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Program Notes for Graduate Recital

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PROGRAM NOTES FOR GRADUATE RECITAL

by

Timothy Fitzgerald

B.M., Butler School of Music at the University of Texas at Austin, 2010

A Research Paper

Submitted in Partial Fulfillment of the Requirements for the
Masters of Music Degree.

School of Music

in the Graduate School

Southern Illinois University Carbondale

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Qwaggles
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RESEARCH PAPER APPROVAL
PROGRAM NOTES FOR GRADUATE RECITAL

By

Timothy Fitzgerald

A Research Paper Submitted in Partial

Fulfillment of the Requirements

for the Degree of

Masters of Music

in the field of Music Performance

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AN ABSTRACT OF RESEARCH PAPER OF

Timothy Fitzgerald, for the Masters of Music degree in MUSIC PERFORMANCE,
presented on May 10, 2012, at Southern Illinois University Carbondale

TITLE: PROGRAM NOTES FOR GRADUATE RECITAL

MAJOR PROFESSOR: Dr. Eric P. Mandat

The purpose of this research paper is to provide scholarly program notes to accompany the Graduate Recital of Timothy Fitzgerald, which took place March 7, 2012. Program notes for Robert Schumann's *Three Romances* for clarinet and piano (1849), Franz Xaver Pokorny's *Concerto for Clarinet and Orchestra* in E-flat Major (1765), André Messager's *Solo de Concours* (1899), Timothy Fitzgerald's new indeterminate game piece *Qwaggles* (2012), and *King Friday* (1997) by Michael Lowenstern are included.

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CHAPTER 1

DREI ROMANZEN BY ROBERT SCHUMANN

Robert Schumann was born in Zwickau, Saxony on June 8th, 1810. Schumann grew up surrounded by literature; his father even translated the works of Byron into German. As a boy, Schumann was always reading and this interest in literature eventually manifested itself in compositions inspired by stories such as those by Johann Wolfgang von Goethe. Schumann is also known for creating and editing a music journal, *NeueZeitschrift fur Musik*. The young Schumann was an admired singer and was well known in adulthood for his prowess at the piano, so it is not surprising that his works for piano and voice have become some of his most popular.¹

His *DreiRomanzen* were written amongst many pieces in 1849, including "Botschaft" Opus 74 Number 8. In fact, some considered this period of Schumann's life to be that of "unbounded creativity." Even Schumann declared 1849 his "most fruitful year."² Politics may have motivated the increase in output of the composer. 1848 was known as the year of revolution, in which over fifty countries instigated political rebellions. Schumann felt it was his duty "to tell, in music, of the motivating sorrows and

¹*Oxford Music Online*, s.v. "Schumann, Robert," (by John Daverio and Eric Sams), <http://www.oxfordmusiconline.com/subscriber/article/grove/music/40704pg17> (accessed May 11, 2012).

²BeatePerrey, *The Cambridge Companion to Schumann*, ed. BeatePerrey (New York, NY: Cambridge University Press, 2007); xvii.

joys of the times."³

Schumann expresses these joys and sorrows clearly with contrasting sections of *Drei Romanzen*. The 2nd movement starts *semplice* in C major and the harmony becomes much more chromatic and *etwas lebhafter* in the 2nd section. The 1st and the 3rd movement do just the opposite, they start with darker emotions and lighten up in the middle of the movement. Schumann signals these drastic shifts across the emotional spectrum through the change between major and minor tonal centers.

The first movement starts with what seems to be just an introduction before the main theme. The supposed main theme starts in measure 11, marking the beginning of section 2. Schumann weaves the main theme and the introductory material together rapidly throughout this section. The transition into the third section is so smooth, one might not notice the change in mood until the highpoint at measure 33. By following the melodic arch back to its low point, one can deduce that Schumann started section 3 at measure 29. The beginning of section 4 is signaled by an increase in the virtuosity of the piano part in measures 48 and 49. Section 4 begins after the cadence in measure 50. Schumann adds a scherzando section in measure 54 which is humorous both in its inclusion in this movement and in its length, which is only 5 measures. The intertwining material of section 2 is brought back in section 6 (measure 59) and continues through the end of the piece.

The form of movement two is *semplice*, like the instruction given to the performers. Section 1 has two themes, each discernable from the other by clear

³Oxford Music Online, s.v. "Schumann, Robert," (by John Daverio and Eric Sams), <http://www.oxfordmusiconline.com/subscriber/article/grove/music/40704pg17> (accessed May 11, 2012).

cadences. Section 2 is marked *etwas lebhafter* and includes the livelier triplet against 8th note rhythm. This section cadences at the a tempo and the original material comes back so the piece is simply ABA ternary form. A codetta is also included 12 measures from the end.

Movement three has the same form as movement two. Unlike movement two, movement three's two main themes alternate twice in the A section. The B section has a 2 against 3 feel, like movement two. This section begins at the double bar. The coda of the third movement contains distinct melodic material, which makes it stand out from the rest of the third movement more clearly than the coda of the second movement. This coda stands out more to the performer because the word "coda" is actually included in the third movement.

Drei Romanzen, originally for oboe, was transcribed for many instruments including cello, flute, and trombone⁴. The melodic lines are vocal and contain many subtle harmonic and melodic changes. These subtle changes allow musicians to explore many shades of timbre available on their instruments. Equal weight is given to both parts, so it is integral that the clarinetist know the entire score in depth. The equal responsibility also demands both musicians listen to the phrasing of their counterpart with the same amount of focus that they put into their own phrasing.

Balancing the dynamic spectrum to the high point of the movement is inherent in interpretation of any work, but is especially important in this piece due to the amount of melodic repetition. The performer should also make the written *crescendi* and *decrescendi* more apparent to the listener than the shapes added by the performer to

⁴ Robert Schumann, *Drei Romanzen*, (Weisbaden, Germany: Breitkopf & Härtel, 2004).

the unmarked melodic lines. Breath marks should be thoughtfully and musically placed, particularly to avoid breaths that interrupt antecedent and consequent phrases. Grace notes and single sixteenth notes occur regularly, often in close proximity to each other. The difference between the two should be made clear to the listener. One way to start distinguishing grace notes from single sixteenths is by playing the phrase without the grace note, then asking oneself what the grace note adds to the line that it cannot do without. In terms of staying unified in pacing and phrasing with the pianist, it is important to know the subdivision that occurs while playing notes longer than an eighth note. These overarching principles can begin to guide performers towards a sound interpretation of this piece.

Sometimes technical issues must be dealt with before interpretation can begin. Large intervals can sometimes present a challenge before being able to refine musical expression in this piece. Tough intervals can be approached through several mental and physical means of practice. For the author, imagining he is moving to a pitch played previously in the melody can make the trouble note come out more effortlessly. For instance the A to C interval in the first measure of the second movement feels easier to play by the author when he imagines he is moving from A to E instead. Alternate fingerings for C clarion offer a more technical kind of assistance to this pitch, which is approached by leap often in these pieces. Simply adding the Ab/Eb or F/C pinky key helps prevent grunts on this pitch. Fifth partial C (fingered normally with the addition of all three hole-covering fingers of the right hand) is also sometimes a viable option.

In measure 30 of movement one, using a throat B-flat resonance fingering that foreshadows the upcoming A-flat (left hand 2nd and 3rd finger plus the left hand C-

sharp/G-sharp key) smoothes out the interval. The clarinetist must allow the pianist to dictate the pacing of measures 48 through 50, due to the difficulty of the arpeggiated sextuplets and the triplets against the eighth notes in the clarinet part that follow. On top of the elaborate composite rhythm, Schumann puts the clarinet and piano in unison for all of measure 49.

