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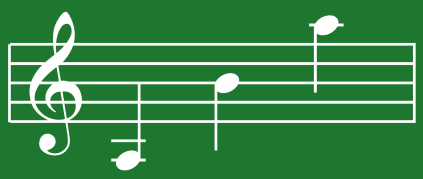

Journal of Band Research

Volume 60/Number 1/Fall 2024

ABA JOURNAL OF BAND RESEARCH Volume 60/Number 1/Fall 2024

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Volume 60 **Number 1** **Fall 2024**

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Volume 60 **Number 1** **Fall 2024**

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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.

ISSN No.: 0021-9207

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PERCY GRAINGER'S "THE BRISK YOUNG SAILOR" FROM *LINCOLNSHIRE POSY*: AN EXAMINATION OF TEN MEASURES OF FOUR PUBLISHED SOURCES FOR BAND

Randy Brion

Introduction

In transcriptions of their field recordings of folk songs, both Bela Bartok and Percy Grainger attempted to capture those folk artists' "minute nuances and throbbing life."[1] In the art music derived from those transcriptions, both Bartok and Grainger in particular made extensive use of conventional symbols—as imprecise as they are; dynamic marks, articulation marks, and other established notation practices were used to most fully capture their own creative vision of those minute nuances and throbbing life.

With the publication of the Ludwig/Fennell/Rogers edition of Percy Grainger's *Lincolnshire Posy* in 2020, we have as of this writing four different printed sources for the work available, each with significant differences in these symbols. They are:

Schirmer/Schott published parts, 1940. (hereinafter Grainger parts)[2]
Schirmer/Schott compressed score, 1940. (hereinafter Grainger score)[3]
Ludwig/Fennell editions 1987-2010 et. al. (hereinafter Fennell)[4]
Ludwig/Fennell/revised Rogers edition 2020. (hereinafter Rogers)[5]

This study will focus on a ten-measure section of Movement 4 "The Brisk Young Sailor (who returned to wed his True Love)," measures 14-23. The passage, while brief, nonetheless yields several examples of inconsistencies between the sources, and reveals strengths and weaknesses of each source. These strengths and weaknesses are noted as they arise. In all cases examined here but one, the notes—pitches and rhythm—stay as written in 1937.

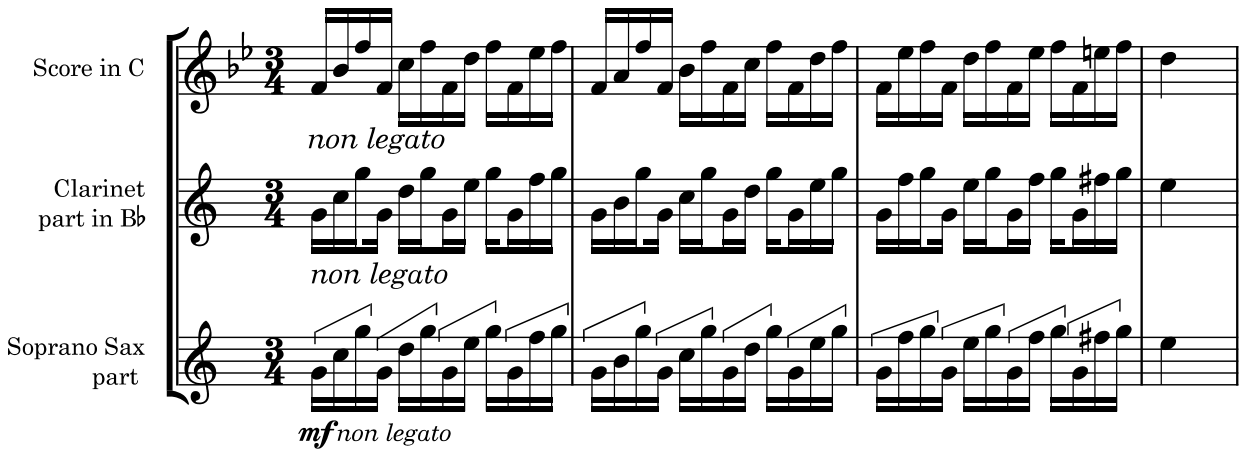
Inconsistencies between printed sources fall into five categories: a) differences between the 1940 printed score and 1940 parts (Figures 1, 3, 7, 8, 12, 13, 14); b) inconsistencies between the 1940 printed parts themselves, also not reflected in the printed score (Figures 1, 3, 7, 8); c) editorial decisions in the 1987 and following Fennell editions, not recognizing the significance of the 1940 printed parts (Figures 1, 4, 5, 9, 12, 13, 14); d) new errors introduced in the 1987 and subsequent Fennell editions (Figure 13); e) debatable editorial decisions introduced into the 2020 Rogers revision of the Fennell (Figures 5, 14). We see all five of these categories in the limited ten-measure sample. *Most importantly, we will see that in the differences between the 1940 parts and 1940 score, the individual parts have a definite musical logic, and are not typos or carelessness.*

At the outset, the author would like to register profound admiration for the work of Frederick Fennell. His great original recordings of the major works for wind band on Mercury Records were an immense and genre-defining creative accomplishment. His mastery of scores, his conducting technique and his vitality were exemplary, not the least of which in *Lincolnshire Posy*. Similarly, the author would like to acknowledge his admiration for Mark Rogers—his own Grainger editions have been models of reasoned consideration. Comments here are made in the spirit of inquiry.

Examples, or An Examination of the Ten Measures

In Figure 1. Measures 14-17: We see the following in the 1940 Grainger score, with the distinctive three measure detached 16th note sequence in the clarinets and soprano saxophone at measure 14. With the Fennell score, we see the same passage as the Grainger score, with the addition of Fennell's "short" to the original's "detached." The Grainger parts, however, reveal a perhaps surprising note grouping not shown in either score.

Figure 1. Measures 14-17, Grainger score and parts compared



Percy Aldridge Grainger, *Lincolnshire Posy*
Mvt. 4, *The Brisk Young Sailor (who returned to wed his True Love)*

In Grainger's 1940 parts, this grouping is shown in the clarinets with broken beams to indicate the figure should be played in groups of three.[6] In the soprano and alto saxophone, the same grouping is noted with brackets that run counter to the beaming, again in groups of three. The saxophone parts are probably the easier of the two notations to grasp at sight. "The Brisk Young Sailor" seems to be dancing energetically to his own rhythm and meter.

In Figure 1, we can see Grainger's thinking about this passage in three stages: a) During the composition and production process he decided to publish the grouping notation shown in the clarinets–by varying the beaming, b) When he worked his way to the saxophone parts he thought of a different method of making the note grouping explicit, through the use of brackets, c) His intention was likely that the note grouping in the published score, *written last*, would be evident to conductors without further elaboration. Why do neither of the previous scores–Grainger and Fennell–indicate such an important piece of information? We know Grainger was meticulous about what he published. For example, his publications often included background material on his folksingers, and comments about his disparate treatments of the work were featured in separate rectangles or squares on the first page of his scores. His own original artwork framed the cover pages, unlike any other composer's scores.[7] His final printed parts and score closely represent his final manuscript parts and score.

Figure 1 introduces us immediately to the central problem of the 1940 edition: the Grainger parts and the Grainger compressed score often differ. Why would such a careful composer allow such an occurrence? The published score then the standard in band music publishing was a "piano-conductor" score or other greatly reduced notation, sometimes expanding to three staves of music in a system. Examples are the Holst suites, other British band classics (all published early 1920s), Copland's *Outdoor Overture* (1939), etc.[8] These reduced scores were not expected to provide every detail by individual part, instrumental section, or even instrumental choir. They were, however, a great improvement to the earlier practice: providing a solo cornet part with varying degrees of cues of other instruments.

Grainger's "compressed scores" and thought bubbles–eccentric as they may have seemed at the time–were major breakthroughs in providing conductors with a greater level of detail. Grainger's scores for the first time eliminated the need for the conductor to ask orchestration questions of the ensemble–such as what players have which line. These reduced scores nonetheless were still understood in the "rough guide" context which conductors brought to their (non-full) scores at the time. Grainger did not attempt to make his score reflect every detail of articulation, balance, and other nuanced aspects of the work as a whole. The published compressed score was written *after* the composition–and revision–of the parts, so Grainger was well aware of what he was leaving out of the compressed score. (The manuscript compressed score for The Brisk Young Sailor was written and dated July 13-14, 1939, unlike the parts, written and dated in March, 1937, and lightly revised for publication. They were published together in 1940.) By embracing his compositional insights directly to parts as he worked in 1937, Grainger created nuances between the parts that have left his decisions open to misunderstanding.

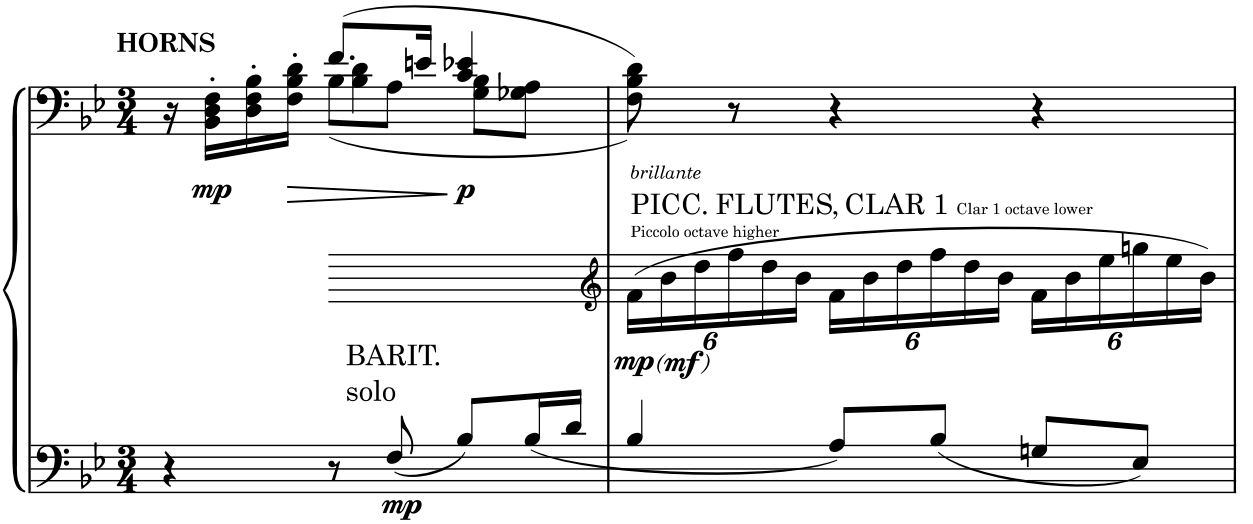
Fennell omitted the note grouping in Figure 1 entirely. In rehearsing, he referred to his publication as the authentic "critical"[9] version of *Lincolnshire Posy*. Fennell seems to have neglected to take into account that differences in Grainger's parts by instrument as he wrote the piece are deliberate−a category error of Fennell. The major advantage of Fennell's publication is that it provided conductors for the first time with a published full score. Even as Fennell made

an error in "correcting" Grainger, here and throughout the study–by neglecting the evidence of Grainger's published parts and their respective manuscripts, his new (1987) full score nonetheless provided a valuable resource.

Rogers fixed many of Fennell's errors, as in Figure 1, incorporating some but not all of the details Grainger included in the parts; adopting Fennell's choices in places, and even offering his own thoughts in place of Grainger and Fennell in certain passages. In his 2020 edition of the work, Rogers endeavored, according to his publisher, to correct the "errors" of the Fennell edition to restore what he regarded as Grainger's "scoring practices" and "instrumental color."[10] In the new Rogers edition we see only the first clarinet marked with the brackets shown in Figure 1 above. The other instrumental lines with this material are offered as in the Grainger and Fennell scores. Why is the information given out so sparingly in the Rogers score? Rogers was operating with the limitations of time, and crucially, the publisher's directive to make the score the same size as the parts, for ease of production of the complete set.[11] Brackets over *all* the lines of music needing them would create a height to the score page beyond the publisher's assignment, and a corresponding reduction in text size to solve the height problem would render the score illegible. As a result, the director working with the 2020 Rogers edition must carefully observe the first clarinet brackets in *all* of the clarinet and saxophone parts playing the figure, mark the score accordingly, and be on the lookout for the possibility of similar space-saving omissions throughout the work.

Figure 2, in measures 17-18 of the Grainger score, the decrescendo to *p* in the horns is reached one beat earlier than shown in the Fennell and Rogers scores.

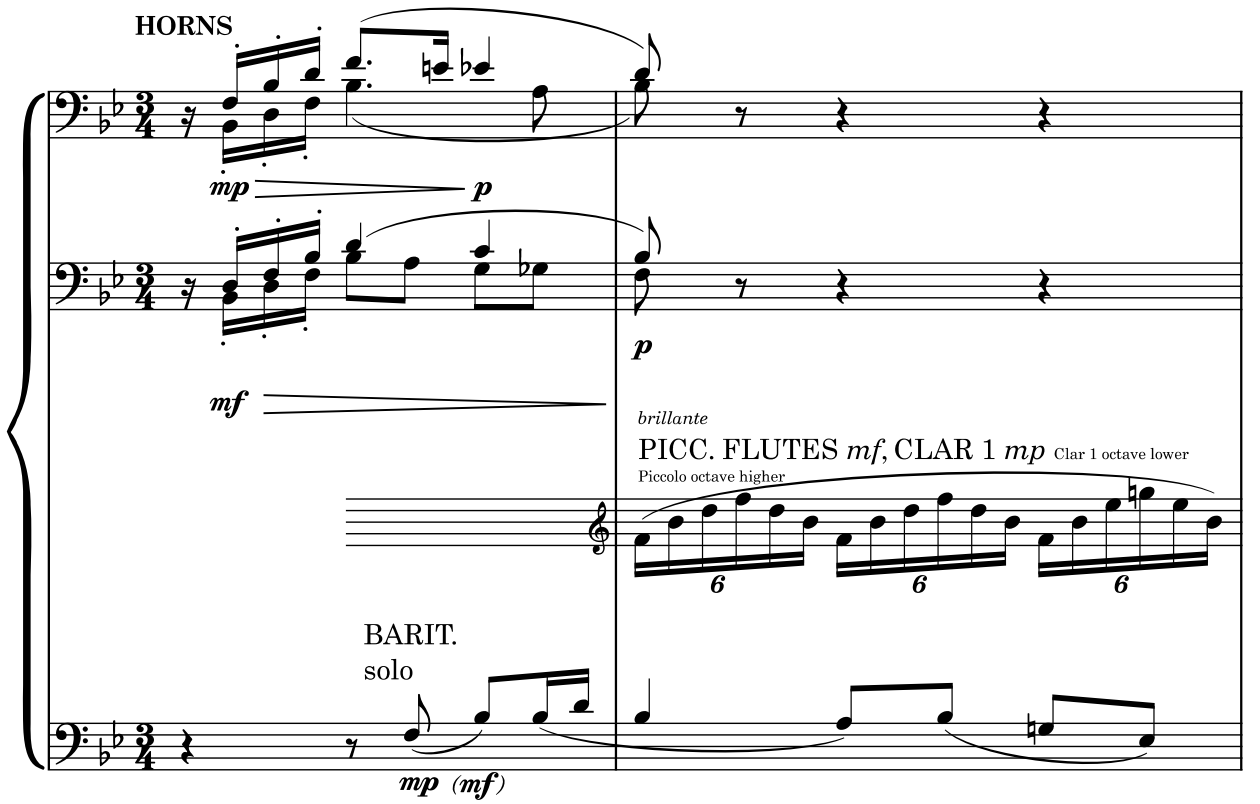
Figure 2. Measures 17-18, Grainger Score



Percy Aldridge Grainger, *Lincolnshire Posy*
Mvt. 4, *The Brisk Young Sailor (who returned to wed his True Love)*

This detail of Grainger clears the field for the solo baritone horn to enter on the second eighth note of the second beat, at Grainger's solo *mp* dynamic instead of Fennell's solo *mf*. The composer's *mp* dynamic in the baritone horn is important because it conveys one of Grainger's occasional but characteristic practices—that a line of the accompaniment may sound louder than the melody. In this case, the louder accompaniment is the *brilliante* running sextuplet high woodwind variation.

Figure 3. Measures 17-18, Grainger parts



Percy Aldridge Grainger, *Lincolnshire Posy*
Mvt. 4, *The Brisk Young Sailor (who returned to wed his True Love)*

One difference in the Grainger parts here is between the pairs of horns. The first and second horn part starts *mp*, and has the decrescendo arriving at the third beat of measure 17, as shown in the Grainger score. The third and fourth horn part, however, shows a starting dynamic of *mf*, and the decrescendo lasts one beat longer, reaching to the bar line of measure 18. Grainger here decided to boost the sound of the lower register third and fourth horns, which in school bands are often weaker players than the first and second players. The different dynamic markings

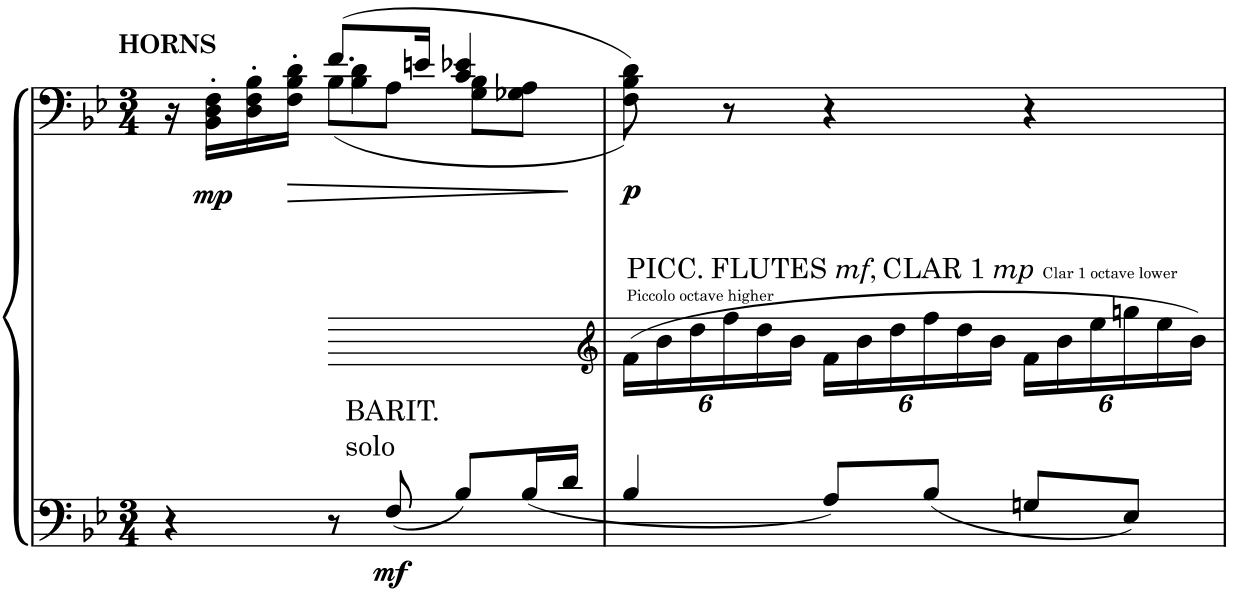
were a practical solution to getting a balanced horn sound in this passage, and also a technique for subtly bringing out the descending moving line in the fourth horn. This differing dynamic treatment of the same line of music is common in Grainger (see also Figure 4). It also illustrates a problem Grainger faced in preparing his compressed score, a format that didn't readily allow for differences in dynamic markings within a section.

The parenthetical (*mf*) is at the beginning of the baritone horn solo in the 1940 parts, in keeping with Grainger's usual practice of marking solo passages a parenthetical dynamic one degree higher than the primary dynamic. The increasing dynamics of the woodwind parts in this passage–starting now at both *mf* and *mp*–and weight of the numerous players in the high wind section may tend to overshadow the solo *mp (mf*) melody, which raises to *forte* only for an eighth note in the second to last measure of the passage. It is easy to forget that when Grainger wrote *Lincolnshire Posy*, a significantly larger ensemble than today's standard wind ensemble was the norm; his original 1940 printing provided for two piccolos (divisi), eight flutes (four each 1st and 2nd), and eight 1st clarinets (as well as eight each 2nd and 3rd Bb clarinets.) Even though the woodwinds start in their low register, to balance over the massed sextuplets many conductors have the solo baritone horn start somewhat nearer to *forte*, with subsequent phrasing up to *fortissimo*. Conductors often call for the solo at those reinforced dynamics in keeping with the principle that the melody should be louder than the accompaniment, perhaps forgetting the codicil "in most cases."

Grainger's "tone-writing" is distinctive here, with piccolos and flutes piping away, and only a portion of the clarinets providing quieter *mp* support. With the baritone starting at its nominal *mp*, it can also be somewhat reminiscent of the passage where the flutes and piccolo predominate over the second, last statement of melody in his *Ye Banks and Braes O' Bonnie Doon*; or the horns being one dynamic louder than the melody in the climax of *Irish Tune from County Derry*. That this nuance is not a mistake in the text is plausible when remembering that Grainger sometimes has five separate dynamics in the same moment, and even has different dynamics assigned to the same line of music in different instruments (per the above or Figure 8).

Below are changes to the nuanced Grainger passage, by both Fennell and Rogers:

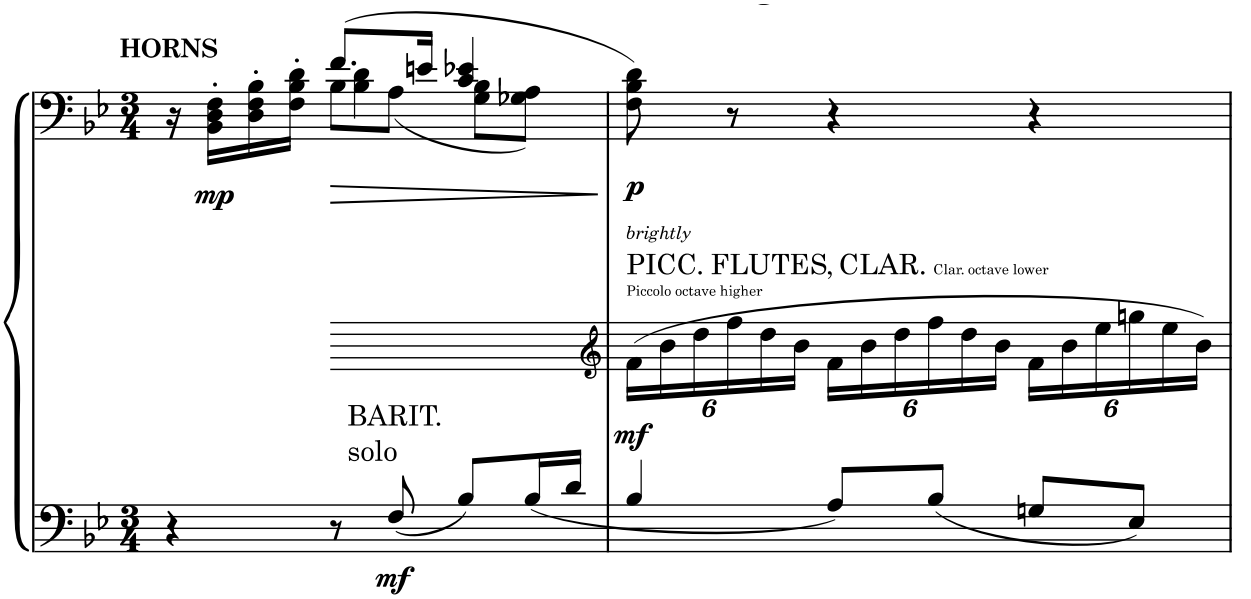
Figure 4. Measures 17-18, Fennell score



Percy Aldridge Grainger, *Lincolnshire Posy*
Mvt. 4, *The Brisk Young Sailor (who returned to wed his True Love)*

Fennell changed Grainger's dynamic markings in the horns and the baritone. Three sources–the Grainger sketch score (to this movement only)[12], the compressed score, and the 1st and 2nd Horn part–all show the decrescendo to the third beat of the first measure. Fennell instead eliminates the need for the conductor to precisely mark the horn decrescendo to piano on the third beat (presumably in order to allow the baritone sound to emerge clearly from the similar horn sound). He also changes the dynamics of the baritone solo from the nominal *mp* to a definite *mf*. While making an error as to Grainger's intentions, Fennell's rewrite of the passage may perhaps meet with the approval of high school band directors more concerned with their horn section accurately playing the four-part harmony, and the technical aspects of the high woodwind figures coming in measure 18 and following, than they are with precisely balancing the brief transition passage, with its subtle dynamic relationships between the baritone and the horns, and then the baritone and the winds.

