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**David Maslanka's Symphony Number Three:
A Relational Treatise On Commissioning,
Composition and Performance**
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University of Miami, 2004

The purpose of this essay is to examine David Maslanka's Symphony Number Three for wind ensemble. The music of David Maslanka has been performed throughout the world and has received high acclaim from periodical and newspaper reviews. David Maslanka has written four symphonies for wind ensemble. Gary Green commissioned Symphony Number Three while he was Director of Bands at the University of Connecticut in Storrs, Connecticut. Since the premiere performance of Symphony Number Three in November of 1991, there have been seven performances. This essay will examine elements of the commissioning process, compositional process, musical analysis, and conclude with performance aspects of Symphony Number Three.

**An Analytical Study of David Maslanka's
Symphony No. 2**
Robert J. Ambrose, D. Mus
Northwestern University, 2001

David Maslanka is one of the most prolific and important contemporary American composers writing for the wind band. He has contributed over two dozen works to the repertory, some of them among the more significant compositions of the last two decades. His music has been performed by major orchestras and wind ensembles throughout the country and abroad. Despite these accomplishments, little research has been undertaken on the music of this preeminent composer.

Symphony No. 2 created a new standard of compositional excellence for large-scale wind band music with its entrance into the repertory in 1987. Scored for massive forces, Maslanka makes full use of the expressive capabilities of the contemporary wind band while remaining sensitive to subtlety of texture, line and dynamics. One of the goals of this document is to provide an analytical framework for this piece while generating a greater interest in research on this fascinating composer.

Presently, little published biographical information about David Maslanka is available. The reference sources that do discuss the composer provide conflicting and often inaccurate information about important details of his life. The second

chapter of the document represents a reliable biographical sketch of the composer. Information collected from telephone conversations, e-mail correspondence and two personal interviews with the composer has been organized into chronological sequence documenting Maslanka's musical experiences, training and accomplishments as well as his professional teaching career. Anecdotes provided by the composer lend insight into his life as a husband and father. It is the hope of the author that the second chapter will serve as a reliable research source for subsequent authors.

The third chapter presents a detailed discussion of David Maslanka's unique compositional process. The majority of the information in chapter three is presented in the composer's own words, providing a first-hand account of how this process has been developed and refined over the span of his career. The goal of this chapter is to provide a background for an understanding of the specific non-musical imagery of Symphony No. 2.

The fourth chapter provides a discussion of Maslanka's personal influences and compositional style and continues with an overview of his compositional style. Rooted in Romantic traditions, it combines techniques from all musical periods into a unique voice. While his creative output spans more than three decades, a striking number of characteristic musical features can be found in his music. Principal among these are:

1. The use of twentieth-century musical language within traditional forms
2. The use of minimalist techniques
3. The use of simple thematic gestures
4. The pervasive use of the interval of the major second and its melodic and harmonic permutations
5. Homorhythmia at points of climax
6. The use of an expanded wind band instrumentation primarily to meet the needs of his unique color concept and desire to create huge gestures

The fifth chapter provides a comprehensive overview of David Maslanka's works for wind band. Information collected from the composer's own program notes and from interviews with the author provides details of the following: (1) the circumstances surrounding the creation of the works, (2) the performing ensembles that commissioned and premiered each work, and (3) the primary musical material utilized in the construction of the piece. Musical analysis is also presented for a number of the compositions. Comparisons between the works and to Symphony No. 2 are made in order to document similarities and differences.

The sixth chapter presents an overview of Symphony No. 2. Information gleaned from correspondence and personal interviews provides the details of the commission and documents the composer's work on the piece over several years. Issues of form, melody, harmony, rhythm and texture are presented along with a discussion of the unique instrumentation of the work. Anecdotes by the composer describing his personal life during the creative process provide unique insight into the music. This chapter provides a solid foundation for the analytical details in subsequent chapters.

The seventh, eighth and ninth chapters provide an analysis of the three movements of Symphony No. 2. Each chapter begins with a discussion of the non-musical imagery at play within the movement. A detailed analysis follows. The analysis focuses on issues of formal structure, harmony, pitch material, motivic and thematic development, treatment of rhythm and texture. Special consideration is given to elements that provide formal cohesion. It is the goal of these chapters to provide an analytical basis for conductors who wish to develop their own interpretation of Symphony No. 2.

