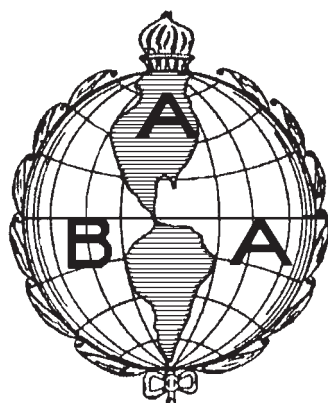


# The American Bandmasters Association



## Journal of Band Research

Volume 59/Number 2/Spring 2024



# Journal of Band Research

---

Volume 59

Number 2

Spring 2024

---

**Editor:** Dr. John R. Locke, University of North Carolina at Greensboro, Emeritus

**Associate Editor:** Dr. Mark Walker, Troy University

**JBR Store Manager:** Dr. David Kish, Metropolitan State University of Denver

**Managing Editor:** Ms. Emily Cook, Troy University

**Founding Editor:** Dr. Hubert P. Henderson (deceased)

**Past Editors:** Gale Sperry, Warren E. George, Jon R. Piersol, William J. Moody (deceased)

**Founding Chairman:** Dr. Paul Yoder (deceased)

## Editorial Review Board:

Dr. Jonathan Caldwell, University of North Carolina at Greensboro;  
Dr. Deborah A. Confredo, Temple University; Dr. Mark Fonder, Ithaca College, Emeritus;  
Dr. Kevin M. Geraldi, University of Illinois; Dr. Phillip Hash, Illinois State University;  
Dr. Steven Kelly, Florida State University; Dr. David Kish, Metropolitan State University  
of Denver; Dr. Russ Mikkelsen, The Ohio State University;  
Dr. J. Michael Raley, Hanover College

## ABA Research Center Committee

Richard Miles, Chair; Members: Ed Arnold, Richard Bergman, Raoul Camus, John  
Carmichael, Chris Chapman, Brian Doyle, Brad Ethington, Tim Holtan, Bruce Moss,  
John Wakefield.

## ABA Research Center

John Davis, Curator, Special Collections, Performing Arts Library, 8270 Alumni Drive,  
University of Maryland, College Park, MD 20742. Email: [jrdavis@umd.edu](mailto:jrdavis@umd.edu)

## Subscriptions

Subscriptions of a print copy in the United States, two issues per school year, are  
available to individuals and institutions at the rate of \$15.00 for one year, \$29.00 for  
two years, and \$42.00 for three years.

International subscribers may only opt to receive an **emailed PDF** of the current issue,  
instead of a print, at the same price as a US subscription. *The Journal of Band Research*  
is published by Troy University twice each (school) year, and is mailed from Troy  
University, Troy, Alabama in November and May. We no longer mail print copies of *The  
Journal of Band Research* to non-US addresses.

You may subscribe or renew online at the **JBR Store**. <https://sellfy.com/jbr-store/>

**Web Site:** [www.journalofbandresearch.com](http://www.journalofbandresearch.com)

# Journal of Band Research

---

Volume 59

Number 2

Spring 2024

---

## CONTENTS

1. APPLYING NEO-RIEMANNIAN THEORY TO WIND BAND LITERATURE:  
AN ANALYSIS OF A THEME FROM JOHAN DE MEIJ'S *SYMPHONY NO. 1, THE LORD OF THE RINGS*  
Chris DeVona, M.M.
23. *CHILDREN'S OVERTURE* BY EUGÈNE BOZZA: AN ANALYSIS AND  
PRESENTATION OF SOURCE MATERIALS  
Alexander Gonzalez, D.M.A.
44. TÔRU TAKEMITSU'S *CONCERTO DE CHAMBRE PAR 13 EXÉCUTANTS*:  
HISTORY, MANUSCRIPT SCORE ANALYSIS, AND CONTEMPORARY  
PERFORMANCE CONSIDERATIONS  
Jonathan Caldwell, D.M.A. & James Siddons, Ph.D.
69. WOMEN AS WIND BAND CONDUCTORS: EXAMINING LIVED EXPERIENCES  
OF PROFESSIONALS IN THE FIELD  
Alyssa Perry, M.M. & Matthew D. Talbert, Ph.D.
82. CONTRIBUTORS

**Founded in 1964, *The Journal of Band Research* is the  
premiere scholarly publication in the world  
devoted to band music, band history and band methodology.**

The *Journal of Band Research* is published twice each school year in the Fall and Spring for the American Bandmasters Association. Third-class postage paid at Troy, Alabama 36082. Copyright by the *Journal of Band Research*. ISSN No.: 0021-9207

**Website.** [www.journalofbandresearch.org](http://www.journalofbandresearch.org)      **JBR Store.** <https://sellfy.com/jbr-store/>

Download any of the 630+ previous articles from 1964 - today at the **JBR Store** online.

## INSTRUCTIONS FOR CONTRIBUTORS

### HOW TO SUBMIT A MANUSCRIPT FOR REVIEW

1. Manuscripts must be word processed and formatted on 8 1/2" x 11" paper, double-spaced, with all tables, music examples, photographs, and art work submitted as the author intends them to be printed. Please utilize **Microsoft Word** and be certain that the file has a .doc or .docx suffix. Regarding citations, please use endnotes rather than footnotes. Or, you may also elect to use an Author-Date citation method in accordance with Turabian or APA. Please use **Times New Roman font, 12 point size** in the Microsoft Word file.
2. Style and format of the articles should adhere as closely as possible to current edition of: Kate L. Turabian, *A Manual for Writers of Term Papers, Theses, and Dissertations*, (Chicago: University of Chicago Press). Empirical studies in music education, however, should conform to the *Publication Manual of the American Psychological Association*, (Washington, D.C.: American Psychological Association).
3. The current physical address, phone number, and email address of the author must be included in your email submission to facilitate communication.
4. A brief 200 word or less biographical sketch of the author must be included in a Microsoft Word file separate from the article file. Again, Times New Roman font, 12 point size.
5. Generally, we hope to receive manuscripts that are *no longer than* 38 pages in length, double spaced, inclusive of Endnotes (if used) and Bibliography.
6. Submitting an article indicates that it has not been published previously nor is it currently submitted for publication elsewhere, either in its entirety or in part.
7. *The Journal of Band Research* is a refereed academic journal maintaining high standards for publication. Each submission receives professional scrutiny, a blind review, by members of our Editorial Review Board. This process generally takes 6 to 8 weeks. The written commentary on each submission is shared with the author or authors by the JBR Editor.
8. Please **email** your submission to the JBR Editor, Dr. John R. Locke at **lockej@uncg.edu**

#### **JBR WEBSITE: [www.journalofbandresearch.org](http://www.journalofbandresearch.org)**

Consult the website for subscription prices, how to purchase previous articles online from the JBR Store, and for information about the editorial review board, the JBR Anthology, and the ABA Research Center at the University of Maryland.

**SUBSCRIPTIONS:** Correspondence about new subscriptions, renewals, and changes of address should be sent to Emily Cook, Journal of Band Research, Managing Editor, Troy University Bands, 102 Long Hall, Troy University, Troy, Alabama 36082. Email: [troyband@troy.edu](mailto:troyband@troy.edu) Phone: 334-670-3281 Checks should be made payable to: Journal of Band Research. When reporting a change of address, provide the old address as well as the new. You may also **Subscribe or Renew with Credit Card or PayPal** through the **JBR Store**. Please note that the JBR store adds a small convenience fee to your subscription cost for the use of a credit card or PayPal. **<https://sellfy.com/jbr-store>**

# **APPLYING NEO-RIEMANNIAN THEORY TO WIND BAND LITERATURE: AN ANALYSIS OF A THEME FROM JOHAN DE MEIJ'S *SYMPHONY NO. 1, THE LORD OF THE RINGS***

**Chris DeVona**

## **Introduction**

Neo-Riemannian theory (NRT) is a contemporary strand of music theory that deals with harmonic analysis, primarily with nonfunctional triadic progressions that don't resonate with common practice tonal methods.<sup>1</sup> Its concepts are not defined by a singular textbook or author, rather it is a continually developing collection of methods, analyses, and writings currently spearheaded by theorists such as Richard Cohn, Frank Lehman, and Dmitri Tymoczko.<sup>2</sup> The theories were initially developed to analyze late Romantic works<sup>3</sup> where tonal harmony fails to present a satisfactory analysis. Recent publications, however, have exposed NRT's well-suitedness for use with jazz, popular music, and film music.<sup>4</sup> The purpose of this article is to showcase the effectiveness of neo-Riemannian methods for analyzing music from a certain style within the wind band literature, specifically music that prominently features nonfunctional triadic harmonies, with particular emphasis on the interpretive utility of these analyses for conductors and performers.

Frank Lehman's recent book, *Hollywood Harmony*,<sup>5</sup> which thoroughly explores the effectiveness of NRT with film music, is among the most successful applications of NRT to a particular genre of music, and it is a significant inspiration for this article. Lehman opens his text by exploring the phrase, "Sounds like film music" (which, as he notes, we often use to describe a piece of music that is not actually film music). He then proceeds to explore the meaning and music-theoretical underpinnings of that statement through the lens of NRT. In summary, Lehman explains how the iconic film music sound is closely related to the use of nonfunctional, pantriadic harmonic gestures ideally modeled by NRT. The moment of inspiration for this article comes from a recent rehearsal read-through of a work for band, which provoked the comment, "This sounds like [European] brass band music," from a perceptive student. The work was not written for brass band, but the style was clear. Readers familiar with band repertoire likely have similar notions of the "brass band style;" primarily triadic harmonies, frequent third-related modulations, and lush chordal accompaniment textures beneath memorably lyrical melodies are its hallmarks. These are precisely the content that neo-Riemannian theory was designed to describe. Musicians who know the style probably already have personal labels for frequent occurrences (e.g. "modulate up a minor third"). NRT provides a common language for describing these familiar harmonic gestures and a carefully constructed system for expressing their interrelatedness and variation patterns. It can show the structural cohesion of what might otherwise appear to be a random miscellany of "tricks" applied at will for mere surface-level effect.

This article is presented in three sections. The first section is an overview of concepts and terminologies from NRT — a refresher for readers who have worked with the methods previously and an approachable introduction for readers who are not yet familiar. The second section is a neo-Riemannian close reading of Gandalf’s theme from Johan De Meij’s *Symphony No. 1, The Lord of the Rings* with emphasis on applications of analytical results for performance (primarily from a conductor’s interpretive perspective). The third section provides a list of other works from standard wind band literature for which NRT would be a useful analytical tool.

### Basics of neo-Riemannian Theory: Triadic Transformations and the Tonnetz

At the heart of neo-Riemannian harmonic theory is the analysis of motions between chords as transformations. Due to the central role of transformations, NRT is frequently referred to as transformational analysis, differentiated from *functional* analysis, i.e., the kind of tonal analysis with which most readers will be more familiar. The standard neo-Riemannian tools are designed to analyze music that is essentially triadic, and the following analysis will focus on those tools.

To appreciate the essence of transformational analysis, it is helpful to briefly highlight some principles of familiar functional harmonic analysis for comparison. In functional analyses, chords are typically assigned labels according to their position relative to a tonic chord or according to their function within a harmonic progression that’s directed towards a destination. These systems include Roman numerals; tonic (“T”), dominant (“D”), and subdominant or predominant (“S” or “P”) labels; or some mix of other labels that indicate how a vertical sonority acts within the horizontal phrase. The axiom that a chord’s context is more significant than its content is central (for example, encountering a C Major chord within a passage in C Major yields a different aural experience from hearing the same C Major chord in the context of F Major, A Major, or C minor). In every functional analysis, each *chord* receives a label, rather than the *motions between* chords.



*Figure 1* The same chord progression presented in C and F Major with Roman numeral labels (functional analysis). Each individual chord receives a label determined by the distance from its root to the tonic pitch. The same C Major triad that appears in both progressions receives a different label because its function is different within the context of the phrase (labeling by context rather than content).

Functional analysis provides excellent tools for interpreting phrasing and direction in a passage because it orients chords within a structured harmonic space in reference to a tonic chord or pitch. Chords labeled as tonic or dominant (“I” and “V” in Roman numerals) provide clear markers for the trajectory of a phrase and the notion of departure and return. Tonal music progresses forward toward predictable cadences, and this predictability allows a listener to build an expectation for resolution and allows composers manipulate those expectations for musical effect. Functional analysis systems provide labels to categorize and describe these qualities for comparison with other musical passages or works. These systems also provide clear labels for common types of events (e.g. specific cadence types) that performers can quickly reference regarding matters of phrasing, tuning, and other performance practices.

1 2 3 4 5 6 7 8 9 10 11 12 13 14

Bb: I V I vi V/V V V I ii V  $\frac{6-5}{4-3}$  I

"Half cadence"

"Perfect authentic cadence"

*Figure 2* A short excerpt with functional labels below the bottom staff. Chords are numbered between the staves for reference. The Roman numerals provide an analytical description of the passage’s harmonic motion and pacing, indicated by dashed phrase markings. The passage subdivides into two short harmonic trajectories and one larger, overall harmonic trajectory in which the passage progresses toward the anticipated tonic resolution. Each smaller trajectory is punctuated by a cadence label, which represents a familiar harmonic event. Performers use all of these labels (or some intuitive understanding of the musical qualities that they represent) to add dynamic contour, breathing patterns, and other musicalities to performances. The functional labels allow musicians to relate an unfamiliar musical passage to previously learned ones and replicate common performance practices.

Note that chord 6 is not diatonic in the passage, but functional label systems often include extensions for describing limited chromaticism. Chords 3-4 and 10-11 are marked with only one functional label, assuming that the same function continues through the second chord. This notation acknowledges the fact that although the literal pitch content of the chord has changed, harmonic motion has effectively paused. Similarly, chords 12 and 13 are labeled together as “V,” a common practice for justifying what would otherwise be a “ii-I-V-I” progression, which is irregular. Functional analyses always imply a normative ordering of chords, and modifying labels

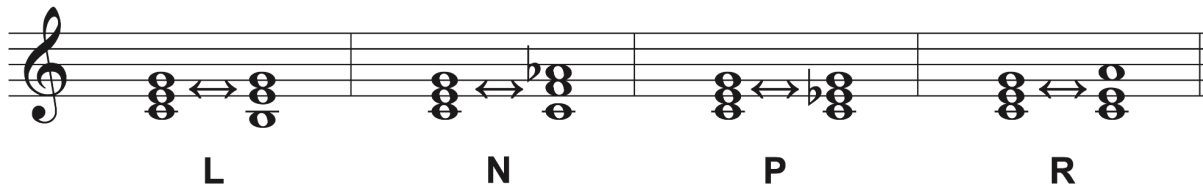


to justify irregular progressions within the analytical system is a common practice (in this case, the false “I” chord in second inversion is analyzed as an F Major triad with a double suspension to produce a more typical “ii-V-I” progression).

Transformational methods, by contrast, take a triad’s voice-leading relationship to its immediate precursor and successor chords as the primary consideration. In other words, these systems assign labels to how one chord “transforms” (via voice leading) as it progresses to the next chord. Progressions that require little “work” (i.e. movement of tones, usually measured in half steps) to get from one chord to the next are “close,” and chord pairs that share few (if any) common tones or involve large voice-leading distances are “far,” without any reference to a specific key center or context. Consider the progression from B-flat Major to D minor as an example. In a functional analysis there must be a tonic chord from which to measure the triads, and the choice of tonic will determine the perceived distance. In the key of B-flat, the chords are I and iii (in Roman numerals), which is not a typical progression, so the chords might be considered “far” from each other. The key F Major places the two triads closer together as IV and vi chords. A IV chord followed by a vi chord is an irregular progression, though, since Roman numerals imply a normative direction. Transformational systems, on the other hand, introduce a label for this chord relationship that doesn’t depend on context and highlights the fact that these two triads differ by only one half-step in a single voice. This particular relationship is labeled **L** (for “leading-tone exchange,” or *Leittonwechsel*).<sup>6</sup> The following analyses will employ four transformations, and they are summarized in Figure 3 below as a table and in notation. Other common transformations have labels, but they are not needed for this analysis; curious readers might refer to writings by David Lewin or Richard Cohn for further reading.<sup>7</sup>

Label	Name	Transformation Description	Example Pair
<b>L</b>	Leading tone exchange	Lower the root of a major triad by one half-step Raise the fifth of a minor triad by one half-step	C Major E minor
<b>N</b>	Near fifth	From a major triad: raise the third and the fifth each by one half-step From a minor triad: lower the root and the third each by one half-step	C Major F minor
<b>P</b>	Parallel	Lower the third of a major triad by one half-step Raise the third of a minor triad by one half-step	C Major C minor
<b>R</b>	Relative	Raise the fifth of a major triad by one whole-step Lower the root of a minor triad by one whole-step	C Major A minor





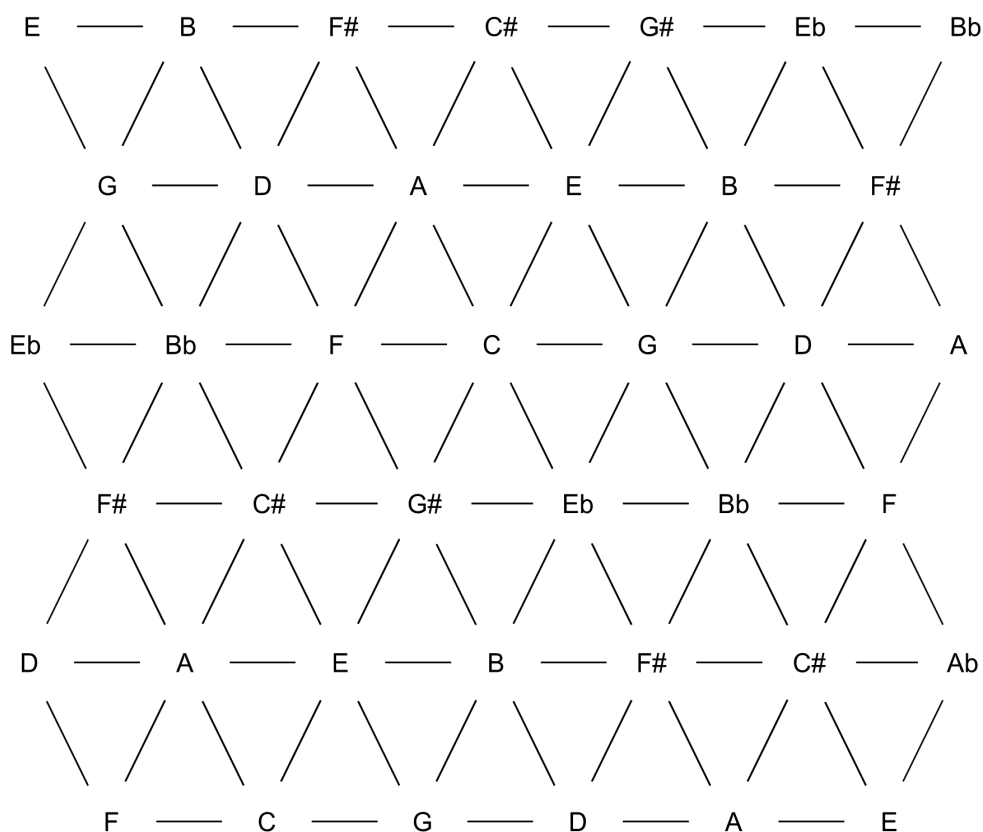
*Figure 3* Four triad transformation labels from neo-Riemannian theory summarized verbally and notationally.

Just as functional methods provide labels for common tonal progressions, the triad transformation labels provide a compact description of the relationship between two chords without requiring any reference perspective (i.e. a key). It's important to note that these transformations are involutorial, meaning that they express a relationship that a triad shares with exactly one other triad and that repeatedly applying the same transformation will toggle between the same two triads. For example, C Major is **R**-related only to A minor, and A minor is likewise **R**-related to C Major; this transformation and its inverse will continue indefinitely with repeated applications of **R**. It will also become significant in the following analyses that all four transformations connect one major and one minor triad; in other words, they are mode-changing transformations.

To avoid making the collection of possible chord relationships cumbersome long, transformations are frequently analyzed in compounds, notated by multiple letters (without space or punctuation) written in the intended order of application. For example, beginning with a C Major triad, a **PR** transformation would yield an E-flat Major triad (having “passed through” C minor, though this chord is not actually sounded in the music). It follows logically that compounds with an even number of transformation steps are mode-preserving. Compounds of the transformations **L**, **P**, and **R** can sufficiently navigate the triadic universe between any two major or minor triads, and those are generally the three basic transformational ingredients. Other compound transformations appear frequently enough to merit individual labels, and of these the **N** transformation is included in the tables above because it happens to appear frequently in the first work examined. Pantriadic music lends itself more easily than tonal music does to using specific transformations as motifs in a particular work's harmonic idiolect. The aural proximity of two triads might be intuitively related to the length of the compound transformation between them, but this concept is still a matter of debate among theorists.<sup>8</sup>

In principle, the network of chord relationships created with these labels is vast, providing labels for the connections between each of twenty-four major and minor triads, but in practice neo-Riemannians use a visual model called the Tonnetz to provide a compact visualization of transformational “distance” between two chords. The Tonnetz places pitch classes (regardless of enharmonic spelling) as vertices of tiled triangles that represent triads (so that the three notes of a triad are each one of the three vertices of its triangle). The resulting plane

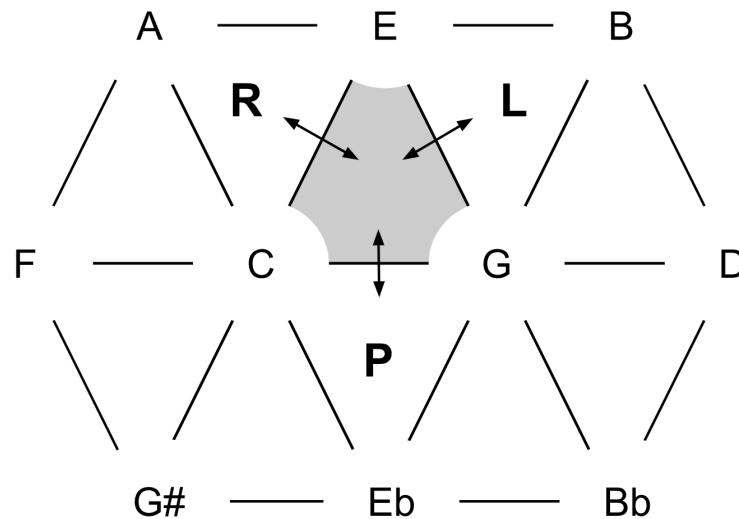
extends in every direction as far as needed for any particular analysis.<sup>9</sup> Figure 4 is an example of a Tonnetz diagram. Note that as the plane extends, the patterns on the Tonnetz begin to repeat, and the same triads begin to appear in multiple locations. As we shall see, this property (called *periodicity*) can become a useful analytical tool. To represent the infinite plane compactly, one could also “wrap” the Tonnetz into a three-dimensional doughnut shape, but diagrams included here will use the two-dimensional version for the convenience of printed presentation.