Figure 5. Measures 17-18, Fennell/Rogers score

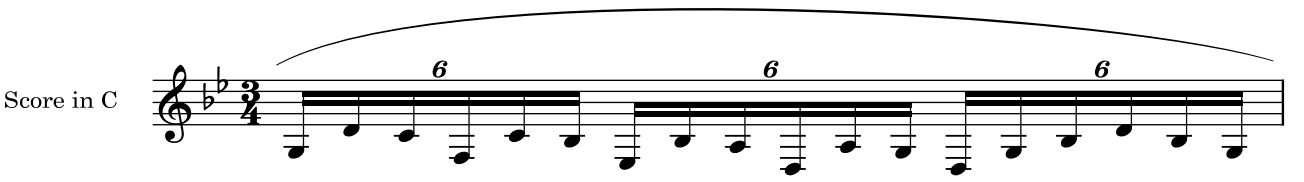


Percy Aldridge Grainger, *Lincolnshire Posy*
Mvt. 4, *The Brisk Young Sailor (who returned to wed his True Love)*

In the Rogers revision of Fennell, the error is compounded by eliminating the dynamic distinction between *mf* piccolo/flutes vs. *mp* clarinet 1. It is changed to a uniform *mezzo forte*, losing Grainger's signpost that the color of flutes and piccolos is to be deliberately dominant over the clarinets. (In a telling detail of the work's development as a finished composition, in the clarinet 1 manuscript Grainger's original thought was that he would have only a single 1st Bb clarinet playing the sextuplets *mp* under the flutes and piccolos. This illustrates that the softer *mp* in clarinet 1 is intentional.)

Figures 6 and 7: In measures 19, 20 and 23 another revision that Grainger made in his parts which is not then reflected in his compressed score, the Fennell, or the Fennell/Rogers revised edition scores, is the beam grouping of the woodwind *brillante* variation in the clarinet 1 part (but not in the piccolo and flute parts.)

Figure 6. Measure 20, Grainger score



Percy Aldridge Grainger, *Lincolnshire Posy*
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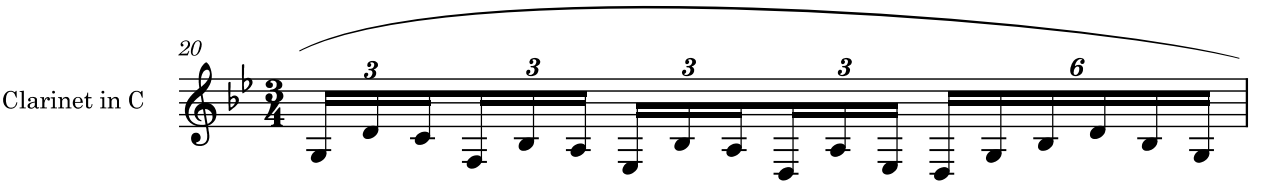
Figure 7. Measure 20, Grainger parts



Percy Aldridge Grainger, *Lincolnshire Posy*
Mvt. 4, *The Brisk Young Sailor (who returned to wed his True Love)*

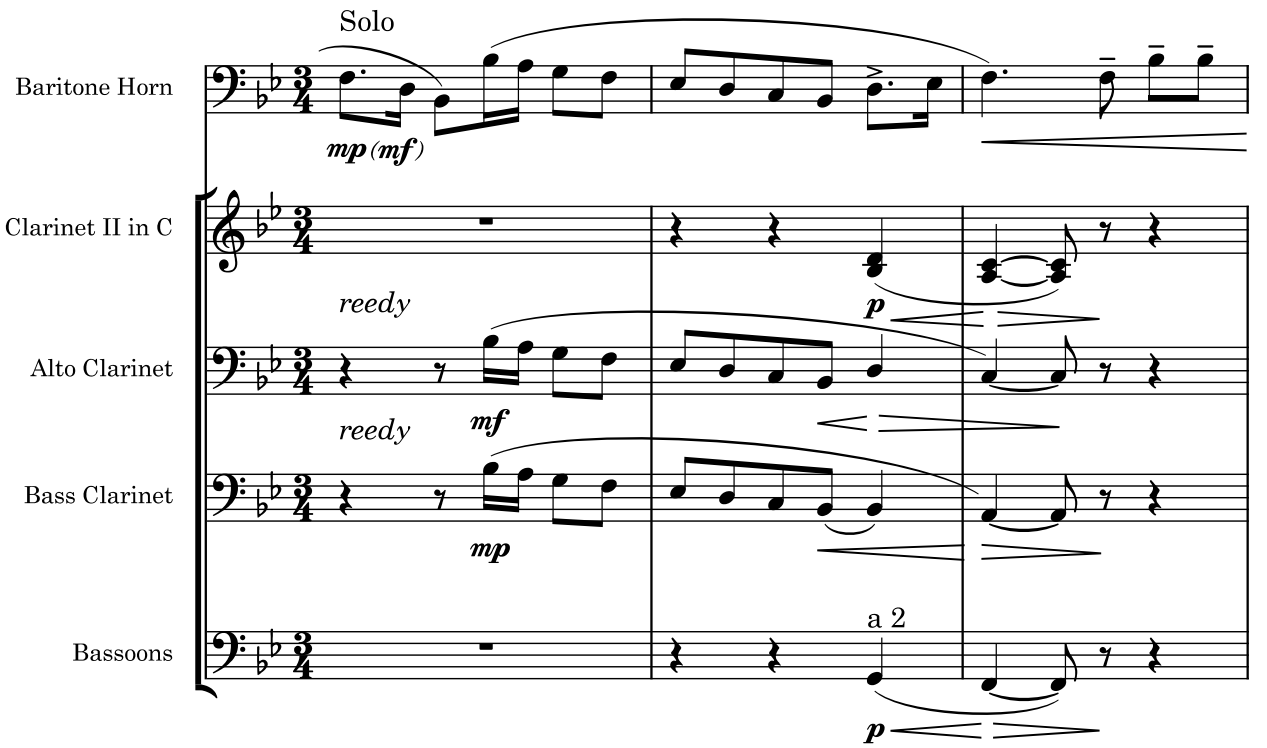
Grainger starts by notating the groups of six notes per beat [Fig.6], as also shown in the Fennell and Rogers scores–but later on in the passage, in the 1940 part, his note grouping changes to groups of three [Fig. 7]. So here again we see Grainger continuing to create as he goes through the set of parts, in score order. This nuance is lost in the Fennell, and in Rogers, following Fennell.

While this is perhaps the least important of the editorial differences in the measures under study, it illustrates two points: 1) that Grainger's composition process extended to thinking about each part anew as he wrote, and 2) the presentation of the note grouping that Grainger arrived at in clarinet 1 makes clearer to the players the change in pattern. Hence it is perhaps both easier to comprehend and more fluid in execution. Again**,** one is presented with the musical logic of Grainger's treatment of the parts. Here, if—as is a common habit, even among professionals—the triplets are played with a slight impulse on the beginning of each beam group, the listener has the subliminal thrill of the music somehow intensifying when it reaches the groups of three.

Figure 8: We see another example of Grainger's detailed thought process in the baritone horn solo. In measure 20, the solo is shown without an accent in Grainger's and Fennell's

printed scores, but in the 1940 part there is an accent on the dotted concert D. The Rogers edition captures that accent.

Figure 8. Measures 19-21, Grainger parts in score form



Percy Aldridge Grainger, *Lincolnshire Posy*
Mvt. 4, *The Brisk Young Sailor (who returned to wed his True Love)*

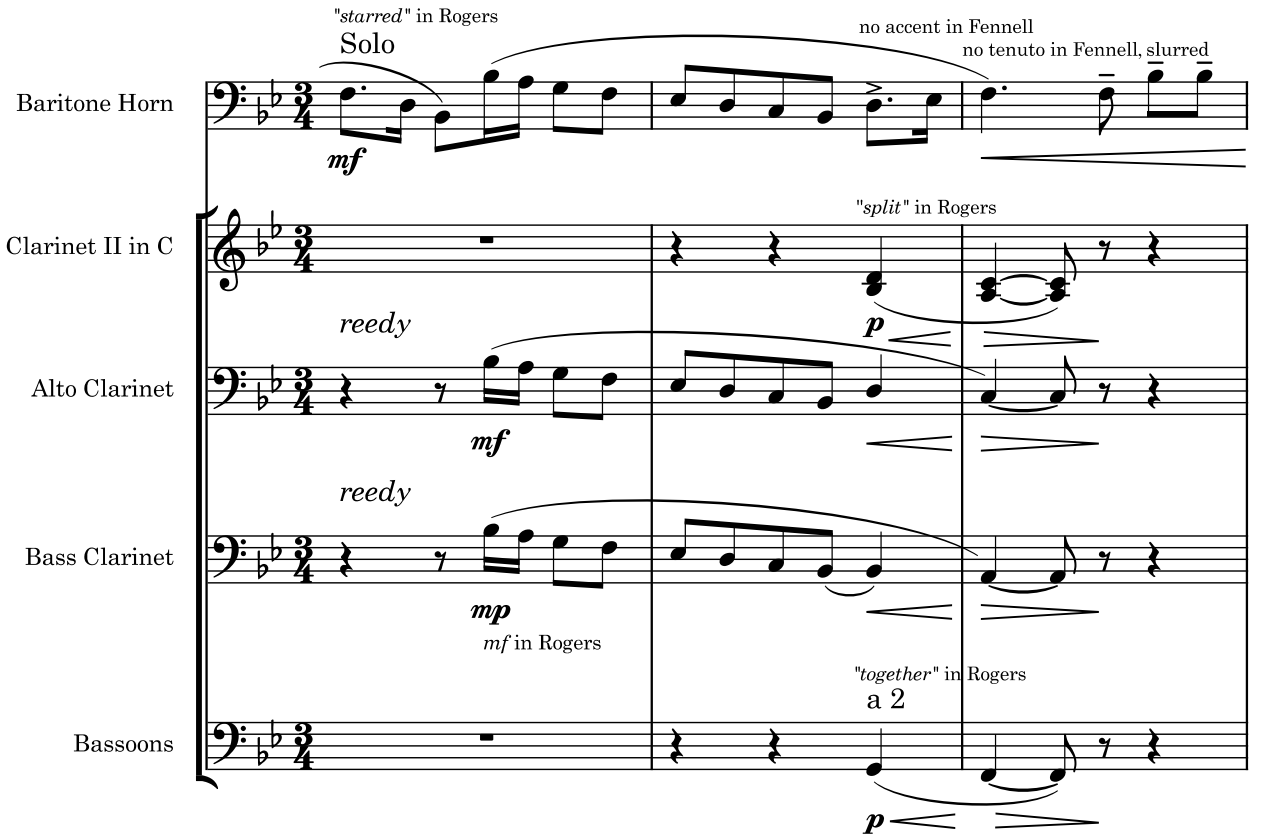
Why would this accent be made? The answer lies in the entrance (or the crescendo) of the low clarinets and bassoons. This momentarily creates thicker texture in the accompaniment, and in the same register as the solo. The accent serves to make sure that the solo melody is not overshadowed by the low reeds, and adds an important moment in the phrasing, character and vitality of the melody in the variation. In piano music, especially in Grainger, the accent of important notes of a bass clef melody to bring it out from harmonic accompaniment in the same register is common, and here it is usefully applied to the baritone horn's solo voice.

The alto clarinet voice leading is particularly interesting. The frequently underpowered instrument is here carefully balanced to the bass clarinet, another example of Grainger writing multiple dynamics at the same moment for closely related instruments. The alto clarinet also carries the melody one note longer than the bass clarinet, and the dynamics highlight that note,

placing the climax of the line on the concert D, the same moment as the baritone horn solo's accent. The alto clarinet's decrescendo on that D begins one beat earlier than the other clarinets, allowing the unison with the baritone horn to become less prominent precisely as the baritone moves to the concert E-flat while the alto clarinet does not. Grainger's alto clarinet part at this point provides a dynamic detail that reveals the musicality of his writing.

Figure 8 demonstrates another example of the musicality of Grainger's part writing. The hairpin crescendo symbol is often extended *across* the bar line through the beginning of the note to which the phrasing is leading (see Clarinet II). It is a more musical way to present the information, and avoids an unfortunate tendency for players to stop the crescendo at the very moment it is most needed for the musical line. A scholarly edition might choose to place the bass clarinet hairpin across the bar line as well, but perhaps Grainger intended that the bass clarinet crescendo be a little less intense to better balance the *p* marking in the other low woodwinds.

Figure 9. Measures 19-21, Fennell and Fennell/Rogers score



Percy Aldridge Grainger, *Lincolnshire Posy*
Mvt. 4, *The Brisk Young Sailor (who returned to wed his True Love)*

Here again, both Fennell and Rogers have made uniform the differences in the treatment of the individual parts, losing some of the richness of Grainger's arrangement. This is a common editing error when these situations arise, leaving a performance somewhat the poorer for it. The abandonment of uniformity of dynamics is one of Grainger's singular contributions to the band's music. Both Fennell and Rogers continue the conventional presentation of hairpin crescendos here, leaving a white space gap between the crescendo and the note intended as the point of arrival. Rogers does capture the nuances of the baritone horn solo part that Fennell erased in conformity with the Grainger compressed score, with the exception of Rogers' retaining Fennell's definitively louder *mf* in lieu of Grainger's subtler *mp(mf)*. Rogers somewhat loses the benefit of those nuances by raising the bass clarinet dynamic to mf, competing with the solo baritone line in measures 19 and 20, and then distorting the balance of the F-A-C triad at measure 21.

Figure 10. The 1937 baritone horn part cover sheet regarding corrections

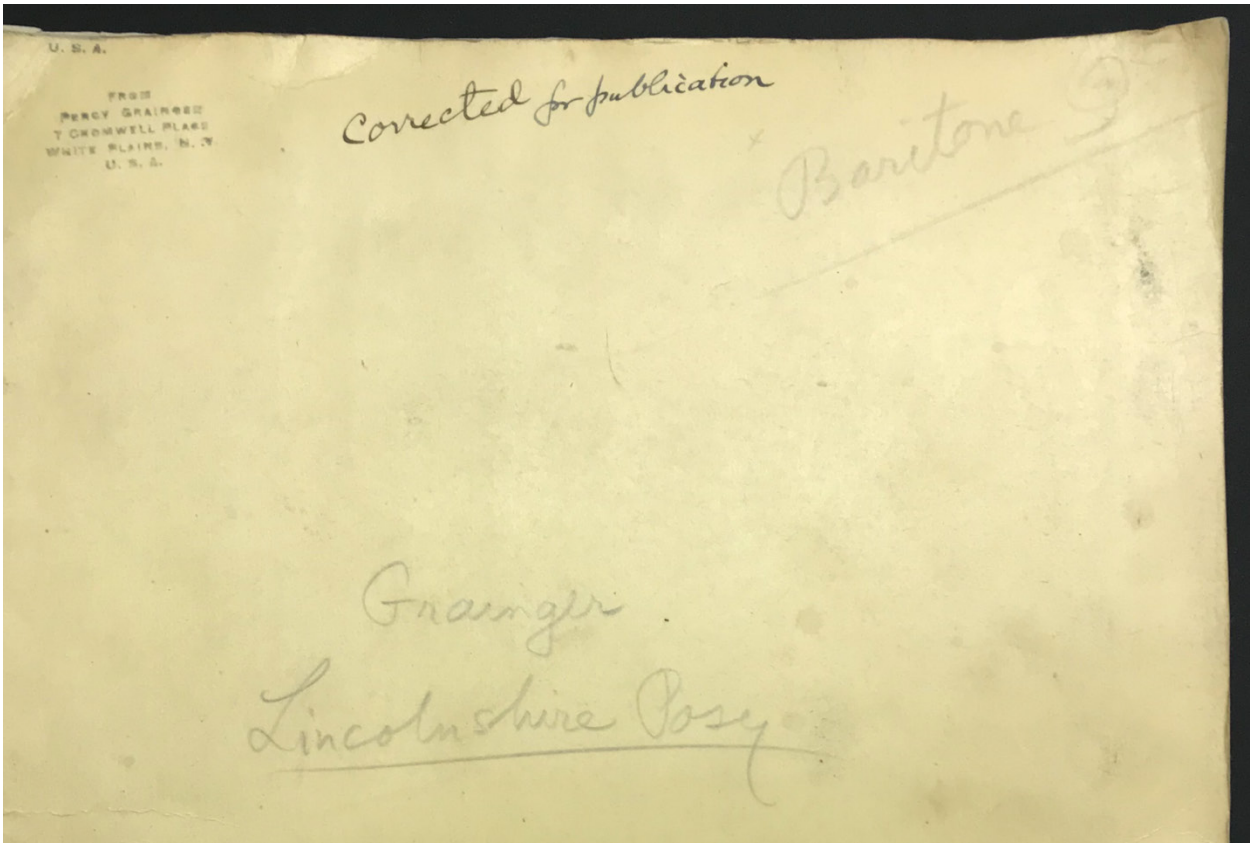


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Figure 11. The manuscript 1937 baritone horn part, lightly corrected in 1939 for publication

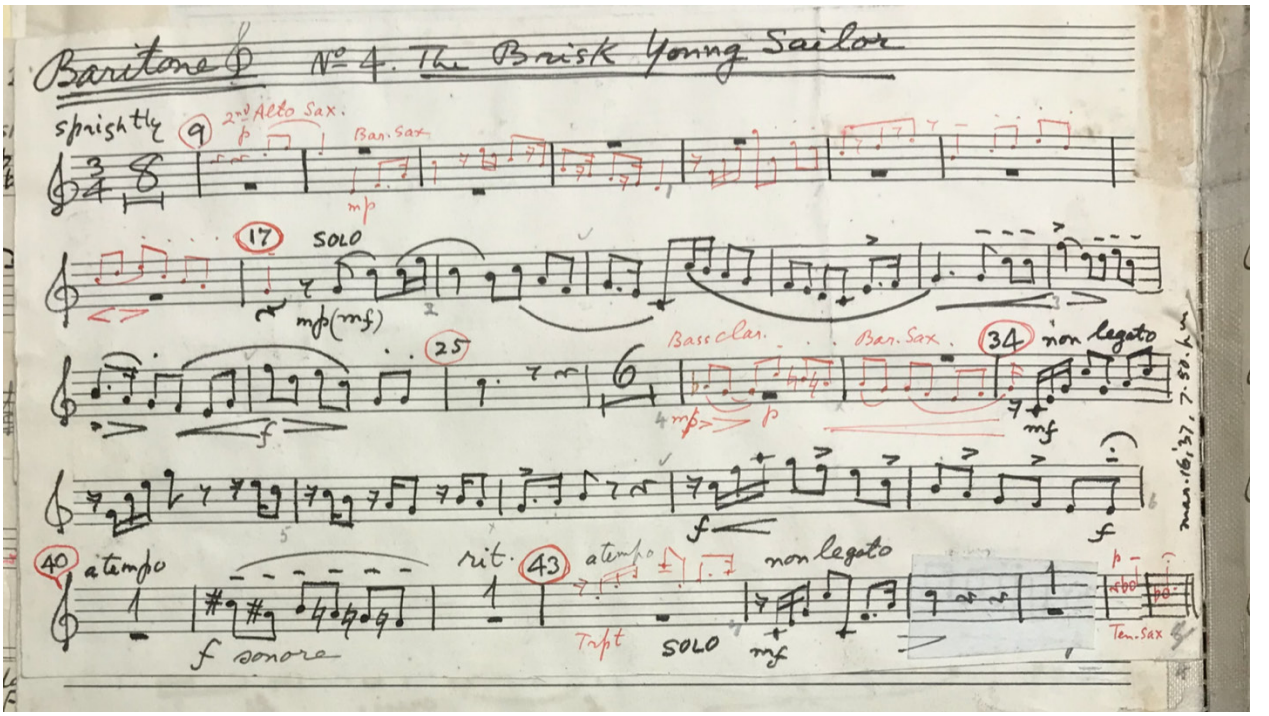

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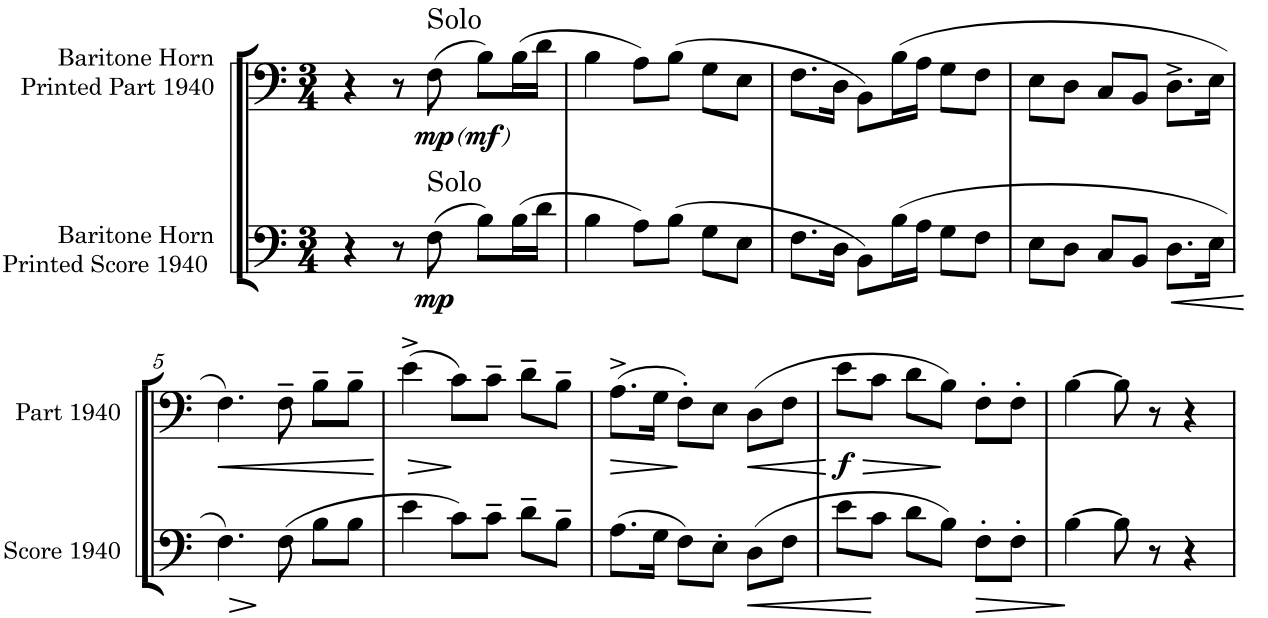
Figure 12. Baritone horn solo 1940 printed part and printed score



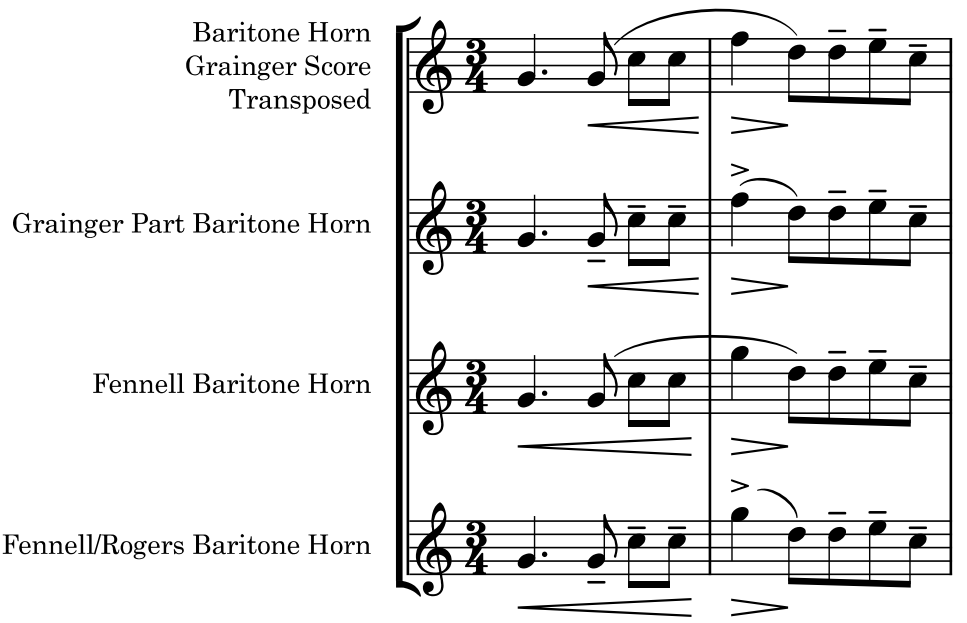
Percy Aldridge Grainger, *Lincolnshire Posy*

Mvt. 4, *The Brisk Young Sailor (who returned to wed his True Love)*

Fennell again follows the version in the compressed score, except for his dynamic change noted above. This results in a reading with less "minute nuance and throbbing life."

Figure 13. Measure 22; in this small sample of 10 measures, we see two categories of additional errors introduced. First, there are the inevitable mistakes introduced in the setting of almost any new edition. For example, in measure 22 of the Fennell, the B-flat treble clef baritone horn highest note of the solo is improperly written as a G—not an F as in the tune, the Grainger parts and the Grainger score.

