The Impact of Rhythm and Meter on Form in Two Works by David Maslanka: Mother Earth: A Fanfare (2003) and Symphony No. 8 (2008)

THE IMPACT OF RHYTHM AND METER ON FORM IN TWO WORKS BY DAVID MASLANKA: *MOTHER EARTH: A FANFARE* (2003) AND SYMPHONY NO. 8 (2008)

A Thesis Presented

by

RENÉE KATHERINE MORGAN

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DEDICATION

To my grandfather, the late Santis M. Cardamone.

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ABSTRACT

THE IMPACT OF RHYTHM AND METER ON FORM IN TWO WORKS BY DAVID MASLANKA: *MOTHER EARTH: A FANFARE* (2003) AND SYMPHONY NO. 8 (2008)

MAY 2014

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For pieces that do not lend themselves to an analysis of form based completely on tonal harmony and thematic material, an analysis based on rhythm and meter can enrich the reading of a piece and prove to be a more successful endeavor for the analyst. This thesis will provide such a form analysis of *Mother Earth: A Fanfare* (2003) and Symphony No. 8 (2008) by David Maslanka, paying special attention to the rhythmic and metrical events in addition to shifts in theme, texture, and harmony.

Chapter 1, "Introduction," addresses information about the composer, the need for research, and challenges that the music poses to the analyst. Chapter 2, "Methodology," outlines analytical techniques used in the study, which are largely based on a method of metrical dissonance categorization designed by Harald Krebs. Chapters 3 and 4, "Mother *Earth: A Fanfare* (2003)" and "Symphony No. 8 (2008)," provide a form analysis of the two pieces, focusing on the behavior of meter and rhythm in each work. Chapter 5 offers conclusions that draw together the two analyses and suggest avenues for further research.

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CHAPTER 1

INTRODUCTION

In the past, relatively few music theorists have studied music for wind band; analytical study of the repertoire has been almost exclusively confined to the field of music education.[1] This is due to the exclusion of this repertoire from the classical canon, and subsequently, history books. Rare exceptions to this rule to be mentioned below include Michael Ray Brown (1994), David Manuel Garcia (1986), and others (Booth 1994, 7).

As a young composer, David Maslanka was discouraged from writing music for wind band, but he believes that the stigma is fading (Maslanka 2004, 219–220). “There has been mutual development between composers and wind bands. Bands and wind ensembles have consistently gotten better, and good composers have responded more and more with new and fine works” (Maslanka 2004, 219).

David Martin Booth’s 1994 dissertation lists several analytical theses and dissertations dedicated to wind band composers and their works (Booth 1994, 7). These include form analyses of the band music of William Schuman by Michael Brown (1989), analyses of the music of Karel Husa by John Duff (1982), and others (Booth, 1994, 7). Since then, more have been written. Markoch 1995 attempts to create a method of analysis that is both effective for the conductor and the analyst; Nigg 1995 analyzes the work of Jacob Druckman; Weikle 2012 analyzes and catalogues the work of Joseph Kreines; and more.

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[1] For the sake of clarity, “wind band” will be used to describe any large ensemble for winds and percussion, such as wind ensemble, symphony band, concert band, etc..

To this date, a number of academic works have been written on the compositions of David Maslanka. A number of them concern *A Child's Garden of Dreams* (1981). Booth 1994 performs a predominantly motivic analysis of the piece and describes its salient features. Thomas Wubbenhorst's interview with David Maslanka, published in *The Wind Band and its Repertoire*, discusses the circumstances of commission and the compositional process (2003).

Ambrose 2001 provides the first biographical sketch of the composer, as well as an in-depth analysis of Symphony No. 2. Ambrose connects his findings—the thematic evolution, textural/color combinations, and formal construction in the work resemble Romantic procedures—with Maslanka's philosophical beliefs. Weaver 2011 takes a similar approach to the analysis of Symphony No. 7. aligns Maslanka's philosophical beliefs with thematic material, formal construction, and use of Bach chorales.

Bolstad 2002, a conductor's analysis of Symphony No. 4, analyzes the formal and motivic content of the piece. Johnson 2008 presents a conductor's diagram of *Mother Earth: A Fanfare*.[2] Other academic works concerning Maslanka's chamber pieces, such as *A Litany for Courage and the Seasons* (1988) and *Crown of Thorns* (1991), will not be reviewed here.

With the exception of Johnson's 2008 form diagram, *Mother Earth: A Fanfare* (2003) and Symphony No. 8 (2008) remain unstudied. This thesis will provide a form analysis of these two pieces, paying special attention to rhythmic and metrical phenomena. Unlike much of the literature presented above, this thesis will not use

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[2] A copy of Johnson's diagram can be accessed at http://krex.k-state.edu/dspace/bitstream/handle/2097/977/motherearth.pdf.

Maslanka's philosophical beliefs as an analytical tool. Furthermore, it will focus on analysis rather than performance considerations.

Chapter 1, "Introduction," addresses information about the composer, the need for the research, and challenges that the music poses to the analyst. Chapter 2, "Methodology," outlines analytical devices used in the study. Chapters 3 and 4, "*Mother Earth: A Fanfare* (2003)" and "Symphony No. 8 (2008)" provide the bulk of the thesis. These chapters begin with information on the circumstances of composition and then turn to on analysis. As Chapter 4 concerns a multimovement work, it includes a final section that delves into relationships between the movements. Chapter 5, after offering global conclusions and drawing together the two analyses, suggests avenues for further research, such as other works by Maslanka, and music by contemporaries such as Karel Husa and Frank Ticheli.

About the Composer

David Maslanka was born in New Bedford, Massachusetts on August 30, 1943 (Ambrose 2001, 11). He began playing clarinet at the age of nine, joined his school band, and took private lessons (Ambrose 2001, 12). During his high school years, he performed in the Massachusetts All-State Band, studied privately at the New England Conservatory of Music, and joined the Greater Boston Youth Symphony Orchestra (Ambrose 2001, 13).

He began composing while a student at Oberlin Conservatory and studied under Joseph Wood (American composer, 1915–2000), also studying at the Mozarteum in Salzburg, Austria (Ambrose 2001, 15). Upon receiving his degree in Music Education, Maslanka began graduate study in composition at Michigan State. There, he studied

under Paul Harder and H. Owen Reed, earning his Ph.D. in composition in 1971 (Ambrose 2001, 18). Throughout his teaching career, he held appointments at the State University of New York in Geneseo (1970–74); Sarah Lawrence College in Bronxville, NY (1974–80); and Kingsborough College (1980–90) (Ambrose 2001, 20).

In 1990, Maslanka and his family moved to Missoula, Montana on a whim, where he began composing full-time (Ambrose 2001, 22). According to Robert Ambrose, he has since received commissions without cessation (2001, 23). Since 1980, he has been a guest composer at over 100 universities, music festivals, and conferences (Maslanka 2011). He has composed 32 pieces for wind band, 9 for orchestra, 11 for percussion ensemble, 12 for choir, and 30 other chamber works (Maslanka 2011). Maslanka attributes much of his success to collaborations with conductors, especially Dr. Stephen Steele of Illinois State University: since 2000, Steele and Maslanka have produced nearly 20 CDs together.

Influences and Compositional Style

Maslanka's influences include Bach, Haydn, Beethoven, Schubert, Debussy, Mussorgsky, Schoenberg, Shostakovich, Stravinsky, Ives, and Glass (Maslanka 2004, 216–18). Because Bach chorales are universally used pedagogically as models for counterpoint and harmony, Maslanka has been known to play and sing them as a warm-up in his composing sessions (Wubbenhorst 2003, 38). He describes his compositional process as a form of meditation:

> For me, composing begins by going into the meditation space, first to gain a sense of the energy of the people who have commissioned the music, specifically their need in asking for a piece, then to ask what wants to happen in the music. What I receive is a series of what I would call dream images that have strong spiritual-

> emotional feelings. People have asked how I know I'm not just "making all this up." I certainly make no absolute claim for my meditation images, but I have come to perceive a qualitative difference between these experiences and idle fantasy over time. I would suggest that idle fantasy itself is a potential first step on the continuum to powerful vision. I would also suggest that the procedure for developing useful meditation is not particularly mysterious. It is no more difficult or mysterious than learning to play an instrument. (Maslanka 2004, 200)

In an interview with Robert J. Ambrose, Maslanka elaborated on how his meditation images become musical ideas:

> There is this mysterious transformation point where it turns into sound. It turns into musical ideas and not only just musical ideas, but it turns into sound impulse, the emotional shape of sound. And that becomes more and more specific until I can actually make a notation that will embody that. So the notation is a short hand. That's all it is. It's a way of communicating a very living non-spoken imaging to someone else. (Ambrose 2001, 28–9)

Despite this, he says that he is always consciously composing: "ideas and awareness of connections will come at any time or place. I always come up with good tunes in the shower" (Maslanka 2004, 201). Although he uses a piano, he prefers a quiet working space with pencil and paper (Maslanka 2004, 201).

Maslanka thinks of his music as emotional expression, using form as an "objective backdrop" (Weaver 2011, 5–6). In his music, form is a critical organizational tool for the emotion he is attempting to communicate with the performer and listener (Weaver 2011, 5–6). While he does not strictly adhere to traditional forms, he does acknowledge that he is influenced by them:

> We tend to look at these forms as if they were established kind of unshakable things and they're not. They are fluid, living ways of organizing sound. Forms do not exist as such. They are the perception of organization of sound and as such every piece of music is fluid and vital in its own way.
>
> So when I write a music which participates in some of these old formal ways of organizing things, I have absorbed the historical language. I know what a

> sonata form is in its historical context and I also know that what I'm writing bears some resemblance to it, but is not that. It doesn't do, harmonically, what these forms do, but it does do in its larger sense, what a sonata form . . . might do. You can trace it back and say, "Well, there are the roots that look like sonata" (Ambrose 2001, 45).

Challenges that the music poses to the analyst

Due to his flexible, nonrigid conception of form, form in Maslanka's music may be difficult to classify. Fluidity (ambiguity of form) as a compositional device is a central characteristic of *Mother Earth* and Symphony No. 8, as well as in many of Maslanka's pieces. The pitch material is too ambiguous for traditional harmony- and theme-based analysis. Thus, in order to properly apprehend the organization of this music, the analyst must look beyond conventional methods.

First, it is important to establish what these conventional models are. In *Classical Form*, William Caplin illustrates small-scale formal function (the sentence, period, and small ternary forms) via analysis of motives and themes. He also relies heavily on harmonic rhythm, cadences, and the the Schenkerian concept of prolongation (Caplin 1998, 9–11).

When describing larger functions, he still considers tonality and theme to be the most important factors. In his discussion of sonata form, he acknowledges that the traditional (which he calls the *tonal-polarity)* model—described as the "dramatic establishment" of two contrasting keys, one main key and a subordinate—is not terribly useful in describing much of the music in this category (Caplin 1998, 195). To remedy this, he offers a *tour of keys* model, which sets the themes in various keys throughout the

form (he says that this model was common in the first half of the eighteenth century and was eventually overcome by the *tonal polarity* model described above) (Caplin 1998, 195).

The only examples that are included are used to describe anomalies. For instance, his discussion of the third movement of Beethoven's Piano Sonata in F Minor ("Appassionata") is contained under the heading "Transition Lacking a Concluding Function." Because the thematic material and texture do not change, Caplin relies on harmony to explain where the transition ends and the subordinate theme enters (see Figure 1.1):

> But where exactly did this theme begin? From a harmonic point of view, the root-position tonic at measure 72 is the only likely possibility, and indeed, a four-measure presentation could be said to begin at that moment. From a melodic, rhythmic, and textural point of view, however, measure 72 stands right in the middle of various processes begun at measure 64, and the first real change to something new does not occur until measure 76. Indeed, the phrase beginning at that point can also be regarded as a presentation. In a conflict between harmonic considerations on the one hand and melodic, textural, and rhythmic ones on the other, preference should normally be given to the powerful, form-defining role of harmony. . .To be sure, an interpretation of measure 72 as the beginning of the

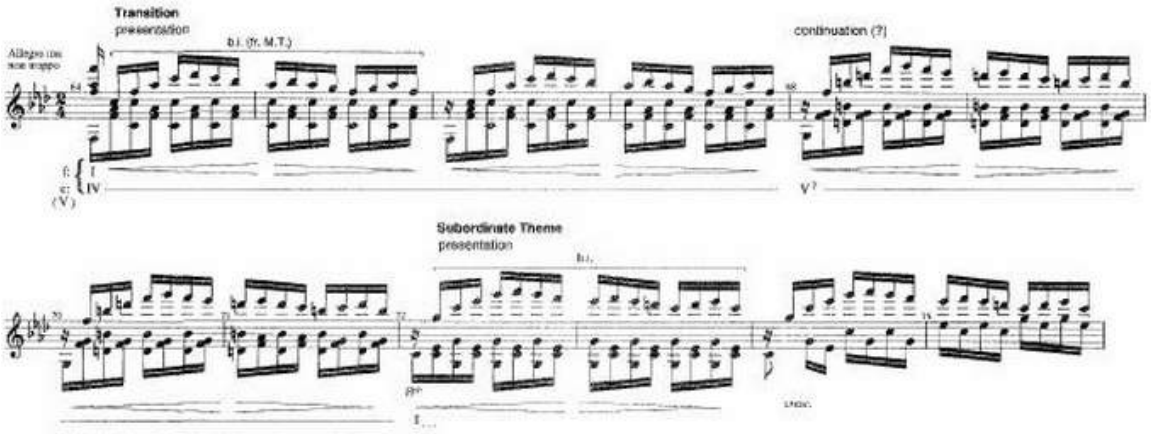

Figure 1.1 Caplin, 1998, 202, ex. 13.7.

> subordinate theme (with m. 76 marking the continuation function) emerges only in retrospect, for in the "real time" experience of this passage, little besides the harmony suggests that this moment represents a structural beginning. (Caplin 1998, 201–3)

In short, for a piece such as this, in which there are relatively few changes in texture and rhythm between sections, a harmony-based analysis is sufficient.

In *Elements of Sonata Form*, James A. Hepokoski and Warren Darcy base their discussion of sonata form (and other large forms, which they call "types of sonatas") heavily on harmonic structure and thematic material. As an example, consider how they describe the content of the exposition:

> As with all of the action-spaces the exposition is assigned a double-task, one harmonic and the other thematic-textural ("rhetorical"). Its *harmonic* task is to propose the initial tonic and then, following any number of normative (and dramatized) textural paths, to move to and cadence in a secondary key. . .the exposition's *rhetorical* task, no less important, is to provide a referential arrangement or layout of specialized themes and textures against which the events of two subsequent spaces—development and recapitulation—are to be measured and understood (Hepokoski and Darcy 2006, 16).

Note that Hepokoski and Darcy also consider texture to be an important form-defining element. Throughout the book, they continually address formal anomalies, but issues relating to rhythm and meter beyond the standard discussion of harmonic rhythm are rarely, if ever, addressed.

The main issue with applying the classical methods of Caplin or Hepokoski and Darcy to the music of Maslanka is that these traditional methods were meant to describe tonal music. Many pieces written in the 20th-century and beyond fall outside of the realm of conventional tonal formal analysis. Form in this music is based on shifts of texture,

orchestration, pitch centricity, and meter; in some cases, form in modern music is based on process and little else.

Although most of Maslanka's music (including the pieces studied in this document) does not follow the harmonic patterns that Caplin or Hepokoski and Darcy would rely on to delineate the formal structure, much of it does feature prominent thematic material. Despite this, Maslanka's music tends to conjure up the idea of minimalism because his pieces tend to be long (an average performance of Symphony No. 8 is 45 minutes) and feature ostinati and slow harmonic rhythm.[3] It is possible, however, to provide a rough analysis of the forms used in these works by observing salient changes that occur in terms of texture, orchestration, pitch centricity, and meter. Yet still, an analysis based solely on those characteristics is insufficient for locating the exact boundaries of transitional material, and as we will see in Chapters 3 and 4, the specific function of some sections.

To illustrate this point, refer to Figure 1.2, an excerpt from Movement 1 of Symphony No. 8. Thematically, this movement loosely follows sonata form; this figure concerns events occurring in the first transition. The end of the first theme and the beginning of the second theme are included for context (mm. 15–25 and mm. 47–50). The first theme is characterized by repeated notes followed by a minor third, with a melody/accompaniment texture. The second theme is characterized by longer rhythmic values, a more homophonic texture, and stepwise motion that descends and then ascends.

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[3] Although Maslanka may use certain minimalist devices in his music (ostinati, slow harmonic rhythm, etc.), his music is not minimalist.

A typical form analysis would not yield clear results as to where the transition after theme 1 begins: perhaps it is in measure 25, where the bass line changes from D to A. It could be in measure 22, when the theme first appears in diminution in the bass. It could also be located in measure 27, when the theme (again in diminution) appears in full. In addition, the pedal Bb disappears when the top voices reenter in measure 44, three

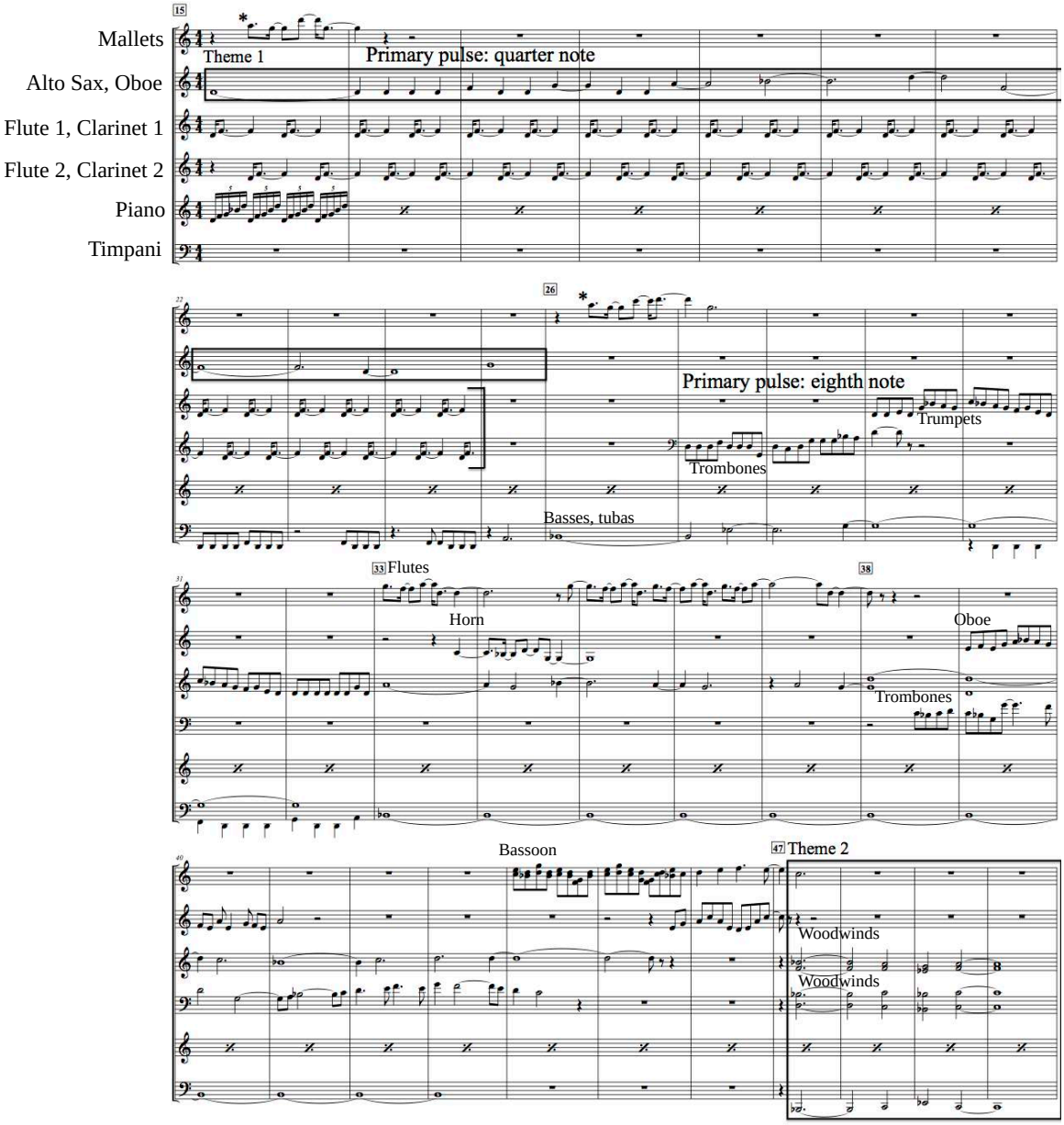


Figure 1.2 Maslanka, Symphony No. 8, I, mm. 15–50, reduction.

measures before the texture changes to homophony in measure 47. Therefore, even the line between transition and second theme may be considered blurry.