In the analysis of Symphony No. 2 the following primary sources were used: a full score, set of parts and sketches for the symphony; transcripts of three telephone interviews; two personal interviews at the composer's home; e-mail correspondence between the author and the composer; and letters between the composer and John Paynter, former Director of Bands at Northwestern University. From these sources the author was able to acquire a great deal of information about the piece, its gestation and its structural qualities. In addition, guidance on how to approach specific aspects of the analysis was provided by the composer.

The final chapter presents a summary of the major findings of the analysis provided in chapters seven, eight, and nine. Principal among these are:

1. Symphony No. 2 shows influences from a wide variety of historical periods, but is rooted primarily in the Romantic procedures of thematic evolution, large textural variety, and use of a wide emotional palette.

2. Symphony No. 2 utilizes simple melodic gestures that are often developed over long spans of time. The melodic material is both motivic and thematic and its simplicity allows the accompaniment to play an equally important role in the musical landscape.

3. Symphony No. 2 utilizes traditional forms but does not adhere to the conventional characteristics of these forms.

4. Formal cohesion within and between movements of Symphony No. 2 is created through both overt and subtle means. Principal among these is the development and treatment of rhythmic and melodic cells.

5. Maslanka uses a wide harmonic vocabulary throughout Symphony No. 2, including diatonic, quartal, octatonic, pentatonic, chromatic and open-fifth structures. Three techniques of chord progression evince themselves frequently within the work. They are as follows: (1) common-tone progression, (2) modal interchange, and (3) chromatic alteration.

6. Maslanka makes use of the full range of the texture and color combinations available in the large wind band. The music is characterized by extreme use of register and subtle changes in orchestration. The orchestration of the symphony underscores Maslanka's predilection for the woodwind sonority, especially in high tessituras.

7. Rhythm plays a crucial role in the formal structure of Symphony No. 2. The music is characterized by the use of rhythmic motives that are often developed both rhythmically and melodically. The composer's use of rhythmic ostinati and repetition defines the character of the music to a large extent.

8. Symphony No. 2 is a piece about transformation and this concept is portrayed overtly within the music. While specific mental images are attached to each of the movements, the work speaks on a much broader level to the idea of the composer's own personal transformation. It is deeply personal music.

9. Symphony No. 2 is a seminal example of the role that meditation plays in Maslanka's creative process. While not strictly programmatic in nature, the symphony draws its influence from the composer's subconscious thoughts and images that are often depicted by the music.

It is the goal of this document to provide wind band conductors with a reliable and comprehensive research source for Symphony No. 2. In addition, it is the hope of the author that the document will reveal unique insights into David Maslanka's personal and musical development, as this information serves an equally important role in understanding his music.

A History of the Illinois Industrial University/ University of Illinois Band 1867-1908

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University of Illinois at Urbana-Champaign, 2004

This study provides a comprehensive history of the band program at the Illinois Industrial University/University of Illinois between the years 1867 and 1908. In 1885 the University changed its name to the University of Illinois from the Illinois Industrial University. The University has been a leader in the field of bands, band music, and music education for well over a century. The history of its band program during the first 40 years of its existence is presented with great detail in the following four areas: (1) the leadership of the band during this time frame, (2) the role of the band, (3) the personnel of the band, and (4) the repertoire of the band. Specific attention is given to correcting discrepancies between known sources and filling gaps of missing information that previously existed. This study involved the time-consuming process of gathering even the smallest pieces of information about the program. This process is highly recommended for all future research of a historical nature and to confirm the histories of individual band programs across the United States.

A Critical-Performing Edition of the Franz Krommer Parthia for Band (1825) for American Concert Band

William R Hall, Ph.D.

May, 2004

Major music education movements, such as the Comprehensive Musicianship Project (CMP) and the National Standards for Music have recommended that curricula for performing ensembles include content in music theory, music history, and methods of performing historical styles. Teachers have been encouraged to select repertoire that allows for a study of melody, harmony, timbre, texture, dynamics and form in the preparation of music for performance. Since the amount of concert repertoire from the Romantic period originally composed for the wind band is small, directors have few choices of appropriate curriculum.

One excellent choice is the three movement Parthia for Band by the Czech composer Franz Krommer, which was arranged in 1825 for Austrian infantry band by Josef Reznicek. The Parthia was never published, and existed only in Reznicek's manuscript collected in the Austrian National Library. The purpose of this dissertation, then, was to produce a critical-performing edition of the Franz Krommer Parthia for Band

and to produce teacher and student study guides as vehicles for examining early nineteenth century musical style.