Figure 13. Comparison of treble clef baritone horn parts



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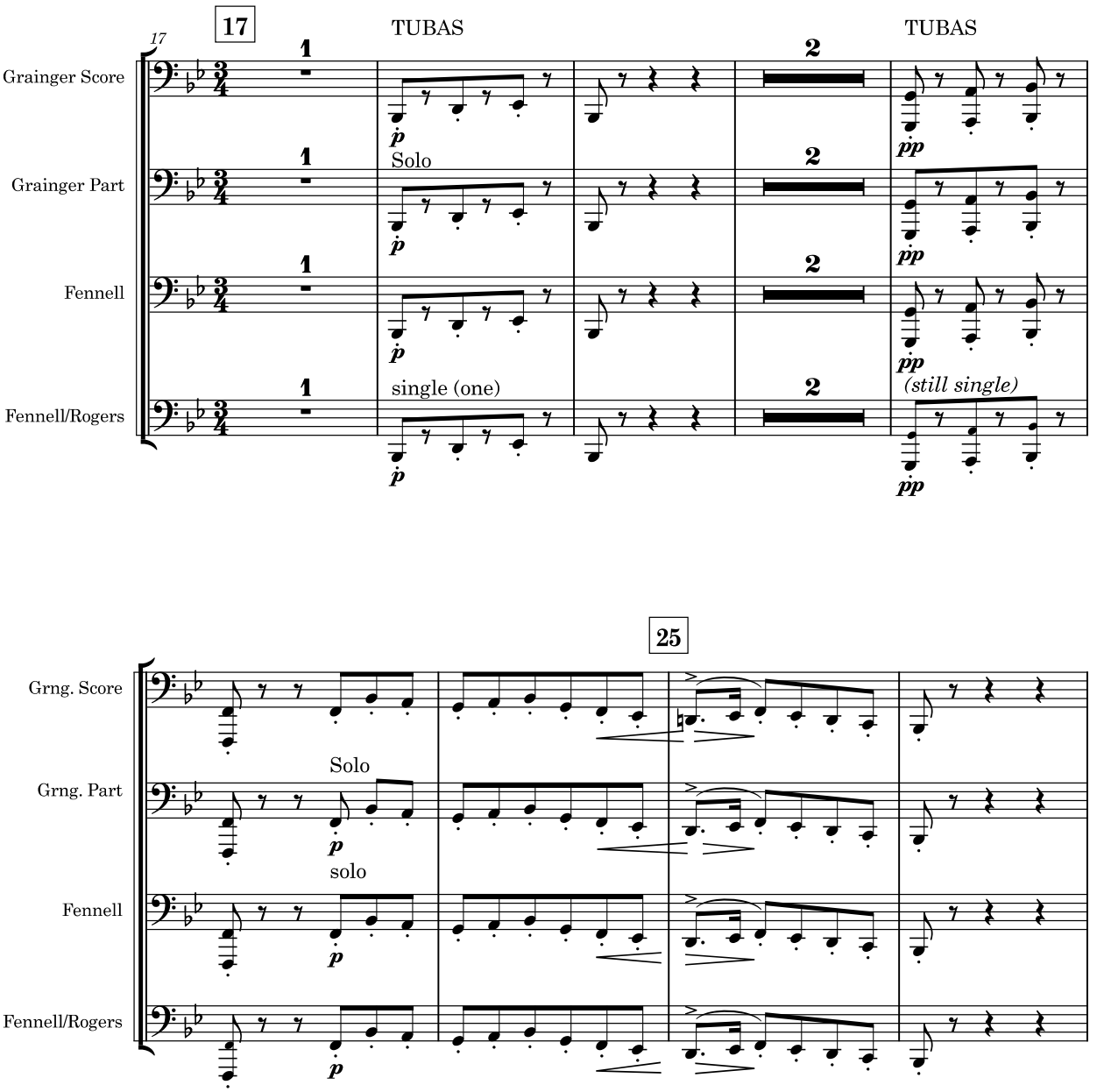
This wrong-note error of the previous Fennell editions has been retained in the Rogers.

Figure 14. Measures 22, 23: The second "new" error is a debatable editorial judgment by Rogers.

It is based on a performance practice argument—the wholesale elimination of *divisi* upper octave notes in the tuba, here and throughout the work.

Figure 14. Tuba parts compared, measures 17-26



Percy Aldridge Grainger, *Lincolnshire Posy*
Mvt. 4, *The Brisk Young Sailor (who returned to wed his True Love)*
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The upper octave small cue notes in measures 22 and 23, and pervasive throughout the Rogers edition, are a consequence of Rogers' belief, explained much more fully in a long note in the back of his score[13] and here summarized that: a) The upper octave of a tuba part in octaves from this period is to be regarded as the purview of the largely obsolete E-flat tuba. These upper octave notes were provided to give players of that instrument a playable alternative to the lower notes, which are to be prioritized and understood as the composer's intended notes, b) The lower notes are to be played by the BB-flat tuba, but whose players are to read the upper notes as if a string bass part, and thus transposed an octave down. In Rogers' edition, Robert Russell Bennett is cited as the authority for this practice.[14] This pair of assumptions seems to rule out the possibility of a composer wishing to write a tuba section in octaves. Here once again, the Grainger parts offer the best solution. That Grainger's intention is for *divisi* tubas in measure 22 is reinforced by two sources of text and one piece of lacking evidence.

The first source is the original Grainger 1940 edition: a subtle dynamic change in the score and in the tuba part. It moves from solo single octave tuba marked *p* in measure 18, to *divisi* in measure 22 marked *pp*, while two bass notes are sounding in octaves, and then immediately back to solo *p* in the following (one octave) note. If the brief addition of the octave notes and then a return to "Solo" were not a convincing enough argument that Grainger wanted octaves in the tubas, this change in dynamic—to prevent the addition of the second player and register from causing an imbalance—illuminates Grainger's intentions; it shows what importance Grainger gives to carefully worked-out balances, as we have seen before. Without the appearance of the octaves in the bass line, the short-term *pp* dynamic that Rogers retains distorts the balance rather than preserving it. The subsequent "Tutti" in the 1940 part at measure 34 is explained by the expectation of tuba sections larger than two players. The 1940 publication provided parts for five stands of tubas.

The second source: the 2-piano version of *Lincolnshire Posy*,[15] not shown here, that is identical to the 1940 band score and tuba part. There we also see single bass notes, *p*, in measure 18, then a switch to octaves in measure 22 with the crucial change in dynamic to *pp*, then a return to single octave bass line, again marked *p*. There is no explanation for the four-note dynamic change to *pp* except for the added sound pressure of a simultaneous second note and octave to the bass, and which the 2-piano version shows conclusively is the composer's intent. The second octave in a piano part is certainly not intended for E-flat tuba.

Finally, the lacking evidence: There is no evidence provided that Percy Grainger followed the E-flat tuba practice reported by Bennett as outlined and followed in Rogers. Grainger was already scoring for band in England in 1904 with *Lads of Wamphray*, and by that time was a preternaturally skilled orchestrator of all sorts of ensembles, even highly unconventional ones such as the 30 mandolins and guitars of *Father and Daughter*, premiered March 1912 to great acclaim.[16] Similarly, the Holst *Suites for Military Band* of 1909 and 1911 are scored for BB-flat tuba ("bombardon") only.[17] The last tuba notes of "Lord Melbourne" are *divisi* in fifths, with no "upper octave" notes provided. If the practice Rogers believes was followed were in effect, there

would be no fundamental pitches in the bass during the last chords of that movement. That is an unlikely solution, so Rogers allows the possibility of *divisi* there, in fifths, but not in the more common octaves. This seems arbitrary. Finally, the Bennett assertion that Rogers reports and follows regarding this type of situation is somewhat questionable in that it claims that BB-flat tuba players were to sound the lower octave notes by reading the upper octave like a string bass part and transposing it down an octave—when the correct notes are already printed in the part.

Thus, Grainger's clear intent is to have the bass line played in octaves in the indicated measures regardless of whether the fundamental pitch of the instruments involved is E-flat or BB-flat. These upper octave small note cues in the tuba part in the Rogers revision appear throughout the suite. The director must ask the tuba players to cover all the octave cue notes, as well as the lower regularly sized notes.

With these passages, we see that a large number of textual variants from the original Grainger are to be found in the modern editions, in a brief–and fairly lightly–scored ten-measure sample. How many might there be in the complete work?

FURTHER DISCUSSION

Lincolnshire Posy was commissioned by and written for performance at the American Bandmasters Association (ABA) convention in March of 1937, but not given its full premiere with all six movements (adding "The Brisk Young Sailor") until late June of 1937 by the Goldman Band at the Naumburg Band Shell in New York's Central Park.[18]

Grainger did not compose *Lincolnshire Posy* by creating a full score. Instead, he followed his frequent practice of composing directly to the parts[19], and keeping the whole musical picture in his mind by memory or by consulting the parts as already written. With "The Brisk Young Sailor," unlike the other movements of *Lincolnshire Posy*, Grainger had time to produce a sketch score, but he continued to create the details of each part without the benefit of a full score or the final compressed score. The original manuscript parts of 1937 were lightly revised, presumably in 1939 and then proofed for publication[20] for the 1940 edition.[21] We can't see *what* was revised in 1939, only *where* it was revised, because Grainger did a literal cut-and-paste job with the manuscripts, pasting over the changed portions. Grainger took *great* care with the publication of the parts. The "compressed score" was created in 1939 two years after the parts were already written in 1937, and only when he was done with those minor revisions to the parts in 1939. As we have seen, he did not attempt to make that score reflect every detail of dynamics and articulation found in the parts.

The situation is rendered more confusing still by considering the Grainger manuscripts and Fennell's introduction to his edition and subsequent statements. Per Fennell:

"We compared everything printed against the Grainger manuscripts"[22]

and

"This is a critical edition based on the original manuscripts."[23]

Readers of Fennell's introduction to his publication can be forgiven for thinking that Fennell's project was a restoration of the original intent of the composer, based on those manuscripts. Surprisingly to those who have read Fennell's introduction and subsequent statements, both Grainger's printed 1940 compressed score and his 1940 printed parts *already* materially presented their respective manuscripts. There is very little difference between the manuscripts and the final 1940 publication. The 1940 edition is the one that represents the original intention of the composer.

By 1986, when Fennell undertook his process of "assembling" (his word) a new edition, in the era of full scores, the published score had come to be regarded as definitive text, not the somewhat simplified guide that it was contemporaneously understood to be in the pre-war period of reduced scores. With the lack of a full score created by Grainger, Fennell's edition seems to have treated the compressed score as the "true" *Lincolnshire Posy*, in this more modern tradition. Nuanced differences in the parts were eliminated following the principle of "fidelity to the score," which was at odds with Grainger's practice, and anachronistic to the time that Grainger published the parts and the reduced compressed score. Fennell took the approach of finding "errors" in the 1940 parts. In our sample, when Fennell was confronted with complexity by the Grainger parts, he consistently chose conformity with the simpler published compressed score and conformity between the parts, in the belief that the nuances in the parts represented mistakes. This consistency was a significant editorial error. It was misleading to state that the Fennell edition was "based on the original manuscripts." The implication of those statements was that Grainger's vision had been restored. It seems in this sample that Grainger has been altered in detail in the Fennell editions. Since the 1940 printed parts represent Grainger's deliberate intentions–Fennell's assertion of 500 "errors" in the original printed edition (a "half-a-thousand" of them) should now be considered unproven.

Rogers has reverted to the original Grainger many of those errors of Fennell's. With the Rogers, for the first time, there is a full score available that incorporates some of the details of Grainger's that have been lost in the Fennell editions. Fortunately the 1940 Grainger edition–with the parts as Grainger wrote and published them–is still in print. Of the newer editions, the Rogers revision of Fennell more closely reflects Grainger's thinking, as seen in some of the examples above. The need to preserve Fennell's work on the text (the publication of a work in Frederick Fennell's name lends it authoritative precedence and is an important commercial event) has probably led Rogers to retain some of the Fennell changes to Grainger. *Rogers may not have included those changes in a stand-alone edition under his name only.* In addition, Rogers has added some of his own editorial decisions.

CONCLUSION

Grainger reached a level of sophistication in the orchestration of his 1940 edition of *Lincolnshire Posy* that has not been equaled in the subsequent editions. For now, performers and audience alike will best experience the full impact of Grainger's imagination by using the 1940 Grainger parts, still in print. *Lincolnshire Posy* lives in those parts. Conductors will benefit in their preparation from Rogers' revision to the Fennell full score. It offers the best currently available representation in full score form of what Grainger wrote. Those wanting a published set that most consistently conforms to Grainger's "Compressed Score," which was not Grainger's intention, will find that in the earlier Fennell editions.

Perhaps what's most needed in this confusion of printed sources is a) a well-considered revision of Grainger's compressed score to reflect his parts, where graphically feasible, and b) a published set, with a large enough—*i.e.*, oversized—new full score to reflect the original printed parts with critical editing. For example, changes Grainger made halfway through the parts for a given ensemble section (see Figures 1and 3) should be given equally to the previous parts, along with an appendix noting the subjective editorial judgments and alternatives. Conductors need a reliable source so they can be confident that unusual details in the score represent a valuable clue to the composer's thinking.

We do not have a rigorous scholarly edition,[24] one that balances all the Grainger sources to arrive at a reasoned presentation of Grainger's vision. Is there a piece of comparable importance to the orchestral world—with variants in the published sources—that hasn't received a well-considered scholarly edition, available for use by the conductor should it be desired? There are other classics of the band repertory—the Holst *Suites for Military Band* come immediately to mind—that also now have numerous editions available in print, but all which are "arranged" in places by the editor. Only the Mozart *Wind Serenades* have received true scholarly editions, from the exceptional work of Daniel Leeson under the auspices of the *Neue Mozart-Ausgabe*.[25] True scholarly edition series are typically undertaken by different editors for specific pieces, with common graphic standards, all under the informed supervision of a general editor. The band world does not have that kind of unbiased organization to undertake such publications.

What can be done about the lack of institutions created for this purpose? The service organizations in the band world may provide an approach to getting the work done. Scholarly edition would indeed be of the greatest service. Each might be able and willing by themselves to fund a selective and limited package of scholarly editions, where needed. For example, the American Bandmasters Association (ABA) has a natural connection to *Lincolnshire Posy*, having commissioned the original work. Alternatively, the College Band Directors National Association (CBDNA) could try to fund such editions by the same model that results in commissions for new works; ad-hoc consortiums. The ad-hoc nature of such an appeal would make it very much a hit-or-miss undertaking. If the educational institutions with major band programs were to consider these prospective scholarly editions of equivalent value to the field equivalent to the commissions they have undertaken on an annual or biannual basis, it may be that funding could

be procured by this route.

But a larger question remains—do directors want and need a highly reliable text for their acknowledged masterpieces? Do we need all the "minute nuances and throbbing life" of Grainger's creation? Or do the vagaries of existing band practice and instrumentation render the modern editions satisfactory?

While we await a potential scholarly edition, one should not hesitate to perform *Lincolnshire Posy*. It remains a titanic accomplishment both in Grainger's music and in the band repertoire. It will richly reward the participants and the audience, as it has done for more than eighty-five years.

ENDNOTES

[1] Bela Bartok wrote "pure folk music can be considered as a natural phenomenon influencing higher art music, as bodily properties perceptible with the eye are for the fine arts, or the phenomena of life are for the poet. This influence is most effective for the musician if he acquaints himself with folk music in the form in which it lives, in unbridled strength, amidst the lower people, and not by means of inanimate collections of folk music which anyway lack adequate diatonic symbols capable of restoring their minute nuances and throbbing life." Bela Bartok, *Essays*, ed. Benjamin Suchoff (Lincoln and London; University of Nebraska Press, 1992), 317.

[2] Percy Aldridge Grainger, *Lincolnshire Posy*, "British Folk-Music Settings No. 34," instrumental parts (New York; G. Schirmer, Inc, 1940).

[3] Percy Aldridge Grainger, *Lincolnshire Posy*, "British Folk-Music Settings No. 34," Compressed Score (New York; G. Schirmer, 1940).

[4] Percy Aldridge Grainger, *Lincolnshire Posy*, "Edition Assembled for Symphonic Band by Frederick Fennell" (Boca Raton; LudwigMasters Publications, 1987 – 2010 et. al.).

[5] Percy Aldridge Grainger, *Lincolnshire Posy*, "British Folk-Music Settings No. 34," "Symphonic Band Edition by Frederick Fennell Revised by R. Mark Rogers" (no city; LudwigMasters Publications, 2020).

[6] The Clarinet 1 manuscript and sketch score manuscript of "Brisk Young Sailor" have the notes double-beamed in groups of three, a simpler drafting solution, but ambiguous as to whether the notes should be interpreted as triplets, so his engraver provided the broken beam solution shown in the printed Clarinet 1 part, which Grainger accepted. Percy Aldridge Grainger, *Lincolnshire Posy*, part manuscripts, MG3.52-1-5_1-35 Clarinet 1, Grainger Museum, The University of Melbourne, Victoria, Australia.

[7] Grainger's placement of this material in boxes anticipated by generations the current practice in textbooks to highlight material in separate boxes or highlighted columns, in order for information to be more readily absorbed.

[8] The Schoenberg *Theme and Variations Op 43a* (1944) was one of the first, if not *the* first, American or British works for band to be published in full score form only.

[9] "This is not a performing edition. This is a critical edition based only on the Grainger manuscripts." "Frederick Fennell rehearses *Lincolnshire Posy* with the U.S. Navy Band," n.d. posted to YouTube March 24, 2015 https://www.youtube.com/watch?v=9mNMCX93jGA, retrieved August 12, 2024.

[10] Grainger revised Rogers, "2020 Edition Revisions."

[11] Abbigail Ramsey, "A Historical and Analytical Research on the Development of Percy Grainger's Wind Ensemble Masterpiece: Lincolnshire Posy" (Nacogdoches; Stephen F. Austin State University, Department of Music, Graduate Research Conference, Dr. David Campo, Advisor, April 13, 2021), 16-18.

[12] Only "The Brisk Young Sailor," composed after the ABA premiere, started with a sketch score. The rest of Lincolnshire Posy was composed directly to the parts.

[13] Grainger revised Rogers, "2020 Edition Revisions," Note 4. Tubas.

[14] Grainger revised Rogers, "2020 Edition Revisions."

[15] Percy Aldridge Grainger, Music for Two Pianos, v 2 band 2, *Lincolnshire Posy* (Mainz; Schott, 1997), 29-30.

[16] John Bird, *Percy Grainger*, new (third) ed. (New York; Oxford University Press, 1999), 168.

[17] Gustav Holst, *Suite in Eb for Military Band*, manuscript, 1909, British Library Add MS 47824.

[18] Robert Steven Belser, "Original works for concert band premiered or commissioned by Edwin Franko Goldman, Richard Franko Goldman, and the Goldman Band 1919-1979," DMA thesis, supervisor Myron D. Welch, University of Iowa, 1994 (Ann Arbor; UMI Microform 9522330, 1995), 23.

[19] Bird, *Percy Grainger*, 102.

[20] Percy Aldridge Grainger, *Lincolnshire Posy*, manuscripts MG3.52-1-1_3, MG352-1-3_4, MG3.52-1-5_1-35. Grainger Museum, The University of Melbourne, Victoria, Australia; 1937. rev. 1939. Published with minor revisions as Percy Aldridge Grainger, *Lincolnshire Posy*, 1940.

[21] Copyright date is generally claimed for the first full calendar year after publication.

[22] Frederick Fennell, "Forward to the Full Score Edition" in Percy Aldridge Grainger, *Lincolnshire Posy*, "Edition Assembled for Symphonic Band by Frederick Fennell" (Boca Raton; LudwigMasters Publications, 2010).

[23] Frederick Fennell, "Frederick Fennell rehearses *Lincolnshire Posy* with the U.S. Navy Band." n.d. Posted to YouTube March 24, 2015 https://www.youtube.com/watch?v=9mNMCX93jGA retrieved August 12, 2024.

[24] The term "critical" edition has taken on the implication of an assertion of a text for all time; current practice is that "scholarly" allows for the possibility of new discoveries in the future.

[25] Wolfgang Amadeus Mozart (1756–1791*)*: *Neue Ausgabe sämtlicher Werke* [Wolfgang Amadeus Mozart (1756–1791): New Edition of the Complete Works] (Kassel, Germany; Bärenreiter-Verlag, 1991).

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Brion

Postscript: During the review of this manuscript by the JBR Review Board, one reviewer kindly provided the author with a copy of the following. It introduces a sixth category of inconsistency in the various editions; changes Grainger made *following* the 1940 publication. While outside of the specified ten measures, it is of some importance to the conductor of *Lincolnshire Posy*. It is included here in hope it finally settles a couple of lingering questions.

Feb. 18, 1948

Dear Mr. Ebbs,

I am sending you the extra band parts of Linc. Posy + am glad to make you a present of these.

I shall look forward to seeing you at Gary Penn Station at 8.00 am on Friday morning, March 12. There will be no need for a hotel room anywhere, as I will not stay the night.

As to Linc. Posy, please do just whatever movements are convenient + practical to do. Rufford Park Poachers is wrongly marked quarter note = about 132. It should be eighth note = about 132. I beat whatever time signature is marked. In 4/8 bars I beat 4 eighth notes at 132 each; in 5/8 bars I beat 5 eighths at 132 each. In 2/4 + 3/4 bars I beat both at 66 each.

Personally, I am rather glad that the concert will be at Hobart instead of Gary. It will be more cozy. Best greetings to you Mr. Ebbs. Please forgive my haste.

Percy Grainger

WILLIAM GRANT STILL'S *FROM THE DELTA*: A WORK FOR WIND BAND IN CULTURE AND CONTEXT

Eric Hinton & Michael Thomas

Introduction

In the Spring of 2019, Susquehanna University Symphonic Band and Wind Ensemble performed a set of selected wind band works by African American composers. The program consisted of the following works:

Susquehanna University Symphonic Band

From the Delta (1945)	William Grant Still (1895-1978)
Umoja (2001/2008)	Valerie Coleman (b. 1970)
Necrology/The Mission (1985)	Gary Powell Nash (b. .1964)
Juba (1913/2001)	R. Nathaniel Dett (1882-1943)/arr. J. Green

Susquehanna University Wind Ensemble

American Hymnsong Suite (2008)	Dwayne Milburn (b. 1963)
Essay for Band (1958)	Roger Dickerson (b. 1934)
Of Our New Day Begun (2015)	Omar Thomas (b. 1984)

Susquehanna University is a predominantly white institution (PWI) in Central Pennsylvania. The University Symphonic Band was comprised of 53 undergraduate students, 75% of whom were music majors. The remaining 25% were pursuing degrees in other academic departments. The 41 students who make up the University Wind Ensemble are drawn from the University Symphonic Band. The students, broadly speaking, may not have extensive experience with African American aesthetics nor might they be conversant in traditional African American musical forms such as spirituals, gospel, blues, jazz, rock, and hip-hop. Additionally, they may not have a comprehensive understanding of the history of African Americans in the United States. In order to give as authentic and expressive a performance as possible, we made a concerted effort to present this music to the ensemble in a way that would give them insight far beyond the reading of a set of program notes. The goal was to provide the kind of context that would lead to real understanding of the works and the composers who created them. This premise presented an excellent opportunity for interdisciplinary work between the ensemble's conductor, Director of Bands Eric Hinton, and the Director of our Africana Studies program, Michael Thomas, a philosopher specializing in Black Aesthetics and Critical Race Theory. Combining work in these fields, along with research into the history of aesthetics and the biographies of these composers, we sought to develop a framework for interpreting and presenting these works to the ensemble that highlighted the role of music by African American

composers as a vehicle for educating the performers and the audience with regard to African American history and Black experience.

The project was approached as a form of practical action research which aimed to inform performance by providing the students with a better understanding of African American aesthetics and insight into performance practices appropriate to the technical and stylistic demands of the works under study. On one level, this meant placing a repertoire of composers in a social and historical context that made sense of the music. On another, it meant engaging with the question of the relationship between "Blackness," African American music, and "Black experience," in a way that avoids racist narratives of African American progress and essentialist notions that obscure the varieties of Black experience. In response to these challenges, we proposed a set of events: a lecture presentation to all music students and a series of lecture/rehearsals with the Symphonic Band and Wind Ensemble. The rehearsal room became a kind of laboratory in which we discussed these philosophical ideas and introduced African American musical forms with a view toward reconciling all of these perspectives and how they might or should affect performance. Other events included a team-taught session of an aesthetics course and a pre-concert talk with the audience. These events allowed us to engage with non-music students and audience members to refine our question and generate dialog about the history and development of Black aesthetic forms and the politics surrounding African American cultural production and criticism.

The rehearsal process began with two reading sessions at the end of January 2019, beginning in earnest on March 1st and concluding with the performance on April 28th of that same year. During the reading sessions, there was little discussion of the origin of the works or the composers who had created them. In the rehearsals beginning in March, we began to discuss the works in increasingly more detail, incorporating socio-historical insights from both Dr. Hinton and Dr. Thomas into the rehearsals led by Dr. Hinton.