*Figure 4* An excerpt of triadic space on the Tonnetz. Every major or minor triad is represented by a triangle whose vertices are the pitches of the triad. (The Tonnetz always assumes enharmonic equivalence.)

The Tonnetz ideally places triads related by **L**, **P**, and **R** transformations as contiguous triangles with shared edges, as demonstrated in Figure 5. This allows the length of a transformation to be easily seen on the diagram, whether or not it corresponds to aurally perceived distance. As noted above, the construction also exhibits some periodic qualities, where the same patterns begin to repeat at consistent intervals. For example, B-flat Major triads appear twice in the Tonnetz excerpt above, and the neighborhood of chords that surround each occurrence is identical. The same pattern will accompany every appearance of B-flat Major on

the infinite Tonnetz plane. This periodicity provides opportunities for an analyst to choose from several possible locations for a particular triad in a passage. This is to say that the mapping of a chord progression on the Tonnetz is not predetermined or mechanical, but rather involves expressive analytical decisions. The analysis below will make ample use of this property.



*Figure 5* Tonnetz excerpt visualizing **L**, **P**, and **R** transformations. The directional motions that correspond to each transformation are identical to/from any major triad.

For the purpose of this analysis, transformational methods are not intended to replace functional ones, only to add another depth of perspective when analyzing a passage of music. Music that is easily and fruitfully analyzed with Roman numerals or functional labels should still be analyzed using those tools. When functional labels cannot give a clear sense of the harmonic content of a passage, though, neo-Riemannian transformational labels may offer some means of understanding the music or may yield observations that are useful for a performer's interpretation. The decision to use one or both methods is an analyst's preference, and the following analysis seeks to demonstrate what benefits might surface by using the transformational labels when appropriate.

### **Analysis of Gandalf's Theme from Johan De Meij *Symphony No. 1, The Lord of the Rings***

Johan De Meij published his *Symphony No. 1, The Lord of the Rings*, for large symphonic band in 1988. The work found immediate success, earning De Meij the 1989 Sudler Prize for Composition. The symphony takes inspiration from J.R.R. Tolkien's eponymous book series, and its five movements musically portray characters, locations, objects, and events from the novels, each represented by a distinct harmonic style.<sup>10</sup> This analysis will focus on one extended theme presented in the first movement: Gandalf's theme. The wizard's mysterious and "stately"

(in the composer's words) theme emerges at measure 6 after the symphony's opening fanfare, and proceeds in a binary form with a repeated first section (i.e. an AAB form). Note that the two halves of theme are closely related melodically; the harmonic content justifies their separate labeling, as explored below. The theme, carried by various sections and solo instruments over its twenty-seven measure lifespan, is supported by pantriadic harmony voiced in various choirs of the band. A reduction of the theme, marked with formal labels A and B for clarity, is presented below in Figure 6. Note that the supporting harmonies are reduced to ideally minimal voicing leading, which revoices each chord to maximize common tone retention and minimize voice leading distance between successive chords.

*Symphony No. 1 – The Lord of the Rings* by Johan De Meij

© 1988 by Amstel Music

All Rights Reserved. Used With Permission.

Figure 6 Reduction of Gandalf's theme with idealized voice leading.

The A and B sections are similar in that they prominently feature the same ascending dotted-eighth and sixteenth motive bookended by chordal leaps of thirds and fifths. Their harmonic styles are sharply different, though. Both fit loosely within the larger style that Frank Lehman calls *tethered chromaticism*,<sup>11</sup> meaning that they include a wide range of nonfunctional chromatic triads while still expressing some degree of tonal loyalty to a particular central pitch, but the relative organization of their harmonic contents is different — a fact that will constitute a central point of the harmonic analysis.

The A section sets a tone that is steady, mysterious, and almost somber, owing in part to what Lehman terms *intensified minor pantriadicism*<sup>12</sup> (i.e. using almost exclusively minor triads). As the dotted-eighth motive drives repeatedly upwards, constantly rising toward some unseen

climax, De Meij's harmonic transformations continually shift the trajectory and pacing, always harmonically reinterpreting each melodic arrival note in some unexpected way, as if to ensure that the melody never actually achieves its goal. The first statement of the A section is excerpted below in Figure 7 with standard transformational labels between chords. An attempted Roman numeral analysis is included below the transformational labels for comparison.

6 **A**

Theme

Harmony

Transformational labels: PL LN RN L N RL L I

[A: V i]

Possible Roman numeral analysis: e: i # iii iv iii b VII 7 b iv b i b vi V7

a#: Neop. ? V 7 i

*Symphony No. 1 – The Lord of the Rings* by Johan De Meij

© 1988 by Amstel Music

All Rights Reserved. Used With Permission.

Figure 7 De Meij, Symphony No. 1, *The Lord of the Rings*, A section of Gandalf's theme with transformational labels and attempted Roman numeral analysis.

The transformational labels in Figure 7 present some intentional analytical choices. For example, the **RN** transformation could also be described as an **LRLR** transformation, and the **PL** transformation could likewise be heard as **NR**. Here, the shortest possible compound transformations (with preference given to **L**, **P**, and **R**, which move only one chord tone) illustrate the most direct "pathway" between chords. In other analyses, though, label choices could highlight or emphasize notable use of a particular transformational operation. In this regard, transformational labels are not mechanically predetermined. Instead, they offer an analyst expressive opportunities to bring attention to whatever quality they wish to emphasize. Similar flexibility and expressiveness exists in functional analysis methods like Roman numerals, too.

The Roman numeral analysis presented below the excerpt in Figure 7 clearly shows the incompatibility of the theme with functional analytical tools: either the Roman numerals will require extensive chromatic alterations or the analysis will have to modulate so frequently that the purpose of the analysis is subverted. With the functional analysis ruled out, attention turns to the transformational perspective, and this immediately furnishes a crucial result: the fact that there are no clear patterns. In fact, the only transformation that occurs more than once is the **L** transformation, which is contaminated by the addition of a chordal seventh on the first iteration. Returning to the previous description of the melodic motion in this phrase, "constantly rising towards some *unseen* climax," the intuitive word choice *unseen* now has some analytical backing: the chord progressions are unpredictable because De Meij doesn't repeat any harmonic gesture. This stands in stark contrast to the melodic contour and rhythmic content of the passage,

which is highly repetitive. While that motivic consistency provides comforting repetition for a listener, the transformational inconsistencies offer nothing but unpredictability. Were the passage harmonized with functional harmonies, the trajectory of the phrase, including the temporal pacing of its arrival point and expected cadence, might be obvious after only a few measures. Here, though, the harmonic unpredictability forces that trajectory to remain *unseen* in the listener's musical expectation. Transformational labels offer a means of concisely describing that quality of the music.

Lehman describes in detail the relationship of musical expectancy and the reaction called *frisson*. In summary, a musical passage establishes some musical expectation, whether a cadence, the attainment of a particular pitch, a phrase length, or another aspect of the music, and the contrast between expectation and actual musical outcome creates a strong, memorable reaction for the listener.<sup>13</sup> In the case of the A section in Gandalf's theme, the unpredictably wandering chromaticism's constant cycle of expectation and unfulfillment, along with the intensified minor pantriadicism, contributes to a sense of mystery, unpredictability,<sup>14</sup> or grandeur in De Meij's musical depiction of the gray wizard.

Although the harmonies in Gandalf's theme lack as strong of a functional or tonal compass as one might find in purely tonal repertoire, the overall effect of the harmonic motions still isn't jarring the way purely atonal music can be. This quality is partially a result of each transformation making use of common tones and efficient voice leading in the orchestration to imbue the passage with a smoothness and ease of listening, what neo-Riemannian theorists often refer to as *parsimonious voice leading*.<sup>15</sup> The Tonnetz provides an ideal visual representation of this exact quality. As noted above, common tones are represented as shared triangle vertices so that triads that share tones are always adjacent and triads that are relatively "close" harmonically (even if they don't share common tones) are physically close. Figure 8 presents a diagram of the A section on the Tonnetz to model these harmonic traits. The numbers in the figure refer to the measure numbers from measure 6 to measure 15. (Conveniently, the music changes chords exclusively on downbeats.) The arrows are drawn to clarify the pathway.

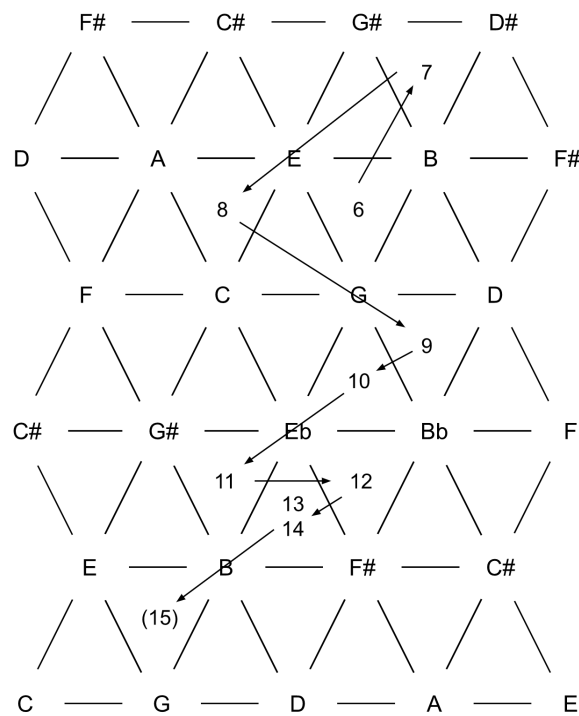


Figure 8 Tonnetz diagram of A section of Gandalf's theme.

There are three significant features to note in Figure 8. First, nearly every chord change makes use of at least one common tone, visually represented by shared vertices of triadic triangles. The few progressions that do not contain any common tones are notably distant geographically. Certain strands of NRT<sup>16</sup> would analyze this with a **T** label (for *transposition*, uniformly shifting every note of a chord in the same direction). For example, **T'** might be the most appropriate label for the transformation between G-sharp minor and A minor in measures 7-8, since it shows the simplest relationship between the chords and acknowledges that fact that these progressions are of a different genus (and different strand of neo-Riemannian thought) than the stereotypical transformational progressions around them. Regardless of the labels, the figure shows that most of the individual transformations use common tones. The second feature to point out about the Tonnetz representation is its relative compactness; the whole passage does not span a large area on the graph. This physical appearance of “closeness” on the Tonnetz translates to a similar aural sense of closeness, relatedness, or even centrality that contributes to the harmonic cohesion of the passage.

The third notable feature of the Tonnetz diagram is the intentional use of its periodic structure to place chords of identical pitch classes in different locations. For example, the G-sharp minor triad in measure 7 is marked in a different location from the A-flat minor triad in measure 11. Although the Tonnetz does not distinguish between enharmonic pitches, the two chords in measures 7 and 11 occupy very different positions in the listener's perception, since



the approach and departure from each chord is so different. This musical illusion of sorts is not found frequently in tonal harmony, where an essential component of a chord's interpretation is its position relative to a static tonic (which does not change regardless of the chords in its immediate vicinity). Precisely because this passage lacks a static tonic, on a first listen through Gandalf's theme a listener may not even realize that the same chromatic chord has sounded twice in the passage. The Tonnetz provides a visual representation of this "same but different" quality.

It's important to note that placing the two chords in different locations is an analytical choice, as described in the NRT primer above. Just as transformation labels offer opportunities for analysts to highlight particular qualities of music in an analysis, the choice of chord placement on the Tonnetz purposefully emphasizes certain harmonic properties and patterns.

The other chord that appears in two different locations is E minor, with which the theme begins in measure 6 and begins again in measure 15 for the effective repeat. In this instance, the appearance of two identical chords (specifically chords that begin two successive phrases) in two different locations offers another illustration: that of departure and return. In traditional tonal harmony, the acoustic properties of the diatonic scale provide a sort of "tonal GPS" that orients in relation to the tonic scale degree, a concept of centrality that Tymoczko describes as "intrinsic" centrality.<sup>17</sup> In pantriadic textures, though, the symmetry of the macroharmony, which is the whole chromatic scale, doesn't provide such a reference for hearing melodic or harmonic distance, nor is modulation between macroharmonies possible. Yet in listening to the music, there is still a vague sense of having "gone somewhere" and "returned." Without tonal landmarks like diatonic sets and cadences, how can a listener perceive a "departure from" or "return to" a place that was not well-oriented to begin with? How can a listener even perceive "having gone somewhere" without a reference point? The research into perception and acoustics needed to answer these questions is beyond the scope of this analysis, but the Tonnetz diagram at least provides a model for clearly visualizing and identifying the phenomenon in a way that's immediately useful for performing musicians: the harmony begins at E minor, moves a visible distance away from E minor (and also away from the note E), and eventually arrives back at an equivalent location after a journey through triadic space. The fact that this "return" technically appears in a different location on the diagram points to a slight flaw in the two-dimensional Tonnetz model: the ideal three-dimensional Tonnetz (a doughnut shape on which each triad appears exactly once) would place measures 6 and 15 in the same exact location (and the harmony would return neatly to its starting point without any leaps across the Tonnetz), but the restrictions of the printed page require an analyst to either notate the chords in two different locations or draw an apparent leap across the diagram. Nonetheless, the two-dimensional model captures many important harmonic features of the passage.

Until this point, two glaring issues with the triadic transformational analysis have gone unaddressed: the functional "V-i" label connecting measures 10 and 11 (and later measures 14 and 15, as well) and the appearance of four-note seventh chords at phrase endings, which are not accommodated on the triad-constructed Tonnetz. Regarding the first issue, this sudden

appearance of a tonal relationship in a pantriadic passage is an example of what Cohn and Lehman discuss as the interaction of two distinct harmonic syntaxes.<sup>18</sup> Both authors arrive at the opinion that listeners can easily switch between two systems for understanding harmonic progression and consistency, often without even realizing that any shift of thought has occurred.<sup>19</sup> In the case of Gandalf's theme, incorporating authentic cadences at the midpoints and ends of phrases provides a sense of phrasal pacing and momentary arrival, a briefly stable heading in an otherwise directionless expanse of triads. The E-flat dominant chord also arrives in a noticeably different fashion than every other chord in the passage: it arrives strictly as a result of harmonic motion, not motivated or coordinated with any melodic motion, as if all forward momentum has paused to allow the phrase to breathe naturally before proceeding. The slight change of pace contributes to the sense that this particular harmony is unique in more than one way, prompting a listener to perceive it through a different lens. One might also consider that if the E-flat dominant and consequent A-flat minor are taken as a single unit of triadic destination, then the G minor triad proceeding directly to the A-flat minor triad creates an LN transformation identical to the one two measures prior. In any case, recognizing the special status of this particular pairing of chords is essential to a performer's interpretation of the passage, and switching from NRT's transformational methods to functional ones provides a vehicle for describing the event. For example, among other factors, the harmonic uniqueness of this moment probably encourages the significant slackening of tempo and gentle dynamic ebb heard in many recordings,<sup>20</sup> as if to bring further attention to the moment or to "soften the landing" of the sudden functional resolution (which would otherwise seem trite in comparison to the harmonic complexity of the preceding measures).

The other dominant seventh chord in the passage, the C-flat dominant chord (enharmonically B dominant) in the final measure of the A section, serves the more straightforward purpose of bringing the theme back to its starting harmony in E minor. Here, once again, a brief moment of tonal syntax is coordinated with other disruptions in the texture to highlight the contrast of the moment. Firstly, the C-flat dominant chord arrives immediately following a C-flat Major triad, merely adding a seventh rather than moving to an entirely new root pitch and creating another lull in the harmonic pace of the phrase. Secondly, the descending interval in the theme grows slightly from a fifth to a sixth. This break in pattern is possibly a means of bringing the theme back to E minor in a timely fashion, but it also signals the significance of the moment and of the consequent appearance of a dominant chord to the listener. The C-flat dominant chord, just as the E-flat dominant earlier in the phrase, appears in the passage at an important phrasal boundary and provides a sense of resolution stretching over these formal breaking points.

Measures 15-23 present parallel melodic and harmonic content to measures 6-14 with different orchestration. This effective repeat of the A section of Gandalf's theme creates an interesting listening environment in which the unexpected becomes anticipated. For all the discussion of how the first half of the theme eludes tonal direction and seems to wander through loosely oriented triadic space, a repetition offers the listener some guaranteed fulfillment of

expectation where the surface-level freshness of timbre, register, and other compositional choices are outweighed by a feeling of eerie familiarity, a sort of harmonic *déjà vu*. The monumental payoff on this nine-measure investment comes with the resolution into measure 24.

When the B theme arrives with spectacular fanfare, complete with orchestrational swells, metallic shimmer in the percussion section, and an assertive dominant-tonic resolution in the bass voices, the macroharmony of the measures that immediately precede the arrival has offered little convincing indication of whether the anticipated downbeat will be E Major or E minor. Yet somehow, the arrival of E Major carries the effect of a Picardy third, as if E minor was the expected resolution. The preceding analysis of the A section of the theme provides some insight here: the extensively intensified minor chromaticism of the whole A theme and the cadential precedent set in measures 14 and 15 clearly indicate an impending E minor resolution. This is the grand payoff of De Meij's repetition of the A section. If an E minor cadence into measure 24 wasn't foreshadowed clearly enough already, the direct parallel of measure 23 to measure 14 builds a clear expectation for the listener, allowing the actual resolution to shine with the surprise of major-mode brilliance.

The B section begins with an immediate change of mood with a slight melodic variation: a new descending interval of a major third, whose harmonic determinacy contrasts the ambiguous perfect fifth of the A section. This new melodic interval is also harmonized by a string of major triads, what Lehman might call intensified major pandtriadicism. Although the rhythmic content is strikingly similar to the A section, featuring the same dotted-eighth motive, that motive now drives confidently into a chordal root with each repetition, finally awarding the listener the feeling of arrival constantly withheld in the A section. A reduction of the B section is provided in Figure 9.

*Symphony No. 1 – The Lord of the Rings* by Johan De Meij

© 1988 by Amstel Music

All Rights Reserved. Used With Permission.

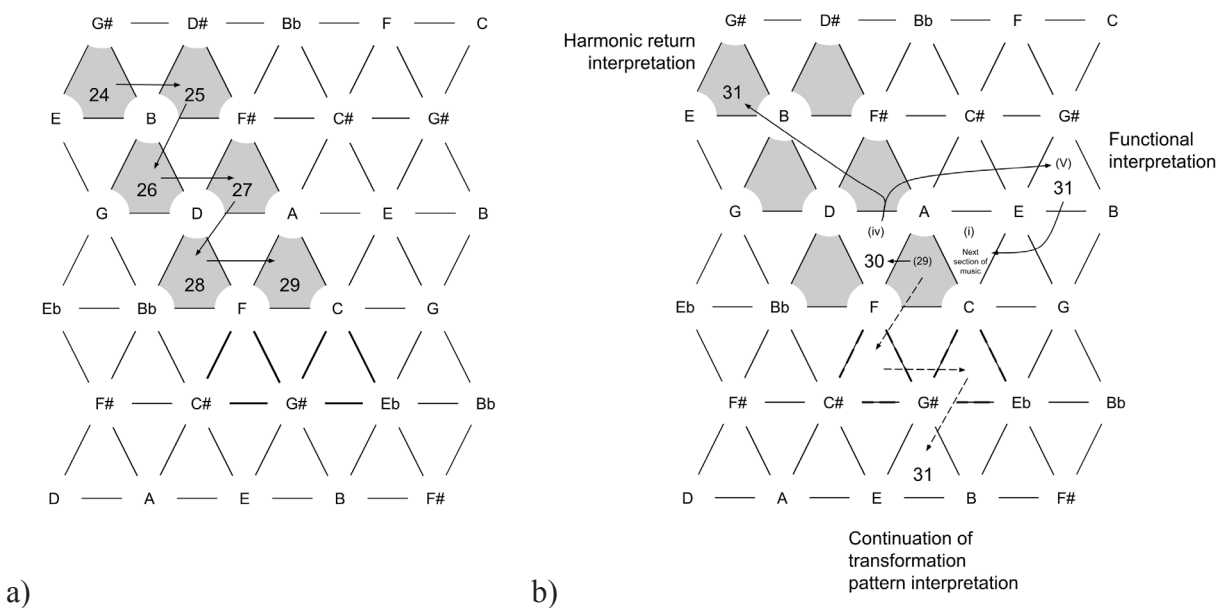
Figure 9 De Meij, *Symphony No. 1, The Lord of the Rings*, mm. 24-32 with transformational labels.

The transformational labels reveal a consistent **LR/PL** pattern, a significant change of style from the A section. Whereas the previous 18 measures of music provided no sense

of harmonic repetition or predictability, the new major passage offers a regular cadence of resolutions. This new quality of predictability, combined with the motivic gesture's new stability within its harmonic context, might lead a listener to imagine a second set of descriptors for Gandalf: confidence, sure-footedness, reliability, etc. Once again, these descriptive adjectives that emerge from the transformational analysis provide directly translatable qualities for interpretative application.

The **LR** transformations here might also be labeled as plagal cadences in the key of each target chord, and it is not unlikely that a listener would interpret the passage that way. Here, once again, confidence in the plausibility of syntactical interactions allows a flexible analyst to intermix elements from distinct harmonic systems within the boundaries of a single phrase. Considering the first three pairs of chords as complete units of tonal thought also provides an opportunity to recognize the larger pattern of ascending minor thirds between each pair (across an entire **LRPL** = **PR** transformation), as shown by dashed slurs in Figure 9. The tonic pitches of this hypermetric pattern begin to outline a diminished seventh chord, and the pattern continues through three pitches of the tetrachord before breaking. Readers who apply neo-Riemannian methods to other band music will find that the **PR** transformation is common in the literature.

Figure 10 maps the passage onto a Tonnetz diagram. The harmonic pathway is again drawn with arrows, and numbered chords correspond to measure numbers. The first diagram shows measures 24-29 in the **LR/PL** cycle. The second diagram shows three different interpretations of measures 29-31 (the reason for including all three interpretations and the significance of each is described below).



*Figures 10a-b* Tonnetz diagram of B section of Gandalf's theme. Figure 10a (left) maps measures 24-29. Figure 10b (right) maps three possible interpretations of measures 29-31.

Curiously, or perhaps not-so-curiously, at measure 31 the harmony actually returns to the starting chord, E Major. The **LR/PL** pattern shown in Figure 10a is inherently cyclical, meaning that it would eventually arrive back at E Major if continued; the progression in measures 30-31 breaks the pattern by jumping to E Major two measures early. Attributing the disruption to nonharmonic aesthetic inclination is plausible (avoiding overuse of repetition, melodic range issues with instruments, etc.), but there is perhaps more significance revealed by the Tonnetz diagram. In order to fully appreciate the reasoning, it is significant to mention that the musical section following this presentation of Gandalf's theme is unambiguously in the key of A minor, so the E Major triads in measures 31 and 32 constitute the functional dominant that immediately precedes it. If the **LR/PL** pattern had continued, as shown by the dotted arrows in the continuation interpretation, the arrival of E Major would have sounded like a subdominant chord to a perceived B Major tonic, as the pattern established with the E, G, and B-flat Major triads before it. To cadence in A minor, though, E Major needs to convincingly function as a dominant here, not as a subdominant. Measures 30 and 31 place D minor immediately before E Major, a juxtaposition that can only occur tonally in the key of A minor. By breaking the pattern, De Meij forces the listener to hear E Major as a dominant rather than as a subdominant by shifting to a functional harmonic syntax instead of a transformational one. This is another critical moment in interpretation. Communicating the sudden tonal relationship of these two triads, which has only occurred as immediate dominant-tonic relationships prior to this point in the work, is essential to appropriately launching the next section of the movement. Exactly how the transition should come across and the actual means of accomplishing it are the conductor's discretion, but highlighting the connection between the triads is a major component of the decision.