An analysis of rhythmic events yields much more fruitful results. The two layers of D-F ostinati, which are displaced from one another by one beat, end abruptly in measure 24. The dotted-eighth motive, marked with an asterisk, that appears between phrases at the beginning of the piece is repeated in measure 26. A form of the theme, in diminution, appears in the timpani in measure 22; because the dotted-eighth motive does not appear until measure 26, and the D-F ostinato does not cease until measure 24, it is safer to say that the transition begins with the diminution of the theme that begins in measure 27. The abrupt change in primary pulse at measure 47 leaves no doubt as to where the second theme begins.

Although an analysis like the one above is more effective, it is somewhat unwieldy; a system that organizes these events is necessary to provide an effective reading. Harald Krebs' system of documenting rhythmic/metric events (to be detailed in Chapter 2) is well-suited to such rhythmic analysis. His method places more emphasis on rhythmic and metrical devices than traditional methods of form analysis. Specifically, it catalogues the various interactions between different levels of pulse within a piece, specifying where these levels do or do not coincide. This phenomenon, called metric dissonance, will be defined more clearly in Chapter 2.

For instance, the interaction between the D-F ostinato and the quintuplet figure would be catalogued as one dissonance, and the interaction between the two layers of the D-F ostinato would be catalogued as a different type of dissonance. Cataloguing these

various types of dissonance and observing where they occur within a piece can help to uncover patterns that other analyses may not. A more thorough description of this method and examples of its application to Maslanka's work will be explored in Chapter 2.

CHAPTER 2

METHODOLOGY

The analyses presented in this document will follow the method outlined by Harald Krebs in “Some Extensions of the Concepts of Metrical Consonance and Dissonance” (1987) and *Fantasy Pieces: Metrical Dissonance in the Music of Robert Schumann.* (1999)

Krebs defines *metrical consonance* as “the combination of at least two levels [of rhythmic events] such that each attack of every interpretive level in the collection coincides with an attack of every faster level” (Krebs 1987, 103). In the case of *metrical dissonance,* attacks at two or more levels do not coincide.[4] See Figure 2.1 below.

Here, metrical dissonance is caused by a hemiola between the accented notes in measures 263–65. Krebs refers to this type of dissonance as *grouping dissonance,* or dissonance created by “the association of two nonequivalent groups of pulses” (Krebs 1999, 31). These are typically labeled with the letter G, followed by the ratio of cardinalities of layers involved, with the largest number listed first (Gx/y) (Krebs 1999, 31). Therefore, Figure 2.1 is an example of a G3/2 dissonance (in this case, quarter note = 1). Grouping dissonances are said to be members of the same family if they can reduce to

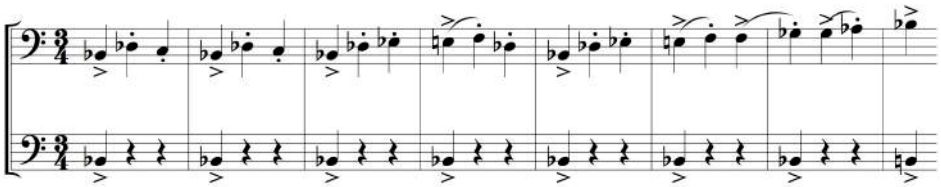


Figure 2.1 Maslanka, *Mother Earth*, mm. 258–65, reduction.

[4] It is implied that all metrical dissonances may be resolved by abandoning one or more layers of motion contained within the dissonance. (Krebs 1999, 109)

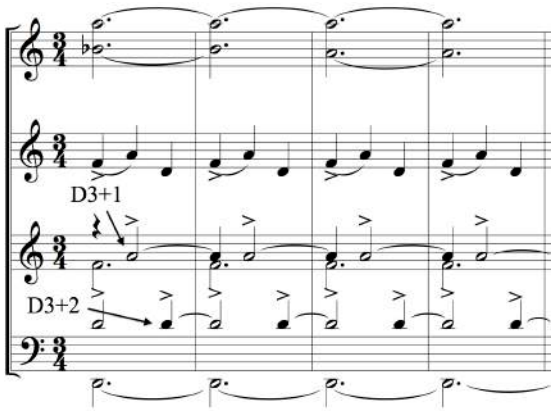


Figure 2.2 *Mother Earth*, mm. 24–27, reduction.

the same ratio (G*n*x/*n*y): the G3/2 family would include G6/4, G9/6, G12/8, and so on (Krebs 1999, 42).

The other main metrical dissonance caused by nonalignment of layers is called *displacement dissonance*, where two equivalent layers are nonaligned (Krebs 1999, 33). This is shown in Figure 2.2. Krebs labels displacement dissonances Dx+a, where x stands for the cardinality of pulse involved and a stands for the amount of displacement in beats. The distance is typically forward in time, indicated by a plus sign (Krebs 1999, 35). Therefore, Figure 2.1 would be labeled D2+1 (quarter note = 1).

Displacement dissonances are related in one of three ways. Their cardinalities may be multiples of one another (D2+1, D4+1), they may be of the same cardinality but displaced by a different number of beats (D4+1, D4+2), or they may be augmentations or diminutions of one another (D2+1, D4+2, D6+3, and so on) (Krebs 1999, 42).

The dissonances mentioned in the preceding paragraphs are referred to as *direct* dissonances, in which two levels or layers conflict with one another (Krebs 1999, 45). *Indirect* dissonance occurs when one layer ceases and is replaced by a pulse that conflicts with what is retained in memory (Krebs 1999, 45). See Figure 2.3. In measure 250, an

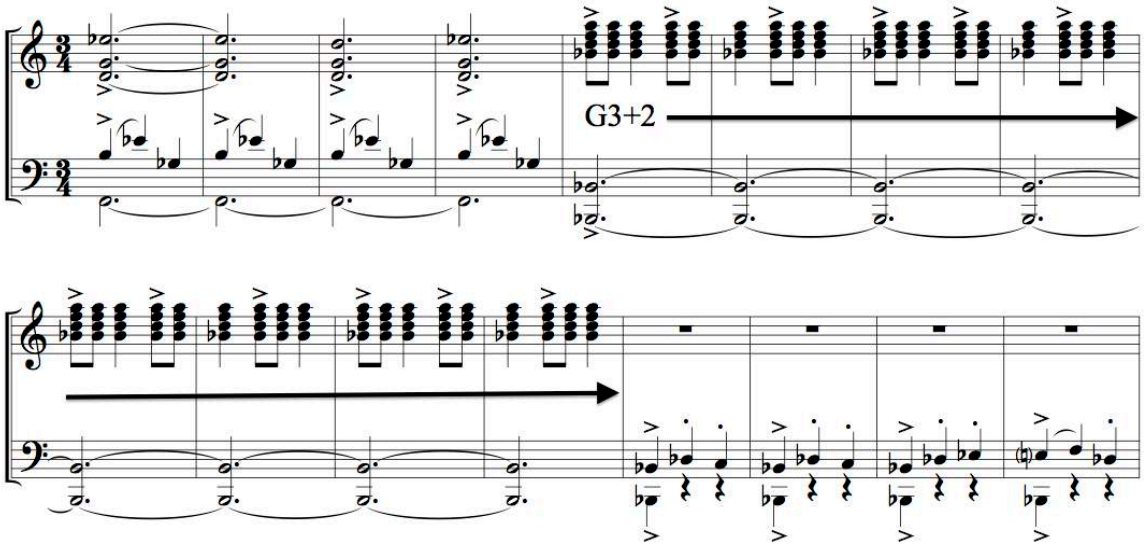


Figure 2.3 *Mother Earth*, mm. 246–62, reduction.

indirect G3/2 is caused when the 3-layer is replaced by a 2-layer. In measure 258, the indirect G3/2 is renewed when the 2-layer is replaced by a 3-layer.

In the case of Symphony No. 8, additional labels are required. Refer to the ostinato in Figure 2.4. The elements of the ostinato create rhythmic dissonance with themselves as well as the thematic content presented later in the movement. To avoid using confusing fractions or assigning cardinality 1 to a level that does not appear consistently throughout a piece, I will label dissonances such as these with a ratio; in this case, 5:4. These numbers should not be confused with the cardinalities expressed in grouping and displacement dissonances.

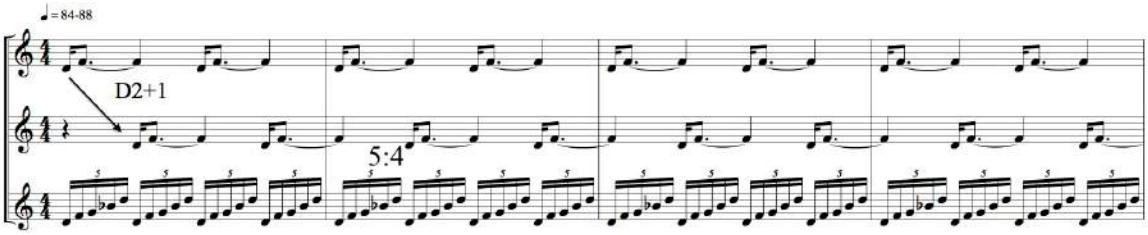


Figure 2.4 Symphony No. 8, I, mm. 1–4, reduction.

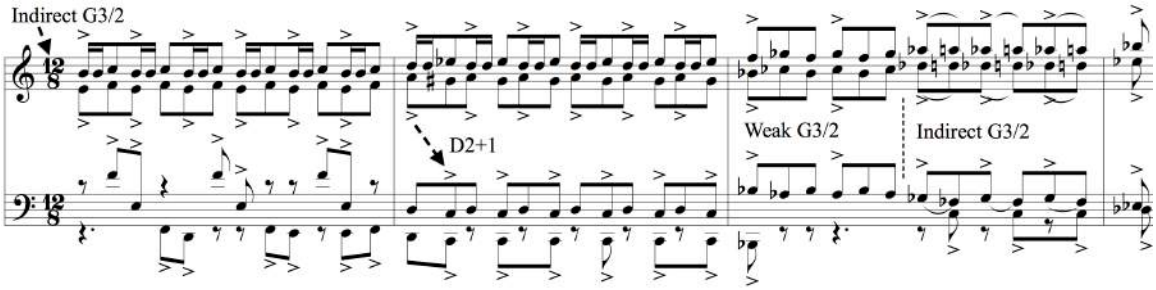


Figure 2.5 Symphony No. 8, I, mm. 228–31, keyboard reduction.

One could take the issue of submetrical dissonance in Figure 2.4 to another level —there is a displacement dissonance between the F that occurs on the second sixteenth note of the beat and the D that occurs on the first. One could compare the high point of the D-F ostinato to the high point of the quintuplet ostinato. The investigation of this level of metric activity is subjective and complicates analysis. Other analyses may benefit from this sort of reading, but for the purposes of this document, it is sufficient to describe the more surface-level dissonance that occurs between the ostinati and the context in which they are placed.

In many cases, dissonances are combined with others to create more dissonance, as is the case with Figure 2.5. Measure 228 begins an indirect G3/2 with the preceding music; in the next measure, this is combined with a D2+1 between the low brass (the bottom stave) and other voices. Although the first and fourth eighth notes are accented in measure 230, contradicting the indirect G3/2, the alternating pitches continue it. I label such dissonance as weak; the more accentuation that is involved in an event, the stronger it is.

In order to organize instances of metrical dissonance in a visually-meaningful way in these longer examples, he creates “metrical maps” of small pieces (as well as excerpts

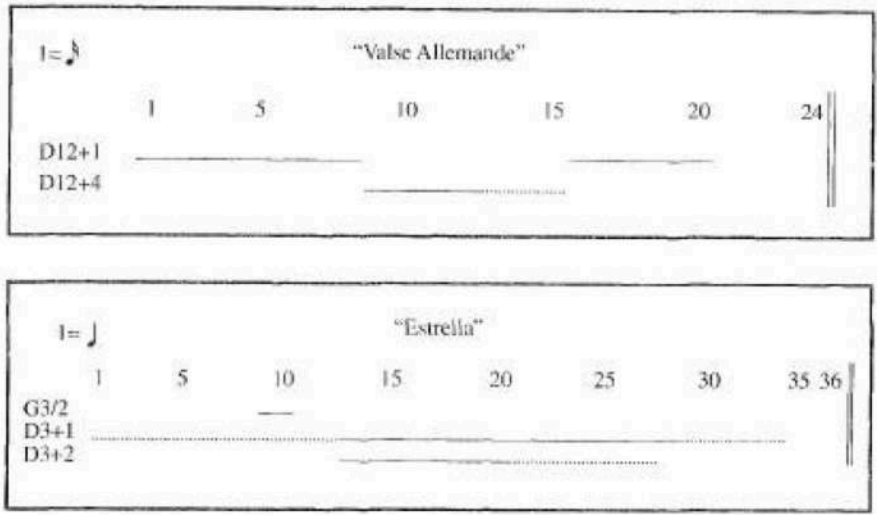


Figure 2.6 Krebs 1999, 86, fig. 4.1.

from larger pieces). An example of this is shown below in Figure 2.6. I prefer to use the terms "metrical dissonance chart" or "metrical dissonance profile," because they more accurately describe what the figure portrays. This is an elegant way to display the data and highlights formal divisions established in the prose. In the following chapters, I adapt the chart to include other relevant information such as pitch centricity and primary pulse levels.

In "Some Extensions," Krebs laments that prior to his research, scholars such as Schillinger, Sachs, Cooper, Meyer, Hlawicka, and Yeston all briefly introduced the concept of metrical dissonance in their work, either in passing or applied inconsistently. (Krebs 1987, 99–101) Through his article, he established a system for classifying metrical consonance and dissonance. He applies this system to short excerpts from the works of Brahms, Schumann, Stravinsky, Webern, Beethoven, and Ravel. He addresses local progressions (consonance to dissonance, dissonance to consonance, etc.) and does not explicitly mention form until the end of the paper, when he acknowledges that it may

be fruitful to apply his method to an entire work. (Krebs 1987, 119) In fact, the value of such a system seems to be assumed, likely because the paper is an extension of Yeston's work.

Fantasy Pieces: Metrical Dissonance in the Music of Robert Schumann serves as an application and extension of the concepts presented in "Some Extensions." Krebs discusses issues of metrical anomalies in Schumann-esque dialogue, developing case studies from the music of Schumann, Ives, Berlioz, Chopin, Brahms, and Schoenberg. (Krebs 1999, vii) In this work, Krebs applies his method to larger excerpts, briefly addressing questions of form, such as: "Are particular metrical dissonances repeatedly juxtaposed or superimposed?" "What proportion of the work is consonant, and what proportion is dissonant?" "How frequently does the metrical state change? Does it change regularly?" (Krebs 1999, 83)

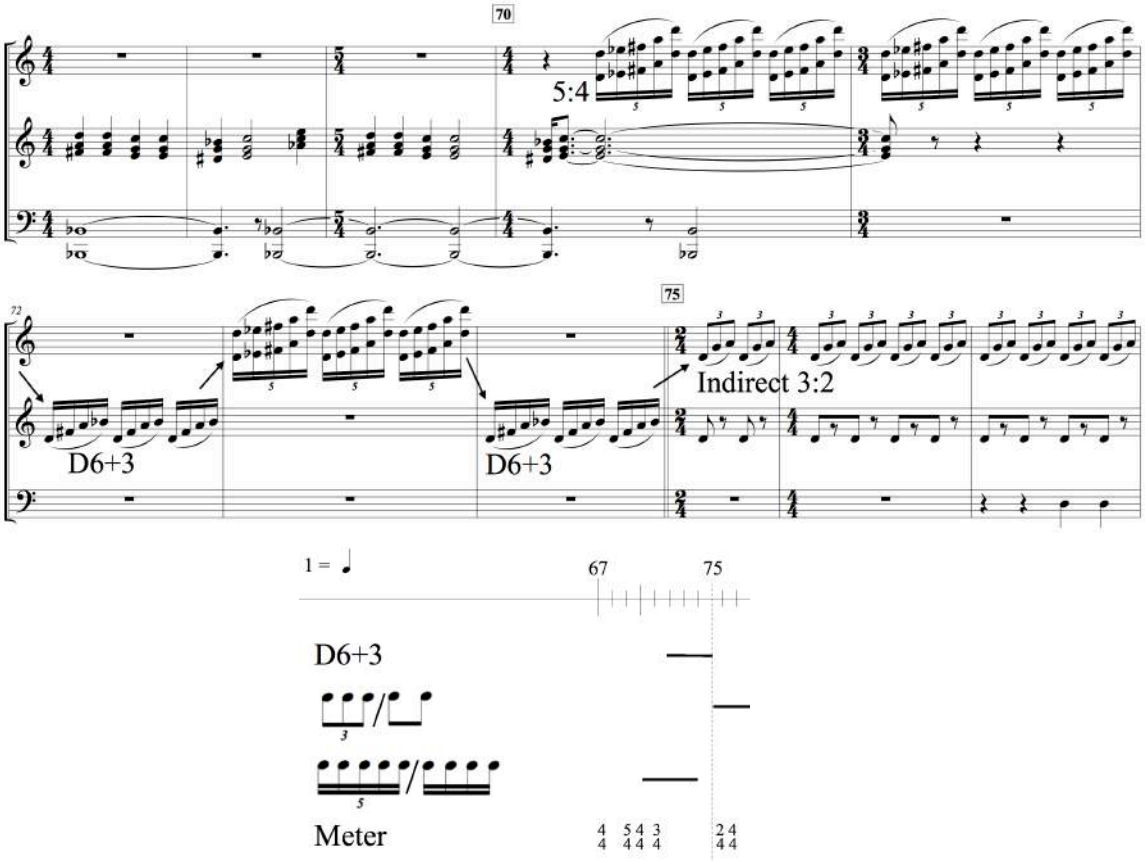
Chapters 3 and 4 of this document utilizes this method, applying the system to entire large-scale works, and observing their form through this analytical lens. The explanation of my adaptation of this method follows. The beat unit I set as cardinality 1 is placed in the upper corner of the chart. The y-axis will list all types of metrical dissonance found in the piece as well as other pertinent information, such as: the primary pulses of the melody (or, if no melody is present, the most prominent voice) and accompaniment, pitch centricity, meter (if there are meter changes in the piece), etc..[5]

---

[5] Although these pieces of additional information (including pitch centricity) are considered non-rhythmic, they do cause accentuation at the point of change. In addition, the reoccurrence of certain non-rhythmic events (such as a pitch center that returns multiple times, which can be observed in chapter 3) sometimes helps to reinforce a metrical dissonance analysis.

Horizontal lines on the chart represent the duration of a particular event (in measures). The x-axis will display the formal boundaries (with measure numbers) and tick marks of various lengths (in *Mother Earth*, they represent the hypermeter; in Symphony No. 8, they represent rehearsal marks).

In many cases, it is more efficient to add a row to the chart indicating meter, rather than to categorize all of the indirect grouping dissonances that the meter changes cause (see the metric dissonance charts in Chapter 4). Naturally, changes from compound to simple meters and vice versa will create an indirect G1.5/1 dissonance; changes from duple to triple meters and vice versa will create an indirect G3/2 dissonance; and so on.