As we began working on the project, we were aware of the racial politics of this moment in time and the cultural importance that such performances have in the life of a university. Remember that this performance took place in the wake of a rash of murders of African Americans at the hands of the police and citizens deciding to "stand their ground" against the mere presence of African Americans in their communities. For cultural and financial reasons, universities promote racial diversity as a means of enriching student experience by drawing upon the cultural backgrounds and experiences that students bring with them. These initiatives aim to create a sense of student belonging that reportedly improves the retention and success of non-white students and projects an image of the university as a welcoming space for education and the development of young people. As Sarah Ahmed argues, these efforts are often non-performative, meaning that they operate "*as if* they are performatives (as if they have brought about the effects that they named) such that the names come to stand in for the effects. As a result, naming can be a way of not bringing something into effect."[1] If we take this claim seriously, then we are required to think intentionally about how our programming leads the

campus community to engage with racial cultures and the mechanisms we employ to generate cross-cultural or interracial understanding. When it comes to work on African American culture, interpretations are often tied to a reckoning with "Black experience" through engagement with aesthetic objects. It is thought that an understanding of the Black aesthetic provides a lens through which Black experience may be better understood, which in turn may help us appreciate differences and similarities across cultures. Our goal was to work from an understanding of the Black aesthetic that would inevitably lead to a much more expressive performance that embodies the works in a more authentic fashion.

With this goal in mind, we constructed our talks around a set of questions that would help refine our shared understanding of the work of African American classical composers through an attention to their biographies, relationship to traditional African American musical forms, and the relationship between musical forms and the collective experiences of composers, audiences, and their respective communities. Drawing on these questions, this paper presents our process as an example of the ethical scholarship and performance of African American music in predominantly white institutions. This approach has three essential elements: (1) interdisciplinary collaboration to contextualize musical works and identify ethical concerns surrounding the performance, (2) historical reconstructions that contextualize composers and their works in history and in the context of broader struggles of African Americans, and (3) introductions to African American musical traditions and performance practices as a means of cultural education for the students. Our work with the students and the public included historical discussions of the composers and their connections to HBCUs, which were and still are a safe haven for learning and growth for African Americans. We also explored the *Essay for Band* by Roger Dickerson, as a work by an African American composer, which does not overtly employ African American forms but has more in common stylistically with the music of Paul Hindemith. Additionally, we examine the importance of the Black church in Omar Thomas' *Of Our New Day Begun*, which we interpreted as a protest piece written in response to the 2015 murders at Emmanuel African Methodist Episcopal Church in Charleston, South Carolina. This paper focuses on William Grant Still's *From the Delta* as the centerpiece as the impetus for much of our discourse. Still's position as the "Dean of African American Composers, sets the stage for a rich exploration of the experiences of Black composers, the expressive potential of their works, and the connection of the work with these experiences that captures the unique developments of African American classical music as an evolving performance tradition.

In the first section of the essay, we will outline the aesthetic and ethical issues surrounding the interpretation and performance of works by African American composers, presented through an interdisciplinary engagement with composers' own debates about defining their works as a coherent tradition. The second section will focus on Still's *From the Delta,* demonstrating our method of interpretation on the level of historical contextualization, aesthetic communication through the use of topics in music, and the modes of performance developed to make this communication possible. We will conclude with some final

considerations on how our work informs future projects engaging with African American classical music.

Black Aesthetics, Black Experience, and African American Classical Music

Our research was motivated by a set of ethical concerns surrounding the status of the "blackness" in Black aesthetics and its effects on popular and scholarly discourse surrounding Black art works. The idea of a "Black Aesthetic" arises from a history of artists and critics developing ideals for African American art relative to the political stakes and experiences of African Americans in the United States.[2] For example, when Samuel Floyd defines Black music as "that which reflects and expresses essentials of the Afro-American experience in the United States," he is building upon a concerted effort at the end of the 1960s and into the 1970s to define and preserve the 'Blackness" of African American musical forms based upon a historical connection between these musical forms and the lives and experiences of the Black people who have developed them.[3] Thus, for Floyd and others, "black (*sic*) music expresses the struggle-fulfillment pattern of human life from the Black perspective,"[4] meaning that proper interpretations of the music require an understanding of the history of that struggle and, through this understanding, the cultivation of a perspective that carries on these traditions through cultural performances and practices. In the current discourse in the United States, this struggle fulfillment pattern is tied to a history focused on struggle and oppression: slavery, reconstruction, Jim Crow, the Civil Rights Movement as well as the more recent murders of George Floyd, Breonna Taylor, Ahmaud Arbery, and so many others. This emphasis on preserving the Blackness of Black art forms raises several ethical concerns inside and outside of Black aesthetic communities that structured our approach to presenting African American classical music to a predominantly white ensemble. These concerns arise from the fact that arguments about the elements of musical performance are simultaneously philosophical arguments about the nature of Blackness and Black identity, political contestations over the content and purpose of the music, and aesthetic debates about the relationship between race and the interpretation and performance of works in African American musical traditions.

The first concern is the problem of identity. Definitions like Floyd's often run into the charge of essentialism: that they restrict our understanding of Black identity and experience to an *a priori* form that erases the diversity of Black life. Essentialist interpretations argue for a monolithic understanding of Blackness that prescribes a set of essential features for anyone or anything that is considered Black. Critics of essentialism, such as bell hooks, argue that class mobility, education, and other sociological factors constantly change what we identify as Black experience and should, therefore, widen our view of what we think of as the Black aesthetic. She writes:

> Employing a critique of essentialism allows African-Americans to acknowledge the way in which class mobility has altered collective Black experience so that racism does not necessarily have the same impact on our lives. Such a critique allows us to affirm

> multiple Black identities, varied Black experience. It also challenges colonial imperialist paradigms of Black identity which represent Blackness one-dimensionally in ways that reinforce and sustain white supremacy. This discourse created the idea of the "primitive" and promoted the notion of an "authentic" experience, seeing as "natural" those expressions of Black life which conformed to a pre-existing pattern or stereotype.[5]

hooks' critique indicates the need to ground our analysis of Black aesthetic forms in the traditions and context in which they emerge and avoid the fallacy of presuming that our definitions of Black aesthetics can define Blackness, both in the sense of what characterizes a person or object as "Black" and whether that characterization can be universalized across the diverse experiences of Black people. With this critique in mind, we used the diverse biographies of the composers to highlight the convergences and divergences of their experiences. When presenting the biographies of composers to students, scholars, and the public, we focused on identifying commonalities in their individual experiences as the foundation for an understanding of African American classical music that focuses on the roots and routes at work in its creation. William Grant Still's position as the "Dean of African American composers" served as a starting point for organizing the diverse paths of study and development into a set of common experiences surrounding the production of his music.

A second problem emerges in the attempt to delineate authentic and inauthentic forms of "blackness" in African American Classical music. For some composers, if there is a Black aesthetic, which is profoundly informed by Black experience, then to call music written by African American composers Black music would seem to follow naturally. Composer Howard Swanson (1907-1978) agrees, saying "Being an Afro-American, I can't see how my music can be anything but [Black], regardless of what I write."[6] However, others define African American classical music by the deliberate emphasis on African American musical forms, identifying African American composers who employ compositional techniques of the Western music tradition, either with more frequency or to the exclusion of traditional African American forms, as "esoterics" or "eclectics."[7] Christopher Jenkins rejects this categorization, arguing that these categories are inadequate because they pejoratively exclude certain composers and forms on the grounds of a lack of "authentic" Blackness. He suggests that we define African American classical music in terms of identity of the composer:

> The history and aesthetics of "classical" music compositions by African- American composers – defined here as musical compositions written by persons identifying as African-American, utilizing both European notation and historically European compositional structures, for instruments or instrumental groups originating in Europe – have enjoyed less robust inquiry. The most obvious feature of this genre is its diversity, as no single description could adequately capture the variety represented in this canon. While some of these composers utilize techniques or idioms similar to those found in traditionally African-American musical forms such as spirituals, gospel, blues, jazz, rock, and hip-hop, other composers utilize these techniques only infrequently or not at all.[8]

Following Jenkins, we grounded our idea of African American classical music on the principle that the use of traditional African American forms or historically European compositional techniques should neither become a commentary on the "Blackness" of a piece of music nor the composers themselves. Instead, we focused on the pieces as elements in a larger tradition of cultural production by Black people, which displays the diversity of their experiences through a mix of traditionally African American, African, European, and other musical forms. This shift required us to examine the connections between African American musical forms and "Black experience."

Works of African American composers, like those of other composers, often allude to an "extramusical world of concepts, actions, emotional states, and character."[9] These allusions may range from family unity to love of community to boundless rage motivated by anti-Black racism. Our challenge was to provide a web of references and related experiences that would help the ensemble express the dimensions of this extramusical world in performance. As Scott Farrah notes, an approach to this music that leans too heavily on its European elements does not "account for the bifurcated roots" of these composers.[10] In *Conducting the Wind Orchestra: Meaning, Gesture, and Expressive Potential,* Eric Hinton argues that "analysis that seeks to understand a work solely in terms of its autonomous musical elements gives an incomplete account of the work."[11] He cites composer and conductor Guy Woolfenden's notion of an elusive "behind the notes or heart ingredient" as a potential source of expression that exists outside or beyond the score.[12] Through our research, we found that musical topics provided the surest path to exploring both the forms of representation and emotional space generated by our pieces with the performers and the audience.

Topics, as defined by Robert S. Hatten, "are patches of music that trigger clear associations with styles, genres, and expressive meanings."[13] The notion of topics is derived from a semiotic approach to musical analysis discussed extensively in the work of Leonard Ratner, who examined topics of the Classic period. He writes:

> From its contacts with worship, poetry, drama, entertainment, dance, ceremony, the military, the hunt, and the life of the lower classes, music in the early 18th century developed a thesaurus of characteristic figures, which formed a rich legacy for classic composers. Some of these figures were associated with various feelings and affections; others had a picturesque flavor. They are designated here as *topics* – subjects for musical discourse. Topics appear as fully worked-out pieces, i.e., types, or as figures and progressions within a piece, i.e., *styles*. The distinction between types and styles is flexible; minuets and marches represent complete types of compositions, but they also furnish styles for other pieces.[14]

Just as the use of topics provides a rich interpretive framework for music of the Classic period, they can elucidate the meanings found in modern music in general and African American music in particular.[15] In his exploration of topics, Farrah draws a parallel between 18th century

topics, their connection to the affections and style, and the ways in which "African musical characteristics were passed down through generations of Black Americans during gatherings featuring worship, singing, and dances" demonstrating how symbols become vehicles for the historical transmission of forms of cultural expression. [16] In our project, we built upon the notion of topics to describe the expressive potential that communicates context and experience to the performers and audience. For this reason, we avoided a discussion of the hierarchical systems of topics in each work, which typically accompanies topical analysis, in favor of an examination of the scores that identified Black topics embedded in the music, that reveal aspects of Black experience.[17] The list of topics includes but is not limited to call and response, blues, spirituals, gospel, jazz, riff, syncopation, gapped scales (i.e. pentatonic scales or other scales with missing scale degrees), elision, and modal mixture.[18] These topics provide an indexical link between the compositions and elements of the experience of African American composers that brings the performers into the performance tradition of African American classical music through an engagement with the sources and techniques that give these pieces their expressive potential. These connections make African American classical music illustrative of the experience of the composer and, in cases in which references to African American history are present, the emotions that characterize Black peoples' understanding of that history. In our interpretation, topics serve as vehicles used by some African American composers to transport audiences through aspects of Black experience, giving a sense of the sensibilities that characterize how those experiences are lived.

In our work with William Grant Still's *From the Delta,* topics are used to generate spaces of Black experience and the emotions which categorize them. In other moments, the forms themselves bring the spaces of their performance into the concert hall, transporting audiences to the sites in Black lives where these forms of expression are developed, allowing them to engage in cultural practices with which they may not be familiar. This function of topics requires an audience that is conscious of the presence of these forms and their meanings, which we have attempted to cultivate through our pre-concert talk, talks with students and performers, and other scholarly presentations.

This interpretation of the music raises a third concern: the problem of the invisibility of Blackness. The debate between composers about the intentional use of African American musical forms is grounded in a concern for making the presence of Black musical forms visible in spaces where they are traditionally excluded. Once included, we must then ask how we cultivate listening habits attuned to understanding the expressions of Blackness "behind the notes" in African American music. Composers typically begin from a place of knowing, of familiarity. Thus, in many cases, African American musical forms may emerge unintentionally from the composer's musical vocabulary. For example, Samuel Floyd claims that while the African American musical content is barely noticeable in the works of Hale Smith (1917-1995) and Coleridge-Taylor Perkinson (1932-2004), the Black influence is "unmistakably there."[19] Perkinson adds that this process emerges in his own work, even when he tries to focus on traditionally European forms:

> Even when I want to get away from it [obviously Black material] and use something like serial technique…I think that the selection of notes for the tone-row has to do with what I hear as being an acceptable row, and I think my row says something about being Black as opposed to being somebody else…There is no question that the technique is serial, but you can take the technique and bend it and make it say whatever you want and somehow that comes out. I feel this way because this is how I hear it.[20]

These quotations indicate to us that the issue in defining the relationship between Blackness and African American music has more to do with the contexts in which Black people develop and perform their work rather than an essential Black experience that orients it. The ability to hear an "acceptable row," to use Perkinson's example, is the result of how one is attuned to hear over the course of one's development. As another example, Olly Wilson (1937-2018) says that his music "obviously reveals my Blackness, whether it is demonstrable or not, whether you hear it or not. It could be that your ears aren't good enough."[21] Here, Wilson nudges us with a reminder that judgements about the elements of a piece are often made on the side of the audience who may not share an aesthetic community or tradition with the performers in question. Thus, the "Blackness" of a given piece may be defined relative to the sensitivity of the listener's ears. In response, we approach works by African American composers beginning with the idea that identity plays a role in defining music as "African American," but the presence of African American elements is relative to the conscious or unconscious use of these forms by the artists in their work and the listeners' capacity to identify their presence. This position leaves open the possibility of a Black aesthetic "sensibility" which characterizes African American aesthetic works through their history but does not imply an essential or authentic Blackness in the composer. In the case of *From the Delta*, we traced these sensibilities in the connection between Black musical forms, the context of their development, and their overall role in the structure of the piece. These concerns not only informed our presentation of the works to the audience, but also guided the process of training students to perform musical forms and elements that, in some cases, elude standard Western musical notation. In this way, students are educated in Black performance traditions, bringing them into the aesthetic community of African American performance.

The analysis of Still's *From the Delta* in the next section is structured through these concerns: situating his life as a starting point for a broader understanding of the experiences of African American composers, identifying the paths provided by topics to the spaces, places, and sensibilities informing Still's understanding of Black experience, and highlighting the issues in performance and audience attunement that provide access to the expressive potential of Still's work. We believe this approach avoids the ethical issues of identifying Blackness in music highlighted in this section, as well as the issues faced in performing Blackness in predominantly white cultural spaces highlighted in the introduction.

William Grant Still's *From the Delta:* Representing History and Cultivating Experience

The centerpiece of our project was William Grant Still (1895-1978), whose importance as an American composer sadly continues to be overlooked.[22] Our work on Still began with his biography, which furnished us with a view of some of the shared experiences of African American composers. In terms of tradition, Still's experience illustrates many of the paths taken by African American composers in their process of development. His studies at Wilberforce University, an HBCU (historically Black college or university), Oberlin, and the New England Conservatory allowed us to discuss the importance of HBCUs in the training of African American musicians, and African Americans more broadly.[23] His career as a commercial musician, both as a performer and as an arranger/composer, points to the various routes taken in the synthesis of Black and broader U.S. American musical forms. The list of collaborators includes W.C. Handy, Sophie Tucker, Paul Whiteman, and Artie Shaw. He received many commissions from Columbia Broadcasting System, the League of Composers, the Cleveland Orchestra, and others. Stylistically, his compositional output is divided into three musical periods that allow us to trace the development of his aesthetic as he melds traditional African American forms with European classical forms. His first period was marked by discovery and exploration, during which he was awarded an opportunity to study composition with Edgard Varèse, which "opened new horizons" for him and having loosened up his music.[24] His second period, which was highly Afro-centric, called on elements of the blues tradition as well as the spiritual. This period allowed us to discuss the history of the self-conscious use of African American forms as a means of elevating their status while preserving their meaning.

Still's third and final period, from 1935 to his death in 1978, was characterized by his weaving of his European training and African American focus of his first two periods, which embodied his political contribution to the aesthetic project of the New Negro Movement or Harlem Renaissance. While the Harlem Renaissance was a period of great artistic productivity and vibrancy, Floyd reminds us that the primary motive of the movement was political[25] insofar as it was concerned with producing aesthetic objects as a means of elevating the cultural and material status of Black people. Still rejected pure adherence to European and African American idioms in favor of a search for new possibilities that emerge from their combination. This musical aim reflected Still's social ideal that, "God intends for America to produce a new race, one that will include all other races and lay undue emphasis on none."[26] These dimensions of Still's education, professional life, and stylistic development indicate the need for a multidisciplinary approach to the cultural context(s) that inform it, making them legible for the performers and audiences. From this point, we turned to the music itself to ask how it expresses the experiences of African Americans and how we, as performers, can convey those experiences to the audience.

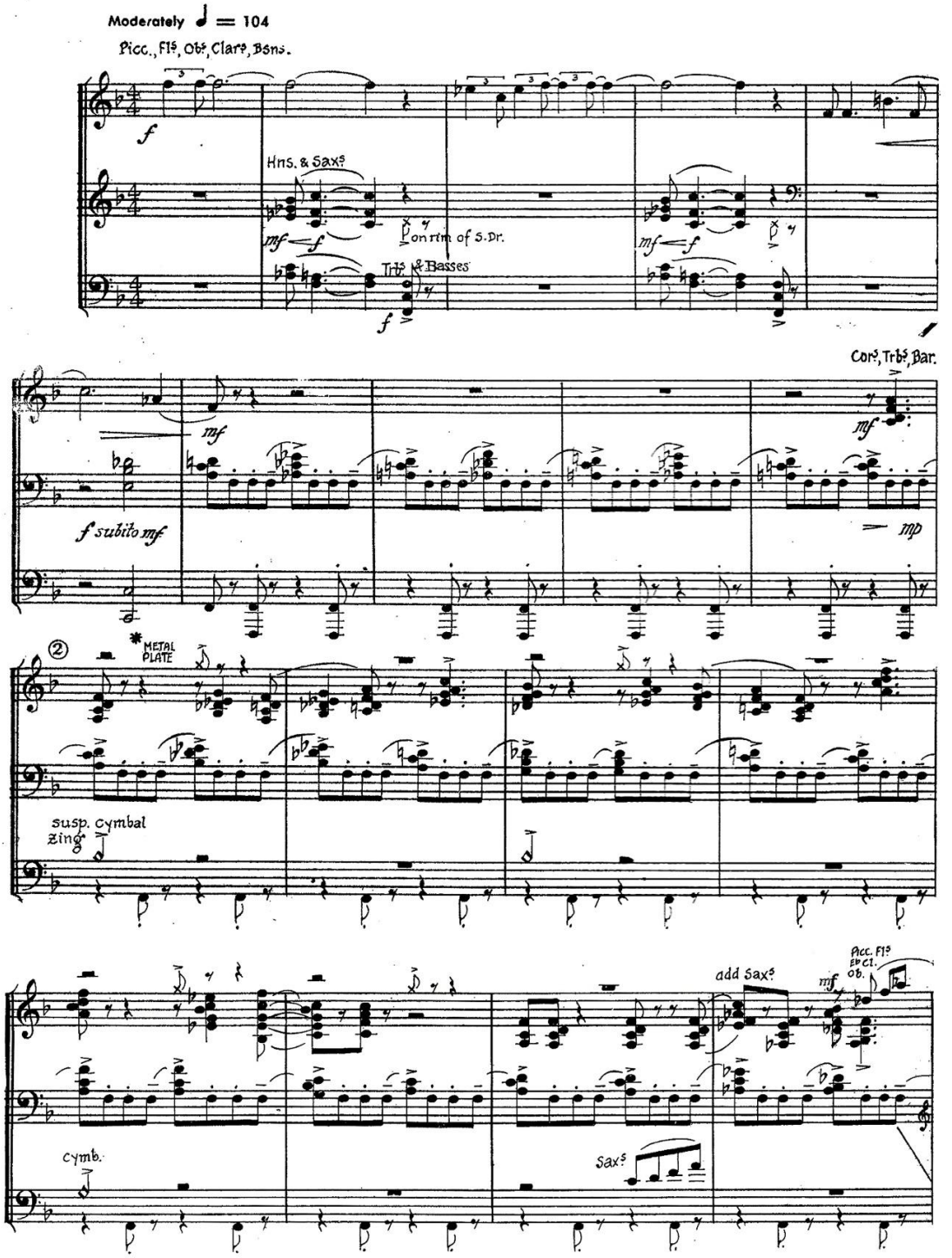
Still's *From the Delta* highlights African American composers' capacity to generate a sense of space, place, and sensibility, which provides an opportunity for cultural participation through the cultivation of knowledge of the aesthetics of African American topics. While Still

had written a band arrangement of his orchestral work *Old California*, which had been played numerous times by the Goldman Band, *From the Delta* constitutes his first original work for the wind band. It was written in response to a request for original music for band from Edwin Franko Goldman and in 1944 Leeds Music asked Still to compose a wind band work as part of a commissioning project for new music for band.[27] The result of that commission was *From the Delta*, which was completed in 1945. Though the work is comprised solely of original melodies, it is very evocative of the folk genre.[28]

In presenting this work to the performers, we wanted to give them more than a cursory connection to the material. This piece has real social context and alludes to themes that are part of everyday life for African Americans even today such as incarceration, exploitation, and the celebration of family and community. The use of topics is a useful analytical tool that helps identify and label melodic material in terms of its expressive potential. For the students, the emphasis here was on context and how it helps us realize that potential.

The first movement, "Work Song," uses musical topics as representational vehicles that allow Still to generate a sense of place, time, and community that situates his audience in the life of African Americans in the Deep South. This begins with the title, *From the Delta*, which has geographical, historical, and cultural relevance. The title, of course, refers to the Mississippi Delta, a region of the United States between the Mississippi and Yazoo Rivers, which touches the states of Tennessee, Arkansas, Louisiana, and Mississippi. That the composer was a native of Woodville, MS suggests that the work had personal significance. In "Work Song," Still brings the audience to the region of his birth to witness a chain gang singing during a day of hard labor. The call and response of the opening 6 measures (see Example 1) resounds like a call to work. Following this exchange, the chain gang is marched off to work to the sound of repeated staccato eighth notes beginning in measure 7. When the first theme emerges in measure 11, it is accompanied by the sound of a sledgehammer on metal, representative of men at work driving metal spikes into wooden slats. In one of our lectures, we discussed the Gandy Dancers and how they used song and rhythm to realign railroad tracks, drawing parallels to this kind of work and that of the chain gang.[29]

Example 1. Work Song, measures 1-18.



Calling attention to these elements in rehearsal, we were able to demonstrate how they can be used to project a narrative. For example, being aware of the call and response at play in the first 6 measures, mentioned above, helped the performers connect their gestures to those that precede and follow them in a way that informed expressive intent. Also, understanding the significance of the repeated eighth notes had an impact on the perception of how those notes should be articulated. Moving through the piece we attempted to connect the musical elements to contextual clues, social and/or historical in nature, to inform our approach to articulation, phrasing, and other expressive vehicles at our disposal. These connections demonstrated how knowledge of context or factors that lie "behind the notes" can affect all facets of performance. Very often we played a section of a movement without detailed discussion making note of the difference in our performance once the context was provided. We also considered the motivation for interpreting a certain passage or phrase in a particular way referencing back to the notion of a Black aesthetic and our attempt to honor that aesthetic in performance.

In addition to our attention to the narrative, we noted how Still used African American forms to establish a sense of Black people's experience through the prevalent use of blue notes. Though we are in the key of F major, the blues topic is represented by flatted 3rd, 5th and 7th (Example 1). This blues inflection in the movement connects this musical sensibility with the environment, giving a bittersweet character to the narrative. At a presentation of this research at the International Conference: Performing Arts between Tradition and Contemporaneity in Graz, Austria, some listeners heard the opening call and response as joyful and triumphant. This interpretation was grounded in an emphasis on the major chords, tempo, and syncopation, which, to them, lightened the mood of the movement. For us as African American listeners, what they heard as a lightening of mood, we might hear as ambivalence when contrasted against the harsh working condition we might envision during this time in our history. The blue notes signal a tragic sense of strength in the face of oppression, which has come to define the blues sensibility.[30] It also demonstrates the representational potential of African American classical music and its capacity to serve as a vehicle for communicating experience across cultural sensibilities through knowledge of context.