Returning to the Tonnetz diagram, in general a triad is connected to its subdominant and dominant by only one triangle vertex each (since it shares only one common tone with each). In Figure 10b, the target A minor triad is prepared by the D minor triad and E Major triad that surround it. In this sense, the E Major triad "belongs" to the far right side of the diagram, labeled as the functional interpretation. (In other words, the A minor tonic that begins the next section of the piece must share a vertex with the iv chord in measure 30; the location of measure 31 is determined in turn by its shared vertex with the i chord.) On the other hand, hearing E Major as the eventual, if premature, result of the harmonic sequence places it at the bottom of the diagram at the end of the dotted arrows. And yet, on the metaphorical third hand, it is also undeniably a return to the exact chord with which the whole sequence began, placing the final E Major coincident with the E Major of measure 24, labeled as the harmonic return interpretation. In a sense, each of the three possible locations of the E Major triad are valid, and that moment of music exists in all three locations simultaneously, a testament to the descriptive power of the Tonnetz.

### **Other Suggested Works**

While NRT is, in theory, a viable tool for analyzing any triadic music, its basic ingredients resonate best with works or passages that prominently feature third-related and other

## *Applying Neo-Riemannian Theory to Wind Band Literature*

non-functional progressions. Below is a list of other works from wind band literature that would yield meaningful results from a neo-Riemannian analysis.

Every piece of music will require a unique analytical approach; there is no universal algorithm. Some of the works in the following list have isolated passages that resonate with NRT (as the De Meij symphony did), some passages in these works only suggest neo-Riemannian methods in isolated choirs of the ensemble (e.g. brass section, clarinet section, etc.), some exhibit these qualities over larger structural units rather than through immediately successive chords, and some even express a matrix of vertical chord relationships between simultaneous triads (in other words, polychordal harmonies) latticed against horizontal progressions through time. While it's true that applying NRT's tools to vertical chord relationships or to chords that are not immediately successive subverts their original purpose (i.e. to analyze how a chord *transforms* through time), the systematic approach to organizing and notating chord relationships is useful nonetheless. The analytical possibilities in NRT are as limitless as the analyst's imagination and creativity, and in every case NRT provides more specific language to describe harmonic content and recognize meaningful patterns in the music.

Additionally, outside the realm of triadic music, where NRT is most developed, other branches and modifications of the methods are continually developing.<sup>21</sup> Building a sizable amount of neo-Riemannian analytical writing on band music will encourage new variations of these tools that are tailored specifically to that genre, which often receives disappointingly little attention in the realm of contemporary music theory. A similar relationship already exists between NRT and film music,<sup>22</sup> which has been the subject of a well-deserved surge in scholarly attention that coincided with the rising popularity of NRT. Obviously, film music has unique extra-musical considerations that contribute to its scholarly study, but band music resonates equally well with the harmonic tools involved, and, paired with its own assortment of intersecting studies, would benefit similarly from such a symbiotic relationship with neo-Riemannian theory.

<b>Composer</b>	<b>Work</b> (specific movement or section of work, if applicable)
Arnold, Malcom	Prelude, Siciliano, and Rondo
Barber, Samuel	Commando March
Bennett, Robert Russell	Symphonic Songs for Band (mvt. 3)
Corigliano, John	Gazebo Dances (mvt. 1, esp. middle section)
Creston, Paul	Celebration Overture
Giroux, Julie	Symphony No. 2, A Symphony of Fables (mvt. 1)
Gould, Morton	American Salute
Jager, Robert	Third Suite (mvt. 2)
Jenkins, Joseph Willcox	American Overture (middle section)
Nelson, Ron	Rocky Point Holiday
Persichetti, Vincent	Pageant (Fast section)

*DeVona*

Persichetti, Vincent	Psalm
Reed, Alfred	Festival Prelude
Schmitt, Florent	Dionysiaques
Smith, Claude T.	Festival Variations
Sparke, Philip	Symphony No. 1 (mvt. 1)
Van der Roost, Jan	Stonehenge
Vaughan Williams, Ralph	Flourish for Wind Band (reh “A”)
Williams, Clifton	Fanfare and Allegro
Zdechlik, John P.	Chorale and Shaker Dance

*Table 11* Twenty works from wind band literature that would yield meaningful results from a neo-Riemannian analysis.



### Endnotes

1. Other strands of NRT exist that deal with non-triadic harmonies (most notably writings by Dmitri Tymoczko), but this article will primarily focus on the triadic theories that are most common.  
Also see Adrian P. Childs, "Moving Beyond Neo-Riemannian Triads: Exploring a Transformational Model for Seventh Chords," *Journal of Music Theory* vol. 42, no. 2 (Autumn 1998): 181-193.
2. Richard Cohn, *Audacious Euphony: Chromaticism and the Triad's Second Nature* (New York, NY: Oxford University Press, 2012).  
Frank Lehman, *Hollywood Harmony: Musical Wonder and the Sound of Cinema* (New York, NY: Oxford University Press, 2018).  
Dmitri Tymoczko, *A Geometry of Music: Harmony and Counterpoint in the Extended Common Practice* (New York, NY: Oxford University Press, 2011).  
Due to their thoroughness, accessibility, and recency, this article will draw primarily on these three books for their presentation of neo-Riemannian theory.
3. Cohn, *Audacious Euphony*, ix-x.
4. Tymoczko, "Jazz," in *A Geometry of Music*, 352-390.  
Tymoczko devotes an entire chapter to demonstrating the connections between standard improvisation practices and common practice voice leading.  
Guy Capuzzo, "Neo-Riemannian Theory and the Analysis of Pop-Rock Music," *Music Theory Spectrum* vol. 26, no. 2 (Fall 2004): pp. 177-200. <https://doi.org/10.1525/mts.2004.26.2.177>.  
Lehman, *Hollywood Harmony*.
5. Lehman, *Hollywood Harmony*.
6. This article will use the notation convention from Cohn and Lehman to represent transformations as boldface letters for clarity.
7. David Lewin, *Generalized Musical Intervals and Transformations* (New York, NY: Oxford University Press, 1987).  
Cohn, *Audacious Euphony*.
8. Cohn, *Audacious Euphony*, 1-8.
9. The Tonnetz has become a standard analytical tool in neo-Riemannian theory, but for a more comprehensive history of its development, see Cohn (2012).
10. Johan De Meij, *Symphony No. 1, The Lord of the Rings* (Amsterdam, The Netherlands: Amstel Music, 1988), 4-5.
11. Lehman, *Hollywood Harmony*, 207.
12. Lehman, 47.
13. Lehman, 182.
14. De Meij actually references Gandalf's "unpredictability" in his program notes in reference to a specific musical event at measure 36, immediately following the theme considered here.  
De Meij, *Symphony No. 1*, 4-5.

15. See Richard Cohn, "Neo-Riemannian Operations, Parsimonious Trichords, and Their 'Tonnetz' Representations," *Journal of Music Theory* vol. 41, no. 1 (Spring 1997): 1-66.
16. For example, see Lehman, *Hollywood Harmony*, 54-55.
17. Dmitri Tymoczko, *A Geometry of Music*, 177-179.
18. Frank Lehman, "Harmonious Interactions," in *Hollywood Harmony*, 199-235.  
Richard Cohn, "Double Syntax and the Soft Revolution," in *Audacious Euphony*, 195-210.
19. Cohn (2012) makes an analogy between this switch in harmonic perception and bilingual speakers. He likens hearing a functional progression amidst a transformational passage to substituting a word in a sentence for a word in another language. Effectively, the listener (provided they speak both languages fluently), will understand the meaning of the sentence, possibly without even realizing that one word was in a different language than the rest of the sentence.  
Richard Cohn, *Audacious Euphony*, 201-203.
20. For six example recordings that all feature significant tempo and dynamic alterations at this measure, see:  
Johan De Meij (conductor) with The President's Own U.S. Marine Band, *Symphony No. 1, The Lord of the Rings, Mvt. 1*, YouTube video, live performance February 25, 2018, posted May 25, 2018. Accessed April 2022.  
Jerry Bilik (conductor) with Dutch Royal Military Band, *The Lord of the Rings*, Ottavo OTR C18924, 1989, CD.  
John Bourgeois (conductor) with The United States Marine Band, *Lord of the Rings & Firebird Suite*, Mark Masters MK.3634-MCD, 2001, CD.  
Harlan D. Parker (conductor) with Peabody Conservatory Wind Ensemble, *Johan De Meij: The Symphonies*, Naxos 8.573143-44, 2013, CD.  
Aerie Van Beek (conductor) with The Amsterdam Wind Orchestra, *Symphony No. 1 The Lord of the Rings/Suite from the Ballet Romeo and Juliet*, JE Classic 900101 CD, 1990, CD.  
David Warble (conductor) with The London Symphony Orchestra, *Symphony No. 1 Inspired by The Lord of the Rings*, Disky DC 708302, 2001, CD.
21. For example, see Adrian P. Childs, "Moving Beyond Neo-Riemannian Triads: Exploring a Transformational Model for Seventh Chords," *Journal of Music Theory* vol. 42, no. 2 (Autumn 1998): 181-193.
22. See Lehman, *Hollywood Harmony*.

### **Bibliography**

Bilik, Jerry (conductor). *The Lord of the Rings*. Dutch Royal Military Band. Ottavo OTR C18924, 1989, CD.

Bourgeois, John (conductor). *Lord of the Rings & Firebird Suite*. The United States Marine Band. Mark Masters MK.3634-MCD, 2001, CD.

Capuzzo, Guy. "Neo-Riemannian Theory and the Analysis of Pop-Rock Music." *Music Theory Spectrum* vol. 26, no. 2 (Fall 2004): pp. 177-200. <https://doi.org/10.1525/mts.2004.26.2.177>.

Childs, Adrian P. "Moving Beyond Neo-Riemannian Triads: Exploring a Transformational Model for Seventh Chords." *Journal of Music Theory* vol. 42, no. 2 (Autumn 1998): 181-193. <https://www.jstor.org/stable/843872>.

Cohn, Richard. *Audacious Euphony: Chromaticism and the Triad's Second Nature*. New York, NY: Oxford University Press, 2012.

\_\_\_\_\_. "Neo-Riemannian Operations, Parsimonious Trichords, and Their 'Tonnetz' Representations." *Journal of Music Theory* vol. 41, no. 1 (Spring 1997): 1-66. <https://www.jstor.org/stable/843761>.

De Meij, Johan. *Symphony No. 1, The Lord of the Rings*. Amsterdam, The Netherlands: Amstel Music, 1988.

De Meij, Johan (conductor). *Symphony No. 1, The Lord of the Rings: Mvt. 1*, by Johan De Meij. "The President's Own" U.S. Marine Band. Live performance February 25, 2018, Clarice Smith Performing Arts Center, University of Maryland, College Park, MD. YouTube video. Posted May 25, 2018. Accessed April 2022. <https://youtu.be/9MAf3K0SYfs>.

Lehman, Frank. *Hollywood Harmony: Musical Wonder and the Sound of Cinema*. New York, NY: Oxford University Press, 2018.

Lewin, David. *Generalized Musical Intervals and Transformations*. New York, NY: Oxford University Press, 1987.

Parker, Harlan D. (conductor). *Johan De Meij: The Symphonies*. Peabody Conservatory Wind Ensemble. Naxos 8.573143-44, 2013, CD.

Tymoczko, Dmitri. *A Geometry of Music: Harmony and Counterpoint in the Extended Common Practice*. New York, NY: Oxford University Press, 2011.

*DeVona*

Van Beek, Arie (conductor). *Symphony No. 1 The Lord of the Rings/Suite from the Ballet Romeo and Juliet*. The Amsterdam Wind Orchestra. JE Classic 900101 CD, 1990, CD.

Warble, David (conductor). *Symphony No. 1 Inspired by The Lord of the Rings*. The London Symphony Orchestra. Disky DC 708302, 2001, CD.

# ***CHILDREN'S OVERTURE* BY EUGÈNE BOZZA: AN ANALYSIS AND PRESENTATION OF SOURCE MATERIALS**

**Alexander Gonzalez**

*Children's Overture* is one of more than 450 works found in the catalogue of the American Wind Symphony Commissioning Project. Launched by the founder and conductor of the ensemble, Robert Austin Boudreau, this commissioning venture was designed to discover and promote new writing styles from American and international composers. It is postulated to be the most expansive commissioning project by an individual.

Eugène Bozza completed the score to *Children's Overture* in 1964 for the American Wind Symphony Orchestra (AWSO). Boudreau commissioned this piece to be performed during a series of AWSO children's concerts. In the commission request, Boudreau asked Bozza to incorporate the children's songs of France, the composer's home. In addition to satisfying the request, Bozza featured other music for large ensembles that programmatically referenced children. Since then, the work has received countless performances across the world by both professional and academic wind bands.

This work is distributed solely by Edition Peters (formerly C.F. Peters) who supplies copies of the manuscript score and parts to performing ensembles. Unfortunately, these materials are plagued with errors that create confusion in rehearsal and performance. In partnership with representatives from Edition Peters and Robert Austin Boudreau, the author has created a new, critical edition of the work which is available via Edition Peters.

The purpose of this article is to: 1) provide a biographical sketch of Eugène Bozza, 2) outline his compositional style, 3) analyze his work for wind orchestra, *Children's Overture*, and 4) provide relevant histories of the source materials employed within this composition. This information may be utilized by conductors of academic and professional wind bands to facilitate the preparation of Bozza's *Children's Overture*.

## **Biographical Sketch of Eugène Bozza**

Eugène Joseph Bozza was born in Nice, France on April 4<sup>th</sup>, 1905. His father, Umberto Bozza, was an immigrant from Italy and an amateur violinist who served as his son's first violin instructor. From 1916-1919, Eugène Bozza studied violin, piano, and solfège at the Royal Conservatory of Saint Cecilia in Rome, graduating with a Professor of Violin diploma.<sup>1</sup>

Between 1922-1934 Bozza studied and earned three *Premiers prix* at the Paris Conservatory for violin performance, conducting, and composition. After he toured Europe for five years as solo violinist for L'orchestre Pasdeloup, Bozza was hired as the conductor for

the Ballet Russes de Monte Carlo. In the same year he completed his diploma in composition, Bozza was awarded the coveted Grand prix de Rome for his oratorio *Légende de Roukmani*. Following the success of winning the Grand prix de Rome, Bozza composed numerous works until his appointment in 1939 as *chef d'orchestre* at the Opéra Comique. He remained active as a composer during this time, writing works mainly for solo and chamber woodwind instruments. On average, he published one new work a year from the mid-1930s until the late-1980s.<sup>2</sup>

Beginning in 1950, Bozza served as director of the École Nationale de Musique in Valenciennes until his retirement in 1975. During his years as director of the conservatory, Bozza published more than 150 compositions primarily for solo and chamber wind instruments. In working with such talented students, the composer was empowered to experiment with and stretch standard instrumental performance techniques – expanding his compositional language throughout his career.

A great deal of academic research regarding the life and compositions of Eugène Bozza has cited the same biographical information contained within Denise Rowan's 1978 dissertation *The Contributions for Bassoon with Piano Accompaniment and Orchestral Accompaniment of Eugène Bozza with Analyses of Representative Solo Compositions*. Discussed within, Rowan secured a supporting letter from Nelly Bozza, Eugène's second wife. This letter provides new biographical information not previously found in readily available sources. Jason Faas, in his doctoral document, asserts that Nelly's letter contains potentially dubious information as "Mme. Bozza is the only source for some biographical detail that is otherwise unverifiable, and discrepancies exist between her accounts and other sources."<sup>3</sup> Faas goes on to cite specific examples including dates in which Bozza met colleagues, conducting positions Bozza held, and other composers with whom he interacted.<sup>4</sup>

Throughout the entirety of his career, Bozza was awarded over 20 prizes for various compositions and earned 10 honorifics in various fields. After his death in 1991, the École Nationale de Musique in Valenciennes underwent expansion renovations. The school was reopened in 2016 with a new name: the "Conservatoire Eugène Bozza."<sup>5</sup>

### **Eugène Bozza's Compositional Style**

In studying and writing on Bozza's compositional output, musicologists note his tendency to quote the music of other composers as well as from his own works. In most of these instances, the quotations are direct references to the *Roman Trilogy* of Ottorino Respighi, who was a composition teacher at the Conservatory of St. Cecilia while Bozza was a student. In December of 1963, when Robert Austin Boudreau commissioned Bozza to write "an overture incorporating the outstanding children's songs of France,"<sup>6</sup> Bozza looked to Respighi once again for inspiration, roughly quoting the opening measures to the first movement of *The Pines of Rome* in *Children's Overture*. After this introduction, Bozza employs musical borrowing of two types: quotations from French folk songs, and repurposed thematic materials from his own compositions for large ensemble, such as his 1963 *Ouverture Rythmique*. A reworking of

## *Children's Overture by Eugène Bozza: An Analysis and Presentation of Source Materials*

his 1956 *Overture Harmonie, Ouverture Rythmique* borrows thematic material from Florent Schmitt's *Dionysiaques*, Op. 62, Maurice Ravel's *Boléro*, and Darius Milhaud's *La Création du Monde*.

Bozza was afforded many opportunities to travel throughout Europe, attending the premieres of his works and those of others. These experiences enabled him to acquire a wealth of musical knowledge, as evidenced in his unpublished, 300-page orchestration treatise *Traité de l'Orchestration Contemporaine*.<sup>7</sup> This knowledge further empowered him to create prolifically and to experiment with novel techniques of composition and orchestration.

Those who have researched and written on Bozza struggle to classify his style of composition. Generally, he is regarded as artistically conservative and yet is masterfully able to imitate the styles of others as needed. In response to Robert Austin Boudreau's commission request for *Children's Overture*, Bozza responded by inquiring "I would like for you to be more precise regarding the style which I must adopt: modern or classical?"<sup>8</sup> While stylistic recommendations or requirements are not unusual in a commission request, Bozza's question points to the composer's facility to draw upon his bank of compositional resources.

Well-schooled in Impressionism, Exoticism, and Neoclassicism styles, Bozza accrued many compositional techniques that he employed across his works for large ensembles. These include jazz harmonies and harmonic functions, often traditionally unresolved (e.g., dominant 7th chords); a mixture of progressive and successive harmonic functions; extended tertian harmonies/bitonality; triadic chord structures with non-chord extensions in the bass; quartal and quintal tonality; parallel chord motion; mostly diatonic/modal scales, with interjections of chromatic, pentatonic, octatonic, and whole-tone scales; pedal tones; sequences; imitation and variation; recurring, rhythmically-based motives; ragtime/jazz syncopation and supporting articulation; perpetual motion in faster sections; fermati over notes/rests in cadenza/cadenza-like sections; and multi-section formal structure.<sup>9 10 11</sup>

### **Analysis and Presentation of Source Materials**

Bozza's works typically exhibit multiple sections that vary in technical demand and melodic content. While living and working in Valenciennes, France, the composer wrote several competition pieces – a genre that generally favors a sampling of contrasting music. Additionally, Bozza's years conducting operatic performances prepared him to write effective concert overtures. This skillset is on full display in *Children's Overture* as the work is structured into six uniquely varying sections.

In *Children's Overture*, Bozza borrows melodies from eight songs common to the children of France. Some are quoted directly while others are manipulated by the composer to best suit his aesthetic intent for the work. Adhering to the typical construction of a concert overture, the themes are presented episodically with little to no development throughout the work.



## Section I - Allegro vivo – Introduction – mm. 1-66

Section I begins the work by quoting *Pines of Rome*, transposed to the key of E Major. After a four-measure introduction, the first children’s song *Il court, il court, le furet* [*It runs, it runs, the ferret*] is sounded by the horns. This song traditionally accompanies a children’s game in which the participants chase each other in a circle, similar to the game “Duck, duck, goose” or “Red rover.” The origins of this song are hypothesized to be a *contrepèterie* mocking Cardinal Guillaume Dubois (1656-1723) for his seedy behavior with women and the dubious manner by which he received his status. Known as a ‘spoonerism’ in English speaking countries, a *contrepèterie* is a play-on-words in which the initial sound of two or more main words in a sentence are switched (e.g., A **bl**ushing **cr**ow (A crushing blow) OR Is the **h**ean **d**izzy? (Is the Dean busy?)).<sup>12</sup> Spoonerisms are often used to veil obscene poetry, typically sexual in nature. In this case, the lyrics to this melody would have been adjusted to: “Il fourre, il fourre, le curé Dubois joli” [“He stuffs, he stuffs, the pretty priest Dubois”].

Bozza generates excitement by fastening a series of dramatic articulations onto the melody while also placing the theme (set in E Major) in the higher register of the horn.

Figure 1. *Il court, il court, le furet* used in *Children’s Overture*.



*Children’s Overture* by Eugène Bozza  
 © 1969 by C.F. Peters Corporation, New York.  
 All Rights Reserved. Used with Permission.

Accompanying the folk melody are punctuated chords written for the remaining brass instruments, low pitched woodwinds, and percussion. A hallmark of Bozza’s style, these chords are obscured slightly by adding extension pitches in the trombones. Following a modulation in which the tonality is obscured through the use of quartal/quintal chords (Figure 2), the melody beginning in measure 18 is another quote of the first movement of *Pines of Rome*. The woodwinds, glockenspiel, and piano accompany this melody by both: 1) oscillating between A Major/B Major triads and 2) sounding chromatic runs.

*Children's Overture by Eugène Bozza: An Analysis and Presentation of Source Materials*

Figure 2. Quartal/quintal use in *Children's Overture* (mm. 12-18).

The musical score for measures 12-18 of *Children's Overture* by Eugène Bozza is presented in a standard orchestral format. The key signature is three sharps (F#, C#, G#) and the time signature is 2/4. The score includes parts for the following instruments: B. Cl., Bsn. 1-2, Cbssn., Hn. 1-2, Hn. 3-4, C Tpt. 1-2, C Tpt. 3-4, Tbn. 1-2, B. Tbn., Tba., Timp., Cym., Tamb., S. D., and B. D. The woodwinds and brasses play a quartal/quintal texture, with dynamics ranging from *mf* to *ff*. The percussion section, including the triangle, tambourine, and snare drum, provides a rhythmic accompaniment. The score is written in a clear, professional style with standard musical notation.

*Children's Overture* by Eugène Bozza  
 © 1969 by C.F. Peters Corporation, New York.  
 All Rights Reserved. Used with Permission.