The second movement starts on an upbeat, which creates a greater sense of forward motion than the other two movements of the piece. The *semplice* marking also implies that the piece move along in tempo, while the *affettuoso* pertains to the slight changes to the melody or harmony that occur on repeats of the main theme, in which the performer can slow just slightly to let the audience hear them more clearly.

Movement three has a clearer tempo trajectory. Following the marked *ritardandi* and *a tempi* precisely will ensure that a considerable amount of variation will happen naturally on the repeated melodic material. For example, in measure 5 the sixteenth note run is marked *ritard* but the next time it appears is under the *a tempo* direction in measure 19. This change is simple but often missed by performers.

CHAPTER 2

CONCERTO IN E-FLAT BY FRANZ XAVER POKORNY

Franz Xaver Pokorny was born in Mies, Bohemia on December 20th, 1729. He studied violin and composition under the tutelage of Joseph Riepel in Regensburg.⁵ In 1754 he joined the court orchestra of Count Philipp Karl Domenicus at Wallerstein, one of the few court orchestras at the time that was employing clarinets.⁶ During this time he wrote his two clarinet concerti in 1765. Pokorny returned to Regensburg as a violinist in the court orchestra of Thurn and Taxis sometime between 1766 and 1770 and stayed in Regensburg until his death in 1794.⁷

Pokorny's compositional style focused mainly on the use of Bohemian folk melodies. He became more interested in the formal structure of his compositions when he moved back to Regensburg. Although his clarinet concerti are a significant part of the clarinet repertory, symphonies were his main compositional output. He allegedly wrote 140 symphonies, but the music director that took his job after he died attributed 104 of his symphonies to other composers.⁸

⁵*Oxford Music Online*, s.v. "Riepel, Joseph," (by Leonard G. Ratner and Thomas Emmerig), <http://www.oxfordmusiconline.com/subscriber/article/grove/music/23442> (accessed April 28, 2012).

⁶ Albert R. Rice, *The Clarinet in the Classical Period* (New York, NY: Oxford University Press, 2003), 178.

⁷*Oxford Music Online*, s.v. "Pokorny, Franz Xaver," (by Hugo Angerer), <http://www.oxfordmusiconline.com/subscriber/article/grove/music/21992> (accessed April 24, 2012).

⁸ *Ibid.*

His two clarinet concerti were written before he moved back to Regensburg. The abnormality of the form in the piece is a unique trait of the work. The first movement, marked *Allegro*, is an especially curious case.

Key																		
E-flat Major	A ₁																	Expo- sition
	A ₅																	
		B ₈																
			C ₁₅															
				D ₂₂														
			C ₂₉ ²															
					E ₃₃	F ₃₇	G ₄₁	H ₄₅										
B-flat Major	A ₅₀ ²	B ₅₇ ²																Develop- ment
				D ₇₂														
			C ₇₉															
				D ₈₄ ^{3A}		F ₈₈ ²	G ₉₂ ²											
	A ₉₇	B ₁₀₀	C ₁₀₃	D ₁₀₆														
			C ₁₀₉		E ₁₁₁													
c-minor																		Recap- itulation
B-flat																		Recap- itulation
E-flat Major																		Recap- itulation
E-flat Major	A ₁₈₀ ²	B ₁₉₃ ²		D ₂₀₁														Recap- itulation
			C ₂₀₈ ³	D ₂₁₃ ^{3B}		F ₂₁₇ ²	G ₂₂₀ ²											
			C ₂₂₉ ²															
					E ₂₃₃	F ₂₃₇	G ₂₄₁	H ₂₄₅										Recap- itulation

Figure 1

⁹ Timothy Fitzgerald, *Semiotic Analysis Chart of Concerto in E-flat Major for Clarinet and Orchestra by Franz Xaver Pokorny* (Carbondale, IL: Timothy Fitzgerald, 2012).

Sign	Meaning
Left column and red lines	Key signature
Right column	Sonata form - melody based
Letters	Distinct melodic material (signs)
Subscripts	Measure number
Superscripts	Variation on signs
The color white	Tutti passages
the color blue	Solo passages

10

Figure 2

The orchestra starts the movement by introducing the sign A_1 . The soloist then repeats A. B_8 shows that the orchestra plays a new sign. Upon its second entrance, the clarinet rejects B in favor of its own sign C_{15} . An argument over melodic material has begun. The argument comes to a climax when the tutti creates yet another sign, D_{22} , and the soloist proudly repeats and varies his creation, C^2_{29} . Pokorny incorporates the theme of argument, which is a valued trait in concerti, and appends it by starting the concerto with a call and response texture. This fight comes to an end with the string of signs E_{33} through H_{45} which occur exclusively in the tutti. Remarkably, all of the signs from the beginning through B^2_{57} are all in the same key, E-flat major.

Pokorny finally moves to the dominant in measure 65 with the new sign, I_{65} . From measure 72 to 92, the soloist brings the C versus D argument back up and even steals the signs F and G from the orchestra. In A_{97} the ritornello brings order back to the

¹⁰ Timothy Fitzgerald, *Key for Semiotic Analysis Chart of Concerto in E-flat Major for Clarinet and Orchestra by Franz Xaver Pokorny* (Carbondale, IL: Timothy Fitzgerald, 2012).

movement. Signs flow smoothly between A₉₇ and G₁₂₀, which could be considered the second exposition if one forgives Pokorny for his use of the same key area in all of the melodic material.

J₁₂₄ marks the beginning of the development section. The clarinet appends traditional characteristics of a development by yet again mentioning the C versus D struggle in c minor. Also for the second time the soloist omits sign E in favor of F²₁₅₆. The orchestra makes its most grand individual statement with the sign K₁₆₂, bringing the piece back to B-flat major. Ever in opposition to the orchestra, the soloist plays L₁₇₃ in E-flat major. This new sign settles the tantrum K₁₆₂ with its wilting downward arpeggios. One may perceive that the piece has been going in a new direction for quite a while, so when the proud A²₁₈₀ comes back, the recapitulation is quite a shock to the listener.

Not a single change from one part of the sonata form to another has lined up with the change in tonal center. The main signs A through G occur in a jumbled order in the recapitulation. The call and response argument of the exposition is resolved with both parties playing all of the main signs together. After the cadenza, M₂₂₈, and one final repetition of C, the piece ends the way the first exposition did, with the orchestra playing signs E through the triumphant and exclusively *tutti* H₂₄₅.

In the beginning of the *Andante*, the orchestra introduces the melodic material that will be repeated in the rest of the movement. After this melodic exposition the orchestra and soloist take turns either: restating the previous themes, varying the themes, or mixing them together, beginning in bar 30. The orchestra repeats the first section of the piece, but starts with the B theme in measure 98. The piece ends

precisely the way the first section did, making the form of the piece ternary (ABA').¹¹

The final movement rounds out the traditional fast-slow-fast movement arrangement with the most conventionally formed of the three. Movement three begins with a double exposition, starting with the orchestra introducing the themes first. A development occurs thereafter, complete with minor mode themes, sequencing, and a general sense of unrest. The recapitulation happens next, which is no surprise. Pokorny does finally break from tradition at the recapitulation. The soloist diverts from the A theme on its second half. Fortunately for the sake of form, the B theme is now sounded in the tonic key. Pokorny ends the piece with the original material that leads the clarinetist into his first solo. This shows the fondness of the composer of making the audience believe there will be another solo, because he ends all three movements in this manner.¹²

The other concerto for clarinet by Pokorny is written for a chalumeau register clarinet virtuoso.¹³ During the early days of the instrument, the chalumeau and the clarinet were played side by side in the orchestra because the low register of the clarinet was so atrocious in tone quality and intonation. During this period of history, Pokorny was the only composer to write a pair of concerto for primo and

¹¹Franz Xaver Pokorny, *Konzert Es-dur für Klarinette und Orchester* (Weisbaden, Germany: Breitkopf & Hartel, 1958).