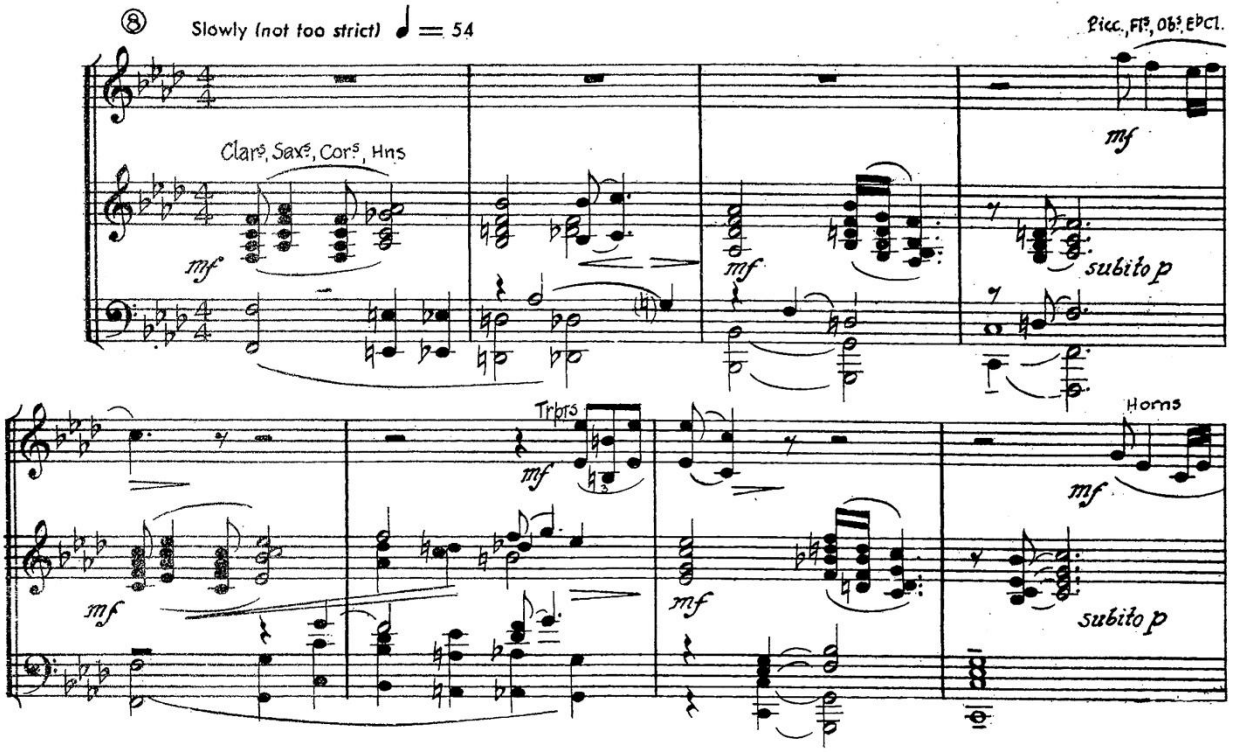
The ambivalence of the piece required attention to the play between forms at work in its creation. In rehearsal we discussed this integration of European and African American forms through the use of straight and swung eighth notes. The opening call, in woodwinds, has a heavy swing feel, notated with triplet brackets. These swung or more jazz oriented passages appear very comfortably next to straight eighth notes, which serve to represent the repetitive nature of hard labor. The juxtaposition of these two styles ties the blues sensibility of the narrative with the insistent nature of the repeated eighth notes, which reinforce the hardship of life on the chain gang and highlights the tension between Black solidarity and the conditions of oppressive labor. Using these elements, we were able to engage the performers and audience with a version of Black experience by contextualizing it spatially and emotionally in the performance of Still's vivid musical representation. The way the composer conveys Black experience through narrative, sensibility, and performance is amplified in "Spiritual," the second movement of *From the Delta*.

In our interpretation, "Spiritual" builds upon the representational and emotional qualities of "Work Song" by bringing the religious dimensions of African American experience of the fields and the church into the concert hall. The spiritual serves as a topic, which captures the aesthetic sensibility of the spiritual as "sorrow songs" that carry the longing, hope, and strategies of the enslaved in their form and performance. In W.E.B. Du Bois' chapter on the sorrow songs in *Souls of Black Folk*, he draws together the ambivalence of their meaning and the existential weight behind their interpretation:

> What are these songs, and what do they mean? I know little of music and can say nothing in technical phrase, but I know something of men, and knowing them, I know that these songs are the articulate message of the slave to the world. They tell us in these eager days that life was joyous to the Black slave, careless and happy. I can easily believe this of some, of many. But not all the past South, though it rose from the dead, can gainsay the heart-touching witness of these songs. They are the music of any unhappy people, of the children of disappointment; they tell of death and suffering and unvoiced longing toward a truer world, of misty wanderings and hidden ways.[31]

Beginning from Du Bois' quotation, we interpreted "Spiritual'' through this ambivalence, tracking the sensations produced by Still's use of African American musical forms. The melody amplifies this ambivalence as it rises and falls from a sense of despair to hope within its A-B-A structure. The opening theme is stated in clarinets, saxophones, and horns, which Still places in the mid- to low range, giving it a dark but soothing quality (Example 2). Performers were asked to imbue the minor 3rd (F to A-flat) of this opening melody with anguish and pain, which we connected to Du Bois' notion of death and suffering quoted above. The syncopated rhythm in measure 1 of rehearsal 8 is used repeatedly throughout the movement. We discussed ways of adding inflection to the melody by lingering on the minor third to draw out some of these emotions from the line. The next phrase is stated in a slightly higher tessitura as a way of adding to the sense of anguish. Descending chromatic figures in lower woodwinds and brass are employed to represent a sense of foreboding, a compositional device, which has been in use since the seventeenth century. This figure again demonstrates Still's wedding of Black topics with compositional techniques common in traditional Western music. One of the most memorable examples of this technique is the ground bass from the aria "Dido's Lament" in Henry Purcell's *Dido and Aeneas* (1688). More importantly, it situates this technique in another cultural context, signifying a form of death associated with the particular experiences of the people of the Mississippi Delta and their response to the condition of Jim Crow America. Returning to the interpretive problem raised in "Work Song," we can argue that "Spiritual" amplifies the negative spiritual sources of the blues and jazz sensibility that appear vibrant and lively in everyday life. It highlights the ambivalence between "levity" and oppression through a sense of tragedy that characterizes the experience of labor under slavery and segregation.

Example 2. Spiritual, measure 1-8.

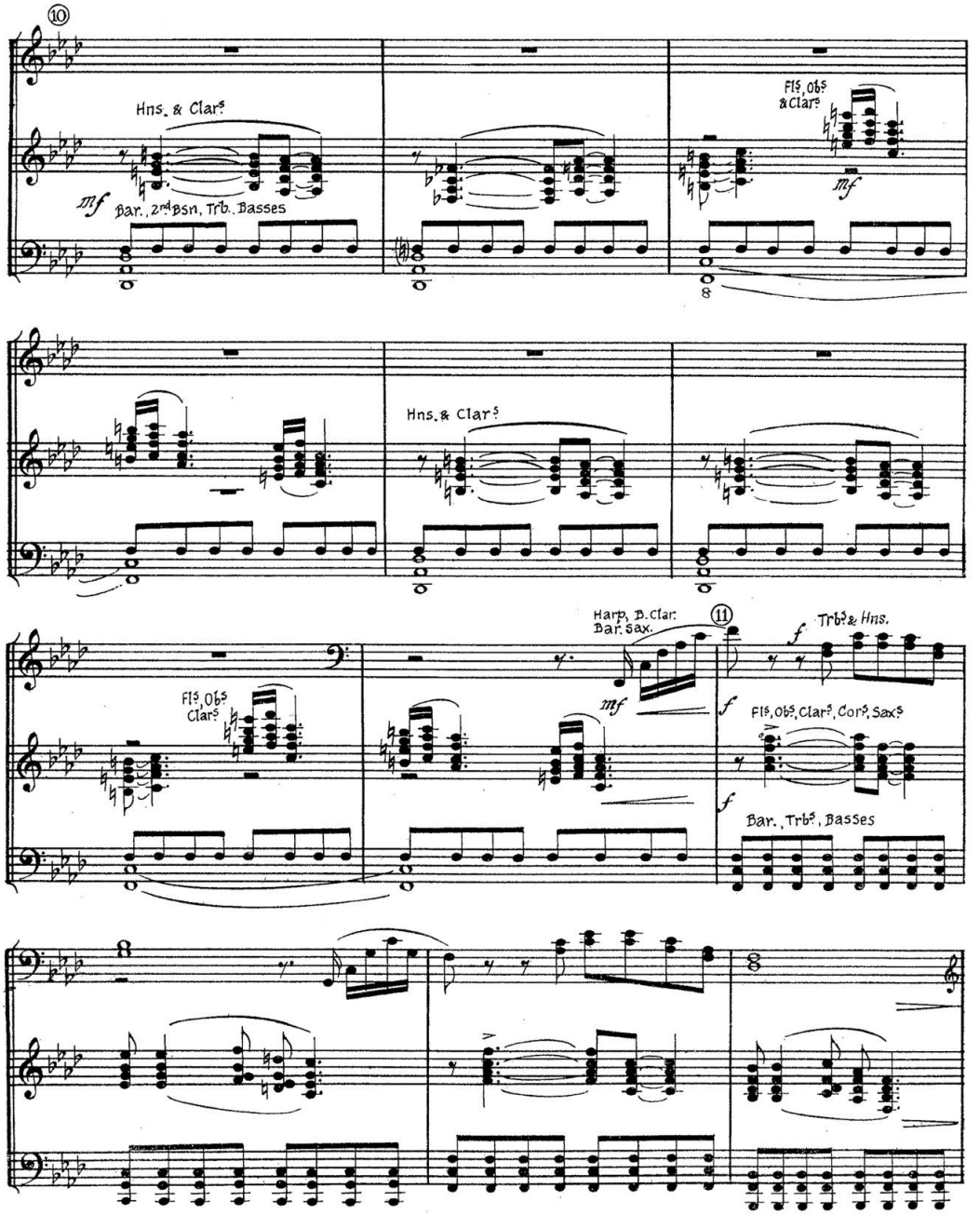


"From the Delta" by Williams Grant Still

In the B section of this movement, beginning at rehearsal 10, call and response is employed to draw the church into the narrative (Example 3). Still moves away from F minor and incorporates elements of bitonality that give the music an ethereal quality to emphasize our move to a spiritual space. Over the D-flat major chord in low brass, clarinets, bassoons, and horns move from E minor to D-flat major then from F-flat major to D-flat major. The piccolo, flutes and E-flat clarinet respond in the upper register with a kind of celestial gesture that represents hope in the face of the despair expressed at rehearsal 10. The "celestial" response is reminiscent of a church choir providing comfort to the congregation. This section provides commentary (signifyin(g)) on the shift of conditions of oppression and exploitation from slavery to the chain gang, acknowledging both the continuity and difference in sensibility that accompanies the change in exploitation of African American labor. These 4-measure exchanges culminate in a "shout chorus," a final outpouring of pain, with woodwinds in a higher tessitura and louder tutti dynamic that cries out in anguish, with underlying eighth notes giving it urgency. We asked the performers to play the eighth notes in an insistent manner to help identify this moment as the climax of the movement and to give the narrative more forward motion. The following two 4-bar phrases resemble rehearsal 10 in mood with the clarinets providing a reassuring response. The interplay between despair and hope gives way to a sense of resolve that leads to a return of the opening section. The descant in high woodwinds gives voice one final time to the despair alluded

to in the Du Bois quote stated earlier. As the movement transitions to its conclusion, the repeated quarter notes on an open fifth are stated in baritone saxophone, euphonium, tuba, timpani, and later bassoons as the rest of the ensemble throbs to the final F minor chord.

Example 3. Spiritual, measures 18-29.



This movement is beautifully crafted and well-balanced, keeping with the ambiguity of oppression and freedom contained in the blues sensibility, which manifests itself as spiritual longing and hope characteristic of the experience Still tried to convey. It models the tension between spiritual longing and resolution contained in the cultural origins of the form, while expanding them into the space of classical music through the wedding of African American and European elements. This tension on both fronts resolves itself in the concluding movement, "Dance."

As the liveliest of the three, the final movement, "Dance," provides a joyful contrast to the weight of the previous movements. "It paints a portrait of friends coming together to celebrate one another in spite of their daily hardship."[32] The movement's joy emerges from its syncopated rhythm and melody, which oscillates between the level of scene and song, replicating lines of folk music bastardized in minstrel performances. An accurate reading of the articulation is critical to the expression of its joyous mood. The obbligato in high woodwinds alludes to the friendly gathering mentioned above and is enhanced at rehearsal 18 with the addition of the lyrical line in conical brass. This gathering exemplifies celebration and provides stark contrast to the weight of the first two movements. Celebration in the face of spiritual striving generates a portrait of this slice of Black experience that links together their inner experience with their material conditions through song. Following Farrah's analysis mentioned above, we can treat the presence of Black folk celebration in "Dance," as a point of contrast and a moment where cultural performance and experience is conveyed through music. The same is true of Nathaniel Dett's *Juba Dance*, which takes its rhythm from the Juba, a dance of West African origin popularized by enslaved people in the United States and the Caribbean as "pattin' Juba," which Dett heard two young boys playing outside of his home.[33] Along with the ecclesiastical symbolism of "Spiritual," and the rhythmic insistence of "Work Song," the celebration of "Dance," is a refreshing shift in narrative, which rounds out Still's presentation of Black experience in this work. For the performers, knowledge of context and narrative are necessary at each step to produce a performance that vividly conveys the nuances of Still's framing.

Conclusions

The goal of our project was to present a performance of works by African American composers to highlight the quality of their music and to contextualize those works with a view toward informing performance and realizing their expressive potential. It is our hope that this approach to scholarship in the performance of African American classical music at PWIs might be replicated by other ensembles at similar institutions. The insight offered by expert(s) in the fields of Africana Studies, Philosophy, Sociology, and History will help provide the kind of context performers need to give a more informed performance of works by African American composers, who through their music offer glimpses into Black experience. Knowing that many university initiatives fail to escape the level of non-performative, representational engagement and, in fact, devolve into a celebration of "heroes and holidays," we felt ethically bound to provide a more robust experience for our students. Our approach to the project was, in large

part, motivated by the notion that discussions around these composers and their works would, in addition to better informing performance, also lead to a more in-depth understanding of Black experience as seen through the lens of the creative activity of a select group of African American composers and their art. Three key features of our project were crucial to achieving this goal, which point to further ways to integrate programing by music departments in broader campus contexts.

Interdisciplinary Collaboration

Our interdisciplinary collaboration allowed us to combine Black aesthetic theory, musicology, history, and performance practice to create a cultural and aesthetic framework that would help them recognize and understand the nuances of these specific works of African American composers. Following the historical roots of African American Studies and Black Studies programs, we focused on building a basis of knowledge consistent with elaborations of Black life and art with an emphasis on the composers' creative process as indicative of a Black aesthetic. For example, as mentioned above, we connected the work of the chain gang in Still's "Work Song," to the work of the Gandy Dancers, whose songs punctuated hard labor on the delta railways. Their songs did not ease their labor but helped them work in rhythm with each other. This rhythm is reminiscent of the repeated eighth notes in the piece's opening. Thus, the historical connection between the chain gang and Gandy dancers opens up to a phenomenological engagement with the music as a performance of the ambivalence between solidarity and the conditions of oppression which characterize African American labor under segregation. This historical and philosophical connection, in turn, exposes the political dimensions of the piece without imposing a politics. This form of interdisciplinary engagement demonstrates that getting at the music "behind the notes" requires a connection between history, culture, and politics afforded by aesthetic experience to generate a more expressive performance.

Contextualizing Black Experience

The historical use of the term "Black experience," brings a sense of universalism that we wanted to avoid based on the concerns with essentialism, authenticity, and invisibility raised in our discussion of Black aesthetics. Rather than emphasize the "the," our focus was on the "experiences," plural, of Black composers and Black people. With this concern in mind, we focused on context as a way of concretizing the experiences of Black people through history so that we can see the truth and the overgeneralization in our narratives about them. The focus on context gave us the ability to highlight historical overlaps in experience that furnished us with elements of a tradition of Black classical musical production through routes inside and outside of the United States. This focus on context allowed us to expose the performers and audiences to the time, place, and sensibilities at work in the pieces, which are expressed in the representations they draw up in the analysis of *From the Delta* as well as the other works from this performance. For example, the importance of spirituals as commentary on Black oppression gives rise to a more expressive interpretation of the second movement of Still's *From the Delta,* through

awareness that one is working within a Black folk idiom that develops into church music. The shift from the concert hall to the church recontextualizes the performance itself. This power exercised in Still's work appears later in two other works performed as a part of this project, Valerie Coleman's *Umoja* and Omar Thomas' *Of Our New Day Begun*, which we will discuss further in a future essay.

Black Performance Traditions and Practices

A study of Black performance traditions and other African American tropes gave the students an understanding of the ways in which African American composers synthesize this approach with elements of the European music tradition. The need to emphasize an informed stylistic approach to the blues and to blue notes as well as an understanding of Signifyin(g) bring the expression of the wind band in line with the "baked in" elements of the music that allow us to hear what is behind the notes. The process of training required for proper performance initiates performers into the performance tradition of African American music by developing an ear and technique that takes the differences in tradition seriously, synthesizing them rather than emphasizing one form or another. This process grounds the performance in values drawn from Still's own philosophy. Modeling the style vocally for the students proved to be a rather effective way to reinforce the nuances in performance we were looking for. This connection is crucial in the Still piece as the aesthetic practice of blending traditions mirrors the political practice of producing novel communities without assimilation or hierarchical integration. It demonstrates the power of attention to African American musical forms as a vehicle for epistemic and practical engagement with the traditions of African American communities.

Performance Practices, Aesthetic Education, and Cultural Transformation

While we did not gather specific data beyond the performance recording itself, we are confident that our collective examination of the selected works, the discussions of the context surrounding their creation, and of the composers who created them gave the students an expressive impetus for their performance that came closer to approaching stylistically and expressively informed performance than might have occurred without it. Future concerts devoted to works by African American composers should include survey questions and discussion groups administered through our online student interface allowing us to collect more concrete evidence of the efficacy of our approach. Video and audio recording of rehearsals and the performance suggest that the model employed in the preparation of the Still and the other works on the program contributed to a more expressive and stylistically authentic performance. While the quality of the performance is certainly of great concern in the preparation of any performance, the learning was the ultimate goal of this project. Providing students with a view into Black experience through the lens of these composers was an invaluable facet of ethical scholarship and performance of African American classical music.

The idea of a culturally or historically informed performance is not a new one and is all the rage in modern performances of early music. Critiques of this approach by John Butt (2002), Richard Taruskin (1995), and others abound.[34] At the heart of our project was a motivation to get at the intentions of the composer by showing respect and appreciation for the culture of that composer and attempting to gain understanding for the context in which a particular work was created. Just as orchestral musicians work to understand the historical, cultural, and social context surrounding Mozart's *Symphony no. 41*, for example, so too did we need to familiarize our students in like manner with the historical, cultural, and social contexts surrounding our selected works. The important difference, however, is young musicians have even less familiarity with the performance practices of African American forms of art and expression than they might with works in the canon of the European music tradition. We believe that our work with students at Susquehanna University filled in many of these gaps in knowledge and experience and brought them closer, not only to an understanding of the music, but also to Black experience.

As African American scholars and faculty members, we have moved through pathways that demonstrate that the best-intentioned value statements are often violent towards the cultural sensibilities of African American students, Black students, and other students of color, especially in music and philosophy programs. In many of these programs, notions of beauty are based in the European music tradition and for Black students and students of color, participation in them means assimilation rather than integration.[35] Drawing from these experiences, we wanted to be attentive to our desire to shape the culture and self-reflexive about what those changes look like. Aesthetics, as it is concerned with forms of feeling and interpretation, is a crucial vehicle for this type of interaction when it remembers that art, too, is always embedded in a cultural context that gives it meaning or, more specifically, makes sense. This emphasis on the sensual points to the need for an education of the senses as a vehicle for social transformation, a key element in the history of Black aesthetics. Based on this connection, we argue for an understanding of the cultural politics of aesthetic education that adds an ethical obligation on our work as artists and scholars. Without prescribing an official "politics," we can say that this means being attentive to the role of aesthetic education as cultural work and being explicit about those aims as a move towards neutrality or colorblindness is, typically, a mere reinforcement of the status quo.

ENDNOTES

1. Sara Ahmed, *On Being Included: Racism and Diversity in Institutional Life* (Durham: Duke University Press Books, 2012), 117.

2. This history of Black aesthetics is captured in the periodization of African American aesthetic production and anthologized in major works such as Alain Locke's *The New Negro* and Addison Gayle's *The Black Aesthetic*, among others.

3. Samuel Floyd, "Black American Music and Aesthetic Communication." *Black Music Research Journal* 1 (1980), 4. We can think, for example, of Henry Louis Gates Jr.'s work on African American literature and history as a cultural project to define a Black literary tradition that would ground these works in a larger framework of African-American Studies allied with work in deconstruction and other forms of postmodern criticism. A similar move is at work in the emphasis on queerness in Black studies, which emphasizes the indeterminacy of Blackness.

4. Ibid, 7. Lower case b in Black in the original. Floyd proposes that the energies of human experience are expressed in music. This rendering of Black musical expression pushes close to an essentialist notion of Black experience only if we forget that Floyd explicitly rejects such an interpretation of Blackness and that the energies expressed are tied to the culturally inflected experience of the audience and, potentially, the performers, not necessarily a collective experience across all Black people.

5. bell hooks, *Yearning: Race, Gender, and Cultural Politics* (Boston: South End Press, 1990), 28-29.

6. David N. Baker, Lidia M. Belt, and Herman C. Hudson, *The Black Composer Speaks* (Metuchen: Scarecrow Press, 1979), 339.

7. Christopher Jenkins, *Exploring the Aesthetics of African American Classical Music* (American Society for Aesthetics, 2017), 2.

8. Ibid.

9. Leonard Meyer, *Emotion and Meaning in Music* (Chicago: UC Press, 1956), 1.

10. Scott David Farrah, *Signifyin(g): A Semiotic Analysis of Symphonic Works by William Grant Still, William, Levi Dawson, and Florence B. Price* (Tallahassee, Florida State University, 2007), 15.

11. Eric Hinton, *Conducting the Wind Orchestra: Meaning, Gesture, and Expressive Potential* (Amhurst: Cambria, 2008), 57.

12. Ibid.

13. Robert Hatten, *Interpreting Musical Gestures, Topics, and Tropes: Mozart, Beethoven, Schubert* (Bloomington: Indiana UP, 2004), 2.

14. Leonard Ratner, *Classical Music: Expression, Form, and Style* (New York: Schirmer Books 1980), 9.

15. For example, the language of topics has been used to inform physical gestures in the art and craft of conducting in Eric Hinton's *Conducting the Wind Orchestra: Meaning, Gesture, and Expressive Potential* (2008).

16. Farrah, 17.

17. In his theoretical model for Black topics in music, Scott Farrah reminds us that semiotic approaches to musical analysis have been discussed by numerous theorists including Jean Jacques Nattiez, Kofi Agawu, Robert Hatten, Carolyn Abbate, Raymond Monelle, Leonard Ratner, Eero Tarasti, and others (Farrah 2007, 15-16).

18. Farrah, 19.

19. Floyd, *Black American Music,* 5.

20. Baker et al, *The Black Composer Speaks,* 246.

21. Ibid.

22. In addition to the works on Still quoted in our bibliography, interested readers should consult the collection of essays published as *The William Grant Still Reader: Essays on American Music* in *Black Sacred Music*, vol. 6, no. 2, 1992.

23. Hale Smith, "An Experience in Jazz History," in *Black Music in Our Culture*, ed. Dominique Rene de Lerma (Kent, Oh.: Kent State Univ. Press, 1970); John Michael Spencer, "An Introduction to William Grant Still." *Black Sacred Music* 6, no. 2 (September 1992): 1-77. Still mentions the importance of his predecessors at Oberlin in establishing a tradition or lineage of Black composers (Spencer 7). HBCUs represent 3% of all colleges and universities but enroll 12% of all African American students and 23% of all African American college graduates. They grant 40% of all African American STEM degrees and 60% of all engineering degrees. They were also important in terms of the education they provided to African American musicians, particularly prior to the time when they were allowed to attend PWIs and conservatories of music.

24. Eileen Southern, "American's Black Composers of Classical Music." *Music Educators Journal* 62, no. 3 (November 1975): 49.

25. Floyd, "The Negro Renaissance: Harlem and Chicago Flowerings." In *The Black Chicago Renaissance*, eds. Darlene Clark Hine and John McCluskey Jr., (Urbana: University of Illinois Press, 2012), 26.

26. William Grant Still to Alain Locke, 13 July 1941, William Grant Still Collection, Box 1. Special Collection Library (Duke University, Durham, North Carolina), cited in Franke, Joseph Patrick, *William Grant Still's Vision for American Music.* MA thesis, University of Pittsburgh, 2012, 42.

27. Moss, Myron D, Concert Band Music by African-American Composers: 1927-1998, (Tutzing, Germany: Verlegt Bei Hans Schneider, 2009), 70-71

28. Ibid, 71.

29. Brown, Jim, "Gandy Dancer Work Song Tradition." *Encyclopedia of Alabama,* 2007, https://encyclopediaofalabama.org/article/gandy-dancer-work-song-tradition/.