Beginning in measure 30, Bozza introduces and layers two more melodies derived from thematic material found within *Pines of Rome*. The composer presents these melodies in different time signatures (2/4 and 6/8), creating a hemiola present throughout the rest of the section (Figure 3). These two melodies are accompanied by repetitive sweeps of chromatic motion. As the sweeps find their respective peaks and troughs, they create alternating B-flat Major and G Major triads. This is highlighted by the ostinato glockenspiel chord.

Figure 3. Use of mixed time signatures in *Children's Overture* (mm. 33-39).

The musical score for measures 33-39 of *Children's Overture* by Eugene Bozza. The score is for a full orchestra and includes parts for B. Cl., Bsn. 1-2, Cbsn., Hn. 1-2, Hn. 3-4, C Tpt. 1-2, and C Tpt. 3-4. The music features a mix of time signatures, including 3/4 and 6/8, and is characterized by eighth-note triplets and dotted-eighth and sixteenth-note combinations. The score is written in B-flat major and includes dynamic markings such as *f* and *sf*.

*Children's Overture* by Eugène Bozza  
© 1969 by C.F. Peters Corporation, New York.  
All Rights Reserved. Used with Permission.

The transition from measure 43 to measure 51 features a variety of techniques fundamental to Bozza's compositional style. His harmonic language oscillates between bitonality and extended triadic harmony while continuing to tonicize B-flat Major in the low-pitched instruments. Additionally, the now-governing hemiola builds toward new thematic material at Rehearsal '2' where Bozza employs a method from the Impressionist school understood formally as "successive harmony."<sup>13</sup>

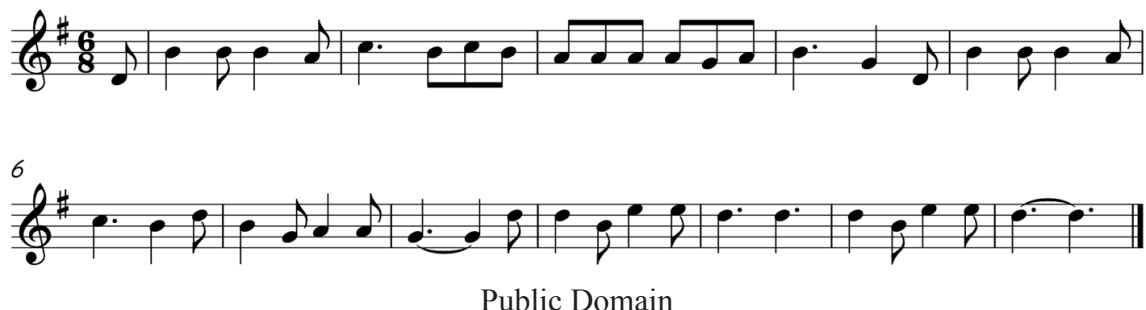
The first of two themes introduced here is comprised of rhythmic building blocks similar to other melodies already experienced by the listener (eighth-note triplets and dotted-eighth and sixteenth-note combination). The second features a "characteristic rhythm of Bozza's music:" two sixteenths as an anacrusis to a longer note located on the beat.<sup>14</sup> This second rhythm continues to develop throughout the remainder of this opening section, becoming longer in phrase lengths and inviting more instruments to join homorhythmically. Bozza juxtaposes these themes by having them chase each other in rounds (off-set by an eighth-note) as if to musically realize a children's game of 'tag.' This all occurs as the upper-pitched woodwinds perform relentless chromatic sweeps in parallel Major triads.

## Section II – March-Style – mm. 67-102

After a brief introduction, Bozza introduces the melody to *Malbrough s'en va-t-en guerre* [*Marlborough goes off to war*] in the horns at m.70.

*Children's Overture by Eugène Bozza: An Analysis and Presentation of Source Materials*

Figure 4. *Malbrough s'en va-t-en guerre* folk material.



Public Domain

This song was written to commemorate the apocryphal battle-death of John Churchill (1650-1722), the first Duke of Marlborough. This work was passed orally from region to region and was not widely available in print until its melody was used in Pierre-Augustin Caran de Beaumarchais' 1778 play, *The Marriage of Figaro*.<sup>15</sup> The melody of this folk song is recalled in musical works by Carl Stamitz, Ludwig van Beethoven, and Fernando. Further, it is referenced in literary works by Johann Wolfgang von Goethe, Nikolai Gogol, Fyodor Dostoevsky, and Leo Tolstoy. The song's national popularity and cultural relevance made it an obvious candidate for use by Bozza in *Children's Overture*.

The tune's traditional march style is amusingly reimagined as the composer: 1) installs grace notes that proceed contrabassoon and piano's downbeats, 2) sounds a repeated harmonic minor second in the bassoons and harp, and 3) continues to layer melodies in different time signatures atop one another.

Figure 5. Obscuring march-style – *bassoons and horns* (mm. 68-72).

*Children's Overture* by Eugène Bozza  
 © 1969 by C.F. Peters Corporation, New York.  
 All Rights Reserved. Used with Permission.

Bozza next introduces the musical round *Nous n'irons plus au bois*, [*We will no longer go to the woods*]. Written in 1753 by Madame de Pompadour,<sup>16</sup> the lyrics serve as a hidden metaphor denouncing Louis XIV's ban on brothels. These establishments typically displayed laurel branches above the door. The lyrics reference this: "We will no longer go to the woods, the laurels are cut."<sup>17</sup> The round's melody was a favorite of Claude Debussy and is referenced in several of his works, including *Jardins sous la pue* from *Estampes* as well as *Rondes de printemps*, the third movement of *Images pour orchestre*. Further, the song is so ubiquitous with French culture that Radio France Internationale used it as an "Interval Signal" from 1940-1995. This time period encompasses the writing and first performance of *Children's Overture*.

Figure 6. *Nous n'irons plus au bois* folk material.



Public Domain

Beginning in measure 82, the composer layers the melodies of *Malbrough s'en va-t-en guerre* and *Nous n'irons plus au bois* atop one another, keeping the former in a 6/8 time signature and the latter in a 2/4 time signature. In doing this, Bozza creates another hemiola that furthers the playful nature of the songs.

*Children's Overture by Eugène Bozza: An Analysis and Presentation of Source Materials*

Figure 7. Layered melodic material.

Horns and Trumpets, mm. 82-90

Horn in F

Trumpet in C

Hn.

C Tpt.

*Children's Overture* by Eugène Bozza  
© 1969 by C.F. Peters Corporation, New York.  
All Rights Reserved. Used with Permission.

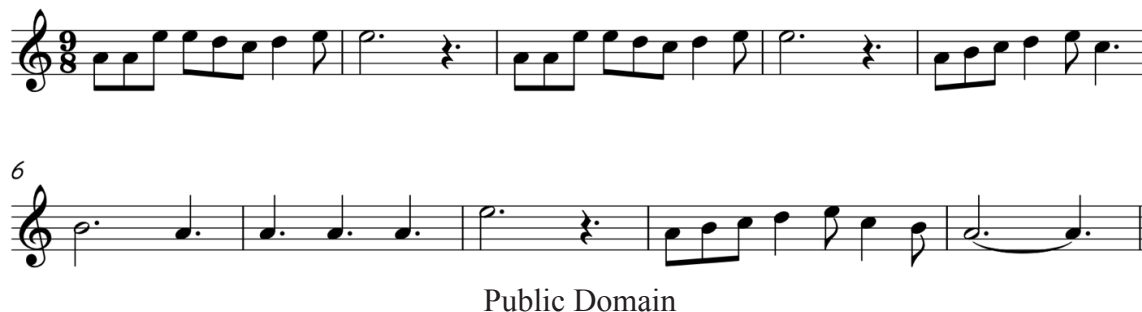
To end this section, Bozza writes parallel triadic material in the upper woodwinds while simultaneously introducing a new countermelody in the bass clarinet, bassoons, and horns. Both of these motives were derived from the first movement of *Pines of Rome*.

### Section III – Moderato – mm. 103-124

Following a two-measure introduction, Bozza calls upon the Occitan hymn *Lo boièr* [*The Oxherd*], intoned by a solemn English Horn. Dating back to the 13<sup>th</sup> century, this hymn is traditionally associated with the religious movement of Catharism and is considered to be the religion's de facto anthem.<sup>18</sup> The melody is still used today by farmers in traditionally Cathar regions of France to call in their oxen from the fields.

Gonzalez

Figure 8. *Lo boièr* folk material.



Bozza's presentation of the hymn is relatively unaltered in melodic structure. Most of the composer's additions are intended to expressively underscore the already emotive subject material.

Figure 9. *Lo boièr* used in *Children's Overture*.



*Children's Overture* by Eugène Bozza  
© 1969 by C.F. Peters Corporation, New York.  
All Rights Reserved. Used with Permission.

Primed by the downbeat in measure 102, the surrounding harmonies drone in extended tertian harmony, reinforcing the ancient quality associated with the hymn. The oscillation of concert C and D-flat in the horns (an inverted motive from the fourth movement of *Pines of Rome*) emphasizes the harmonic obscurity by quietly humming the tonic and flattened ninth respectively.

Bozza continues the melancholic aesthetic by quoting the famous French lullaby, *Le p'tit quinquin* [*The little child*].



Figure 10. *Le p'tit quinquin* folk material.



Public Domain

This children's lullaby was composed by Alexandre Desrousseaux in 1851 and published in 1890. The song's lyrics describe a lacemaker coaxing her young child to sleep so she may return to work. This song found immediate success in northern France because: 1) it was written in the Picard language – a dialect kept alive by the working class in the region, 2) lacemaking was a common profession in the city, and 3) it was written to resemble traditional folk melodies that would have been orally transmitted.<sup>19</sup>

Bozza uses and varies the original melody by placing it in a minor mode and by altering the last two measures to melodically descend. By adding articulative weight to most of the notes in this oboe solo, the listener can instantly experience Bozza's intended somber atmosphere.

Figure 11. *Le p'tit quinquin* used in *Children's Overture*.



*Children's Overture* by Eugène Bozza  
 © 1969 by C.F. Peters Corporation, New York.  
 All Rights Reserved. Used with Permission.

Bozza sets the melody for *Le p'tit quinquin* in solo oboe and vibraphone. The melody is accompanied by harmonically shifting triplet arpeggios in the piano and the stings of a new horn motive. These measures display Bozza's most traditional harmonic writing in all of *Children's Overture* and conclude with a 'cédez' in the piano as the remaining instruments hold a final B-flat minor triad.

#### Section IV – Allegro moderato – mm. 125-225

The palate-cleansing, march-style introduction to Section IV precedes a set of variations on *Une souris verte* [*A green mouse*]. This children's song is popular in most French speaking countries and is believed to have been composed in the late 17<sup>th</sup> century to early 18<sup>th</sup> century.<sup>20</sup>

Figure 12. *Une souris verte* folk material.



Public Domain

The orchestrational treatments and melodic variations Bozza employs in this section are directly inspired by the opera *L'enfant et les sortilèges: Fantaisie lyrique en deux parties* [*The Child and the spells: A lyric fantasy in two parts*] composed by Maurice Ravel. One of the scenes depicts an older mathematician frantically losing himself in arithmetic calculation. His diminishing mental state is realized by a children's chorus of anthropomorphized "numbers." The opera's libretto in this scene is set in multiple variations of the melody to *Une souris verte*. As the variations continue, the tempo accelerates while the melody is surrounded by harsh dissonances.

In homage of the elder French composer, Bozza recalls Ravel's treatment of the children's song when he installs it in *Children's Overture*. Specifically, Bozza slightly alters the folk tune's melody and sets the alteration in concurrent, parallel minor seconds.

*Children's Overture by Eugène Bozza: An Analysis and Presentation of Source Materials*

Figure 13. *Une souris verte* used in *Children's Overture*.



*Children's Overture* by Eugène Bozza  
 © 1969 by C.F. Peters Corporation, New York.  
 All Rights Reserved. Used with Permission.

Further, quick chords and single pitches erratically punctuate this section. Additionally, flourishes of glissandi in the horns, trombones, harp, and piano foster a growing sense of whimsy. Returning to the march style found at the introduction to this section, instrument choirs provide harmonic interest with chromatic, parallel major triads. Typical of Bozza's compositional style, the harmonies are subservient to the movement of the bass.

Figure 14. Parallel harmonic motion in *Children's Overture* (mm. 143-144).

*Children's Overture* by Eugène Bozza  
 © 1969 by C.F. Peters Corporation, New York.  
 All Rights Reserved. Used with Permission.

Measures 172-196 demonstrate Bozza's use of ragtime/jazz-inspired syncopation and accompanying articulations. This melody is initially set in unison/octaves and evolves into parallel, augmented triads.

Beginning in measure 197, the horn section introduces *Frère Jacques* [*Brother/Friar Jacques*], which is easily France's most popular folk song. Barbara Mittler notes that the

melody's popularity grew quickly beyond France's borders. So much so that the melody is pervasive throughout Chinese culture, known there as *Two tigers*.<sup>21</sup> The Bibliothèque Nationale catalogues this melody under the title *Frère Blaise* in a manuscript collection, *Recueil de Timbres de Vaudevilles*, dating between 1775-1785. The first printing of this melody with its current title is in an 1811 edition of *Le Clé du Caveau, à l'usage de tous les Chansonniers Vaudeville*. The first printing including modern poetry/lyrics was printed in an 1860 collection by Charles Lebouc titled *Recueil de Rondes avec Jeux et de petites Chansons*.<sup>22</sup> The melody's grand history and global recognition were clear reasons for Bozza to cast the tune as the climactic interest point of the piece.

The tune's origin is clouded as its melody is logical in construction. Due to this, various works share resemblances, most notably Girolamo Frescobaldi's 1637 *Fra Jacopino*. In Bozza's treatment of the famed melody, he casts *Frère Jacques* in concert D Lydian for the first eight measures. He then, without preparation, shifts the tonality up by a Major second before returning back down in measure 209. Concurrently, the surrounding harmonic landscape sits squarely in E mixolydian. By melding these modal tonalities, Bozza allows the horn motive to sound simultaneously altered and congruous. It should also be noted that this is the only moment in the piece that is marked at a triple-forte.

Figure 15. *Frère Jacques* used in *Children's Overture*.



*Children's Overture* by Eugène Bozza  
 © 1969 by C.F. Peters Corporation, New York.  
 All Rights Reserved. Used with Permission.

Below the melody to *Frère Jacques*, Bozza quotes thematic material from his 1963 work for wind band, *Ouverture Rythmique*, in the bright texture of the C trumpets and xylophone. Additionally, Bozza crafts his largest use of "perpetual motion," by creating a series of interlocking rhythms which provide the effect of drivingly unbroken eighth-notes, supplemented by occasional sixteenth-note couplets.

*Children's Overture by Eugène Bozza: An Analysis and Presentation of Source Materials*

Figure 16. Perpetual motion in *Children's Overture* (mm. 207-212).

The musical score for Figure 16 shows a perpetual motion pattern in measures 207-212. The parts include Tbn. 1, Tbn. 2, B. Tbn., Tba., Timp., Cym., Tamb., S. D., and B. D. The music is characterized by a continuous, rhythmic pattern across the brass and percussion sections, with a focus on the lower brass and percussion instruments.

*Children's Overture* by Eugène Bozza  
 © 1969 by C.F. Peters Corporation, New York.  
 All Rights Reserved. Used with Permission.

Common in *Children's Overture* and his other works for large ensemble, Bozza often constructs Major and/or minor triads that maintain extension pitches/nonharmonic tones in the bass voices. These chords are typically anchored to the downbeat of a concluding phrase to obscure the sense of finality, like in measures 213-215.

Figure 17. Extended harmony in bass voices in *Children's Overture* (mm. 213-215).

The musical score for Figure 17 shows extended harmony in the bass voices in measures 213-215. The parts include Hn. 1-2, Hn. 3-4, C Tpt. 1-2, C Tpt. 3-4, Tbn. 1-2, B. Tbn., and Tba. The music features extended harmony in the bass voices, with a focus on the lower brass and percussion instruments. The score includes dynamic markings such as *f* and *ff*.

Gonzalez

*Children's Overture* by Eugène Bozza  
© 1969 by C.F. Peters Corporation, New York.  
All Rights Reserved. Used with Permission.

Bozza closes this section to the tune of *J'ai du bon tabac* [*I have good tobacco*] set neatly in E Major. This song is attributed to Gabriel-Charles de Lattaignant (1697-1779) although the original manuscript is unsigned.<sup>25</sup> This theme was used by composer Michel Corrette in the third movement of his *Concerto Comique* (1733) and in the first scene of Alexandre Glazunov's 1898 ballet, *Le Russes d'Amour*, op. 61. These composers had great influence on Bozza, who recalled the melody in homage to the elder masters.

Figure 18. *J'ai du bon tabac* folk material.



Public Domain

Bozza presents the theme relatively unchanged in the trumpets. He uses this melody to develop excitement by growing in both dynamic and articulative intensity while engaging the instruments' higher register.

Figure 19. *J'ai du bon tabac* used in *Children's Overture*.



*Children's Overture* by Eugène Bozza  
© 1969 by C.F. Peters Corporation, New York.  
All Rights Reserved. Used with Permission.

### Section V – Allegro scherzando – mm. 226-250

This scherzando waltz is a stylistic departure from the earlier duple-meter sections, but reproduces several orchestrational techniques from earlier in the piece: 1) the composer's use of continuous minor seconds (minor ninths in octave displacement) in both accompaniment and melody, 2) emphasizing the weak/third beat in each measure, and 3) garnishing the entire section with a seemingly unsystematic use of excitable extended techniques (e.g., flutter tongue in the solo trumpets and quick-paced trombone glissandi). In measure 246, Bozza recasts material from *Pines of Rome* in hemiola as a transition to the final section of the work. The woodwinds perform chromatic scales in contrary motion while the remaining brass and piano form bitonal harmonies via terraced entrances.

### Section VI – Allegro vivo – Coda – mm. 251-269

The horns and trumpets open this final section with a fanfare of motivic material first introduced in section IV. This is followed by a return of the theme borrowed from *Ouverture Rythmique*, showcasing Bozza's interest in Major triads with extensions only present in the bass. The chords are varied in both sequence and rhythm until the percussive transition, thereby tonicizing the new key while remaining true to Bozza's own idiosyncratic aesthetic.

Figure 20. Combination of techniques in *Children's Overture* (mm. 250-256).



*Children's Overture* by Eugène Bozza  
© 1969 by C.F. Peters Corporation, New York.  
All Rights Reserved. Used with Permission.

At the end of the piece, the opening folk tune *Il court, il court, le furet* is recapitulated by most of the brass instruments and transposed one whole-step higher to greet the new tonal center. Below the returned melody, Bozza builds momentum by constructing another example of “perpetual motion” in the percussion section. This, in combination with flourishing sweeps, drives the piece to the final tonic resolution of B Major.



## Conclusion

In commissioning *Children's Overture* for the American Wind Symphony Orchestra, Robert Austin Boudreau entered the work into the developing wind band canon – a position it has maintained through numerous repeat performances around the world. Boudreau commissioned the work only five years into the American Wind Symphony Orchestra's 50-year tenure, yet it continues to be one of the most programmed works of the ensemble's available catalogue. *Children's Overture's* success can be attributed to: 1) its accessibility by varying levels of musicians/ensembles, 2) its easily consumable, yet well-crafted popular style, and 3) the recognizability and innovative treatment of the borrowed materials present within.

## Endnotes

1. Lois Kuyper-Rushing, "Reassessing Eugène Bozza: Discoveries in the Bibliothèque Municipale de Valenciennes Archive," Notes 69, no. 4 (June 2013): 710, doi:10.1353/not.2013.0070.
2. Kuyper-Rushing, "Reassessing Bozza," 706-708.
3. Jason P. Faas, "A Study of Compositional Technique and Influence in Three Bass Trombone Pieces by Eugène Bozza," (PhD diss., University of Nebraska, 2007), ProQuest (3254329).
4. Ibid.
5. Lois Kuyper-Rushing, *A Thematic Index of Works by Eugène Bozza* (Middleton: A-R Editions, 2020).
6. Robert Austin Boudreau, to Eugène Bozza, 24 December 1963 (American Wind Symphony Records, Archives of Industrial Society, Hillman Library, University of Pittsburgh).
7. Eugène Bozza, *Traité de l'Orchestration Contemporain*, 1973, manuscript, Valenciennes: Bibliothèque Municipale - Valenciennes.
8. Eugène Bozza, to Robert Austin Boudrea, 20 January 1964 (American Wind Symphony Records. Archives of Industrial Society, Hillman Library, University of Pittsburgh).
9. Denise R. Rowan, "The Contributions for Bassoon with Piano Accompaniment and Orchestral Accompaniment of Eugène Bozza with Analyses of Representative Solo Compositions," (PhD diss., University of Southern Mississippi, 1978), ProQuest (7818982).

*Children's Overture by Eugène Bozza: An Analysis and Presentation of Source Materials*

10. Faas, "Bozza Bass Trombone."
11. John R. Locke, "An Analysis of 'Report' by Luboš Fišer," *The Journal of Band Research* 20, no. 1 (Fall 1984).
12. Louis-Jean Calvet, *Il était une fois 700 langues* (Paris: Éditions Fayard, 2011), 272.
13. Faas, "Bozza Bass Trombone."
14. Rowan "Contributions for Bassoon."
15. Marvin Carlson, *The Haunted Stage: The Theatre as Memory Machine* (Ann Arbor: University of Michigan Press, 2003), 116.
16. Alain Rustenholz, *Les traverseés de Paris* (Paris: Éditions Parigramme, 2006), 647.
17. Alain Baraton, *L'amour au jardin* (Paris: Éditions Grasset, 2014), 101.
18. Gauzit Éliane, "Lo boièr: Occitan identity song?," *The influence of Occitan civilization* 2001, no. 5 (2001): 16.
19. Evelyn Martinengo-Cesaresco, *Essays in the Study of Folk-Songs* (1886) (Hardpress Publishing, 2016), 44.
20. Claudine Sabatier and Roland Sabatier, *Troisième livre des chansons de France* (Paris: Éditions Gallimard, 1987), 165.
21. Barbara Mittler, *From Mozart to Mao to Mozart: Musical Revolutions in China* (Cambridge (Massachusetts): London: Harvard University Asia Center, 2012), 98.
22. James J. Fuld, *The Book of World-famous Music: Classical, Popular, and Folk* (North Chelmsford: Courier Corporation, 2000), 237-238.
23. Ernest Jullien, *Poésies diverses et pièces inédites de Lattaignant: chanoine de Reims, avec une notice bio-bibliographique* (Berkeley: University of California, 1881), vi.