¹² Ibid.

¹³*Oxford Music Online*, s.v. "Clarinet, II. The Clarinet of Western Art Music, 6. Musical History, (i) the 18th Century," (by Nicholas Shackleton), <http://www.oxfordmusiconline.com/subscriber/article/grove/music/52768> (accessed April 24, 2012).

secundoclarinetists.¹⁴

An important part of learning and early clarinet concerto goes beyond the notes in the score. Ornaments along with a performer-composed cadenza complete the composition. Compared to a more common work for the clarinet, such as Mozart's Clarinet Concerto, there are very few recordings available, which makes learning by listening a much less fruitful method than with Mozart's concerto. Putting oneself in the mindset of the original performers of the work eases the difficulty in intelligent ornamentation and composition. Through readings of materials contemporaneous to the concerto, such as *On Playing the Flute* by Quantz or *A Treatise on the Fundamental Principles of Violin Playing* by Leopold Mozart¹⁵, one can learn how to ornament common melodic material.¹⁶ One might be surprised by the subjectivity of ornamentation in treatises such as Quantz's, especially by the plethora of plausible ornamentation options in his "Of Extempore Variations on Simple Intervals" chapter.¹⁷

Most performers in the baroque and gallant eras would learn the art of ornamentation, improvisation, and composition directly from their teachers. In the spirit of apprenticeship, I sought counsel from several faculty members at my own school and

¹⁴ Albert R. Rice, *The Clarinet in the Classical Period* (New York, NY: Oxford University Press, 2003), 153-154.

¹⁵ Mozart, Leopold, *A Treatise on the Fundamental Principles of Violin Playing* (New York, NY: Oxford University Press, 1948).

¹⁶ Johann Joachim Quantz, *On Playing the Flute* (New York, NY: Schirmer Books, 1966) 136-161.

¹⁷ Ibid.

learned many guiding principles to ornamentation.¹⁸ Ornaments were kept close in pitch to the written notes. I listened where an accent would be created in a motive when an ornament was added in. Direct repeats of phrases or motives were the most appropriate places for ornamentation. And I learned to leave a phrase as written the first time through. I also was taught what sounds historically accurate and what sounds like a modern addition to the piece.

When I set out to write my own cadenza for the first movement of the concerto, I wanted to incorporate the sense of surprise.¹⁹ In order to set up surprise I first had to create a false sense of security. I did this by using many signs from the concerto, but had them interrupt each other in order to create surprise. For instance, I began the cadenza with the first measure of A, but used the top note of that arpeggiation to begin D. To continue building the excitement to the end, I added in a lot of virtuosic runs based upon a dominant seventh chord, as well as expanded the range of the movement up into the altissimo register of the clarinet. The use of a trill to lead the orchestra back in was avoided in order to continue the stream of surprises. I instead used quickly moving arpeggios, mimicking a violinist playing triple stops, with a hidden mi-re-do compound melody. These chords lead back into the composed concerto, creating an elision between the creations of the performer and composer.

The opportunity to ornament melodies and compose a cadenza is reason enough to learn this piece; there is so little repertoire for clarinet that permits the use of these

¹⁸ Eric Mandat and Douglas Worthen.

¹⁹ Timothy Fitzgerald, *Cadenza for Concerto in E-flat Major for Clarinet and Orchestra by Franz Xaver Pokorny* (Carbondale, IL: Timothy Fitzgerald, 2012).

compositional skills. A Gallant era, Bohemian folk melody-based concerto stands out against the clarinet concertos commonly performed today. The form in each movement is a highlight because there are so many instances of formal choices that contradict the rules of this era taught in music theory courses. *Concerto in E-Flat* by Franz Xaver Pokorny is an opportunity for growth for any clarinetist.

CHAPTER 3

SOLO DE CONCOURS BY ANDRE MESSENGER

Andre Messenger was born in Montluçon, France on December 30th, 1853. He studied composition with Camille Saint-Saëns at the Ecole Niedermeyer. After finishing school, Messenger succeeded Gabriel Faure as organist at Saint Sulpice. Messenger chose to help support his parents after their financial ruin.²⁰ A few years later he began his work as a stage composer. Messenger continued to write stage music for the rest of his life, therefore it is not surprising that his most respected pieces were ballets, comic operas, and incidental music. His first symphony won a prize by the Société des Auteurs, but most of Messenger's more serious works did not receive the same attention as his works for the stage.²¹

The comic opera *Le chevalier d'Harmental* (1896) "led Messenger to consider retirement from the stage" but he continued composing through the failure and rejection.²² The joyous sentiments of *Solo de Concours*, written only three years after *Le chevalier d'Harmental*, show that the composer had once again found joy in composition. In 1897 Messenger was appointed music director of the Opera-Comique, so lighthearted sentiments would have surrounded the composer when he was writing the

²⁰ Guy Ferchault, "Messenger, Andre Charles-Prosper," in *Die Musik in Geschichte und Gegenwart*, (New York, NY: Barenreiter 1961); 143-146.

²¹ *Oxford Music Online* s.v. "Messenger, Andre," (by John Wagstaff and Andrew Lamb), <http://www.oxfordmusiconline.com/subscriber/article/grove/music/18492> (Accessed May 11, 2012).

²² *Ibid.*

piece in 1899.²³

Solo de Concours begins with marking *allegro ma non troppo*. After the clarinet and piano play together for a few minutes, the pianist takes a short lyrical solo. This change in texture accentuates the change in mood of the second section, marked *andante*. The intensity of mood builds into the third section, the solo clarinet cadenza, which is also a new texture for the piece. Measure 86 is reminiscent of the rhythm and melodic contour of the beginning material but the harmonic rhythm is quicker and the chord choices are more complex. This harmonic difference indicates that the piece does not recapitulate, but does contain some signifiers of a sonata form recapitulation. The block chords of measures 117 through 119, as well as the fermata, are clearly a structural articulation. They signal the coming of section 5, beginning in measure 120. This section is also marked like the others with a new instruction, *allegro vivo*. The last section also has a coda-like feel due to the tempo, level of virtuosity, and new melodic material. All together *Solo de Concours* is a 5 section character piece that implies recapitulation and coda from sonata form.

Solo de Concours is a jubilant and flashy French concert piece with many sequence-based runs and elaborate accompanimental figures in the clarinet part. Most of the work is rhythmically derived from of the first measure. The short-long-short motive occurs in every section of the piece. A subtle example occurs in the accompaniment of bars 63 through 65.²⁴ Measures 160 and 161 have a particularly strong influence on the

²³ *Ibid.*

²⁴ André Messenger, *Solo de Concours*, (San Antonio, TX: Southern Music Company, 1970).

author. The long series of arpeggiated runs lead up to the altissimo G, which is the highest note in the phrase, but the C clarion is the long note in the short-long-short rhythmic motive, so making it the high point of the phrase sends the same signal (beat two carrying more weight than beat one) to the listener as the first measure of the piece.

During the rests before the *andante* section, it is a good idea to pull out from the middle or the bell of the clarinet, and voice the B-flat at the beginning of the *andante* a little low in order to be in tune with the piano. Measure 68 is just an accompanimental figure, which the pianist plays later. Play these sextets lightly and let the pianist have one of his only primary voice moments of the piece. Knowing the chord or scale used in each run makes the piece much easier. This knowledge is especially worthwhile in the cadenza. The first run is a sequence of root position diminished triads, preceded by chromatic neighbor tones, but the second run is largely a series of C-sharp diminished triads in all inversions. These two runs may seem the same at first, but knowing the difference between them helps the author succeed in their execution immensely.

