuller & Bown, 1975) suggests that teachers move from concerns of self, to concerns of task, and finally to concerns about students. Like in Miksza and Berg (2013), both Mark and Simon expressed variability in their definitions of weaknesses/areas of concern depending on the context, their experiences, and their community, suggesting the possibility that the stages of concern may not be rigid. Further study using the teacher-concerns model would be necessary to make any recommendations.

Participants actively sought out communities of practice to further their core practices and followed the lead provided by cooperating teachers. Therefore, facilitating students in developing a wider scope beyond behavioral components of teaching may require intentional approaches from the university. Priming students for student teaching practice through workshops or seminars before student teaching as well as facilitating the initial development of social learning structures, such as COP, may lead to a gentler transition at the beginning of the practicum and an accelerated shift from self-oriented to student-oriented concerns. Many institutions already have an initial field experience and hold student teacher meetings during the practicum semester; however, further priming may ease the transition into student teaching.

Similarly, educating cooperating teachers prior to student teaching in core practices may aid cooperating teachers in developing core practice among student teachers. Zemek (2008) found that 68.4% (13 out of 19) of participating universities placing music student teachers did not place importance on cooperating teacher education in the selection process. Additionally, only 5 of 19 participating institutions in Illinois offered any professional development for cooperating teachers in music. Ramanathan and Wilkins-Carter (2000) suggested that such lack of cooperating teacher professional development programs and participation may be due to resistance from the cooperating teachers themselves, due largely to logistical concerns and perceptions of condescension. Zemek (2008) suggested short workshops, sessions at state or local conferences, and online professional development options as potential solutions for logistical problems.

Finally, placing student teachers in school placements that allow for diversity in core practice use may further support student teacher development. Perceived or real differences between cooperating teachers and students may, however, inhibit connections and engagement in communal learning (Denis, 2017; Draves, 2008; Valencia et al., 2009). In addition to the priming discussed above, matching student teachers with cooperating teachers and campus environments that support a wide range of core practices may require investment in relationships between universities and practitioners in the public schools.

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By focusing on strengths/weaknesses and experiences of community in both data collection and analysis, I acknowledge that I have created limitations on generalizability and interpretation. I allowed participants to express their conceptualizations of strengths/weaknesses without guidance, so as not to artificially lead them to a preference for either theoretical knowledge or practical skills, which may also limit the findings of this study. Future researchers might wish to investigate perceptions of core practices and communities of practice among student teachers in different situations, particularly for those in a one-placement practicum. As both Simon and Mark split their practicum time between elementary and secondary campuses, results may not generalize to institutions with different practicum structures. Having only two participants limits the generalizability considerably, and future researchers may wish to examine these questions with a larger sample.

Additionally, future research into the acquisition of core practices during student teaching may shed light into the culmination of undergraduate instruction and the transition of participants from student to teacher. Likewise, future researchers may desire to investigate the relationship between student teachers' past elementary/secondary context and their perceptions of core practice during practicum. Finally, understanding the role of social structures, such as communities of practice, in preservice teachers' progress towards becoming professional music educators may provide insight for improved mentoring and systemic support.

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