30. Amiri Baraka, *Blues People: Negro Music in White America* (New York: Harper Collins, 2002); Cornel West *Democracy Matters: Winning the Fight Against Imperialism.* (New York: Penguin, 2005); Lewis Gordon *Fear of Black Consciousness*. (New York: Macmillian, 2022).

31. W.E.B. Du Bois, *The Souls of Black Folk* (Massachusetts: Bedford, 1903), 198.

32. "From the Delta: William Grant Still," The Wind Repertory Project, last modified May 5, 2023, https://www.windrep.org/From_the_Delta.

33. Debra Miles, "An Analysis of Robert Nathaniel Dett's *In the Bottoms*" (MA thesis, University of North Texas, 1983), 34.

34. John Butt, *Playing with History: The Historical Approach to Musical Performance,* (Cambridge: Cambridge UP, 2002); Richard Taruskin, *Text and Act,* (Oxford: Oxford University Press, 1995).

35. Jenkins, " Assimilation and Integration in Classical Music Education." *Action, Criticism, and Theory for Music Education* 21. No. 2 (September 2022): 158-159.

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THE INFLUENCE OF MINIMALIST COMPOSITIONAL TECHNIQUES ON MUSICAL LITERATURE FOR WIND ENSEMBLE

Justin T. Zanchuk

"Minimalism's impact on American music has been powerful, and will continue to be so for many decades."[1] As predicted by composer, musicologist, and critic Kyle Gann in his 2001 article "Minimal Music, Maximal Impact," minimalism has established a dominant presence in our contemporary musical vocabulary and, more specifically, in musical literature for the wind ensemble.[2] In this article, drawing on the work of area experts and score analysis, I provide a reputable scholarly definition for minimalism and offer historical context of the evolution of minimalism's influence, citing examples of original wind literature that demonstrate the use of minimalist techniques from the 1960s to the present day. Through this review, I argue that the compositional techniques utilized by composers associated with minimalism have had a significant influence on musical literature written for wind ensemble, shaping the trajectory of the repertoire and canonical works of our medium.

Defining Minimalism

Minimalism, as noted by musicologist Ann Niren, "is perhaps one of the most misunderstood musical movements of the latter half of the twentieth century…There are probably as many explanations of this term [minimalism] as there are scholars who have attempted to define it."[3] The term minimalism was first used in 1968 as a descriptor for music by English composer Michael Nyman[4] to describe the output of composers LaMonte Young, Terry Riley, Steve Reich, and Philip Glass. A rather broad definition of minimalism offered by author Wim Mertens states that "the term 'minimal music' refers to the extreme reduction of musical means."[5] Musicologist Keith Potter characterizes minimalism as music that has an intentionally simplified rhythmic, melodic, and harmonic vocabulary. It shares characteristics with the visual arts, such as the reduction of artistic materials to their essentials and embracing a regularity of formal design.[6] Author Edward Strickland states that minimalism denotes "a movement, primarily in postwar America, towards an art – visual, musical, literary, or otherwise – that makes its statement with limited, if not the fewest possible, resources, an art that eschews abundance of compositional detail, opulence of texture, and complexity of structure."[7] A common term used for describing minimalist music written after circa 1980 is post-minimalism. According to musicologist Jonathan Bernard, to qualify as a post-minimalist, a composer must either: 1) have begun as a minimalist and is now writing music that, however different from those beginnings, can be plausibly traced back to them, or 2) developed after minimalism's most abundant flowering, but principally in response to it.[8]

For the purposes of this article, I will be using Timothy Johnson's definition of minimalism found in the 1994 *The Music Quarterly* article, "Minimalism: Aesthetic, Style, or

Technique?"[9] In his article, Johnson characterizes minimalism into three sub-genres based on when a work was composed, and more importantly, the compositional intent of the music.[10] The first is minimalism as an aesthetic. This includes pieces from the earliest experimental stages of minimalism that date from roughly the late 1950s to the late 1960s. The music from this period often "requires the development of new listening strategies in order to fully appreciate them," due to their tendency of being non-teleological and lacking goal-directed elements such as a tonal center. Instead, they focus "on the process and on precise details."[11] The music of LaMonte Young, and the early works of Terry Riley, Steve Reich, and Philip Glass would be considered aesthetic minimalism.

The second category is minimalism as a style. This includes works from the late 1960s into the early 1980s. Stylistic minimalism recognizes a common mode of expression and a specific school of compositional thought in regards to form, texture, harmony, melody and rhythm.[12] Johnson defines the form as "primarily continuous," the texture as typically consisting "of interlocking rhythmic patterns and pulses continuing without interruption," the harmony as "the most prominent characteristic" because of its simplicity, melody as the "most obvious characteristic" because "extensive melodic lines are entirely absent," and rhythm as taking "center stage" providing the "primary point of interest."[13] Johnson recognizes that pieces that meet the requirements of the aesthetic most often fit into the parameters of the style as well, with examples being Glass's *Einstein on the Beach* (1975) and Reich's *Music for 18 Musicians* (1976).

The third sub-genre is minimalism as a technique. This includes music from the early 1980s until the present day that might demonstrate the use of the following: 1) a continuous formal structure, 2) an even rhythmic texture and bright tone, 3) a simple harmonic palette, 4) a lack of extended melodic lines, or 5) repetitive rhythmic patterns.[14] A composer's use of only a single technique is clearly not enough to constitute consideration within this sub-genre. When composers are using minimalism as a technique, they are most often using two or more of the five techniques listed, but usually not all of them, along with additional compositional techniques from other influences (perhaps jazz harmonies or highly melodic material) that are not a part of the minimalist style or the aesthetic. The later works of Glass and Reich, as well as many of the works of composers John Adams, Louis Andriessen, Michael Torke, and John Luther Adams demonstrate the minimalist technique.

Pieces written in the style and the aesthetic also utilize the techniques. The difference is that a piece in the aesthetic and style most often use only those techniques. Minimalism as a technique goes beyond those associated with the genre to expand their expressive palette. But the fact that composers continue to find ways to incorporate "minimalism as a technique…reveals its continuing influence on composers and their works."[15] As Johnson concludes, "minimalism was not fully recognized as a compositional tool until composers like Riley and Young began searching for a new aesthetic, Reich and Glass continued in the same style, and a host of composers discovered the technique."[16] It is with Johnson's concepts in mind that compositional approaches to form, texture, harmony, melody, and rhythm in musical literature for wind ensemble demonstrating minimalist techniques will be analyzed.

Before going further, the relationship between minimalism as a technique and post-minimalism must be discussed. It is my opinion that the two terms are synonymous. While some scholars and specialists may disagree with this lack of distinction, it is safe to say that both the average listener and the musician hear minimalism as a technique and post-minimalism as one and the same. For the purposes of this article, the term "minimalism" is used when identifying any influence of the genre on music for wind ensemble, with the understanding that, in some cases, the term post-minimalism could (and would) be used by other scholars.

Minimalism and the Wind Ensemble: Early Connections: 1960s to 1980s

Minimalist music and composers associated with minimalism have been connected to the wind ensemble since its inception. Terry Riley, in his quintessential minimalist piece, *In C* (1964), states that "any number of any kind of instruments can play."[17] While *In C* is not specifically written for the wind ensemble, its first recorded release in 1968 on Columbia Records included an ensemble of flute, clarinet, oboe, bassoon, saxophone, trumpet, trombone, viola, vibraphone, marimba, and piano, or as wind conductor and scholar Frank Battisti described, a wind ensemble with selective instrumentation.[18]

In 1972, Louis Andriessen founded the Orkest de Volharding (translated as Perseverance Orchestra), a ten-member wind ensemble in Amsterdam comprised of three saxophones, three trumpets, three trombones, and piano (with later additions of flute, horn, and double bass).[19] Andriessen wrote several works for this wind ensemble with selected instrumentation, including *De Volharding* (1972) and *On Jimmy Yancey* (1973).[20] In 1976, Andriessen wrote *De Staat* (translated *The Republic)* for four women's voices and large ensemble. The instrumentation of the ensemble is comprised of four oboes, four trumpets, four horns, four trombones, two electric guitars, electric bass, two harps, two pianos, and four violas. When discussing the instrumental layout and amplification of *De Staat*, Andriessen identifies the ensemble as "the orchestra." However, the world premiere performance was given by the Netherlands Wind Ensemble,[21] making *De Staat* another significant early minimalist work for wind ensemble with selective instrumentation.

John Adams' *Grand Pianola Music* (1981), which author Kyle Gann describes as "scored for peculiar forces,"[22] was written for orchestral winds in pairs, three percussion parts (utilizing fifteen different instruments), three amplified women's voices, and two pianos. While Adams never identifies it as such, the ensemble utilized in *Grand Pianola Music* may also be defined as a wind ensemble with selective instrumentation.[23]

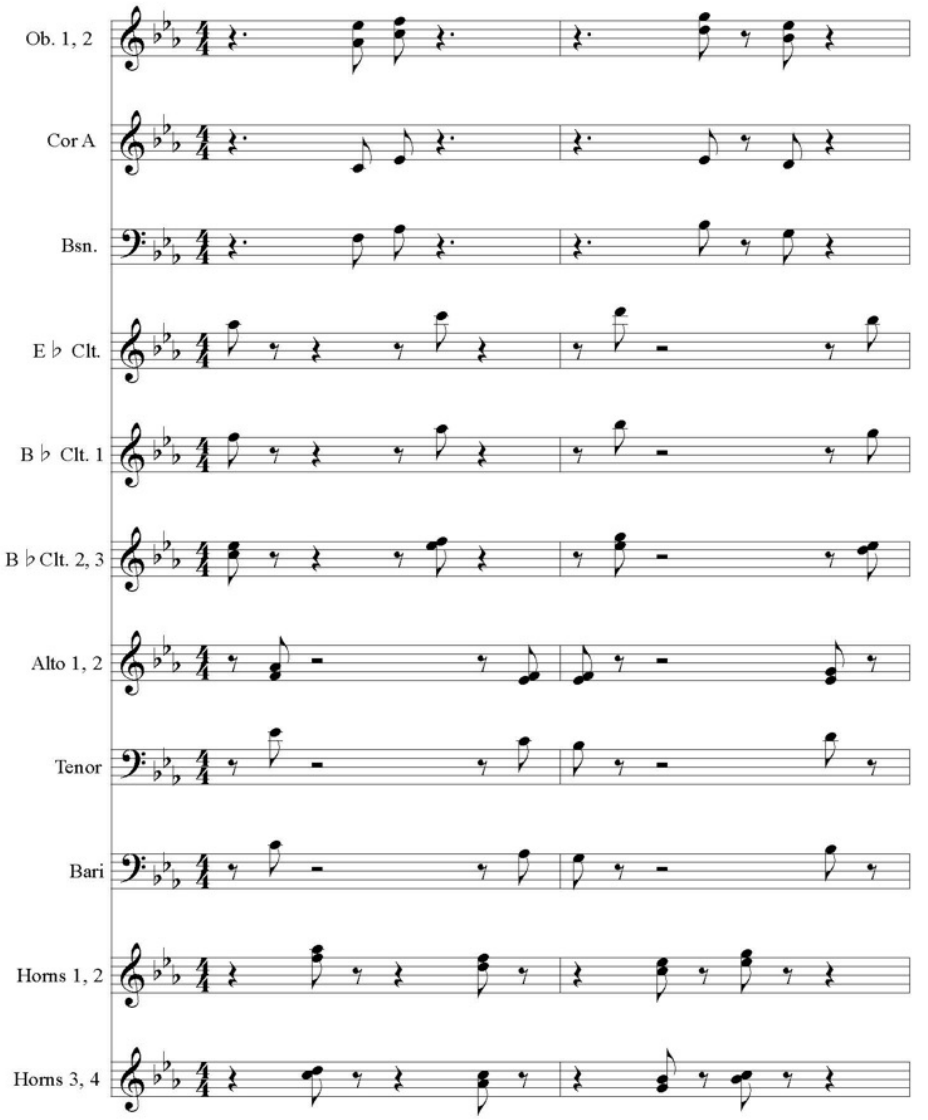
Minimalism and the Wind Ensemble Expanding Influence: 1980s to 1999

In the early 1980s and into the 1990s, composers associated with minimalism began to experience more mainstream success. Beginning with his collaboration with director Godfrey Reggio on the independent non-narrative documentary *Koyaanisqatsi* (1982), Philip Glass found

great success composing for film, receiving multiple Academy Award nominations for Best Original Score.[24] The 1989 recording of Steve Reich's *Different Trains* (1988) won the Grammy Award for Best Contemporary Composition.[25] John Adams found continued success with large scale orchestral works like *Harmonielehre* (1984–85) and his *Violin Concerto* (1993), as well as his opera, *Nixon in China* (1985–87), among others. Adams's wildly popular orchestral fanfare, *Short Ride in a Fast Machine* (1986), was arranged for wind ensemble in 1991 by Lawrence T. Odom. It was arranged again by Richard Saucedo in 2006 at a Grade IV level. Another Adams concert piece, *Lollapalooza* (1996), was transcribed for wind ensemble by James Spinazzola in 2007. Michael Torke was starting to emerge as a composer who "combined elements of the minimalist technique with elements of jazz and popular music elements to create his own unique style."[26] He found success with *Adjustable Wrench* (1987) and *Javelin* (1994), the official commission of the 1996 Summer Olympic Games held in Atlanta, Georgia.[27] *Javelin* was transcribed for wind ensemble in 1997 by Merlin Patterson. Torke also wrote two pieces for wind ensemble with select instrumentation, *Rust* (1989) and *Overnight Mail* (1997), for the Orkest de Volharding.

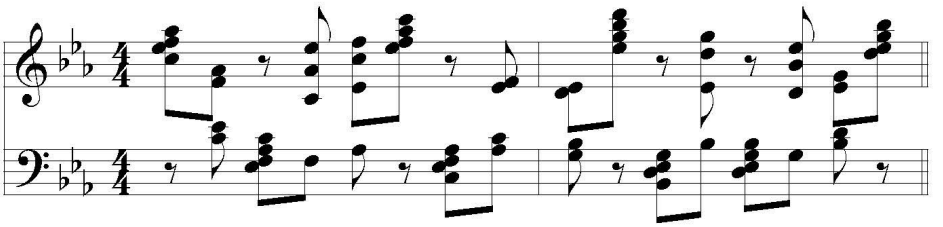
It is in this same period of minimalism's mainstream successes that we begin to see composers not associated with minimalism incorporating minimalist compositional techniques in musical literature for standard and expanded wind ensemble. In his program notes for his piece *Sun Paints Rainbows on the Vast Waves* (1982), composer David Bedford writes that "the basic structural design is carried by a progression of eight chords," much like Steve Reich's eleven-chord cycle in *Music for 18 Musicians*. Bedford's compositional choice to utilize a progression of diatonic chords exclusively establishes a simple harmonic palette that is characteristic of minimalist music. He also states that "these chords are then heard in pairs in ever-increasing density until a massive full band climax presents the chord sequence in its entirety together with a melodic fragment which fits each pair of chords." When his own process of developing "ever-increasing [textural] density" with "melodic fragments" is complete, Bedford creates an event reminiscent of those found in Reich's *Drumming* (1970-71) where "two drummers construct the basic rhythmic pattern of the entire…piece from a single drumbeat" and "gradually, additional drumbeats are substituted for rests…until the pattern is constructed."[28] (see Figure 1 and Figure 2).

Figure 1. Bedford, *Sun Paints Rainbows on the Vast Waves*, mm. 31–32



Sun Paints Rainbows On The Vast Waves by David Bedford

Figure 2. Bedford, *Sun Paints Rainbows on the Vast Waves*, composite melodic figure, mm. 31–32.



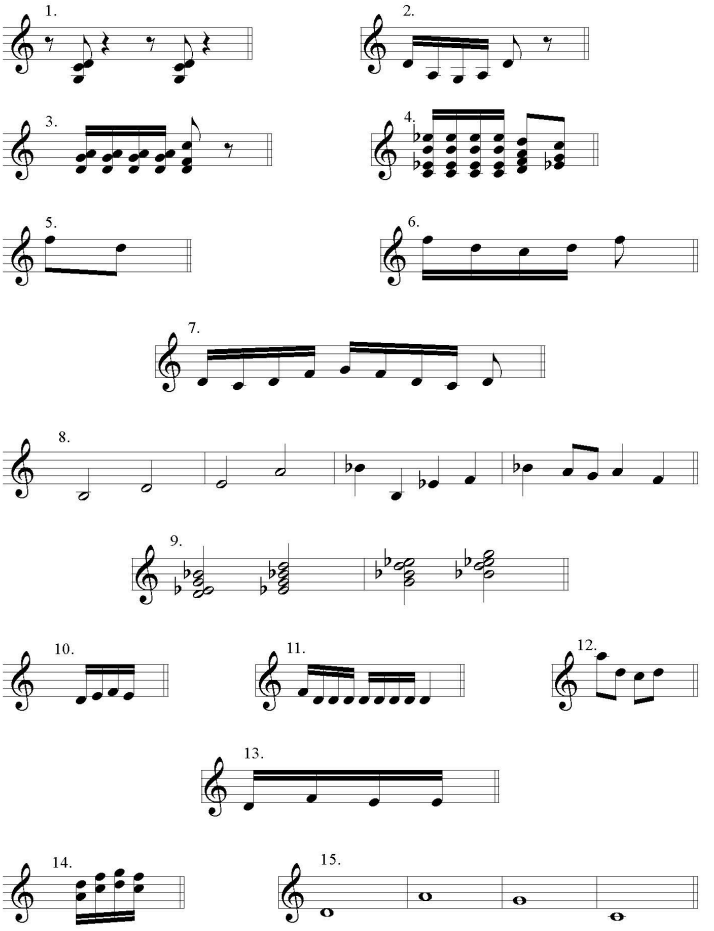
Sun Paints Rainbows On The Vast Waves by David Bedford

Through his process, Bedford creates a musical event similar to the early Reich pieces that theorist Richard Cohn calls "prolongations (lockings in, forming canons at various transpositions in beat space)" where "the texture may become denser through addition of voices, either through further cloning or through resultant patterns."[29] While Bedford does not transpose, clone, or shift his melodic fragments, the texture does become denser with each introduction of a new melodic fragment. Although not a true prolongation region, once his own process is complete, Bedford creates an event that is reminiscent of those found in Reich's works.

Another representative work for wind ensemble demonstrating minimalist technique is Edward Gregson's *Festivo* (1985). Gregson writes, "the second episode starts quietly but gradually adds layer upon layer of repeated ostinato, rather in the manner of 'minimalist' technique, until the whole band eventually joins in."[30] His own identification of "'minimalist' technique" is significant and aligns with author Timothy Johnson's later description of minimalism as a technique as having "an even rhythmic texture, simple harmonic palette, a lack of extended melodic lines, and repetitive rhythmic patterns."[31] All of these characteristics are appropriate for describing the compositional techniques employed by Gregson throughout the second episode of *Festivo*, which takes place from rehearsal nine to the first beat of rehearsal twelve, and is most similar to Riley's approach to *In C*.

In the second episode of *Festivo*, Gregson makes use of fifteen melodic patterns (see Figure 3). Throughout the episode, Gregson varies the use of each pattern. Some patterns are notated to occur no more than two times while others occur up to eighty-nine times, often occurring simultaneously in multiple instruments. As the episode develops, the number of patterns that occur, the regularity with which they occur, and the number of instruments playing all increase significantly, which gradually becomes a texturally dense episode.

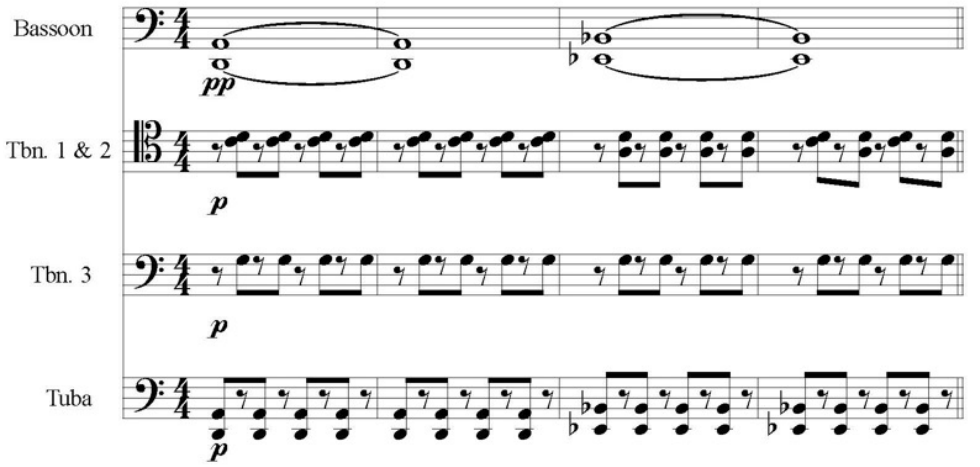
Figure 3. Gregson, *Festivo*, Melodic patterns utilized in the second episode, mm. 102–38.



Festivo by Edward Gregson

Also, like Riley, who aided the ensemble of *In C* "by the means of an eighth note pulse played on the Cs of the piano or mallet instrument,"[32] Gregson aides the wind ensemble by creating a constant eighth-note pulse. Initially, the pulse is created by the tubas providing the downbeats and the trombones providing the upbeats. Throughout the episode, the eighth note pulse is passed around various members of the ensemble. The pulse is harmonically reinforced with two sets of tied whole notes: the first holding the interval of a perfect fifth on D and A, the second moving up a half-step in parallel motion to E-flat and B-flat. The whole-note progression is initially played in the bassoons (see Figure 4). This four-bar progression of parallel fifths serves as the foundation of the formal process and development of Gregson's minimalist episode.

Figure 4. Gregson, *Festivo*, mm. 102–105.



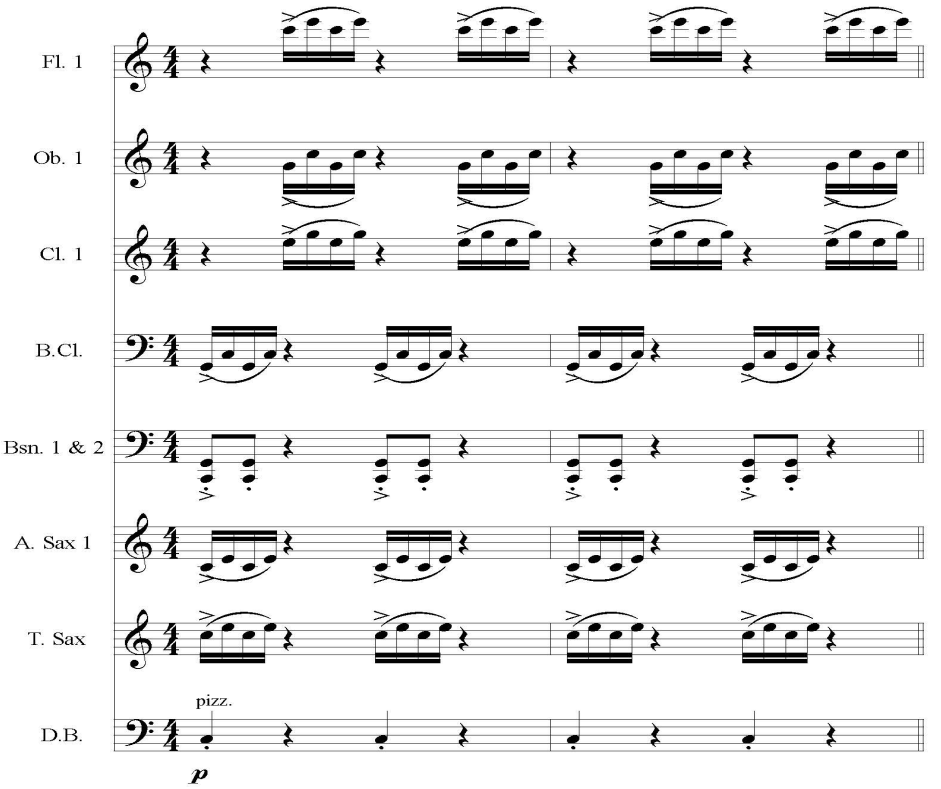
Festivo by Edward Gregson

While the similarities to Riley are clear, it is important to note four main differences in the process utilized by Gregson. First, instead of allowing each performer to have freedom in how many times the patterns are repeated, Gregson notates the process. Secondly, Gregson not only notates how many times a melodic pattern will be played, but also which instrument will play the pattern. Therefore, not every instrument plays each melodic pattern, giving the composer control not only of the melodic repetition, but the texture as well. Similarly, both the constant eighth-note pulse and tied whole-notes are passed around through various instruments within the ensemble, again allowing Gregson to remain in control of the texture. Third, while most of the melodic patterns are single voice statements, some of the melodic patterns are harmonized. Of those patterns that are harmonized, some are harmonized on the initial statement while others are harmonized after the initial single line melodic statement. Lastly, while always remaining the same rhythmically, Gregson alters the pitch sequences of some of the melodic patterns, sometimes by altering melodic intervals, other times through inversion, to match the tonality of the repeated four-bar harmonic progression. Despite these differences and through the subtlety of Gregson's adjustments, the minimalist influence of the episode remains strongly intact.