During the *allegro vivo*, it is a good idea to take breaths as an opportunity to remind oneself to stay relaxed and grounded. Taking these breaths, in places such as after the F in measure 132, also can act as a moment to restart the dynamic build ultimately leading to measure 145. Keeping your right hand down during the sextet run in measure 148 is a simple way to make this run smoother and easier. Throughout the *allegro vivo*, keep the tongue so relaxed that the air simply knocks it off of the reed over and over again. The articulated runs should be practiced slurred with over-exaggerated shapes, then add the tongue back in while keeping the same air sensation.

CHAPTER 4

QWAGGLES BY TIM FITZGERALD

Most of my life has been spent learning the traditional clarinet repertoire. Recently I have put much of my effort towards learning extended techniques and free improvisation. These new ventures have ultimately led me to composition. I wanted to share the virtue of keeping one's free use of imagination while interpreting traditional repertoire with other musicians.

Children are an ideal model for the mindset of my piece. Watching children play shows how good they are at using their imagination without inhibition. They have very little filter in their creation of stories or ideas for games to play.

The goal of my piece is to encourage adults to be more childlike the more permissive and free in their creativity when interpreting music. The piece moves the performers away from the critical state of mind that comes with learning instrumental techniques and historically appropriate musical style. In other words, the piece is intended to create a venue for freedom from what one has learned. This piece can be used as a brainstorming session in the middle of a practice day if one is stuck in a rut of leaning too heavily on what he has learned from others, or if he has difficulty getting in touch with his imagination.

On the premiere performance, the audience was encouraged to use their imagination to draw connections between the different activities they heard coming from

the different players.²⁵ I fully realized the importance of this use of imagination when I was listening to an interview with Sylvester James Gates Jr. on National Public Radio one day.²⁶ Krista Tippett mentioned a quote by Albert Einstein regarding imagination being more important than knowledge and Gates responded: "Imagination is more important than knowledge because imagination is the vehicle by which we increase knowledge."²⁷

While reading up on indeterminacy I discovered the "Play: Music as 'Game'" section of *Music Since 1945*.²⁸ Several pieces resembling game boards were included in this book.²⁹ Upon further research I found pieces by composers like Charles Hamm³⁰ and Wolfgang Amadeus Mozart.³¹ These pieces really caught my imagination. I wanted to reflect my admiration for a child's use of imagination in my piece and I could think of no better way to ask others to play like children than to create my own board game piece.

²⁵ *Qwaggles*, by Timothy Fitzgerald, performed by James Beers, Timothy Fitzgerald and Catie Hickey, Old Baptist Foundation Recital Hall, Carbondale, March 7, 2012.

²⁶ American Public Media: On Being, "S. James Gates Jr. [unedited interview]," Castroller, <http://castroller.com/Podcasts/ApmOnBeing/2800764> (accessed Apr. 25, 2012).

²⁷ Ibid.

²⁸ Elliott Schwartz and Daniel Godfrey, *Music Since 1945: Issues, Materials, and Literature* (New York, NY: Schirmer Books, 1993), 309-314.

²⁹ Ibid., 310-311, 313.

³⁰ Charles Hamm, *Round*, (Champaign, IL: Media Press, 1969).

³¹ Wolfgang Amadeus Mozart, *Musikalisches Würfspiel*, (Mainz, Germany: B. Schott's Söhne, 1956).

The word qwaggles was created by a few of my friends³² while playing their own made up game: Scrable. In Scrable, my friends used a Scrabble³³ game in all of the normal ways except for they did not allow themselves to put any real words on the board. Instead, one of my friends would put down a set of letters that look like they can be a word and everyone else came up with a definition for it. My friends decided that qwaggles means elderly people. I have used this word for years and over time I have developed the definition to imply a negative state of mind that can come with getting older.

Qwaggles for 2 to 6 players and 1 dice roller by Tim Fitzgerald

Rules

Game Play: Choose a length of time for the game to last.

Contents:

- 1 six-sided die
- A place marker for each player
- A game board for each player and the dice roller
- A sheet with pre-written melodies for each player
- A sheet with pre-drawn drawings for each player
- 20 flashcards with a number written on each one
- 1 Egg timer

Object:

- Portray your activity musically as fully and diversely as possible.
- Earn the most points before time runs out.

Activities:

³² Rachel Frankenfeld, Liora Holley, and Karli Leal

³³ *Scrabble*, (Hasbro).

1. Express a word's meaning musically.
2. Interpret a melody as many ways as possible.
3. Interpret a drawing musically.
4. Imitate, sabotage, or accompany someone else's activity.
5. Compose a melody with another player, alternating one note at a time.
 - If one person lands on this space another must be moved to it by the roller

Set-Up:

- Pick one person to be the dice-roller and scorekeeper
- The dice-roller will think of a number between 1 and 20.
 - The players will guess the dice-roller's number.
 - All of the players will start the game on the square that has the number that was the closest one guessed to the one the dice-roller was thinking of.
 - If that square's number ends up being something not possible for multiple players to do at the same time (such as imitating someone else's activity) repeat the process and start the game on a different square

Play:

- Begin your activity and continue exploring its possibilities until the dice-roller points at you and shows you another index card
- The dice roller will roll the dice and alternate moving each player that number of squares on the board in any direction
- After each player has started their second activity round one has been completed
- The dice-roller will rank each player's effectiveness in portraying their round one activity
- The rankings are the points used to determine the winner of the game

Winning:

- When the timer goes off, the dice-roller will make sure that each player has portrayed the same number of activities in order for the point awarding to be fair
- If the number of activities are not the same between all of the players, the dice-roller will move on the stragglers to their last activity
- When everyone has had a fair chance at the same number of activities, the dice-roller will wave his arms in the air and the players will start a free improvisation
- During this time the dice-roller will tally up the score
- After the score is tallied the dice-roller will point to the winner of the game
- The winner of the game will perform a short solo free improvisation, bringing the piece to a close

Philosophy Behind the Composition:

The goal of this piece is to try to get adults to use their imagination viscerally over their mature analytical logic and knowledge. In other words this is an opportunity and an exercise in removing their filter. This is in order to get in touch with their inner child and to reconnect with the artistic possibilities behind using their imagination in real time.³⁴

Figure 3

Children's books³⁵, drawings, and melodies³⁶ were incorporated into the piece in order to keep motivating the performers to get in touch with their inner child during the performance. The word commands in the piece were chosen indeterminately. I walked down the rows of the children's books section of the Morris Library at Southern Illinois Carbondale and grabbed ones at random until my arms were full. Adjectives, nouns, and verbs from those books were chosen at random. The paper of words became filled up at 18 words. Finally, I closed my eyes, waved my hand around, and put my finger on

³⁴ Timothy Fitzgerald, *Qwaggles*, (Carbondale, IL: 2012)

³⁵ Allan and Janet Ahlberg, *The Baby's Catalogue*, (Kestrel, Great Britain: Penguin Books, 1982). Allan and Janet Ahlberg, *The Baby's Catalogue*, (Kestrel, Great Britain: Penguin Books, 1982).

Marc Brown, *Arthur's Computer Disaster*, (Boston, MA: Little, Brown & Company, 1997).

Gary Crew, *The Watertower*, (Brooklyn, NY: Crocodile Books, USA, 1998).

Diane de Anda, *Dancing Miranda*, (Houston, TX: Piñata Books, 2001).

Lynn Johnston and Beth Cruikshank, *Farley Follows His Nose*, (New York, NY: HarperCollins, 2009).

Walt Disney, *Button Soup*, (New York, NY: Random House Inc., 1975).

Barbara Hazen, *Animal Manners*, (New York, NY: Golden Press, 1974).

Livingston Taylor and Maggie Taylor, *Pajamas*, (Austin, TX: Gulliver Books, 1988).