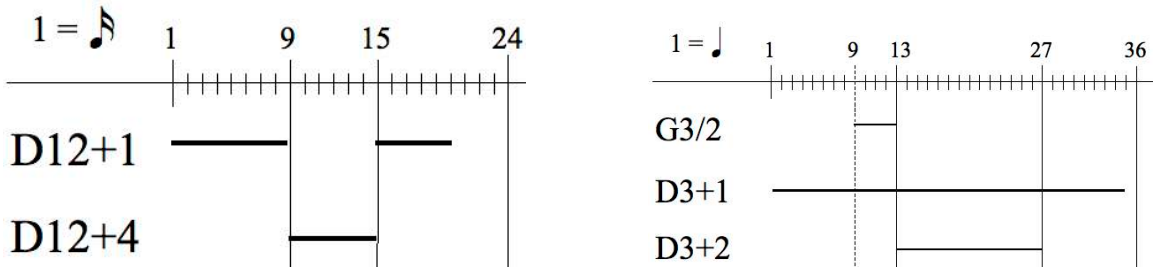
Figures 2.7 (a and b) Symphony No. 8, I, mm. 67–77, reduction and metric dissonance chart.

The vertical lines on the chart represent possible formal boundaries. These are events marked by great accentuation: typically, they are marked by a sudden change in theme, texture, instrumentation, or the type of metrical dissonance used. Solid lines represent hard formal boundaries or events that exhibit the most change, and dashed lines represent boundaries within sections or events that exhibit a smaller amount of change, suggesting the beginning or end of a transition.

For an example, refer to Figures 2.7a and b above. On the y-axis of the metrical dissonance chart, all types of dissonance found in the excerpt (D6+3, 3:2, and 5:4) are listed; a category for meter is also shown. Measure numbers are given on the x-axis, with lengthened dashes to depict rehearsal numbers. In the chart itself, the instances of dissonance are indicated with horizontal lines, and the meter is indicated. A vertical dashed line is placed to show that measure 75 is a place of accentuation—note the texture change in the excerpt at this point, as well as the beginning of the 3:2 and the end of the D6+3 and the 5:4.

For another example, refer back to figure 2.1. “Valse Allemande” exhibits what seems to be an ABA structure—the D12+1 dissonance used throughout changes to a D12+4 at measure 9, and then back again around measure 15. In my adaptation of Krebs’ metrical dissonance maps, I place vertical lines at measures 9 and 15 to highlight the change in dissonance, as shown in Figure 2.8a.

“Estrella” seems to exhibit a similar formal structure: a D3+1 sounds throughout; a D3+2 begins at measure 13 and ceases at measure 27. I place solid lines at measures 13 and 27 to indicate these boundaries. The G3/2 in measures 9 and 10 is curious; its



Figures 2.8 (a and b) Reinterpretation of “Valse Allemande” and “Estrella,” after Krebs.

presence may either indicate cadential motion or a transitional area. Therefore, this area would need further investigation—if other indicators of a transitional area were present in the score (modulation, change in texture or theme, etc.), I place a vertical dashed line on the chart. This is shown in Figure 2.8b. More examples of this can be found in the metrical dissonance charts in the following chapters.

Chapters 3 and 4 serve to explain the method explained above to *Mother Earth* and Symphony No. 8, respectively. Although these two pieces are dissimilar (*Mother Earth* is a short fanfare with many sudden changes, and Symphony No. 8 is a long, multimovement work with many slow changes), this technique will similarly illuminate their formal construction. The application of such a method to two such contrasting pieces of music will illustrate the versatility of the system as well as illuminate aspects of Maslanka’s personal style that can later be used in form analyses of the composer’s other works.

CHAPTER 3

MOTHER EARTH: A FANFARE (2003)

Introduction

Mother Earth: A Fanfare (2003), for wind ensemble, was a commission for the South Dearborn High School Band of Aurora, Indiana, under the direction of Brian Silvey. Maslanka's vision for the piece is as follows:

> It became an urgent message from Our Mother to treat her more kindly! My reading at the time of writing this music was *For a Future to be Possible* by the Vietnamese monk and teacher, Thich Nhat Hanh. He believes that the only way forward is to be extremely alive and aware in our present moment, to become awake to the needs of our beloved planet, and to respond to it as a living entity.
>
> Music making allows us to come immediately awake. It is an instant connection to the powerful wellspring of our creativity, and opens our minds to the solution of any number of problems, including that of our damaged environment. My little piece does not solve the problem! But it is a living call to the wide-awake life, and it continues to be performed by young people around the world (Maslanka, e-mail correspondence with author, Dec. 2012).

The piece became an instant hit; since its publication in 2003, the piece has had "literally hundreds of performances" (Maslanka, e-mail correspondence, 2012).

General characteristics

Mother Earth can be broken into three distinct blocks, arranged A-B-C-B'-A'-B" (measure numbers shown in Figure 3.1 below). Section A is characterized by melodies constructed from dotted-half notes over a three-note ostinato that is passes between

	A	B	C	B'	A'	B"
mm.	1–39	40–109	110–58	159–214	215–57	258–88

Figure 3.1 Form diagram of *Mother Earth.*

Figure 3.2 Ostinato from Maslanka, *Mother Earth*, section A.

different instruments in the band. The ostinato is shown in Figure 3.2, and is a diminution of the opening measures of the piece, shown in Figure 3.3. Perhaps the most salient feature of this section is the emphasis on 4-measure hypermeter: the opening material, mm. 1–10, is presented in dotted-half notes almost exclusively, the lone exception being one quarter note in measure 7. All melodic material in the section emphasizes the hypermeter, operating on the 3-level (level 1 being the quarter note). With the exception of the opening measures, the harmonic rhythm in section A is faster than that of other sections. Figure 3.4 illustrates this; harmonic changes are denoted with asterisks.

Although the dotted-half note level is most salient throughout the entire piece due to the quick tempo (dotted half note = 86), the quarter note becomes the basic building block of motives presented in section B (see Figure 3.5). Throughout the section, Maslanka uses metrical dissonance and frequent changes in texture and motive to build

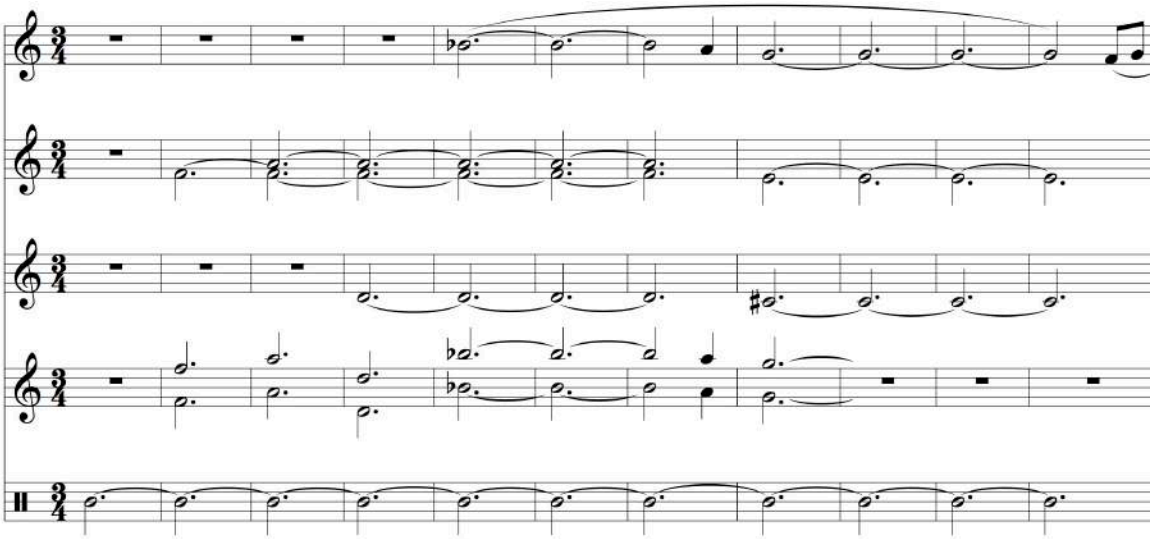


Figure 3.3 Maslanka, *Mother Earth*, mm. 1–11.

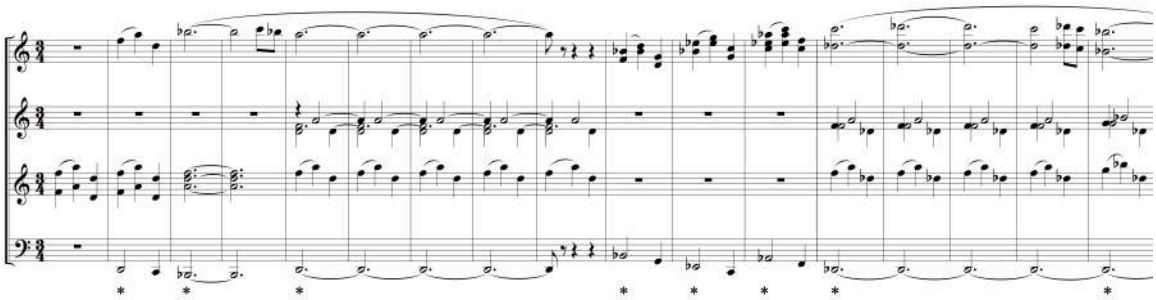


Figure 3.4 Maslanka, *Mother Earth*, mm. 20–36, reduction.

tension. In addition, there is less of an emphasis on tertian harmony and more on lines moving by half step. The harmonic rhythm in this section is, when compared with section A, much slower. In section A, the harmony typically changes every 1–4 measures; in section B, the harmony does not change for 16 measures or more at times.

Section C is similar to Section A in that it features long melodies operating at the dotted-half note level over an ostinato operating at a lower level (in this case, the eighth-note level), but it is different in that the melodies are longer and the hypermeasure tends towards three beats rather than two or four. Whereas section A utilizes the full band, brass and low woodwind instruments are predominant throughout the B section, and woodwinds are predominant in section C. The harmonic rhythm in this section is the

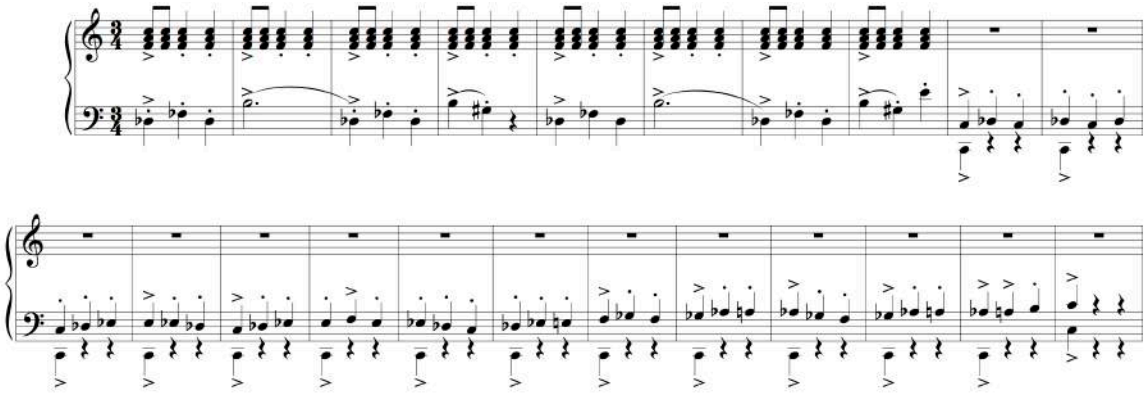


Figure 3.5 Maslanka, *Mother Earth*, mm. 40–61, keyboard reduction.

slowest out of the three sections: the accompaniment remains exactly the same for 39 measures as the melody moves freely on top of it before finally changing at measure 149.

Although the three sections exhibit a number of textural, harmonic, and motivic differences, Maslanka uses various transitional techniques to blur the boundaries between them. The next section of this chapter will describe these transitional moments, as well as highlight other aspects of the form from a metrical perspective.

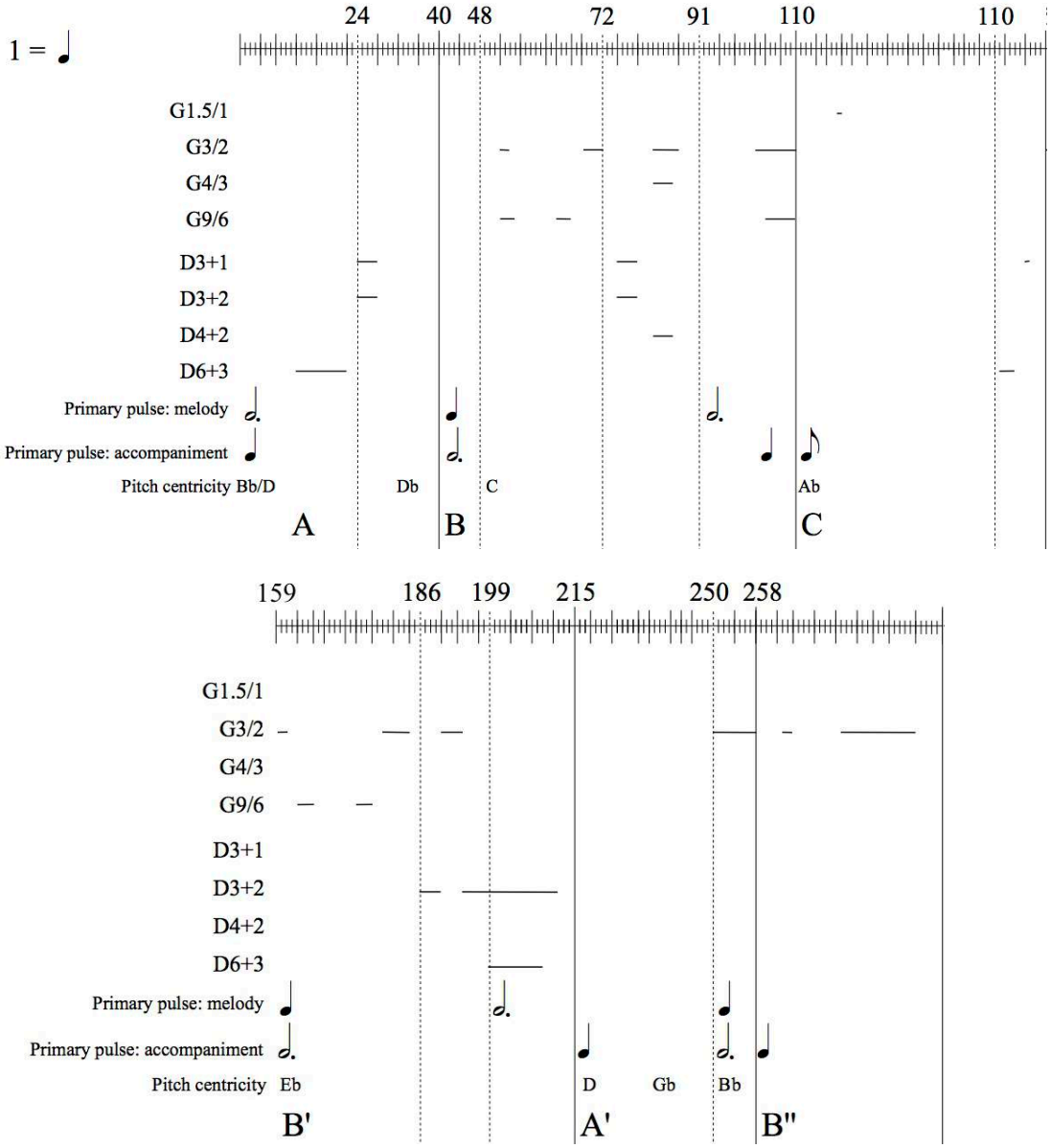


Figure 3.6 *Mother Earth*, metrical dissonance chart.

Figure 3.7 Maslanka, *Mother Earth*, mm. 246–62, keyboard reduction.

<u>Metrical dissonance in *Mother Earth*</u>

Now that general characteristics of each section have been outlined, we can refer to the metric dissonance chart (Figure 3.6 on the previous page) for a more detailed analysis. Sections A, B, and C each have a distinct metrical profile, but near the beginnings and ends of sections, metric dissonances that are not typical to that particular section may occur. These abnormalities blur the formal lines and merit closer investigation.

In comparison to section B, sections marked A contain little metrical dissonance.

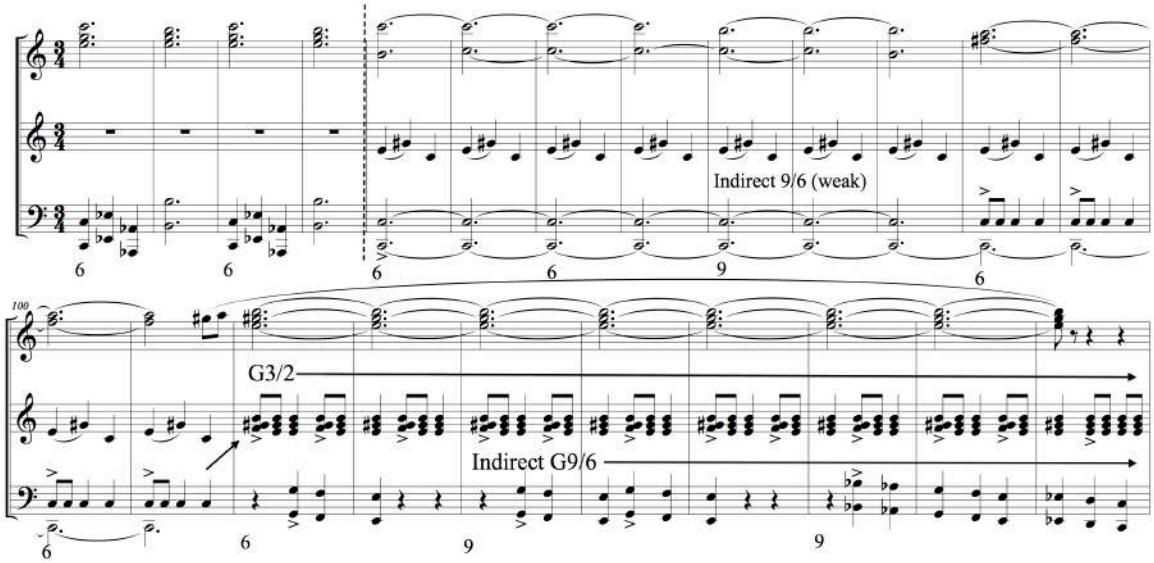


Figure 3.8 Maslanka, *Mother Earth*, mm. 87–109, reduction.

With the exception of one instance in A' (see Figure 3.7 above), sections marked A do not contain grouping dissonances. In this special case, the dissonance occurs just before B" begins at measure 259.

In the B section, from measures 90–109, elements of both the A and B sections are combined (see Figure 3.8). The dotted line in the figure corresponds with the dotted line on the metrical dissonance chart. Note that there is a weak, indirect G9/6 from mm. 95–98; this is not notated on the metrical dissonance chart because it is only caused by the 9-beat note in the top stave. It does seem to foreshadow the more prominent G9/6 that occurs in the bass beginning in measure 104.