Based on the writing of George Heller and Roger Phelps, experts in historical music education, the author developed a robust methodology for producing critical-performing editions as dissertations in Music Education. Both critical and performing scores are printed in the dissertation, as well as an extensive critical apparatus that documents the discrepancies between the original score and parts, and that lists the editorial emendations implemented to produce the critical score. A lengthy biography of Franz Krommer (1759-1831), and a history of the Austrian infantry band to 1848, were developed from German and Czech language sources. In addition, teacher and student study guides containing biographical and historical information, characteristics of early nineteenth century compositional style, and suggestions for performing the Parthia with appropriate historical practice were developed following the models of Robert Garofalo and Richard Miles.

“A Band Repertory Has Emerged”

David Kish

During the academic year 1965-1966, Karl Holvik was asked by CBDNA President Manley Whitcomb to determine the answer to the following question: is there an emerging band repertoire? Charged with a difficult task, Holvik surveyed the CBDNA membership, writing to 111 colleagues in all divisions. The response was overwhelming with 78 members sending programs from concerts held between 1961-1966. The results of Holvik's survey were published in the 1970 Spring issue of the Journal of Band Research. Within that article, he listed all the compositions appearing on ten or more concert programs with the opinion that these works would be considered most significant. The purpose of the current project was to replicate Holvik's study to determine if a band repertoire had indeed emerged during the past 40 years.

Since Holvik's original list was lost, it seemed most appropriate to use the program listings published in the CBDNA Report. Every individual performance was entered into a computer database for the five-calendar-year period between 1998-2002. Since the CBDNA Report is published three times per year, 15 newsletters were collected. The composition, composer, performing ensemble and newsletter date were considered one database entry.

When tallied, 11,765 individual performances were entered into the database. This inventory included 170 compositions appearing on 15 or more programs with 143 original works for band (84%). Holvik reported 234 compositions with 10 or more performances with 136 original band compositions (58%). The Holvik list was divided into 156 concert works (67%), 43 marches (18%), 15 show tune or novelty pieces (6%), and 20 solo works (9%). The current inventory produced 149 concert works (88%) and 21 marches (12%). When compared, 53 compositions were included in both lists. Eight out of the top ten most frequently performed compositions in the current study were included on Holvik's list.

The wealth of literature available to today's wind band is significantly greater in quantity and quality as compared to the 1960s. Yet, the core body of literature remained extremely similar during those 40 years. The 53 compositions, common to both studies, should be considered among the most significant works for the medium.

Pedagogical style and influence of Nadia Boulanger on music for wind symphony, an analysis of three works by her students: Copland, Bassett, and Grantham.
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May 2004

An examination of the influences on twentieth-century wind music would be incomplete without the consideration of composer, organist, pianist, conductor, teacher, and critic Nadia Boulanger (1887-1979). Students from the United States began studying with Boulanger between World War I and World War II, and continued to travel to study with her for over fifty years. The respect awarded this legendary French woman was gained as a result of her effectiveness as a teacher, her influence on the development of each student's unique compositional style, and her guidance of an emerging American musical style. The correlation between the teacher's lessons and the compositional output of her students must be explored. Boulanger did not compose specifically for winds, and she did not encourage her students to compose for the wind symphony. However, this document will outline the influence that this powerful pedagogue exerted over the creation of repertoire by her students by providing insight into the pedagogical style and philosophical foundations of Boulanger as reflected in the literature and by the writings, comments, and compositions of three successful students

who composed literature for the wind symphony: Aaron Copland (1900-1990), Leslie Bassett (b. 1923), and Donald Grantham (b. 1947). Three significant works for winds will be considered including Copland's Emblems, Bassett's Lullaby for Kirsten, and Grantham's Variations on an American Cavalry Song.

The Effect of Foot-Tapping on Rhythmic Sight-Reading Accuracy in Instrumental Music Performance
Joseph Parisi

Music educators have continually sought out pedagogical approaches and tools that would assist the sight-reading process. One such tool that has found many advocates is that of foot-tapping. Many music teachers have concluded that foot-tapping is a useful technique in teaching rhythm, tempo, and beat, based on the observed relationship between foot-tapping and beat and tempo consistency. Others are opposed to using foot-tapping, arguing that foot-tapping may distract audiences and provide the performer with an additional physical task that becomes more of a hindrance than an aid. The purpose of this study was to investigate the effect of foot-tapping on the rhythmic sight-reading accuracy of undergraduate instrumental music majors. Sixty instrumental music majors, selected from a university concert band, were asked to perform four rhythmic sight-reading exercises determined to be of the same degree of difficulty by a panel of experts. The study was of ABAB design, with the independent variable (foot-tapping) incorporated during the B interval. The following observations were made: the total amount of measures performed correctly with foot-tapping was not significantly higher, foot-tapping caused more stops of pauses, and tempo fluctuation occurred more frequently with foot-tapping. Continued research utilizing varied situations and with different levels of performers should explore further the relationship between foot-tapping and instrumental performance. Music educators should give these findings some consideration as well as investigating other studies and methods that will help devise effective instructional strategies and pedagogical tools for teaching sight-reading skills.