## Bibliography

- Baraton, Alain. *L'amour au jardin*. Paris: Éditions Grasset, 2014.
- Boudreau, Robert Austin to Eugène Bozza, 24 December 1963. American Wind Symphony Records, Archives of Industrial Society, Hillman Library, University of Pittsburgh.
- Bozza, Eugène, to Robert Austin Boudreau, 20 January 1964. American Wind Symphony Records, Archives of Industrial Society, Hillman Library, University of Pittsburgh.
- \_\_\_\_\_. *Traité de l'Orchestration Contemporain*, 1973. Manuscript. Valenciennes: Bibliothèque Municipale - Valenciennes.
- Calvet, Louis-Jean. *Il était une fois 700 langues*. Paris: Éditions Fayard, 2011.
- Carlson, Marvin. *The Haunted Stage: The Theatre as Memory Machine*. Ann Arbor: University of Michigan Press, 2003.
- Faas, Jason P. "A Study of Compositional Technique and Influence in Three Bass Trombone Pieces by Eugène Bozza." PhD diss., University of Nebraska, 2007. ProQuest (3254329).
- Fuld, James J. *The Book of World-famous Music: Classical, Popular, and Folk*. North Chelmsford: Courier Corporation, 2000.
- Gauzit, Éliane. "Lo boièr: Occitan identity song?" *The influence of Occitan civilization* 2001, no. 5 (2001), 16-29. Martinengo-Cesaresco, Evelyn. *Essays in the Study of Folk-Songs (1886)*. Hardpress Publishing, 2016.
- Jullien, Ernest. *Poésies diverses et pièces inédites de Lattaignant: chanoine de Reims, avec une notice bio-bibliographique*. Berkeley: University of California, 1881.
- Kuyper-Rushing, Lois. *A Thematic Index of Works by Eugène Bozza*. Middleton: A-R Editions, 2020.
- \_\_\_\_\_. "Reassessing Eugène Bozza: Discoveries in the Bibliothèque Municipale de Valenciennes Archive." *Notes* 69, no. 4 (June 2013), 706-720. doi:10.1353/not.2013.0070.
- Locke, John R. "An Analysis of 'Report' by Luboš Fišer." *The Journal of Band Research* 20, no. 1 (Fall 1984), 9-19.

*Children's Overture by Eugène Bozza: An Analysis and Presentation of Source Materials*

Mittler, Barbara. *From Mozart to Mao to Mozart: Musical Revolutions in China*. Cambridge (Massachusetts): London: Harvard University Asia Center, 2012.

Rowan, Denise R. "The Contributions for Bassoon with Piano Accompaniment and Orchestral Accompaniment of Eugène Bozza with Analyses of Representative Solo Compositions." PhD diss., University of Southern Mississippi, 1978. ProQuest (7818982).

Rustenholz, Alain. *Les traverseés de Paris*. Paris: Éditions Parigramme, 2006.

Sabatier, Claudine, and Roland Sabatier. *Troisième livre des chansons de France*. Paris: Éditions Gallimard, 1987.

# **TÔRU TAKEMITSU'S *CONCERTO DE CHAMBRE PAR 13 EXÉCUTANTS*: HISTORY, MANUSCRIPT SCORE ANALYSIS, AND CONTEMPORARY PERFORMANCE CONSIDERATIONS**

**Jonathan Caldwell & James Siddons**

*Concerto de chambre par 13 exécutants* is a short, one-movement work composed in 1955 and is Tōru Takemitsu's only work for a large, mixed group of woodwinds and brass (i.e., a wind ensemble). Regarding the composition, Hiroyuki Iwaki notes in the liner notes for the *Complete Takemitsu Edition*: "To be sure, among [Takemitsu's] early works, this is the masterpiece."<sup>1</sup>

However, as an experimental piece written by an emerging composer against the backdrop of post-World War II Japan, this "masterpiece" remains relatively unknown in wind literature. As a remedy, this essay offers an introduction to Takemitsu and this early masterwork, including a description of the manuscript score, followed by a discussion of the piece's structure and organization, potential answers to interpretive questions, and an introduction to a new performing edition of *Concerto de chambre*.

## **HISTORICAL PERSPECTIVE**

Tōru Takemitsu (1930–1996) was born in Tokyo but lived in Dairen (today, Dalian), in northeast China, before moving back to Tokyo to live with his aunt and uncle in 1937.<sup>2</sup> By this time, the Japanese government, following policies of the Nazi Party in Germany, was banning all forms of "degenerate" culture, including American motion pictures and music, especially jazz, and avant-garde music.

Following World War II, the cultural atmosphere in Japan reversed itself, becoming a haven of interest in American, British, and French culture, including popular culture and contemporary music. The American Occupation's Civil Information and Education Section had a library of LP recordings as well as books that Takemitsu and other young Japanese composers frequented.<sup>3</sup>

During the war years (1930–1945), there was an epidemic of tuberculosis in Japan, especially among young soldiers and factory workers. For Takemitsu, who first showed symptoms in 1947, there were several periods of months-long hospitalizations and home-bound recoveries, especially in 1953–54 and 1956–57. He was often too weak to compose even a few hours a day, which may partially explain the brevity of *Concerto de chambre par 13 exécutants* (1955) and the *Requiem for Strings* (1957).<sup>4</sup>

## *Tōru Takemitsu's Concerto de chambre par 13 exécutants*

*Concerto de chambre* was first performed on a Jikken Kōbō concert in July 12, 1955, in Yamaha Hall in Tokyo, conducted by Yūzō Toyama. There is no evidence of another performance until January 16, 2004,<sup>5</sup> when it was recorded by the Tokyo Kōsei Wind Orchestra, conducted by Hiroyuki Iwaki, for the *Complete Takemitsu Edition* issued by Shōgakukan. The manuscript score can be found in the Tōyama Kazuyuki Memorial Archives of Modern Japanese Music at Meiji Gakuin University, Tokyo.

Takemitsu's score consists of eight pages of 26-stave manuscript paper. The first four pages show eighteen measures of music in full score. The fifth page has measures 17 and 18, followed by a diagonal line crossing the remaining part (i.e., blank staves) of the page. Three more pages follow (pp. 6–8), containing eleven measures of music, and the date “Sept. 1955” written at the end. Today, the discrepancy between the July 12 performance and the September completion of the score cannot be resolved, nor the meaning of the diagonal line at the end of measure 18, which was interpreted by Schott Music in 2004 as indicating a repeat. Thus, the present published score and parts consist of forty-seven measures (18+18+11).

The final page of the manuscript score has three measures of music for B-flat clarinet, with meter and bar lines. To the left of the staves, Takemitsu wrote in the eight brackets needed for the thirteen performers, but there is no notation in any of them. The bar lines do not extend up and down from the clarinet staff to the other staves.

The manuscript score uses some unusual notation and is sometimes vague or contradictory. There are a few circled notes, slurs, and marginal notes in another hand. It is conceivable these were written by Toyama during rehearsals, and perhaps in conversation with Takemitsu, in 1955.

In 2004, the German music publisher Schott Music issued *Concerto de chambre* as a for-hire facsimile print of the 1955 manuscript score and a set of thirteen parts newly created from the 1955 manuscript. The ambiguities and contradictions in the manuscript score were carried forward into these parts.

### **STRUCTURE AND ORGANIZATION OF *CONCERTO DE CHAMBRE***

The structure and organization of *Concerto de chambre* is an early example of Takemitsu's emerging musical language reflecting the influences of the Jikken Kōbō, film scoring, and electronic music. The influence of the Second Viennese School and Olivier Messiaen can also be seen in the piece's instrumentation, expression markings, pitch structure, form, and rhythm and meter.

#### **Takemitsu's Early Influences and Emerging Musical Language**

Although Takemitsu described himself as a self-taught composer, there is no doubt that he absorbed a great deal from three seminal influences early in his career that bear immediate

relevance on *Concerto de chambre*: the Jikken Kōbō, film scoring, and electronic music.

The Jikken Kōbō (The Experimental Workshop), was organized in November 1951 by Shūzō Takiguchi (1903–1979), a poet and surrealist painter. The original and later members were artists, composers, and specialists in theater production, in some ways resembling Walter Gropius's Staatliches Bauhaus that was active in Germany from 1919 to 1934.

The Experimental Workshop demonstrated its creative work in nine public events that ranged from theater productions to art exhibitions to live music performances to hearings of electronic music. The Jikken Kōbō concert of July 12, 1955,<sup>6</sup> presented chamber music composed by members of the Experimental Workshop. *Concerto de chambre* was the first item on the program and was performed by members of the NHK Symphony Orchestra, the official broadcast orchestra in Japan. It is not known whether Takemitsu composed this brief work specifically for this concert.

At the age of twenty, Takemitsu was hired as an assistant to film composer Fumio Hayasaka (1914–1955). Takemitsu copied scores and parts for Hayasaka which in turn taught him wind instrument notation, ranges, and tone colors.<sup>7</sup> But this copy-work was not all functional and mundane; he also learned some important ideas about the aesthetics of film music, many of which Hayasaka had developed in his work with Akira Kurosawa (1910–1998).<sup>8</sup>

Regarding *Concerto de chambre*, the most direct evidence of the influence of film music is in the instrumentation. Hayasaka's film scores often incorporated small, diverse ensembles with unusual combinations of instruments including traditional instruments from Japan and China and Western orchestral instruments. Takemitsu's use of wind instruments for *Concerto de chambre*, then, may be a direct reflection of the influence of Hayasaka's influence and film scoring tutelage.

As a child during the war, Takemitsu amused himself by playing with vacuum tubes in the radio set, adjusting them to create all sorts of bizarre noises. It is not difficult to see how Takemitsu, by the 1950s, recognized the sounds of *musique concrète* and electronically generated sounds as a musical form of radio static. In 1955, the same year as *Concerto de chambre*, Takemitsu began composing music for radio dramas, often using tape music techniques for sound effects and background music.

Sound effects and noise, common in *musique concrète* and electronic music, are found throughout *Concerto de chambre* in the variety of extended techniques used. These include mutes and hand-stopping, flutter-tonguing, harmonics, and extreme changes of dynamics. While these effects are common in much early 20th-century music, they are also perhaps evidence of Takemitsu's experiences with electronic sound effects.



*Influence of the Second Viennese School and Olivier Messiaen*

By the 1950s, the Second Viennese School was well-known among Japanese composers. Other *avant-garde* composers, most notably Olivier Messiaen (1908–1992), Pierre Boulez (1925–2016), and John Cage (1912–1992), were emerging as influences at that time, and would supersede Schoenberg's 12-tone method in influence by the 1970s. While Messiaen was a lesser-known figure at the time of *Concerto de chambre*, Takemitsu was already familiar with Messiaen's music as he attended a performance of the *Préludes* in January 1952 at a Jikken Kōbō concert and received a copy of the *Préludes* from Toshi Ichianagi.<sup>9</sup> While it is difficult to say with certainty what influences, or combination of influences, are present in *Concerto de chambre*, the Second Viennese School and Messiaen seem to have shaped much of Takemitsu's approach to instrumentation, expression markings, pitch structure, form, and rhythm and meter.

*Instrumentation*

The most conspicuous links between *Concerto de chambre* and the music of the Second Viennese School can be found in its instrumentation and expression markings. Regarding the instrumentation, the similarity between the sixteen instruments in Takemitsu's concerto and those used in Alban Berg's *Kammerkonzert* (1925) is particularly noteworthy. Both works are the only composition either composer wrote for a large ensemble of mixed wind instruments, both are titled "chamber concerto," and both works use thirteen performers. For comparison, the instrumentations of both compositions are shown in Table 1.

Table 1. Comparison of instrumentation in Takemitsu, *Concerto de chambre*, and Berg, *Kammerkonzert*.

<i>Concerto de chambre</i> (1955)	<i>Kammerkonzert</i> (1925)
Flute 1	Flute 1
Flute 2/Piccolo	Flute 2/Piccolo
Oboe/English Horn	Oboe English Horn
E-flat Clarinet/B-flat Clarinet	E-flat Clarinet B-flat Clarinet
Bass Clarinet	Bass Clarinet
Bassoon	Bassoon
Contrabass Sarrusophone	Contrabassoon
Alto Saxophone	
Trumpet 1 Trumpet 2	Trumpet
Horn 1 Horn 2	Horn 1 Horn 2
Trombone	Trombone
	Solo Violin Solo Piano

Unlike Berg's *Kammerkonzert*, however, *Concerto de chambre* is not a concerto in any traditional sense and no instrument is a featured soloist. In this way, *Concerto de chambre* also resembles Anton Webern's *Konzert für neun Instrumente*, op. 24 (1934)—both pieces call for reduced instrumental forces with no soloist and are relatively short (*Concerto de chambre* is approximately five and a half minutes long and Webern's *Konzert* is approximately six).

Perhaps the most interesting aspect of Takemitsu's instrumentation is the inclusion of the E-flat sarrusophone or contrabass sarrusophone, a keyed, brass, double-reed wind instrument. While unusual, its inclusion may have been primarily circumstantial. In March 1954, Takemitsu left Keiō University Hospital after a nine-month stay for tuberculosis and moved into a house in the Ōta ward of Tokyo, where his new neighbor was Heihachirō Mita (b. 1915), bassoonist for the NHK Symphony Orchestra. A friendship ensued, and the Mita family often provided dinner to the financially struggling Tōru and Asaka Takemitsu. A year later, Mita played the sarrusophone in the premiere of *Concerto de chambre*.<sup>10</sup> A photo found in the liner notes of the Shōgakukan recordings shows a sarrusophone in the hands of the student who played it in the 2004 recording and claims it is the same instrument used in the 1955 premiere.<sup>11</sup>

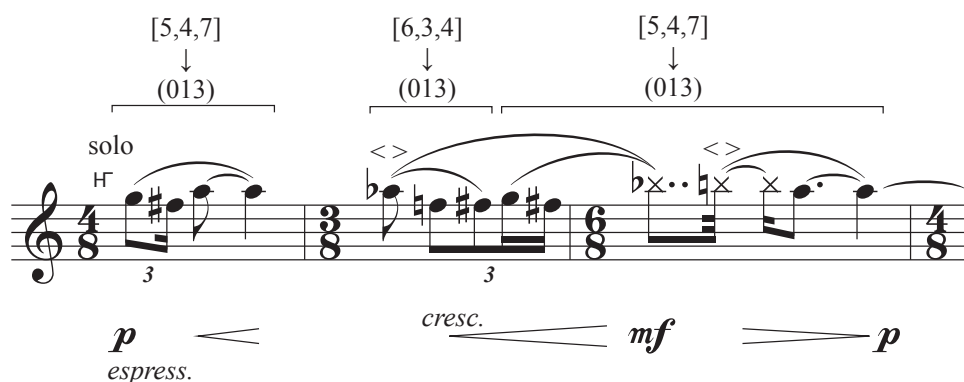
In *Concerto de chambre*, Takemitsu also drew on the music of the Second Viennese School for expression markings. This includes the use of *Hauptstimme* (H) to indicate the prominent melodic line—there no *Nebenstimme* markings to indicate secondary lines. *Messa di voce* (<>), a vocal marking found in German instrumental music of the 19th century as well as the musical scores of the Second Viennese School, is also used by Takemitsu to indicate a quick swell of dynamic.

### *Pitch Structure and Organization*

The primary melodic building blocks of the concerto are interval-based, atonal pitch cells similar in construction and implementation to the free atonal music of Arnold Schoenberg in his works of 1909–1912. Throughout this analysis, the terminology and numbering system used for identifying groups of pitches in atonal music (e.g., pitch-class set, pc set, Forte numbers, etc.) are based on Allen Forte's work on the subject.<sup>12</sup>

Throughout *Concerto de chambre*, pitch-class set (013) is the most prominent pitch-class set (hereafter pc or pc set). In fact, pc set (013) can be found three times in just the opening trumpet solo, as shown in Figure 1. Note that the B-flat and B-natural in the third sub-phrase are not part of the (013) set but serve as appoggiaturas to the resolution pitch A.

Figure 1. Pitch class (013) in Trumpet 1 in B-flat in *Concerto de chambre*, mm. 1–3.



*Concerto de chambre* by Tōru Takemitsu  
© 2004 Schott Japan  
All Rights Reserved. Used by Permission.

The frequent use of pc set (013) is itself a result of the octatonic collections found in both the melodic and harmonic content as pc set (013) is the fundamental set associated with the octatonic pattern. In *Concerto de chambre*, two octatonic collections can be found (Figure 2).

Figure 2. Octatonic pitch collections in *Concerto de chambre*.

Collection A is used more frequently than Collection B in the concerto, and it is rare for either collection to appear without added pitches. Instead, pitch structures often use modal mixture and include pitches from both collections to create more complex harmonies, which also conceals the piece's octatonic character to some degree. Without exception, the only harmonies in the piece that are complete octatonic collections are those found at cadence points. Even then, the full octatonic set (Forte 8-28) appears only twice. The most frequent set or subset is (Forte 7-31). Table 2 outlines this structure. Full octatonic sets are in **bold** and sets that include a single added pitch are *italicized*.<sup>13</sup> The associated pitch collection of each harmony is in the far-right column.

Table 2. Octatonic harmony at cadences in *Concerto de chambre*.

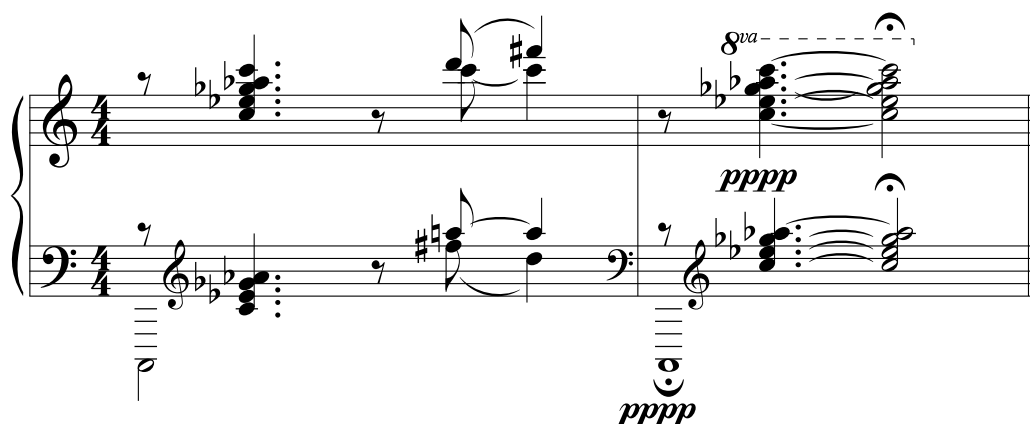
Measure	Forte Number	Octatonic Pitch Collection
3	7-31	A
7	9-10	<i>A (with an added F-natural)</i>
11	7-26	<i>B (with an added A-natural)</i>
13	7-31	B
<b>15</b>	<b>8-28</b>	<b>A</b>
18	7-31	B
21	7-31	A
25	9-10	<i>A (with an added F-natural)</i>
29	7-26	<i>B (with an added A-natural)</i>
31	7-31	B
<b>33</b>	<b>8-28</b>	<b>A</b>
36	7-31	B
38	7-31	A
42	7-31	A
44–48	7-32	<i>A (with an added A-flat)</i>

Takemitsu's use of octatonicism may be a direct result of the influence of Olivier Messiaen. In Messiaen's modes of limited transposition, the octatonic scale is Mode 2 which is

heard throughout the *Préludes pour piano* (1929). In Takemitsu's music, octatonicism can also be found in the second movement of *Lento in due movimenti* (1950) and *Distance de fée* (1951) among others. It should come as no surprise, then, that the octatonic scale plays a significant role in the harmonic language of *Concerto de chambre* written only a few years later.

In addition to the examples cited above, Takemitsu appears to have incorporated one other principle of Messiaen's pitch organization into *Concerto de chambre*: added resonance. In Chapter 14 of *Technique de mon langage musical* (*The Technique of My Musical Language*), Messiaen described the principle as a rhythmic imitation of the natural resonance of overtones from a fundamental pitch. He went on to identify two categories of added resonance: superior resonance, in which the higher pitches, or overtones, appear second, and inferior resonance, in which the fundamental appears second. In Figure 3, superior resonance is seen in the chords on the upbeats. These chords serve as overtones to the low C played on the downbeats of both measures.

Figure 3. Superior resonance in "Plainte calme," no. 8 from Olivier Messiaen, *Préludes pour piano* (1929), mm. 31–32.



*Huit Préludes*

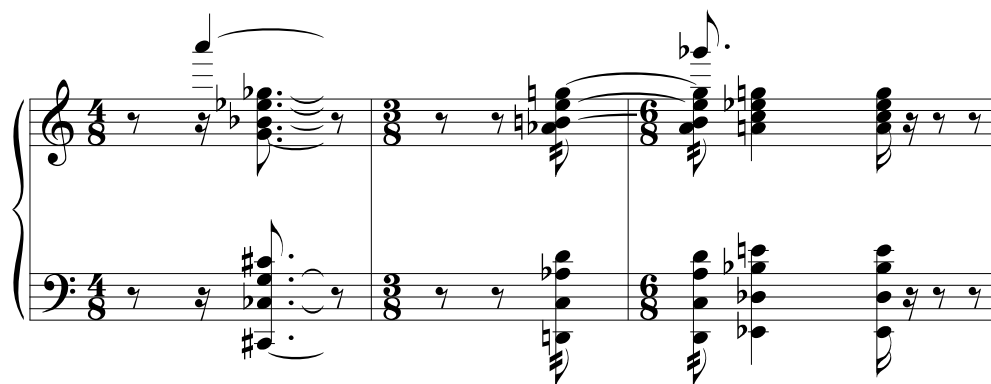
Composer: Olivier MESSIAEN

© 1930 LES ÉDITIONS DURAND.

With the kind permission of Les Éditions Durand.

In *Concerto de chambre*, Takemitsu used voicing that strongly resembles Messiaen's superior resonance and inferior resonance. Figure 4 illustrates the accompaniment in measures 1–3 as being inferior resonance in measure 1 and superior resonance in measure 3 (harmony in the treble staff).

Figure 4. Added resonance in *Concerto de chambre*, mm. 1–3.



*Concerto de chambre* by Tōru Takemitsu  
© 2004 Schott Japan  
All Rights Reserved. Used by Permission.

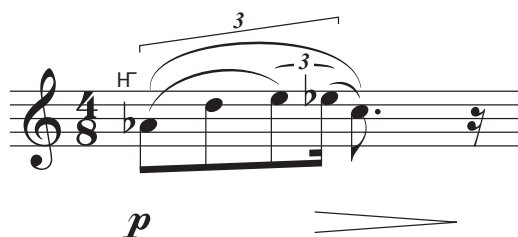
### Form

The form of the concerto is tripartite with an A section (mm. 1–18) that is repeated exactly (mm. 19–36). The piece ends with a short coda (mm. 37–47). Each A section is clearly marked by six cadences (Table 2).

Each phrase has one melodic motive, sometimes repeated, and only two melodic motives appear prominently in the piece. Perhaps again as a result of the influence of Messiaen, Takemitsu appears to have incorporated Messiaen's principle of inexact rhythmic repetition of melodic figures into the concerto. These techniques are explained at various points in *The Technique of My Musical Language* (Chapters 3, 4, 7, and 10 in particular) and primarily refer to a melodic figure that retains its pitch character but is altered rhythmically. In *Concerto de chambre*, examples include measure 4 in the B-flat clarinet versus measure 8–9 in the alto saxophone (Figures 5 and 6), and measures 6–7 in the E-flat clarinet versus measures 17–18 in the B-flat clarinet (Figures 7 and 8). The result of this inexact rhythmic repetition is that melodic material can serve as connective tissue across formal structures without becoming overly repetitive or monotonous.