Measures 250–57 are difficult to categorize because they contain the G3/2 dissonance that is more characteristic of sections labeled B, as well as 1-level activity in every voice but the bass. These 8 measures are constructed from tertian sonorities more

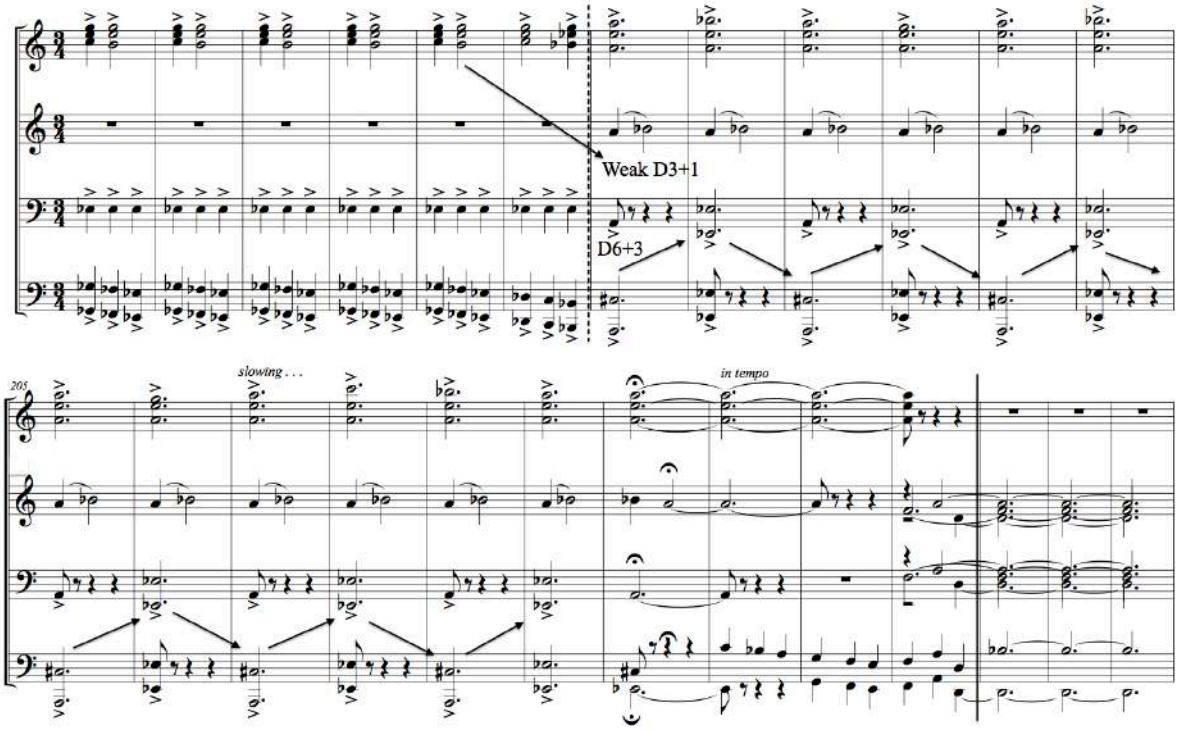


Figure 3.9 Maslanka, *Mother Earth*, mm. 193–217, reduction.

characteristic of sections labeled A, and there is a significant change in register and articulation at measure 258. Because of the amount of accentuation caused by these changes, I consider measures 250–57 to be transitional material, but still part of the A' section.

If we were to count this transition as a return to the A section, it could not be for very long. Although the ostinato and the long melody line are reminiscent of the A section, the bass rhythm in mm. 98–101, the layers of metrical dissonance, and the quarter note runs in the bass are more reminiscent of the B section. Therefore, I count these measures as part of the B section, but as unstable transitional material.

The transition to A' from B' is much different from those previously mentioned: the primary pulse slows to the 3-level and the tempo slows until reaching a fermata. This transition can be seen in Figure 3.9 on the previous page. Note that there is no grouping dissonance present in this transition at all, only displacement dissonance; this can also be interpreted as a signal of transition back to an A section. From the fermata in measure 211 to the reinstatement of the ostinato in measure 218, the line between sections is blurry.

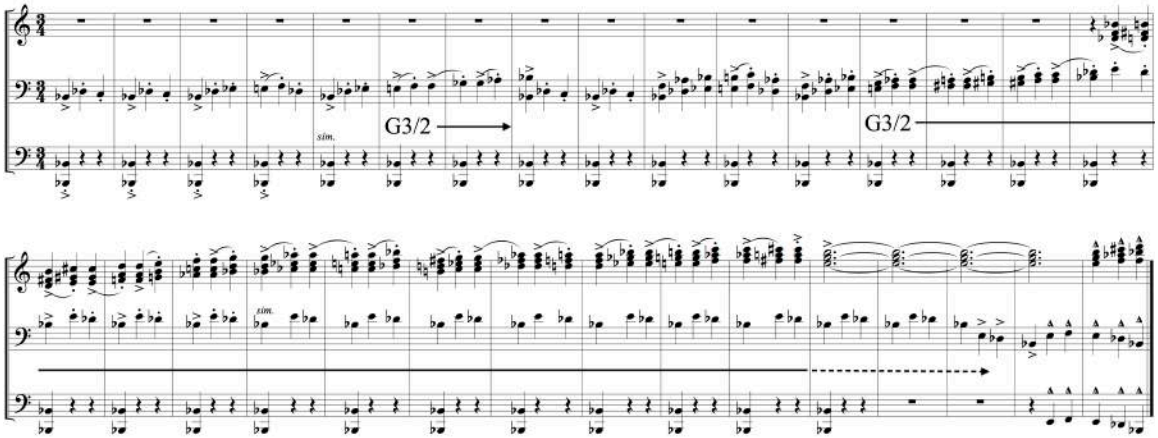


Figure 3.10 Maslanka, *Mother Earth*, mm. 258–88, reduction.

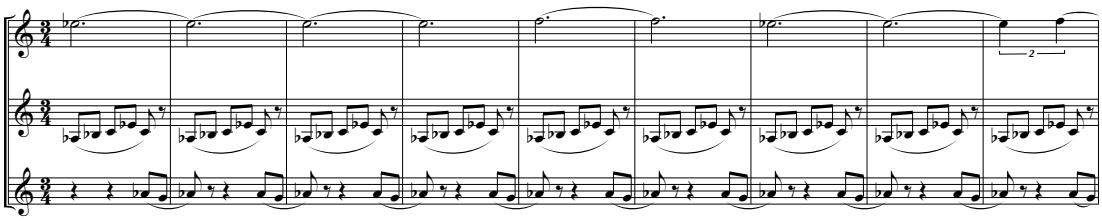


Figure 3.11 Maslanka, *Mother Earth*, mm. 110–18, reduction.

Because the phrase does not end until the note releases in measure 214, B' transitions fully to A' at measure 215.

In the metrical dissonance chart, the section marked B" seems much different from the other sections labeled B. This is because a small fragment similar to the material found in mm. 61–74 and 172–181 is repeated and assembled in layers for the entirety of this section. This is shown in Figure 3.10. The 14-measure G3/2 is used here in conjunction with a harmonic pedal, which changes just before the end of the piece.

Section C is markedly different from the other sections in that it sustains an eighth-note ostinato in the clarinets and saxophones for the entirety of the section. This is shown in Figure 3.11. The flute/oboe melody, which is primarily made up of dotted half notes, also contains quarter notes and the occasional set of duplet quarter notes, creating a G1.5/1 dissonance. The displacement dissonances in the section occur as the texture and instrumentation become more complex in preparation for the B' section at measure 159; this can be observed above in Figure 3.12.

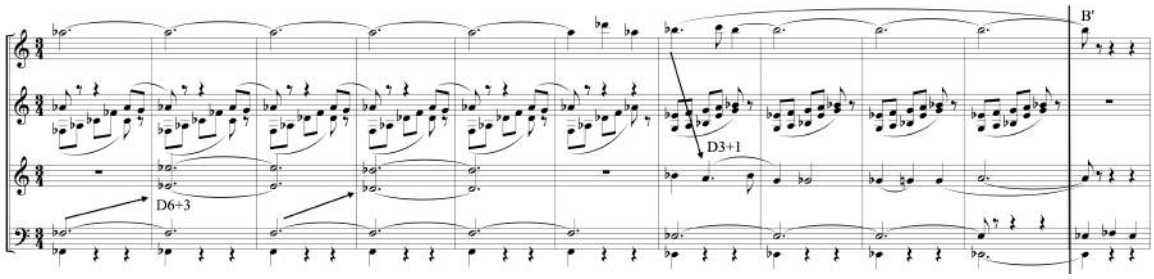


Figure 3.12 Maslanka, *Mother Earth*, mm. 149–159, reduction.

Examining *Mother Earth* from the perspective of metrical dissonance has served two purposes: to highlight similarities and differences between musical ideas, and to help distinguish between transitional and expository material. In addition, the metrical analysis also investigated the transitional material, lending clarity to the formal boundaries established by the more conventional harmonic/thematic analysis. The next chapter will apply this method of analysis to a larger, multi-movement work by Maslanka, Symphony No. 8.

CHAPTER 4

SYMPHONY NO. 8 (2008)

Introduction

Symphony No. 8 (2008) for wind ensemble was commissioned by a consortium of 36 conductors formed by Dr. Stephen Steele of Illinois State University: "Steele opened the door wide and said essentially write whatever you want, and make it big" (Maslanka, e-mail correspondence with author, Dec. 2012). This piece is, in the composer's words, a "celebration of life. It is about new life, continuity from the past to the future, great hope, great faith, joy, ecstatic vision, and fierce determination" (Maslanka, e-mail, 2012).

According to Maslanka, Symphony No. 8 uses motives and themes from Christian hymns and chorales. The underpinnings of these ideas are quite deep: "I began the composition process for this symphony with meditation, and was shown scenes of widespread devastation . . . [the music] is a response to a much deeper vital creative flow which is forcefully at work, and which will carry us through our age of crisis" (Maslanka, e-mail, 2012).

Each of the three movements loosely follows traditional forms. Movement I is a quasi-sonata form with three themes, the third of which is not introduced until after the development, in the middle of an additional section. Movement II is a theme and variations (two of which are revisited later in the movement) with a contrasting section. Movement III follows rondo form, alternating and synthesizing two main ideas, with

third one introduced late in the movement. The following sections will more closely examine the forms of each of these movements.

Analysis: Movement I

General Characteristics

Movement I resembles sonata form and contains 3 themes; refer to figure 4.1 for a graphic representation of the basic form. Themes 1 and 2, shown in Figures 4.2 and 4.4, are presented in the exposition. After the development, in which Maslanka explores material already presented, there is another large section, which presents but does not extensively develop new material. This section includes two contrasting sections that are never revisited (Figures 4.5 and 4.6) and theme 3 (Figure 4.7) which is revisited in the recapitulation. In the form diagram, I refer to this large section as "Additional material."

The recapitulation revisits a combined form of the first two themes in mm. 250–343 and the third theme in mm. 344–76. The present section will describe the general characteristics of each section and the movement as a whole. The next section, "Metrical dissonance in movement I," will outline the rhythmic and metrical characteristics of each section in order to more clearly define the formal boundaries between them.

Theme 1 (mm. 1–25) is set as a soprano saxophone solo over a flute, clarinet, and piano ostinato. This ostinato is shown in Figure 4.3. The theme is characterized by a

Figure 4.1 Symphony No. 8, I, form diagram.

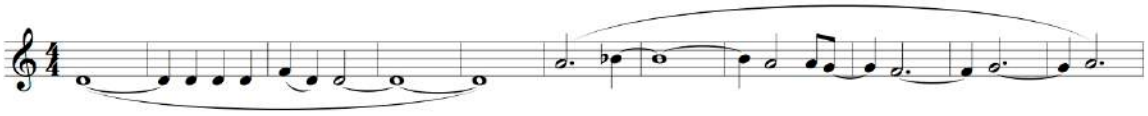


Figure 4.2 Symphony No. 8, I, theme 1.

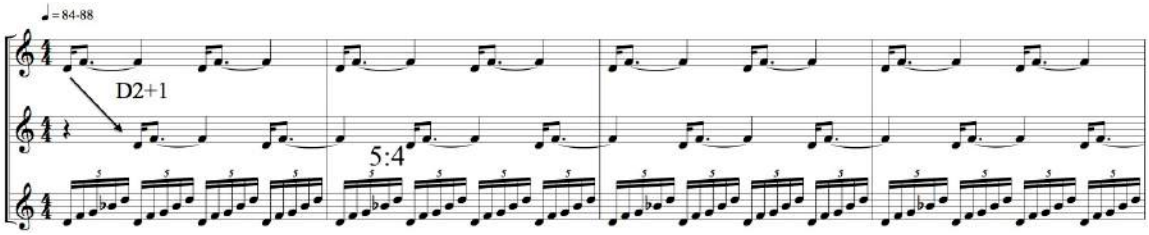


Figure 4.3 Symphony No. 8, I, mm. 1–4 (reproduction of Figure 2.4).

number of repeated notes, interrupted by stepwise motion. Over the course of theme 1, the texture and scoring gradually increase; various figures that are present in the transition are also introduced in the pitched percussion. These figures make up the bulk of melodic material in the transition.

Theme 2 (Figure 4.4; mm. 46–74) is set in block chords against the quintuplet ostinato in the piano. It is characterized by stepwise motion and longer rhythmic values than those of Theme 1. The eighth- and dotted-eighth-note figures from the transition remain throughout this section. The final 11 measures of the exposition (while theme 2 is still sounding) are filled with meter and tempo changes; the quintuplet ostinato becomes much more prominent at this point, and various countermelodies emerge.

In the development section (mm. 75–164), the quintuplet ostinato from the exposition is transformed to a triplet arpeggio, which henceforth appears sporadically. Various chords are built and mutated (notes are added to them and subtracted from them, changing their quality and sense of bass) via staggered entrances throughout the band,

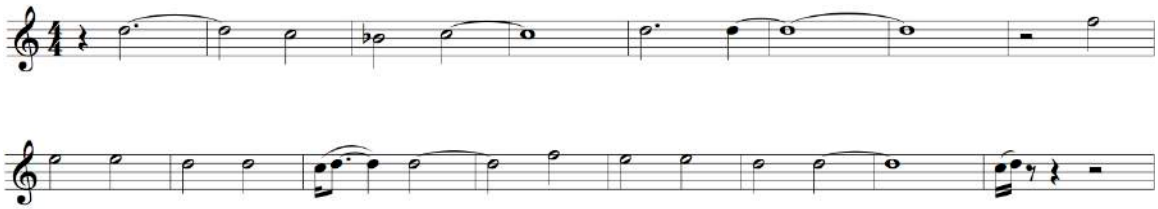


Figure 4.4 Symphony No. 8, I, theme 2.

causing frequent changes in pitch collection. Fragments of the theme emerge and undergo various transformations, including augmentation, diminution, transposition, and ornamentation; by m. 121, when the texture and scoring reaches its peak, the theme is almost unrecognizable.

In measure 133, the quintuplet ostinato returns in the woodwinds, in the form of ascending and descending sixteenth-note runs. The tempo begins to slow in m. 146, at which point the texture also thins. In m. 157, the timpani, high woodwinds, and horn slowly build a chord that supports the beginning of the oboe solo in m. 165.

The section from 165–203 (see Figure 4.5) exhibits expository function: a theme not yet heard is presented as a solo in the oboe; the only recycled material in the section

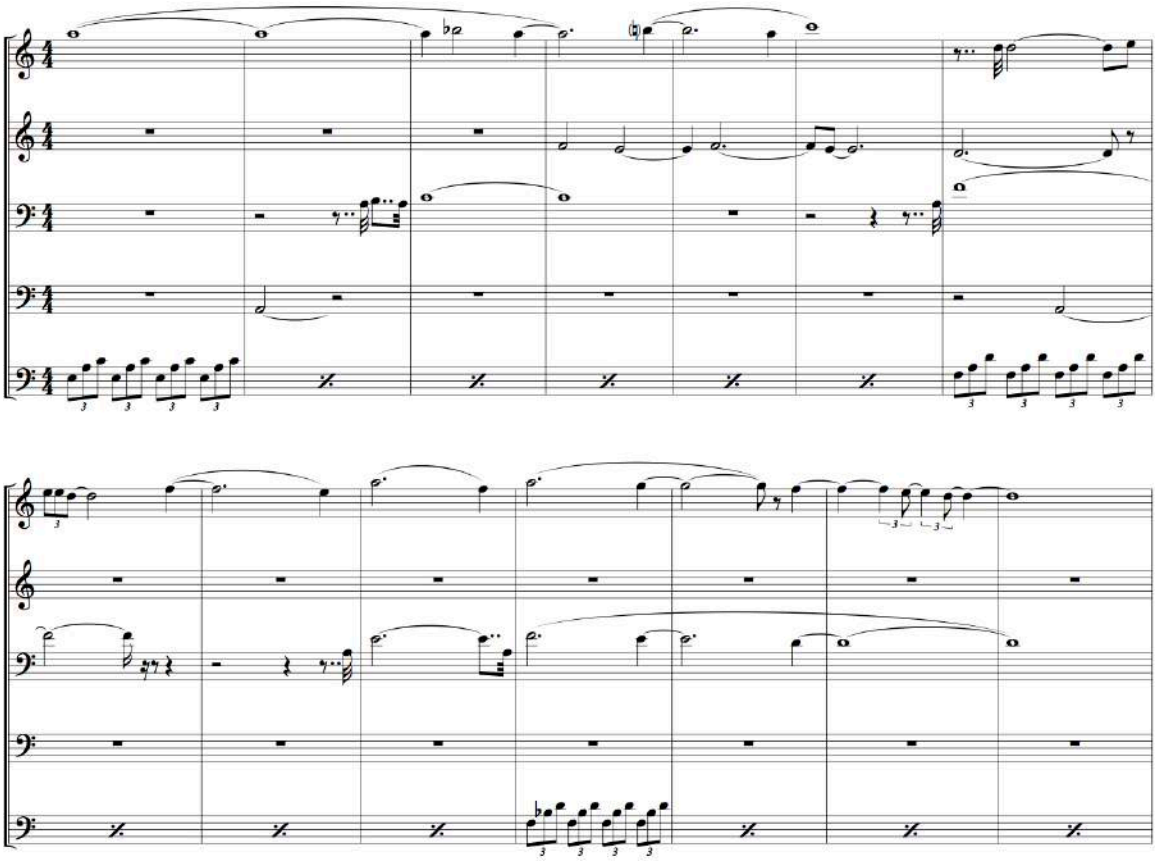


Figure 4.5 Symphony No. 8, I, mm. 165–78.

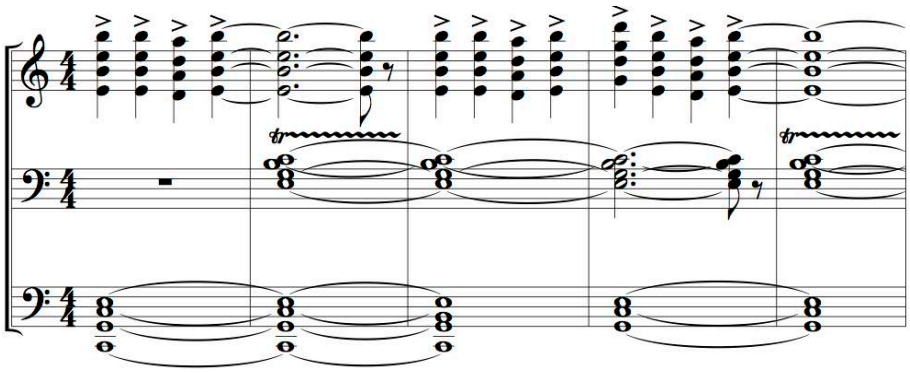


Figure 4.6 Symphony No. 8, I, theme 3.

is the triplet ostinato from the development. The tempo shift that occurred previously (from mm. 157–164) seems to mark it off as a separate section, and the material that occurs after it (from mm. 204–214) is marked off with another tempo shift and change in texture and scoring. Because this material is never heard again, I consider it subordinate to other thematic material—to avoid confusing it with thematic material that is revisited, I chose to call it “contrasting section A” (another contrasting section occurs later, as we will see later).

Measures 204–214 make up another contrasting section, which I call theme 3. Theme 3 is characterized by even block chords and neighbor motion. Here, the material is presented in the oboe, muted trumpet and piccolo trumpet, and piano, from mm. 204–08 (see Figure 4.6 above). This material is supported by two offset chords (the first in the bass instruments, the second in the clarinets and saxophones) and is embellished before the next section begins. Although the section is very short and comes after both the exposition and the development, I call this a theme because the material is revisited (embellished and at a quicker tempo) at the end of the recapitulation, in mm. 344–76.