Influence of Conductor Behavior on Listeners' Perception of Expressiveness

Lewes Peddell

University of Minnesota, 2004

The purposes of this study were: (a) investigate how subjects' expressiveness ratings were influenced various modes of conductor behavior; (b) evaluate and identify factors that influenced subjects' ratings, and; (c) assess the effectiveness of a Personal Digital Assistant with Continual Responses Digital Interface software (i.e., PDA-CRDI) to measure subjects' expressiveness ratings. Subjects (N = 116) were undergraduate nonmusic majors (n = 50), undergraduate music majors, (n = 42) and graduate music majors (n = 24), enrolled in a large Midwest state university.

For purpose one, subjects recorded their expressiveness ratings in response to an excerpt from Edward Elgar's *Nimrod* from the *Enigma Variations* presented from five randomly ordered observational perspectives. Among the findings were: (a) subjects' expressiveness ratings for observational perspectives from lowest to highest were visual stimuli from the audience's perspective (V-AP), visual stimuli from the performers' perspective (V-PP), audiovisual stimuli from the audience's perspectives (AV-AP), audiovisual stimuli from the performers' perspective (AV-PP), and audio-only stimuli (AUD); (b) significant differences among all observational perspectives, except between: V-PP/AV-AP; AV-AP/AV-PP; and AV-PP/AUD; (c) interaction between gender and observational perspectives; and (d) interaction among levels of college music education and observational perspectives.

For purpose two, subjects evaluated the influence of seven post-test factors on their expressiveness ratings, and optionally submitted additional factors that also influenced these ratings. Of the post-test factors, music-alone was rated as the most influential, followed by conductors' emphasis of musical moments, movement and facial expressions, from the performers' then audience's perspectives. One hundred and four subjects submitted 268 additional influencing factors, of which performer behavior, conductor behavior, and musical elements were the most identified. Subjects with previous conducting experience and/or higher levels of college music education commented more on conductor behaviors than musical elements, and vice versa for subjects without conducting experience and/or with lower levels of college music education.

For purpose three, subjects indicated moderate confidence in the validity of the PDA-CRDI. A moderately strong correlation ($r = .675$) between the first and sixth trials (i.e., the first assigned observational perspective repeated) suggested the PDA-CRDI was a reliable method of measuring continual response data.

Differences Among Wind Instrumentalists' Perception of Music Fundamentals and the Relation to Individual Sight-Reading Performance

Anthony Pursell

The purpose of this study was to analyze data to determine whether a relationship between a student's perception of music fundamentals and effective sight-reading performance exists. This study could be used to develop a curricular model by informing students and instrumental music teachers of the most important music fundamentals to address for heightened success during a sight-reading procedure typically are.

A survey was administered to seventy-eight high school band students (N=78). Subjects had to rate four music fundamentals in order of importance. These fundamentals included: key signature, miscellaneous musical attributes (e.g., articulation, dynamics, phrasing, and style), rhythm, and road maps. Data were collected from the surveys and the following mean results were recorded: 47.43% of those surveyed perceived Key Signatures as the most important fundamental, 33.33% identified Road Maps, 17.94% suggested Rhythm, and 1.28% chose Miscellaneous Music Attributes. The Watkins-Farnum Performance Scale, Form A (1954) test was the unified instrument used to see if a significant difference existed between the student's perceptions of music fundamentals and their ability to effectively sight-read music.

A random sample of subjects was chosen to complete selected exercises from the Watkins-Farnum (N=14). Considering the two variables, the scores obtained from the Watkins-Farnum and the fundamental identified as most important, an ANOVA was run which capitulated the following: (1) a significant difference between each of the identified groups and their score on the Walkins-Farnum existed; (2) there were significant differences between those subjects who identified Key Signatures or Rhythm over Road Maps but no significant difference between Key Signature and Rhythm; (3) subjects who indicated Key Signatures or Rhythm performed better than those subjects who identified Road Maps.