Tōru Takemitsu's *Concerto de chambre par 13 exécutants*

Figure 5. B-flat clarinet in *Concerto de chambre*, m. 4.



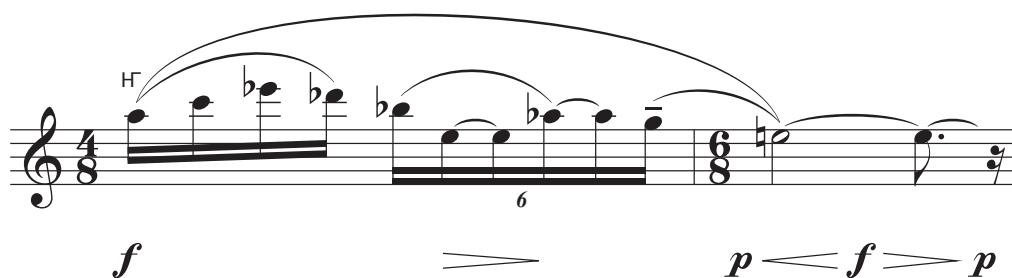
*Concerto de chambre* by Tōru Takemitsu  
© 2004 Schott Japan  
All Rights Reserved. Used by Permission.

Figure 6. Alto saxophone in *Concerto de chambre*, mm. 8–9.



*Concerto de chambre* by Tōru Takemitsu  
© 2004 Schott Japan  
All Rights Reserved. Used by Permission.

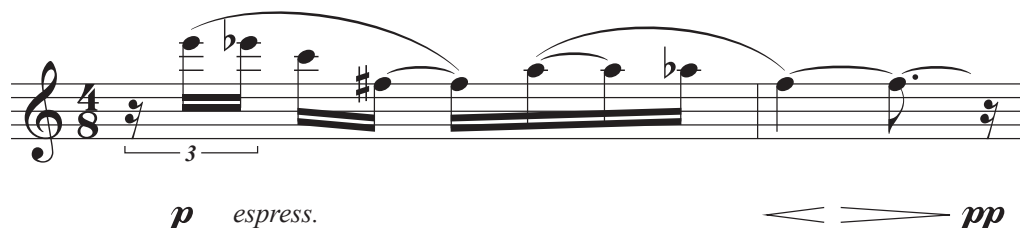
Figure 7. E-flat clarinet in *Concerto de chambre*, mm. 6–7.



*Concerto de chambre* by Tōru Takemitsu  
© 2004 Schott Japan  
All Rights Reserved. Used by Permission.



Figure 8. B-flat clarinet in *Concerto de chambre*, mm. 17–18.



*Concerto de chambre* by Tōru Takemitsu  
© 2004 Schott Japan  
All Rights Reserved. Used by Permission.

### *Rhythm and Meter*

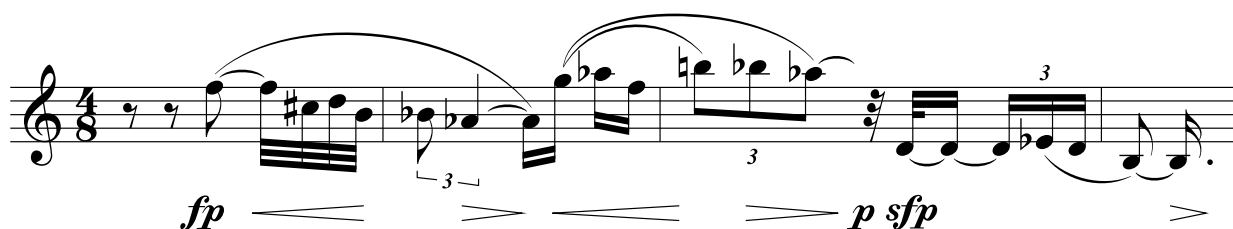
The metric structure of *Concerto de chambre* also appears to illustrate Messiaen's influence and his frequent use of additive rhythm, or rhythm that combines smaller note values, rather than divisive rhythm where a larger beat is divided into smaller subdivisions. While divisive rhythm is the primary metric structure of Western music, additive rhythm is a prominent component of Messiaen's metric structure, due in some measure to his frequent use of Indian *tala*, Greek poetic meters, and plainchant. In his *Préludes pour piano*, for example, this technique appears prominently in the sixth prelude, "Cloches d'angoisse et larmes d'adieu."

At first glance, the meters of *Concerto de chambre* suggest additive rhythm due to the slow tempo and the use of eighth notes for the unit of metric measurement in the time signatures. In fact, there is not a single meter in this concerto that uses the quarter note as the unit of measurement. However, Takemitsu did not actually use additive rhythm in the piece, but rather composed in a divisive style that uses eighth notes instead of quarter notes for the primary rhythmic pulse.

Unfortunately for an ensemble, this manner of writing rhythm often makes it appear more difficult to perform than it actually is. Note, for example, the seemingly difficult rhythm of Figure 9 versus the clarity of Figure 10, where the rhythmic values have been doubled.

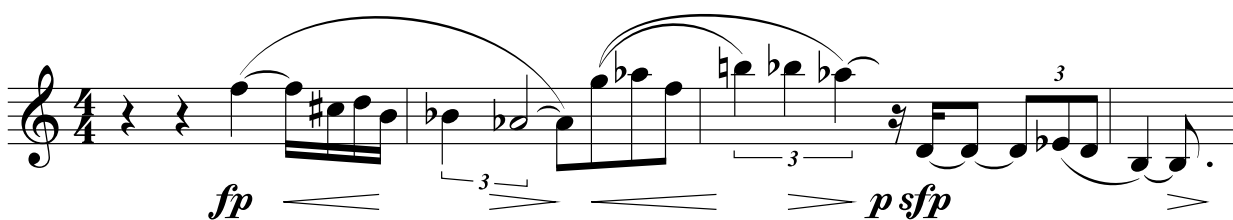
*Tōru Takemitsu's Concerto de chambre par 13 exécutants*

Figure 9. English horn in *Concerto de chambre*, mm. 38–41.



*Concerto de chambre* by Tōru Takemitsu  
© 2004 Schott Japan  
All Rights Reserved. Used by Permission.

Figure 10. Figure 9 with rhythm and time signatures doubled.



*Concerto de chambre* by Tōru Takemitsu  
© 2004 Schott Japan  
All Rights Reserved. Used by Permission.

The use of slow tempi and complex rhythmic patterns are not an accident but an intentional artistic choice. In fact, Takemitsu's interest in slow tempos and triplets continued beyond *Concerto de chambre* and his other early works. In his own program notes for his *Solitude sonore* (1958), he wrote, "I avoided conventional tonality and attempted to seek for an imaginative atmosphere by indicating an extremely slow tempo and writing many triplets."<sup>14</sup> A more extensive discussion of how to determine tempo in *Concerto de chambre* can be found below.

## INTERPRETATION

In the September 1956 issue of the magazine *Ongaku Geijutsu*, directly between *Concerto de chambre par 13 exécutants* (1955) and the *Requiem for Strings* (1957), Katsuhiro Yamaguchi (1928–2018), art critic and a founding member of the Jikken Kōbō, wrote a commentary on Takemitsu. He quoted the composer as saying,

The raw material of my music (animal cries, creaking sounds, women's voices, bird calls...) violently shouts out something unmeasurable in my inner self. One by one, the words for these changes taking place in my heart are calling out.<sup>15</sup>

Yamaguchi, referring to Takemitsu's works of 1951–1956, continued,  
...in this fantastical world of his, Takemitsu was about to ignite this effervescent  
admixture of sound energy; an energy prone to combustion at any moment.<sup>16</sup>

In this sense, the “sound energy” of Takemitsu's music is necessarily more important than the notation itself. However, performers have no choice but to grapple with notation in order to realize the music at the heart of the written score (cf. Figures 9 and 10). In explaining this dynamic and contradictory relationship between music written and music heard, Hiroyuki Iwaki said,

Actually, in regard to tonal structure [of *Concerto de chambre*], the various instruments' parts are precisely written. With youthful diligence in rehearsals, the intended musical sound will come together. Nonetheless, this aspect of Takemitsu's composition is the most difficult to interpret.<sup>17</sup>

In *Concerto de chambre*, searching for and recognizing this “intended musical sound” through the veil of Takemitsu's notation is a challenge. To help listeners, conductors, and performers, a discussion of specific interpretation questions follows.

### *The Aesthetics of Continuous Sound*

Takemitsu's understanding and philosophy of aesthetics, music, and art greatly influence the interpretation of his music. While these concepts might seem foreign to musicians with training in Western art music, conductors and ensembles would be well-served by spending time reading Takemitsu's writings and interviews to better understand his music.

For example, Takemitsu wrote: “Sound is continuous, unbroken movement. If we understand it that way, conventional notation, which divides sound into discrete measures, is fruitless.”<sup>18</sup> This philosophy is rooted in an understanding of sound as a natural phenomenon and a concept that Takemitsu highlighted as one of the primary differences between Western music and Japanese music.<sup>19</sup> Takemitsu understood, better than almost any Western composer, that sound and silence are two sides of the same coin and exist on the same unbroken continuum. As a result, Takemitsu's incorporation of silence, space, and resonance as an integral part of his music is without compare. In *Concerto de chambre*, and continuing through all Takemitsu's music, conductors and ensembles must consider the resonance, character, and personality of each silence. Each silence is equal in importance to the sounding pitches.

The “...continuous, unbroken movement” of the “Takemitsu sound” can be found in the treatment of the melodic line of *Concerto de chambre*. This musical movement flows between different instrumental voices and often includes ties before rests at ends of phrases to indicate connection through silence. To some, this idea may seem like a variation of Richard Wagner's *unendliche Melodie*. However, more appropriate metaphors for this melodic connection might be the flow of water, or, as in Japanese calligraphy, the “continuous, unbroken movement” of the

*Tōru Takemitsu's Concerto de chambre par 13 exécutants*

brush after a stroke has begun. The flow of water is a frequent metaphor used by Takemitsu in his writings, interviews, and titles of compositions. Calligraphy is the title as well as the metaphor in *Le son-calligraphie* #1, #2, and #3.

In the opening eighteen measures of *Concerto de chambre*, for example, this melodic calligraphy is passed between several voices, as follows:

- mm. 1–3 Trumpet
- mm. 4–7 B-flat Clarinet → E-flat Clarinet
- mm. 8–10 Alto Saxophone → Flute
- mm. 11–13 Flutes 1 & 2 → English Horn
- mm. 14–16 Piccolo
- mm. 17–18 E-flat Clarinet

In Figure 11, note the near-complete connection between distinct instrumental voices in the melodic line and the ties that extend into rests in both the melodic and accompanimental voices to indicate connection through silence. As noted above, such ties help to create the unbroken musical line that is at the heart of the “Takemitsu sound.”

*Concerto de chambre* by Tōru Takemitsu  
© 2004 Schott Japan  
All Rights Reserved. Used by Permission.

*Tempo and Expression Markings*

In *Concerto de chambre*, Takemitsu used English, French, and German terminology. However, these terms are sometimes vague or contradictory, and understanding their meaning may require an inquiry into what Takemitsu might have been thinking in Japanese.

*Concerto de chambre* has two lines of tempo and expression indications in the first measure. The first line reads, “Quiet, sonore cruellement.” *Quiet* might be either French or English. If taken as French, the meaning is “not noisy” or “calm,” suggesting the French *calme*, meaning “calm” or “still.” The French *sonore* was familiar to Takemitsu from his film-score work, where *film sonore* means “a talking picture” and *effects sonores* means “sound effects.” The translation of *cruellement* is most frequently “cruelly” but may also mean “terribly.” Taken together, these two expression markings, *Quiet* and *sonore cruellement*, seem to be contradictory. However, the separating comma may indicate that the two markings are sequential, like the timeline of a dramatic scene in a film score. Seen in this light, the interpretation of Takemitsu’s first line of markings is possibly “Still, calm, then terrifying sound effects.”

The second line reads “Puresqu Lent,” a variation of the familiar French term “Presque lent,” or in Italian, “Quasi lento.” *Puresqu* is not a misspelling but a three-pronged transliteration problem: 1) Most consecutive consonants in Western languages, such as “Pr,” cannot be represented in Japanese orthography, 2) Words from Western languages that end in consonants other than *n* must have a vowel added, and 3) Silent letters are not represented in Japanese transliteration of foreign-language words. Thus *presque*, meaning “almost,” becomes *puresqu* in Japanese (in which the final *u* is pronounced).

There are several markings in the manuscript score that modify the *Puresqu Lent* tempo, including *accel.*, *poco rall.*, *rit.*, *più mosso* and *a tempo*, but no metronome marking is given. Notably, Takemitsu used a similar tempo marking in 1959 for the second movement of *Uninterrupted Rest* (“Quietly and with a cruel reverberation”) and in 1958 for *Solitude sonore* (“Quietment, avec sonore cruel”). Once described as the “lento composer,”<sup>20</sup> some examples of Takemitsu’s tempo markings in the 1950s are below.

<i>Distance de fée</i> (1951)	Lentement mystérieux (♩ = 52)
<i>Requiem for Strings</i> (1957)	Lent (♩ = 66)
<i>Solitude sonore</i> (1958)	Quietment avec sonore cruel (♩ = 38–42)
<i>Uninterrupted Rest</i> , Mvt. 2 (1959)	Quietly and with a cruel reverberation [M.M. omitted]
<i>Le son-calligraphie</i> #1 (1958)	♩ = 42
<i>Le son-calligraphie</i> #3 (1960)	♩ = 60–63

In the absence of a metronome marking, then, how might tempo be determined? In a list of Takemitsu compositions in the September 1973 issue of the magazine *Reko-do Geijutsu*,<sup>21</sup> Kuniharu Akiyama wrote that the performance duration of *Concerto de chambre* is six minutes.

This duration may have been an estimate because, although both Takemitsu and Akiyama were present at the 1955 performance, there is no evidence either of them had heard the piece in eighteen years. Assuming a six-minute duration relative to 198.5 eighth-note beats, the tempo would be ♩ = 33 without accounting for the three fermatas found in measures 43 and 47.

However, a tempo of ♩ = 33 is a highly unlikely one. At that speed, rhythmic accuracy would become incredibly difficult, and breath and embouchure control would be physically impossible for some performers. It is more likely that a tempo of ♩ = 40 is the ideal tempo for achieving Takemitsu's "intended musical sound." At that tempo, a performance will last roughly five minutes not including the three fermatas. These considerations also confirm that Takemitsu meant measures 1–18 to be repeated. If not, the duration would be only 3:41 at ♩ = 33, which is far short of Akiyama's six-minute length.

In any performance, however, the tempo of *Concerto de chambre* will be dictated by the demands of the music, the experience of the ensemble, and the performance venue. The parts can be quite taxing and difficult for individual performers, and the tempo may have to be adjusted to meet the needs of the musicians. For less experienced performers, a tempo of approximately ♩ = 55 may be necessary. In addition, larger, more resonant spaces will benefit from a slower tempo while smaller, less resonant performance locations will require a faster tempo.

Most expression markings in the concerto require no explanation, and the markings bearing the influence of the Second Viennese School are addressed above. However, one score marking in Japanese bears mention. In the bottom margin of the first page of the manuscript score, the word *tappuri* is written in a hand other than Takemitsu's. There is a line drawn in freehand from that word to the first measure of the Trumpet 1 staff. *Tappuri* means "plenty" or "abundant." Given that these annotations, and perhaps others, may have been written by Toyama during rehearsals or in conversation with Takemitsu, it is conceivable this is a balance marking suggested by the composer himself.

### *Texture and Timbre*

While the tempo is slow, these difficulties are somewhat ameliorated by the homophonic texture. Melodic parts are consistently marked *Hauptstimme*, and the remaining accompaniment voices are orchestrated in predominantly homorhythmic chords. Melodic voices are characterized by compound rhythms, and accompaniment voices with simple rhythms. At the ends of phrases, the rhythm of melodic voices often become more florid and quasi-improvisatory while the accompaniment remains static. One advantage of this manner of writing is that it allows for *tempo rubato*. This extra time gives the musicians time to breathe, change instruments, and insert or remove mutes.

As noted earlier, *Concerto de chambre* is Takemitsu's only piece written for wind ensemble and, in fact, Takemitsu's compositions after 1955 were primarily written for string



*Tōru Takemitsu's Concerto de chambre par 13 exécutants*

ensembles including the *Requiem for Strings* (1957), *Le son-calligraphie* #3 (1960), and *Landscape* (1961). Given that wind players struggle with playing long, sustained passages more than string players, and that string instruments lack the variety of tone colors (sound effects or *sonores*) of wind instruments, the change to string ensembles may indicate that Takemitsu was more interested in sustained sounds than in tone colors in the 1950s and 1960s.

As a thought experiment, one can imagine how Takemitsu might have created an arrangement of the concerto that used thirteen string instruments but strove for the vivid tone colors of wind instruments—a “concerto grosso de chambre” in which four soloists, playing the *Hauptstimme* melodies, are pitted against nine musicians forming an ensemble, as follows:

*Soloists*

Solo Violin 1	(piccolo and flute)
Solo Violin 2	(flute and E-flat clarinet)
Solo Viola	(B-flat clarinet, oboe, and English horn)
Solo Cello	(English horn and saxophone)

*Ensemble*

4 Violins  
2 Violas  
2 Cellos  
Double Bass

Given Takemitsu's shift to strings-only ensembles in the years following the concerto, this concerto grosso concept may better represent the sound world he was trying to create. Particularly with regards to the issues of “continuous, unbroken movement” discussed earlier, this hypothetical may prove helpful for performers who are working to understand Takemitsu's approach to texture and timbre in *Concerto de chambre*.

Hiroyuki Iwaki expanded on this point in an interview with Tetsuo Ōhara in 2004. In the interview, Iwaki explained how he viewed Takemitsu's ensemble sound from a holistic standpoint rather than as a collection of parts. Specifically with regards to the concerto, Iwaki noted:

The winds can be seen broadly as all the same kind of instrument . . . Takemitsu's musical achievement is summed up in his *Requiem for Strings*. That's what I think of as Takemitsu's essence. And that's what the “Takemitsu Sound” is for you and me. And if you look over his whole career, it did not change much.<sup>22</sup>

Viewed from this standpoint, the ensemble sound in a performance of *Concerto de chambre* should be one unified voice rather than a collection of disparate timbres—in that sense, similar to that of a string ensemble rather than a wind ensemble. Unfortunately, the harmonies found in the ensemble parts produce significant dissonance that wind players may allow to sound

unrefined or ugly. Instead, unifying the ensemble's sound and allowing Takemitsu's scoring and harmonic language to speak as intended will produce a much better result. In other words, the atonality of the harmony should not dictate the sound of the ensemble. And, while Takemitsu did ask for "terrifying sound effects," music can be terrifying without becoming crass!

### *Orchestration*

The orchestration of the concerto presents challenges for both ensemble and conductor. The first is Takemitsu's inclusion of the contrabass sarrusophone in E-flat. Today, the instrument is not manufactured except by small, custom instrument manufacturers, and very few are available for purchase on the secondary market. Takemitsu only had access to the instrument because Heihachirō Mita played it in the premiere performance. In contemporary ensembles, contrabassoon may be substituted without changing the original notation and will appropriately represent the sarrusophone timbre.

Other challenges include the extremely fast mute changes for Trumpet 1 and quick instrument changes in three woodwind parts: 1) flute and piccolo, 2) oboe and English horn, and 3) B-flat clarinet and E-flat clarinet. In some cases, the instrument changes can be so fast that they are almost physically impossible. However, these moments are typically preceded with long, sustained pitches in the accompaniment. With guidance from the conductor, ensembles will be able to use rubato or a slower tempo to give ensemble members time to switch instruments. Below is a list of some of these fast changes of instrument:

- mm. 8 and 26 - Oboe and Clarinet to auxiliary instruments
- mm. 14 and 32 - Flute 2, Oboe, and Clarinet transition to auxiliary instruments
- m. 18 - Trumpet 1 to *senza sord.* (may require leaving a portion of the preceding pitch out)

The extended techniques Takemitsu called for are not uncommon in a contemporary performance practice. These techniques are mutes, flutter-tonguing (marked in German as *Flatt.* or *Flatterzunge*), harmonics (marked in French as *flag.* or *flageolet*), and hand-stopping in the horn parts.

Flutter-tonguing is more difficult for the single-reed woodwinds than for the rest of the ensemble. In particular, the flutter-tonguing called for in the upper register of the E-flat clarinet part can be extremely challenging if not impossible for some players, and substituting a growl might be necessary.

Takemitsu indicated hand-stopping in the horn parts through a plus sign (+). However, in measures 14 and 32, he marked + while the horns are simultaneously marked *con sord.* In these two instances, since hand-stopping is impossible through a mute, the horns should play *cuivré* (i.e., brassy) while muted to imitate a hand-stopping timbre.

### Articulation and Releases

Very few articulation markings are found in the score except for ties and slurs. Ties often extend into rests, and as noted above, such ties help to create the unbroken musical line that is the heart of the “Takemitsu sound.” This notation may also be viewed as both interpretive (i.e., the unbroken musical line) but also practical to prevent abrupt, clipped releases.

While his slur markings are somewhat conventional, Takemitsu made frequent use of elided slurs, or multiple slurs that begin or end together on the same note, and slurs that are nested under larger slurs. In Figure 12, elided slurs can be found in the B-flat clarinet solo that ends the concerto.

Figure 12. B-flat clarinet in *Concerto de chambre*, mm. 44–47.



*Concerto de chambre* by Tōru Takemitsu  
© 2004 Schott Japan  
All Rights Reserved. Used by Permission.

The performer is only directed to articulate three pitches: the F-sharp in measure 44, the A in measure 45, and the F-sharp in measure 46. However, the additional slurs under the larger slurs indicate note groupings and subphrases that the performer should use to shape the interpretation and phrasing. In measure 45, for example, Takemitsu clearly indicated that the B-flat serves as an upper neighbor tone to the A and the next gesture (F♯–F♯–A) should be phrased together even though they all fall under the same larger slur marking. For comparison and to better understand the significance of these markings, consider Figure 13 where the elided slurs have been removed. While performers may be quick to dismiss them, these elided slurs offer an important window into interpreting the phrase, pitch, and rhythmic structure.

Figure 13. Figure 12 with elided slurs omitted.



*Concerto de chambre* by Tōru Takemitsu  
© 2004 Schott Japan  
All Rights Reserved. Used by Permission.

### Dynamics

To best embody the “terrifying” character Takemitsu requested, dynamics must be exaggerated as the writing tends to be extreme with sudden, quick changes. Careful attention to these dynamics from both ensemble and conductor will help achieve the overall intent of the piece. Performers should also note Takemitsu’s frequent use of *messa di voce* (< >) to indicate a fast *crescendo* and *decrescendo*. In Western instrumental music, particularly German music, this notation most often indicates a warmer, gentler accent. However, in the case of this concerto, the marking likely suggests a more extreme dynamic interpretation with a wider and quicker dynamic swell.