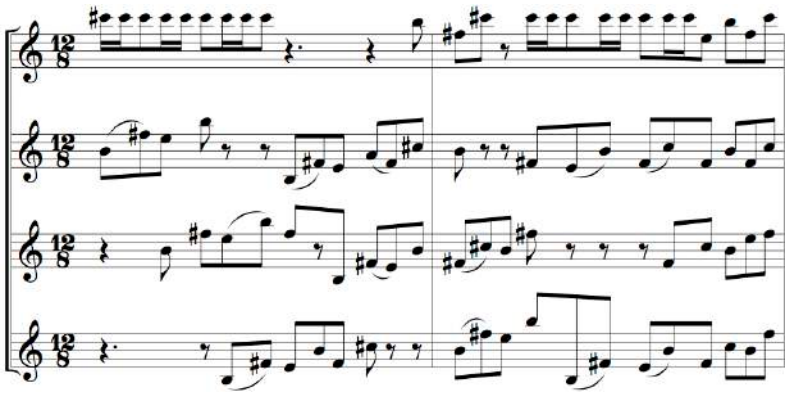


Figure 4.7 Symphony No. 8, I, mm. 219–20.

The next section in mm. 215–49 is much like contrasting section A, is unlike anything previously seen in the movement, and the material is never revisited. I call this area “contrasting section B.” This section is characterized by a dense texture, compound meter that is constantly changing, and the use of motives rather than longer melodic gestures. Measures 219 and 220 provide the clearest example of the motifs used in this section, as shown in Figure 4.7. There is a brief transition to the recapitulation from mm. 246–49.

In the first part of the recapitulation (mm. 250–344), the two themes are synthesized and stated multiple times at fortissimo in thick block chords, scored for brass. The sixteenth-note ostinato returns in the woodwinds, piano, and pitched percussion. The material from the brief transition (mm. 246–49) returns from mm. 278–291, only to give way to yet more statements of the theme in the brass with the sixteenth-note ostinato. In measure 311, the ostinato changes from sixteenth notes to eighth-note triplets, to eighth-note duplets, and back to triplets again.

In measure 318, the theme sounds in the woodwinds and high brass, while an eighth-note ostinato sounds in the piano and pitched percussion. Measure 344 marks the

restatement of theme 3, which occurs in the woodwinds. Accented eighth notes accompany this restatement in the brass, bass, and percussion instruments. The movement finishes with a repeated block chord, which begins at measure 372 and sounds 5 times to finish out the movement.

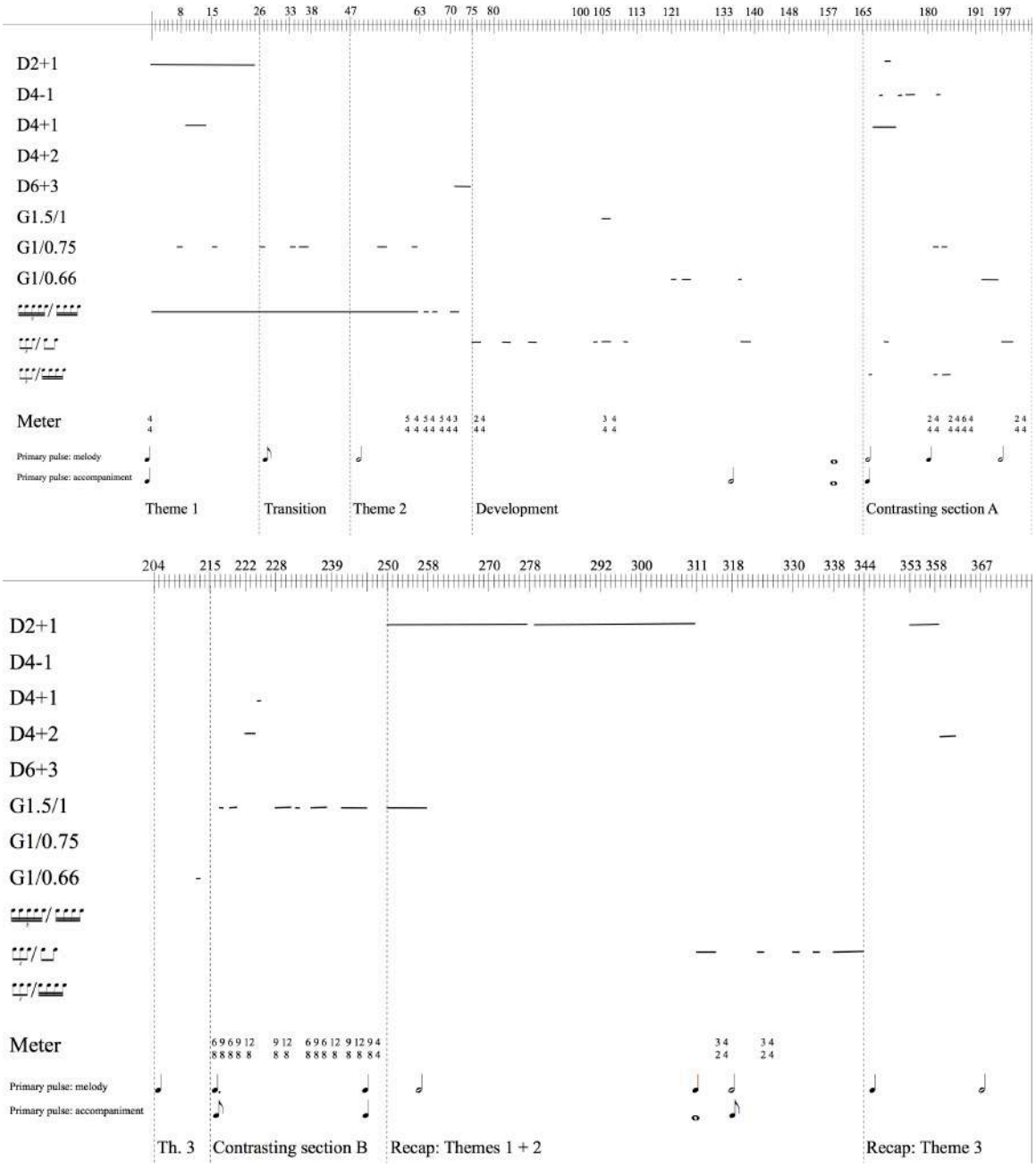
Metrical dissonance in movement I

Because the lines between sections in movement I are imprecise, a metrical analysis is useful for reinforcing the formal boundaries established loosely by analysis of the general characteristics. This metrical analysis will illuminate differences between the various sections and transitions, providing a clearer picture of the movement's overall structure. Figures 4.8a and b, on the next page, show the metrical dissonance profile for movement I.

From this chart, it is readily apparent that our initial assessment of the transition (mm. 26–46) in Chapter 1 is supported. At m. 26, the D2+1 dissonance ends at m. 26, and there is a primary pulse shift to the eighth note; another primary pulse shift (to the half note) begins theme 2 at m. 47. Other formal boundaries have been marked, taking into account general characteristics, changes in the types of metrical dissonance observed, and primary pulse changes.

Each major section (exposition, development, recapitulation) handles metrical dissonance the way we would expect it to—the exposition and recapitulation uses a small set of dissonance types fairly consistently, and the development uses more types and does so more inconsistently. The use of metrical dissonance in the area from mm. 165–249 is

similar to that of the development, and the majority of material presented in the area never returns. Therefore, it is not necessarily a second exposition, even though it presents material in an expository manner. Instead, it can be considered a subsection of the development.



Figures 4.8 (a and b) Symphony No. 8, I, metrical dissonance chart (adapted to add meter, primary and accompaniment pulse levels, and formal headings).

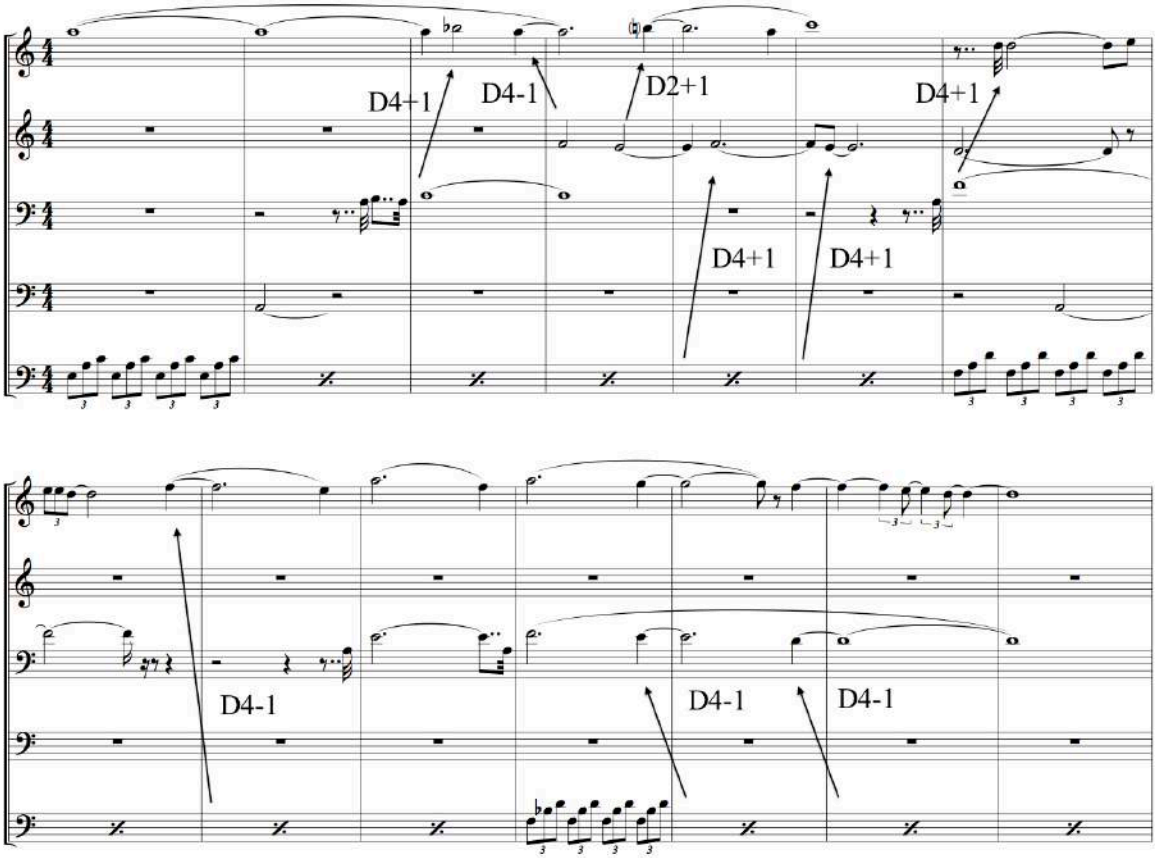


Figure 4.9 Symphony No. 8, I, mm. 165–78.

In the development section, there is a striking absence of displacement dissonance; these reappear in contrasting section A (mm. 165–203), as shown in Figure 4.9. The majority of these displacement dissonances are caused by interaction between the melody, countermelody, and accompaniment. Refer back to Figure 4.3—the displacement dissonances in the exposition were almost exclusively caused by the interaction of the ostinato with itself. In addition, contrasting section A brings back a type of dissonance not seen since the exposition: the G1/0.75 dissonance (see Figure 4.10). Here, it is used as a melodic figure (a euphonium solo) rather than a countermelodic fragment.

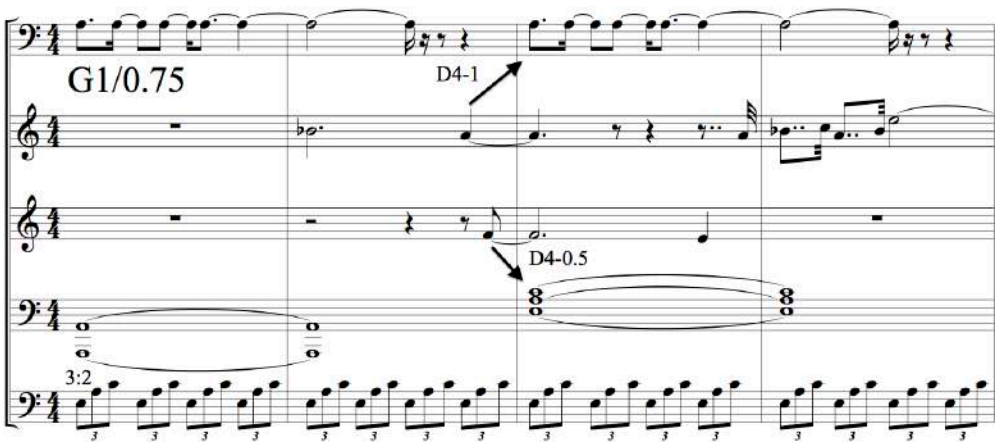


Figure 4.10 Symphony No. 8, I, mm. 181–84.

If contrasting section A warrants its own designation, there is an even stronger case for contrasting section B. If the sharp change in texture and tempo is not enough of a transformation, there is a cardinality shift at measure 215 from 1 (the quarter note) to 1.5 (the dotted quarter note), when the meter changes from simple to compound. In addition, there is suddenly a preponderance of G1.5/1 dissonance; an example of this is shown in Figure 4.11.

The only material that is reused from this section is the the melodic material in the retransition, from mm. 246–249. This is shown in Figure 4.12. The retransition is achieved metrically: the dotted-quarter/eighth rhythm is an elongation of the quarter/

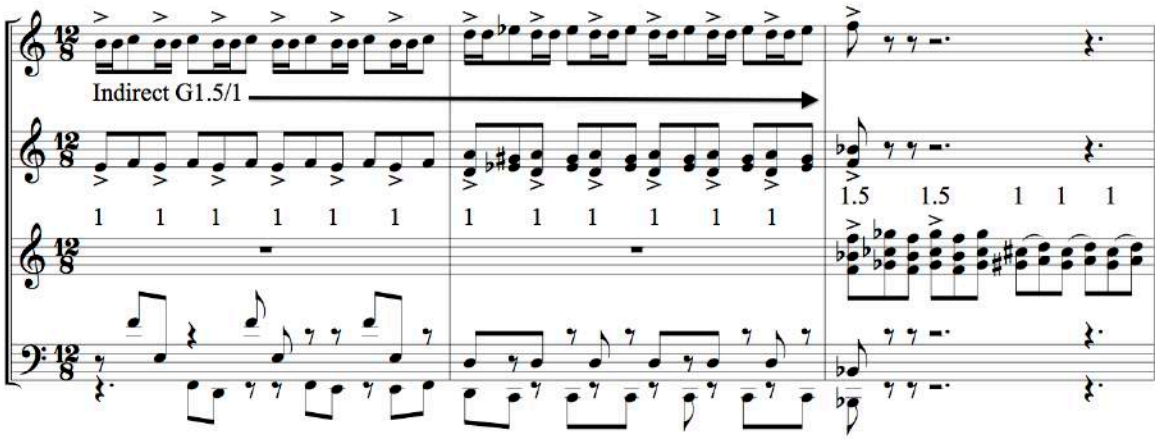


Figure 4.11 Symphony No. 8, I, mm. 228–30.

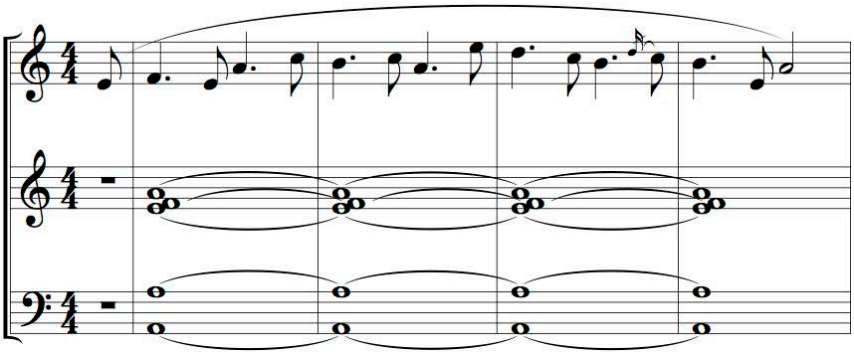


Figure 4.12 Symphony No. 8, I, mm. 246–249.

eighth rhythm used throughout contrasting section B. In essence, the material here provides for a smooth metric modulation.

Figure 4.13 shows the end of theme 2 and the beginning of the development section (mm. 70–80). Here, we see the slow transformation of the quintuplet ostinato that defined the exposition to the triplet ostinato that pervades the development. This transformation begins as theme 2 finishes sounding (see the second staff, m. 70) and is fueled by tempo changes that keep the subdivision consistent (a quintuplet sixteenth at quarter=88 is the same as a sixteenth at quarter=116). The register and orchestration shifts in every measure cause a D6+3; the register eventually settles, and the ostinato becomes a triplet arpeggio in measure 75.

The end of the retransition and the beginning of the recapitulation (mm. 248–55) are shown in Figure 4.14. At measure 250, there is a striking shift between the texture of the retransition and that of the recapitulation. The ostinato has returned in its sixteenth-note form, displaced between instruments and registers to create a D2+1. The block chords create a grouping dissonance with the ostinato, and the statement of the theme begins in one instrument in measure 252. This sudden shift from the metrical consonance

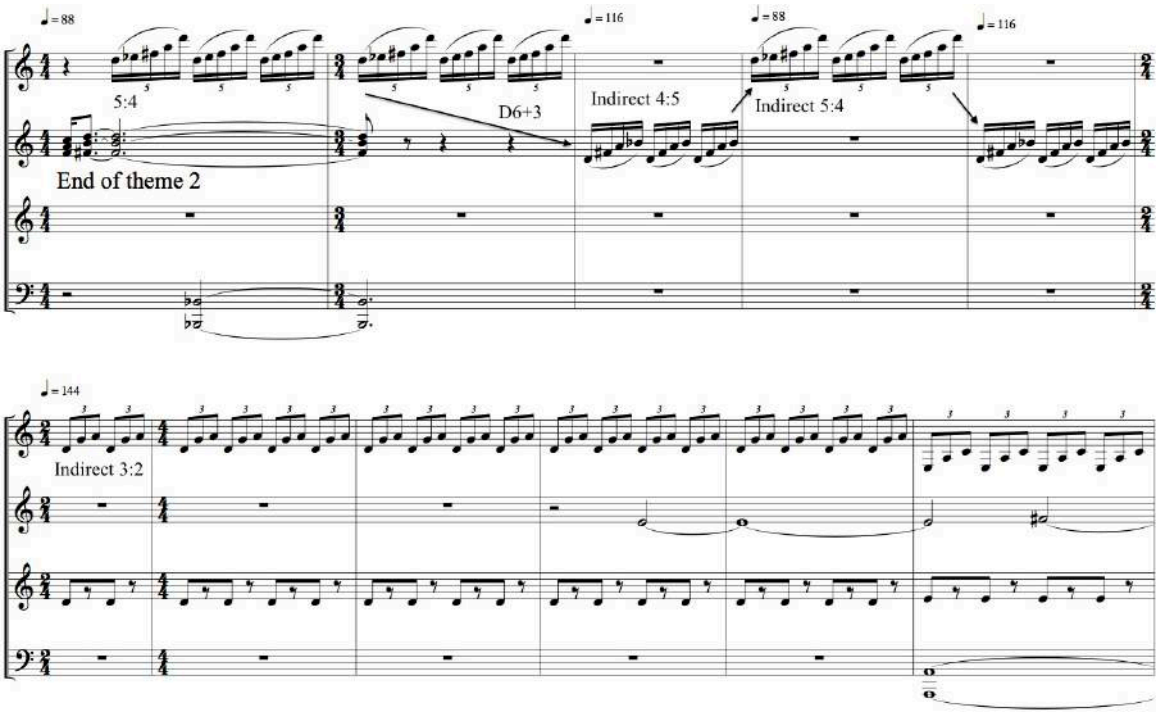


Figure 4.13 Symphony No. 8, I, mm. 70–80.