³⁶ Callandra Vine, *Melodies and Graphic Notation for Qwaggles*, (Carbondale, IL: Timothy Fitzgerald, 2012).

the paper the words were written on. Whichever word was closest to my finger made it onto the game board. Adding the words to the composition was done last and there were 9 tiles left on the game board, so 9 words were included in the game.³⁷ In order to guide adults away from their classical training, compositional indeterminacy, performer indeterminacy, and contingency type indeterminacy were incorporated.

Callandra Vine, a six year-old daughter of one of my friends, composed the melodies.³⁸ Exotic and traditional scales were written in various key signatures. Then I cut the notes of the scales apart and put them in plastic bags. Vine was instructed to glue the scales back in any order she liked. Even though she consciously chose the order of the pitches, I considered this activity composer indeterminate because her musical training was incomparable to that of the intended players. Six melodies were included in the game because the rest would have required a conscious interpretation of the order of the notes due to the way Vine glued them on the paper.³⁹

Vine also gave me a drawn interpretation of the word “music.” I did not ask for a graphic notation and since I was surprised by it, I decided to categorize it as composer indeterminacy and include it in the piece.⁴⁰ The graphic was intended discourage classical interpretation because the majority of classical musicians have not performed graphic notation pieces.

Although the performers can practice the words, melodies, and graphic notation,

³⁷ Timothy Fitzgerald, *Qwaggles*, (Carbondale, IL: 2012)

³⁸ Callandra Vine

³⁹ Timothy Fitzgerald, *Qwaggles* (Carbondale, IL: 2012)

⁴⁰ Timothy Fitzgerald, *Qwaggles* (Carbondale, IL: 2012)

performance-indeterminate activities are included as well. Rolling a die is an inherently indeterminate activity. Imitating, accompanying, sabotaging someone else's activity, and creating a melody with another person are indeterminate activities because they cannot be practiced and recreated.

The use of free improvisation is incorporated for several reasons. In free improvisation there is permission to experiment and freedom from "the rules." Sometimes when the author improvises he feels like he is in recess. The performers are steered away from looking at any score for part of the piece so that they are less likely to bring practice techniques that come with years of practicing scores with them. I understand very well as an improviser myself that techniques can be cultivated from past improvisation experiences but that is not the point of including the activity in this piece. The point is not to improvise "well" but to allow growth in the imagination from the freedoms and permissions that come with free improvisation.

Probably the most performer-indeterminate moment possible in the game would be if "imitate someone," "accompany someone," and "sabotage someone else's activity" were all being performed at the same time. All three of these occurring simultaneously is highly unlikely and it is doubtful that any performer would have experienced this type of music before.

The beginning is an excellent example of contingency-type indeterminacy. In this type of indeterminacy, all of the people involved make willful choices and none of the people realistically expect to receive their intended result. The dice roller thinks of a number between 1 and 20 and the other players attempt to guess what he is thinking. Say the dice roller is thinking of the number 13. The first player then guesses 1, the

second 19, and the third 14. All of the players may want their number to be chosen but none of them know which number the dice roller is thinking of. The dice roller may be fond of some of the activities that are close in number to 13 but has no idea what numbers the players will guess. Every person chooses their number but the end result will resemble none of their willful choices. The game begins on the tile with the number guessed by the players that lies closest to the number the dice roller was thinking of. In this case the game would begin on tile 14.

Qwaggles uses determinate elements as well. From a compositional standpoint, only 20 tiles were drawn on the board so that all of the words could be legible on an 8.5 x 11" sheet of paper projected on a document camera for the audience to see. On the other hand no less than 20 tiles were drawn so that the piece would have enough variation game to game. I determined the place of all of the tiles on the game board. I did not want an entire quadrant of the game board to include the same activity because that would make the piece less interesting for the audience.

The performers also had many choices they were allowed to make during the piece. The group decided the number of rounds that will be played. Before the premiere performance of the piece began the performers decided it should include 5 rounds for the sake of time. The premiere performance lasted roughly eight minutes⁴¹, which was appropriately short, given the length of the rest of the pieces on my recital. The rhythm of the melodies included in the piece was left up to the player to create and interpret. Instrumentation was left up to the players as well. Although technically the premiere

⁴¹ Timothy Fitzgerald, *Timothy Fitzgerald Graduate Recital*, James Beers, Derek Emch, Timothy Fitzgerald, and Catie Hickey, Southern Illinois University Carbondale School of Music, 2012, compact disc.

performers were a percussionist, trombonist, and clarinetist, they did not restrict themselves to the instruments they were trained on. I for instance, used instruments such as a wind piano and a kazoo. The dice roller chose, within the limits of the number he rolled on the die, which direction he moved each player. In a conversation after the premiere, Derek Emch, the dice roller, said, "I tried to direct the players toward complementary activities such as 'accompanying' and 'imitating' because I believe it would foster a more apparent unity to the audience."⁴² The dice roller also decided who ends the piece by ranking the players in each round. The player who ranked the highest ended the piece when and however they liked. On the premiere, I won the game and decided to play a melody somewhat resembling "When the Saints Go Marching In" and interrupted it with a diving run down and a triumphant "Wooo!"⁴³ I strongly believe this was a wonderful way to end the piece because it fully represents my inner child.

After the premiere, a questionnaire was sent out to the performers. The answers received were positive overall. Catie Hickey's answers were the most negative but she mentioned at the end of the email "This is intentionally harsh with the hopes that you will take this idea and some of the suggestions (...) and allow the idea to percolate as you explore other composers' structures and free improvisation."⁴⁴

The responses to the question: "How effective was the piece as a method of engaging the imagination and escaping self-criticism?" were mixed. Hickey summed up

⁴² Derek Emch, "Interview," occurred April 1, 2012.

⁴³ *Qwaggles*, by Timothy Fitzgerald, performed by James Beers, Derek Emch, Timothy Fitzgerald, and Catie Hickey, Old Baptist Foundation Recital Hall, Carbondale, March 7, 2012.

⁴⁴ Catie Hickey "Hickey Interview" Occurred April 28, 2012.

the other performers' views of engaging the imagination. "The piece engaged both audience and performer's imaginations through creating the unique aesthetic of 'game' rather than one-way communication." She went on to say: "Any performance environment should be as devoid of self-criticism as possible, in practice the piece provided an opportunity to play with this mindset." By mentioning that performance should be devoid of self-criticism, Hickey added an additional philosophy to the performance of this piece, which the author found highly valuable. James Beers stated: "I personally never escaped self-criticism. I was never sure if I had played an idea too long, or if it was too simple or too complex, always wondering what other people thought instead of just going with it."⁴⁵ This remark showed that Hickey's additional personal philosophy maybe ought to have been added to the directions and Beers did mention that he would have liked to add to them. Adding an interesting point of view as the dice roller, Derek Emch claimed: "Self -criticism did not have a chance to enter into my thoughts. In order for the game to be perceived as running smoothly, my actions and thoughts had to focus solely on the administrative task at hand."⁴⁶

"Do you think the piece would make a good practice tool when you are feeling out of touch with your imagination?" brought in the most positive answers from the performers. Emch said: "Yes I do. I think the reason I feel unimaginative at times is because the abstract world of imagination is so infinite. Placing boundaries allows me to explore a finite set of ideas to the fullest possible extent." Hickey added yet another fascinating positive outcome of the piece when she mentioned that "It may be a useful

⁴⁵ James Beers "Beers Interview" Occurred April 30, 2012.

⁴⁶ Derek Emch "Derek Interview" Occurred April 28, 2012.

practice tool for a chamber ensemble that has gained some level of familiarity with each other and is looking for ways to expand their rehearsal dynamic." Beers contributed some positive feedback:

"I do believe the piece would be a useful practice tool, but I think it may be even more effective as a building block sort of game... change the rules as you become more comfortable with your own playing or with a certain group you like to perform with. Ex. [example] performing the piece while always trying to impersonate and blend vs. trying not to listen at all and follow the rules precisely. These can change as a group's ideas mature or become stagnant."