### Rehearsal and Performance Suggestions

1. Intonation can be incredibly difficult in the upper woodwinds. This is especially true between Flute 2/Piccolo and B-flat/E-flat Clarinet. This problem is most apparent in measures 15–16 and 33–34 (cf. Figure 11) but appears in other places as well. In both instances, performers must not allow the pitch to change as a result of the extreme dynamics and identify a reference point for comparison.
2. Performers may need to leave a few notes unplayed to change instruments or change from muted to unmuted and vice versa. Examples include Trumpet 1 in measures 18–19 and some of the measures listed above in the woodwind parts. If possible and musically appropriate, conductors should use *tempo rubato* to ensure sensitivity to the performers’ needs.
3. The trumpet parts are clearly marked for Trumpet in B-flat. However, trumpet players may find that using E-flat trumpet, piccolo trumpet, or even C trumpet may offer more pitch security in the more difficult and high passages.
4. From a conductor’s standpoint, it may be tempting the view the large, written-

## *Tōru Takemitsu's Concerto de chambre par 13 exécutants*

out repeat as an opportunity to save rehearsal time and only rehearse the second half of the piece (mm. 19–47). However, the transition from m. 18 to m. 19, as noted above, can be particularly difficult for Trumpet 1. Moreover, although the performance duration is short, endurance problems can emerge, particularly in the upper woodwind and upper brass parts, if the entire piece is not rehearsed from beginning to end enough.

5. The ending should be carefully negotiated between the clarinet player and conductor. It is crucial that the pacing and dynamic shape be considered as a portion of the overall narrative of the piece rather than, as in traditional solos and cadenzas, relying on the prerogative of the clarinet performer.

### *Seating Arrangement*

A suggested seating arrangement is below.

hn2	hn1	tpt1	tpt2	tbn
asax	bcl	bsn	sarr	
cl/ecl	fl2/picc	fl1	ob/eh	
Conductor				

### *Recordings and Performance History*

*Concerto de chambre* was first recorded on January 16, 2004, by the Tokyo Kōsei Wind Orchestra with Hiroyuki Iwaki, conductor. The recording is included in Volume 5 of the *Complete Takemitsu Edition* and, later, in the Tokyo Kōsei Wind Orchestra's album *Festa*. Importantly, this recording does not repeat the first eighteen measures of the piece. The first complete recording to include all forty-seven measures was completed in 2017 by the Virginia Tech Wind Ensemble with Jonathan Caldwell, conductor.

After the 1955 premiere, there is no evidence *Concerto de chambre* was performed again until 2004. Since that time, it has been performed several times in Japan. The Virginia Tech Wind Ensemble with Jonathan Caldwell, conductor performed the piece on December 10, 2017 in what is believed to be the American premiere and possibly the first performance outside of Japan.

### *Towards a New Edition*

Dr. Caldwell has produced a new, critical edition as well as a version that doubles all rhythmic values in a manner similar to what is seen in Figure 10. Ensembles who are interested in performing this version should contact Dr. Caldwell directly. Performers will still need to rent the original parts from Schott Japan but can substitute the augmented parts in performance with permission from Schott.

The revised, critical edition prepared by Dr. Caldwell is based on Takemitsu's manuscript for *Concerto de chambre* currently available as hire material from Schott Japan. Any changes made were intended to address clear inconsistencies or to clarify intent. The facsimile edition of the 1955 manuscript directly photocopies mm. 1–18 for mm. 19–36 with rehearsal markings, measure numbers, and instrumentation added afterwards in another hand. This presents a unique problem in that the repeated material cannot be used as a reference to answer editorial questions. Since the parts provided by Schott were not created by Takemitsu nor used in the premiere performance, the parts were only used as an informal reference.

### Conclusion

Even as *Concerto de chambre par 13 exécutants* is Takemitsu's only piece for wind ensemble, the composition occupies a relatively small space in wind literature. However, this early masterwork offers a valuable window into Takemitsu's early compositional style and is a unique contribution to wind music. Hopefully, the preceding discussion is only a first step towards understanding this compelling composition which certainly deserves more examination and consideration.

### ENDNOTES

1. Hiroyuki Iwaki, "Meet the New Recording of the Chamber Concerto," in liner notes for vol. 5 of *Complete Takemitsu Edition* (Shōgakukan STZ 58), 263. Translation by James Siddons.
2. Kuniharu Akiyama, "Nempu," Tōru Takemitsu, *Oto, Chimmoku to Hakariaeru hodo ni* (Tokyo, 1971), 211. N.B.: a chronology (*nempu*) of Takemitsu's life through October 1971 placed as an appendix on pp. 211–41.
3. Asaka Takemitsu, *A Memoir of Tōru Takemitsu* (Bloomington, IN: iUniverse, Inc., 2010), 158.
4. Asaka Takemitsu, *Memoir*, 23–24.
5. Akiyama's "Nempu" reports the 1955 premiere but no other performance or recording.
6. "Masterpieces of Contemporary Japanese Music 1959," *Ongaku Geijutsu* (July 1959): 31.
7. Peter Burt, *The Music of Tōru Takemitsu* (Cambridge: Cambridge University Press, 2001), 48–49; Asaka Takemitsu, *Memoir*, 43.

*Tōru Takemitsu's Concerto de chambre par 13 exécutants*

8. Akira Kurosawa, *Something like an Autobiography*, trans. Audie E. Bock (New York: Alfred A. Knopf, 1982), 197–98.
9. Peter Burt, *The Music of Tōru Takemitsu* (Cambridge: Cambridge University Press, 2001), 31.
10. Asaka Takemitsu, *Memoir*, 17–18. N.B.: the “Indoor Concerto” mentioned on p. 18 is *Concerto de chambre*.
11. Iwaki, “Meet the New Recording of the Chamber Concerto,” 264.
12. Allen Forte, *The Structure of Atonal Music* (New Haven, Connecticut: Yale University Press, 1977), *passim*.
13. The procedure of adding one pitch to a pre-established collection (in this case octatonic) can also be found in *Distance de fée* where Takemitsu used the same technique to augment a whole-tone collection. See Peter Burt, *The Music of Tōru Takemitsu*, 34.
14. “Masterpieces of Contemporary Japanese Music 1959,” *Ongaku Geijutsu* (July 1959): 71.
15. Quoted in Kuniharu Akiyama, “Tōru Takemitsu,” *Reko-do Geijutsu* (September 1973): 101.
16. *Ibid.*
17. Iwaki, “Meet the New Recording of the *Chamber Concerto*,” 264.
18. Tōru Takemitsu, *Confronting Silence: Selected Writings*, trans. and ed. Yoshiko Kakudo and Glenn Glasgow (Berkeley, California: Fallen Leaf Press, 1995), 81.
19. *Ibid.*, 56, 65.
20. Takashi Funayama, *Takemitsu Tōru: Hibiki no umi e* (Tokyo: Ongaku no Tomosha, 1998), 167; Peter Burt, *The Music of Tōru Takemitsu* (Cambridge: Cambridge University Press, 2001), 26, 29.
21. Kuniharu Akiyama, “Tōru Takemitsu,” *Reko-do Geijutsu* (September 1973): 101.
22. Hiroyuki Iwaki, “Meet the New Recording of the *Chamber Concerto*,” 263.

## BIBLIOGRAPHY

- Akiyama, Kuniharu. “Nihon no Sakkyokka-tachi 24: Takemitsu Tōru.” *Reko-do Geijutsu* (September 1973): 95–102.
- \_\_\_\_\_. “Nempu.” Tōru Takemitsu, *Oto, Chimmoku to Hakariaeru hodo ni* (Tokyo, 1971): 211–41.
- Burt, Peter. *The Music of Tōru Takemitsu*. Cambridge: Cambridge University Press, 2001.
- Complete Takemitsu Edition*. Tokyo: Shōgakukan, 2002–4.
- Forte, Allen. *The Structure of Atonal Music*. New Haven, Connecticut: Yale University Press, 1977.
- Kurosawa, Akira. *Something like an Autobiography*. Translated by Audie E. Bock. New York: Alfred A. Knopf, 1982.
- Messiaen, Olivier. *Technique of My Musical Language: Text with Musical Examples*. Translated by John Satterfield. Paris: Alphonse Leduc, 2001.
- Takemitsu, Asaka. *A Memoir of Tōru Takemitsu*. Bloomington, IN: iUniverse, Inc., 2010.
- Takemitsu, Tōru. *Confronting Silence: Selected Writings*. Translated and edited by Yoshiko Kakudo and Glenn Glasgow. Berkeley, California: Fallen Leaf Press, 1995.
- Takeshi, Ogawa and Setsuko Mori. “The History of Musical Publications in Japan: Books on Western Music.” *Fontes artis musicae* 35, no. 2 (April–June 1988): 89–95.



## **WOMEN AS WIND BAND CONDUCTORS: EXAMINING LIVED EXPERIENCES OF PROFESSIONALS IN THE FIELD**

**Alyssa Perry & Matthew D. Talbert**

Research has indicated a lack of female representation in wind-band leadership at the collegiate level (Coen-Mishlan, 2015; College Music Society, 1987; Delzell, 1993/1994; Draves, 2018; Fitzpatrick, 2013; Gould, 2003; Hartley & Jagow, 2007; Jackson, 1998; Jackson, 1996; Sheldon & Hartley, 2012). While the profession has experienced small increases in the number of women entering the field, they still only make up around 10% of college wind band conductors (Gould, 2001; Hartley & Sheldon, 2012, Shaker, 2020). A limited amount of research exists regarding the numbers of women serving in college band director positions and the potential reasons for this, but there is a lack of research discussing the professional experiences of women in the field and how these experiences may indicate reasons the gender imbalance is still prevalent. A review of literature from music education, music conducting, and other supportive areas shows support for the need for this study to provide insight on the experiences of female collegiate band directors and to determine themes that may explain the continued gender imbalance within the field.

One major factor for the gender imbalance is the historically patriarchal culture in the United States that is present within the conducting and college band communities (Coen-Mishlan, 2015; Fitzpatrick, 2013; Howe, 2001; Jackson, 1998; Sheldon & Hartley, 2012;). Initially, bands in the United States were associated with the military (Gould, 2003; Hazen & Hazen 1987; Jackson, 1998), and because of this association, they were originally organizations composed of and directed by men due to the exclusion of women from the armed forces. (Gould, 2003; Jackson, 1998). Additionally, many military organizations held firm to the belief that playing a wind instrument was unladylike and discouraged women from playing instruments such as the trombone, French horn, or the sousaphone (Macleod, 1993).

The first college bands in the United States were often student-led groups that were associated with military training on university campuses (Haynie, 1971; Jackson, 1998; McCarrell, 1971). Because women were excluded from early military tradition, they were typically excluded from early collegiate band settings as well (Gould, 2003; Jackson, 1998). While the passage of Title IX of the Higher Education Act of 1972 began to address women's inequality and discrimination in education (Coen-Mishlan, 2015; Delzell, 1993/1994; Gould, 2003; Jackson, 1998; Stromquist, 2013) it did not immediately eradicate the exclusion of women in collegiate bands (Ferguson, 2021). As a direct result of women not being allowed to participate in military or collegiate bands, they were insufficiently prepared to lead and conduct an ensemble of this type.

Though the percentage of college band directors who identify as women has increased over time, the changes in proportions of men and women holding such positions over the past several decades has held steady (Fitzpatrick, 2013; Hartley & Jagow, 2007; Jackson, 1996; Sheldon & Hartley, 2012). In a recent study, Shaker (2020) noted that there have not been any updated statistics that described the number of women serving as college band directors. Meanwhile, the number of male and female students who select instrumental music education during their undergraduate programs have been shown to be relatively equal (College Music Society, 1987; Leonhard, 1991; Sheldon & Hartley, 2012). This percentage drops considerably at the graduate level, as those equal proportions are not reflected in graduate wind conducting programs (Sheldon & Hartley, 2012). Although a relatively equal number of women are choosing to pursue careers in music education, the field of band directing still appears to be dominated by white males (Sheldon & Hartley, 2012). If there are relatively equal number of men and women choosing to study instrumental music education, why do women continue to make up a small fraction of band directors at the collegiate level? Research in music education and wind band conducting have pointed to three potential causative factors to explain why less women exist in the field of college band directing: the lack of role models, societal norm, and the incompatibility of the career with family life (Coen-Mishlan, 2015; College Music Society, 1987; Delzell, 1993/1994; Draves, 2018; Fitzpatrick, 2013; Gould, 2003; Hartley & Jagow, 2007; Jackson, 1998; Jackson, 1996; Sheldon & Hartley, 2012).

The lack of female role models in the collegiate band director setting has been cited as possibly the most important obstacle for women who are choosing careers as college band directors (Atterbury, 1992; Cheng, 1998; Draves, 2018; Eisenmann, 2004; Gould, 2001; Grant, 2000; Greaves-Spurgeon, 1998; Hartley, 1995; Jackson, 1996; Jones, 2010; Lawson, 1984; Olson, 2008). Studies on the subject of role models have revealed that, “women perform specific tasks more often and with greater success when the role models with whom they interact are women” (Gould, 2001). In her 2001 article on the concept of a role model, professor of music and gender researcher Elizabeth Gould states that, “By demonstrating the possibility for women and men to choose an occupation based on talent and qualifications instead of gender, role models represent a viable means to change and improve the profession, as well as the personal lives, of individuals band directors and students” (p.14). The importance of role models is reinforced in Sheldon and Hartley’s 2012 publication on gender and ethnicity in band conducting. The article discussed how personal identification with certain characteristics of a role model, such as gender and race, can be influential and inspirational to women when choosing a career (Sheldon & Hartley, 2012).

It is not surprising, then, that female college band directors have expressed the need for a greater presence of female role models in the profession, as women entering the field have few role models to emulate (Gould, 2011; Sheldon & Hartley, 2012). Current research indicates the importance of providing quality role models for young musicians and how crucial that is to their musical and personal development (Atterbury, 1992; Eisenmann 2004; Gould, 2001; Greaves-Spurgeon, 1998; Grant, 2000; Jones, 2010; Olsen, 2008; Sheldon & Hartley, 2012). “Historically,

## *Women as Wind Band Conductors: Examining Lived Experiences of Professionals in the Field*

and even now, school instrumental music education has provided a rather skewed slate of role models for young musicians in terms of gender and race or ethnicity. This skewness spills over into higher education” (Hartley & Sheldon, 2012, p.39). A larger representation and increased visibility of women as collegiate band directors might encourage more women to see this as a potential career path, leading to an increased number of women in the field.

Because the field of collegiate band directing is male-dominated, female college band directors are often considered to be outside of societal norms (Draves, 2018; Gould, 2003; Robinson, 2010; Sheldon & Hartley, 2012). Society has expectations of behavior and appearance for both wind band conductors and women, and the misalignment of these two sets of expectations casts female collegiate band directors outside of the societal norm (Bartleet, 2002; Gould, 2003; Green, 1997; Robinson, 2010; Sheldon & Hartley, 2012). The role of a band director has been characterized by traits that are typically associated with masculinity, such as assertiveness, toughness, and confidence (Coen-Mishlan, 2015; Dodson & Borders, 2006; Draves, 2018; Fischer-Croneis, 2016; Green, 1997; Gould, 2005; Robinson, 2010; Sears, 2010). For female band directors, the social expectations of gender may not align with the behavioral expectations of successful band directors (Draves, 2018; Robinson, 2010).

In addition to the behavioral characteristics of band directors, the physical appearance of female conductors has challenged the conventional masculine image of how a conductor should appear on the podium (Bartleet, 2002; Sheldon & Hartley, 2012). In Bartleet’s article (2002) “Re-embodying the Gendered Podium,” she discussed the expectation within the conducting profession for women to masculinize their appearance, gestures, and leadership methods. This expectation puts female conductors in a position where it is difficult or impossible to satisfy both the gender norms of society and the perceived characteristics of a successful conductor (Bartleet, 2002; Gould, 2005; Sheldon & Hartley, 2012). It has been argued that this culture and pressure for females to conform to the masculine culture could influence the career goals of women considering the field of wind band conducting and potentially discourage them from entering the profession (Draves, 2018).

The balance of career and family continues to be an issue that many women in the field of collegiate band directing believe to be a problem (Bartleet, 2002; Cheng, 1998; Coen-Mishlan, 2015; Fitzpatrick, 2013; Grant, 2000; Sheldon & Hartley, 2012). The demand of balancing career and family life is perceived to be more of an obstacle to professional development for women than for men (Cheng, 1998; Koza, 2005; Hartley & Sheldon, 2012). In a 2013 case study on the role of motherhood and high school band directors, Kate Fitzpatrick described the differences between working parents’ expectations for men and women, stating that “society kind of expects men to formulate their family around their career, but they expect women to formulate their career around their family,” (p.19). She related this to the field of high school band, due to the large number of extracurricular commitments that high school band directors face outside of the normal workday. This same concept can be applied to the field of college band directing, as directors of these ensembles also have to engage in professional commitments

outside of the normal workday (Grant, 2000). Therefore, in an effort to further examine lived experiences of female band directors, the purpose of this study was to gather data concerning the disproportionate number of females directing bands at the collegiate level.

### **Method**

Using the framework of an instrumental case study (Stake, 2005) we examined each participant's career paths, the reason(s) they decided to enter the profession, personal and professional problems they have encountered, and thoughts related to what needs to change in order to reverse the stigma associated with females and wind band conductors in higher education. According to Stake (2005), an instrumental case study refers to studying a particular case to "provide insight into an issue or to redraw a generalization (p. 437). We recruited participants through convenience sampling and identified well-known female collegiate band directors across the United States. This study is a compilation of interviews to examine the lived experiences of female band directors. Our institutional review board approved the research, and each participant indicated consent prior to engaging with the survey.

We asked the following five research questions as a starting point, and then allowed participants to talk freely about other topics that we might not have addressed:

1. What has been your path (including education, career, and other opportunities) to becoming a college band director?
2. What inspired you to become a college band director?
3. Have you faced any struggles as a female in this field? If so, what have been some of those struggles and what have you done to overcome them?
4. Though the numbers are increasing, why do you think there aren't more female collegiate band directors? What do you think needs to happen to increase the number of females in the field?
5. What is your advice to other females wanting to become band directors at the college level?

Due to the time constraints of the participants' busy schedule, all interviews were slated to last 30 minutes. Participants had an average completion time of 29 minutes and 46 seconds. Although the sample size was small ( $N = 12$ ), we included representation from the Northern, Southern, Midwestern, and Western parts of the United States. All participants were females who currently serve as a band director, either Director of Bands or Associate Director of Bands, at the collegiate level (11 at a Research I institution, one at a Research II institution). Each potential participant was contacted through email to determine if they are willing to be interviewed. If so, an agreeable time was determined for the interview to be conducted. Each participant completed a Zoom interview in which they were asked five questions. The purpose of the interviews was to examine the lived experiences of female band directors by their answers to the predetermined interview questions. Each Zoom interview was recorded using the recording options available within the application. All recordings were later transcribed verbatim using Speechnotes. Through qualitative content analysis, the data from the interviews was then coded into themes

## *Women as Wind Band Conductors: Examining Lived Experiences of Professionals in the Field*

using the participants' answers to questions three, four, and five. Once the initial themes were determined, additional data was used to either support these themes.

### **Results**

We endeavored to understand the professional experiences of women collegiate band directors and how their experiences may indicate reasons that the gender imbalance is still prevalent within the field. The interviewees ( $N = 12$ ) are all currently serving in Director of Bands ( $n = 7$ ) or Assistant Director of Bands ( $n = 5$ ) positions within the United States.

Our first area of inquiry was an open-ended question focused on the interviewees educational and professional path to becoming a collegiate band director. We asked participants to identify and discuss key moments of their personal lives, education, and professional careers that led to their current position as a college band director. While many of the participants began their answer with anecdotes from their years in public school music programs, most participants indicated that their interest to direct a wind band at the collegiate level began during their own college experiences. All the participants began their college education with undergraduate degrees in music education, with several participants ( $n = 3$ ) also receiving undergraduate degrees in music performance. In addition to undergraduate degrees, all participants also continued their education to receive master's degrees in the fields of music education ( $n = 3$ ) and music conducting ( $n = 9$ ). Most participants earned doctoral degrees in wind band conducting ( $n = 10$ ). All participants mentioned that teaching band outside of the college setting was an important part of their career path, with participants teaching in a variety of settings: elementary school ( $n = 1$ ), middle school ( $n = 4$ ), high school ( $n = 10$ ), and military band ( $n = 1$ ). In addition to these experiences, several participants ( $n = 4$ ) mentioned that attending conducting workshops was an important experience in their path to conducting a collegiate band.

We used the second research question guiding to investigate the motivation of each participant to pursue a career teaching band at the collegiate level. While the responses to this question were varied, there were some common themes amongst participants. The most common response ( $n = 5$ ) was an having an inspirational and encouraging mentor, most commonly a professor or band director. The second most common response ( $n = 3$ ) was related to becoming a mentor to the help prepare, encourage, and mentor students entering the field of music education. Two participants expressed that their choice to teach at the collegiate level was based on a desire to work with more serious musicians, and two other participants mentioned that their decision was based on a desire to learn more and expand their own musicianship. Only one participant mentioned that being a college band director had been one of their original career goals.

Our third research question aimed to discover the struggles of female collegiate band directors. When asked if they had faced struggles in their career because of their gender, all participants responded that they had faced gender-related struggles in their career in some form. The most mentioned experience was microaggressions ( $n = 8$ ). A microaggression is defined as "a small act or remark that makes someone feel insulted or treated badly because of their race,



sex, etc., even though the insult, etc. may not have been intended, and that can combine with other similar acts or remarks over time to cause emotional harm” (Cambridge Dictionary). Some examples of microaggressions that participants experienced were people assuming a man was the band director instead of them and comments related to appearance or podium mannerisms. The second most common ( $n = 6$ ) struggle that participants mentioned was balancing the demands of the career versus the desire to have a family. Many of the women who discussed this issue mentioned that the career of collegiate band directing is not always compatible with family life and children due to the time demands of the profession. One participant made the argument that the biggest current struggle for female collegiate band directors is the issue of tokenism. Tokenism is defined as “the practice of doing something (such as hiring a person who belongs to a minority group) only to prevent criticism and give appearance that people are being treated fairly” (Britannica). This participant mentioned that it was a struggle to know if selection for an opportunity was based on ability or gender.