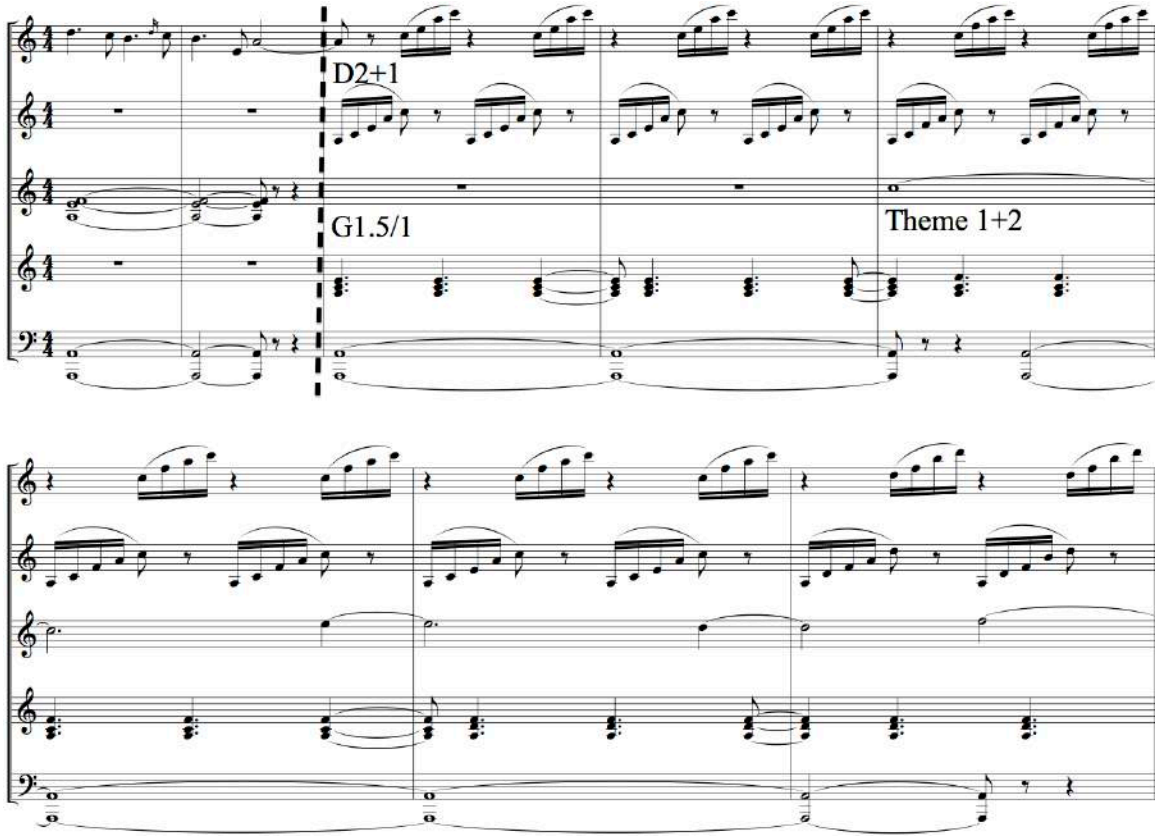


Figure 4.14 Symphony No. 8, I, mm. 248–55.

of mm. 246–249 to metrical dissonance in 250 reinforces the beginning of the recapitulation. The G1.5/1 is discontinued in measure 258, when all instruments except for those performing the ostinato join the trumpet in presenting the theme.

The metrical dissonance analysis for Movement I revealed that the exposition and recapitulation uses dissonance consistently, but that the development uses dissonance inconsistently. The analysis also affirmed the status of contrasting sections A and B and established the boundaries for the end of the exposition (m. 75) and the recapitulation (m. 250). In addition, the contrasting section is a subsection of the development, rather than being expository.

Analysis: Movement II

General Characteristics

Movement II is a set of four variations on the Bach chorale, “Jesu, meine Freude”, BWV 227, shown in Figure 4.15. As can be seen in Figure 4.16, some of these variations are revisited throughout the movement. There is also a section of contrasting material from measures 235–320 (Figure 4.20). As before, we begin by describing the general characteristics of each variation. The next section, “Metrical dissonance in movement II,”

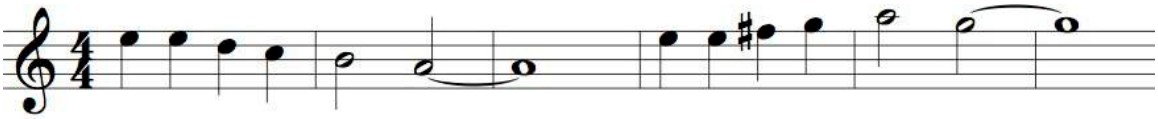


Figure 4.15 Maslanka, Symphony No. 8, II, theme (mm. 10–15).

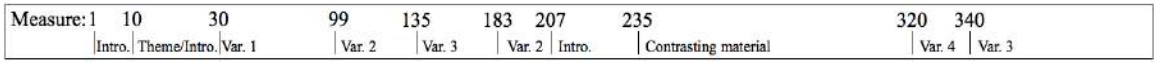


Figure 4.16 Maslanka, Symphony No. 8, II, form diagram.

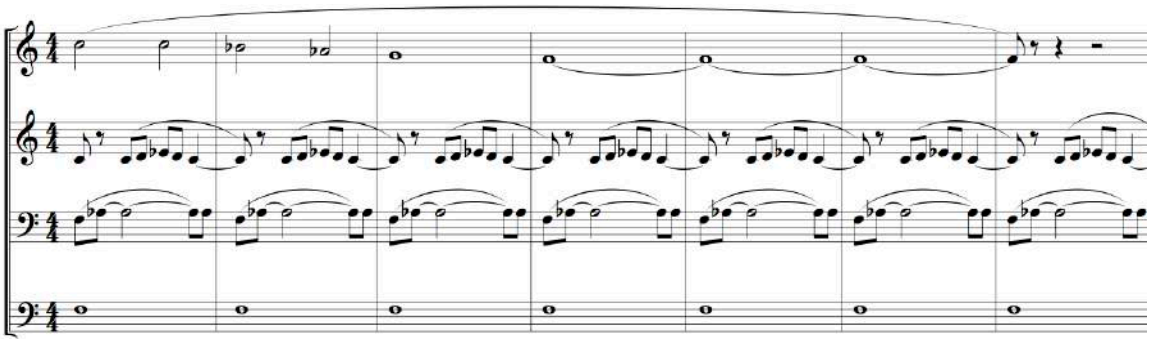


Figure 4.17 Maslanka, Symphony No. 8, II, var. 1 (mm. 37–43).

will inspect the variations from a rhythmic and metrical perspective, as well as more clearly define formal boundaries.

The original theme (mm. 10–15, 25–32) is stated by the piccolo and piano against a sustained chord (A-B-C-E-G) in the upper woodwinds, double bass, and pitched percussion at pianissimo. This is set in opposition to the introductory material (mm. 1–9, 16–24), which is dense in texture, marked at fortissimo, and rhythmically active. The introductory material returns again (mm. 207–35) in synthesis with the original theme. In this section, statements of the theme are now fortissimo, scored for more instruments, and accompanied by the rhythmic motives and textures used in the introduction.

Variation 1 (mm. 33–98; fig. 4.17) is scored for saxophone quartet with a solo and accompaniment texture. Although the tempo is slightly faster than the introduction and theme (116 beats per minute to the introduction's 92), the reduction in texture and the augmentation of the theme (half notes as opposed to quarter notes) cause the pace of this section to seem slower.

As far as general characteristics are concerned, the differences between variation 1 and variation 2 (mm. 99–134; fig. 4.18) are few. The scoring has changed from

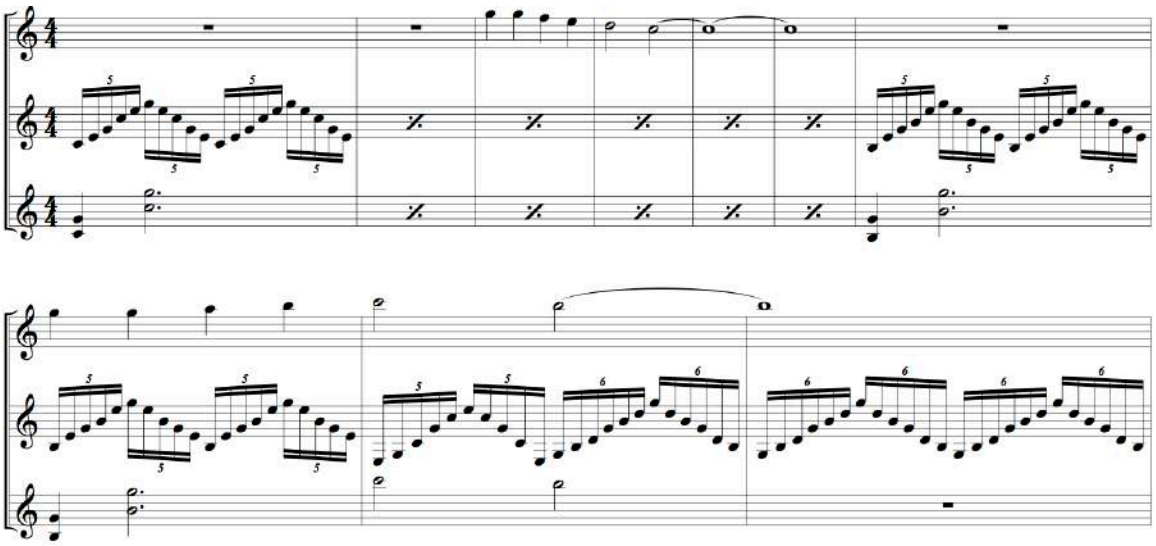


Figure 4.18 Maslanka, Symphony No. 8, II, var. 2 (mm. 99–108).

saxophone quartet to flute, piano, and vibraphone, which is still quite thin. The texture is still solo and accompaniment, although the theme has been presented in diminution and is now operating at the same beat level that it was on its first presentation. Variation 2 is revisited from mm. 183–207, with slightly thicker texture and scoring.

Variation 3 (mm. 135–82; fig. 4.19) is scored for woodwind choir (including horn), piano, and double bass. Although the note values of the theme are much more augmented than that of the other variations, the harmonic rhythm is much faster,

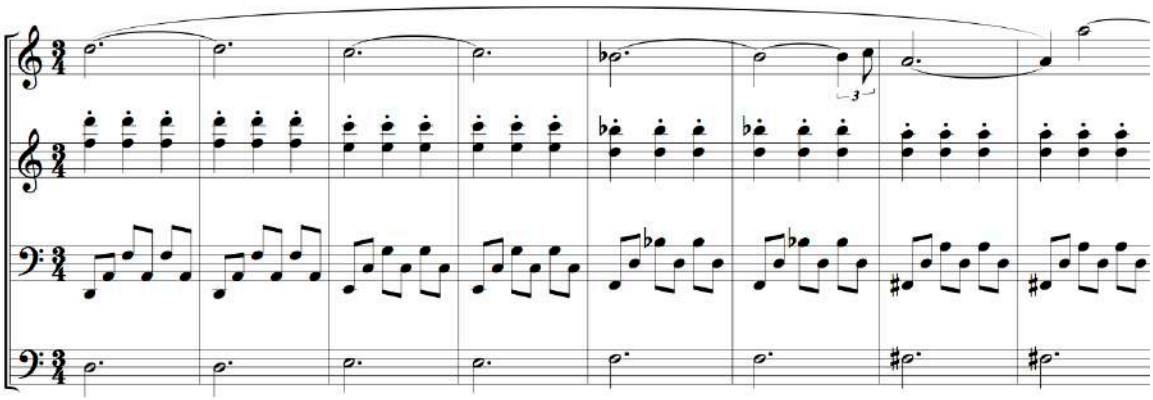


Figure 4.19 Maslanka, Symphony No. 8, II, var. 3 (mm. 158–65).

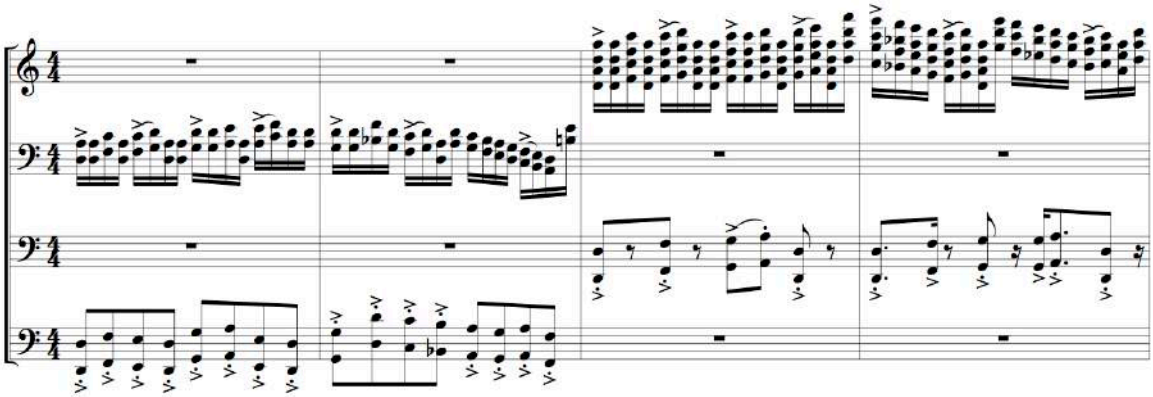


Figure 4.20 Maslanka, Symphony No. 8, II, contrasting material (mm. 235–38).

changing at least once every two measures (as opposed to changing every 4–8 measures, or in some cases, not changing at all).

In this variation, there are a full 23 measures of accompaniment before the theme enters, as opposed to the 0–8 in other variations. When it does enter, it has been modified somewhat: the repeated notes are omitted, the range is reduced to a fourth, and its repetitions throughout the variation are simply transposed and embellished versions of mm. 158–65. Variation 3 is the most pronounced transformation of the theme in the movement.

Like variation 2, this variation is revisited at the end of the movement (mm. 340–86). In this section, the orchestration has been thinned to flute, oboe, and pitched percussion (the theme, which was in the soprano saxophone, is now in the flute); the piano ostinato has been removed entirely. In addition, all of the pitch material is transposed up a major third. Otherwise, the theme, ostinato, and internal form of mm. 340–86 remain the same as mm. 135–82.

Between variations 3 and 4, there is an area of contrasting material (mm. 235–320; fig. 4.20). This section is characterized by frequent meter changes, loud dynamics,

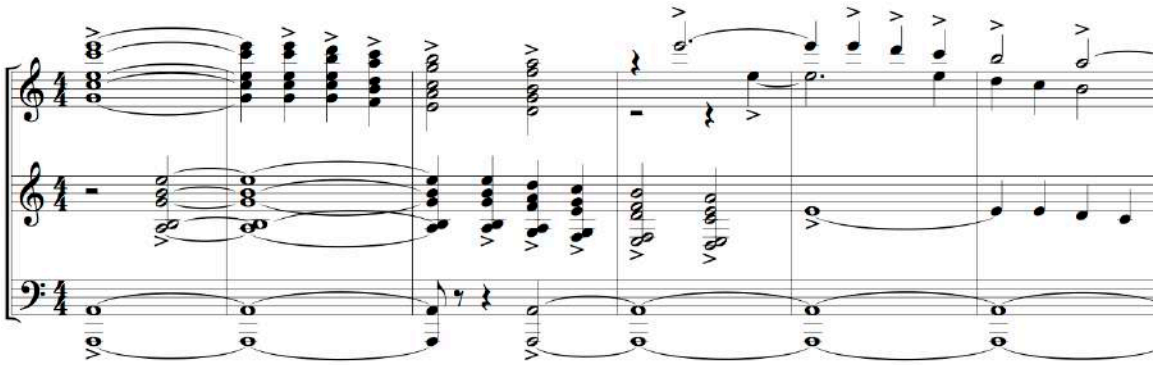


Figure 4.21 Maslanka, Symphony No. 8, II, var. 4 (mm. 320–325).

syncopated rhythms, thick orchestration and texture, and melodic material that contrasts with the theme. Fragments of the theme are presented in the woodwinds in mm. 242–46, 255–60, and 286–94. The theme here is secondary to the material shown in the third staff of Figure 4.20, and it is never presented in full or frequently enough for this to be considered a fourth variation.

Out of all variations presented in Movement II, variation 4 (mm. 320–339; fig. 4.21) is the shortest, as well as the most thematically-dense: it is constructed from nothing but staggered entrances of the theme and a pedal, but the orchestration is just as thick as it is in the introduction, providing a climactic effect. After the second entrance of the theme (m. 320, beat 2), voices begin to drop out until only one statement of the theme is sounding (in the bass clarinet, double bass, and piano) over a pedal (timpani, tuba). Because this variation is adjacent to the contrasting material, approached by sixteenth-note runs in all instruments, and so short, it is difficult to categorize this as a separate variation and not part of the area of contrasting material. As we will see in the next section, “Metrical dissonance in movement II,” these 20 measures are indeed separate from the contrasting material.

Metrical dissonance in movement II

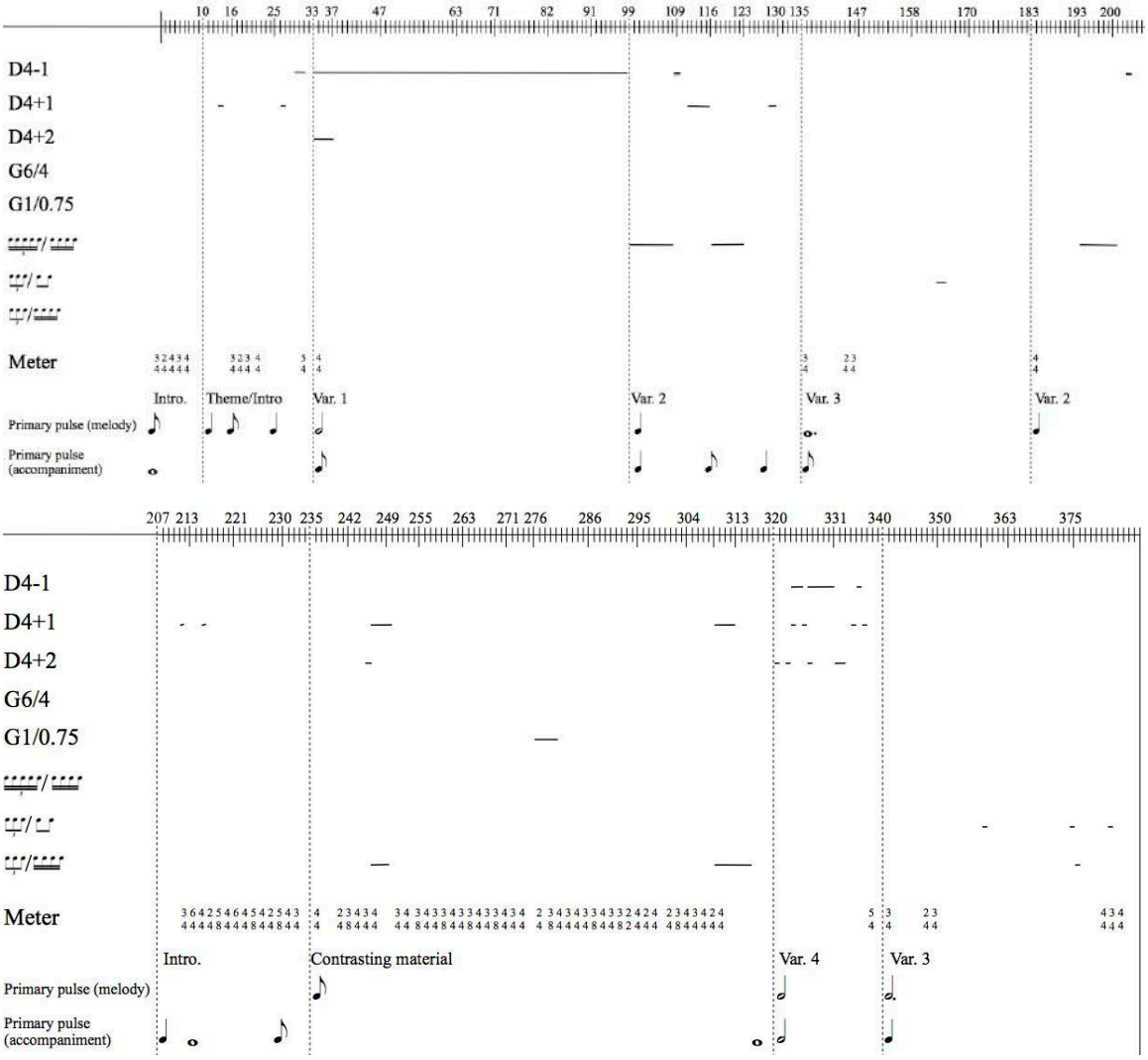
For this movement, a theme-based analysis provides most of the information an analyst may need to draw formal boundaries. In this case, a metrical dissonance analysis serves to reinforce the boundaries between variations, as well as highlight the metrical/ rhythmic similarities and differences between each variation (and repetitions of each variation). The metrical dissonance chart for this movement is shown on the next page in Figures 4.22a and b.[6]

Each variation has a distinct metrical dissonance profile. Note that variation 4 is independent from the contrasting material that came before it. When the introductory material, revisited in mm. 207–34, is synthesized with the original presentation of the theme, a change can be observed in its metrical dissonance profile. The restatements of variations 2 and 3 are slightly different than their original presentations.