Hickey also brought up that "The rule-based game like nature makes this more difficult to pull off in solo practice."

Emch believed the words from children's books included in the piece did not inspire him to get in touch with his playful inner child because "the words lost their associative connection with the children's books from which they were plucked." Regarding the pictures drawn by children, Beers said: "The sketches were my favorite part of the game actually. There are so many ways to see and hear and feel those pictures." These two quotes show the reactions to the effectiveness of the children's media were very mixed.

When asked, "Would you change anything about the piece? If so, what? Why?" Emch gave a fascinating reply that solved his own problem with the words from the children's books. He said: "I would obtain pictures depicting the words used and include

those with the words.” Hickey said she “would encourage more exploration of different guiding rules/structure to allow the performers more material to respond to through the course of the game’s rounds.”

The performers' experiences in learning and performing *Qwaggles* were positive. Emch was the most playful in his replies. He said: “Even as the dungeon master, I found ways to be ‘childlike.’ For example, I liked to refer to myself as the dungeon master.” Derek Emch also mentioned that he was “being theatrical about determining the winner”. The author was very happy to hear these comments because they demonstrated ways the goal of the piece was fulfilled that were not intended.

CHAPTER 5

KING FRIDAY BY MICHAEL LOWENSTERN

Michael Lowenstern was born in 1968. He graduated from the Interlochen Arts Academy, the Eastman School of Music, Conservatorium van Amsterdam, and Stony Brook University with degrees in clarinet and bass clarinet performance. Lowenstern has created and/or performed over a hundred works for this instrumentation.⁴⁷ He currently resides in Brooklyn, New York but travels widely giving performances and masterclasses.

The music of Michael Lowenstern spans many moods, tempi, and influences. The majority of his works are for bass clarinet and electronics but the ensemble is sometimes expanded to include instruments like the violin⁴⁸ or voice⁴⁹ or diminished to solo bass clarinet. Extended techniques such as slap tonguing⁵⁰, key clicks⁵¹, and multiphonics⁵² are also included in his works. Jazz, rock, and funk are the main genres

⁴⁷ Earspasm Music, "Bio" Michael Lowenstern, <http://www.earspasm.com/> (accessed May 5, 2012).

⁴⁸ Michael Lowenstern, "Boot," on *Spin Cycle*, Earspasm Records e-5465-03, 2010, Compact disc.

⁴⁹ Michael Lowenstern, "Teachable Moment," on *1985*, Capstone cps-868i, 2000, Compact disc.

⁵⁰ Michael Lowenstern, "Drift," on *Fade*, Earspasm Records 5455-02, 2007, Compact disc.

⁵¹ Michael Lowenstern, "Ten Children No. 2," on *Ten Children*, Earspasm Records e-546501, 2003, Compact disc.

⁵² Michael Lowenstern, "Summertime," On *Spasm*, New World Records, 1996, Compact disc.

that inspire his compositions. While the author was learning *King Friday*, he asked Lowenstern what to listen to and the composer mentioned Earth, Wind and Fire, Parliament Funkadelic, and Prince.⁵³

“King Friday is a response to an episode of Mr. Rogers’ Neighborhood. Clarinetist Richard Stol[t]zman was the guest and the two of them were at Joe Negre’s music shop looking at clarinets. Watching this episode unfold, I figured this was going to be ripe with possibilities so I immediately popped in a video cassette. Stol[t]zman was describing the members of the clarinet family when Mr. Rogers asked, “What’s that big one?” Stol[t]zman answered, “Oh that’s a bass clarinet, it’s found mostly in bands; it’s pretty obscure and hard to play. There isn’t really much call for it.” I was livid. Since both King Friday and Mr. Stol[t]zman were living in the land of make-believe, I was inspired to write this piece.”⁵⁴

⁵³ Michael Lowenstern, "Email Interview 1" Occurred February 20, 2012.

⁵⁴ Michael Lowenstern, liner notes for *1985*, by Michael Lowenstern, Capstone Records 868i, 2000, compact disc.

	m1 - 11	m12 - 15	m16 - 30	m31 - 45	m46 - 58	m59 - 69	m70 - 72	m73 - 83	m84 - 96	m97 - 128	m129 - 151	m152 - end
	1	2	3	4	5	6	7	8	9	10	11	12
high Bb						X						
A												
A flat							X		X	X	X	
G						X		X	X	X	X	
F sharp												
F						X				X		
E flat						X			X	X	X	X
D									X	X	X	X
D flat									X	X		
C clarinet		X	X	X		X			X	X		
B												
B flat		X	X	X	X	X	X	X	X	X	X	X
A		X	X	X	X	X	X	X	X	X	X	X
A flat		X	X	X	X	X	X	X	X	X	X	X
G		X	X	X	X	X		X	X	X	X	X
F		X	X	X		X	X			X		
E flat		X	X	X	X	X	X		X	X		
D	X		X	X						X		
D flat			X	X		X	X			X		
C		X	X	X		X	X		X			
B												
Bb throat	X		X			X	X			X		
A	X					X						
A flat	X					X	X			X		
G	X		X									
F sharp						X						
F	X											
E flat	X		X					X		X	X	
D chal.	X									X		
D flat												
B												
B flat	X											
A	X											
A flat	X											
G												
F sharp												
F												
E flat	X											
D flat										X		
C								X		X		

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Figure 4

Figure 4 represents the author's semiotic analysis of *King Friday*. The piece is divided into twelve sections based on the register changes in the bass clarinet part.

⁵⁵ Timothy Fitzgerald, *Semiotic Pitch Chart of King Friday by Michael Lowenstern*(Carbondale, IL: Timothy Fitzgerald, 2012).

Each section of the piece gets its own column and each pitch gets its own row. A key is included below (Figure 5).

Description	Sign
Pitch played in a particular section	X
Pitch that is never played	
Register break of bass clarinet	
Key center pitch	
Pitch of very low importance	
Pitch used very late in piece	
Re-used pitch that sounds new again	

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Figure 5

	1	2	3	4	5	6	7	8	9	10	11	12
Altissimo (high)						X	X	X	X	X	X	X
Clarion		X	X	X	X	X	X	X	X	X	X	X
Throat	X		X			X	X	X		X		
Chalumeau (low)	X							X		X		

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Figure 6

Figure 6 more clearly shows which registers are used in each section of the piece. The figure also highlights the sections that are marked by a change in register use and the ones that are not.

King Friday begins with a series of heavily syncopated low E-flats. Gradually

⁵⁶ Timothy Fitzgerald, *Key for Semiotic Pitch Chart of King Friday by Michael Lowenstern*(Carbondale, IL: Timothy Fitzgerald, 2012).

⁵⁷ Timothy Fitzgerald, *Semiotic Register Chart of King Friday by Michael Lowenstern*(Carbondale, IL: Timothy Fitzgerald, 2012).

other pitches, mainly from the throat tones, are folded in to the mix. Accents occur naturally when these other pitches leap to and from the E-flat, heightening the syncopated frenzy.

Section 2 differs from section 1 in its use of pitches and registers. The section begins with a B-flat more than two octaves away from the last pitch of section 1. This marks the first structural articulation dependent upon register change. Besides pitches and registers, section 2 is also markedly different in the contour of its melodic line. If one slurs all of the notes of section 2 together, they actually make a beautiful song, consisting largely of conjunct motion. Such an exercise is hardly possible during the first section, due to its rapid leaps. The ends of measures 13 and 15 occur in many more points throughout the piece to the point where the listener can begin to hear them as cadences.⁵⁸ The cadence that ends section 2 clearly brings it to a close, creating a perfect cadence. Comparatively the B-flat at the end of measure 13 leaves the listener wanting more, thus resembling a half cadence. The perfect cadence that ends section 2 also returns the mood back from song mode to dance mode⁵⁹ and leads us into section 3.