Another work written for standard or expanded wind ensemble where a section of the piece demonstrates the minimalist compositional influence from this period is David Maslanka's *Symphony No. 4* (1993). In the first large section, an extended transition, which the composer identifies as "traveling music (measures 88–106),"[33] demonstrates an even texture and bright tone, lacks extended melodic lines, and utilizes repetitive rhythmic patterns, all minimalistic characteristics. In this section, the double bass plays a melodic pattern of a quarter note followed by a quarter rest on beats one and three of each measure. The first and second bassoons play a

melodic pattern of two eighth notes followed by a quarter rest. The first alto saxophone, bass clarinet, and tenor saxophone repeat the melodic pattern of four sixteenth notes followed by a quarter rest, playing on beat one and three of each measure in the same manner as the double bass. The first flute, first oboe, and first clarinet play a melodic pattern of a quarter rest followed by four sixteenth notes, placing the figures on beats two and four of each measure. The composite of these repetitive rhythmic patterns creates a constant sixteenth note pulse and even texture throughout this transitional section (see Figure 5).

Figure 5. Maslanka, *Symphony No. 4*, mm. 88–89.



Symphony No. 4 by David Maslanka

Like Gregson, Maslanka alters the pitch of each of the melodic patterns to match the harmony of the progression of this transition, a series of plagal cadences.[34] However, he maintains the integrity of the chosen scale degrees of each melodic pattern within each chord. In making these compositional choices, Maslanka creates "traveling music" that demonstrates a meditative quality developed using repetition of short, motivic figures, creating a sense of constant pulse and an even texture. His use of each of these techniques creates an effective minimalist transition.

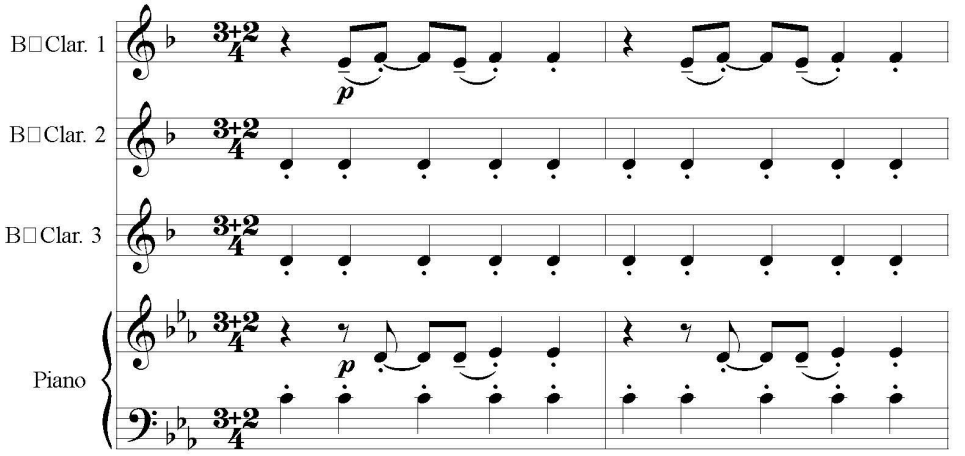
Minimalism and the Wind Ensemble
Expedited Influence: 2000 to the present

After its humble beginnings in New York lofts and art museums,[35] by the turn of the century American musical minimalism established its place in music history as a significant style with far-reaching influence, recognized as "one of the most notable developments in late 20th-century musical culture."[36] Perhaps most significantly, Pulitzer Prizes in composition were awarded to composers associated with minimalism, including John Adams for *On the Transmigration of Souls* (2002) in 2003, to Steve Reich for *Double Sextet* (2008) in 2009, and to John Luther Adams for *Become Ocean* (2013) in 2014.[37]

At this same time, we continue to see non-minimalist composers incorporate minimalist techniques in literature for wind ensemble, but much more frequently and with a greater willingness to acknowledge the influence much more overtly than previously, such as Eric Whitacre's *Equus* (2000). "The final result," Whitacre writes, "is something that I call Dynamic Minimalism, which basically means that I love to employ repetitive patterns as long as they don't get boring."[38] Nearly twenty-five years earlier, John Adams was quoted expressing a similar sentiment about the early minimalist works, stating "minimalism really can be a bore…but that highly polished, perfectly resonant sound is wonderful."[39] Despite this backhanded compliment, author Timothy Johnson notes that "by embracing the textural, harmonic, and rhythmic aspects of minimalism, Adams has adopted the minimalist technique, but he has transcended the minimalist aesthetic and style through his expansion of these features and through his frequent use of extended melodic lines."[40] Adams's transcended approach to minimalist compositional techniques (Dynamic Minimalism?) provides the most significant influence on *Equus*.

In the opening section of *Equus*, while the meter changes regularly, Whitacre establishes a constant, driving quarter note pulse that remains ever-present throughout the piece. For the first 105 measures, that pulse is built around repetitions of the pitch C. While a repetitive pulse dominates, Whitacre presents a melodic pattern in measure 6 that has an asymmetrical rhythmic quality introduced in five-four meter (see Figure 6). This asymmetrical melodic pattern, which serves as motivic material for the principal theme, is repeated seven times. After these repetitions, it is then presented in four-four meter as part of the principal theme.

Figure 6. Whitacre, *Equus*, mm. 6–7.

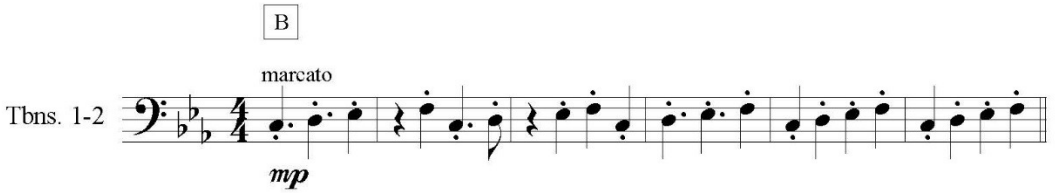


Equus by Eric Whitacre

Introduced at measure 14, the principal theme is based on melodic material "consisting of only four pitches (C, D, E-flat, and F) over its fourteen-measure duration, rarely visits consecutive downbeats, and manages to skate over the pulse, seeming only to skim its steady, rhythmic underpinning occasionally."[41] Similar to the works of Adams, the principal theme is expanded in length, but Whitacre's theme is still established in minimalist principals. The extended melodic material is limited to four pitches and while the rhythmic emphasis results in asymmetrical syncopated patterns, the accompaniment establishes an even rhythmic texture and bright tone through the repetitive rhythmic pattern of the constant quarter note pulse.

In the following section, beginning at measure 33, Whitacre introduces an ascending four note melodic pattern based on the same four pitches of the principal theme (C, D, E-flat, and F or scale degrees 1-2-3-4) in the first and second trombone (see Figure 7). While the initial rhythm is irregular, by the fourth repetition of the ascending melodic pattern the rhythm occurs on repeated quarter notes and continues to do so for another nineteen repetitions until the next statement of the principal theme.

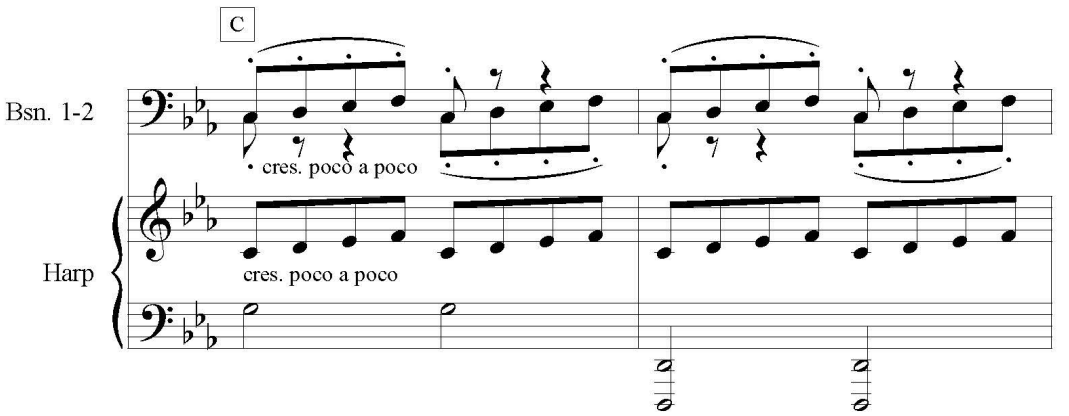
Figure 7. Whitacre, *Equus*, mm. 33–38.



Equus by Eric Whitacre

At measure 48, the same four-note ascending melodic pattern occurs in diminution at the eighth note in the bassoons, harp, and eventually the alto saxophones and trumpets (see Figure 8). This creates a constant eighth note pulse that builds intensity leading into the next statement of the principal theme at measure 57, played in the first clarinet. The second and third clarinets, as well as the piano, play repeated quarter notes on the pitch C. The four-note ascending melodic pattern will return repeatedly throughout *Equus*.

Figure 8. Whitacre, *Equus*, mm. 48–49.

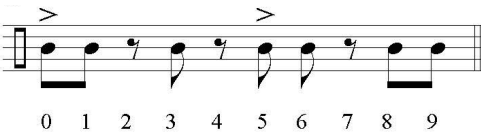


Following the statement of the principal theme, Whitacre makes use of repetitive scalar figures in measures 72–90 and repetitive arpeggiated figures in measures 106–25. These figures are reminiscent of the additive process associated with the music of Philip Glass. Rather than approaching this process by gradually adding or subtracting notes to melodic figures,[42] Whitacre approaches the process more like Adams in *Harmonielehre*, where he "freely adds or subtracts notes in an unpredictable manner."[43] In each instance, the accompaniment continues to play a constant quarter-note pulse. Whitacre's adoption of Adams's "transcended approach" to minimalist compositional techniques continues throughout the entirety of *Equus*.

While Michael Torke wrote two works for wind ensemble with selective instrumentation for the Orkest de Volharding, *Rust* (1989) and *Overnight Mail* (1997), he became the first composer associated with minimalism to fully embrace writing literature for the standard wind ensemble when he wrote *Grand Central Station* (2000), commissioned by the Goldman Memorial Band.[44] *Grand Central Station*, along with *Equus*, is one of the first examples of wind literature for standard or expanded wind ensemble that demonstrates the influence of minimalism throughout the entirety of the composition. In addition to *Grand Central Station*, Torke's catalogue now includes five works for standard or expanded wind ensemble, three works for selective instrumentation, and seven transcriptions, six transcribed by Torke himself.[45]

In his notes for the 2013 revision of *Bliss* (originally written in 2003), Torke states, "as I see it, motivic limitation enhances listener attention, alertness, and understanding and even generates excitement, as the piece travels through its topography. A similar principle is at work in *Bliss*. Here, the clapping pattern gives us the rhythm of all the melodies heard—melodies executed by almost every instrument in the wind ensemble." The theme can be identified as a rhythmic beat-class set with a ten-beat cycle [0135689] with the eighth note getting the beat (see Figure 9). The non-pitched rhythmic pattern serves as the catalyst of the eleven-minute work.

Figure 9. Torke, *Bliss*, Thematic beat-class set [0135689].

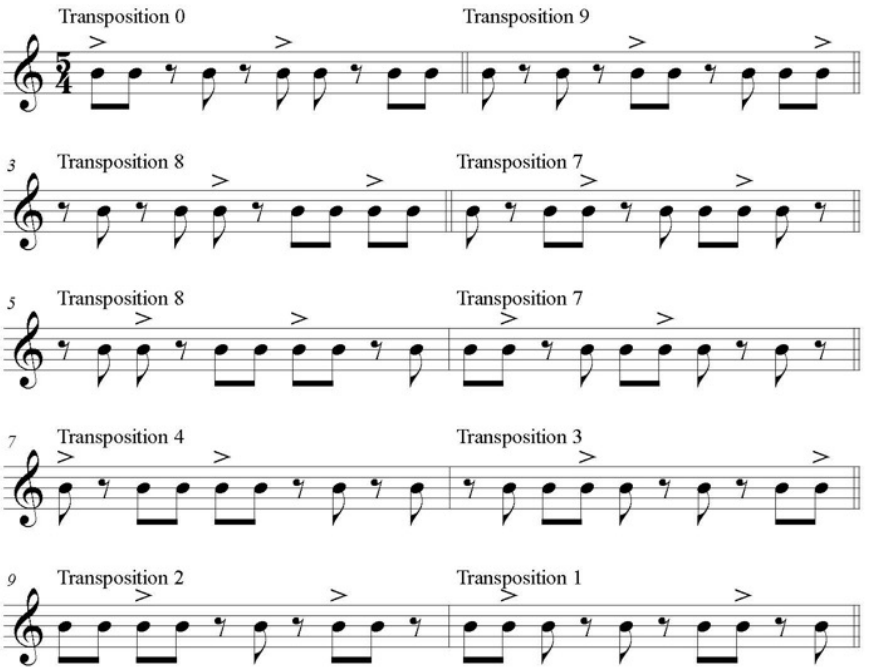


Bliss by Michael Torke

In the coda of *Bliss*, which begins at measure 349, Torke introduces a new process that is reminiscent of the phasing process most effectively utilized in the early works of Steve Reich, such as *Clapping Music* (the relationship to *Clapping Music* cannot be unintentional considering Torke's use of hand clapping throughout *Bliss*). Beginning at measure 356, Torke creates a prolongation region by creating a clone of the thematic rhythm. However, the difference between what Torke does here in *Bliss* and Reich's approach is that Torke does not phase through all the rhythmic transpositions at his disposal. However, by examining each of these potential rhythmic transpositions (see Figure 10), it will allow a better understanding of the compositional choice made by Torke in the coda of *Bliss*.

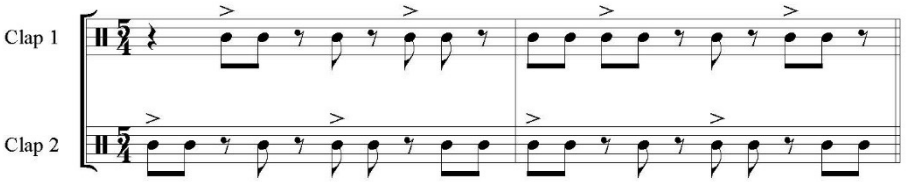
The first pattern in Figure 10 is the thematic rhythm pattern of [0135689] in its original position, or T_0. The second pattern is the same rhythm displaced, or transposed, forward by nine beats, or T_9. The remaining patterns are all the potential transposed patterns of the rhythmic theme (T_8, T_7, T_6, etc.) that could have been utilized in *Bliss*. Torke makes use of only transposed rhythm T_2. The resulting prolongation region created by this canon can be labeled as $T_{0,2}$. This prolongation region begins at measure 357, with the first two bars utilizing only T_0, then introducing the prolongation region $T_{0,2}$ in measure 359. In total, this creates an eight-measure section. In the first introduction of T_2, Torke incorporates a quarter rest in place of the first two eighth notes (see Figure 11).

Figure 10. Potential transposed rhythms for *Bliss*.



Bliss by Michael Torke

Figure 11. Torke, *Bliss*, Prolongation Region $T_{0,2}$, mm. 359–360.



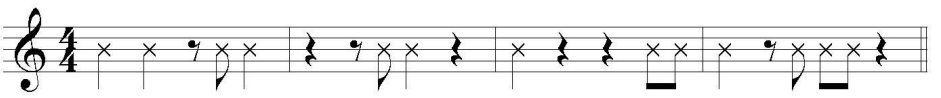
Bliss by Michael Torke

This same eight bar formal structure is repeated at measures 365 and measure 373, with variations in melody and harmony. Torke's use of $T_{0,2}$ in the coda creates a new intensity through the textural density and rhythmic interest because of the prolongation region, adding another layer of musical interest that sets up the conclusion of *Bliss*. As Torke states, "motivic limitation enhances listener attention, alertness, and understanding and even generates excitement."[46] The entire concept of *Bliss* is based on this minimalist compositional approach.

Homecoming (2008) is composer Alex Shapiro's first work written for wind ensemble. She describes it as "a distinctly American piece…that seamlessly flows between traditional styles that originated in the U.S., from post-minimalist concert music to jazz."[47] Within the first section of the piece, measures 1–100, Shapiro incorporates an even rhythmic texture and bright tone, a simple harmonic palette, repetitive rhythmic patterns, and lacks extended melodic lines, all techniques demonstrating the minimalist influence.

The opening of *Homecoming*, measures 1–36, makes use of three melodic and rhythmic patterns that set the foundation for the piece using pitched percussion, non-pitched percussion, and voice (provided by the instrumentalists). Marked quarter note equals 132 or faster and written in four-four meter, Shapiro begins the work with a five-bar rhythmic figure that is performed by the woodwinds, horns, euphonium, and tuba through the clicking of their respective keys or valves ("the sound of rifles"), creating the first textural layer (see Figure 12). This figure will be repeated a total of five times.

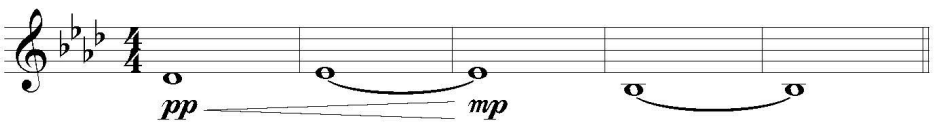
Figure 12. Shapiro, *Homecoming*, Melodic Pattern #1.



Homecoming by Alex Shapiro

In measure 6, the second repetition of the melodic pattern #1, Shapiro introduces the second textural layer through a three-note melodic pattern that consists of a D-flat moving up a major second to E-flat then down a perfect fourth to a B-flat. The figure accompanies the word "Home," and is sung by the trumpets, trombones, and percussion (see Figure 13). This five-bar melodic pattern, in contrast to the pulse driven key clicks, has limited rhythmic motion, consisting of a whole note and two pairs of tied whole notes. Much of the melodic and harmonic elements of the piece are derived from this initial motive.

Figure 13. Shapiro, *Homecoming*, Melodic Pattern #2.

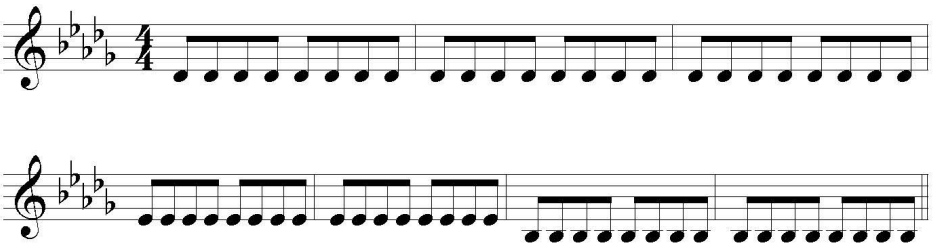


Homecoming by Alex Shapiro

At the third iteration of the melodic pattern #1 in measure 11, the entrance of melodic pattern #2 is delayed, or phased, by one measure, this time with the added harmonic element of perfect fifths sounding below (or perfect fourths above) in similar motion of the original melodic pattern. Additionally, the final note is extended by four tied whole notes.

At the fourth iteration of melodic pattern #1 in measure 16, a third melodic pattern is introduced in the mallet percussion (vibraphone and marimba) that utilizes the same melodic and harmonic qualities of the second entrance of the second melodic pattern. Instead of sustained sung whole notes, it is now played on the instruments, creating an energized rhythmic drive and constant pulse using repeated eighth notes (see Figure 14). The addition of sustained B-flat in the upper vibraphone creates additional harmonic interest. The duration of the motive is extended from five bars to seven and one-half bars. Two more similar iterations of this third melodic pattern are provided by Shapiro, each shorter than the previous iteration (six and one-half bars and five bars) and with slight rhythmic variation.

Figure 14. Shapiro, *Homecoming*, Melodic Pattern #3.



Homecoming by Alex Shapiro

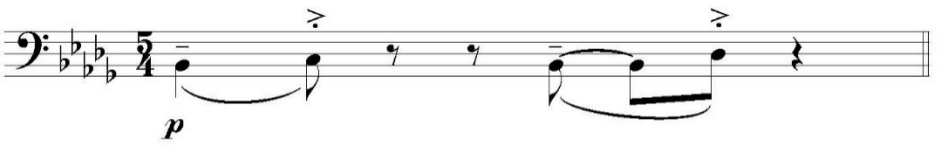
When discussing minimalist composers and pieces that have directly, or perhaps indirectly influenced her own compositional voice, Shapiro states:

> John Luther Adams's music resonates with me deeply. There is such authenticity to his voice, and a genuine intent in what he's creating. A piece like *Become Ocean*, like any minimalist work, is one for which you have to be prepared and willing to go on the journey, and when a listener is in the right head space to allow these textures and chords to move glacially across her or his psyche, the experience is transcendent.[48]

In the next section of *Homecoming,* measures 36–78, marked "pensive," Shapiro begins to explore a soundscape that allows "textures and chords to move glacially." For the first time in the piece, wind instruments begin to play, reinforcing the "mallets playing repetitive fifths, placed away from the tonic, in an attempt to bring a sense of unsettledness to the music"[49] through sustained long tones played by the bassoons, alto and tenor saxophones, second horn, and third

trombone. At measure 43, the meter is changed to five-four, and she introduces a fourth melodic pattern in the bass clarinet and second bassoon (see Figure 15).

Figure 15. Shapiro, *Homecoming*, Melodic Pattern #4.



Homecoming by Alex Shapiro

After nine repetitions of melodic pattern #4, Shapiro reintroduces the voices singing the text, "Home," on sustained pitches. Throughout the entirety of this section, the keyboard percussion maintains a constant eighth note pulse that is harmonically reinforced by the saxophones, trumpets, horns, and trombones (who also provide additional harmonic textural interest) while the flutes, oboes, euphonium, tuba, drum set, keyboard, and electric bass provide the vocals. As the section has slowly developed, it also slowly builds to the climactic moment of the entire first section at measure 79, with all instruments and voices arriving to a full ensemble *forte*. This moment also serves as the final time "Home" is sung, again on the pitch B-flat. Measure 79 also serves as the beginning of the transition from "post-minimalist concert music to jazz."[50] At measure 100, the entrance of the drum set signals the moment where Shapiro "venture[s] away from those minimalist textures into a warmer palette…as hope takes hold" and begins to explore the influence of the "openness and freedom" of the jazz world.[51]

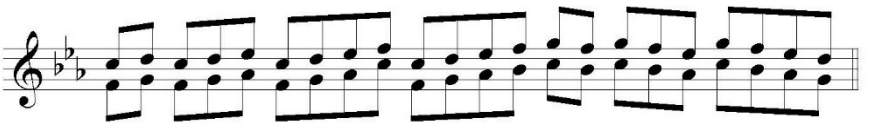
Within the first section of *Homecoming*, Shapiro creates a soundscape that embraces minimalist compositional techniques by creating an even rhythmic texture using a constant eighth-note pulse, a lack of extended melodic lines, repetitive rhythmic patterns, and a slow developing, simple, consonant harmonic palette. Shapiro has composed two additional pieces that she describes as having been directly influenced by minimalism. *Moment*, composed in 2016, "uses an ostinato that is present throughout the piece," as well as *Rock Music*, also composed in 2016, which she describes as "by far, my most minimalist band work which sets ambient, pitchless events against an A-flat drone."[52]

Composer Jennifer Jolley exhibits many compositional influences of minimalism in her 2017 piece, *Lichtweg/Lightway.* Specifically, the influence of Philip Glass's compositional style is prevalent immediately in what Jolley describes as the "constant eighth-note ostinato that is heard throughout the piece." This ostinato melody demonstrates similar qualities to that of the additive process most synonymous with Glass's melodies. Author (and composer) Michael Nyman discusses Glass's use of the additive process as follows:

> All Glass's ensemble pieces are based on [the] additive rhythm process which is applied to the melodic lines which provide the continuity of the music, in an unending flow of regular [eighth-notes]…each piece establishes a melodic unit, which is repeated…The next unit is literally a simple melodic extension of the previous one, a process which is repeated throughout the piece, though subtraction may also be used.[53]

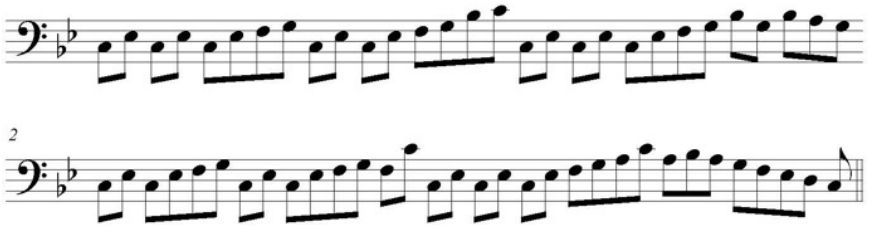
While Jolley's ostinato melody is not a true additive melody, there is no doubt that the aesthetic quality is strikingly similar to the additive melodies of Glass. The obvious difference is that Jolley's melody does not develop through the completion of melodic extension or subtraction as demonstrated by Glass in works such as *Music in Fifths* (see Figure 16). While there are some differences, the similarities between melodies of Glass and Jolley are clear in process and contour, as well as in the many repetitions of the melody throughout the piece (see Figure 17).