We asked the fourth research question to discover why women in the field believe there is still a gender imbalance in college band directing and what changes they believe are necessary to correct this imbalance. There were a variety of answers for the first part of this question regarding the reasons behind the gender imbalance within higher education wind band conducting, but many of the answers fit under the larger topic of the cultural phenomenon or belief that women are not capable of holding leadership positions at a high level in the same way that men are. Within this broader topic, participants mentioned the legitimate roadblocks that have historically been imposed on women in the field, the time it takes for a whole generation of women to be mentored and see the possibility of a career within the field, and the potential deterrent due to a current male domination of the profession. Another reason mentioned was the problems within the diversity of higher education search committees and their unwillingness to appreciate and accept diversity within candidates applying for jobs. Within this topic, another participant mentioned that women are not always considered a minority when looking for diverse candidates, even though their numbers within the field of collegiate wind band leadership are low. For the latter part of the question regarding what needs to change to increase the numbers, participants had more consistent answers. The most common answer ( $n = 8$ ) was that representation matters and we need more women mentors within the field. The next most common answer ( $n = 6$ ) dealt with extra opportunities and gigs that give visibility to women conductors, specifically honor bands and guest conductor opportunities. Participants mentioned that the “extra” gigs are still dominated by men and that inviting more qualified women into these spaces will help in two ways: giving more women band directors the opportunities and experience to advance their career, giving participants of these events an opportunity to see a woman on the podium and potentially see this path as a career option. A few participants ( $n = 5$ ) discussed that more women would likely choose this career path if it was more conducive to having a family and specifically having children. A small number of participants ( $n = 4$ ) mentioned that to encourage change, women wind band conductors need to continue and even increase the amount of support they are giving to one another and work together to make change happen.

## *Women as Wind Band Conductors: Examining Lived Experiences of Professionals in the Field*

Our final area of investigation inquired about the advice that the participating college band directors would give to other women wanting to pursue a career directing a college band. Because each individual participant had a different answer or approach to this question, we will summarize the main points of advice discussed by the twelve participants.

- Get involved in professional organizations such as College Band Directors National Association (CBDNA), the National Band Association (NBA), and state music education organizations and be active within these groups.
- Have experience teaching public school prior to teaching college. The experiences and pedagogy you gain from this experience will be valuable to you as a collegiate educator.
- Attend as many clinics, conferences, and workshops as possible.
- Get a terminal degree and be picky about where you are getting the degree from. Who you choose to study with will be with you for the rest of your career.
- Make sure that you have a mentor of some sort within the field that is also a woman.
- Balance out your life with things that you like and enjoy that are not band things.
- You must be good at what you do. Be the best that you possibly can and work to do a great job at everything that you do.
- Be prepared. If you don't prepare and build your skill set, then you can't take advantage of the opportunities when they come.
- Be flexible and be able to follow the opportunities as they come.
- Maintain a perfectly clear professional image.
- Never assume that you did not get something because of your gender. Sometimes you do not get the job or opportunity because you are not the best person for the job.
- Be willing to join the club and realize that you're going to be around a lot more men than women because there are simply more of them in the collegiate band field.
- Be visible within the field and do not be afraid to put yourself out there and meet people.
- Take all the opportunities that you are offered. Say yes to everything unless your schedule does not allow it.
- Take opportunities that make you feel scared. Don't be afraid to put yourself in a position where you feel nerves, and never talk yourself out of an opportunity because you misconstrue nerves for not being ready.
- Never assume that you did not get something because of your gender. Sometimes you do not get the job or opportunity because you are not the best person for the job.
- College jobs are not always as glamorous as they are made out to be. They are not the best fit for everyone.
- If being a college band director is something you really want, then absolutely go for it and never let someone tell you that you cannot do it.

### **Discussion**

The findings of this study may provide collegiate band directors and women hoping to pursue a career in that field with an understanding of the professional experiences of women

collegiate band directors and potential reasons for the gender imbalance within the field. Previous research has indicated that the lack of female representation in wind-band leadership may be due the lack of role models, societal norm, and the incompatibility of the career with family life (Coen-Mishlan, 2015; College Music Society, 1987; Delzell, 1993/1994; Draves, 2018; Fitzpatrick, 2013; Gould, 2003; Hartley & Jagow, 2007; Jackson, 1998; Jackson, 1996; Sheldon & Hartley, 2012). Additionally, the behavioral characteristics and appearance of women on the podium has been thought to be a potential problem within the field (Bartleet, 2002; Sheldon & Hartley, 2012). It is possible, then, that a combination of the reasons above has affected the number of women leading collegiate bands.

During the interviews, all the participants revealed that they had experienced struggles as a woman in the field of wind-band conducting. Our study further revealed that a majority of participants did not initially intend on teaching band at the collegiate level and were inspired at some point in their education or career to pursue a career at the collegiate level. This comes as no surprise, as previous research has indicated the importance of role models and mentors in the lives of female wind-band conductors (Atterbury, 1992; Cheng, 1998; Draves, 2018; Eisenmann, 2004; Gould, 2001; Grant, 2000; Greaves-Spurgeon, 1998; Hartley, 1995; Jackson, 1996; Jones, 2010; Lawson, 1984; Olson, 2008). When asked what needs to change to increase the number of women in the field, mentorship was the most popular answer with roughly 67% of participants mentioning it as a primary contributor to change within the field. Within this category of mentorship, the topic of representation was also discussed, specifically in the context of making female conductors visible to young women musicians. Half of the participants shared that inviting more women into all-state and honor band settings is an important way to create visibility and change within the field of collegiate wind-band conducting. This study has revealed that even though the number of women conducting collegiate bands is increasing, representation is still a problem, and it is important for women pursuing this career to have a mentor. It can then be implied from this information that both men and women within the field of music education can help to solve the gender disparity in the field of collegiate wind band conducting by encouraging young women to explore the career path.

Examining the challenges of women collegiate band directors throughout their career was also an area that we explored in this study. There is little research on the professional experiences of women collegiate band directors and the challenges they may face throughout their career. This study found that microaggressions were the most common struggle among the participants. Some examples that participants experienced were people not believing they are the director, comments about podium mannerisms and appearances, and being denied opportunities. While microaggressions were the most common challenge, the majority mentioned that these situations were best handled by ignoring and moving past them, and that they were not their biggest challenge within their career as a college band director. One participant said:

Everybody's got their list of stupid things that people say. You know, there's always people who can't imagine you're the director. There is tons of that in terms of stupid



*Women as Wind Band Conductors: Examining Lived Experiences of Professionals in the Field*

stories that are just dumb, and you brush them aside and you just move on because you just have to do your job and you can't let that stuff get to you.

These data revealed that though microaggressions are one of the most commonly shared negative experience of women collegiate wind band conductors, they are most likely not a common reason that women would choose to leave the field.

The topic that was mentioned by most participants as their biggest challenge as a woman in the field of wind-band conducting was the incompatibility of the career with having a family and children. Fifty percent of participants mentioned this aspect of their lives being a difficult part of their career. One participant stated, "The major challenge I had was being a mother, because being pregnant and having small kids and nursing kids and things like that is not conducive. The job is not conducive to all of that." For a long time, it was often thought that female conductors had to choose between having a career and a family, simply because the demands of the job caused many of the trailblazing female conductors to not have children. One participant mentioned an experience in which she first realized this problem. She was at a Q&A event during a band clinic in which a well-known female conductor was speaking about her career and the moment she realized she was going to have to choose between having a career and having a family, deciding that her students would be her children. This participant stated:

I just remember her in that conversation saying that as she was coming up through the profession, it became clear to her that she was going to have to choose her career or a family. And she chose her career and she made it. I remember her saying, like, yeah, when I do these guest conducting gigs, they're my children. I just remember sitting there and I was recently married. And I knew I for my entire life that I wanted children, and I just remember thinking oh no, I don't want to choose. I want both of these things. This is going to be interesting.

While there are many more women making the decision to have both a family and a career as a collegiate band director, many of these women we spoke with mentioned that they would not be able to make this choice without substantial help and accommodations from their partners and family. The participants made it clear that the issue of balancing family and career is different for women than it is for men. One participant stated:

And I think why it's more challenging, perhaps, for women, is because we literally have a biological clock if we want to have a family and children. Men don't have to worry about that as much. Today there are far more moms and dads, you know dads of course, but far more moms in leadership positions in the collegiate band world. More than there has ever been. So it can be done, but it's not easy and it takes a lot from partners to make that happen.

Several participants discussed the difficulties of finding a convenient time within their career to have children, knowing it would be necessary for them to take some time off to physically prepare for and recover from having a child. This study implies that the incompatibility of the field of collegiate wind band conducting with having children is likely a reason that there are not more women choosing this career. The demands of the career make motherhood challenging, though not impossible. Further research is necessary to determine if and how the career could be more conducive to women who choose to have a family.

It is necessary to realize how the professional experiences of women collegiate wind-band conductors have affected their career and caused the continuation of the gender imbalance within the field. The implications that these experiences have on the field of college band directing are important to recognize and explore. Further research on the topic of women collegiate band directors needs to be addressed, specifically regarding the issue of tokenism, women collegiate band directors who are mothers, and more specific ways to increase the number of women in the field through mentorship and representation.

It is important to note that while this study provides important insight about the lives and careers of women collegiate band directors, further research into this topic is warranted. Future studies may wish to examine the topic of women in wind band conducting with more participants, as this study was based around a sample size of twelve women collegiate band directors. In particular, it would be beneficial to complete additional research on the current statistics involving women leaders of higher education band programs. The lack of current research on this topic makes further research necessary and important to discoveries within the field.

## References

- Atterbury, B. W. (1992). Old prejudices, new perceptions. *Music Educators Journal*, 78(7), 25-27.
- Bartleet, B. (2002). Re-embodiment the 'gendered podium'. *Journal of Music Research*, 23, 49-57. doi: cpd-ap-se2.wpmucdn.com/blogs.unimelb.edu.au/dist/6/184/files/2016/11/23\_Bartleet-2fn22gls.pdf
- Block, A. F. (1988). The status of women in college music, 1986-1987: A statistical report. In N. B. Reich (Ed.), *Women's studies/Women's status* (79-158). Boulder, CO: College Music Society.
- Britannica. (n.d.). Tokenism. In *The Britannica Dictionary*.  
<https://www.britannica.com/dictionary/tokenism>
- Cambridge. (n.d.). Microaggression. In *Cambridge English Dictionary*.  
<https://dictionary.cambridge.org/us/dictionary/english/microaggression>
- Cheng, M. N. (1998). Women conductors: Has the train left the station? *Harmony Forum of the Symphony Orchestra Institute*, 6. doi: iml.esm.rochester.edu/polyphonic-archive/wp-content/uploads/sites/13/2012/02/Women\_Conductors\_Cheng.pdf
- Coen-Mishlan, K. (2015). Gender discrimination in the band world: A case study of three female band directors. *Excellence in Performing Arts Research*, 2, 1-21.
- College Music Society. (1987). *Women's studies/women's status*. (Report No. 5). Missoula, MT: College Music Society.
- Delzell, J. K. (1993/1994). Variables affecting the gender-role stereotyping of high school band teaching positions. *Quarterly Journal of Music Teaching and Learning*, 4-5(4-1), 77.
- Dodson, T. & Borders, L. D. (2006). Men in traditional and nontraditional careers: Gender role attitudes, gender role conflict, and job satisfaction. *The Career Development Quarterly*, 54, 283-296.
- Draves, T. J. (2018). Molly and Rachel become band teachers. *Contributions to Music Education*. 43, 95-116. <https://www.jstore.org/stable/10.2307/26478001>
- Eisenmann, C. (2004). *Women band conductors: Their challenges and experiences*. Unpublished master's thesis, VanderCook College of Music, Chicago, IL.
- Feather, C. A. (1980). *Women band directors in higher education*. [Doctoral dissertation, The University of Mississippi]. University Microfilms International.
- Ferguson. (2021). Oral Histories of Women Instrumentalists in College Marching Bands Post-title IX. ProQuest Dissertations Publishing.
- Fischer-Croneis, S. H. (2016). Career intentions and experiences of pre- and in- service female band teachers. *Journal of Research in Music Education*, 64(2), 179-201. doi: 10.1177/0022429416650167.
- Fitzpatrick, K. R (2013). Motherhood and the high school band director. *Bulletin of the Council for Research in Music Education*, 196, 7-23.  
<https://www.jstor.org/stable/10.5406/bulcournusedu.196.0007>

- Gould, E. S. (2003). Cultural contexts of exclusion: Women college band directors. *Research and Issues in Music Education*, 1(1), 1-17.
- Gould, E. S. (2001). Identification and application of the concept of role model: Perceptions of women collegiate band directors. *Update: Applications of Research in Music Education*, 20(1), 14-18. [journals.sagepub.com/doi/abs/10.1177/875512330102000104](https://journals.sagepub.com/doi/abs/10.1177/875512330102000104)
- Gould, E. S. (2005). Nomadic turns: Epistemology, experience, and women university band directors. *Philosophy of Music Education Review*, volume 13(No. 2), 147-164. <https://www.jstor.org/stable/40495509>
- Grant, D. (2000). *The impact of mentoring and gender-specific role models on women college band directors at four different career stages*. Unpublished doctoral dissertation, University of Minnesota, Twin Cities.
- Greaves-Spurgeon, B. B. (1998). *Women high school band directors in Georgia*. (Doctoral dissertation). Retrieved from ProQuest Dissertations Publishing. (UMI No. 9836928)
- Green, L. (1997). *Music, gender, education*. New York, NY: Cambridge University Press.
- Hartley, L. A. (1995). A preliminary study of gender among college band directors. *Texas Music Education Research*, 41-45.
- Hartley, L. A., & Jagow, S. (2007). *Past, current, and future trends of the participation of gender and racial/ethnic minorities in band conducting*. Paper presented at the Biennial Colloquium for Instrumental Music Teacher Education.
- Haynie, J.T. (1971). *The changing role of the band in American colleges and universities 1900-1968*. Unpublished doctoral dissertation, George Peabody College for Teachers, Nashville.
- Howe, S. W. (2001). An historical perspective on contributions of American women music educators. *Journal of Historical Research in Music Education*, 22(2), 147-158.
- Jackson, C. (1998). Women as leaders of collegiate bands. *College Music Symposium*, 38, 118-125.
- Jackson, C. A. (1996). *The relationship between the imbalance of numbers of women and men in college band conductors and the various issues that influence the career aspirations of women instrumental musicians*. Unpublished doctoral dissertation, Michigan State University, East Lansing.
- Johnson, L. M. (2020). *Gender-specific mentorship for collegiate female band directors*. [Master's Thesis, Old Dominion University]. ODU Digital Commons.
- Jones, S. K. (2010). *Marching barbies: Influences of gender bias in three female high school band teachers*. (Master's thesis, Michigan State University, 2010). Retrieved from ProQuest Dissertations and Theses. (UMI No. 1485626)
- Koza, J. E. (2005). A response to Elizabeth Gould, "Nomadic turns: Epistemology, experience, and women university band directors. *Philosophy of Music Education Review*, 13(2), 187-195. <https://www.jstor.org/stable/40495512>
- Lawson, K. D. (1984, May). A woman's place is at the podium. *Music Educators Journal*, 70, 46-49.
- Leonhard, C. (1991). *The status of arts education in American public schools. Report of a survey conducted by the National Arts Education Research Center at the University of Illinois at Urbana-Champaign*. Urbana, IL: University of Illinois.

*Women as Wind Band Conductors: Examining Lived Experiences of Professionals in the Field*

- Macleod, B. A. (1993). Whence comes the lady typmanist: Gender and instrumental musicians in America, 1853-1900. *Journal of Social History*, 27, 295-296.
- McCarrell, L.K. (1971). *A historical review of the college band movement from 1875-1969*. Unpublished doctoral dissertation, The Florida State University, Tallahassee.
- McLain, B. P. (2000, March). *Teaching music in the American university: A gender analysis*. Poster session presented at the national biennial in-service conference of MENC: The National Association for Music Education, Washington, DC.
- McElroy, C.J. (1996). *The status of women orchestra and band conductors in North American colleges and universities: 1984-1996*. Unpublished doctoral dissertation, University of Missouri, Kansas City.
- Olsen, B. (2008). How reasons for entry into the profession illuminate teacher identity development. *Teacher Education Quarterly*, 35(3), 23-40.
- Robinson, M. (2010). From the band room to the general music classroom: Why instrumentalists choose to teach general music. *Bulletin of the Council for Research in Music Education*, 185, 33-48.
- Sears, C. A. Q. (2010). *Paving their own way: Experiences of female high school band directors*. Retrieved from ProQuest Digital Dissertations. (UMI No. 3424962)
- Sheldon, D. A. & Hartley, L. A. (2012). What color is your baton, girl? Gender and ethnicity in band conducting. *Bulletin of the Council for Research in Music Education*, 192, 39-52. <https://www.jstor.org/stable/10.5406/bulcoursemusedu.192.0039>
- Shaker, S. (2020). *Paucity of female college band directors as faculty and conductors at national conferences in the United States, 2017-2018*. Unpublished Doctoral Dissertation, Arizona State University, Tempe.
- Stake, R. E. (2005). Qualitative case studies. In N. K. Denzin & Y. S. Lincoln (Eds.), *The Sage handbook of qualitative research* (3<sup>rd</sup> ed., pp. 443-466). SAGE Publications.
- Stromquist, N.P. (2013). Education policies for gender equity: Probing into state responses. *Education Policy Analysis Archives*, 21(65), 1-28.
- Zdinski, S. F. (2005). A response to Elizabeth Gould, "Nomadic turns: Epistemology, experience, and women band directors. *Philosophy of Music Education Review*, volume 13(2), 195-199.

## CONTRIBUTORS

**CHRIS DEVONA**, M.M., is the Assistant Director of Bands at James Madison University, where he conducts the Symphonic Band, works with the Marching Royal Dukes, and directs the basketball Pep Band. In addition to his ensemble responsibilities, Chris also teaches undergraduate conducting and marching band procedures courses. Prior to joining the band team at JMU, Chris was on faculty at Eastern University (PA), and he taught high school and middle school band/orchestra in his home state of Connecticut. In addition to his teaching, Chris is also the director and conductor of the PA Brass Ensemble, a chamber ensemble for young professionals in the greater Philadelphia area, and he gigs often as a horn player. His recent textbook, *Expanding the Canon*, an excerpt book for conducting courses, forefronts music by living composers. During the summer and fall seasons, Chris stays actively involved with marching band and drum corps, most recently serving in leadership roles on the staffs at the Blue Knights and Jersey Surf Drum & Bugle Corps. When not on tour or working with the JMU bands, Chris also travels frequently as a clinician, consultant, and adjudicator for concert and marching ensembles. Chris holds undergraduate degrees from the Hartt School and the University of Hartford in music theory and mathematics, and he completed his M.M. in conducting at West Chester University (PA).

**ALEXANDER GONZALEZ**, D.M.A., is the Assistant Director of Bands at the University of Wisconsin-Madison where he conducts the University Band, assists the University of Wisconsin Marching Band and Athletic Bands, and teaches courses in conducting. Prior to his appointment at UW-Madison, Alexander previously taught conducting at Capital University Conservatory of Music (OH), served as Music Director of the Professional School Orchestra (OH), served as the director of the Middleton Symphony Orchestra's Wind Octet (WI), taught music history at Hillsborough Community College (FL), and was a public-school music educator in Florida and Colorado. His current research centers around the body of works commissioned by Robert Boudreau for the American Wind Symphony Orchestra. In partnership with Editions Peters, Alexander has created a critical edition of Eugène Bozza's *Children's Overture* and will create forthcoming editions of other works in this unique catalogue. Dr. Gonzalez received a Doctor of Musical Arts in Conducting from The Ohio State University, a Masters in Wind Conducting from the University of Wisconsin-Madison, and a Bachelor of Music in Music Education from the University of Florida.

**JAMES SIDDONS**, Ph.D., musicologist and composer, was a student in the late Fumio Koizumi's Ethnomusicology Seminar at Tokyo University of Fine Arts and Music when several students suggested he learn about the composer Tōru Takemitsu, so beginning a life-long interest in the music and writings of Takemitsu as well as modern Japanese music in general. Siddons' publications on music in Japan include *Tōru Takemitsu: A Bio-Bibliography in Music* (Greenwood Press, 2001); "Fumio Koizumi of Japan: An Asian's Use of the Concepts of Melody Found in the Works of Abraham Z. Idelsohn, Robert Lachmann, and Curt Sachs," *Musica Judaica IX* (1986-87), 35-46; "Libraries: Japan," *New Grove Dictionary of Music and*



*Musicians* (London: Macmillan, 1980; repeated with editorial emendations in the New Grove Second Edition (2001)); and the "Japan Section," *Directory of Music Research Libraries* (Kassel, Germany: Bärenreiter, 1979). Siddons holds the degrees Doctor of Philosophy in musicology from the University of North Texas College of Music, Master of Music in musical analysis from the University of London King's College, and Bachelor of Music in composition from North Texas. He is a former Fulbright Senior Researcher at Tokyo University of Fine Arts and Music.

**JONATHAN CALDWELL**, D.M.A., is director of bands and assistant professor of conducting at the University of North Carolina at Greensboro where he conducts the Wind Ensemble and Symphonic Band and teaches undergraduate and graduate conducting. Prior to his appointment at UNCG, Caldwell held positions at Virginia Tech, the University of Wisconsin–Stevens Point, and Garner Magnet High School (Garner, NC). Ensembles under Caldwell's guidance have performed for the College Band Directors National Association Southern Division, the National Band Association–Wisconsin Chapter, and in Carnegie Hall. His writings have been published in the *Journal of Band Research* and the *Teaching Music Through Performance in Band* series. He has given presentations for the Midwest Band and Orchestra Clinic, the College Band Directors National Association, the Internationale Gesellschaft zur Erforschung und Förderung der Blasmusik (IGEB), and music educator conferences in North Carolina and Virginia. Caldwell received a Doctor of Musical Arts in conducting from the University of Michigan and a Master of Music in instrumental conducting from the University of Maryland, College Park. He holds a Master of Arts in Teaching and a Bachelor of Music in performance from the University of North Carolina at Chapel Hill.

**ALYSSA PERRY**, M.M., is the music teacher at Ripley Elementary School and the Assistant Band Director at Ravenswood High School in Jackson County, West Virginia. She earned a Master of Music in Instrumental Conducting from Ohio University (2023), a Master of Music in Music Education from Ohio University (2022), and a Bachelor of Music Education from West Virginia Wesleyan College (2020).

**MATTHEW D. TALBERT**, Ph.D. is currently the Director of the School of Music and Associate Professor of Music Education at Ohio University. Prior to his appointment as Director of the School of Music, Talbert taught undergraduate and graduate courses in music education, supervised student teachers, and held additional teaching responsibilities in the Patton College of Education. Talbert earned his Ph.D. in Music Education from the University of South Carolina (2012), a Master of Music in Music Education from Appalachian State University (2005), and a Bachelor of Music in Music Education from Appalachian State University (2004).



The American Bandmasters Association

The Journal of Band Research is the premiere scholarly publication in the world devoted to band music, band history and band methodology.

Every Journal article from 1964 - TODAY is available for download in PDF.



## **Visit the Journal of Band Research Online Store to Purchase Any Previous Article in PDF**

**A fantastic resource is now available to you at the JBR Store!**

**<https://sellfy.com/jbr-store>**

You may search online 630+ articles from every back issue of the Journal of Band Research from 1964 - TODAY at the new JBR Store. Each full text PDF article is available for download for only \$3. Use a credit card or PayPal for instant access via emailed PDFs. You may now also subscribe to the print edition or renew your subscription for the Journal of Band Research at the JBR Store using a credit card or PayPal.

The JBR Store offers the free download of a PDF Index of all 630+ articles.

Dr. David Kish, Manager, JBR Store