The original presentation of the theme (mm. 10–15) contains a D4+1 dissonance between the flute/piano melody and the woodwinds/piano accompaniment. This is shown in Figure 4.23. When the introductory material returns from mm. 207–34, an augmented version of the theme is juxtaposed on top of it; there are two D4+1 dissonances that appear in this section.

One instance is shown in Figure 4.24 (the other is treated in the same manner). This time, the dissonance occurs between two voices in the accompaniment: the clarinets/ tenor saxophone and the baritone saxophone/pitched percussion. Although we would

[6] Note that the "Intro" marking in 4.7 b is simply implying that the material from the introduction returns at m. 207; it is not indicating that there is a second introduction within the piece (or anything of the sort).



Figures 4.22 (a and b) Symphony No. 8, II, metrical dissonance chart (adapted to include primary and accompaniment pulse levels, meter, and variation numbers).

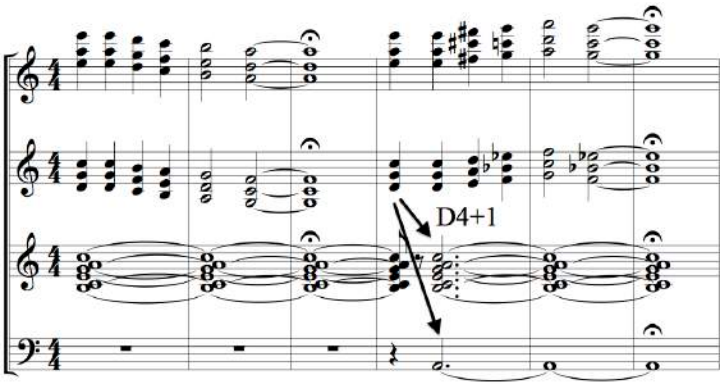


Figure 4.23 Symphony No. 8, II, mm. 10–15.

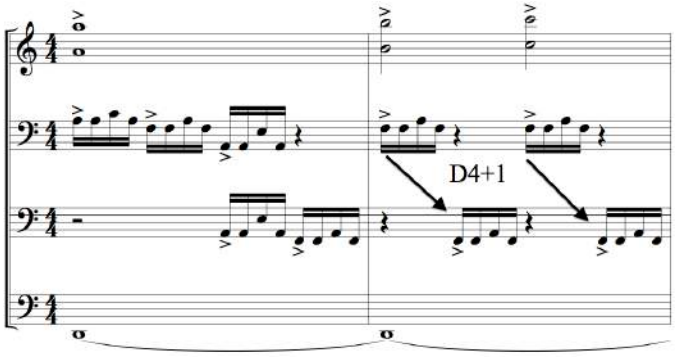


Figure 4.24 Symphony No. 8, II, mm. 210–11.

have expected the dissonance to be between the melody and the pedal (on beats 3–4 of measure 210, since the original dissonance in m. 13 occurred on beats 1–2), it is remarkable that Maslanka wrote a similar dissonance in this area, only two beats later than we would have expected it.

In a traditional analysis, variation 4 (mm. 320–40) would likely be seen as the climax of the larger contrasting section (mm. 235–319): the transition between the two sections is an outgrowth of the material presented in the contrasting section, there is little change in instrumentation, there is no change in pitch collection (although there is a change in pitch centricity resembling a IV-i cadence in measure 316, from D-A), and the material that is presented in mm. 316–19 is promptly reused in mm. 320–40. This is shown in Figure 4.25 below.

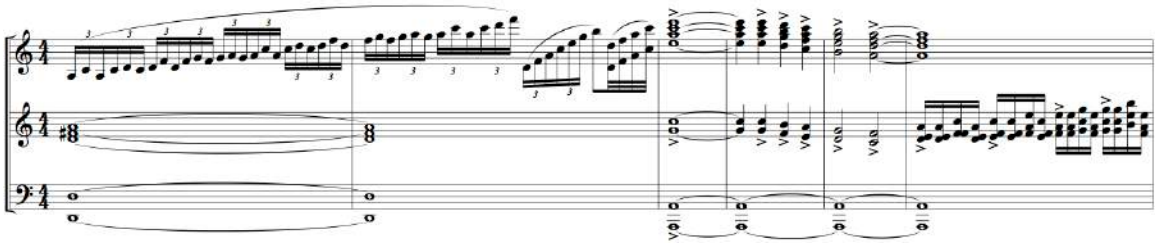


Figure 4.25 Symphony No. 8, II, mm. 314–19.

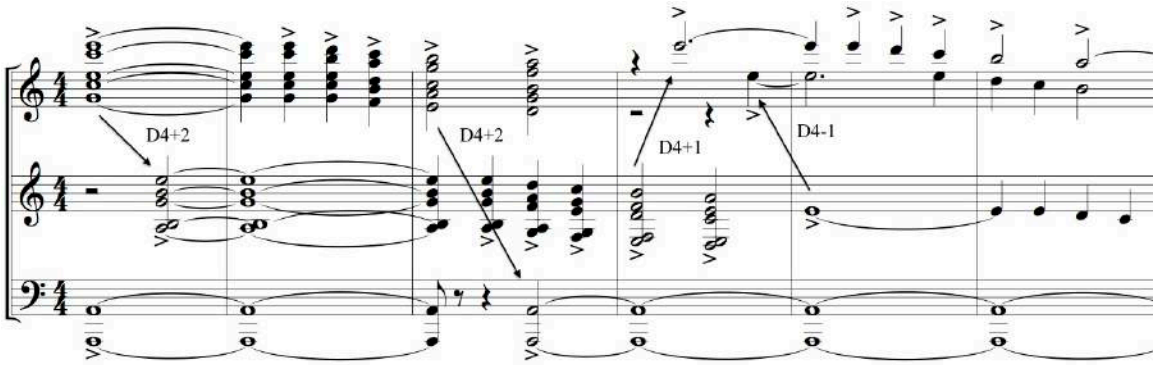


Figure 4.26 Symphony No. 8, II, mm. 320–25.

The differences between the metrical dissonance profile of the contrasting section and that of the section that I call variation 4 are significant. Aside from some small grouping dissonances caused by eighth- and sixteenth-note triplets, the only instances of metrical dissonance in the contrasting section are caused by an ostinato traded between pitched percussion instruments. What occurs in mm. 320–40 is something completely new: staggered entrances of the theme (see Figure 4.26 above). Because of this characteristic, I consider mm. 320–40 a different section entirely.

The metric dissonance chart also illuminates differences between presentations of the same variation. In the case of variation 2, all of the D4+1 dissonance is missing when the material is revisited. Figure 4.27 shows the passage in the first presentation where the D4+1 dissonance is encountered between the piano ostinato and the pitched percussion: just before the D4+1 begins, there is a D4-1 (the only one in the variation) between the

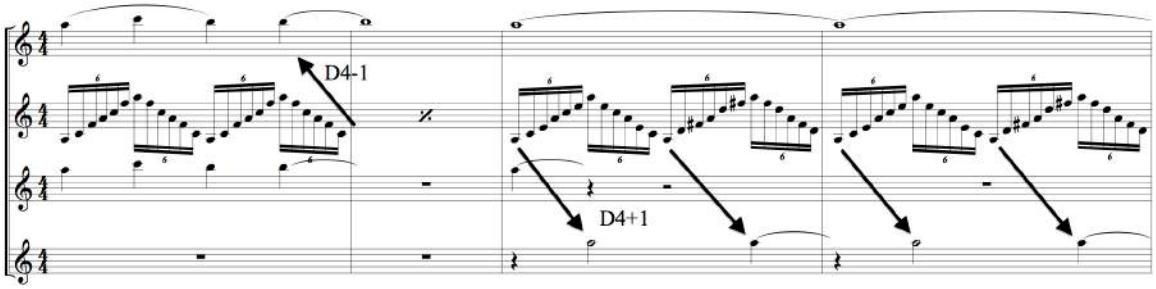


Figure 4.27 Symphony No. 8, II, mm. 109–12.

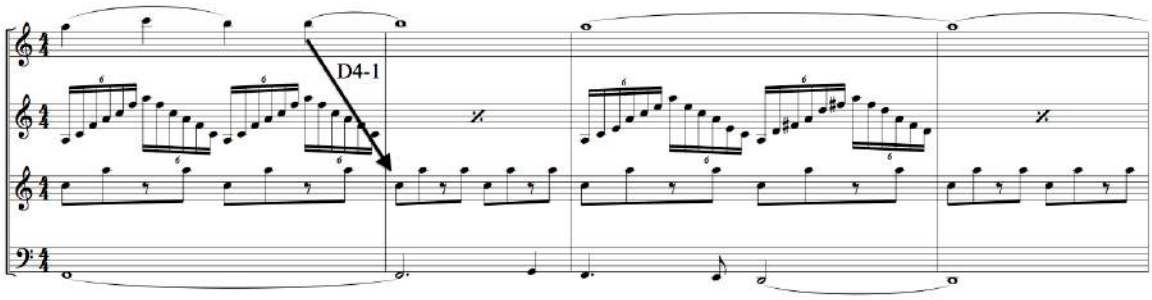


Figure 4.28 Symphony No. 8, II, mm. 203–06.

flute melody and the piano ostinato. The very same D4-1 is present in the second presentation of variation 2, but as Figure 4.28 shows, the D4+1 has been replaced by more metrically-consonant figures.

Note that I have not marked the sextuplet sixteenth note ostinato as a dissonance on the chart—this is because there are no sets of four sixteenth notes in the variation to compare them with; therefore, the only basis we have for comparison are the quintuplet sixteenth notes that begin in measure 99, which are metrically dissonant on their own.

In the case of variation 3, there is a slight difference between the first presentation and the second presentation. In this variation, the metrical dissonance that appears is exclusively a result of ornamentation on the melody. Therefore, no further investigation is necessary.

After considering the various instances of metrical dissonance in Movement II, we have determined that: 1) each variation has its own metrical dissonance profile; 2) the material in mm. 207–234 is a synthesis of the introduction and original presentation of the theme; 3) variation 4 (mm. 320–340) warrants its own designation, rather than being an extension or climax of the contrasting material; and 4) that the second presentation of

variations 2 and 3 are highly similar to their initial presentation (although some metrical dissonance has been resolved in variation 2 the second time it appears).

Analysis: Movement III

General Characteristics

The form of Movement III is highly ambiguous: it is constructed from two distinct ideas, A and B (mm. 1–59, mm. 60–124), which are then synthesized (mm. 125–66), and revisited apart (mm. 167–203, mm. 204–72). A new idea is brought in, C (mm. 273–342), and then the first idea closes out the piece, polluted by rhythms and textures from the B section (mm. 343–71). This most closely resembles a quasi-rondo form, following the plan A-B-A'/B'-A"-B"-C-A"'/B". Unlike a traditional rondo, this one synthesizes material from the A and B sections. It also ends with material from the B section (similarly to the Alla Turca from Mozart's Piano Sonata No. 11, K. 331). I choose to compare this movement to a rondo because of the repeated alternation of material.

The theme presented in the A section is based on the original theme of the piece, chromatically altered (the minor third has become a major third; refer back to Figure 4.2). This theme is first set as a duet between the soprano and alto saxophones; this is shown in Figure 4.29. The theme is then set chorale-style in mm. 20–29. Over the course of the A section, the orchestration builds to the full band, the tempo quickens, the theme is

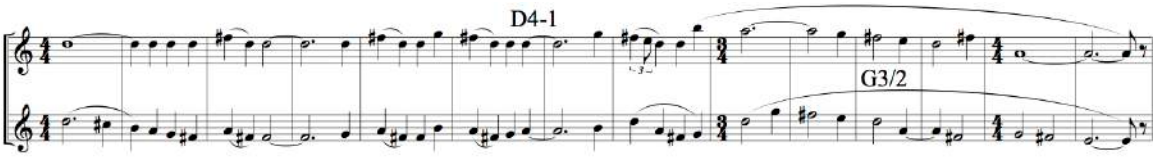


Figure 4.29 Symphony No. 8, III, mm. 1–14.

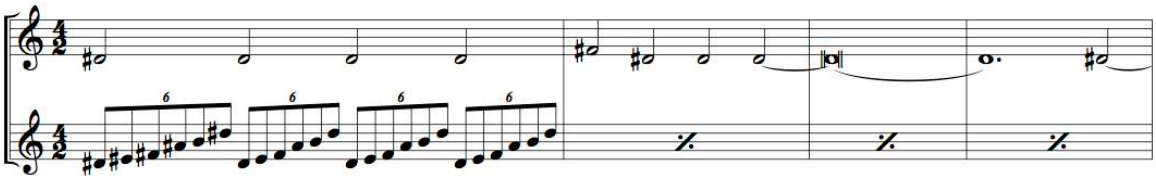


Figure 4.30 Symphony No. 8, III, mm. 173–76.

presented in diminution, and the texture becomes increasingly polyphonic. The pitch collection changes multiple times, but the harmony rarely diverts from major sonorities.

When the material returns on its own, unaltered by the material from the B section (mm. 167–203), the theme is augmented and placed over a piano ostinato, as shown in Figure 4.30. It is then presented chorale-style (mm. 186–203), much like it was in the first presentation of the material. In this area, however, the tempo never quickens, and the texture does not become much more polyphonic (repetitive eighth notes sound in the low brass in mm. 190–191 and 200–203) before the beginning of the next section.

In contrast with the A section, the material of the B section is highly polyphonic, motif-based instead of theme-based, more brass-heavy, and chromatic (most of the figures and resulting harmonies consist of minor thirds and seconds). The first four measures of the first presentation of B (mm. 60–124) are shown in Figure 4.31. The texture of this section increases dramatically in measure 75 and begins to decrease in measure 102, eventually giving way to homophony in measure 119 to transition to the A/

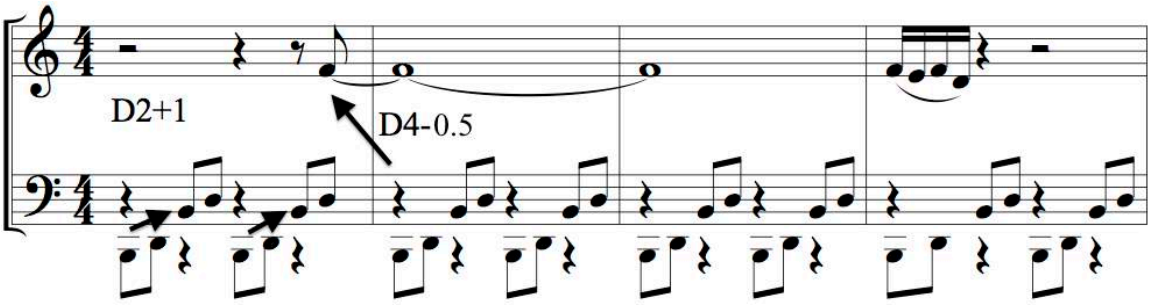


Figure 4.31 Symphony No. 8, III, mm. 60–63.

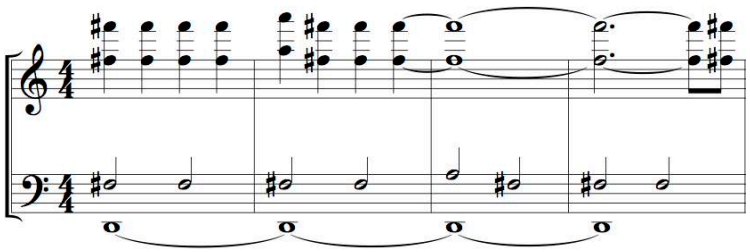


Figure 4.32 Symphony No. 8, III, mm. 125–28.

B synthesis. The second presentation of B (mm. 167–203) is very similar to the first presentation, even in its trajectory—the texture increases dramatically, and then in measure 245, it begins to decrease until giving way to homophony in measure 257. Four measures of sixteenth-note runs in the woodwinds carry the piece into the next section.

The two musical ideas (A and B) are synthesized in two areas: once after both ideas have been presented (mm. 125–66), and again at the end of the piece (mm. 343–71). In both instances, the influence of A is more prominent: the texture tends towards homophony, and the theme is retained in both cases. The influence of B is strongly present in both A/B sections.

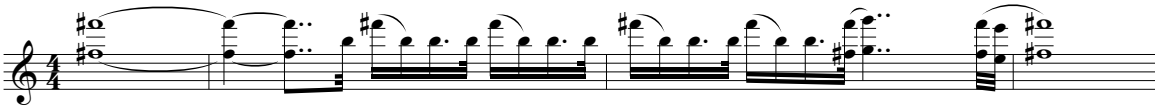


Figure 4.33 Symphony No. 8, III, mm. 343–46.

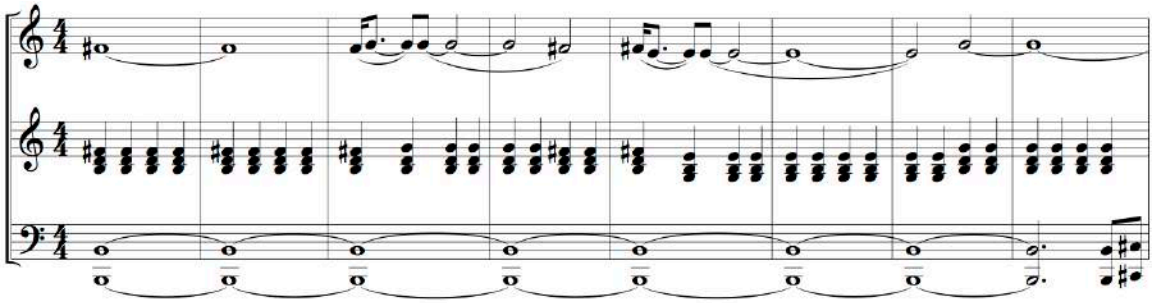


Figure 4.34 Symphony No. 8, III, mm. 275–82.

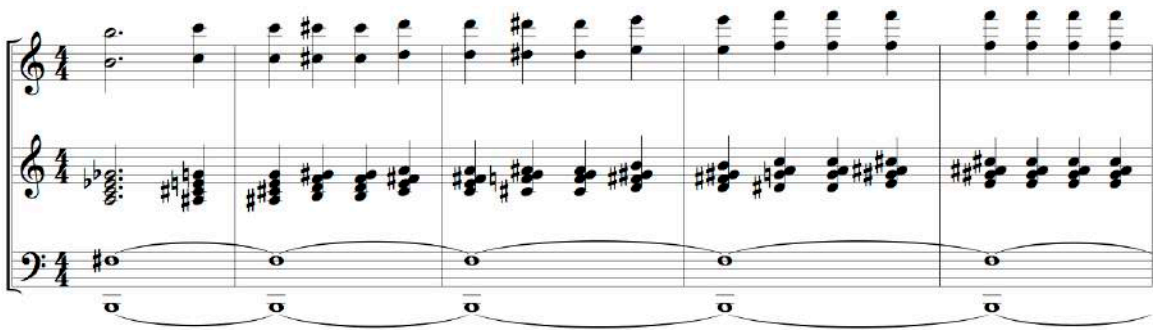


Figure 4.35 Symphony No. 8, III, mm. 338–342.