Part of what creates the possibility of the inference of dance is the more consistent and thus motoric 16th notes, which define section 3. Pitches in the throat register are reintroduced in this section. The sense of pedal and interruption from the

⁵⁸ Michael Lowenstern, *King Friday*, (Brooklyn, NY: Michael Lowenstern, 1997).

⁵⁹ Kofi Agawu, *Music as Discourse: Semiotic Adventures in Romantic Music*, (New York, NY: Oxford University Press, 2009), 98-102.

first section also come back here in the third section. Lowenstern references to the half cadence of section 3 (measure 13) in a compound melody of interrupting pitches in measure 20 and 21, which creates cohesiveness between these two sections as well. The pedal does not stay on one pitch like the low E-flat of section 1, but instead is marked by the ever-changing lowest note of a phrase. The pitch C clarion acts as the pedal through measure 18. After the half cadence B-flat, a throat B-flat takes over the role of the pedal. Although by the end of the reign of the B-flat the concept of a pedal is not nearly as pure as is heard in the beginning of the piece, the inference of a pedal can be traced all the way through the rest of the section and into section 4. Cadences ending on either B-flat clarion or C clarion also continue throughout the section.

The beginning of section 4 is not as articulate as the last two section changes, but its first cadence in measure 34 sets it apart from the previous material. The first cadence on A-flat clarion occurs here. This pitch replaces C clarion as the new perfect cadence pitch. A-flat takes dominance on a smaller level as well. A small motive on the second beat of measure 23 (section 3) is again used on beat four of measure 38 (section 4) but this time the C is replaced by an A-flat, just like the cadences. These micro and macro level shifts from C to A-flat create the first struggle between the pitches B-flat and A-flat that become one of the key features of the entire piece.

Inferences of this pitch struggle turn into a full and public fight in section 5. B-flat and A-flat are the only two pitches used throughout the section. And to sell the point even further, the pre-recorded bass clarinet included in the electronics plays these pitches in rhythmic and pitch unison with the live bass clarinetist.

Instead of this struggle dying down, section 6 breaks free from the two pitches of

section 5. The gradual breaking of the unison duet with the electronic bass clarinet foreshadows the beginning of section 6. This section actually begins when the texture is once again filled in with more continuous 16th notes and the variety of pitches suddenly expands. In order to continue the tension of the B-flat A-flat struggle, Lowenstern writes many passing tones between the two pitches. This chromaticization increases tensions between the two parties. New or seemingly new pitches heighten the intensity of the piece as well. A great example is the use of throat A in measure 69. The pitch is longer than usual and followed by a rest. This makes the note sound cadential but because the pitch has not been used in such a long time, and it follows an A-flat, it sounds like an evaded cadence. The only altissimo G-flat and B-flat in the piece are played in measure 67. According to the score these notes seem like they would stick out as very important to the listener but Lowenstern tosses them off very lightly in his recording.⁶⁰ Section 6 is the first to use the altissimo register of the instrument, which increases the intensity of the piece as well.

Section 7 is the culmination of the A-flat B-flat battle. It begins abruptly with the very first use of an altissimo A-flat, which marks a fresh use of the altissimo after a short respite at the end of section 6. A-flats and B-flats occur in three octaves and the chromatic passing tones reach a heightened level of importance in this struggle through the addition of portamento at the end of the section.

The bass drops in section 8 while still maintaining the use of the other registers of the instrument, which is the first time this has happened in the piece. The pedal note,

⁶⁰ Michael Lowenstern, "King Friday," on *1985*, Capstone Records cps868i, 2000, Compact disc.

low chalumeau C, is used for the first time here, bringing the pitch class back into the battle for key area dominance for the first time since section 3. A simple arpeggiation of the pitches C, E-flat, A-flat, and G is the melodic basis of this section. Each note tumbles through the chalumeau, throat, clarion, and altissimo registers consecutively. Also, these notes are being played in rapid, highly syncopated sixteenth notes.

Section 9 begins like section 7, with an altissimo A-flat interrupting the previous material. The acrobatics and lowest two registers are brushed aside, returning to the secret song mode of section 2. One of the most exciting "blue note" moments occurs in measure 87. An altissimo D-flat is used for the first time in the piece and is ear-shocking, due to how much longer it is than the other notes around it. Lowenstern sneakily lowers the pitch floor of this section every couple of motives. This gradual pitch floor change starts in measure 89 after a very rare quarter note rest. The first floor is an A-flat, which ends that first little motive. The motive in measure 90 and 91 ends on a G and moves the floor down just one half step. Lastly, the melody dives down to a clarion D-flat in measure 94. This entire journey lasts 6 measures but seems like a lot longer to the listener due to the more spacious rests between the short melodic figures than occur in measures 87 and 88.

Yet again, the bass drops to begin a new section. This time a low D-flat is used instead of a C. Like section 8, all four registers of the instrument are utilized. Unlike section 8, section 10 does not include the same arpeggiation-based melody. Instead, an argument between the aggressive funk style of section 8 and the song mode of section 9 takes over the texture and the struggle between A-flat and B-flat loses some of its momentum. Part of what brings back the sense of song mode in this section is the use

of several conjunct notes. Section 10 has the greatest number of surprising but pre-used pitches of any section. Two instances are the throat A-flat in measure 104 and the high clarion C in 114. Both pitches, in context, seem to ask, “Where do I go from here?” and both answer by using those same pitches regularly from that moment on, reacculturating them into the work.

In some ways section 11 resembles section 8 and in other ways it evolves out of the song mode of section 10. Like section 8, section 11 has a repeating ascent as its melodic basis but the ascent is mainly conjunct. Lowenstern uses a pentatonic scale: A-flat, B-flat, D, E-flat, G, (A-flat); because A-flat is the tonic note of the scale, it has finally won the piece-long battle with B-flat in this section. These ascents span the two highest registers; the absence of the lower two registers, after a handful of interjections at the beginning of the section, displays another difference between section 11 and section 10.

The silence between notes in section 12 seems endless compared to the regularity of pitches throughout most of the work. Unlike section 2, the piece ends without the use of song mode. Perhaps the silence and absence of song signals that there is not just “much call for” the bass clarinet, but that it can call for so much that it can exhaust the performer.⁶¹

After this analysis was finished it was shown to Michael Lowenstern along with a questionnaire regarding how the analysis reflected Lowenstern's compositional process. Overall, Lowenstern said the analysis was “very foreign to me, because I don't think this

⁶¹ Michael Lowenstern, liner notes for *1985*, by Michael Lowenstern, Capstone Records 868i, 2000, compact disc.

way when I'm composing. It's almost like someone has taken a blood sample of a piece and told me what its makeup is."⁶² He also said his "goals were much simpler" than the ideas and aspects of the piece the analysis focuses on. When asked "Which ideas or aspects of the piece mentioned in the analysis did you intend to express to the listener?" Lowenstern claimed "the most interesting is the tension point between the pitch centers Ab and Bb. I do believe that the thread of those two is definitely what the structure of the piece is hung upon." and later said "I also enjoy the analysis of register."

His biggest qualm with the analysis was the lack of electronics mentioned in it. Unfortunately the electronic part was not notated.⁶³ To say the least, it would be time consuming to analyze the electronics by ear at the same level of detail as the bass clarinet part. The author did not mention "how the drum track (when it comes in) is mapped to certain notes in the bass clarinet part. Every bass drum sound is a Low C, etc. THAT part was intended." Although the bass drum sound was not mentioned in the analysis, the author was aware of the connection between the bass clarinet and electronics at section 8 during practice and performance of this piece.