Figure 16. Glass, *Music in Fifths*, Melody 18.



Music in Fifths by Philip Glass.

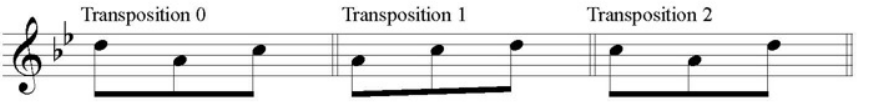
Figure 17. Jolley, *Lichtweg/Lightway*, "Melodic ostinato" (Time signatures omitted).



Lichtweg/Lightway by Jennifer Jolley

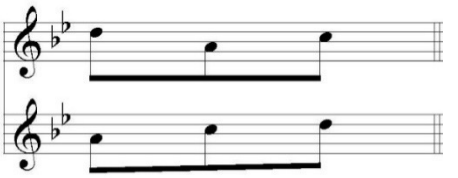
In the C Section of *Lichtweg/Lightway* (mm.108-82) Jolley creates her own Reich-like prolongation region (much like Torke in *Bliss*). Like Torke, Jolley does not phase through all the potential prolongation regions (see Figure 18). Also, like Torke, Jolley makes use of only a single transposed rhythm, T_2. The resulting prolongation region created by this canon for the three-note melodic patterns is $T_{0,2}$ (see Figure 19).

Figure 18. Potential transposed rhythms for three-note melodic pattern from *Lichtweg/Lightway*.



Lichtweg/Lightway by Jennifer Jolley

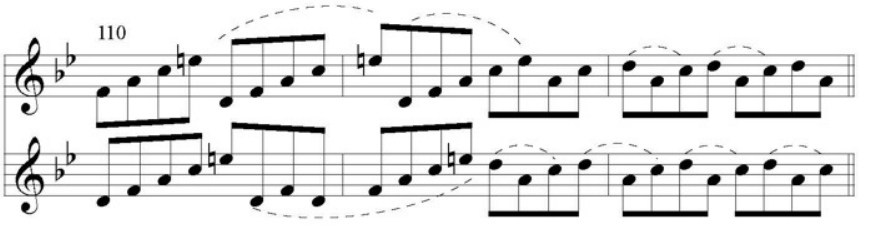
Figure 19. Jolley, *Lichtweg/Lightway*, Prolongation region $T_{0,2}$.



Lichtweg/Lightway by Jennifer Jolley

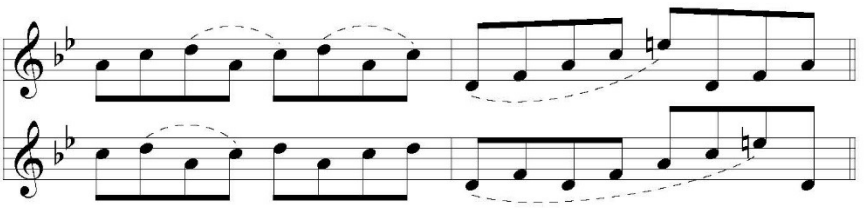
While Jolley does not phase through each potential prolongation region for this melodic pattern, she does phase between the three-note pattern prolongation region and the counterpoint of separate five-note and seven-note patterns. This creates moments reminiscent of phase-shifting progressions, "in which one of the voices accelerates and actually effects the phase shifting," most like Reich's *Piano Phase* or *Violin Phase*.[54] While the voices never actually accelerate, the four eighth-note process between the counterpoint and three-note melodic pattern, or vice versa, functions as a phase-shifting progression (see Figure 20 and Figure 21).

Figure 20. Jolley, *Lichtweg/Lightway*, Phase-shifting progression, counterpoint to three-note prolongation region, mm. 110–12.



Lichtweg/Lightway by Jennifer Jolley

Figure 21. Jolley, *Lichtweg/Lightway*, Phase-shifting progression, three-note prolongation region to counterpoint, mm. 118–19.



Lichtweg/Lightway by Jennifer Jolley

A defining characteristic of minimalist music is that of a steady pulse on a repeated rhythmic figure. In *Lichtweg/Lightway*, Jolley elaborates upon that aspect through her use of various Glass-like melodic eighth-note ostinatos that create a constant eighth-note pulse and a dense texture throughout the entirety of the piece. Her use of processes that include layering the entrances of the melodic patterns, as well as additive counterpoint and the phasing techniques of Reich reinforce the density of the texture.

Discussing minimalist techniques employed in *In the Open Air, In the Silent Lines* (2018), composer Aaron Perrine, states:

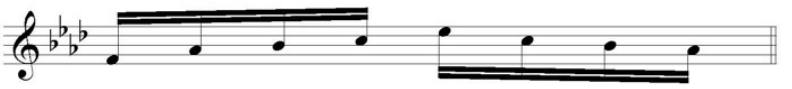
> The subtle changes (both in harmony and rhythmic emphasis) along with the pulsating, overlapping textures in the winds are likely the most obvious minimalistic elements in the work. Further, the idea of first creating a soundscape and later pulling melodic fragments out of it was at the forefront of my thoughts when writing. While the musical structures I used were composed intuitively, there was a sense of "needing to let the music unfold" present throughout the process.[55]

Perrine has also stated that, of the composers associated with minimalism, he is most drawn to the music and compositional techniques of Steve Reich and John Luther Adams.[56] His stated affinity of those composers are demonstrated through his use of "subtle changes (both in harmony and rhythmic emphasis) along with the pulsating, overlapping textures," which is most prominent in measures 1–22, 46–64, and 91–end of *In the Open Air, In the Silent Lines*.[57]

Set in F minor in its natural form (Aeolian mode), Perrine chooses to limit himself to the notes of this scale exclusively, without alteration throughout the entirety of the piece. He explores various ways to use these pitches in his approach to melody, harmony, texture, and timbre. Melodically, like many other pieces that have been examined in this study, the first section of *In the Open Air, In the Silent Lines* is without extended melodic lines. Instead, Perrine

incorporates a variety of melodic and rhythmic patterns. The first is presented immediately by the harp, piano, and vibraphone. This rising and falling pattern presented over the duration of eight sixteenth notes, where the fifth note serves as the peak of the line, recalls the additive melodies of Glass without going through the additive process described previously.[58] The melodic pattern stays constant without alteration and is present throughout the entirety of the section, totaling forty-two repetitions (see Figure 22).

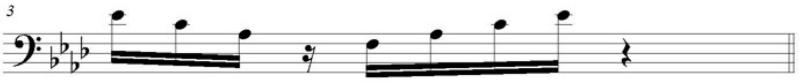
Figure 22. Perrine, *In the Open Air, In the Silent Lines*, melodic pattern #1.



In the Open Air, In the Silent by Aaron Perrine

The second melodic pattern takes place in the harp, piano, and marimba. Like the first pattern, it is also a pattern presented over the duration of eight sixteenth notes. However, there are several notable differences. First, this pattern is a descending and ascending line, therefore making the fifth note the lowest point and creating counterpoint with the first melodic pattern. Second, the fourth note is a sixteenth-note rest. Lastly, the pattern is always followed by a quarter rest. The initial sequence of this pattern is arpeggiating an F minor seventh chord (see Figure 23). While the rhythm of this pattern always remains the same, Perrine does present five pitch alterations of this melodic pattern in the repetitions, but never changes the contour of the line. These subtle changes are relatively unnoticed to the listener. Here, Perrine captures the nuance of imperceptible change, a characteristic so often found in minimalist music. Like the first melodic pattern, the second melodic pattern stays constant (with the previously mentioned pitch alterations), and is present throughout the entirety of the section, totaling twenty-seven repetitions.

Figure 23. Perrine, *In the Open Air, In the Silent Lines*, melodic pattern #2.



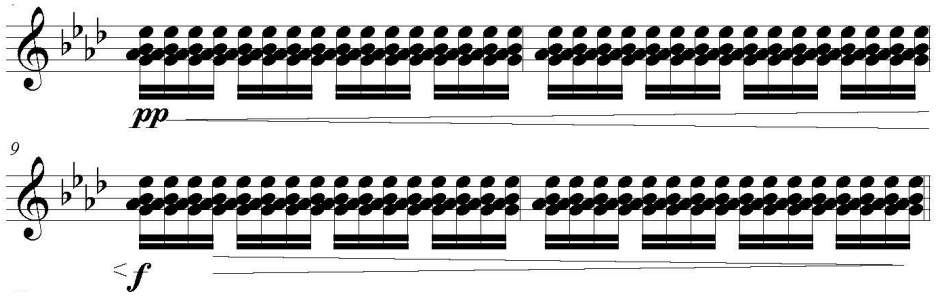
In the Open Air, In the Silent by Aaron Perrine

The first two melodic patterns are dynamically marked at *mezzo forte* throughout the first section of *In the Open Air, In the Silent Lines*. The static instrumentation, limited dynamic contrast, lack of extended melodic lines, simple harmonic palette, and constant sixteenth note pulse

creates an even rhythmic texture through repetitive rhythmic pattens that Perrine uses as the foundation of measures 1–21.

Building on the foundational texture he created, Perrine also provides an additional six melodic patterns that work their way in and out of the foundational texture using crescendo and decrescendo, with the dynamics of the patterns ranging from *pianissimo* to *forte*. Of the new patterns, the one that adds the most textural density is a four-bar figure of repeated sixteenth notes simultaneously sounding the pitches G, A-flat, B-flat, and E-flat. This pattern is played three separate times by the flutes, second clarinet, and third clarinet in measures 1–4, 6–9, and 11–15. Each time the pattern is played, it enters at *pianissimo*, crescendos two bars to *forte*, and decrescendos back to *pianissimo* (see Figure 24). The use of the figure is similar to a musical gesture employed numerous times by Steve Reich in *Music for 18 Musicians*. In his work, Reich has the bass clarinets, voices, violin, and violas play repeated eighth notes that crescendo in and diminuendo out of the texture already created by the constant eighth note pulse being performed by the marimbas and pianos. While *Music for 18 Musicians* is marked at quarter note equals 204–10 and *In the Open Air, In the Silent Lines* is marked at quarter note equals 66, Perrine's choice of constant sixteenth notes as opposed to Reich's choice of constant eighth notes creates a similar musical aesthetic and rhythmic drive.

Figure 24. Perrine, *In the Open Air, In the Silent Lines*, Melodic Pattern #3.



In the Open Air, In the Silent by Aaron Perrine

The minimalist qualities of the piece serve a prominent role as the lynchpin for continuity throughout *In the Open Air, In the Silent Lines* by being present in the first, third, and final sections of the piece. Other compositions Perrine identifies as containing minimalist influences include *Pale Blue on Deep* (2011), *Temperance* (2016) and *Child Moon* (2018) and *It Has to be Beautiful: Concerto for Alto Saxophone and Wind Ensemble* (2018).[59]

Conclusion

The compositional techniques associated with minimalism have had significant influence on musical literature written for wind ensemble. This article examined this influence from both a

historical and analytical perspective. Numerous composers incorporate minimalist compositional techniques into their compositions for wind ensemble. David Bedford bases the structural design of *Sun Paints Rainbows on the Vast Waves* on a diatonic chord progression in a manner similar to Steve Reich's compositional approach in *Music for 18 Musicians*. Bedford's progression serves as the basis of his own formal process, creating musical events reminiscent to Reich's phasing process. In the second episode of *Festivo*, Edward Gregson gradually layers repeated melodic patterns over a constant eighth-note pulse in a manner reminiscent of Terry Riley's modular music process found in *In C*. In the "traveling music" of *Symphony No. 4*, David Maslanka creates a brief minimalist influenced transition by utilizing repetitive short motivic figures, creating a sense of constant pulse and an even texture. In *Equus*, Eric Whitacre employs what he calls "Dynamic Minimalism," adopting John Adams's "transcended approach" to the minimalist technique. Michael Torke bases *Bliss* on a singular rhythmic theme and includes elements of the phasing process of Reich. Alex Shapiro purposefully incorporates the "distinctly American" techniques of "post-minimalist concert music" in her piece, *Homecoming*. The "melodic ostinato" heard throughout Jennifer Jolley's *Lichtweg/Lightway* is reminiscent of the additive melodies of Philip Glass. Sections of Aaron Perrine's *In the Open Air, In the Silent Lines* demonstrates the influence of Reich and John Luther Adams through his use of repeated melodic patterns, subtle harmonic and rhythmic changes, and constant pulse. The minimalist influence on musical literature for wind ensemble is significant, connecting our audiences to the compositional techniques found in "one of the most notable developments in late 20th-century musical culture,"[60] and shaping the trajectory of the repertoire and canonical works of our medium.[61]

ENDNOTES

[1] Gann, "Minimal Music, Maximal Impact," http://www.newmusicbox.org/articles/minimal-music-maximal-impact/ (2001); accessed 30 March 2024.

[2] In his book, *The Winds of Change*, wind conductor and scholar Frank Battisti states, "no matter what the nomenclature used to identify a wind group – either band or wind ensemble – the greatest opportunities in repertoire choice and advancement lie in the performance of the best literature written for both of these ensembles." While Battisti would argue that "wind band/ensemble" is the best term to use when describing a contemporary wind group, the term "wind ensemble" is most appropriate for the purposes of this article when identifying original literature written for winds, including literature for standard, selective, or expanded wind/concert band instrumentation, due to the chronological similarities the wind ensemble's emergence and evolution has to minimalism.

[3] Ann Niren, "An Examination of Minimalist Tendencies in Two Early Works by Terry Riley," http://minimalismsociety.org/wp-content/uploads/2010/07/Ann-Niren.pdf, (2010), accessed 11 June 2014.

[4] Some would argue that music critic Tom Johnson was the first to use minimalism as a descriptor

for music in 1972. Regardless, the term has proven to have staying power; see Keith Potter, *Four Musical Minimalists: La Monte Young, Terry Riley, Steve Reich, Philip Glass* (Cambridge: Cambridge University Press, 2000), 2–3.
[5] Wim Mertens, *American Minimal Music*, trans. J Hautekiet (White Plains, NY: Pro/Am Music Resources Inc., 1988), 3.
[6] Keith Potter, "Minimalism," http://0-www.oxfordmusiconline.com.source.unco.edu/subscriber/article/grove/music/40603 (2014), accessed 14 April 2014.
[7] Edward Strickland, *Minimalism: Origins* (Bloomington: Indiana University Press, 1993), 7.
[8] Jonathan W. Bernard, "Minimalism, Postminimalism and the Resurgence of Tonality." *Recent American Music* 21, no. 1 (Spring 2003), 127.
[9] Timothy Johnson, "Minimalism: Aesthetic, Style, or Technique?" *The Musical Quarterly* 78, no. 4 (Winter 1994), 742-773.
[10] Ibid, 742–773.
[11] Ibid, 747.
[12] Robert Pascall, "Style," http://0-www.oxfordmusiconline.com.source.unco.edu/subscriber/article/grove/music/27041 (2014), accessed 11 April 2014.
[13] Johnson, "Minimalism: Aesthetic, Style, Technique?", 748.
[14] Ibid, 751.
[15] Ibid, 751.
[16] Ibid, 770-771.
[17] Terry Riley, "Note," preface to the score of *In C* (New York: Associated Music Publishers, 1964), i.
[18] Battisti, *The Winds of Change*, 212.
[19] Dan Albertson and Ron Hannah, "The Living Composers Project: Louis Andriessen." http://composers21.com/compdocs/andriesl.htm (2012), accessed 19 June 2018.
[20] Battisti, *The Winds of Change*, 212.
[21] Louis Andriessen, "Note," preface to the score of *De Staat* (New York: Boosey & Hawkes, 1994), i.
[22] Kyle Gann, *American Music in the Twentieth Century* (New York: Schirmer Books, 1997), 231.
[23] John Adams, "Note," preface to the score of *Grand Pianola Music* (New York: Associated Music Publishers, 1994), ii.
[24] "Philip Glass," https://www.imdb.com/name/nm0001275/awards?ref_=nm_awd (2018), accessed 29 June 2018.
[25] Patsy Morita, "The Kronos Quartet: Biography," https://www.allmusic.com/artist/kronos-quartet-mn0000775212/biography (2018), accessed 28 June 2018.
[26] Johnson, "Minimalism: Aesthetic, Style, or Technique?", 762.
[27] Michael Stewart, "Javelin: The Music of Michael Torke," https://www.gramophone.co.uk/review/javelin-the-music-of-michael-torke (2018), accessed 28 June 2018.
[28] Steve Reich. *Writings on Music 1965–2000.* Edited by Paul Hillier (New York: Oxford University Press, Inc., 2002), 64-65.

[29] Richard Cohn, "Transpositional Combination of Beat Class Sets in Steve Reich's Phase-shifting Music." *Perspectives of New Music* 30, no. 2 (Summer 1992), 152. While melody and harmony may be placed into pitch class sets, rhythms may be placed into beat class sets. For example, a rhythmic motive that takes place over the course of ten eighth note pulses may be labeled as a beat class set with a ten-beat cycle. If a note sounds on every eighth note pulse of the cycle, it creates the beat class set [0123456789]. If the rhythmic figure only sounds on the first, third, six, and ninth eighth note pulse within that ten-beat cycle, it creates the beat class set [0258]. Transpositions of the original rhythm (meaning the same rhythmic figure displaced to a different pulse), perhaps sounding simultaneously with the original rhythm create what Cohn calls "prolongations (lockings in, forming canons at various transpositions in beat space)" where "the texture may become denser through addition of voices, either through further cloning or through resultant patterns." This type of analysis may also lead to the identification of moments reminiscent of phase-shifting progressions, "in which one of the voices accelerates and actually effects the phase shifting."
[30] Edward Gregson, "Note," preface of the score of *Festivo* (London: Novello & Company Limited, 1982), i.
[31] Timothy Johnson, "Minimalism: Aesthetic, Style, or Technique?" *The Musical Quarterly* 78, no. 4 (Winter 1994), 751.
[32] Riley, "Note," preface to the score of *In C*, i.
[33] Stephen Paul Bolstad, *David Maslanka's Symphony No. 4: A Conductor's Analysis with Performance Considerations* (D.M.A Diss., The University of Texas at Austin, 2002), 44–46.
[34] Bolstad, *David Maslanka's Symphony No. 4: A Conductor's Analysis*, 46.
[35] Strickland, Minimalism: Origins, 164.
[36] Keith Potter. "Minimalism." In *Grove Music Online. Oxford Music Online*, http://0-www.oxfordmusiconline.com.source.unco.edu/subscriber/article/grove/music/40603, (2014), accessed 30 June 2018.
[37] "The 2003 Pulitzer Prize Winners: Music," http://www.pulitzer.org/citation/2003-Music (2003), accessed 13 June 2014.
[38] Eric Whitacre, "Note," preface to the score of *Equus* (Eric Whitacre, 2000), i.
[39] Johnson, "Minimalism: Aesthetic, Style, or Technique?," 752.
[40] Ibid, 752.
[41] Christopher David Ragsdale, *A Formal, Historical, and Interpretive Analysis of Equus and October for Wind Ensemble by Composer Eric Whitacre (*D. M. A. Dissertation, University of Miami, 2006), 81–82.
[42] Michael Nyman, *Experimental Music* (New York: Schirmer Books, 1974), 127–128.
[43] Johnson, Minimalism: Style, Aesthetic, or Technique?", 752.
[44] Michael Torke, "Note," preface to the score of *Grand Central Station* (New York: Boosey & Hawkes, 2000), i.
[45] "Band: original works, transcriptions," https://www.michaeltorke.com/band/, accessed 25 April 2024.
[46] Michael Torke, notes to *Concerto for Orchestra*, (2015), i.
[47] Alex Shapiro, "Homecoming," http://www.alexshapiro.org/Homecomingpg1.html (2008), accessed 24 September 2017.

[48]Shapiro, personal email, 27 March 2018.
[49] Ibid.
[50] Shapiro, "Homecoming," http://www.alexshapiro.org/Homecomingpg1.html (2008), accessed 24 September 2017.
[51] Shapiro, personal email, 27 March 2018.
[52] Ibid.
[53] Nyman, *Experimental Music*, 127–128.
[54] Miguel A Roig-Francolí, *Understanding Post-Tonal Music* (New York: McGraw-Hill, 2007), 326.
[55] Aaron Perrine, personal email, 2 July 2018.
[56]Aaron Perrine, personal conversation, 18 June 2018.
[57] Ibid.
[58] See page 25.
[59]Ibid.
[60] Potter, "Minimalism," In *Grove Music Online. Oxford Music Online*, http://0-www.oxfordmusiconline.com.source.unco.edu/subscriber/article/grove/music/40603, (2014), accessed 30 June 2018.

For an expanded list of representative works that demonstrates the influence of minimalistic compositional techniques on music for wind ensemble, see Appendix A.

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APPENDIX A

Appendix A includes all literature referenced throughout this article written for wind ensemble that demonstrates the influence of minimalist compositional techniques, as well as additional works that meet the parameters of this study and could have been included as supportive evidence. The appendix is organized alphabetically by composer.

Composer	Title	Date
Adams, John	*Grand Pianola Music*	1982
	Lollapalooza Transcribed by James Spinazzola	1996/2007
	Short Ride in a Fast Machine Transcribed by Lawerence T. Odom	1986/1991 1986/2006
	Short Ride in a Fast Machine Arranged by Richard Saucedo	
Adler, John	*Voyages: Concerto for Trumpet with Electronics and Wind Ensemble – Movement II: Diffusive Echoes*	2019
Andriessen, Louis	*De Staat*	1976
	De Volharding	1972
	On Jimmy Yancey	1973
Balmages, Brian	*Elements*	2010
Bedford, David	*Sun Paints Rainbows on the Vast Waves*	1982
Boysen, Andrew	*Tricycle*	1996
Brooks, Jeffery	*Dreadnought*	2001

Appendix A, *continued*

Composer	Title	Date
Cuong, Viet	*Vital Sines*	2022
	Deciduous	2023
Galbreath, Nancy	*with brightness round about it*	1993
	Danza de los Duendes	1996
	Wind Symphony No. 1	1996
	Febris Ver	2011
Greene, Joni	*Suspended in a Sunbeam*	2022
Gregson, Edward	*Festivo*	1985
Jolley, Jennifer	*Lichtweg/Lightway*	2017
Mackey, John	*Aurora Awakes*	2009
Markowski, Michael	*joyRIDE*	2004/ rev. 2013
Maslanka, David	*Symphony No. 4*	1993
Perrine, Aaron	*Child Moon*	2018
	In the Open Air, In the Silent Lines	2018
	It Has to be Beautiful: Concerto for Alto Saxophone	2018
	Pale Blue on Deep	2011
	Temperance	2016
Riley, Terry	*In C*	1964
Rogers, Rodney	*Prevailing Winds*	1988
Rouse, Christopher	*Wolf Rounds*	2006

Appendix A, *continued*

Composer	Title	Date
Shapiro, Alex	*Homecoming*	2008
	Moment	2016
	Rock Music	2016
Sparke, Philip	*Dance Movements – Movement II*	1996
Sweet, George	*Black Light*	2018
Torke, Michael	*Bliss*	2013
	Four Wheel Drive	2004
	Grand Central Station	2000
	Javelin Transcribed by Merlin Patterson	1994/1997
	The Kiss	2006
	Mojave Wind version by Michael Torke	2009/2011
	Overnight Mail	1997
	Rapture Wind version by Michael Torke	2001
	Rust	1989
	Saxophone Concerto Wind version by Michael Torke	1993
	Torque Series	2012
Whitacre, Eric	*Equus*	2000
Wilson, Dana	*Shortcut Home*	1998

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JUSTIN T. ZANCHUK, D.A., joined the music faculty as Director of Bands and Associate Professor of Music at the College of Saint Benedict and Saint John's University in 2014 where he oversees the CSB SJU band program and brass studio, conducts the Wind Ensemble and Brass Choir, teaches applied trumpet, instrumental conducting, and brass methods, coaches chamber brass ensembles, and performs in the faculty ensemble PASTICHE. During his tenure, Dr. Zanchuk's ensembles have been regularly selected to perform at the Minnesota Music Educators Association (MMEA) Midwinter Clinic, including the Wind Ensemble in 2017, 2021, and 2023, and the Brass Choir in 2019. The Wind Ensemble was selected to be featured in the College Band Directors National Association (CBDNA) Small Band Program Showcase at the 2019 and 2023 National Conventions. Additional recent scholarly activity includes an individual paper presentation at the Eighth International Conference on Music and Minimalism in 2022. Dr. Zanchuk received his Doctor of Arts in Wind Conducting from the University of Northern Colorado (2018), his Master of Music in Trumpet Performance from the University of Miami's Frost School of Music (2006), and his Bachelor of Music in Education and Performance from Texas Tech University (2004).