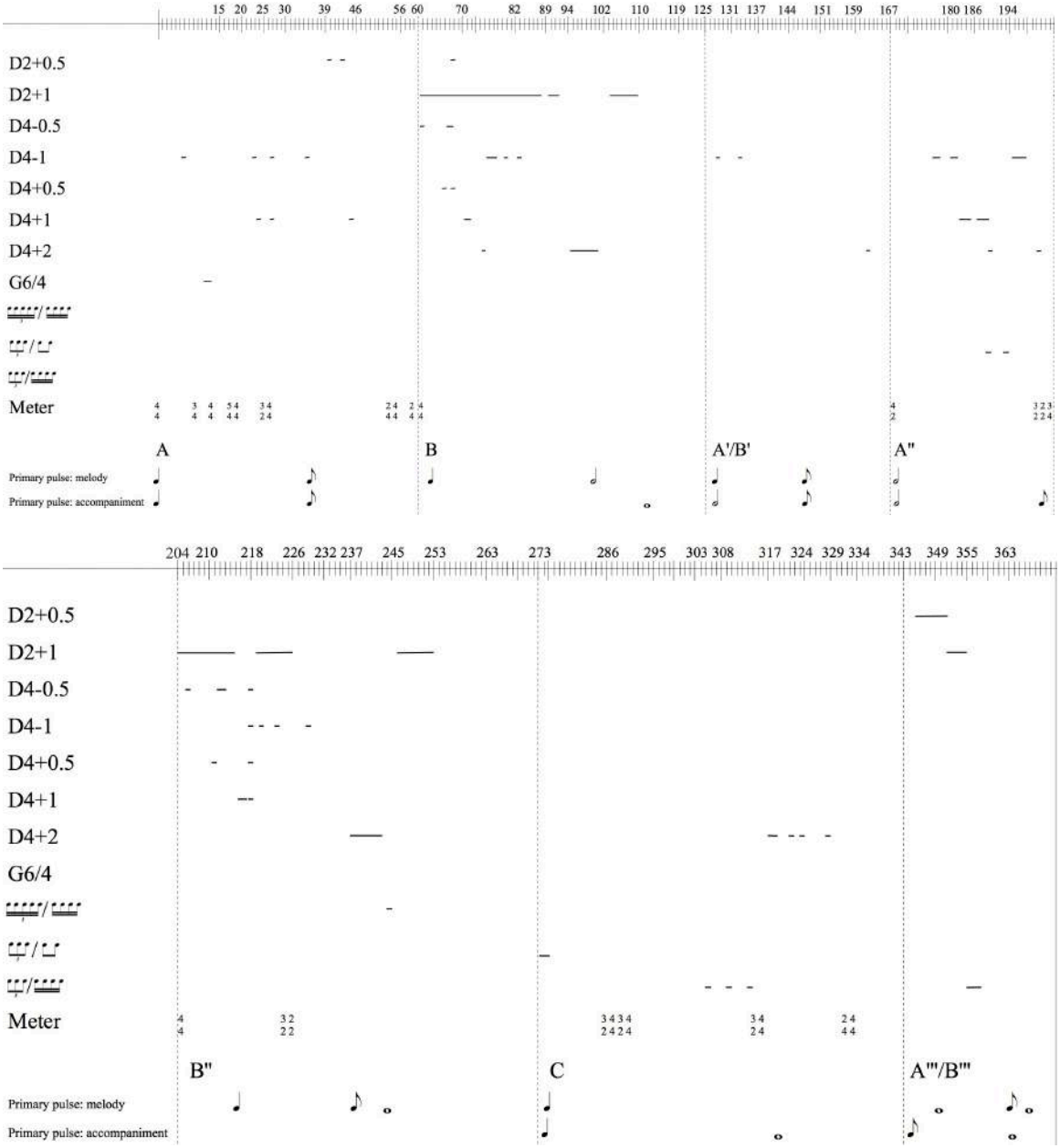
In the first instance of A/B, the tendency towards minor thirds from B is retained; the theme is transposed to begin a third above the bass, so the major third in the original theme becomes a minor third to fit the D-major chord. This theme also sounds in augmentation in the low brass. Later in the section, the chromaticism from B returns. Figure 4.32, above, shows the first four measures of the first A/B section. In the second, the metric dissonance and repetitive motives remain. In addition, the theme is in diminution, and the intervals are increased (see Figure 4.33).

Measures 273–342 are made up of entirely contrasting material; therefore, I have decided to call this area C. Here, the tempo is slow and stately, and the thematic material is presented against a pedal and repeated block chords, as shown in figure 4.34. The texture remains relatively constant throughout the section; chromaticism begins to increase at measure 324 until the entire band (with the exception of the bass pedal) ascends chromatically into the A/B section at measure 343 (see figure 4.35).

Metrical dissonance in movement III

In the case of movement III, the boundaries between sections are already clear; an analysis of the general characteristics is enough to determine what the form might be.

Since a form like this is atypical, a metrical dissonance analysis does reinforce our previous analysis. The metrical dissonance chart for this movement is shown on the next page in Figures 4.36a and b.



Figures 4.36 (a and b) Symphony No. 8, III, metrical dissonance chart (adapted to include meter, sections, and primary/accompaniment pulse levels).

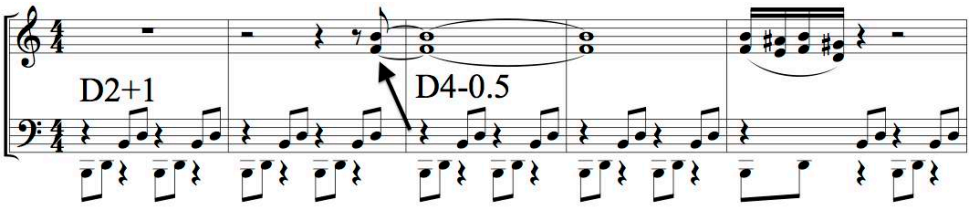


Figure 4.37 Symphony No. 8, III, mm. 204–08.

The most striking characteristic of this metrical dissonance profile is that each of the B sections are similar, despite the variety of metrical dissonance exhibited within them. Compared to the other sections, C is relatively consonant. In the initial presentation of the A section, there are two pairs of displacement dissonances, relatively close in duration to one another; in the first A/B synthesis, one of the pairs has disappeared. In the second A/B synthesis, there are extended periods of metrical dissonance that are more common to the B section than the A section.

As we observed in the analysis of general characteristics, both presentations of the B section (mm. 60–124 and mm. 204–72) are similar. Not only is the metrical dissonance profile for each of the two sections similar—each dissonance is used in a similar way. For example, consider the opening measures of each section: compare figures 4.31 and 4.37. The only differences between the two are the addition of a measure before the upper line begins, and the doubling of the upper line at the fourth.

Compared to sections A and B, the section marked C (mm. 273–342) is metrically consonant: there are only three types of dissonances used, and sparingly at that. Both of

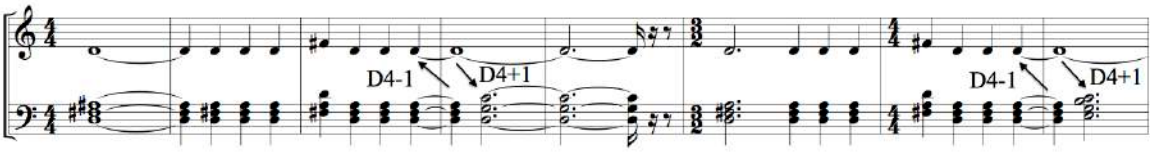


Figure 4.38 Symphony No. 8, III, mm. 20–27.

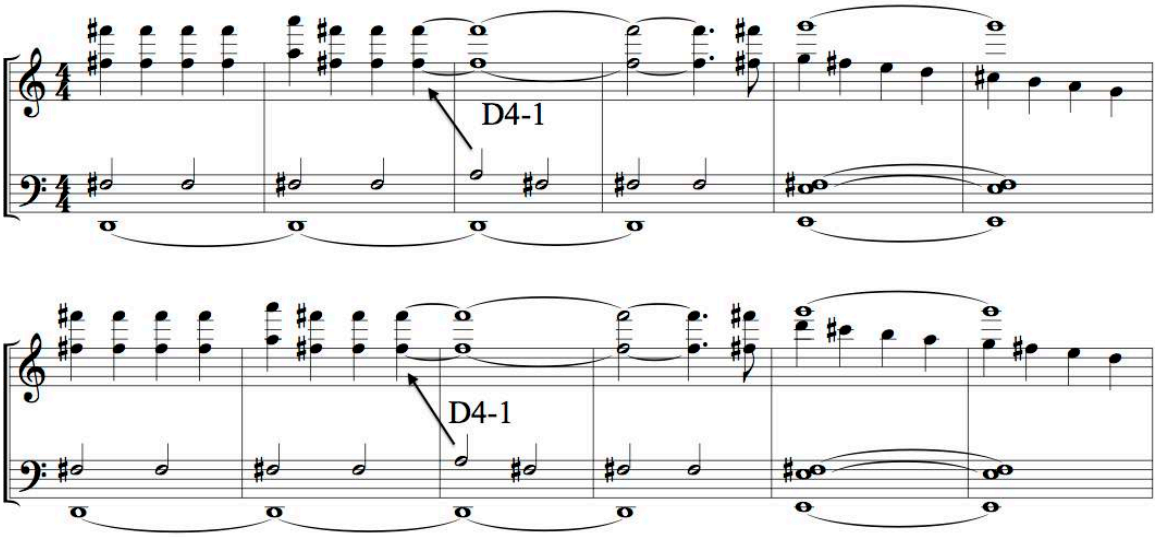


Figure 4.39 Symphony No. 8, III, mm. 125–36.

the grouping dissonances are caused by ornamentation to the melody, and the displacement dissonances are caused by accented half notes on weak beats in the countermelody.

In the initial presentation of the A section, there are two pairs of displacement dissonances, relatively close in duration to one another—D4-1 dissonances in mm. 22 and 26, and D4+1 dissonances in mm. 23 and 27. These are shown in Figure 4.38. In the first A/B synthesis, only one pair of D4-1 dissonances (mm. 126 and 132) remains. The D4-1 dissonances are caused by use of the theme itself; in the initial presentation, the D4+1 dissonances were caused by a chord change. In the second presentation, the chord

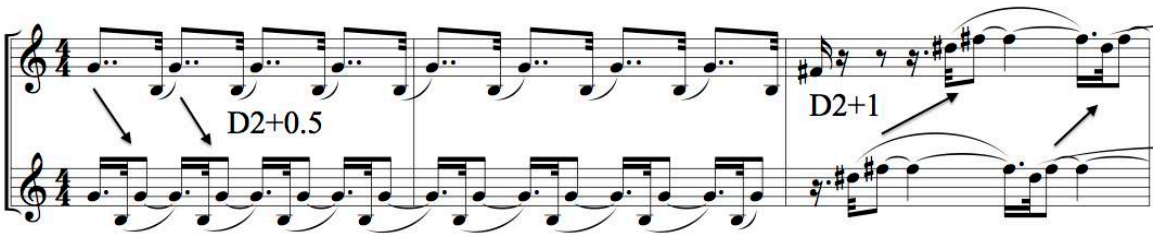


Figure 4.40 Symphony No. 8, III, mm. 349–51.

change has been shifted over to the next two measures, eradicating the dissonance (see figure 4.39 below).

According to the metrical dissonance profile, there are multi-measure spans of displacement dissonance in the second A/B synthesis (mm. 343–71), which are common in the B section. Refer to figure 4.40, which captures both the D2+0.5 and D2+1 dissonances in the same excerpt (note: only the parts involving the dissonance are depicted). Much like the displacement dissonances in the original B section, these recurring displacement dissonances are caused by an ostinato between two instruments (refer back to figures 4.31 and 4.37). The original ostinato involved two bass instruments, trading an eighth-note figure with one another at the quarter-note level; this one involves two treble instruments, trading a double-dotted eighth-/32nd-note figure with one another at the eighth-note level.

After a metrical dissonance analysis of Movement III, we have concluded that: 1) each of the B sections are strikingly similar, and metrical dissonance is handled similarly within them; 2) compared to the other sections, C is relatively consonant; 3) the disappearance of the D4+1 dissonance in the first A/B synthesis is caused by a movement of the chord change to the next two measures; and 4) in the second A/B synthesis, there are ostinati present that behave similarly to those in the original B section.

Relationships between the three movements

As a whole, Symphony No. 8 seems to loosely follow traditional forms: movement I resembles a quasi-sonata form with three themes, movement II resembles a

theme and variations, and movement III resembles a quasi-rondo form. Each of the three movements contains at least one section of contrasting material that is never revisited. All three movements synthesize two fairly contrasting sections later in the movement: in movement I, material presented separately in the exposition is synthesized in the recapitulation; in movement II, the introduction and initial theme presentation are synthesized between the restatement of variation 2 and the contrasting material; and in movement III, the A/B sections are synthesized once in the middle of the movement and again at the end. Movements I and III are based on the same theme; movement I implements the version that contains a minor third, and movement III implements the version that contains a major third (refer back to figures 4.2 and 4.29).

There are other similarities between the movements as well. The use of metrical dissonance tends to be limited to small displacement dissonances (within the span of a measure) and even smaller grouping dissonances (within the span of a beat or two). All three movements utilize a metrically-dissonant ostinato for a substantial amount of time: in movement I, this can be observed in the exposition (figures 4.3 and 4.14); in movement II, these occur in variations 1 and 2 (figures 4.16 and 4.18); in movement III, these appear mainly in the B section, as well as the final A/B synthesis (figures 4.31, 4.37, and 4.40). Because the initial theme in movements I and III is virtually the same, a number of D4-1 dissonances are created with each restatement of the theme. Within all three movements, each section has a distinct metrical dissonance profile; every time a particular section is revisited, it maintains a similar metrical dissonance profile.

In the following chapter, “Conclusions and Extensions,” I will discuss how these observations and the conclusions reached in each analysis compare with those discussed in the analysis of *Mother Earth*, from the previous chapter. In addition, I will suggest further applications of the research presented in this document.

CHAPTER 5

CONCLUSIONS AND EXTENSIONS

Introduction

For pieces that do not lend themselves to an analysis of form based on harmony and thematic material, an analysis based on rhythm and meter can clarify and enrich the reading. This has been shown to be the case with both *Mother Earth* and Symphony No. 8 by David Maslanka, two vastly different pieces whose analytical challenges are partially met by the addition of the metrical dissonance analysis to an analysis of the general characteristics.

Specifically, in the analysis of *Mother Earth*, the metrical dissonance analysis helped to distinguish between transitional and expositional passages. In Movement I of Symphony No. 8, the analysis helped to make organizational sense of the many themes presented. In Movement II, the analysis confirmed that the second iterations of variations 2 and 3 were indeed restatements. In Movement III, the analysis helped to illuminate latent similarities between various sections, namely the B sections.

Comparison of *Mother Earth* and Symphony No. 8

The two pieces studied are markedly dissimilar—one is a fanfare, the other a full-length symphony—hence, there are bound to be differences in the ways that Maslanka handles metrical dissonance within them. Whether it is due to tempo of the work, its brevity, or some other reason, *Mother Earth* is completely devoid of grouping

dissonances smaller than cardinality 1. Symphony No. 8 is full of them, and contains extended passages of quintuplet/sixteenth dissonances.

In contrast, Symphony No. 8 is lacking in grouping dissonances above cardinality 2; *Mother Earth* contains an abundance of these. In *Mother Earth*, spans of metrical dissonance common to one section sometimes begin in the transitional areas preceding them (refer back to figure 3.8). In Symphony No. 8, spans of metrical dissonance stay within the formal boundaries, with the exception the beginning of the recapitulation in movement I (refer back to figure 4.13).

Despite the differences between the two pieces, there are a number of similarities that shed new light on Maslanka's compositional style. *Mother Earth* and each movement of Symphony No. 8 all include sections of starkly contrasting material that is never used again after it is heard the first time. It follows that these sections would have a different metrical dissonance profile than the other sections of each piece. It is remarkable that both the contrasting sections of *Mother Earth* and the third movement of Symphony No. 8, which are formally arranged in a similar manner, are metrically consonant compared to the rest of the material that surrounds them, whereas in the first and second movements of Symphony No. 8, the contrasting areas contain similar amounts of metrical dissonance when compared to the surrounding material.

Another commonality between the two pieces is Maslanka's extended use of metrically-dissonant ostinati throughout the two works. In *Mother Earth*, the layering of instruments in the F-A-D ostinato caused D3+1 and D3+2 dissonances in the A section. In Symphony No. 8, I, the quintuplet ostinato caused a 5:4 dissonance for the vast

majority of the exposition. We can observe both of these techniques in Symphony No. 8, II: in variation 1, the layering of two ostinati between different instruments creates a D4+1 dissonance; in variation II, the quintuplet ostinato causes a 5:4 dissonance for part of the variation. In Symphony No. 8, III, the displaced ostinato technique is used in the B section.

Avenues for further research

This thesis has investigated the use of metric analysis to supplement tonal and thematic approaches to form. Other domains may similarly augment those traditional approaches. Perhaps Maslanka intended it that way; reflect back on Maslanka's approach to form, originally presented in Chapter 1:

> . . . I know what a sonata form is in its historical context and I also know that what I'm writing bears some resemblance to it, but is not that. It doesn't do, harmonically, what these forms do, but it does do in its larger sense, what a sonata form . . . might do. You can trace it back and say, "Well, there are the roots that look like sonata" (Ambrose 2001, 45)

Even though these pieces have roots in classical forms, the forms that Maslanka uses are outgrowths that are multiple degrees removed from the original models. Because they are so far removed, and because of the amount of transitional material within each piece, other methods of analysis could highlight additional phenomena, further supporting the metrical dissonance analysis.

A reading of other domains, however, may conflict with a metrical dissonance analysis. In *Expressive Forms in Brahms's Instrumental Music*, Peter Smith describes an approach to form that includes multiple aspects of a piece (theme, tonal structure, texture,

and more) (2005, 31). He refers to the interplay between them as *dimensional counterpoint.* He acknowledges that some dimensions may conflict with one another:

> The idea of dimensional counterpoint has served as a means of responding to diverse formal signals. It has made it possible to include multiple conclusions about form by segregating these conclusions according to the dimension of structure that supports them. What is true from the perspective of one dimension need not be true from the perspective of another, provide that we give up the idea that any single parameter must dominate all others in formal evaluation (Smith, 2005, 42).

In that same vein, a reading of other aspects of *Mother Earth* or Symphony No. 8 may produce different results than the readings presented in this document.

Based on the comparison of *Mother Earth* and Symphony No. 8 above, one could draw conclusions useful to a conductor in score preparation. For instance, Maslanka tends to use metrically-dissonant ostinati in sections with an expository function. The appearance of such an ostinato may signal the introduction of new material within a piece. A sudden change in the type and/or quantity of metrical dissonance used may indicate the beginning of the next section. An increase in grouping dissonances may be evidence of a second theme or B section. More conclusions may be drawn by applying the method of analysis used in this document to other pieces, and a tool for score study may be devised accordingly.

Many of Maslanka's other works remain unstudied: among his published works are many wind band pieces (including seven other symphonies, four of which have not been studied, and other, briefer works), concertos, chamber pieces, and choral compositions. One could extend this investigation to metrically dissonant music by Maslanka's contemporaries, such as Frank Ticheli or Karel Husa. This method could also

be applied to other repertoires: one could continue Krebs' discussion of the music of Schumann and Brahms, or extend it to the work of other composers (Dvořák immediately comes to mind).

In an analysis of other works, the metrical dissonance chart can easily be adapted to suit the needs of the analyst, as I have adapted it for each piece and movement studied in this document. For example, one could order the types of dissonance on the Y-axis by family groups, rather than numerically, as I have done. One could also add more rows to differentiate between indirect and direct dissonances if necessary. Some indication of hypermeter could be displayed on the X-axis, other than elongated tick marks, which are difficult to follow. In the case of pieces that more closely fit the normative tonal syntax than the ones I have chosen, a row could be added to display the chord progressions or tonal function exhibited in the piece.

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