Also during this learning process, the author did not notice many other direct rhythmic or pitch connections between the two parts, despite listening to recordings of just the electronics and Lowenstern playing with the electronics at many tempi. Lowenstern did not mention any sections, other than 5 and 8, of direct connection between the bass clarinet and electronics. In his compositional process he "took the electronic part and figured out what sections I wanted to relate directly to the bass

⁶² Michael Lowenstern, "Email Interview 2," Occurred May 2, 2012.

⁶³ Michael Lowenstern, "Email Interview 1," Occurred February 20, 2012.

clarinet, and which I wanted to stand apart. The piece (like 'Spasm') started with the electronic part being completed before I began to undertake writing the bass clarinet part. I stopped composing this way entirely after I completed 'Teachable Moment' in 2000."

The author believes that there are only two sections of interaction between the bass clarinet and electronics, so creating an analysis of just the bass clarinet was a fair choice. Given the amount of complexity in the bass clarinet part, and despite the piece being through-composed, the possible introversive signs within the electronic part are only imaginable. Furthermore, the author believes finding the "makeup" of Lowenstern's other pre-2000 pieces would be a worthwhile venture.

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APPENDICES

APPENDIX A



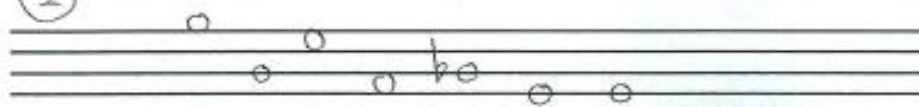
APPENDIX B

1] Accompany someone's Activity	2] Interpret Melody #1	3] "Sneeze"	4] Interpret Melody #2
5] "Monkey"	6] Interpret Melody #3	7] "Dig"	8] Create Melody with another player alternating notes
9] Interpret Melody #4	10] To "Ring"	11] Sabotage Someone's Activity	12] "Gracefully"
13] "Bouncing"	14] Imitate someone's Activity	15] "Death"	16] Interpret Melody #6
17] Interpret Child's Drawing	18] "Ladder"	19] Interpret Melody #7	20] "Echoing"

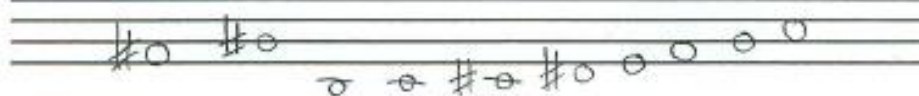
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②

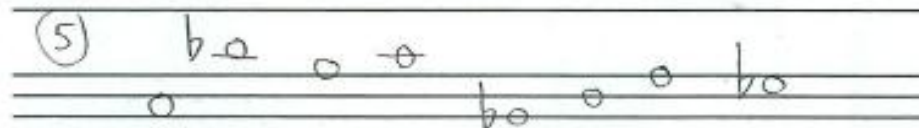


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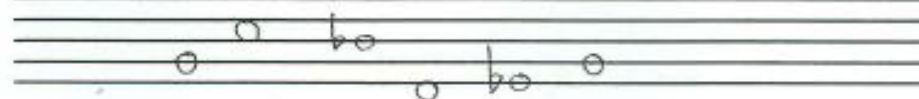


④ see other page

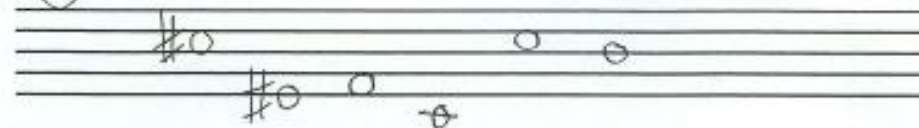
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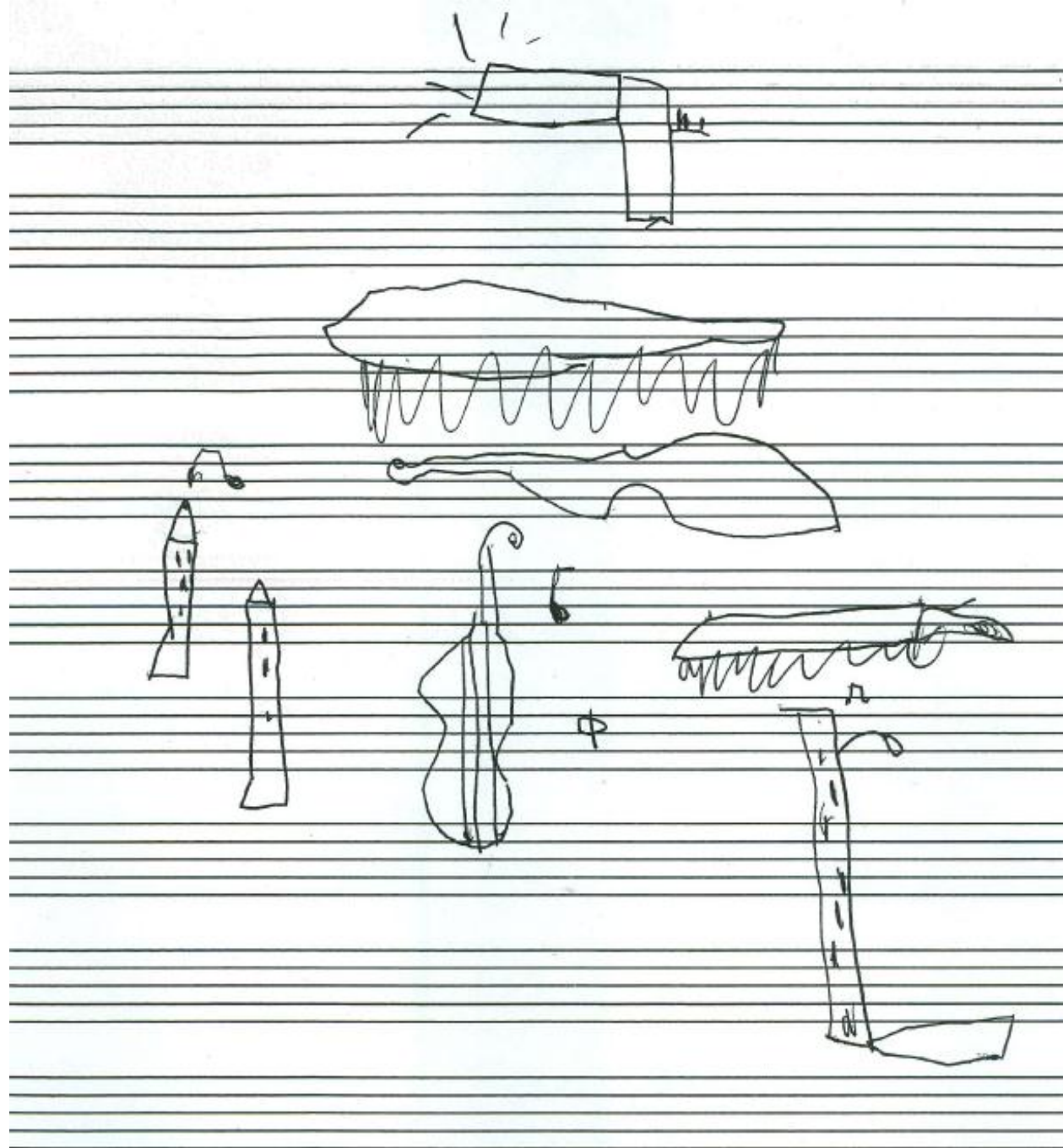
⑦



④

be ... cavandrayine!





Duck Tim	Clam Jimmy	Princess Dr. Hickey	3-2-1
↓ 2	↓ 3	↓ 1	
↓ 1	↓ 2	↓ 3	
1	2	3 ↓	
↓ 2	3	↓ 1	
3	2	2	← End
			← End
9	12	10	

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